FROM THE CHAIR

I am pleased to announce that the annual meeting of the New York State/Ontario Chapter of MLA will take place at Vassar College on Saturday, October 12, 1991. The meeting is being held as part of the celebration of the sixtieth anniversary of Vassar College's Music Department. Sarah Canino, Music Librarian at Vassar, has graciously accepted responsibility for local arrangements.

While considering various subjects that might be suitable for discussion at this meeting, a rather striking statement from a library administrator came to mind. The administrator stated that academic libraries actually need to be twice as large as they were twenty years ago, in order to accommodate the information needs of faculty. Furthermore, these libraries would have to continue to double their size every four years in order to keep up with the requirements of their clientele. This disturbing statement addresses two issues that librarians have to contend with, namely, those of space and collection development. With this in mind, we have decided to center our program around these issues.

Dealing with space considerations is a matter of gravest concern to librarians. Unless an institution is fortunate enough to acquire a new library facility, it has to come up with ingenious ways to adapt existing space so that the steady influx of new materials can be accommodated. Among the questions that must be addressed are the following: Can the library embark upon a program for microfilming older serials, so that more shelf space can be made available for new materials? Should the library adopt a no-growth policy and systematically weed little-used materials? Or should the library attempt to place materials that circulate infrequently in a storage facility so that they would be available to researchers?

It is also necessary that well-defined collection development
policies be established, so that libraries can make intelligent decisions concerning selection. The number of books, scores, sound recordings, and video recordings being published has grown to overwhelming proportions, yet, on the other hand, library budgets continue to shrink due to economic recession and price inflation. One way in which this problem can be dealt with is by establishing coordinated collection development policies with other institutions. It is hoped that a discussion of this topic might stimulate the development of creative methods of coordinating collection development policies, so that different institutions with different collection strengths might share the burden of selecting and acquiring new materials.

Anyone wishing to participate in sessions concerning space and coordinated collection development should feel free to write to me at Crane Music Library, State University College, Potsdam, New York, 13676, or call me at (315) 267-2449.

David Ossenkop

REPORTS FROM THE ANNUAL CHAPTER MEETING, TORONTO, SEPTEMBER 22, 1990

Session 1: Collection Protection

Johanna Wellheiser, currently Manager, Preservation Services Department, University of Toronto presented the first session of the morning devoted to disaster preparedness planning and recovery.

Ms. Wellheiser defined a disaster as only what happens when an institution is not prepared for an emergency. An emergency need not necessarily become a disaster.

The four stages of disaster preparedness were outlined:

1. Mitigation - this involves reducing the probability of damage occurring and minimizing the damage if it does occur.
2. Preparedness - this is the actual plan; operational strategies are identified, and an attitude of readiness is cultivated.
3. Response - this is the emergency phase; the emergency should be contained; a measure of stability is achieved.
4. Recovery - at this stage activity of the institution returns to normal and full operation is restored.

These issues are discussed in detail in a publication Ms. Wellheiser has edited with John Barton entitled An ounce of prevention: a handbook on disaster contingency planning for archives, libraries and record centres.

The devastation that disasters, both natural and manmade, can cause was demonstrated in a slide presentation. Examples of flood damage to the National Library in Florence, fire damage at the National Personal Records Center in St. Louis, Missouri and water damage at the Corning Museum of Glass illustrated the enormity of handling a disaster unprepared.

The methods of recovery and rehabilitation of paper-based materials are generally agreed upon and some standardization does exist. Freezing of wetted paper-based materials is the agreed upon standard. It is important to do this as quickly as possible to reduce further damage to the item. When preparing items for freezing it is important to use a standard size box and pack items flat or spine down.

Multiple methods of drying paper-based materials exist, including air drying, the use of mobile drying operations, vacuum drying and freeze drying. These techniques vary in their cost, ease of use and accessibility.

The procedures for handling other formats are less standardized and little agreement exists on the best ways to salvage items. Generally, photographic materials should be placed in clean water, sealed and sent to a professional processing institution. Similarly, there is no
agreed upon standard for handling magnetic media. When working on a preparedness plan Ms. Wellheiser suggests including the staff of the computing center in your work with these materials.

Franciska Safran, Fredonia State College Library, presented the second session of the morning on the Western New York State Regional Disaster Preparedness Project. The Western New York Library Resources Council received a grant in 1990 for $24,763 from the New York State Office of Conservation and Preservation.

This pilot project was to focus on providing educational opportunities for area libraries on disaster preparedness and to provide recovery aid to libraries if a disaster did occur. A committee was formed and three initiatives were planned. A disaster preparedness workbook was created which included recovery and salvage techniques as well as a list of supplies and suppliers needed in a disaster. In addition, a disaster response network was instituted which would provide informational and hands-on help to area libraries in the event of a disaster. Thirdly, mobile supply trailers were outfitted. Two trailers were outfitted with necessary supplies which could travel to a disaster site. Two trained volunteers would accompany the trailer to provide support and assistance to local staff.

The work of the committee is ongoing as they continue to train team members, update the disaster preparedness workbook and keep the response network current. As the program was grant funded, continuation of activities will be achieved through a fee schedule charged to member libraries.

Karen Turko, Head, Preservation Department, at the University of Toronto presented the final session of the morning, discussing the microfilming initiatives currently taking place in Canada.

At the University of Toronto 2,000,000 items in the collection were identified as brittle in a 1984 survey. The decision had been made to microfilm these materials in order to preserve them, however, at a local microfilming rate of 4-6 items a day progress was slow to say the least.

A decision was made to seek funding for a cooperative microfilming project. The National Library, Université de la Vallee, University of Alberta, McGill University, University of British Columbia and the University of Toronto received a $1.2 million 3-year grant from the Mellon Foundation to institute a cooperative project.

The grant charged the institutions with creating standards for preservation microfilming, creating links to an international database, and presenting workshops in various locations in Canada to train libraries in preservation microfilming techniques. In addition, money was targeted for actual microfilming of material which will be contracted out to vendors.

Ms. Turko was encouraged that in the long run the problem of brittle materials will be alleviated by economic factors, however, in the meantime, millions of items need immediate attention. It is hoped the work of this cooperative microfilming project will provide answers and solutions in dealing with brittle materials.

(Summary by Ann Snyder)

Session II.

The Archives of the Canadian Opera Company

Christopher Morris, Archivist

Mr. Morris began his presentation with an overview of the history of the Canadian Opera Company, from its beginnings, in 1948, as a performance and study opportunity for students at the Royal Conservatory of Music in Toronto, through its colorful history of touring throughout Canada and the United States (one
tour, for example covered the territory from the Yukon to Arkansas!) to the present day.

The archives of the Canadian Opera Company were first organized by Joan Baillie, who began, in 1974, to work with the materials in her home on a part-time, volunteer basis. Later, some space was provided in the COC offices, but several moves have resulted in some damage to the collection. The COC and its archives now reside in a renovated factory building.

Several obstacles have been encountered in the process of developing the archives and their facilities. First, because the project was started by a volunteer, it has been difficult to maintain funding for a professional archivist. Some see the position as highly expendable. The second problem is the perception of performing arts archives by the archival community. Archivists tend to have a fairly narrow definition of what an archive should be, and some consider performing arts archives as a sort of "black sheep" of the family. Archivists of other performing arts organizations are more supportive, however, and have begun to work together.

The archives may be described as serving three basic functions: storage of archival materials, reference services, and records management. The third function is concerned primarily with retention schedules and legal aspects. Mr. Morris' presentation focused on the first two functions. Storage and reference are two distinct functions, with separate areas in the facility. Ideally they should have some separate staffing as well, but this has not been possible so far.

The organization of the archival materials follows the flexible and very workable plan established by Joan Baillie, and particularly appropriate to the numerous types of materials represented in the collection. For example, the correspondence of the general directors is thoroughly cross-referenced. That of Herman Geiger-Torel occupies some 320 boxes. Some examples were read of letters exchanged by Torel and the singer Jon Vickers, who was with the company early in his career. Production photos are another important category of materials. Currently there are over 27,000. About 600 shots are taken for each production. Examples of house programs demonstrate the evolution of program design and advertising techniques over the years. The policy has been to keep 20-30 copies from each production, but many have disappeared. Set models and set and costume designs are also useful for study, but these generally belong to the designer and are not always given to the archives. The archivist must negotiate to get some of this material.

Recordings are also an important part of the archival collection. The earliest recording of a production was made in 1965; many of the early in-house recordings are of poor quality and are only valuable for the insight they provide. Gradually the CBC became involved in recording the productions for radio broadcasts, and more recently for the television and home video markets. A comparison of two taped excerpts from 1969 and 1990 demonstrated the great improvements that have been made in recording quality.

The chief users of the reference facility are the singers of the company, particularly the young Canadians who make up the COC Ensemble. An important part of this facility is the collection of about 7,000 operatic recordings. The policy is to obtain recordings of as many different performances as possible of the current and future company repertoire. Reference materials also serve as training tools for the staff of the company, particularly those without a strong music background or extensive operatic knowledge. Videos are particularly useful for the production staff.

This was a fascinating introduction to a collection that serves the varied needs of opera researchers and performers.  

(Summary by Laura Snyder)
Session III. CD-ROMs and Music

Overview of Search CD 450 and Cat CD 450
Ron Gardner, OCLC

OCLC's Search CD 450 is a product designed for reference use, while the Cat CD 450 is primarily for the cataloging of scores and sound recordings. "The Music Library" (Search CD 450) includes over 408,000 bibliographic records for sound recordings from the OCLC Online Union Catalog, and will be updated annually. All records are stored on one disc. The product was designed for direct use by library patrons and includes user-friendly features such as function keys and an interactive help system. Subject, keyword, and free-text searching are available; searchable fields include author, title, date, publisher, and several number fields, including music publishers' numbers. It is also possible to specify the desired format, such as CD, cassette, LP, etc. Retrieval depends on where this information is located in the record, however. Boolean operators AND, OR, and NOT can also be used to form long, complex search strings. The database is an extraction of all OCLC records in the sound recordings format, so all types of music are represented; spoken recordings are included as well. Although a live demonstration of the system was not possible, due to technical difficulties, Mr. Gardner showed numerous examples of possible searches and screen displays, pointing out useful strategies and features along the way. It is possible for users to view their search history, and to combine search strategies without re-keying the whole string. The system also offers several display options.

Cat CD 450 is a combination of offline and online cataloging, and batch processing. It is not a "stand-alone" system, but must be connected to the OCLC online system. Records which are found on the CD-ROM may be batch-processed, including holdings updated in the Online Union Catalog and export of records to a local system. Labels and catalog cards can also be produced locally. Cat CD 450 is updated quarterly. New records that have not yet been added to the CD ROM may be downloaded from the OCLC database for local processing. Any inputting of new records must be done directly on OCLC, however.

The system features basic word-processing capabilities such as cut-and-paste and on-screen formatting. Windowing allows the user to view two records at once. It is also possible to transfer a field from one record to another, such as a name heading from an authority record to a bibliographic record. A very interactive help system is also provided.

Unlike the Search CD product, Cat CD 450 includes both scores and sound recordings. Searching in Cat CD is through a "fill-in-the-blanks" approach, and is not really designed for reference work. Numeric searches are the most direct; several types are available, including music publishers' numbers. Several examples of searches were shown. Mr. Gardner also outlined the hardware and software needs for both products.

The Crotchets and Quavers of CD-ROM: Getting your Neumes and Mnemonics Sorted Out
Herbert Tinney
Buffalo and Erie County Public Library

As with any discipline, confusion arises in computer use from not "speaking the language". This session helped us to understand some of the confusing terminology in this rapidly changing field. Computer language is very down-to-earth. For example, the term "Bug" arose in the 1940s when a moth got caught in a computer, and the term "Glitch" originated as Gremlins Loose In The Computer Housing.

CD-ROM is not the last word in information retrieval, but it is an important step because of the tremendous storage capacity of CDs. DOS (Disc Operating System) is a system of programs which allows computers to function. Usually invisible to the user, it resides in the
CPU (Central Processing Unit) and allows one to copy files, run programs, etc. DOS extensions are necessary in order to allow the reading of an entire CD. They are available in a variety of formats to accommodate many different CD players.

CD-ROM technology was first introduced by Philips and Sony. It was picked up quickly by other companies without particular attention to interface standards, resulting in many headaches for those purchasing and installing CD-ROMs in libraries. In 1985 the High Sierra Group began to work on standards for how files should be accessed on CD-ROM. In 1986, the IIA (International Industry Association, based in Europe) and ALA submitted an updated version to NISO, which in turn contributed to the ISO standard. The resulting HSG/ISO standard marks the beginning of real standards for this technology. Look for these standards when selecting CD-ROM products.

The necessary hardware for CD-ROM includes 640K RAM and a hard disc of at least 20 MB. A color monitor is not necessary if you are budget-conscious. Monochrome monitors are easier on the eyes, since they are less fuzzy. They are also cheaper, but not as much fun! There are many options available in CD-ROM players. Hitachi seems to work well in all situations; some of the other brands are less flexible. Pioneer now markets a multiple-disc player, which is useful when you have a number of different CDs.

After showing some illustrations of how a CD works, Mr. Tenney introduced us to some of the nuts and bolts of setting up a computer with a CD player. Examples of a typical config.sys file and an autoexec.bat file were presented and explained in detail. Both of these need to be created on the hard disc before the system will work.

Mr. Tenney concluded by reminding us that it's an ever-changing world out there.  
(Summary by Laura Snyder)

1990 NY/ONTARIO MLA BUSINESS MEETING

Karen Perone opened the Business meeting by asking for the Treasurer's report. Suzanne Meyers Sawa reported that the latest balance was $380.11; this was before paying for the cost of the Newsletter and adding 1990/91 membership fees. Karen thanked Kathleen McMorrow and Suzanne Meyers Sawa for organizing the conference. She encouraged people to run for office. Karen then introduced David Ossenkop as the new Chair, and Richard McRae as Vice-Chair/Chair-Elect. She also introduced Laura Snyder as the new Newsletter Editor, and Laura said briefly "Send me your news!" Her Bitnet address is: sydr@uorvm. Karen then suggested that the Bitnet address be added to the mailing list. Next year's meeting is TBA, with a possible session topic of the question of space as a follow-up to what happened at the meeting in Tucson.

(Suzanne Meyers Sawa)

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CHAPTER NEWS

KAREN PERONE'S BOOK TO BE PUBLISHED

Past Chapter Chair Karen Perone (Canisius College) reports that her new book Lukas Foss: A Bio-Bibliography is scheduled to be published by Greenwood Press in April 1991 as part of their Bio-bibliographies in music series.

ALAN GREEN RECEIVES GERBOTH AWARD

Alan A. Green, our own chapter member, was presented the Walter Gerboth Award at the Music Library Association's 60th annual meeting in Indianapolis in February. A graduate student at SUNY Buffalo majoring in library science and music history, Alan has become the sixth recipient of the award, which
supports research conducted by younger members of MLA in their first five years of service.

Alan is currently working on a biography of composer and educator Allen Sapp, complete with a detailed works-list, a bibliography of his writings, and an index of concert reviews of his works. For the interest of our chapter, Sapp is a former head of the University of Buffalo's Music Dept., and a co-founder (with Lukas Foss) of the Center for the Creative and Performing Arts, which attracted many prominent experimental musicians to the University. From 1964 to 1968 Sapp co-directed the Center.

In addition to taping extensive interviews with the composer, now Professor of Composition at the University of Cincinnati Conservatory of Music, Alan has been traveling to other institutions where Sapp taught, to locate manuscripts and to gather information. He intends to further this research with trips to Harvard University, Wellesley College, and New York City, where he will also interview former colleagues of Professor Sapp.

Congratulations to Alan and best of luck!
(reported by Richard McRae)

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NEWS FROM MLA

CELEBRATE MLA'S 60TH ANNIVERSARY. Join the Endowment Campaign for the Walter Gerboth Award.

To celebrate MLA's 60th anniversary year, we invite you to join the development campaign for the Walter Gerboth endowment fund. Our goal is $14,000, of which we have already raised over $8,000. Donors of $20.00 or more will receive as a premium a handsome canvas tote bag imprinted with an MLA design.

The Walter Gerboth Award is an annual prize for music librarians in the first five years of their career who are engaged in research likely to lead to publication. The prize was founded in 1984 with an endowment from his widow, Janice Gerboth, who is also a music librarian and MLA member. It was first awarded at the 1986 annual meeting.

Walter Gerboth (1925-1984) was a librarian, a teacher and mentor, a leader in the Music Library Association, and a pathbreaker in music librarianship. He was instrumental in the development of what became the MARC format for machine readable cataloging of music. The Music Cataloging Bulletin, now in its twenty-second year, was his idea.

Of the many accomplishments as a librarian and MLA activist for which Walter was loved and admired, among the most important was his role as a mentor, initially to individuals, but ultimately to the profession of music librarianship itself. As a result of his encouragement, many of his students at Brooklyn College became music librarians. At MLA meetings he always acquainted himself with the newest members, and saw to it that they were given national responsibilities for MLA projects and as committee members.

What your gift can do:

MLA is a non-profit, non-stock corporation whose operating income comes from membership dues, subscriptions, and advertising in Notes. Donations are vital to MLA’s present activities and figure importantly in our ability to serve our profession and to recognize the outstanding accomplishments of those whose work advances MLA’s purposes.

Few music librarians work in institutions that encourage them to conduct research. Few receive release time or subsidy to pursue research projects. Your donation to the Walter Gerboth fund will enable MLA to recognize promising work by its younger members--a
group to which Walter Gerboth gave special encouragement—to support scholarship in music bibliography and librarianship, and to honor the memory of one of MLA’s most distinguished members.

Make checks payable to the Music Library Association—Walter Gerboth Fund. Mail to the Executive Secretary, A. Ralph Papakhian, Music Library, Indiana University, Bloomington, IN 47405, or make your donation at your next chapter meeting.

(Geraldine Ostrove, Chair MLA Development Committee)

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NOTES FROM THE EDITOR

I would like to thank those who contributed to this issue, especially Ann Snyder (no, we’re not related!) for her assistance in reporting on the 1990 annual meeting. Ann very graciously agreed to do this very soon after assuming responsibilities as Retrospective Conversion Librarian at the Sibley Music Library.

You are invited (even begged!) to submit news items and/or short articles for future Newsletters. Use the handy form on page 9, send me an e-mail message, or give me a call. Deadline for the next Newsletter is July 15, 1991.

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