From the Chair . . .

Leslie Troutman
University of Illinois at Urbana-Champaign

Please join me in welcoming Jack Stewart as the new editor of the Midwest Note-Book. Jack earned his M.S. in Library Science from the University of Kentucky in December 1992. While completing his Library Science degree, he worked as a graduate assistant, cataloging music materials for the music library. His chief responsibility was to perform retrospective conversion, recategorization, and analysis of music collected editions. In October 1994 Jack was hired by Library Microlabs at the University of Kentucky as their Hiring, Training, and Documentation Coordinator. He is currently working toward an M.A. in Musicology which he expects to complete in December 1995.

One of the principal components of Jack’s position as Hiring, Training, and Documentation Coordinator is to prepare documentation, so he is well-versed in the intricacies of page layout and copy editing. We are very excited to have someone with Jack’s desktop publishing skills working on the Midwest Note-Book. We’re lucky, too, that the former editor, Rick Jones, is willing to help make the transition a smooth one.

MLA Midwest Chapter Executive Committee Meets in Atlanta

The Midwest Chapter Executive Committee (Leslie Troutman, Steve Wright, Linda Hartig, and Rick Jones) had a brief but productive meeting in Atlanta during the national MLA meeting. In addition to selecting the new editor of the Midwest Note-Book, we discussed the future of the Preservation Committee (watch for developments on this in the next newsletter . . .), future venues for our annual meetings, the success of the Midwest Chapter Librarian Exchange Program, membership issues, and the 1995 Bowling Green/Toledo program.

The question of membership dues was also raised. In the last “From the Chair . . .” column, I extolled the value of our $5.00 dues. Well, that was before the January 1995 postal increase! More to come on this.

Enjoy the summer!•
From the Former Editor
Richard E. Jones
University of Notre Dame

As you know, I have asked to be relieved of the editorship of the Midwest Note-Book. I believe that four years is enough for any one person to dominate an office in the chapter. As I am turning over this thoroughly enjoyable work to Jack Stewart, I wanted to take this opportunity to say "Thank you" to the entire chapter for making my job so easy and enjoyable, thank you for your support, encouragement, and criticism, and thank you for the opportunity to serve the chapter in this unique fashion. I know that Jack will continue to innovate in the content and look of the Note-Book, and I sincerely hope that they meet with your approval. Please remember that this is your newsletter. If you have any general suggestions or suggestions for articles, feel free to let me know about them!

Regarding submissions, word processor users may send me the data files of their articles in practically any file format. Preferred formats are WordPerfect for MS-DOS, Macintosh, or NeXT; Microsoft Word for MS-DOS, Windows, or Macintosh; MacWrite II for Macintosh; or any "Works" type of program (such as ClarisWorks or Microsoft Works).

I have abundant access to an optical scanner, so if word processors cause you great discomfort, I can also accept dark typewritten submissions (no faxes, please—they give the optical character recognition software an Excedrin headache!). The optical scanner also allows us to include illustrations, so do not be hesitant in sending them along.

Musical examples are now a possibility, as well. You may send musical examples as Standard MIDI Files, or if you are a Finale user, you may send your files to me directly.

Any correspondence for the Note-Book may be sent to the address cited in the "Statement of Ownership" (below). Please feel free to call me during the hours from 9:00 a.m. to 5:30 p.m. EST at (606) 257-7743.

Again, I look forward to working with you!

From the "New Guy"
Jack Stewart
University of Kentucky

Hello! I would like to thank the membership of the chapter for allowing me to serve as the current editor of the MLA Midwest Note-Book. No doubt over the next several issues you and I will become more closely acquainted as we work together to produce an informative and attractive newsletter.

I have made several changes to the layout of the Note-Book, and I sincerely hope that they meet with your approval. Please remember that this is your newsletter. If you have any general suggestions or suggestions for articles, feel free to let me know about them!

Regarding submissions, word processor users may send me the data files of their articles in practically any file format. Preferred formats are WordPerfect for MS-DOS, Macintosh, or NeXT; Microsoft Word for MS-DOS, Windows, or Macintosh; MacWrite II for Macintosh;
Administrative Structure of the Midwest Chapter

Officers
Chapter Chair: Leslie Troutman (University of Illinois at Urbana-Champaign); Vice-Chair/Clair-Elect: H. Stephen Wright (Northern Illinois University); Secretary-Treasurer: Linda Hartig (University of Wisconsin-Milwaukee); Newsletter Editor: Jack Stewart (University of Kentucky).

Ad Hoc Anniversary Steering Committee
Chair: Jean Geil (University of Illinois at Urbana-Champaign); Bonna Boettcher (Bowling Green State University), Allie Goudy (Western Illinois University), Marty Jenkins (Wright State University), Sue Stancu (Indiana University), Steven Sundell (University of Wisconsin-Madison).

Bylaws Committee
Chair: Beth Christensen (St. Olaf College); Allie Goudy (Western Illinois University), Jack Knapp (Oberlin College Conservatory), Stephen Wright (Northern Illinois University).

Cataloging Committee
Chair: Mary Huisman (University of Wisconsin-Whitewater); Richard Burbank (University of Illinois at Urbana-Champaign), Paul Cauthen (University of Cincinnati), Grace Fitzgerald (University of Iowa), Lynn Gulickson (University of Wisconsin-Madison), Ruth Inman (University of Illinois at Chicago), Mark Scharff (Washington University), Anna Sylvester (University of Kansas-Kansas City).

Ad Hoc Handbook Committee
Allie Goudy (Western Illinois University), Laura Gayle Green (University of Missouri-Kansas City), Sue Stancu (Indiana University).

Ad Hoc Librarian Exchange Program Review Committee
Richard Jones (University of Notre Dame), Kim Lloyd (Illinois State University), Leslie Troutman (University of Illinois at Urbana-Champaign).

Local Arrangements Committee (1995)
Chair: H. Stephen Wright (Northern Illinois University); Stacey Pearson (Allen County Public Library), Mark Scharff (Washington University-St. Louis), Lynne Weber (Mankato State University).

Membership Committee
Chair: Linda Hartig (University of Wisconsin-Milwaukee); Kathleen Abromeit (Oberlin College Conservatory), Anita Bealer (Minneapolis Public Library), Keith Elten (Central College), Sue Stancu (Indiana University).

Nominations Committee
Chair: Robert Acker (DePaul University); Greg Fitzgerald (Western Michigan University), Laura Probst (University of Minnesota).

Preservation Committee
Chair: Theresa Zoski (Southern Illinois University at Carbondale); Anita Bealer (Minneapolis Public Library), Marlena Frackowski (Indiana University), Karen Little (University of Louisville), Steven Sundell (University of Wisconsin-Madison).

Preliminary Information about the Bowling Green Meeting

Bonita Boettcher
Bowling Green State
University

Welcome to Bowling Green/Toledo!
The fall meeting of the Midwest Chapter will be held from 2 through 4 November 1995 in the Bowling Green/Toledo area. As chair of the Local Arrangements Committee, I would like to extend our greetings and invite you to join us for the meeting.

We will be headquartered at the Holiday Inn Southwyck, conveniently located just off of Interstate 80. In addition to providing comfortable rooms and meeting areas, the hotel is just across the street from the Southwyck Mall. Toledo offers several shopping areas, good restaurants (including several excellent Lebanese restaurants), a fine art museum, jazz clubs, and more. For those of you who are "M*A*S*H" aficionados, there really is a Tony Packo's café, and Toledo does have a minor league team called the Mud Hens (unfortunately, their season will be over by early November).

Friday, 3 November, will be spent on the Bowling Green State University campus. BGSU is known as the home of popular culture as an academic discipline. Although established to support the popular culture programs at the university, the University Libraries houses two extensive collections that have received international acclaim as research collections the Sound Recordings Archives and the Popular Culture Library. The program committee, chaired by Steve Wright, is planning an interesting series of sessions, including a session devoted to collecting, organizing, and preserving popular culture.

Registration information will appear in the September issue of the Note-Book. Until then, mark your calendars and make your plans to visit northwest Ohio!
Music Libraries in the Midwest Chapter:
Some Preliminary Information

As a part of the planning for the Midwest Chapter Anniversary celebration in 1996, Jean Geil has compiled a chronological list of midwestern music libraries and collections, and their dates of founding. We recognize that this list is only partially complete, and, indeed, may contain some errors. Nonetheless, it demonstrates some of the history and strength of the music library tradition in the Midwest Chapter area. We invite and welcome the assistance of everyone in completing this listing. Corrections and additions should be sent to Richard E. Jones, 3427 Scarlet Maple Court, South Bend, Indiana 46628 (e-mail: RJones@IRISHVMA).

<table>
<thead>
<tr>
<th>Year</th>
<th>Library Name</th>
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<tr>
<td>1865 (ca.)</td>
<td>Oberlin College Library</td>
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<td>1867</td>
<td>University of Cincinnati (Cincinnati Conservatory)</td>
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<td>1880s</td>
<td>St. Louis Public Library Music Section</td>
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<td>1886 (ca.)</td>
<td>American Conservatory of Music Library (Chicago)</td>
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<td>1888</td>
<td>Newberry Library Music Collection</td>
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<td>1892</td>
<td>University of Chicago Music Division</td>
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<td>1897</td>
<td>Milwaukee Public Library Art and Music Division</td>
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<td>1900 (ca.)</td>
<td>Indianapolis-Marion County Public Library Arts Department</td>
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<td>1904</td>
<td>Peoria Public Library</td>
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<td>Evanston Public Library</td>
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<td>Morrison-Reeves Library (Richmond, Indiana)</td>
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<td>Cleveland Public Library Fine Arts Department</td>
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<td>Chicago Public Library Music Room</td>
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<td>Kansas City Public Library Arts and Music Department</td>
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<td>Minneapolis Public Library Art and Music Department</td>
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<td>St. Paul Public Library Music Collection</td>
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<td>Louisville Free Public Library Audio-Visual Department</td>
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<td>Mooresville (Indiana) Public Library</td>
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<td>Cleveland Institute of Music Library</td>
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<td>Public Library of Cincinnati and Hamilton County Art and Music</td>
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<td>Vandercook College of Music</td>
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<td>Capital University Library (Columbus, Ohio)</td>
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<td>Indiana University Archives of Traditional Music (Bloomington)</td>
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<td>University of Kentucky Music Library (Lexington)</td>
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<td>DePaul University (Chicago)</td>
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<td>Butler University Jordan College of Music Library (Indianapolis, Indiana)</td>
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<td>Riemenschneider Bach Library (Berea, Ohio)</td>
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<td>Baldwin-Wallace College Conservatory Library (Berea, Ohio)</td>
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<td>1955</td>
<td>Wilmette (Illinois) Public Library</td>
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<td>1956</td>
<td>Northern Illinois University (DeKalb)</td>
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<td>Oconomowoc (Wisconsin) Public Library</td>
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<td>St. Louis University Vatican Film Library</td>
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<td>1959</td>
<td>Louisville Academy of Music Library</td>
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How I Became a Music Librarian

Dena Epstein

[NOTE: While the ad hoc Anniversary Committee was meeting, Dena shared with us her initial experiences as a music librarian. Since this was different from that experienced by many of us, we asked her to share her memories as a way of looking back at earlier days of the profession—REJ.]

In 1937, when I graduated from the University of Chicago’s brand-new music department, the curriculum was so untried that the University Placement Office could not place its graduates. My future looked very uncertain until a friend suggested that the University of Chicago Graduate Library School admitted only people with B.L.S. degrees to work toward master’s and doctoral degrees, and so I applied to the University of Illinois. I was told that a Bachelor of Music degree was unacceptable, but I explained that I had a B.A. degree from the University of Chicago. I was then told that I would be admitted if I were willing to accept the best job that could be found for me. I must have been the first music major to attend the University of Illinois Library School.

There were no courses in music librarianship, but I chose musical topics for special projects whenever the opportunity arose. Otherwise my training was that offered for general librarians. Toward the end of the year, I wrote to Richard Angell, who taught music librarianship at Columbia University, outlining my background and asking whether he thought I could be a music librarian. He responded, “I don’t see why not.”

During the following summer, the University of Illinois Library offered me a half-time job cataloging music and art—provided that I would work toward a master’s degree. All of my subsequent jobs were, at least in part, associated with music.
Music Librarianship in the 1940s:  
The Early Years of the Midwest Chapter of the Music Library Association  
Jean Geil  
University of Illinois at Urbana-Champaign

Twenty-five or thirty years ago it would have been possible to tap the collective memory of a fair number of individuals who were active during the earliest years of the Midwest Chapter of the Music Library Association. Sadly, a great many MLA members who enjoyed a first-hand familiarity with chapter activities and events during the 1940s are no longer at hand to help clarify the somewhat murky history of the chapter's founding and of its fledgling years.

Long before the MLA Midwest Chapter was organized, music librarianship was well established within the region. Music libraries came into existence at Oberlin and at the Cincinnati Conservatory shortly after the end of the Civil War. During the latter half of the nineteenth century music collections were formally organized within public libraries in St. Louis and Indianapolis, as well as at other institutions, including the Newberry Library and the University of Chicago. The early years of the twentieth century witnessed a notable expansion of music services within public libraries. Among others, the music divisions of the Columbus (Ohio), Chicago, Dayton, Louisville, and Minneapolis public libraries were all established prior to World War I; while those of Detroit, Cincinnati, and Rockford (Illinois) were organized during the 1920s. Among college and university music libraries, those of Indiana, Wisconsin, Ohio State, Illinois Wesleyan, and the Cleveland Institute of Music were established during the period between the two World Wars. During the decade of the 1940s a number of other music collections were to be organized at universities in the Midwest, including Michigan, Illinois, Northwestern, Roosevelt, Illinois State, Louisiana, Minnesota, and Kentucky.

Despite the existence in 1940 of "The Music Library Association of Greater Kansas City," documentary evidence serves to establish a date of 6 December 1941 for the founding of the Midwest Chapter and of five other regional chapters within the United States. On that date it was reported during the annual MLA meeting hosted by the Curtis Institute of Music that petitions for recognition by six chapters (Midwest, New York, Washington [DC], Boston, Northwest, and Philadelphia) had been accepted by the executive board. This action followed upon discussions at several levels of the MLA administrative structure during the previous year as to questions of chapter organization, geographical boundaries, proposed activities, and governance. Although the area covered by the new Midwest Chapter was extensive, twenty-eight out of the region's fifty-five members had voted to organize themselves as a single chapter.

The first meeting of the newly-created Midwest Chapter was scheduled to take place at the Newberry Library on 29 December 1941:

The Midwest. Acting upon the enthusiastic response of the members of the Midwest, Scott Goldthwaite, Committee Member from this region, has petitioned the Board for recognition of a Midwest chapter. Plans have been made for an initial meeting to be held in conjunction with the Midwinter meetings of ALA in Chicago, December 29. Two sessions are scheduled to be held at the Newberry Library. The program as planned comprises an exploration of the field of cooperation to discover in what ways the libraries of the region may more effectively work with each other and with other organizations in related fields which are active in the area. Special emphasis will be given to cooperation in acquisition, cooperation in cataloging, regional catalogues, cooperation with other organizations in related fields, and publicity methods.

A second meeting took place in Milwaukee on 26 June 1942, once again in conjunction with a conference of the American Library Association. A business meeting agenda in the William G. Hill Papers lists reports by seven chapter committees (Cooperation with Other Organizations in Related Fields, Publicity, Regional Catalogs, Cooperation in the Acquisition of Books, Membership, Cooperative Indexing, and Collecting Regional Music). New business included consideration of the subject of microphotography and encouraging the Library of Congress to increase its output of music cards.

From 1942 until January 1948, when William G. Hill of the University of Illinois assumed the chairmanship of the Midwest Chapter, comparatively little is known as to its activities, administrative structure, or membership. Other momentous events of December 1941—the bombing of Pearl Harbor and the entry of the United States into World War II—were to exert a profound impact upon all levels of society during the years immedi-
ately following the establishment of the Midwest Chapter. It is possible that most chapter activity simply had to remain on hold for the duration of the war, in the face of travel hardships and other restrictions. (The Music Library Association did not organize a conference on the national level between the winter of 1942 and March 1946). It is also possible that members of the Midwest Chapter met informally at conferences of other organizations, such as ALA, and that no paper trail has survived to testify to chapter deliberations. To indulge in further speculation, it is not unreasonable to assume that Scott Goldthwaite, who played such an influential role in bringing the chapter into existence, may have remained an active member throughout its earliest years.

While names of some chapter officers remain stubbornly elusive during the World War II years (despite a cryptic reference within the William G. Hill Papers to an unidentified “president of the Midwest Chapter”), it is possible through miscellaneous brief reports and comments in MLA Notes: Supplement for Members and several documents in the Hill Papers to add a few names of early chapter officers to the list provided in Betty Olmsted’s brief history of the chapter. The first chair was evidently John T. Windle, who had served previously as chair of MLA’s Committee on Regional Organization. Dorothy Lindler held the office of secretary. The record remains vague until 1 January 1948, when William G. Hill succeeded Alice S. Plaut as chapter chair; Ernst C. Krohn was elected to the office of secretary. Hill remained in office until 12 November 1949, when Ethel Lyman of Indiana University became chair, with Karline Brown of Cincinnati Public Library assuming the position of secretary. Lyman and Brown served as chapter officers until 28 December 1951, when Allen P. Britton and Elizabeth Ohr were elected to the offices of chairman and secretary, respectively.

[To be continued]

Notes

2. The Kansas City group was not formally affiliated with the Music Library Association: “A letter has been received from Mr. Adams of Kansas City enclosing a constitution that has been adopted recently by various libraries, clubs, schools, etc. under the name of ‘The Music Library Association of Greater Kansas City.’ Mr. Adams says that of course they are not now a chapter of our organization, but should look toward becoming one” (Music Library Association Executive Board Minutes, 20 April 1940. Music Library Association Archive, University of Maryland); “The Kansas City Music Library Association is an independent organization, but one of the aims stated in its constitution and by-laws is cooperation with the national organization” (Richard Angell, “Supplementary Report on Organization,” report of Committee on Affiliation, 13 November 1940, Notes, 1st series, no. 10 [April 1941]: 13).
8. Musicologist William Scott Goldthwaite, who joined the faculty of the University of Chicago in 1938 as an instructor and as curator of the Music Library, became national president of MLA in February 1948 (“The Gateway to Honor: Autobiographical Sketches of Coming People,” Notes, 2nd series, 5, no. 2 [1948]: 187). Having had a lifelong interest in music librarianship and bibliography, Goldthwaite was described after his death in 1980 as having been “the father of Chicago’s music library.” In 1955 he joined the faculty of the University of Illinois at Urbana-Champaign, where he played an influential role in expanding the musicology program within the School of Music (Scott Goldthwaite, Faculty Obituary File, University of Illinois Archives).
10. MLA Notes: Supplement for Members, no. 5 (September 1948): 4; nos. 6 and 7 (December and March 1949): 9; no. 10 (December 1949): 16; no. 19 (June 1952): 9.
12. In a list of members dated August, 1945, Alice S. Plaut is named as head of the Fine Arts Department at Cincinnati Public Library; Dorothy Lindler was at the Minneapolis Public Library (“Music Library Association List of Members,” Notes, 2nd series, 2, no. 4 [1945]: 265, 267).
Music Interactive Multimedia: Keeping Current

Bob Acker
DePaul University

1. Introduction

Six years ago to the day, on 29 October 1988, the Midwest Chapter met in a small room in the Undergraduate Library of the University of Illinois at Urbana-Champaign, about sixty miles away from where we are now, to hear Charles Forrest talk about and demonstrate new interactive technologies. Since then, a number of products with musical subjects have been developed that take advantage of what Charles termed “converging technologies.” Many of these products are produced on CD-ROM, a convenient medium for music, since music, text, and graphics can be stored and accessed there. Today CD-ROM has become so prevalent that it is difficult to buy a computer without one, and now CD-ROM has hit the mass consumer market.

Allie always asks me, “How do you keep current?” and I usually shrug and muddle something about online professional journals. Having been asked to do this presentation has forced me to take a hard look at what I actually do, and to investigate a number of strategies. Because I always feel a handout of sources at these kinds of meetings is helpful, I began to develop the one you have. [see below—Editor]. Earlier this year I queried MLA-L for ideas and came away with several suggestions, which have been incorporated into this list. Some of the resources are not available to me at DePaul, but I have been able to consult most of them. I have also included a bibliography consisting of articles of a general nature and reviews of specific products, which I found in the course of preparing this talk. In particular I would like to recommend the articles in CD-ROM Professional which deal with evaluation and keeping current.

I will begin with a definition of what I mean by “music interactive multimedia.” The phrase can be parsed as follows:

“Multimedia”: Multimedia includes sound, text, graphics, pictures, musical notation, and perhaps full-motion video.

“Interactive”: This concept involves a computer of some kind. The information is digital; interactivity results from a computer program that accesses the data and allows the user to make choices. The element of interactivity distinguishes music interactive multimedia from video and other forms of passive instruction and entertainment. The user chooses the direction or path. At the outset, the most successful program for interactivity was HyperCard for Macintosh computers, but now a number of platforms, in particular Microsoft Windows, support such interactivity. The most common medium these days is CD-ROM, although it is also possible to see some programs involving material on videodisc. What makes this so appealing is the nonlinear way in which the programs can be used. Instead of viewing and listening straight through a program, the user can branch off to a side path, for instance to look up a definition, get background on a composition, composer, or era, listen to musical examples of a concept, or jump to a different section of the composition being analyzed. In this age of emphasis on active learning, these kinds of media should become more and more important.

“Music”: I will leave it to you to define “Music,” but the focus here will be on interactive multimedia products whose primary subject matter has to do with music of some kind or another. In the course of this discussion, however, I will point out a few products of a more general nature that include music information.

II. Background

Before I discuss the methods I use to keep current, I should give you a little background on my position at DePaul and my involvement with MLA. These experiences have helped me become aware of new developments in this field.

My position at DePaul is in the reference department of the general library. The music collection at DePaul is housed there, at the Lincoln Park Campus, and not in a separate music library. My primary responsibilities, besides serving as music bibliographer and music specialist, have been to coordinate our online search service and to keep current on computer applications; therefore, I have always scanned the library literature relating to online databases and other computer products. When CD-ROM first came on the scene, I became quite enthusiastic about the possibilities of this medium, and soon the library began subscribing to several CD-ROM bibliographic databases. My duties quickly expanded to keeping current on CD-ROM. Being situated in a general library gives me an advantage; I suppose, since I have closer access to some of the sources I need to keep current.

My interest and knowledge of this area was supplemented and reinforced by exposure to new developments as chair of the MLA Online Reference Services Committee, in which capacity I served from 1986 to 1992. At the February 1988 MLA meeting, Jeannette Drone’s demonstration of a prototype thematic catalog, which she called HyperBach, made everyone who saw it excited over the possibilities that hypertext could have. One could view text, see musical notation of an incipit, and, with a simple click of the mouse, hear a musical rendition of the incipit. The project was later canceled by OCLC, where it originated, because it proved too costly (so I was told). Nevertheless, the groundwork had been laid; we could see the possibilities.

Shortly thereafter came Charles Forrest’s presentation, as previously mentioned, in October 1988. Then appeared the first of the interactive CD-ROM products produced by Voyager and Warner New Media. Exhibits of Voyager and Warner New Media products at subsequent MLA and ALA exhibits, plus reviews in Notes, convinced me that this new medium was something worth pursuing.

I made copies of the review article in Notes on the Beethoven’s Ninth Symphony and Mozart’s Magic Flute and sent them to a couple of music faculty members whom I thought might be interested. One in particular had worked with Macintosh computers to use notation software for his compositions, and had seen the Voyager Beethoven demonstrated. He agreed that the library should get some of these products. Since the Library was already considering the purchase of a
Macintosh to run products on other subjects, it was not difficult to get the equipment. The products themselves were not that expensive, I reasoned—about the cost of a video. In fact, prices today remain between $39 and $59, about the same as for a video or a hardback book.

Consequently, I purchased a few products: the Beethoven Ninth Symphony, the Mozart Magic Flute, the Stravinsky Rite of Spring, the Beethoven String Quartet no. 14, and the University of Delaware videodisc set. Later, in consultation with a music appreciation instructor searching for new ways to teach the instruments of the orchestra, I purchased The Orchestra, which revolves around the Benjamin Britten Young Persons' Guide to the Orchestra, and includes a lot of other music as well. It has one section in which users are invited to create their own instrumentation of "Greensleeves"; I always try to choose the weirdest possible combinations of instruments, just for fun.

In order to promote these products most effectively, I spent a fair amount of time playing with them, in preparation for several demonstrations over the last few years. My experience only confirms what all the reviewers and pundits are saying: these interactive products are great ways to learn more about music.

Despite the initial interest by the faculty member I mentioned, I do not believe these products have gotten a lot of use over the years. I think they will not get much use until they are incorporated into the curriculum.) As we help students find information about and analyses of musical compositions, we need to overcome any prejudice against non-book materials and suggest these computer programs when they would be appropriate. One way to accomplish this is to make sure that they are fully cataloged, as we have done at DePaul. For instance, if one does a subject search in our online catalog on Beethoven symphonies, the Voyager CD is one of the first items displayed, since the default sort in our online catalog is reverse chronological order. A ray of hope lies in the enthusiasm of one music education faculty member who has had her classes look at them and has had them demonstrated in the library. As I look at catalogs from the vendors I will discuss in a moment, I can see the trend: there are a lot of educational CD-ROMs for use in the schools these days.

One barrier to using these products seems to be the hardware itself. Shortly after moving into our new library two years ago, we had security problems with the equipment, which was kept in the Viewing/Listening Room. The mouse was stolen, and the CD-ROM drive was damaged. The decision was made to keep the CD-ROM drive and mouse behind the circulation desk of the Viewing/Listening Room, and to connect them to the computer on demand: just one more step to frustrate patrons and staff. These programs demand a lot of hard disk space, and it did not take long for the disk to become full. We had purchased the Brahms German Requiem disc, only to find that there was not enough room on the hard disk for the software program. So if you are considering purchasing equipment, be sure to buy a machine with lots and lots of memory. Keep in mind that these programs are memory hogs, especially those for Microsoft Windows. We are now faced with upgrading our equipment, possibly migrating to a Windows environment, and at the very least having a machine with the CD-ROM drive built in.

Let us now move on to how I keep current. I have come to realize during the past year that my approach is similar to other kinds of collection and professional development: a mixture of reading, exhibit viewing, electronic discussion lists, and looking at catalogs. Some of this involves a certain amount of serendipity: if you keep your eyes open, you may discover something in the most unexpected sources.

Regarding professional journals, you are not likely to have the journals I have listed in this article in the music library—with the exception of Notes. However, the main library should have them. You might want to make it a point to browse through recent issues there if you cannot have them routed to you. In the past I have often gone on a "browsing binge" every six months or so, for example looking at three or four issues of CD-ROM Professional at once.

CD-ROM Professional has been a favorite for several years now, containing articles and news announcements of new products and services. Half of the journal is devoted to authoring issues, and it has become so slick, with color photos, that it is hard to distinguish the articles from the advertisements. I try to scan issues from cover to cover, since sometimes a new product will just get a brief mention. Nonetheless, it is still an important source for keeping current.

CD-ROM World is one journal that is unavailable to me at DePaul. Other librarians have vouched for its importance, however, and reviews of such products as the Multimedia Beethoven have occurred there. I got a chance to view some recent issues last week. Every issue has several mini-reviews, averaging a half-page in length, as well as longer reviews and feature articles. It seems that more products are mentioned in this periodical than in CD-ROM Professional. As with other journals in this subject area, it is important to scan news columns and other articles that mention new products.

Notes, since 1989, has had a semi-annual column or section devoted to computer software, with occasional reviews of interactive multimedia. The review article of the Voyager Beethoven Ninth and the Warner New Media Magic Flute was very influential, and convinced me that DePaul should begin to purchase some of these products. Starting with the March 1994 issue, interactive multimedia is and will continue to be the primary focus of this column.

It is interesting to see the different approach taken by these journals in the course of evaluating products. For example, Jim Farrington wrote me about a new CD on jazz history he was reviewing. The title sounded familiar to me, so I browsed through some recent issues of CD-ROM Professional. Sure enough, I found a review of it, and it was quite favorable. However, the review did not look familiar to me,
and when Jim mentioned that he was not as impressed, I looked again and found the review in Notes: the review was much more critical. The moral of the story is that the computer people and general librarians might be impressed with the "bells and whistles" of a product, but it is equally important to be concerned with content and depth of presentation.

I also periodically glance through other library science journals, looking at computer columns. Wilson Library Bulletin, in particular, has several columns that help keep me informed of new developments in computer applications.

Conference exhibits, at conferences such as MLA, ALA, or online or CD-ROM conferences, are excellent ways to see current products displayed and demonstrated. Most often you do not have to be registered for the conference in order to get into the exhibits. There are often free passes available, or occasionally a nominal charge is involved. Being in Chicago, I have been lucky enough to get to local conference exhibits on an irregular basis; the Online/CD-ROM Conference is held there on a rotating basis every three years, and so is ALA these days. Even if you cannot get to the conference exhibits, try to read a summary in the library literature (such as in Library Journal) or get a copy of the conference proceedings. The presence of these types of exhibitors at MLA meetings is inconsistent. There were a few exciting years awhile back when Voyager and Warner New Media demonstrated their products in the MLA exhibit area. I have been a little disappointed at their absence there lately.

When you are touring the exhibits, get to see the demos. Try to play with the products yourself without someone doing a canned demo. Most of these programs are fairly intuitive, as they should be. My approach when I sit down at a computer product is to pretend I am a naive end-user and see how easy it is to use.

Electronic LISTSERVs are a great way to inquire about others' experiences and to keep current with new developments. We all know how helpful MLA-L can be; my inquiry on the topic at hand elicited several excellent suggestions. The other two LISTSERVs found on the list below resulted from suggestions by other MLA-L subscribers. ATMI and MUS-DISC seem to be more geared to music theory software and videodiscs. MUS-DISC, when you first subscribe, sends out a useful list of best and worst products; this list also includes some CD-ROM titles. Also, ATMI publishes an annual directory of products that looks quite promising, although I have not viewed a copy yet. ATMI has had a recent discussion of a couple of new projects. MUS-DISC is moderated by Larry Peterson, who, at the University of Delaware, helped produce the videodisc set mentioned earlier. Occasional bulletins with citations and reviews of new books, videodiscs, and software are sent to MUS-DISC subscribers.

Computing magazines, such as PC Magazine, MacWorld, etc., are useful for keeping up on the latest trends in hardware and software, and have started publishing notices and reviews of new multimedia products. However, you have to read their articles with a grain of salt, realizing that there is a lot of hype and that the writers probably are not music experts. Into this fray comes Walt Crawford as a breath of fresh air, cutting through most of the computer hype with common-sense suggestions. Read his columns in Library Hi Tech if you are interested in keeping current with general hardware and software developments.

In this vein, my favorite quote, which I saw in one of the articles on evaluation in the bibliography, is: "It glistens, but it stinks." The source of the quote was Oscar Wilde, referring to a dead fish glistening in the moonlight. A product may have several "bells and whistles," making it look good on a superficial level, but do the contents hold up? These days, multimedia has become a mass consumer market. I even overheard someone on my commuter train talking about CD-ROM. Computer topics are quite commonly discussed in the popular press, especially in the business sections of newspapers such as the New York Times or Chicago Tribune. James Coates has a regular column in the Tribune that I try to read regularly. You may not find mention of "music" multimedia, but the newspapers are a good source for keeping current on industry trends such as the Viacom-Blockbuster merger.

Keep current by also getting on mailing lists of vendors' and producers' catalogs. It is a real eye-opener to receive a recent catalog from a vendor such as Educorp. I had no idea there was such a wide variety of CD-ROM products available. Although most of the products listed in the catalogs are devoted to entertainment and games for the home, you will also find several music-related products such as the Beethoven and Stravinsky. The catalogs range from containing very little information, aside from price, to full-page descriptions such as those found in Voyager's 3-Sixty Guide to Interactive Media. At the very least you should look for hardware requirements and price. All of the vendors and producers listed on this handout can send a current catalog if you call them. When I called Time Warner Interactive, I was told that they have no plans for additional music-related CD-ROMs, but Voyager and Microsoft both seem to be continuing their efforts in this area. As Steve Fry mentioned recently on MLA-L, it is probably cheaper to purchase these products from a specialty vendor such as Update.

As with the selection of other types of materials, whether to wait for a review depends in part on your familiarity with other materials produced by the same publisher or author and other "gut" feelings about the product. Having experienced a few titles in the Voyager CD Companion Series, I would not hesitate to order another title if it matched a need. If you need evaluation of a product, consider a literature search in an index such as Library Literature, Periodical Abstracts, Music Index, or one of the IAC indexes such as Academic Index.

In this regard, Library Literature is probably the best index. The search "multimedia and music" retrieved ten hits last month, many of them from CD-ROM Professional and Notes. However, its indexing of the March 1994 issue of Notes is not good: one can only retrieve Charlotte Crockett's column. The citation does not include the reviews of the musical instruments and jazz history CDs; retrieval of the
Notes reviews of these particular products is not possible.

Music Index is too far behind; searching it retrieves mostly citations for multimedia compositions and performances. The Notes articles mentioned previously, however, can be retrieved. Periodical Abstracts, which indexes popular magazines, is a useful source for reviews in the computing and popular literature. The IAC databases, to which I do not have free access, would also probably do an adequate job of retrieving reviews.

Of course, another method of keeping current is to attend conference programs like this one in which the subject is discussed. ALA programs often include sessions on multimedia, and it is often discussed at the MLA Video Roundtable. There are plans afoot for a plenary session on multimedia at the Seattle MLA meeting in 1996. So as long as I am talking about "methods," I might as well mention some recent products that are worth considering.

III. New Products Worth Mentioning

Microsoft's Musical Instruments was favorably reviewed, with some reservations, by Gilbert Blount in the March 1994 issue of Notes. (The title more accurately should be "Musical Instruments of the World," to emphasize its multicultural coverage.) As with other interactive multimedia, there are several approaches one can take to access the information on the disc. One can browse through an alphabetical list of instruments, search by instrument families or musical ensembles, or view maps that show in what parts of the world instruments can be found. Once a particular instrument is selected, a color illustration of the instrument is displayed, with its various parts labeled. A musical example that illustrates the timbre of the instrument can be played. Sometimes there are examples of several styles available, as in the case of the violin. One can also branch off from an instrument to related terms or from other instruments in the same family. This is one of the new products that DePaul has recently purchased and that I have demonstrated for music education students; the faculty member I mentioned earlier is quite enamored of this CD-ROM.

Another new product that I have not seen, but about which I have read several reviews, is a CD-ROM of the Beatles' film, A Hard Days Night, published by Voyager. This may be the first full-motion video that has been produced on CD-ROM, using QuickTime software to display the motion picture. If you are only interested in viewing the film straight through, you are probably better off simply using the video. This product, however, includes background on the making of the film, an interview with Richard Lester, clips from other Lester films, and the script, which you can follow if you have a hard time understanding the dialogue.

Electronic multimedia encyclopedias, such as Grolier's, Compton's, and Microsoft's Encarta, have gotten a lot of press in the last few years. Any one of these products may be bundled with the purchase of new hardware on the consumer market. All of them have a lot of "bells and whistles," including hypertext capability, graphics, video clips, and sound bites. Microsoft's Encarta won an award last year and includes, so I have read, brief musical excerpts. It is based, however, on the Funk and Wagnalls Encyclopedia, not perhaps the most authoritative encyclopedia for an academic setting. For that reason, DePaull decided to purchase the New Grolier Multimedia Encyclopedia, since it is based on the Academic American Encyclopedia. It, of course, includes musical subjects, although there are no audio musical examples. The articles are short, but include brief bibliographies for further study.

I would suspect that more and more general libraries will have one or more of these multimedia encyclopedias. If nothing else they, as well as the Musical Instruments CD mentioned earlier, set an example of what can be done with this technology. I would echo Gilbert Blount's hope that the major book publishing houses specializing in music take heed.

The trend toward CD-ROM publishing is bound to continue. An article in a recent New York Times Book Review, cited in the bibliography of your handout, indicates that almost all publishing houses have committed themselves to CD-ROM. Authoring systems, such as the Voyager Toolkit, continue to drop in price and are becoming more available. The addition of audio musical examples may be a little more complicated, but is not insurmountable, as the products are already on the market and have proved.

Lastly, I would like to indicate a few projects that are in development or are just in the idea stage. Keep an eye out for these projects in the library literature and at conference exhibits and programs. Be aware that at this point they are "vaporware" and may not materialize. If nothing else, my discussion is illustrative of my methods for keeping current.

The American Memory Project has been in the works for sometime now. This is a joint project between Apple Computer and the Library of Congress to put some of the nation's treasures in an interactive, hypertext-driven computer database, complete with text, motion pictures, still photographs, and recorded sound. I first saw a prototype demonstrated by Steve Niggl at an Online/CDROM Conference a few years ago. A CD-ROM sample was beta tested at several libraries in 1991 and 1992, results of which have been reported in the library literature. I am not sure how much music will be included, although a single article indicated that future discs would include folk music. Exactly how this information will be distributed remains to be seen, but it will probably be on CD-ROM or videodisc. The Library of Congress is also experimenting with delivery via telephone lines in cooperation with Bell Atlantic. This project may also be a precursor to the digitization of major collections of the Library of Congress, but I would suspect that a shortage of funds would slow down a project of this magnitude.

A project with a more musical focus is the proposed digitization of the Leonard Bernstein Archives in the Library of Congress. I first read about this idea in the December 1993 issue of the Library of Congress Information Bulletin, proving that you never know when you will encounter something of interest as you browse the literature. In the article, it was revealed that the family, wishing to make the Bernstein Archives more readily available to the general public, would be funding the digital conversion of Bernstein's papers, scores, and manuscripts. It was envisioned that there would be links between a discussion of a composition in Bernstein's letters or correspondence to the appropriate manuscript or score, and possibly to a recording. It remains to be seen how quickly this project will proceed and what final form it will take. By the time of completion, I envision that it may be possible
I was not impressed. I was not impressed is easy to jump from one section of the encyclopedia, or its Internet successor, depending upon technological advances, or distributed on CD-ROM. Initially, I was not going to discuss the Encyclopaedia Britannica Online via the World Wide Web because it does not have sound capability—one of our prerequisites for music interactive multimedia—and I was not impressed with the search and display software. A recent viewing, however, proved to me that this product has improved tremendously since I first viewed it this summer. EB Online was in the process of beta testing through last summer, but it may be available now for subscription. At DePaul we were viewing it through Mosaic, but I understand there may be other means of access. In a sense access via the World Wide Web may prove to be the wave of the future. The search features are much more sophisticated than when I first viewed it, and the results from a search give the user enough information from which to choose. Searching is quite flexible: one can either search the index, or do a free text search; Boolean logic is not needed. Results are listed in order of releveance according to a complex ranking algorithm that involves the number of occurrences of the words entered in the search. It is also easy to navigate through the results. In addition to using the Mosaic navigational tools, EB Online prompts for "Next Section," "Previous Section," "Table of Contents," and, of course, numerous "hot" hypertext links. A free-text search on "Beethoven symphonies," for instance, yields forty items, including several segments from the articles "Beethoven: Life and Work," and "Musical Forms and Genres"; within these articles one can find discussions of his symphonic style in general, as well as brief descriptions of each symphony. It is easy to jump from one article to another. The annotated bibliography has a table of contents where one can jump immediately into the section covering analyses of the works.

Now all we need is for works like Beethoven's Ninth Symphony by Voyager to be included in a bibliography of the Encyclopaedia Britannica's stature. I would hope that in the future compilers of bibliographies, such as Harold Diamond's *Analysis of Music*, include computer programs when appropriate.

It was recently disclosed on MLA-L that work has begun on a new edition of the New Grove. It is not clear to me how far advanced the planning has gone with the "New" New Grove, as it has been dubbed, but publication is clearly a long way off. Now is the time to insist on the features we would like to see: if some of these features have been incorporated already in a "general" encyclopedia, and in a CD-ROM such as Musical Instruments, why not in a music encyclopedi? At the very least there should be hypertext links between articles and concepts, and the capability of playing an audio version of the musical examples printed in the text.

Regardless of whether these projects ever get off the ground, it is clear to me that there will continue to be music interactive multimedia products published in the near future. With more and more consumers having access to CD-ROM drives at home, CD-ROM publishing will continue to expand. There is even some talk in the library literature about circulating the most popular CD-ROM titles that a library owns. Most of the products released will probably be in the form of entertainment and games, but there is bound to be a ripple effect on the academic market, with a few producers such as Voyager carving a niche for themselves. If we remember the development of other technologies, such as videotape and videodiscs, there was a similar debate about whether libraries should invest in the equipment and materials. But as these media became popular, prices of the hardware and materials dropped, and now they are considered important components of any library's collection; this too will be the case for multimedia. I hope that the sources I have indicated below will help you keep current in this rapidly changing field, and that if you discover a new source or a new product you will share your information with the music library community.

**Sources for Keeping Current on Music Interactive Multimedia**

**Professional Journals**

*CD-ROM Professional*
Contains reviews and brief notices of new developments.

*Notes: Quarterly Journal of the Music Library Association*
Contains software reviews, beginning in 1988, and interactive multimedia and software reviews, beginning with the March 1994 issue.

*Multimedia World* (formerly CD-ROM World and CD Librarian)

*New Music*
Published monthly by HyperMedia Communications, San Mateo, Calif. (415) 573-5170. Free subscription to "qualified new media professionals in the U.S."

*Association for Technology in Music Instruction (ATMI)*
Annual membership is $30. Technology Directory (annual) is free with membership; the directory alone is $30. Contact Timothy Kloth, 2336 Donnington Lane, Cincinnati, OH 45244.

*Library Journal* and *Wilson Library Bulletin*
Contain several regular columns devoted to computer applications for libraries.

**Electronic Discussion Lists**

*MLA-L (Music Library Association)*
To subscribe, send a message to listserv@ubvm.uic.indiana.edu: subscribe mla-l [your name]. To post, send messages to mla-l@ubvm.uic.indiana.edu.

*MUS-DISC*
To subscribe, send a message to mus-disc-register@strauss.udel.edu: subscribe mus-disc [your name]. To post, send messages to mus-disc@strauss.udel.edu.

*ATMI*
To subscribe, send a message to listserv@uiowa.edu: subscribe atmi-l [your name]. To post, send email to atmi-l@listserv.woeg.uiowa.edu.
Vendors and Major Players

- Educorp: (800) 843-9497.
- A Music Technology Resource Guide for Educators: Contact Advanced Technologies, A Division of the Woodwind and the Brasswind, South Bend, IN; (800) 348-5003.
- UPDATA Publications: (800) 882-2844.
- Voyager: (800) 446-2001.
- Time Warner Interactive (formerly Warner New Media): (800) 565-8944.
- Microsoft: (800) 426-9400.
- Compton's NewMedia: (800) 862-2206.

Directories

- CD-ROM Directory
- CDs in Print
- Optical Publishing Directory

Bibliography


Reviews


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