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MUSIC LIBRARY ASSOCIATION

MLA NEWSLETTER

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MLA Announces New Board Members

Alan Karass, MLA Publicity Officer

The Music Library Association election results were announced at its 2000 national meeting in Louisville, Kentucky. James P. Cassaro (University of Pittsburgh) was elected vice president/president-elect, Lynn Gullickson (Northwestern University) was elected recording secretary and the new members-at-large are Allie Wise Goudy (Western Illinois University), Leslie Troutman (University of Illinois at Urbana-Champaign) and Philip R. Vandermeer (University of Maryland).

James P. Cassaro is the Head of the Theodore M. Finney Music Library at the University of Pittsburgh, a position he has held since 1999. He previously served as Assistant Music Librarian at Cornell University (1983-99), Assistant Catalog Librarian in the A.M. Willis Jr. Library at North Texas State University (1980-83), and Record/Reference Librarian in the Music Library at the State University of New York at Buffalo (1980). He received a B.A. in Music and an M.L.S. from the State University of New York at Buffalo, and an M.A. in Musicology from Cornell University.

Mr. Cassaro served as MLA Treasurer (1994-98) and Member-at-Large (1991-93). He has also served as *Notes* Video Review Column Editor (1994-98), Chair of the Subcommittee on Music Library Facilities (1984-1990), Chair of the Working Group on the MARC 028 Field (1987-1989), Chair of the Subcommittee on MARC Formats

(1988-91) and Chair of the New York State/Ontario Chapter (1986-87).

Mr. Cassaro's publications include: *Gaetano Donizetti: A Guide to Research* (Garland) [forthcoming], "Other Musical Chadwicks: John M. and George M. of Central New York," *Notes* 54/2 (Dec. 1997), articles on Giacomo Carissimi and Luigi Cherubini in *Religion in Geschichte und Gegenwart*, 4th ed. (J.C.B. Mohr) [forthcoming], nineteen articles on French Baroque and American composers in *The Revised New Grove Dictionary of Music*

and Musicians (Macmillan) [forthcoming], lists of essential works for full and vocal scores of Choral Music and Opera in *A Basic Music Library*, Third edition, (ALA Editions, 1997), "Music Cataloguing and the Future," *Fontes Artis Musicae* 41/3 (July-Sept. 1994), twenty-seven articles on 20th-century American opera in *The New Grove Dictionary of Opera* (Macmillan, 1992), *Space Utilization in the Music Library* (MLA Technical reports, no. 20) and *Planning and Caring for Library* continued on page five

New Editor Named for *MLA Notes*

Alan Karass, MLA Publicity Officer

At its annual meeting in Louisville, Kentucky, the Music Library Association announced the appointment of Linda Solow Blotner as editor of its journal, *Notes*. She succeeds Richard Griscom, Music Librarian at the University of Illinois, Urbana-Champaign.

Linda Solow Blotner has served as Head of the Allen Library at The Hartt School, University of Hartford since 1987. She previously served as Project Coordinator for the Boston Composers Project of the Boston Area Music Libraries (1980-83), Music Librarian at the Massachusetts Institute of Technology (1972-84) and Music Cataloger in the Music Section, Descriptive Cataloging Division at the Library of Con-

gress (1971-72). She holds an M.A. in musicology and a B.A. in music from Brooklyn College, CUNY, and an A.M.L.S. from the University of Michigan.

Ms. Blotner is an active member of the Music Library Association and has been on its Ad Hoc Committee on Administrative Services (Chair, 1997-98), Collection Development and Resources Committee (1982-85), Development Committee (1985-88 and 1994-97, Chair), Finance Committee (1985-88), Subcommittee on Investments (1989-present, Chair, 1990-91), Gerboth Award Committee (1987-90, Chair, 1990), Publications Committee (1978-82, 1985-87, Chair, 1978-81), Music Thesaurus Working Group, continued on page five

President's Report

*Paula Matthews, Bates College,
MLA President*

Giving Thanks for Good Editing

Bald heads forget of their sins,
Old, learned, respectable bald
heads
Edit and annotate the lines
that young men, tossing on their
beds,
Rhymed out in love's despair
To flatter beauty's ignorant ear...

*W.B. Yeats: Selected Poems (1929)
'The Scholars.'*

I should, of course, be beginning this instead with "Apologies to good editors for being chronically and pathologically late for all deadlines, no matter when they land on calendar — Winter, Spring, Summer, or Fall, all you have to do is call — and I'll be there — LATE!"

The Music Library Association produces wonderful publications in many formats, various and interesting, practical and whimsical. This happens because we are blessed with tremendously talented EDITORS from amongst our membership ranks. Knowing that I will leave out many individual chapter newsletter/web editors, assistant editors/column editors, graceful writers of annual reports and other memos — and with apologies to them all — I would like to take the time to thank the following personally:

LINDA HARTIG, Editor of the Music Library Association's Newsletter

Described alternately as a saint ("Saint = a dead sinner revised and edited." Ambrose Bierce, *The Devil's Dictionary*, 1904) and/or the single calmest woman in the Association, she gathers and revises our articles like a gentle general, making the very best of whatever prose is tossed her way. Rather like cooking up a pot of stone soup! Singularly modest, she will probably edit these compliments right out! [She certainly should!! *ed.*]

With the patience of Job in dealing with the 'unediterbar' like myself, Linda has managed to produce concisely edited and revamped versions of informative reports from committees, roundtables, officers, etc., several times per year. And, in collaboration with David Gilbert, she has also mounted the *Newsletter* on MLA's website, with ease and simplicity that belies the hard word behind the process. Please send all well-deserved congratulations and any comments on this transformation to her. [...actually to Wayne Curtis, who formats the *Newsletter* for the web! *ed.*]

NANCY NUZZO, Chair of the Publications Committee

Our Czarina of Publications has been working overtime keeping track of all the various editors in MLA and their projects, as well as taking care of the 'large picture.' Her enormous charge includes investigating the electronic transfer of our publications, negotiating with Project Muse and JSTOR on our behalf, and talking contract-ese with the MLA attorney about our various licensing agreements. She is overseeing the development of a new logo for the Association's publications and exploring desktop production of our Association's various 'in-house' brochures. I am enormously grateful to her for all that she does and for her good spirit and kind reminders.

JEAN MORROW, Editor of the Basic Manual Series

Jean and her Board of Editors are producing the Association's newest series (through Scarecrow Press), which will be timely, practical and useful additions to the resources our Association already offers. Knowing Jean, these will be produced in an orderly fashion, tinged with her famous sense of humour. We look forward to seeing the debut volumes this year.

DAVID GILBERT.

David edits our website (www.musiclibraryassoc.org) with ele-
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MUSIC LIBRARY ASSOCIATION BOARD OF DIRECTORS

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Printed on acid-free, recycled paper.

MLA NEWSLETTER
Linda Hartig, Editor

The *Newsletter* is published four times a year: September-October, November-December, March-April, and May-June, by the Music Library Association, 6707 Old Dominion Drive, McLean, VA 22101, and is issued to its members free.

The purpose of the *Newsletter* is to keep the membership of the Association abreast of events, ideas, and trends related to music librarianship. All communications and articles are welcome. Address correspondence to:

Linda Hartig
Technical Services Librarian
Carroll College
100 N. East Avenue
Waukesha, WI 53186
lhartig@carroll1.cc.edu

The deadline for submitting copy to the editor for issue number 122 (September-October 2000) is 18 August 2000.

Submissions are preferred via e-mail, but paper copy (double spaced) via USPS accompanied by 3.5" disk containing text files in Microsoft Word is acceptable.

President's Report

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gance and grace. This publication is probably the most widely read of all of MLA's prose, and is a timely forum for updating all the dull administrative documents required for the work of the Association that we used to produce solely in print. (How many trees have been killed to produce an Administrative Structure to send out in the dozens?) We are fast finding that we all need David and the web in some fashion. The mantra that I chant at MLA meetings is "Talk to David Gilbert about putting this on the web..." Like a sponge, he absorbs any and all new tasks, and the result of his work is a resource that I use on a daily (if not hourly!) basis.

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ALAN KARASS, Publicity Officer

As MLA's Publicity Officer, Alan writes more on our behalf than anyone, and he has to edit himself! A glance at any *Newsletter*, press release, or announcement on any listserv gives a sense of how hard he works and how fluidly he writes. We are all grateful for his productivity and cheerfulness.

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PHIL SCHREUR, Editor of the Music Cataloging Bulletin.

I like Phil. He doesn't write a lot (to me at least), but he is never late. MCB is one of the glories of the Association, providing outreach to unknown numbers of catalogers throughout the library world. Phil's efforts as editor have resulted in a timely and heavily used publication of immense value to all individuals and institutions who subscribe.

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BASIC MUSIC LIBRARY:

The Basic Music Library is the jewel in the crown of the Music Library Association's publications. Superbly edited by ELIZABETH DAVIS (Coordinating Editor), PAMLEA BRISTASH, JANE GOTTLIEB, KENT UNDERWOOD, WILLIAM E. ANDERSON, and published by the American Library Association, the 3rd edition, 1997, serves the entire library profession as a landmark resource for col-

lecting essential scores and sound recordings.

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BONNA BOETTCHER

As Executive Secretary, it falls to Bonna to edit our Membership Handbook, conference mailings, and other administrative materials of the Association. I can personally attest to the hours of hard work that are often undervalued and not widely appreciated, since the content is so often unglamorous. Upon her retirement as ES, I expect she'll branch out and begin writing books on gardening or cooking - which will surely need little or no editing!

**The MLA
produces wonderful
publications in many
formats ... because
we are blessed with
tremendously
talented EDITORS
from amongst our
membership.**

• • •

ROBERTA CHODACKI, our now retired Recording Secretary

Roberta was able to craft a coherent quilt of board activities from the patches and scraps of chaos that she had at hand (and on tape). Only those who were in the room with her during those meetings realize what a skillful editor and translator she is; however, all who read her minutes recognize her crisp style and gracious presentation. LYNN GULLICKSON will follow Roberta for the next two years as chief transcriber and translator.

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DAVID FARNETH, Editor of the Bibliography and Index Series and PHIL VANDEMEER, Editor of the Technical Reports Series

David and Phil edit the classic series that have served our Association

so well over the years. While finding things to edit has often proved to be more difficult than putting pen-to-paper, they continue doggedly in the search for appropriate manuscripts. Their writing standards are high ones, and their skills in editing are evident in all that they do.

• • •

RICHARD GRISCOM, Editor of *Notes*

"What an interesting and stimulating collection of articles. Kudos to Richard Griscom and to the authors." (Pamela Bristash on mla-l.) This is the universal opinion of all of you who have enjoyed the Millennium Issue of *Notes* (March...) which will be published in the Technical Reports Series this summer and highlighted at the Toronto Mega-Meeting this November (Musical Intersections: www.utoronto.ca/conf2000). Reaching closure on this century and looking toward the future of our profession, this snapshot of music librarianship in the year 2000 is a model of fine writing and meticulous editing.

Following in the long tradition of former *Notes* editors (who include Dan Zager, Susan Sommer, Michael Ochs, and William McClelland), he has maintained the high standard of editorial excellence for which our association's journal has been known over the years. Dick has never been a fan of the way I spell, but has always been gracious in his correction. A fan (as am I) of E. B. White, Dick's own fine writing and editing remind me of a passage from "Death of a Pig" or "Once more to the Lake:" uncluttered, clear prose placed neatly in lovely font on good paper. His Notes on Notes column has been treasured reading for many. The loyalty, respect and affection bestowed upon him by his staff are a testament to his editorial leadership. With his tenure at the helm of *Notes* now over, we wish him well in filling the newly-found free time that will be his to enjoy. The pleasure of an open hour combined with a long anticipated (or especially saved to be savoured) book is the well-deserved retirement gift for any good editor.

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President's Report

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Certainly one that has toiled as intensely for the Association as has RG.

LINDA SOLOW BLOTNER will become our new *Notes* editor with the December issue. We all wish her well and look forward to many finely edited issues emerging from her red pen.

• • •

My son has recently completed the ritual of applying to and being accepted by colleges - and performed his rites in secret over the Internet. When asked by his parents (both overburdened with academic tendencies) whether or not he would like us to read his essays — not for content (OF COURSE) but for purposes of editing, he replied, “No thanks, my computer has a spellcheck.” In the words (again) of E.B. White: “The whole duty of a writer is to please and satisfy himself, and the true writer always plays to the audience of one. Let him start sniffing the air, or glancing at the Trend Machine, and he is as good as dead, although he may make a good living.” (Elements, 70-71) Like my son, many resist editing of any kind. I, however, am eternally grateful for the fine editing and splendid good sense of the group above; and to quote White one last time:

“I am used to being edited, I liked being edited, and I have had the good luck and the pleasure of being edited by the best of them...” (Letters, 455)

My enormous gratitude to Linda Hartig, for whom I shall forever remain,

LATE

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P.S. For those of you expecting poetry, I highly recommend “I am visited by an editor and a poet” by Charles Bukowski (*The Roominghouse Madrigals: Early selected poems, 1946-1966*.)

P.P.S. For those of you expecting Italian: Baretto: *La Frusta Letteraria*, Vol. I., p. 349 (Ed. Milano, 1838.) :”Legge gli uomini attentamente, Pep-pina, e sieno essi di qualunque edizione si voglia, da ognuno acquisterai

della cognizioni dispregevoli solo agli occhi degli stolti.”

• • •

Gottesman, Ronald and Scott Bennett. *Art and Error: Modern Textual Editing*. Bloomington: Indiana University Press, 1970.

Greetham, David, editor. *Scholarly Editing: A Guide to Research*. New York: Modern Language Association. 1995.

“Signs of Functional (Reader-Oriented) Compulsiveness: Following up: A polite name for hounding people is ‘nudging,’ and systematic nudging is called ‘following up.’ It is a compulsive trait of effective editors, for in the harried, whacky world of communications, virtually nothing happens when it is supposed to happen without well-timed reminders.”

Plotnik, Arthur. *The Elements of Editing: a Modern Guide for Editors and Journalists*. New York: Macmillan, 1982.

Root, Robert L. E.B. White: *The Emergence of an Essayist*. Iowa City: University of Iowa Press, 1999.

“Editing is, above all else, a matter of forms.”

Shillingsburg, Peter L. *Scholarly Editing in the Computer Age: Theory*

and Practice. Ann Arbor: The University of Michigan Press, 1996.

White: “If those who have studied the art of writing are in accord on any one point, it is on this: the surest way to arouse and hold the attention of the reader is by specific, definite, and concrete. The greatest writers — Homer, Dante, Shakespeare — are effective largely because they deal in particulars and report the details that matter.” p.22

Strunk, William, Jr. and E.B. White. *The Elements of Style*. New York: MacMillan, 1959.

Tanselle, G. Thomas, “The Editorial Problem of Final Authorial Intention,” *Studies in Bibliography* 29 (1976).

White, E.B. *Letters of E.B. White*. Edited by Dorothy Lohrno Guth. New York: Harper, 1979.

Donald Hall. “Surely my notion governing language (and, in one matter the form — the narrowness of it, the relative paucity of detail — came from the impress of laconic New England speech.”

Woodruff, Jay, editor. *A piece of work: Five writers discuss their revisions*. Iowa City: University of Iowa Press, 1993. ♦

Roundtable Reports

continued from page nine

Technical Services Roundtable

Grace A. Fitzgerald, Coordinator

The Technical Services Roundtable met on Thursday, February 24, 2000, in Louisville. Dr. Sherry Vellucci (St. John's University) spoke on “Music Bibliographic Relationships: the Metadata Links in Your Future.” A variety of types of relationships exist, includ-

ing whole/part, derivative, accompanying, equivalence, sequential, and descriptive. These relationships were then approached within the context of work, expression, manifestation, and item, and addressed in terms of possibilities for identifying and linking materials having such relationships. The discussion then moved to how these relationships might function in a networked environment, especially as an element in Dublin Core. The focus on metadata links proved especially useful in that it provided an excellent introduction for the metadata sessions held on the following day.

Board Members Announced

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Audio Facilities (MLA Technical reports, no. 17). He has written reviews for *Notes*, *Fontes Artis Musicae* and *Serials Review*. He has served as a volunteer abstractor for RILM.

Lynn Gullickson is Music Technical Services Librarian at Northwestern University. She previously served as Art & Music Librarian at the University of Northern Iowa (1995-98), Music Technical Services Librarian at the University of Wisconsin-Madison (1992-94), Acting Recorded Sound Services Cataloger at Northwestern University (1991-92) and Music Cataloger at the University of Wisconsin-Milwaukee (1987-91). She holds a B.M. from the University of Wisconsin, Madison, an M.M. in Music History and Literature from Northwestern University and an M.L.S. from Indiana University.

Ms. Gullickson has served on the Music Library Association's Reference Performance Subcommittee since 1995. She has also served on the Bibliographic Control Committee's Working Group on the Names of Types of Compositions for Uniform Titles (1989-96). She has been an active member of Music Library Association Midwest Chapter and has served as its Vice-Chair (1996-97), Chair (1997-1999) and Past Chair (1999-2000).

Her publications include "Music" in *Magazines for Libraries*, 10th ed. (Bowker) [forthcoming], "Art" in *Magazines for Libraries*, 9th ed. (Bowker), "Information Sources in the Library," "Using UNI-STAR" and "Finding Articles on Your Topic" in *Oral Communication: A Guide* (American Heritage Custom Publishing, 1997) and "A Final Report of the Working Group on Types of Compositions," *MLAJ Newsletter*, (28 November 1995), v.16, no.3, pp.7-28. (Translated into Japanese). Ms. Gullickson has been a RILM abstractor since 1987.

Allie Wise Goudy is Professor and Music Librarian at Western Illinois University. She previously served as Instructor of Music at Wilson College (1974-76). She has a B.M. from Converse College, an M.M. from the University of Michigan, and an M.L.S. from

the University of Maryland.

Ms. Goudy has served on the MLA Public Services Interest Group (1980-81), Program Committee (1992), Reference Performance Subcommittee (1994-present), Bibliographic Instruction Subcommittee (1995-present), Statistics Subcommittee (1995-97), Nominating Committee (1996), Education Committee (1998-present) and Outreach Subcommittee (Chair, 1999-present). She also served as organizer and moderator of the Reference Performance Subcommittee's annual "Reference Refresher" (1997-99). She has been an active member of the MLA Midwest Chapter. She served as its Secretary/Treasurer (1979-1981), Vice-Chair/Chair Elect and Program Chair (1990-91), Chair (1991-93) and Past Chair and Program Chair (1993-94).

Her publications include "Music Coverage in Online Databases," *Database* 6/4 (December 1982), "The

Dilemma of Library Faculty Workload: One Library's Solution," *Library Administration and Management* 2/1 (June 1988) and "Tunes for Our Times: ILLINET Online and music," with Leslie Troutman and Bob Delvin, *Illinois Libraries* 71/1 (September 1989). She has also contributed articles to the Music OCLC Users Group *Newsletter* and the Music Library Association *Newsletter*. She has written more than 50 book reviews for *Library Journal*, *RQ*, and *American Reference Books Annual*.

Leslie Troutman is Music User Services Coordinator and Associate Professor of Library Administration at the University of Illinois, Urbana-Champaign. She holds a B.M. in Music History from Bowling Green State University, an M.A. in Musicology from the University of North Carolina, Chapel Hill, and an M.S. in Library and
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New Notes Editor

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(1985-87) and Nominating Committee (1980, 1999). She has been a member of several MLA search committees and has been on the Board of Directors as Executive Secretary (1985-88) and Member-at-Large (1976-78).

Ms. Blotner's publications include "Working with the Architect," in *Space Utilization in Music Libraries*, comp. by James P. Cassaro. MLA Technical Report No. 20 (Canton, Mass.: Music Library Association, 1991), "Education for Music Librarianship in the United States," *Fontes Artis Musicae* 26 (1979): 44-47, and "Qualifications of a Music Librarian, A Statement Prepared by the Members of the Committee on Professional Education of the Music Library Association," *Fontes Artis Musicae* 21 (1974): 139-43. She was the editor for *The Boston Composers Project: A Bibliography of Contemporary Music*, by The Boston Area Music Libraries. (Cambridge, Mass.: MIT Press, 1983). She has written reviews for *Notes* and *The Sonneck Society Bulletin* and arti-

cles for the *MLA Newsletter*.

She has prepared indexes for numerous publications including Vincent H. Duckles and Ida Reed's *Music Reference and Research Materials*. 5th ed. (New York: Schirmer Books, 1997), David Epstein's *Shaping Time* (New York: Schirmer Books, 1995), Michael Harris' *The Rise of Gospel Blues* (New York: Oxford University Press, 1991), Leo Treitler's *Music and the Historical Imagination* (Cambridge, Mass.: Harvard University Press, 1989), Richard P. Smiraglia's *Music Cataloging* (Englewood, Co.: Libraries Unlimited, 1989) and Lewis Lockwood and Phyllis A. Benjamin's *Beethoven Essays* (Madison, Wisc.: A-R Editions, 1984).

Ms. Blotner is also an active member of the New England Chapter of the Music Library Association, the International Association of Music Libraries, Archives, and Documentation Centres, the Association of Recorded Sound Collections, the American Society of Indexers, and the Society for American Music. ♦

Board Members Announced

continued from page five
Information Science from the University of Illinois at Urbana-Champaign.

Ms. Troutman has been a member of the MLA Education Committee (1998-present), Ad Hoc Task Force on Plan 2001 Implementation (1996-present), Ad Hoc Chapter Committee (1996-1999), Program Committee (1995-1998; Chair, 1996-1997), Search Committee for Editor, MLA Index and Bibliography Series (1995-96), Reference and Public Services Committee (Chair; 1994-1996) and Bibliographic Instruction Subcommittee (1989-1993; Chair 1991-1993). She has also served as Music Library Association Midwest Chapter Chair (1993-1995), Past Chair

(1995-96) and Vice-Chair/Chair Elect (1992-93).

Her publications include "Music Librarianship at the Turn of the Century: User Education," *Notes* 56 (March 2000), "MLA-L: A New Mode of Communication," *Fontes Artis Musicae* 42 (July-Sept. 1995), "An Internet Primer for Music Librarians: Tools, Sources, Current Awareness," *Notes* 51 (September 1994), "Music," *American Library Association Guide to Information Access* (Random House, 1994) and "The Online Public Access Catalog and Music Materials: Issues for System and Interface Design," in *Advances in Online Public Access Catalogs* (Meckler, 1992).

Philip R. Vandermeer is Music Librarian and Lecturer in Ethnomusicology at the University of Maryland. He has previously taught in the Department of Music at Brown University (1986-87) and served as Librarian in the Music Department of the Free Library of Philadelphia (1983-86). He earned a B.Mus. in Music History from the University of Tennessee, Knoxville, an M.S.L.S. from the University of Tennessee, Knoxville, an M.A. in Music History from Binghamton University and a Ph.D. in Ethnomusicology from the University of Maryland.

Mr. Vandermeer has been editor for the MLA Technical Reports Series since 1999, Chair of the Program Committee for the MLA Annual Meeting in Los Angeles, Coordinator of the World Music Roundtable (1996-98) and member of the MLA Archives Joint Committee with the University of Maryland since 1994. He was Chair of the Subcommittee on Reference Performance (1990-94), and has also served on the Oral History Subcommittee (1994-98), Information Sharing Subcommittee (1994-95), Reference and Public Services Committee (1990-94) and Local Arrangements Committee, Baltimore Meeting (1991-92).

His publications include "Religious Ideals, Musical Style, and Cultural Meaning in the Gospel Songs of Hank Williams" (Dissertation, University of Maryland, 1999), "Bibliographies of Music Literature: Ethnomusicology" and "Ethnic and World Music on Records" in *Music Reference and Research Materials: An Annotated Bibliography*, 5th ed. (Schirmer, 1997), "Ethnomusicology and the Music Library: Implications for Reference Service" in *World Music in Music Libraries* (MLA Technical Report no. 24), "Gongs and Gong Making in Java: Technical Achievement in the Spiritual Realm," *Percussive Notes* 30/2 (Dec. 1991), *Three Centuries of American Music: A Collection of American Sacred and Secular Music*. Vol. 7: American Sacred Music, (G.K. Hall, 1991) and reviews in *Notes*, *Fontes Artis Musicae* and *American Music*. ♦

Walter Gerboth Award: Call for Applications

The Gerboth Award was established by the Music Library Association in memory of its Past President and Honorary Member Walter Gerboth. It is made to members of MLA who are in the first five years of their professional library careers, to assist research-in-progress in music or music librarianship. Eligible members are invited to apply by September 11 for next year's award.

Please send the following information to the address below:

1. A description of the project and a statement about its significance.
2. A detailed total budget, specifying the amount of funding requested from MLA (to a maximum of \$1,000) and its purpose (capital purchases are not eligible.) Indicate any other sources of funding you may have already secured.
3. Two letters of recommendation — one for the project and one for yourself.
4. A curriculum vitae that also names additional references.

If you have any questions about the award, particularly about whether you are qualified to apply for it, please contact the Chair of the Gerboth Award Committee, at the address below, or via e-mail to :

green.200@osu.edu.

Send applications to:

Gerboth Award
c/o Alan Green
Music & Dance Library
Ohio State University
Sullivant Hall
1813 North High Street
Columbus, OH 43210-1307

Stephen Mantz, Davidson College

The breadth of issues facing music librarians every day is evident on MLA-L. How will recent events at BMG affect libraries? Or Metallica's lawsuit against Napster? How much research should be done for reprint notes in the cataloging record? What is the monetary value of back issues of *Etude* magazine? These and other questions were raised the last two months (March-April). Of course, these are only the larger discussions that occurred on the listserv. Much of the traffic on MLA-L has to do with the day-to-day requests for information from those working in libraries. All of the messages on MLA-L are available through the MLA-L archives, available via the web at listserv.indiana.edu/archives/mla-l.html

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In April, newspapers reported that one of the top producers of classical music recordings, BMG, was going to scale back its classical music operations and had ordered its operations outside the United States temporarily to halt any recording. Word reached MLA-L, sparking a discussion of the state of the recording industry and its obligations. Most respondents decried the news as awful, with many of those suggesting that BMG should look beyond their bottom line. Caroline Bordinaro (University of Southern California) commented that while BMG is not obligated to keep a money-losing division alive, "many companies do things they're not obligated to do for reasons of charity, education, or contributing to the quality of life." Others replied that BMG is a business and cannot be expected to support unprofitable enterprises. Tom Moore (Princeton) added that if consumers of classical recordings do not support the industry through purchases, they have no right to expect those recordings to be available. Samuel Rifler (Rhinebeck Records) reminded us that classical music historically, of all the arts, has been the least able to support itself without outside help. Most labels (excepting BMG and a few other

giants) are subsidized through grants or some other funding.

A few people thought that good could come from the cutbacks at BMG. More small records companies may spring up, providing a variety and energy that has been lacking in the industry. Lyndra Givens (Texas A & M International University) suggested that this might be an opportune time for "e-publishers of music to spring up."

Another news story that prompted some discussion on MLA-L was rock group Metallica's law suit against Napster, a software company whose soft-

Classical music, historically, has been the least able to support itself without outside help. Most recording labels are subsidized through grants or other funding.

ware allows the easy exchange of digital music over the Internet, and the University of Southern California, Yale University, and Indiana University. (*These universities were later dropped from the suit after they limited access to Napster on their campuses.*) Rhio Barnhart (University of California, Davis) spoke for many librarians as he reported that he would follow the suit with interest, as "it may affect the way we all do business in the future." Some noted that the suit is not closely related to the electronic reserves that many institutions have implemented, but Peter Picerno (Arkansas State University) warned that "what we perceive as the last threat that recording companies need to fear" may be perceived by the recording industry as an easy target.

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Is it a good idea to have an electronic keyboard in the library for

patrons to use when perusing scores? Judy Clarence's (California State University, Hayward) question netted fourteen responses, 13 of which were enthusiastic about the idea. The types of keyboards respondents reported using are Yamaha, Casio CPS-7, Casio Clavinova, Kurzweil PC88mx, Korg "Concert Piano," Roland and Kasai. Problems cited included headphones wearing out, the keyboard being used for practicing, users being self-conscious using the keyboard in the library, and the noise of the keys being a distraction. Judy added that she plans to go ahead with the idea, possibly acquiring the keyboard for free from one of the piano manufacturers that provide free instruments in exchange for holding a piano sale on campus.

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Stephen Wright (Northern Illinois University) asked for advice as to the monetary value of back issues of *Etude* magazine. He learned that the most critical factor in determining the value is not the content of issues, but the condition of the covers. The covers are what collectors value. On the collector's market, a typical issue of *Etude* is worth one or two dollars, with the oldest issues being worth a little more. A few scarce issues may be worth five to ten dollars. Steve added that checking the online auction site eBay (www.ebay.com) will dramatically demonstrate the gap between what people think items are worth and what people are actually willing to pay for them.

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A cataloging question from Charles Herrold (Carnegie Library of Pittsburgh) centered on the reprint notes in bibliographic records for scores. Chuck reported he had seen records for many reprint publications in which the cataloger had provided a note indicating the original publisher, even though the information was not found anywhere on the item. Noting that Library of Congress Rule Interpretation 2.7B7 says to "make a note for the previous edition if the information is readily available," Chuck added that he makes *continued on page eight*

Lasting Concerns

Edie Tibbitts,

East Carolina University

The opening meeting of the Preservation Committee in Louisville, February 26, 2000, was lively and informative. It gave the audience an increased awareness of some of the digitization projects currently underway in support of music research. The three segments of the meeting focused on projects at the Library of Congress (presented by Mary Russell Bucknum), Duke University (presented by Lois Schultz), and at Indiana University (presented by Michael Fling).

During 1999-2003, the Library of Congress will create the National AudioVisual Conservation Center at Culpepper, VA, 75 miles south of Washington, D.C. This new conservation center will include materials from the Motion Picture, Broadcasting and the Recorded Sound divisions of LC. The three-story underground building will provide a controlled environment for all of the materials housed there. It will include multiple vaults, enabling the Library to use it as a repository and as an archive. Requested items will be digitized and sent electronically to the Library in order to minimize the handling of the materials in this collection. Access to the sound, liner notes and other graphics in the recorded sound collection will be available in the Reading Room of the Library of Congress in downtown Washington, D.C. (A prototype bibliographic record that can be viewed through the "Prototype for Culpepper" page on the Motion Picture & Television Reading Room (lcweb.loc.gov/rr/mopic/))

LC has determined that the most fragile materials in these collections are the acetate tapes. Roughly 25% of the audio holdings are recorded on acetate tape.

The Center will offer expanded reading room access and will accommodate the heavily used audio and video materials. Additional public access will be provided to authorized or non-restricted items at other sites via the Internet. The new Center, its structure, data and access will add a

new dimension to metadata. ("Meta-data-Plus!") Digitized content objects will be structured and administered as "Submission Information Packages." These will be refreshed and backed up according to archival specifications. The information packages will be presented to the library user in a manner comparable to the American Memory Project. In order to preserve the metadata files proliferating today, a strong emphasis will be placed on maximizing the independence of the data from any single current technology. The planning and development phase of the project is to be completed by 2003. A prototype database of 600-1,000 information packages will be constructed and tested from production to

delivery until 2002. The emerging system will be compatible with systems already in place at the Library of Congress. At the time of the Louisville meeting, preservation operations at the Culpepper location were scheduled to begin in 2003-2004.

Lois Schultz provided a summary of the work she has done on the digitization of the Historic American Sheet Music collection at Duke University (scriptorium.lib.duke.edu/sheetmusic/). The original pieces in this collection of 19th and early 20th century sheet music are in very poor condition; thus it is important that only limited physical access to them be provided. Much of this material was published on wood-

continued on the next page

Email Digest

continued from page seven
a note based on the information found on the item being cataloged. What did others do?

Some librarians agreed that the information should be included only if it is on the item being cataloged. Joan Falconer (University of Iowa) explained that 1) inexpensive reprint editions do not warrant expensive, time-consuming research, 2) the information found from such research is sometimes wrong, and 3) most users know these editions are reprints. Others noted that the information is important. At the Curtis Institute of Music, the practice is to include the information when it is not on the item. Elizabeth Walker notes that the information helps librarians making acquisition decisions, and helps users judge the authority of a reprint edition. Mark Scharff (Washington University) suggested a middle ground, where the decision is based upon the cataloger's judgement.

• • •

Jean Finks (Stetson University) asked for suggestions about ear-training software for a music lab. In responses to the list, *Practica Musica* was suggested by several people.

Brian Cockburn (James Madison University) suggested running it off the local hard drives of the computers, and that students save their work to a network server rather than to floppies. He also noted the importance of protecting computer settings from tampering by students. Finally, he noted the importance of technical support. Brian also suggested the Association for Technology in Music Instruction (ATMI) listserv as a resource for more information. John Kenney (Boston Conservatory) reported that their lab runs *Free Style* (theory software) and *Finale*.

An email soliciting submissions for a new, online "open content" encyclopedia met with some skepticism as readers learned that the solicitation was for unpaid volunteers. Some readers, such as Maureen Buja (Oxford University Press) suggested that asking professionals to work for free was to place a zero value on their work. Others lauded the efforts of volunteers. Perry Roland (University of Virginia) pointed out that freeware, shareware, and Linux are all efforts by volunteers. Volunteer work is not always bad scholarship, he maintained. ♦

Roundtable Reports

American Music Roundtable

Ralph Hartsock, *Coordinator*

Over 30 members attended the joint meeting of the American Music and the Contemporary Music Roundtables, the first such joint meeting of its kind in MLA. Chris Gable, University of Minnesota, presented "The Louisville Orchestra Commissioning Project." Dan Cherubin, coordinator of the American Music Roundtable, announced he would begin a new position outside music librarianship. Peter Hirsch, New York Public Library, will become the new coordinator for the Roundtable.

Archives Roundtable

Patricia Stroh, *Coordinator*

Three excellent presentations filled the allotted ninety minutes for the Archives Round Table. Judy Tsou (University of Washington) reported on the history and progress of IAML's Registration of Music Archives Project. The working group is negotiating with the Barry S. Brook Center for Research and Documentation as a possible headquarters for the project. David Day (Brigham Young University) demonstrated the database and described the descriptive standards and field structure for database records.

John Bewley (SUNY at Buffalo) surveyed the resources for new music at Buffalo, where avant-garde and experimental performance art concert series thrived for a short time in the 1970s and early 1980s. The music library holds many tapes of the performances, some of which were U.S. and even world premieres.

Bonnie Jo Dopp described the special collections in music, dance, and theater arts at the University of Maryland. These include archives from the Music Educator's National Conference, the American Bandmasters, and

a large collection of musical instrument literature. Bonnie Jo closed the session with a discussion on web access to these collections. As more and more people are discovering descriptions and finding aids for archival collections on the Internet, the number of requests for reference and research service has increased dramatically. Bonnie Jo described some of her solutions to the increased workload, such as maintaining electronic files of

responses to common queries and links to other web sites that may provide ready answers. Members of the roundtable shared their own solutions and institutional policies.

At the end of the meeting, Patricia Stroh stepped down as coordinator, having served for four years. John Bewley agreed to serve as the new coordinator and is busy planning for the 2001 meeting.

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Lasting Concerns

continued from the previous page
pulp paper during the Civil War. This paper itself is disintegrating rapidly. Even when the paper deterioration is not so severe, the paper may be stained from water and/or smoke, be torn or be very brittle.

Already there is some evidence that the digitized images will deteriorate at some point in the future. Duke University is struggling with the problem of selecting a format for this collection to ensure that access to it will be maintained into the future. The work already done to create the digitized database was extensive, as well as expensive. Will it be necessary to "re-digitize" the entire collection at some point? With the rapid evolution of the methods of preservation and the technology behind them, libraries are faced with difficult decisions. How can the rich data within a collection best be preserved and remain accessible for study? The sheet music collection at Duke is being used by students writing papers and by researchers interested in specific items. The music is also being used to study family heritage, social practices and their evolution, and to recreate historical sites. The problem remains: how does one determine that the format available today will still be viable 100 years from now?

Speaking about the VARIATIONS Project at the University of Indiana, Michael Fling and Constance Mayer described the goals and the practical utilization being made of the service.

Technical information and papers about the construction of the database are available on the Web at: www.music.indiana.edu/variations/presentations/. Indiana University maintains closed stacks for its 130,000+ sound recordings. The VARIATIONS database contains digitized audio files and receives an average of 400 daily launches. The system provides digitized sound files workstations in the Music Library and over the campus network. An important component of the Project is the provision of sound links to the list of materials on reserve for a particular class. These files are available through links on the Reserve Collection webpage and are also linked to the bibliographic records in the online catalog. VARIATIONS has more than a preservation function for the Library. Customer satisfaction has risen since the project began because it provides direct access to the music, reducing the time a patron must stand in line and wait for each recording to be located.

It is well worth noting that enhanced access to a collection may be directly linked to certain preservation activities. Library directors, benefactors, state legislators and other sources of financial aid for libraries are often more interested in the glowing remarks made by patrons who have been able to use unique materials with ease than they will ever be in projects designed for researchers 100 years from now. ◆

Committee Reports

Library School Liaison Subcommittee

Jean Morrow, Chair

The Library School Liaison Subcommittee is currently working on a statement for MLA that will define core competencies for the professional music librarian in the 21st century. The committee hopes to complete work on this project by the summer.

Automation Subcommittee

Jean Harden, Chair

In the report from the Automation Subcommittee in the last *MLA Newsletter*, it was mentioned that the Subcommittee's report "Automation Requirements for Music Materials" had been submitted to David Gilbert to be mounted on the MLA Website. The document is now there. Look for it under Committees | Administration. Scroll down to the entry for the Automation Subcommittee and click on the title of the document. (At the time of this writing, there is also a link under What's New.)

The report begins with these words: "The Music Library Association's Subcommittee on Automation is charged 'to identify requirements for automated library systems that are of unique concern to music materials, and those that, while not unique, are of special importance for music materials in all facets of library automation.' We have attempted here to define these needs so that music librarians will be able to discuss them with their colleagues, administrators, automation consultants, and system vendors."

Requirements are not enumerated in the style of any particular system. The report focuses on what a system should do, not how it should do it. The document also does not cover all fea-

tures of a "good" system but only those that are specific to music. For instance, the section on Circulation mentions only two features; these two are particularly relevant to music materials, but many other features would be present in a good circulation module of an online catalog.

We hope that this report will be useful to the MLA membership. Comments and suggestions for the next revision are welcome and should be addressed to the Chair of the Subcommittee.

Outreach Subcommittee

Kristina Shanton, Chair

The Outreach Subcommittee met twice during the Louisville meeting. The committee's inaugural meeting on Thursday, February 24, served as a planning and brainstorming session to discuss different manners of outreach. Ideas included mentoring, reduced paraprofessional registration fees for chapter and national meetings, and workshops for new and non-music specialists that might cover music-related library topics such as cataloging, collection development,

copyright, etc. Also discussed was how best to reach out to diverse populations. The committee agreed that outreach efforts should be funneled through MLA Chapters as much as possible to reach those unable to attend national meetings. Other avenues of outreach included state library associations and networks, paraprofessional conferences, and listservs.

On Saturday, February 26th, the committee met for a second time. Allie Goudy (chair) mentioned some chapter efforts for outreach: Mountain Plains has developed an outreach program for general librarians, and Southern California Chapter is considering holding a similar workshop. There was extensive discussion about conference and membership fee structures and their effect on paraprofessionals. Any further discussion must include the Membership committee. There was also considerable discussion of the term "paraprofessional" and its connotations. With the help of the three guests attending the meeting, Connie Borchardt, John Core, and Chris Gable, the committee agreed that a more appropriate term might be "library assistants." Other topics discussed included the possibility of creating a library assistants interest group and reaching out to library administrators to encourage their support for library assistants to attend local/national meetings.

AMS Panel on the Music Librarian as Teacher

Darwin Scott, Brandeis University

We usually consider teaching musicologists to be professors and instructors who hold academic teaching appointments in colleges and universities, but academe offers other fulfilling career paths to musicologists seeking opportunities to teach music. On 4 November 2000 (12:15-1:45 p.m.) at the annual meeting of the American Musicological Society in Toronto, the AMS Committee on

Career-Related Issues will present a session titled "The Music Librarian as Teacher." A panel of three librarian-musicologists will discuss how teaching forms an integral part of their careers as librarians and musicologists through reference work, bibliographic instruction, instructor/librarian collaborations, teaching full courses in music research methods, bibliography, or various aspects of music librarianship, or holding adjunct
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Members' Publications

Please send citations for items published or premiered in the past calendar year to the column editor, Sarah Dorsey, via e-mail or snail mail at the address below. The deadline for submissions for issue 122 is August 15, 2000. Please follow the citation style employed below.

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SPECIAL ISSUE

Notes: Quarterly Journal of the Music Library Association "Music Librarianship at the Turn of the Century," 56 No. 3 (March 2000) includes: Foreword and Afterword by **Richard Griscom**; Collection Development and Management by **Daniel Zager**; Preservation by **John Shepard**; Cataloging by **A. Ralph Papakhian**; Technology by **H. Stephen Wright**; Copyright by **Mary Wallace Davidson**; Reference by **David Lasocki**; Reference Sources by **John E. Druesedow**; User Education by **Leslie Troutman**; Music Publishing by **George Sturm**; Sound Recordings by

Tom Moore; The Antiquarian Music Market by **John and Jude Lubrano**; Archives by **R. Wayne Shoaf**; Education for Music Librarianship by **Jean Morrow**.

ARTICLES AND CHAPTERS

Tom Moore (Princeton University).
"Domestic Pleasures: An Interview with Dominique Visse." *Fanfare* 23, No. 5 (May-June 2000): 62-64.
"New Light on a Neapolitan Master: A Conversation with Martin Haselböck." *Fanfare* 23, No. 5 (May-June 2000): 60-61.
"Telemann's Tafelmusik." *Goldberg* 8 (1999): 34-43.

Bradley H. Short (Washington University).
Branch Libraries and Discrete Collections. A SPEC Kit compiled by Karen S. Kroneis (University of Alabama) and Bradley H. Short. Washington, D.C.: Association of Research Libraries, 2000.

Sherry L. Vellucci (St. John's University).
"Metadata and Authority Control." *Library Resources & Technical Services* 44, No. 1 (January 2000): 33-43.
Music Reviews section for the 10th Edition of *Magazines for Libraries* Bill Katz, general editor. New York: Bowker, 2000.

MLA Seeks a New Technical Reports Editor

Position Description: The Technical Reports Editor oversees the preparation of new volumes for the series from the proposal stage through the final publication process. The editor reports to the President and Board of Directors and is a member of the Publications Committee. Outreach through publications is a key initiative of MLA's *Plan 2001*.

Responsibilities:

- Receives and solicits manuscripts and consults with appropriate readers in the selection of manuscripts to be recommended to the Board of Directors for publication. Recommendations to the Board include such information as description and justification for the project, proposed format, estimated length, estimated timetable for publication, and recommended number of copies.
- Upon receiving Board approval, performs final editing of the manuscripts in preparation for publication.
- Works with representatives from

Scarecrow Press to see the volume through to publication.

- Notifies Executive Secretary and Publicity Officer of all publication dates in advance, and submits annual budget requests to the MLA Fiscal Officer.
- Submits reports to each meeting of the Board of Directors, copied to the chair of the Publications Committee.

In addition, the editor will regularly evaluate the purpose of the Technical Reports series, its relationship to other MLA publications, to MLA's publications program in general, and to changing patterns in publishing.

Qualifications:

- Membership in MLA, and familiarity with its publications.
- Effective communication skills, including excellent writing and editorial skills.
- Ability to think creatively about possible series content, and to motivate and encourage potential authors to

bring projects to completion.

- Successful experience as an author and/or editor highly desirable.

Honorarium: currently \$750 per annum plus expenses.

Term: Term to begin at the end of the annual meeting in February, 2001.

Application Deadline: 14 July 2000.

Applications: Send nominations or letters of application accompanied by resume and the names and contact information of three references to:

Ralph Papakhian, Chair
Technical Reports Search Committee
William and Gayle Cook Music Library
Indiana University
Bloomington, IN 47405

Interviews will be held via conference calls. The other members of the Search Committee are Chuck Herrold, Nancy Nuzzo, and Brad Young.

SPECIAL NOTICE TO ALL MEMBERS AND SUBSCRIBERS:

This issue, number 121, is the last *MLA Newsletter* that will be produced in print format. Issues 122 and thereafter will be available **ONLY** in electronic format at www.musiclibraryassoc.org

Calendar

June 29-July 2, 2000

International Conference on Nineteenth-Century Music
London, England

July 6-12, 2000

American Library Association
Chicago, IL

August 6-11, 2000

International Association of Music Libraries, Archives & Documentation
Edinburgh, Scotland

August 13-18, 2000

International Federation of Libraries and Archives
Jerusalem

August 18, 2000

*Copy deadline for *MLA Newsletter* issue 122*

August 26-27, 2000

Sociedad de bibliotecarios de Puerto Rico
San Juan, PR

AMS Panel

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teaching positions in a library school or music department. Panelists Virginia Danielson (Richard F. French Librarian, Eda Kuhn Loeb Music Library, Harvard University), Richard Griscom (Music Librarian and Associate Professor of Library Administration, University of Illinois, Urbana-Champaign), and Jean Morrow (Director of Libraries, New England Conservatory of Music and member of Visiting Faculty, Simmons College) will address the different ways that music librarianship, teaching, and musicology intertwine. Time will be allotted to answer questions from the audience. Prof. Jessie Ann Owens (Brandeis University; President-Elect, AMS) will open the session with an example of successful team-teaching between a faculty member and a music librarian. The moderator of the session is Darwin F. Scott, Creative Arts Librarian, Brandeis University.

MLA
NEWSLETTER

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