

MILA

N E W S L E T T E R

Music Library Association's 70th Annual Meeting

Coverage begins on page three



A bunch of happy music librarians having just exited the backstage tour of the Metropolitan Opera. Photo taken by Bob Kosotsky.

President's Report

James P. Cassaro, MLA President
University of Pittsburgh

As I prepare to chair my first Board of Directors meeting as President of the Association, I am struck by the tremendous support and respect the membership has afforded me in my new role. It is indeed gratifying to see how much you all do on a volunteer basis for the organization. When I read through the various reports submitted by our special officers, editors, and committee chairs, it is abundantly apparent that the Association is bubbling with activity. Solid ideas for projects and programs are coming to the surface and are being thoroughly discussed.

All this will make up for the grueling number of hours the Board faces in its upcoming meeting, reading through documents, discussing proposals, and steering the work of our organization. At this same meeting, we will also work to put together our

annual operating budget, crunching numbers to ensure that committees, officers, editors and such have the appropriate finances to complete their tasks and to support other initiatives, like our annual chapter grants program and subsidies to the important work done by the RILM U.S. Office.

I am happy to report that our transition to A-R Editions, Inc., for management services has been a smooth one. It is clear that after an uncertain two-year period, we have found the right "home." Jim Zychowicz and his staff, along with CEO Patrick Wall, have provided the great service we are used to, and are also thinking about ways to streamline our processes and procedures. Working collaboratively in this manner says that all signs point to a long and

successful relationship with our new management services provider! The transition to the combined Treasurer/Executive Secretary position, where two positions once were, is moving forward, as well. I am incredibly grateful to Michael Colby, who has agreed to act in the capacity of administrative support for Laura Gayle Green. His willingness to do this for the Association is matched as well by his generosity. He has refused any compensation in the form of an honorarium to do this work.

Many thanks, Michael!

Of the many projects and activities hinted at above, let me single out a few to tell you about. MLA has undertaken a joint project with RILM and the American Musicological Society (AMS) to have music titles

included in JSTOR. An initial list was provided by Lenore Coral and coupled with those previously identified by Nancy Nuzzo and the Publications Committee. This list was sent to RILM, which has a list of its own, and is also working with JSTOR to find funding for the music project. Once RILM Director Barbara McKenzie has a final list, both MLA and AMS will rank the list (as will RILM), to come up with the forty or so titles that JSTOR should contain. This is an exciting project with wide-ranging effect and a step forward in working collaboratively with sister organizations.

Speaking of collaborative efforts, one of the ideas percolating is the establishment of a MLA Affiliates Program, much like that now



It is abundantly apparent that the Association is bubbling with activity. Solid ideas for projects and programs are coming to the surface.

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MUSIC LIBRARY ASSOCIATION BOARD OF DIRECTORS

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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, c/o A-R Editions, Inc.; 8551 Research Way, Suite 180; Middleton, WI 53562, and is issued to its members free of charge.

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:

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Music Library Association's 70th Annual Meeting

Bob Kosovsky,
New York Public Library

The Music Library Association's 70th Annual Meeting in New York was preceded by a series of tours. Taking advantage of the meeting location, a group of 35 individuals were able to visit with the archivists of the New York Philharmonic and the Metropolitan Opera prior to taking a backstage tour of the Metropolitan Opera House. Half our group took a bus from the Grand Hyatt Regency Hotel to Lincoln Center, where we met others in the lobby of the Rose Building, the newest building on the Lincoln Center site, that houses the offices and archives of many of the Lincoln Center constituents.

Our first stop was the Archives of the New York Philharmonic, where Associate Archivist Rich Wandel gave us an overview of the Archives' activities. After providing a brief history of the orchestra, he explained how the Archives supplies a wealth of information to the administration and its musicians, and functions as the institution's repository of corporate history. One of the afternoon's more humorous moments came when Rich showed us Leonard Bernstein's score for Mahler's sixth symphony. Its opening page of music was obscured by a bright red bumper sticker that read "Mahler Groves." Rich remarked that he is always on guard for unique materials and noted that some of the Archive's recent acquisitions came from exploring the online auction site, Ebay.

From the Rose Building we proceeded to the Metropolitan Opera House. Entering through the busy stage entrance where a constant stream of artists and artisans were passing by, we met with archivist Robert Tuggle. Bob gave us an introduction to what he does and how the Archives functions as a part of the Met, and

then highlighted some of the more unusual acquisitions the organization has received. Among the items he showed us were a statuette of Enrico Caruso costumed for the 1918 Met premiere of *La Forza del Destino*, and an unusual group of photographs of Claudia Muzio, revealing how a group of publicity shots were posed on the stage of the old Met. A very unique find was a lithograph of the Metropolitan Opera House in 1883, the year of its opening, which showed an earlier state of the building, the details of which are obscured in virtually every photograph and contemporaneous images. Bob was eager to tell us where he had come across this unusual document: from the online auction site, Ebay.

(The combined remarks of Rich Wandel, Bob Tuggle, and Carnegie Hall archivist Gino Francesconi, heard in the Archives Roundtable the following day, made it clear that Ebay has become a significant source for their institutions' acquisitions programs.)

Following Bob's talk, we split up in to three groups for a backstage tour of the Metropolitan Opera House, given under the auspices of the Metropolitan Opera Guild. The Met may put on operas, but the extent of their backstage facility seemed as if we were part of a real-life opera.

We were able to visit dressing rooms, watch performers in rehearsal studios, and see many of the workshops where productions materials are created. We stood near the Met stage, dwarfed by the enormous sets that encircled us. Through this leg of the tour we were able to perceive of the institution as a microcosm of a fully-functioning city, sitting at the edge of Lincoln Center.

A good time was had by all, and the tour left us stimulated for the opening reception that night. ♦



MLA members in the lobby of the Rose Building. *Photo taken by Bob Kosovsky.*

President's Report

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supported by the American Library Association. Once the Board has discussed this idea and worked out the parameters (including the perks for becoming a MLA affiliate), this will allow us to bring traditionally aligned organizations like IAML-U.S. and MOUG, among others, more officially into the structure of the Association.

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MLA Announces New Board Members

Alan Karass,
Publicity Officer

The Music Library Association election results were announced at its 2001 national meeting in New York, New York. Neil R. Hughes (University of Georgia), Elisabeth H. Rebman (The Colorado College) and Michael J. Rogan (Tufts University) were elected members-at-large.

Neil R. Hughes is Head of Music Cataloging at the University of Georgia Libraries, a position he has held since 1999. He previously served as Music Cataloger at the University of Georgia Libraries (1986-99) and Assistant Librarian at The Curtis Institute of Music (1984-86). He received a B.Mus. from the University of Alberta, an A.M.L.S. from the University of Michigan and an M.A. in Musicology from the University of Georgia.

Mr. Hughes is a member of MLA's Education Committee (1999-). He has also served on the Best of Chapters Committee (1999-2001; Co-Chair, 2000-01), the Nominating Committee (1996), the Local Arrangements Committee (1995) and the Bibliographic Control Committee, Subject Access Subcommittee, Working Group on Subject Access to Electronic Music (1990-92). He has served the Music OCLC Users Group as Executive Board Member (Continuing Education Coordinator, 1996-98), Program Committee Member (1994), Chair of the Nominating Committee (1990-91) and as a participant in the NACO Music Project (1997-). As a member of MLA's Southeast Chapter, Mr. Hughes has been Chair of the Executive Board (1999-2001), Co-editor of the Web Site Development Committee (1996-99) and Associate Editor of *Breve Notes* (1994-97).

Mr. Hughes has written for the *Music OCLC Users Group Newsletter*, *Breve Notes* (the newsletter of the Music Library Association Southeast Chapter) and the *Canadian Association of Music Libraries Newsletter*.

Elisabeth H. Rebman is Music Cataloging Consultant in the Albert Seay Library of Music and Art at The Colorado College. She previously served as Reference Librarian in the Music Library at the

University of California, Berkeley (1990-99), Co-Head of the Special Collections Catalog Section of the Stanford University Libraries (1988-90), Acting Head Librarian and Music Bibliographer at the Stanford University Music Library, as well as Head of the Music Cataloging Unit and Music Cataloger at the Stanford University Libraries. She holds an A.B. from Oberlin College, an M.A.L.S. from the University of Michigan and an M.A. in Music from Stanford University.

Ms. Rebman has served as the Music Library Association Placement Officer (1994-99), Chair of the Personnel Subcommittee (1996-97), Chair of the Online Services Subcommittee (1992-94), Chair of the Subcommittee on the MARC Tag 028 (1980-82) and as a member of the Local Arrangements Committee (1992-93), Nominating Committee (1972 & 1982) and Administration Committee (1971-73). As a member of the MLA Northern California Chapter she has served as Chair (1979-81), Secretary/Treasurer (1970-72) and a member of the Nominating Committee (1976-77 & 1991-92).

Her publications include "Music Libraries" in *The Humanities and the Library*, 2nd ed., eds. N. Allen, N. Couch (Chicago: ALA, 1993), "Undergraduate Libraries" in *Encyclopedia of Library and Information Science*, ed. A. Kent et al. (New York: M. Dekker, 1981) and "The Undergraduate Library" in *Library Trends* 23 (January 1975).

Michael J. Rogan is Music Librarian for the Tisch Library for Arts, Sciences, and Engineering at Tufts University. He previously served as Head of the Bakalar Music Library, Longy School of Music (1993-99), Reference Librarian (part-time) at Northeastern University (1991-93) and Reference Librarian in the Music Department at the Boston Public Library (1987-90). He has a B.A. from the College of William and Mary, an M.A. and M.S. from Columbia University and is A.B.D. at Brandeis University.

He has been MLA Program Chair (2001), Local Arrangements Co-Chair (1998), MLA Newsletter Editor (1992-97) as well as a member of the Education Committee (1987-92) and the Assistant Convention Manager Search Committee (2000). He is an active member of MLA's

New England Chapter (NEMLA), and the Boston Area Music Libraries Group (BAML).

Mr. Rogan has written for *Notes*, *Basic Music Library*, *The Musical Woman*, and *Magazines for Libraries*. ♦

President's Report

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Our *Plan 2001* is now coming to a close. To keep the spirit of this effort alive, I would like to propose that the Board continue discussions related to strategic planning, including financial planning, by devoting its Sunday morning meeting time to such. At our annual meeting, I will invite members of the Association, among them committee chairs and members, past-presidents, special officers, roundtable coordinators, and editors to join us in these discussions. Over the course of a few years, this will involve a good cross-section of the membership, and will provide several different viewpoints (and hopefully, solutions!) to the issues we face.

I cannot mention *Plan 2001* without acknowledging the tremendous work and dedication of its Implementation Task Force (David Farneth, chair, along with Jane Gottlieb, Paula Matthews, Diane Parr Walker, Leslie Troutman and Dan Zager). Future generations of music librarians will profit from these members' diligent attention to building a framework that will guide our organization for years to come. We look forward to reading and internalizing their final report at our upcoming Board meeting. The membership will also partake of this delight when it is published in our journal, *Notes*.

In closing, let me say that I am happy to follow in the footsteps of past MLA Presidents who purchased new homes in the first few months of their tenure. As I sit amidst the construction chaos in my library (due to the installation of an elevator and expansion of the listening center), it is nice to know I have a home away from "home." As always, please do not hesitate to contact me if you have questions or concerns about our Association. ♦

Stephen Mantz, Davidson College

Spring on MLA-L is typically a busy time, and this year was no exception. In the past two months (March-April) discussion topics have included audio equipment, cataloging German titles, censorship, ergonomics, and music in literature. Of course, the complete discussion of these and many other topics can be found at the MLA-L archives at <http://listserv.indiana.edu/archives/mla-l.html>.

Obituaries can be an important-and misleading-source of information, as Suzy Frechette (St. Louis Public Library) discovered. Several obituaries of Morton Downey, Jr. mentioned that he wrote the surfer hits "Wipeout" and "Pipeline." Various library reference sources attribute these pieces to others. Which is correct? In reality, Downey did write songs, but not these two surfer classics. Leslie Andersen (TipsSMusic.com) related that the confusion might result from "Pipeline" originally being released on the local Downey label (named after the L.A. suburb).

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Allie Goudy (Western Illinois University) asked the MLA-L collective wisdom for advice on audio equipment. What is important to be included in audio equipment for student use in 2001? Among the comments she received: buy DVD players instead of CD players, since DVDs can play both formats; get the right kind of carrel system, since equipment will change but you'll have the furniture a long time; and, PCs may be the answer, rather than individual audio components. Several vendors were also recommended.

Brad Short proposed several ideas for discussion. First, he noted that electronic reserves are becoming an expectation for many students and faculty. In the future, much of the reserve listening that currently takes place in the library will take place off-site. Washington University has already seen a dramatic drop in the number of users coming in to the library to do reserve listening.

Second, Brad posed the question of why listening needs to take place in the library at all. Historically, listening centers were set up because LPs and other media

were fragile. With compact discs, this is no longer the case. Rather than using expensive equipment that is permanently located in the library, portable CD and tape players can be purchased and checked out to students, allowing them to listen anywhere.

Third, he suggested that because technology changes so rapidly, purchase bottom of the line consumer equipment that can be replaced easily and inexpensively. Equipment designed to last twenty years is unnecessary if you will need to replace it with new technology in five. Some readers disagreed with this point, replying that low-end equipment breaks down more often and does not provide adequate sound quality.

Lois Kuyper-Rushing reported that at Louisiana State University, their recently

Equipment designed to last twenty years is unnecessary if you will need to replace it with new technology in five.

renovated music library facility includes eighteen stations, twelve of which are computers with great sound cards and headphones. Students can use CDs, DVDs, and streamed audio reserves on these computers.

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In a cataloging question, Chuck Herrold (Carnegie Library, Pittsburgh) asked a question about omitting initial articles in German. In a uniform title, is it correct to omit "Des" or "Der" when it means "of"? The answer: the initial article must be deleted, regardless of declension. So, for example, *Des Knaben Wunderhorn* would be entered as *Knaben Wunderhorn*. This results in some odd results, especially for those who speak German, but it is necessary for cataloging purposes.

In another discussion, Dennis Clark (Vanderbilt University) wondered how long it takes to catalog a score or recording. No one responding to the list knew of any

studies that separated music cataloging from other formats to determine the average time per item. Generally, most indicated that music takes longer to catalog than other formats, with recordings taking longer than scores. Special binding problems and extra authority work make music materials more time consuming.

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A lengthy discussion ensued when Kelly Leu, a library school student from the University of South Carolina, asked MLA-L readers for information on "clean" or censored CDs. Some respondents were strongly opposed to these "sanitized" recordings, feeling that they were examples of censored art. Paige Casey (Grove's Dictionaries) voiced the opinion of many when asking, "Should the record company, a radio station, or Wal-Mart ... determine what a song's message is?" Others saw the "clean" CDs as another choice for consumers. Barbara Dobbs Mackenzie (CUNY Graduate Center) reminded us that 18th-century Italian comic operas were altered to meet the local tastes and sensibilities of each city in which they were produced. "What's the difference between this and "cleaning up" rap music?" she asked.

Richard Carlin (Routledge/Garland) noted that "clean" CDs reflect a trend in rap music that was popular in the mid-1990s. Rap groups would issue both "clean" and "uncensored" versions of their recordings. It was a marketing effort, more than an attempt at censorship by record companies. They were attempting to overcome opposition to objectionable lyrics and provide radio stations versions of songs they could air.

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Many music libraries have collections of concert and recital recordings. Marty Jenkins (Wright State University) queried librarians as to their institution's policies regarding these recordings. He received 25 responses from conservatories, universities, and colleges. Nearly all reported that they record ensemble concerts and keep them in perpetuity. Most also record and keep junior/senior recitals and graduate recitals, though some retain them only for five years or so. Only six record "studio recitals" (weekly recitals given by groups of students
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Email Digest

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during the school day), and only three of those keep them indefinitely.

Although Marty did not ask specifically about cataloging practices, some respondents volunteered the information. Policies seemed to vary widely. Some libraries don't catalog the recital recordings at all, some catalog all of them, and some catalog the recordings but assign them a low priority. Ralph Papakhian (Indiana University) suggested that the rationale for retaining and cataloging recital recordings is similar to that for retaining theses and faculty publications: they provide a

documentary record of the institution.

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In other discussions, Mark Scharff (Washington University) was given many resources in response to his request for information on ergonomics. He received information on document holders, desks, chairs, keyboards and other equipment that can be helpful. Advice on habits and behaviors such as taking breaks and stretching were also offered, as were many websites devoted to the subject.

Many people responded to Leandro Donozo's request for literature that mentions classical music. More than twenty

titles were suggested, as well as several print and web sources, including *The Music Lover's Literary Companion*, by Dannie and Joan Abse (New York: Parkwest : Robson Books, 1989).

Keith Cochran (Ball State) learned that there is no publication that specifically lists jobs in classical music publishing. Richard Brundage (Schirmer/Associated Music Publishers) reported that this is a small field, and that there are never many jobs available; those that are open are usually filled by word of mouth and personal connections. Sometimes, freelancing can open the door to such positions. ♦

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 126 is August 3, 2001. Please follow the citation style employed below.

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BOOKS

Amy Edmonds (Southwest Texas State University).
Instructor's Manual for Grout/Palisca A History of Western Music, 6th ed. New York: Norton, 2001. [0-393-97680]

ARTICLES AND CHAPTERS

Georgina M. Binns (Monash University, Melbourne, Australia).

With Andrew Harrison "Monash Lectures Online: Cost Effective Flexible Delivery." In *Books and Bytes: Technologies for the Hybrid Library*: 10th Victorian Association for Library Automation (VALA) Conference Inc. 16-18 February, 2000, Melbourne, Australia. Available at: http://avoca.vicnet.net.au/~vala/vala2000/2000pdf/Har_Bin.PDF

"Music Libraries in Australian Tertiary Music Teaching Institutions." *Fontes Artis Musicae* 46, No. 3-4 (July-Dec 1999): 279-85.

Jason Gibbs (San Francisco Public Library).

"Giai dieu cua thi ca: Tieng Viet va am nhac." *Van hoa Nghe thuat* 199, No. 1 (2001): 83-88. (translation: "Poetry's Melody: The Vietnamese Language and Music." Culture and Arts)

Martin D. Jenkins (Wright State University).

"A Descriptive Study of Subject Indexing and Abstracting in 'International Index to Music Periodicals,' 'RILM Abstracts of Music Literature' and 'The Music Index Online.'" *Notes* 57, No. 4 (June 2001): 834-63.

Alan Karass (College of the Holy Cross).

"Journals of the Century in Music." *Serials Librarian* 39 No. 3 (2001): 103-32.

Michael Meckna (Texas Christian University).

74 entries in *The New Grove Dictionary of Music and Musicians*, 2nd Edition. Edited by Stanley Sadie; executive editor, John Tyrrell. London: Macmillan, 2001.

Judy Tsou (University of Washington).

"Gendering Race: Stereotypes of Chinese Americans in Popular Sheet Music." *Repercussions* 6, No. 2 (1997, published 2001): 25-62.

WEB PAGE

Monica J. Burdex (California State University-Northridge).

"The Theater Owners' Booking Association (T.O.B.A.), An Annotated, Bibliographical Listing from the 'Chicago Defender' and the 'Pittsburgh Courier' Weekly Newspapers - 1921-1931." <http://www.csun.edu/~hfoao037/toba.html>

Facilities Subcommittee

Joyce Clinkscales,
Emory University

Four new library facilities made their New York debuts at the program sponsored by the Facilities Subcommittee on February 22. Chair Elizabeth Davis opened the meeting by inviting attendees to visit the subcommittee's web page, which contains a bibliography on library facilities and a report form for the Register of Building and Renovation Projects. She encouraged anyone with a facilities project involving music materials to register the project. The web address is http://www.musiclibraryassoc.org/committee/co_fac.htm

Looking toward the 2002 meeting in Las Vegas, and with a bow to the host state for this year's meeting, the program featured libraries in the western part of the country and—in the case of Cornell—the western part of New York.

University of Nevada, Las Vegas

The presentations began with Cheryl Taranto reporting on the new listening center scheduled to open June 1, 2001, at the University of Nevada, Las Vegas. Planning got underway about six years ago with the receipt of a \$6 million gift for a new music building. Under the terms of the gift, the building was to include a recital hall and a music library. As the university already had concert halls seating 2,000 and 5,000, the obvious need for a smaller recital hall prompted programming of a 300-seat hall.

Programming for the music library required considerable negotiation among various parties. To begin with, while the music librarian envisioned a comprehensive music library with print and audiovisual resources, the donor's heirs equated a music library solely with a listening center. University administration opposed a branch library. UNLV began only 43 years ago, as a branch of the University of Nevada, Reno. A new \$75 million main library was in the works, and administrators at the young institution saw no need to perpetuate branch libraries.

They did not oppose a listening center, however.

At length a compromise was reached, and it gained the support of the music department. The new library would initially hold recordings, videos, a reference collection, and scores. Books would remain in the main library, but the music library's architects would provide 10,000 square feet of space for expansion and for eventual housing of the music books. Taranto told of some ensuing battles with the architects, such as one involving a proposal to locate the circulation desk far from the library

Be persistent with architects about the needs of the library. When ordering products using fabric or wood, always get as large a sample as possible.

entrance, with no oversight of the exit, and one about the initial library design with a round shape. Construction of the music building began in July of 1999.

UNLV's music department, with about 30 full-time tenure-track faculty members, has about 125 majors and serves 250 undergraduates. In addition to bachelors and masters degrees, the department is initiating D.M.A. programs in woodwinds, voice, and percussion, with strings and piano to be added a year later.

The new library includes a ready-reference collection, recordings in closed stacks with the compact discs in cabinets, open stacks for scores, and two offices. There is a small seminar room that is equipped to receive audiovisual distribution signals, and a separate room for the Arnold Shaw Music Center, a special collection focusing on popular music and jazz in Las Vegas.

Five personal computers are available for student use. The twelve listening carrels provide remote-controlled listening through a system supplied by American Audio Systems. The source equipment for the system is located at the circulation desk.

Pending completion of the new library, the music collections are in temporary quarters in the main library because the former music library had to be renovated to house the law library. Further information is available at the web site library.nevada.edu/music/, which contains a link to the music department's home page with photos of the new building.

University of Kansas

Next, Vic Cardell talked about the Thomas Gorton Music and Dance Library at the University of Kansas, accompanied by many graphics and illustrations. He focused on the evolution of programming and planning for the library as well as on the resulting facility. Due to state regulations, everything had to go out to bid, and Cardell spent so many hours involved in the bidding process, an experience he likened to "a bad horror movie," that he chose as an alternate title for his talk, "I know what you bid last summer."

At the outset in 1996, the library was envisioned as a music library of about 12,000 square feet (three times as large as the former music library), which would be incorporated in a new wing to be built for the Department of Music and Dance. The goal was to open the new facility in January of 2000.

Two years later the scope was expanded to include dance, which meant integrating collections from 13 different locations on campus. The target date for opening was delayed six months. Construction started in April 1999, and the library opened on schedule on June 26, 2000, though the rest of the new building was not yet complete. In addition to operating with some spaces unfurnished, the staff had to deal with numerous problems related to the building's being unfinished. The timetable could not be delayed, because the old library had to be renovated for occupancy by Music Education and Music Therapy.

Cardell emphasized that one of the critical aspects of planning was preparing bid details that would ensure that the library's many specialized requirements were met. Shelving areas had to be planned to accommodate compact shelving in the

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Committee Reports

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future without difficulty. Furniture had to be aesthetically acceptable as well as ADA-compliant, ergonomic, and practical. The new media system involving playback to multiple locations needed a large console that would accommodate as much existing equipment as possible. Because low bidders won the contracts, the results were not always the best that might have been obtained.

Cardell recognized the need for intense planning for operating in a much larger facility with double the staff, lots of technology, an expanded scope (including dance), and the expected doubling of use by patrons. A three-day retreat for him and his one staff assistant proved to be very fruitful in addressing these issues.

The result of all the planning and bidding is a handsome facility all on one floor. Illustrations showed series of low arches spanning the space between pillars in several areas, a design motif reflected in the media carrels and much of the signage.

The Joe and Joyce Hale Media System is an audiovisual playback system with the large source console located behind the circulation desk. Staff can direct signals to 28 media carrels, the seminar room, and a group-study room. This type of system was chosen because it could deliver the same selection to multiple locations simultaneously and because it would help extend the life of the LPs, which were still in heavy use.

"Each of 28 media carrels are hard-wired to the source console, with a remote control, a 61-key Korg Triton keyboard, and a permanently installed minidisk player, on which users can repeatedly listen to selections that they've recorded from the source console. The media carrels also have either networked computers or video monitors. I had seen the computer and music keyboard combination at Indiana, and American Audio System's audio installation at Peabody and Northwestern, and decided to combine the two into a full media carrel. Each carrel has acoustical tiles on the side." (from Cardell's prepared text)

The library contains a seminar room, a group study room, and a microform room for the collection as well as reading and printing equipment. For the first time there is a separate reference desk, currently

staffed four hours a day, with increased hours on the horizon. Adjacent to that desk are two stand-alone CD-ROM machines loaded with bibliographic software. There are 14 public networked computers in the library, and many provide access to specialized software for music and dance.

Print materials are housed in several different ranges of shelves, with books and journals, scores, and reference materials in discrete areas. Each aisle has retractable reference shelving (in which a shelf at about counter height has another shelf directly below that can be pulled out to hold material the user wishes to read). The vendor is working with the library to improve the book supports for scores, as the supports don't meet specifications.

Make sure that no one makes changes in specs or plans without your approval. Double-check details, and assume nothing.

Custom-made shelving for oversize materials has tall narrow bins for supporting very tall materials shelved upright. These are modeled on the oversize shelving at Indiana University, and are considered quite successful. Both the current-periodicals shelves and the Recent Acquisitions area utilize slanted periodical shelving. The periodical-display shelves are hinged to allow access to the horizontal shelves behind, which can hold unbound issues.

Cardell summarized what he learned from the project with the following words to plan by:

- Be persistent with architects about the needs of the library.
- When ordering products using fabric or wood, always get as large a sample as possible.

- Make sure that no one makes changes in specs or plans without your approval.
- Double-check details, and assume nothing.
- There is no such thing as too much communication when it comes to a new building project.

His future directions for the library include raising funds to create endowments for the collections, equipment, and staffing, and to offer donors the opportunity to name the seminar room and individual media carrels. Digitizing audio reserves is on the agenda, and there is discussion of integrating into the library the 80,000 recordings in the Music and Dance Department's Archive of Recorded Sound.

Cardell closed by inviting everyone to explore the library's web site: <http://www2.lib.ukans.edu/musiclib/>.

Editors note: Vic Cardell has recently relocated to San Diego.

University of Northern Colorado

Stephen Luttmann introduced attendees to the University of Northern Colorado's new Music Library, which opened in 1997. His library serves primarily the School of Music, which has 460 students, and the musical theater program of the theater department. Mindful of the session's running behind time, Luttmann graciously forsook his projected images and relied on oral descriptions and his informative handout.

The former music library occupied two separate areas with a staircase in between. This made it necessary to maintain two circulation desks. There was neither air conditioning nor a security system. The new library occupies its own freestanding building with 15,000 square feet of space, plus a 3,000-square-foot basement. It is close to Frasier Hall, which houses the School of Music's facilities, including a music technology center. Two architecture firms that often work closely together collaborated on the project: Gifford Spurck Associates and Caudill
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Gustafson & Associates. The 2.9 million dollars for new construction came from state-allocated funds.

On the western end of the rectangular main floor, the entrance opens to a vestibule and lobby leading to a circular foyer. Grouped around this foyer are the circulation desk fronting a workroom and adjacent staff offices, rest rooms, a media classroom, and a room for individual listening and viewing.

Listening facilities demand only a low level of staffing, as users check out the recordings and operate the equipment themselves. Equipment purchased for the new building includes 33 computers, 22 CD players, 6 cassette decks, 12 turntables, 4 laserdisc players, 7 televisions, and 9 speakers. The library has 118 ethernet ports, but only two are in the listening room. This is less than desirable for implementing streamed audio service.

The media classroom is used for bibliographic instruction. Use for music courses is limited to those classes that need the equipment housed there. Luttmann cautioned colleagues to be aware of their local political situation and consider how demand for use of such an attractive facility might affect them.

From the front entrance, a visitor can pass through the circular foyer, walk by the circulation desk into a hexagonal foyer, and descend a few steps to the large stacks area at the eastern end of the building. At the far end of this rectangular space is a group-study room in an oval shape, while the north wall of the room features six adjacent small alcoves-four of them square, one circular, and one hexagonal.

The stacks area also houses photocopiers, microfilm readers, special collections, and a ready-reference table with 24 shelves of materials. (Most books circulate.) The stacks utilize 13 ranges of shelves with 7 shelves per section. Folios rest horizontally on half-height shelving units with closely spaced shelves. This design obviates the need for specialized shelving components to accommodate oversize materials.

The library can seat 120 patrons. All the furniture was custom-designed. The maple used throughout the facility has proven to have one disadvantage. It

breathes more on a seasonal basis than many other woods, and the maple has cracked in some places. The entire library has tinted windows to screen out ultraviolet rays.

Luttmann supplemented his talk with a fact-packed handout, complete with floor plan. Information about library services is available at the website <http://www.unco.edu/library/music/home.htm>.

Cornell University

The program concluded on Friday afternoon, when Lenore Coral described and showed illustrations of the Sidney Cox Library of Music and Dance at Cornell University. Coral's presentation had been postponed because the requested software had not been installed for the Thursday session.

The Cornell music department has 20 faculty members, 20 graduate students, and 15 undergraduate majors, but enrolls about 1500 students per year in music courses. Graduate programs are offered in music history, theory, ethnomusicology, performance practice, and composition. The music library was created in the nineteenth century and developed by Otto Kinkeldey during his tenure as University Librarian at Cornell. In 1929 the school's first Ph.D. in a musical subject was awarded to Paul Henry Lang. The music library also serves the dance department, a small program which offers no graduate degrees and is located on the other side of campus from the music department and library.

The library expansion was part of an \$18 million project comprising a fundamental rehabilitation of Lincoln Hall, which housed the music department and library, and an 18,000 square-foot addition to that building. The architectural firm was Shepley, Bulfinch, Richardson, and Abbott, of Boston, which had already completed several other projects at Cornell. John Hoffmann, the Facilities Manager for the Cornell Libraries, guided the project for the libraries.

Built in 1888, Lincoln Hall originally housed Civil Engineering. Music first moved into the building in 1961, and expanded in 1984 into space vacated by Theater and Dance. The building was never well suited to any of the arts

programs, and for years the library experienced floor-loading crises. After many years of plans and campaigns to renovate the building, the University approved such a project in concept. Several more years of delay ensued, however, as priority for capital projects went to the main library, also located on the Arts Quadrangle.

Whereas the music library formerly occupied noncontiguous spaces on five different floors, it now has integrated space on the second and third floors of the original building plus a small amount of the new addition. The second floor houses compact shelving units for LPs, the reference stacks, listening facilities, and offices for library staff. Teaching studios for the performance faculty are elsewhere on the same floor. The third floor of the original building is occupied entirely by the library, which also extends into a corridor leading to the new building.

As in any project, there were some problems and some surprises. What were thought to be thick brick walls of Lincoln Hall turned out to be "a sandwich of rubble," according to Coral. She also mentioned double-glazed windows that showed accumulation of moisture between the panes.

There was no surprise in being unable to shed totally the load-bearing limitations of the original building: in some areas stacks had to be limited to 64 inches in height and no more than five shelves per vertical section. The ground floor, where weight load would not have been an issue, was programmed for the music department because its superior acoustical properties made it desirable as performance space.

Having picked up an additional 10,000 square feet in the new design, the library now totals 23,100 net square feet. It is ADA accessible, and its printed materials — no longer in various remote rooms — are open to all. As for nonprint materials, while videos and cassettes are housed on conventional shelving, compact shelving is used for the CDs and for the collection of 50,000 LP phonodiscs. Special-purpose rooms include a seminar room, a microform reading room and the U.S. RILM office. Coral showed many projected images of the facility—both large

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views and special details such as graduate-student lockers tucked below a large window.

The facility supports a wide array of technology. A self-contained network delivers streamed sound to 15 carrels as well as to music classrooms, while a computer lab offers MIDI keyboards and internet access. Data ports at the tables offer laptop connections in the seating areas. The facility has capability for CAT5 and fiber-optic cable in the future.

Coral brought along copies of an attractive four-fold brochure about the Sidney Cox Library, which has an illustration showing some of the handsome wood furniture as well as a mixture of fixed and moveable shelving. The brochure also outlines the history of the music library and explores connections between the rich collections and the distinguished Cornell music faculty both past and present.

There is no such thing as too much communication when it comes to a new building project.

statistical usage on electronic resources. Performance measurement was also an area of discussion. Lenore lamented the fact that standards for counting musical materials (i.e. scores) seems to have taken a back seat in the NISO community.

A review of the 1999-2000 Survey of Music Libraries was the main item on the agenda. Concerns over lower-than-expected participation led to a discussion about the possibility of an open session in Las Vegas for either the subcommittee by itself or together with another MLA committee. Members felt the need for more public relations and education for the membership at-large. David Hursh agreed to look into the idea of preparing a presentation on the uses of statistics for music librarians. Maurine McCourry will look into the relationship of library automated systems and statistics. Other ideas for open session topics will be formulated over the next few months.

David Hursh and Diane Napert agreed to review the current survey to see if there may be ways to simplify it. The committee agreed that the survey should continue to be administered on a regular basis.

Methods for reporting the results of the annual survey were discussed. Committee members will each contribute to a final report that will either be posted to the MLA website or be compiled into an article for *Notes*. It was decided to mail a copy of the completed survey to each participant with the hopes of facilitating their responses to next year's survey.

The idea of creating some kind of a directory of music libraries from annual surveys was discussed. There is a sense among the members that creating a directory might be beyond the scope of the subcommittee. The current list of names and email addresses will be maintained by the committee internally. ♦

Preservation Committee

Marlena Frackowski,
Arizona State University

Alice Carli,
Eastman

The session Objectives of the Binding Policy for Music Materials featured a panel of experts representing the publishing and binding industries, music librarians, and composers. It was sponsored by the MLA Preservation Committee and held in the New York Marriott on February 24, 2001 as part of the 70th Annual Meeting of Music Library Association.

Panel participants included:

Alice Carli, music librarian, Eastman School of Music

Richard Jones, music librarian, University of Notre Dame

Roberta Pillette, music librarian, New York Public Library

Edie Tibbits, music librarian, East Carolina University

Daniel Dorff, music publisher, Theodore Presser

Raoul Ronson, music publisher, Seesaw Music

J.C. Noyes, library binder, Bridgeport National Bindery

Bob Strauss, paper preservation, Preservation Technologies

Charles Griffin, composer, American Composers Forum

The participants had an opportunity to exchange information and ideas on how to improve music printing and binding, while members both of the panel and of the audience posed questions and raised their concerns and suggestions. The session was primarily targeted at information sharing among various organizations involved in production and binding of music scores for library use. It also provided an opportunity for discussion regarding proposed alterations to the ANSI/NISO/LBI Library Binding Standard (ANSI/NISO/LBI Z39.78-2000)

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Statistics Subcommittee Report

Brian Doberty,
Chair

The Statistics Subcommittee met at the Music Library Association annual meeting in New York on February 22 at 5:00 pm. In attendance were Melva Peterson, Jean Finks, Stephen Luttmann, Maurine McCourry, Diane Napert, David Hursh, and Brian Doherty.

Lenore Coral, MLA NISO Liaison, briefed the subcommittee on the recent (Feb.15-16) Forum on Library Statistics and Performance Measure in Washington, DC. Lenore indicated that the emphasis was on E-stats and standards for reporting

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regarding inclusion of music-specific requirements. The panel session was intended as a prelude to further communication by all the parties concerned with the subject of library binding of music materials.

Alice Carli, moderator, opened the session by welcoming the participants. After introducing the panelists she gave the floor to Edie Tibbits from East Carolina University, who gave a detailed historical overview of the binding standards set and promoted by the Library Binding Institute. Edie indicated that some problems we face today with music binding involve lack of specific attention to music materials, which are formatted and used differently from other library materials. Even the latest version of the Binding Standard published in April 2000 does not specify any details relating to musical scores. She pointed out that music is a peculiar type of library material, deserving of special attention, at the level now given to maps and periodicals, due to the specific use and application of music scores for performance and rehearsal. This kind of usage calls for particularly stringent - or creative - standards for durability and openability to meet preservation and usability requirements. Appropriate binding helps not only to extend the life of music library materials but also provides musicians with reliable tools for their profession. Although not yet ideal from a musician's standpoint, the current Binding Standard opens a door for modifications in the bindery treatment of printed music materials by a shift of focus from materials and procedures of the binding process to outcomes, measured by extended usability.

Now, when new technologies in music publishing are being developed, is the time for music librarians, publishers, printers, composers, and binders to unite forces and take a lead in developing the baseline performance measures for binding of music materials. If all stakeholders are involved in this effort, the goal of extending the useful life of printed music may be achieved. We all know that music scores are particularly prone to have shortened lives due to the patterns of physical handling by performers who tend to impose extraordinary demands on their durability. Often as well, scores

that circulate return to the library damaged (marked, taped, clipped) because the quality of their printing or binding does not meet the musicians' demand for their "openability." On the stand during performance a score must remain open, for a relatively extended period, where a musician wants it to be open, to avoid the surprise of self-turning pages, and yet the pages must also be easy to turn rapidly and quietly.

Codifying library binding standards for music materials would help to alleviate the situation by giving publishers and commercial binders a model for quality

Now is the time for music librarians, publishers, printers, composers, and binders to unite and take a lead in developing the baseline performance measures for binding of music materials.

production, to counter the impulse to sell music scores with inferior binding in order to lower costs. Edie reported that the MLA Preservation Committee has prepared a draft of music-specific binding requirements intended for inclusion with or into the current version of ANSI/NISO/LBI Standard for Library Binding as that document begins its next round of revision. Once amended, the Standard will create a backdrop for better and more stable control of bound music materials. It will serve its purpose by offering a clear terminology (which may be of use to publishers as well as library binders), providing a basis for problem solving, and reducing the need for making individual treatment decisions for every bindery shipment.

Edie also pointed out the obstacles to attaining a "single practical solution" for all libraries in terms of binding requirements. These obstacles result from the fact that music scores come in various shapes and sizes, the libraries have different shelving and storage capabilities, and - last but not

least - the libraries have different missions and budgets; compromises will have to be made. The current revision of the Standard was evolved in recognition of this fact, as well as of the development of new printing and distribution technologies for printed materials, and its focus on desirable or mandated outcomes, rather than specific materials or procedures, permits libraries and binders to develop creative binding solutions within the framework of the Standard. The final obstacle to the specific inclusion of music in the Standard will be convincing the next revision committee of the relative importance of music as a class of library materials. To this end, the Preservation Committee will explore the possibility of including an MLA representative on the NISO (National Information Standards Organization) committee that soon will be put together to work on the next (2005) revision of the Standard. This will allow the representative to be an advocate for proposed music-specific amendments. The full text of the proposal sponsored by the Preservation Committee and prepared by Edie Tibbits will be available for perusal and comments on the Internet at <http://www.lib.ecu.edu/MusicLib/music.html>

The discussion that followed dwelt upon several specific issues:

- *Openability* - paramount for musicians. Scores sewn in signatures or (to a significantly lesser degree) given high quality double-fan adhesive bindings, can survive the necessary but potentially damaging pre-treatment often recommended for music (opening the book and pressing it flat with one hand at several places throughout), as well as subsequent rehearsal and performance use. For music produced in single pages, rather than signatures with a central fold, the conflicting demands of openability and durability produce perhaps the most serious problem to confront binders. For this reason, publishers (and self-publishing composers) who can manage to do so must continue to be encouraged to produce music in signature format, rather than single pages. This problem will be greatly affected (most likely increased) as on-line publishing of printed music proliferates in the next decade.

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• *Comb binding* - uses page-weakening perforation along the spine and resists easy page turning, which significantly shortens the life of the paper; the plastic comb also has a tendency to deteriorate and crack with age. It was definitely decided by the assembled panelists and audience that this binding, though inexpensive, has serious shortcomings both for library use and for individual musicians, and publishers should be encouraged to abandon it as a means of music binding in general.

• *Spiral wire binding* - also uses page-weakening perforation and has a tendency to get tangled during shipments. It works well for light or short-term use by individual musicians (since the pages turn silently on the stand and the music lies open very flat), but is not appropriate for long-term or heavy use, including that received by library scores. Meanwhile, since the scores that use spiral and comb bindings often have insufficient inner margins to begin with, library rebinding produces further problems, including a choice between binding the perforated pages (invites page loss with heavy use), guarding tape or repair papers over the holes (time-consuming, expensive, may involve yet new problems) or photocopying the entire work onto new paper with wider margins or in folios (ditto and of untested legal status, even assuming the original is destroyed or withdrawn to follow library use under copyright law).

• *Cost of publishing* - will go up for improved binding. As it is now, libraries shoulder all additional costs by being forced to pay for re-binding of scores in order to meet their users' needs. This may be appropriate, but should be taken into consideration. One solution, already implemented with some publishers by some libraries (e.g. at Yale and Oberlin) and endorsed by panelist Daniel Dorff from Theodore Presser, is to include a publisher-offered binding option of "unbound," specifically for library use. (See the Theodore Presser statement following this report.) If this can be adopted as an option on library approval plans by major vendors, it may become a solution helpful to both libraries (who must rebind the music anyway) and publishers (if they can thereby expect to set aside - and then sell -

a certain percentage unbound copies).

• *Single unattached pages* - should they be attached by a publisher? While it may work better for an individual performer (and it's a lot easier for the publisher!) to have single central pages laid in loose, libraries must routinely attach them to the score to prevent their loss by careless patrons.

In the discussions many participants shared comments and examples of how their respective libraries deal with wear and binding problems for music materials.

Codifying library binding standards for music materials would help alleviate the situation by giving publishers and commercial binders a model for quality production.

What's next?

The LBI Binding Standard applies only to library binders, not to the music publishing community at large, and it is as yet unknown whether the committee concerned with that Standard will agree that the needs of music should be specifically addressed therein. However, working together on amending the Standard and other issues raised at the panel session will certainly help to spread "performer-friendly" binding standards of a more general nature over a broad spectrum of composers, performers, publishers and libraries. The next step will be to consolidate the lines of communication opened at the panel discussion.

The goal of the Preservation Committee session at the 70th Music Library Association annual meeting was to survey the road toward raising nationally (and internationally) accepted binding standards for music (including the LBI Standard for library binding) by facilitating better communication and raising awareness among various stakeholders of what music binding is and why music

materials should be treated with special care. The Committee reached this goal thanks to lively discussion among the members of the panel and questions and comments from the audience. The handouts prepared by Edie Tibbits and Alice Carli also contributed greatly to the overall success of the session. The handouts include:

1. Summary of the proposed Binding Standard changes;
2. Binding for the Next Millennium: Paper Score Preservation in the Post-Acidic Era;
3. Bibliography of developments in the Creation of a Library Standard and Special Binding Issues for Music Materials.

For additional copies of the handouts, please contact the Preservation Committee Chair, Marlena Frackowski at frackowskim@u.library.arizona.edu.

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Theodore Presser Company
Official Statement
April 16, 2001

Dear Music Librarians,

Following a productive panel discussion at the recent MLA Annual Convention, Theodore Presser Company is pleased to offer unbound copies of any scores which are reproduced on a single-copy custom-print basis, to facilitate your rebinding. This will apply to publications with a "custom print" status and rental scores which are always purchasable as custom-print items. The retail price and catalog number for unbound copies will always be the same as the standard bound item. To order publications in an unbound edition, please specify "Unbound If Possible" on your purchase order and request that your vendor do the same on their purchase order to Presser.

Thank you for sharing your concerns with us, and we are glad to respond to your needs.

Sincerely,

Theodore Presser Company
588 No. Gulph Road
King of Prussia, PA 19406

Composer/Performer Roundtable

Leonard J. Lehrman,
Long Island Composers' Alliance

After several years of discussion, hesitation, resistance, and finally determination and cooperation, the Composer/Performer Roundtable received the necessary 6 letters of endorsement from MLA members and became official on the day of its first meeting, Feb. 22, 2001.

In the concert portion of the meeting, in the Alvin and Carnegie Hall rooms of the Grand Hyatt, soprano Patricia Magnuson and pianist Joan Harkness performed George Boziwick's cycle of 5 Emily Dickinson songs, "When Time Is Over"; pianist David Peter Coppin performed Patrick Hardish's "Virginia Fantasy"; pianist Leonard Lehrman performed "Crystals" and "Pianopiece #2" by attending guest composers Eleanor Cory and Joseph Pehrson, respectively; and soprano Helene Williams sang the world premiere of Leonard Lehrman's setting of Alex Skovron's poem "The Golem," accompanied by the composer at the piano.

The concert portion was designed to overlap with the end of the Bibliography Roundtable, but due to last-minute room changes, it was preceded by the business meeting in another room. The Bibliography Roundtable did, however, include performances by tenor Paul Rogers and soprano Helene Williams of two new arias composed within the last year from *Sacco and Vanzetti*, the three-act opera begun by Marc Blitzstein, originally commissioned by the Metropolitan Opera, and completed just last month by Leonard Lehrman, who also accompanied the singers. The first complete production of the work, with piano, in concert, is scheduled to take place August 17-19, 2001 at The White Barn in Westport, CT.

At the business meeting, the following mission statement was adopted: The composer/Performer Roundtable of the Music Library Association endeavors to provide a forum for members of the MLA who are also professional composers and/or

performers. The forum will seek to provide not only a venue for performances, but also a means for exchanging views and experiences on the interaction between the careers and activities of librarians with those of composers and performers. As libraries have become important communications centers, and often serve as concert halls, as well, the experiences which composers and performers can bring to the library, and which the library can bring to them, are not to be underestimated. It is hoped that this new Roundtable will fill a need in the organization.

The group elected David Peter Coppin and Patrick Hardish to co-chair the new roundtable. Acknowledgment and thanks for their encouragement and assistance are due Ryna Kedar, Elliott Kahn, Paula Matthews, Michael Rogan, Don Roberts, and Rick Jones.

Jewish Music Roundtable

Judy Pinnolis,
Brandeis University

The Jewish Music Roundtable held one of its largest events at the MLA conference in New York City in February, 2001. Chaired by Judith Pinnolis of Brandeis University, the roundtable featured three key speakers and included a tremendous amount of information about Jewish music in archival collections. The three speakers were: Dr. Elliott Kahn, Music Archivist, Library of the Jewish Theological Seminary of America, New York City; Ryna Kedar, Head, Acquisitions and Cataloging Division, The Felicja Blumental Music Center and Library, Tel Aviv, Israel; and Mr. Lorin Sklamberg, Sound Archivist, YIVO Institute for Jewish Research, NYC.

Dr. Kahn began the program with a talk entitled: "Archival Resources for Jewish Liturgical Music in the New York Metro Area." Dr. Kahn spoke about the holdings in special music collections of three major institutions, including the Jewish Theological Seminary; Hebrew Union College-Jewish Institute of

Religion's School of Sacred Music; and Yeshiva University's Belz School of Music. He also touched on several major synagogue collections in the New York City metro area. He explained how resources such as "cantor's books" are treated, as well as describing some of the unusually rich materials available today in these archives and libraries.

Special thanks also goes to Shulamit Berger of Yeshiva University, for supplying copies of special musical holdings in the Belz School of Music for this roundtable program.

Ms. Ryna Kedar gave a presentation with overheads from the "Special Collections in The Felicja Blumental Music Center and Library, Tel Aviv, Israel." Ms. Kedar had flown in from Israel to speak about the special collections of Hebrew, Yiddish and other Jewish materials, and give an overview of the collections in her library in Tel Aviv. She spoke about the history of the Archive, and described some of the special collections there in classical music as well as the music of Jewish composers in Israel. Ms. Kedar gave out several pamphlets about the Library and catalogues of the Bronislaw Huberman and Joachim Stutschewsky Archives.

Mr. Lorin Sklamberg, famous internationally as vocalist and performer in the "Klezematics" klezmer band, (current album: "The Well" with Chava
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Transitions

Paul Cary, Director, Jones Music Library, Baldwin-Wallace College, Berea, OH

Kenneth Calkins, Music Librarian, University of California, San Diego

Alan Green, Head, Music & Dance Library, Ohio State University.

Kathleen Haefliger, Music and Performing Arts Librarian, Chicago State University

David Lasocki, Head of Reference Services, Cook Music Library, Indiana University, has been promoted in rank from associate librarian to librarian.

Peggy Schein, Curator, Louis Armstrong House & Archives

Irving Fine Collection Web Site

The National Digital Library Program and the Music Division are pleased to announce the release of the Irving Fine Collection Web Site, now available at <http://memory.loc.gov/ammem/ifhtml/ifhome.html>. This release coincides with the Music Division's concert tribute to Fine on May 11th in the Library's Coolidge Auditorium.

Called a "remarkable American composer" by noted music lexicographer Nicolas Slonimsky, Irving Fine (1914-1962) was included in the so-called "American Stravinsky School" by fellow composer and longtime friend Aaron Copland (1900-1990). Fine, whose compositional output was influenced by the music of Igor Stravinsky (1882-1971) and Paul Hindemith (1895-1963), died prematurely in 1962, thereby cutting short one of the most promising careers in twentieth-century American classical music.

Fine's early, neoclassic works include his *Music for Piano* (1947) and *Partita for Wind Quintet* (1948). His later romantic style is represented by the orchestral works *Notturmo* (1951) and *Serious Song* (1955),

both often programmed by orchestras to this day. The most frequently performed of his choral works are *Alice in Wonderland* (1942), *The Hour Glass* (1949), and *The Choral New Yorker* (1944). With the completion of his *String Quartet* in 1952, it appears that Fine was able to combine his earlier tonal approach to music writing with the then new technique of "serialism," or twelve-tone technique.

Fine taught music theory and history at Harvard University from 1939 to 1950 and music theory and composition at Brandeis University from 1950 to 1962. He also taught composition at the Berkshire Music Festival at Tanglewood from 1946 to 1957.

This first online release of The Irving Fine Collection includes a selection of 57 photographs of Irving Fine (many of them with other notable musicians at Tanglewood and elsewhere). A special presentation consists of manuscript sketches and the score for the String Quartet, along with a recorded performance of this work by the Juilliard String Quartet. In addition, the site includes a timeline of the composer's life as

well as the finding aid for the complete collection.

Irving Fine's career is documented in the Library of Congress Music Division by approximately 4,350 items from the Irving Fine Collection. These materials were collected by the composer's widow, Verna Fine, who maintained a long relationship with the Music Division of the Library of Congress to which she donated the materials in stages just before and after the composer's death. She tirelessly devoted herself to promoting her husband's music until her own death in 2000.

The collection contains manuscript and printed music, sketchbooks, writings, and personal and business correspondence from such twentieth-century musical luminaries as Leonard Bernstein (1918-1990), Aaron Copland, Lukas Foss (b. 1922), Alberto Ginastera (1916-1983), Ned Rorem (b. 1923), and William Schuman (1910-1992). The archival collection also contains scrapbooks, programs, clippings, and sound recordings.

Calendar

14-20 June 2001

American Library Association
San Francisco, CA

8-13 July 2001

International Association of Music Libraries, Archives & Documentation
PÈrigueux, France

10 August 2001

Copy deadline for MLA Newsletter issue 126

16-25 August 2001

International Federation of Libraries
Boston, MA

Roundtable Reports

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Alberstein), wore his hat as a sound archivist for YIVO. He gave "An Introduction to the Archives of The YIVO Institute Music Collections, New York City." The treasures of the YIVO Institute represent one of the most significant Jewish music collections in the world. Lorin provided us with great sound clips from various eras of Jewish music in America, including the early twenties and radio shows from the swing era. His interesting exhibit included diverse items from the YIVO, such as very large early radio recordings and old 78's.

Anyone wishing copies of the handouts may contact the MLA Archivist.

We ended the roundtable by requesting suggestions for the Las Vegas meeting program.

Web sites mentioned in the body of this newsletter:

MLA-L Archives

<http://listserv.indiana.edu/archives/mla-l.html>

LC American Memory: Irving Fine Collection

<http://memory.loc.gov/ammem/ifhtml/ifhome.html>

MLA Facilities Subcommittee registration form

http://www.musiclibraryassoc.org/committee/co_fac.htm

University of Nevada, Las Vegas

<http://library.nevada.edu/music>

Kansas University

<http://www2.lib.ukans.edu/musiclib/>

University of Northern Colorado

<http://www.unco.edu/library/music/home.htm>

Monash Lectures Online

http://avoca.vicnet.net.au/~vala/vala2000/2000pdf/Har_Bin.PDF

Theater Owners Booking Association: a bibliography...

<http://www.csun.edu/~hfoao037/toba.html>

Call for Nominations

The MLA Publications Awards Committee seeks nominations for the three awards for published works given annually by the Association: the Vincent H. Duckles Award for the best book-length bibliography or other research tool in music; the Richard S. Hill Award for the best article on music librarianship or article of a music-bibliographic nature; and the Eva Judd O'Meara Award for the best review published in the Association's journal, *Notes*.

Publications nominated for awards to be given in 2001 must have been published during the 2000 calendar year. Nominations may be directed to any member of the Committee: Jerry McBride (jerry.mcbride@middlebury.edu); Mark McKnight (mmcknigh@library.unt.edu); or Deborah Campana (deborah.campana@oberlin.edu).

For full consideration, nominations should be made by July 1, 2001.