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Rhode Island Library Association Bulletin

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THE MAKING OF A MUSIC LIBRARY AND A MUSIC LIBRARIAN A CONVERSATION WITH CAROL TATIAN

The following conversation between Carol Tatian, Music Librarian at the Orwig Music Library, Brown University, and Judith Paster, Managing Editor of the *Bulletin* took place in June at the Library. The Library is situated on Providence's East Side, on the corner of Hope and Young Orchard Streets. Built in 1820 as a private residence, the building has been variously used as a home, a hospital, and the headquarters of Bryant College, until it was acquired by Brown University in 1976. As the center of Brown's Music Department, the building was extensively renovated in 1987-88 as a joint home, not only for the Music Department, but also as Rhode Island's first library specializing in music.

JP: Carol, you must be very proud of the renovation. It's a lovely blend of old and new. I'm curious about the portrait in the entrance hall. Virginia Baldwin Orwig, was she the original Orwig?

CT: Yes. Her husband was a graduate of Brown, and when he died in the early Seventies, she wished to establish a memorial for him, and donated money to the Music Department in 1984. She had no heirs; her brother had died before her, and her will left her estate to the Music Department. She didn't specify what should be done with it, and it was up to the Department to decide how the money should be used. They chose to use the money to establish a Music Library at Brown.

In the meantime, the University Library was trying to decide if music material at Brown really needed to be consolidated. Its material was scattered in many locations on campus. When I was hired at Brown as a reference librarian, it was my "project" to look at the music material in the library system to see if we could leave things as they were--to see if the faculty and students were being well-served the way it was--or if the situation really was as bad as the Music Department thought it was.

JP: Even I heard a few rumors about that!

CT: My study of the situation took about six months. One thing I did was take myself through a term paper, and yes, it was virtually impossible to do. So, I went to the University Librarian, and said, "Yes things are as bad as they say. It is almost impossible to do research work at the undergraduate level. I'm not even talking about graduate level or faculty research. I'm talking about the undergraduate level. It's almost impossible to do research." At that point, the University Librarian, Merrily Taylor, said, "Well, if we were going to consolidate, how much room would you need?" The two places that we had then were the Rockefeller Library and Orwig Music Building, and so then I proceeded to study the maps, to see how much space was required, and how much space there was in both places.

As it turned out, there really was only enough space here at Orwig. So armed with that knowledge, Merrily and David Josephson, who was Chairman of the Music Department at that point, went to the University administration and said, "We need to have music materials consolidated in one place in a music library. It would be not a

departmental library but an official library for the Brown community. However, it would house all the music materials. The University administration said, "That's fine with us, but you have to come up with the money!"

JP: You being...

CT: Whomever, the Library, the Music Department or whomever we could find.

JP: I've been thinking about Mrs. Orwig's bequest...

CT: Well, there wasn't one at that point. I came in September of 1982, so this was about 1983. By the time it had got to that point, funding was the big question. So everything was just left. But then Mrs. Orwig died in late 1984.

JP: And solved your problem...

CT: And there it was - 1.5 million dollars. Everything came together all at once. So that's what happened.

JP: So, now is the funding of the Orwig Library separate from the rest of the University Library?

CT: The funding is from the University, through the Library, because we're part of the library system. Our budget is part of the Library's budget. The renovation's cost was over a million dollars; the rest went into a maintenance fund for the building.

JP: Did you know when you were hired as a reference librarian, that you would become what you are now, Brown's Music Librarian?

CT: I was hired as part of the reference staff. Each of us has different areas of collection. I was hired as a specialist in music. They were looking for a specialist in music, and I was a music librarian.

JP: Before you came to Rhode Island, you were specifically a music librarian.

CT: Right. I was hired for my music expertise. But my collection development areas as a member of the reference staff were music, German, religious studies, Judaic studies, and linguistics.

JP: Quite a bundle.

CT: My mandate was that I was to spend twenty-five percent of my time sorting out the music problem. I spent that time analyzing the perceived need for a music library. So they did want somebody with background, who could answer some of those questions from a librarian's point of view rather than from that of the Music Department.

JP: They probably needed someone who could see two points of view, both that of the library and the academic department, who had a perception of both.

CT: That's what a music librarian does. They are always the person in the middle, explaining the library functions to the music department, and explaining the music department's needs to the library.

JP: You took a research problem yourself and walked it through just to see what the problems were, and came out in agreement with what the Music Department probably had been saying for years, but the administration could accept that more easily from you than they could from someone else.

CT: Because I'm looking at it as a librarian, not as somebody trying to do research, who says "You don't have the stuff I want." That doesn't help, whereas I'm saying, "You have to use the material together. You have to be able to listen to a recording, watch the score at the same time, then go to the Music Index, and get more information, go to a music reference book to find, for example, the Kochel number the work under study is." Then all of these things tie together. You can't do them if everything is in different locations. I counted EIGHT locations, that somebody would have to go, to do just...

JP: To do what you just did.

CT: And that's between two buildings. This building and the Rockefeller Library. It's not that it could all be done in the Rockefeller on different floors. You really had to go back and forth between locations. I mean you just can't do research that way...

JP: You lose your concentration.

CT: It's not only concentration. It's a physical impossibility. You just stop. You can't check out the reference book and take it over to Orwig to get the material that you need while you're listening to a score.

JP: You mention your music speciality. I'd like to ask you to tell our readers something about yourself, where you came from, what your training was. You are a performing musician...

CT: I was a musician for twenty-five years...probably close to thirty years!

JP: You don't look it!

CT: And enjoyed it very much. I played in

a number of chamber groups, and played in the St. Louis Symphony, and the Rochester Philharmonic. However, interestingly enough, very soon after graduating from Juilliard, I had gone back to Minneapolis, where I had grown up, and went to see my former violin teacher, who used to play in the Minneapolis Symphony Orchestra. He had retired, gotten a library degree, and become the Music Librarian at the Minneapolis Public Library. I went up to see him, and for the first time in my life, I realized that there was such a thing as a music librarian. The thought of it thrilled me.

I had always loved libraries, and had always loved music. The idea that the two could be brought together was like a bolt of lightning for me. As I sat talking to him, I thought to myself, "This is what I want to do someday." So, I just filed it away in my mind, and went on with my career. But in the back of my mind was the thought "someday I will be a music librarian."

JP: What a wonderful story!

CT: And about twenty-five years later, I got to the point where I could say, "It's time, that's what I want to do." I had to finish my BA degree. We were living in New York State at the time, and I finished my undergraduate degree at SUNY Albany, and then started immediately into the graduate program, and received my library degree in 1980, so I haven't been a librarian very long.

Everything I did in library school, cataloging or whatever, I did aiming for a music position. There were a number of people on the staff at SUNY Albany, who had been involved in music librarianship...

JP: So they could direct you. That was very fortunate.

CT: Very fortunate. When I graduated, I got a job as a music librarian at the Carnegie Library in Pittsburgh, which was a public library with a large music and art department.

JP: It was a large research collection?

CT: It was very large and serviced the whole county.

JP: Pittsburgh is an impressive city.

CT: It was interesting. I was there two years. While I was there, I did all the course work for a Masters' in Musicology at the University of Pittsburgh. After that when the job became available here, my husband and I were both interested in moving back to the East, and I was very interested in the job itself. It sounded like a wonderful opportunity to come

and be able to form something from the ground up. I had no idea what would happen, but I thought it would be fun to try it.

JP: You must be of the "mover and shaker" variety! You weren't stepping into something that was already there. You were part of a reference department, with selection and other duties. Somewhere way back in your mind was the idea that the opportunity existed.

CT: The music component brought me. Also, I was very intrigued by the fact that there was no music library. That's very unusual. In the Fifties, all of the universities and colleges, small little colleges, were forming music libraries. They all were saying "Music really has to be consolidated." I wasn't the one who came to Brown and said, "I have this message from on high that music has to be brought together." People had recognized this concept before me. There was a huge push to do that in the Fifties. And here was Brown University, which has been so highly touted, without a music library.

My husband, as you know, is a free-lance musician, really likes free-lancing, and not teaching. So he was perfectly willing to move here.

JP: So, he followed you and your professional career. That's a switch! Do you yourself still practice?

CT: No, I don't. I don't play at all. After I got involved with my first and then second graduate degree, there was no time. I also felt that I had given twenty-five years to it, and I was closing a chapter of my life. I was very interested in doing something that had been in the back of my mind for all those twenty-five years. And I just so thoroughly enjoy it! I get up in the morning, and can't wait to get to work! It's a great thing to be doing, and I just love it.

JP: It's a lovely setting. The room we're sitting in now, the lovely arches over the old fireplaces.

CT: It isn't just the setting, it's the opportunity to be able to build a collection, to unify everything, to get everything up and running. There are so many things that a music library does that we haven't had a chance to do yet. We've only been open a little over a year.

JP: Shall we talk about what's left to do? You've talked about Brown's not having a

music library earlier. Is that because Brown doesn't have a music degree as such?

CT: Well, we offer a Bachelor of Arts, with a major in music.

JP: So students tend to take music history, or opera literature, rather than specializing in performance. Even so, that should require a library.

CT: There are adjunct faculty for performing. But this is primarily an academic setting, so we are an academic library, which is geared for the musicology program, the ethnomusicology program, courses in composition, theory, and so on. We offer a Master's degree in composition or ethnomusicology, and a Ph.D. in ethnomusicology. So we are covering the whole sphere of music. Musicology covers classical music; ethnomusicology covers everything else, world music in general.

JP: An awareness of world music is one of the qualifications a music librarian should have according to the statement given by the International Association of Music Librarians. One should be promoting a world view of music, not just the western tradition.

CT: Again, it depends on your users, your setting. Certainly in this library, we have to be aware of it. That's where our Ph.D program is. Our collection has to cover the indigenous music of India, and also the indigenous music of the US, which gets into blues, rock and roll, and all sorts of popular music. We have a large area to cover.

JP: So most of the patrons who use your library are students within one of these programs. Are there music courses required of the undergraduates? Maybe there's nothing required at Brown!! In the "old days," everybody had to take one course in art, one in music, and so on. They were a part of your "cluster" in humanities.

CT: I don't know what the requirements are, but I know we have a lot of students who take music courses.

JP: Electives...

CT: We usually have, in any given year, around thirty music majors, and six to eight graduate students. But the number of students taking courses in music comes closer to 450 to 500 students. Considering students in orchestra, band and chorus, as well, we have a large segment of the student population. Plus we're open to the general university community. People can come in and just listen to music. Or come in to read Stereo Review, or

Stereophile, two of our very popular magazines. Or we might get someone asking "Do you have a particular CD? I'm thinking of buying it, and would like to listen to it first."

We also provide nice study space for people on this side of the campus, who want to get away from the dorms. This is a very pleasant place to come.

JP: Now that we've identified your patrons, a rather sophisticated patronage, you are suggesting that the music librarian has to have the kind of background that you do, which is a solid music background, including an ability to perform, which, by the way, is also on the list of qualifications established by IAML..

CT: You have to have those two components, because the job really is a marriage of librarianship and music. You have to be able to understand what your user needs. If you were working in a German collection, you would have to know German. Music is just like another language.

JP: You've introduced me to the young man who is in charge of the circulation area. (Editor's Note: The young man's name is Maurice Methot.) Does he have a background in music as well?

CT: Yes, he does. In fact, any staff working here would have to pass a music test. It's not just the librarian who has to have a music background.

JP: That's helpful for you to have another person knowledgeable in the field, someone to whom you don't have to explain everything.

CT: You couldn't. It's "language" we're talking about here.

JP: It would slow you down.

CT: Maurice is, in fact, a musician. He's a composer, and a performer, and has produced recordings. He's done a lot of work in music studios, and worked with videos, so he has a very strong background in music!

JP: You mentioned that he is moving over to the Music Department. How will you go about recruiting your next staff person? He sounds rather special.

CT: The job will be posted again, internally at first. Again, I will require background in music, and any applicant has to pass the

music test.

JP: Are there many opportunities in New England for music librarians? It sounds as if some of the more exciting work in the field has been done elsewhere.

CT: No, no. I don't think that's the case at all! Remember that there are many different kinds of music libraries. There are conservatory libraries, academic libraries, public libraries. There are libraries specific for manuscripts, such as a rare books library. There are symphony orchestras with their own libraries which employ music librarians. And as you know, all of these kinds of libraries exist in abundance here in New England.

In addition, we have a large New England organization of music librarians. It's a very active group, with a lot of members. I think there are about ninety-six members.

JP: Are they mostly academics?

CT: Oh no. We have public librarians as well, and anybody who considers himself a music librarian. That includes catalogers and public service people. We have a national organization of music librarians which meets annually. It's a very exciting professional group. It's an exciting profession!

It's an interesting group because we're all interested in helping each other. Nobody's interested in re-inventing the wheel. Whatever anybody learns, he makes available to everybody else. We get together in round tables, and talk about what we've learned. If you have questions, you can get them answered. Sometimes, you can answer someone else's question. That's lots of fun too!!

JP: It's a form of continuing education.

CT: Right. We have publications. There's a national newsletter as well as a Music Library Association Journal, and each chapter has its own newsletter.

JP: Are your annual conferences focused on "problem solving"? Or are they "inspirational"?

CT: All of the above! We meet for four or five days, and they're packed days. We usually have a pre-conference, which tends to be "hands on." What is the issue out there that people are really interested in? It's a way of getting practical information.

Then the conference ranges everywhere from scholarly presentations to information-gathering, or who's doing what with computers, what kind of CD-ROM products are there for

music that we as music librarians should know about, or what is going on in reference, or are CDs here to stay? Should we buy cassettes? Or, a program might be based on somebody's latest research on a particular composer. Conference programs range from the practical to the esoteric!

JP: It sounds fascinating.

CT: The New England chapter's next meeting will be here. The New England chapter meets twice a year, a spring conference and a fall conference. We try to not have them in one area, but rotate to various locations. And MLA tries, too, to get some on the east coast, some on the west coast, and some in the middle, some south, some north.

Our next national conference will be in Tucson. The pre-conference is on new music libraries. There are a lot of libraries that started in the Fifties that are now running out of space. So they are either building new libraries or renovating or adding on existing facilities. That's a real hot topic now in the music library world. So I'll be talking about my experience here at the Orwig...

JP: Didn't our local SLA (Special Libraries Association) meet here in the spring?

CT: Yes it did. That was a lot of fun. First of all, I love talking about music libraries and librarianship, so anytime anybody calls and asks me to talk about it, I jump at the chance.

JP: You've been generous with me, with your time.

CT: Well, I love to talk about it! I've been showing our new library off. We gave a tour, and then I showed them some of the reference tools that we have that are specific to music, like thematic indexes, which would have music themes in them.

JP: So you have to be able to read music to use them...

CT: Yes. A title for music is not specific. It's a generic thing. You can have a Symphony No. 5, or Sonata No. 22. That's a generic title, so how do you actually identify a piece of music? You do it by the music itself. And thematic indexes do that. There are thematic indexes for many composers, listing their works and giving information about them, such as where the manuscripts are, when the music was composed.

JP: I'm always so impressed by musicians who cite compositions by their Köchel numbers. I can do one or two myself. I can see the music of the Köchel 330 in my mind's eye. When I learned that Haydn was organized by Hoboken numbers, wow, I thought Hoboken was just a town in New Jersey! And even the fact that Haydn may have written more than one piano sonata in E-flat can be confusing without the correct Hoboken number.

CT: Right. That's where the thematic index comes in.

JP: This is a very weighty question, and you may not want to answer it, but what is your philosophy of music librarianship? Can any reasonably well-trained, well-educated reference librarian do it? Or is there a need for a specialized professional in the field?

CT: You can't do it without a music specialty. There's no doubt about it, and my philosophy is that you have to provide a service to users. You have to have a collection that is geared toward those users.

JP: You have to speak their language.

CT: Yes, and you have to be able to provide them with their materials, which gets us back to the collection development aspect of your library. I feel that the collection has to meet the needs of your users. Whatever specific situation that you're in it's important to make a conscious decision about who that audience is, and how you can serve them.

JP: Now that you have your building here, you can begin to do just that.

CT: Much remains to be done. We have received a grant for this year for \$50,000, and about thirty-two thousand of it is going for collection development to purchase chamber music, parts and scores, and compact discs.

JP: Do you do grant proposals? Is that a part of your work here?

CT: I did this one. There are lots of strains on the acquisitions budget. We're going to have to look around for other sources of funding, especially for areas that need development. Our book collection is pretty good. I'm pleased with that.

JP: Your circulating collection?

CT: Yes. And I'm even more conscious since we opened the Music Library, of the needs of the general music user in the university community, not just gearing everything toward

scholarship. There has to be something available for everybody.

JP: You mean "recreational" in the best sense of that word.

CT: Absolutely. That is definitely a part of the collection.

JP: What do you have in mind? An avocational interest in opera by a math professor?

CT: That kind of material we would have. Opera is one of the things that you would expect to find in an academic library. Even jazz to some extent, because we do teach a course in jazz, and so have been building materials in that area already.

But, also, I'm thinking of a "popular" collection, who are the popular people performing right now, other than classical musicians?

JP: There's not much of that now?

CT: No. So we're buying some. I don't have a huge amount of money, but am trying to do my balancing act.

JP: When you have to justify your requests to your peers, and get your piece of the financial pie, it might be hard to justify popular music.

CT: But that is an area that I see a need for since we have been open. We also need more musical theater scores. We're beginning to buy in that area.

JP: You mentioned working on your Musicology degree when you were hired here. Have you been able to finish your work?

CT: I finished my Musicology degree at the University of Pittsburgh, after I came here.

JP: What was your thesis subject?

CT: A manuscript study of Donizetti's opera Roberto Devereaux. A facsimile of the manuscript had just been published, so it was the first time it had been available outside Italy.

JP: How exciting for you!

CT: I was looking at opera seria, and what the manuscript told me about the way they were composing at the time, the musical structure.

JP: Do you ever think of publishing yourself? It sounds like something that you could do handily. Are you interested in that kind of research?

CT: I enjoy doing research, but I haven't really had time for it, what with getting the Music Library running. That's something that I've put off, but research is a lot of fun. But I'm really more into practical music librarianship rather than music scholarship.

JP: You can't do it all.

CT: I wasn't interested in being a musicologist. I was interested in being a music librarian, and that's really my focus. You do find music librarians who have a Ph.D. and publish.

JP: You certainly are qualified to do it eventually, down the road.

CT: We're still trying to get things organized here!

JP: I think we're so lucky to have you come to Rhode Island. It seems to me that you're answering the prayers of a lot of people in terms of what the Music Department wanted, what the Library wanted, what the University needed.

CT: We don't always know how things are going to work out. Things have worked out nicely for me, too.



The Bulletin has presented this conversation with Carol Tatian as part of its emphasis this year on Special Libraries, and in conjunction with a symposium on "Music Librarianship in America" to be held in Cambridge, MA., October 5-7. This symposium, sponsored by the Harvard College Library and the Harvard University Department of Music, will honor the establishment of the first endowed chair in music librarianship in the United States.

The celebration of the Richard F. French Librarianship Chair, held by Michael Ochs, will feature exhibitions from the Music Manuscript collection of the Houghton Library, musical treasures from the Isham Memorial Library, and 17th century documents from the collection of the Cambridge Press.

In addition, music will be performed, including "A Black Gospel Music Celebration" with the Reverence Gospel Ensemble, "Musique de joye," with the Boston Camerata, and an Organ Recital by Ewald Kooiman, Professor of Organ, Sweelinck Conservatory, Amsterdam, Holland.

Panel discussions on "Music Librarians as Custodians of Cultural History," "Music Librarians and Music Scholarship," "Music

Librarians and American Music," and "Music Librarians and Performance" will be presented.

Celebrities, such as Oscar Handlin, anthropologist; Gunther Schuller, conductor and composer; Milton Babbitt, composer; and Grace Bumbry, soprano, will offer their views of various aspects of musicianship.

In all, the symposium promises to be a stellar occasion, and the Bulletin is pleased to present an insight into music librarianship with this issue.

calendar

OCTOBER 17: Vartan Gregorian Reception, Providence Public Library, 4-6 PM.

OCTOBER 22-25: North Atlantic Health Sciences Libraries Annual Conference, Samoset Resort, Rockland, Maine. For information: Jan Morelli - 207-879-8180.

OCTOBER 29-NOVEMBER 2: ASIS Annual Conference, Washington, DC.

OCTOBER 31: YART, "Horror Stories!" Harmony Public Library, 9:30 AM.

NOVEMBER 6: RILA Annual Conference, Ray Conference Center, Butler Hospital.

NOVEMBER 13-19: Book Week.

JANUARY 6-11: ALA Midwinter Meeting, Chicago, Illinois.

people

CHRISTIN FAGAN, formerly of the Naval War College Library, has been appointed Collection Development Librarian at Roger Williams College.

JOAN PRESCOTT has been named Director of the Rogers Free Library in Bristol. She comes to Rhode Island from Frederick, Maryland where she was Technical Services Librarian at the Frederick County Public Library.

Bulletin readers are urged to submit items of personal information, including job changes, promotions, honors and awards, or other professional news to:

Frank Iacono, News Editor
Department of State Library Services
300 Richmond Street
Providence, RI 02903-4222
Phone: 277-2627

RILA WELCOMES NEW MEMBERS

The Bulletin is pleased to welcome the following new members to RILA. We encourage on-going members to contact our new colleagues, and new members to join us in RILA activities. The Bulletin will publish names of new members at regular intervals.

Virginia Boggs - Technical Services Librarian, Skokie Public Library, Illinois
Rose Dealy - Unemployed at present, from Wisconsin, a Cranston resident
Joan Hackett - Student, Graduate School of Library and Information Science, URI
Douglas McDonough - Director, Belfast Free Library, Belfast, Maine
Eleanor L. Lomax - Student, Graduate School of Library and Information Science, URI
Margaret A. Rioux - Student, Graduate School of Library and Information Science, URI
Richard W. Berry, Chair, Board of Trustees, Jamestown Philomenean Library
Judith Lewis - Director, Walter Jones Library, Moses Brown School
Edgar Bailey - Assistant Director, Phillips Memorial Library, Providence College
Carolyn R. Stefani - Head of Reference, Providence Public Library
Casimir F. Malec - Trustee, Central Falls Free Public Library
Jose A. Aica - Trustee, Central Falls Free Public Library
Winifred Butler - Children's Librarian, Lincoln Public Library
Susan Clarke - Trustee, Lincoln Public Library
Helena Rodrigues Costa - Bibliographic Control Librarian, Roger Williams College
Kathleen Martin - Chair, Board of Trustees, Central Falls Free Public Library
Kate Neidergerke - Children's Librarian, Knight Memorial Library
Sarah Epstein - Retired
Donna Good - Student, Graduate Student of Library and Information Science, URI
June Matrumalo - Trustee, Mayor Salvatore Mancini Union Free Public Library and Cultural Center
Erik Bradford Stocker - Deputy Librarian, Redwood Library and Atheneum
Edward Maggiacomo - Trustee, Warwick Public Library
Amy C. Blanchette - Head Librarian, Mount St. Charles Academy
Bridget M. Buckless - Assistant Librarian, Butler Hospital
Margaret C. Davis - Children's Librarian, East Greenwich Free Library

Deborah Shea Porrazzo - Director, Levy Library, Bradley Hospital
Carol S. Terry - Director of Library Services, Rhode Island School of Design
Shaleen Barnes - Reference/Instructor, Southeastern Massachusetts University
Maria Brazill - Consultant, URI/GSLIS
Rowena Dunlap Burke - Substitute, North Kingstown Free Library
Edna M. Wells - Circulation Supervisor, Newport Public Library
Pat Parsonage - Middletown Public Library

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REMINDER

The 1989 RILA Annual Conference will be held Monday, November 6, 1989.

Pre-registration is required. Registration forms may be found in the September issue of the Bulletin, or by contacting Brian Walsh, Pawtucket Public Library.

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VARTAN GREGORIAN TO GREET LIBRARY COMMUNITY

The Providence Public Library and the Rhode Island Library Association are pleased to announce that Dr. Vartan Gregorian, the 16th President of Brown University and former Director of the New York Public Library, will be attending a Reception in his honor at the Providence Public Library on Tuesday, October 17, 1989, from 4-6 in the afternoon. This is a wonderful opportunity for the Library community to meet such a charismatic and accomplished individual. For more information call the Public Relations Office at 455-8090/8055.

A NEW APPROACH FOR THE FALL RILA CONFERENCE

The RILA Fall Conference scheduled for Monday, November 6 at the Ray Conference Center at Butler Hospital in Providence is planned as a departure from past conferences with regard to format, location, and emphasis on presenting practical solutions.

The one-day conference featuring five concurrent workshop sessions will serve as a transition from past practice of holding a major two-day conference in the fall and a business meeting in the spring. Beginning in 1990 the association's major conference will be held in the spring.

The theme of the November conference is "Commitment to Professionalism." Workshop topics will be public relations, professionalism, cooperative programming ideas for children, the development of library policies and procedures, and the 1990 census.

The topic of a panel which includes Liz Futas, Fay Zipkowitz and Gordon Fretwell will be "Dilemmas in Our Commitment to Professionalism." Among the issues to be addressed are professionalism, professional ethics and professional salaries.

The program on cooperative children's programming will feature Patricia Owens, Director of the Division of Library Services, Connecticut State Library, and Maggie Bush, Associate Professor at Simmons GSLS. They will discuss cooperative programming, school visits, and science fair projects. Participants will exchange program ideas and discuss program rules and regulations.

The CRIARL Government Documents Committee will sponsor a workshop on the 1990 Census which will include coverage of census methodology, reaching potential users of the census, and the effect of new technology on census products and uses. The program will emphasize a "hands-on" approach to census statistics with participants' using census publications in a problem solving session.

Joe Hopkins of the Worcester Public Library will discuss the process of developing policies including staff and board involvement. Liz Watson brings with her the perspective of one who has recently revised the staff manual at the Fitchburg Public Library. The importance of policies to smaller libraries will also be discussed before the group sets about writing its own policy addressing a current issue.

Gail Calu Mastrati, Chief of Information and Public Relations at DSLS and Beth Sousa, Public Relations Coordinator at the Providence Public Library, will relate their secrets for getting press releases published and library events covered by the local press. Examples of library brochures and news articles will be edited and critiqued by small groups.

Each session will include a short coffee break. The workshops will be followed by a buffet luncheon also at the Ray Conference Center. The RILA Business Meeting will be held in the afternoon.

The 1990 RILA membership drive will be launched at the conference. RILA totebags will be given to all who join RILA or renew memberships.

The Intellectual Freedom Committee will have its new IFC Handbook available at the conference. The new handbook will serve as a procedural manual giving guidance to librarians in dealing with challenges to materials in their collections.

The Conference Committee is urging members to preregister so that conference rooms can be assigned according to the number of people registered for each program. For the purpose of planning the luncheon, it will also be necessary to know in advance the number of people who will attend.

The Committee is looking forward to a change-of-pace meeting which addresses some of the varied information needs of RILA members.

DIRECTIONS TO THE RAY CONFERENCE CENTER

FROM NORTH OF PROVIDENCE:

Follow 95 South to Branch Avenue, Exit 24.
Take a left on to Branch Avenue.

FROM SOUTH OF PROVIDENCE:

Follow 95 North to Branch Avenue, Exit 24.
Take a right on to Branch Avenue.

THEN:

Go to first traffic light and take a left on to North Main Street. Take a right at the

next traffic light on to Rochambeau Avenue. Go one mile to the end of Rochambeau Avenue and take a left on to Blackstone Boulevard. Main entrance to Butler Hospital is at next right, 345 Blackstone Boulevard.

Once on the Butler grounds, take the first left. Follow this road past the Child Care Center. Follow signs for parking for the Ray Conference Center. You will see a tall brick smoke stack and a greenhouse at the far corner of the parking lot. From that corner there are signs pointing out the short walk to the Conference Center.

Information on the RILA Conference is provided by Carol Drought, Chair, Conference Committee, and Assistant Director of the Warwick Public Library.

bulletin board

- The Department of State Library Services, together with the Massachusetts Board of Library Commissioners and the Library of Michigan, has been awarded a \$75,000 Library Services and Construction Act Title VI grant to plan a national literacy conference. Scheduled to take place in 1990, the conference will be targeted to state library agency consultants who are involved in the development of literacy initiatives. Those involved in the project locally are DSLS staff members: Howard Boksenbaum, Dorothy Frechette, and Sheila Carlson; and Joan Ress Reeves of Providence, Chairperson of the White House Conference on Library and Information Services Task Force.

- NEASIS (New England Chapter of the American Society for Information Science), NEMICRO (New England Microcomputer Users Group), and 128 Librarians are jointly sponsoring a fall meeting at GTE labs in Waltham, Massachusetts, on October 31, 1989. The topic will be "Upgrading IBM and Macintosh Computers - What? Why? When? Cost?" For further information, contact Jeanne Uppgard, Library, Westfield State College, Westfield, MA 01086.

- The University of Massachusetts, Amherst Campus, will be the site for the 1990 Annual Spring Conference of the Government Publications Librarians of New England. The conference will take place on Friday, March 16, 1990. The topic for the Spring Conference

will be the 1990 Census, the data it contains and its subsequent publications. Presentations on the 1987 Economic Census, 1987 Census of Agriculture and related topics are also being planned. More information will be published once the program is finalized and speakers are selected. Questions should be addressed to: Al Palko, Connecticut State Library, 231 Capitol Avenue, Hartford, CT 06106 (203-566-4971) or Jim Walsh, O'Neill Library, Boston College, Chestnut Hill, MA 02167 (617-552-3354).

- **NEW LIBRARIES, OLD BUILDINGS: ACCOMMODATING NEW TECHNOLOGY IN OLD FACILITIES** is the theme of the fall conference of The Association of College and Research Libraries/New England Chapter. The conference will be held on Friday, November 17, 1989 at Saint Anselm College, Manchester, New Hampshire.

The registration fee, which includes lunch, is \$30 for members, \$35 for non-members, and \$10 for library science students. Registrations must be received by November 10, 1989.

For further information or registration forms, contact: Frederick C. Lynden, Asst. Librarian for Technical Services, University Library Box A, Brown University, Providence, RI 02912 (401-863-2162).

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VOLUNTEERS NEEDED

Foster Parents Plan, an international child sponsorship organization, headquartered in Warwick, RI, currently has professional volunteer opportunities available in its five hundred volume Development Library. Ongoing training is provided. Flexible schedules available. Ability to donate at least four hours per week preferred. If interested please call (401) 738-5600, or contact:

Personnel Department
Forster Parents Plan
155 Plan Way
Warwick, RI 02886

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editor's notebook

Though I first met Carol Tatian (pronounced tah-tee-en, and spoken quickly) when she joined the reference staff of the Rockefeller Library at Brown in 1982, we did not meet again until last winter. One cold winter's Sunday afternoon, I attended a concert of the Solati Trio, whose members include Hrant Tatian, cellist.

That was a fortunate afternoon for me, since it not only introduced me to the deeply expressive musicianship of Hrant Tatian, but re-introduced me to Carol, who had only recently become Brown's Music Librarian.

Coincidentally, the Bulletin's staff had decided to focus on special libraries in 1989. The idea struck, "why not music librarianship" as one of our features? It took a little persuasion and a promise from me to the Committee that I would handle the subject myself, and the chain of events leading to this issue's interview with Carol Tatian began.

We met at the Orwig Library on one of those hot humid days that occurred toward the end of June. As a practicing musician myself, I had studied piano at the Orwig a number of years ago, and brought with me a picture of a dilapidated building, somewhat neglected and in need of attention.

Imagine my astonishment at the transformation which has ensued in those intervening years! The Orwig residence is a brick mansion, with arched windows from floor to ceiling, set back from Young Orchard and Hope Streets with a lush green hill leading to both streets.

As one enters the main door of the building, one enters the library proper. A portrait of Virginia Baldwin Orwig hangs in the entrance hall. With her dark eyes and hair, and a lovely smile, she is a constant reminder of the building's past.

The past also is immediately evident in the high ceilings and graceful moldings over doorways and windows. The present is equally evident. There is a security bar that marks the entrance to the library immediately on the left. The colors, pearl gray, turquoise and mauve, are gentle and warm. The lighting, long tubes which flare light upward,

spread a soft pinkish light throughout the reference and reading rooms. The listening room holds sixteen units, arranged for the concentration of the listener, containing LP turntables, cassettes, and compact disks. The chairs, throughout the library are Herman Miller Equa chairs, Carol tells me. They were chosen after considerable "comfort" research -- five different body types -- all tried out various chair models until the Equa was chosen!

The renovation of the Orwig Library was done by the Boston firm of Shepley Bullfinch Richardson, and Abbott, who won the 1989 Award of Excellence for Library Architecture given jointly by ALA and AIA. Carol was made a definite part of the decision-making process in building design, from choice of colors to furniture.

Especially was she concerned with her own accessibility to the public. The architects envisioned her office next to Mrs. Orwig's portrait in the entrance hall. Carol determined that her office would be adjacent to the reference area, with a glass door (which I might say, is often open!) so that she can be aware of the movement and needs of her patrons.

Carol's enthusiastic tour of the stacks (which use Space Saver shelving); the extensive record collections, such as the James T. Koeting Archive in Ethnomusicology, the George Jellinek collection of opera recordings, and the on-going bequest of classical music recordings that comprise the Walter Neiman Archive; the reference materials that range from the Music Index to a Presley Discography; even the periodicals area, with such journals as Living Blues and Diapason; made me yearn for many long rainy days to explore and listen to music.

As I recollect all that I have seen and heard during my brief excursion to the Orwig Library, I cannot but conclude that we are living in a good time for libraries, when commitment to service, evinced by librarians as enthusiastic and knowledgeable as Carol, in surroundings as pleasing and conducive to learning as the Orwig, are truly joined.

GOVERNOR SIGNS LIBRARY LEGISLATION

On August 24, Governor Edward DiPrete officially signed Senate Bill S0823, Substitute B, which increases state aid to libraries, as well as providing for the Rhode Island Library Network. Other ramifications of the Bill were delineated in the Bulletin, v. 62, n. 7-8, p. 15.



Joining the Governor for the signing were, from left to right: Nancy Rhodes, Executive Aide, Governor's Office; Dale Thompson, Providence Public Library; Douglas Pearce, Warwick Public Library, RILA President; Bruce Daniels, Department of State Library Services; Edward DiPrete, Governor of Rhode Island; Victoria Lederberg, Senator, Rhode Island Assembly; Beverly Plouff, Coalition of Library Advocates; Rose Ellen Reynolds, Coalition of Library Advocates; Carol DiPrete, Roger Williams College Library, RILA Vice-President; Roberta A.E. Cairns, East Providence Public Library.

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