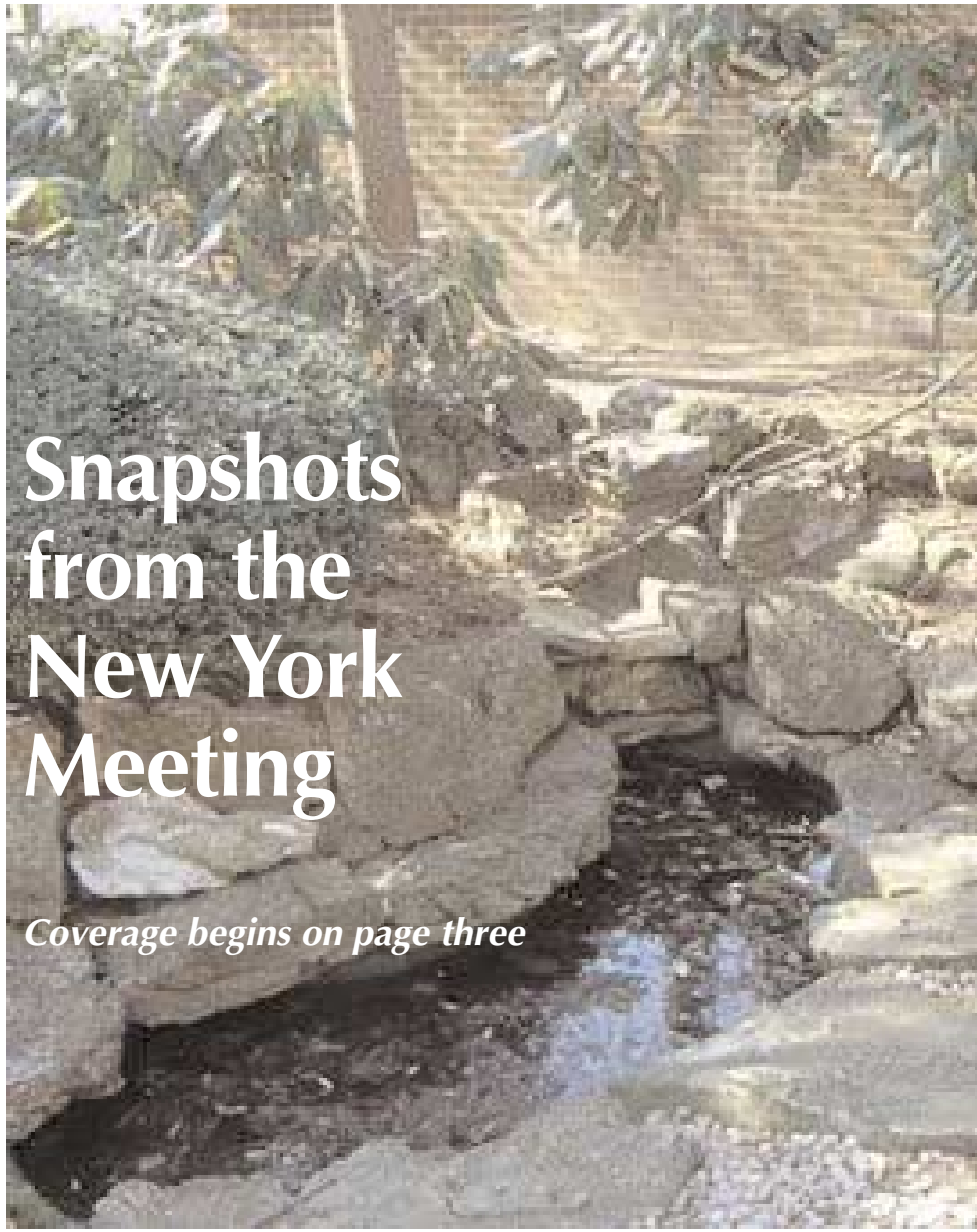


MILA

N E W S L E T T E R



Snapshots from the New York Meeting

Coverage begins on page three



See photo captions on page 7.

President's Report

James P. Cassaro, MLA President
University of Pittsburgh

"One...singular sensation..."

Not one, but many sensations delighted us at our recent annual meeting at New York's Grand Hyatt Hotel, February 21-25, 2001. Under the superb direction of our Local Arrangements co-chairs, Jane Gottlieb and John Shepherd, this conference provided an unending kaleidoscope of activities, intellectual stimulation, and music. Convention Managers Don Roberts and Gordon Rowley, with the assistance of Lenny Bertrand and the staff of the Grand Hyatt, again proved that are meetings are well-oiled machines. Many thanks also go to our

hard-working and generous local arrangements committee, whose dedication to the success of this meeting is unparalleled. In particular, heartfelt thanks go out to Maureen Buja for taking on registration during a difficult time for the Association and to Rigbie Turner for

providing the elegant space of the Pierpont Morgan Library for our local arrangements reception. Every time you use the recently published second edition of *The New Grove Dictionary of Music and Musicians*, savoring the crackling sound of those information-drenched pages, please give thanks to our friends at Grove's Dictionaries, Inc., whose generosity subsidized the cost of this reception. Indeed, the Association would be hard-pressed to move forward in any manner if it were not for the support of our corporate patrons and members. The symbiotic relationship between us, built over many years, sustains us all, and makes our meetings the comfortable experience we hold so dear.

Program chair Michael Rogan supplied us with our usual rigorous

schedule, filled with sessions both provocative and informative. Our opening session, held in the sumptuous Bartos Forum of The New York Public Library, provided the stimulus for the rest of the conference. For me, Betty Corwin's and Madeleine Nichols' presentations, along with their accompanying video clips, underscored why we do what we do, and why we are so passionate about it. Our second plenary session on various aspects of music printing, skillfully chaired by David Hunter, struck the appropriate scholarly tone. Of course, I know you are all going to learn the "Petrucci Hoochie Coochie" (another of Don Krummel's wonderfully witty concoctions) in time for next year's meeting

in Las Vegas. Our other sessions, both business and open, too numerous to mention individually, demonstrate the breadth of our interests and the dedication of our members. I am continually amazed at the amount of work that takes place at our meetings, and with the

professionalism of our members who annually present their work/research to us.

This meeting also provided an opportunity for outreach to our sister and affiliate organizations. We were honored to welcome to our meeting Jessie Ann Owens, President of the American Musicological Society, and William Gordon, Executive Director of the American Library Association. Their attendance is a visible sign that our outreach efforts under the aegis of our *Plan 2001* are working. We will work toward strengthening our ties with these and other like organizations in the coming year. On the topic of *Plan 2001*, let me extend my gratitude and thanks to the Implementation Task Force (David Farneth, chair, Jane

continued on page four

**I am continually
amazed at the amount
of work that takes
place at our meetings,
and with the
professionalism of
our members.**

MUSIC LIBRARY ASSOCIATION BOARD OF DIRECTORS

Officers

JAMES P. CASSARO, *President*
University of Pittsburgh

PAULA MATTHEWS, *Past President*
Princeton University

LAURA GAYLE GREEN,
Executive Secretary/Treasurer
University of Missouri — Kansas City

Members-at-Large 2000-2002

ALLIE GOUDY
Western Illinois University

LESLIE TROUTMAN
University of Illinois

PHILIP VANDERMEER
University of Maryland

Members-at-Large 2001-2003

NEIL HUGHES
University of Georgia

ELISABETH REBMAN
Colorado College

MICHAEL ROGAN
Tufts University



Design by WGraphics, Baltimore.

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:

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

The deadline for submitting copy to the editor for issue number 125 (May-June 2001) is 5 May 2001.

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

Plenary Session 1:**Documenting the Present for the Future**

Therese Zoske Dickman,
Southern Illinois University,
Edwardsville

Susan T. (Suki) Sommer (Chief, Music Division) served as moderator for the opening plenary session held Thursday, February 22, 2001, at the Bartos Forum, Humanities and Social Sciences Library of the New York Public Library. She introduced the two featured speakers from the New York Public Library (NYPL): Betty L. Corwin, (former Director, Billy Rose Theatre Collection, Theatre on Film and Tape Archive), and Madeleine Nichols (Curator, Jerome Robbins Dance Division). The world-renowned Broadway producer and director Hal Prince, who was invited to speak during the session, sent greetings from Los Angeles, California, where he had accepted an offer to produce three one-act plays.

Betty L. Corwin was the first guest speaker. Ms. Corwin began her tenure at the NYPL more than 30 years ago and recently retired. The panelist introduced her successor, Patrick Hoffman, who will continue to document and preserve theatre performances. As one who "loves the theatre," Ms. Corwin had had the inspiration to create an archive of live theatre performances. Through her efforts, the Theatre on Film and Tape (TOFT) Archive was established in 1969. It is dedicated to preserving live performances of Broadway, Off-Broadway and regional theatre productions. TOFT contains more than 4400 titles, including about 2500 live performances, 1700 theatre-related television programs, and 250 dialogues and interviews with notable theatre personalities.



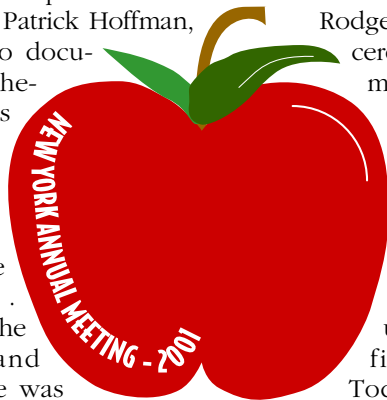
Welcoming speakers (l-r): William Gordon, Executive Director of ALA; Paul LeClerc, President of NYPL; Jacqueline Davis, Executive Director of the NYPL for the Performing Arts; Joseph Polisi, President of the Julliard School.

The Archive is part of the Billy Rose Theatre Collection, which includes performance programs, playbills, and set, costume and lighting designs. Notable examples mentioned were rare production clips of the famed musical theatre collaborators Rodgers and Hart, Tony Award ceremony films, and the home movies of George Gershwin and Richard Rodgers.

The recording of live theatre performances was met initially with union resistance. Ms. Corwin stated that it took 2 years of negotiations with ten unions to allow TOFT to film live performances. Today the New York Public Library remains the only institution in the United States allowed to do so. Thanks to Betty and her staff's efforts, theatre performances from the 1970s, '80s, '90s have been videotaped. Last year 68 productions were recorded, 17 of which were musicals.

In addition to videotaping live theatre performances, the TOFT staff also

works to locate treasures from the past. Productions are selected on the basis of quality and historical importance, ethnic and minority concerns, and the representation of the work of important American playwrights. Sometimes "flops" are also documented, provided that the productions have met established selection criteria. Between the 25-member staff cited, all the New York City theatre productions
continued on page four

**Contents:**

E-Mail Digest.....	8
Transitions	9
Members' Publications	10
Chapter Reports	11
Ask MLA	13
Roundtable Reports	14
Committee Reports	16
Music Library News	20-27
Calendar	21

Please see page 23 for the list of photographers who contributed to this issue.

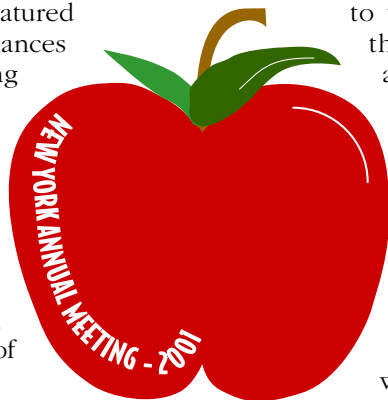
President's Report

continued from page two
Gottlieb, Leslie Troutman, Diane Parr Walker, and Dan Zager) who guided the Association through its goals and initiatives. Their work, now ended, will have a far-reaching effect on us all, and will help guide the Association into the 21st century. The concert at the CUNY Graduate Center, which officially concluded *Plan 2001*, was appropriately dedicated to American Music. The program featured the music and performances by some of our leading musicians and, not least, supporters of our libraries. In particular, Chester Biscardi's *In Time's Unfolding*, the composition of which was donated and dedicated to the Association, is a tangible example of that support.

"Darling I love you, but give me Park Avenue..."

Of course there are many more to be thanked for their efforts at this meeting. In particular, Laura Dankner and the Development Committee provided various fundraising opportunities, and our generous membership came up to the bar (literally and figuratively!) with their donations. Our search committees worked hard to recommend the best candidates for open positions within our Administrative Structure (it is indeed uplifting to see the number of candidates for all of these positions, a sure indication of the vitality of our Association, and the want of our members to be a part of it). Hardy thanks also to the outgoing members of the Board, Leslie Bennett, Jim Farrington and Brad Short. They served tirelessly throughout a difficult period in our history. I know I can continue to count on their wise council these next few years in a more informal way than at regular Board meetings. I hope they know how valued they are by our members! At the close of the meeting, Bonna Boettcher finished her illustrious term as our Executive Secretary. Having

worked with Bonna in many capacities on the Board, I highly commend her dedication and ceaseless efforts, and also her well thought out comments and insights. We owe her a debt of gratitude for keeping the Association going during difficult times. She will be missed! Congratulations to our newly elected members of the Board, Neil Hughes, Elisabeth Rebman, and Michael Rogan. I look forward



to working with them in the coming years. And also thanks to our new Treasurer/Executive Secretary, Laura Gayle Green, whose expertise will be invaluable as we make the transition to our new management service. The member of the Board whom we cannot thank enough is Paula Matthews.

The relative quiet of her upcoming year as Past President will stand in stark relief to the upheaval and turmoil of her term as President. Her undying dedication to the Association and her tireless work on its behalf these past two years are without measure. I am hard-pressed to find words to complement so heroic an effort. We owe to her the continuation of our Association, and to her we dedicate its future successes.

As I begin my term as President of the Association, a sense of excitement overwhelms me. I feel it deeply and I hope you do as well. With our new management service, A-R Editions Inc., in place, new blood coursing through our administrative structure, and all the new ideas and projects that are surfacing, we are securely positioned to enter the new century as music library professionals. I am honored to be a part of it and hope that you are too. Please do not hesitate to contact me as you look to be more involved in the important work of the Association. There's more than enough work to go around!

Now, on to those appointment letters... ◆

Cover Story

continued from page three
are seen, reviews are gathered from regional theatres and throughout the country, and reports are received from out-of-town scouts.

According to Ms. Corwin, last year materials in TOFT were viewed by more than 4700 researchers from 45 states and 28 countries. The Archive is intended for use by students, theatre professionals, and researchers. Copies of videotaped productions cannot be made because of union restrictions. Nine viewing stations, however, facilitate on-site patron use of materials within the Archive.

The TOFT Archive has been important in the development of new theatrical works. For instance, Jerome Robbins reviewed films in the Archive when planning his Jerome Robbins' Broadway production. Stephen Sondheim has also consulted TOFT's tapes of his productions, *Sunday In the Park With George*, *Passion*, and *Into the Woods*, to further develop the musicals.

Ms. Corwin's session concluded with video excerpts from various productions. Included was Shakespeare's *Hamlet* as performed by Richard Burton (1964), Laurence Olivier (1948), John Gielgud (1965), Kevin Kline (1990), and others. Scenes were also shown from *The Merchant of Venice* with Dustin Hoffman (1990), *Sweeney Todd* (1984), *Gypsy* with Tyne Daly (1990), *Cabaret* with Joel Grey (1988), *The Taming of the Shrew* with Meryl Streep, and *You Can't Take It With You* (1983).

Madeleine Nichols, curator of the Jerome Robbins Dance Division of the NYPL, was the second and final speaker. Ms. Nichols, who is also an attorney, spoke as video clips from the division were quietly shown.

Ms. Nichols stated that of the variety of materials within the Dance Division, about half are moving image records. In 1965, an oral history program was begun. Material not found in published works, particularly word-of-mouth accounts, are sought. The oral histories are integrated into the

continued on the next page

Plenary Session 2

Four Perspectives on the Quincentenary of Music Printing: Composer, Performer, Publisher, Historian

Richard Jones,
University of Notre Dame

David Hunter, moderator; Chet Biscardi (composer, Sarah Lawrence University); Jacob Lateiner (pianist/scholar/collector); James Zychamowicz (A-R Editions, Inc.); Don Krummel.

David Hunter opened the session by pointing out that it was probably not Petrucci who first printed music, and it was probably not in 1501 that music was first printed. Nonetheless, 2001 was a reasonable moment, in view of the general perception of the

effect of Odhecaton A, to look back at the art and industry of music printing. Each speaker spoke for a short time about the nature of music printing from his own point of view.

Krummel considered the matter from the point of view of a librarian and bibliographer. Ignoring “matters of taste,” he pointed out that the invention of music printing had made libraries richer than ever before. Petrucci’s vision was wonderful to be imagined. He had to deal with the appearance of the printed page, the creation and setting of musical type, as well as the nature of the music. For each page, type had to be set, the

page printed, the type reset, the page overprinted, and again, and again. It is only because of his willingness to undertake such an extensive work that the repertoire of chansons and madrigals was so well circulated.

The history of music printing, however, is a cycle of innovation leading to a period of “tiredness,” leading to new innovation. By the 17th century, the music printing industry was “tired.” The amount of work involved in resetting type over and over, and the cost and amount of work involved in correctly overprinting page after page, had led some to question the
continued on page six

Cover Story

continued from the previous page
collection and cataloged. Each year 800 to 1,000 videotapes or films are cataloged and 50 to 100 performances are videotaped. Jerome Robbins gave a portion of royalties from the *Fiddler On the Roof* to the division for ongoing documentation of dance productions.

The speaker then outlined eight important steps to documenting the present for the future in our own libraries. These steps provide a means of transmitting culture between age groups:

- Step 1: Dream: about what should be documented, and don’t limit yourself. Pay attention to musicians’ rights.
- Step 2: Commit: resources, time and funds.
- Step 3: Make a List of What Should Be Done: both artistically and intellectually.

Get the “best of the best” to do the work (hire professionals). See a test in advance. Remember that often professionals will charge less than

their usual rate for such a venture.

- Step 4: Invite Someone To Be Recorded. Ask permission and discuss how the material will be used.
- Step 5: Have a Successful Taping (Do It!): Hang on to your dream at this stage.
- Step 6: Follow Up With the Artist(s): The artist should receive a copy as should the institution.
- Step 7: Let Others Know What Has Been Recorded and Catalog it.
- Step 8: Teach Others How To Do the Work. This will help ensure continuation of the work.

Ms. Nichols concluded her presentation with a ten-minute videotape of excerpts compiled from the Rudolf Nureyev Collection. It included solos and duets of Nureyev performed in the late 1960s; a scene from *Swan Lake*, Act 2, in 1965; and another while practicing at the barre with Erik Bruhn. Also shown was part of an interview with Clive Barnes in the early 1970s; and a Dick Cavett Show excerpt televised in November 1973, in which the two dis-

cussed Nureyev beginning formal dance instruction at age 17. The examples vividly illustrated the value of documenting performances of such a notable artist, especially while in his prime.

The plenary session concluded with a video gem from the TOFT Archive. Shown was the finale from the *A Chorus Line* celebration held in 1983. That was the year in which *A Chorus Line* became the longest running show on Broadway. The event was held at the Shubert Theatre and included more than 300 actors who had performed in companies of the production throughout the world. Michael Bennett and others associated with the show have since died, many from AIDS. Knowing this added to the emotional impact of seeing the stage fill with the hundreds of costumed performers as they sang the final “One, singular sensation” chorus. Then the performers bowed, row by row, to the roaring applause of the audience. ◆

Plenary Session 2

continued from page five
usefulness and value of the work. Then around 1700, the art of engraving plates “refreshed” the industry, and by 1800 the industry was re-established as a thriving business. By 1900, the industrial tiredness was refreshed again by the development of the sound recording. The widespread availability of music through recordings and broadcasting created a greater audience for music, and thus the usefulness of interest in printed music expanded.

The effects of music printing are varied beyond the simple fact of the availability of various repertoires. For instance, the availability of printed music in a “formal presentation” makes possible the sciences of music study, examination and criticism, and formal music performance. The use of paper had a direct result of the lengthening of works; could 19th-century symphonies have been composed were it not for the ability of providing formal, printed, and relatively inexpensive publications? Music printing redefined the positions of composers, performers, audiences, critics; it created the “soundtrade” business; it raised the questions of “good music” versus “what is popular.” Petrucci, in effect, created the entertainment media.

Lateiner pointed out that the teacher and performer were absolutely dependent on the music publishing industry: neither could exist professionally without the availability of printed editions. Performers and teachers have a love-hate relationship with music publishing: either you have a good edition and therefore love printed music, or you do not (and therefore, the condition of hate).

What is printed music? Some would say that, in printed notes, “music lives but is asleep.” Others see the printed score as a means of maintaining contact with greatness. Teachers and performers view printed music as a set of instructions from the composer to the performer. The development of the music printing art can be seen, from this point of view, as the development of a means of assisting the composer in

better indicating his/her vision as clearly as possible. This is obviously more important in music than it is in fiction or other text works.

Music printing is a business, however, and, as such, it must make money. What should be sought by both sides (printer and user) is a better balance between making money and musical integrity. Teachers, and their students if they have been well taught, are always seeking the “best editions.” The printing industry has made it possible to see “original” editions, but Urtext has become a meaningless word. Publishers must balance the price of editions, the quality of the paper, and the nature of the editorial

Among all the challenges posed by new methods of “printing,” one of the most difficult will be the “reconceptualization” of the musical page.

work with the possible sale (“We cannot expect a Günther Henle to come along every decade”). Why should “garbage” be reprinted? There are many examples of good and bad from almost all publishers. The 20th century has seen the development of editions by performers and scholars; these have been helpful and misleading, and they have led to the development of “performing editions.” All of this makes it possible for the musicians to choose to be “ignorant or provincial” or to use the best editions and thus reflect the best of the composer’s intent.

Finally, one might wish that the current industry would be as “efficient” as earlier ones: amazingly, from the time that Brahms sent his first manuscripts to Breitkopf & Härtel until they were made available to the public,

only three weeks had passed!

Zychowicz pointed out that music printing has always been in transition, but none so fast and immediate as the present one. Digital printing and online availability give each publisher (and the industry as a whole) many decisions to make. Each will influence the future of the publisher and of the industry. For instance, the current situation is causing a new examination and appreciation of the concept of intellectual property.

As printers consider what to do, several factors must be understood. Cost often influences the decision: new technologies are very expensive and a bad decision can be financially crippling. Publishers are concerned with the means to acquire and develop a bigger audience, not with an artifact (a score): accessibility has been defined the aim even more than in the past. Does a company attempt to keep up with each new trend? Which new trends will be blind alleys? Does the new mean abandoning the old? How can one evaluate the value of a technology that is not documented?

The legacy of the Petruccian concept of music printing is the printed page of music—the ability to visualize music. New electronic techniques are extensions of this tradition. How will libraries make available new forms of music “printing,” and what will be the nature of copyright? Among all the challenges posed by new methods of “printing,” new types of expenses and new means of distributing and profiting, one of the most difficult will be the “reconceptualization” of the musical page.

Biscardi described his own history of the preparation of the musical score. For him, it began with paper and a pencil. Finding a source of music manuscript paper was a challenge in itself. Early in his career of self-publication, this pencil manuscript led to the mimeograph machine, but many times the stencils were torn and had to be recreated. Added to this, over time the printing disappears. Then the ozalid process was devel-

continued on the next page

Plenary Session 2

continued from the previous page
oped. This required special pens and India ink, and, of course, a safety razor to correct mistakes (too enthusiastic and “erasure” could cause holes and the need to start all over again). The masters had to be taken to blueprint printers to reproduce. Photocopies of scores, needing special inking like ozalid masters, were often cut up to create parts or to make performance easier. Finally, having established a relationship with a publisher, he returned to the pencil to create manuscripts that publishers used to engrave publications. The problems of self-production have been offset by the requirements of the publisher. The computer has made the process of conveying the intent to the publisher easier, but it (the computer) often affects the nature of what is written and how that is conveyed.

The manuscript is the “signature of the composer.” Does software allow the personality of the composer to emerge? The “score is the composer’s canvas,” and the computer can be of great assistance in the creation of graphic scores. Music notational software and the possibilities of immediate audio realization are very valuable and allow Internet publishing and at-home downloading. Both *Finale* and *Sibelius* have many good points. The biggest problem caused by composition at the computer is the fact that young composers often fail to learn how instruments work. This can sometimes be good, but is usually not. The computers create a “homogenous” music notation for performers to read, but they also can become a nonmusical part of the compositional process.

The four panelists began a discussion among themselves. Lateiner pointed out that we often forget that there was music transmission before printing. The music printing “revolution” affected the quantity of exem-



Plenary II speakers (l-r): David Hunter (moderator), Chester Discardi, Jacob Lateiner, Don Krummel and James Zychowicz.

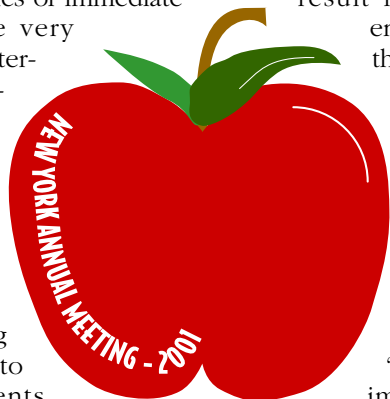
plars, the dissemination, and the cost, but it was in fact a continuation of a previous tradition.

Krummel suggested that the line between music printing and music publishing is difficult to define: it is similar to the difference between the composer and the performer. Layout on the page is crucial and can often result in performance differences. Biscardi responded that composers have problems with computer software in this regard. It is critical but often difficult for the composer to override the computer with regard to page layout. Lateiner expanded that performers also find the “look” of the music very important. “Space in the manuscript had meaning”; that is often not conveyed in the printed version. In chamber music, of course, page turns are crucial.

Zychowicz spoke about the publication of manuscript facsimiles—for both historical and contemporary works. These have the advantage of avoiding the effect of editors and show the “original” intent through the original notation. Modern printing techniques have made this possible on a

commercial scale for the first time. Many differences between styles, etc. can be lost through a homogenous printing style. Biscardi responded that recognition of this factor is the responsibility of the publishers to the composers. Most, he believes, feel that responsibility and attempt to fulfill their responsibility, but many fail. Composers must keep publishers informed of the nature of their work. Krummel responded that some publishers “should feel very guilty.”

The session was opened for questions and discussion from the floor. ♦



Cover Photos:

Main: *Garden at the Louis Armstrong House.*

Upper Right: *Dean Epstein (left) with Ruth Inman, one of the Epstein Award recipients.*

Upper Middle: *Freeman Award winners (l-r): Clayton Crenshaw, Melanie Zeck and James Alberts.*

Lower Middle: *David Hursb receiving the Gerboth Award from President Paula Matthews.*

Lower Right: *The Two Presidents: Paula Matthews (MLA, left) and Jessie Anne Owens (AMS).*

Stephen Mantz, Davidson College

What was the title of the popular song of the 1930s/40s set to a theme from Rachmaninov's Piano Concerto No. 2? This question by Robert Delvin (Illinois Wesleyan University) was just one of the many posed to the membership of MLA-L during the last four months (Nov.-Feb.). Discussion of the newly published *New Grove Dictionary of Music and Musicians* dominated the list at times, but there were many other topics of interest as well. Audio reserves, cataloging sheet music, pieces honoring Dr. Martin Luther King, and sources of world music reviews are only a few of the topics discussed.

The popular song of the 1930s/40s on a theme by Rachmaninov? "Full Moon and Empty Arms."

• • •

Being an essential reference work, it should be no surprise that the appearance of the second edition of the *New Grove* sparked a lengthy and varied discussion on MLA-L. It was almost a communal experience as librarians, seeing the electronic and print versions of the encyclopedia for the first time, shared their excitement, comments and concerns. Representatives from the *New Grove* were also "on hand" electronically, providing information and answering questions voiced on the list.

Librarians were quick to report problems they encountered. Among those reported for the online version were difficulties with connecting or validation, diacritics not displaying properly, and problems with Netscape "crashing" when viewing the product. Last minute changes made to the print edition had not made it into the online, nor had all the pictures and links yet been loaded. Brian Cockburn (James Madison University) voiced the frustrations of many when he commented that he was "starting to feel like an early beta tester." Bob Kosovsky (New York Public Library) and others noted that the online *New Grove* was not yet a true electronic resource, but rather "a book that happens to be accessible

online." Users have different expectations for an online product.

Many voiced reservations about the binding of the print edition, noting that the pages were "puckered" and "wavy," and crackled when opened. Lisa Nachtigal (Grove's Dictionaries) reassured readers that the puckering was due to the sewing process used in binding the books, and that most of it would go away as the book relaxes and acclimates to its environment. Alice Carli (Sibley Music Library) noted that the printing and binding are "as good as a work that size will tolerate, outside of a huge cost increase." Some librarians observed other problems with this initial printing, such as miss-

The response to the 2nd edition of the *New Grove* seems far more critical than that of the first, even though that edition experienced similar problems when it first appeared.

ing pages and mislabeled volumes.

Comments about the content of the *New Grove* were also common. Many noted that some bibliographies, worklists and articles are not current, or are in fact reprints from the 1980 edition. Printing errors were discovered, and some questioned whether the coverage of American composers and performers is adequate. Some librarians called for the publishers to supply corrected volumes, or at least an errata volume. Although corrections can be made to the online version rather easily, Patrick Lawless (Banff Centre) reminded us that not all libraries may subscribe to it.

Some librarians commented on the MLA-L discussion itself. Neil Hughes (University of Georgia) revealed that he was "fascinated by the near-vitriolic response to various negative aspects"

of the *New Grove*, adding that is "a fantastic resource, created by real people ... with real feelings." Deane Root (University of Pittsburgh) observed that the response to the second edition of the *New Grove* seems far more outspokenly critical than that of the first, even though that edition experienced similar problems when it first appeared. In the past, those problems were communicated to the publisher, and "only incidentally by phone or letter to our colleagues and informally at annual meetings." Today, we speak to colleagues on the Internet first.

Katherine Furlong (Gettysburg College) queried MLA-L and LIBREF as to what libraries were going to do with their copies of the first edition of the *New Grove*. Receiving over 130 responses, she found that the majority (53) were moving it to the stacks (44 circulating, 9 non-circulating). Twenty-five were retaining it in reference, while most of the others were either transferring it to another location or donating it to another school or charity.

• • •

Electronic reserves are becoming increasingly common in libraries. Eunice Schroeder (University of California, Santa Barbara) wondered which ARL libraries had implemented (or were about to implement) streaming audio. She reported that the number of libraries was seventeen, with all but one of them using RealAudio; the one exception was using QuickTime.

In a separate discussion, Deborah Griffith Davis (University of Chicago) requested information on how many institutions have password protection for their streaming audio reserves. Of the fifteen respondents, twelve were utilizing passwords, sometimes in conjunction with other limitations such as IP address. Of the remaining three, two limited access to campus IP addresses, and one to a LAN in the music library.

• • •

Several cataloging questions were posted for discussion. When cataloging sheet music, what field in the MARC record is used for the first line of the
continued on the next page

Email Digest

continued from the previous page
lyrics? Ruth Horie (University of Hawaii at Manoa) learned that it is field 246. Sarah Shaw (Brown University) added that the “yet-to-be published guidelines for sheet music cataloging ... strongly recommends the addition of first lines notes and added entries.” In another discussion, Stephen Wynn (Truman State University) found that a set of songs is not necessarily a song cycle. Rather, it is a type of set, “like the square is a type of rectangle.” Unfortunately, he added, the definition of a song cycle is not as tidy as that of a square.

An increasing number of scores are appearing with ISMNs (International Standard Music Numbers). Alan

Ringwood (University of South Carolina) asked if the ISMN was indexed in OCLC. The answer: yes, it is indexed as a standard number. The details can be found in OCLC Technical Bulletin 235, Rev.

• • •

In January, music librarians are often asked for titles of music honoring Dr. Martin Luther King. In response to J. Michael Foster’s (University of Delaware) request for recordings, many titles were suggested. Among them were David Baker’s “Through this Vale of Tears,” Oskar Morawetz’ “Memorial to Martin Luther King,” John Coltrane’s “Reverend King” and Duke Ellington’s “Three Black Kings.” Suzanne Flandreau (Center for Black

Music Research) recommended Anthony McDonald’s “The Catalog of Music Written in Honor of Martin Luther King, Jr.” (1999) as a source for questions such as these, although it includes only printed music, not discographies.

• • •

Elizabeth J. Cox (Grinnell College) asked MLA-L for suggested resources for reviews of world music recordings. The periodicals suggested included *Songlines*, *Ethnomusicology*, *The Beat*, *Folk Roots* and *Dirty Linen*.

• • •

For the complete discussion on MLA-L, please consult the MLA-L archives at <http://listserv.indiana.edu/archives/mla-l.html>.

Transitions

Lynn Calhoun, Music/Multimedia Librarian, Arkansas Tech University, Russellville, AR

Vic Cardell, resigning as Music and Dance Librarian, University of Kansas, will be relocating to the San Diego area

Tim Cherubini, Head of the Information Resources Division, Emory University, Atlanta, GA

Dennis T. Clark, Director of the Anne Potter Wilson Music Library, Vanderbilt University, Nashville, TN

Susannah Cleveland, Music Sound Recordings and Digital Resources Librarian, University of North Texas, Denton

David Farneth, Institutional Archivist, J. Paul Getty Trust (Los Angeles)

Candace Feldt, Score cataloger for the Packard Humanities Institute Music Collection and the John M. and Ruth N. Ward collection of opera vocal scores, Harvard University, Cambridge, MA

Joseph Hafner, Manager of Database Management, Indianapolis-Marion County Public Library

Peter Hirsch, Cataloger for the Dance Division of the New York Public Library Performing Arts Library

David Hursh, Head Music Librarian, East Carolina University, Greenville, NC

Arsi Ioannidou, Head of Technical Services, Mannes College of Music, New York City

Robert Lepartito, Technical Services Librarian, Rowan University, Glasboro, NJ

John Loud, Project Cataloger for the Rubin Collection of Indian Classical Music, Harvard University

Gary W. Markham, Head of Music Cataloging, The Florida State University, Tallahassee

Tina Murdock, Music Librarian, Dallas Public Library, Dallas, TX

Nancy Nuzzo, Director, Music Library, University at Buffalo, The State University of New York

Ericka Patillo, Coordinator of the Music Library, University of Houston

Judy Tsou, Acting Head, Arts and Architecture Libraries group, University of Washington, Seattle

• • •

With the death of **Bill Lichtenwanger** on December 16, 2000, American music has lost one of its most venerable and most knowledgeable authorities, in specialties that range across the spectrum of our field as

they encompass the whole of it. After wartime service, he joined the staff of the Music Division at the Library of Congress, where he devoted his entire career. He became preeminent as the master reference specialist, the one who could make sense out of disorganized collections and find things in them, the strategist for answering unanswerable questions, the counsel for perplexed researchers. He personalized what music librarians and American music scholars aspire to.

• • •

Our friend and colleague, **Calvin Elliker**, died suddenly January 14, 2001, of a massive heart attack. Calvin will long be remembered for his sharp mind, his quick sense of humor, and for his exacting commitment to scholarship. He was a dedicated librarian, an accomplished musician, and a valued colleague. In addition to his duties as Head of the University of Michigan Music Library, he also served as a Professor at the School of Music, teaching courses in music bibliography, printing and publishing, and classical guitar. His involvement with the Music Library Association was extensive, and included chairing the Bibliography Roundtable.

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 125 is May 1, 2001. Please follow the citation style employed below.

Sarah Dorsey
Music Librarian
School of Music UNCG
P.O. Box 26167
Greensboro, NC 27402-6167
sarah_dorsey@uncg.edu

BOOKS

Heintze, James R. (American University).

Reflections on American Music: The Twentieth Century and the New Millennium: A Collection of Essays Presented in Honor of the College Music Society. Edited by James R. Heintze and Michael Saffle. New York: Pendragon Press, 2000. [xvii, 428 p. ISBN 1576470709]

ARTICLES AND CHAPTERS

Boye, Gary R. (Appalachian State University).

"Francesco Asioli," "Giovanni Bottazzari," "Antoine Carré," "Francesco Coriandoli," "Fabrizio Costanzo," "Giovanni Paolo Foscari," "Giovanni Battista Granata," "Tomasso Marchetti," "Pietro Millioni," "Domenico Pellegrini," "Stefano Pesori," "Giovanni Battista Sfondrino," "Francesco Valdambri" (original articles); "Giovanni Battista Abatessa," "Angiolo Michele Bartolotti," "Giovanni Ambrosio Colonna," "Lodovico Monte," "Agostino Trombetti" (revised articles). In *New Grove Dictionary of Music and Musicians*. 2nd Edition. Edited by Stanley Sadie; executive editor John Tyrrell. London: Macmillan, 2001.

Clarence, Judy (California State University / Hayward).

"Opera" and "Women Composers." In *Creative Strategies for Library Instruction in the Arts, Literature, and Music*. Active Learning Series No. 5. Edited by Marilyn P. Whitmore. Pittsburgh, PA: Library Instruction Publications, 2001.

Deak, Vera Lampert (Brandeis University).

"Lasso's Fleas: A Hungarian Connection for a European Topos." *Studia Musicologica* 41, No. 1-3 (2000): 57-75.

"Bartok at the Piano: Lessons from the Composer's Sound Recordings." In *The Cambridge Companion to Bartok*. Edited by Amanda Bayley. New York: Cambridge University Press, 2001.

Gottlieb, Jane (Juilliard School).

"Music Librarianship: 70 Years Back and 70 Years Forward." In *Reflections on American Music: The Twentieth*

Century and the New Millennium: A Collection of Essays Presented in Honor of the College Music Society. Edited by James R. Heintze and Michael Saffle. New York: Pendragon Press, 2000.

Ostrove, Geraldine (Library of Congress).

"Recent Publications in Music." *Fontes Artis Musicae* 46, No. 3-4 (July-Dec. 1999): 286-342.

Rahkonen, Carl J. (Indiana University of Pennsylvania).

"World and Ethnic Music." In *Creative Strategies for Library Instruction in the Arts, Literature, and Music*. Active Learning Series No. 5. Edited by Marilyn P. Whitmore. Pittsburgh, PA: Library Instruction Publications, 2001.

"Gusli," "Kantele," and "Ussachevsky, Vladimir." In *New Grove Dictionary of Music and Musicians*. 2nd Edition. Edited by Stanley Sadie; executive editor John Tyrrell. London: Macmillan, 2001.

"An Overview of European American Musics," "Estonian Music," and "French Music." In *The Garland Encyclopedia of World Music*, Volume 3: United States and Canada. New York: Garland, 2001.

Stroh, Patricia Elliott (Beethoven Center, San Jose State University).

"Evolution of an Edition: The Case of Beethoven's Opus 2. Part 1: Punches, Proofs, and Printings: The Seven States of Artaria's First Edition." *Notes* 57, No. 2 (December 2000): 289-329.

Moore, Tom (Princeton University).

"Martin Haselbock Discusses Fux's 'Il Fonte Della Salute.'" *Fanfare* 24, No. 4 (2001): 61-63.



Paula Matthews (left), with Chet Biscardi and Suki Sommer.

Chapter Reports

New York State/Ontario

Linda Blair, assisted by Gerry Szymanski and G. Dale Vargason,
Eastman School of Music

On October 20-21, 2000, the New York State/Ontario Chapter met at Cornell University, Ithaca, NY, to celebrate a very special occasion—the opening of the newly renovated and expanded Sidney Cox Library of Music and Dance, located in Lincoln Hall. After opening remarks by David Corson (Associate Librarian for CUL Humanities and Social Sciences) and Mark Scatterday (Chair of the Department of Music), the first of two pieces commissioned for the occasion was presented. Brian Robison's *Unending Search* for wind octet was given a fine performance by a group of Cornell student musicians. Mr. Robison is Assistant Director of the US-RILM Office and a Lecturer in Music at Cornell.

The opening session of the meeting, "Reflections on the Music Research Library in the 21st Century," featured several noted speakers. Jessie Ann Owens (Brandeis University), Vice-President/President-elect of the American Musicological Society, described the music librarian of the 21st century as first an educator, but also as a visionary who knows what to collect and how to make it available. IAML president Pamela Thompson (Royal College of Music) noted that the reincarnation of the 20th century music library into the 21st century music library would require a balance of traditional elements and new directions. Finally, Jim Cassaro, Vice President/President-Elect of MLA and former Assistant Music Librarian at Cornell, noted that the New York State/Ontario Chapter has been a leader in library construction and renovation for the past two decades, with the completion of projects at SUNY Buffalo, Eastman School of Music, and now at Cornell.

A highlight of the morning was a proclamation honoring Lenore Coral (Music Librarian and Adjunct Professor

of Music, Cornell University) read by Neil Zaslav (Herbert Gussman Professor of Music at Cornell). He announced that October 20, 2000, had been officially declared Lenore Coral Day at Cornell, in honor of her extraordinary service to the fields of musicology and music librarianship, and for service beyond the call of duty in her many roles at Cornell University. The proclamation also announced the endowment of a new fund established in her honor, the Lenore Coral Special Acquisitions Fund. Following this presentation, Mr. Zaslav reflected on "The Music Scholar and the Library," in which he related how the Cornell Music Library has been invaluable to his own research in the works of Mozart, as well as his work on the *New Grove Dictionary*. After a short coffee break, John Roberts (University of California, Berkeley) gave a paper entitled "Dopo notte : Expanding Resources for Opera Scholarship." Mr. Roberts pointed out many problems facing opera scholarship today, suggested ways of solving these problems, and displayed several projects where progress has been made.

After the completion of the day's presentations, attendees were treated to tours of the new facilities. The expanded library, 50 percent larger than before, features compact shelving for LPs, CDs and special collections, as well as state-of-the art audiovisual and computer instruction centers. After many years of closed stacks, the entire print collection of the library is accessible once again. At the conclusion of the tours, attendees enjoyed a reception and witnessed the unveiling of a new sculpture, Spanish Ball, by artist Todd McGrain. Then, a number of chapter members and guests traveled to the Heights Café and Grill to enjoy still more good food and good company. Later that evening, a fortepiano concert was presented in Barnes Hall, featuring Geoffrey Grover playing the music of Johann Nepomuk Hummel and others.

On Saturday morning, the second of the two commissioned pieces was performed. The Cornell University

Chorus, directed by Scott Tucker, performed Cornell alumnus Vineet Shende's *To Musique*, for women's voices, on a text by Robert Herrick. Next, in "Building a Library: Reflections on Process and Product," Lenore Coral traced the history of the Cornell Music Library from the arrival of its first music librarian, Harold Samuel in 1957, to the present opening of the newly refurbished and expanded Sidney Cox Library of Music and Dance in 2000. She concluded with the following advice for others embarking on a building project: "There is no detail too small, and it's not possible to think of it too early."

Next, with "The Composer and the Music Library," Roberto Sierra (Professor, Dept. of Music) spoke of the changing role of the music library during the three stages of a composer's career: the early years of study, the middle years of professional development, and the years after the composer's death, when the library becomes the most important and lasting repository for his work.

Two Cornell professors from the humanities contributed to the theme of the next session, "The Literary Scholar and the Music Library." Arthur Groos (Dept. of German Studies), a co-founder of the *Cambridge Opera Journal*, noted that opera is more than just music, and he detailed a variety of sources needed for research, such as libretti, production manuals, and even travel books, which can provide insight into how one culture views another. H. Scott McMillin (Dept. of English, Cornell) described how the music library had anticipated his needs in compiling the materials necessary for a course on American musical theater, including numerous musical films and videos of productions new and old.

The event drew to a close with the Chapter business meeting. A high point of the past year's activities for the Chapter was the travel grant competition. Matching a grant from the MLA Board, the Chapter was able to provide travel funding to four first-time attendees and student members. *Recip-*
continued on page twelve

Chapter Reports

continued from page eleven
ipients of the grant were librarians Katy Farrell (SUNY Geneseo) and Carol Vidale (Syracuse University) and SUNY Buffalo L.I.S. students Julia Graepel and Tammy Ravas.

Southern California

Nanette Schneir,
Santa Monica Public Library

NAMM, International Music Products Association (<http://www.namm.com/>), was the setting for our fall meeting held on November 17, 2000. Located near the ocean in Carlsbad, CA, NAMM was a lovely setting for a terrific day. The time and energy that Kristina Shanton (CSU Long Beach) devoted to organizing the meeting were much in evidence. In her absence, Eunice Schroeder (UC Santa Barbara) led the day with aplomb.

Dan Del Fiorentino, Director of NAMM's Library/Resource Center and Museum of Making Music (<http://www.namm.com/museum/index.html>), explained that NAMM, a private non-profit company, has been representing the business interests of music publishing companies since 1901. Developing and maintaining the one-year old Museum is a major responsibility for Dan. The Museum reflects the history of the company and the history of music manufacturing and retailing. To this end, Dan is trying to acquire as many music archives that reach back to 1901 as possible. Outreach is another of NAMM's objectives, and Dan related how he has been involved in programs for children, musicians, and the public. NAMM also supports special projects such as studies of music and the brain.

Accompanied by Dan, our group then experienced music through the years as we were led on a tour by one of the Museum's forty volunteer docents. We explored exhibits that featured music from turn-of-the-century Tin Pan Alley tunes to the 1970's and 1980's MTV, FM radio, and electronic

instruments. Throughout the Museum were 450 vintage instruments, as well as listening stations where we could hear tunes that have shaped and continue to shape our collective musical experience.

Audio delivery via streaming for course reserves was the topic of discussion during the afternoon. Dave Kesner and Peter Mueller from UC San Diego's (UCSD) Music Library began by describing and playing examples from the school's Digital Audio Reserves Project (DARP). DARP provides UCSD students and faculty with digital music course reserves via the web nearly twenty-four hours a day, seven days a week. Students can listen to high-quality music reserves from computers with access to the campus network. Music can be encoded from CD's, audiocassettes, and records. Workstations need to have a sound card, speakers or headphones, and Liquid Audio, which provides near CD quality sound. Digital sound files are mounted for UCSD course reserve support only. DARP files are passworded and accessible only to students and faculty of specific courses, and are available only during the time a specific course is taught. The University has embraced DARP, and students love it. During 1999-2000 there were half a million hits on DARP sites!

Stephen Davison spoke about the digital reserve program used to assist students at UCLA. Real Audio 5 encodes music (from CD's only) that is on reserve for classes. With the use of Cold Fusion and Access, images can be linked to Real Audio for display during playback, thereby enabling students to listen and, for example, read a libretto simultaneously.

Eunice said that at UC Santa Barbara there is one course, Music and Politics, which is part of a trial audio project using Quicktime files encoded with Media Cleaner Pro. She said that faculty are beginning to expect more, and that high quality audio delivery is a concern.

Texas

Bruce Evans, *Southern Methodist University*

TMLA held its annual meeting October 6-7, 2000, at Southwest Texas State University in San Marcos. Many informative presentations were made. Gary Hartman of Southwest Texas State gave a presentation on The Institute for the History of Texas Music. Sha Towers and Beth Tice gave a presentation on Baylor University's "American Melting Pot" digitization project. Others included a presentation on issues concerning online libraries by Donna Arnold, "Irish State Music from 1716 to 1742" given by David Hunter, "Women and Texas music before 1945" given by Kevin Mooney, and a presentation dealing with music education and cataloging issues given by Jean Harden.

At our business meeting we discussed our continuing desire to contribute to the Handbook of Texas Music. Gary Hartman, who earlier gave us the presentation on The Institute for the History of Texas Music, sent around a sign up sheet for those interested in contributing or referring articles.

Donna has successfully found someone to help train those interested in conducting interviews for the TMLA oral history project. Donna will now act as the contact person for this project.

Donna informed us that, after much work towards securing a consortia agreement to provide online access to the *New Grove*, it appears such a deal will not happen.

At the beginning of the meeting, we held our election for new officers. Beth Tice of Baylor is now the new Vice-chair/Chair-elect, and Susannah Cleveland of the University of North Texas is now the new Secretary/Treasurer. Congratulations to both of them. Also, kudos to Donna Arnold for two years of exemplary service as TMLA Chair. Bruce Evans became TMLA Chair at the meeting's conclusion.

Beth Elene Tice, Baylor University

The successful Music Librarian: One size does not fit all

It was a cold, bright Saturday afternoon in New York, and down in the Carnegie & Broadway meeting rooms, a small but determined group gained access to see Ask MLA: (the musical!). This year's "run" was entitled "The successful Music Librarian: one size does not fit all."

Ruthann McTyre (Univ. of Iowa), session coordinator, introduced the speakers: Geraldine Laudati (University of Wisconsin, Madison), Jean Morrow (New England Conservatory) and Paul Orkiszewski (Rice University). Each speaker was asked to address skills they felt important for music librarianship.

Jean Morrow began by listing some of the traditional qualifications including knowledge of music (music history, tools, terms), a broad education (knowledge of related disciplines such as dance, art, humanities, languages), general library skills (organize, store, retrieve information) and other basic library skills such as purchasing and access to materials. While these skills are important, other skills are becoming necessary in the wake of the changing role of the library from a warehouse to a gateway of resources. These new skills include the ability to communicate, teach, explain, etc... Library schools and supervisors are now challenged to create new ways to incorporate these talents into the education process.

Paul Orkiszewski spoke of the trends he has noticed as the MLA Placement Officer. He looked at the last 3 years of job lists and compiled listed salaries. Paul noted several trends from this list. One trend is that it is a job seekers market right now. There are many more jobs available within the last 2 years. Reasons for this could be the rising cost of becoming a librarian (increased education and skills) and the fact that the business / commercial worlds are out bidding the libraries. Because of this, many library jobs are becoming harder to fill, so that

now we are seeing the second masters degree listed as preferred instead of required, and overall qualifications are softened as well. Paul believes that some future outcomes could include the "dumbing" down of the profession. It is possible that supply and demand should see base salaries raise the minimum starting salary to 40,000. Another trend noticed in Paul's survey relates to types of jobs available. Where are the jobs? Approximately 5 years ago 70-80% of jobs were related to cataloging. Now primarily they are reference or interdisciplinary positions. Paul has noticed more IT specific jobs and commercial jobs with music specialization. Jean commented that we should influence the administration to hold out for higher salaries for these new positions.

Geraldine Laudati discussed how the library schools were keeping up with these new trends. While some of the library and information schools have dropped the word "library," and there is concern about the lack of core competencies, many schools are working with a more integrated curriculum. Schools that offered two tracks (IT and librarianship) now offer combined courses that are more broadening than narrowing. Other trends in library schools include the prevalence of subject specialties. Joint degrees are made possible by increasing the number of credits. Practica and internships are numerous, as well as new specialties (folklorists, material culture). The 1990's curriculum changed to include increasing skills in web site creation, subject analysis, and user education services. Retooling one's craft can happen through one-time courses offered on hot topics and distance education courses over the Internet. "Cohort" arrangements (exchanges in coursework between universities) could be used with music librarianship courses to enhance the profession.

The Education Committee listed several traits they consider important for success: a willingness to listen, to search, to communicate with patrons, faculty and other librarians, to educate, to be available, to be a clear thinker, to be pragmatic and to possess a willing-

ness to teach and mentor.

Ruthann began the discussion by asking the group how they would counsel a student who was interested in music librarianship. This question prompted a lengthy discussion on the importance or non-importance of the MLS/MLIS degree. One audience member commented that of all the traits listed by the speakers and the Education Committee, the library degree or second master's degree was not mentioned. Several audience members commented that they learned these skills on their first job, not at library school, and that library school only taught theory. Could a paraprofessional hold these skills, and what are the differences in "professional" skills? Would a musicology degree be better? Responses supported what many people believe: the MLS provides the basis for professionalism. The library degree is an academic degree, not a professional degree. It is intended to teach you how to think critically, not to instruct you on day-to-day tasks. The library degree also helps to command respect from faculty and the public. However, in any profession there are people who can do great work without the degree.

Another discussion centered around the various kinds of jobs available in the music library profession. Looking for jobs? Don't exclude jobs that may be more general than a specific music librarian position. Entry level positions can help you gain diverse skills. Some audience members preferred to work in a task specific position, and others loved working in a small library in which they do everything. Advice? Pay attention when you apply for jobs to see which situation you would enjoy more. Other questions related to professional development issues: Are your music skills acknowledged as research (performing, etc...)? Most members commented that these skills get some kind of credit, because they are considered scholarly activity.

Ruthann concluded the meeting by thanking the speakers and audience for a thoughtful discussion!

Women in Music

Renée McBride,
*University of California,
Los Angeles*

The Women in Music Roundtable (WMRT) has long been distinguished by its innovative programming, and its session at MLA's 70th Annual Meeting in New York was no exception. WMRT co-coordinators Alice Abraham (WGBH Radio, Boston) and Judy Weidow (The University of Texas-Austin) treated attendees to a varied and stimulating program featuring composer Paula M. Kimper, researcher and MLA member Robin Rausch, and jazz vocalist and songwriter Titilayo Ngwenya.

Paula M. Kimper lives in New York, where she is active as a composer in the worlds of opera, theater, film, and dance. Paula's presentation focused on her three-act opera *Patience & Sarah: A Pioneering Love Story*, with libretto by Wende Persons. The opera, commissioned by American Opera Projects, Inc., and premiered at Lincoln Center Festival 98, is based on Isabel Miller's novel of the same name and is the first U.S. opera to depict lesbian lovers. The story of Patience White and Sarah Dowling, inspired by the real-life experiences of two early 19th-century women, is set in 1816 in Connecticut. Conceived as an intimate chamber work, the work is scored for a 14-piece chamber orchestra.

Paula described the opera's background, then played a video of excerpts from the Lincoln Center Festival 98 production, with the lead roles sung by Lori Phillips (Patience) and Elaine Valby (Sarah), and supporting roles performed by LeRoy Lehr (Sarah's father), Barton Green (Parson Peel), and John Bellemer (Sarah's brother Edmund White). The excerpts depicted various aspects of Patience and Sarah's lives and relationship, and revealed Paula's lyrical compositional style. In addition to its 1998 world premier, *Patience & Sarah* was performed in Denver, Maine, and Chicago during

the 2000 season, and a production in Nova Scotia is currently under consideration. Although Paula has yet to secure a recording contract, the Act II duet "I Want to Live" has been released on CRI's *Lesbian American Composers* (CD 780 CRI), and won two 1999 Gay & Lesbian American Music Awards. A vocal score has been published and is available from: Once in a Blue Moon Music Pub. Co., PO Box 517, Brooklyn, NY 11217, (718) 369-3475. More information about Paula and *Patience & Sarah* can be found at www.patienceandsarah.com.

Robin Rausch, a Music Specialist at the Library of Congress (LC), shared her current research on Marian MacDowell (1857-1956) and the MacDowell Colony in her presentation "The House that Marian Built: The MacDowell Colony of Peterborough, New Hampshire." Robin's interest in MacDowell grew out of a project with the LC Publishing Office, a research guide to be published in summer 2001, *American Women: A Library of Congress Guide for the Study of Women's History and Culture in the United States*. Robin contributed the chapter on LC's Music Division and a biographical essay about Marian MacDowell and the founding of the MacDowell Colony for creative artists.

Robin outlined the biographical details of MacDowell's life, following her development as a pianist through her life with Edward MacDowell, for whom she gave up a professional career, to her life after her husband's death. Following Edward's death in 1908, Marian devoted the remaining 48 years of her life to creating the MacDowell Colony, and she returned to the piano, becoming the premier interpreter of Edward's music. Robin described the various phases in the development of the Colony, noting that women have figured heavily among visiting artists from the Colony's earliest days. MacDowell guided the Colony through the Depression, two world wars, and a devastating hurricane, so that it still today offers the gift of time to young, often unknown artists. Of this achieve-

ment, MacDowell said, "I am a very ordinary woman who had an opportunity and seized it."

Robin described some of LC's holdings that pertain to the MacDowells and the Colony:

- several special collections, including unpublished autobiographical writings of Marian;
- various Colony records, e.g., correspondence, minutes, legal and financial documents, applications for admission, reports, and lists of donors (Robin noted that a great many of the Colony's benefactors were women);
- silent film footage of the Colony;
- audio recordings of interviews with Marian; and,
- a 1954 image with sound of Marian, the only such image with sound in LC's collection.

Titilayo Ngwenya is a vocalist and songwriter living and performing in New York. She emerged on the Boston jazz scene in 1996 and built a strong following through a variety of New England performances, radio airplay, and television interviews. She was nominated for Best Jazz Vocalist at the 1999 Boston Music Awards, and she gained national attention through feature articles in *Billboard* Magazine, the *Boston Sunday Globe*, and the *New Yorker*, as well as an interview with Robert Siegel on National Public Radio's *All Things Considered*. Titilayo's debut CD, *Beware the Short Hair Girl*, is a collection of spiritually arresting compositions and newly arranged jazz standards, and features guest clarinetist Don Byron.

Titilayo's captivating presentation chronicled her move from Boston to New York through song and spoken word. She related her transition from a conservative Mozambiquan/Nigerian upbringing to her current life in the "slick big city," where she deals with the challenges of coping with many different types of people and the issue of self-image—how she wants to present herself. Titilayo's journey to New
continued on the next page

Roundtable Reports

continued from the previous page
York was influenced by her experience at WGBH Radio in Boston, where she co-wrote with program host Ellen Kushner several scripts for the nationally distributed public radio program *Sound & Spirit*. One script, "Women Without Virtue," dealt with the African-American female spiritual legacy and featured such women as Maya Angelou, Sojourner Truth, Abbey Lincoln, and Harriet Tubman. These women helped Titilayo make the decision to pursue her dream in New York. Among the songs Titilayo incorporated into her story were Sarah Vaughan's "Easy Living" and her own "Beware the Short Hair Girl" and "Street Holler." Titilayo closed her presentation by expressing the hope that she had provided "insight into one ordinary woman's experience." More information about Titilayo and her music is available at: titilayo.com.

Technical Services

Grace A. Fitzgerald,
University of Iowa

The Technical Services Roundtable met on Thursday afternoon. In lieu of a formal presentation, the coordinator led a discussion based on questions relating to technical services in terms of organization, workflow, etc. Among the topics discussed were OPACs, reorganization, innovations, special projects, and other factors which help or hinder the processing of music materials. It was not surprising that the most lively part of the session focused on those situations that were viewed as hindering our work.

A summary of the discussion will be posted on MLA-L shortly. For those who do not have access to MLA-L, a paper copy may be requested from the coordinator (Grace Fitzgerald, CPS, University of Iowa Libraries, Iowa City, IA 52242).

The Technical Services Roundtable seeks to provide a forum to address and discuss current (or even not-so-

current) issues. Suggestions for topics and/or presentations are welcome; please contact the coordinator at the above address or at gracefitzgerald@uiowa.edu. Also, we are seeking "applicants" to be the next coordinator; please notify Grace if you are interested.

Small Academic Libraries

Pamela Bristab, *Wellesley College*

The Small Academic Libraries Roundtable met on Saturday, Feb. 24, 2001, with a program entitled "The Music Librarian's Juggling Act: Successful Strategies for Developing Positive Relationships Among Diverse Campus Constituencies." The moderator was Ruth Harris (College of William and Mary).

Claudia Bissett is the first professional librarian to work in the University of Rhode Island's music resource room, which is administered by the music department. She is also responsible for other subject areas, as well as for supervising the music department's overall facilities and equipment. Her strategies include keeping her sense of humor, being open and accessible to her constituencies, professionalism, and good communications.

Laurel Whisler is librarian of a music library founded and funded by the music department of Furman University, thus somewhat outside the usual library support structure of the school. Her strategies include doing the job well, being prepared for a "vision-gap" between departmental and library goals, and cultivating strong relationships with music faculty, students, and her library colleagues. She distributed a handout with background and detailed strategies, titled the same as the program.

The music library at Butler University was integrated into the main library six years ago. Music Librarian Sheridan Stormes is also responsible for theater, communications, and other

subjects. She listed "seven effective habits of highly stressed librarians," including making use of the expertise of faculty and students, and involving them with the library. This can take the form of filling out a brief profile for each faculty with their areas of research and specialization, and after vetting vendor order slips, sending them to faculty for their initials. Her handout, "(Hopefully) Helpful Hints from Butler University's Music & Fine Arts Library," listed further strategies.

Please contact the SALRT co-coordinators, Carolyn Johnson, Connecticut College, 860/449-2710, cajoh@conncoll.edu or Betty Woerner, Reed College, 503/777-7352, bwoerner@reed.edu with program suggestions for next year's meeting in Las Vegas.

Archives and Conservatory Libraries

Richard Vallone,
New England Conservatory

The 2001 meeting featured a combined session of the Archives and the Conservatory Libraries Roundtables. John Bewley is the coordinator for the archives group, and Richard Vallone for the conservatories. Four diverse speakers addressed the 140 attendees.

David Day gave a brief explanation of his IAML project: Working Group on the Registration of Music Archives. If you have any information to be included, please contact him at: david_day@byu.edu.

Our next speaker was Laura Prichard, who maintains an archives page at UC Berkeley. This remarkable site (www.lib.berkeley.edu/MUSIC/bibarchives.html) contains links to numerous archives and their text and scanned visual collections. A few examples are the California Sheet Music collection, the Center for Beethoven Studies, and the Pacific Region National Archives. Other links

continued on page sixteen

Committee Reports

Outreach Subcommittee

Allie Goudy,
Western Illinois University

The Outreach Subcommittee met twice at the MLA Annual Meeting in New York City. An Open Forum to which library support professionals were especially invited was attended by six people in addition to committee members. Those attending were interested in discussing the educational qualifications needed to become a

music librarian, including how important “music librarianship” courses were for getting a music library position, online programs in librarianship, and the necessity of a second masters for securing a position.

During its business meeting, the Outreach Subcommittee continued to define its mission within MLA. We reviewed outreach activities undertaken by MLA Chapters and also agreed that the Outreach Subcommittee and the Membership Committee should communicate regularly. We focused on several projects to be undertaken during the upcoming year.

First, the committee will continue to pursue a mentoring service and has some specific ideas for initiating that. We also sense that other committees in MLA are already engaged in activities which could be regarded as outreach, so we will be soliciting information about these activities and serve as a clearinghouse for making it available. Instead of an Open Forum, the Outreach Subcommittee is considering offering a program session at the annual meeting in Austin, and would work with the Education and Membership Committees in developing and publicizing the session.

After the annual meeting in NYC, Kristina Shanton will become Chair of the committee, and Carol Tatian will be leaving the committee, because she is retiring from Brown University.

Roundtable Reports

continued from page fifteen
include LC's American Memory Project, and Online Archival Tools, which include conservation and preservation manuals. On this page is also a link to UCB's SunSITE Digital Collections, one of which is its Digital Scriptorium. The collection includes full citations, physical descriptions, and searchable categories, and Laura showed beautiful examples of its manuscripts.

Rigbie Turner, of the Pierpont Morgan Library, demonstrated what a manuscript does or does not tell us, and whether or not it is the definitive source. He used a few examples of manuscripts from his own collection. Mozart's Piano Concerto, K.537, does not contain a part written for the left hand because he performed this music himself. This line was not added until three years after his death, and by another person. In his manuscript for another piano concerto, K. 467, he did not add tempo markings. However, in his own catalog, he included the tempi. In these cases, can we surely know what Mozart desired? Rigbie also tendered the question: Are manuscripts worthless once music has been published? To support this, think of Schubert manuscripts and corrected editions later published by Bärenreiter. Also, Mahler made changes in the manuscripts that Alma later tran-

scribed. Which is authoritative? Ribgie left us with the warning to be wary of a 'single source'. Sometimes a manuscript is, in fact, not correct.

The final speaker, Gino Francesconi, entertained us with his rise from usher and guest artist gopher to becoming the archivist of Carnegie Hall. While organizing his journals and oral histories of the artists, he noticed that programs were missing. Until he began in 1986, his institution had no archives nor any security for momentos and official documents. He then was hired to organize the repository. He began by placing an advertisement in AARP's magazine, *Modern Maturity*, and was flooded with people willing to donate programs and anything else in connection with the Hall. At this point, he discovered exactly how many important documents and artifacts had been taken from Carnegie Hall throughout the years. Gino now advertises in antique magazines, goes to auctions, estate sales, and curio shops, and bids daily on items on E-Bay. The post-facto collection of these lost items has required a tremendous amount of work, energy, and finances.

If you have any suggestions for future sessions, please contact John or Richard for their corresponding groups.

Automation Subcommittee

Jean Harden,
University of North Texas

The Automation Subcommittee, chaired by Jean Harden, was responsible for two sessions (a business meeting and the Automation Forum) and eight system users' groups meetings during the MLA conference in New York City.

At its business meeting, the Subcommittee worked on updating its charge and began initial explorations of its next major project: developing sample online-catalog displays that put into practice the Subcommittee's recommendations published on the MLA website in the document Automation Requirements for Music Materials. We expect that this endeavor will suggest revisions to be incorporated into the next version of the document.

As was hoped, the Automation Forum was aimed particularly toward the members of the Theater Library Association and the ACRL Arts – Dance Librarians Committee, who were the
continued on the next page

Committee Reports

continued from the previous page
guests of MLA. Two librarians from the Billy Rose Theatre Collection of the New York Public Library for the Performing Arts demonstrated AREV (Advanced Revelation), an online system used by staff of their library to help control and provide access to special collections. The speakers in this most informative session were Mary Ellen Rogan, Senior Archivist, and Karen Nickeson, Assistant Curator of the Billy Rose Theatre Collection.

During the meeting, the Subcommittee began the process of gathering up-to-date information for the list of system users' groups on the MLA website. At this writing, the information is still coming in. Once we have received responses from all of the users' groups, we will post the updated list.

Several members have left the Subcommittee during the past year. Possible new members have been identified to the President of MLA, who will send out letters of appointment soon.

The Automation Forum in Las Vegas may be a joint session with the Technical Services Roundtable on the ways various online systems handle authority control. Negotiations are underway to arrange this event.

Eight system users' groups met on Saturday. Attendance at these ranged widely, from dozens at several meetings to 4 at the Dynix meeting. There was no NOTIS meeting this year, but a new group was added: ExLibris/Aleph. The Subcommittee requests that any MLA member who is aware of a commercially available online system in use in music libraries but not yet represented by a users' group at MLA contact the Subcommittee. We are always happy to add new groups.

Bibliographic Control Committee

Matthew Wise, Chair

The open meeting of the Bibliographic Control Committee was held

on Friday, February 23 with over 100 conferees in attendance. Following a call for applications from those interested in subcommittee membership, the meeting proceeded with a report from Susan Vita (Library of Congress) on the Bicentennial Conference on Bibliographic Control for the New Millennium. Vita described the format of the conference, which included several discussion paper presentations, resulting responses, focus group sessions, and post-conference commentary via an online discussion list. Particularly highlighted was the work of the eleven topical discussion groups. LC intends to publish a compilation of the proceedings later this year. Further information about the conference may be found at lcweb.loc.gov/catdir/bib-control/conference.html.

The next presentation was a report from Brad Eden (University of Nevada at Las Vegas), chair of the International Music Metadata Projects Working Group. Despite the fact that this group was only appointed in late-November, they have made great headway in completing their charge, which is to identify music metadata projects, monitor their development, and recommend ways in which music librarians could be better informed about and involved in the development of such projects. Over forty projects have been identified and examined so far. The group plans to complete their work by June 2001 and provide a final report with recommendations at the Las Vegas meeting.

The open meeting ended with Sherry Vellucci (St. John's University) reporting on the work of the Dublin Core "Relations" Element "Type" Qualifier Working Group, which she chairs. Although the group has gotten off to a slow start, having met only once, they expect to benefit greatly from the output of the International Projects group. They are charged with identifying bibliographic relationships among digital music materials (i.e., equivalence, whole/part, derivative, accompanying, sequential, descriptive, and shared characteristics), comparing these relationships to those of analog materials, and evaluating the ability of

the Dublin Core elements and qualifiers set to represent such relationships.

The Music Thesaurus Project Form/Genre Terminology Working Group, chaired by Harriette Hemmasi (Indiana University), is again making progress toward completing their charge, which is to identify, research, and categorize form/genre terms for inclusion in the Music Thesaurus. They expect to complete their work within the next year, at which point the next phase of the project will be started by the MTP Advisory Task Force, chaired by Mark McKnight (University of North Texas).

The four BCC liaisons attended ALA meetings in Chicago and Washington, providing the music cataloging community's perspective on various issues to a broader audience. Written reports of these meetings, including those of ACIG, MRC, CC:DA, MARBI, and SAC, are available on the BCC website at www.musiclibraryassoc.org/BCC/bcc.html, along with annual reports from the Library of Congress and OCLC representatives.

Finally, BCC personnel changes include Mark Scharff (Washington University, St. Louis), who finishes his five-year term as Chair of the Authorities Subcommittee, to be replaced by Terry Simpkins (Middlebury College), and Dennis Davies-Wilson (University of New Mexico, Los Alamos), who finishes a stellar term as Recording Secretary and Webmaster, to be replaced by Beth Elene Tice (Baylor University). Mickey Koth (Yale University) steps in as MCB Editor and ex officio member of BCC, replacing Phil Schreur (formerly of Stanford University) and Nancy Lorimer (Stanford University), who served as interim editor.

Authorities Subcommittee

Mark Scharff, Chair

During the past year, the Subcommittee focused on discussing terms to
continued on page eighteen

Committee Reports

continued from page seventeen
be included in the Types of Composition document. We also offered comments on the draft report of the PCC SCS Cross-Reference Task Group, including thoughts on the Subcommittee's role in developing MLA recommendations for aspects of the subject requiring input from music catalogers.

During our business meeting in New York, we welcomed David Sommerfield as the new Library of Congress liaison, replacing Joe Bartl, who has been an invaluable member of the Subcommittee. Subcommittee members volunteered to work with the Subcommittee on Descriptive Cataloging on the Cross-Reference Task Group recommendations. The group brainstormed possible solutions to the problems that undifferentiated personal-name authority records cause when they become unique, in response to a discussion at the ACIG meeting at ALA Midwinter in Washington, D.C. Mickey Koth, custodian of the Types of Composition document, reported that changes for the past year totaled eight pages. Some terms await assessment. The Subcommittee decided to undertake a project to check the citations that justify the designation of a term as distinctive or generic, and to take a straw poll to see whether MLA members favored splitting the document up into alphabetically-distinguished pages. Future directions for the group could include a survey of online systems to determine how well they do authority control, and work with the Automation Committee on a joint session on writing RFP's (requests for proposals) for authority-control products and services.

The open meeting included a brief version of the report from the ACIG meeting mentioned above, highlighting the undifferentiated personal-name problem, the authorization for distribution of records containing the MARC character for the musical sharp (though not its use by LC or by OCLC participants), and the revised date of May 2001 for the appearance of full authority records in the LC ILS (amended on the spot by David Sommerfield to July). Robert Freeborn,

Subcommittee member, announced the imminent appearance of an online annotated bibliography of resources for creating authority records for headings in audiovisual cataloging, being compiled by the OLAC CAPC. He invited input from those present. Mark Scharff, on behalf of Mickey Koth, solicited volunteers to assist her with compiling a list of Web resources for authority work and the development of 670 citation practices for the same; interested parties are invited to contact her at michelle.koth@yale.edu. The remainder of the meeting was an open forum. Edie Tibbits began by asking attendees to consider how online systems use or don't use authority records for their various functions — simple cross-reference, search redirection, agents of headings maintenance, aid to catalogers. A wide-ranging discussion ensued with a healthy mix of opinions, questions, and opportunities for learning.

Members leaving the Subcommittee after the New York meeting are Rebecca Dean and Mark Scharff. The new Chair of the Subcommittee is Terry Simpkins, and two new members will be appointed by the MLA President.

Subcommittee on MARC Formats

Kathy Glennan, Chair

The Subcommittee on MARC Formats held a joint open meeting with the Subcommittee on Descriptive Cataloging during the New York City conference. This report addresses the MARC-related aspects of that joint meeting.

Kathy Glennan summarized the past two MARBI meetings held during the ALA conferences and highlighted two discussion papers of interest to music catalogers. The first of these, Discussion Paper 2001-DP01, addressed whether or not narrators should continue to be encoded in two

separate fields (511 vs. 508) depending on the narrator's presence "on screen." MARBI decided to consolidate all narrators into field 511 and the MARC 21 documentation will be adjusted accordingly. The second, Discussion Paper 2001-DP02, will come back as a proposal during the ALA Annual meeting in San Francisco. The revised proposal is likely to include the suggestion that all 041 subfields become repeatable and that each three-letter language code be explicitly subfielded (e.g., \$e eng \$e fre \$e ger). A straw poll at the open meeting indicated that about half of those voting would reconsider their decision to encode field 041 if this change took place; the others would keep using this field.

During the open question and answer forum, various cataloging issues were raised including:

- What is the utility of the 007 field? (Jay Weitz indicated that OCLC uses various values there for processing purposes, and the Library of Congress representatives noted that this field is very important to the preservation community.)
- Is the 2nd indicator in field 028 a not-so-useful holdover from the card environment?
- Why are some multiple-surname headings in local catalogs still tagged with a 1st indicator value of "2"? (While OCLC has run a program to convert all of those values to "1", local systems may still have unconverted legacy data.)
- Is there a better way to have all local systems link the 1XX and 240 fields? Should we revisit a MARBI discussion paper to eliminate field 240 in favor of 1XX \$t?

For more information about the Subcommittee, its activities and the semi-annual MARBI reports, please visit our website available at <http://www.musiclibraryassoc.org/BCC/MARC/MARC.html> We welcome comments on MARC format-related issues at any time.

Committee Reports

Subcommittee on Descriptive Cataloging

Nancy Lorimer, Chair

The Subcommittee on Descriptive Cataloging held a joint open meeting with the Subcommittee on MARC Formats on Friday morning, February 23, during the annual MLA meeting in New York. This report addresses only the Descriptive Cataloging sections of the meeting and the open question period that followed.

During member introductions, it was noted that D.J. Hoek was absent due to the imminent arrival of his first child, and that Lew Bowling had resigned from the Subcommittee. Joe Bartl was enthusiastically welcomed as the new LC representative, replacing Phil DeSellem. Audience members interested in joining either of the two subcommittees were encouraged to submit written expressions of interest by noon on Saturday, February 24.

Nancy Lorimer reported on the CC:DA annual meeting at the recent ALA Midwinter conference in Washington, D.C. Her complete report may be found on the BCC website at <http://www.musiclibraryassoc.org/BCC/BCC-Historical/BCC01/BCC01SDC1.html> and will be published in an upcoming issue of the Music Cataloging Bulletin. Nancy highlighted two issues that will be of interest to music catalogers: 1) the CC:DA support for changing rule 21.30J1 (Title cross references) to make the exceptions optional; and, 2) the new optional rule in the draft version of chapter 9, allowing for the use of conventional terminology in the physical description of an item (rule 9.5B1). The new chapter 9 terminology will be investigated by the Subcommittee for its impact on chapter 6 (Sound recordings).

Nancy also gave an update on the work of the MLA/RBMS Joint Committee on Early Printed Music. She noted that the question of what format these guidelines would take (whether 5

manuals or one) is being considered again, and that the Committee strongly prefers the original concept of separate manuals for each format. Other issues the Committee is considering include a separate section in the manual to address the cataloging of music manuscripts and the problems of title page transcription. The Committee is now testing an "alpha" version of the guidelines and intends to have a "beta" version ready by the beginning of June to be tested by interested catalogers from outside the Committee.

An open question period followed the presentations of the two Subcommittees.

Personnel Subcommittee's Interview Workshop

*Laura K. Probst,
Pennsylvania State University*

This year's workshop, Thursday, Feb. 22, 2001, moderated by Paula Elliot (Washington State University), featured a panel discussion on "Inside or Out? The Question of Internal Candidates" and two presentations by new librarians on "Broadening Our Horizons: Multidisciplinary Librarianship Jobs in the Arts." Approximately 50 people attended the session. The discussion on internal candidates was led by panelists Mary Wallace Davidson (Indiana University), Suki Sommer (New York Public Library), Linda Blair (Eastman School of Music), and Ned Quist (Peabody Conservatory of Music). The lively discussion between the panelists and the audience covered several issues: the need for internal candidates to take the interview process seriously by being fully prepared, not assuming that their skills and talents are well-known by the interviewers; the need for the institution to consider whether it wants to bring fresh ideas, "new blood," into the position or whether it might prefer promotion from within; and the very

real issue of perceptions of unequal treatment or consideration of searches involving internal and external candidates. In the second part of the program, two relatively new librarians, Katy Farrell (SUNY Geneseo) and Bob Tangney (Seattle Public Library) were invited to speak about working in an environment where they have responsibilities for subject areas beyond music. Katy spoke about her success in incorporating subject and faculty liaison responsibility for the performing arts into a position that was advertised as a general reference and instruction position. Bob spoke about his successes in serving as the primary classical music specialist in a general reference environment. Both librarians encouraged prospective job seekers to consider applying for generalist positions where there might be an opportunity to use their music expertise in a variety of ways. The discussion that followed these presentations touched on several issues, including the trend for music librarians to take on broader subject responsibilities such as film studies, the professional development opportunities that these librarians pursue, and the difficulties that librarians might face in seeking to move from a generalist position to a specialist position, or from a public library into an academic library.

Subcommittee on Subject Access

Michael Colby, Chair

The open meeting of the Subject Access Subcommittee was held on February 24, 2001, at the annual MLA meeting in New York City. Over 75 people were in attendance. Geraldine Ostrove offered a presentation entitled "Music Cataloging and Form/Genre Implementation at the Library of Congress." The Library of Congress began to plan for the implementation of form/genre access within the Library
continued on page twenty-one

MLA Citation Awarded in New York

Alan Karass, Publicity Officer

At its annual meeting in New York, NY, The Music Library Association awarded its Citation to Carol June Bradley, Stephen M. Fry and Melva L. Peterson. These individuals have contributed considerably to the profession during their careers.

Carol June Bradley is Librarian Emeritus at SUNY-Buffalo. In selecting Dr. Bradley, nominators commented: "Her service to MLA and the music library profession at large is indispensable. She has been the foremost historian of music librarianship. Dr. Bradley's most significant contribution to our profession has been her work documenting the development of significant music collections, and tracing the early history and development of our profession through her biographical work on dozens of American music librarians." The New York State-Ontario Chapter formally recognized her contributions to the profession on the occasion of her retirement at their Fall 1999 annual meeting in Buffalo.

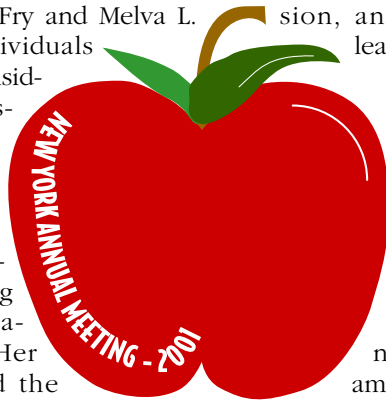
Stephen M. Fry recently retired from the UCLA Music Library after twenty-five years of service. In awarding Mr. Fry the Citation, the Nominating Committee stated: "Stephen Fry has actively contributed and supported the Association and the profession in a myriad of roles over his career in such a way as to have endeared himself in the hearts of many, energized all whom he touched, and enabled the organization to accomplish many wonderful things over the last 30 years. A well-known presence at MLA meetings, he has tackled a variety of challenging, complex tasks, for example, serving twice as Member-at-Large, twice as Program Chair, Local Arrange-

ments Chair, *Notes* music periodicals and reference books editor, and as a member of several committees. Steve has been an inspiration to all, an invaluable member of the profession, and a treasure to his colleagues and the Association."

Melva L. Peterson spent numerous years at the New York Public Library and the City College of New York. In choosing Ms. Peterson nominators stated: "She worked tirelessly on behalf of RILM at a time when RILM needed a tremendous amount of help. She was willing to take on the most mundane tasks and carry them to completion and to advocate for under-represented

subjects, in particular ethnomusicology. Without her hard work RILM wouldn't be as useful a tool as it is." Her service to MLA and the profession has been extensive; she served as MLA Recording Secretary, MLA representative to MLA/MPA and as a member of the Council of National Library and Information Associations and IAML-US/MLA joint committees. Her quarterly book review column appeared in *Pan Pipes*, the magazine of Sigma Alpha Iota, from 1957 to 1977.

The Music Library Association Citation is awarded in recognition of significant contributions to, or support of, the profession of music librarianship over an extended period of time. Recipients of the Citation become honorary lifetime members of the Association.



Publication Awards Announced in New York

Alan Karass, MLA Publicity Officer

At its 70th Annual Meeting, held in New York, NY, the Music Library Association announced the following publication awards:

The **Vincent H. Duckles Award** for the best book-length bibliography or research tool in music published in 1999 was given to David Fallows and James B. Sinclair. Fallows' book, *A Catalogue of Polyphonic Songs, 1415-1480*, was published by Oxford University Press. In selecting Mr. Fallows' book, the Publications Award Committee commented: "David Fallows has opened his workshop to outsiders, allowing us to benefit from his thoughtful scrutiny, over the course of fourteen years, of some 2,000 songs in at least seven languages and preserved in nearly 200 manuscript and printed sources. The Catalogue's importance does not lie in its comprehensiveness, however, to which, in any case it makes no claim; rather it lies in the acuity of its author's judgment's regarding genre, concordance, attribution, and style. The sort of vade mecum that earns gratitude with every use, what could easily have become unwieldy is instead elegant and practical."

Sinclair's book, *A Descriptive Catalogue of the Music of Charles Ives*, was published by Yale University Press. In choosing this title, the committee noted: "It would be difficult to imagine a better Ives resource than James Sinclair's *Descriptive Catalogue*. Rising to the occasion, it is, simply, more than an identifying thematic reference, more than a documentation of sources, more even than its own title claims. The medium has been tailored to the oeuvre. Internal

continued on page twenty-two

Call for Papers

International Musicological Colloquium, Brno 2001

Socialist Realism and Music: AntiModernisms and Avant- Gardes

October 1-3, 2001

The Institute of Musicology at the Masaryk University Brno (Czech Republic) will host the annual musicological colloquium, that will examine the rather dubious term socialist realism in its relationship to music. On this occasion, a rather broad scope of topics should be addressed: the origins of socialist realism in the context of art and literature, the doctrine of socialist realism in the aesthetics of music and its developments in various countries, the mechanisms by which the doctrine was transmitted, and its native sources and ingredients, socialist realism and the left avant-garde, socialist realism and various anti-modernisms in 20th century music (Third Reich era, Hollywood aesthetics etc.), musical style

and socialist realism, the institutional background of socialist realism in musical life.

Both interdisciplinary approaches (especially literary criticism, history of art and social sciences) and papers in various branches of musicology (history, sociology, aesthetics, semiotics, analysis etc.) are welcome. Comparative approaches to this topic are especially welcome.

All prospective participants should submit — by 30 May 2001 — a 300-word abstract, a brief curriculum vitae, and their postal and e-mail addresses.

The presentation of a paper should not exceed 30 minutes. Papers are accepted in English, German, and French. There are no interpreting facilities available in the conference rooms.

The active participants will be offered accommodation in an international hotel free of charge.

More information will be available progressively on the web page of

the Institute of Musicology of the Masaryk University Brno (<http://www.phil.muni.cz/music/>) under the heading Kolokvium.

Paper abstracts or questions may be directed to:

Institute of Musicology
Masaryk University Brno
Arne Novaka 1
CZ 660 88 Brno

Phone and fax: +420 5 41121434
E-mail: music@phil.muni.cz

Prof. PhDr. Jiri Fukac, CSc.
Chair of the Board of the Colloquium

PhDr. Petr Macek, Ph.D.
Secretary of the Colloquium

PhDr. Mikulas Bek, Ph.D.
Head of the Institute of Musicology
Masaryk University Brno

Committee Reports

continued from page nineteen
of Congress Subject Headings system in 1995. With particular reference to music headings, the presentation reviewed conceptual and systems issues that have to be addressed along the way, where LC currently stands, and some of the tasks yet to be done and the problems yet to be resolved.

As committee member Russell Hodges rotated off, his significant contributions to the work of the committee is recognized.

Calendar

5 May 2001

Copy due for issue no. 125 to MLA Newsletter Editor

14-20 June, 2001

American Library Association Annual Conference
San Francisco, CA

23-27 September, 2001

Association for Recorded Sound Collections (ARSC)/
International Association of Sound and Audiovisual Archives
(IASA) joint conference
The British Library National Sound Archive
London, England

Epstein Award Presented in New York

Alan Karass,
MLA Publicity Officer

At the annual meeting of the Music Library Association, held in New York, NY, the 2001 Dena Epstein Award for Archival and Library Research in American Music was granted to Ruth A. Inman, Elizabeth Bergman Crist and Roberta Lindsey. The award endowment was established through a generous gift from Morton and Dena Epstein to the Music Library Association in 1995. Dena Epstein personally presented the awards to the recipients attending the meeting.

Ruth A. Inman is Librarian at Kennedy-King College in Chicago. She was granted the Epstein Award to study the records of the Martin and Morris Music Company, a pioneering gospel music publishing business in Chicago between 1940 and 1980. The proposed project will entail study of Company records which are held at the Archives Center of the National Museum of American History in Washington, D.C. Sallie Martin is considered the "Mother of Gospel Music" and Kenneth Morris is described as the "Dean of Black Gospel Music Publishing." The proposed project will result in a paper containing a biography of Sallie Martin and Kenneth Morris as composers, musicians, and business-people; a history of the Martin and Morris Music Company; and a catalog of Martin and Morris publications.

Elizabeth Bergman Crist is Assistant Professor of Music at University of Texas-Austin. Dr. Crist was granted the Epstein Award to support her research on Aaron Copland's music between 1932 and 1946 for a book tentatively titled: "Progressivism and Populism: Aaron Copland's Music and Aesthetics during Depression and War." The

research will cover Copland's music from *El Salón México* to the *Third Symphony*, including *Lincoln Portrait*, the *Violin Sonata*, *Rodeo*, and *Appalachian Spring*. Defined by more than chronological proximity, these works share a compositional aesthetic and musical style; an ingratiating, folkloric sound that has become Copland's aural signature. This simplified musical idiom expressed a new aesthetic of accessibility to his compositional philosophy of progressive modernism, itself connected to a liberal political ideology ascendant in the decades of Depression and War.

Roberta Lindsey is Visiting Assistant Professor at Indiana University, Indianapolis. Epstein Award funds will be used by Dr. Lindsey to conduct

research on the Aaron Copland Collection at the Library of Congress. Her work in this collection includes 3 projects: the completion of a compilation of essays in honor of Copland; research on "Apache" dance from *Grohg*; and a study of the impact of Concerts Koussevitsky on Copland.

The collection of essays represents groundbreaking research on nine major compositions by Copland, spanning fifty years. Each essay postulates a unique view of Copland's work as it pertains to events affecting the composer's life. The collection, almost complete, still needs a listing of related documents for the Appendix.

Copland removed the "Apache" dance from *Grohg* and used it in
continued on the next page

Publication Awards

continued from page twenty

references from work to work do more than record attributes of the material: they contribute to the biography of the works and their author. More information than has been collocated before now established borrowings and models, while the significance of premiere performances and recordings has never been made clearer."

The **Richard S. Hill Award** for the best article on music librarianship or article of a music-bibliographic nature published during 1999 was given to Jeremy Smith for his article "From 'Rights to Copy' to 'Bibliographic Ego': A new Look at the Early Edition of Byrd's 'Psalmes, Sonets & Songs,'" published in *Music & Letters*, vol. 80, no. 4, pp. 511-530.

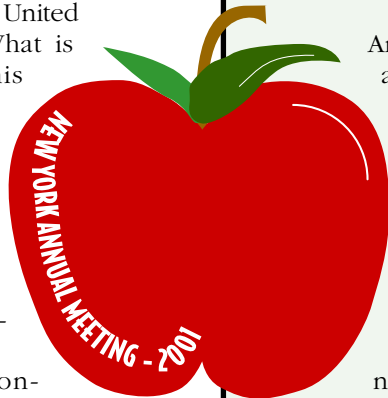
In nominating Mr. Smith for the Hill Award, the Publications Award Committee commented: "Through an exhaustive examination of bibliographical and documentary evidence, Jeremy Smith convincingly determines that the edition with which it is concerned appeared in 1606 or 1607, and not 1599 as previously thought. More importantly, Smith's investigation provides insight into Byrd's position as a leader in defining intellectual property rights of the composer and "the evolving roles of printers, publishers and authors," issues that remain timely today."

The **Eva Judd O'Meara Award** for the best review published in the organization's journal, *Notes*, in 1999 was given to Philip Brett for his review of *The Beggar's Opera* as realized by Benjamin Britten (London: Boosey & Hawkes, 1997), and two other scores by Britten. The review appeared in *Notes*, vol. 55, no. 3, pp. 735-739. The Publications Award Committee remarked: "Philip Brett places each of the works in the context of Britten's life and in the context of British music of the first half of the twentieth century, giving readers a better understanding of how these works influenced the creation of the later operas. The author guides the reader through the issues of arranging a composition in a "creative" versus "authentic" manner and how that relates to changing views of early music. Further, the review challenges the idea of issuing, posthumously, unpublished and fragmentary works of a famous composer instead of the works of composers active today."

Epstein Award

continued from the previous page
another work, *Hear Ye! Hear Ye!* The dance originated in Paris as an athletic partner dance between the "toughs" and their girls, and it later became an important dance in the United States in the 1930s. What is the relationship of this dance with the one in Copland's work? Why was the dance in *Hear Ye! Hear Ye!* called by this name? Research at the Library of Congress will provide clues to further documentation.

The Library of Congress Koussevitsky Collection contains documents about the Concerts Koussevitsky, held in Paris during the 1920s. These concerts had a profound effect on Copland during his stay in France. Koussevitsky promoted "new" music and living composers during his reign as conductor of the Boston Symphony Orchestra. Lindsey's goal is to translate the original programs, explore the impact these concerts had on other young composers, such as Copland, and illustrate how they evolved into the programs performed by the Boston Symphony Orchestra.



2002 Epstein Award Requirements

The Dena Epstein Award for Archival and Library Research in American Music was created through a generous gift from Morton and Dena Epstein to the Music Library Association in 1995. Requests are currently being accepted for one or more grants to be awarded for the year 2002. The highest award in 2001 was \$1,813. The decision of the Dena Epstein Award Committee and the Board of Directors of the Music Library Association will be announced at the MLA annual meeting in Las Vegas, NV, in February 2002.

A grant may be awarded to support research in archives or libraries (both nationally and internationally) on any aspect of American music. There are no restrictions as to applicant's age, nationality, profession, or institutional affiliation. All proposals will be reviewed entirely on the basis of merit.

Applicants must submit four copies of the following documents:

1. A brief research proposal (under 10 pages) that includes:
 - a. a description of the project
 - b. a detailed budget for the project, indicating:
 - 1) the amount of funding requested (Capital purchases such as computer equipment and furniture are ineligible.)
 - 2) justification for the funding
 - 3) additional sources of funding
 - c. a demonstration of how the applicant's research will contribute to the study and understanding of American music
2. A curriculum vitae of the applicant.
3. Three letters of support from librarians and/or scholars knowledgeable about American music.

Mail the required documentation to the chair of the Dena Epstein Award Committee at the address below. Please note that awards may be presented to an individual applicant or divided among multiple applicants. At its discretion the committee may choose not to award a grant during any particular year. An applicant who has not received an Epstein Award for the first year of application may resubmit a proposal in the two following years for any one project. An applicant may receive only one award for any one project.

Submit applications to:

Peter Munstedt
Massachusetts Institute of Technology
Lewis Music Library, 14E-109
77 Massachusetts Avenue
Cambridge, MA 02139-4307
pmunsted@mit.edu
617-253-5636

The deadline for receipt of applications is **July 15, 2001**. Applications received after that date will be considered for funding in 2003.

Thanks to our photographers!

The editor wishes to issue profuse thanks to Deborah Gillaspie, Amy Edmonds, and Alan Karass for their photographic contributions to this issue of the *MLA Newsletter*. Your willingness to set up transmission of these photos is truly appreciated.

Jane Gottlieb Receives the MLA Special Achievement Award



Jane Gottlieb

Alan Karass, Publicity Officer

The Music Library Association awarded the MLA Special Achievement Award to Jane Gottlieb at its 2001 annual meeting. The award was made in recognition of her exceptional work for MLA, in particular for her role in developing *Plan 2001*, the association's five-year strategic plan. Ms. Gottlieb has served MLA in numerous capacities: as President from 1995-1997; as Co-Chair of the Local Arrangements Committee for the 2001 Annual Meeting; as Liaison to ALA; as Board Member-at-Large; and, as a member of the *Plan 2001* Implementation Task Force, Development Committee, Investments Subcommittee and the MLA/NASM Task Force. She also served as chair of the 1991 Program Committee, Coordinator of the Women and Music Roundtable and Chair of the Subcommittee on Bibliographic Standards for Reference Works.

In the statement announcing the award, the Board of Directors wrote: "For the eloquence and elegance with which she speaks on behalf of and about the Association, and how she creatively, craftily and confidently worked out the implementation of *Plan 2001*, helped to oversee its successful completion, and thereby has recast the profile of our Association for the 21st century, the MLA Board of Directors grants its Special Achievement Award this year to Jane Gottlieb."

Ms. Gottlieb is Associate Vice President for Library and Information Resources at the Juilliard School. Before coming to Juilliard in 1986, she served as Head Librarian at Mannes College of Music, Reference Librarian at the New York Public Library for the Performing Arts and librarian at the American Music Center. She has published widely on various aspects of

music and librarianship; her most recent publication is *Pianist, Scholar, Connoisseur: Essays in Honor of Jacob Lateiner*, which she co-edited with Bruce Brubaker. She received a B.A. from the State University of New York at Binghamton and an M.S.L.S. from Columbia University.

Call for Papers

Legacies: Five Hundred Years of Printed Music

A conference presented in celebration of the quincentenary of Petrucci's *Harmonice musices odhecaton A*, the accomplishments of musicologist Helen Hewitt, and fifty years of the Ph.D. program in musicology at the University of North Texas

**Denton, Texas
24-27 October 2001**

The University of North Texas invites proposals for papers to be presented at a conference dealing with the cultures of printed music, to be held at the University in October 2001. The conference will open with a session titled "The Legacies of Helen Hewitt," dedicated to the pioneering UNT musicologist whose work continues to open gateways for musicologists both male and female a quarter-century after her death. Also included will be sessions on the following themes: Notation, Publication, and Performance; the History of Music Publishing; Music Textology to 1700; Music Textology

since 1700; and The New Technology. Proposals dealing with other subjects related to the overall theme of the conference will also be considered.

Questions may be addressed to the conference coordinators, J. Michael Cooper and Mark McKnight, via fax (940/565-2002), snail mail (see below), or e-mail (mcooper@music.unt.edu and mmcknigh@library.unt.edu). Those interested in contributing should submit an abstract of approximately 500 words by 1 May 2001 to:

Prof. J. Michael Cooper
and Mark McKnight
Coordinators, Petrucci/Hewitt
Conference
The University of North Texas
College of Music
Denton, Texas, 76203-1367

Legacies is offered in conjunction with the meeting of the Southwest Chapter of the American Musicological Society.

Freeman Travel Grant Awarded

Alan Karass, Publicity Officer

James Alberts, Clayton Crenshaw and Melanie Zeck were recipients of the Kevin Freeman Travel Grant Award to attend the Musical Library Association's annual meeting in New York, NY, this year. This marks the fifth year the Freeman Travel Grant has been awarded.

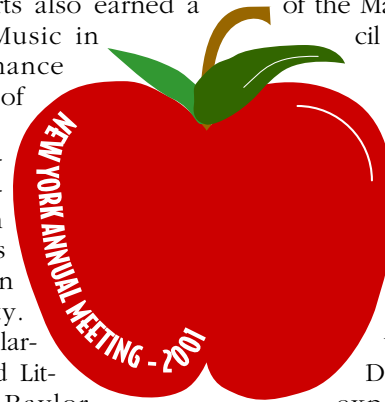
James Alberts currently holds a music cataloging graduate assistantship at the McKeldin Library at the University of Maryland. In May 2001 he will be completing his M.L.S. at that institu-

tion. He has an M.F.A., and is currently A.B.D., in Music History at Brandeis University. Mr. Alberts also earned a B.A. and M.M. in Music in String Bass Performance from the University of Michigan.

Clayton Crenshaw is Head of Circulation Services in the Hamon Arts Library at Southern Methodist University. He has an M.M. in Clarinet Performance and Literature from Baylor University and expects to complete an M.S. in Library Science from the University of North Texas in August 2001. Mr. Crenshaw earned a B.M.E. from Baylor University. From 1987-1999 he

served in several arts management positions, including Executive Director of the Marshall Regional Arts Council (Texas).

Melanie Zeck received her B.M. in Bassoon Performance and B.A. in Music Theory from Indiana State University, Terre Haute, in May 2000. She is currently enrolled in a dual MLIS/MM degree at Northwestern University and Dominican University and expects to complete the degrees in June 2002. From 1998 to 2000 Melanie worked on a sound recording retrospective conversion project for Indiana State University.



The Kevin Freeman Award Application

Applications are now being accepted for the Kevin Freeman Travel Grant. The grant, established in 1994 to honor the memory of Kevin Freeman and awarded for the first time in 1997, supports travel and hotel expenses to attend the Music Library Association's annual meeting. It covers the conference registration fee and a cash award up to \$750 for travel and a room (at double-occupancy rate) at the convention hotel.

The applicant must be a member of the Music Library Association and either be in the first three years of his/her professional career, a graduate library school student (by the time of the conference in February 2002) aspiring to become a music librarian, or a recent graduate (within one year of degree) of a graduate program in librarianship seeking a professional position as a music librarian. The applicant must not have attended an MLA annual meeting prior to applying for the grant.

Applicants must submit three copies of the following by July 15, 2001:

1. A letter of application with an explanation of the reasons for attending the MLA annual meeting, a justification of financial need, and a budget (the room rate in Las Vegas is approximately \$110 plus tax, single or double).
2. A current vita
3. Two letters of support

Mail application and supporting materials to:

Bradford Young, Chair
Kevin Freeman Travel
Grant Committee
University of Pennsylvania
Van Pelt Library
3420 Walnut St.
Philadelphia, PA 19104-6206

For more information, contact the chair via email (jbyoung@pobox.upenn.edu) or fax (215-898-0559).

Recipients will be notified by October 15, 2001 and announced at the MLA annual meeting in Las Vegas, February 16-21, 2002.

MLA Announces Walter Gerboth Award Winner

Alan Karass,
MLA Publicity Officer

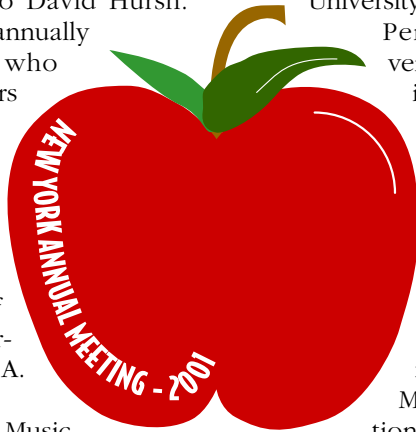
At the annual meeting of the Music Library Association, held in New York, NY, the 2001 Walter Gerboth Award was granted to David Hursh. The award is offered annually to members of MLA who are in the first five years of their professional library careers, to assist research-in-progress in music or music librarianship. The selection committee was comprised of Margaret Ericson, Marjorie Hassen and Alan A. Green (chair).

Mr. Hursh is Head Music Librarian and Assistant Professor in the Joyner Library at East Carolina University. He has also served as Music Librarian with Technology Specialization in the Joyner Library, Technical Services Manager in the Hunt Memor-

ial Library at Embry-Riddle University and on the Cataloging Services Faculty in the Dowdy Library at Polk Community College. Mr. Hursh earned a B.M. in Voice Performance from Houghton College, an M.S.L.S. from Florida State University, and an M.M. in Voice Performance from Converse College. His project is a census survey concerning reference services in American academic music libraries. The survey builds on the results of the 1992-93 Reference Services and Evaluation Questionnaire distributed by the Music Library Association's Reference and Performance Subcommittee. The findings of the 1992-93 survey determined that 36 percent of American decentralized academic music libraries have reference desks separate from the circulation desk. This study will determine

whether there has been significant change in this area since 1992-93, and will examine institutional and personnel profile data in relation to reference desk staffing to determine if there are any significant relationships in current practice. This, in turn, may lead to the establishment of staffing norms for those libraries with reference desks, or for library administrators considering reference desk service for their libraries. A follow-up telephone survey of music library administrators will collect opinion data on why they have decided for or against establishing reference desk service in their libraries. Upon its completion, an article interpreting the results of the survey will be submitted for publication in *Notes*.

Walter Gerboth (1925-1984) founded the music library at Brooklyn College, and at the time of his sudden death was assistant director of its Conservatory. He was a much-loved former president of the Music Library Association, and devoted mentor of new members.



Walter Gerboth Award: Call for Applications

The Gerboth Award was established by the Music Library Association in memory of its Past President and Honorary Member Walter Gerboth. It is made to members of MLA who are in the first five years of their professional library careers, to assist research-in-progress in music or music librarianship. Eligible members are invited to apply by June 15th for next year's award.

Please send the following information to the address below:

1. A description of the project and a statement about its significance.
2. A detailed total budget, specifying the amount of funding requested from MLA (to a maximum of \$1,000) and its purpose (capital purchases are not eligible.) Indicate any other sources of funding you may have already secured.

3. Two letters of recommendation — one for the project and one for yourself.
4. A curriculum vitae that also names additional references.

If you have any questions about the award, particularly about whether you are qualified to apply for it, you are encouraged to contact the Chair of the Gerboth Award Committee, at the address below, or via e-mail to mericson@colby.edu. Your inquiries are welcome! Send applications to:

Gerboth Award
c/o Margaret Ericson
Bixler Art & Music Library
Colby College
Waterville, ME 04901

Leaves of Renewal

*Carolyn Dow,
Lincoln City Libraries*

“Leaves of Renewal: Sabbaticals and Other Breaks that Refresh our Careers” was the subject of a program session held jointly by the Personnel Subcommittee and the Large Research Libraries Roundtable.

David Lasocki (Indiana University) began the session with a description of his sabbatical, “Staying Put.” In 1997, Lasocki planned to use his time to continue research and expand a portion of his dissertation into a book. However, other projects began to creep into his time – program notes, Groves articles, articles for another work, and even checking e-mail frequently left him with only a month to work on his sabbatical project. Even staying home, time ran out.

The next speaker was Anita Breckbill (University of Nebraska, Lincoln). With her presentation, “A Librarian in the Llyfrgell: a Nebraska Librarian in Wales,” she described her experiences as a temporary cataloger in Wales. In 1998, she joined an international team to upgrade bibliographic records to MARC format, add LC classification numbers, and match OCLC records or catalog originally. Using an acrostic built from the word “Wales,” Breckbill talked about her work, accommodations, the library, and other aspects of her life and that of her family during their 6 months in Wales. She ended with a song, the Welsh anthem sung by the audience.

Ned Quist (Peabody Conservatory of Music) described his visit to Israel in “Joseph Schillinger in the Holy Land: The Story of a Gift that Keeps Giving.” After a brief discussion of how Peabody received the donation of a substantial number of the composer’s materials (as well as an endowment) from Schillinger’s widow, Quist described his Passover and Easter trip

to Israel. The purpose of the visit was to participate in a Schillinger symposium at Ben Gurion University, organized by a Schillinger fellow there who had previously visited Peabody. Quist drove throughout Israel during his week there, and he shared a number of his experiences, including the Easter vigil service in Abu Ghosh at the Church of the Resurrection. The generosity of Frances Schillinger made this great adventure happen; her generosity also brought up Peabody’s web page, bought new library computers, started a web page and discussion list dedicated to Joseph Schillinger, and started a faculty development fund and a library endowment fund. The gift keeps on giving.

The program was concluded with Laura Dankner’s presentation, “Old Man River: Variations on a Theme.”

Dankner briefly discussed sabbaticals and research leaves she has taken and their outcomes. In 1988, she was seeking a way to incorporate Louisiana music into bibliographic instruction. The outcome was to whet her appetite for teaching and to focus on the music of Louisiana, culminating in her book, *Musical Gumbo: the Music of New Orleans*, coauthored with Grace Lichtenstein in 1993, and numerous presentations. In 1995, Dankner focused her research on Paul Robeson’s vocal style and repertoire. Outcomes of this research included a discography, various research trips, workshops and papers, and involvement in IAML. Overall, the results of sabbaticals and research breaks have been the thrill of research, travel, networking, getting to meet people, and developing many friendships.



The Non-Chicken Singers and the MLA Big Band in New York City.

