

# MILA

## NEWSLETTER

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### Plenary II:

## Copyright In the Digital Age

**Brian Cockburn,**  
*James Madison University*

Lenore Coral, chair of MLA's legislative committee, moderated the Friday Morning Plenary session. Dwayne K. Buttler of Indiana University and Laura (Lolly) N. Gasaway of University of North Carolina, Chapel Hill — two highly respected copyright authorities — discussed copyright as it applies to "Copyright in the Digital Age — Electronic Reserves, Distance Learning, and Fair Use." Each panelist gave a brief presentation and both responded both to "scenarios" from the legislative committee and to questions asked by attendees.

Mr. Buttler first complimented MLA's initiative in preparing its statement on *Digital Transmission and Electronic Reserves* (which can be found on MLA's website [www.musiclibraryassoc.org/](http://www.musiclibraryassoc.org/)). He continued with an overview of copyright and its relationship to libraries and instructional technologies. In addition to detailing the requirements to copyright a work, Mr. Buttler enumerated the rights of ownership (reproduction, distribution, preparation of derivative works,  
*continued on page four*

### Plenary III:

## Music Reference at the Millennium

**Leslie Troutman,**  
*University of Illinois*

The legacies of Sir George Grove and Ludwig Köchel formed the foundation of Saturday's plenary session. Stanley Sadie (editor, *New Grove Dictionary of Music and Musicians*, 2nd edition) offered a brief history of Sir George and his dictionary followed by a preview of the New Grove, 2nd edition and a description of how it will differ from its predecessors. Neal Zaslaw (Cornell University) lead the audience through the fascinat-

ing history of Mozart's bibliographers and catalogs. His preview of the new Köchel catalog currently in preparation revealed the myriad challenges which face the Mozart bibliographer.

Following David Hunter's gracious and amusing introduction, Sadie thanked the audience for the feedback and response they provided on the development of the upcoming *New Grove*, 2nd edition. He then spent some time recounting the engrossing (especially for a music librarian) history of Sir George and his most famous dictionary. Turning to the discussion of what he refers to as Grove 7, Sadie  
*continued on page three*



Louisville, Kentucky



**In what may be evolving into an annual tradition, the 2000 edition of the MLA Jazz Band, organized by drummer Marty Jenkins, entertains their colleagues at the MLA Banquet. The original brainchild of Steve Fry, next year's band will be organized by Vincent Pelote and John Brower.**

# President's Report

**Paula Matthews, Bates College,**  
*MLA President*

This has been described as the "Thank You column" — which turns out to be an easy one to write (although longer than any editor might wish) — the one that follows a wonderful meeting such as the one we had this year at the end of February in Louisville. So, here goes:

With gratitude to:

- Local Arrangements folk who provided us with such smooth arrangements, friendly assistance, and wonderful weather.
- Don Roberts, Susan Hitchins, Lenny Bertrand, and the staff of the Louisville Hyatt for the management of this Y2K convention.
- Program Chair Ruthann McTyre for a superb choice of tasty programmatic morsels. From soup to nuts, this was a feast of the highest intellectual chow!
- To our Special Guests: Ruth Solie, current President of our sister Association, AMS; Susan Oderwald, MLA's new Executive Secretary; and Phil Kimball, CEO of Kimball & Associates, the Music Library Association's new management service provider.
- To our 58 first-time attendees and to those many who might have been becoming to an MLA meeting for the last time as working Music Librarians (but surely not the last time as MLA members!). Retirement rules!
- To Laura Dankner and her spectacular Development Committee who provided us all with the best on-site fund-raising opportunities ever!
- To all our colleagues who finished this current stage of their work for MLA, rotating off Committees, moving on to other tasks, including:
  - Susan Hay Hitchens, who is retiring

**I heard of private trips to the Louisville Slugger Museum, Churchill Downs, Frederick Law Olmstead Gardens, and the Falls of the Ohio.**

after 5 years as Convention and Assistant Manager; BRAVA!

- Linda Barnhart, who has finished her terms as Chair of the Bibliographic Control Committee. She will be succeeded by Matthew Wise.
- Richard Griscom, who will edit his last issue of *Notes* for this September. Linda Solow Blotner will become the journal's new editor and has already begun the transition.
- Steve Fry, who coordinated this year's ASK MLA session which focused on the finances of MLA (and served once again as court pianist and backbone of the Big Band).
- To those those who have agreed to Chair and serve on important search committees for the coming year:
  - Roberta Chodacki, who will be chairing this year's Nominating Committee. Other members of this group will be Ginny Danielson, Nancy Lorimer, John Drusedow, Jean Harden, Rebecca Littman and Anna Seaberg.
- Diane Parr Walker, who will chair the search for a new Executive Secretary. She will be joined by Jane Gottlieb, Dick Griscom, and Susan Oderwald.
- Ralph Papakhian, who will lead the search for a new Technical Reports Editor. Other members of his committee include Nancy Nuzzo, Chuck Herrold and Brad Young.
- And, most of all, my personal (and private) thanks to those Members of the Board of Directors for the Music Library Association who ended their terms at this Louisville meeting: Diane Parr Walker, Roberta Chodacki, Bonnie Jo Dopp, Robert Curtis, and Ned Quist. Free at last!

Congratulations to those newly elected members of the Board:

*continued on the next page*

## MUSIC LIBRARY ASSOCIATION BOARD OF DIRECTORS

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MLA NEWSLETTER  
Linda Hartig, Editor

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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 121 (May-June 2000) is 5 May 2000.

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

# Music Reference at the Millennium

*continued from page one*  
noted that coverage of the 20th century will be expanded geographically and the early part of the century will receive more extensive treatment. Popular music coverage will be extended as well. Changes in musicology over the past twenty-five years have resulted in revised views of the early Renaissance, the 19th century, and organology. Moreover, there have been significant changes in the approach to non-western and traditional music. All these developments will be reflected in the new publication.

The bibliographies and works lists are among the most significant features of the *New Grove*. Sadie observed that bibliographies have grown and that there will be better presentation of the

20th century works lists. Nods of approval greeted his statement that the article on libraries was to be significantly updated. Political issues to be contended with include Nazi music, music and Marxism, and composers in the former east bloc countries. Sadie observed that there was a concerted effort to be more inclusive with emphasis given to gay and lesbian studies in musicology, women in music, and post-modern viewpoints. While the editor mentioned the electronic version of *Grove 7* only briefly, he did inform us that this edition, unlike *Grove 6*, will include an article on "Music."

Professor Zaslaw traced the history



Louisville, Kentucky

of early Mozart catalogs beginning with Leopold's first catalog of Wolfgang's work which was made when the composer was only twelve. He noted that Wolfgang began his own catalog when

he was twenty-eight (covering K. 449-623). Zaslaw shocked us all with the image of Costanze sending off pieces of the composer's sketches as gifts. Much of Mozart's work was sold

to Andre, who also attempted an early catalog of the works. One very useful bit of information provided by Zaslaw was the URL for the *Neue Mozart Ausgabe* web site ([www.nma.at](http://www.nma.at)). Among other features, this site provides a searchable database of Mozart's autographs, so widely dispersed after his death. The remainder of Zaslaw's presentation was devoted to his work on the new Köchel catalog. He detailed in particular problems associated with revision in chronology and numbering.

This most interesting session looked back on the history of two of our most important reference tools in music. At the same time it looked forward to the next millennium with the promises of expansion, improvement, and new means of access. It's an exciting time to be a reference librarian in music! ♦

## President's Report

*continued from the previous page*

- Vice President/President Elect: James Cassaro
- Recording Secretary: Lynn Gullickson
- Members at Large: Allie Goudy, Leslie Troutman, Phil Vandemeer

They will join Leslie Bennett, Jim Farrington, Brad Short and myself for our next Board meeting in Bowling Green, Ohio, June 7-11.

Along with the LAC-arranged tours to Indiana University and Shakertown, I heard of private trips to the Louisville Slugger Museum, Churchill Downs, Frederick Law Olmstead Gardens and the Falls of the Ohio; lovely meals at the Seelbach and bourbon tasting; walks in the warm Kentucky sun. My own memories are of the hotel rooms, and seeing all of you who were able to join together on Wendell Berry's porch over the river ("...the look of the world withdraws into the vein of memory...")

Looking ahead to next year's New York meeting (and more Frederick Law Olmstead opportunities, not to mention potential of lovely — and cheap! and exotic! meals) to be held February 21-25, 2001, at the Grand Central Hyatt,

we are now prepared for anything after Suki's triumphal march into our Business Meeting dressed as the Statue of Liberty and after receiving a real New York welcome from the Local Arrangement team headed by Jane Gottlieb and John Shephard! Michael Rogan, Program Chair, has already been hard at work devising a series of events that will feature The Performing Arts. We will be inviting our neighbors from the Theatre Library and Dance Library communities to join us as special guests. Michael has been in touch with chairs and coordinators to make sure that our colleagues from the other performing arts will feel welcome at our meeting and be included in our stimulating yet diverse association.

And, think of all the New York poetry you can anticipate!

To quote from our millenium *Notes* issue, which arrived in time for the Louisville conference, and which will be issued as a monograph in the Technical Reports Series:

"Dal centro al cerchio, e si dal cerchio al centro..."

—Dante Alighiere  
(Paradiso 14.1) ♦

## Ashbee and Lasocki Win Oldman Prize

Andrew Ashbee and David Lasocki (with Peter Holman and Fiona Kisby), *A Biographical Dictionary of English Court Musicians, 1485-1714*, 2 vols. (Aldershot, Hampshire & Brookfield, VT: Ashgate, 1998) has been awarded the C.B. Oldman Prize by IAML(UK) for the best music reference work published in 1998. David Lasocki is Head of Reference Services in the William and Gayle Music Library, Indiana University.

# Copyright In the Digital Age

*continued from page one*  
public performance, and public display) and commented that each right must be considered separately when examining copyright issues.

Mr. Buttler distributed a "Checklist for fair use" prepared by the Indiana University Copyright Management Center (<http://www.iupui.edu/~copy-info/>) which can be found at the center's website. This form provides the factual circumstances important to fair use and can be used as critical documentation for fair use decisions.

Next, Ms. Laura Gasaway commented on preservation exemptions to copyright as found in Section 108 and distance education exemptions as found in Section 110(1)-(2). She defined the word "premises" as found in both Sections 108(b) and 108(c) as "the library and branches." However, this section applies solely to preservation exemptions and is not a consideration in digital distribution of audio reserves. Ms. Gasaway emphasized that section 108(c) (published works) cannot be applied until loss or deterioration have occurred.

Additionally, she endorsed ALA's definition of "fair price" as the "last suggested retail price" allowing libraries broader permission to make preservation copies of damaged or lost published material. Ms. Gasaway compared Section 110(1) [face-to-face teaching] and 110(2) [distance education] and emphasized that transmission of performances were limited to non-dramatic literary and musical works.

Both panelists were asked to respond to various scenarios regarding streaming audio for listening reserves. Stated assumptions were that no permanent copy could be downloaded to the listener's workstation and that libraries are operating under Fair Use and Library Privileges — not licensing arrangements. Both panelists agreed location or number of listeners was irrelevant if rigorous authentication was employed to limit access to only those registered for the class.

Other questions asked of the panelists were: If two libraries own the same recording, may one library share

its streamed audio image with the other? The answer was a resounding "No" based on Section 109(a), or the "first sale doctrine." However when asked whether one library could direct its users to an image on another library's server, both panelists agreed that the act of linking may not, in itself, be a copyright violation, if the linking library has no reason to believe that the linked file may infringe copyright.

A third scenario asked whether a library may provide access to digitized recordings for listeners if a library-owned recording is damaged and withdrawn and the recording is out-of-print but still in copyright. The answer is yes as long as the provisions in Section 108(c) are followed, which include among other provisions that the digital copy must only be accessible within the library premises.

The attendees had a chance to ask questions as well, and a list of these and brief answers follows.

- Do library consortia agreements affect copyright? No, each library is to consider copyright individually.
- What does premises in copyright law mean? In Section 108(a), premises

means the physical library and its branches, not academic buildings.

- If an early recording is reissued and is of very poor quality – for example a CD reissue of a particular 78 disk and the recording speed is incorrect – does the library have the right to create its own copy from the original recording? Yes, following the provisions in Section 108(c). Prior purchase of the CD would be an additional consideration.
- Is it allowable to make digital copies of institutional phonorecordings (i.e. performance tapes) and distribute those recordings? Yes, it is Section 108(b) that applies, and perhaps also the "fair use" umbrella, if the library cannot meet the requirements of Sec. 108. Institutional intellectual property rights policies would have significant bearing on this issue, as well.

It seems that many libraries are planning, implementing, or currently considering streaming audio for some purpose. Fortunately, this plenary session actually answered more questions than it raised – a tribute to the panelists and our moderator. ♦

## The MLA Finds a New Home

The Music Library Association is pleased to announce that it has signed a Letter of Agreement with Kimball & Associates, of McLean, Virginia, to provide business services for the Association, beginning January 1, 2000.

These services will include clerical and office support of the business activities of the organization, including maintenance of the subscription and mailing lists.

We welcome Kimball & Associates into the MLA community and look forward to a long and mutually rewarding relationship.

The following address will be the official "home" of the Music Library Association, beginning January 1, 2000:

Music Library Association  
6707 Old Dominion Drive, Suite 315  
McLean, VA 22101  
Phone: 703 556-8780  
Fax: 703 556-9301

For more information about the Music Library Association's new business home, please see the MLA web site at <http://www.musiclibraryassoc.org> or contact:

Bonna Boettcher,  
MLA Executive Secretary  
[bboettc@bgnnet.bgsu.edu](mailto:bboettc@bgnnet.bgsu.edu)  
— or —  
Paula Matthews,  
MLA President  
[pmatthew@abacus.bates.edu](mailto:pmatthew@abacus.bates.edu)

# Plenary Session I: Regional Music and Musicians

**Lew Bowling,**  
*University of Kentucky*

The first plenary session, moderated by Paula Hickner, opened the 2000 meeting appropriately with three varying views of regional music and musicians. The first topic, *The History of Old-Time Music*, presented by Dr. Ron Pen from the University of Kentucky, outlined the development in the 20th century of this regional folk music. Dr. Pen illustrated his talk by performing several fiddle tunes.

Although based on a much older oral tradition, "old-time music" is actually a marketing term used by the recording industry and was applied to the music of the Southern Appalachian people from the time of the first Victor recordings in 1922. Rather than defining a specific type of tune or song, it refers more to the style of performance and how the music was learned and used. Sources of music could include traditional ballads, fiddle tunes, gospel songs, or even more recent popular tunes. Generally, however, it was music learned from family rather than from radio or recordings.

In the 1940's and 50's, commercialized country and western music overshadowed the more folk-oriented music, and this led to the development of three new styles: western swing, bluegrass, and rhythm and blues. Old-time music resurfaced during the folk

music revival of the 1960's, first primarily as vocal music, then later more in the forms of the fiddle tune and the string band sound. There is also an emphasis on the contrast between old-time music and bluegrass, with the former stressing the dance function with moderate tempos, the tune, and unison melody, while the latter leans toward driving tempos, improvisation, and harmony.

The second speaker, Dr. Paul Brink, from the University of Louisville, moved to the opposite end of the spectrum in presenting *The Grawemeyer Award and Collection of Contemporary Music*. Dr. Brink explained what the Grawemeyer is, gave a brief history of its evolution since its establishment in 1983, and described the collection of scores resulting from the competition.

Charles Grawemeyer set up the \$150,000 (now \$200,000) prize for music composition in the summer of 1983, with the first award being made in 1985 to Witold Lutoslawski. Compositions can be no more than six years old, cannot be submitted by the composer, must have received a public premier, and must be submitted with a quality recording. There are approximately 200 submissions each year. Dr. Brink then described the procedure for judging, which has evolved over the

years.

A secondary result of the competition is the collection of scores and recordings, which includes all submissions. There are now over 2,200 on deposit, and a catalog is being developed. Compositions entered have come from every continent but Antarctica and have varied from rock opera to works for indigenous instruments and one for 77 trombones.

The final paper of the Session was *History of Music in Louisville* by Dr.

Jack Ashworth, also from the University of Louisville. Dr. Ashworth traced Louisville's musical life from the arrival of the violinist, Anthony Philip Heinrich ("The Beethoven of Kentucky") in about 1819 to the latter years of the 20th century.

A major point of emphasis was that throughout its history, music in Louisville has been built on a tradition of amateur music-making. As a predominantly German city, founded by German immigrants, early musical life included German men's singing choruses. These groups would organize national conferences, Louisville hosting the second. For one of these in the 1860's, a hall was built seating 5,000 with a stage holding 1,000 performers.

Instrumental groups included the Louisville Mandolin and Guitar Club, established in 1891 and still in operation; amateur company bands sponsored by the Yellow Cab Co., Ford Motor Co., the Post Office, and others; orchestras such as the Louisville Orchestra, the Jewish Community Center Orchestra, and the Kling Chamber Orchestra.

Louisville also boasts a long tradition of composers from Heinrich to William Hayes (*Happy Birthday*) and John Mason Strauss (newspaper marches). It is also the home of the University of Louisville School of Music, established in 1932 with assistance from the Juilliard School of Music and the Kentucky Opera, and claims the oldest Fund for the Arts (established 1949) in the United States. ♦



Louisville, Kentucky

## Hailstork Focus on Concert and Exhibit

**Virginia S. O'Herron,**  
*Old Dominion University*

Adolphus Hailstork, internationally known composer, music laureate for the Commonwealth of Virginia and Professor of Music at Norfolk State University, was the focus of a concert and exhibit sponsored by the Old Dominion University Libraries on February 13, 2000.

"Kaleidoscope: The Musical World of Adolphus Hailstork," opened February 13 and will remain open until

March 1, 2000. The exhibit provides an overview of Hailstork's creative processes from small works for one voice or instrument to works for full chorus or orchestra. An online exhibit can be viewed at [www.lib.odu.edu](http://www.lib.odu.edu).

A concert of chamber works was performed by Lorraine Bell, Robert Brown, Leslie Neal Douglas, F. Gerard Errante, Lee Jordan-Anders, Annie Loud, Victoria Kuan, Lee Teply, Frank Ward, Jeanette Winsor, and Agnes Mobley Wynne. Adolphus Hailstork conducted.

# Ask MLA: Open Forum on the MLA Budget

**Richard Griscom,**  
*University of Illinois*

On Saturday, a small but engaged group stayed indoors on an uncommonly pleasant February afternoon to participate in this year's "Ask MLA" session, which was titled "Funding MLA: An Open Forum on the MLA Budget, Fund Development and Use, and MLA's Financial Future, As Related to the Plan 2001." Steve Fry, the session coordinator, emphasized the importance of topic by citing MLA's shrinking membership, growing expenses, and increased reliance on the generosity of donors. But before embarking on his maiden voyage as "Ask MLA" coordinator, Fry took a moment to honor Steve Wright, who had served for eight years as coordinator. Following a moving tribute, Fry presented Wright with an autograph manuscript page from Alf Clausen's score to a recent "Simpsons" television episode, inscribed by the composer.

Fry then introduced a panel of MLA members involved in the association's finances, both past and present. Ned Quist, MLA's fiscal officer, began by talking about a

recent major change in MLA's administrative and financial management. He summarized the process that led to a contract with the management firm Kimball & Associates (K&A). Phil Kimball, chief executive officer of K&A, and Susan Oderwald, MLA's new executive director, spoke about K&A and the work the firm will be doing for MLA. They emphasized that their staff are MLA's staff — MLA's employees — and that they should not be viewed as an outside firm. Oderwald spoke in some detail about K&A's fee structure and accounting procedures. K&A will be providing MLA with an official headquarters, executive management,

accounting, membership and subscription services, and some conference planning and registration. They are not responsible for publicity, development, or membership; these activities will still be provided by volunteer members.

Laura Gayle Green, MLA's treasurer, reviewed income and expenditures for fiscal year 1998/99 and showed a comparison of income and expenditures over the past twelve years. Brad Short, MLA's assistant fiscal officer, discussed next year's budget and emphasized the Finance Committee's goal of approving a balanced budget. When asked about the possibility of a dues increase, Short said that there are many ways to increase revenue besides raising dues. New activities and new publications, for example, can be sources for new revenue. Dues increases are considered

only as a last resort. Richard Burbank, chair of the Investments Subcommittee, recounted the history of the committee and the various endowments and funds under its responsibility.

Robert Curtis, former chair of the Investments Subcommittee, then

introduced the central discussion topic for the session: the MLA Fund and how it might be used. MLA policy has prohibited use of the fund until 2000, and the MLA board of directors has held to this policy for over a decade. Curtis opened the floor for discussion, and he encouraged the audience to think creatively about new projects and initiatives. Among the suggestions proposed by members of the audience were: increasing support for development activities; preparing a brochure describing the purpose of MLA Fund; targeting a broader spectrum of potential members; increasing support for the MLA Archives; providing subsidies

for chapter initiatives; offering professional development opportunities through teleconferencing; supporting new initiatives through grants of seed money; establishing a scholarship fund; increasing the diversity of our membership; hosting a Toronto 2000 party to bring in potential members from other organizations; subsidizing preconferences.

Quist asked for a straw poll on how MLA might best provide a "fix" — if needed — to the budget:

should we tap into the MLA Fund on a one-time basis, or should we increase dues? The response was about equally divided between the two options. Joe Boonin argued that the MLA Fund should be viewed as a savings account or retirement account and should be used only occasionally and only in the case of an emergency. Phil Vandermeer introduced the idea of a sliding scale for dues, which would make MLA membership more affordable for new members. Steve Wright mentioned that the Membership Committee has submitted a proposal to the MLA board for a sliding scale that would insert a new category between Student and Regular membership. Boonin suggested that we build on established categories rather than creating new ones and observed that there should be a larger number of sustaining members. David Lasocki asked why we are losing members and proposed the idea of conducting exit interviews. Bonna Boettcher, MLA's executive secretary, said that most losses are among student members, administrators who are moving out of music librarianship, and institutional members. Wright announced that the Membership Committee will be conducting exit interviews of individuals whose memberships have lapsed.

Quist concluded by urging those members who had proposed ideas to consider requesting funding for these initiatives when the call for budget requests goes out in April. Fry thanked the panel and the audience for their ideas and suggestions. ♦



**New activities and new publications can be sources for new revenue. Dues increases are considered only as a last resort.**

*Stephen Mantz, Davidson College*

The past four months (November-February) have been lively ones on MLA-L, with a variety of topics being discussed. "Is this composer still alive?" is one of the questions that recurs frequently on the list. Often, a student needs to know this fact so that the composer's dates can appear on a recital or concert program. Robert Acker's (Depaul) query about Henri Dutilleux's status prompted a discussion about the need for death dates in programs and a call for including these dates in online catalogs. Ned Quist (Peabody Conservatory) "curmudgeonly" suggested that including death dates was a bizarre expectation of programs. Does the listener interpret the music differently depending on whether a composer is alive or dead?

Karl van Ausdahl (Appalachian State) presented two reasons for faculty to require dates be included: 1) it develops historical awareness, and 2) it encourages library use. In addition, he suggested that it was time that librarians push for catalogs to include the death dates of composers. Several respondents agreed, noting that catalogs are expected to be accurate—except for the dates of composers. Now that many online catalogs can make global changes in headings, there is little reason not to update these headings. Joan Robertson (University of Otago), reported the contrasting view of a colleague who believes that a library catalog is a finding aid, not a reference tool.

• • •

The forthcoming edition of the New Grove (*NG2*) was a topic of discussion throughout the last several months. Dina Kaye (University of Wisconsin — Parkside) asked if libraries were buying the print or online versions, or both. In summarizing the responses to her query, she reported that relatively small academic libraries such as hers "were overwhelmingly for the print." Other messages to the list indicated that many libraries that purchased two print copies of the first edition are considering getting one print

copy and the online version of *NG2*. Some libraries, faced with tight budgets and acquisitions policies that prohibit purchasing duplicate titles, are considering purchasing only the online version.

Several librarians voiced the need for a "back-up" of the online *NG2*, should they ever stop their online subscription. Others noted that as the *NG2* is updated over time, it will be necessary to have available the articles that are replaced. Darwin Scott (Brandeis) posted a long message, describing many of the issues facing consortiums and others considering purchasing the *NG2*, including pricing issues, the need for usage statistics, and the desire for one unified *NG2* (rather than continuing the separate specialized dictionaries). Lisa Nachtigall (Grove's Dictionaries) responded to many of the concerns expressed.

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Resources such as JSTOR and Project Muse provide access to the full text of articles in selected journals. However, music journal titles have been conspicuously absent from these products. Darwin Scott's report that JSTOR was not including music titles in its "future projects" prompted a discussion among several concerned librarians. Darwin, among others, suggested that perhaps MLA needs to assume an advocacy role in this area. Nancy Nuzzo (University at Buffalo), chair of the MLA Publications Committee, offered the possibility of having an informal forum at the annual meeting in Louisville and consequently set up the session.

There are many online resources for finding out-of-print books, as Sue Berman (Palm Beach County Library System) found. Recommended websites included the Advanced Book

Exchange ([www.abebooks.com](http://www.abebooks.com)), Bibliofind ([www.bibliofind.com](http://www.bibliofind.com)), AddAll ([www.addall.com/used](http://www.addall.com/used)), Music Books Plus ([www.musicbooksplus.com](http://www.musicbooksplus.com)) and alibris ([www.alibris.com](http://www.alibris.com)). Leslie Trout-

man (University of Illinois) noted that BookFinder.com ([www.bookfinder.com](http://www.bookfinder.com)) allows users to search multiple new and used book sites simultaneously.

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Copyright questions continue to be seen frequently on MLA-L, especially those dealing with the web and music.

Antoinette Powell

(Carnegie Mellon University) asked if locally made recordings of university ensembles can be mounted on the web, and if so, whether royalties are due to the publishers. Composer Mark Gresham (Lux Nova Press) explained that licenses for the broadcast of music on the web are being issued by many agencies, such as ASCAP. He reminded readers that the right to make the first recording for distribution is reserved for the copyright owner; after a work has been recorded for distribution, "compulsory license" conditions take effect. Several respondents added that student compositions are also protected by copyright.

Digital audio reserves, or ereserves, are becoming increasingly common, if questions on MLA-L are any indication. Three librarians—Anne Barker (University of Missouri—Columbia), Laura Dankner (Loyola) and Anita Breckbill (University of Nebraska—Lincoln)—posted requests for information on starting ereserves. Garrett Bowles referred readers to the *Music Library Association Statement on the Digital Transmission of Electronic Reserves*, noting that this is essentially the policy they follow at the University of California, San Diego. He added that UCSD tries to purchase for their collection any CD that a faculty person brings in

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**Digital audio reserves, or 'ereserves,' are becoming increasingly common. [Readers are referred] to the MLA Statement on the Digital Transmission of Electronic Reserves.**

*continued from page seven*  
for digital reserves. The reserves are available only to students in a specific class and are distributed using streaming audio (Liquid Audio), which cannot be downloaded.

UCLA contacted some companies for permission to use recordings in a pilot reserves project a year or so ago, but had mixed responses: generally positive from small companies, negative from large ones. Stephen Davison remarked that today they create digital reserves for library-owned materials under fair use guidelines. Kirsten Dougan directed interested parties to the Mills Music Library website at the University of Wisconsin — Madison for information on how they use electronic reserves.

Can't we copy these LPs onto CDs? With the price of CD-recorders dropping, this is a question librarians are hearing more and more frequently. Ann Clark (Bethel College), having been asked if copying LPs to CDs for archival reasons was permissible under copyright law, was referred to Section 108 of the U.S. Copyright Law. Some respondents indicated that they make copies of LPs if the recording is unavailable. Others believed that copying was permissible, as long as the LP was retained. Alec McLane (Wesleyan University) commented that while Section 108 allows copying for archival purposes, it is only under certain circumstances. You may copy a recording that is "damaged, deteriorating, lost or stolen, or if the existing format in which the work is stored has become obsolete," as long as you make sure that an used replacement cannot be obtained at a fair price. Most LP collections, Alec noted, fit some but not all of these conditions. LPs, for example, despite the difficulties in purchasing and maintaining turntables, are far from obsolete.

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DVDs are increasingly available and popular. Dennis Clark reports that Samford University is considering suspending video purchases and acquiring DVDs instead, and asked for comments from other small or medium

institutions on the issue. Responses indicated that while some libraries are considering this change, there are concerns about both the availability of titles on DVD as well as the number of DVD players available to users. All noted that DVDs were superior to VHS videos in sound and picture quality.

Roger Flury (National Library of New Zealand) reported watching a Christmas show on television where Harry Connick Jr. and his band were playing from scores displayed on computer screens. A lively discussion ensued as MLA-L readers speculated on the future of printed music in the digital age.

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Most of the messages on MLA-L are not part of lengthy discussions; they are responses to the questions that librarians receive every day. Marty Jenkins (Wright State) learned that the "varsovia" frequently referred to in *A Streetcar Named Desire* is a courtly folk dance in a slow 3/4 meter. Robert Delvin (Illinois Wesleyan) found that the tune of the song "How Dry I Am" has its origins in the 19th century hymn "(O) Happy Day." Laurel Whisler (Furman), looking for an early American recording of the song "Gloomy Sunday," found it available at the Red Hot Jazz Archive website ([www.redhotjazz.com](http://www.redhotjazz.com)).

How do we refer to the first decade of the 21st century? Richard Griscom (University of Illinois) received many responses, including (but not limited to) the "oughts," the "noughts," the "zips," the "two-thousands," and the "noughties," before being pointed to more formal expressions in the *Chicago Manual of Style*. A humorous exchange on the "mangled" titles of pieces heard by librarians included such gems as Beethoven's "Erotica Symphony," Strauss' "Salami," "Lame is Rob" (*Les Miserable*), the "Taco Bell Canon," and Elgar's "Pomp and Circumcision."

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The MLA-L archives may be accessed via the web at <http://listserv.indiana.edu/archives/mla-l.html>. ♦

## Transitions

**Roberta Chodacki**, Music Librarian, Columbus State University, Columbus, GA

**Mary Wallace Davidson**, Head, Music Library, Indiana University, Bloomington

**Betsy Gamble**, Assistant Music Librarian, Cornell University

**Leonard J. Lehrman**, editor, *Opera Today*

**Elaine Magusin**, Music Reference Librarian, Boston Public Library

**Diane Napert**, Assistant Head of the Allen Library, University of Hartford

**Daniel Scheide**, Cataloger, OCLC TechPro

• • •

**Hayward Cirker**, President and Founder of Dover Publications, passed away on March 8, 2000, at age 82. We in the MLA cannot underestimate the great debt we owe to him and his wonderful music catalogue.

I first met Mr. Cirker in 1963 when the reprinting of the old Schubert Complete Works was being contemplated. He asked me naively if I thought that it would sell "at least 200 sets worth." I assured him that I was personally willing to underwrite that many orders. As we all know it sold many times that number.

He then informed me that Dover was well underway with a reprint of the two-volume edition of the *Fitzwilliam Virginal Book*. At \$3.00 per volume (even in 1963 dollars) it was a steal. It also set the precedent for Dover's user-friendly pricing policy.

It was my personal privilege to work for Hayward from time to time as a consultant. No matter where our discussions wandered, he was there with an incredible amount of background knowledge. I understand that this was not limited to music but spread out over all the areas in which Dover published — originally reprints, but new titles as well.

— **Joe Boonin**  
**New York Public Library**

# Chapter Reports

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## Atlantic

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**Donna Fournier,**  
*Haverford College*

The proposed merger of the former Chesapeake and Pennsylvania Chapters has become a reality. Thanks to the hard work of former chairs, Brian Cockburn and Betsy Walker, a new constitution was written, ballots were cast and counted, and, by unanimous decision, a new chapter was born! A nominating committee was then formed to elect a new chair (Donna Fournier, Haverford College) and a new secretary/treasurer (Catherine Dixon, DC Public Library).

Betsy Walker and the Curtis Institute hosted the chapter's first meeting on November 19th-20th. Thirty-six of us made the trip to Philadelphia where we were able essentially to take over Curtis while most of the students were away. Our first session, held jointly with the local chapter of the Art Libraries Society, was about the art treasures of the Curtis Institute. Allen Townsend, Head Librarian of the Philadelphia Museum of Art, presented a slide show with commentary of the paintings, sculpture, stained glass, and iron work which decorate the former mansions, now the home of Curtis. We had ample time for a walk around the premises to see the art works on display. Afterwards, we were graciously treated to "Afternoon Tea," a weekly tradition at Curtis.

Our next session was entitled "Breaking the Historical Sound Barrier," a presentation about the remastering and reissuing of historical recordings. Ward Marston, remastering engineer with Marston Records and Eric Wen, an independent producer with Biddulph Recordings, talked about the tremendous value of making historic recordings available to the public, both in the commercial market place and in libraries. Together they shared their passion for collecting and their passion for preservation. We were treated to fascinating sound excerpts, amusing anecdotes, and insightful

advice. Mr. Marston and Mr. Wen reminded us of the very important role that we music librarians have in helping to collect, preserve, and disseminate historic recordings.

The next morning we reassembled for breakfast and the session entitled "Indispensable Internet: sites vital to my job." Previous to our meeting, Betsy Walker had solicited the membership to contribute a list of websites for discussion. These ranged from sites organizing music associations, societies, publishers, vendors, song texts, and librettos, to a webpage where one can find the location of a composer's grave!

Atlantic Chapter business has been discussed at two meetings since our last *MLA Newsletter* report: in November at Curtis and in February during Louisville MLA Y2K. We talked about putting the old chapters to rest by merging bank accounts and sending Chesapeake and Philadelphia Chapter materials to the MLA archives at the University of Maryland. We also talked about proposing our "Breaking the Historical Sound Barrier" program to MLA's Best of Chapters session and hope to bring Ward and Eric's talk to New York in 2001. We agreed that outreach to students and paraprofessionals is important to us. This will be one of the primary goals of our new membership committee chaired by Carl Rahkonen. We also talked how best to use our chapter website, newsletter, and listserv. Robert Freeborn will serve as communications coordinator working with Brian Cockburn, webmaster, Kile Smith, newsletter editor, and Alice LaSota, listserv owner. With the support of our chapter, the Library of Congress has proposed that MLA 2004 be held in Washington, DC. Convention Manager Don Roberts will be visiting DC in April to investigate conference hotel possibilities.

Jim Cassaro at the University of Pittsburgh will be hosting our next chapter meeting on November 17th-18th, 2000. One of our sessions will feature music collections in Pittsburgh. For those of you in our chapter area, we hope to see you there.

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## Southeast

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**Laurel Whisler,**  
*Furman University*

The Annual Conference of the Southeast Chapter met October 21-23, 1999, at Middle Tennessee State University. The 50 conference attendees enjoyed the hospitality of Mayo Taylor, Chair of the Local Arrangements Committee, and the rest of the staff of the Center for Popular Music. We also appreciated the excellent job of hosting by Don Craig, Dean, and the rest of the University Library staff during the opening reception and display in Special Collections, as well as of Peter Carlin, the Music Librarian, who hosted a library open house.

We heard many very interesting papers Friday, mainly on American Music topics. Borrowing our theme from our host state, most of the papers presented aspects of music in Tennessee. Harry Eskew of the New Orleans Baptist Theological Seminary told of his search for information on Andrew W. Johnson, who wrote three shape-note tunebooks and lived in middle Tennessee. His paper was illustrated with a singing demonstration by the Harper Valley Singers. Lewis Oswalt from Mississippi College discussed R. M. McIntosh and his influence on 19th Century hymn collections. Keeping with this theme, Charles Wolfe of MTSU, took us on a trip through the "swamp" of Southern shape note songbooks in the 20th Century. It was fascinating to hear about lines of influence from the 19th Century figures and the spawning of travelling gospel singers from publishing houses.

Our American Music papers continued with a paper by David Jallama of the MTSU Center for Popular Music, who pointed out difficulties in early blues notation and performance, particularly in the music of W.C. Handy. Bruce Nemerov, also of the MTSU Center for Popular Music, told of his search for Sister O.M. Terrell and how  
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# Plan 2001: Can They See Us Yet?

**Jane Gottlieb,**  
*Juilliard School*

The members of MLA's *Plan 2001* Implementation Task Force held an open meeting in Louisville to discuss the association's continued work on enhancing our visibility in the larger library and music communities. This central initiative of the Plan was first discussed in a lively session at the 1999 meeting in Los Angeles. The resulting "visibility document" was published in the March-June 1999 issue of the *MLA Newsletter*. It included a summary of member responses to

eight key questions on the best approaches for outreach to library administrators and decision makers, system developers, publishers, government and arts agencies, and other individuals and groups who can benefit from the unique expertise of music librarians.

It is clear that MLA is bubbling with activity on the outreach front. The Education Committee has established a

new "Outreach Subcommittee" (chaired by Allie Goudy), which is charged "to investigate, develop, and provide education initiatives to groups which fall outside of, but which are related to, the Music Library Association."

The Organizational Liaison Committee (chaired by Ruth Henderson), continues to explore ways to best utilize MLA's liaisons with other library and music organizations to enhance awareness of and support for our work. Alan Karass, MLA's energetic publicity officer, sends press releases about organizational activities to a wide range of individuals and institutions. He also coordinates the traveling MLA exhibit, which this year made its debut at the Public Library Association meeting in Charlotte, North Carolina.

As discussed at the Los Angeles session and again in Louisville, many outreach activities are best undertaken by individual MLA members. These include informing administrators about MLA activities; showing MLA publications to colleagues; working closely with system administrators and others in one's own institution to communicate effectively the "special needs" of music materials; crediting MLA-L when a reference question posed by a patron was answered on the listserv; and, in general, proudly representing the association's high professional standards.

Even after *Plan 2001* is put to rest in its current form in 2001, the association will continue to reflect upon the question "Can they see us yet?" and seek new ways to increase and enhance its visibility in the wider world. The members of the Implementation Task Force (Leslie Troutman, coordinator; James P. Cassaro, David Farneth, Jane Gottlieb, Paula Matthews, Diane Parr Walker, and Daniel Zager) welcome your ideas and input. ♦



## Chapter Reports

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he was able to use stylistic traits in her music as clues to suggest religious sects that she may have belonged to and eventually locate her. Finally Robert Gordon, author of books on the blues, spoke about the unique social and economic tensions in Memphis and how those affected the music that came from Memphis in the middle part of the century. The day's final paper, about the cello collections in the University of North Carolina-Greensboro Library, was presented by Joan Staples and Sarah Dorsey. Their paper highlighted etude books of four composers, and they played cello duets from those books.

Friday's banquet at the lovely Foundation House of Middle Tennessee State University included a lecture recital that was a special treat. Sandy Conaster shared slides and results of her research on the Tennessee Music Box, a dulcimer-like instrument unique to Middle Tennessee. David Schnauffer and Stephen Seifert then played dulcimer and music box music.

Saturday provided an opportunity for three of our membership to discuss projects in their libraries. Tony Miller at Atlanta-Fulton Public Library showed how to convert a bibliography produced in WordPerfect into a web page

by using the HTML editor "Arachnophilia". Laurel Whisler of Furman University discussed her LP weeding project and fielded a discussion of various issues related to keeping LPs and accepting them as gifts. Jennifer Ottervik of the University of South Carolina presented examples of their special collections finding aids and databases on the web. Following these presentations was the SEMLA business meeting.

A few of the attendees opted to tour Fisk University, one of the nation's oldest and most prestigious historically Black universities. We were treated to a quite extensive display in their library's Special Collections unit, where we learned more about Fisk and African-American culture. Their Mass Gospel Singers were rehearsing in the Chapel while we viewed the architecture. It was a delight to hear part of their rehearsal. We also visited Jubilee Hall, which was built with money raised during tours of the Jubilee Singers. This first permanent structure on the campus is now used as a dormitory, and we visited a meeting room that has a portrait of the original Jubilee Singers. Finally, we toured the Van Vechten Gallery which houses the Alfred Stieglitz collection of paintings by Georgia O'Keefe and others and the Aaron Douglas Gallery of African and African-American art.

# Committee Reports

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## Automation Subcommittee

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**Jean Harden,**  
*Subcommittee Chair*

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

At its business meeting, the Subcommittee finalized the last few items pending on the document "Automation Requirements for Music Materials." (Since the convention, that document has been completed and submitted to David Gilbert for posting on the MLA website.) The Subcommittee then discussed what to undertake next. Consensus was to work first on creating some sample displays that follow the recommendations of the Automation Requirements document. Next, the Subcommittee will begin on a new revision of that document; this version will pay particular attention to issues raised by the use of HTML and of web-based catalogs.

At the New York City meeting in 2001, the Automation Forum will be aimed particularly toward the members of the Theater Library Association and the ACRL Arts-Dance Librarians Committee, who will be the guests of MLA. We will attempt to arrange a demonstration of an online catalog that does a good job of handling materials relevant to the interests of our visitors. This might be a non-MARC system. The hope is that such a system will include functions of interest to music librarians as well as to theater, arts, and dance librarians.

The Subcommittee will again update the list of users' groups on the MLA website and will also try to determine whether there are other online systems that should be represented by users' groups at MLA. We invite input on these matters from any member of MLA. Please send any communications to the chair of the Subcommittee.

Several members will be leaving the Subcommittee after the Louisville meeting. Possible new members have been identified, two of whom attended the business meeting. Nominations of new members will be forthcoming soon.

The Automation Forum this year was a PowerPoint presentation on the workings of the DRA system at the University of Hartford. Debbie Herman-Morgan was the speaker.

Nine system users' groups met on Saturday. Attendance at these ranged widely, from about 55 at the Innovative meeting to 3 each at the meetings for GEAC and NOTIS. Attendees at the Horizon meeting suggested that next year it might be appropriate to have a single meeting unifying the Horizon, Dynix, and NOTIS users' groups since all three systems are owned by the same company and since they will be mixed in a new product which is supposed to be out before next year's MLA meeting.

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## Bibliographic Control Committee

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**Linda Barnhart,**  
*Outgoing BCC Chair*

An overflow crowd attended the open meeting of the Bibliographic Control Committee (BCC) in Louisville. The program's focus on "Metadata and Music" piqued the interest of catalogers, reference librarians, and administrators alike, with over a quarter of the conference attendees filling this and the subsequent topically related sessions. The BCC's four subcommittees, which met the rest of the afternoon as well as the next day, built upon the metadata theme with a variety of presentations that gave insights into specific projects that use various metadata standards.

To provide a solid foundation, Eric Childress of OCLC gave a user-friendly and content-rich talk entitled "Metadata 101." Childress covered basic defini-

tions and concepts, and gave brief descriptions and examples of several of the most prominent metadata standards, including Dublin Core (DC), Text Encoding Initiative (TEI), and Encoded Archival Description (EAD). He continued with a discussion of metadata transport standards, citing MARC, SGML, and RDF. The talk ended with a quick survey of some emerging metadata projects in the music community.

The BCC has established a "Metadata and Music" webpage with links to Childress's PowerPoint file, as well as other resources mentioned in his talk and throughout the day. The site is part of the BCC website, which in turn is part of the larger MLA general site.

Suggestions for topics of broad appeal and substantive impact that should be considered for next year's open BCC meeting may be sent to the new BCC Chair, Matthew Wise, at [matthew.wise@nyu.edu](mailto:matthew.wise@nyu.edu).

### Update on BCC Activities

Because in recent years the BCC changed the format of its open meeting to a topically focused discussion, there is no longer an opportunity to update the membership at the annual meeting on the year's activities. So what has the BCC been up to lately?

This has actually been a fairly quiet year. No large new documents or initiatives were brought to us for comment, so we spent our time on routine Association business.

The four liaisons attended ALA meetings in New Orleans and San Antonio and provided the perspective of the "music community" to broader cataloging groups including CC:DA, MARBI, SAC, and ACIG. Their written reports are available on the BCC website. Other materials of interest on the BCC website include the reports provided to us by Library of Congress and OCLC, which in the past were verbal presentations at the open BCC meeting.

The Working Group on BCC Website Processes completed its work following the Los Angeles meeting and was released with hearty thanks. The  
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# Committee Reports

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BCC Website, its role clarified with a mission statement and operational-level procedures, is thriving due to the care and diligence of webmaster Dennis Davies-Wilson (UNMLA).

The Music Thesaurus Project Form/Genre Terminology Working Group had an uneventful year and is expected to be renewed through the New York meeting so it can complete its charge of identifying and researching form/genre terms for inclusion in the Music Thesaurus.

BCC was involved in the formation of a new Joint Committee on Early Printed Music Cataloging with the Rare Books and Manuscripts Section of the Association of College and Research

Libraries, a part of ALA. The Joint Committee is chaired by Jain Fletcher (UCLA), on behalf of RBMS, and includes two RBMS representatives. MLA is well represented, with Nancy Lorimer (Stanford) taking lead responsibility and reporting out on their activities through the Subcommittee on Descriptive Cataloging. Other MLA members include Charlotte Wolfe (University of Michigan), David Hunter (University of Texas, Austin) and Stanley Boorman (New York University).

We expect to form two new Working Groups in the coming months related to various metadata initiatives that were brought to our attention during the Louisville meeting. Further information will be provided and

expressions of interest will be solicited through MLA-L this spring.

The anticipated publication date of the *Sheet Music Cataloging Guidelines*, the result of a long-standing effort of a BCC Working Group, has been a frequent question at MLA meetings. The completed manuscript was passed to the new Technical Reports Editor during the course of the year, and it is hoped that there will soon be news about its timetable for publication.

BCC completed some work begun earlier to revise its charge and the charges of its subbodies. A document with updated language was sent to the MLA Board for discussion and approval.

Finally, there were some personnel changes as members rotated off following the completion of their four-year terms. Matthew Wise (NYU) stepped down as Chair of the Subcommittee on Descriptive Cataloging, and was thanked for his years of stellar service. He will be succeeded by Nancy Lorimer (Stanford University). Linda Barnhart (UCSD) finished her term as BCC Chair; Matthew Wise will lead that group for the next four years.

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## Conference Attendees Give to MLA at Record Levels

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**Laura Dankner, Chair,  
Development Committee**

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Preliminary figures show that over \$10,000 was raised for MLA at the Louisville meeting. This figure represents MLA Shop merchandise, the Silent Auction sales, contributions to our various endowed funds, and unrestricted donations.

Who can forget the exciting horse race featuring MLA's own "thoroughbred phillies," a.k.a. marketing mavens Sarah Dorsey and her kazoo-toting colleagues? This special campaign, designed to feature the newly renamed MLA Fund, raised a significant amount of money. We were particularly pleased that so many members chose this fund to honor some of our retiring members. What a wonderful way to honor your colleagues! As of this writing, donations have been received (MLA Fund and our other Funds as well) honoring the following:

- Joan Anderson
- Norbert Carnovale
- Roberta Chodacki
- Jody Falconer

- Steve Fry
- Richard and Patricia Jones
- Paula Matthews
- Paula Morgan
- Ned Quist
- Gordon Rowley
- Marty Rubin
- Karl Van Ausdal
- Diane Parr Walker

We presented our brand new MLA Fund brochure in Louisville, which was written by Development Committee member Gordon Rowley and produced by Jim Farrington.

We're already thinking ahead to the fun and surprises in store for you at the MLA Table and shop in the Big Apple next year. Of course, you don't have to wait until then to contribute to the MLA Fund or another worthy MLA cause. Information about making donations can be found at the donation section of the MLA web site. You may also contact our great new executive office and executive director in Virginia if that is more convenient.

And again, thanks to you all for your incredible show of support in Louisville.

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## Subcommittee on Descriptive Cataloging

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**Matthew Wise,  
Outgoing SDC Chair**

The Subcommittee on Descriptive Cataloging held an open meeting on Friday afternoon to a "packed house" during the annual MLA meeting in Louisville. Following member introductions, it was noted that Margaret Kaus and Deta Davis would be rotating off the Subcommittee at the end of the conference. Both were sincerely thanked for their four years of service. Audience members wishing to be appointed to the Subcommittee were encouraged to submit written expressions of interest before February 26.

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# Committee Reports

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Also, it was announced that Matthew Wise would be rotating off as Chair and that Nancy Lorimer (Stanford University) would be stepping into that position.

Matthew Wise reported briefly about news from the recent ALA Midwinter conference in San Antonio. His complete report may be found on the BCC website and will be published in an upcoming issue of the *Music Cataloging Bulletin*.

Nancy Lorimer spoke about the recent establishment of the MLA/RBMS Joint Committee on Early Printed Music, which has been charged with the preparation of a cataloging manual for such materials. Chaired by Jain Fletcher (UCLA), the Committee is composed of experts from the music library, rare book and manuscript, and musicological communities. Issues currently under examination include the scope of the manual (i.e., the definition of "early printed music") and its intended audience. A draft is in progress and, when completed, the manual will be one of five which will comprise the new Descriptive Cataloging of Rare Materials series (DCRM). The other four manuals will treat books, manuscripts, cartographic materials, and serials.

David Day (Brigham Young University) presented a paper entitled "Using Metadata in the Management of Music Special Collections," in which he described the design and implementation of an automated system which utilizes FileMaker Pro templates, an Oracle server, and a WebObjects web interface. The database includes components for simplified cataloging (performed by student employees), authority control, bibliographic relationships (to related publications and reviews), collection affiliation, preservation/digitization, rights management, use transactions, and donor/patron information. The metadata elements embedded in each of the digital documents, which were developed in conjunction with BYU's online Digital Archive, are compatible with the Dublin Core and IMS standards.

The meeting concluded with a very lively and rich discussion of metadata issues and concerns.

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## Subcommittee on MARC Formats

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**Kathryn P. Glenan,**  
*SMF Chair*

The Subcommittee on MARC Formats open meeting continued the BCC focus on metadata at the Louisville conference. The well-attended meeting featured Eric Childress of OCLC speaking further about the Dublin Core standards and how they relate to MARC 21, especially through OCLC's CORC (Cooperative Online Resource Catalog) project.

Stephen Davison from UCLA gave an overview of the EAD (Encoded Archival Description) standards, how they evolved, and how they differ both from MARC and from Dublin Core.

A panel discussion followed which included examples of how metadata has been used in particular institutions. Scott Landvetter (University of Chicago) talked about his work on the CORC project, including how the resources are selected and what the cataloging process entails. R. Wayne Shoaf (USC) described his experiences with metadata descriptions of photographic images and the challenges and advantages of moving from a proprietary system with homegrown metadata to a system which uses the Dublin Core standards. Lois Schultz (Duke University) gave examples of how metadata has been used to describe items in with their collection of Historic American Sheet Music, as well as other applications of metadata at her institution.

Due to the heavy metadata content in this meeting, the normal Subcommittee focus on proposals discussed by MARBI was omitted. For more informa-

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

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## Authorities Subcommittee

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**Mark Scharff,**  
*Subcommittee Chair*

Nearly 100 persons attended the open meeting of the Subcommittee – nearly twice the number that attended the Los Angeles meeting, and remarkable for a session that was the last of the Friday BCC subcommittee sessions. After welcoming the audience and reviewing the subcommittee's charge, chair Mark Scharff gave a brief report on the LITA/ALCTS Authority Control

in the Online Environment Interest Group reporting session at ALA Midwinter, which was principally an update from the Library of Congress on the ILS and its authority-related implications. The chair of ACIG is Rebecca Dean (OCLC), an Authorities Subcommittee member. Scharff also recognized outgoing Subcommittee members Suzanne Mudge (Archives of Traditional Music, Indiana University) and Michelle Koth (Yale University), expressing gratitude for their contributions to the group's activities. He mentioned that Mickey would continue to work with the Subcommittee on maintenance of the Types of Composition document. Mickey then reported on the past year's maintenance activities for the document.

The Authorities Subcommittee has been working hard on resolving issues with new and existing terms for the document, including work in the business meeting. The list itself was updated in February of this year. The

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# Committee Reports

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URL for the document is: [www.library.yale.edu/cataloging/music/types.htm](http://www.library.yale.edu/cataloging/music/types.htm) From this page, there is a link to a list of the additions and changes made to the Types document: [www.library.yale.edu/cataloging/music/typesadd.htm](http://www.library.yale.edu/cataloging/music/typesadd.htm) Mickey invited those with questions, comments, or new terms for consideration to contact her:

Michelle Koth  
Yale Music Library  
120 High Street PO Box 208240  
New Haven, CT 06520-8240  
[michelle.koth@yale.edu](mailto:michelle.koth@yale.edu)

Rebecca Dean's presentation, "Authority Metadata and the Information Highway: Cloverleaf, Access Road, or Cul-de-Sac?" first reviewed some of the field relationships between the Dublin Core metadata model and MARC and noted some of the compatibility issues (no main entry, no uniform titles as added or subject entries, no 240 uniform title; the difference in the concept of "series"). She then looked at the linked authorities feature of the OCLC CORC project (where records contain pointers to authority records that provide the access points) and noted challenges, particularly those of dealing with validating subdivisions. Rebecca noted several authority metadata models in the wings, including the access control record, "V-cards," and the Agents portion of the Dublin Core. She then focused on one research project, taking its impetus from activities of the ALA ALCTS Subject Access Committee related to developing a subject heading scheme for metadata, though not a replacement for Library of Congress Subject Headings. With an eye to the functional requirements laid out by ALCTS/SAC (simplicity, intuitiveness, scalability, logic, and applicability to specific disciplines and subject domains), the FAST (Faceted-Application of Subject Terminology) aims to help fill the bill. Derived from LCSH, FAST proposes use of a post-coordinated faceted vocabulary intended to allow a broad range of users to assign subject termi-

nology. FAST software will "deconstruct" LCSH headings while retaining the LCSH string, and will allow input of FAST headings (but with no attempt to construct an LCSH equivalent). Work has begun with topical, geographic, chronological, and form/genre headings and subdivisions, with subject names and titles to follow later. Rebecca mentioned some of the challenges that music headings will present, particularly those with parenthetical qualifiers for medium statement, and the issue of analytical

subject access (how can deconstructed elements be "reconstructed" when needed to prevent false drops?). She concluded by explaining that the title of her talk envisioned MARC as a cul-de-sac (it's hard to get out of the library "neighborhood" with it), the access control record concept as the entrance to the on-ramp, Dublin Core as the cloverleaf, and the Extensible Markup Language (XML) as the super-highway. The ensuing discussion was a lively interchange.

*Committee Reports continue*

## Boston Public Library Fellowship Announced

The Boston Public Library is pleased to announce the Alicia Monti Research Fellowship for research in the collections of the Research Library's Music Department. The fellowship is intended to stimulate the use of special music collections and manuscripts at the BPL and to contribute to research using original music sources.

The Alicia Monti Research Fellowship supports doctoral, post-doctoral and equivalent research in Music Department collections. In addition to its research materials, the BPL's Music Department houses the Allen A. Brown Collection rich in 19th century American music, the Walter Piston Collection, the Koussevitzky Collection from the Koussevitzky Seranak residence in the Berkshires, and the archives of the Pro Arte Chamber Orchestra of Boston.

The one-month fellowship carries a stipend and requires a brief report or presentation related to the research as part of the fellowship experience.

Candidates for the fellowship will be selected based on the value of the proposed project to the Library and to the scholarship, on the documented ability of the applicant to complete the project, and on the project's timeline compared to other proposals.

Applicants are asked to submit a resume, two letters of recommenda-

tion, and a research proposal that should not exceed three pages to the Office of the President, Boston Public Library, PO Box 286, Boston, MA 02117-0286. Applicants must be U.S. citizens and proposed dates of research must be included. **Deadline is June 20, 2000.**

For more information, candidates should contact Ms. Diane Ota, Curator of Music at (617) 536-5400, ext. 285.

The Boston Public Library (BPL), established in 1848, is the first public library to be established in America and the first library to allow people to borrow books and materials, a truly revolutionary concept at the time. In 1870, the BPL was the first library to institute a system of branch libraries linked to a central library with the opening of the East Boston branch, and the first library to establish a space specifically designed for children with the opening of the children's room in Copley Square in 1895. Today, the BPL holds 7 million volumes; serves more than 2 million people in its central library in Copley Square and an additional 350,000 people in its 26 branch libraries around the city; and is one of only two public libraries in the country that are members of the Association of Research Libraries. The Boston Public Library and its events are free and open to the public.

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# Committee Reports

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## Subject Access Subcommittee

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**Michael Colby,**  
*Subcommittee Chair*

The open meeting of the Subject Access Subcommittee was held on February 26, 2000, at the annual MLA meeting in Louisville, Kentucky. The following presentations were heard:

A Non-LC Approach to Finding Recordings of World Music (Leslie Troutman, University of Illinois—Champaign-Urbana)

Folk Music: The Definition Wars Continue (Drew Beisswenger, Southwest Missouri State University)

Subject Metadata in the Metadata Record (Lois Mai Chan, University of Kentucky)

As committee members Dan Cherubin and Mark Germer rotate off, their significant contributions to the work of the committee are recognized.

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## Public Libraries Committee

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**Anna Seaberg,**  
*Committee Chair*

At the Louisville conference in general, it was clear that MLA is really putting some emphasis on the role that public libraries play in music librarianship, both inside and outside of MLA. Two good illustrations of this are MLA's first-time-ever booth at the Public Library Association 2000 conference and the text of the Welcome Letter from the President on the MLA website. This spotlighting of and outreach to public libraries is good news for all of us who work with music in libraries: even if you work in an academic institution, a public library probably gave most of the people you serve their first glimpse of what a library can do. If that includes music, it's a good sign for the health and future of our

profession.

The Public Libraries Committee's Open Forum was a free and frank discussion on vendors of compact discs, songbooks, and scores. A group of about 50 compared their experiences with service, discounts, fill rates, and turnaround times. Many libraries distribute their purchasing among three or more vendors with different strengths. Quite a few include local sound recording vendors within a mix of nationwide vendors specializing in library service, such as AEC One-Stop, Baker and Taylor Entertainment, CD One Stop, Compact Disc World, Gary Thal Music, and Music Library Service Company.

Core collections: Now and then, a library will need to purchase or upgrade a core collection, and often will have a short amount of time to do it. Sources of core lists include Billboard, the Grammy awards, Tony awards, on-line music retailers, and such publications as the All-Music Guide, which is also available on line at [www.allmusic.com/index.html](http://www.allmusic.com/index.html). Printed lists that are not updated at least annually were characterized as "doomed the day they are printed." Vendors who were mentioned as sources of frequently updated core lists included Compact Disc World and Music Library Service Company, which uses MLA's *Basic Music Library* as a point of departure. The comment was made that *the Basic Music Library* at this point contains quite a few out-of-print titles, but can be useful for its lists of popular artists and classical works. The desire for frequently updated core lists to be made available on the web was expressed.

Online verification of sound recordings: Several participants mentioned the website "Music Selection Resources on the WWW" ([www.halcyon.com/aseaberg](http://www.halcyon.com/aseaberg)) as a good source of links to music labels and distributors, reviews, music reference sources, and library catalogs, as well as databases of CDs in print. Baker and

Taylor Entertainment has a subscription-based verification site that also provides inventory checking, although their website does not offer music number search or contents listings, two music essentials. One of the Open Forum participants reported that Baker and Taylor has been very willing to

work on including these enhancements in the next release of the search software. The capacity

for electronic ordering is already available from this vendor, along with shell records for ordering purposes that can be

imported into the library catalog. Libraries were advised to review the MARC profiling that the vendor provides with this function, which is easily customized locally.

A related issue is the verification of popular songbooks and scores. The J.W. Pepper website ([www.jwpepper.com/](http://www.jwpepper.com/)) received high marks on its ease of use by people with or without music backgrounds.

Regarding cataloging and preparation of sound recordings, the participants expressed a need for further progress, especially in connection with authority work.

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## Statistics Subcommittee

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**Brian Doherty,**  
*Subcommittee Chair*

The Statistics Subcommittee held its business meeting on Thursday, February 24, from 5:00pm – 6:30pm in Louisville. The meeting began with an overview of the results of the subcommittee's Music Library Expenditures Questionnaire by Brian Doherty. Discussion ensued on how to present and publish or post the results officially. It was determined that a full report on the results would be assembled and posted on either the official MLA  
*continued on page sixteen*

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# Committee Reports

*continued from page fifteen*  
website or on the MLA Clearinghouse. A report will also be forwarded to the MLA board.

Maurine McCourry and Stephen Luttmann then presented to the group a revised survey based on the expenditures questionnaire, explaining changes made in format and content. The subcommittee discussed issues about the ease of answering the survey as well as the types of information that would be important to MLA and its members. The decision was made to solicit further comments and suggestions from those attending the group's open session as well as from other committee chairs and to have a survey ready for distribution by the summer or early fall. The subcommittee felt that it was important to continue to collect this information on an annual basis.

David Hursh opened discussion on the idea of creating a database of music libraries to include in future surveys. The list of libraries used for the expenditures questionnaire would form the basis for this database. This would be an ongoing project that would have to be revised and updated on a regular basis. Such a database would be important for many types of information-gathering activities of MLA. Other members present at the business meeting were Jean Finks and Melva Peterson.

The open session of the subcommittee took place on Friday, February 25, from 2:00pm – 3:30pm. A report was read by subcommittee chair Brian Doherty on the results of the Music Library Expenditures Questionnaire. Maurine McCourry and Stephen Luttmann presented the revised questionnaire and opened the floor to questions and comments.

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## MLA Facilities Subcommittee

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**Elizabeth Davis,**  
*Subcommittee Chair*

The Louisville program on facilities looked forward to MLA's meeting site for 2001, as librarians got intriguing glimpses of current and recent building projects in New York City. The program session covered projects for The New York Public Library, the RILM offices, the Juilliard Library, and the Music & Arts Library at Columbia University.

Unencumbered by technological aids, Suki Sommer of the New York Public Library used a captivating combination of sweeping gestures and artful choreography to convey the essence of designs for the new Library for the Performing Arts at Lincoln Center. Now gutted, the library's physical space will undergo a massive "re-renovation." The public areas on the third floor will feature an "enormous" reading room with an area for recorded sound and a facing one for viewing dance, reading areas at either end, and a central location for patrons to receive materials.

Audio and video recordings will continue to be played by staff from a basement location to atron stations in the reading room. For patron seating, the Aeron chair by Herman Miller has been specified. Though expensive, the Aeron is comfortable and, more to the point, built to withstand rugged use: one suitable cleaning method is to hose it down!

The research collections will remain in closed stacks and housed in the basement. The circulating collection will be similar in concept to its earlier set-up, and its stacks will continue to be open. The new layout brings all staff together on the same floor, including staff who work in the circulating collection. The entire renovation project bears a price tag of

about \$36 million. Construction is ongoing, and the library will reopen in the Spring of 2001, although most likely not in time for MLA's meeting.

Barbara Dobbs Mackenzie, editor-in-chief of RILM Abstracts and Director of the Barry S. Brook Center for Music Research and Documentation, spoke on the several relocations of the RILM office from the former cramped quarters in the City University of New York (CUNY) Graduate Center on 42nd St., through two temporary locations (a suite of rooms in the Graybar Building to a classroom at NYU), to their new spaces in the CUNY Graduate Center quarters in the B. Altman Building. The new quarters have a generous allotment of space with individual work stations for each editor, equipped with PCs that have fast Internet and e-mail access, as well as space for their library and inventory. Much of her talk focused on the problems and advantages of integrating the RILM computer network with CUNY's.

Jane Gottlieb presented a thorough discussion of the pre-construction and construction stages of the renovation of the Lila Acheson Wallace Library at Juilliard. The renovation was a two-step process: all materials were moved out after graduation in May, 1999, and construction was carried out over the summer. This culminated in an on-time completion and a re-opening on August 30, 1999. As part of the renovation, the library was able to annex space which previously had housed an organ studio (one of three), and this space was reconfigured to become the new Peter Jay Sharp Special Collections Room. New carpeting (to replace the very familiar long-standing green one) was installed; stacks were rearranged so that additional shelving was able to be installed in the existing spaces; new exhibition cases were created; staff areas were expanded and modernized and more efficiently arranged; and, new audio-visual facilities were installed. More than 44,000 feet of category 6 network cables were installed throughout the library, with every

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# Freeman Travel Grant Awarded

**Alan Karass, Publicity Officer**

Daniel F. Boomhower, D.J. Hoek, Andrew Leach and G. Dale Vargason Jr. were recipients of the Kevin Freeman Travel Grant Award to attend the Musical Library Association's annual meeting in Louisville, Kentucky, this year. This marks the fourth year the Freeman Travel Grant has been awarded.

Daniel F. Boomhower is currently a Graduate Assistant in the Modern Languages and Linguistics Library and the Sousa Archives for Band Research at the University of Illinois Library. He will be completing his M.L.S. at that institution in May 2000. He has an undergraduate degree from Wittenberg University. Mr. Boomhower also has served as a Reference Assistant at the Thomas Library at Wittenberg University.

D.J. Hoek is Assistant Professor and Music/Media Cataloger in the Ablah Library at Wichita State University. He earned an M.L.S. from Indiana University, an M.M. in Music Theory and an M.M. in Composition from Bowling Green State University, and an B.A. from Grand Valley State University. He also has served as a Cataloging Assistant, Cataloging intern and Bindery Assistant at the Cook Music Library at Indiana University.

Andrew Leach is a Graduate Assistant in the Sousa Archives for Band Research and the Map and Geography Library at the University of Illinois, Champaign. He earned his undergraduate degree in Music History from the University of Illinois, Champaign, and will complete his library science degree at that institution in May 2000. Mr. Leach also has served as a Database and Resource Assistant for the Lincoln Trail Libraries System (Champaign, IL).

G. Dale Vargason Jr. was recently appointed Catalog Librarian in the Sibley Music Library at the Eastman School of Music. He has an undergraduate degree from the State University of New York at Binghamton as well as an M.L.S. and an M.A. in Music History from the State University of New York



**Freeman Travel Grant Recipients, (not in order), Daniel F. Boomhower, D.J. Hoek, Andrew Leach, and G. Dale Vargason, Jr.**

at Buffalo. He has served as a Graduate Assistant in the Music Library at the State University of New York at Buffalo. His forthcoming book, *Ernst Bacon: A Bio-bibliography*, will be published by Greenwood Press.

## **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 2001) 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, 2000:

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 New York is approximately \$195 plus tax, single or double).

2. A current vita
3. Two letters of support

Mail application and supporting materials to:

Marsha Berman, Chair  
Freeman Travel Grant Committee  
2417 - 4th St.  
Santa Monica, CA 90405

For more information, contact the chair via email (mberman@ucla.edu) or phone (310) 399-3674.

Recipients will be notified by October 15, 2000 and announced at the MLA annual meeting in New York, February 21-24, 2001.

# Roundtable Reports

## Women in Music Roundtable

Alice Abraham, WGBH Radio

The vibrant history of women banjo players and women's influences on ballads was the theme of Susan Eacker's and Cari Norris's informal presentation at the Women in Music Roundtable.

Dr. Susan Eacker is assistant professor of History and coordinator of the Interdisciplinary Women's Studies Program at Morehead State University, Morehead, KY. In 1997, Susan and her husband, Geoff Eacker, a banjo maker and Arts Center director at Miami University in Oxford, Ohio, received a Rockefeller joint fellowship to document women banjo players in West Virginia and eastern Kentucky. Susan's forthcoming book, *Women, Banjos, and Ballads: Gender and the History of Appalachian Music*, will be published by the University of Tennessee Press.

Co-presenter Cari Norris was inspired by her grandmother, Lily May

Ledford, to learn clawhammer banjo. Cari grew up in Kentucky and South Carolina and studied banjo, guitar and mountain dulcimer. Her teachers included Jean Ritchie, Lee Sexton, Rich Kirby and Phil Jamison. She notes that Jean Ritchie once commented that "the banjo is a low instrument and not appropriate for women." The banjo has sometimes been called the second cousin to the fiddle — the devil's instrument. Cari Norris's upcoming CD is "Gems of Lily May Ledford: Rare Concert & Studio Recordings, 1968-1983" which will be released on June Appal label in Whitesburg, Kentucky.

Susan Eacker asked WMRT participants what came to mind for the word "banjo." Responses included *Deliverance*, Pete Seeger, Earl Scruggs, "bluegrass" and "hillbilly." She noted that all previous research on banjo players focused on white males, so the Eackers interviewed 10 female players and identified many more women who were influential musicians. Susan

quotes various well-known male players who were inspired by women to play the banjo: Ralph Stanley learned the clawhammer banjo style from his mother, Lucy Smith, and Pete Seeger remembers Samantha Bugarner at the 1935 Asheville Folk Festival as the first person he heard playing the 5-string banjo.

The banjo was the first all-American indigenous instrument. It may have been an adaptation (by added fret board & strings) of African talking drums that were banned by slave owners. Susan Eacker traced different

possibilities of how this black instrument got to the white Appalachian region. After the Civil War, the banjo became popular and was played on riverboats and in minstrel shows.

It is often women who are the keepers of family traditions, preserved in ballads. (Susan noted perhaps a similar role for many music librarians.) She challenges Alan Lomax's theory that "a ballad is a vehicle for aggressive social fantasies of females."

Cari Norris performed the haunting standard "Pretty Polly," then commented that her grandmother considered the bloody ballad a love song. A lively discussion ensued on the gender differences in ballads — for females the songs were often cautionary. The ballads are real stories, often tragic, and serve as "bearing witness" so the victims won't be forgotten.

Cari demonstrated the frail style of playing as a rapid thumb brush alternating with fingers striking the strings using the front of the fingernails. This hard, fast-driven style was the signature of her grandmother, Lily May Ledford.

While growing up on a poor sharecropper's farm in a remote area, Lily May started playing banjo at seven and by age 11 started a band. Talent scout John Lehrer heard Ledford's band but selected just her for a radio contract. Lily May quickly became popular and at 19 left Appalachia for a

*continued on the next page*



## Committee Reports

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seating table wired for data transmission. Jane capped her presentation with slides documenting the progress of the construction.

A slide presentation by Elizabeth Davis on the new Music & Arts Library at Columbia University completed the session. The renovated and expanded Library opened in May 1997 and was dedicated to the memory of Gabe M. Wiener in September 1997. The new library, dramatically light and inviting, offers 180-degree views over the campus and the neighborhood. The size of the former library was tripled to encompass almost the entire 7th floor of Dodge Hall (the Center for Ethnomusicology occupies the remaining space). The collections and services were relocated beginning in summer 1996 while the space was gutted, com-

pletely rewired and rebuilt. A new HVAC system was installed, 20 audio-video and computer stations and 23 carrels were designed, and large tables for collaborative work were added. New seminar and viewing rooms were constructed, and additional shelving capacity was provided for printed materials. Special mention was made of the curved interior wall enclosing the library, constructed with glass panels in wood framing whose central panel is an exhibition case. This design theme is mirrored in the curved circulation desk joined to a dropped reference desk, which allows for efficient staffing for public service and circulation/reserves supervision. Staff spaces were greatly enlarged, and the librarian's office boasts two windows — one with an eastern and one with a southern exposure!

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# Roundtable Reports

*continued from the previous page*  
rising career in early radio on WLS in Chicago. She was "Going 'Round the World with the Banjo-Picking Girl" as she lead The Coon Creek Girls (the first all-women band) to fame on live radio.

John Lehrer insisted on a certain image for The Coon Creek Girls. He made Lily, Rosie, Violet and Daisy comply with the hillbilly stereotype and wear calico dresses. When Lehrer intended to cut their salaries at Winthrow Valley barn dance sessions, the women left.

As a young child, Cari had a close relationship with her grandmother who often babysat, singing songs and telling stories. Cari's love of traditional songs was wonderfully relayed to the WMRT group as she sang "John Brown's Body," "White Oak Mountain" and "Barbara Allen" while accompanying herself on her grandmother's banjo and guitar. Cari expresses her own story in the old songs for which her voice is well-suited.

For the packed WMRT group, the MLA Y2K conference logo of the banjo took on added meaning after such a lively and informative session about women banjo players.

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## Large Research Libraries Roundtable

**Judy Marley**, *University of Arizona*,  
Co-coordinator

The annual meeting of the Large Research Libraries Roundtable was held at the Hyatt Regency Hotel in Louisville on Saturday, February 26, 2000, with fifteen MLA members in attendance. Judy Marley, Co-coordinator, facilitated the discussion, following the roundtable's tradition of conducting a structured, yet openly participatory meeting.

Addressing the first item on the agenda, new Web-based music indexes, the group agreed that *Music Index* on the Web is a big improve-

ment over the CD-ROM version. Several members mentioned that headphones and speakers may need to be purchased or leased at some institutions in order to access the sound bites featured in the online version of *The New Grove Dictionary of Music and Musicians*. Internet access upgrades to listening carrels were also predicted. Finally, members discussed the different consortial pricing structures that they are using to purchase Web-based products.

Security systems were the next topic, and everyone agreed that the expensive playback equipment needed to access many of the new electronic formats continues to complicate security issues. Two members addressed self-checkout circulation plans, which complicate security concerns if chamber music scores and parts are included in self-checkout projects without security-taping the individual parts.

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## Bernstein Papers Added to LC Memory Collections

The composer, conductor, writer, and teacher Leonard Bernstein (1918-1990) was one of 20th-century America's most important musical figures. Bernstein came to national prominence virtually overnight through a last-minute conducting debut with the New York Philharmonic, when he substituted for Bruno Walter on November 14, 1943. He was twenty-five. Because Bernstein was a national figure from the very beginning of his career, his friend and teacher Helen Coates, who became his secretary in 1944, maintained his papers meticulously and extensively annotated many of them.

The Library's Bernstein Collection, acquired over a forty-four year span, offers a remarkably complete record of his life and is one of the Music Division's richest repositories in the variety and scope of its materials. Its more than 400,000 items, including music and literary manuscripts, correspondence, photographs, audio and video recordings, fan mail, and other types of materials extensively document Bernstein's extraordinary life and career.

Two new facilities and one renovation of listening facilities (the addition of equipment for dubbing historical recordings) were discussed. Tom Moore (Princeton University), who recently returned from a three-month research trip to Brazil, gave a brief overview of the state of music libraries and schools of music in that country. Hosted for three months by the Federal University, Tom described the music libraries' wealth of printed music manuscripts, coupled with their general lack of electronic resources and poor funding for new acquisitions and equipment.

Finally, members brainstormed possible program ideas for next year's meeting in New York City. The idea of joining with the Conservatory Roundtable to co-sponsor a lecture/performance featuring either a music/dance or music/theatre collection was received enthusiastically.

The online Leonard Bernstein Collection makes available a selection of 85 photographs, 177 scripts from the Young People's Concerts, 74 scripts from the Thursday Evening Previews, and over 1,100 pieces of correspondence, in addition to the collection's complete Finding Aid.

Three categories have been included from the Personal Correspondence: correspondence between Bernstein and his family; between Bernstein and Helen Coates; and between Bernstein and his two most significant mentors, Aaron Copland and Serge Koussevitzky.

Two special presentations highlight the online collection: one is the Photo Gallery, containing all the online photographs arranged chronologically; and "Professor Lenny" by Joseph Horowitz, an in-depth article on Bernstein as music educator originally published in *The New York Review of Books*.

The Leonard Bernstein collection can be found at the following url:

[memory.loc.gov/ammem/lbhtml/](http://memory.loc.gov/ammem/lbhtml/)

# MLA Announces Walter Gerboth Award Winners

**Alan Karass, Publicity Officer**

G. Dale Vargason, Jr., and John M. Bewley are winners of this year's Walter Gerboth Award, 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 comprised Margaret Ericson, Alan A. Green, and Mary Wallace Davidson, chair.

Mr. Vargason, who was recently appointed Catalog Librarian in the Sibley Music Library of the Eastman School of Music, will expand his Master's thesis from the State University of New York at Buffalo on Ernst Bacon into a monographic bio-bibliography of the composer. He will use his award to study manuscript holdings in Chicago and Berkeley, and to interview friends and relatives of the composer in California. Ernst Bacon's music is well regarded, particularly by American singers, but there has been no general assessment or bibliography of Bacon's music since his death in 1990. The committee was impressed by the scope of Vargason's study and acknowledged the need to capture the proposed interviews.

Dr. Bewley received both his M.L.S. and his Ph.D. degree in Music Theory and Composition from Rutgers University, and has been Senior Assistant Librarian, Archivist, and Cataloger in the Music Library at the State University of New York at Buffalo since 1998. From 1992 to 1994 he was employed at the University of Pennsylvania as a cataloger in the *Eugene Ormandy Oral History Archive* and the *Eugene Ormandy Collection of Scores*. Ormandy, and his predecessor, Leopold Stokowski, were the two principal conductors of the Philadelphia Orchestra from 1912 to 1980. Bewley plans to study their scores in both the Ormandy and the recently acquired Stokowski archives that they marked and/or arranged, to analyze their contributions (and those of their copyists) to the "Philadelphia Sound."

Walter Gerboth (1925-1984)



**Gerboth Award winners (l to r) John M. Bewley and G. Dale Vargason, Jr.**

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, or if you wish to submit an application, please contact the Chair of the Gerboth Award Committee:

Gerboth Award  
c/o Alan Green  
Music & Dance Library  
Ohio State University  
Sullivant Hall  
1813 North High Street  
Columbus, OH 43210-1307  
green.200@osu.edu

# 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 121 is May 1, 2000. 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

**Ralph M. Hartsock** (University of North Texas) and **Carl J. Rahkonen** (Indiana University of Pennsylvania). *Vladimir Ussachevsky: A Bio-Bibliography*. Westport, CT: Greenwood, 2000. [272 p. ISBN 0-313-29852-1. \$75.00]

## ARTICLES AND CHAPTERS

**James P. Cassaro** (University of Pittsburgh). "Lully's *Ballet des Saisons*: Manuscript Sources." In *Quellenstudien zu Jean-Baptiste Lully: Hommage à Lionel Sawkins=L'Oeuvre de Lully*, 159-174. Edited by Jerome de La Gorce and Herbert Schneider. Hildesheim: Olms, 1999.

**Dennis T. Clark** (Samford University). "An Elizabethan Printer in Alabama: John Day and a 1578 Copy of *The Whole Booke of Psalmes* in the Samford University Library." *The Alabama Librarian* 50, No. 1 (2000): 10-11.

**Gisele Glover** (SUNY at Stony Brook). "The Life and Career of Edward Hamond Boatner, and an Inventory of the Boatner Papers at the Schomburg Center." *The American Music Research Center Journal* 8/9 (1998-9): 89-106.

**Jean Harden** (University of North Texas). "How is Music Cataloging Different from Book Cataloging?" *Music OCLC Users Group Newsletter* No. 74 (November 1999): 6-10.

## Judith L. Marley.

"Guidelines Favoring Fair Use: An Analysis of Legal Interpretations Affecting Higher Education." *The Journal of Academic Librarianship* 25, No. 5 (September 1999): 367-71.

## Michael Meckna

 (Texas Christian University).

"95% Human and 5% Metal: Advice from the Tuba and Euphonium Masters." *The Brass Player* (Winter 2000): 10-12.  
"Without Dubbing: Domenico Ceccarosi (1910-1997)." *The Horn Call* 30, No. 2 (February 2000): 61-62.

## Carl B. Schmidt

 (Towson University).

"Two New Foucault Sources of Lully Ballets in the United States." In *Quellenstudien zu Jean-Baptiste Lully: Hommage à Lionel Sawkins=L'Oeuvre de Lully*, 278-312. Edited by Jerome de La Gorce and Herbert Schneider. Hildesheim: Olms, 1999.

"Distilling Essences: Poulenc and Matisse." In *Francis Poulenc: Music, Art and Literature*, 199-209. Edited by Sidney Buckland and Myriam Chimènes. Aldershot: Ashgate, 1999.

## Matthew W. Wise

 (New York University).

"Choruses and Marching Bands." In *Gay Histories and Cultures: An Encyclopedia*. Edited by George E. Haggerty. New York: Garland Publishing, 2000.

## SCHOLARLY EDITION

### Clinton F. Nieweg

 (Philadelphia Orchestra).

Critical Edition of Strauss' *Tod und Verklärung*, Op. 24. Edited by Clinton F. Nieweg and Stuart Serio. Edwin F. Kalmus & Co., Inc. 1999. [Kalmus A2117, \$50.00]

## SCORE

### Martin M. Schreiner

 (Harvard University).

*Anatomy and Variations of the Sirens' Song: for Oboe, Clarinet and Bassoon*. Waltham, MA: Frank E. Warren Music Service. New England Reed Trio, New Synthesis Series, W-014, 1999.

## New Home for American Organ Archives

The American Organ Archives of the Organ Historical Society, Inc., has opened a renovated and expanded facility housing the world's largest repository of pipe organ research materials. Located in Princeton, NJ, at Talbot Library, Westminster Choir College of Rider University, the Archives is a closed-stack, non-circulating collection that embraces books, periodicals, pamphlets, photographs

and other illustrations, organ plans and specifications, recital programs, catalogues, correspondence, ephemera and other documentary materials pertaining primarily to organ history and design, organ building and playing, organ music and organists, and records and publications of the Organ Historical Society.

Unique manuscripts, rare books, and complete runs of hard-to-find

journals from many countries distinguish the Archives. Other focal areas include American music history, church music and church history, historic preservation, conservation, organ-related technology and engineering, acoustics, and architecture.

To celebrate this expansion, a committee chaired by Prof. John Ogasapian (University of Massachusetts at  
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# Epstein Award Presented in Louisville

*Alan Karass, Publicity Officer*

At the annual meeting of the Music Library Association, held in Louisville, Kentucky, the 2000 Dena Epstein Award for Archival and Library Research in American Music was granted to Jo Burgess and Karen Rege. The award endowment was established through a generous gift from Morton and Dena Epstein to the Music Library Association in 1995.

Jo Burgess is Assistant Librarian and Head of Conservation Services at Indiana University, Bloomington. Ms. Burgess was granted the Epstein Award to support her project on southern Illinois folk music. Jo Burgess and her research partner,

G.L. Harrison, plan to select 400 to 500 ballads and songs from the David S. McIntosh Collection at the Archive of Traditional Music for book publication. David S. McIntosh, former music professor and chair of the music department at Southern Illinois University, Carbondale, collected more than 1,000 folk songs from the 1930s through the 1950s in southern Illinois. The book may also include 200 more instrumental tunes from the G.L. Harrison Collection at Eastern Illinois University. G.L. Harrison collected instrumental folk music from southern Illinois during the 1970s with funding support from the National Endowment for the Arts.

Epstein Award funds will be used by Ms. Burgess "to travel throughout southern Illinois and adjacent states" to interview descendants of David S. McIntosh's main folk music sources. Biographical information and anecdotes about the sources and copies of family photographs will be obtained whenever possible. The project researchers have already listened to the entire McIntosh Collection and organized McIntosh's papers. A database has also been created, consisting of more than 2300 names; it will be the basis for creating cross-references by song title, performer name, per-

former hometown, and tape number. The indexes will be given to the Archives of Traditional Music at the completion of the project and will be included in the final publication.

Karen Rege is a musicologist and Librarian at the Delaware College of Art and Design. Ms. Rege was granted the Epstein award to support her research on Arthur Farwell and his relationship to the Arts and Crafts Movements of the early twentieth-century. Award funds will be used towards travel expenses for Ms. Rege to study the Arthur Farwell scores and papers, which are located in the Sibley Music Library at the Eastman School of Music. The resulting article-length study will aim

specifically to place the composer and publisher's career in a "social and cultural context through the study of his philosophies and their relationship to Farwell's environs." Arthur Farwell, owner of the Wa-Wan Press, lived near Boston, a leading center of the American Arts and Crafts Movement. Correspondence with architect Frank Lloyd Wright, book designer Daniel Berkeley Updike, and author Alice Fletcher will be among the materials examined by Ms. Rege.

## 2001 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 2001. The maximum value of the 2000 award was \$2,050. 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 New York, NY, in February 2001.

A grant may be awarded to support research in archives or libraries 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 during 2001. 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:

Joan O'Connor  
Music & Media Services Librarian  
Trinity College - Austin Arts Center  
300 Summit Street  
Hartford, CT 06106-3100  
joan.oconnor@trincoll.edu

The deadline for receipt of applications is July 15, 2000. Applications received after that date will be considered for funding in 2002.



## The Best of Chapter Sessions in Louisville

**James P. Cassaro,**  
*University of Pittsburgh*

The Best of Chapters, a competitive process spearheaded by Brian Cockburn (James Madison University) and designed to showcase the vital activity of our regional chapters, had its first annual presentation on Friday, 25 February 2000, during the Association's conference in Louisville, KY. Four MLA chapters submitted nine papers to a jury for consideration. Three papers were subsequently chosen for presentation at the meeting. They were Lenore Coral's "The Sharps: An Insight Into English Musical Life in the Second Half of the Eighteenth Century," Vic Cardell's "Gal With a Horn": Clora Bryant and Los Angeles Jazz," and Jennifer Ottervik's "Jazz in Opera: It Ain't Over 'Til the Fat Lady Swings."

Coral's presentation was originally given at the fall 1999 meeting of the New York State/Ontario Chapter meeting in Buffalo, a meeting dedicated to the careers of James B. Coover and Carol June Bradley. Her lively narrative chronicles three generations of the Sharp family, their book and music collecting activities, and their private music making. John Sharp (1644-1714), once the Archbishop of York, was an avid book collector. His son Thomas (1693-1758) inherited his father's love of books, which he then passed onto his own sons. Around 1755, the Sharp brothers began a series of instrumental concerts aboard barges on the Thames River. Coral presented iconographical evidence for one of these concerts that took place around 1779. This portrait, now in the National Portrait Gallery, shows fifteen members of the family on the Apollo, one of their smaller barges. Several instruments are shown, including one of the earliest depictions of the piano in England. In addition to these aquatic excursions, the family gave Sunday evening concerts at home that were devoted solely to sacred music. These two activities indicate that the Sharps owned a significant

amount of music.

The remainder of Coral's paper centered on a manuscript catalog to the collection now held in the British Library. A synopsis of the various musical genres collected by the family was given and revealed that several of the Sharps subscribed to Handel's *Messiah*, among other contemporary works. The catalog, which includes some incipits, specifies the number of parts available, thus suggesting the performing forces employed.

After outlining the Sharp family's involvement in the public musical life in London, Coral provided some questions that need further investigation.

**This stimulating session amply demonstrated the vitality and infinite variety of papers given at our chapter meetings.**

These included whether the Sharps provided parts for private performances other than those given by the family, and the issue of the dissemination of the collection after its initial purchase.

Vic Cardell's skillful handling of Clora Bryant's life and career was originally presented at the Mountain/Plains Chapter in May of 1999. Clora Bryant was a pioneering trumpeter in Los Angeles in the 1940s and a leading exponent of that city's Central Avenue jazz sound. As a young woman, Bryant sang in school and church choirs and played the piano. She picked up the horn after her brother left his instrument behind when going off to serve in the military. Clora was especially fascinated with trumpet mutes, which she referred to as "hats." She moved to Los Angeles in 1945, and after a brief

stint studying music at UCLA (she was to finish her degree in 1977), she began playing in several local bands. In these early years she played mostly with female bands, including The Sweethearts of Rhythm and The Queens of Swing. Playing bop was her main interest at this time.

Cardell then surveyed aspects of lesbianism in these bands and the oppression black musicians faced in the early days of television, both of which had an effect on Bryant's career. In the early 1950s, she stopped playing in female bands not because of the sexual issues, but because of the pettiness of the players, a situation she was to experience in male bands as well. Bryant was a regular performer at The Oasis in Los Angeles and recorded for the Mode label. She toured internationally, most notably to Russia in the late 1980s. In 1990, she was diagnosed with chronic bronchitis that all but put an end to her playing career. She then focused on teaching jazz history.

Jennifer Ottervik's provocative handling of the issue of jazz in the opera, the focus of her forthcoming book, was first presented at the Southeast Chapter in the fall of 1999. The idea of writing a "jazz opera" was first suggested by Otto Kahn in 1925. Kahn thought that this was the future of American opera. Ottervik surveyed several works in this idiom including Joplin's *Treemonisha*, Gershwin's *Blue Monday*, and Frank Harling's *Deep River*. Another example is Krenek's *Jonny spielt auf* (1927), the premiere of which Otto Kahn attended in Berlin. Kahn brought the work to the Metropolitan Opera, characterizing it as a "jazz opera," a label Krenek found problematic. Several other issues were presented, including the development of swing rhythms in the 1930s and their subsequent use as material for opera, and the free jazz movement of the 1960s, a fusing of jazz and classical styles that was characterized as "third stream music" by Gunther Schuller. Indeed, Schuller's 1967 opera

*continued on page twenty-four*

# Publications Awards Announced in Louisville

**Alan Karass, Publicity Officer**

At its 69th Annual Meeting, held in Louisville, KY, 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 1998, was given to Glenda D. Goss. Her book, *Jean Sibelius: A Guide to Research*, was published by Garland Publishing and is part of their Composer Resource Manual series. In selecting Ms. Goss' work, the Publications Award Committee commented: "In the area of Sibelius scholarship, most primary sources and published research are available in languages not understood by many. Glenda Goss has organized this often obscure microcosm of knowledge into logical regions and has provided abstracts that are always clear and succinct. Her work

## Chapters

*continued from page twenty-three*  
*The Visitation* was the first work to use jazz improvisation.

The remainder of this presentation focused on the topic of creating opera that is accessible to black audiences. Early attempts include Ellington's *Queenie Pie* and Adderly's *Big Man*. Recent (and more successful) attempts include Dave Burrell's *Windward Passages* and Anthony Davis's *X: The Life and Times of Malcolm X*. Anthony Braxton's *Trillium* and Jon Faddis's *Lulu Noire* (1997), in Ottervik's opinion, will be as significant contributions to the genre as Burrell's and Davis's.

A brief discussion of the reception of these works resulted in an interesting dichotomy, that is that works in the idiom of jazz opera by white composers have been published, while those by black composers have not. This stimulating session amply demonstrated the vitality and infinite variety of papers given at our chapter meetings. The Best of Chapters will again be part of our next annual conference meeting in New York.

will play a key role in bringing serious focus to a composer who has undeservedly received comparatively little attention from musicologists and theoreticians alike. She has provided for us a touchstone which will become the bible of Sibelius studies for years to come."

### **The Richard S. Hill**

**Award**, for the best article on music librarianship or article of a music-bibliographic nature published during 1998, was given to David H. Thomas and Richard P. Smiraglia for their article "Beyond the Score" published in *Notes*, vol. 54, no. 3, pp. 649-666.

In nominating Mr. Thomas and Mr. Smiraglia for the Hill Award, the Publications Award Committee noted: "Through a thorough examination of the literature the article further develops the concepts of the musical work and musical bibliographic families and challenges accepted cataloging theory and rules related to bibliographical relationships for music. Considering the musical work to be an abstract concept realized in sound, opens a way to a more accurate representation of the range of library materials that is not necessarily dependent on the description of physical items. The article suggests how this representation can lead to improved retrieval of musical works in future bibliographic systems to benefit library users."

**The Eva Judd O'Meara Award**, for the best review published in the organization's journal, *Notes*, in 1998, was given to Andrew Dell'Antonio for his review of Rose Rosengard Subotnik's *Deconstructive Variations: Music and Reason in Western Society* (Minneapolis: University of Minnesota Press, 1996). The review appeared in *Notes*, vol. 54, no. 4, pp. 894-897.

The Publications Award Committee remarked: "Andrew Dell'Antonio communicates an appreciation for a body of scholarly writing about music that is unusual in its focus on philosophical and ethical values. He accomplishes more than a thoughtful

assessment of the book's strategies and achievements, however; with a caveat here and a prompt there, he effectively helps readers gain a foothold where the territory may appear unfamiliar, anticipating responses and emphasizing passages that will play a role later on in the argument."

### **Call for Nominations**

The MLA Publications Awards Committee seeks nominations for the three awards for published works given annually by the Association:

### **Vincent H. Duckles Award**

for the best book-length bibliography or other research tool in music

**Richard S. Hill Award** for the best article on music librarianship or article of a bibliographic nature in music

**Eva Judd O'Meara Award** for the best review published in the Association's journal, *Notes*.

Publications nominated for awards to be given in 2001 must have been published during the 1999 calendar year. Nominations may be directed to any member of the Committee: Mark Germer (germerm@mailbox.uarts.edu), chair; Jerry McBride (jerry.mcbride@middlebury.edu); Mark McKnight (mmcknigh@library.unt.edu).



## Organ Society

*continued from page twenty-one*  
Lowell) is planning an international symposium to be held in Princeton in fall 2000, tentatively entitled "American Organ Research: New Century, New Directions."

The American Organ Archives was founded in 1961 and first housed at the Historical Society of York County, Pennsylvania. In 1967, the collection was moved to Ohio Wesleyan University, and relocated again in 1984 to Princeton. Information about the Archives can be seen on the OHS website at [www.organsociety.com](http://www.organsociety.com).

# Music Collection and Acquisition Practices in Public Libraries in Connecticut

## ***NEMLA Public Libraries Committee***

### **Why music?**

The June 6, 1999, issue of the *New Haven Register* (New Haven, Conn.), announced that area hospitals were including CDs of classical music in with the diapers and other baby supplies given to new mothers when they leave the hospital. The reason? It seems that playing classical music for infants can help stimulate brain development.

And what is on these CDs, called "Smart Symphonies?" The music, chosen in consultation with experts in "music and early childhood development," includes the second movement of Beethoven's 8th symphony, a Bach prelude in D minor, and the third movement of Mozart's Concerto for two pianos, K. 365.

This follows an article from March 15, 1999, in the *Hartford Courant* describing the efforts in other states to expose infants and young children to classical music. There is a proliferation of sites on the Web devoted to the Mozart Effect. Most of these sites are commercial, offering Mozart CDs to help you "perk" up or relax, "tune up" or "strengthen" your mind, or "heal" the body - all for a price.

It seems the importance of music in our lives is finally being re-acknowledged. As librarians, we have a golden opportunity to help bring music into everyone's lives, not just infants and children, in public libraries.

### **Music in public libraries**

Historically, the public library has been seen as a cultural leader for the community it served. The *National Plan for Public Library Service* of 1948 advocates the "development of aesthetic appreciation" and the "enrichment of personal life" as two goals. This requires that the public library make available literature, music, and the visual arts.<sup>1</sup> In his article "Music Librarianship in the United States,"<sup>2</sup> Gordon Stevenson pointed out that music services are far more likely to be

in the realm of public institutions, such as the public library. Music services may be provided by a unit as large as a department or by a single individual, far removed from the administration that makes the policy decisions concerning the value of music, therefore affecting budgets, staffing, and space allocation for music.

Writing in 1981, Stevenson said that public librarians have always been represented in MLA, but never with a very strong voice, and with a voice that has grown weaker since the early 1940s. He notes an under representation of medium and small public

**A movement in MLA on behalf of small- and medium-sized libraries in the mid-1970s resulted in the establishment of the Public Library Committee (now the Public Libraries Committee).**

libraries in MLA, with the most visible public libraries in MLA being the large research libraries- closer to their academic counterparts than to smaller public libraries. Stevenson wondered why the number of public librarians in MLA was so low, and speculated that either there were few full-time music librarians in public libraries or that the goals of MLA may not be concordant with the needs of music librarians in public libraries. A movement in MLA on behalf of small- and medium-sized libraries in the mid-1970s resulted in the establishment of the Public Library Committee (now the Public Libraries Committee), with one of its purposes being to encourage interaction between the different sized public libraries as well as between public and academic libraries.

He continued by asking, "What is

going on out there?" The results of a survey done more than fifty years ago by Otto Leuning indicated that only 23 of 60 libraries surveyed collected scores. Stevenson acknowledged the numerous sound recording collections in public libraries since that time and asked if the money spent on these collections might have been better spent on circulating score collections for amateur musicians. The answer to his question can be reached through "an approach to public library music services which has as its foundation a knowledge of a community's music structure and some sense of how various groups of people use music in their lives and how they experience whatever type of music which has meaning to them." The conclusion of Stevenson's article gloomily predicted that MLA will be unable to offer much of interest to public libraries.

Since Stevenson's article appeared in 1981 in *Notes*, the Music Library Association has taken steps to broaden its membership to include more public librarians (MLA Plan 2001, Objective II. A) in order to help them with the universe of "ever-expanding music resources". In that spirit, the New England Chapter of MLA (NEMLA) requested and received MLA grant funding to survey the public libraries in Connecticut about the status of their music collections. This survey was based on an earlier and smaller survey of twenty-two small public libraries done by Kathleen Marszycki, now the director at the Old Lyme-Phoebe Griffen Noyes Library in Old Lyme, Conn., as a project for a library science course at Southern Connecticut State University. Initial results of this survey indicated a great need, especially in small public libraries, for assistance with collecting and maintaining music materials. One success directly related to this survey was the creation of a music collection at the Cragin Memorial Library in Colchester, Conn.

The newly-formed NEMLA Public Libraries Committee took on the task  
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# Collection and Acquisition Practices

*continued from page twenty-five*  
of revising and enlarging the original survey. The two-page survey was sent to all 190 public libraries in Connecticut. Of the 190 sent, 109, or 57%, were returned. The results were tallied and presented to the Chapter at the Spring Meeting, May 7, 1999, in New Haven. The survey was intended to be a pilot for all of New England, with funding to be requested from the national organization in a year or two. An analysis of the answers will help us revise, change, or add questions to the next survey.

## The survey results

The survey emphasized recorded music, with reference to printed music and videos. Of the 109 libraries responding, 90 have CDs, 54 have cassettes, and 22 have LPs. We attempted to determine the status of acquisition of recorded music by asking libraries to describe their music collection development efforts. Unfortunately, the terms from which they were to choose (active/vital, highly selective, minimal, or nonexistent) caused confusion. The ambiguity of the data was confirmed when we saw that although forty libraries thought their efforts were active or vital, fewer than half the libraries spent more than 5% of their budgets on music.

## What do they collect and for whom?

Fifty-one libraries surveyed target their music collection to adults. Thirty-eight also aim their efforts toward children and 34 toward young adult. More manipulation of the data is needed to determine how many libraries target more than one age group.

The libraries collect in a wide range of genres, with the highest numbers in blues, musicals, classical, and opera. Classical and musicals tied for the highest at 87 each. Even libraries that do not collect music are interested in building collections in these same categories. Surprisingly forty-five libraries also collect world music. It is interesting to note that

more libraries (16) wanted to collect world music than pop (6) or rock (12). Fifteen wanted to collect classical and eleven wanted to collect opera. Clearly, an opportunity exists for music librarians to help our colleagues in public libraries.

We asked the libraries that do not maintain an active music collection what prohibits them from doing so. Forty-eight responded that budget constraints are a factor and thirty responded that they lacked sufficient space. Other factors were lack of time or expertise in acquiring and cataloging music, and a perceived lack of patron or staff interest. All of these responses are telling, but the last two are the more worrisome. A perceived lack of patron interest should be fur-

**A wide range of people is responsible for selection of music materials in Connecticut's public libraries, from the library director to patrons.**

ther investigated. A lack of staff interest would be inexcusable.

Those libraries with no music collection were asked if they had a music collection at one time, and if so, what happened to it. Five libraries had LP collections, which were either discarded or sold for various reasons.

## Budgets

We wanted to explore the subject of budget and how it is allocated, specifically whether music had a separate line in the budget and how the amount committed to music compared to that for videos. Thirty-four libraries indicated that they have a separate line item for music; however, many libraries include audio books and CDs in the same budget line. Often, music

CDs are in the budget line with all audio-video, including CD-ROMs. We had hoped to get a clearer picture of how many libraries have a budget line solely for music.

We also asked what percentage of the budget was allocated to music CDs versus videos. We wanted to determine if there was a great disparity in the amount spent for each. If this was indeed the case, perhaps budget constraints are not such a great barrier to collecting music.

The majority of libraries spent less than 5% of their budgets on CDs (87) and videos (56). Much more is being spent on videos. While only ten libraries spent between five and fifteen percent of their budgets on CDs, thirty-seven libraries spent the same on videos. Two libraries devoted more than 15% of their total budgets on videos! Perhaps budget allocation rather than true budget constraint is the major issue limiting music collections.

## Percent of total budget spent on CDs and videos

Of the amount budgeted for CDs, most libraries (59) spent approximately what was budgeted, while three spent significantly more and three spent significantly less. One of the libraries spending significantly more had received gift funding specifically for CDs.

Most libraries noted that their budget for both categories remained the same for the past two years. Only five libraries saw a decrease in funding for either; forty received more for CDs and forty-one received more for videos.

## Collection Development/Acquisitions

A wide range of people is responsible for selection of music materials in Connecticut's public libraries, from the library director to patrons. Frequently more than one person is responsible. Some libraries involve all staff in these efforts; one library formed a committee of professional  
*continued on the next page*

# Collection and Acquisition Practices

*continued from the previous page*  
musicians and aficionados.

Most selectors don't have the time or resources to locate and wade through the proliferation of CD reviews available for all genres. Some libraries indicated that their music recording collection only consists of whatever they receive as gifts, and many rely heavily on patron requests for selection. Several libraries expressed an interest in receiving monthly flyers with succinct reviews of recommended CDs, arranged by genre, to assist with selection. Again, this is an opportunity for music librarians to help. For example, the Public Libraries Committee is currently compiling core lists of 10 to 20 CD titles by music genre.

Sixty-seven libraries responded that they would be interested in purchasing a pre-selected core collection of CDs in one or more genres. Even the libraries with established music collections wanted to know what they might be missing. (The core lists being developed can be used for these purposes.) The idea behind this question was to see if there was enough interest to approach reputable vendors with these lists. These core collections could be available to public libraries at a reduced price. Survey results indicated that it would be useful if the collection came cataloged and processed as well.

Sixty-eight libraries used a vendor for acquiring recorded music. Not surprisingly, the most popular supplier is Baker and Taylor, a major contracted vendor for library materials in Connecticut.

We also asked about printed music and found that nineteen libraries collect scores. The respondents were equally divided about how important it is to provide patrons with the opportunity to borrow scores. Forty-seven agreed that it was important and eight strongly agreed. It is disheartening to note that fifty disagreed and four strongly disagreed.

On the other hand, most libraries agreed (44) and even more strongly agreed (61) that it was important to provide the opportunity for their

patrons to borrow music recordings. Only four libraries disagreed, and none strongly disagreed.

We also asked to which music periodicals the libraries subscribed. The most popular were *Opera News* (11), *Stereo Review* (10), and *Rolling Stone* (10).

## Conclusion

It is apparent from the survey results that most public libraries in Connecticut either have or want collections of recorded music, and those that have collections wish to develop them further. It is also apparent that many libraries, especially the smaller libraries surveyed, are in need of assistance in the areas of selecting, acquiring, cataloging, and processing recorded music in all genres. The committee noted that because music often is included with other media in budgets, the ability of

libraries to build a funding base for music collection development might be adversely affected. Generally speaking, one can't hope to successfully build a budget for any kind of resource without giving it visibility as a separate budget line.

Related to this issue of visibility is that of tracking circulation statistics for music separately. Music collections in public libraries are more likely than in academic libraries to be part of a larger fine arts collection. In these situations, statistical record keeping for use and circulation of music materials, as well as for music reference questions, is necessary to extrapolate information about any perceived or actual interest in the collection, and thus warrant the special costs and needs involved in acquiring, cataloging, processing, shelving, maintaining, and servicing

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## Call for Nominations for MLA Board & MLA Citation

*Roberta Chodacki, Chair, MLA Nominating Committee*

The Nominating Committee welcomes recommendations for nominations for three Members-at-Large to serve on the Board of Directors for a two-year term, 2001-2003. Board members represent the membership as they carry out the Association's work, so it is very important that all of the membership is reflected in the Board's composition. MLA can achieve this goal only if members forward recommendations to the Committee that represent every chapter, type of institution, and work within our ranks.

The Committee also invites nominations for the MLA Citation, the Association's tribute for lifetime achievement, awarded in recognition of contributions to the profession over a career.

Please send your recommendations to one of the Nominating Committee members listed below. Please include the institutional affiliation for each proposed candidate as well as a very brief justification for the recommendation. Communications should be received by May 15th to be guaranteed full consideration. Thanks for participating in this important process.

Roberta Chodacki  
Chodacki\_Roberta@colstate.edu

Ginny Danielson  
Virginia\_Danielson@harvard.edu

Rebecca Littman  
rlittman@csd.uwm.edu

John Druessedow, Jr.  
john.druessedow@duke.edu

Nancy Lorimer  
nlorimer@stanford.edu

Jean Harden  
jharden@library.unt.edu

Anna Seaberg  
aseaberg@kcls.org

# Calendar

**May 5, 2000**

Copy deadline for *MLA Newsletter*, issue 121

**May 31-June 3, 2000**

ARSC (Association for Recorded Sound Collections) 2000 Conference  
Chapel Hill, North Carolina

**June 16-18, 2000**

TOSCA 2000: An interdisciplinary conference featuring  
historians, music scholars, and performers,  
Teatro dell'Opera, Rome, Italy

**June 29-July 2, 2000**

International Conference on Nineteenth-century Music  
London, England

**August 6-11, 2000**

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

**August 10-12, 2000**

"Listening to the West: Music in the Soul of a Region"  
Conference and Festival  
Boulder, Colorado

**August 24-27, 2000**

Third Latin American Congress of IASPM (International Association  
for the Study of Popular Music)  
Bogota, Colombia

# Practices

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music materials.

The survey clearly indicated ways in which academic music librarians could help their public library colleagues develop a music collection. (Although the interest in music scores was not high, it indicated a possible future course of action). The NEMLA Public Libraries Committee is already acting on some of the suggestions and hopes, through the New England Chapter's work, to propose a model for regional initiatives throughout the country. In addition, and in anticipation of future use on a larger scale, the Connecticut survey will be fine-tuned as necessary to achieve a better quality of results.

*Sandy Brooks, Eastern Connecticut  
Libraries, Willimantic, CT*  
*Michelle Koth, Yale University,  
New Haven, CT*  
*Kelly Marszycki, Old Lyme -  
Phoebe Griffin Noyes Library,  
Old Lyme, CT*  
*Suzanne Risley, Brainerd Memorial  
Library, Haddam, CT*

1 Monroe, Margaret E. "The Cultural Role of the Public Library," *Advances in Librarianship*, vol. 11, 1981: 2-3.

2 Stevenson, Gordon. "Music Librarianship in the United States." *Advances in Librarianship*, vol. 11, 1981: 163-206.

**MLA**  
NEWSLETTER

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McLean, VA 22101

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