

# MILA

## NEWSLETTER



*Annual Meeting  
coverage begins  
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# MILA Visits Chicago

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# President's Report

*Ruthann McTyre, MLA President*

It's hard to believe that it's only been three weeks since leaving the Chicago meeting as I write this "President's Report." I'm still energized by the meeting, by getting to spend time with so many friends, meeting new friends, learning so much from the sessions and from talking with people in the lobby or exhibit area. My favorite session of the entire week had to be the New Members Forum. If this batch of first-timers is any indication of the health of our profession, we are going to be in very good hands for a long time to come.

One of the first duties—privileges really—of the president after the annual meeting is to say thank you. So my heartfelt and sincere thanks goes to Suzanne Moulton-Gertig and her merry band otherwise known as the Program Committee for putting together a conference that offered an amazing array of learning opportunities for attendees. The LAC folks did a wonderful job of showing us just how great a town Chicago is. Thanks to my Midwestern neighbors for all their hard work. You are excellent hosts!

Likewise, the planning, organizational and creative talents of Convention Manager Paula Hickner and Assistant Convention Manager Bonna Boettcher deserve heaps of gratitude. Jim Zychowicz, Pat Wall, and the whole A-R/Registration gang worked their magic once again to see that registration worked seamlessly. We thank them for that, and for all that they do for our association. At the risk of sounding campy, they are "the wind beneath our wings." All of these individuals ensure that the annual meeting runs smoothly and offers worthwhile sessions and opportunities to be with our friends and

colleagues. However, if it weren't for the creative and willing members of MLA who propose and execute program sessions and do the work of the association through all the committees and roundtables, (to paraphrase what I tell my students in every orientation session), these folks wouldn't have these jobs. It's the membership that offers up the clay and all these wonderful folks mold it into the kind of enriching experience that the Chicago meeting was. So my thanks to all of you too!

The annual meeting also means that there is a changing of the guard on the Board of Directors. Saying farewell to retiring Members-at-Large George Boziwick, Eunice Schroeder, and Holling Smith-Borne comes with deep appreciation for their thoughtful contributions. It has been an honor to work with them all. Newly elected Members-at-Large Linda Fairtile, Steve Mantz, and Jenn Riley became "official" at the end of the Chicago meeting and have already contributed a great deal. They will be working alongside other Members-at-Large Paul Cary (Fiscal Officer), Lois Kuyper-Rushing (Planning and Reports Gatherer) and Nancy Lorimer (Parliamentarian), learning about their particular Board assignments. Linda will be Assistant Fiscal Officer, Jenn will work with Lois in Planning and Reports Gathering and Steve will serve alongside Nancy as Assistant Parliamentarian.

Our "newish" T/Ex Michael Rogan deserves high praise for all he has accomplished in this monumental job. Of course he learned from one of the best, Brad Short, who passed the reins over to Michael prior to the Chicago meeting. We thank Brad for his service to MLA

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**The annual meeting also means that there is a changing of the guard**

MUSIC LIBRARY  
ASSOCIATION



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MLA NEWSLETTER  
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*On the cover: Navy Pier and the Chicago skyline.  
Photo: © Chicago Convention & Tourism Bureau*

## Opening Plenary: Music in Chicago

**John Druesedow**

What makes a great city? For Chicago, music is likely to turn up near the top of anyone's list of "greatness factors." So, it was quite appropriate for the opening plenary session of MLA's 78<sup>th</sup> Annual Meeting to cover the subject—not entirely, but surely highlighting a large part of Chicago's musical heritage. The session was chaired by the tireless Local Arrangements Committee Chair Bob Acker, who recently retired from DePaul University. Bob introduced each of the members of the distinguished panel: Horace Maxile (from the Center for Black Music Research of Columbia College, Chicago), Chuck Sengstock (author of *That Toddlin' Town: Chicago's White Dance Bands and Orchestras, 1900–1950*), Paul Tyler (who teaches at Chicago's Old Town School of Folk Music), and Charles Matlock (a professional DJ and founder of Timeless Productions).

Horace Maxile broke the ice with his paper, "Chicago Blues and Gospel: Innovators and Influences." He proclaimed Chicago to be the home of urban blues and the capitol of gospel then went straight to Big Bill Broonzy, whose guitar playing and vocals were influential from the 1920s to the 1950s. Broonzy's acoustic guitar performance of "Down in the Basement" (1928) is an early example of his solo style, while the later "Little Rooster" brings to bear a rousing ensemble. In 1930 Memphis Minnie (Lizzie Douglas) blew into town in time to engage in a guitar playing contest with Broonzy. She was among the first to adopt the electric guitar, and her rendition of "Black Rat Blues" shows a progressive, very much down-to-earth approach. Another electric guitarist, Buddy Guy, came to the fore in the late 1950s. His "Stone Crazy" ensemble

number is typical of his earlier style, and the hard-driving, rock-like "She Suits Me to a Tee" pulls out all the stops.

Chicago as gospel capitol has been the home of Thomas A. Dorsey, Roberta Martin, and the Thompson Community Singers (among many others). Dorsey, a blues pianist turned gospel pianist, became a major publisher of gospel music as well as a well-known composer. His gospel song, "Life Can Be Beautiful" (1940), carries an upbeat text supported instrumentally by the kind of chromatic twists that helped to define the gospel style. Martin's "I Heard the Voice of Jesus Say" (arranged 1941) contains a chromatic progression in measures 7–8 (parallel 13<sup>th</sup> chords) that practically "out-gospels" the gospel style. Founded in 1948, the Thompson Community Singers became a "cutting edge choir" and performed typically with a big supporting instrumental ensemble (as in their 1989 album, "Available to You").

Charles Sengstock provided an "executive summary" for Chicago jazz, beginning with the Great African-American Migration from New Orleans about 1910 to points north and west (Chicago, Memphis, San Francisco). Chicago became a center of the re-located black population, with growth from about 40,000 souls in 1910 to about 100,000 a decade later. Why Chicago? The city was (and remains) a major transportation hub and a renowned center for music booking (going back to vaudeville), publishing, recording (many labels, including Okeh), and dance and cabaret venues. The Original Creole Band played at the Grand Theater as early as 1915. White bands appeared on the scene

soon after, with Tom Brown's Band, Stein's Band, and the Original Dixieland Band being among the most prominent. After World War I, Jelly Roll Morton, King Oliver, Johnny Dodds, and many others performed mostly in small ensembles. Louis Armstrong joined King Oliver in Chicago about 1922 and developed his distinctive solo sound. General trends about this time included the assimilation of the cabaret style into the broader popular culture (via the South Side theaters), the growing influence of race records, and the rise of music over the airwaves. By 1928 the migration phase was over. Earl Hines at the Grand Terrace preserved the classic style. In the post-World War II era, there were jazz "revivals" in San Francisco and Chicago, and Dixieland enjoyed a resurgence; new clubs appeared. But all this did not last. Outside of Andy's Jazz Club, Sengstock ruefully concluded, "It's hard to find jazz now in Chicago."

Many will automatically associate blues, gospel, and jazz with Chicago, but folk? Paul Tyler, who produced the second of the three albums of "Folksongs of Illinois" (University of

Illinois Press), knows the folk scene from the inside; his association with the Old Town School of Folk Music (which got started in the late 1950s) is longstanding. In his view, folk has more to do with music

making as a shared artistic expression than as a solo expression. As for Chicago's folk roots, Tyler cited the importation of the first piano (from French Canada in the 1830s), due to the efforts of Jean Baptiste Beaubien. Other members of the Beaubien family established the fiddling tradition, which fed into the famous National Barn Dance program, inaugurated in

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**Many will automatically associate blues, gospel, and jazz with Chicago, but folk?**

# Committees Present Panel Exploring the Potential for Copyright Reform

**Jon Haupt**

*Southern Methodist University*

The Friday plenary session, "Copyright: Is There a Chance for Change?", was moderated by Eric Harbeson, MLA Copyright Web Editor and member *ex officio* of the Legislation Committee. The panel, sponsored by the Legislation and

Preservation Committees, featured three well-known experts on the subject and focused on providing a progress report for the last few years and on the potential for change in years to come.

First to present was Tim Brooks, past President of ARSC and independent writer on the history of the television and record industries. His

presentation, "The ARSC/MLA Copyright Reform Initiative: Making Washington Listen," described the problem of historic sound recordings. Section 301(c) of copyright law excludes sound recordings made before February 15, 1972 from federal copyright protection, leaving them under state law until 2067. Unlike  
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## President's Report continued . . .

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and we look forward to Michael's leadership (Hey Michael, when is that membership renewal due date again?)

Over the next few months, there will be two searches taking place. Paula Matthews, our very first Development Officer, has decided that someone else should have a turn with this key position. Paula brought focus and a strong sense of mission to the Development Committee. I know everyone joins me in thanking Paula for her continued service to MLA. In order to keep the momentum of this committee moving forward, we hope to have a new Development Officer appointed in time to attend the June Board meeting. Pamela Bristah has very kindly agreed to chair the search committee. Other committee members are Virginia Danielson, Laura Gayle Green, Peter Munstedt, and Misti Shaw.

Steve Mantz, newly elected Member-at-Large, will be stepping down as newsletter editor. Steve has continually brought us first-rate newsletters for several years and I know you join me in thanking him for his hard work. A search committee will be formed soon. Watch for

job postings for both positions this spring.

Speaking of open positions, a Nominating Committee, chaired by Eunice Schroeder will soon be assembled to develop a slate of candidates for Vice President/President-Elect, Recording Secretary, and three Members-at-Large. If you want to gain a more in-depth perspective of how MLA works, I would encourage you to indicate your interest to Eunice when the call goes out.

The next Board meeting will take place at our Business Office, A-R Editions, in Middleton, Wisconsin, June 3-5 2009. Watch for the call for reports on MLA-L soon.

At the close of our Chicago Board meeting on that last Sunday, our newsletter editor Steve Mantz brought part of the reality of being MLA's president to me in no short order: "Congratulations. I need your headshot and your first 'President's Report' no later than March 16<sup>th</sup>." For inspiration, I read inaugural reports of several of our past presidents. I'm pretty sure I've covered everything that needs covering except for two final items. Number 1: Appointment Letters. Yes, there are lots of them to

write, even after Phil so kindly did a stack before the Chicago meeting. However, writing the letters is a great reminder of just how many people contribute to the work and vitality of MLA, so it is my honor to write them. Number 2: The Weather. Several of those reports I read began with a weather report which is always a lovely way to set the mood or to allow the reader to settle into reading the newsletter. Just to be different, I thought I'd close with the local Iowa City weather as I prepare to hit "save" on this, my first report. The sky is a gorgeous blue with some wispy clouds passing over. The temperature is a balmy 26 degrees and Spring is chomping at the bit. Okay, I think that covers everything.

In closing, I want to express my thanks to the membership for allowing me to serve MLA as president. It is a humbling and an energizing experience. Comments, questions, requests for appointments to be made, along with some great ideas for future consideration have been pouring into my e-mail inbox every day. Please keep them coming! I am so proud to be a member of MLA and to be counted among all of you.

## Nine Present Poster Sessions

Congratulations to the nine presenters in Chicago on their successful, interesting, and helpful poster session presentations!

As usual, we had a wide range of topics covered, from training student workers to assist with original cataloging of popular music CDs to highlights from a collection of dedications to a famous cellist. Despite being located in a small room outside of the line of foot traffic, we had terrific attendance and presenters maintained high energy levels as they answered questions about their research and creative solutions to challenges.

We hope to have these poster sessions available on the Internet very soon.

Here is a list of the presenters and their poster session titles, in no particular order:

- **Kristine Nelsen.** “Live from Fabulous Las Vegas: The Las Vegas Discography Collection”
- **Ana Dubnjakovic and Margaret Merrill.** “Integrating Subject Librarians into the University Core Curriculum Sequence on Earth Sustainability”
- **Patricia Falk and John Cook.** “Movin’ and Groovin’: The Student and Supervisor Viewpoints of Original Cataloging of Popular Music CDs”
- **Garth Tardy.** “More Than a Melody: Providing Graphical Subject Access to Sheet Music”
- **Christina Moore and Peter Munstedt.** “Fundraising Through a Library Newsletter”
- **Lynne Thomas and Michael Duffy.** “Raya Garbousova: Dedications to the World-Reknowned Cellist”
- **Abbey Thompson, Tracy Waterman, and Tyler Irvin.** “Community Libraries as Online Partners: Cataloging the Chatfield Brass Band Music Lending Library”
- **Kathleen DeLaurenti, John Vallier, Kara Wiggert, and Cecilia Jezek.** “Puget Sounds: Documenting Music Close to Home”
- **Amy Edmonds.** “Lending CDs Through Inter-Library Loan: A Success Story”

*Submitted by Tammy Ravas, Poster Sessions Coordinator*

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## Opening Plenary continued . . .

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1924 and heard for many years over station WLS.

Tyler maintains that in the nineteenth century, blacks were the first professional musicians in Chicago, with Nelson Perry being the first black violinist. About mid-century the German immigrants began to arrive. Hand-in-hand with German bands came the lovers of lager, and when threatened with Sunday blue laws (closing of the taverns), they precipitated the Lager Beer Riot of 1855. Henry Clay Work’s “Year of Jubilo,” published by Root and Cady in 1863, was echoed by Chubby Parker’s banjo rendition over WLS many years later. Another WLS star, Patsy Montana, rose to prominence in 1935 with her hit song, “I Want to Be a Cowboy Sweetheart.”

Protest singers were quite visible in Chicago. Pete Seeger, Woody

Guthrie, and Mike Fleischer were among the most well known. The University of Chicago Folk Festival was founded in 1960. And, one must not forget the many distinctly ethnic communities—including Polish, Serbian, Croatian, Bohemian, Irish, Asian, and more recently, Latino—who have contributed to the general dynamism and distinct sounds of the city’s musical culture.

Finally, there was “House Music,” a presentation by Charles Matlock. “House music”—not exactly a household name outside of the Midwest (Chicago and Detroit) and Northeast (primarily New York City)—seems to be known more to the younger generation than the older. Matlock characterized house as essentially dance music. It became in the late 1970s and early 1980s the successor to disco or even a backlash to disco. The struggle between

disco and house culminated in a 1979 happening (a disco bonfire and riot) in Comiskey Park, after which disco retreated to the clubs. Some have discerned the influence on house of euro-disco, mostly through studio creations, non-structured, and predominantly electronic. Synthesizers and drum machines came into play about 1979, and these sounds were introduced to after-hours clubs, most prominently The Warehouse in Chicago. DJ and record producer Steve Hurley pushed the boundaries of house music; this newer style in Detroit led to techno music and later hip-hop. By 1990, hip-hop dominated the airwaves. Radio DJs and the clubs had fostered house during its heyday in the 1980s, especially with Hurley’s “Saturday Night Live” over WBMX. House music still strives to be heard, and panelist Matlock signed off with, “Wanna dance?”

## Panel Exploring the Potential for Copyright Reform continued . . .

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federal law, which restricts copyright protections through fair use, preservation guidelines, and copyright term limits, state laws vary with no public domain and very few limiting provisions.

The jurisdiction of state law and its consequences were codified in *Capitol Records, Inc. v. Naxos of America, Inc.*, 4 N.Y.3d 540, 560 (2005). This New York court decision finds that pre-1972 sound recordings made available electronically cannot legally be downloaded or streamed to computers in the state of New York, where there is no state statute; the court ruled essentially that common law is perpetual and absolute. State jurisdiction is determined by where the infringement takes place.

The law and this recent court decision together ensure that a lot of preservation work is technically illegal. There is also a climate of fear and confusion surrounding pre-1972 sound recordings, restrictions on access, and recent discussion of “dark archives”—preservation projects that are unavailable for use.

The Historic Recording Coalition for Access and Preservation (<http://recordingcopyright.org>), a nonpartisan coalition, has been formed. MLA and ARSC are the first two member organizations. Their recommendations are to place recordings into federal law, harmonize our federal copyright term with other countries, legalize use of orphan works, allow use of abandoned recordings (out of print for 50–100 years) with appropriate compensation—such as a compulsory license—and finally, to permit “best practices” digital preservation.

Brooks offered a timeline of MLA and ARSC activities from 2005–2009.

Among the highlights were interviews with copyright reform proponents, meetings with important legislative bodies, and attaining the combined support of ALA, AMIA, IAJRC, MLA, SAM, and SAA (a total 70,000+ membership). Overall, the initiative has been met with soft support, and change does appear possible with “time, persistence, and money.”

The second presentation of the morning was by Peter Hirtle, Intellectual Property Officer for the Cornell University Library, Fellow and Past President of the Society of American Archivists, and member of the Section 108 Study Group. His presentation focused on another issue of importance to librarians: “What Happened to Orphan Works in 2008—And What It Augurs for the Future.”

Hirtle illuminated the problem of orphan works through the example of an unidentified photograph from 1938. Who owns the copyright? Nobody knows who holds the rights, which means that it is impossible to negotiate a license. In addition, copyright term extensions and restoration of copyright have worsened the situation. With the high cost of lawsuits and damages, creators are afraid to use anything.

The 2006 Copyright Office *Report on Orphan Works* defines an orphan work as a work still under copyright whose owner is unknown, or whose owner is known but cannot be located. The report proposes that use of such works should be allowed as long as a reasonable search for the owner has been conducted and attribution is provided when appropriate.

Orphan Works legislation has encountered a firestorm of opposition, including from several music organizations. The opposition claims that it

may be too easy to “make something an orphan work.” Despite the collegial and positive attitude and efforts of library organizations supporting Orphan Works legislation, the opposition has painted those in favor of the legislation as extremists (“copy-fighters”) and voiced anger over moral rights.

Librarians are also concerned about “reasonable” searching for rights holders—such searches may be impractical, costly, and ineffective. Hirtle recommended countering the lies about motivation, fighting undesirable elements of the bill (such as the “notice of use database”), and focusing on the facts instead of morals. Librarians should also be ready to walk away from the whole effort if it turns too sour, focusing instead on fair use and risk assessment.

Maureen Whalen, Associate General Counsel of the J. Paul Getty Trust, offered a third perspective, “Copyright: Is There a Chance for Change?” Her presentation expounded the best and worst of what has been going on (“black clouds and blue skies”). She presented a more dismal viewpoint, explaining that while progress on orphan works and historic recordings initiatives has been slow and difficult, anti-piracy bills have been passed and an intellectual property czar position instituted. Other groups are pushing to eliminate copyright law exceptions including fair use and restrict further what users can do and how they can do it.

For future library projects, Whalen suggested an approach focused on permission and fair use. It is unclear what should require permission and what is acceptable without it; a consensus among the various parties with regard to permission and risk assessment would be ideal. Librarians

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**There is a climate of fear and confusion surrounding pre-1972 sound recordings**

## Insects Don't Drink Water

**Gary W. Markham**  
Portland State University

On Wednesday, February 18th, over 50 people were treated to a day of expertise and practical information at the 2009 MLA preconference in Chicago, titled "Preservation Basics for Music Libraries." The preconference that was cosponsored by the MLA Preservation Committee and Education Committee was three tiered and equally sectioned into theory, practice, and even more practice.

The first presenter was Janet Gertz, Ph.D., Director of the Preservation and Digital Conversion Division of Columbia University and longtime library preservation expert. Her topic was "Survey Instruments for Audio and Moving Image Collections." She began her discussion by presenting a brief history of how sound is actually recorded and upon what media. Most important was her overview of everything that can, and will, go wrong with sound recording. The deterioration aspects figured most significantly with the inherent instability of the various formats. An emerging issue relevant to many libraries is the tracking, or the applying of preservation metadata, to various iterations of recordings and the histories of how those various iterations came about. There are now several survey and assessment tools to evaluate one's audio



*Photo courtesy of Holling Smith-Borne*

collection. These include Columbia's own *Audio Visual Database (AVDb)* ([www.columbia.edu/cu/lweb/services/preservation/audiosurvey.html](http://www.columbia.edu/cu/lweb/services/preservation/audiosurvey.html)); FACET (<http://dlib.indiana.edu/projects/sounddirections/facet/index.shtml>); CALIPR (<http://sunsite.berkeley.edu/CALIPR>); and ViPIRS (<http://library.nyu.edu/preservation/movingimage/vipirshome.html>). The session was very informative and the assessment

tools will be helpful to many participants.

Don't use bacon as a bookmark. Tom Teper, Associate University Librarian for Collections and Associate Dean, Illinois Urbana-Champaign, delivered a more "analog" preservation topic, "Overview of Preservation Basics for Print Materials." It was much more helpful than the bacon hint but  
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**Don't use  
bacon as a  
bookmark**

## Copyright Reform continued . . .

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should spell out fair use defenses in writing—i.e., what they think they are doing and why it is permissible. When asking counsel for permission to proceed, explanation of why the project is within the institution's risk tolerance level is necessary. To se-

cure a positive response, librarians should know the four fair use factors and the market, so they can explain the project's impact.

Whalen displayed an umbrella with black clouds on top and blue skies on the inside, aptly fitting the mood of the room. Librarians are

concerned about the direction of copyright reform—with recent anti-piracy bills and a rights-holder-focused new administration—but there is also some hope for reform, particularly with regard to historic sound recordings.

# Music Content in Three Internet Sources Evaluated

**Anne Shelby**

*University of Iowa*

*(Session Report: Kirstin Dougan. "What's In It For Us? Music Content in Google Books, Google Scholar, and the Open Content Alliance")*

Kirstin Dougan, Music User Services Coordinator at the University of Illinois at Urbana-Champaign, presented session attendees with an overview of music-related content in three places to which users may turn before consulting library resources: Google Books, Google Scholar, and the Internet Archive. After introducing all three entities with a brief look at their histories, purpose, scope,

and size, Dougan confessed that none of them easily facilitate searching for music. The ability to narrow a search varies across all three engines, but for the most part they all lack details typically provided in a local library catalog. While the majority of content available is in the public domain (published before 1923), Google Books allows users to preview selected sections of items still under copyright. The Open Content Alliance, formed specifically to provide a more transparent and less profit-driven operation than Google, receives its content from a consortium of contributing institutions and uses the Internet Archive as a search mechanism. Dougan noted that her

various searches in Google Books and the Open Content Alliance included hits for scores, hymnals, monographs, and music periodicals. The difference in the number of music-related items available through these two interfaces is quite large, as a search limited to "music education" in Google Books turned up the same number of results as "music" in the Open Content Alliance. Dougan estimated that Google Scholar, which indexes full-text and citations of journal articles, contains approximately thirty music journals. She suggested that, rather than looking at Google Scholar on the same plain as vendor databases, it can be seen as serving  
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## ***Insects Don't Drink Water continued . . .***

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one very small point that I will not soon forget is that paper is a water source for bugs: they don't use a sippy cup. Prevention of the degradation of print materials was a main point of the session. Tom has researched a timely topic: cost benefit analysis of preventative measures as opposed to recuperative measures. For each book title approximately \$135 is spent on its binding (including labor) and all other allied functions. That means the acquisition expenditure is relatively cheap and therefore back-end maintenance, or the essence of preservation and life cycle consideration, must figure into an overall budget and argued for strenuously. More technical issues covered involved the basic construction, and the investigation into the inherent frailty, of printed works. One obvious contributing factor in the potential injury of print material is their circulation, but their availabil-

ity is pretty much the point. That said, we were reminded that book drops invite risks: it is possible that returned materials contain an explosive device. Less malicious opportunities for collection damage involve natural catastrophes such as the recent floods in New Orleans and Iowa City. Not only are they damaging and just downright depressing, these occurrences are very expensive and should be saved for if budget cycles allow. Again, a wealth of preservation information was gleaned from this session.

Alice Carli, MLA member and Conservator for the Sibley Music Library (Eastman) directed a hands-on workshop, appropriately named "Music Scores Repair and Preservation Workshop." The most important thing to note here is that she teaches a summer class going into detail this workshop could not accommodate. I can not even pretend to be objective: this rocked, and here's why.

Everyone was directed to tables, or progressive stations, containing tools and materials. After gathering side boards, twine, book tape, example sheets and mending tapes we were instructed to damage the example sheets (these were the insides of what we were constructing). Then we were taught how to mend the tears we just inflicted with three options: repairing tape, glue and a mending iron. This is not particularly easy or quickly accomplished. This exercise culminated in the creation of a pamphlet binder using awls, needles and twine. We were presented with many examples of score publishing that as musicians we could tell are impractical; useful solutions were presented for overcoming some of these problems.

Many thanks to the Education and Preservation Committees for providing such an informative and practice-filled day.

## Session Includes Preliminary Examples of RDA Records

**Hermine Vermeij**  
UCLA

(Report on the session, "RDA in Practice," sponsored by the Bibliographic Control Committee)

Kathy Glennan introduced the session, stressing that the presenters were not working with a final document (since RDA has so far only been released in a draft PDF format), so what we would be seeing was a snapshot from today. The handouts from this presentation will eventually be available on the BCC Web site: <http://www.musiclibraryassoc.org/BCC/bcc.html>

Mark Scharff gave a very accelerated RDA update. He recapped what has happened with RDA since MLA 2008, and gave an overview of the draft of RDA that was released in November 2008. He outlined future plans (a JSC meeting in Chicago in March during which the committee will review feedback, make decisions about the 5/JSC/LC/12 follow-up documents, and finalize the text) and went over some implementation scenarios (some constituencies may adopt RDA right away, but in the U.S. a 6-month testing period spearheaded by three national libraries will precede any implementation decision).

Jean Harden gave a summary of activities of the BCC Working Group on Work Records for Music. The group's final report is available on the BCC Web site. Thinking in terms of a relational database (rather than a flat structure like the MARC record), they tried to determine what attributes of musical works should be available in a work record. The group excluded incomplete and ag-

gregate works, as well as popular, jazz, and ethnic music, allowing that further work on these topics would need to be done by another group. They assembled lists of elements that should be included in work records always, sometimes, and in specific situations. The group found it difficult to stop thinking in terms of authority records, especially since current authority records are a mix of work and expression data.

Michelle Koth provided a closer look at uniform title issues in RDA. She formulated examples using AACR2, the full draft of RDA, and the LC/12 follow-ups and responses. She stressed these differences especially: in RDA, types of composition, when cataloged by an agency cataloging in a language other than English, will be recorded in the language of the catalog. Thus, Oktetten instead of octets, rondeaus instead of rondos, and Duetten instead of duets. Titles with language additions cannot have more than one language per access point (including polyglot) in RDA, so separate access points must be created for each language. LC/12/LC follow-up suggests that cadenzas be entered under the name of the composer of the original piece, with a qualifier for

the composer of the cadenza. And RDA offers an alternative to using "Selections"—creating an access point for each work.

Filling the bulk of the session was a set of four presenters, each charged to create records from RDA for music materials.

Damien Iseminger attempted to catalog a DVD, a filmed version of Richard Strauss's opera *Ariadne auf Naxos*. He provided several handouts, including two MARC records (one cataloged using AACR2, one using RDA), a complete RDA example (showing the RDA elements and what he recorded for each), and a comparison of RDA and AACR2 in MARC. Some notable differences: RDA does not make use of the GMD, and instead breaks the information up into three parts: media type, carrier type, and content type. In RDA, brackets are only used when information is taken from outside the resource itself, not just from outside the chief source. RDA prefers the use of metric measurements, so the dimensions of a disc like a DVD is recorded in centimeters rather than inches. However, RDA offers the alternative of recording dimensions in the system of measurement preferred by the cataloging agency. RDA specifies that the creator must be recorded

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**In the U.S.,  
a 6-month  
testing period  
will precede any  
implementation  
decision**

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## Music Content Evaluated continued . . .

*continued from previous page*  
users as a discovery tool in cross-disciplinary searches. While each of these three tools is certainly useful for finding music materials, they are not without their flaws, especially regarding search and retrieval due to unclear, incorrect or inconsistent metadata, limitations on the ability to

narrow one's search, and the inability to sort results. Dougan concluded that while music librarians should not feel compelled to turn users away from these tools and their content offerings, both Google and the Open Content Alliance would do well to incorporate more librarian-endorsed features in the future.

## Committee Reports

### ***Bibliographic Control Committee***

***Kathy Glennan, Chair***

The Bibliographic Control Committee (BCC) held two business meetings and presented two programs at the Chicago conference. One session centered on developments with *RDA: Resource Description and Access* and included sample records; presenters included Mark Scharff, Michelle Koth, Damian Iseminger, Casey Mullin, Daniel Paradis and Steve Yusko. Attendance at this program exceeded 140. The other program addressed current topics in music cataloging, which drew about 70 people. For details on

these programs, please see the separate reports published elsewhere in the *MLA Newsletter*.

The first BCC business meeting included a discussion of the work of four BCC-related groups: the BCC Working Group on Work Records for Music; the MLA/RBMS Joint Committee on Early Printed Music; the joint MLA/OLAC Playaway Cataloging Joint Task Force and the MLA/OLAC Joint Task Force on Best Practice Guidelines for SlotMusic.

Jean Harden described the methodology and summarized the final report of the BCC Working Group on Work Records for Music,

which completed its work in July 2008. This short-term group investigated and made recommendations on work records for music, providing a conceptual document based on the *Functional Requirements for Bibliographic Records* (FRBR) and *Functional Requirements for Authority*

*Data* (FRAD) models. The report serves as a foundation for further analysis of music issues in FRBR, FRAD, and RDA, especially as cataloging moves from our current environment to relational or object-oriented databases. BCC also briefly reviewed the “Areas for further study” included

**The report on work records serves as a foundation for further analysis of music issues in FRBR, FRAD and RDA**

in the report. For more details, see <http://www.musiclibraryassoc.org/BCC/BCC-Historical/BCC2008/BCC2008WGWRM1.pdf>

Nancy Lorimer summarized the latest developments with *Descriptive Cataloging of Rare Materials (Music)*, which will be open for official review in March 2009. While the RBMS reviewer will look at clarity and consistency, MLA reviewers will need to assess the content and to provide additional examples.

BCC reviewed the activities of the joint MLA/OLAC Playaway Cataloging Joint Task Force, which completed their best practices guide for use with AACR2; they have nearly completed their work on the second part of their charge: identifying how to describe Playaways using RDA. BCC also received an update on the newly formed MLA/OLAC Joint Task Force on Best Practice Guidelines for SlotMusic, which is just starting their work.

With the recent creation of the Metadata Subcommittee, BCC brainstormed ideas about how to focus the work of this group and how it should interact with other parts of MLA, including other BCC subcommittees.

*continued on next page*

### ***Examples of RDA Records continued . . .***

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(i.e., a 700 personal name entry for Strauss in addition to the analytical 700 for the work).

Next, Casey Mullin presented his RDA record of a score (Brahms's complete chamber music for strings and clarinet quintet), but he took a different approach—cataloging in MODS (Metadata Object Description Schema) rather than MARC. An official RDA to MODS mapping is under development, but not yet published. The benefit of MODS is that it can describe related entries as “children” of the top level entity with fully fleshed-out “records”; it is better able to reflect the multi-dimensional nature of FRBR relationships than MARC.

Daniel Paradis cataloged a sound recording in RDA—a CD of Johann Strauss's *Eine Nacht in Venedig*. Like Damien, he provided the AACR2 and RDA records in MARC, with a separate RDA record showing the RDA elements. He noted that it was harder to map to ISBD/MARC than it

had been to record the RDA elements. Selected comments: the preferred access point for the expression (the uniform title) includes the content type, the names of the arrangers, and the date of recording, but there is no instruction in RDA regarding the order. The place of capture and date of capture have been separated into two elements now. Relator terms (\$e) in the 700s are used as relationship designators.

Finally, Steve Yusko provided some examples from LC: a score, a manuscript, and a sound recording cataloged in RDA/MARC. He noted that the terminology for extent is more flexible than carrier type, and terms in common usage can be used (e.g. CD instead of sound disc). Copyright and phonogram dates in RDA are preceded by their symbols (© and ®) rather than “c” and “p.” And for manuscripts, a production statement, not a publication statement, is given.

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At its second business meeting, BCC reviewed issues arising from the Authorities Subcommittee (world music issues), the Descriptive Cataloging Subcommittee (RDA-related), the MARC Formats Subcommittee (possible proposals to modify coding for chorus scores and proposing additional subfields for bibliographic field 518), and the Subject Access Subcommittee (genre/form related). For specifics, please see the separate reports from those subcommittees.

The committee also brainstormed about potential programs for 2010 and beyond, including a hands-on preconference on metadata, and a preconference session on RDA implementation (2011?). Potential programs for 2010 include FRBR/FRAD, RDA update/demo, and the usual breaking issues in music cataloging.

Finally, Margaret Kaus rotated off as chair of the Authorities Subcommittee after four years of service, with our thanks for her hard work. BCC welcomed Damian Iseminger as the incoming chair of this subcommittee.

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### Authorities Subcommittee

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*Margaret Kaus, Chair*

The business meeting took place on February 20, 2009, 12:30–2:00 p.m.

Margaret Kaus announced that Robert Sherrane would be rotating off the subcommittee. Kaus thanked Robert for his participation in the Authorities Subcommittee. Kaus announced that she would be rotating off as chair of the subcommittee; Damian Iseminger will be the new incoming chair.

Kaus reported on the highlights of the OLAC/CAPC and ALA ACIG meetings in Anaheim, CA (Summer 08) and Denver, CO (Midwinter 09).

Full reports can be found on the BBC Web site: <http://www.musiclibraryassoc.org/BCC/bcc.html>

The subcommittee discussed whether or not to continue with the “Document on Justification for Authority Work.” Discussion among subcommittee members indicated that a statement from MLA regarding authority work was still desired. Further work on this document will take place on the BCC wiki.

The subcommittee discussed future projects.

There was no new business.

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### Preservation Committee

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*Lisa Lazar, Chair*

The conference began with the Preservation Committee cosponsoring an excellent preconference workshop with the Education Committee on “Preservation Basics for Music Libraries” on Wednesday, February 18th. (A summary of the workshop is on page 7.) The Preservation Committee thanks the Education Committee for their invitation to do the workshop and the tremendous assistance they provided. The Preservation Committee also cosponsored the very popular and informative plenary session “Copyright: Is There a Chance for Change?” with the Legislative Committee on Friday, February 20<sup>th</sup> (see p. 4). We offer our congratulations to the Legislative Committee for a great session.

The committee held its business meeting on Thursday, Feb. 19<sup>th</sup>. Attendees were committee chair Lisa Lazar, committee members Denise McGiboney, Mark Puente, Alice Carli, George Blood, Sha Towers, new member Gary Markham, past members Alec McLane, Sandi-Jo Malmon, Matt Snyder, Mark Palkovic, and visitors Gary Galván, Paul Cary, and Paul Friedman.

Thanks were given to members rotating off this year: Matt Snyder, Mark Palkovic, Alec McLane, and Steve Smolian. New member Gary Markham was welcomed. Those interested in chairing the Preservation Committee were asked to speak with Lisa, in that she is will end her term at 2010 meeting in San Diego.

Old business discussed included Sandi-Jo Malmon’s update on the *Guide to Library Binding* (still not published yet; she will continue to monitor). Lisa reported on the committee’s input on NISO’s systematic review of ISO 14416:2003 (standard for binding). Based on our recommendations, the U.S. voted to “confirm with corrections.” Lisa will pursue the final results of the voting. Thanks to MLA NISO liaison Mark McKnight for soliciting our input on this vote. Alice will be sending the committee the draft of her article on preservation for the *New Grove Dictionary of American Music* for our review.

New business discussed included an e-mail from an MLA member who discovered that her newly ordered parts were all on acidic paper. Committee members will review their new items from this publisher and more information will be gathered from the member. The chair will then compose a letter on behalf of the committee and will send to appropriate parties. Also discussed was inferior binding by another publisher. A letter was sent from an individual. That person will follow up and if no response is forthcoming we will take action.

The preconference was reviewed for the committee members and thanks were given to the Board and committee volunteers. cursory review of the evaluations indicated very positive responses and increased desire for preservation sessions was noted.

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## Committee Reports

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Everyone was congratulated on the successful launching of the Web site. Some of the positive feedback was given and there was discussion on how more general preservation concepts could be fit in. One specific recommendation was made for disaster preparedness and names were given as resources.

This will be brought to the attention of Adriana Cuervo, general resources editor. The chair discussed previous plans to announce the Web site on listservs, with Gary Markham assisting in compiling the list. A request to provide a press release for a print resource led to considering other print venues for announcement. The chair consulted the MLA Publicity Officer who gave free rein to craft a statement and offered help in providing it

**Everyone was congratulated on the successful launching of the new Web site**

to other outlets. The committee established a list of electronic mailing lists and print resources to advertise the site and decided to keep the list so that updates can be announced. Gary Galván will write a press release that we will review. We will determine who subscribes to which listservs, and each will announce on those to which they belong. The Publicity Officer will be contacted for additional outlets. We revisited assignments and adjusted for updating print and beginning the audio sections.

A discussion ensued about digitization and what should be covered. We discussed what the nature of digital preservation is, and that different materials can warrant different levels of preservation digitization. The purpose of the Web site is to give stan-

dards, explain options, and provide criteria for decision-making. There also was spirited discussion about the nature of metadata, the existence of general standards, the lack of specific standards, and the difficulty in creating standards since everyone has different metadata needs. It is difficult to predetermine the structure of the digitization section, since it does not parallel the other sections. We decided on having general information/basics of digitization and information on metadata. The people assigned to the digitization section will explore ideas and see what structure results, keeping in mind to address digitization for preservation, not access, and also preservation of digital materials.

We decided to discuss next year's program over e-mail and made plans for what was a very enjoyable committee dinner outing.

### New Members

Welcome to our new or returning members!!

**Thomas Paul Barrick**, Library of Congress  
**Dyann Scheele Bishop**, Arlington, VA  
**Scott Elliot Brandwein**, New York, NY  
**Sarah Burkhead**, Columbia, MO  
**Chih-Hsien Chien**, Los Angeles, CA  
**Mathew Thomas Colbert**, Batavia, NY  
**Denward W. Collins III**, Hicksville, NY  
**Raymond Epstein**, Warren, NJ  
**Adrienne Erickson**, Brigham Young University  
**Matthew Aaron Ertz**, Bloomington, IN  
**Roger Fachini**, Sterling Heights, MI  
**Matthew Leonard Feldman**, Bloomington, IN  
**Rebecca A. Gardner**, Wellington, OH  
**Jane Gilvin**, Santa Cruz, CA  
**Jonathan Hiam**, New York Public Library for the Performing Arts  
**Randy LaVonne Jones**, Grinnell College  
**Virginia Elizabeth Kniesner**, Austin, TX  
**Jessica Lea Lange**, Montreal, QC  
**Susan Lorand**, Ann Arbor, MI

**Karen Lund**, Library of Congress  
**Christina S. Moore**, Reading, MA  
**Tom Moore**, Duke University  
**Laurie Lee Moses**, Chicago, IL  
**Sara Kathryn Nodine**, Florida State University  
**Pamela Pagels**, Bloomington, IN  
**Bria Parker**, Ypsilanti, MI  
**Dennis P. Quinn**, Denton, TX  
**Andrew Rea**, Chicago, IL  
**Felicia A. Reilly**, Chicago, IL  
**Anne Rhodes**, Hamden, CT  
**Federica Riva**, Rome, IT  
**John G. Rivest**, Shorter College  
**Mary Rose**, Alton, IL  
**Jacquelyn A. Royal**, Lee University  
**Celeste Schulman**, Bloomington, IN  
**Janet Elizabeth Scott**, Bloomington, IN  
**Stuart Alan Simon**, Milwaukee, WI  
**Mary Danette Snyder**, Chicago, IL  
**Scott M. Stone**, Denton, TX  
**Lina Terjesen**, Basking Ridge, NJ  
**Mary Turner**, Dallas, TX  
**Mel Whitehead**, New Carrollton, MD  
**Ann Marie Zettervall**, Urbana, IL

## Conservatories Roundtable

**Jennifer Hunt**  
Boston Conservatory

The meeting opened Friday, February 20, 2009, with introductions of a small but lively group of attendees and continued with a reminder about the annual survey. Completed surveys are due by April 30<sup>th</sup> this year. Information is gathered each year to conduct an informal comparison of conservatory libraries. Survey results remain anonymous to protect confidentiality. And it was announced that the roundtable has been renewed until 2013. A word of thanks goes to those who took the time to write a letter of support.

The group now has a wiki site that will allow for those interested to create lists of chamber music they are willing to give to other institutions. Libraries can also list parts they are missing and need to have. On the wiki site some of the navigation items are hidden under other headings, so check each link for other pages. This sparked a question related to lending individual chamber parts: should institutions lend out and barcode individual parts to chamber sets? Some schools put one person in charge of an entire set and others feel that even if you do check out individual parts, when you lose one part you still have to replace the entire set, as parts are not usually sold separately. Others encourage students to buy their own sets of chamber music if they are going to working on a piece that will become part of their repertoire.

Most everyone is feeling the effects of the weakened economy. What has been happening to conservatory library budgets? Some of the smaller, inde-

**Most everyone is feeling the effects of the weakened economy.**

pendent libraries have not had any cuts to date, while larger libraries belonging to parent institutions are being asked to cut their budgets by five percent this year and ten percent next year. Some librarians have had their travel budgets cut. One library plans to reduce some of their summer hours.

Budget cuts lead to a possibly untimely question regarding the procurement of additional professional staff in the library. Some ideas for obtaining new staff include keeping statistics on the rise of library use at certain hours, moving some funds from the student worker budget to the professional staff budget, finding funding outside of the library budget, and putting a student-centered focus on the important discussions with administration.

One librarian's institution will be going through a search for an Academic Dean. What kinds of questions should be asked at the interviews that will be indicative of individuals being supportive of library endeavors? One suggestion was to ask the candidates how much they have used libraries and whether they have served on a library faculty committee. Another idea was to ask about past decisions the candidates have made about libraries and whether they felt comfortable with them.

How do conservatory libraries focus on information literacy and assessment as it pertains to the institutional accreditation process? Librarians should make goals for information literacy that make sense for the students' needs in a conservatory setting. Some question whether MLA members should meet with NASM representatives to revisit some of these issues so that there is a better shared understanding of the realities of conservatory library budgets and resources.

## Small Academic Libraries Roundtable

**Sarah Canino**, Vassar College  
**Holly Gardinier**, Claremont Colleges

The Small Academic Libraries Roundtable (SALRT), Sarah Canino, Vassar College and Joy Pile, Middlebury College, co-coordinators, met on Friday February 20, 2009 at 11:00 a.m. in the Denver/Houston room at the Marriott Hotel in downtown Chicago. Nineteen MLA members attended. Business of the roundtable was discussed briefly and it was noted that after the 2010 meeting Sarah Canino would be stepping down as co-chair of the roundtable. Interest in the co-chair position was solicited for the upcoming term.

The remainder of this year's meeting focused on two topics of interest to SALRT participants—next-generation catalogs and LP weeding projects. A bibliography on each topic highlighting recent articles was distributed to attendees.

Guided by a handout of 13 points to consider when evaluating next-generation catalogs, Sarah Canino led a session which allowed attendees to discuss areas of concern and ask questions. Attendees shared their observations and insights regarding catalogs their institutions were investigating or had committed to purchasing.

Margaret Ericson, Colby College, spoke about the implementation of a shared next-generation catalog that has the combined holdings of the Colby, Bates and Bowdoin College Libraries. With a long history of various cooperative practices, the CBB libraries' next-generation catalog is a tangible result of a 2-year planning grant to implement cooperative collection development. Margaret talked

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## News from the 2009 MLA Annual Meeting in Chicago

**Renée McBride**, *Publicity & Outreach Officer*

As is the case every year, the 2009 annual meeting generated news of interest to MLA members. The highlights follow.

### Linda Solow Blotner Receives the MLA Citation

At its 2009 Annual Meeting in Chicago, Illinois, the Music Library Association awarded the MLA Citation to Linda Solow Blotner, in recognition of her career-long distinguished service to music librarianship. Her achievements were summarized at the award presentation ceremony:

“A tireless and inspiring leader in the profession she is a consummate practitioner and true Renaissance woman. Author, editor, reviewer, and indexer she has been involved in a number of the discipline’s most significant publications. As Editor-in-Chief of *Notes*, she continued, in the tradition of her predecessors, to pro-

duce a journal indispensable to the fields of music librarianship and musicology. In her work with the Publications Committee she has been in the forefront of creating improvements to all MLA publications. Active in service locally, nationally, and internationally she has always been available to lead committees, present research, consult with practitioners, and encourage all of us to innovate, to experiment, and to work at the highest level of professionalism.”

Ms. Blotner is a graduate of the University of Michigan and Brooklyn College, C.U.N.Y. and recently retired from the University of Hartford, where she was Head of the Mildred P. Allen Memorial Library from 1987–2007. The Allen Library was founded in 1938 by The Hartt School, which continues to be a strong supporter of the Allen Library. Ms. Blotner has served on the MLA Board of Directors as Member-at-Large and Executive Secretary, and as Editor of *Notes: the Quarterly Journal of the Music*

*Library Association*. She has also served as Music Panel Advisor for the Massachusetts Council on the Arts and Humanities and as a reviewer for music proposals for the National Endowment for the Humanities. Her publications include articles about various aspects of music librarianship, numerous indexes to important works about music and music librarianship, and editing *The Boston Composers Project: a Bibliography of Contemporary Music* (MIT Press, 1983), for which Ms. Blotner received MLA’s Vincent H. Duckles Award for best book-length bibliography or other research tool in music.

MLA awards the Citation on the recommendation of its Nominating Committee, with the approval of the Board of Directors. Citation recipients become lifetime Honorary Members.

### Election of Three Board Members Announced

MLA announced the election of three new Board of Directors members at its 2009 annual meeting. The three new Members-at-Large are Linda Fairtile (University of Richmond), Stephen Mantz (University of Colorado at Boulder), and Jenn Riley (Indiana University).

**Linda Fairtile** is Head of the Parsons Music Library at the University of Richmond. Previously she was a Librarian in the Music Division of the New York Public Library for the Performing Arts. She holds an M.L.S. from St. John’s University, M.A. and Ph.D. in Musicology from New York University, and a B.A. and B. Mus. from Oberlin College and Conservatory of Music. Her many publications include the reconstructed edition of the 1889 version of Puccini’s opera *Edgar* (forthcoming from Ricordi), “*Duetto a tre*: Franco Alfano’s Completion of

## Roundtable Reports continued . . .

*continued from page 13*  
about the vendor interviews, functional requirements of next-generation catalogs, the challenge of merging the holdings of the three libraries, and CBB’s development of an advanced search feature in their next-generation catalog.

Attendees identified a number of areas of concern regarding next-generation catalogs including lack of authority control, lack of advanced searching, the inability to refine search results and potentially problematic user-contributed reviews and

**Attendees identified a number of areas of concern regarding next-generation catalogs**

tags. Although the discussion had to be abbreviated due to lack of time, it was clear that this is a topic of interest to many attendees.

Joy Pile shared her findings from the recent MLA survey on LP weeding projects which she created. She articulated guidelines to consider when formulating a project, drawing upon her experiences carrying out a mandated weeding project for a collection of 1,200 phonodiscs.

Our thanks go to Holly Gardinier for taking minutes for this meeting.

**New Liaison Role for Metadata Subcommittee**

The newly-formed MLA Bibliographic Control Committee's Metadata Subcommittee is pleased to announce a formal liaison role between the subcommittee and ALA's Association for Library Collections & Technical Services (ALCTS) Networked Resources & Metadata Interest Group (NRMIG). The Metadata Subcommittee Chair will provide a formal connection between ALA/ALCTS and MLA on networked resources and metadata issues, representing interests of music materials in ALA/ALCTS metadata discussions and bringing to MLA relevant topics from the NRMIG. This new NRMIG/MLA Metadata Subcommittee liaison relationship mirrors those of other MLA BCC subcommittees, and is expected to provide ongoing open communication between ALA and MLA in this new area of focus for MLA.

*Turandot*" in *Cambridge Opera Journal* (2004), and *Giacomo Puccini: A Guide to Research* (Garland, 1999). Her MLA service includes membership on the Publications Awards Committee (2006–present) and the Joint AMS-MLA Committee on RISM (2006–present), serving as Secretary-Treasurer of the Greater New York Chapter (1999–2001), and playing in the MLA Big Band (2004–present). She is also active in AMS, serves on the advisory board of Centro Studi Giacomo Puccini, and is the Director of the American Institute for Verdi Studies.

**Stephen Mantz** is Catalog Librarian at the University of Colorado at Boulder. He recently moved to Boulder from Davidson College, where he was Music Librarian from 1994–2008. His M.L.S and M.A. in Musicology are from the University of North Carolina-Chapel Hill, and he holds a B.M. in Music Education from Miami University (Oxford, OH). He has published articles in *Breve Notes* and the *MLA Newsletter*, and contributed to *Music Reference and Research Materials*, 5<sup>th</sup> ed. (Schirmer, 1997). His service to MLA includes the editorship of the *MLA Newsletter* (2002–present), membership on the Publications (2002–present) and Education (2001–2002) Committees, chairing the Outreach Subcommittee

(2001–2002), and serving as SEMLA's Secretary-Treasurer (2002–2004).

**Jenn Riley** is Metadata Librarian for the Digital Library Program at Indiana University (IU). Her previous position at IU was Digital Media Specialist in the Digital Library Program. She holds an M.L.S with a Specialization in Music Librarianship and an M.A. in Musicology from Indiana University, and a B.M. in Music Education from the University of Miami. She has an extensive presentation and publication history on topics related to music metadata and music digital libraries. In September 2008 she received a National Leadership Grant from the Institute of Museum and Library Services to test the FRBR model for music in a production environment. Her MLA service includes membership on the Subject Access Subcommittee (2005–2009) and Music Metadata Working Group (2004–2008), and she will be chairing the newly formed Metadata Subcommittee. In addition, she is currently Chair of the MODS/MADS Editorial Committee, on the editorial boards of the *Journal of Library Metadata* and Metadata Encoding and Transmission Standard (METS), on the advisory board of Cataloging Cultural Objects (CCO), and Chair of the Digital Library Federation Aquifer Metadata Working Group.

**Four Receive 2009 Research Awards**

At its recent annual meeting in Chicago, Illinois, MLA announced the recipients of its research awards.

The **Carol June Bradley Award** supports studies that involve the history of music libraries or special collections. The 2009 award goes to **Stephen Mantz**, Catalog Librarian at the University of Colorado at Boulder, for his research on the "Music Study Material" program instituted in 1933 by the Carnegie Corporation of New York (CCNY). This initiative funded the provision of books, scores, and, of particular interest, sound recordings to 371 educational institutions from 1933–1941. In his research, Mr. Mantz is seeking information about the development and implementation of the program, its effect on recipient institutions, and the development and transformation of their libraries, especially with the introduction of sound recordings as educational tools. He plans to use his award to support a research trip to study program documentation at the archives of CCNY at Columbia University.

The **Dena Epstein Award** supports research in archives or libraries internationally on any aspect of American music. This year there are two recipients: Lara Housez and Maria Cristina Fava.

**Lara Housez**, a Ph.D. candidate in Musicology at Eastman School of Music, is completing a dissertation entitled "Becoming Sondheim: From *Forum* to *Company*." Her research examines Sondheim's career and musical growth during the 1960s – a "dark decade" that eventually resulted in the solidification of Sondheim's mature musical identity. Though much has already been written about Sondheim, this project explores not *what* Sondheim did, but *how* he developed as an artist,  
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drawing on a variety of disparate influences and the experiences of trial and error. Ms. Housez will examine primary source material at the Wisconsin Historical Society and the New York Public Library in order to provide a much-needed scholarly approach to this portion of Sondheim's life. When combined with Housez's own practical experience with the theater, this research promises to provide a unique important insight into an important American composer. She will use the funding to assist with travel to Wisconsin and New York.

**Maria Cristina Fava**, also a Ph.D. candidate in Musicology at Eastman School of Music, is researching "Marc Blitzstein and the Political Value of Music: New York City in the 1930s." Her dissertation seeks to document the dynamic manner in which music and politics intersected in New York City during the 1930s. Her research will provide an analysis of musical and political events, using Marc Blitzstein as "a point of both convergence and departure." Ms. Fava will use award funding to travel to the Wisconsin Historical Society in Madison, the National Archives in College Park, MD, and the New York Public Library in order to examine a variety of primary source materials including Blitzstein's papers, New Deal and WPA files, and collections relating to relevant organizations active in left-wing movements at the time. Her research promises to contribute not only to a better understanding of Blitzstein's music development, but also to a better understanding of the political context of American music in the 1930s.

The **Walter Gerboth Award** is for members of MLA who are in the first five years of their professional library careers to assist research-in-progress in music or music librari-

anship. **Mark Puente** received this year's award to further his research toward a "Music Library Association Personnel Characteristics Survey." This project will duplicate a study completed in 1997 with some revisions to the original survey instrument. Mr. Puente was recently appointed Director of the Association of Research Libraries (ARL) Diversity Programs.

### **Kevin Freeman Travel Grant Recipients Attend Annual Meeting**

MLA awards the Kevin Freeman Travel Grant to students, recent graduates, or other colleagues who are new to the profession for support to attend the MLA annual meetings. For the recent 2009 meeting in Chicago, Illinois, the Freeman recipients were Veronica Alzalde, Dominique Bourassa, Janet McKinney, and Laurie Neuerburg.

**Veronica Alzalde** received her M.A. in Library & Information Science in May 2008 from the University of Wisconsin (UW), where she is now pursuing an M.A. in Music History. Her B.A. in Music is from Luther College. Employed at the UW Mills Music Library, she has been involved in many aspects of daily operations there, though most interested in public services. She credits attendance at a 2007 MLA Midwest Chapter meeting with making an important contribution to her professional development. Veronica is a flutist.

**Dominique Bourassa** is currently pursuing an L.I.S. degree at Southern Connecticut State University after many years as a teacher of music and dance. Bilingual (French and English) and holding a B.M. and M.M. (Musicology) from Université Laval, she wrote her master's thesis about British military band music in Quebec from 1759–1836, and co-authored *The Menuet de la Cour* (Olms, 2007). Interested in pursuing

a career in music cataloging, she is presently employed as a catalog assistant at Sterling Library, Yale University. Dominique is also a historical dancer and dance historian.

**Janet McKinney**, currently enrolled in a dual L.I.S. and Musicology masters degree program at the Catholic University of America (CUA), spent Summer 2008 as a Junior Fellow Intern at the Library of Congress in the Special Materials Cataloging Division. Before entering this program, she completed a practicum experience in archival processing. She has been actively exploring various aspects of music librarianship, currently experiencing both reference and cataloging work at the CUA Library as a student worker. Janet enjoys her role as Editor and Historian for the Washington, DC Alumnae chapter of Sigma Alpha Iota.

**Laurie Neuerburg** is currently employed at UNC-Chapel Hill Davis Library as Music Cataloging Assistant. Her prior two-year position as a Carolina Academic Library Associate impressed upon her the importance of networking, and she observes that many conference offerings at MLA's 2009 Annual Meeting will be highly relevant to her development as a cataloger. She graduated in May 2008 with an M.S.L.S. from UNC-Chapel Hill. She holds a B.S. in Animal Sciences from the University of Illinois and a B.A. in Music from Iowa State University. Laurie is a member of the Raleigh Area Flute Association and plays in their flute choir called Silver Fantasy.

### **Awards for Outstanding Publications Presented**

MLA announced its annual publications awards at its 2009 annual meeting. Publications are considered during the year following their imprint date.

The **Vincent H. Duckles Award** for the best book-length bibliogra-

phy or other research tool in music: David Williams and C. Matthew Balensuela. *Music Theory from Boethius to Zarlino: A Bibliography and Guide*. Hillsdale, NY: Pendragon Press, 2007.

The concluding volume in a decades-long effort to survey the landscape of Western music theory, Williams and Balensuela's *Music Theory from Boethius to Zarlino: A Bibliography and Guide* gently introduces readers to what might otherwise be unfamiliar and daunting material. The authors summarize the major works of some 120 medieval and renaissance theorists in language that is both clear and precise, and their helpful lists of secondary literature, assembled from an impressively broad array of sources, are coded to highlight introductory readings. As computerized keyword searching increasingly fragments the research process, the context provided by this volume will prove ever more valuable to non-specialists and scholars alike.

The **Richard S. Hill Award** for the best article on music librarianship

or article of a music-bibliographic nature: Edward Komara. "Culture Wars, Canonicity, and *A Basic Music Library*." *Notes* 64, no. 2 (December 2007), 232–247.

Edward Komara examines the debate over the phrase "culture wars" and how the issue of canonicity affects the acquisitions component of *A Basic Music Library*. In citing musicological works that focus on canonicity and espousing a skeptical view of the multiplicity of canons and "musics," Komara displays exceptional scholarly facility, and his assertion that "basic" does not have to mean "canonic" is welcome wisdom in an increasingly digital age. The timeliness and focus of this article, coupled with clear, concise, and well-formulated arguments, make it a relevant and convincing read, especially for those who work in the area of collection management.

The **Eva Judd O'Meara Award** for the best review published in *Notes*: Louis Niebur. "The BBC Radiophonic Workshop: Recent Reissues

of British Electronic Music from 1955–1996." (Review Essay) *Notes* 63, no. 4 (June 2007), 912–923.

Louis Niebur's review essay on the Radiophonic Workshop (RW) provides a delightfully readable introduction to an influential but little-known chapter of 20th-century music culture. As the British Broadcasting Corporation's in-house electronic music studio, the RW met the growing demand for new electro-acoustical sounds by creating thousands of works for television and radio between the years of 1955 and 1996. Through his survey of recent compact disc and DVD reissues, Niebur effectively chronicles the pioneering and far-reaching achievements of the RW, its largely anonymous composers, and their equipment and techniques. His balanced, descriptive insights inspire the reader to want to know more about the RW, to hear more, and above all, to care about this intriguing piece of electronic music history.

## MLA 2010: Call for Proposals

**Deadline, Program proposals: May 8, 2009**

**Deadline, Business meetings: June 5, 2009**

The 2010 Program Committee invites program proposals for its next annual meeting in San Diego, March 20–24, 2010. We welcome proposals for individual presentations or larger program sessions on topics in music librarianship, musicology, discography, and other related areas.

**Program proposals** may be submitted directly via the web form at: <http://musiclibraryassoc.org/program/>

All program proposals must be submitted by Friday, May 8, 2009, to be considered for the 2010 meeting.

You may also request a **Business or other non-program meeting** at this time. Please use the Business Meeting Request Form at: <http://www.musiclibraryassoc.org/program/BusinessMeetingForm>

All Business Meeting requests must be submitted by Friday, June 5, 2009.

Both forms are available from the MLA Web site (<http://www.musiclibraryassoc.org>).

To help MLA keep meeting costs down, please keep in mind the distinction between a programmatic event and a business meeting. A business meeting is a time to do the "business" of the group; its meeting space needs differ from those of the program sessions.

Also, please consider having your committee, subcommittee or roundtable meet in an informal space (i.e. not a scheduled meeting room). If you are willing and it is feasible, there is room to indicate this on the Business Meeting form. San Diego should provide some informal sun-drenched options. The specifics of communicating the location of informal meeting spaces will be worked out closer to the start of the conference.

Please direct any questions to the 2010 Program Committee, whose voting members are: Keith Cochran ([cochran6@indiana.edu](mailto:cochran6@indiana.edu)); Kirstin Dougan ([dougan@uiuc.edu](mailto:dougan@uiuc.edu)); Jennifer Hunt ([jhunt@bostonconservatory.edu](mailto:jhunt@bostonconservatory.edu)); Laurie Sampsel ([laurie.sampsel@colorado.edu](mailto:laurie.sampsel@colorado.edu)); Diane Steinhaus, Chair ([dstein@email.unc.edu](mailto:dstein@email.unc.edu)).

## Chapter Reports

### Atlantic

**Robert Follet**, *Peabody Institute*

The Atlantic Chapter of the Music Library Association met Friday and Saturday, November 7<sup>th</sup> and 8<sup>th</sup>, hosted by the University of Virginia. In a change from the usual procedure, the meeting opened with a tour of the newly completed Packard Campus of the National Audio-Visual Center (NAVCC) in Culpepper, Virginia. Located on a 45-acre campus, the center is a state-of-the-art facility providing access to the library's extensive collection of films, television programs, radio broadcasts, and recordings in all formats. The center has the mission to reformat all formats for preservation. The large campus includes 415,000 square feet with 90 miles of shelving for collection storage, 35 climate controlled vaults, and 124 special vaults for highly combustible nitrate film. The center also houses a 206-seat theater which offers films and television series that are open to the public.

The meeting portion of the program convened Saturday morning on the beautiful campus of the University of Virginia in Charlottesville. After a

welcome from the University Libraries, the meeting opened with a fascinating presentation by Scott Nelson, Associate Professor of History at the College of William & Mary, "Taking Folk Music Seriously: John Henry, Steel-Driving' Man and a Story of Unmarked Graves." Nelson discussed his award winning study *Steel Drivin' Man* and how, using work done in various archives and libraries, he was able to verify that John Henry was a real historical figure.

Next, Madelyn Wessel, Special Advisor to the University Library and Liaison to the General Counsel of the University of Virginia, offered a "Copyright Forum." As always, the topic of copyright engendered lively discussion.

Following lunch hosted by the University Libraries and served in the Music Library, the program continued with a presentation by Matthew Burtner, Assistant Professor of Composition and Computer Music at the University of Virginia, entitled "Mice in the Stacks: Digital Media Performance and the Music Library." Buttner discussed his invention, the "metasaxophone," an augmented computer instrument, and how libraries can be involved with interactive media. The presentation closed

with a performance of one of Buttner's interactive compositions.

Joe Clark of the University of Maryland-Baltimore County discussed how he has used online tutorials both to train staff and educate patrons. After playing examples of the tutorials currently available at the library's Web site, Clark offered a list of top ten suggestions for anyone interested in pursuing such tutorials for their own library.

Richard Griscom of the University of Pennsylvania discussed the life and work of early Philadelphia composer and bandmaster Francis Johnson (1792-1848). The University of Pennsylvania has recently received copies of 42 of Johnson's compositions.

Ana Dubnjakovic and Robert Sebek of Virginia Tech discussed "Using Mashups: Adding Utility to your OPAC." Dubnjakovic and Sebek showed how mashups using Web-ridge have been used in the Virginia Tech library catalog to provide access to additional information, including links to database, internet sites, reviews, etc.

After a business meeting, the chapter meeting was adjourned. The new meeting will be September 25<sup>th</sup> and 26<sup>th</sup>, hosted by Gettysburg College.

### Transitions

**Jeff Alger**, Assistant or Associate Professor, Library, Iowa State University

**Stephanie Bonjack**, Head of Music Library, University of Southern California

**Katie Buehner**, Coordinator of the Music Library, University of Houston

**Jennifer Crum**, Public Services Coordinator, University of Hartford

**Anders Griffen**, Head Catalog Librarian, Manhattan School of Music

**Eric Harbeson**, Music Special Collections Librarian, University of Colorado at Boulder

**Karen Jung**, Music Librarian, Bowdoin College

**Jill King**, Reference & Instruction Librarian/Music Specialist, DePaul University

**Mark A. Puente**, Director of Diversity Programs, Association of Research Libraries

**Darwin Scott**, Music Librarian, Arthur Mendel Music Library, Princeton University

**Jacob Schaub**, Music Cataloger, Vanderbilt University

**Judith Thomas**, Director of Arts and Media Services, University of Virginia

## Koth Receives MOUG's Distinguished Service Award

The Executive Board of the Music OCLC Users Group (MOUG) is honored to name **Michelle "Mickey" Koth** as the eighth recipient of MOUG's Distinguished Service Award.

This award was established to recognize and honor those who have made significant professional contributions to music users of OCLC. The MOUG Executive Board selects recipients based on nominations received from the MOUG membership. Koth received the award in Chicago during MOUG's annual business meeting on February 18, 2009.

Koth's achievement lies in both her prodigious output and her commitment to supporting others through teaching, mentoring, and the creation of practical tools, all of them developed and delivered following the highest standards of excellence known to the profession.

She has been a music cataloger at Yale University since 1990, but had previously been part of the Associated Music Libraries Group Title II-C retrospective conversion grant at Indiana University, where she converted over 15,000 music bibliographic records. She informally shared her experiences at a MOUG meeting in 1990, then published an article entitled "Workflow Considerations in Retrospective Conversion Projects for Scores" in the monograph *Retrospective Conversion: History, Approaches, Considerations*.

While at Indiana, Koth became one of the first catalogers to contribute headings as part of the NACO Music Project. As a long-time independent member, she has contributed or updated over 20,000 records. Again, these contributions represent more than numbers: Her work was of the highest quality. In addition, she was instrumental in creating the NACO Music Project

Handbook and still maintains its Web site today.

Koth has created or published several other resources that provide valuable day-to-day aid and advice to music catalogers, non-music catalogers trying to catalog music, and reference librarians. Her extensive Web site, "Music Cataloging at Yale," was one of the first to provide specialized information on the Web for music catalogers—though it by no means serves only catalogers—and it continues to offer a wealth of definitions, quick reference tables, and readings, all of them current and accurate. She served on MLA's original Working Group on Types of Compositions and continues to maintain the online list. She served as MOUG Board member and Secretary/Newsletter Editor from 1998 to 2002. She has been the editor of the *Music Cataloging Bulletin* since 2001, and single-handedly converted it from a print publication to an online tool

available to subscribers from the MLA Web site. Just last year she published a book entitled *Uniform Titles for Music*.

Most importantly, Koth has shared tirelessly and unstintingly of her time. The music cataloging community has benefited from her music cataloging workshops over the years. She is held in the highest esteem as a trainer by her colleagues, and as the letter of nomination received by the MOUG Board stated, she have been a mentor to others who "go on to catalog at other institutions, thereby enriching the OCLC database for all music users. . . . Few people have contributed at this level."

Koth's efforts personify MOUG's objectives "to promote and maintain the highest standards of system usage, and to provide for continuing user education that the membership may achieve those standards." MOUG is proud to honor her for her accomplishments.

## Calendar

**17–18 April 2009**

Pacific Northwest Chapter  
Seattle, WA

**24 April 2009**

Submissions Due  
*MLA Newsletter* no. 157

**30 April 2009**

Southern California Chapter  
Los Angeles, CA

**7–9 May 2009**

Mountain-Plains Chapter  
Missoula, MT

**8 May 2009**

Program Proposals Due  
2010 Annual Meeting

**5 June 2009**

Business Meeting Requests Due  
2010 Annual Meeting

## Members' Publications

Please send citations for items published or premiered in the past calendar year to the column editor, **Gary Boye**, via e-mail or snail mail at the address below. Please follow the citation style employed below. You must be a current MLA member to submit citations.

Dr. Gary R. Boye  
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Boone, NC 28608-2026  
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### **Books and Chapters**

#### **Hursh, David W. (East Carolina University)**

*Good Medicine and Good Music: A Biography of Mrs. Joe Person, Patent Remedy Entrepreneur and Musician, Including the Complete Text of Her 1903 Autobiography.* Co-authored by Chris Goertzen. Jefferson, NC: McFarland, 2009. [ISBN: 978-0-7864-3459-6 (softcover), \$39.95]

#### **Lampert, Vera (Brandeis University)**

*Folk Music in Bartók's Compositions: A Source Catalog.* Budapest: Hungarian Heritage House, 2008. [242 p. ISBN: 9632271645, €78.00]

### **Articles and Chapters**

#### **Hunter, David (University of Texas)**

"Handel's Ill-Health: Documents and Diagnoses," *Research Chronicle of the Royal Musical Association* 41 (2008): 69–92.

#### **Kinney, Daniel W. (Stony Brook University)**

"Classification of Music Moving Image Materials: Historical Perspectives, Problems, and Practical Solutions," *Cataloging & Classification Quarterly* 47, no. 1 (2009): 2–22.

#### **Newcomer, Nara L. and David W. Hursh (East Carolina University)**

"Calling All Academic Music Library Reference Desks: A Follow-up Study." *Music Reference Services Quarterly* 11, no. 2 (2008): 101–129.

#### **Ochs, Michael (New York)**

"You Say *Sabachthani* and I Say *Asabthani*: A St. Matthew Passion Puzzle," in *About Bach*, ed. Gregory G. Butler, George B. Stauffer, and Mary Dalton Greer (Urbana and Chicago: University of Illinois Press, 2008), 61–67.

### **Videos**

#### **Moore, Tom (Duke University)**

Tom Moore, "Brazilian Popular Music: Samba to Hip-Hop", Wednesdays at the Center, Nov. 19, 2008. 73 mins. iTunes Video: <http://deimos3.apple.com/WebObjects/Core.woa/Browse/new.duke.edu.1483972560.01695846464.1890460896?i=1593265931>