MLA in Vancouver, B.C.

February 16-20, 2005

By Lisa Rae Philpott
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What a rare treat for MLA to meet in Canada![1] And where else but Vancouver would be temperate enough (in February) to tempt the masses to head north? Given the location, I had the brilliant idea to take my clarinets with me and have the B-flat overhauled (long overdue) while I was there...in anticipation of an imminent performance of the Scherzo from *Midsummer Night's Dream*! I departed a day early, so left the rain behind me, arriving to brilliant sunshine in Vancouver. Once ensconced in my suite, I delivered my clarinets to Burnaby, and returned to the hotel to dine with fellow CAMLs. The following day, I caught a flight to Kelowna to visit a soon-to-be-ninety friend. We spent a delightful day; the WestJet schedule was such that I was able to return in time for the opening reception that same evening.

The seventy-fourth annual conference was opened by MLA President, Laura Dankner. University Librarian Catherine Quinlan brought greetings on behalf of the University of British Columbia. An accomplished cellist, Quinlan's library career has taken her across Canada: from Memorial University of Newfoundland to the University of Western

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Ontario to UBC (since 1997). To assist delegates in their travels in and around Vancouver, she offered the advice that she had been given upon her arrival: "The mountains are *north*!" (Considering that the weather remained gloriously sunny during the week—this proved to be exceedingly useful advice.) She also complimented MLA on its program—suggested that change is the only constant in our working lives—and wished us a successful conference.

Plenary Session I: Libraries an Commercial Online Music Alec McLane, Moderator (Wesleyan U)

Bach to the Future Tim Lloyd (Alexander Street Press)

Lloyd reprised his presentation from last summer's CAML conference, under the new Alexander Street Press banner. He discussed the issues involved with electronic audio delivery: sound quality, setup, cataloguing and the mechanics of electronic audio reserves. Essentially, one can provide access for cents—for the cost of bandwidth and a subscription—as contrasted with the costs of ownership (purchase, shelving, space, etc.). One can potentially offer a broader range of recordings (rare, specialist), and offer links to related materials with his service. From the user's perspective, one needs only a basic multimedia computer and an Internet

connection. Authentication is very straightforward via IP address or, remotely, via a proxy IP or referral URL. Consistent bandwidth is needed for success. Choosing the highest bit-rate possible also ensures quality audio.

Lloyd is optimistic that digital access to recorded sound will become a viable commodity, that pricing schemes will simplify and that technology will become standardized. As a result, non-music disciplines will offer musical contexts; catalogue searches will take advantage of the encoded metatdata in online sound files, and a premium will be placed on utility and storage. What will the future hold? Well, not just recordings, but personal narratives of freedom rides, stride piano, Chicago-style jazz, coded slave songs...the sky is the limit.

Saving Recorded Music: The Reluctant Embrace of Online Music by the Music Industry Justyn Baker (Naxos Music Library)

Barker was involved with Liquid Audio, which encoded some 20,000 CDs while avoiding "the dreaded classical music content!" Its mission was to sell to everyone, but broken promises from recording labels, unrealistic pricing schemes, and MicroSoft's format-suppression all contributed to a lack of success.

Retail music sales operate on a 90/10 formula, whereby ninety percent of the revenue comes from ten percent of the available market content. Big-box retailers must sell 300,000 CDs annually to cover the costs of the shelf space. Labels and retailers have a close relationship; the physical product offers retailers the opportunity for markup, so

digital music is seen as an impediment to the status quo.

Enter Naxos retail into the ring. As a global group of recording labels, Naxos owns its record masters. It offers a flexible regular price, producing twenty new albums monthly, and is repertoire-driven. It is DRM-compliant, and cognizant of the new technologies. Its licensing revenues have tripled over the past two years, due in part to book-publishing (the CDs which accompany Evan Bonds's *History of Music in Western Culture*—are a Naxos product), software sales (Encarta), Hollywood movies and fifty television productions annually all buy music from Naxos. National anthems—as played at soccer games—also feature Naxos recordings.

Digital content is finally beginning to happen, and "content is king!" The formula is becoming more like 80/20 as a result. Digital content is becoming preferred for its functionality and efficiency. The fact that listeners embraced classical music in digital format is largely responsible for Naxos's 5,000 percent growth. Obscure music can be in vogue, especially when downloads are priced at an extremely affordable seventeen cents per track. (A price of sixty cents per track is based on a formula of 300,000 unit sales at approximately $7.50 apiece for physical/retail product.) One can lease digital content in two formats: digital streaming for listening locally, or by "tethered downloads" for device-listening. If you keep the price low, you can offer more variety; students can get real jobs in the music business, and everybody gets paid. And, when you offer digital delivery to your campus, you encourage non-music faculty to connect electronic media to their assignments. Barker suggested that making it "easier to buy than to steal" digital music is the key, and that

licensing is the means whereby both creators and record companies can make money.

Online Music at Penn State: Integrating Audio from Commercial Online Vendors into Teaching and Learning Amanda Maple (Penn State U)

Penn State signed an online agreement with Napster in November 2003, after appointing a joint committee to investigate the possibilities in December 2002. In August 2004, the committee made a report to Congress, and the Napster pilot was initiated in the fall of 2004. The pilot allows unlimited streaming and is funded by the institution; downloading is tethered on up to three computers. The Napster client is compliant with Windows 2000 or XP. Students must register each semester; downloads are ninety-nine cents apiece, and are paid for by the students themselves. Penn maintains an informational Web site for faculty members to facilitate the use of Napster.

Maple offered statistics on the percentages of desired content between Napster, Naxos and Classical Music Library (45%, 52%, 49%, respectively). When armed with a list of course reserves, the percentages fell (36%, 35%, 34%), and when specific performances were deemed necessary, the numbers dropped dramatically (12%, 3%, 5%). But, in many cases, other performances were acceptable. Content is still lacking in the areas of art song, electronic music, twentieth century composers, medieval, renaissance, opera and world music.

It is important to note that Napster uses no standards in its searching and metadata. Installing its client on user workstations proved to be problematic. A popular-music history course offered in the fall was a success.

However, a proposed electro-acoustic music course was withdrawn: no repertoire available; no pilot possible. Students liked using Napster. And, a world-music course was tenable by offering Naxos's Asian-music content.

Maple commented that the "archival" function of J-STOR is what is required for digital music course-offerings, as one needs permanent access to the "archive." The information has to be affordable. A further requirement to a successful partnership between online music and higher education is the need to "reduce stress" on bandwidth. And, the need to have a defensible position in court is advisable, should that be necessary. The session ended with a plea from the audience for Maple to publish her findings!

Electronic Reference Services Subcommittee

Reviews of Digital Audio Vendor Products: Naxos and the Classical Music Library (Summary by Desmond Maley)

Paul Cary, Baldwin-Wallace College

Cary mentioned the reviews in *Notes* in June and December 2004, and noted that, for assessment, issues of repertoire, quality of performance, usability, sound quality and accompanying material need to be explored. He then presented a minute examination of inconsistences he had noticed. Classical Music Library lists tracks. It won't collapse the track numbers, so it is cumbersome to browse. Search by keys is flawed, e.g., Boolean searching finds C flat major, B sharp major. The Violin Concerto in D by Beethoven would not retrieve because it wasn't entered as "D major." The service is useful for compiling playlists for courses, e.g., folders with weekly

listening. Also useful are the static URL's for retrieval. The streaming rates equal sound quality: 64K is close to CD quality. There is no slider or fast forwarding through tracks. There are no plural in uniform titles. Entering "symphony orchestra" retrieves concertos as well. The help screens are good. But one cannot search for J.S. Bach's Sonatas and Partitas for Violin since it's not allowed as one work. Instead it splits the title. The accompanying documentation is not available, but there are links to Grove Online and Wilson articles. Naxos licenses five users for $750 US, while classicalmusic.com is $1,000 US for three users.

Darwin Scott (Brandeis U)

Scott noted a number of things that caused difficulties for users. Since Brandeis is part of the Boston Library Consortium, the patron must log out, not exit from the browser. Otherwise the link remains active. After one minute, though, there is a time-out. The "What's new" is not dated, and the search page is not the home page. The "mood indexes" have a decidedly "British" flavour to them. The indexes include punctuation, so must be added when searching, e.g., "K. 414." The opera synopses are superficial. For *Don Carlo,* the libretto is in German and you cannot get back to the recording from the libretto. The record labels are not identified clearly. There are ongoing communication difficulties with the provider. Macs are not supported.

Alec McLane (Wesleyan U)

McLane pointed out that some of the technical issues mentioned by Scott can be resolved at the administrator level. Screen shots were used to demonstrate how this could

be done. For instance, the time-out can be reset to four hours if desired. There is rich information available about system use. The static URL can be used to capture the complete work, but it defaults to the lowest level of sound quality (FM). The lack of support for Macs is troubling, since they are very common in music.

Information Sharing Subcommittee

Social Media and the Music Librarian: Teaching an Old Blog New Tricks
(Summary by Desmond Maley)

Brian Lamb (UBC)

Lamb talked about the liquid nature of digital media. It is also a liberating, participatory media. Everyone should get the Rich Site Summary (RSS) Reader. Lamb belongs to a "distributed community of peers" consisting of thirty or forty others across Canada. His office of learning technology page is: http://careo.elearning.ubc.ca/wiki?librarymusic. You can have "social bookmarking," "folksonomies" and tags of keywords to create user-defined data categories. Basically, it's home-grown cataloguing. You can create an MP3 Blog for music files and an Audio Blog for speech messages. "Podcasting" is growing in popularity: it allows you to download a radio show when it's airing and then you can listen to it later. Visit the "Wikipedia," an online encyclopedia that everyone can contribute to.

Ned Quist (Brown)

Quist discussed making use of RSS Aggregators for reading blogs, and other sources that provide RSS (XML) output including sites such as The Shifted Librarian,

The Librarians' Index to the Internet, Amazon, several world music sites (especially World Music Central), a law site, and several sites on current issues in higher education. The handout is available at: http://haverfordlibrary. typepad.com/ infoshare/2005/02/index.html

Plenary Session II: Reorganization and the Music Librarian (Summary by Desmond Maley)

Brenda Muir (Library and Archives Canada)

Muir discussed the amalgamation of the national library with the public archives into one institution: Library and Archives Canada. LAC collects the documentary heritage of the nation. The Music Section alone has 25,000 sheet music pieces, 60,000 programs, 300,000 recordings, and 3,300 linear feet of archival textual records. Before amalgamation, there were 500 employees at the library and 700 at the archives. Muir outlined the time lines for movement of the collections and staffing, which is still in process. The changes (called "catalytic initiatives") have resulted in low morale. For instance, many of the staff members will now have a long commute to their new work place in Gatineau, Québec.

There will also now be one catalogue: AMICAN. The intent is to have seamless reference from one primary access point. There will also be a permanent Web site team, not just a task force, and there will be more electronic files. The Music Section has twelve employees, while music cataloguing has ten. Care of the music collection will now be a separate function with new staff responsible for the search and retrieval of materials. One floor will be for reference, while beepers will

be used to contact the on-site music specialists. Seventy percent of the library's traffic is now by e-mail. The restructured cataloguing and acquisitions staff, along with the new administrators, are all still getting to know each other. Enormous time was consumed in setting up the new teams. In terms of budgets, funding has not always followed the people into their new appointments, and also people are not being replaced. The transition is proving difficult.

Ned Quist (Brown)

Entitled "Surviving Library Reorganization," Quist's paper discussed efforts to resist the reorganization of the library at Brown into a "user-centred" institution. A pivotal impetus for this was the loss of library funding as a result of a presidential initiative to create one hundred new faculty positions. The librarians were slotted into "service groups," and the music and medical libraries, which were previously separate branches, were going to lose their autonomy. The plan was inaugurated in 1996 and ultimately stretched out until 2003, when it was suspended. The branches were saved. But, organizationally speaking, the librarians and the unionized support staff are caught between both worlds (new and old, respectively) pending the appointment of a new director in the spring. Quist recommended three survival techniques: 1) Involve the faculty in lobbying to protect the branches. (The faculty appreciated the branches' "white glove" service.) 2) Network with likeminded colleagues for support and advice. 3) Get involved with the process, even if one's motives are not entirely altruistic.

Paula Elliot (Washington State U)

Elliot began by posing a rhetorical question: Will change embrace you? There was lots of talk of restructuring in the library literature in the 1980s and 90s. Elliot rhymed off a catalogue of buzz words that were enormously popular in their day, such as TQM. An ACRL survey in 1995 revealed libraries were in ferment because of new technologies, declining resources, and changes both to the curriculum and institutional mandates. It does seem that institutions are perpetually engaged in reorganization, or at least having long meetings about it, which threatens to result in "repetitive change syndrome." We are constantly tinkering with our command structures. Are we hard-wired for this sort of thing? The handout listed further readings.

Small Academic Libraries Roundtable

Small Academic Libraries in the UK: Some Comparisons and Observations John Wagstaff (U of Illinois at Urbana-Champaign) (Summary by Desmond Maley)

Wagstaff painted a revealing portrait of the state of academic music libraries in the UK. (He had arrived in his new job from Oxford just three weeks before the conference.) Statistical gathering is currently in abeyance in UK libraries, so instead Wagstaff contacted twelve music librarians. In the 1980s, the British government mandated that university enrolment be doubled while funding was halved. This had a devastating impact since funding was practically all from public coffers; there was no tradition of alumni support. At the same time, funding was now to be targeted on research, so having one's published works

evaluated by a panel of experts became the new norm. (Publications were rated from one to five by an arbitrary set of criteria; composers' new works were also designated as research.) As a result, there was no incentive to teach, but there was stiff competition for star researchers. Music collections in the U.K. are small, with the exception being the national libraries of Britain, Scotland, and Wales where legal depository programs are in place. One of the biggest is the Faculty of Music Library at Oxford, which has 55,000 items and, prior to Wagstaff's departure, had 1.88 full-time support staff and one full-time librarian. Coventry University has an enrolment of 17,000 students and its music program, founded in the 1990s, has ninety students. There is one full-time librarian, twelve journal subscriptions, 3,200 scores, and 1,700 compact discs. There is no tradition in UK libraries of volunteerism or of using student employees. But despite their small budgets, the libraries do strive to create a welcoming atmosphere with the best possible service for their clienteles.

MLA/RBMS (Rare Books and Mss) Joint Committee on Early Printed Music

Mindful of the UWO Opera Collection, I chose to sit-in on this meeting despite having no practical cataloguing background. The session dealt with the draft set of guidelines for the cataloguing of early published music. Entitled *Descriptive Cataloging of Rare Materials—Music*, the guidelines may be found at URL: http://www.bol.ucla.edu/ ~jfletchr/DCRM/DCRM_opener.htm with the caveat that one must be certain to read the "working introduction" before proceeding to peruse the guidelines themselves.

Discussion centred on whether the guidelines were useful. Cataloguers preferred more specific recommendations regarding how to describe differing states of a published item. As in eighteenth-century sheet music, "as sung by so-and-so"—what purpose do the ellipses serve? And when should they be employed? Even the tiniest bibliographical details may be important. One printing might have M. = Monsieur, which must be differentiated from another that has the plain M = Monsieur.

The guidelines are not intended to replace the existing rules for cataloguing sheet music. Geraldine Ostrove (LC) stated that non-specialists will be served by AACR3.

It was noted that the guidelines conform to AACR2, but someone must ascertain that they also conform to AACR3 (due to be published in June 2007). David Sommerfield (LC) and Jay Weitz (OCLC) are on the "examples task force" for AACR3, and it would be worthwhile examining their criteria with a view to these guidelines.

I inquired about provenance notes (MARC tag 561), expressing the hope that they would be prescribed for these materials. A cataloguer from Harvard mentioned that there are provisions for multiple occurrences of this field, but in the Harvard catalogue only the first one will display - making it paramount that the information required by the guidelines will migrate through future automated library systems.

Reference Performance / Electronic Reference Subcommittees

Electronic Resources on Parade

Revisiting New Grove Online Jennifer Oates (Queens College CUNY) and Alisa Rata (Southern Methodist U)

As of February 2005, any revised Grove articles are date-stamped in the top right-hand corner (see BRYMER (Jack) for an example). For a list of the revised articles, please visit the www.grovemusic.com page, under "What's New" - changed articles are listed under headings "Biographical Updates" and "Revised Works Lists." RISM sigla are buried in the "Libraries" article, Part 6, Section 6, and do not appear to be searchable as abbreviations, nor does the list of library sigla appear as part of the RISM article.

In terms of user-friendliness, grovemusic is still lacking. The gray bar with the light blue lettering would be improved by the use of "tabs." There are not enough limits or options, and popular music receives scant coverage. The default search option is "or" instead of "and," which limits its utility.

Can-Con on the World Wide Web: A Sampling of Canadian Musical Resources Available Online Lisa Rae Philpott (U of Western Ontario) and Keith Chapman (Rice U) (Summary by Desmond Maley)

Chapman deferred to Philpott, who offered a spirited, knowledgeable overview of the state of online Canadian (mostly English) musical

resources. Much of this material was familiar to CAML members, but it was a valuable introduction for many of the American delegates. The handout is at: www.lib.uwo/music/

Evaluating Scholarly Credentials in the Performing Arts Anne Harlow (Temple U)

Harlow described how the promotions-and-tenure process seeks to evaluate quality by quantitative methods, using bibliometrics to measure the value of publications. Indeed, tenure, grants and other funding can be based upon one's publishing activity. However, citation studies are ineffective for music and for the arts in general. Citation behaviour in these fields is different from that of the sciences. It takes much longer for publications to be disseminated and the importance of one's work may not be immediately recognized—and perhaps not until later generations. *Journal Citation Reports* does not have an arts and humanities component.

Harlow selected Beethoven as a case in point, examining journal articles (and excluding reviews). She found 382 articles, seventy-seven percent of which have not been cited. Similarly, for articles about Mozart which appeared in journals such as *Music Perception, The Journal of Experimental Psychology,* and *Music Therapy,* eighty percent were not cited. She suggested that alternative criteria must be investigated for the humanities:

- Has the work been listed in *Papers First*?
- Has the work been reviewed by the *New York Times*?
- Are there any statistics available from the *Gale Directory of Public and Broadcast Media* (as in circulation statistics)?

- Are the works performed in concert venues? Locally (check the local press)? Or consult Lexis-Nexis?
- Do the works appear in abstracting and indexing databases (*Academic Search Premiere? IIMP? IIPA? Village Voice, Rolling Stone, RILM, MI?*)
- What is the attendance at live performances of the work?
- Has the work won any prizes or awards?

Future studies of citation behaviour in music are needed.

Séance conjointe du Descriptive Cataloging Subcommittee et du Subject Access Subcommittee du Bibliographic Control Committee (Rapport par Daniel Paradis, Université de Montréal)

La séance débuta par une brève présentation des sites Web de différents organismes reliés au catalogage descriptif ou à l'analyse documentaire, à savoir le *Committee on Cataloging: Description and Access* (CC:DA) de l'*American Library Association,* le *Joint Steering Committee for Revision of AACR* (JSC), le *Subject Authority Cooperative Program (SACO)* et le *Subject Analysis Committee* de l'*American Library Association.* Le prochain point à l'ordre du jour fut le rapport que Kathy Glennan, présidente du *Descriptive Cataloging Subcommittee,* fit de la réunion du CC:DA tenue à Boston en janvier. Ce rapport est disponible à l'adresse suivante : http://www.musiclibraryassoc.org/ BCC/BCC-Historical/BCC2005/ BCC2005SDC1.html. Mme Glennan présenta ensuite un résumé de l'ébauche de la partie I des *AACR3* présentement à l'étude par les associations et institutions représentées au JSC. D'après cette ébauche, la partie I serait divisée en trois sections : la section A

comprendrait les règles générales qui seraient complétées par des règles applicables à différents genres de contenu (section B) et à différents genres de média (section C). Parmi les règles qui changeraient le plus avec cette ébauche figurent les règles sur le choix de la source principale d'information, les sources prescrites d'information, l'indication générale du genre de document ainsi que l'indication spécifique du genre de document. Mark McKnight, président du *Subject Access Subcommittee*, présenta ensuite son rapport dans lequel il annonça que la LC inclurait ses notices d'autorité de nom dans *Classification web* au courant de 2005 et que le codage de la zone 655 pour les vedettes-matière de forme/genre avait changé pour permettre d'identifier la source de la vedette au moyen d'un code du second indicateur. La séance se termina par une période d'échanges au cours de laquelle l'assistance put poser des questions et soumettre des problèmes de catalogage aux autres personnes présentes.

Integrated Library Systems Subcommittee

FRBR: Bridging Communication Between Technical and Public Service Mark Scharff (Washington U (St. Louis, MO)) and Constance Mayer (Harvard)

(Summary by Joseph Hafner, McGill University)

Mayer represented the public service point view by showing her research on how users search library catalogues. Later in the program, Scharff responded as a cataloguer to the issues raised in her PowerPoint presentation. Mayer began by discussing the hopes that librarians have for FRBR to be able to help users: Find, Identify, Select & Obtain

materials easier in our databases. She talked about the realities of how users actually search in the databases now, which is that users love a search like "Google," where you put in one or two words and find what you want.

Mayer's research showed that users rarely want to analyze full bibliographic records or understand a controlled vocabulary. They resist spending time learning to use a catalogue and have little interest in search techniques. Instead, they construct searches as though the computer can read their minds. She summed up the difference as, "Librarians like to search; Users like to find." This has implications for system design including keyword searching and focusing on a strategic display of results. They agreed that librarians need to use their expertise to influence system design.

To show how systems are working now, she did a search for *Pictures at an Exhibition* in nine different online systems, showing how the results varied from system to system, and how difficult it can be to find the right results. She also talked about the challenges of searching for "Beethoven symphony 9" or "violin cello duos." Her hope is that, with FRBR, system-searches will be better able to pull together relevant hits, so that users can input successfully the types of phrases that make sense to them. Scharff agreed with these points and expressed his hope that FRBR will help to resolve these issues. Both of them then took questions from the audience with a lively and interesting discussion.

Continuing Education Forum

Collection Development and Assessment

Moderated by Nancy Zavac (U Miami), the panel included: Christine Clark (T.Front);

Darwin Scott (Brandeis U); Monika Krieg (Harrassowitz); Dana Jaunzemis (Music Library Service Company) and Joe Boonin (Retired; substituting for Anna Seaberg)

Reporter's note: I [Lisa] attended about half of this session, as I had to collect my clarinets from the repair shop!

Regarding the availability of CDs, what avenues are open to us with the demise of Schwann?

Boonin suggested that a listing in Schwann was no guarantee that the CD would actually be available, citing an instance where he sought a recording of *Samson et Delilah* because it was to be performed at The Met. There were three recordings listed in Schwann, all of which were o-p. It is best to check with a vendor (MLSC or Music Hunter). When one locates a hard-to-find copy at Amazon, have a library credit card on hand to speed up the purchase. [*Note:* Schwann Online is a 3.5 million citation database of musical recordings from the print Schwann catalogues. Launched in 2001, the file is currently being updated.]

He mentioned that, when he was still at NYPL, new CDs were released on Tuesdays, but there was a sharp drop-off in availability afterwards. Given the inevitable losses in public library collections, there was less likelihood of replacing lost or stolen titles. "Thank God for Naxos!"

For those who wish to support small recording labels and American performers, it was suggested that perusing issues of *Gramophone, American Record Guide* and *Early Music* would be one way of identifying these recordings.

Ruth Ann McTyre asked about the frequency of database updates. Monika Krieg stated that Harrassowitz's database is updated daily, in real-time. The Music Library Service Company's (MLSC) database is updated weekly, incorporating anywhere from 5,000 to 8,000 changes, making it a good resource to locate new music. Dana Jaunzemis recommended an approval plan to ensure receiving all the volumes of a series issued over a number of years. Theodore Front Inc. offers a search service and will seek o-p titles on your library's behalf. Libraries who regularly hold sales of unneeded gifts should bear this service in mind (Front may be interested in some of the gift titles).

Darwin Scott reiterated the desirability of libraries using credit cards, describing them as Brandeis's salvation. Not only is it cost-effective to use a credit card for purchases (saving time, effort and improving the chances of acquiring o-p titles), European libraries accept credit cards for payment of microfilm purchases—thus saving on bank charges for foreign-currency cheques. In cases where small vendors do not accept credit card orders, one option is to establish an account with an intermediary dealer, and have them place an order on your behalf. (MLSC provides this service.) One attendee offered the caution that state libraries often prohibit selectors from making purchases; other institutions reimburse faculty for purchases made on behalf of the library.

Options for Facilitating Collection Assessment

You can begin with a standard bibliography of organ music. How do you find what is currently available? Or, perhaps you need to round-out your holdings of a particular

historical period? Or by composer? Theodore Front's database offers a variety of search options, which may assist your search. MLSC has mounted lists corresponding to *A Basic Music Library,* which permits you to compare what is currently available with the bibliography. Harrassowitz categorizes its New Titles list, permitting you to establish your parameters and create your own list. NASM (National Associations of Schools of Music) offers ways (none were specified) to assist music librarians with collection assessment.

From the floor came the observation that score prices, particularly for monumenta and collected editions, are becoming *prohibitive.*

Christine Clark (T. Front) concurred that the rising prices are annoying Higher prices are resulting in fewer libraries that can afford to buy. Clark's staff inputs and updates the Web site-listed prices daily. Perhaps libraries could band together, as happened with Elsevier.

Boonin said that once you subscribe to an edition, you are at the mercy of the publisher. Libraries could try boycotting. And how many performing editions of the Bach cantatas does a library need to buy anyway?

Krieg described the selling of fewer and fewer expensive volumes as a *Teufelskreis* (devil's circle); publishers do want to sell every single volume. At the Frankfurt Musikmesse, it seems that each of the big traditional publishing houses has to have its own Bach series.

Clark stated that publishers are seemingly unaware of what other publishers are doing and planning. Boonin (when at NYPL) bought individual CDs to maximize the circulation

possibilities—the exception being *Parsifal*! Cooperative collection development between neighbouring institutions was mentioned as a means of sharing the cost of expensive sets.

The Local Arrangements Committee Reception was held at the architecturally splendid Vancouver Public Library, a short six blocks from the Hotel Vancouver. The appetizers were diverse and delicious, and the local wines exceedingly pleasant. I spent some time in the "overflow" room, where it was cooler and quieter, and met a colleague who was a "newbie" at last year's conference.

IAML-US: The 4 "R" Projects Jane Gottlieb (Juilliard School), Moderator

Gottlieb described the "R" Projects as one of the finest examples of post-World War II cooperation. Based less on technology and more on people, there has been much first-hand contact with the R Projects, with sessions devoted to them at each MLA conference. The R Projects offer the opportunity to meet distinguished scholars and to comment on the research.

RILM Barbara Dobbs McKenzie (CUNY Graduate Center)

McKenzie commented that the R projects are unique in comparison to other disciplines, in that they are all international in scope, multi-disciplinary and cooperative. Scholars and performers need us—and our guides and finding-aids! Use of RILM is at an all-time high.

The choice of names for the R Projects displayed great vision—foreseeing the Internet and protecting the domains!

RISM http://hcl.harvard.edu/loebmusic/rism/about.html

RILM www.rilm.org

RIDiM http://web.gc.cuny.edu/rcmi/ridim.htm

RIPM www.ripm.org

RILM's champion, Barry S. Brook, saw it as containing "All the music research on earth!" Is it comprehensive? No. But it is getting closer! Based on the UNESCO model, with its Commission Internationale Mixte, RILM has sixty committees representing sixty countries, the most recent additions being from Africa. Since 1966, Lenore Coral has hosted RILM-US at Cornell University, with one paid part-time staff member. Cornell has donated office space and postage; Coral donates her time and expertise. The long-term stability of RILM-US was noted by the MLA Task Force, which recommended long-range funding; an MLA Endowment was created for the purpose. RILM Canada is ably led by Lisa Emberson, with assistance from Hélène Boucher and others.

In 1967, RILM contained 25,000 records altogether; now, there are 30,000 records added annually. RILM promotes understanding and cooperation—a virtual United Nations for Music—and one which really works! It is used widely, with some 100,000 hits per month. It has an enormous scope, including music articles in non-music journals. RILM seeks them out, so that, for instance, articles on rap music—cited *anywhere*—are included. National? Trans-national? Even if it's written in Polish, it will be listed in RILM. There are 202 languages represented in RILM, and the formatting of old data is now seventy-five percent complete.

The loading of J-STOR holdings is scheduled for completion by September, making available in RILM the abstracts of articles from the complete runs of all the J-STOR music journals.

RISM Sarah Adams (Keeper of the Isham Library, Harvard)

Adams outlined the history of RISM, mentioning that 2002 was the fiftieth anniversary; the scale is monumental. Christoph Wolfe became the chair of RISM with the retirement of Harald Heckmann, the latter being named as honorary president. RISM meets annually at AMS, with thirty-two member countries participating in the project. RISM A-II is the primary focus of RISM, with its mission to document primary manuscript sources from 1600 to 1850 (essentially a revision of Eitner's *Quellenlexikon*—following the devastation of WWII). A major research tool, it contains 1.8 million records and is now issued on CD-ROM by Sauer as either a two-CD-ROM set or a single DVD.

Adams mentioned that few seventeenth-century Italian operas were ever printed, so that access to the manuscript sources is the sole means of study. Knowing where they exist is also crucial for the preparation of critical editions. Thematic catalogues—even those as recent as Helm (1989)—are now out-of-date. RISM offers more current information regarding sources and locations. RISM A-I, with its lists of published music by country, offers much information about the rise of chamber music across Europe, the music trade in the eighteenth century, with geographical patterns discernible covering a wide range of research queries.

RIPM H. Robert Cohen

The Music Index began publishing in 1949, while RIPM concentrates on periodicals prior to 1949. The project makes accessible primary source material. It documents musical life through the eyes of contemporaries with direct access to the facts, and unfiltered by later writings. RIPM was also the first documentary resource called for by MLA—in 1938! For example, there are sixty-seven citations on Pacini in RILM; in RIPM, there are 1,246.

Technical issues are at the heart of RIPM and, in fact, RIPM was founded in 1980 at UBC with the assistance of programmer Frank Flynn. RIPM now enjoys support from the NEH. Cohen distributed his pamphlet, "20 Reasons Why Your Library Needs RIPM."

RIDiM Antonio Baldassare (read by Barbara Dobbs McKenzie)

RIDiM had the longest gestation of the R Projects. (Said Edward Dent, President of the International Musicological Society: It sat "on the agenda—the longest!") Forty years later, at a meeting in Switzerland in August 1971, it became an reality, with the publication of its *Newsletter* (1974-97) followed by *Imago Musicae,* appearing since 1984. Plans for a RIDiM database are to be unveiled at IAML in Warsaw, July 2005.

Bibliography Roundtable D.J. Hoek (Northwestern U)

The Bibliography Roundtable has been renewed for another term; thanks are due to those who wrote letters of support.

The Bibliography of the Lotus: The Larger Context of Cyril Scott's "Lotus Land" Laurie Sampsel (U Colorado, Boulder)

From a song sung by Martha Ray to a 1950 arrangement by Percy Faith, and from piano rolls to CDs: Cyril Scott's "Lotus Land" has had a wide dissemination and influence. E-Bay proved to be a good source of recordings, better even than antiquarian and second-hand dealers. Union catalogues also provided references.

The lotus was recounted in Homer's *Odyssey* in the ninth century BCE, which described "a land of lotus eaters." The non-narcotic lotus seed bears a resemblance to that of the opium poppy, and was perhaps mistaken for it. Later, "lotus eater" became the term used to describe a drug addict. Dickens wrote of lotus eaters in 1866; Schumann wrote *Die Lotosblume.*

But lotus eaters are also depicted in art and appear in religious settings. The Egyptian lotus is associated with the sun, representing life, mortality and resurrection. The lotus represents purity of body and mind: Buddha sits on a lotus. Sampsel's research led her to consult with classicists and multi-disciplinary specialists.

The first edition of "Lotus Land" was a plain title page with no artwork, just standard sheet music.

Colonial Era Music from Latin America: a Spate of New Recordings John Druesedow (Duke U)

Drusedow played a Kyrie by Juan Gutierrez Padilla (that was reminiscent of Gabrieli) and a work by Ignacio de Jerusalem.

19

Latin-American music is the music of Mexico and the Caribbean—down to Tierra del Fuego. Citing the *Cambridge History of Latin America* as a resource, and mentioning the Columbian Quincentenary (1992) with the associated exhibit at the Smithsonian, Drusedow discussed the numerous recordings which have appeared since that time. Composers such as Alfons X (El Sabio), Joseph Chevalier de Boulogne, Padilla and Jerusalem have been recorded by Hyperion, Dorian, Forlan, Jade, Milano, and Alia Vox, with conductors such as Savall and Perez, and groups like Chanticleer.

"That Rings a Bell..." An Overview and Assessment of the Sound Healing Literature Alan Karass (College of the Holy Cross)

Approached by a student a year-and-a-half ago, Karass was unable to assist the student to find material for a paper on the "Mozart effect." Armed with a copy of the book, he acquired recordings and read about the healing effect of music. He attended a "sound healing circle" wherein twenty people improvised, the premise being that healing included any connotation thereof. The instruments were guitars and harps, and Karass was invited to return. He subsequently attended a half-day workshop that used voice rather than instruments.

His investigations prompted him to produce a one-page, double-sided bibliography on the topic. Asked how this differs from music therapy, Karass replied that it is a healing tool, and does not require a degree. Sound healers vary greatly, there are no standards per se. Interested people are either musicians or healers, and the focus is on the sound rather than the music. There are a variety of methods, one of which is Chakra-based, whereby a client's speaking voice is analyzed to see which frequencies are absent. The missing frequencies are then played-back to the patient (who lies in the centre of the healing space).

Another method is sonic-based, using music to change brainwave patterns (theta being 3.5-7 Hz; alpha 7-13 Hz; theta 13-40 Hz). This has a basis in indigenous or aboriginal practice, and may be used to help one relax into sleep or to provide energy for a dying person. In Turkish music, shamans use pentatonic scales, and prescribe from a body of more than 400 *maqām* based on a patient's condition and other considerations such as the time of day, the season, or the patient's astrological sign.

Film Music Roundtable / Musical Theater Roundtable

Film Music in Canada (Summary be Desmond Maley)

Michael Conway Baker, composer

Baker began by citing the advice of film composer Malcolm Arnold, "Don't let them get to you." (Arnold used his Academy Award for *Bridge Over the River Kwai* as a doorstop!) Baker talked about his variable experiences writing music for the theatre, ballet and film. His film credits include *One Magic Christmas* and *Grey Fox*. American film composers used to work for film production companies, but with the demise of the latter composers became free lancers. They are often overruled by the filmmaker-director, which can result in conflict. Copyright for the

music rests with the production company, which is why so much of it remains unpublished. Baker has compiled a book of excerpts of his film music with an accompanying CD. To order, visit his Web site at www.michaelconwaybaker.com.

Hot Topics (Summary by Desmond Maley)

This open forum centred almost entirely on digital access to recordings and scores. For recordings, the most pressing need is consistent authority control. OCLC has been negotiating with classicalmusiclibrary.com and Naxos to make their catalogues accessible using MARC. Naxos is already participating. For scores, a number of initiatives are underway. JSTOR is looking at making public domain scores available online. Various institutions (Indiana, Chicago, Eastman, CMC) have been digitizing scores and making them available in PDF format. It does appear that PDF is here to stay. It would be good to have a digital library federation for these projects. It was also mentioned that it would be good to have SFX for *The Music Index*.

MLA AGM Highlights

Nancy Nuzzo (Treasurer/Executive Secretary) asked that members be prompt in replying to their membership renewals. *The MLA Handbook* will be pared-down in size, providing only one address, so it is important to notify the Business Office of your preference.

AR-Editions provided ongoing excellent service to MLA, hosting our membership database and handling the first-ever online conference registration, among other duties. President Laura Danker asked members to

thank AR-Editions staff at the evening's banquet. MLA received a Mellon Foundation grant to assist with the completion of the Index to Printed Music project.

Future conference venues:

2007 Pittsburg (Cassaro/McKnight)

2008 Newport, RI (Quist/Hoek)

2009 Chicago (tentatively)

Roundtable Renewals:

American Music
Bibliography
Black Music
Jewish Music

2004 Publications:

Music Library Instruction
Library Acquisition of Music
Index of Music Published in "The Etude"

2005 Publications:

Audio and Video Equipment Basics
Bibliographic Control of Music
(Retrospective Bibliography - Fall 2005)
Shelf-Listing Music (Smiraglia)

The *Music Cataloguing Bulletin* has migrated to an electronic format, and there are plans for a redesign of the MLA Web site for 2005.

Annie Thompson gave the conference report—nearly 500 attendees came to Vancouver, including fifty-two first-timers (and thirty to forty Canadians). She thanked those who stayed at the hotel, permitting MLA

to use all needed rooms at no additional charge. Patricia Stroh (Program Chair) thanked Kirsten Walsh and Terry Horner for all their hard work. Laura Dankner pointed out the chocolate violins, courtesy of Archival Products.

Meeting in Memphis, Feb. 22-25, 2006

MLA and the Memphis Symphony have commissioned a new composition by Augusta Read Thomas, which is to be premiered at the 2006 meeting in Memphis. Lois Kupyer-Rushing read a press release (Feb. 4, 2005) providing details of this special concert in honour of the upcoming seventy-fifth anniversary of MLA.

MLA Logo Competition: The winner of the logo competition was Local Arrangements' Co-Chair Terry Horner! His prize was a paid registration to the Memphis conference.

Memorials: James Coover, Yale Fineman, Kurtz Myers.

MLA Citation: Joseph Boonin was awarded the MLA Citation, thereby becoming an Honorary Member. Boonin has been a member of MLA for fifty years!

The Memphis Local Arrangements Committee members offered their enticements to come to Memphis in 2006. They sported Elvis wigs and sunglasses, and extolled the sights and sounds of Memphis: the music of Jerry Lee Lewis and Isaac Hayes; tours of the recording studios of Sun and Stax records; an abundance of civil rights history sites and a new concert hall with fabulous acoustics.

For the first time in my ten years of attending MLA conferences, I found myself in a meeting venue where I had "things to do, places to go, and people to see!" And, with an abundance of fellow CAMLs in attendance, it seemed to me that my usual "attend everything/describe everything" report did not have to be as long as usual, given that so many of my Canadian colleagues chose to make the trip to Vancouver. In addition to attending a variety of sessions, I managed to meet with a couple of friends during the conference, including a young man whom I once babysat (I won't tell you how long ago that was!). The son of a former Western music dean, he's now playing in a Vancouver rock band (see www.staticbed.com).

Congratulations to Patricia Stroh for assembling a wonderful program. Congratulations and thanks to Kirsten Walsh and Terry Horner for their work as Local Arrangements Co-Chairs. That everything ran smoothly was a tribute—and the conference banquet was easily the best of my decade of attending MLA conferences! Thanks also to Catherine Quinlan for UBC's support.

It was terrific to have an abundance of moral support for my presentation on "Can-Con on the Web," and I hope you all found many sessions of interest to attend. Will I see you at next year's MLA conference in Memphis? I hope so!