

MLA in Pittsburgh, PA

The Pittsburgh Hilton Towers
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By

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The Music Library Association met with the Society for American Music this year, so everything was larger, including the opening reception and the exhibits. It was good to touch base with the many vendors who regularly travel to MLA, and to meet some new exhibitors.

Thursday's welcome speeches started early, highlighted by the "Merry Marketeers" singing a commercial, set to Stephen Foster's "I dream of Jeannie."

OPENING PLENARY SESSION

American Music in American Libraries I: John Cage's *Chess Pieces* and *Dance to the West*: a Rediscovery

Panel: Don Nicholls, University of Southampton; Margaret Leng Tan, pianist; Don Gillespie, C.F. Peters (retired); David Patterson, Chicago, Illinois; Laura Kuhn was ill and sent her regrets.

A 1944-45 exhibition, *The Imagery of Chess*, at the Julien Levy Gallery, New York, prompted John Cage to produce a painting entitled *Chess Pieces*. Sixty years later, the exhibit was remounted: *The Imagery of Chess Revisited*. Larry List, guest curator of the Noguchi Gallery, managed to persuade the current owner of the Cage painting to loan that artwork for the revival. List realized that Cage's artwork was likely also a musical work: published

photographs had cropped the image, so that this fact was not immediately apparent. The black and white ink over gouache made it difficult to read the notes, particularly those squares where white ink was used.

Margaret Leng Tan described Cage's *Chess Pieces* as being unique to his oeuvre, representing the confluence of music, visual art and chess. She described the work as a musical fossil, 64 squares, a 19 x 19" chess board, and a finely-wrought score in Cage's own hand in a painting. *Chess Pieces* is a through-composed score with twelve systems of music. Each line is self-contained: twenty-two segments represent twenty-two chess pieces.

Chess Pieces had been in private hands since its original exhibition; it had been inherited by the original owner's son, whose sister persuaded him to loan the painting for the Noguchi exhibition. Gouache on masonite, it is in a fragile state and it is highly unlikely to ever be exhibited again. It was possible to transcribe the piece from the artwork, but the white lines made the music difficult to read. In addition, the demarcation of the squares do not necessarily align with the lines of music. The original photography had cropped the image at the margins, and it appeared that the signature was missing, but it was discovered to be discreetly-inscribed along the side, in system 19. It took Leng Tan six

weeks to transcribe the work. She recorded *Chess Pieces* in June, 2005; the exhibit opened in October 2005. The CD was released in 2006, and was named as a “Desert Island” pick by *Gramophone* magazine. Leng Tan performed the piece for us.

David Patterson’s interest was piqued by a single quotation from 1946 “As the modern dance has gained in popularity...John Cage has more than 20 compositions to his credit.” Merce Cunningham alone choreographed some 25 dances to Cage’s works during the 1940s; Cage had another 18 works choreographed by other dancers. Those 33 compositions, with dances repeated frequently (some as many as 100 times) would have kept Cage’s name in front of dancers. One dancer, Ruth Hatfield, choreographed and danced a work of Cage: *Dance to the West*. Patterson eventually managed to find Ruth Hatfield’s daughters. They had come across a John Cage manuscript, and asked Patterson if he would like a photocopy. Patterson was pleased to be on the other end of the telephone, so that Ruth’s daughters could not see him do the “Scholar’s Electro-glide of Victory!” Patterson described this project as a ‘study in contrasts’ between researching the enviably rich and orderly archives of institutions, and the forays through electronic resources and personal archives, which left him feeling both giddy and overwhelmed.

Dance Music for Elfrid Ide is a hitherto-unknown work for six percussionists, found by Laura Kuhn in the Mills College Archive in 2005. Cage taught at Mills College from 1939 to 1942. The compositional background of this work is a bit cloudy: Elfrid Ide was the daughter of composer Chester Ide, and a student at Mills College

during this time. Her thesis was a dance program; the music was written by John Cage, with toy instruments in the middle section. This work is now published by C.F. Peters, and has just been recorded on the Hungaroton label (HCD 31848) by the Amadinda Percussion Group of Budapest.

MUSIC REFERENCE OUTSIDE THE BOX

In “Wikipedia for Music Reference: an Interim Report,” Kent Underwood (New York University) provided a fascinating look at the pros and cons of Wikipedia, by comparing selected entries to similar entries in *Grove Online* and the *Encyclopedia Britannica*. After noting that, in a standard Google search, the top ten results almost always include a Wikipedia article, Underwood discussed Wikipedia’s article on Handel. Although it has been updated 700 times, the quality is generally uneven, with date inaccuracies and not enough emphasis on the over forty years that Handel spent in England. The works list fares better but only lists collected editions from the 18th and 19th centuries. By comparison, the *Encyclopedia Britannica* demonstrates a much greater superiority in its “proportional grasp of topic,” even though the bibliography is out of date.

For Underwood’s second example, Josquin, the Wikipedia entry was “relatively thorough” with a “relatively sophisticated distillation of material;” unfortunately, most of it was taken from the *New Grove Dictionary*. Underwood criticized the *Encyclopedia Britannica* as well, for continuing the outdated idea that Josquin was a singer (there was another Josquin!), and because its bibliography ends somewhere in the 1980’s, but he was most critical of the plagiarism evident in the

Wikipedia article.

Underwood's third major example was James Brown, whose Wikipedia article has had over 900 updates since he died on December 25, 2006 (the article has since been padlocked). This and the concluding short examples demonstrated that contemporary and popular music topics receive better treatment in Wikipedia, but the results are unpredictable. Underwood ended by stating that, at the moment, Wikipedia should not be trusted: "Let the reader beware."

In "Music in General Reference Databases," Darwin Scott (Brandeis University) gave a thoughtful overview of databases often overlooked by music librarians as sources of information on musical topics. He spoke highly of two sources in particular: *The Oxford Dictionary of National Biography* (Benjamin Britten was the example) and the *American National Biography* (the Andrews Sisters). His presentation is available at: <http://people.brandeis.edu/~dscott/mla/pitt-e-resources.htm> and he is currently seeking assistance from the technical staff at Brandeis to make it more web-friendly.

Alisa Rata (Southern Methodist University) and Linda Dempff (College of New Jersey), gave the final presentation of the session, "Music Reference for General Library Users." They examined how the use of specialized terminology by music librarians has hindered student understanding of effective research strategies. After gathering terms, partly through queries to the listservs of AMS and MLA, they administered a multiple choice survey to 239 students in three different areas, two in Afro-American studies, and one in jazz history. The overall score was 64%, but the authors found that the terms most often missed were those used

most frequently in bibliographic records. Less than 65% of the students correctly identified: online catalogue, discography, libretti, and sheet music; less than 50% chose the correct answer for: liner notes and song.

REFERENCE SOURCES FOR AMERICAN MUSIC

Contemporary Living American Composers - Tammy Ravas

Ravas assigned her class of graduate performance majors the task of assembling a comprehensive biography on Gregoria Karides Suchy. Students had to tell her where they searched, submitting a summary of their search strategies, and outlining the difficulties they encountered. Students mined the usual suspects: the library catalogue, WorldCAT, Grove Music online, standard music reference sources and standard online and print indexes. They found it necessary to broaden their strategy to include more general sources such as newspapers, via LexisNexis Academic, the Historical New York Times, and EBSCO's Newspaper Source. Biographical sources included Current Biography Yearbook, American National Biography, Biography Index or Biography Plus (Illumina). General periodical databases such as Reader's Guide also proved useful.

Archival sources are also important sources for information on contemporary composers: for example, Archives USA (1959-present), WorldCAT, and vertical files of individual libraries. Web sites are also a good source of information: composer societies, publisher sites, official web sites, and occasionally fan-created sites (Schickele.com being a prime example: created by a fan, but accurate). One can also find information

about composers from blogs such as myspace.com, individual composer blogs, publisher-blogs, and fan-blogs. Lastly, why not try to contact a composer? Does your composer teach at a university? Then try the *College Music Society Directory* for the institutional affiliation. Who is the principal publisher of his/her music? Does this composer belong to a composer society? How about an agent? Why not send a letter or email?

DRAM to RAMH: Recent and Forthcoming American Music Reference and Research Tools - Laurie Sampsel, U Colorado at Boulder

Sampsel defined recent as "since 2000." Forthcoming products include the *Garland Encyclopedia of World Music*, soon to be available online, as will Colin Larkin's *Encyclopedia of Popular Music*, 4th edition (summer 2007). The latter will be compatible with Grove online, but also available as a standalone product.

DRAM, the Database of Recorded American Music, was represented in the exhibits area. See <http://dram.nyu.edu> for a list of participating labels, including New World Records, Composers Recordings Inc. For a flat annual institutional fee, students can have unlimited access. Other sources include Smithsonian Global Sound, which offers a selection of online streamed sound; Indiana University's Variations-3 project; Alexander Street's *African American Song*; and the Library of Congress's "I Hear America Singing" site, available at: <http://www.loc.gov/rv/perform/ihas/>. Naxos Jazz now includes the Fantasy label.

The Hymn Tune Index Online was revised in 2001. *Musical America Online* is a recent entree to the arena. *RiPM* will soon offer

full-text, to accompany its current citations-only product. Of course, meetings are important sources of information: www.american-music.org is the SAM site.

Beyond the Music: American Music in General Reference Databases - Jennifer Oates, City University of New York

Cultural and social information abounds in non-music-specific databases. *America, History and Life* offers one the option to receive formatted bibliographies, via RefWorks. Online digital collections from READEX offer an impressive collection of primary documents from the American Antiquarian Society, including those from the Boston Musical Fund Society. READEX also offers a digital newspaper archive, including 1,300 titles from all 50 states, dating from 1690-1922. A search on "Fisk Jubilee Singers" was offered. While music reviews are not included as a specific, searchable category, this product is easy to use and navigate.

One Day It'll All Make Sense: Hip Hop Resources for Librarians and Teachers - Andrew Leach, Center for Black Music Research, Columbia College, Chicago

Intended as a refresher, or alternately an introduction for those involved in collection development, this session offered a good overview. The basics of Hip Hop culture are graffiti-writing, breaking (a.k.a. b-boying), DJ-ing (a.k.a. turntablism) and MC-ing (a.k.a. rapping): good, basic introductions have been written by Yvonne Bynoe and David Toop (the latter in *Grove Online*). Recommended books were: *Droppin Science: Critical Essays* (1996); *Can't Stop, Won't Stop* (St. Martin's Press, 2005); *Hip Hop Culture* (2006); *Hip Hoptionary*; recommended authors include

David Toop and Harvard's John Ranck. The Gale series *Contemporary Musicians* is excellent, as is *Ego Trip's Book of Rap Lists* (1999) and Freddie Fresh's discography. Recommended online resources: rapreviews.com, the Hip Hop Research Portal at hiphopportal.net, the RoJaRo (Rock, Jazz, Roots) Index www.rojaro.com, <http://www.cbmr.org/styles/hiphop.htm> (the Center for Black Music Studies), and hiphopdirectory.com.

GERMAN IDENTITY

Pam Dennis (Lambuth University) opened this session with her presentation, "German-Americans and the Post-Civil War South." She described the growth of the German community in Memphis, centred on Beale Street, where about thirty music groups flourished until 1878, when many either died from yellow fever or fled to Jackson, Tennessee to escape it. Only about 1500 Germans remained in Memphis after this, most of whom were Jewish. Using primary sources from libraries and archives from all over the South, Dennis explored how these musicians, performers, educators and retailers helped to foster a Germanic view of American art music culture. She examined in detail the role some of these men had at the Memphis Conference Female Institute, a highly regarded educational institution for women that received its charter in 1843. Affiliated with the Methodist Church, it became coeducational in 1923 and changed its name to Lambuth College, becoming a university in 1991. Dennis mentioned by name the following: Christopher Philip Walker (1824-1913; came to the U.S. in 1840); Anton Shide (1835-1905); Charles F. Utermoehlen (1842-1936; came to the U.S., in 1866); his son William G. Utermoehlen (1875-1949); Max. G. Wittmen (1868- after 1908); Erwin Schneider (1843-1922), and

Rudolf Richter.

In "Prohibited in Pittsburgh: German Music and Performers in the Steel City, November 1917," Charles S. Freeman (Palm Beach Atlantic University) provided a detailed chronology, from late October 1917 to late March 1918, of events leading to greater and greater restrictions on German musicians and music, not only in Pittsburgh, but throughout America. For example, on November 2, the Metropolitan Opera cancelled its German season. Similarly, various groups in Pittsburgh demanded that a Kreisler performance scheduled for November 8 be cancelled, and it was. The anti-German rhetoric was such that the local paper, the *Dispatch*, suggested in a December 9 column that "Germany uses the music of Beethoven, Bach, Wagner, etc., to 'convert' the world to the German cause." (quoted from Freeman's handout). Three days earlier, Ernst Kunwald, conductor of the Cincinnati Symphony Orchestra, had been arrested as an enemy alien. In January he was sent to Fort Oglethorpe in Georgia, and was later joined there by Karl Muck, conductor of the Boston Symphony Orchestra, who was arrested on March 25.

The presentation of E. Douglas Bomberger (Elizabethtown College), "Fritz Kreisler, *Apple Blossoms*, and the Reintegration of German Musicians after World War I," continued Freeman's discussion of the anti-German sentiment in the United States during and after World War I. As a humorous example, he mentioned that sauerkraut was sold as "Liberty Cabbage" (Freedom Fries, anyone?). Kreisler had enlisted in the Austrian Army in 1914, was wounded after four weeks in the trenches, and returned to the U.S. with his American wife Harriet, who had been a nurse with the regiment. Bomberger showed illustrations of

objections in newspapers to his concert appearances, and talked about the attempts of the newly-formed American Legion to ban German-speaking performers. Kreisler retired until after the war, appearing again on October 24, 1919, to great acclaim. During that period of non-performing, he also wrote the operetta *Apple Blossoms*, which was a smash hit on Broadway in the fall of 1919. It featured the dancing of the Astaires, and ran through the end of April 1920. Bomberger concluded that the popularity of this operetta helped Kreisler re-establish himself as a favourite of the American public.

MUSIC and TECHNOLOGY II - Concert in Second Life - Mark Katz, U North Carolina, Chapel Hill

Internet music communities offer the opportunity to participate with musicians around the globe. Katz showed a clip of his character, performing in a concert via Second Life. He explained the delineation between analog and digital, explaining the connection between hip hop, turntables, vinyl records and DJ Battles. Battles are incredibly physical. Amazingly, CD-turntables have been designed to replicate the DJ experience, and assist one in finding and manipulating a particular track/section. Vinyl is not just precious to hip hop, it is elemental and fundamental to the experience; purists believe CDs are a barrier between the DJ and his music, and that **only** vinyl-DJing is **real** DJing. The cornerstone of Battles is that "Turntablism requires genuine skill!" The battle over Battles continues, with an ongoing debate over old vs. new technology, and represents a turning point in the history of turntables.

Katz played a number of mash-ups, wherein

someone takes two separate pop songs and mixes them together, such as the songs "Stand by Me" and "Every Breath You Take." These are often anonymous bootlegged items, and could be said to have a historic basis in parody. *Audacity* is a free program that one can use to create mash-ups, which then are circulated by file-sharing. In terms of copyright, these mash-ups are not making money, nor are they influencing the market sales of the original artists.

The third segment of Katz's presentation dealt with musical communities in cyberspace. In addition to Second Life (which could well be the future of internet musical life, with real-time interaction), YouTube and myspace (offering social networking) are very popular. Second Life offers the possibility of music commerce: one can buy recordings and attend concerts. There are also MP3 blogs, where people can post their favourite files, as well as a music-for-robots blog.

Second Life expands one's community, being an intersection of music and technology. It is interdisciplinary, as music specialists can collaborate with people in other fields. One can participate, or merely observe. In comparing digital sampling with mash-ups, sampling uses more source works (often dozens), mash-ups, while similar, involve the use of fewer works. What is the librarian's role? Well, you cannot copyright these items. Are you a party to copyright violation? We are losing all kinds of musical interactions and information, because these events are not being recorded and saved. Perhaps mash-ups can be construed as fair use, under a parody clause. In January, the first mash-up CD was legally-released in the UK, after a sample clearance of "biblical proportions"! Today's listeners are missing-

out on the musical gestalt of “the album” and are creating their own collections.

HOT TOPICS IN MUSIC CATALOGUING

The group discussed the latest developments in the Descriptive Cataloguing Rules for Rare Books (DCRB); a new chapter will include rules for the cataloguing of early printed music. These rules would be for music printed via movable type, but would also serve to inform the cataloguing of music printed from engraved plates. The committee was trying to avoid a proliferation of notes in the cataloguing record, but agreed that is still important to know whether an early edition was published in a particular place, or sold at a specific shop, given that plates were kept over long periods of time, and were often sold to other publishers.

HOT TOPICS IN MUSIC LIBRARIANSHIP - Ruth Ann McTyre, U of Iowa

Several attendees remarked that they are being challenged by their library administrators about spending money on a dying format, the CD. But, until one can find all streamed titles in the library catalogue, it makes sense to purchase CDs and offer searchable content to users. Other reasons for purchasing CDs include a lack of wireless access throughout an institution, the need for a reliably-available teaching collection, and lack of computers in classrooms. Users often feel that they are better-served with a collection of reserve CDs. Streaming is still not wonderfully reliable, there are so many potential failure points. State institutions often have no money to implement a streaming service, not without taking money from the serials

budget (or elsewhere): one can buy a great many CDs for the price of 5+ simultaneous users. Perpetual ownership and access is another plus of CD collections, since streamed music access ends when the subscription ends.

Social software like Facebook and myspace is another means of reaching one’s users. Many students have accounts. Oberlin has created a Facebook account for the library, and has 350 “friends”. Steve Littman mentioned Web-inars, which are can be a means of librarian/peer-mentoring and a virtual means of what we try to do, with more access. Laura Gayle Green has a Facebook account, with 80-some friends. She also has a myspace account, and a blog.

Someone asked if anyone was using YouTube for instruction. One attendee mentioned that this was useful for a Latin American Music class, to help demonstrate the research process. Tom Caw stated that YouTube had saved him one evening, just before closing, when some students wanted to see “Three Little Maids from School,” and their copy of *Mikado* was toast: there were 3 or 4 clips available for viewing on YouTube.

Several institutions are offering streamed video-reserves, library-wide, using Media Site software. Professors get a username and password, students log-in via the proxy server and have access to course-specific streamed videos for the duration of their course.

MUSIC AND MASS-DEACIDIFICATION: Program and Tour - Sponsored by the MLA Preservation Committee

Lisa attended the free Preservation

Technologies plant tour. This was a fascinating visit to an environmentally friendly plant. The process used can help to reclaim our paper heritage, since both print and manuscript formats can be safely treated. Preservation Technologies uses their patented non-aqueous formula to deacidify paper items, while bindings, labels, adhesives, fabrics, leather and coloured items remain unaltered and unaffected by the process. Attendees were encouraged to dip their hands into the liquid solution, which dried very quickly, and merely left one's hand feeling "smooth." There was no sensation that the solution had dried out one's skin. Both bound and unbound items can be treated, the former by using elastics to affix them to the paddles, and the latter by placement into folders which are then placed in perforated plastic folders. Approximately 90% of the solution is reclaimed and reused during the process, and special chambers have been built to accommodate oversized music scores.

The tour offered the opportunity to view the process from start to finish. Participating libraries are issued a set of lockable tote bins into which their titles are placed. Items are processed in the solution for 30 minutes, drained, and then placed into recovery vessels to reclaim the solution. All in all, a highly impressive operation.

Their clients include the Library of Congress, Brown University, the University of Maryland, the University of Pittsburgh, and Yale University. They have recently opened a Canadian plant, located in Gatineau, Québec. Take a virtual tour of their process, at their website: <http://www.ptlp.com/index.html>

MUSICIANS WITHOUT BORDERS

The Society for American Music (SAM) and the Canadian University Music Society (CUMS) began a cross-border dialogue last year to promote cross-disciplinary scholarship, by having a SAM session at last year's CUMS conference. Is there a distinctive culture on each side of the Canada-US border?

Deane Root (U Pittsburgh), past-president of SAM, outlined sources of support for scholarship available in the U.S. Federally, the NEH offers research grants in the range of \$200,000. Foundations often offer awards to independent scholars, and universities fund a wide range of scholarship. Major grant applications are heavily peer-reviewed; Root has applied for 15-20 such grants, and has sat on many review panels. First time success is extremely rare, perhaps one in 15-20 applicants is successful the first time. American history topics have a greater likelihood of receiving funding. Foundation grants, such as Fulbright and Guggenheim are prestigious and highly competitive. Few national or private grants include music as a possible topic: some foundations, including Indiana's Lilly Endowment, require a local connection.

Mary Ingraham (U Alberta) studies Canadian music, cultural politics and opera. She stated that Canadians live and write as though the border is everywhere; Americans don't see the border. Ingraham believes that Canadian institutions ignore us, as music is not specifically funded. A border is a political division, and there appears to be less and less difference. The Government of Canada devised policies and procedures to police the imaginary border with agencies such as the Canadian Council for the Arts, the Department of Canadian Heritage, and the Social Sciences and Humanities

Research Council of Canada (SSHRC). Within the Department of Canadian Heritage, the Canadian Radio Television Commission (CRTC) serves as the watchdog to ensure that Canadian content (CANCON) regulations are observed by broadcasters. The Canada Council was created in 1957, to promote study and enjoyment of the arts; grants are available to artists, producers, orchestras, festivals and composers. Killam Prizes are awarded annually.

The programs of the Canadian Broadcasting Corporation (CBC) aim to reflect Canada and its regions, with both English and French treated equivalently. The CBC is involved with commissioning, producing and broadcasting; the CBC Vancouver Radio Orchestra is the last surviving of what was once a series of CBC radio orchestras.

SSHRC is responsible to the Federal Minister of Industry and aims to make Canadians more productive and competitive. Recently, SSHRC funded 2,000 university positions, Canada Research Chairs, to support excellence in scholarship and research; according to Ingraham, these would appear to be mainly for men. SSHRC also offers Strategic Grants to build expertise, but none of these is targeted toward music. In conjunction with the Canada Council for the Arts, SSHRC administers two \$50,000 Molson prizes annually, one for the arts, the other for the social sciences and humanities.

Robin Elliott, Jean A. Chalmers Chair in Music, U Toronto

The Chalmers Chair was created in 1984; John Beckwith was the first to hold this position. This is the only academic Canadian music position in the country. The study of

Canadian music is a part-time labour of love. There is no scholarly society devoted solely to Canadian music; curriculum development of a program in Canadian music is not discussed. The Music Division at Libraries and Archives Canada, founded in 1970 by Hellmut Kallmann (Canada's answer to Oscar Sonneck), is the nerve centre of Canadian musical research, collecting music and music literature. We have public and university libraries, conservatory libraries and specialized collections, but none of these is devoted to Canadian music alone.

John Graziano, President, SAM, City U of New York (retired)

The past twenty years have seen an explosion in American music studies. Since the mid-1980's there have been 600+ dissertations on American music topics, from composers and their music, genre studies, studies of specific cities, to fandom and male impersonators. There is a new Yale series about musical theater composers. One of the areas in which studies are lacking is in American musical theater from 1870-1910, and analyses of the shows, music and scripts of the period.

James Deaville, Carleton U

A German music specialist, Deaville trained in the U.S., coming to Canada in 1988 as a landed immigrant. His job was the subject of a two-tiered search, with a national search, followed by an international one, when no Canadian with a dissertation in music criticism was found to fill the position. The tenure and promotion process is very similar in Canada. There are no private institutions and no liberal arts colleges. Deaville offered details of his SSHRC funding, and described the "Learneds" annual meetings sponsored

by the Humanities and Social Sciences Federation of Canada, where interdisciplinary studies are extremely popular. There are some disadvantages to 'smallness' - everyone knows who you are!

Further discussion centered around common language vs. two official languages in Canada. John Beckwith wondered whether there any U.S. scholars studying Canadian music? When the Institute of Canadian Music was begun, two speakers were invited, both American Canadianists. Canadian musicologists may well wonder why SAM is so successful, and cite the language barrier as a particularly Canadian challenge. Is there Canadian musicology? Deane Root mentioned that 10% of all scholars participate in SAM; perhaps CUMS needs more Canadian music topics, or a Canadian music interest group in SAM.

HIGHLIGHTS OF THE MLA AGM

AR-Editions' contract for management services has been renewed for a further three years. They maintain the members database, publish the *Music Cataloging Bulletin*, process *Notes* subscriptions, and are never fazed by last-minute requests.

Bonna Boettcher gave the President's Report, and announced the locations and dates of future meetings:

2008: 20-23 February--Newport, RI

2009: 18-22 February--Chicago, IL

2010: 20-24 February--San Diego, CA

A new paraprofessional dues category has been created, with a \$45 membership fee. There is no increase in dues this year.

James Cassaro reported on *Notes* activity over the past year. Each issue of the journal has been published on time, or early. The

June 2007 issue will feature articles by Anita Beckbill on "Music Circulating Libraries in France" and Carol June Bradley on "Anna Harriet Heyer: an Isolated Pioneer."

Gordon Rowley, Convention Manager, commented that he always looks forward to this moment, when most of the activities have wound down. He thanked Program Chairs George Boziwick (SAM) and Mark McKnight (MLA) for a superb collaboration. Attendees numbered 800+, with 120 students, 50 in the first three years of their career, and a total of 750 banquet attendees.

Ruth Ann McTyre thanked members for their donations--both financial and time--to the MLA Shop and Silent Auction Tables. The total revenue was \$6,014.50. The Freeman Travel Fund should have reached its goal to be self-funding by the end of this conference.

Remembrances

Rick McRae offered his tribute to Antonio Calvo, his "perfect" MLA roommate. Antonio passed away in the prime of his life, aged 44, a mere six weeks after his marriage. After Antonio's death, his wife Lulu returned to Shanghai, and has given birth to their son.

Laura Dankner offered remembrances of Geraldine Laudati, who died at age 58 in August 2006. No matter the occasion or venue, be it San Francisco or the Shad Festival, Laudati had 'big hair' and wore a black suit, black hose and black heels. She was dedicated to the profession, to her students and to her family. Geri passed away at her sister's home, surrounded by her family, her bird and her dog.

Susan Vita, Chief of the Music Division, Library of Congress, remembered Henry Grossi, Head, Reader Services who passed away December 30, 2006, aged 57. Henry was the consummate music librarian and Renaissance man. He studied culinary arts in Paris, editing a series of Time-Life cookery books with Ann Williams. Henry obtained a masters degree in Library Science and became Head of the Music Library, CUA. He joined the staff of the Library of Congress in 2001; his term as Head of Reader Services was all too short. He had retired more than a year ago, on October 31, 2006, but continued to inspire his staff as the quintessential librarian and fountain of information. Henry taught himself Japanese in the last months of his life; he had already mastered French, Italian, German, Mandarin Chinese, and Pali (to read Buddhist texts). He had a blog, which he updated weekly, with a photo, details of his walks, and updates on his condition--which was extremely generous, and a source of hope and inspiration.

Mimi Tashiro remembered Edwin Colby (1912-2006), the first music librarian at Stanford University. He began the Stanford Archive of Recorded Sound and served as MLA President (1950-51). Colby would go to any lengths to answer a question. He had a prodigious and uncanny memory, and had an office so full that you couldn't tell whether he was there! He proofed every typed catalogue card, and had an affinity for languages - he was a multilingual punster, and learned Sanskrit while visiting China.

MLA's publications awards were announced, with Mary Lewis winning the Duckles Award for her 2005 publication *Antonio Gardano, Venetian Music Printer, 1538-1569*, published by Garland Press.

Jeremy Smith won the Hill Award for his article "A Newly Discovered Edition of William Byrd's Psalmes, Sonets & Songs: Provenance and Significance" *Notes* 62/2 (December 2005): 273-98.

The Newport Local Arrangements Committee tempted us with promises of 'bracing ocean breezes,' lobster, and a Music Library Shanty contest.

Nancy Nuzzo was the recipient of a Special Achievement Award, organized surreptitiously and with great stealth. Nuzzo was instrumental in the transformation of MLA over a very short period of time.

This was a remarkable conference, offering an even greater 'embarrassment of riches' to the attendee than the usual MLA conference. There were often four or five concurrent sessions of interest, making the choice of which to attend just exponentially more difficult. You can investigate many of the handouts from the individual conference sessions at:

<http://www.pitt.edu/~mla2007/handouts.htm>