MLA at Louisville, Kentucky

Feb. 24-26, 2000

By Lisa Rae Philpott
Music Library, The University of Western Ontario

Pre-conference Tour to Indiana University Music Library, Feb. 23, 2000

The day dawned bright and sunny for our 8 a.m. departure to Indiana University. The Indiana University Music Library recently moved to a renovated three-storey building, located near the School of Music. Formerly a high school for gifted students, the building renovation required load-bearing reinforcement in order to install compact shelving on the top floor; extensive rewiring was required for computer terminals. Wiring exists for 500 computers; at present, 240 Macs and PCs are installed. Most of the shelves appear to be less than half full, which should allow for 20 years' growth.

The *Variations Project* delivers digital sound files within this building, enabling students to access reserve listening materials (in several formats: MP3, RealPlayer) directly from an OPAC Reserve Course listing--from any computer in the Indiana University Music Library! Due to copyright restrictions, access is on-site only. The latest addition to the *Variations Project,* online scores, may be viewed at www.dlib.indiana.edu/ variations/ scores/. The scores are in the public domain. Constance Mayer, who is designing this area, foresees the day when the files will be in pdf-format. Presently, using gray-scale, the paper of older scores is too yellow to be successfully scanned; new reprint scores are purchased, the spines sliced off, scanned, then sent for binding. Mayer stated that the scanner worked best on smaller items (miniature scores) which can be scanned at the rate of 2-3 pages/minutes; clean-up takes an additional 2-3 minutes, bringing the total time per scanned page to some 4-6 minutes. The files are a series of jif-files; each HTML page is comprised of 10 jifs.

Welcome to the 69th Annual Meeting

Paula Matthews, MLA President, welcomed the attendees to Louisville, which last hosted MLA in 1985. Hannelore Rador, University Librarian of Louisville University, stressed in her welcome that librarians need to collaborate more with business schools, and cited the Kentucky Virtual Library as an example of electronic licensing for all members of the Association of Southeast Research Libraries. She encouraged librarians to become teachers, and to be involved with the curriculum and teacher-training. She highlighted ALA's "Outcome for Information Literacy Standards" and suggested that the library must become a user-centre that surveys its clients, markets to their needs and offers a high degree of customer service. Last but not least, librarians must publish.

Plenary Session I. Regional Music and Musicians Paula Hickner, Moderator

The History of Old Time Music: a View from Old Kaintuckee
Ronald Penn, U Kentucky

Ronald Pen's dissertation on the music of John Jacob Niles is one of the most frequently circulated items in the library. As a genre, "old time music" has had a long and problematic history, with no book, text or scholarly resources available. Pen offered his view, backed by 31 years' study of the oral tradition of Rockbridge City, Virginia. Music is attached to a particular place and a people. The oral tradition of past (deceased) musicians still lives in Pen. Any information that lives in human memory is extremely fragile; the oral tradition is dependent upon unbroken chains of verbal transmission, and is fragile at best.

What is old time music? Ruth Crawford Seeger called it folk music. In the 1920's, Victor recorded anyone who strolled into their New York studio: cowboys in chaps, Confederate veterans, etc. Popular music is marketed to a different segment of the American public, while old time, or "old timey" music encompasses Southern culture, ballads, shape-note hymnody, parlour songs, country rags and sentimental airs. It is the music learned from family, rather than the radio, and is the "glue" which holds a community together in potato-digging, corn-shucking and barn-raisings. From 1942-1964 "old timey" music was nearly lost until the Kingston Trio released its rendition of "Tom Dooley." The business of sound recording, which had marketed popular music to a different segment of the American public (and which nearly caused the demise of "old timey" and true folk music) did an about-face;

folk music was appearing in record bins.

The Grawemeyer Award and Collection of Contemporary Music Paul Brink

Brink described the events of the summer of 1983, when Charles Grawemeyer approached the University of Louisville regarding the establishment of a prize for music composition. At that time, the University had no idea of the magnitude of the award, imagining that it would be in the range of $5,000 to $10,000. In fact, Grawemeyer had plans for a more significant award, in the amount of $150,000. One of the committee's fears was that the announcement of such a sum would bring in submissions by the boxcar-load! They set about to lay down the ground rules:

1. A composer could not submit his own work; only a conductor, critic or publisher may do so;

2. The work must already have received a public premiere;

3. Score submissions must be accompanied by a professional-quality recording;

4. Submitted works must be in writing.

The first year brought 200 manuscript entries, each ranging from 20 to 60 minutes. The resident composers separated the "real" works from those written "in crayon on brown paper bags." A selection of 15-20 works was made, and passed along to the second level (a composer, a music critic, and a conductor) for scrutiny. The final committee (seven people) chose the first winner of the Grawemeyer Award: Witold Lutoslowski, for his Third Symphony. Subsequent winners were Ligeti

(his work for six pianos); Harrison Birtwhistle for *Orpheus*. The fourth year, no prize was awarded, and Charles Grawemeyer was furious! The committee was restructured, so that each of the three levels was independent: each member of the first-round committee must recommend one to three works to the second level; each member of the second-round must recommend at least one work to the final committee. The final committee was altered to be a lay committee, with no representation from professional musicians; each member is given a tape or CD of the work, plus program notes. They have a week to listen to the works, then rate them on a scale of 1 to 9. They then meet to total their scores and declare a winner.

Thomas Adès has won the Grawemeyer Award for 2000 for his four-movement instrumental work entitled *Asylum*.

History of Music in Louisville Jack Ashworth, President, The Viola da Gamba Society

Louisville has a strong German presence, rather than the French influence that its name might suggest. This German influence instilled a long tradition of mens' singing choruses that continues to the present day. During the 1860's, a special hall was constructed for a congregation of singing societies: the hall seated 5,000 and the stage held 1,000 singers. Anthony Philip Heinrich, a violinist, brought art music to 19th-century Louisville. Heinrich also composed many works, such as the *BBQ Divertimento*. In the 1870's, the Louisville Mandolin and Guitar Club was formed.

Musical landmarks of 20th-century Louisville include John Mason Strauss's composition, the *Louisville Times March.* "Happy Birthday to You" was written by Patty and Mildred Hill of Louisville. Helen Humes, a Louisville native, was invited to, and eventually consented to sing with Count Basie from the 1940's through the 1960's. The Louisville Orchestra was formed in 1937, the Kentucky Opera in the 1940's, the Kentucky Bach Society in 1964, and the Louisville Youth Orchestra, 1958. Songwriters of note include the Carter Family, Grandpa Jones and Jimmy Rodgers; and an early O-Keh recording paired Rodgers and the Carter Family for the first time. Opportunities for music making abound in Louisville: the Louisville Mandolin Orchestra is still alive and well!

Archives Roundtable

Another "R" Project? Judy Tsou (U. Washington)

Two years ago, a group of interested music librarians met with the goal of making music archives accessible, as RISM does not, as a rule, include archives. In 1997 it was decided that the database must conform to the International Standard of Archival Description (ISAD-G); a preliminary database was designed to deal with the language issue; RISM codes would be used to denote locations. In 1999, the committee approved a revised database prototype: test records were in English, French and German, and the RILM Thesaurus was used to promote consistency.

At present, this project (RIAM) is merely a proposal, and not yet officially affiliated with the "R-Projects." If the project is endorsed, the committee hopes that the headquarters will be located at the Barry S. Brook Center for Research and Documentation (NYC), with national centers

around the world; funding must be solicited from various agencies. The U.K. has a "Musicians Papers Register;" Germany has an ongoing Archival Registration Project; Canada has an electronic register (Carol Ohlers' *Directory of Music Collections in Canada*, about which see p. 9 of this issue); the U.S. project is located at Brigham Young University. David Day (Brigham Young U) demonstrated the present database, constructed with FileMaker Pro, and offered copies of the licensed version of the database to interested parties. Four basic fields are required to register archival holdings.

Documenting the Legacy of New Music Exploration in Buffalo John Bewley, SUNY at Buffalo

Bewley considered naming his paper "Who would have thunk it?!" Paul Hindemith was invited to Buffalo in 1941, with the purpose of starting a music program. After one year, he described the climate as being "as deadly as ever," "primitive" and, in a letter to a colleague stated, "I should hang myself!" From 1952-61, the Music Department offered conservatory-style training, but all that changed when Alan Sapp entered the picture in 1961. Sapp rigorously recruited faculty, and set his sights on a program of a more academic nature. The awarding of a Rockefeller Grant, with consultation by Lukas Foss, established "creative fellowships" of one year's (to a maximum of two years) duration--to support post-degree composers. This program survived 17 years, and furthered the careers of composers such as: David del Tredici, Stuart Dempster, Terry Riley, and Frederic Rzewski. From 1964-1980, "Evenings for New Music" were held in Buffalo: Foss had the concerts repeated in NYC. Because many works were of the

avant-garde school, tapes do not exist for every work. A series of "Creative Associates Recitals" were also given, with composers such as Ralph Shapey, Christian Wolff, Elliott Carter, and Stefan Wolpé represented. Morton Feldman commented that there was no opportunity for student participation on these series, nor was it possible for students to have their own works performed. By 1980, funding for the series had dried up. In 1983, a New Music Festival was born, with the intent of offering works by young, unpublished composers. More than 2,000 performances have been given, often with the composers present; since 1986, students can hear their own works alongside those of their professors. Tapes of these performances need preservation intervention: early reel-to-reel tapes were transferred to cassette—now the cassettes need help.

Music Organizations, Pianos, and More Bonnie Jo Dopp (U Maryland)

www.lib.umd.edu/UMCP/MUSIC/ music.html

Special Collections and Music at the University of Maryland recently moved into their new Performing Arts Library. The new facility has several performance halls: 600-, 650-, 1100-seat halls, plus two halls which each seat 200, one which seats 100, and a café. Phil Vandermeer is Head of Reference and Circulation; Bonnie Jo is in charge of the Archives and Special Collections.

The International Piano Archive at UMD holds 96 percent of all recordings of piano music and actively collects all new recordings of piano music. Special Collections holds a large number of indivdual collections, papers, etc. Bonnie Jo has added six new collections,

five of which have "deeds of gift" in-progress. The MLA Archive occupies 290 linear feet and is growing.

Dopp is increasingly concerned about how we present ourselves on the Web. The *Howe Collection of Musical Instrument Literature: Piano Series* is listed on its Web page, and brings a huge volume of inquiries regarding old pianos (value, age, etc.); a link to pianoworld.com is included for those who wish to pay for the service.

What is the purpose of putting archives on the Web? Users can find information about an archive, but rarely can they get the information they seek. The Web site often functions as a "teaser." Legitimate research questions often create an enormous amount work for staff; when users receive information about the contents of the archive, their expectation is that they will receive copies from the archive. Should we be charging the outside users (who normally account for the bulk of the inquiries) for service? UMD does have a strategic plan that defines its community; there is a brochure which describes reference service available for an hourly research fee. The occasional "pesky patron" will become a donor, which gives some return on the outreach investment and is good publicity for the institution, but also creates more work!

Electronic Reference Subcommittee. *IIMP, RILM,* and *Music Index* on the Web
Martin Jenkins (Wright State U), Jerry McBride (Middlebury College), Charles Reynolds (UMichigan)

The Music Index currently indexes 640 titles. The provider is Conway-Greene, and the product is reliable, with no major

interruptions in service. There are no abstracts, nor full-text articles, but multiple subject headings are included. Book reviews receive no subject analysis. One frustration is that the same article can (and will!) appear 13 or 14 times in one search result; these multiple repeat records occur because there will be 13 or 14 records each with a different subject heading, rather having *one* record with the requisite number of subject headings. Cross references are used, but both current and retired headings are employed (e.g., Germany, East) which necessitates creative and informed search strategies.

The International Index to Music Periodicals (IIMP), begun by Chadwyck-Healey in 1997, is now a Bell and Howell product. IIMP indexes 388 titles from 25 countries, with 17 languages represented. Coverage of 382 titles is from 1996-present; the retrospective file indexes 142 titles. All full-text articles are English-language, and indexing is available within a month of publication. When full text is offered, it appears two-three months following the print publication. The retrospective files are brief: no abstracting or full text is provided. There is no authority control for names, titles nor subjects.

RILM is available from several vendors. OCLC offers RILM via their FirstSearch (no "sort" capability; diacritics do not display; truncation is for simple plural forms only) and NewFirstSearch platforms. NISC offers RILM via Biblioline, which does not provide hypertext links nor x-refs, but does offer truncation features, email and printing (from the browser), displays diacritics, and permits the use of Boolean operators. OCLC and NISC are comparably priced. RILM's content is all-inclusive, including journals, dissertations and

other materials. Coverage is from 1969, with monthly updates. Abstracts are available, with a limit of 125 words. RILM uses authority control.

Bibliography Roundtable. Music of the 20th-century

The Music of Steve Reich D.J. Hoek

Hoek is preparing a Greenwood Press bio-bibliography of the music of Steve Reich. Since the 1970's, Reich has received critical and popular acclaim; in 1984 he was elected to the American Academy of Arts and Letters. At that time, an interview appeared in *People* magazine, in which Reich spoke about his Hebrew studies, and his return to his cultural roots–and how that caused him to revise the pronunciation of his name to "Reish." Reich is interviewed frequently; information about him and his works can be found in books, theses, dissertations and articles are available in German, French and English journals. This abundant coverage often leads to difficulties for researchers; Reich will often discuss works-in-progress that have yet to "hit paper." The difficulty occurs when a frequently discussed work is later renamed or reworked for an entirely different instrumentation. Hoek's examples included a work described in a 1975 interview as being for 21 musicians that became *Music for 18 Musicians* (1976); a 1985 work discussed as "5 Lines" or "music for percussion and keyboards" that became Reich's *Sextet* (1985); and, in 1988, Reich described a work-in-progress "triple quartet" to be premiered by the Kronos Quartet that actually was premiered by Kronos as *Different*

Trains, despite the fact that another "Triple Quartet" by the same composer was premiered by Kronos in 1999!

Hoek described the various stages of indexing, categorizing and annotating when preparing a bibliography. His work was begun on an old Mac computer, but he finds himself working more on paper as Greenwood requires the final copy to be camera-ready.

The John Philip Sousa Archives Phillis Danner, U of Illinois

Danner discussed her association with the Sousa Archives over the past several years. The archive contains Sousa manuscripts, photographs and programs and represents some 74 percent of the extant works performed by the Sousa Band; the LC Music Division, U.S. Marine Band, NYPL and private collectors hold the remaining material. Some 75 percent of the Herbert L. Clarke Collection (also held at Illinois) is comprised Sousa-related materials, Clarke having been a cornetist with the Sousa band. A printed guide for both the Sousa and Herbert L.Clarke Collections is available in-house.

The archive demonstrates the constantly-changing instrumentation of the Sousa band, due to changing tastes, style and available resources. There are 955 titles by 453 composers including songs, fantasies, humoresques, suites, waltzes and marches. Many titles have dedications to such diverse pastimes as baseball and horse-racing, and the 74 Sousa marches show evidence of having been frequently performed. Another interesting feature of the band is the genealogical information of its members, as it appears that brothers, fathers, sons and cousins formed the Sousa band's lineage. Women

musicians are well represented, from Maud Powell to Estelle Liebling to Amelita Galli-Curci, as vocalists and instrumental soloists.

Information-Sharing Subcommittee Library of Congress National Digital Library Program: Performing Arts Collections Online Susan Manus, LC

memory.loc.gov/ammem/amhome.html

Manus provided a tour through the extensive online collections at LC (the American Memory project), including its *Leonard Bernstein Collection, Sheet Music Collection, Dayton C. Miller Flute Collection, Dance Tutors: 1490-1920, The Federal Theater Project,* and the *Gottlieb Collection of Photographs from the Golden Age of Jazz.* The Bernstein site required extensive negotiations with his executors, as none of this material is in the public domain; in contrast, Gottlieb, as the donor, photographer and copyright owner, has agreed to permit his photographic collection to go into the public domain as of 2010. American Memory is a well-planned and fascinating site for scholars, historians and public alike.

Plenary Session II. Copyright in the Digital Age: Electronic Resources, Distance Learning, and Fair Use

Lenore Coral moderated this session, with invited guests Dwayne K. Butler (Indiana U, Purdue) and Laura N. Gasaway (UNC, Chapel Hill). Butler, a copyright analyst, prefaced his remarks with "This is not legal advice; your mileage may vary!" He defined and described copyright with several statements: "copyright is broad, long, pervasive, automatic and protects an original work of authorship, which is fixed in a tangible medium. Facts and ideas are not subject to copyright, but a work which originates with a human author, even with a minimum of creativity, is subject to copyright. Copyright ownership implies a monopoly on the reproduction, distribution and public performance of a work. The advent of digital transmission of sound recordings required some six pages of legalese, addressing and examining each individual right of the copyright owner. Copyright also exists on the Web, even at photo-sites such as www.ditto.com. Of course, copyright is complicated by the old and new laws (pre- and post-1978), and it is often difficult to identify the copyright owner.

Butler offered a checklist for Fair Use, which may be viewed at www.iupui.edu/~copyinfo/. Each request is examined with respect to its purpose (educational or commercial), nature of the copyrighted work (creative or factual), the amount of the copyrighted work to be used, and the effect (on commercial sales) on the copyrighted work. The use of copyrighted photographs is a more difficult case to make in terms of Fair Use, in that one nearly always wish to use an entire photo, rather than a merely a portion thereof. Butler offered an additional caveat: you may use a copyrighted work in good faith, and believe that yours is a Fair Use application, but you may still be charged with breach of copyright, and thus be found liable for damages plus the plaintiff's legal fees.

A question about audio-streaming within a library or on-campus raised additional issues and concerns; in some states, sound recordings are under copyright protection for a very long time, in other states, they have no specific copyright protection, so that older recordings

16

may be considered to be in the public domain.

Bibliographic Instruction Subcommittee. Library Instruction Through Web Tutorials Allie Wise Goudie, Moderator

Web tutorials are a lot of work to create, but can reach a great number of people. Users can connect from remote locations, and you can also reach people who will not ask for help. You are teaching students in their preferred medium, and can cover a variety of topics and concepts that may not be included in a 50-minute lecture. The tutorial also permits the student to redo the tutorial until the content is mastered. On the other hand, students do not get the opportunity to meet the librarian, and one-on-one contact is still the best learning experience. Also, if the tutorial is not somehow related to an assignment, there is no point in going through the effort of designing one.

It is important to decide what you want to teach, to whom, and in what context. You must be lucid and brief, and you may need assistance with the technical aspects of the process. Lastly, there should be an opportunity for clear feedback.

RIO at the University of Arizona Judy Marley www.library.arizona.edu/rio

RIO, or Research Instruction Online, was the winner of the 1999 CARL Award for Innovation in Instruction. Marley participated in the design, implementation and marketing of RIO, which grew from the TQM philosophy of the Arizona libraries and which had the input, energies and expertise of eight professional librarians, four graphic artists and two programmers. RIO takes advantage of the Web's scaleability, and offers instruction to

online resources: SABIO (online catalogue), database basics, finding periodical articles, Web resources, and writing papers. Six RIO modules were ready for testing in June 1998. Students were paid $20 for a one-hour session, and RIO made its official debut in August 1998. The publicity campaign included mouse pads with the RIO logo placed at all computers, bookmarks at circulation desks, RIO T-shirts were designed and made their debut in a fashion show. Posters with the inscription "Looking for Shakespeare in all the wrong places? Get RIO!" were also used to publicize the new service.

Web Tutorials at Western Illinois University Music Library

Allie Goudy and Hunt Dunlap (Western Illinois University) collaborated to produce a Web tutorial for music students at their institution. Goudie provided the subject content and Dunlap the technical expertise in his capacity as an Assistant Professor, Reference Librarian and Web Coordinator. Goudie described the dilemmas inherent to the process such as deciding the software and whether to teach tools or research methods. She wanted to include a degree of interactivity rather than merely providing information, so that students had to select the correct answer before they could proceed to the next step. She found that most Web tutorials teach how to use a single tool (e.g., how to use the OPAC), develop computer literacy, or evaluate Web information. Goudie knew that she lacked the expertise to mount a Web tutorial, so she enlisted the assistance of her colleague Dunlap.

Goudie's tutorial began as part of a music theory course. The professor who was teaching

the course was receptive to the idea of developing library competencies (e.g., how to use OPAC, how to do a subject search). Recently, the WIU music faculty unanimously approved Goudie's proposal to have a Basic Music Library Skills Assessment test that must be passed by all students before they are allowed to take upper-level courses. She also has a computer classroom at her disposal. In addition to basic competencies, Goudie wanted to include tutorials on reference sources such as *NG, Harvard Dictionary, Bakers* and *Musical America,* periodical indexes like *Music Index* and *RILM,* other electronic resources, electronic research tips, research skill, evaluating and citing sources, plus a glossary.

Dunlap discussed the need to assess the available resources (software, hardware, server space) for such a project. He had the expertise to design the page himself, and wanted more design control over the organization and manipulation of the page. The necessary skills include HTML coding; some CGI or Perl programming/configuration experience; the ability to create, capture and manipulate graphics; and some experience in Web presentation design. Required hardware/software includes a basic HTML editor; MicroSoft Image Composer; L-View Pro (image capture/manipulation); a scanner and related software; and CGI-Scripts (freeware). The background of Dunlap and Goudie in reference and bibliographic instruction, coupled with Goudie's knowledge of content and Dunlap's technical expertise, were essential to make this tutorial work as well as it does. There will be ongoing maintenance required as products change.

Dunlap was asked how long it took to mount Goudie's assignment. He chose to write it in HTML for more flexibility in the finished product, and estimated it took him about 100 hours to script and mount the tutorial, which may be viewed at www.wiu.edu/library/units/music/tutorial/main254.htm

Highlights of Chapters' Programs Brian Cockburn, James Madison U

Clora Bryant, Gal with a Horn Vic Cardell

This paper evolved from the Los Angeles conference in 1999, where Clora Bryan and Buddy Collette were invited guests at the Jazz Roundtable session. Cardell was able to further flesh-out the portrait of Bryan that we saw in L.A. Despite being offered scholarships to Bennett and Oberlin colleges, Bryan chose to attend an agricultural college, without a scholarship, because that college had a jazz band! She and her father moved to LA in 1945, and she attended UCLA in 1946, but left before graduating. She did return to UCLA as a student aged over 50, and earned her degree while working part-time for the library.

Beginning in 1945, Bryan played with several "girl groups," including the Sweethearts of Rhythm, the Darlings of Rhythm, the Queens of Swing. At one point, the latter group was invited to appear on KTLA's program, the Hollywood Sepia Tones, a half-hour show. The show lasted six weeks, and was cancelled due to audience complaints about black performers, and the difficulty of finding commercial sponsors. In many ways, gender was more of a problem for Bryant, than being black. Girl musicians were expected to sit at the bar, between sets, to encourage male customers to buy drinks; on her album *Gal with a Horn,* it was insisted that she had to sing, rather than just play. She is better-known in Europe than in her own

country, having toured the Soviet Union during the Gorbachev era, Australia and the U.K. You can hear Bryan "trumpetistically-speaking" on her only album, on the VSOP (Very Special Old Phonography) label: VSOP 42 CD/Mode 106, recorded in the summer of 1957 and reissued on CD in 1995.

100 Years of Jazz in Opera Jennifer Ottervik, U of North Texas

In 1925, Otto Kahn, writing in *Musical America*, deplored the absence of a jazz opera, not knowing that Scott Joplin's *Treemonisha* had been published in 1910. In the 1920's, George Gershwin's *Blue Monday* closed after its opening night, and was described as "the most dismal, stupid blackface sketch ever...[the main character] should've shot everyone as they entered...and then turned the gun on himself!" Since then, *Blue Monday* has been performed a handful of times; a CD and vocal score exist. Frank Harding's *Deep River* (1926) is out-of-print; no recording exists. Krenek's *Jonny Spielt Auf* (1927) is often hailed as a jazz opera, but Krenek himself disliked the appellation; the CD and score are both available. The score to *The Flapper* (1928) is lost; Harry Lawrence Freeman (NY) also wrote *The Martyr*, notable for having the first black cast and storyline.

Camille (1928) by Hamilton Forrest employed the new rhythmic devices of the swing era. Gershwin's *Porgy and Bess* had its first run (124 performances) on Broadway in 1935, but it didn't realize commercial success until 1941, and had a revival in 1985. Gunther Schuller's *The Visitation* (1966) is notable for having the first appearance of improvisation in an opera score, along with the specification of a jazz combo. The vocal score is in-print; no commercial record exists. Duke Ellington

began an opera, *Queenie Pie*, written with Ella Fitzgerald in mind. However, *Queenie Pie* remains unfinished, and a copyright dispute between Ellington's lady friend and his son does not augur well for its future production.

Other operas based on jazz themes include Cannonball Adderley's *Big Man* (1976), Dave Burrell's *Windward Passages*, Anthony Davis's *X: the life and times of Malcolm X* (1986). The vernacular language of a jazz libretto seems always destined to "take a beating," as does the subject matter. The lack of funding is a substantial hurdle for opera composers; there may well be funding available for an individual to compose an opera, but it is then impossible to secure the requisite $500,000 to produce and stage a new work.

Plenary Session III. Music Reference at the Millennium David Hunter U Texas (Austin)

Stanley Sadie, Editor, *New Grove Dictionary of Music and Musicians*, 2nd ed.

Sadie described the varied interests of George Grove, from indexing the Bible to editing a literary magazine to publishing his dictionary of music which, in successive editions, grew by but a single volume. Sadie proclaimed, "There's a lesson to be learned there. Unfortunately, we've never quite learned it!" The first edition included primarily the superior musicians: Bach, Beethoven, Mendelssohn, Schubert, but no Dunstable, Dufay, nor troubadours...with the exception of *Il Trovatore*; non-western music took a long time to appear in *Grove*.

The bias towards the U.K. was rectified by the publication of the *New Grove Dictionary of American Music*; the 5th edition contained

but 30 percent of its contributions from American writers. The 1980 edition was three times as large as the 1954 edition; *New Grove 2* was proposed to have a 15 percent increase in size, to 23 volumes plus an index, but it has grown to 28 volumes, plus index. It was decided that no subsequent edition should be cumulative, and that some articles would not migrate to the next edition. Despite this, *NG2* will be 50 percent larger than the previous edition; scholarship cannot be easily contained, and much more is known about a great many subjects. The coverage of 20th century composers will be doubled to 4,000 and there are 20 years' more music to describe. Popular music and jazz will be better treated in *NG2*, despite the existence of the *New Grove Dictionary of Jazz*, which was conceived at MLA in 1983. Research in renaissance music has burgeoned; much of the early renaissance material required extensive reworking; interest in the 19th century is high, and while bibliographic completeness was not called for, the editors want to do better than last time. As a result, the works lists for 20th century composers will be much more uniform and easier to consult; there will be no anonymous articles (East German authors in the 1980 edition were not named). Many new articles have been commissioned including Nazi musicology, post-modern music, deconstruction, modernism, Marxism, animal music, and "music" (previously, you were expected to read the whole thing). In many ways, *NG2* will be exactly like its predecessors, but also unlike them because it will appear online in an effort to keep up with current scholarship.

Neue Köchel Neil Zaslaw, Cornell U

Zaslaw's primary interest is European music of the 17th and 18th centuries. His book *Mozart's Symphonies* was ground-breaking, and he is presently involved in the revision of the famed Köchel catalogue of Mozart's works.

It all began with Leopold Mozart who catalogued his son Wolfgang's music. Leopold also saved letters, clippings, and manuscripts to help manage Wolfgang's career as well as for a planned biography. When it was alleged that Wolfgang was essentially a "ventriloquist's dummy," Leopold countered with a list of 100 of his son's diverse compositions written between the ages of 7 and 12 (essentially from K.1 to K.48). The place and date were inscribed in the upper left corner of the manuscripts, but for 25 years no further list was made.

In 1784, Wolfgang was living independently of his father. Around age 28, he started his own catalogue, which begins around the K.449 Piano Concerto and ends with the Clarinet Concerto and a Masonic cantata. Given the sources, there is a tendency to credulousness with both catalogues, but both contain errors and omissions. In fact, there is some overlap between these two lists; however, each omits an identical segment.

Upon Mozart's death, his widow Constanze was faced with the daunting mountain of her husband's manuscripts. Assisted by Maximilian Stadler, she was able to liquidate the family's debt and send her sons to school. Constanze's letters of 1799-1800 contain many lists of her husband's works; in 1828 the lists were published, and there was a small cottage industry in completing Mozart's works. Constanze preserved sketches and drafts of incomplete works, but discarded sketches for completed works. It was a common practice to cut

manuscripts into strips; Constanze would then write and sign authentications to accompany the items.

In the 1790's, the publisher and composer John Anton André began to publish the first corrected editions of Mozart, having access to manuscripts from Constanze. Over the course of three decades, André became obsessed with the task of compiling a complete catalogue of Mozart's works. During his lifetime, André compiled some twelve catalogues, none of which were completed to his satisfaction, but which were a scholarly attempt to regain control over an historical puzzle. In fact, there is a worldwide diaspora of Mozart autographs, spanning four continents and 19 countries; the following Web site makes an effort to locate and catalogue them: www.nma.at/

Otto Jahn's four-volume biography of Mozart appeared in 1858 with Köchel numbers, and was foundational and authoritative. Ludwig Köchel, a botanist, had access to all the extant catalogues, including the Breitkopf catalogue which was destroyed during World War II, to prepare his catalogue. An element of Austrian nationalism was part of the reason for undertaking this massive indexing project. Publication of the first Mozart collected edition, *Mozart's Werke*, with its fascicles and parts, mandated that all items should be in numerical order. However, Köchel himself realized that newly discovered items would have to be inserted, as was the case with K. 154a.

Subsequent editions of Köchel have made alterations to the original. K2, under the editorship of Waldersee, added 11 new works, but removed 10; K3, by Einstein (1937), changed the order, added items, added fragmentary works to the main chronology, and indulged in "wishful thinking," for the most part. K3a, also by Einstein, evolved when all German copyrights were negated in the U.S., and was published with marginalia. Editions were published in Eastern Bloc countries, with total disregard to existing numbered editions. K9 or *Neue Köchel* is still in progress. Should it remain chronological? The disadvantage is that works cannot be entered unless their date of composition has been ascertained, which prompts the editor to fall prey to outrageous guesswork. Does one make new numbers? What happens to the old numbers? For instance: Symphony no. 22 was K. 182, then K. 166c, and is now K. 173d-*Anhang*.

The myth about how Mozart wrote his compositions can be traced to a forged composition that surfaced in 1815, said to have been "composed in a dreamy state" in which Mozart "heard the finished work" in his mind. The claim was debunked by Jahn, but Goethe among others was taken in by the image of "Mozart as idiot-savant" receiving dictation from God. This fits with the *Urtext* ideal of unity and perfection where a work exists in one definitive form, and all other versions are somehow flawed. Probably only 10 percent of Mozart's sketches and fragments survive; they illustrate draconian cuts by the composer himself and many works were left unfinished. However, the very idea of perfection is what makes a chronological listing plausible.

When people hear that Zaslaw is editing Köchel, they always ask about the numbering, how the new discoveries will be incorporated, and why a new edition is needed. Zaslaw, who has surveyed musicians over the years, says they want to retain the numbering as well as a list that is systematic by genre. They believe

the list does not have to be entirely chronological, but a master chronology would be useful as would a concordance of the various numbering systems. Zaslaw shared his formula for dating new discoveries and described the history of the flute quartets, which were supposedly commissioned and written in 1778-79, although Leopold disagreed. Eventually the flute quartets surfaced; only two can be authenticated, with only one from the date suggested. The Quartet in A is based on melodies by Paisiello, and as such it must be placed much later in the chronology. New information and interpretations of Mozart's works do continue to emerge. When, in 1965, Zaslaw told Paul Henry Lang, "I want to write on Mozart," Lang replied, "It's all been done." However, Wolfgang Plath's work in discerning Mozart's handwriting and Alan Tyson's paper analyses are but two areas that shed fresh light on the chronology of Mozart's output.

Questions were invited for both panelists. Michael Ochs asked Zaslaw when we might see the *Neue Köchel*? Zaslaw responded, "Let's not go there!" He has been working on the project since 1993, and while it is very far along, new avenues appear regularly. Zaslaw is writing in English, but the finished tome will be translated and published in German.

John Roberts asked Sadie whether there might be one Grove for all editions with the online incarnation. Sadie thought not, as each individual dictionary is designed for a specific kind of interest, and each is conspicuously different from the other. He suggested there may one day be linked databases, but that they would essentially remain separate, with the content changing perhaps at 3-month intervals. Lenore Coral asked how these changes would be marked. Sadie responded this edition

information would be available with appropriate accessibility and dating. He stressed the need to evaluate critically everything one reads. He said he did not think there was a need for an index to the next eiditon, "but I know my way around it fairly well."

Discussion regarding language and the lay person ensued. Sadie regards the *New Grove* as a professional work, more academic in tone and aimed toward a professional public.

Highlights from the MLA AGM

Paula Matthews introduced the new Assistant Convention Manager, Gordon Rowley, who replaces Susan Hitchens. Dick Griscom is stepping down as *Notes* editor; Linda Solow Blotner will be the new editor. Susan Odervald of Kimball & Associates was introduced as the new Executive Director of MLA.

Don Roberts, Convention Manager, reported there were 490 attendees at Louisville including seven one-day and 32 student attendees. Next year's conference will be held at the Grand Central Hyatt, NYC. While room rates will be more expensive than Louisville ($195/night), if MLA can guarantee a 90 percent fill rate then the Hyatt will reciprocate with free meeting rooms, which will realize a savings of $15,000 to $70,000 for the Association. Future meeting dates and locations are:

2001 Feb.21-24   Grand Central Hyatt, NYC

2002 Feb. 18-21   Las Vegas (meeting mid-week realizes room savings)

2003 Feb. 12-15   Austin, Texas

Washington DC has invited MLA for 2004. An informal poll was taken to see whether there was interest in going west to Honolulu for 2005; Roberts was convinced to investigate this possibility further.

Sherry Vellucci announced the locations of upcoming IAML conferences:

2000   Edinburgh, Scotland
2001   Perigaux, France
2002   Berkeley, CA
2003   Tallin, Estonia
2004   Oslo, Norway
2005   Warsaw, Poland
2006   Sweden

Nancy Nuzzo, publications committee, reported that contract negotiations with Scarecrow Press have been completed. Jean Morrow and Amanda Maple's work on collections policies is fothcoming.

Election Results

Lynn Gullickson is the new Recording Secretary; Allie Goudie, Leslie Troutman and Philip Vandermeer are Members-at-Large; James Cassaro has been nominated to the position of Vice-President. Departing members were thanked for their service: Roberta Chodaki, Robert Curtis, Bonnie Jo Dopp, Ned Quist and Diane Parr Walker.

Suki Sommer, dressed as Liberty (replete with torch and toga), invited "the wretched refuse I see before me" to come to New York next year. The Grand Central Hyatt is attached to Grand Central Station, and ideally situated near shops, an open-air market and the Grand Central Oyster Bar. The New York Public Library will serve as the plenary site; the Pierpont Morgan Library will host the Local Arrangements reception, and Metrocards will be included in each conference package.

MLA's visit to Louisville was graced with fabulous weather, prompting Convention Manager Don Roberts to challenge the New York Local Arrangements Committee to match the weather for our meeting in 2001! One felt quite safe after hours in the quiet downtown area; however, one imagines the Derby Season must significantly enliven the city!

Free time is always at a premium at MLA conferences, and Louisville was no exception. Ruth Ann McTyre facilitated a fine program. A-R Editions underwrote the daily coffee breaks, Marty Rubin (Audio Buff) the opening reception, and Grove's Dictionaries the cocktail party. At the latter, the libation seemed to go directly to one's head, but in fact the sensation was due to the rotation of the Hyatt "Spire!"

The only downside to MLA is the unfavorable exchange rate for Canadians. Bujt the sessions are lively and informative, and the opportunity to meet vendors and colleagues is unparalleled. I regularly find myself using the samples and handouts from the conference for answering reference questions or to select materials for the collection. If you have never attended an MLA meeting, I highly recommend it!