

MLA in Boston

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Historic Boston was the setting for the MLA conference on Feb. 11-15, 1998. True to form, this meeting set another attendance record (605 registrants) with a record 67 companies displaying their wares. All of MLA's corporate patrons were in attendance, affording ample opportunity to make new acquaintances and to renew old ones. The Canadian contingent numbered eight attendees, a record number from my perspective of the last four conferences.

Boston Symphony Orchestra Archives. Bridget Carr, BSO Archives

The BSO archives are located in the basement of Symphony Hall's Cohen Annex, renovated in 1991. The collection includes 8,000 radio broadcast tapes, composers' manuscripts (Stravinsky's *Symphony of Psalms*), administrative files, architectural plans, objects, videotapes, DAT tapes, concert programs and photographs.

Retired cellist Robert Ripley is creating an oral history collection. To date, there are 80 interviews with BSO musicians or their surviving spouses. A collection of 6,400 BSO tape recordings is housed at Boston University. A collection of 132 scrapbooks of clippings and a further 80 scrapbooks of programs from 1864-1951 have been microfilmed, with copies deposited at Boston Public Library, Harvard University Libraries, and the BSO Archives.

Music at Boston Public Library. Diane Ota, Curator for Music, BPL.

Boston Public Library, the first public library in the United States, is celebrating its

sesquicentennial this year as well as the centenary of its present building. In 1970, the library acquired the Serge Koussevitzky collection, which includes items such as batons, a silver samovar and a cigarette case replete with cigarettes. Other notable collections include those of Allen A. Brown, Victor Young, Metropolitan Theatre, Marsha Orchestra, Herbert Birnbaum Theatre, Koudelka library and recordings from the estate of Walter Piston.

Berklee College of Music Library. Gary Haggerty, Librarian, Berklee.

Lawrence Berk, an NBC arranger who was a student of theorist and composer Joseph Schillinger, founded Berklee in 1945. During the late 1950s, Berklee College offered programs in performance, composition and music education. By the mid-1970s, technology was an integral part of the program, and today the film scoring program occupies two floors with 200 students enrolled. Ten recording studios serve 250 music production and engineering students. The music synthesis program occupies two labs open 24 hours a day to support programs in sound design and music performance. In 1993, The Learning Center opened with 40 MIDI stations for public use. Technology has been integrated into the programs. Research classes are offered since students require access to electronic products such as *ABI Inform*, *MedLine* and *PsychInfo*.

The Digital Media Library is unique to Berklee, and was developed as a means of renovating and expanding the Berklee Library and provide access to its multimedia

collection. Library users need to search for *all* performers or versions of a particular song on all available recordings, and therefore the ability to search contents of recordings was mandatory. Keyword searches comprise one-third of all searches performed on the OPAC. Despite an aging audio collection and a collection of 8,000 CDs, there were 40,000 circulation transactions after access was improved, with 86 percent of the collection loaned. Three objectives guide the library: to support student needs, including a web catalogue; to support the Internet in general and, by fall 1998, offer on the web the library's special collection of artist interviews; and finally, to support the faculty in the classroom by having lead-sheets available electronically in the classroom and by providing links to real-time audio or midi files. Faculty were asked to identify appropriate material for inclusion on a desktop server for harmony and techniques classes, e.g., *Band in a Box*. Similar to *Music Minus One*, this can be a viable alternative to a metronome and permits students to hear chord progressions, etc.

Answering Reference Questions. Alice Goudy, Western Illinois University, moderator.

The web is becoming more useful as a reference tool. For instance, a question about lesbian composers could be answered by consulting the International League of Women Composers web site. The *Internet Movie Database* is a gold mine for movie-music questions.

Heine's Buch der Lieder. Peter Shea, University of Massachusetts at Amherst

Shea plans to issue a performer's guide to Heinrich Heine's Lieder. Thus far, he has uncovered 7,000 settings and some 12,000 arrangements. "Du bist wie eine Blume"

alone has been set some 400 times. Realizing the task was immense, Shea restricted himself to the Heine's "Buch der Lieder" (1827), gathering 600 songs, most of which are pre-1845 settings.

Bibliography of Lute Music. Arthur Ness.

Ness spoke of work on this bibliography, remarking how nearly complete Howard Mayer Brown's 1967 effort had been. Recent scholarship has unearthed some 40 sources in Krakow that were believed to have been lost during World War II. The web site at Dartmouth College will list print sources from 1600.

Research Libraries Roundtable

Elizabeth Davis (Columbia) described the digital project at Columbia. Students can input the start and end time of a desired track, and sound compression is *not* employed. All of the audio samples are taken from CD or use RealAudio on a MacIntosh platform, and 80 simultaneous users are permitted. The CD content comes from the library, and is believed to be within fair-use guidelines for restricted use in an educational setting. The Internet site is: www.columbia.edu/itc/music/

New Music Library at Princeton University.

Paula Morgan gave a history of the Princeton Music Library, replete with slides from 1964 to the present. The new library is 125,000 square feet and is a three-storey atrium with lots of glass. Circulation and staff offices are on the main floor near the entrance, a pleasant change from the previous subterranean office location. Sound recordings are in closed stacks. Items 19 cm. in size or smaller are on regular shelving, while larger scores are on compact shelving.

In fact, there are two floors of compact shelving, with the CDs residing on *Gemtrac* shelving. There is a microform and a Xerox room. Graduate students have 21 carrells on the third floor. The architect specified maple hardwood floors throughout, and they are not noticeably noisy. The reference desk is upstairs, which has to be publicized. The move itself went smoothly. United Van Lines provided three rolls of numbered tape for old shelves, bins and new shelves. Each shelf was numbered, the contents placed in the appropriately numbered bin, then placed on the numbered new shelf.

Bibliographic Access to Music Information.

Jennifer Bowen of Sibley Library (Eastman School of Music) gave an excellent summary of the 150-year history of cooperative cataloguing. New technology has been employed as it became available, with the aim of reducing redundancy and providing better access. There has been a climate of "cataloguing perfection" which can affect cataloguers' reputation. Priority was given to those items which could be catalogued easily and quickly, leaving more difficult items to languish on the shelf. Bowen likened this practice to librarians playing "bibliographic chicken" where timeliness of access is sacrificed.

Joan Schuitema (Northwestern) demystified the "core record." A vague quality standard from LC was not working, and it was costing a lot to catalogue very little. The downsizing trend ("corporate anorexia") was also resulting in less material being catalogued. It took six months to come up with the Program for Cooperative Cataloguing, which aims to increase the supply of quality records in the world record pool *and* to increase the number of cataloguers and institutions contributing such records. A core record standard has been established for books; the music standard

covers scores and sound recordings. As such, it lies between minimal and full cataloguing, and offers the advantage over minimal cataloguing in that it provides both identification and access to an item. The core can be used without modification, as it contains all access points under authority control and some essential subject access.

Similarities between core and full standards include authority control for headings, adherence to rules and practices, main entry choice and form, title page and series transcription, and physical description. The differences lie in the fixed fields and the number of notes. The core offers greater tolerance to local practice and for cataloguer judgement. Schuitema distributed examples of core records for scores and sound recordings for comparison. The primary benefit of cataloguing to core standards is an approximate 15 percent increase in timeliness. There is some confusion surrounding the concept of a dynamic record, but it is a way to utilize available resources and provide cataloguing access to the priorities of the collection, rather than merely accepting the cataloguing copy available.

Joan Swanenkamp (Yale) spoke about "cataloguer values" and the changing culture of cataloguing. One needs to define training in terms of principles, and practice in terms of the intelligent use of national standards. Cataloguers must define quality cataloguing in terms of their user population. There is a need to create a supportive environment, as the ability to recruit cataloguers is linked to the image of the profession. Cataloguers must market the customer-service aspect of cataloguing and become their own advocates. Dialogue with public-service colleagues and patrons can only improve cataloguing service. Swanekamp believes cataloguers must collect data to understand user needs, develop models for analysis that assist us to meet user needs, participate in the

development of institutional plans and participate in the national debate on the value of cataloguing.

Music Publishers and Librarians.

John Cerullo of Hal Leonard Corporation gave a history of this company from its inception as a family business selling band charts to its present status as the largest music print publisher in the world. Hal Leonard has specialized in making licensing deals with major publishers like SONY, Polygram, EMI, Chappel, Williamson, the estates of Elvis Presley and Jimi Hendrix, G. Schirmer, Ricordi, etc.

Mary Wallace Davidson (Sibley Library) spoke of opportunities for cooperation and past discussions on the subject. The MLA-Music Publisher Association guidelines for photocopying out-of-print music came out of such a session. A major concern is the disappearance of publishers' archives through buyouts, etc. It is important that publishers deposit collections of their archives (which they cannot afford to keep themselves) with libraries. Eastman recently received the archives of A.P. Schmidt and Schirmer. They also hold all of the manuscripts of Kurt Weill from Universal in Vienna, that pre-dates Weill's departure from Germany. Margun Music has deposited its Alec Wilder manuscripts at Eastman. Davidson stated that libraries and publishers do depend upon one another, and stressed the importance of educating publishers to the services that libraries can provide.

Donald Gillespie of C.F. Peters (New York) spoke of the recent merger of the London and New York offices of C.F. Peters. The New York offices were established in 1943, London in the 1930s and Frankfurt in the early 1950s. New York deals in contemporary American and Japanese works, London and Frankfurt with "Urtext"

publications. The latter is also kept busy with changes ensuing from the German reunification.

The dwindling number of sheet music retailer is frustrating. One often receives requests from the public asking where they can purchase a copy of a particular score. Electronic publishing, or publishing on demand, is here, but the universe of titles is not available. (At another session, it was noted that a monthly publication, *Music Key* (Colorado Springs), indexes popular music in anthologies.) Larger chains are monopolizing the industry, and catering to popular tastes, rather than offering a broad spectrum of merchandise. Hal Leonard tries to assist by offering stocking programs and lines of credit to retailers.

Where can one purchase the "theoretically-in-print" titles? Special orders are cumbersome and extremely time-consuming. Some offered Music Search's *Music in Print* catalogue, which offers archival photocopies. Gillespie agreed it is very difficult to track down a copyright holder after years of corporate mergers. Leaving a paper trail is an essential component of one's defense should the need arise. The question of permissions for theses and dissertations was raised. Basically, we are a long way from establishing any sort of rights organization to deal with requests in a systematic fashion. The need to replace single parts was also noted, since chamber music parts often go astray. Gillespie stated that Peters does have extra parts for sale.

Laura Gayle Green inquired how one can obtain copies of rental scores so that students can study contemporary music. Mary Wallace Davidson suggested contacting Susan Feder at G. Schirmer. Davidson has had success in obtaining a copy of a Joseph Schwantner score for reserve purposes, marked "On permanent loan from [publisher's name] for study purposes only."

Pamela Bristah of the Manhattan School of Music stated that whenever the school stages an American premiere, Boosey & Hawkes allows its library to keep the rental score. There is also a compromise between MLA and the Music Publishers Association whereby five libraries in cities with major orchestras are repositories for rental scores for programming purposes.

American Music Roundtable (report by Kathleen McMorrow, University of Toronto)

The American Music Roundtable consisted of papers describing two very different aspects of musical life in the Big Apple. Kent Underwood (New York University) asked, "Where is downtown? Mapping a neighbourhood of post-1950s American music." "Downtown" is Manhattan below 14th Street, and its music is characterized by an underground, outsider attitude, composer-led groups using live electronics and "raw" vernacular elements including rock and noise, performing at informal events in lofts, galleries and clubs. "Uptown" music with its sources in the European avant-garde is, in contrast, socially "establishment," based in concert halls, and performed by specialist ensembles using classical instrumentation plus expanded percussion. Each music has its distinct set of composers, and a small, knowledgeable and loyal audience of varied ages. Underwood offered this dichotomous description as a "cultural anthropology," suggesting that similar divisions could be observed elsewhere. (Curiously, however, there were no observations on class, gender or sexual orientation, the so-called "new musicology.") He ended with a quick audio tour of downtown, and recommended Verge Distribution in Peterborough, Ont., as *the* source for this music, which is documented almost exclusively on recordings.

Michael Cogswell of the Louis Armstrong Archive, Queens University, CUNY, gave an

enthusiastic presentation on this collection, entitled "Saving Satchmo's Stuff." The "stuff" includes 5,000 photographs, all his commercial recordings and films, hundreds of acetates of his radio broadcasts, and the sheet music for his big band, home-made tape recordings, 85 scrapbooks, and hundreds of letters and postcards, as well as several of his trumpets, and over 100 awards. Much of this material came from Armstrong's house in Corona, Queens, where he lived for his last 30 years. The collection is open for research, and mounts regular museum-standard displays. The archive hopes to open the house itself to the public soon.

Taming Technostress. Nina Davis-Millis (MIT) (<http://web.mit.edu/ninadm/www/mla.htm>)

Davis-Millis, who is presently the Information Technology Librarian at MIT, has worked as a Music Librarian at Juilliard. She recommended that we all use an unfamiliar library at least once a year, as we all become immune to the good and bad aspects of our own libraries. She also detailed her personal technostress in preparing for this session, with a new computer and trying unsuccessfully to navigate between differing versions of the software.

The modern "disease" of technostress has been defined as the inability to cope with technology. The problem with this definition, according to Davis-Millis, is that it denotes the stigma of a disease, condition, or inability on the part of the sufferer. In fact, we are adapting, coping and flourishing, so why are we still stressed? Stress is a clinical condition and not simply an attitudinal problem. There are constant changes in the interaction between the individual and technology, work patterns, and escalating expectations of patrons. There is a fear of

not keeping up. The role of manager and supervisor is also changing, as are organizational structures. Fear can breed resistance. Planning and implementation can cause frustration and physical complaints. Inadequate training is all too common and demoralizing.

Ergonomics is a case in point. We must educate and advocate for proper furnishings that fit the people who use them. Commit money for proper workstations, *not* just for computers. Training must take into account a variety of learning styles, and must be offered to everyone. It is irresponsible to say, when purchasing new computer programs and software, "Librarians can figure it out for themselves!" Lack of organizational support and training creates unnecessary stress and anxiety for the staff.

As librarians, we feel the urge to "get it right." We have service standards, strive for quality, and assume the need for perfection. On the other hand, computer experts want to proceed quickly and take shortcuts. Including all levels of staff in every stage of the project will help everyone to be involved. Above all, cultivate a relationship with your systems staff and encourage communication. At Juilliard, Millis-Davis was advised to ally herself with the heads of physical plant and computer systems. Resistance is a natural response to change. Try to see it as a source of information, since attempts to eliminate it will drive it underground. Turn resistance to positive action. Advocate for staff and user needs, and do not be intimidated.

Repetitive Strain Injuries and Computer Users.

Louis DiBerardinis described himself as a "left-brained engineer," intent on creating order. Davis-Millis dubbed him, "MIT's RSI guru." Repetitive Strain Injury (RSI)

encompasses both musco-skeletal and vision difficulties. Factors which contribute to RSI include furniture, work station design, illumination, time (not taking stretch or relaxation breaks), job content (stress, speed required), and workplace environment (air, ergonomics). The only benefit of RSI sufferers wearing splints is that it shows to the world that a person is truly hurt. RSI can manifest itself in tendonitis, tenosynovitis, muscle damage, Deguerrain's Disease, trigger finger, epicondylitis, and ganglion cysts. Physicians often treat symptoms but not the cause of the condition. RSI risk factors are position, pacing, typing technique and exercise. The top of the monitor should be level with your eyes or up to 30 degrees lower. However, if you wear bifocals, a lower monitor is best. Your feet should either rest on the floor or on a foot rest. The mouse is usually situated off to the side but ideally it should be a part of the keyboard. (Wrists are *not* meant for typing!) MIT has 10,000 computers for 20,000 users, making it the most wired campus and the one with most potential for RSI injuries.

Future Conferences.

Next year's conference is at the Regal Biltmore Hotel in Los Angeles, March 3-6. The conference for 2000 is in Louisville, Kentucky, Feb. 23-27. Finally, in 2001, MLA is in New York City, Feb. 21-25.

Boston more than measured up to MLA's high standard for conferences. The venue afforded the opportunity to visit the Boston Public Library (and the other 19 music libraries in the vicinity, if one had the time), and permitted a walk across the historic Boston Common. Plenary and roundtable sessions were first-rate, making the choice of any one session a difficult exercise. To the organizers, "Well done!"