

# MLA in NYC

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As usual, the MLA conference exceeded expectations. The Big Apple was more than hospitable, and the sights and sounds were indeed spectacular. I chose to fly to NYC a day early and was able to hear Cecilia Bartoli's all-Vivaldi program at Carnegie Hall (four encores!), accompanied by the impeccable Il Giardino Armonico. Surprisingly, I was one of the early registrants and was able to attend the pre-conference tours of: the New York Symphony Orchestra Archive; due to our large number, the tour of The Met's Archive became a show-and-tell session with its Archivist, Robert Tuggle; the backstage tour of The Met was fascinating, and even yielded up a Canadian connection (packing crates from Malabar's Costumes of Toronto). The opportunity of a standing-room ticket to the Met's production of *La Traviata*, with Dmitri Hvorostovsky, simply could not be passed up...even though it meant missing the evening reception at CUNY's RILM office.

## Plenary Session I

### Documenting the Present for the Future

Suki Sommer, NYPL

Betty Corwin began preserving musical theatre heritage 30 years ago, creating the Theater on Film and Tape Archive (TOFT) at the Billy Rose Theatre Collection of the New York Public Library (NYPL). She had no financial support to begin with, although she

was offered a desk and a telephone! Eventually, she became the Director of TOFT, which involved rising at 5:30 a.m. for 31 years. Upon her recent retirement, she has enjoyed the luxury of staying in bed well past 5:30 until today!

Creating TOFT involved great tenacity, and a certain amount of luck. Corwin was concerned about the elusive quality of live theatre, and set about collecting posters, playbills, costumes and related materials. She began her work in 1969, despite initial resistance from unions (fearing piracy) and the cost of filming (which has decreased, with the affordability of videotape). TOFT negotiated for two years with 10 unions, and is in the enviable position of being sanctioned by all of them. Her first film cost \$200; today, the cost averages \$10,000 for a multi-camera shoot. TOFT has preserved some 4,400 titles (including *Rags*, which flopped, but the extant film served to inspire a revival) and some 250 interviews with theatre luminaries such as Richard Rodgers, Kander and Ebb, Carol Channing, Betty Comden and Adolf Green. TOFT filmed 68 productions, including 17 musicals, in 2000; the archive also holds the workshop tapes of Sondheim's *Passion*, which the composer consulted regularly during the work's creation.

The selection criteria covers a wide range, and includes ethnic/minority productions, and

works of specific playwrights. The Archive's staff of 25 have catholic tastes, and see most of what is on offer during the theatre season; as well, there is an advisory panel of theatre critics. Viewing of TOFT's tapes is restricted to students, researchers and producers, and the clientele is international. Copying is not permitted. The TOFT Archive holds George Gershwin's home movies as well as the memorable 1983 closing night of *A Chorus Line*, when 300 actors and hoofers flew in for the final show. Corwin attended this particular performance, which was especially touching as half of the actors have since died of AIDS.

Madeleine Nichols is Curator of NYPL's Jerome Robbins Dance Division and also a lawyer. She thanked Robbins for his generosity in giving his *Fiddler on the Roof* royalties to NYPL, and offered her eight steps for documentation. She reminded us to be aware of the ways of collecting, and why each of them is important. It is important to represent culture across borders and generations. She also cautioned us to not forget about oral histories. They offer their own unique view of the way things were, and are not products of the publishing industry or the marketplace.

- 1) Dream. What should be documented? Do not limit yourself.
- 2) Commit. Decide what you will document, commit time, money and talk to others.
- 3) Make a list of what should be documented. Go for artistic and intellectual excellence, and choose the "best of the best." Decide who will do the documentary for you, and hire professionals!

- 4) Invite someone to be recorded/interviewed. Discuss with the interviewee how the recording will be used (in the library? Sold by dance companies during their tours, post-performance?).

- 5) Have a successful shoot/taping. Just do it. At this point, you need to remember your dream, because something *will* come up to sabotage your project!

- 6) Follow up. Give your artist a copy of the finished product.

- 7) Let people *know* what you've recorded: catalogue it!

- 8) Teach others to do the work!

Nichols played several excerpts of her work and other acquisitions, including a clip of Nureyev alone, Nureyev with Erik Bruhn at the barre, and Nureyev interviewed by Dick Cavett. ("Now, you began to dance at 17," said Cavett, "if you'd started earlier, you might have become really good!") There is still much material out there which needs to be collected and preserved.

#### **Personnel Subcommittee. Interview Workshop** Paula Elliot, (Washington State)

#### **"Inside or Out?" The Question of Internal Candidates**

Suki Sommer advised finding out who's on the committee and "who do they have lunch with?" (And, how does the lunch partner view you?) The difficulty in having been a student at an institution is that many people will see you as a student forever. It is viewed as a good thing to move around.

(Some people vow *never* to promote someone who has been in the same job for 10 years.) Be wary of jobs or interviews which state “the position is *this*,” as though the job will never change. Be smart, and apply for another!

Sommer reminded us that most paths of advancement are out of music. You may already have what you consider to be the perfect job. Do you really want to go in another direction? This is a serious moment in your life, and do consider it seriously...you will have to make this decision more than once... There are no big titles in music, no big salaries, no big decisions. Does music give enough back to you? Many music librarians “spin out” to become directors; on the other hand, your administration will not understand your decision to stay put. How will you delicately say “no” to the offer of a different job?

One person described an event at her institution where the administration told the professional staff that one of them had to become the head, or there would be no more fine arts department. An internal search turned up no takers. However, one of the support staff, who had earned a business degree and was willing to get an MLIS, turned out to be the ideal candidate, happily leaving the existing staff in their current positions.

Mary Wallace Davidson advised us to always “act in an incredibly professional manner” no matter what the circumstances. Being a librarian is so much fun that you don’t need to trade on totally irrelevant stuff. There is no such thing as a courtesy interview any more, although you may have to interview an internal candidate who meets the criteria because you can land in legal trouble by not interviewing that person. This is where

“required, preferred and desired” skills come into play in the selection process. Sommer cautioned against praising the internal candidate who is wonderfully qualified, as another candidate may be able to sue on the basis of pre-selection.

John Brower discussed his experience as an internal candidate who “didn’t get the job,” saying it turned into an opportunity for encouragement and positive feedback for the next interview. At the very least, an interview can give you new ideas and help you enhance your current job. Internal candidates need to list their accomplishments, and not sell themselves short. Act the part and be professional. One attendee spoke of her recent interview experience, which was taped, in which she was required to say everything she had accomplished. She also recommended that internal applicants approach their interview as though they were external candidates by taking a day off and carefully selecting a dress-for-success costume. Tell the committee, “I have approached this job as if I was coming from the outside, and I want the same salary considerations as an external candidate.”

Davidson outlined the difficulty that some support staff have in making the transition to professional. Certainly an internal candidate takes less time to train, has often grown in the present job, and may actually be doing many of the duties of the advertised position. There is great difficulty in certain institutions where there is a cap on a position with no opportunity to grow. Still, it does your heart good to see someone who has invested in you, and you have the opportunity and occasion to invest in them!

## Using Assessment to Improve Instruction

William Rando, Yale

Assessment creates information that a teacher, director or TA can use to understand a situation or process. It is important to make adjustments, choices and judgements throughout the process. There are basic research skills which are as applicable to musicians as they are to anyone else, and which involve dialogue and interaction. You want to develop trust and openness with your students, and motivate them. Any course is a process, with a beginning, a middle and an end.

What are you trying to do with library instruction? Are you building appreciation, developing researchers, or trying to change attitudes? There are seven principles for good practice in undergraduate education:

1. Encourage contact between students and faculty
2. Develop reciprocity and cooperation among students
3. Encourage active learning.
4. Give prompt feedback on performance.
6. Emphasize time on task.
7. Communicate high expectations.
8. Respect diverse talents and ways of learning.

How do you reach more people? Assessing learning also involves assessing teaching. What is the relationship between instruction and learning? Am you making a

difference? How? Why? Are you using visuals? Is it your tone? The climate? What keeps you from learning? The pace? The context?

There are three contexts for assessment: the program, the course, and the classroom. Tools for assessment vary according to the venue. In-class techniques include surveys (show of hands) and discussion; writing (the one-minute paper), and tasks (pairs, trios, small groups). Out-of-class techniques include pre-class surveys (to ascertain readiness or needs) and post-class surveys (journals, tracking, reports). Discussion promotes a sense of class participation and focuses our listening...it empowers the students. Rando often mentions "Plan D"...to be used when things grind to a halt. What is Plan D? Well, you can stop, and ask them to write. Ask an easy question. Divide them into small groups and ask them to come to a consensus about "What do you hate *most* about the library?" Ask what they love/fear or remember about a particular event and write a 1-2 minute paper... Or: "What is most confusing about 'X'?" Interestingly enough, successful students *know* when they know something...they can study for four hours, and know they are ready. Unsuccessful students can study for eight hours and fail. They think they know it, but they don't. It is better for them to discover this before the test, preferably in class, so that they can ask questions. Have them drop unsigned comments into a box. Did they "get it" and why or why not? In each course or session, try to have a question or task to assess a key issue. For instance, 20 minutes into the lecture, ask for an assessment.

Assessment involves knowing your goals, and knowing what to assess. What kind of

data do you need, and how do you collect and interpret this data? How do you incorporate what you have learned? Assess prior to class to ascertain readiness, skills and motivation; assess during class to ascertain barriers, skill acquisition and comprehension; assess at the end of class to determine whether students have achieved their goals, a level of satisfaction and confidence in their next steps. Assessment requires defining and achieving our goals. It encourages us to engage students in active learning and infuses the classroom with information about teaching and learning. It's the difference between "I see you" and "I want to see you." Assessment, however, is not more powerful than exhaustion. When this happens, Rando recommends asking for the students' "best 15 minutes" of their attention and effort.

### **Electronic Reference Services Subcommittee**

**The Digital Archive of Recorded American Music: Existing Plans and Implications for Libraries of the Future** Lisa Kahlden (New World Records) and Jerome McDonough (Digital Library Dev. Team Leader, NYU)

For 25 years, New World Records has provided recordings to libraries for free. It continues to issue discs and welcome suggestions for new recordings. A not-for-profit organization, New World Records has a service instead of sales philosophy. In response to inquiries from MLA, New World is assembling a database that offers high-quality sound using ACTRA performers who are paid royalties, the content of which will be available for downloading and streaming.

Jerry McDonough said that New York University has become involved with this project "because we're scared!" We need standards-based context and a full range of content for our users. The legal, financial and ethical delivery of digital audio is crucial, and we need a single system which will work for libraries. The usual business application simply does not work for libraries, which require a system that can search for content, deliver it in an easy-to-manage state, and which aims to preserve the material. It's a given that any system will not last even 15 years, and the ability to migrate to the next version is crucial. NYU and New World entered into rights' negotiations with a research agenda, taking into account appropriate sampling rates, preservation issues, compression formats, and the realization that CD-quality sound probably isn't good enough. Technical standards, metadata and administrative concerns have also been addressed. There must be provenance information. While professors want downloadable information, we don't want to see our files on Napster tomorrow. Professors need to be able to set up reserve listening courses from their own active collection for students.

**Schwann Online** Ali Crawford and Eric M. Calaluca (Paratext Inc.)

*Schwann* is 52 years old. Begun by William Schwann in the fall of 1949, it was originally a 26-page typed booklet distributed free-of-charge. Since then it has grown to three publications, each devoted to particular genres of music: classical; popular and country; and jazz, international music and soundtracks. *Schwann* has moved from Paradox to Excel spreadsheets and, most recently, to ParaText in an effort to solve

problems associated with the frequency of its print issues and to offer features tailored to the needs of libraries. *Schwann Online* will be a music reference site with information on both new and out-of-print recordings. Originally built on a distributor's database (Valley Media), *Schwann Online* was intended to improve fill rates. But while Valley Media does not carry everything, *Schwann* attempts to list all available titles. They seek out composers' dates using the print and online *New Grove*, and liner notes and labels. The classical catalogue employs seven researchers.

## **Research in Music Librarianship Roundtable**

### **Indexing and Abstracting in the Digital Age: *RILM*, *IIMP*, *Music Index***

Sam Wiersma (Music Index) discussed the need to index to the required level, as per D.W. Krummel's article on "Degressive Bibliography," as well as the need to respect authorship, which becomes lost in a Web environment. As of December 2000, the *Music Index* is available with diacritics! They are working to eliminate the problem of duplicate entries (there have been two entries for each book review), and have amassed 20 years' worth of citations (1.5 million citations). Beginning with 1978 and working backwards, the *Music Index* is performing a retrospective conversion of its print volumes by keying and field-specifying the information. Some 640 core journals are indexed, with thanks to Alan Green (Ohio State). While the subject heading lists were originally designed to parallel LC's, they have since diverged as there was a need to become more responsive to changes.

The Music Index staff realizes that a thesaurus is needed, and plans are underway. Thus far, there are few musical e-journals available, however, the MI goal is to provide hyperlinks to articles available via the Web. *Musical America* has ceased in-print and exists only in an online version. Several other titles (*Music Perception*, *19th Century Music*) are print, with electronic adjuncts. *The Journal of Seventeenth-Century Music* is an indexer's dream, in that it has rigorous standards that correspond to the print journals. Some of the considerations for indexing Web sites are:

1. Is there a sponsoring group or individual?
2. Is the material archived? And in an unaltered form?
3. Is the site discursive or focused? (Are you constantly being sent to other sites?)
4. Is authorship attributed?
5. Will the journal also be available in hard copy?
6. Is the journal salient? Could the articles be printed?

Paula Kepos of Bell and Howell spoke about the *International Index to Music Periodicals*. Chadwyck Healey was purchased by Bell and Howell in 1999, and CH is now a brand imprint of Bell and Howell. Bell and Howell is committed to scholarship, having also purchased UMI/ProQuest. IIMP employs 5.5 editors and presently has a half-time position available.

IIMP coverage is 40 percent non-US, and includes material from more than 20

countries: foreign languages indexed include German, French and Spanish. The MLA Core List of Journals lists 73 titles; IIMP presently indexes 72 of these, and the remaining title is on order. IIMP's plans for full-text availability were discussed. As one might imagine, publisher relations involves thousands of publishing agreements. With 292 titles on their target list, IIMP hopes for a 30 percent success rate over time, with respect to English-language material. (It is not expected that foreign languages will meet the 30 percent success rate and they are a "B" priority.) In terms of currency, IIMP via the Web expects that "A" priority titles (all full-text and MLA "Core" titles) will be indexed within two weeks; "B" titles within two months; and "C" titles within three months. Non-English material is indexed as soon as possible.

The *International Index to Performing Arts* is newly available from Bell and Howell, covering 200 titles, 29 of which are full-text. Kepos polled the session attendees on the value of full-text foreign-language offerings; the value of retrospective citations and retrospective full-text; the ability to email records; the possibility of limiting to peer-reviewed titles; and other functionality. One suggestion was to combine IIMP and IIPA. Kepos got a "yes!" when he asked whether people would like to see IIMP available via a different search engine, such as ProQuest Direct.

Barbara Dobbs Mackenzie (RILM) was recently invited, as Editor/CEO of RILM to participate in a panel discussion with personnel from Cambridge Scientific! RILM was established at City University of New York in 1966 with the intent of indexing all

significant writings about music in over 100 languages. An international collaborative project, based on the UNESCO model, RILM partners with other international committees and national libraries. The CUNY Graduate Centre has a staff of 20 and produces camera-ready copy for publication. The most recent print volume is number 31 (1997). The online version is more current, while the print intentionally lags behind at a three- or four-year interval in order to include publications which will be dated as 1997, but may not appear until 1999 or later. Electronic versions of RILM are available from OCLC and NISC, with SilverPlatter availability imminent.

In an effort to improve currency, RILM moved seven years ago to an eight-month publishing schedule. Volume 34 should contain all of the year 2000 citations, with the print volume planned for 2002. The Current Citations Initiative involves publishing all International Committees' submissions, unedited, and quickly: there are already 9,000 citations for 2000. The Web version is updated monthly and CDs are issued quarterly. SilverPlatter hopes to issue their RILM CD-ROM monthly, and also plans to offer online access.

## **Plenary Session II**

**Four Perspectives on the Quincentenary of Music Printing: Composer, Performer, Publisher, Historian** David Hunter (U Texas at Austin), Moderator

Petrucchi did not invent music printing. He did not even invent mensural notation. Stanley Boorman has stated categorically that Petrucchi was not the first music printer. Similarly, according to the *New York Times* (Jan. 27, 2001), Gutenberg did not invent

printing! This session offered four perspectives on music publishing.

D.W. Krummel (U of Illinois at Urbana-Champaign) suggested that Petrucci was a bit mad. He published the finest music around: not only is the appearance is stunning, the layout is ingenious. Each sheet had to pass three times through the printing press (think of the nightmare of proper registration!). The act of proofreading something which has been reset three times tells us that Petrucci was a man with a mission. Petrucci's market was a huge obstacle, as so few people actually read music, but, despite this, Lassus's works were republished during his lifetime!

17th and 18th century music engraving served professional musicians. By 1901, music publishers were "fatter and happier," but in trouble due to the advent of sound recording. People were tired of reading music and public schools were not offering much in the way of music training. Our short-term musical memories have made entrepreneurs rich. Over the course of 500 years, the formal presentation of music has been on paper: printing has caused music to become longer, as composers planned the architecture of works. In fact, musical discourse looks for its evidence on paper, despite the sound-overload we experience. (Are we really in the "soundtrack business?")

Jacob Lateiner (pianist/scholar/collector Juilliard School) studied piano at the Curtis Institute, and composition with Arnold Schoenberg. As a performer/teacher, one is utterly dependent upon music publishers, with which one has a love-hate relationship. A good edition is practically seventh heaven. Publishers should have a sense of

responsibility in publishing music scores. After all, scores are a set of instructions from the composer to the performer on how to play a piece. The composer has to indicate his wishes clearly. It is *not* the same as buying a novel or a textbook. Mr. Henle, with his *Urtext*, is idealistic. There must be a more viable balance between art and money-making. Certainly, there is great value in consulting manuscripts, but the term *Urtext* is completely meaningless now, as one can easily find ten various editions, and all of them differ in one way or another. Performers need reliability, as is provided by the Wiener *Urtext* editions. Lateiner described Dover editions of Schumann and Brahms to be ideal *urtexts*; Beethoven editions by Schenker, are junk; Kullak editions are a delight. Editions by failed scholars may be of ancillary interest, such as Chopin by Schnabel; however, Chopin by Bartok is more probably more interesting for the Bartok information than the Chopin! We can now choose to be provincial or merely ignorant. And, in our technologically advanced age, it is fascinating to read Schumann and learn that, in his day, it was possible to receive beautifully engraved music from a manuscript submitted to a publisher a mere three weeks previously!

James Zychowicz (AR Editions) has a special interest in Mahler studies, especially Mahler's Fourth Symphony. He described the changes in printing technology from Petrucci to the present day. How does one keep up with the advent of digital/electronic/online availability? It *is* practically impossible, and there is also the danger of pursuing technological dead ends. Another challenge is the evaluation of online sources that are not fully documented. The printed page is one way to visualize music; there are many other



possibilities that require us to re-conceptualize.

Chet Biscardi (Sarah Lawrence College) is a composer whose works are published by C.F. Peters and Meirion Music. He documented his personal printing history, from his first composition in pencil ("Happy and Sad," written at age 9) to a Mass (written at 16) to the present day. His works appear on a myriad of formats: blue mimeographs (fading), Ozaloid-process copies, black India ink on onionskin paper, Judy Green music papers (where mistakes were corrected by scraping with a razor blade and there is blood and holes on the pages). At one point, he took finished scores to a blueprinting place redolent with the smell of ammonia. Then, along came Xerox technology, which was helpful in that it gave one the opportunity to cut and paste. Eventually, he returned to his roots: the no. 2 yellow pencil. But, computers beckoned, and he now has the 2001-D Millennium version of FINALE.

The hand-written manuscript represents the signature personality of a composer. Perhaps one day, sophisticated software will permit composers' personalities to shine through. Biscardi drew a parallel of the score as canvas, and suggested that there could be ritual involved in the final preparation of a score: it would be entirely appropriate, for instance, to write in black ink the musical setting of a Shakespearian sonnet; using a bubblejet printer with a black powder cartridge somehow loses something.

The disadvantage of students using software to compose is that they learn to rely upon it too much. Biscardi believes that it is still important to compose on paper first. The homogeneity of a desktop-published score can

also be surprisingly difficult to read, if only due to the sameness of every page. The advantage of using software is that it can become a part of the compositional process and a valuable tool: one can record into the computer and instantly playback the work. And, of course, the opportunities for self-publishing are too important to overlook.

In the question-and-answer period that followed, Lateiner commented he was not "against" Petrucci, but reminded us it is a mistake to assume there was no music writing before Petrucci. Of course, there were manuscripts and incunabula. Petrucci just made it easier to disseminate volumes of music.

Krummel spoke about the line between music creating and publishing, observing that page-turning an Ozaloid-process score is scary! The subtle appearance of a score's layout is crucial to performing success, as it plays a huge part in what you can read and memorize quickly and accurately. Biscardi concurred, again mentioning the sameness of computer-printed music.

Lateiner described how a manuscript can offer glimpses of a composer's character, and how a publisher's financial considerations (e.g., their unwillingness to leave out a line on one page to facilitate a required page turn) can wreak havoc with performers. Krummel suggested that publishers should feel guilty on occasion. Biscardi commented it is a difficult to balance culture and interests; certainly publishers cannot represent and promote everybody.

David Hunter asked whether there were questions about Napster and MP3 technology. Wendy Sistrunk asked about evidence of the

compositional process, if all we ever see is the end product as produced by a computer? Biscardi replied that he still uses pencil and paper, and keeps his initial drafts; the computer provides his final draft. Krummel asked whether the materials will exist. There is no record of telephone calls (unless you work at the White House), and if there is no evidence, then things simply evaporate.

Hunter interjected a comment about the pop music compositional process: the British Library is collecting scraps of paper as scribbled by the Beatles. Who is collecting Eminem? Michael Rogan suggested that we are living in a post-literate society and especially a post-musically-literate society, where 95 percent of students don't know which end of a score is up, because for them music is purely aural. Those who actually use scores are "specialists." Leslie Troutman concurred: in her reference experience, older users who ask for music are seeking scores; younger users who ask for music expect CDs. Zychowicz mentioned that some Web sites offer "named" notes and chords, so there must be interest in things other than recordings. Biscardi stated that the exceptional student remains just that. Serious contemporary concert music is still out there and enthusiastic!

Suki Sommer commented that NYPL is involved in the preservation of music which was never conceived to be written down, as was the case with some of the music from the 1950's and 1960's. The challenge becomes dealing with the technological problems of old machinery. Zychowicz commented that technology and archiving become increasingly complex, as already optical disks are no more. The move from analog to digital, and the use

of inexpensive CD-burners, means that a certain historic moment becomes lost, observed Bonnie Jo Dopp.

There was discussion of Web publishing of music, and whether this would be too costly to maintain for contemporary scores. There would certainly be value in copyright-sharing if subscribers could simply make copies for not-for-profit performances. Suzanne Eggleston said that she frequently receives the complaint, "The Yale Music Library does not buy enough 20th-century scores." Well, it's true, and it's due to the fact that so many scores are "rental only" and not for sale!

Mary Wallace Davidson attended an autumn Recording Industry Association of America conference in Washington, with panel participation by publishers and rock musicians. Performance musicians *want* to take back their rights and distribute their music freely on the Web. They are looking for a new publishing model that would restructure the publisher's functions. Biscardi found this an extraordinary thought: if publishers were freed from promotion, the process could be reinvented. Zychowicz suggested that the publisher needs to become a partner with the performer, by producing a CD-ROM, or assisting in creating a Web presence, rather than seeing only the music as an object on the shelf. Lenore Coral commented that retailing of music continues to be a problem, as there are fewer stores, making published music harder to come by. We have to buy the stuff, it does get published, but we can't seem to get our hands on it. Consequently libraries go to jobbers. Zychowicz commented that Barnes and Noble operates on price points and that items retailing at \$25 or more have a higher risk in terms of ready saleability. Krummel suggested that distribution was the problem.

“How do you find out about editions? You go to your library.” But in terms of self-published music, tracking down items by e-mail or Web sites is incredibly time consuming despite the reasonable prices.

### **Preservation Committee. Objectives of the Binding Policy for Music Materials**

Moderated by Alice Carli (Eastman), this session focused on the issues and questions generated by users’ interactivity with a variety of musical formats.

Edie Tibbits (East Carolina U) displayed her grandmother’s book, 150 years old, and still in fine condition; a 20-year old comb-bound score had not survived nearly as well. Tibbits gave an overview of the Library Binding Institute from 1937. The current eighth edition (1986) is scheduled for revision in 2005, and we should ensure that music binding is properly addressed. We all know that music is different, and we all have the same binding problems. How can we make our collections usable in 2005? Because we deal with the problems daily (miniature, oversize, thin publications packed together, unreadable spine labels, budget cut-backs), we tend not to iterate them. The new binding standard sets no limits nor sets out specifications. The language deals with outcomes and how to make bindings that work and last. There has been a difference in interpretation, as in the past “stubbing” was used to fill up the width of a spine for a score plus part(s). In fact, this was unnecessary and expensive. Stubbing is redundant while the item sat on the shelf and a hindrance when the score was on the music stand! Tibbits urged us to take a look at the 1986 standard, as posted on the NISO site ([www.niso.com](http://www.niso.com)), and send her comments on how to make known

our need to preserve music in a usable binding format.

Carli stated that comb bindings do satisfy a number of criteria, not the least of which is that they lie flat on the music stand. However, the perforations *do* eventually perforate, and the spine-width of the combs is always wider than the physical volume. If the margin is of sufficient width, one can remove the comb, cut off the perforations and then adhesive-bind the text block. But if the page layout was for an 8 1/2 by 11-inch sheet, trimming the perforations can cause the margins to become too small, especially with subsequent binding. An alternative is to photocopy the entire item, bind the photocopy, and discard the original! The problem with material printed from the Web is that it is single-sided. PDF seems to be the industry standard, but if page turns are not taken into account, one ends up paying twice. Certainly unbound copies are desirable, and libraries could choose an appropriate binding method, but 11 by 17-inch paper, folded in half, is greatly preferred over single, loose sheets. We should produce a set of standards. (This may be already in progress. See the American Music Center site ([www.amc.net](http://www.amc.net)), and the American Composers’ Federation site ([www.composersforum.org](http://www.composersforum.org).)

Daniel Dorff (Theodore Presser) and the composer Lowell Lieberman spent time evaluating scores. Many established publishers are using comb binding, but self-publishing composers are using spiral binding, available at establishments such as Kinkos, which is “quieter” and better than comb binding. Publishers appreciate constructive feedback, since it is the real world that sets the standards: a case in point being that all choral folders *must* be able to accommodate 8 1/2 by 11-inch sheets. Comb

bindings were definitely designed for the short term; one-for-one single reproduction copies for preservation are still permissible (*not*, however, if the item is still currently available for purchase). Presser uses 70-pound, acid-free, cream-coloured stock in all of its new music publications. Part of the problem is that performers' copies do eventually get used up, due to heavy circulation and wear.

Raoul Ronson (Seesaw Press) returned to the problems of scores with performing parts of 2-10 pages, the latter seeing great abuse and tending to be issued unstapled. The conductor's score must lie flat, so that the hands can remain free. But frankly, nothing is indestructible, if you put your mind to it! There is an inherent conflict between things that you wish to preserve and things that must be used...“use is the enemy.” Ronson finds that spirals do get tangled, and they have more perforations than comb-bound material; their margins tend to be 1/4-inch all-around, with a mere 1/2-inch in the middle.

At Indiana University, the orchestra librarian specifies Class A flat-binding for conductors' scores, but complains they tend not to lie flat. However, this is an unrealistic expectation, as one must “condition” a bound item to lie flat (as in the video I saw at Rare Book School on “How to Operate a Book”)! Ronson suggested that it may be more appropriate for us to concentrate on NISO binding standards for “open-ability” as opposed to “tumble-ability.”

Scores of 70-80 pages on 70-pound paper can certainly be saddle-stitched; anything approaching 150 pages must be Smythe-sewn. Presser has been known to supply conductors' scores “one off” on demand, by issuing each movement in a separate binding. At the Curtis

Institute, a machine-binding is used for loose sheets, and they fully expect to rebind these items every five years. Money is what drives binding decisions, and we should feel free to contact publishers and encourage them to sell us material bound in a useable format. Carli suggested we should also feel free to encourage publishers to produce materials with the grain of the paper running *parallel* to the spine as part of our ongoing effort to balance open-ability with durability!

### **Musical Theatre Roundtable.**

#### **George Boziwick (NYPL) interviews Jerry Bock, composer of *Fiddler on the Roof***

Jerry Bock was born in New Haven, Connecticut, and wrote his first song at age seven. “My Dream” was written for a local War Bond rally at a Red Cross benefit. There were two shows, Friday and Saturday night, and Bock's mother was too nervous to attend the Friday night show! Bock was a fan of big bands, Stan Kenton, Gershwin, and Richard Rodgers. He studied piano privately, and his classical tastes ran to the Russians, the Hungarians and Chopin...he loved Chopin, but after he played the C-sharp Prelude, his teacher said, “That's nice. Not the way Chopin wrote it, but very nice!” Bock was fond of “noodling” and he is still noodling!

Bock attended the University of Wisconsin at Madison, intending to become a journalist. He heard the musical sounds of auditioning students emanating from a building, and curiosity got the better of him. Despite having had no piano lessons for four or five years, he auditioned for four dour professors, saying “I have nothing to play for you!” They asked

whether he could play church hymns (“I apologized to God!”). Well, what would he be prepared to play? So, he played his own arrangement of Army bugle calls in the style of Chopin, Tchaikovsky and Bach. He added a jazz version of “Reveille,” and was complimented on his inventiveness. If Bock was willing to start from scratch they would accept him... “I said yes!”

Bock’s years at Wisconsin saw the beginning of his collaboration with Larry Holofcener and their Saturday night gigs at the local Ratskeller. They entered a competition to write an original musical for the local theatre group, winning with their entry, *Paul Bunyan*, and as a result they toured the hinterlands with a 10-day run. The pair left school before they graduated, thinking they would “take New York by storm.” Within a month, they were introduced to Max Liebman and began writing songs for his revues, which starred Sid Caesar and Imogen Coca. During three summers spent at Tamiment, writing songs for 10 (!) new revues per season, Bock honed his craft. Eventually, he met Sheldon Harnick, who became his collaborator.

Collaborations can be magic; they can also be very difficult. Comparing Larry with Sheldon is like comparing apples and oranges. Bock was always thrilled to get a show and have the opportunity of composing the score. Harnick would talk to the book-writers and discuss the outline structure of the scenes, and then they would begin the score. Lyrics are very specific to a character, but music has more leeway and can create an environment or ambience. Bock would write 6-18 musical segments and note who they were written for, with references. He got three girls to sing “Sunrise, Sunset.” And something else: “Sheldon heard music strictly as an

accompaniment to a lyric... ‘Singers! You *must* do the lyric; the music will take care of itself! I always prefer an actor who can sing...better than a singer who can act.’”

*Fiddler* was inspired by a novel by Sholom Aleichem, entitled *Wandering Star*. Normally, a producer or director comes up with the idea for a musical, but this was Bock and Harnick’s idea, cemented by reading Aleichem’s book, *Tevye’s Daughters*. They got Joe Stein to write the book (libretto) and got enough material written to take to a producer. No one was interested, as they saw a 10-week run with limited potential. So, they put *Fiddler* away, and wrote *She Loves Me* instead. Later, they kept coming back to *Fiddler* and Jerry Robbins proved to be a hard taskmaster who wouldn’t take “no” for an answer! His vision was a circle at the beginning, which breaks up at the end; Bock and Harnick wrote a lot, changed a lot, but it was all worthwhile. Robbins’ magic made it a universal piece. *Fiddler* has enriched Bock’s life immensely through travel to productions in Japan and Helsinki (to name a few) where the casts took all the pieces to heart.

Zero Mostel, as Tevye, was wonderful; he felt the role in his body and soul, and became “a man outside himself.” He was contracted to play Tevye for a year, and when his contract negotiations came up at eight months, Mostel got the reviews, and wanted “a limousine, moon and stars!” Hal Prince decided not to renew the contract, and Mostel’s understudy went on, book in hand, and that performance ended with a standing ovation. Mostel created Tevye, but the character was more universal than had been imagined.

*She Loves Me* opened in 1963, and ran for 302 performances. It has achieved cult

status in recent years, and has enjoyed several revivals. Bock described this phenomenon as saving the best till last. The recently issued CD includes "Reflections on *She Loves Me*" from the surviving cast members in Larry Lash's liner notes. Critics were kind, but the public preferred "brassier" entertainment. *She Loves Me* received few nominations (but Jack Cassidy did win the 1964 Tony Award for Best Actor in a Musical Play). *Hello Dolly* was the major competition. As far as Bock is concerned, *She Loves Me* was the closest thing to heaven! When asked what made it so special, Bock said: "Well, when it closed Sheldon was desolate, as we had lavished so much love on it. It was Hal Prince's first musical (of his own choosing). All of the performers had earned their place, every decision was scrutinized, they fought daily. It was a joy, and totally romantic, but it has lasted, and I am grateful." Barbara Cook said the score knocked her out and the music made her happy. Daniel Massey said, "There was a chemistry among the creators....[at] the last performance, I cried right through the show." So, for the liner notes, Bock wrote "an open love letter to *She Loves Me*" describing the show as a phoenix rising from the ashes...a "laser valentine" on compact disc, looking not a day over 26! The quality of the time was so special, there was no guile, cheating, or brass,

it was like a first romance, that first collaboration between Bock, Harnick and Prince. Reading the liner notes to the CD brought the whole show back to Bock's mind.

The session was cut short slightly, due to the prediction of freezing rain, as Bock had a substantial drive ahead of him that evening. During the interview, when he spoke about the revue he wrote for the 1964 World's Fair, Boziwick asked, "We're going to get that, right?!" (Sounding not unlike a kid in a candy store!) To which Bock replied "You're leaving me with nothing, *nothing!*" But, indeed, he is gradually giving his scores to NYPL. They will eventually receive them all. *She Loves Me* is the most recently deposited title in the Bock archive at NYPL.

This was a delightful session and a wonderful way to end the conference! And who else but MLA could persuade a musical theatre legend to speak to a group of music librarians? Congratulations to Michael Rogan and all of the Local Arrangements people. It was a tribute to your efforts that the sessions were extremely well-attended, despite the myriad distractions afforded by the locale!