

CONSERVATION WORKSHOP (PRECONFERENCE), AND A REPORT ON THE MLA CONFERENCE

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CONSERVATION WORKSHOP

This preconference workshop was presented by Sion (Ted) Honea of the Eastman School of Music. Mr. Honea was hired by Ruth Watanabe to begin Sibley Music Library's Conservation Program in 1982, and recently became the successful applicant for Sibley's Head of Special Collections.

The conservation climate has changed in recent times. Previously, "restoration" was the accepted course of action; today, "do no harm" or "try not to create a BIGGER problem for the future" are the guiding principles of the profession.

A brief history of Sibley's Conservation Program was provided, well-illustrated with slides of their workspace. We were cautioned that one should never consider the number of people working in such a space, rather the number of activities that can be supported within the space. A single job must often be "spread out" and left as a "work in progress" ... having to constantly juggle projects will create delays and cause items to become temporarily "lost", especially when one has a number of part-time student assistants working on individual jobs. Honea's best advice when planning a conservation facility? Plan your space, and ask for TWICE the space you require: you may then actually get the space you need!

Other interesting features of this session included:

- paper grain and its implications for books (i.e. if the paper grain runs perpendicular to a book's spine, the book will tend to remain open; if the grain runs parallel to the spine, the book will always tend to remain closed) and conservation techniques
- "acid-free" means only that a product is LESS acidic, but suitable for general use; "acid neutral" is non-acidic (or "7" on the pH scale); "buffered" has had an alkaline reserve added and should be used for archives and rare books (NOT suitable for use with photographs!). However, bugs and insects actually prefer non-acidic material.
- examination of various materials, and explanation of their suitability to various conservation projects. The

"swatch books" in participants' packages were extremely helpful, and illustrated a wide variety of papers, boards, fabrics and leathers.

- A discussion of binding structure, and the suitability of currently-available binding methods was most instructive: *Perfect Bind* is a misnomer. The use of hot-melt adhesives (most commonly used in publishers' bindings) practically guarantees failure: after the glue cools, it hardens and will eventually break. *Double Fan Adhesive* binding was the subject of a dissertation at the University of Rochester. When done properly (on non-coated paper), using a strong cold-emulsion adhesive, this binding out-performs oversewn bindings. *Notched-Spine* bindings should ONLY be used for glossy, clayed (i.e. "coated") papers (like *National Geographic*), or for oversize books. Notching a spine reduces flexibility, "openability" and damages the spine of books. *Pamphlet Binding* is commonly-used for music scores. Honea shared the Sibley tradition of reinforcing ALL items with a wrapper PRIOR to inserting into a Gaylord-type binder. The wrapper, cut of a lightweight folder-stock, is hand-stitched to the item; the wrapper is then glued into the binder. Staples should always be removed; the item should be sewn into the wrapper using a waxed, doubled linen thread (thread should be "5 times" the length of the item).

- discussion of Sibley Library's efforts to curb marking and/or defacement of books and scores. A policy and fine schedule was established to deter users from returning items bearing their personal annotations: \$5.00 to remove "scotch-taped" inserts (photocopies); \$5.00 to remove bowing annotations; \$15.00 for deliberate vandalism. Over the course of several years, the policy has caused the Sibley collection to attain a better, more pristine state reeducating the existing population took some time, but incoming students accept the policy without difficulty.

The Conservation Workshop was the highlight of the Seattle meeting! Honea's extensive knowledge, expertise and sense of humour made for an enjoyable and highly informative session for both conservators

and librarians alike. In addition to lists of supplies and suppliers, attendees got a "bonus": a copy of Alice Carli's *Sibley Music Library MANUAL of Binding and Conservation Techniques and Procedures 1996*. [Rochester: Sibley Music Library, 1996, 188 p.] Intended for use by student assistants in the Sibley Library Bindery, it contains a wealth of information about tools and techniques for book and music repairs, and is intelligently illustrated. Copies are available from: Sibley Music Library, 27 Gibbs St., Rochester, NY 14604 (ATTN: Alice Carli). Unbound copies (3-hole punched) are available for US\$20.00, bound copies are US\$45.00 (Cheque or money order, payable to Sibley Library. Sorry, no purchase orders. Prices include shipping.)

MLA CONFERENCE REPORT

The Music Library Association's 65th Annual meeting was held at the Seattle Westin, February 5-11, 1996.

Music in Seattle: Programming for the Seattle Symphony Orchestra

Gerard Schwarz, Music Director of the Seattle Symphony Orchestra since 1983, described his indebtedness to music libraries, mentioning experiences from his student days at Juilliard to the present, and his proximity to the University of Washington. Programming takes an immense amount of time, and for Schwarz, involves making dozens of lists of repertoire possibilities. A great deal of frustration ensues from trying to track down extant scores and/or parts for a particular work. Howard Hanson's *Merrymount* opera is the latest of Schwarz's challenges: the publishing house of C. Fischer will not release the parts because they have only one set! Hence, library collections are often of prime importance to the success of his work.

Schwarz's "Musically Speaking" concerts have recently become a successful CD series. He also spoke to the difficulty in programming contemporary works: an entire program of works by a single composer would not likely "sell". Schwarz will program the works of a contemporary composer over 3 or 4 seasons, with one work per season. After a period of time, that composer will be rotated "out" of the programming cycle, and be replaced by another composer. Ideally, he would prefer to record works after performing them during the season, but that is a luxury that rarely occurs.

The Selling of Seattle Through Song

JoAnn Taricani, Assistant Professor at the University of Washington presented an entertaining look at the power of music to promote Seattle circa 1900. By the 1880's, advertising might have been restricted to small notices in periodicals. By 1894, a full-page ad for Keating's Powder included words to be sung to the air "Sally in our Alley", complete with a recipe for lemonade. The 1909 AYP (Alaska Yukon Pacific) Worlds Fair produced such gems as: "The AYP March", "To Seattle in 1909" and "Meet me in Seattle, Dearie"...the latter reminiscent of the more familiar "Meet me in St. Louis, Louis". Companies began to commission songs for advertising purposes, "Meet me under the Anheuser Bush" being but one example. Live musical examples were provided by Carmen Pelton, soprano, and Robert Morgan, piano, of the University of Seattle.

Jackson Street After Hours

Paul de Barros, jazz critic for *Downbeat* magazine and the *Seattle Times*, presented his research into a hitherto neglected period in Seattle's musical history. Beginning with the 1909 AYP World's Fair, the Seattle Music scene became racially segregated, and Local 493 was born. Black music was restricted to Jackson Street, and a "tolerance policy" (whereby protection money was paid to the police) was in effect. Black music culture, although thriving, was virtually unwritten in the white newspapers; the black papers were an invaluable source, but probably weren't archived to the same degree as the white newspapers. De Barros found numerous photographs, with no indication of the personnel, and spent hours interviewing surviving jazz musicians in order to identify the people in the photos. One important "find" was an card file at the *Seattle Times*: a woman had written/filed a card for the date and venue for every Big Band gig in Seattle. This proved invaluable for verifying dates and details in his research.

ASK MLA--Coping with Difficult People and Situations

This session was moderated by Stephen Fry (UCLA). Have you ever: received a letter referring to YOU as a "scum-sucking pig"; been threatened with physical violence; suffered the proximity of someone whose bathing habits are neglected? If your answer to any of the preceding is "Yes", then this was the session for you! Depending upon the nature of the situation, a speedy reaction may be required! Fry spoke about

UCLA Libraries' *Patron Relations Manual* (1987): the table of contents lists disruptive, aberrant, criminal behaviours, with optional staff action for all circumstances. One of the most important actions you can take, according to Fry, is to carefully document the problem situation. Fortunately, email can make this process easier. It is also important to handle patrons consistently, and have written procedures for potential problems. Occasionally, when tempers flare, it may be most prudent to hand over the problem to another staff member who can then deal with the problem more calmly.

One attendee described her institution's policy of requiring "civilized conversation", otherwise staff will call for Security; disputes are then taken to the Student Judiciary Board. Suki Sommer of NYPL spoke about physical attacks upon her staff; legally, one cannot punch back.

Hunting Down Hedgehogs: The search for Brahmsiana

Thomas Quigley (Vancouver Public Library) published an annotated guide to the literature of Brahms in 1990, and presented his recent findings, in light of computerized access to a variety of information resources. The benefit of library catalogues, especially, is that one can often verify bibliographical data without having to travel widely. Although indexes like those at the Library of Congress and the WPA Index (see *Notes* 45, p.463-482) still require site visits, Quigley feels they are important enough to warrant being made more widely available.

Liszt, The Murl Library and the Murl Society

Murl Sickburt (Hardin Simmons University) felt a unique compulsion to investigate this "most esoteric of Liszt studies" because of his given name. The Murls were "little Moors", and were so named by Liszt; other translations include "a small black child", or an embattled minority which opposes the Philistines. Liszt's "Murl-Verein" was an informal society of students. Sickburt hopes to identify the probable holdings of the Murl-Bibliothek.

Handel as Victim: Composer-Publisher Relations and the Discourse of Musicology

David Hunter (U.of Texas, Austin), realizing that any biographer projects his/her own "political correctness" upon a subject, hopes to dispel the myth of "Handel

as victim." The absence of direct evidence (i.e. correspondence) has resulted in the portrayal of Handel's publishers as pirates: the notion of "creator as starving artist" may be attributable only to the prevailing romantic thought of a particular era. When one examines the inaccuracies of printed Handel editions and considers the priority Handel might have given the task of proofreading (he was only paid 20-25 guineas per work), it is perhaps not so surprising that there are errors. In light of the economic climate, Handel did: agree to adaptations; restrict publication of texts; receive regular income from his publishers; dominate the market; offer a variety of publication and/or subscription schemes; change publishers; and sold a wide range of published materials. In the light of these activities, it is difficult to imagine Handel as a "victim"!

Multimedia in the Music Library

Tim Smith (N.Arizona U.) demonstrated his "Bach Goldberg Variations" project, specifically the portion dealing with canon.

Richard Karpen (U.Washington), Director of Advanced Research in the Arts and Humanities spoke of several projects that involved putting technology to work for people.

William Overton Smith wanted to investigate new ways to notate music with electronic synchronization, and took advantage of Karpen's offer of assistance. Smith has composed works (notably for the Kronos String Quartet) which require each player to perform his part at a different tempo, and employed "click tracks" or a metronome with a flashing light to achieve synchronicity between the players. Short of having scores which "scroll" across a music stand (or a screen) at a particular tempo, Smith sought an easy solution which would facilitate notation of complex rhythms. Smith and a colleague performed a canonic work for two clarinets: *Five Pages*. The notation for this work is totally abstract: the score consists of single-line staves, with "ribbons" of colour (varying lengths (length implies duration); green=natural; red=sharp; blue=flat) residing on the lines or in the spaces. Each player had his own coloured cursor to follow: the cursors moved independently, and at different speeds.

Chad Kirby (trombone student, U. Washington) and Stuart Dempster are creating a CD-ROM version of Dempster's book *The Modern Trombone* (1979). As a catalogue of new techniques and works, the book serves trombonists well. The addition of musical examples and video clips of Dempster performing works he had commissioned for himself, would be extremely valuable. Two chapters have been completed, but occupy some 2 gigabytes of space, due to the necessities of good sound and video quality.

Teaching the 'Net

David A. Day (Brigham Young U.) teaches bibliography to undergraduate and graduate students in a room equipped with 22 PCs, a LAN and a screen. Graduate assignments (bibliographies) are mounted on the WWW, and often deal with BYU's special collections of: Meyerbeer, Gina Bachauer and William Primrose.

The URL: <http://www.lib.byu.edu/~music/>

Paul Orkiszewski (Rice U) described the course he teaches through the Rice U Computing Center: "Humanities Resources on the Internet." Rice students are assigned email accounts upon registration. Paul cautioned that the rapid changes in WWW mean that one should ONLY prepare the lectures a couple of weeks in advance--and try to plant a healthy scepticism of the WWW in one's users!

Rice U URL: <http://www.rice.edu>

Richard Jones (Notre Dame) returned to music librarianship after a 5-year hiatus. Internet resources still need to be evaluated (as any other); only the method of transmission is different. Jones especially appreciates the flexibility offer by the Internet: class syllabus is always current, and easily-amended; student addresses and phone numbers can be made available to their classmates, yet blocked to others; interactive email allows immediate sharing of information; assigned articles can be mounted (with appropriate permissions).

Large Research Libraries Roundtable

Elizabeth Davis spoke about her project to update RISM-C, funded by the National Endowment for the Humanities.

Eastman has recently acquired the Arthur Farwell Collection, comprising manuscripts, sketches, correspondence and staging for amateur productions.

Eastman has also received: the Alexander Courage Collection (source materials, sketches, and movie scores, replete with timings and reel information); the John Rowe Parker (ed. of *The Euterpiade*) Collection; and the Malcolm Frager Collection.

Ask MLA: Managing Technological Change

We are living in an age where technology is taking over our lives. Indeed, there is a perception that "the administration" uses technology to control us: they expect more from us, as do the students. Often, software packages will be installed without any staff training. Laura Dankner suggested that librarians should be teaching Internet classes, since "we finally have something people WANT!" As the WWW is addictive, we should be cautioning our music students to watch out for their hands (repetitive strain injury), in addition to training them to be discerning information consumers!

Town Hall Meeting

MLA membership is down, but attendance at conferences is stable. Often, Chapter Members do not belong to the national organization: continuing education workshops might be a way of reaching them, and perhaps interesting them in joining the parent group. How well does MLA serve those who do not attend national conventions? MLA members wear an increasing number of "hats" in their jobs, what with cross-training and absorbing other duties. There are a great many "would-be" music librarians; there are fewer and fewer jobs available. Perhaps it is time to begin inviting "performing arts types" to Chapter Meetings: there is a gap to be filled for theatre, dance and multimedia librarians...and MLA certainly has experience with moving image, video and film collections.

Several people commented upon the proposed Executive Director position. It would liberate the MLA Administration from some administrative tasks, and allow them to concentrate on professional pursuits.

Resource Sharing and Collection Development

A Basic Music Library, 3rd ed.

Elizabeth Davis announced that the 3rd edition of *A Basic Music Library* should be available in late Spring, 1996. ALA is publishing this title, with royalties accruing to MLA. The price will be US\$75.00. This edition will contain sound recordings,

in addition to scores and books. Charles Slater (JWPepper) was thanked for providing price information for some 5,000 scores.

Collection Development Policies

Amanda Maple presented the draft of a guide for writing a collection development policy for music materials. This will contain sample policies, a checklist and a bibliography of sources. Publishing venues are being pursued.

Working with Faculty on Collection Development

Dr. Ann Silverberg spoke to the difficulties of involving faculty with this task. The end result must be a useful and efficient collection, which will support the curricula of the institution. While it may be difficult to convince faculty that the work of collection development is important, an honest attempt to do so may improve library-faculty relations.

MLA Business Meeting

James Cassaro (Treasurer) reported that MLA dues, which comprise 38% of MLA's income, will rise. Richard Griscom (Executive Secretary) gave the closing report of his term. There has been a slight but continuous decline in membership; and a 25% drop in subscriptions. Publications are not selling well: the *Notes Index* sold 364 copies; an additional 1,000 are in inventory. The new Executive Secretary is Bonna Boettcher.

MLA dues will be set as follows: \$75 (individuals); \$90 (institutions); \$70 (subscribers); \$80 (institutional subscribers); \$35 (students); \$45 (retired); \$140 (sustaining); \$500 (corporate patrons); \$300 (corporations).

Dan Zager (editor, *Notes*) reported that Ruth Watanabe recently celebrated her 80th birthday, and plans to do more volunteer work! She recently gave up the "Music Received" column for *Notes*, after 28 complete issues and 113 columns. *Notes* is in good shape, again, at some 360 pages/issue: CD Index = 25%; Book Reviews = 22%; Advertising = 12%; Articles = 11%; plus the Book and Music Lists.

Linda Blotner (Development Committee), announced that the Freeman Fund had met its target. The Silent Auction netted \$1,423.00. Martin Silver and Susan

Hitchens reported there were 429 attendees at Seattle (43 first-timers) and 50 exhibitors. Upcoming MLA conferences:

- 1997 New Orleans
- 1998 Boston
- 1999 Los Angeles
- 2000 Louisville, Ky.

Lenore Coral reported on RILM and the ISMN. RILM is flourishing: 1995 abstracts are complete. Adam O'Connor has resigned, due to ill health; Barbara McKenzie has succeeded him. American music publishers have been assigned their ISMN's, but are not yet using them. Germany, Italy, France and the Nordic countries are using their ISMN's.

In Memoriam

Tributes for A. Hyatt King (D.W. Krummel) and Nicolas Slonimsky (Steven Fry) were delivered.

MLA Awards were announced:

The Duckles Award (best book-length bibliography) went to Donald Burrows and Martha Ronish for *Handel Autographs*. The Richard S. Hill award (best article-length bibliography) was presented to Barry Kernfeld and Eva Judd O'Meara Award to Stephen Miles for "Wireless imagination". The first Dena Epstein Award went to Dr. Norman Cohen for his project: *A Checklist of Pocket Songsters, 1860-1899*. A Special Achievement Award was presented to John Howard (Harvard) for his efforts with RISM AII. An MLA Citation was presented to Don L. Roberts.

MLA election results are as follows: Members-at-Large: Calvin Elliker, Marjorie Hassen, Mimi Tashiro; Recording Secretary: Laura Snyder; Vice-President/President Elect: Diane Parr Walker.

MLA in New Orleans: Jan 29-Feb. 2, 1997 at the Intercontinental Hotel. A "lesson" on proper Parade Etiquette was given, as the conclusion of the 1997 MLA meeting will coincide with the beginning of Mardi Gras.

