# 63rd Annual Chapter Meeting

## *A look at past, present, and future in St. Louis*

### CALENDAR

**February 14–20, 2005 MLA Annual Meeting Vancouver, B.C.**

**February 15–16, 2005 MOUG Annual Meeting Vancouver, B.C.**

**October 20–22, 2005 MLA Midwest Annual Meeting Lexington, KY**

### REMINDER

**Have you renewed your chapter membership for 2004-05? It's not too late! See the membership information on page 2 of this issue.**

With the beautiful and vibrant Central West End neighborhood as a backdrop, the Midwest Chapter held its annual fall meeting October 7–9 in St. Louis, MO. The city's many historical, musical and cultural attractions, along with the excitement accompanying the third presidential debate of 2004 happening nearby, made this chapter meeting an especially memorable one for its more than sixty attendees.

The meeting began auspiciously on Thursday evening with a cocktail buffet supper in the Starlight Room of the elegant Chase Park Plaza Hotel, its lovely terrace affording twilight vistas of adjacent Forest Park and beyond while guests enjoyed the cool sounds of the Mardra and Reggie Thomas Jazz Quartet.

On Friday, activity moved to St. Louis University's Anheuser-Busch Auditorium. In the first session, the often interesting—and sometimes tricky—interrelationships between composers, editors, and publishers were explored. Harold Blumenfeld, Professor Emeritus of Composition at Washington University, Marcia Goldberg of MMB Music, James Zychowicz of A-R Editions, and editor Hugh MacDonald of the *New Berlioz Edition* each brought unique experience and perspective to the state of composing, publishing, or editing in the twentieth and present centuries.

In the second session, Virginia Sue Taylor of Washington University offered a survey of St. Louis music history from the 19th century, including early efforts in music education and publishing, and the individuals and performing groups prominent on the St. Louis music scene then and now.

The afternoon session was devoted to online services for music libraries. Listening services was the first topic, as Heather Buettner of Naxos Music Library and Tim Lloyd of Classical Music Library outlined similarities and differences between their respective services. Next, Rebecca Littman (University of Wisconsin-Milwaukee) showed how to locate music-related materials in full-text databases not specific to music, demonstrating resources in business, health, education, and other areas. To conclude, Paul Cauthen (University of Cincinnati) took a look at the Byron Hoyt Score Collection, an online service derived from the *Sheet Music CD-ROM* series already familiar to many librarians.

The Shlafly Branch of St. Louis Public Library was the site for Saturday's concluding session on St. Louis music and history. Patrick Burke of Washington University spoke about jazz and blues in St. Louis from 1915 to 1945, playing examples of many of the unique music personalities who have called St. Louis home. Next, Jean Gosebrink of SLPL described library-related activities at the 1904 World's Fair—including the development of a Model Library and a meeting of the American Library Association—enhancing her talk with visual materials from the library's 1904 World's Fair Collection and Lousiana Purchase Exhibition.

At the business meeting, chair Bob Delvin announced that Laura Gayle Green of the University of Missouri-Kansas City is the chapter's new chair-elect.

Reports of the sessions and committee activities at the St. Louis meeting are inside this issue of *Midwest Note-Book*. In addition, the text of James Zychowicz' presentation, which time did not permit in Friday's first session, is featured in its entirety beginning on page 8.

*—Greg Fitzgerald*

# From the Chair...

It was certainly good to see many of you at our recent Chapter meeting in St. Louis and I am equally certain that you will agree that it was an outstanding program. Our hearty thanks to the program and local arrangements committees for all of their excellent work!

For those Chapter members who weren't able to go to St. Louis, I wish to call your attention to the opening plenary session of the upcoming national MLA meeting in Vancouver. We will have an opportunity to hear Heather Buettner of Naxos Music Library and Tim Lloyd of Classical Music Library face off once again in a comparison of their respective streaming audio services. (No fear, Heather assures me that she and Tim are actually close friends.) Reviews of these two products will follow at the Electronic Reference Services Subcommittee session later that morning. Readers of *Library Journal* will find reviews of CML and NML in that title's April 15, 2004 issue, along with reviews of several additional electronic music resources.

I work at an institution that places a premium value on electronic access to information, so I am very pleased to see quality music resources gradually entering the electronic marketplace. A number of colleagues have also commented to me on how much they enjoyed reading the informative discussion of the music librarianship in the November 2004 issue of *American Libraries*. Since we represent a mere "0.6%" of the library profession, positive reinforcement such as these recent articles can only serve to further the cause of music libraries.

Finally, please note that Chapter meetings in Vancouver are scheduled for Thursday, February 17 from 7–9 p.m. I look forward to seeing you there.

*—Robert C. Delvin, Illinois Wesleyan University*

# 63rd Annual Chapter Meeting: Sessions

## Session I

*Friday, October 8, Anheuser-Busch Auditorium, Cook Hall Business Building, St. Louis University*

### COMPOSERS, EDITORS AND PUBLISHERS: THE INTERRELATIONSHIPS

Following a welcome from St. Louis University Interim University Librarian Richard Amelung, Mary Wallace Davidson introduced panelists representing composers, editors, and publishers. First was Harold Blumenfeld, composer, critic, and emeritus professor at Washington University, who outlined the "latitudinal and longitudinal" parameters of the development of twentieth-century composition. Beginning with Debussy and Ravel, Prof. Blumenfeld discussed such figures as Chávez, Ginastera, Boulez, Takemitsu, Penderecki, and Rochberg, and the influences upon them; maximalism and minimalism (which he spoke of "longitudinally"); Elliott Carter (whom we should hear "horizontally"), Boulez, Lutoslawski, Dallapiccola, Crumb ("in a world of his own") and Henze ("outside the limits"); the "retro" movement, including Libby Larsen, del Tredici, Corigliano, Sam Adler, and others; and minimalists Glass, Reich, and Adams. Composers of today have wide-open choices in terms of the musical styles they may choose to represent, Blumenfeld concluded, and perhaps the most advanced statements in twentieth-century composition have been made in opera.

Representing publishers, Marcia Goldberg, president of MMB Music, gave an overview of the company's history, beginning with the founding of Baton Music Company by her father, Norman Goldberg. The holder of a degree in music education from the University of Illinois, Mr. Goldberg was keenly interested in promoting music education, especially the methods and concepts of Carl Orff. Later, with Ted Mix, Goldberg began Magna Music Baton. He eventually sold the company's retail store and changed the name of the company to MMB. Ms. Goldberg described the evolution of MMB into a company focused on publishing in art, music, and dance therapy and the prevention of physical problems in artists, as well as promoting the music of living American composers, among them Edward Applebaum, David Baker, Harold Blumenfeld, Robert Dick, and Lalo Schifrin.

Hugh MacDonald, general editor of the *New Berlioz Edition* since 1965, related many of the challenges (and some amusing anecdotes) encountered in his role as editor of a long-term project involving conductors, music scholars, and various editor colleagues. He described the discovery of Berlioz's *Messe solennelle* and its subsequent inclusion in the *New Berlioz Edition.* Mr. MacDonald plans to see the edition through to completion in 2005!

Finally, James Zychowicz, director of sales and marketing for A-R Editions, described the job of the publisher as taking the ideas of a composer and putting them in a form that ultimately allows them to reach audiences effectively. Speaking about how the publisher must seek to meet the needs of composers, music scholars, and performers, he ended with a plea for improved communication among all constituencies. *(See related article on page 8.)*

In the brief question-and-answer period, the panel addressed several issues, including how publishers determine what to do with scores that have multiple "versions," and gave some words of advice to young composers seeking to get their works published. *(Sheridan Stormes)*

## Session II

*Friday, October 8, Anheuser-Busch Auditorium, Cook Hall Business Building, St. Louis University*

### 100 YEARS OF MUSIC IN ST. LOUIS: FROM THE 1904 WORLD'S FAIR AND OUTDOOR MUNICIPAL OPERA TO A CITY BRIMMING WITH ORCHESTRAS, OPERA, AND SONG

Virginia Sue Taylor (Washington University) set the musical events at the 1904 World's Fair in an historical context by outlining the role that music has played in St. Louis dating back to the early nineteenth century. She noted the establishment of a music school for boys in the 1820s, the beginnings of music publishing in the 1840s, and the founding of the St. Louis Philharmonic in the 1860s. The Philharmonic is still in existence and is now a non-professional orchestra.

Both popular and serious music played an important role at the 1904 World's Fair. Music was presented from around the world, Scott Joplin performed, and a number of band concerts were given. Indeed, Taylor reported that documentation exists for approximately 12,000 pieces of band music, including works that were written expressly for the fair. She also played a cylinder recording of "Meet Me in St. Louis" that was made in 1904, a song later made famous by the movie of the same name starring Judy Garland. Taylor illustrated her talk with film footage from the fair.

To conclude, Taylor described other musical institutions such as the St. Louis Symphony and the Municipal Opera, as well as important performance venues such as the clubs and theaters at Gaslight Square. Many important musicians, among them Greg Allman, Barbra Streisand, Chuck Berry, and Miles Davis, started their careers in the greater St. Louis area and both gained from and contributed to the city's vibrant musical scene. *(Keith Cochran)*

## Session III

### *Friday, October 8, Anheuser-Busch Auditorium, Cook Hall Business Building, St. Louis University*
### ONLINE SERVICES FOR MUSIC LIBRARIANS

Moderated by Paul Cauthen, this session was devoted to recent developments in online services of interest to music librarians, including two audio subscription services.

Tim Lloyd of Classical Music Library (CML) began with a summary of digital music technology and its development in the last 20 years. He described concepts such as compression and streaming vs. downloading, gave a brief history of distribution of digital sound since the 1990s, and described the beginnings of legal licensing services such as CML, begun in 2001. What lies ahead? Pricing will simplify toward 1-2 models, access to 100,000 tracks will become common, technology will become standardized, and a premium will be placed on utility and selection. The importance of metadata for description and retrieval will also be very important.

CML has an advisory board of six music librarians, is committed to high quality educational services, and currently has 34 record labels. Custom playlists can be created, and static

URLs can be provided, although CML is track-based, which might create some problems. A course folders option was launched in October to make sharing the lists with students easier. Future plans include MARC records for CML contents, and the launching of World Music Library in February, 2005. The interface for this service will be organized by geographic regions, groups, and types of instruments. Also planned are improved listening features such as the ability to identify segments within a recording when listening to a track.

Next was Heather Buettner of Naxos Music Library. She gave a brief history of the label, which began in 1987 as a quality label selling compact discs at LP prices. Naxos considers content most important and omits fancy cover art that added to the price. Because everything was recorded digitally and Naxos owns the rights to their recordings, it was not difficult to launch a streaming audio subscription service. NML began in February, 2004 with over 80,000 tracks. To date it has licensing agreements with eight other labels, including BIS and First Edition; the most recent addition is Fantasy Jazz. In addition to its library-oriented service, Naxos has a team working with Rhapsody and Napster to develop a classical music search engine.

The standard NML search mode is a browse by labels, genres, and composers. There are also several text resources, including opera libretti, liner notes, and brief music histories. The advanced search provides a form in which the user may search by categories such as genre, composer, title, artists, and performing group. NML uses Windows Media Player. There are several streaming options; standard is near-CD, but FM is also available for slow dial-up connections. It is possible to create static URLs to tracks and playlists. OCLC is running a macro to add information in 856 fields for every Naxos recording; these MARC records should be available by January 1 via Worldcat Collection Set series. Vendor records in MARC format will also be available.

In the discussion session that followed, a comment was made about the value of comparing recordings of a particular composition. In Classical Music Library it's possible to browse by composer, then date (or genre), then composition; the search engine will list all recordings available for a particular piece. Another question had to do with authority control for varia-

tions in the spellings of composer names and titles, a problem both CML and Naxos are working on. Another concern had to do with a bump in simultaneous users just before an exam; both services indicated that if they are notified in advance the number can be increased for a short period of time. Pricing is another concern. Short term, networks can provide discounts. Long term, CML wants to change the pricing model but has to negotiate with the labels it licenses.

In the second part of the session, Rebecca Littman (University of Wisconsin Milwaukee) surveyed online textual resources in non-music databases. Business databases can be used to find information on the music business; a search on *ABI/Inform* for symphony contract negotiations retrieved an article about the demise of the Sacramento Symphony in 1997. Health databases like *PubMed* and *Alt-Health-Watch* are useful for finding information on injuries to performers, and *Ethnic Newswatch* and *EHRAF* are are good sources for ethnic information. *EHRAF*, the electronic version of the *Human Relations Area Files*, contains anthropological information on over 90 culture groups; a ''music'' search retrieves over 1,000 documents.

Also useful are scholarly research services such as the *History E-book Project* (produced by the American Council of Learned Societies); the *ACM Digital Library*, for technology issues; the *Census American Factfinder* site, for demographic information; education sources such as the *Krauss Curriculum Development Library*, with links to curriculum guides, standards, and lesson plans; newspaper databases such as *Lexis-Nexis Academic*, for obituaries and concert reviews; Alexander Street Press sources like the *British and Irish Women's Letters and Diaries*, for historical documents; and Chadwyck-Healey's *African-American Biographical Dictionary*, for prominent African-American musicians. The handout accompanying the presentation can be viewed at http://www.uwm.edu/Libraries/Music/fulltext.html.

Paul Cauthen (University of Cincinnati) concluded the program with a discussion and demonstration of the Byron Hoyt Sheet Music Collection. This is an online subscription service version of the *CD Sheet Music CD-ROM* collection published by Theodore Presser. It is available through a partnership between ebrary and Byron Hoyt, a retail music store in San Francisco (http://www.byronhoyt.com/ebrary/ebrary_interest.html). Subscription cost is based on FTE; in Cincinnati's case an annual subscription came to $2200. One drawback that affects search and retrieval is that titles of works are based on how they are displayed in *CD Sheet Music*. An advanced search feature allows one to search by author and title. Punctuation of titles varies (e.g., op6, op.6, op. 6) which affects retrieval. One concern is that editions are not identified, although one can surmise that they are all from public domain publications. In the discussion that followed, *sheetmusicnow.com* was mentioned as a source of downloadable classical and jazz music for a fee. *(Robert Acker)*

## Session IV

***Saturday, October 9, Schlafly Branch, St. Louis Public Library***
### JAZZ AND BLUES IN ST. LOUIS, 1915-1945
### 1904 WORLD'S FAIR COLLECTION AND THE LOUISIANA PURCHASE EXPOSITION

In the first presentation, Patrick Burke, Assistant Professor of Music at Washington University, focused on some lesser-known musicians who shaped St. Louis jazz and blues in the era between ragtime composer Scott Joplin and jazz icon Miles Davis. These included Fate Marable, leader of a Mississippi riverboat band who made a mark on jazz history by hiring the seventeen-year-old Louis Armstrong; the Mound City Blue Blowers, a white ''novelty group'' who adapted the style of African-American jazz musicians for the unusual instrumental combination of comb and kazoo; and blues musicians such as Peetie Wheatstraw and Alice Moore, who forged a unique sound in East St. Louis clubs. By discussing this diverse range of performers, Burke revealed the richness and complexity of St. Louis's contribution to the early history of jazz and blues.

Jean Gosebrink, Head of Special Collections at St. Louis Public Library, provided a glimpse back to 1904, when nearly 600 librarians met for American Library Association meetings at the Louisiana Purchase Exposition—the St. Louis World's Fair. Gosebrink's talk focused on the history and role of St. Louis Public Library and its director, Frederick M.

Crunden, in organizing the Model Library at the Exposition; described the Model Library and its collections; related the development of the 1904 ALA Catalog; and gave an account of the October 1904 American Library Association meetings in St. Louis. Gosebrink illustrated her presentation with images from St. Louis Public Library archives and from the library's Louisiana Purchase Exposition collection. She also touched briefly upon music and performance at the Exposition, again using images from the library's collections. *(Andy Leach)*

## Committee Reports

### CATALOGING

The committee met on Thursday, October 7, with ten people in attendance. The group discussed many important issues, including the upcoming OCLC Connexion migration, automatic authority control problems with music uniform titles, digitization projects and where technical services staff fit in, metadata responsibilities, and Library of Congress amendments for general material designations. Half of the members present were going through some sort of library reorganization, and this often impacted technical services librarians, who have to take on other tasks or move support staff around.

Committee chair Joe Hafner has resigned due to his relocation to McGill University in Montreal. At the end of the meeting Kerri Scannell, University of Kentucky, was elected chair, and Mark Scharff, Washington University, chair-elect. *(Wendy Sistrunk)*

### MEMBERSHIP

The committee met on October 7, with Bob Delvin, Michael Duffy, Richard LeSueur, Kerri Scannell, Sheridan Stormes, and Lynne Weber, convener, in attendance.

There was a brief review of the Midwest Chapter membership form. A few errors were noted and will be corrected by Lynne.

Kerri Scannell, the designated MWMLA outreach representative to the library school at the University of Kentucky, gave an excellent description of a presentation that she and Paula Hickner made to a small group of library students at an event organized by LISSO (Library and Information Science Students Organization) in March, and also described distribu-

tion of information at another library school event. Michael Duffy described his visit to Dominican University in July, 2004, and gave a quick run-through of the effective PowerPoint presentation that he had created for use during his presentations at Dominican. These two outreach efforts exemplified the variety of effective approaches possible to inform library school students about the benefits of MLA.

There was discussion about assignment of responsibility for the coming year. Sheri Stormes agreed to take over the coordination of the Library School Outreach Project, and Lynne agreed to continue to edit and distribute the MWMLA brochure/membership form.

Lynne's term as committee chair has expired. Subsequent to the meeting, Mary Huismann became the new chair. *(Lynne Weber)*

### PUBLIC SERVICES

(For report, see the minutes of the business meeting on page 7.)

### PUBLICATIONS

Therese Dickman is the new chair, and will keep all the committee members inspired to work tirelessly on the Oral History project in order to have a finished product in time for MLA's 75th anniversary celebration in Memphis. *(Ruthann McTyre)*

(For additional report, see minutes of the business meeting, page 7.)

### TECHNOLOGY, ARCHIVES, PRESERVATION, AND SOUND (TAPS)

The committee met on Thursday, 7 October, with eight people in attendance. Committee members discussed the TAPS web site and its usability. Topics included better publicizing, determining our audience (music librarians), the usefulness of the information and how it is presented. The committee will solicit descriptions of TAPS-related projects at Midwest music libraries to be posted to the web site. We also considered modifications to the "Ask an Expert" feature of the web site.

The committee will continue to submit "Tips from TAPS" articles to the *Midwest Note-Book*. The committee will discuss via e-mail whether it might grant awards for outstanding projects, articles, or other work relating to technology, archives, preservation, and/or sound. Regarding a possible program idea for next year's meeting in Lexington, the committee will work with the Public Services Committee to determine a topic.

Heather Buettner of Naxos Music Library spoke about the delivery of audio on the Internet and Naxos' online service. Committee members asked questions regarding pricing, MARC records, audio reserves, and the retention of physical items and/or files in addition to receiving streaming audio. The committee also recommended that Naxos put together an advisory board that would include music librarians. *(Andy Leach and Don Widmer)*

# Minutes of the Business Meeting

*Saturday, October 9, 2004, Schlafly Branch, St. Louis Public Library*

**I. Call to Order**
The meeting was called to order at 9:05 a.m. by chair Robert Delvin.

**II. Approval of the 2003 Meeting Minutes**
The minutes of the 2003 meeting were printed in the January 2004 issue of *Midwest Note-Book* (vol. 12 no. 3). A motion was made and carried to approve the 2003 minutes.

**III. Secretary-Treasurer's Report**
At the end of the chapter fiscal year (30 September 2003), our chapter assets totaled $4,943.41 ($4,134.71 in checking and $808.70 in savings). This amount is considerably less than what was reported in the previous year's treasurer's report. This is mainly due to the fact that much of the income for the previous year's annual meeting had been deposited before the end of the fiscal year and many of the expenses from that meeting had not yet been paid. This year, many of the expenses were paid before the end of the fiscal year and before any of the income from the meeting had been deposited.
We currently have 146 chapter members, including 30 students, with all states in the Chapter represented.

**IV. Election Results**
Laura Gayle Green was elected to the position of Chair-Elect. She will begin duties immediately and will assume the position of Chair after the 2005 annual meeting. Thanks to Robert Acker for his willingness to stand for election.

**V. Committee Reports**
• *Cataloging Committee:* Wendy Sistrunk reported that Joe Hafner sent his greetings. He has taken a position at McGill University in Montreal, Quebec, and will no longer participate in our chapter. Kerri Scannell has been elected as the chair of the committee and Mark Scharff has been elected chair-elect. The committee discussed topics for the annual meeting of the national organization, such as issues of conversion to OCLC Connexion, issues with automated authority control, and digitization projects. Concern was expressed that often digitization projects are conducted without consultation with technical services personnel. General material designations were discussed in light of the practice of the Library of Congress.
• *Membership Committee:* Lynne Weber reported that five committee members were present. The Outreach Project was the first topic of discussion. Lynne gave an overview of the history of the Outreach Project. Several members of the Chapter have been conducting informational visits to one or two library schools in our geographic region, using a variety of methods. Lynne would like to know about all activities and expressed the committee's support of such activities. Mike Duffy and Kerri Scannell described their recent visits to Dominican University and the University of Kentucky, respectively. Sheridan Stormes will be coordinating the Outreach Project visits in the future. Watch for the membership page update on the Chapter website. There were no major problems with the membership flyer, save for Richard LeSueur's e-mail address. The Chapter has not received mailing lists or labels from the national organization recently. The committee hopes to increase outreach to public libraries in the future. There is currently no chair for this committee, and Lynne Weber (as the outgoing chair) invites volunteers.
• *Public Services Committee:* Emma Dederick reported that 16 people met this year. The committee discussed launching a website to document the activities of the committee. They also discussed sponsoring a session at the upcoming annual meeting. One possibility for a session included an analysis of online streaming audio services. Another possible topic was using SFX in music libraries. The committee is interested in studying whether these services enhance access to materials. The committee also discussed reviving the Reference Refresher for the chapter meeting.
• *Publications Committee:* Therese Dickman reported on the membership directory. Laura Gayle Green has been working on creating an online membership directory to be mounted on the Chapter website. She was concerned that spam-bots would harvest e-mail addresses from our page and discussed ways of encrypting e-mail addresses. Stephen Wright suggested that there is a way to disguise e-mail in the source code and display it on the page, thus foiling the spam-bots. Therese discussed the Oral History Project. There are only two years until our publication deadline. All interviews should be completed before the 2005 Chapter meeting. There are approximately 40 potential interviewees. They represent a wide chronological sample of our chapter. A list of former Chapter chairs will be posted on the Chapter website. Therese has the interview schedule and the list of questions. Individual interview sessions should not last more than 1 ½ hours, perhaps requiring multiple sessions. Interviewees should be invited to submit a photograph for the publication. Therese called for editors and transcribers for the publication. Therese is now chairing the Publications Committee.
• *TAPS Committee:* Don Widmer reported that the TAPS Committee met with four members and four guests. The TAPS website was discussed and improvements were suggested. The Tips from TAPS column in *Midwest Note-Book* was discussed, as well as outstanding preservation projects in the Midwest Chapter. Heather Buettner (guest, Naxos Music Library) discussed audio streaming.

**VI. Awards**
The Retirees Scholarships for Student Members were awarded to Katharine Chandler and Adriana Cuervo, University of Illinois—Urbana-Champaign, and to Thomas Pease, Indiana University.

**VIII. Old Business**
Bob Delvin announced the establishment of the Leslie Ann Troutman Scholarship for Library Para-professionals and Support Staff. This scholarship provides support for attendance at chapter meetings by library para-professionals and support staff. Applicants must be currently employed by a library within the Midwest Chapter region of the Music Library Association (Illinois, Indiana, Iowa, Kentucky, Michigan, Minnesota, Missouri, Ohio, Wisconsin). They must be current chapter members (in good standing) or they must agree to join the chapter upon receiving the award. The fund will be seeded with $500 from the Chapter account. Donations to this fund will be solicited on the membership forms beginning next year.

**IX. Announcements**
• Mary Wallace Davidson announced that the full text of James Zychowicz's presentation will be published in the *Midwest Note-Book*. Jim had to abbreviate his presentation due to time limitations.
• The next annual meeting of the Chapter will take place in Lexington, Kentucky, from October 20-22, 2005. Kerri Scannell presented an update on the events of the meeting. The Hyatt-Regency in downtown Lexington will host the conference. There is a public library branch approximately two blocks from the hotel which might host a session. Friday night's entertainment will feature Old Kentucky Night. Sessions will be held in the hotel as well as on the campus of the University of Kentucky. Laura Gayle Green will be the program chair for this meeting. She welcomes submissions for program ideas.

**X. Adjournment**
The meeting was adjourned at 10:00 a.m.

*—Respectfully submitted,*
*Michael J. Duffy, Secretary-Treasurer*

# Composers, Editors, and Publishers: Interactions for Permissions and Use

## James L. Zychowicz

**James L. Zychowicz, director of sales and marketing for A-R Editions, is a musicologist specializing in nineteenth-century music, particularly the works of Gustav Mahler. He is author of *Mahler's Fourth Symphony*, a volume in the series *Studies in Musical Genesis and Structure* published by Oxford University Press, as well as many articles and reviews. He is editor of the critical edition of Mahler's score for Weber's opera *Die drei Pintos*, published in the series *Recent Researches in the Music of the Nineteenth and Early Twentieth Centuries.***

The relationship between composers, editors, and publishers is complex, yet critical to all who are involved with music, and the interactions involved with permission requests are particularly critical. As much as publishers can grant permission, it is also possible for consent to be withheld or, at times, deferred, thus making it difficult to perform music or to use material in publications. Yet some careful considerations of the roles involved with the granting of permissions can be useful in evolving a process for cooperation that makes it possible to obtain and execute permissions successfully.

Music editions involve the interaction between the composer or editor to create the publication. (A schematic outline of the relationship is provided in Figure 1.) In addition, editions of music often entail substantial effort in presenting works, that is, music, text and translations, performance suggestions, and a critical apparatus. While editions of music have been a core activity in musicology for years, only recently have they been awarded the legal status previously associated with new compositions. While it should be no surprise that music editions require significant effort, the publisher plays a critical role in the music industry by making the works available in such a format and also in maintaining the rights associated with publications after their release. The recent Sawkins case in the UK sets an important precedent for editions to be defensible for copyright and other legal protection[1] when they involve substantial intervention. This stands in contrast to the relatively freer treatment of editions which has occurred in the past by performers, recording companies, and others. This is an important precedent for dealing with the intellectual property that is part of an edition, and has implications for the status of such publications in the future.

After all, publishers perform an important service in music culture in making the ideas of composers and editors available to the performer so that the music can reach audiences effectively. What is effective? What is the right thing to do after editions are released? Living composers would like the publisher to make the most money possible for them, which is understandable. At the same time, scholars hope to make their editions widely available in the best way possible, and that is a laudable concern. Going further, performers often want to obtain the music as affordably as possible, and that is also easy to understand. Yet when these various expectations arise, the otherwise clearly distinguished roles of parties involved with publishing music do not always work together seamlessly.

Publishers cannot stay in business by pricing inappropriately. If the publisher does not manage finances well, it's difficult to keep customers. Given the circumstances of the economy, it is not always easy, and finances are not the only concern of the publisher. At times publishers need to protect the material under copyright so that it can earn money for composers. Granting permission for use inevitably arises, and the parameters to allow use are often carefully weighed. It is not always a simple matter, and can vary from publisher to publisher. While some publishers are known for their fairness, others have earned the opposite reputation. Yet sometimes courtesy can override convictions, when publishers listen to the needs of those involved and try not to enforce rules as much as attempt to work hard at building relationships and developing respect for each other in the process.

Effective communication is essential to all successful business relationships and is critical for granting and executing permissions. Ideally, performers or authors request permission from publishers when they want to use an edition and will abide by the terms specified by the publisher, who holds the copyright. It is, after all, the publisher who has taken the risk by funding the publication and keeping it in print.

At the same time, publishers should keep in mind the circumstances surrounding each request. Not all permissions are tied to a commercial recording or performance. Requests often concern performances in recitals or not-for-profit occasions, like holiday concerts or festivals, with the venue being a college, university, church or synagogue; the reproduction of music is usually associated with examples for use in theses, dissertations, and, at times, articles. While costs are, no doubt, associated with these events, the circumstances do not suggest a for-profit situation.

Rather, the music is part of non-profit use and savvy publishers are aware of this and can make the most of the situations by allowing the music to be used. The best way to treat such situations is to ask that the performers include mention of the publication used in the program, so that members of the audience who are intrigued by music can consult the specific edition used. This is not an untoward request on the part of the publisher and it has a parallel in the way that citations are prepared for academic writing, such as a credit line connected to music used in a thesis or doctoral dissertation. Those who advise or coach student recitals and performances should make certain that the performers request permission and follow the terms of permission agreements, just as advisers of theses and dissertations are concerned about proper citations of published scholarship in academic research. The processes for this are not arduous, and an awareness of certain procedures will assist in communicating the various needs associated with the parties involved.

## REQUESTING PERMISSION

When it comes to copyrighted material, requesting permission for use needs to be demys-

*FIGURE 1. Composers, Editors, Publishers: the Interrelationships*
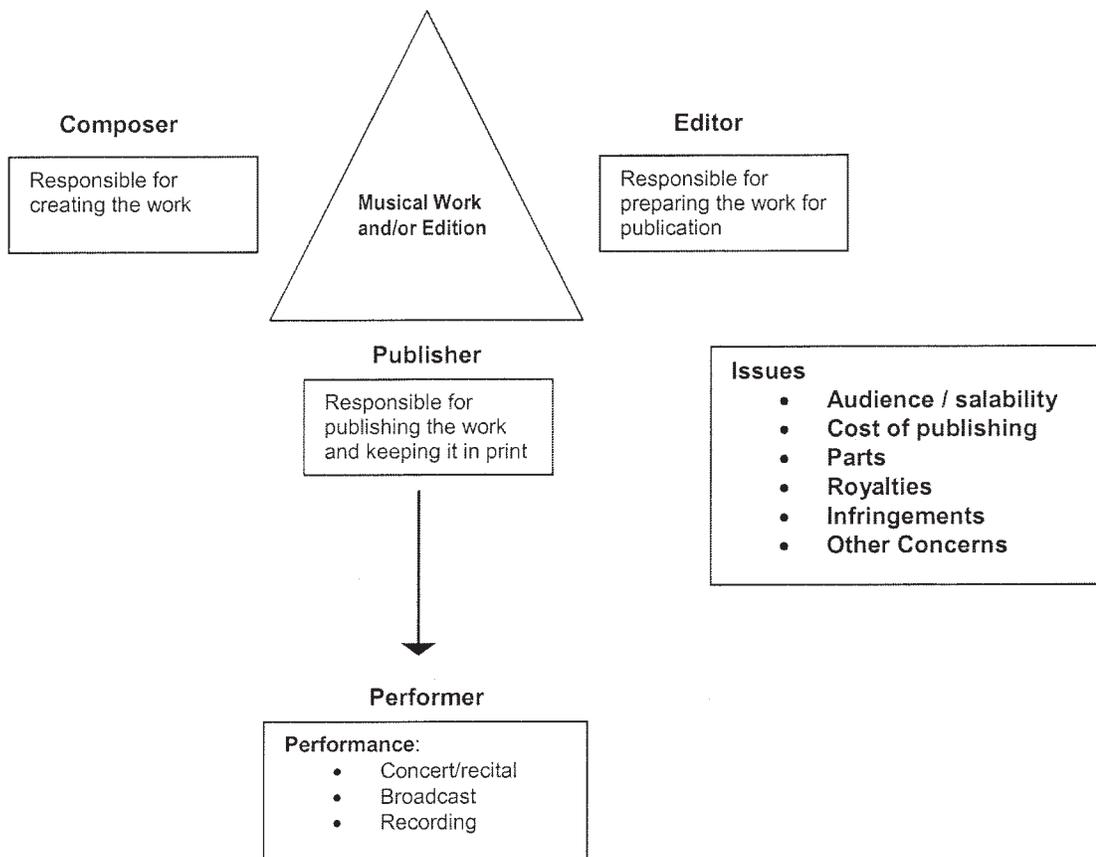
tified. If someone wants to reproduce previously published material in print or music or to perform music under copyright, it is best to consult the publisher, especially if any doubt exists about the matter. If the publisher is known, find their current address, phone number, and e-mail information; if the name of the publisher is not familiar, a search on the Internet may yield some useful information on their identity or point to a larger entity which owns it. Sometimes it's simply a matter of identifying a publisher's imprint, and even though the name of an imprint may not readily yield its owner's name, companies like Bowker list such information in *Books in Print* or *Literary Market Place*.[2]  It may help everyone involved to call the publisher in advance to verify the name of the person who handles permission, so that the request can reach the correct individual or department directly. This can prevent the delays that would inevitably occur if the request arrives without any routing to assist the staff of the publisher in getting the information to the appropriate office.

Such an advance call can be helpful in determining if the publisher has specific forms to use when requesting permission. When publishers have their own forms for requesting permission, it is best to use them. If the publisher does not have forms of its own or otherwise leaves the format open to the requester, some good models exist in various writing or publishing guidebooks.[3] When using a generic form, it is important to be as specific as possible so that the publisher or copyright holder knows exactly what is being discussed. Avoid open-ended or ambiguous terms or other language that may be subject to interpretations. While it is possible to request permission to reproduce "some sonatas," for example, to be performed in "a recital," a publisher will probably ask for more information, if they respond at all.

A concrete request will prompt a quicker response, and that requires being clear and precise. Rather than "some sonatas," specify the ones intended and include the name of the composer, the edition used, including year of publication, and the specific purpose. It is best to provide the names of the performers or ensemble involved, along with the date and location of the performance. If performance information is unknown or still evolving, it is

best to defer making a request until the specific terms are known. Yet when the information is in hand, do not hesitate in making the request.

It is not that publishers cannot deal with ambiguity, and when it comes to intellectual property, it is not in the best interest of the publisher to leave the door open to interpretations that may invite free or unintended use of copyrighted material. A publisher cannot possibly agree to an undefined situation, such as the vague reference to "some sonatas," terms that make copyrighted works available to the requester in perpetuity, or granting permission for "a performance" or other loosely defined conditions. If multiple performances are known in advance, indicate them, but if the second or third performance is not yet scheduled, plan to make another request once the concert or recital dates are established.

Working in such a detailed way is not gratuitous bureaucracy, but an important aspect of the business encountered when using someone else's material. In fulfilling his responsibilities to the publication or recording, the publisher must make every reasonable effort to protect his composers and editors by keeping the materials from becoming exploited. The publisher may request a fee, and it is also possible that a publisher may waive a fee. At times it is useful to describe the circumstances so that the publisher knows the purpose. It is one thing to ask about permission for a free concert, but if a recording is being made with a commercial CD company, the situation is different. While it is possible to leave off the information or, perhaps, misrepresent it, the publisher may eventually discover what happened, and it is not worth the risk to be evasive in such an important matter.

At the same time, if permission requires including a credit line to be published in a program or included with the liner notes of a recording, it is best to accede to such a request. A credit line is often the best way for a publisher to make an edition known, and sometimes it is all that is requested.

## SOME THINGS TO AVOID

Permissions work best when handled early, and not left until the last minute. Some people push ahead and promise to take care of permissions after a concert or even after abroadcast or CD release. This is not what publishers

expect and, worse, can put the performer in a difficult position. After a performance, it is too late to publish a credit line in a program or to accommodate other requests that might emerge. Instead, it is best to have permissions in place and fully documented in writing before a performance.

Another difficult situation is to request permission to use material that is the property of someone other than the publisher. Some editions include facsimiles of manuscript pages that belong in collections of various libraries or archives, and a publisher will have worked out permission for including such pages in an edition. Yet that does not make the plate the property of the publisher of the edition; rather, it remains the property of the owner, unless otherwise specified. While it might be tempting to contact the publisher and seek permission, it is best to contact the owner directly. If it is difficult to reach the actual owner, usually indicated in the credit line, the publisher might be able to offer some assistance.

Related to this is the effort that sometimes exists to circumvent the publisher by communicating instead with the author or editor. Before doing this, it is best to consult the copyright page of an edition to determine who actually holds the copyright. If the publisher holds the copyright, it is best to work with the publisher to request permission, rather than to pursue an end-run that may put the editor in a difficult position and jeopardize the request.

As much as possible, it is also important to dissuade individuals from thinking that by virtue of purchasing a book, score, CD or DVD, they have somehow acquired the right to use it as they wish, regardless of the copyright it carries. A number of people believe that their purchase grants them rights that are not theirs, and this creates situations that are not envisioned by the official rights holder. At times, too, such individuals will announce this to the publisher as though it is a nuance of copyright that has somehow escaped the official rights holder.

Difficulties also emerge when scholars or performers attempt to extend the permission on their own, without necessarily consulting the publisher. If the request is for a single performance, do not assume that it includes the broadcast of the music or releasing a CD. Rather, it is important to go back to the publisher to request permission for the new circumstances. After all, fair use is something that should not be something to "get around," but a principle that helps everyone to prioritize permission requests. Publishers are not opposed to responding to requests, since they want their music to be performed and studied. Sometimes the right to use the music may not cost a great deal, if anything at all, and it is best not to risk the publisher finding out what happened afterward, and then have to face the consequences.

## CONCLUSION

Ultimately, successful permissions are the result of excellent communication. As simple as it sounds, it remains an important aspect of the prospect that sometimes fails to occur. Even though things may be busy or, perhaps, complicated, we need to find ways to communicate with each other. Perhaps it is best to put oneself in the role of the other party, so that performers can think first of how a publisher would react. Likewise, the publisher who deals with a request should understand the circumstances of a performance to avoid setting conditions that may be too stringent.

An excellent model that mitigates the situation is the Copyright Sharing Policy of A-R Editions Inc., for its *Recent Researches* editions.[4] The policy is extended to patrons, that is, faculty, students, and staff of institutions that hold a standing order directly with A-R, and allows for use of materials for study and performance. It is important not to abuse the policy and if there is any doubt about whether the institution holds a direct standing order, the performer or scholar should consult A-R directly. Other publishers may have similar contingencies, and it is useful to contact publishers to determine if such things exist or to determine the specific procedures for requesting permission.

In a perfect world, everything should go well, but reality shows otherwise. Each publisher can attest to some permission fees left unpaid, terms not followed, negotiated rights stretched a bit uncomfortably. Authors can forget to request permission; publishers may fail to respond if the requester has an unusually tight schedule. Sometimes the parties involved do not agree on fees or conditions or interpret the terms differently.

Yet the fact that things do not always work out perfectly should by no means suggest that

anyone should give up trying to work well. Librarians actually have an opportunity to assist performers and scholars aware of the need to work with publishers and can also help their patrons in contacting copyright holders. Some reference sections of music libraries may include a file of permission forms or other materials which their patrons can use when they deal with this matter and other, related issues. In some places the music librarian is regarded as the authority to consult for insights on how to proceed, and that offers some unique opportunities to educate the public on accepted practices and the best way to proceed.

It is no secret that asking permission—and granting it—takes time, but when it comes to protecting intellectual property and administering its use, the effort is necessary. Yet making the effort to request permission and requesting the authority of the publisher to control their property is critical for copyright to work. It is important not to equate the process involved with any unwillingness on the part of the publisher to grant permission. After all, when the public can see the usefulness of music or text when it is reproduced or performed, it is a measure of the value of the publisher's investment in producing the score or text. Yet all of

this requires working together, and we can achieve this best by communicating well so that we understand each other's needs well. Such excellent communication is at the core of the process and critical for all as we respect the roles we have in the interactions that are critical for music publishing.

## REFERENCES

[1] The brief on the Sawkins case may be found at: http://www.courtservice.gov.uk/judgmentsfiles/j2636/sawkins-v-hyperion.htm (last accessed on 13 October 2004). An interpretation of the case is published on the Internet with the title "*Te Deum Laudamus*: Copyright Revived" at: http://www.lawdit.co.uk/reading_room/room/view_article.asp?name=../articles/Te%20Deum%20Laudamus%20-%20Copyright%20revived%20-%20for%20approval.htm (last accessed on 13 October 2004).

[2] Information about Bowker's various publications may be found at www.bowkerlink.com. *Books in Print* and *Literary Market Place* have traditionally been print publications, but the online versions of both publications have become highly useful sources.

[3] The *Chicago Manual of Style*, 15th ed. (Chicago: University of Chicago Press, 2003) includes some useful information on permissions. See esp. pp. 131-44. A sample permission form is found on page p. 141.

[4] A description of A-R's Copyright Sharing Policy may be found at the publisher's website: http://www.areditions.com/rr/share/csharing.html. A-R's permission form (PDF) is found at: http://www.areditions.com/rr/share/permform.pdf.

# Tips from TAPS

*Technology, Archives, Preservation and Sound Committee*

### WHAT IS METADATA?

Metadata is structured information recorded about a resource for a specific purpose, such as preservation, management and providing access. It provides information to the end user, but it is also necessary to the people or programs that have to manage the information. Three difference types of metadata have been described:

• Descriptive Metadata: used in the discovery and identification of an object

• Structural Metadata: used to display and navigate a particular object for a user and includes the information on the internal organization of that object, such as volume and chapter information

• Administrative Metadata: represents the management information for the object: the date it was created, its content file format (.wav .aiff, etc.), rights information, etc.

For more information, see these web sites:

### Understanding Metadata
http://www.niso.org/standards/resources/
UnderstandingMetadata.pdf

Paper published by National Information Standards Organization provides an overview of metadata.

### Metadata Encoding & Transmission Standards (METS)
http://www.loc.gov/standards/mets/

A standard for encoding descriptive, administrative, and structural metadata for objects in a digital library, expressed using XML.

### Metadata Object Description Schema (MODS)
http://www.loc.gov/standards/mods/

A metadata schema intended to carry selected data from existing MARC 21 records as well as to enable the creation of original resource description records in XML.

### MPEG-7
http://www.chiariglione.org/mpeg/standards/mpeg-7/mpeg-7.htm

A standard for description and search of audio and visual content.

### ETD-MS: an Interoperability Metadata Standard for Electronic Theses and Dissertations
http://www.ndltd.org/standards/metadata/current.html

Consortium of universities who have created a shared network of ETDs, including standards and guidelines.

*Don Widmer, VanderCook College of Music*
*Chair, TAPS Committee*

# Troutman Scholarship
## Support for Paraprofessionals, Staff

The Executive Committee has established the Leslie Ann Troutman Scholarship for Library Paraprofessionals and Support Staff, it was announced by chair Bob Delvin at the business meeting in St. Louis.

Similar to the Retirees Scholarship for Student Members, which provides support for library school students to attend chapter meetings, the Troutman Scholarship will make funds available to paraprofessionals and support staff working with music collections in Midwest libraries. Applicants and nominees must be members of the chapter, or join upon receipt of the scholarship. Applications and nominations will be accepted in September for the October meeting each year.

The scholarship fund honors Leslie Troutman, 1957-2003, who served the chapter in many capacities, including chair from 1993–95. In her position as user services librarian at the University of Illinois, Leslie was a mentor to many music librarians who received their initial training from her at the library's information desk. A passionate advocate of music librarianship, she was especially helpful and encouraging to those who were considering or entering the profession.

The scholarship was seeded with $500 in chapter funds by the Executive Committee, which encourages members to make contributions to both scholarships as they renew their chapter membership each year.

In other action, the committee voted to discontinue institutional memberships. With the availability of the newsletter on the chapter web site, there are now no "perks" for institutional members, who did not have voting privileges. Most of the memberships had not been renewed over the last few years.

# MIDWEST CHAPTER OF THE MUSIC LIBRARY ASSOCIATION
## ADMINISTRATIVE STRUCTURE

*Terms expire in October of the year indicated.*

### EXECUTIVE COMMITTEE

Chair: Robert C. Delvin (Illinois Wesleyan University), 2005 (Past Chair, 2006)

Chair-Elect: Laura Gayle Green (University of Missouri-Kansas City), 2005 (Chair, 2007; Past Chair, 2008)

Secretary-Treasurer: Michael J. Duffy (Northern Illinois University), 2005

Newsletter Editor: Greg Fitzgerald (Western Michigan University), 2005

Webmaster: Rebecca Littman (University of Wisconsin-Milwaukee), 2005

#### 2005 Local Arrangements Committee

Paula Hickner (University of Kentucky), Co-Chair
Kerri Scannell (University of Kentucky), Co-Chair
Cathy Crum (University of Kentucky)
Esther Edwards (University of Kentucky)
Jennifer Matthews (University of Kentucky)
Ron Lloyd (University of Kentucky)

### STANDING COMMITTEES

#### Bylaws

*(One-year terms; members may be reappointed)*
Beth Christensen (St. Olaf College), Chair, 2005
Robert Delvin (Illinois Wesleyan University), ex officio, 2005

#### Membership

*(Three-year terms; members may be reappointed; Chair serves year as Chair-Elect, two years as Chair, one year as Past Chair)*
Mary Huismann (University of Minnesota), Chair, 2006
Lynne Weber (Minnesota State University, Mankato), Past Chair, 2005
Keith Cochran (Ball State University), 2005
Michael J. Duffy (Northern Illinois University), 2005
Richard LeSueur (Ann Arbor District Library), 2007
Sheri Stormes (Butler University), 2005
Stacie Traill (University of Minnesota), 2005

#### Program

*(One-year terms; members may be reappointed)*
Laura Gayle Green (University of Missouri-Kansas City), Chair, 2005
Robert C. Delvin (Illinois Wesleyan University), ex officio
Kerri Scannell (University of Kentucky), 2005

#### Publications

*(Three-year terms; members may be reappointed; Chair serves one year as Chair-Elect, two years as Chair, one year as Past Chair)*
Therese Dickman (Southern Illinois University-Edwardsville), Chair, 2006
Ruthann McTyre (University of Iowa), Past Chair, 2007
Kathleen Haefliger (Chicago State University), 2007
Ruth Inman (Kennedy-King College), 2006
Michael J. Duffy (Northern Illinois University), 2006
Laura Gayle Green (University of Missouri-Kansas City), 2006
Wendy Sistrunk (University of Missouri-Kansas City), 2005
Lynne Weber (Minnesota State University, Mankato), 2006

### SPECIAL COMMITTEES

#### Cataloging

*(Three-year terms; members may be reappointed; Chair serves one year as Chair-Elect, two years as Chair, one year as Past Chair)*
Kerri Scannell (University of Kentucky), Chair, 2005
Mark Scharff (Washington University), Chair-Elect, 2006
Stephanie Bonjack (VanderCook College of Music), 2007
Patty Falk (Bowling Green State University), 2005
Grace Fitzgerald (University of Iowa), 2006
Jill Garbs (Southern Illinois University-Edwardsville), 2005
Jeff Gibbens, 2005
Mary Huismann (University of Minnesota), 2005
Richard LeSueur (Ann Arbor District Library), 2006
Deborah Morris (Roosevelt University), 2006
Ralph Papakhian (Indiana University), 2006
Sandy Roe (Illinois State University), 2005
Jessica Schomberg (Minnesota State University, Mankato), 2006
Sue Stancu (Indiana University), 2006
Stacie Traill (University of Minnesota), 2006

#### Public Services

*(Three-year terms; members may be reappointed; Chair serves one year as Chair-Elect, two years as Chair, and one year as Past Chair)*
Emma Dederick (Indiana University), Chair, 2005
Bonna Boettcher (Bowling Green State University), 2005
Conie Borchardt (University of St. Thomas), 2005
Deborah Davis (University of Chicago), 2005
Robert Delvin (Illinois Wesleyan University), 2005
Therese Zoski Dickman (Southern Illinois University-Edwardsville), 2005
Greg Fitzgerald (Western Michigan University), 2005
Esther Gillie (University of Illinois), 2005
Rebecca Littman (University of Wisconsin-Milwaukee), 2005
Holling Smith-Borne (DePauw University), 2006
Sheri Stormes (Butler University), 2005
Don Widmer (VanderCook College of Music), 2005

#### Technology, Archives, Preservation, and Sound (TAPS)

*(Three-year terms; members may be reappointed; Chair serves one year as Chair-Elect, two years as Chair, one year as Past Chair)*
Don Widmer (VanderCook College of Music), Chair, 2005
Donna Campbell (Indiana University), 2005
Emma Dederick (Indiana University), 2007
Robert Delvin (Illinois Wesleyan University), 2006
Kathleen Haefliger (Chicago State University), 2007
Andrew Leach (Center for Black Music Research), 2005
Karen Little (University of Louisville), 2005
Linda Mack (Andrews University), 2005
Suzanne Mudge (Indiana University), 2005
Charles Reynolds (University of Michigan), 2005
Wendy Sistrunk (University of Missouri-Kansas City), 2005
Holling Smith-Borne (DePauw University), 2007

*This version of the administrative structure should reflect changes in committees made at the St. Louis meeting. Report errors or omissions to the editor.*