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The month of December always provides the opportunity to reflect on the waning year; the media are filled with articles and stories showcasing celebrities we’ve lost as well as significant events and highlights (and lowlights) of the year in review. And of course Facebook will do this for you, too, if you’re an active poster. Many of us also enjoy taking stock of what we’ve accomplished personally, noting what we’ve failed to do, and making our New Year’s resolutions to be better next year!

As with the end of the calendar year, we also like to recognize significant anniversaries and milestones. I recently read David Hunter’s outstanding article on seventy-five years of Notes in that journal’s September 2018 issue. And in just a little over two years, MLA will turn ninety--imagine that! But even sooner, right now in fact, MLA is celebrating another landmark, the two-hundredth issue of the MLA Newsletter. I am grateful to our tireless editor, Michelle Hahn, for her efforts in putting together this very special issue. In preparing it Michelle spent several days going through the MLA Archives at the University of Maryland--if you’re one who loves to dig through boxes of photos, letters, and other old stuff, as I am, you are no doubt extremely envious!

As Hunter’s essay illustrates, a perusal of Notes articles over the years provides an excellent historical view of our profession, especially the many significant and profound changes we’ve witnessed during this time. Looking at past issues of our Newsletter, by contrast, gives us a real vivid sense of MLA itself--the people who make up our profession--through the years. Much of the content in these issues is necessarily mundane--chapter reports, calls for award applications, lists of upcoming events, new publications by members, conference updates, job openings--you get the idea. I look at some of these old issues of the Newsletter with nostalgia, remembering friends who are no longer with us or former members who have moved on to other things.

My own involvement with the Newsletter began in 1990. At the time I was chair of the now-defunct Information Sharing Subcommittee, and one of my tasks was to write a column, “E-Mail Digest,” [note the hyphen] for each issue of the Newsletter. In the column I summarized all of the discussions that had taken place on MLA-L, then in its infancy. The column was intended for those who didn’t have an email account or who may not have even had access to a computer or the internet. The first column appeared in the November-December 1990 issue (no. 83) of the Newsletter, then edited by Jim Farrington. I wrote another article for the same issue titled “Music Libraries and Electronic Mail,” which discussed the idea of a LISTSERV (yes, all caps) and how beneficial our subcommittee thought this new thing would be in facilitating communication among libraries. Writing that digest column each issue, with the assistance of others on the subcommittee, really helped me get a sense of what was going on in music libraries. Questions people asked on the listserv then are often the same types of queries we still see today: cataloging, copyright, access, etc. “E-Mail Digest” had a good run, ending in the March-April 2002 issue (no. 128), with Stephen Mantz as columnist. By then, virtually all librarians had ready access to email and MLA-L. But as Mantz noted, “that the column has continued until now is a tribute to MLA’s commitment to its membership.”

If Notes has always been MLA’s show horse, the Newsletter could rightly be considered our workhorse. Those responsible for publishing it probably haven’t always received the full recognition they were due, but they toiled on, providing an invaluable service for MLA. So hats off to everyone who has been involved in the production of our Newsletter over the years. Congratulations on a job well done!
CELEBRATING MLA NEWSLETTER NO. 200

By Michelle Hahn, (MLA Newsletter Editor)

It is not often I even consider writing something in the MLA Newsletter as the editor. I stick to editing and formatting! Nevertheless, this is a special occasion, since it is the 200th issue! After what I have endured, I am learning all over again who I am, what I do well, and what matters to me. I did not go into this role of editor with a desire to find a way to show off with a celebratory issue. It is truly coincidental and by surprise that that the 200th issue came up in my time. When I applied for the position, I had a desire to serve MLA to the best of my ability. The work of editing and writing is something I have always enjoyed, and it was a natural fit. My goals were to do my best and to get information to the readers.

When I realized we were going to reach 200, I thought it would be fun to highlight it. I had ideas of what to do, which include much of what you will see--I wanted to make a big deal out of it because it would be fun for me. I also serve as the Social Media Coordinator for the Music OCLC Users Group (MOUG) and had the opportunity to make a big deal out of MOUG’s 40th anniversary. My own interest in learning more about its history and my MLA Newsletter experience made me turn to the MOUG Newsletters to give me some perspective. It turns out, that perspective showed me the way to tell the story of MOUG. Therefore, as I began to approach the 200th issue of the MLA Newsletter, I already knew a great way to convey the impact and the deep history of the Music Library Association through the lens of the MLA Newsletter. This is that story.

You will see here those who came before us to pave the way. That theme will continue in future issues as we explore the history of our offices, our groups, and our existence, and I will be calling on you for help in continuing to tell our story. However, to get it started, I must give special recognition to those who have come before me in sharing the news of MLA:


With the memory of who I was, I am also learning what has changed, and what remains the same. As I look back on my tenure so far as the MLA Newsletter Editor, I find that my excitement for what you are about to read has remained. I hope that you, too, will be excited!

WEBSITE HIGHLIGHT

And now, for your reading pleasure...

a COMPLETE ARCHIVE of the MLA Newsletter online!
A VISIT TO THE MLA ARCHIVES

In preparation for the 200th issue, the MLA Newsletter Editor, Michelle Hahn, visited the MLA Archives with the dual purpose of getting all issues of the Newsletter scanned and online, and seeing the Archives in person. The result is a complete archive of the MLA Newsletter online...plus some fun pictures, a good story, an insider’s view, and an ongoing, rich history of the Music Library Association.

First, an interview with the current MLA Archivist, Melissa Wertheimer:

Michelle Hahn: You mentioned you actually joined MLA because you worked with its Archives. Tell me more!

Melissa Wertheimer: It's true! I fell in love with the organization because of the rich history I came into contact with in its records. While I was a MLIS student at the University of Maryland, I was a part-time employee at Special Collections in Performing Arts, the repository for MLA's records. I was hired for the reappraisal and description project created by Sandy Rodriguez (the MLA Archivist before me) and Vin Novara (SCPA Curator). I was fascinated by how many huge historical figures in music performance, music education, and music scholarship were prominent in the records and publications since the beginning of MLA. This instilled a deep respect for MLA and its publications - which I didn't know about until the project because I had only been involved with professional organizations for archivists to that point in time. Once I realized that MLA wasn't a one-off type of organization and that it intersected with so many other aspects of the field, I knew I just had to be a part of it.

MH: Wow, it's refreshing to hear that perspective. This organization has been such an integral part of the field, and we are lucky to have the Archives and your help in telling its story! What has been your favorite artifact so far?

MW: Artifacts, ephemera, records... I'll generalize this to my favorite pieces of documentation of MLA's history since it's impossible for me to choose. Basically, anything that documents process. I love Richard Hill's original drawing of the first Notes logo and its various format iterations (see it here). I also love the decades of pamphlets and brochures from the Information Officer and Publications Committee - brochures that advertise the organization, the profession, and educational paths (Record Group 3, if you're curious). And, of course, there are map drawers full of heavily annotated galley proofs for Notes and Kurtz Meyers's Index of Record Reviews. What can I say - I'm a huge font and typography nerd.

MH: I loved talking with you about the need to document the processes we follow. It is a great reminder to all of us! And we share that love of process documentation...and fonts and typography! What is the most interesting thing you've learned about MLA through working with its Archives?

MW: I've learned how truly integral MLA has been to creating and improving upon professional and educational standards, practices, and methods for music library professionals. For instance, although Class M was created by Oscar Sonneck for the Library of Congress, MLA continually produced publications since the 1930s about description in order for all members of the profession to maintain discourse and help one
Celebrating No. 200, continued

another. This continues to be the case not just with cataloging, but now archives and special collections. MLA is the first organization to produce a subject supplement to Describing Archives: A Content Standard. The Working Group presented Archival Description of Music Materials at the Society for American Archivists conference this past August in DC.

MH: See? I learned something! I didn't know that MLA was responsible for DACS for music. Go us! If there was one thing you wanted everyone to know about the MLA Archives what would it be?

MW: The collection is open for - and essential to - research! Take a look at the four new Archives pages I created on the MLA website, especially the finding aid I wrote for the Notes record group in the "About" page. One glance at the index of cross-references to people and institutions, and you'll find that musical luminaries have stories told by MLA's records that you won't find anywhere else. Send me your questions at archivist@musiclibraryassoc.org.

MH: Thank you for sharing your time and expertise. And, thanks to Sandy Rodriguez for bringing you into the initial 2015 project, and thanks to Vin Novara for taking care of the collection and for the hospitality to researchers (and MLA Newsletter editors!)

AND NOW...YOUR ROLE IN THE MLA ARCHIVES

Officers, committee chairs, and publications editors:

As terms come to a close and start anew, please remember that the MLA Archives requires records that document your official duties! The MLA Archives accepts both electronic and paper documentation. (Emails, especially - we need your official correspondence!)

I cannot emphasize enough the importance of your records transfers. This is not just about posterity - it is also about having information at our finger tips for future questions, audits, contracts, litigation, or policy changes.

Please read this Guidelines for Transfer document carefully. It contains descriptions of records eligible for transfer, who should transfer them, and how. If you have any questions, please feel free to contact me at archivist@musiclibraryassoc.org.

“MLA consumed my life in a really wonderful way. It’s been great!” - Ruthann McTyre (see Oral History Insights on page 26)
DID YOU KNOW?

“On November 10, [1971], the building in which the MLA Business Office was located had a disastrous fire.” The fire occurred at night and no one was injured. However, much of the office and its contents were deemed a total loss. While some of the records were salvageable, they were difficult to access: “Quite literally, the roof of the building is now resting on MLA desks and files.”

The archive of Notes survived, as it was distributed from elsewhere, but the Music Cataloging Bulletin and MLA Index Series had to be reprinted. At the time of the fire, the estimated cost of replacing and reprinting was $3,000.00 - $4,000.00, and members were encouraged to contribute $2.00 each as that would about cover the cost.

The announcement was distributed as a Special MLA Bulletin on December 1, 1971. Read all about it and see the picture of the fire in the new online archive of the Newsletter.

MLA NEWSLETTER IN THE MLA ARCHIVE, AS ARRANGED

Archive Finding Aid
Record Group VIII. Series 5: Newsletter

Extent: 1.00 linear feet; electronic records to be accessioned
Scope and Contents:
Series 5 contains printed and electronic copies of the MLA Newsletter, a free publication for MLA members. Series 5 also contains records of Newsletter editors. “The purpose of the Newsletter is to keep the membership of the Association abreast of the events, ideas, and trends related to music librarianship.” Contents include announcements and news from MLA members, institutions, MLA Chapters, MLA Committee Chairs, and MLA officers. Additional content includes official citations of publications by MLA members. The first issue was published by the MLA Publicity Committee in February 1969; the committee ceased mention in the newsletter masthead after issue no. 4. Periodicity has varied from bi-monthly to three times yearly, and quarterly since issue no. 14 (1973). Issues 1 – 121 were printed newsletters mailed to MLA members. Issues 122 to the present are online publications, including PDFs and HTML format through Open Journal Systems. Issue nos. 170 – 181 were only available in HTML. Nos. 182 – 190 were available in both HTML and PDF formats hosted by Open Journal Systems. Nos. 191 forward were only available to members in PDF format through Open Journal Systems.

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ARSC Twitter
ALA Facebook
ALA Twitter
MLStEP Facebook
MLStEP Twitter
MLStEP Blog
Cataloging and Metadata Committee Blog
MLA Women In Music Interest Group Blog
ATMLA Facebook
MLACC Blog
GNYMLA Facebook, Blog
NEMLA Facebook, Twitter
PNWMLA Blog
SEMLA Facebook
Let the Editor know if your committee or interest group of MLA has any social media for readers to follow!
MORE ON THE MLA NEWSLETTER-IN-THE-PAST

By Michelle Hahn (Editor, MLA Newsletter)

The MLA Newsletter was first published in February of 1969. It was “prepared by the Publicity Committee,” with Bennet Ludden taking the lead. In the first issue, the Publicity Committee suggested, “MLAers submitting news copy to the Publicity Committee...will not only lighten our task, but will lend a personal tone to the Newsletter desired but lacking in this issue. After all, MLA is people, not merely committees and officers. HELP US HUMANIZE OUR JOURNALESE!” As time has gone on, humanizing the MLA Newsletter has taken many forms. In fact, A Dyspeptic Music Librarian suggested in the February 1971, No. 7 issue that “Some members of MLA wonder if the quality of the body-sustenance at meetings might not be raised to that of the soul-sustenance...the association brags enough skilled kitchen technicians that some arrangement might be made whereby they could demonstrate their “thing” to their admiring colleagues...might it not be given some consideration at future meetings?”

A later issue, September-October 1973, noted, “the purpose of the Newsletter is to keep the membership of MLA abreast of ideas, trends and events related to music librarianship.” All pertinent communications and short articles are welcome. The editor, however, asserts the editorial prerogative to print only the most worthy of news.” At that time, too, the publication of the MLA Newsletter was raised from three times a year (February, July, and November) to four times a year (September-October, November-December, March-April, and May-June). In 2016, beginning with March-April 2016, No. 184, the publication began six times a year, in even-numbered months.

Perhaps the most interesting things so far in reading through MLA Newsletters past (a thoroughly distracting problem when having the opportunity to handle each one at the scanner!) has been seeing the varied content. Columns like “The Rapping Post...intend[ed] to be an unstructured column,” a listing of “Qualifications of a Music Librarian...as approved by the MLA Board of Directors...transmitted to the National Association of Schools of Music (NASM)” (see July 1971, No. 8...the original conceptualization of “core competencies”?), responses and resolutions regarding Copyright Law, annual meeting modification consideration (did you know we used to meet twice a year?), and policies taking a stand in support of diversity and inclusion (see May-June 1978, No. 33) show that there are very few things we do now that didn’t get their start long ago. MLA has a long and storied history supporting all of us and the work we do.

When Ludden left the position of editor, he “wish[ed] to comment for the record that the production of this modest effort has been attended with those problems that have set journalism apart as a nerve-fraying occupation...The slide into the deadline has always provided its tense moments. Yet all-in-all the editing of this little communication has proven to be a heady job which provides a lot of pleasure along with the pain.” I can assure you that every word of that is true, and the rewards have far outnumbered the trials and tribulations.

At top: Part of the first masthead; at right: My two favorite photos so far
MLA BOARD MEMBERS ELECTED; NOMINATIONS FAQ

By Mark McKnight (MLA President)

It is my pleasure to announce the results of the recent MLA election for three members to the Board of Directors. I hope you will join me in congratulating Jonathan Sauceda, Anne Shelley, and Kimmy Szeto (the three S’s!), who will assume Board duties at the end of the Annual Meeting in St. Louis. My deepest thanks go to all who agreed to stand for election, to the Nominating Committee (Mary Brower, chair; Thomas Bell; Ruthann McTyre; Shelley Rogers; Gerry Szymanski), as well as to all who participated by voting.

Just as with any other institution, our association is only as strong as those who actively participate in it, and voting is one important way to take part. Since there are always questions about the nominating or election process, and in the interest of transparency, we have prepared and posted on the MLA blog an FAQ with information that you might find interesting or enlightening.

If you have additional questions about the MLA nominating or election process, please do not hesitate to contact me.

BOARD DOCUMENTS FOR FALL MEETING POSTED

In support of MLA’s open meeting policy, the agenda and supporting documents for the Fall Board meeting, held November 10 in Montreal, Quebec, Canada are available online.

ONLINE ANNUAL REPORT ACCESS EXPANDS

In conjunction with scanning the MLA Newsletters, MLA Annual Reports 1987-1999 have also been scanned and posted online.

REMINDER OF REIMBURSEMENT PROCEDURE

This is a general reminder to refer to the Fiscal Policies Handbook when submitting reimbursement requests for budget requests that were approved in fiscal year 2018-19. Please use the Request for Payment (RFP) form when submitting reimbursement requests for budget requests that were approved in fiscal year 2018-19. You will find the form online. (It is also linked under the "For Members" menu on the MLA site.)

For those who were funded for travel for MLA business, you can consult section 4.d in the Fiscal Policies Handbook. Please note that you should submit your travel reimbursement requests within 30 days after a travel event. Requests received after June 30 of the fiscal year in which travel occurred may be declined. For travel occurring in June, requests for reimbursement will be accepted through July of the new fiscal year.

If you have any questions, please email your MLA Administrative Officer and MLA Fiscal Officer.
MLA’S COMMENTS ON MUSIC MODERNIZATION ACT  
*By Kyra Folk-Farber (Chair, Legislation Committee)* 
Now that the [Music Modernization Act has been signed into law](https://www musica.gov/notice-of-inquiry/notice MUSIC MODERNIZATION ACT) with many of the changes that we advocated for, the U.S. Copyright Office has requested comments from the public on Noncommercial Use of Pre-1972 Sound Recordings That Are Not Being Commercially Exploited ([read the Notice of Inquiry](https://www musica.gov/notice-of-inquiry/notice MUSIC MODERNIZATION ACT)).

The Legislation Committee submitted comments on behalf of MLA, and they were posted the other day. You can see MLA’s comments and those from other organizations and individuals at [Regulations.gov](https://www regulations.gov).

A big thank you to the Legislation Committee for their hard work on this!

CORE COMPETENCIES COMMENTS ACCEPTED  
*By Ana Dubnjakovic (Chair, Core Competencies for Music Librarians and Music Library Professionals Task Force)* 
Please take some time to review the current draft of our proposed [Core Competencies document](https://www musica.gov/core-competencies/). We considered most of the feedback and suggestions from the Town Hall session at the Orlando meeting as well as the MLA Board suggestions. Comments are due **1/10/2018** and should be sent to [Ana Dubnjakovic](mailto:ana@musiclibraryassociation.org).

CAREER CONSULTATIONS AVAILABLE  
*By Stephanie Lewin-Lane (Coordinator, Career Advisory Service)* 
The Career Advisory Service is now accepting requests for in-person consultations at the St. Louis meeting! The deadline to sign up for this service is **Wednesday, February 6**. The Career Advisory Service is sponsored by the Career Development and Services Committee of the Music Library Association, and it seeks to address the need for advice and discussions about professions in music librarianship. Experienced librarians across many specialties have volunteered to be advisors. Anyone interested in music librarianship at any stage of his/her career is welcome to use this service year-round. However, our annual meetings present a unique opportunity to meet with an advisor in person.

To request a consultation for the St. Louis meeting (or at any other time), please see the [Advisor Bios page](https://www musica.gov/advisor-bios/) for a list of advisors in the various specialties and then send [Stephanie Lewin-Lane](mailto:stephanie@musiclibraryassociation.org) an email with your request. I will contact your requested advisor and, if available, the advisor will contact you to set up a meeting. All advising sessions are held in the strictest confidence.

An interview with more detailed information on the Career Advisory Service, as well as the Resume and Cover Letter Review and Job Placement Services, can be found in the [MLA Newsletter, November-December 2017, No. 194](https://www musica.gov/newsletter/).
NYSO/NEMLA/SQACBM HOLD JOINT MEETING IN MONTREAL

Submitted by Marci Cohen (Chair, New England Chapter of MLA (NEMLA))

On November 8 and 9, the New York State-Ontario (NYSO) and New England (NEMLA) chapters of MLA and the Quebec Chapter (SQACBM) of the Canadian Association of Music Libraries, Archives and Documentation Centres (CAML) held a joint meeting in Montreal at McGill University’s New Residence Hall. The event attracted approximately 100 attendees from across the U.S. and Canada, including members of the MLA board who held their Fall Board Meeting in conjunction with the event.

The program committee attracted so many worthwhile proposals that organizers expanded the event to fill both days, with 17 presentations, 2 posters, and concluding with a tour of the Canadian Music Centre. SQACBM and NYSO also held chapter meetings. Designed as a bilingual event, most presentations were in English. Those who spoke French accompanied their talks with slides in English.

The presentations covered a wide range of topics and issues relevant to music libraries. For example, Julie E. Cumming, McGill University, and Jada Watson, University of Ottawa, spoke about digital scholarship projects involving finding trends across large bodies of musical works, while Suzanne Eggleston Lovejoy, Yale University, conducted traditional research on a single song, “The Long, Long Trail,” tying together her own institution, McGill, University of Toronto, and the timely 100th anniversary of the WWI armistice. Lisa Philpott, University of Western Ontario, addressed the challenges of self-published PDF scores, while Andrea Cawelti, Harvard University, advocated for the myriad wonders of sheet music. Proving that everything old is new again, Joseph Darby, Keene State College, discussed subscription-based music publishing in 18th-century Britain, a process with obvious parallels to today’s crowdfunding. Jonathan Manton, Yale University, and Lenora Schneller, Cornell University, described methods for better meeting user needs, the former with methods for developing an online A/V access system and the latter with library renovations based on open-ended survey responses. Ronald Broude of music reprint publisher Broude Brothers Limited gave a first-hand account of the history of music reprinting, including a juicy tidbit about sabotaging a competitor’s ethically questionable actions.

A particular highlight was “Current Issues and Future Directions in Music Librarianship,” notable for its esteemed panel: MLA President Mark C. McKnight, MLA Vice President/President-Elect Susannah Cleveland, IAML Vice President Joseph Hafner, and CAML President Carolyn Doi. CAML President-Elect Houman Behzadi facilitated the discussion. The panelists addressed a variety of challenges and opportunities facing the profession, including the shift away from subject specialists, diversity and inclusion issues such as better representing First Nations in Canadian collections, and general leadership advice.

Mark McKnight (MLA President), Susannah Cleveland (MLA Vice President/President-Elect), Joseph Hafner (IAML President) Carolyn Doi (CAML President); at left: Houman Behzadi (CAML President-Elect)
The first day of the event ended with a reception at McGill University’s Marvin Duchow Music Library marking the opening of a new exhibit, *Women, Work, and Song in Nineteenth-Century France*. In a city renowned for its food, the delicious spread was no surprise. What was remarkable was the presentation, no mere list of thank yous for the exhibit. Curator Kimberly White provided both an overview of the themes covered by different parts of the exhibit and an introduction for each representative song performed by vocalist Catherine Harrison-Boisvert. Harrison-Boisvert’s evocative delivery coupled with White’s English-language descriptions made the performance entertaining and informative for both Francophones and Anglophones.

A working group with representatives from each chapter planned the event: Houman Behzadi, NYSO & SQACBM; Cathy Martin, SQACBM; Lenora Schneller, NYSO; Jared Rex, NEMLA; Marci Cohen, NEMLA. The program committee consisted of the program chairs from each chapter: Sarah Funke Donovan, NEMLA; Jim Farrington, NYSO; Christiane Melançon, SQACBM. Board members and other representatives from the three chapters assisted with other arrangements including catering and registration.

**MLA Publications**

**MUSIC CATALOGING BULLETIN AVAILABLE**

The November 2018 issue (vol. 49, no. 11) and the December 2018 issue (vol. 49, no. 12) of the *Music Cataloging Bulletin*, a monthly publication of the Music Library Association, are now available.

Paid Subscribers can access the *Music Cataloging Bulletin*. If you do not see the current issue in the list, please reload the page or clear your browser’s cache.

For matters concerning subscription and online access, contact the Music Library Association Business Office (email: mla@areditions.com; phone: 608-836-5825). Comments concerning the content of the *Music Cataloging Bulletin* should be sent to Chris Holden, editor (email: christopher.david.holden@gmail.com, or chold@loc.gov; phone: 202-707-7874).

**E-EDITION OF NOTES AVAILABLE**

The newest e-edition of *Notes* is now available to members on the MLA website: *Notes Online Access* Members must log in to the MLA website in order to access *Notes* content on Project MUSE. Please contact Anne Shelley with any questions.

Take a look at the December 2018 issue of *Notes*: Matthew Ertz describes the history, growth, and management of the Grawemeyer Collection at the University of Louisville; Maurice B. Wheeler examines Rudolf Bing’s role in employing for the first time African American singers in the Metropolitan Opera; Mimi Tashiro provides rich details of the Memorial Library of Music at Stanford University; and Peter Munstedt analyzes prices of monographs and scores from 2012 to 2017. Books reviewed in this issue cover a wide range of topics, from music and politics to improvisation studies to harmony in Beethoven. The New Media Reviews column features a review of the Open Music Library, and the Score Reviews column examines new editions of
Lully’s Isis and Gilbert & Sullivan’s Yeomen and Iolanthe, as well as the first two published volumes in the Richard Strauss Kritische Ausgabe. Notes for Notes, Books Recently Published, Music Received, Communications, and advertisements are also included.

Starting with volume 73, the e-edition of Notes provides links to content in Project MUSE (articles, reviews, books recently published, etc.) in addition to each issue’s cover, front matter, and advertisements.

**Transitions & Appointments**

*Our best wishes to all those pursuing new or additional opportunities.*

MLA-Newsletter-in-the-Past Note: This first appeared in the November 1971, No. 9 issue, then called “Changing Faces–Changing Places.” It has since then appeared in several iterations: New Faces New Jobs,

Carolyn Dow, retiring, Music Librarian, Polley Music Library, Lincoln City Libraries, Lincoln, Nebraska.  
Sarah Holmes, Interim Music Librarian, Northern Illinois University

*Not on the list but think you should be? Contact our Placement Officer!*  
*Looking for a transition to share? Check out the Job Placement Service!*

*And a special note of congratulations to Ed Komara!*

Ed Komara has been named a State University of New York (SUNY) Distinguished Librarian. Since SUNY began the awarding a distinguished rank in 1963, 1130 faculty have been named Distinguished Professors, Distinguished Teaching Professors, or Distinguished Service Professors. However, only seven people have been awarded the distinction of Distinguished Librarian. You can read the SUNY Potsdam [posting about the award](#). Scroll down to see the section about Ed.

**In Recognition**

*We appreciate our Corporate Patrons and Corporate Members and their support of MLA.*

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The Broude Trust
MLA ANNUAL MEETING FAQ NOW AVAILABLE

The Music Library Association's Planning Committee, along with our Convention Managers, Program Chair, and Web Manager, have compiled a list of frequently asked questions about the process of programming the MLA annual meetings, which we hope will provide more transparency about the process.

Please stay tuned in the future for a link on the page that will allow you to submit suggestions for additional questions or concerns that you think should be listed in the FAQ. In the meantime, please feel free to email me directly with any suggestions.

MLA ST. LOUIS 2019 DINING GUIDE AND CONVENIENCE MAP AVAILABLE

There are now dining guides and a custom Google map for restaurants, bars, and convenience stores on the conference website.

FYI the map has a few layers, which you can toggle by clicking the "menu-expanding" [i.e. box with an arrow] button in the upper left-hand corner, near the title. Note that the conference hotel has its own layer, with a green 'home' icon.

Locations are kept within reasonable walking and/or ride service distance, but there are no guarantees for the completeness of the listings nor quality of the establishments, though they have high ratings (when possible), are still open, etc.

If you know of something that should be added or removed from the map, please contact the Assistant Conference Manager directly.

FIRST-TIME ATTENDEES RECEPTION INFORMATION

There will be a reception for first-time attendees at 5:00 pm on Wednesday, February 20. We want to give plenty of notice about this reception, so that people can aim to arrive by 5:00 pm if they can. An evite will go out with all the details in early February. In the meantime, just keep this date and time in mind as you book your travel arrangements.

If you tried to attend this reception last year but could not due to arriving too late, please know that you are encouraged to attend this year! We would love to meet you and provide you the opportunity to network with others and learn more about the organization. If you fall into this category, please notify the co-coordinators so that you will be on the list and added to the e-vite.

Co-Coordinators of the New Members Forum are Brendan Higgins & Jessica Abbazio

MLA ST. LOUIS 2019 SWAG AVAILABLE FOR PURCHASE

Now is the time to order your favorite MLA St. Louis merchandise in the MLA Shop. You will find a wide selection of clothing, tote bags, stationery items, drinkware, and even a flask, all with the St. Louis Annual Meeting logo.
MLA ROOMMATE CLEARING HOUSE WILL SET YOU UP

If you would like help connecting with someone to room with in St. Louis, you can use the roommate clearinghouse to locate others who are also looking. Please contact the clearinghouse manager, Terra Merkey, and provide the following:

WHO YOU ARE AND HOW YOU CAN BE REACHED – include your preferred gender expression

- Any or all of the following, as you prefer:
  - email address
  - home/cell phone number
  - work phone number

SPECIFIC ROOMMATE INFO

- Dates for which you need a roommate
- Any other info which is important to you, such as the following (any, all, other, none):
  - My preferred roommate’s gender expression is
    - Male
    - Female
    - Does not matter
  - Whether you are a smoker/non-smoker and prefer/need to room with the same
  - Whether you are willing to consider a triple (or not)
  - Whether you cannot share with someone who snores, wears perfume, etc.

- If you already have a room booked, either at the conference hotel or elsewhere

In return, you will receive a list of others who are also seeking roommates from which you can make your own arrangements. No one chooses a roommate for you.

MLA SILENT AUCTION ACCEPTING IN-KIND DONATIONS FOR ST. LOUIS

As the St. Louis meeting approaches, it is time once again to consider giving to the MLA Silent Auction. Auction sales directly benefit MLA, so take a moment to think about items that you might like to donate. Some popular categories include:

- Books
- Scores
- Recordings
- DVDs
- Jewelry
- Handmade items (knitted, crocheted, carved, etc.)
- Gourmet chocolates and candies
- Interesting knick-knacks and curiosities of all sorts
- Regional treats one can only find in your area (i.e. soap, coffee, chocolates)

Questions? Contact Marketing Subcommittee Chair, Liza Weisbrod, Marketing Subcommittee Chair.
MLA ST. LOUIS 2019 PRECONFERENCE

MLA 2019 Pre-conference Workshop: Cultural Competency Training for Librarians
Wednesday February 20, 2019
1:00pm – 5:00pm
Union Station Hilton (meeting hotel), Frisco/Burlington Room

This pre-conference workshop will be beneficial to participants looking to develop their own cultural sensitivities and gain new perspectives, skills, and tools to be more culturally competent in the workplace and beyond. Participants must be open to examining their inherent biases and reflect as part of workshop activities. Small group interaction is expected in banquet-style seating.

Cost of attendance: $60.00
Open to MLA members and non-members
Limited to 65 attendees.

Register here (Onsite registration will not be available)

Note for Non-members of MLA: You must create a profile prior to registering for the event. Once you have created a profile, go back to the Registration page and log in using those credentials.

Add it to your schedule: https://sched.co/GoHT

The pre-conference workshop will consist of two mini workshops. The expectations and outcomes for the two workshops are as follows:

Workshop 1: The Science of Unconscious Bias & Its Professional Implications
Participants will:
• Learn about unconscious bias
• Discuss implications on professional judgment and the professional environment
• Review strategies and resources to further identify unconscious biases and reduce their impacts

Participants will have an increased capacity to recognize biases and prevent or reduce unintended consequences in order to create a more inclusive organization climate.

Workshop 2: Understanding Our Privilege and Its Impact
Participants will:
• Learn how to define privilege and power
• Learn how to identify their own privilege and the power and privileges that exist generally
• Explore how privilege and the power structures impact themselves, others and society

Participants will have an increased understanding of how privilege impacts our individual, institutional and structural systems and learn how to advocate and support those who do not hold power and privilege.

Workshop presenters:
Dr. Makini L. King, Director of Diversity and Inclusion Initiatives, University of Missouri Kansas-City
Dr. King is a licensed counseling psychologist and provides leadership to diversity programs and initiatives as
outlined in the UMKC Diversity Strategic Plan. King also teaches adjunct for the Counseling Psychology Department at UMKC and provides clinical supervision for their students. Over the years, she has presented on and published articles and chapters on topics related to diversity in secondary and higher education and social media.

Ms. Lona Davenport, Diversity Program Coordinator, University of Missouri Kansas-City
Ms. Davenport currently serves as the Diversity Program Coordinator within the UMKC Division of Diversity and Inclusion, and coordinates and facilitates diversity programs and initiatives between the division and campus community. Davenport holds an M.A. in Counseling, Rehabilitation, and Student Development with an emphasis in Student Development in Post-Secondary Education.

Workshop organizers:
Treshani Perera, Music and Find Arts Cataloging Librarian, University of Kentucky Libraries
Sandy Rodriguez, Head of Digital Archives & Stewardship, University of Missouri Kansas City

**POST-MLA ST. LOUIS 2019 WIKIPEDIA EDIT-A-THON**

The Music Library Association's (MLA) Emerging Technologies and Services Committee, and Digital Humanities Interest Group are pleased to present a Wikipedia Edit-a-thon at St. Louis Public Library on February 24, 2019. This is a post conference event following the 2019 MLA Annual Meeting, which will be held in St. Louis, MO. However, the event is free and open to the public. Membership of MLA is not required to attend.

This Wikipedia Edit-a-thon will be focused on editing or creating Wikipedia entries (and associated Wikidata) for underrepresented performers and composers, living or deceased, who were born in St. Louis and/or lived and worked there, who have been excluded from existing documentation. The event will be led by Angela Pratesi (Fine and Performing Arts Librarian, UNI) and Anna Kijas (Senior Digital Scholarship Librarian, Boston College).

What you need to know:

When: February 24, 2019. 1-5pm
Where: St. Louis Public Library, Central Library
Who: Open to the public
Cost: FREE!

We will provide:
- A training session to get you started
- Lunch, snacks, and beverages to keep you fortified while you edit
- Chromebooks to use if you don’t have access to a laptop
- Childcare for the duration of the event

[More information and Registration](#)

This event is made possible through the generous support of the Music Library Association, St. Louis Public Library and the Wikimedia Foundation.
MLA St. Louis 2019, continued

MLA ST. LOUIS 2019 DEADLINES

Dec. 15, 2018
  last day to arrange for advertising in the print program
Jan. 15, 2019
  last day for early registration
Jan. 28, 2019
  last day for room reservation at the Union Station Hilton, after which time it is first come-first serve

MLA ST. LOUIS 2019 DEVELOPMENT OPPORTUNITIES

Consider donating to support the annual meeting or sponsor an event at MLA St. Louis 2019!

Contact your intrepid Development Officer, Lindsay Hansen Brown.

PARAPROFESSIONAL/PUBLIC LIBRARIAN TRAVEL FUND NEWS!

Thanks to the generosity of Keith and Kathy Glennan, your donations to the Paraprofessional/Public Librarian Travel Fund will be matched!

The Glennans have put forth $5,000 for this match. Any gift of $20 or over will be matched. If you have already donated, you are eligible for the match. If you are part of a chapter match, you are still eligible for this second match. We have already made excellent progress on this endowment. With your help (and the Glennan match), we will soon be 80% funded.

Members Getting to Know Members

Over the course of 200 issues of the MLA Newsletter, we have gotten to know many of our members in a variety of ways. To celebrate that history, and to continue the tradition, interested members were paired with other interested members to take the opportunity to learn more about each other. Each pair was given a set of questions to answer for each other, but as you will see, they took the opportunity and made it even more. These are their stories.

Lindsay Hansen Brown (MLA Development Officer) interviewed Ruth Henderson, a philanthropic member of MLA

Lindsay Hansen Brown: Tell me about yourself.

Ruth Henderson: I’ve been retired for eleven years, and, while I relished my career as a music librarian and retired with regret, my post-retirement years have been fulfilling in ways I couldn’t have imagined a decade ago. I serve as Associate Director for Music in Gotham, a project chronicling musical life in New York City, 1862-75. I’m also a contributor to RIPM, specializing in journals published in New York during the third quarter of the 19th century. I’ve done some research and writing and have expanded my travel horizons beyond travel associated with IAML conferences, as well as pursuing other personal interests and enjoying the cultural life of New York.

Lindsay: Where have you worked in the past?
Ruth: My entire career was spent at the City College of the City University of New York, first as Assistant Music Librarian, later as Acting Chief Librarian for four years, and finally as Music Librarian. Participation in MLA and IAML allowed me to broaden my experience as a music librarian and interact with colleagues beyond my own institution.

Lindsay: What have you done in libraries/archives throughout your career?

Ruth: I was the second editor of the *Music Cataloging Bulletin*, served on and chaired numerous MLA committees, including what was then the Cataloging Committee, Automation Committee, Publications Committee, Organizational Liaisons Committee, and a number of search committees. I served as Recording Secretary for the MLA Board and as President of the U.S. Branch of IAML.

Lindsay: How long have you been a member of MLA? (estimate is fine)

Ruth: About fifty years.

Lindsay: What brought you to MLA?

Ruth: When I began work on my M.Mus. at the University of Michigan, I discovered that not only was there such a thing as a music library, but noticed some pamphlets on display that were published by MLA about music librarianship as a career. I’d chosen to pursue the music degree with no clear plan for how I would earn a living once it was completed, but my future fell into place with the realization that I could combine my passion for both music and libraries into a career. I was eager to become a part of MLA and joined while still a student at Michigan, where I stayed on to earn an AMLS after finishing music school.

Lindsay: What brought you to libraries/archives?

Ruth: I was probably attracted to librarianship by having a couple of librarians in my family tree, as well as by the endless possibilities offered by libraries for self-enrichment; I worked as a student assistant in my undergraduate library, although my grasp of what librarians actually did was sketchy at best.

LH: What do you wish others knew about MLA?

Ruth: Drawing from my own experience, I would have focused earlier on a career in music librarianship had I been aware of it, so perhaps raising awareness of music librarianship among music students would be expedient.

Lindsay: What else would you like me to know?

Ruth: I feel enormously grateful to MLA (and IAML) for playing a strategic role in making my career as rewarding as it was. While I miss the comradery of annual meetings and my thoughts turn to MLA when February rolls around each year, my own immediate interests have taken new directions, and my command of many of the issues confronting MLA is by now sorely dated, so that younger members are far better qualified to carry on the work of the association. I have, however, chosen to support their work as best I can through
regular charitable contributions to MLA, an organization that has given so much to me.

Carolyn DOW AND RAY HEIGEMEIR GET TO KNOW EACH OTHER

Tell me about yourself.

Carolyn Dow: I grew up in a musical family: mom was a professional musician (pianist and violinist), and my dad a classically trained singer and trumpet player. Much of my childhood was spent in Sunnyvale, California. I went away to college – St. Olaf College – in Minnesota, and came back home for grad school, at San Jose State. Somehow a music library job brought me to Lincoln, Nebraska.

Ray Heigemeir: I hail from the Hudson Valley of New York State, in a visual art household (both of my parents were painters, working out of Woodstock). I went to the Crane School (SUNY Potsdam), and then to Simmons College for library school. I’ve lived in Boston, Austin, Brooklyn, and currently live in San Francisco. I sometimes play the piano, love to cook, can’t whistle no matter how hard I try, and want to learn how to juggle.

Where do you work now?

Carolyn: As of the date of publication of this interview…at home, as a very recent retiree.

Ray: Stanford Music Library, where I am Public Services Librarian. I’m approaching the 20-year mark, hard to believe.

Where have you worked in the past?

Carolyn: I spend most of my career at Lincoln City Libraries’ Polley Music Library. What you probably don’t know about me is that I did my library school internship in the music library at Stanford University back in the dark ages.

Ray: My first full time library job was at Harvard Law School (10 years, and a shout out to my favorite, fabulous colleague there, Sarah Dorsey!). It was a great experience, learning to thrive at the front lines of service for a horde of very busy, very Type A, personalities. I also had a bit of experience in an advertising library in New York.
What do you do in libraries/archives now?

Carolyn: My own research, or looking for interesting music to play – now that I’m retired I can play pesky library patron.
Ray: My current work involves a good amount of current awareness and promotion of materials, building web content, and instructing undergrads. I am also managing some digital project work which I hope to report on very soon.

What have you done in libraries/archives throughout your career?

Carolyn: I was hired to create the Polley Music Library as a modern public music library. I’ve done everything from budgeting and writing annual reports, training staff, selecting materials, cataloging, social media, website maintenance, digitization, direct public service, outreach, programming, and even patching walls.
Ray: At Harvard Law I managed circulation and reserves, current periodicals maintenance, looseleafing services (before the web, there were 1200 paper subscriptions to track and file into thousands of clunky binders, such a headache), and a very busy pay-for-access entry point. We also had one of the early digital cameras, and we took all of the student ID photos. I’m to blame for Barack and Michelle’s ID photos, LOL. At the advertising library I maintained the video vault, which contained thousands of TV commercials from around the world on tape, and were often fun to watch. We made compilation tapes for marketing presentations. My first student job at Crane was a summer spent cleaning LPs with that cleaning fluid in the red bottle and then swiping with the black velvet cushion.

How long have you been a member of MLA?

Carolyn: Since about 1974, when I became a student member.

What brought you to MLA?

Carolyn: I saw the information about MLA at library school, and it didn’t hurt that the next conference was going to be in San Juan (even though I didn’t go until the Seattle conference in 1976).
Ray: I was fortunate to have David Hunter as my mentor when I was in grad school at UT, and he encouraged me to attend my first MLA meeting (New Orleans, 1997). Thanks, David!

What brought you to libraries/archives?

Carolyn: One of my undergraduate history professors who had been a visiting scholar at the Newberry Library suggested that I consider library science because I had such fabulous research skills.
Ray: When I was a child I knew I wanted a job that involved a rubber stamp tree, so it was either the library or the post office. Stamping things is power. Later I realized I had a knack for being organized and for keeping my cool under pressure. Working in libraries feels like a natural choice.

What is the favorite part of your work?

Carolyn: I’d say connecting the person with the information they need or the piece of music they need in the format, instrumentation and key necessary.
Ray: Same here—I love when a patron finds what they need and leaves happy. That’s really what it’s all about.
What is your favorite part of MLA?

**Carolyn:** The wonderful and knowledgeable people who are the MLA membership.
**Ray:** The people, the conferences, and the networking.

What do you wish others knew about MLA?

**Carolyn:** MLA can provide an important network of support even for those for whom music is only a small part of their responsibilities. The chapters are great resources. And the conferences wonderful opportunities.
**Ray:** Yes, the support is so useful! So many times I’ve reached out to colleagues or on MLA-L for advice or other help, and the response is unfailingly speedy and generous. People in MLA are rock stars.

What advice do you have for others in a similar situation, and for others in a different situation?

**Carolyn:** I’ve stopped giving advice now that I’m retired – at least for a few weeks.
**Ray:** The best advice I was given, way back when, was to work with stuff that interests you. I would add: be kind, be low maintenance, and try to keep up with the new digital landscape as best you can.

What else would you like me to know?

**Carolyn:** Just because I’m retired doesn’t mean you won’t see me at MLA. I’m the coordinator of the Retirement Interest Group, and I’m a member of the Program Committee. I sure hope to see you at MLA in St. Louis (and IAML in Krakow) in 2019.
**Ray:** Well I wish I had something fascinating to add but I’m stumped!

AVERY BODDIE AND CAROLYN JOHNSON GET TO KNOW EACH OTHER

**Carolyn Johnson:** “Tell me about yourself.” This is so broad! I think it touches on aspects about you that you wish to share that are not covered by the other questions, which have more to do with MLA and career.

**Avery Boddie:** I have recently been hired as the new Music and Dance Librarian at the University of Nevada, Las Vegas (UNLV); I’ll be starting there right after the new year. Prior to that I was a Resident Librarian at American University in Washington, DC. I’ve been in the DC area since 2011 so I am looking forward to moving out west and starting a new chapter. I was born and raised in Memphis, Tennessee. Other than work and library things, I enjoy distance running, baking, and football.

Carolyn, please tell me about yourself.
Carolyn: Your new position sound exciting! It will be quite a change from DC. Maybe less snow?

I've been the music librarian at Connecticut College (Greer Music Library) since 1985 - just over 33 years now. Before that I was audio librarian at Ithaca College in Ithaca, NY. Prior to that I worked at Columbia University in a non-music library position, and decided after 3 years there that I had to make the switch to music librarianship at that point...or else I probably never would. I also worked briefly for C.F. Peters, the music publisher. Besides the library job, I'm music director at my church. I love reading, enjoy walks, am a fan of the Boston Red Sox and the New England Patriots, try to knit something every now and then, and like to watch way too many Hallmark Channel movies. I also have a cat, Min.

I think that you answered the second question on the list already, as did I (i.e., where do you work now?). I also included my past jobs in question 1, so I've answered that. You may have more to add, though, so my next question to you is: Where have you worked in the past?

For tomorrow: maybe we can morph the following together: What do you do in libraries/archives now? What have you done in libraries/archives throughout your career?

Avery: Right now, I am transitioning into my new job at UNLV where I'll be the Music and Dance liaison librarian. Much of my work will more than likely consist of instruction, collection development/management, and collaborations between the library and prospective schools I'll be working with. Actually all of my library experience has been in the academic library where I've done much of the same work for the last 6 years; I really enjoy working with researchers and college students.

Carolyn: That sounds so interesting! Every job since leaving the music publisher has been in academic library settings, too.

Right now...well, for 33 years...I've been managing the branch music library at Connecticut College. I manage the library; supervise and train student assistants; select; catalog; do circulation; do library instruction; do reference; help with processing; water the plants... Up until June of this past summer I had a full time library assistant, but she retired and the position was eliminated. I am now handling all circulation/course reserves tasks in addition to my own duties, while staff at the main library has taken on the rest of her job.

I also sometimes catalog music materials for Special Collections and Archives.

While I like to catalog, I enjoy working with patrons the most, especially reference work. And, now that I'm handling most circulation transactions during the day, I find myself connecting with library patrons in a new way and it is very rewarding.

Before Connecticut College I was audio librarian at Ithaca College, where I managed the listening area and selected and cataloged sound recordings (I reported to the music librarian). Back then, we were buying vinyl recordings! My non-music library job at Columbia U involved working in the unit that handled course reserves for most of the university. It was intense.

I just logged in to MLA to refresh my memory about when I joined MLA. It was 1976. My library school advisor/mentor at the University of Michigan, Bill Weichlein, strongly urged me to join, and I did.

As far as what brought me to wanting to work in a library...I loved using my public library growing up and would take out stacks of books at a time. I thought even then that I might like to be a librarian. Then I
discovered that music libraries existed when I stumbled upon the one at the University of Hartford when I was taking organ and piano lessons through the community division there. From high school on, I was focused on becoming a music librarian because I saw the opportunity to combine both interests.

I like working with people the most, helping them find resources in the library and beyond. Although I enjoy the information literacy component of the job, I actually like working one-on-one with my library patrons more. Cataloging is another component of my job and offers different challenges, which I like. I'm finding, though, that with all the demands on my time it is hard to keep up with the latest, greatest rule changes.

Avery: I've been a member since 2015. I applied for and was awarded an ARL/MLA Diversity and Inclusion Initiative during the time I was finishing my MM in Trumpet Performance. Mark Puente is a big reason I am where I am today and I am thankful for his efforts to bring more diversity to MLA. To be honest, I initially started working in libraries just as a part time job in graduate school to earn some additional income. I eventually fell in love with the job and helping people in a subject area I felt knowledgeable in and my career sort of snowballed from there. What I enjoy most about my job is always working one on one with patrons, instruction, and weirdly enough collection development; I love spending money!

Carolyn: [a reiteration, shortened, of what I said above]: I do, too (spending money, that is)!

My library school advisor and mentor at the University of Michigan, Bill Weichlein, strongly urged me to join MLA, and I did. That was in 1976.

As far as what brought me to wanting to work in a library...I loved using my public library growing up and would take out stacks of books at a time. I thought even then that I might like to be a librarian. Then I discovered that music libraries existed when I stumbled upon the one at the University of Hartford when I was taking organ and piano lessons through the community division there. From high school on I was focused on becoming a music librarian because I saw the opportunity to combine both interests.

I like working with people the most, helping them find resources in the library and beyond. Although I enjoy teaching information literacy, I actually prefer working one-on-one with my library patrons. I still find cataloging rewarding, although it is getting harder to keep up with all of the coding changes.

Avery: My favorite part of MLA is definitely the network of friends and colleagues I've met, many of them younger and in the earlier part of their career as well. It's comforting to know I'll likely have this great network of friends and people I can support and have support me over the many years left in my career. I'm excited for where MLA is going and look forward to the next few years being a music librarian! (continued on next page)
Avery: What else would you like me to know about you or MLA in conclusion?

Carolyn: I love the people I've met over the years, and the friends I've made. The organization has given me opportunities to travel, serve, and learn in ways I could never have imagined. I'm nearing the end of my career, but MLA will always be important to me.

These members have shared themselves with each other and with you, “humanizing” MLA, as our predecessors desired. Hats off to them! (one of MLA’s first swag hats, pictured at right) Therefore, now, we pass the torch (torch pictured at right likely passed between MLA Presidents at a meeting; know when/where/why/who? contact the MLA Archivist!) on to you. If you are interested in getting to know another member, please feel free to strike up a conversation at an annual meeting, send along an email, or just ask. We can all put you in touch with someone with whom to share your experiences in the field and in MLA!
In a very special installment of Oral History Insights to celebrate the 200th issue of the MLA Newsletter, we feature an interview with Ruthann McTyre and Phil Vandermeer, two of the Music Library Association’s past presidents, known to be the best of friends, equally engaging and approachable. This interview is presented in its entirety, as the shared stories of McTyre and Vandermeer show a great amount of depth in MLA and its history. Keep an eye out for continuing content from the Oral History Committee in future issues.

**RUTHANN MCTYRE & PHILIP VANDERMEER INTERVIEW**

Conducted and transcribed by Robert DeLand; edited by Therese Dickman, Robert DeLand, Ruthann McTyre, and Philip Vandermeer

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**PART I: Career Background**

**ROBERT DeLAND:** Today is Saturday, February 28, 2015. This is Rob DeLand and I’m here at the Westin Hotel in Denver to [interview] Phil Vandermeer and Ruthann McTyre [for the MLA Oral History Project]. We’re going to talk with each individually and then merge thoughts about [MLA involvement] as we get to the more recent past.

[Ruthann], where were you born and when?

**RUTHANN McTYRE:** I was born in Indianapolis, Indiana in 1954. I grew up in Zionsville, outside of Indianapolis, had horses, and grew up out in the country. I would practice my voice lessons in high school while I was out cleaning stalls after school. That was always fun! I started my college career at Butler University in Indianapolis as a music ed major. My family moved to Texas at the end of my sophomore year, so I transferred to Southern Methodist University and finished my undergrad there in music ed. I graduated in 1976 and was having so much fun at school, that I stayed for grad school. I [earned] a master’s in vocal performance at SMU and graduated in ’78. Then I stayed in the Dallas area. I had a church job at Highland Park Methodist, and was teaching voice privately.

I had worked in the music library as a grad student. I worked Sunday through Thursday nights for two years, so I stared at the reference collection for a long time! I really learned that particular library, having so many work hours in there. I continued to sing for oratorios and church jobs and stuff like that. I had a second singing job at Temple Emanu-el, singing Friday night services and started working in the SMU Music library half time. Bob Skinner [Robert Gordon Skinner] was my boss. And Joan Schuitema came to be the circulation supervisor and very quickly became the music cataloguer. So when she moved over to be a music cataloguer in the main library, then I became the full time circulation supervisor. I worked for about five years before I decided that it was time to go to library school.

I went to [the University of] North Texas to library school and studied with Morris Martin, which was great! Bob Skinner’s words of wisdom were, “Take the music library course first because that will hook you in,” rather than, “Take some other non-music related library school class.” He was right, because once I put the time in with that and with the rare books class, then I was happy to stay and stick out the rest of library school. That was good advice that he gave me.

My first job was at UNC [the University of North Carolina]-Chapel Hill as the assistant music
librarian in charge of public services. Ida Reed was my boss there. I continued to be able to perform along the way and got to sing with some opera companies in North Carolina. [Ida] encouraged me to keep up an active performing life while I was working at the library. I think she thought it was good for all the musicologists in Chapel Hill to have a performer doing their reference work. I was fortunate to have the opportunity to sing leading roles with the Durham Savoyards and Triangle Opera Theater while I was there, so that was a lot of fun.

I got involved in MLA with the SEMLA chapter and attended my first MLA meeting in 1989 in Cleveland. Then MLA consumed my life in a really wonderful way. It’s been great!

RD: At what point did you know you wanted to be a music major?

RM: I started taking voice lessons when I was in ninth grade. My mom had been a church organist and was a pianist. So I grew up playing piano when I was a little kid. I played violin in junior high and my voice started to show signs of promise. When I was in ninth grade, my high school choir director told my parents that I needed to start taking voice lessons. So I did that and the usual state solo contests. I really wanted to be a veterinarian until I took chemistry in high school. My mind was kind of changed for me at that point. I really wanted to do equestrian studies, because I had horses growing up. I actually almost went to William Woods College, which is a women’s college in Missouri, because they had an equestrian program that I wanted to get involved in.

But music was something I loved, and it seemed like a no-brainer, in some respects. So I started music ed and went that direction.

RD: How did the thoughts come around for music library work?

RM: Bob was a wonderful mentor and teacher and made it a lot of fun. I realized when I was working there that I loved helping people find answers to things. I loved research on my own to a certain extent, but I’ve told people in interviews over the years that it’s because I’m nosy that I decided [music librarianship] was a good path to follow. I loved to know what people were doing! What [motivated] me into going to library school – because I was actually considering a PhD in musicology – was [that] I got a letter inviting me to apply for the music librarian job at UNC-Greensboro. This would have been back in the mid-’80s. Richard Greene, does that name sound right? He might have been the music librarian back then at the time. I read the letter and was like, “Oh yeah, I do this. I do this!” I had everything but the library degree.

RD: When did you finish the library degree?

RM: I finished the library degree in ’87.

RD: Shall we keep going with your career, then?

RM: Sure. Chapel Hill was my first job, working with Ida Reed for almost five years. Then I went to Baylor University to be head of the music library there, and I stayed for eight years. It was a wonderful place to learn how to be a manager, [though,] because it [had] a small staff of six. [There] was a library faculty of not even thirty, so it was a really good opportunity to learn management at a different level.

The collection was wonderful--a really fine music collection, and of course the school’s very good. While I was there, I actually was acting Dean for the last six months I was there. [That] was also an interesting experience.

RD: Did your focus narrow to what you realized you like to do?

RM: It did, because I love public services. That’s
one thing that I miss not doing, but I realize that I really do like administration.

**RD:** What did becoming acting dean involve?

**RM:** Baylor had gone through a reorganization in the library structure, and I had been made associate dean for organizational development and planning because that was a direction I was heading in interests [beyond] music librarianship. So when Dean Avery Sharp, the music librarian at Baylor before me who had [become] dean stepped down, they asked me to step into that role. The funny thing was that I had already accepted the job at the University of Iowa when I became acting dean at Baylor. So it was very much a temporary thing. I had no desire to stay and apply for that job.

So I left there and went to the University of Iowa. [That] made Morris Martin very proud, because he had worked with Rita Benton at the Rita Benton Music Library. [It] made him happy to have one of his own go back to his first professional job too. I stayed there for 13 years.

**RD:** Okay, let me make sure I’ve got my dates right. You started at Baylor when?

**RM:** ’92. Yes, [1992] to 2000. Iowa from 2000 to 2013. I loved Iowa! It was a hard decision to leave Iowa because it has a great collection. Rita Benton was the first music librarian. Kathleen Haefliger also served in the role for some time. Jody [Joan] Falconer was music librarian there for many years and then I took over when she retired. They each built up different parts of the collections. Rita was a musicologist, so she did some interesting things. She would bind in printed scores into the back of theoretical works that were classed in the MT’s. So she would take the score and bind it into the back of the monograph. So when they did retrospective conversion, they only did card 1, meaning that if there was a “card 2” in the catalog, that information did not make it into the recon record. So nobody knew that these scores were in the back of the volumes until we started digging around. Jody built up the chamber collection there. It was also fun to go there because I had so many connections to the University of Iowa through professors I’d had in school at SMU and colleagues that I had at Baylor. So there was a strong Iowa connection. And being a Midwesterner, it was nice to go back to the Midwest.

**RD:** Were you hired for a specific [role]?

**RM:** To be the director of the music library there.

**RM:** They were a great bunch of people [with whom] to work--people like Betty Bang Mather [flute faculty member] and a lot of folks [whose names] I’d known for a long time.

Himie Voxman [1912-2011] came in every Thursday before Rotary [meetings] to do research. He was about 92 at the time. He was very generous to the library actually. He came in one day and said, “If you answer a question for me on that computer of yours, I’ll give you 10,000 dollars. Because I’m the smart alec I am, I said “Can I answer two questions for you?” He [replied], “Maybe later, but today just one.” He was a lot of fun to work with and very sweet, you know.

But yeah, I loved living in Iowa City. I’d planned on staying there actually. We figured that was our last stop. It’s a great place.

**RD:** So how did you get seduced to go to Yale?

**RM:** You know it’s very funny because the person who is now my boss at Yale, Allen Townsend, I gave him his first student library job when he came to grad school at SMU. He and I ended up working together as colleagues. He was in the art library; I was in the music library. We had a church job and a

“...it’s because I’m nosy that I decided [music librarianship] was a good path to follow.”
Temple job together. We were together all the time and stayed friends over the years. That was back around ’82 or ’83 when he came to grad school. He is a past president of ARLIS [Art Libraries Society of America], had been at the Philadelphia museum, and a lot of different large museums as the art librarian. Yale “head hunted” him to come to Yale about nine years ago. So when the job at Yale opened up a couple years ago, he called me and said “You and Phil need to put your heads together and get me a list of names that you think I should recruit for the job, so we did. We put together what we thought was a really good list, and my name wasn’t on it. Did we put your name on it? I think we did.

PHILIP VANDERMEER: I don’t think so, but I did sort of put your name on it.

RM: You did?! Because honestly, I thought, “I’m not Yale material.” The more we talked, a lot of people said they didn’t feel they were ready for that kind of move or weren’t interested at their points in their careers. So I thought I guess I could apply. I checked with my husband, and he said, “Yes, please go ahead and do it.” He’s been great about following me all around the country for a long time now. So I did [apply]. And I thought, “Well, I won’t get an interview,” and I got the interview! Then I got there and I thought, “Well I know who the other candidates are, and I’m not anywhere close to a scholar librarian. They’re not gonna want me.” But I’m there anyway so….

RD: You obviously bring something else.

RM: Well, I told them at my interview that I’m a great hostess, so it’s been a really wonderful thing to do. It’s quite an experience to work there.

RD: Did they hire you to do anything specifically?

RM: To be the director of the library.

RD: Were there circumstances that seemed an interesting challenge to you?

RM: Well, part of it was – as Phil said to me, “It would be a great capstone to your career,” which is true. If I go anywhere, they’re probably going to have to carry me out in a pine box at this point. But I felt the challenges would be really interesting, and they had been without an official director for about six years. Suzanne Lovejoy did a wonderful job as the interim director, but those interim jobs sometimes don’t come with a lot of opportunity to make changes and do programmatic things that need to be done. She held the ship in tow very well for a long time. You know, I kept thinking of Mary Davidson as a guide, because she went to Indiana near the end of her career to do the same sort of thing they were asking me to do at Yale. She was such a good [role] model. I thought that would be a contribution that I’d really like to make.

RD: So you’ve only been there a few years?

RM: I’ve been there for a year and a half. It feels like a lot longer, but I’ve been there for a year and a half. It’s interesting – academics move slowly, but Yale moves at its own pace of slow. It’s a wonderful place, but boy sometimes it takes awhile to get things moving. That’s been a real interesting part of the change. I’ve gotten another step away from front line librarianship itself, and I miss doing reference work and things like that. But I love the challenges that I’ve got now. And the collection obviously is one of those gems…So yeah, that’s cool.

RD: Before I switch to Phil, is there anything I’ve glossed over?

RM: For me, coming to my first MLA meeting and being welcomed by people that to me were stars. Back then we had little yellow stars on our nametags if we were first time attendees. I was so shy I didn’t put it on my nametag because I didn’t want anyone to know that I was new. I got on the elevator one day and Don Roberts got on with me. He looked at my nametag, shook his finger at me, and said, “I’ve been looking for you!” Joan
Schuitema had told him to track me down. I met Kevin Freeman at that first reception, and I thought, “Wow, if everybody’s like Kevin Freeman, I’m in the right place!”

RD: All right. Phil?

PV: Well, I was born in 1957 in Chicago, Illinois. Specifically Harvey, Illinois, I should say, where the hospital was. I grew up in South Holland. My dad was in graduate school at Illinois Institute of Technology (IIT), which I imagine you [Rob] can visualize pretty easily, being across the street from there. He was working on his PhD and finally got it in physical metallurgy. We moved to Oak Ridge, Tennessee in 1960, which is where Oak Ridge National Laboratory is located. It was part of the Manhattan project during World War II, one of the three main plants there, including Los Alamos, Hanford Washington and Oak Ridge, Tennessee. So I grew up in a town that made the bomb, basically.

It was a great place to grow up because it was like a university town – everybody’s dad and / or mom were scientists. I went to elementary and high school there thinking I was going to be a scientist one day. I just started getting interested in music. I’d always like to listen, but I really started getting interested in music when I was in 5th or 6th grade. I started on trombone, then moved to percussion, and then ended up studying French horn as well. So when I finally graduated from Oak Ridge High School in 1975, there were a lot of things that I wanted to do. I had been part of the International Relations Club. We had done a Model UN over at Georgetown University and in Washington. I thought I’d like to be in the diplomatic corps.

Then the science part was not gone yet either. I was always interested in geology and was sort of a rock hound--a very geeky kind of thing, but still kind of fun. I didn’t quite know what I wanted to do, so I decided that I would just go to the University of Tennessee Knoxville and figure out what it was that I wanted to do.

I got there and I took the course on music appreciation, and I thought, “Oh God! This is great; I love this!” and I looked into being a music major. At that time there weren’t a lot of different things you could do. You could be a music major and take music history and theory, but if [you] weren’t a music major, you didn’t really have an opportunity to do any of that. It was a pretty closed society.

So it was a little bit like, “Well I want to do all these other things too, but [music] probably is the real interest here.” So I thought, “Okay, I’ll just commit to being a music major.” At that time I was a pretty serious horn player. I also thought, “I don’t just want to study horn literature, I want to know everything!” So I decided to major in music history as an undergraduate. [Richard] Dick Griscom and I were 2/3 of the undergraduate music history contingent, and so I did that. I graduated in 1978 from undergraduate school. It only took me three months of working at Arby’s to decide I needed to do something else! With a bachelor of music degree in music history, you don’t have a lot of qualifications, especially in 1978, because we were in the midst of a recession.

I started working in a music library the summer after I started school. I started in 1975 and the summer of ’76 I went and applied for a job in the music library. One of the reasons I got it was because “We see him in here every day.” Pauline Bayne, my mentor at the time, decided to give me a shot working there in the summer. I ended up working there for two years and had a great time. [I] decided after that--and my stint at Arby’s for three months--that I would go to library school.
I didn’t really know what library school was all about. So I ended up taking some time and going over to the library school on the Knoxville campus one afternoon during the summer. I walked in and just asked the secretary if she could give me some information. Ann Prentice, the dean of the library school, was standing out there, and she said, “Well come into my office.” [Laughs] “So what are you interested in?” “Music,” [I replied.] “Oh, you know, you can be a music librarian –I know somebody who is a bassoonist who did that.” By the time I was done with her in 45 minutes, she had me signed up for library school!

The library school [at] Tennessee was an interesting one, because at that time they didn’t have a PhD. So they were very focused on making a practical librarian as well as a theoretical librarian. It was not a long program. It took me five quarters - just a calendar year and three months to get out. Of course with the quarter system, you get a wide variety of classes. [Students] don’t take 15 week, [but nine week classes], and they’re very concentrated.

I do remember when [in] library school going to get my books for the first classes that I’d signed up for. The shocker to me was buying Sheehy’s *Guide to Reference Books*, which cost 30 dollars. That was probably twice as much as I had ever spent on any other book in 1978 or ’79. The other [book] I got was *AACR II*. I got home and I started paging through. The *Guide to Reference Books* I kind of figured out. I thought, “Okay, there’s stuff in here about bibliography. This is pretty cool.” [Then] I opened the *AACR II*, and I thought, “Oh my God, what is this?!”

**RM:** [I] didn’t know I had to [learn] a foreign language...

**PV:** I had no idea! So I started my cataloguing class, which was actually a double class. It met three days a week for two hours, so it was a six-hour class a week. It was taught by George Sinkankas, who was a wonderful teacher... a brilliant guy, I mean just amazing. I had my first six hours of cataloguing, and I thought, “I don’t know what in the hell is going on here. Am I going to have to drop out of this program?” By the end of the second week, I found out that nobody else in the class knew what was going on either! By the end of the second week, I was sort of beginning to get it. What I really needed to do was learn what all those acronyms he was throwing around were. He started off by saying, “*AACR II* has not been approved yet, but it will be. So I figure we might as well start with it rather than not.”

I ended up enjoying library school very much. It was a very different kind of experience than undergraduate music school.

**RD:** Did they have much music?

**PV:** [What] was great about [library school] was that they let you design your own program. If [I] wanted to concentrate on music in every course, they let me do that. There was only one course where they didn’t let me do that, because part of it was teaching you how to be a research and reference librarian. They called it “Subject bibliography and reference.” It was the second quarter of reference before the advanced subject-based reference courses. The subject bibliography and reference course was great, because they told us they wanted us to create an annotated bibliography on a particular topic for somebody in a subject area we didn’t know anything about. So we had to solicit somebody and ask, “What would you like me to do?”

I asked my dad, who is a scientist, and he said “Why don’t you do a bibliography for me on what I’m working on now?” Which was Martensitic transformations and shape memory effect in uranium alloys, and I thought “Alrighty!” He gave me a general background article to look at, and he explained what he was doing. My dad always explained what he was doing to me anyway, even if
we didn’t understand it. [So] I did a literary search for him. This was before online searching, so I spent a lot of time in the science library looking at vast library indexes and put together a bibliography that he was very satisfied with. So that was a fun experience. Every other course I took had something to do with music – the indexing course had to do with music. The systems course and the systems analysis back then were flow charts, with little templates. Checking out and in and acquisition of the score was my template. Then at one point, several of us were interested in music librarianship. We all took the second cataloging course as well, which extensively included music, although we didn’t do a lot with that.

Then we convinced Pauline Bayne, the head of the music library at Tennessee, to offer a summer independent study with the three of us on music librarianship. We met once a week, we had extensive reading assignments to talk about, and we had to report on them to our colleagues. We went all the way through Carol June Bradley’s *Reader in Music Librarianship*. I remember that classic! [We] read a whole lot of library literature. I happened to do a final bibliographic project on bibliography: the idea of physical bibliography. I got to know the name Don Krummel really well, which then gave me an opportunity years later to go to Rare Book School to study particularly with Don Krummel.

“[What] was great about [library school] was that they let you design your own program. If [I] wanted to concentrate on music in every course, they let me do that.”

I [graduated] from library school in 1980, and I knew that I wanted to get a master’s degree in music. I had started applying to different schools, but I graduated in March of 1980. So I got a job at a science museum in my home town, The American Museum of Science and Energy. I did demonstrations on solar, wind, and nuclear power, and all kinds of things. That was actually a really fun job. Then I was admitted to the music history program at SUNY Binghamton. I went to study specifically with Edith Borroff and a number of other people. They had very good program at that time.

So I did that for two years. I did a master’s degree in music history for two years. Then in the summers, I would work at the museum. In fact, once I graduated from SUNY Binghamton, I worked in the museum until I got a full time library job. My first professional library job was at the Free Library of Philadelphia in 1983. I’ll tell you, that was the place to learn reference! You were at a general library, a big downtown center, city library with subject departments. You also had the whole range of people coming in, from scholars at Penn [the University of Pennsylvania], to members of the Philadelphia Orchestra, to the guy who plays cocktail piano in Cherry Hill, New Jersey. It was a wonderful experience! I totally thank Linda Wood for teaching me how to be a reference librarian. I always knew I wanted to be an academic librarian, but three and half years at the Free Library was just a great experience!

RD: It’s interesting to me that you worked your way back to the library and not in a music library per se.

PV: No, the [Philadelphia job] was in the music department of the Free Library. I had actually considered going on for a PhD at that time. I had gone to the University of Illinois, they had accepted me, and I went for a visit and talked to Bruno Nettl and a couple of other people that were there. This was really a strange experience in the Iowa connection, because I was driving. I was staying with my aunt in Chicago. I was driving back from Urbana, and I was going to go to Iowa. I don’t know what interstate that is, coming up from Urbana. I got to about 3 miles before I was supposed to turn
left to go to Iowa, and I thought, “I do not want to go to graduate school right now. I want to get a job.” So I turned right, went back to my aunt’s house, called them up and said I wasn’t coming and that I wouldn’t be doing Iowa or Illinois. Then I started looking for a job.

RD: That was after your music master’s?

PV: Yes, that was after my music master’s. I hadn’t finished my master’s thesis yet; that was part of the problem, too. So the idea of starting a PhD program without quite having finished writing my master’s thesis yet was a bit overwhelming as well. So I think that kind of pushed me into the library area, but I was always kind of on the edge between librarianship and musicology.

RD: What was the date you finished your music master’s?

PV: Well, I finished at Binghamton in ’82. I don’t think I finished my actual degree until ’84. I moved to Philadelphia in March of ’83.

RD: You mentioned reference work at the Free Library. Anything else that you picked up [there]?

PV: Yeah, I also did real cataloging. I was the cataloger for the circulating chamber music collection they had there, which was very much a used collection by groups. I did “hands on” cataloging on a typewriter. I knew how to type catalog cards from George Sinkankas, because our final exam in Cataloging [class] was 25 cataloged items, full card sets. [I did that] on my mom’s Selectric, which I thought was the best thing since sliced bread, frankly, because it erased.

RM: Did you have red ink for the subject headings or the added entries?

PV: I can’t remember. I’ll have to see if I can find those cards sometime; I don’t know if they still exist. So I knew how to do that, and that was before we were doing online cataloging of that material.

RD: How long were you at the Free Library, and what happened next?

PV: I knew I wanted to do something academic, and I still thought I wanted to do a PhD. I started applying for both jobs, and I also applied to two schools. I was really interested in ethnomusicology at the time. I applied to Brown University and Wesleyan University and got in both. I decided to go to Brown. [That] was a good and bad experience at the same time, because it was during a time of transition at Brown. There had been some tragic things that had happened, and the program was just getting back on the ground when I entered. It was just a very hard time to be there. I was only there for three semesters, and I realized, “This is not gonna work out.” I asked my folks if I could come and stay with them. By that time they had moved to the Washington D.C. area, actually Alexandria, [VA].

I applied to the University of Michigan to finish my PhD, but I had all this time [on my hands]. They only accepted people for the fall, and I left Brown after three semesters, so I had January through September to do something. I thought, “What the heck am I gonna do? I’ll go work in a book store or something like that.” I had a library degree and library experience. God bless my mom, she’s always looking out for me! She said, “Why don’t you look in the newspaper and see what is [available]?” I thought, “There’s not gonna be anything in the newspaper!” I looked in the newspaper: “Temporary music librarian wanted at the University of Maryland, College Park,” which is right up the Beltway. I thought, “What the heck?! This was in the Sunday Washington Post, and I found out later that Maryland typically puts advertisements, even those kinds of advertisements in the Post, but who knew? I thought, “God’s looking out for me here.” [Laughs] I called them on Monday. They couldn’t believe that they had somebody who actually knew what music librarianship was or had experience in it.
They said, “Can you come up on Tuesday?” By Wednesday I had the job. I think that was [what] put me back into librarianship. When I got up there, I worked for Neil Ratliff [1936-1994]. He was one of that group that came from New York Public Library, like Jody Falconer and a whole crew of them went out and took over some of these major music libraries. Neil really taught me what music librarianship was all about—not just about doing reference and stuff like that—but the field of music librarianship. He was my second range mentor. I looked to Pauline Bayne and Neil Ratliff as being my real mentors.

RD: What year was this?

PV: This would have been in 1986-87. No, ’88.

RM: Yeah, because you had just left Philadelphia Free when we met, I think,

PV: Well I had been at Brown for a year and a half, so yeah, [that] would’ve been ’88.

RD: Tell me more about what Neil did for you, and what that means [to you]?

PV: [Neil Ratliff] was an incredibly entrepreneurial librarian. Maryland had a really great collection. They had a good research collection. They had a PhD and DMA’s [Doctor of Musical Arts] in all these areas. So they were looking after what is now a school of music; it wasn’t a school of music back then. They also had really interesting special collections in music, which were primarily institutional archives and also organizational archives that [were] run by Bruce Wilson. Then the International Piano Archives at Maryland at that time was [curated by] Morgan Cundiff, and later on [in 1993] by Don Manildi. I saw what a real music library experience could be. So there were three units, and they all reported to [Neil], as the head.

RD: With you as the head?

PV: No, no they hired me as the head of reference and circulation. Bruce, Morgan and I all reported to Neil. I was only interim there at first. We were agreed that I was going to Michigan in the fall. They put out the advertisement after a few months for the permanent position, and by that time I thought, “You know, this is something I think I’d like to do.” So I [asked], “Neil, can I apply?” and he said “Yeah. We’re doing a national search, but put your hat in the ring and see what happens.” It so happened that I got the job. I was there for 13 years. I had the experience of helping to design a new library space and the Maryland Center for the Performing Arts; now I think it’s [named] the Clarice Smith Center for the Performing Arts. In addition to that, [I was] involved in the William Kappell Piano Competition every year, real fundraising and development activities, and this idea that music librarianship could be entrepreneurial and exciting.

RD: [When you] were hired full time, was that to continue what you had been doing part time?

PV: I was [initially] hired to do the interim position full time. Then Neil was instrumental in showing me what the collection development was all about. I was a reference librarian and I knew circulation systems, but he also [taught] me how to do collection development. He was also the person that encouraged me to get involved in MLA. He said, “You are going to MLA,” because I never had the opportunity to go when I was at the Free Library. So ’89 was my first MLA meeting.

RD: Well, you were hired full time at the end of ’88 for the permanent position. Shall we switch back and think more in terms of MLA at this point, or do you want to finish where you are?

PV: Well, either way. I was at Maryland for a good 13 years. I managed to get the library moved into the new space at the end of that time. I believe
that was in 1999. By 2001, I was thinking it might be time to [consider] a different job. The [University of North Carolina]-Chapel Hill job opened. That actually had three searches in two years, or something like that.

RM: Yes! Some of us kept saying, “Apply for the job Phil. It’s your job!”

PV: Well I applied first when Dan Zager got the job. Actually, I withdrew my application when I found out that Dan applied. He’d been at Oberlin. We had also been getting ready to move, so I thought, “Ok, it’s not really the right time to go.” That’s when it opened the second time, and it wasn’t the right time to go. Then I guess they had a failed search. Dan had left only after eighteen months at Chapel Hill to go to Eastman. So the third time the Chapel Hill job opened, I thought, “Ok this, this is it.” I got encouragement from a whole bunch of people.

RM: “Yes, it’s yours if you want it! It’s got your name all over it.” That’s right.

RD: How so? What was unique about it that made it such a good fit for you?

PV: Well, I love Chapel Hill, and I loved the mid-south. I mean I had always wanted to move back to Tennessee or somewhere similar to that, so that was one thing. Of course, the collection is such a magnificent collection! I think that was the most interesting part. I had also been working part-time on my PhD, which I finally got at Maryland in 1999. There [I could] be a fully qualified musicologist and a librarian. Chapel Hill offered that opportunity as well, to teach in the music department as well as administer the music library.

RD: More so than Maryland?

PV: I did some teaching at Maryland, but I got my PhD at Maryland, too. So they looked at me in a different way there. They saw me as one of the assistant heads of the library plus as a doctoral student. When I got to Chapel Hill, it was like, “Oh, they’re treating me like a fully equal colleague here, rather than Phil the assistant librarian and Phil the student.”

RD: So Neil started as the head -

PV: Neil died in ’95 or something like that [actually in 1994]. Yeah, that was tragic.

RD: So who was the head at that point?

PV: I’m not sure that I want to get too much into this, but the person who became head was Bruce Wilson, the head of special collections. Bruce and I are very good friends. In fact, we used to be MLA roommates every year. It was just a strange political situation there, and I realized that it was probably best for me to go somewhere else.

RD: So you started at Chapel Hill when?

PV: In 2001, two weeks before 9/11. ‘Coming from Washington [D.C.].

RD: Fortuitous, huh?

PV: Well, it was very depressing. I really wanted to be in Washington for that. There were a lot of people hurting because of that time. A friend at the Pentagon had the plane [go] through his office. The only reason he wasn’t killed was because thirty seconds beforehand he was walking down the hallway to a meeting.

RD: Wow!

So you were hired at Chapel Hill to run the library, and it gave you an opportunity to use your ethnomusicology PhD.

PV: It did, yeah. They contracted with me to teach a course over the year. They didn’t have a lot of ethnomusicology in the department at that time, so they were excited to have another person who could contribute to that particular subject area. Of course, my areas in ethnomusicology are the American south, so [UNC is] kind of this perfect
place to be with the Southern Folklife Collection and Southern Historical collections that are there.

**RD:** Well, how have things changed then since you have been there? Is there something particular that you came upon when you started that you realized you wanted to change, like what Ruthann said?

**PV:** Maryland was a very “on top of it” place, technologically. I never realized how good they were. When I got to Chapel Hill, it took me two years to realize there was no centralized placed to go and make a website. At Maryland, there was one centralized place. You learned one program, [and] it all went to the same servers [for] everybody and their websites. I kept trying to find where the office was to learn how to do that at Chapel Hill, and it was like, “Oh, there isn’t such a thing. Everybody’s making it up as they go along.” That has changed.

The focus of the musicology program at Chapel Hill has significantly changed as well. I used to think of it as kind of Medieval and Renaissance Central. If you wanted to study medieval and renaissance music that was one of the places you wanted to go. At that point [in 2001], they had never tenured an ethnomusicologist; they had a full time ethnomusicologist on the staff who wasn’t tenured. [In 2015] they now have four ethnomusicologists on the staff, plus people who work on popular music, music and technology, and a whole range of hot topics. [So it has changed] from a conservative, traditional musicology program to more of what we’re seeing elsewhere.

**PART II: MLA Involvement and Experience**

“Ruthann was one of the three first people I met.”

**RD:** I think now is a good time to start talking in terms of MLA. You said your first MLA meeting was in ’89? Where was that?

**PV:** Cleveland.

**RD:** I’d have to check my notes, but isn’t that when you [first attended an MLA meeting, Ruth?]

**RM:** 1989, in Cleveland. Yes.

**PV:** In fact, Ruthann was one of the three first people I met. I was sitting in the hotel coffee shop having lunch and Ida Reed, [Ruthann’s boss] walked in and sat down at the table next to me. We started talking about MLA. Not long after that Ruthann and Judy Tsou walked in. Ruthann was the assistant librarian at Chapel Hill, and I was ostensibly the assistant librarian at Maryland, so we had these things in common.

**RD:** Neat. I guess my question should have revolved around your getting involved [in MLA], the people you’ve met, how you informed your work back at home, and mentors and peers that you’ve made.

**RM:** Ida was good about getting me in contact with people that I needed to get in contact with in MLA. She set me up with Paula Elliot, [former music librarian at Washington State University], to write a report on one of the plenary sessions. She set me up with Pauline Bayne for my first chapter meeting to assist with the programs, so I met Pauline that way.

**RD:** That’s interesting–

**RM:** Yeah, it is. We’ve overlapped a lot. Pauline got me in contact with Judy Tsou because Judy started at Duke just a few months before I was to start at Chapel Hill, and Ida kept telling her that her twin would be arriving soon. So ever since then, as Judy reminded me today, [Phil introduced] us as “the twins” at a business meeting. Judy can tell the story. So we’ve called each other “twin” now for 28 years or however long. People always go, “What?” So Ida was really good about getting people headed in the right direction or telling her colleagues that you need to tap Ruthann or Phil, or people like that to get involved. You [Phil] were the
first of the two of us to get a committee appointment.

**PV:** Well that was [Neil Ratliff] because he was very much the same for me in terms of making sure I was introduced to the right people, and he was a very good friend of Suki Summer, who happened to be President of MLA at that time. I also knew Bonnie Jo Dopp, who was the head of the Reference and Public Services [RAPS] Committee at that time. She was at D.C. Public, but I knew her because we had been introduced together as well. So at the end of the Cleveland meeting, you know, young librarians are ready to get involved in anything they wanted. Suki said, “How would you like to chair a working group?” I didn’t know what a working group was, but I said, “Sure. What about?” “Reference performance.” I said, “Oh, reference performance. Ok.” She replied, “I want to look at reference as a performing art and how reference librarians are performers.” I thought, “Okay.” “In fact, next year I want skits. We’re going to do skits!” “Okay...” I thought. I wanted to be involved, and so they appointed me chair of the working group. She had a number of suggestions of people to include in this working group including Ruthann, and Ken [Kendall] Crilly and...

**RM:** Alan Green.

**PV:** Alan was the next year, I think. We had similar jobs. Ken was assistant music librarian at Yale; Ruthann was assistant music librarian at Chapel Hill; and I was assistant at Maryland. So it was all these assistant librarians getting together to talk. We were all doing reference and circulation, and stuff like that. We [would] talk about whatever the issue was. It morphed into something completely different than what Suki had in mind eventually. I always felt she was a little disappointed in me for not following through on what she wanted...

**RD:** Putting on a skit

**PV:** Yeah.

**RM:** We started doing reference refreshers. I remember one year Ken Crilly came with a recipe for a cocktail called the “reference refresher.” I don’t remember what was in it; it just sounds like a cocktail to me. We did a lot of that.

**PV:** We did. So out first official meeting was at Tucson, [Arizona] the next year. I came with my tape recorder and all my stuff written out. I was so nervous; you couldn’t believe it.

**RD:** Why?

**PV:** ‘Because it was my second MLA meeting, and I was chairing a working group.

"I was so nervous; you couldn’t believe it."

**RD:** I [heard] this from Jane [Gottlieb] yesterday too [during her interview.] It sounds like there was a formality to the committees and working groups that doesn’t seem to exist, at least not in the same way, today.

**RM:** Yeah, you sort of had to know people to get on to committees.

**PV:** You kinda did. That was a bit unfortunate.

**RM:** It was. At least in the last few years, from probably Bonna [Boettcher]’s administration, yours and mine, and everybody after, there was more of a push to involve more new and younger people and make it a more open opportunity to get involved. It wasn’t, “I’m good friends with so and so, and they’ll get me on. Because I know them, I’ll get on a committee.” I think that was the perception. Jane’s right—it was kind of a closed club in a lot of ways, I think.

**PV:** It was still a heck of a lot more open than [the] AMS [American Musicological Society] was. I went to an AMS meeting before I ever went to an MLA meeting. That was a very depressing experience, because barely anybody spoke to me at that
meeting. MLA was still very much of an open and welcoming group. But you’re right. There was much more of a formality, a way of doing things, and a trajectory of a career. I don’t think it’s at all that way anymore. I mean, maybe there’s a perception that there is for younger people.

RM: ‘Could be. I had the advantage of about five or six years in to going to MLA meetings. I started thinking, “I wonder what we’re going to do next?” because I sort of followed Phil. I mean you [Phil] were Reference Performance chair, then I was Reference Performance chair.

PV: I was never RAPS [Reference and Public Services] Committee chair. I wanted to do that, but I never did. Actually what ended up happening, in the ’99 meeting in Los Angeles, I was program chair. That was an interesting experience. That shows you how working in chapters can be an advantage. I was in the Chesapeake chapter at that time, which was the Washington [D.C.], Maryland, Northern Virginia chapter, now the Atlantic chapter with Pennsylvania. The University of Maryland, College Park, was the host one year, and Neil said, “Okay, you’re going to be doing local arrangements, and you’re gonna do the program.” The Chesapeake chapter was a very compact chapter, so we only had a one day meeting. I didn’t have to work with hotels or anything.

Diane Parr Walker was in that chapter, and she was MLA president at the time. She came and I guess was impressed enough with that meeting to say, “How would you like to do the program for the MLA meeting? And I thought “Huh?” but I never said no.

RM: Me neither. I’m happy to do whatever the association asks me to do. You know, Diane Parr Walker was a really important person to a lot of us. You can find a lot of people in our generation in MLA because Diane would take you aside while she was president those two years and talk to you about what your interests were. It was always, “What do you want to do next for the association?” That was a really good lesson for us both to learn, I think. She [had] that approach to things. There are a lot of people I know who have that same story. She took real interest in a lot of folks, and saw potential in a lot of people. We actually hosted a combined Chesapeake/SEMLA chapter meeting in Chapel Hill. I was assistant program chair for that. That was a fun meeting, because that was right after Cleveland, right?

PV: A year or two after Cleveland, yeah. That’s right—Suki [Sommer] came to that meeting. Part of it, too, was that you were seeing stellar people coming. The vice president always comes to some of the chapter meetings. They usually try and come to the joint ones, so they can “kill two birds with one stone.”

RM: [I was] the novice program chair in Louisville, which was the year after you. That was MLA 2K.

PV: After I was program manager, I got elected to the [MLA Board.] I was moving in [to the Board] after the Louisville meeting.

RD: How did that come about? Were you nominated or asked to join the Board?

RM: You’re asked to run for election.

RD: Is it more or less the same today?

RM: Yep. It’s still the same. There’s a nominating committee...

RD: Were you on other nominating committees, round tables or working groups?

RM: After program chair, I went on the Development Committee and ended up chairing the Development Committee twice.

PV: Yeah, I went on the [MLA] Board at Louisville. I was assistant fiscal officer and then became fiscal officer my second year. Paula Matthews was president at that time.
RM: That was when MLA went through almost not being MLA anymore for a while. That was the really tough time.

PV: Yeah, I came into that meeting as the incoming assistant fiscal officer and found out that MLA had been embezzled. That was a tough time to be on the Board actually. The next year after Louisville, New York, was the terrible meeting. We had board meetings almost constantly in New York. We were going from eight o’clock in the morning until ten o’clock at night almost every day. I had no memory of that meeting, other than Paula Matthews’ suite.

RM: Well, I remember in the MLA business meeting on Saturday afternoon, Paula going through the agenda, and then saying, “All right. Shut the doors.” It had to be a closed door meeting with the membership, [relating] as much as they could tell the membership [about] what was going on. The whole room was pretty much aghast. It was a frightening thing.

PV: We almost couldn’t pay for that New York meeting. We had absolutely nothing at that meeting. I mean, the peanuts were almost more than we could afford. I’m not kidding!

RD: I don’t know what has been communicated, when, or how thoroughly, so I don’t know how much we want to go into it.

PV: There’s a whole oral history that we did in Chicago with a bunch of the people who were involved, so MLA has documentation of that in its oral history [program]. It’s one of those stories that nobody all quite knows all of the elements to it. We had about five or six that did that.

RD: I understand [that oral history is closed to listening] for however long...

PV: Well, the positive that came out of all of that, I will say though, was that MLA started to be a grown up association at that point. We had to hire a lawyer; we had to hire accountants. We had to hire people who knew what they were doing, rather than allowing the music librarians to try and do it, but not do it very well.

A couple years after that, we had a bad experience with a company that we contracted with to be our management company. They didn’t work out. Afterwards, that’s when Paula asked A-R [Editions] to take us on, and that’s been a very positive relationship.

RD: I want to skip ahead to the time of your presidencies. I want to make sure that you’re getting back on track with more on your experiences and less with the problems the organization went through.

[Phil,] you were president from 2007 or until 2007?

PV: ‘2007 to 2009. I was president elect to 2006, President from 2007 to 2009 and past President in 2010.

RD: Ok, and prior to that, you mentioned being on this committee back at the beginning in ’89 and then program chair. Were there other appointments that you had?

PV: There were some other things that I did. I was on another RAPS committee.

RM: Reference and Public Services.

PV: Right, that’s what it was called back then. It’s different now. Then in Baltimore, I was [pushing to make] the world music [group] to be an actual round table. It was originally a group of catalogers who were trying to get all of the names straight. I suggested that maybe there were more people out there interested in world music, and maybe we could have a whole group. So, I feel like I was a part of making a little music round table.

I still say that the most fun job I ever had at MLA was [as] program chair. That was a blast.

RD: Really?
PV: Yeah, I really loved it!

RD: How so? My thought would be that that would be a lot of work.

PV: Oh, it was a lot of work, but it was work that I enjoyed doing. It was a way to get to know the association, what these groups did, and who was doing what, and who was interested in what. Plus, I was working with Kathy Glennan and Renee McBride, who were the joint local arrangements chairs in Los Angeles at the time [1999]. Kathy ended up at the University of Maryland, and Renee ended up at Chapel Hill, so I’ve been friends with them for a while.

RD: Do you think [being] program chair is one of the things that might push people towards being on the [MLA] Board, if they haven’t been already?

RM: I think you either sink or swim as program chair, especially back then, when it was a single person. Now it’s expanded to a committee. You’d report directly to the Board, so they’d get to know you and how well you work. You’d work really closely with the convention manager and with other people in the upper level administration of the association. It’s a way to learn more about the way the association works, and for them to get to know you too.

RD: How about your experiences, [Ruthann?] We left off from when you were president, right after Phil.

RM: The Boston meeting. Well, there was the Plan 2001 strategic plan. I got to participate and look at chapters. So I did a chapter report and collected a lot of information about different chapters and how they work. I did an open forum on that. My first term on the Board, Laura Dankner was [MLA] president and then Bonna [Boettcher]. Then I did a lot of what became the Hot Topic sessions over the years. It started out as “Ask MLA” but “Hot Topics” was really fun to me. I enjoyed the whole room full of people, the energy that it took off with, and having that open mic. I did that I guess for five years? Something like that. So that was a lot of fun because, it was always well attended and people had a lot to contribute. It was a nice open forum for people to talk about whatever.

So that was one of my favorite things. The Plan 2001 thing was fun, too. I guess because at that point I figured out I could stand up in front of a room full of people like Jane [Gottlieb] and Suki [Sommer] and Lenore [Coral] and all of those people, and I could function.

RD: Phil, you started on the Board, you said in 2000 after the Louisville program?

PV: Yeah, in 2000 to 2002

RM: Yeah, so Laura Dankner and I came on at the Arlington, [VA] Meeting. I was chair and development [officer] for the Las Vegas meeting. My first board meeting was in Alexandria. Jim [Cassaro] was outgoing president and Laura [Dankner] was coming on. Laura was 2003. So I guess I came on in 2004. Bonna [Boettcher] was on the Board then as well as President-Elect. So I came back on the Board in 2008 as President Elect. I sat in unofficially at the meetings at Newport, [Rhode Island].

“Oh, it was a lot of work, but it was work that I enjoyed doing. It was a way to get to know the association, what these groups did, and who was doing what, and who was interested in what.”

RD: So tell me about the [MLA] Board president job. How different is it? Do you have a pretty good idea coming into it of what you’re in for? Obviously, you’re going to learn new things.

PV: You do when you come in, because you come in as the Vice President--the President Elect. You have a whole year to observe and figure out what
you’re doing. There are some specific duties that the Vice President does. They’re the liaisons to the chapters. When I came in as President Elect, one of the first things I did was go to the joint West Coast chapter meeting, the one that the Southern and Northern California and Pacific Northwest had in Berkley, which was really fun. That was a good choice of a meeting to [attend]. You begin to get to know the people in the association on another level, too. Then you have time to observe what’s going on, what you think works, what you think doesn’t, what the calendar is for the Board. There are all kinds of technicalities, how your agenda works, the very detailed calendar, what needs to get done when, and who needs to do it.

RM: For example, the convention budget gets settled at the Board meeting. Reappointments need to be made at a certain meeting. There’s definitely a structure to it.

PV: When we were writing the letters, that was always a real challenge. You’d have all of those right after the annual meeting. You’d be writing fifty letters for the next couple of weeks!

RM: But you also get to work closely with the [A-R Editions] business office.

PV: Pat [Patrick] Wall and Jim Zychowicz and that whole crew.

RM: Like, in any top-level administration office, you’d become fair game really quickly. What was interesting, at least when I was coming onto the Board as vice president, I started getting phone calls about two months before I went to the meeting to take over the reins as president from you [Phil] in Chicago. People started calling and saying, “Now I know you’re not president yet, but....” I talked to a lot of interesting people that I hadn’t really talked to much before, ever in my career.

One of the cool things that came out of that part of the experience for me was people started calling and talking to me about the whole IAML-U.S. thing and MLA’s role with that. It was interesting that people started saying that we need to do something about MLA’s relationship to IAML. [During] my time on the Board before that, the proposition had been raised by people to make MLA the [U.S.] chapter [of IAML]. This was not the first time it had happened. As a brand new board member, I remember being very puzzled over why the question never seemed to be resolved.

PV: There were several people on the Board who were not in favor.

RM: Yeah, not in favor of it at all. At the time I thought, “Well, we should talk about it at least.” I didn’t realize at the time that they had not talked about it at least one other time, if not two. Did it come up when you were on the Board ever?

PV: It kind of didn’t because it had come up the year before, and there were several board members that were just not interested in it at all. We had some other things that really took up our time.

When I was president, we were coming up on the end of the Mellon grant. It had been represented in one way, but the reality of it was that it was essentially MLA’s grant. We came to that conclusion one day at a very long board meeting in Middleton, [WI], “Oh my God, we’ve gotta do something!” [because we hadn’t spent all of the money]. So that took up my summer. I thank God that we had a great development officer at Chapel Hill who I went and talked to and laid out the whole situation. She said, “You need to call the Mellon people. Explain it, and say you’re the new president; this is what you propose to do; and this is how to deal with it.” And it worked! So that was a great thing. I’ve never been an insomniac, but I was not [sleeping at all during this time]. It’s that three in the morning kind of waking up and thinking, “Oh God, what have I done?”

RM: Well, and the whole IAML thing... Judy Tsou was president of the U.S. chapter at the time, my “twin.” So we started. We agreed that we would sit
down and chat with Linda [Solow] Blotner and Gerry [Geraldine] Ostrove when we got to the Chicago meeting.

PV: I was in on one of those.

RM: Yeah, you were. I asked you to come along. So we started talking about it. We all agreed that the best thing to do was to bring it to the membership, rather than keep it at the Board level. You know, why don’t we let the membership decide, once and for all. That was sort of my philosophy because, you know, I was just tired of hearing about it. We should discuss it, vote on it, and then it’s a done deal at that point. So, fortunately it worked out really well. It was a very long, involved process, [though], that was not as straightforward as you think it might be. ‘Because of constitutions of the two [organizations], legal issues, budgeting, funding, what happened to the coffers of IAML-US, things like that. What was interesting about it was there were members of MLA that were kind of vocal about ditching it. All the younger people were like, “What’s the big deal? Why shouldn’t we be?” They didn’t understand [all that would be involved.] I’m glad it worked out the way it did.

RD: I’m not sure I ever understood an argument against the merging. Could you summarize that in a sentence or two?

RM: I guess they thought they didn’t want to lose their identity as the Music Library Association. The thing is, as many people pointed out, if MLA became the U.S. chapter, it [would] still have more people than the rest of IAML members combined. We’re not going to lose our identity.

PV: And it wasn’t all on MLA’s side. There were plenty of people in IAML who did not want the deluge of MLA.

RM: That’s true. You know, though, it worked out just fine. Judy [Tsou] said as president of IAML-US, she could only report back to IAML the activities of IAML-US, and not of the Music Library Association, so this opened up more communication when MLA became a U.S. chapter.

RD: Has there been enough time now [since] that merger that we can reflect on it? How do people feel about it?

RM: I think everybody would agree that it’s been real successful.

PV: Well, the sky didn’t fall. It seems to have worked. It [took] awhile getting the whole constitutional issue and all of the procedures [worked out.] That was a good point in having a lawyer who was able to help us out with some of that.

RD: Do you think there are any unforeseen advantages, or is it what you expected it to be?

RM: I think it’s pretty much what we expected, but having the Music Library Association presence has probably enriched the global population a lot more. There’s more opportunity to have direct involvement and to learn more directly about what American music librarianship is about and what we’re doing. Of course, that is very different, but it’s also an opportunity for us to learn from them as well. It’s something I’m proud of. It was good to see the system actually worked, which was great.
RD: [Phil,] were there any other highlights of your presidency? Any major activities?

PV: This a more modest accomplishment, but I think that during my presidency we [changed the way the Board worked]. We weren’t using our time in an efficient way, and so we did some work. We did some brainstorming at the board meeting over at Chapel Hill. We talked about where we wanted to go, what we wanted to do, whether the Board was working right or not. I have to point to Karen Little, who was recording secretary during my whole time there. Well, in the constitution at that time, the three elected board members--the vice president, the president, and the recording secretary--were the ones who approved things between Board meetings. So we were always talking on the phone together. At that time, it was Bonna [Boettcher], Karen [Little] and me. Later, it was, you [Ruthann], Karen, and me.

What I feel proud of there is that we created a planning committee. We’d always had a fiscal planning committee. We would get together as a Board. You know, we’d all come to Middleton, [WI], and we’d work in A-R’s office, but a bunch of the board members had nothing to do the first day. They would go off, have some fun, go shopping, or something like that. I was thinking, “Why are we doing it this way? We need to be doing more planning, we need to be able to focus, we need not [have] the fiscal aspects run the entire agenda.” So one of the things I suggested we do [was to] create a planning committee that met opposite the finance committee. I don’t know how it’s working now, but I think that was a good [change.]

RM: Well I think it set the model for people to understand that a lot could get accomplished in a lot less time. A lot more could get accomplished in a lot less time because the planning committee would bring BARs to the rest of the Board. So it really moved the business of the association along.

PV: A BAR is a Board...

RM: Action Required [discussion topic], yeah. So, although there were a lot of BARs involved, I think it was significant, because we were not spending as much money on hotel nights. We cut the Board meetings down by a day, as well. We were a lot more conscious of trying to be as fiscally responsible as we could be. The other thing that started coming about then is how can we do things over the Internet. How can we start meeting [using the Internet?] That is something that I know the Board has really progressed with since we were both on there. So it feels that time management really got the ball rolling, looking more efficient and more businesslike. That was really necessary. You [Philip], talked earlier about being a grown up organization, and this was sort of the next step. [MLA] is a professional organization, and we need to function in a more businesslike [manner].

PV: We tended to have very diffused discussions. A lot of the times I felt like I was the “enforcer,” and said, “Okay, this is the amount of time we’re devoting to this particular discussion. We have to have a majority vote to say we’re going to [do] more than this. That’s a time management technique that I’ve learned as a librarian. I also think, and this is true of Bonna, you [Ruthann], and me--We really saw the development activities getting more sophisticated, up to a point. Paula Matthews was development officer and then Jim Cassaro. After Jim, it was Susanna Cleveland. I feel like we have done a better job in fundraising, figuring out how to raise money, and what to put that money towards.

RM: I mean, there had always been a Development Committee. When Paula was the development officer, she started coming to the Board meetings in an ex officio capacity, so that she could help guide the development programs for the association based on our priorities. Then when Jim came on as development officer, he’d been treasurer and was a president, as had Paula. I mean it was a gold mine to have Jim Cassaro sitting at the
board table for a lot of reasons. It was good. Then Jerry [McBride] and Michael [Rogan since then] have honed it down too. They get it, because they can have meetings over the Internet. They get a lot more done throughout the year, so it’s seen vast improvement, it seems to me.

PV: We actually had to change the constitution to do that, but we did.

RM: So they could vote between [meetings].

PV: We had a triumvirate of people doing that. Back in the day of letter writing, that worked fine.

RD: So I’m guessing when you took the reins, you were very familiar with everything we’ve talked about. So did you come in kind of like when you took your job at Yale, recognizing everything they’ve done and then deciding how maybe to [proceed]...

RM: Yeah, I think so. I mean the IAML [merger] drove pretty much the first year. The nice thing about when you come in as president [is that] all the past presidents are always really open and ready to help. [You] have the guidance of the past presidents there, especially through your first year.

PV: You have two years together. She [Ruthann] came in as vice president her first year while I was still president, and then I’m past president in her first year as president. Now sometimes that can be a bit constraining. We were such good friends, that we were pretty open to whatever. I told you first off that if you wanted to change things or the way I’d done them, I [wouldn’t] take it personally.

RM: I didn’t have to. I liked what I saw. It was the opportunity, especially with Phil being there as past president for a year, to even more closely finesse what you had already put into place: to get that established as the tradition or habit, and to make sure that that was maintained, because it was such an efficient way to do things.

PV: One thing that’s interesting, though, is that each year the [MLA] Board changes. Now you have overlapping changes, so really only half of the board changes, but it’s a different dynamic from year to year. Every board is very different and has very different ideas and opinions about what they think they and the association should be doing.

RM: There are years where you’re like, “There are how many cataloguers on this Board? Oh, my God!” (Insert large wink here!) It’s a wonderful opportunity. I mean I would encourage anyone who is ever asked to run for the Board to do it, because you learn so much about the association. It’s a great way to get to know people that you didn’t know so well beforehand, and you see what wonderful people there are out there in the association. Really, there weren’t any that came on the Board any time I was there that were not there with the best interests of the association at heart. That is really nice, you know. It’s great! There’s always one that it’s like, “Well I’m going to have to throttle you after the meeting, but it was always a safe place, at least when you[Phil] and I were both there for people to say their heartfelt feelings and express their concerns in sometimes more heated ways than others. But everyone ended up in a group hug at the end of the day, so it was a really gratifying experience.

It’s hard to get people to run for the [MLA] Board. It’s a big time commitment. It’s hard to imagine that it would be different now.

RD: So Phil, was there anything else in your presidency before I switch over?

PV: Well, I think the Mellon challenge was something really significant. I feel quite proud of the fact that we were able to resolve that

“...I feel like that unsuccessful try gave us a sense of what we needed to be doing anyway later.”
successfully, because I think it [enabled us] to look at granting agencies. If we had been unsuccessful, it would have really doomed us, I think, for any sort of granting development. The other part was the issue of incorporating regular planning issues and beginning to plant the seeds for what would become regular strategic planning. I felt like we didn’t have a real successful try at that at the Chapel Hill meeting, but I feel like that unsuccessful try gave us a sense of what we needed to be doing anyway later. They also began developing the planning committee, doing more meeting management, and really [keeping] to time periods, that really helped us focus our minds.

That helped me in my job, because after I was MLA president--around that same time--I started taking on some interim duties at Chapel Hill. It came in three stages. I became head of all branch libraries in addition to continuing to run the music library. I then added head of collections to that, interim head of collections, and then I added interim Associate University Librarian for collections and services. I did that on an interim basis until we hired our new Associate University Librarian. I feel like the MLA experience put me in good stead for being able to deal with those new positions and all the meetings that it included.

We would have these two-and-half-hour meetings, and they drove everyone crazy! It’s just that everyone felt like they weren’t getting their chance to talk, and so when I became head of collections and I was in charge of that meeting, we went to an hour. I said, “We are gonna do an hour meeting. This is what we’re gonna talk about. If you want to stay fifteen minutes later, the entire committee has to vote on it, but we will never go more than an hour and 15 minutes. I think MLA helped me in being the enforcer on that. That’s just an example.

RD: [Ruthann] I think you had mentioned the Strategic Plan. Was the first year of your [presidency]?

RM: Well, actually the second year. I think it was [during] the Cleveland board meeting. That would have been in the fall that we actually started talking about strategic planning over breakfast. We were having breakfast with Jim Cassaro and Michael Rogan, and Jim said, “You know, we haven’t done any formal strategic planning since 2001?” It’s like, “You know, you’re right,” especially with technology the way it had taken off. So much had changed in the world since 2001, so we started fleshing out a structure to look at a five and a ten year strategic plan. That took a lot of my second year. My first year as president was the San Diego meeting, so I could’ve done a presidential edict that I had to go back to San Diego after that year.

So the strategic plan was a big thing that drove the Board. The planning committee that Phil had put into place really took the lead on fleshing out the structure of what it needed to look like. We did a lot of online meetings for the strategic plan over the next year. When Jerry [McBride] became president, he really took it in and did a good job with the strategic planning after that. He also talked about how being MLA president prepared him for his own job. I said, “I don’t think I would have been prepared for [my] Yale job if I hadn’t been president of the MLA”--in my ‘wheelhouse,’ as they say--because it really does prepare you.

How so? I think because you’re dealing with so many people, and you realize that you finally are in a position where the buck really does stop with you. It’s an interesting experience! Even now, you know the buck stops with me, but I still have layers on top of me administratively. So it gives you the opportunity to learn how to utilize those skills that you’ve [gained] to do that job. I remember saying in my interview at Yale with the University Librarian: She said, “What makes you feel qualified? I said, “Well, I was president of MLA for two years.” She said, “Yep, that’ll do it!” MLA can offer you a lot in terms of learning how to be a good leader; learning how to be a good knowing all these other music librarians who share
your experiences and who have been through what you’re experiencing as a young librarian. We used to say, “I’m so tired I don’t know if I want to go to MLA or not, but by the end of the week, it’s “I’m so glad I came; I feel so much better! I’m not alone in the world, and that kind of thing, and the things you walk away with and that you learn from your friends and colleagues.

This is really one of the most giving groups of people I think I’ve ever been involved with.

**PV:** Can I just say too that you [Ruthann] and I have really similar perspectives on empowering and getting people involved. One of the things that also happened: It wasn’t just that we started a planning committee. It was a widespread idea on the Board that the only people that had anything of worthwhile value to do were the people that had “fiscal” in front of their names or who were on the finance committee. The finance committee was where the real power lay. The rest of the Board didn’t really feel empowered to do anything. I think that was an intended consequence on my part. I’ve always liked the idea of being able to empower people to do things and being able to encourage young people to step up to the plate and to get some credit and some glory.

**RM:** But one of the things that did come out of that, in addition to getting planning done, was actually empowering the rest of the Board to take on that stuff. Like you mentioned, when I took the lead in San Diego, that never would have happened a decade before, because they wouldn’t have had the power to do it. Well I think that they took over helping to flesh out what the structure of the strategic plan needed to be and the categories that we needed to include, whether it’s the strategic plan for membership, for outreach, or for any of those things. They gave us the instructions on how to proceed and to advise the Board, what needed to be done. It also gave a lot more people the opportunity for involvement. It wasn’t just board members that were involved in strategic planning; we brought in a lot more members. So it was an opportunity for a lot of people to get involved in the strategic planning for the association.

**PV:** In fact, the planning officer used to be called the “reports gatherer,” which seemed like such a minor issue [in the age of email]. Now it’s the planning officer along with the parliamentarian and the fiscal officer.

**RM:** Well and one of the other big things that came out of that planning group--I can’t remember if it was your presidency or mine--but there had never been any formal written down procedures for committee chairs on when things were due, when the annual report was due; all these different things. So another thing that came out of it...there was a lot of oral tradition, and a lot of it was really, really wrong.

**PV:** A lot of it hadn’t been updated since 1967. Well, I became fiscal officer in 2000, or something like that. One of the things they wanted me to do was to update the fiscal handbook. The last time that had been done was in 1986, I think, fourteen years earlier.

**RM:** It’s funny, when I was coming onto the Board and Bonna [Boettcher] was outgoing president, I said, “Give me some words of wisdom. She always wanted to have lunch with the new person for the mind meld, you know. She advised, “Memorize the constitution of the association,” and she was right! I mean, I didn’t memorize it, but I read it through enough. The other thing was, “Familiarize yourself with the fiscal policies handbook. People should look at those [documents], because they do answer questions, actually.

**PV:** I always remember the last one: If the association is ever to disband, all assets go to the University of Maryland for perpetual care of the archives. At the time when I was fiscal officer, I was [working] at Maryland. I always used to say, “You
know if we disband, all the [MLA Archive] is coming to us!

RM: Well, the other thing that you almost had to do was at the Rhode Island meeting. You were like, “[Do] we need to cancel the meeting or not?” Remember?

PV: Oh, that’s right! We had to decide because the Hyatt had called us up and said, “Sorry, we have to remodel. We don’t have any choice! I think I made the right call, although people probably did get rained on a bit inside. We decided we didn’t want to cancel; we almost did cancel though. We seriously thought about it.

RM: I’d forgotten that, yeah.

RD: I feel like I ought to have a profound question to wrap this up, so I’ll throw in some questions about philosophy. Do you consider yourself a librarian, musicologist or information specialist, or is it just that you’ve got a job to do?

RM: I consider myself a librarian/administrator, I think. A slash, at this point. The further up in the chain of command, unfortunately, the less you are a librarian and the more you are an administrator, but it’s always there like riding a bike, to sound cliché, but it really is true! The skills you learn as a librarian prepare you to be a good administrator. You’ve got that organizational thing going, but yeah, I have never considered myself a scholar by any stretch of the imagination.

RD: Is there time for musicologists any more in your job?

PV: There has to be, because part of what I do at Chapel Hill is teach every year, and I’m also mentoring graduate students. I’m on a whole bunch of doctoral committees, even chaired a doctoral committee. So in that sense, yes I don’t have very much time for research, you’re right, and I’m not sure whether that depresses me or not. Because I sort of wistfully think, “oh, I’d love to do some research.” Then I think about everything that that would entail and I’m not really sure I want to do that. I mean I’m a music librarian, that’s what I do. I have a strong interest in scholarship. I like to teach, I like to mentor, I like to really work with younger people.

RD: What do you say is the difference between a librarian and an information specialist?

RM: For me information specialist is just the current jargon for the same thing that we do.

PV: Maybe this shows my cynicism about librarians. Sometimes I think we think we’re less than what we should be. We’ve got to make ourselves sound better, and we have this inferiority complex unless we’re doing these things. Just embrace who you are and what you do! Realize that you’re in a service industry, that you might work with some arrogant people, but you also work with some great people. Depending on the academic republic, you just do it!

RM: When I was at Iowa, I had the opportunity to teach music librarianship through the library school a few times. I always had my students read the transcription of Suki’s presentation. “The Power of Music.” It’s always in the Careers In Music Librarianship II. She does this little [coda chapter] on why to be a music librarian. It’s classic Suki! If you’ve never read it, go read it--because we’re the people who preserve the written record. We’re the people who, if you’re at a cocktail party and there’s a brain surgeon, a lawyer, and somebody else, and you say you’re a music librarian, they’re not gonna go, “Oh, wow, that’s so cool!” Her point is, “Yeah, It is really cool, and here’s why!”

PV: I will say, too, that that’s one frustration I have with administrators sometimes is this idea that what we have done in the past is not good enough—that we need to come up with all these other things that we want people to want. We’re
offering these services and the faculty should want these services and often times the faculty want the services that they’ve always gotten from us, and somehow that’s not valuable anymore! I think there’s a balance there: We do want to provide new services sometimes. A lot of times these new services that we’re providing and kind of foisting on the faculty cause us to say, “Why aren’t you taking us up on all this stuff?” It’s because they don’t want it! Frankly, if we’re all gonna be run like a business, eventually that’s capitalism folks. You offer something that nobody wants, you go out of business.

**RM:** You mentioned that we sort of apologize for who we are, but to me, the younger generation of librarians don’t do that anymore, and I love that! They’re more chipper, they’re a lot more confident than I ever remember being at that age. That’s one of the fun things now about being in the position we and so many of our colleagues are in--I think you would agree too: When we come to MLA, we can sit and meet all these amazing younger librarians that are really cool! It’s like, “Dang, would you come work for me please?” The way they talk...I can tell you know. That’s really cool. To me, it’s really fun to come now, just to watch and learn from them.

**RD:** What do you think are our ideal qualifications for music librarianship?

**RM:** Well, you really have to love what you do. Obviously, you have to know about music to a deep level. You also have to be an open-minded librarian who’s willing to learn about all sorts of different things, and to definitely be--as they say these days--agile. People think librarians never change, and all we do is deal with change at a much quicker pace than we used to. I think just be open to all kinds of music, be willing to learn, and never lose your joy of learning and to love helping people find stuff.

**PV:** Be willing and open, even in the subject area of music, [recognizing] that what we feel we need to know about it is expansive and has changed considerably over the years. [Consider] the fact that they’re not using RISM in the same way that we always felt like they should, but there are other sources out there. I’m thinking about my former student, Andy Flory, who took all that he learned in [his] bibliography class about editing and source studies, and applied it to Motown. He’s about to publish a book with the University of Michigan on just that subject [I Hear a Symphony]. The idea that you can work with source studies and medieval manuscript, but you can [also] work with source studies and Motown recordings is very exciting.

**RD:** How do you envision the future of music librarianship, or what additional changes do you foresee?

**PV:** I think one of the things we don’t want to do is lose track of what we’ve been collecting all these years and feel like it’s not valuable anymore, because we are always collecting for the future. I know there’s this sense that you shouldn’t be collecting for anything except current needs, but there’s all kinds of stuff in our collections that people discover and suddenly realize,” Oh my gosh, nobody’s used this since 1960. This is exactly what I need.”

**RM:** Right, because we’re in the humanities, and that’s the way humanities work. A lot of conversations I’ve had with people at this meeting in particular are those of us who are in the arts and humanities are really having to make sure that we’re sticking up for our areas, because it’s all about quantitative measurement. I said to somebody, in terms of special collections as well. You know our yardstick looks very different from the yardstick that the sciences use, and that’s sort of an ongoing bone of contention. They’re looking at things like, “Your circulation stats are way down.” “Yeah, look at my scanner usage!” You know something as elementary as that, and
constantly educating the administration on the importance of how we collect and what we collect.

**PV:** And capturing the right data—not always the data that we’ve always captured—and paying attention to things like Ithaka surveys. We always think we know what Ithaka is going to tell us, and then it tells us something like, “Oh, my God, you mean these people still want us to collect materials for their research in print?”

**RD:** What are you most proud of achieving as a music librarian and as an MLA officer or member?

**RM:** I think I can combine them and say people that I had the opportunity to either work with as students or to mentor along [who] have become successful music librarians in their own right. I think we both have folks that we had some influence on along the way; to see the successes and to know that the association is still in really good hands once we’re not around to keep them all in shape.

**PV:** I was thinking about this last night when I told the story about Neil [Ratliffe], bearing out [that] something he saw in me, and having my mentors recognize that their confidence in me in their mentorship has borne good fruit. Pauline [Bayne], one of my mentors, was the one who asked me if I wanted to run for president, as did Neil, in my first year at the University of Maryland, back when I didn’t know anything we were [discussing in class]. I had gotten the permanent job, and so we talked about the kinds of things I needed to be doing and the kinds of planning I needed to have over the years. And he said, “One day, I want you to be MLA president!” It was kind of like, “Yeah, right!” The fact that he never saw me become MLA president has been bittersweet, but his sister called me when I became MLA president, and she said, “He would be so proud of you!” [Neil] saw something in me that I don’t know I could’ve seen in myself, and then I was able to bring that to some sort of successful fruition. I would echo what Ruthann said about being able to do that for other people as well.

**RM:** Yeah, because we had such good examples for our own careers. You mentioned that Pauline asked you to run for [MLA] president. One thing that we forgot to mention is that [you and I] actually ran against each other for president. We had a long conversation on the phone one day, because Pauline was chair of the nominating committee. She called and said, “You need to know that I’m asking Phil too.” I was like, “Oh, okay, as long as one of us is president, we don’t really care who.” Then, the next time it came around, they asked me to run again, and I said, “Yeah, I followed Phil in so many positions, obviously I have to make an attempt to follow him. [He] can’t be on the [MLA] Board without me; I’ve got to be there for that! We did call and say, “All right. We have a gentleman’s agreement that we were shaking hands over the long distance.”

**PV:** Allen Townsend did ask me if I wanted to apply for the Yale job, too. “No, I’m not doing that again.” I’m actually convinced that you were the perfect person for that job, because of the issues that needed to be addressed at Yale. Another guy with a PhD is a dime a dozen. Somebody who has the kind of skills that you have for personality and everything like that...I think, absolutely you were perfect for that job!

“MLA can offer you a lot in terms of learning how to be a good leader...and knowing all these other music librarians who share your experiences...”

**END of INTERVIEW**

*Editor’s note: Thank you, Ruthann and Phil, for sharing your stories and showing us some of the significance of MLA throughout its history.*
UCLA MUSIC LIBRARY GETS INTO PUBLISHING

Submitted by Matthew Vest

It is my great pleasure to announce the first publication from the Contemporary Score Edition series, published by the UCLA Music Library and the Hugo Davise Fund. The Contemporary Score Edition is a hybrid edition, with digital, open access scores and printed scores with parts. The digital scores are hosted by the Universit of California’s digital repository, eScholarship, and the physical scores with parts are offered for sale through Theodore Front. It is the first music score edition of its kind offered by a library. The Contemporary Score Edition includes student scores that win Davise Prizes, UCLA faculty scores created for Davise musician and ensemble residencies, and scores created for Davise sponsored commissions or projects.

The Contemporary Score Edition’s first published work is Awake 3.0 by Tomàs Peire Serrate. Peire Serrate is a composer from Barcelona currently pursuing a PhD in music composition at UCLA. Awake 3.0 won the Hugo Davise Award in Spring 2018 and was premiered by the Moscow Contemporary Music Ensemble during their Davise Fund residency at UCLA.

Awake 3.0 by Tomàs Peire Serrate is available online at eScholarship, and listed in both WorldCat and the UCLA Library Catalog. To find out more about the Contemporary Score Edition or the Hugo Davise Fund for Contemporary Music, check out the information page on the UCLA Music Library’s website. You can listen to Awake 3.0 on Serrate’s website or on Soundcloud.

Add the free, open access score to your library catalog today! In addition, please consider adding the physical scores to your collection or placing a standing order for the series with Theodore Front.

RENEW YOUR MEMBERSHIP IN MUSIC OCLC USERS GROUP (MOUG)

As a reminder, the membership year is Jan. 1-Dec. 31, and includes our newsletter, mailed three times a year. A Personal Membership must be up-to-date to get the member registration rate for the upcoming MOUG St. Louis 2-19 meeting in February.

Individual renewal emails for current and freshly lapsed members with a direct link for the renewal have been sent. If you expected a renewal email but did not receive one, check the junk or spam filter. Otherwise, contact the MOUG Treasurer, Jake Schaub.

To renew, visit http://musicoclusers.org/members-only/ and log in to the member page. Once logged in:
  • Click “Update Your Profile” to update your info (especially email and mailing address)
  • Click “Your Account” to submit your membership renewal payment

Also, consider donating to the MOUG general fund or to the Papakhian Travel Grant fund. MOUG is a 501(c)(3) organization and all donations are tax-deductible to the full extent allowed by the law.

Though online payment may be made with PayPal, a PayPal account is not required. For those who prefer to pay by check, a paper form is available at http://musicoclusers.org/join-moug/ which can be mailed with a check (payable to: Music OCLC Users Group) to the indicated address on the form.

Institutions have been mailed/emailed an invoice, but may also continue to renew via your serials vendor.
MOUG ST. LOUIS 2019 INFORMATION AND REGISTRATION AVAILABLE
The 2019 MOUG Annual Meeting will take place in St. Louis Feb. 19-20. Look at the program details and registration on the [meeting website](#). The early registration deadline is Jan. 15, and will increase by $50 after that date.

Also, start preparing questions for the Ask Everything session. The Program Committee will begin requesting and accepting them just after the holidays. Of course, questions from the floor at the meeting are always accepted, but submitting a question beforehand is the only way to guarantee it will be asked and answered by an expert panel and colleagues in the time available at the meeting.

Questions? Ask the MOUG Continuing Education Coordinator, [Rahni Kennedy](#).

ONLINE AUDIOVISUAL CATALOGERS (OLAC) ACCEPTING BOARD NOMINATIONS
OLAC is seeking nominations for the offices of OLAC Vice President/President-Elect and OLAC Treasurer/Membership Coordinator. To become a candidate, any OLAC member can submit a letter of nomination indicating the position for which they wish to run. The letter should include a brief description of pertinent qualifications and professional activities. All OLAC personal members are eligible to serve and self-nominations are highly encouraged. Members of the Executive Board receive a $100 stipend for attending OLAC Membership meetings during ALA conferences.

The deadline for nominations is **January 31, 2018**. Please submit requested nomination materials in electronic form to OLAC Elections Committee Chair, [Annie Glerum](#), by that date. For more information on the Duties of Elected Officers, see the [OLAC Handbook](#). The OLAC Elections Committee includes Annie Glerum (Chair), Bruce Evans, Ann Kardos, and Michael Kardos.

ASSOCIATION FOR RECORDED SOUND COLLECTIONS (ARSC) OFFERS AWARDS

2019 ARSC AWARDS FOR EXCELLENCE
You are invited to propose candidates for the 2019 ARSC Awards for Excellence in Historical Recorded Sound Research. Nominations may be made by anyone, ARSC member or not. The deadline for nominations is **December 31, 2018**. View [more information](#) about the Awards for Excellence.

ARSC LIFETIME ACHIEVEMENT and DISTINGUISHED SERVICE AWARDS
The ARSC Lifetime Achievement Award is presented annually to an individual, in recognition of a life’s work in research and publication. The ARSC Award for Distinguished Service to Historic Recordings honors a person who has made outstanding contributions to the field in forms other than the publication of research, such as (but not limited to) reissue programs or projects, engineering skills, and editorial and publishing activity. View [more information](#) about the Lifetime Achievement and Distinguished Service awards.

ASSOCIATION FOR RECORDED SOUND COLLECTIONS (ARSC) NEWSLETTER AVAILABLE
The Fall/Winter issue of the ARSC Newsletter, No. 148, is now available. This issue includes information about the Music Modernization Act, ARSC Research Grant Reports, a New Member Spotlight, and more. View the [Fall/Winter, No. 148](#) issue.
RENEWAL FOR IAML MEMBERSHIP AVAILABLE

It is time to renew IAML memberships for 2019. Membership is for calendar year 2019, with the following rates:

- Individual membership: $80.00
- Institutional membership: $115.00

IAML membership benefits include:

- Quarterly issues of *Fontes artis musicae*
- Voting privileges in IAML elections
- Discounted registration at IAML’s yearly congresses
- Access to IAML’s online membership directory
- An international network of professional colleagues
- Opportunities for international collaboration on topics vital to music librarianship

CALL FOR APPLICATIONS: LIESBETH HOEDEMAEKER-COHEN FUND FOR IAML CONGRESS TRAVEL

The Liesbeth Hoedemaeker-Cohen Fund for IAML Congress Travel, established by the Cohen family in Liesbeth’s honor, is a cash award intended to help support travel to attend the IAML annual congress. It is open to all individual members of IAML. Priority will be given to those attending their first or second congress and who either: (i) began their career as a music librarian within the previous three years; (ii) completed their professional degree in the year before or of the congress; or (iii) are giving a paper, extensive report, or a poster presentation at the congress. All things being equal some preference will be given to those likely to make an ongoing contribution to IAML.

Applicants for the award should receive little or no support from their home institution, library, or any other funding organization (apart from Congress registration fee support, when possible). A successful applicant may not receive a second award from this Fund.

Applicants for an award should submit the following:

1. A letter of application in English, French, or German which includes:
   a. Reasons for attending the IAML Congress, a description of your contribution to it, and why you are a good candidate for this grant
   b. Budget for travel costs excluding the registration fee (If not covered by your institution, IAML will try to arrange free registration in conjunction with the local organizing committee)
   c. Information about any support from your institution, library, or other funding organization
   d. Number of times you have attended a IAML Congress
2. Curriculum vitae or resume
3. One letter of reference submitted directly by its writer

Application materials should be emailed in PDF format to Stanislaw Hrabia, Chair, the Liesbeth Hoedemaeker-Cohen Fund for IAML Congress Travel Awards Committee. Deadline for all materials: 31 January 2019. Award winners of the Liesbeth Hoedemaeker-Cohen Fund for IAML Congress Travel will be notified by 1 March 2019 and will be announced thereafter on IAML-L, the IAML website, etc.
Thank you for reading!

And thank you for "This is really one of the most giving groups of people I think I’ve ever been involved with."

― mla