Experience Washington D.C.
Greetings from the West Coast, 
East Coast and Swamp Coast

As I write this, I’ve just returned from the fall Board meeting in Davis, California, and am writing up my post-Board-meeting “To-Do” lists here in New Orleans as I prepare for a quick trip up north to my beloved Berkshires and a very brief taste of “real” fall—the kind with maple trees and crisp Macintosh apples.

Even though I’m writing to you in autumn, the upcoming annual meeting at the Crystal Gateway Marriott (suburban Virginia, literally a subway stop or two from Washington D.C.) is very much on my mind. Please come!

I know that this is a time of frustration for many of us: lack of funding for our libraries, lack of funding for travel, lack of personal funding for those of us not in traditional jobs. Believe me, I fit into the latter category myself these days.

But attending an MLA meeting is so very important, for a myriad of personal and professional reasons, that I really hope that you will be able to join us, even if it is a stretch financially. You will find colleagues eager to share strategies in hard times, glad to extend a welcome to newcomers, delighted to see old friends, eager and willing to carry on the business of this venerable professional organization. . . . The list could go on and on. Be there, and share with us.

Of course there are so many program highlights (as well as a wonderful continuing education workshop) that I won’t go into details here. But I do look forward to seeing many of you on Friday morning following the first plenary session, at the first (annual?) Coffee with the President. Although I don’t know that latte or cappuccino will be on the menu (our convention managers are pretty strict about cost containment!), this will be my chance to say an informal hello to anyone who may be stopping by the MLA exhibit and shop table. It’s really my chance to thank you all for your support of MLA as much as it is your chance to tell me—albeit briefly—what you like, what you don’t, and how you’d change it!

Another innovation at the upcoming annual meeting involves the incredibly jammed schedule of meetings and the lack of time for folks to either meet informally or just relax and have a nice peaceful evening at leisure. The Board discussed this during our Davis meeting, and decided that there would not be a President’s reception this year, providing some additional free time during these hectic few days. However, we also felt strongly that all members who come to our annual meeting should be thanked for their dedication to our organization. In honor of you all, I’m delighted to report that the funding formerly allocated to the President’s reception will instead help defray the costs of our Saturday evening banquet—the party for all of us! Join me there for a Valentine’s evening toast: my love letter to all of us! Join me there for a Valentine’s evening toast: my love letter to all of you for all you do for MLA.

If you’d like to know more about Board decisions at our fall meeting, please check the draft web minutes that are loaded on the web site. And come to the business meeting in February for late-breaking news as well.

Looking forward to seeing you soon,

Laura

PS: Don’t forget to vote in the MLA election!

Laura Dankner, MLA President
A Variety of Events Await in Washington, D.C.

Catherine Dixon and Jane Edmister Penner,
Local Arrangements Co-Chairs

The Atlantic Chapter of MLA cordially invites you to the nation’s capital for the 73rd Annual Meeting, February 9–15, 2004. Founded in 1790, Washington, D.C. was designed by Major Pierre Charles L’Enfant around 1791. The District of Columbia is 67 square miles and is divided into four quadrants: Northwest, Southwest, Northeast, and Southeast. The U.S. Capitol building marks the center where the quadrants meet. Washington is a great city for visitors because it has places where our nation’s history was made, and others where history is made every day. Our museums are first-rate (and many are free), our scenery is astonishing, and our monuments are beyond compare.

The conference hotel, the Crystal Gateway Marriott in Arlington, Virginia, is conveniently located at the Crystal City Metrorail stop, one stop from Reagan National Airport. The rooms offer high-speed Internet access, in-room coffee makers and complimentary weekday newspapers. Both non-smoking and ADA-accessible rooms are available. Exercise facilities include a swimming pool, whirlpool and sauna, a state-of-the-art health club, and nearby jogging paths. The hotel is connected via underground walkways to Crystal City Shops, a galleria of over 150 specialty shops, cafes and restaurants.

Transportation between the hotel and the District is safe, quick and economical. Metrorail, the subway system serving Washington, D.C., Maryland and Virginia begins service at 5:30 a.m. weekdays and 7:00 a.m. weekends, and closes at midnight Sunday to Thursday. On Friday and Saturday nights, it stays open until 3:00 a.m. Fares range from $1.20 to $3.60, depending on the distance traveled. You can plan your metro trip with “The RideGuide” at http://rideguide.wmata.com.

While in D.C. you can visit the magnificent Capitol Building and Washington Monument, marvel at the Lincoln Memorial and see the Declaration of Independence at the National Archives. The District of Columbia’s neighborhoods, people, history, and culture truly represent the American experience—from Duke Ellington to John Phillip Sousa and from the Civil War to civil rights. Eastern market, a gathering of food vendors and artisans, was built as part of a larger, city-wide public market system to provide an orderly supply of goods to urban residents, and has served as a center of activity in the revitalization of the Capitol Hill area, making it once again a “town center.” The Dupont Circle neighborhood catered to the wealthy and social elite of the 19th century. Huge mansions, many of which have been converted to embassies, accentuate the tree-lined streets of Massachusetts Avenue. Dupont Circle is now a sought after area known for its gourmet markets, restaurants, sidewalk cafes, private galleries, and urban lifestyles. The Adams Morgan neighborhood is a blend of multi-ethnic cultures that combine their foods and crafts to produce at least 40 different tastes from around the world. The Kennedy Center for the Performing Arts overlooks the Potomac River and is the focal point of the Foggy Bottom neighborhood with its brick sidewalks and historic houses. This unusual name describes the mist and fog from the Potomac River. The Convention Center/MCI Arena area includes the historic Chinatown district. Situated between Capitol Hill and the White House, this business hub is overflowing with new shops, restaurants, nightclubs, and galleries to accommodate the demand generated by the new Convention Center.

The Local Arrangements Committee has arranged for a variety of tours on Tuesday and Wednesday, including the Library of Congress, the Clarice Smith Performing Arts Center at Maryland, and the Smithsonian Folkways Offices. In addition, an Organ Crawl organized by the Organ Music Roundtable will be offered. At the Library of Congress we will see “all things music,” including the Flute Collection, the Performing Arts Reading Room, the Conservation Division and the Recorded Sound Reference Center. Check the registration mailing for details.

Musical events during the conference include a performance of music from Mali by “the griot of DC” Cheick Hamala Diabate, accompanied by percussionist Bruce Penner. “The President’s Own” United States Marine Band performed by percussionist Bruce Penner. For more information, please contact the Local Arrangements Co-Chairs, Jane Edmister Penner, Catherine Dixon, and Local Arrangements Co-Chairs, Jane Edmister Penner, Catherine Dixon, and Jane Edmister Penner.
Marine Band Chamber Ensemble will open the first plenary session with a musical prelude. The Coolidge Auditorium in the Thomas Jefferson Building of the Library of Congress will be the site of this year’s Local Arrangements Concert at 7:30 p.m. on Thursday, February 12. In a command performance for MLA members, the Ensemble da Camera of Washington—Anna Balakerskaia, piano; Claire Eichhorn, clarinet; and Ricardo Cyncynates, violin—will present a program of works from the special collections of the Music Division of the Library of Congress, including Carl Maria von Weber’s Grand duo concertante, Amy Beach’s Sonata for Violin and Piano, and Ned Rorem’s The End of Summer.

Attendees who sign up for the concert will receive Metrorail cards in their registration packets for round-trip transportation between the Crystal City and Capitol South Metro stops. Following the banquet on Saturday, February 14, Armand Ntep & The Afro-Jazz Explosion will entertain us. Originally from Cameroon, vocalist and composer Armand Ntep has been impressing audiences on three continents for 15 years. Blending jazz, Afro-Cuban, and African influences, The Afro-Jazz Explosion has made its mark on the D.C. jazz scene and performs regularly at Twins Jazz on U Street.

A wide variety of entertainment options await MLA attendees who want to check out the sights and sounds of the city. The National Symphony Orchestra with the Choral Arts Society of Washington, conducted by Leonard Slatkin, will perform Beethoven’s Symphony No. 9 in the Concert Hall of the Kennedy Center, Thursday–Saturday, February 12–14 at 8:00 p.m. The Millennium Stage, located in the Kennedy Center’s Grand Foyer, offers free concerts every day at 6:00 p.m. As part of the “Concerts from the Library of Congress” series, for which tickets are required, the Diaz Trio with Luz Manríquez, piano, will perform works by Ysaÿe, Beethoven, and Sierra (world premiere of Kandinsky) on Friday, February 13 at 8:00 p.m. in the Coolidge Auditorium, Library of Congress. The Artemis String Quartet will perform works by Janáček, Piazzolla, and Bartok on Friday, February 13, 2004 at 8:00 p.m. in the Joseph and Alma Gildenhorn Recital Hall, Clarice Smith Performing Arts Center at Maryland. The Local Arrangements website at http://www.lib.jmu.edu/org/mla2004/ will include updated information about events going on at local music clubs, in addition to a restaurant list and other tourist attractions.

All of us in the Atlantic Chapter look forward to welcoming you to the D.C. metropolitan area in February 2004.

MLA Sessions Go to Washington

Rick McRae, Program Chair

This year, MLA’s 73rd Annual Meeting program offers another vast assortment of presentations, workshops, discussions, tours, poster sessions, working groups, and performances, as we have come to expect over the years. The plenary sessions focus on two of the strongest aspects of the nation’s capital: the enormity of treasures housed in the area’s libraries and institutions, and the center of national legislature and politics. A rousing prelude from a U.S. military ensemble will kick off the first plenary session: “Music at the Library of Congress.” Diane Nester Kresh introduces us to the three presenters and their topics: Peggy A. Bulger will speak on The American Folklife Center Archive, which she directs; Gregory Lukow of the Motion Picture, Broadcasting, and Recorded Sound Division of LC introduces the National Audio-Visual Conservation Center; and the Chief of the LC Music Division, Jon Newsom, along with Karen Lund, will discuss the “I Hear America Singing” project. The second plenary session, “Librarians Lobbying Capitol Hill,” moderated by Gordon Theil, will highlight the importance of political involvement. The three speakers to guide us are: Mary Alice Baish of Georgetown University, Kay Guinane from OBM-Watch (Office of Budget and Management-Watch) and Patrice McDermott, of the ALA Washington Office.

Prior to the meeting, the Continuing Education Workshop will focus on Library of Congress subject headings, with two sessions to be offered: one at the Library of Congress on Wednesday and a second at the conference hotel on Sunday. Consider applying early for this, as it should prove to be very popular. The Best of Chapter session offers presentations on Ernst Bacon (given continued on next page)
Strategic Financial Planning Session To Be Held in Crystal City

Jim Cassaro
MLA Past President

At our annual meeting in Austin, the first of a series of town meetings focused on strategic planning issues was held. This session, moderated by Michael Rogan, was devoted to the annual meeting program, and was designed to address solutions to our overcrowded meeting schedule. While the MLA Board is acting upon some of the recommendations of Michael’s work on this issue, strategic planning on other topics continues. Indeed, at our upcoming meeting in Crystal City, Virginia, another town meeting will be held to address long-range financial planning for the Association. This session, entitled “Strategic Planning II: Financial Issues,” is scheduled for Saturday, February 14, 2004 from 11:00 a.m. to 12:30 p.m.

The discussion of long-range financial planning began at the October 2002 MLA Board of Directors meeting in Columbus, Ohio, where those involved prepared a template of issues that needed to be addressed. This template was shared with MLA committee chairs, special officers and editors, as well as longtime members of the organization. A special session held in the President’s Suite in Austin allowed this segment of our membership to add to the template, and to provide important input into this issue. Now it is the larger membership’s turn to add their ideas, expertise, and valuable comments to the mix.

At the town meeting in Crystal City, the basic tenet of our discussions will be that strategic planning produces positive results, and should remain a focus of the Association’s efforts. Further, one proviso must be stated: many of the issues discussed do not, on the surface, seem to relate directly to financial planning. We will address several questions, among them:

1) What is the best organizational structure to reflect our profession in the 21st century?
2) How do we increase our membership numbers in an era of economic insecurity?
3) How can we use current and future technology for financial gain?
4) What is the optimal administrative structure for our Board of Directors?
5) How do we construct a long-range development plan for the Association?

So put on your thinking caps, come with an open mind, and let the Association benefit from your thoughts, comments and constructive criticisms. I do hope that all of you will attend this important session at our upcoming meeting.

MLA Sessions . . .

continued from previous page by G. Dale Vargason) and the John Addison Collection at the Brigham Young University Film Archives (presented by Janet Bradford). The MLA town meeting will continue to discuss strategic planning, this time on financial matters. Questions before the floor will include organizational structuring to reflect our profession in the 21st century, increasing membership numbers in economically insecure times, using current technology for financial gain, management structuring for the MLA Board of Directors, and constructing a long-range development plan. The other sessions will again highlight electronic reference products and services, collections, bibliography, and other topics of interest to public and technical service music librarians. And of course, please don’t neglect to share a coffee break with our President following the first plenary session.

We look forward to seeing you inside the Beltway in February, for a star-spangled bonanza of interesting and exciting program events.

Writers Needed!

Are you attending the MLA annual meeting in Washington D.C.? Are you yearning to see your name in print in the MLA Newsletter? Then you are in luck! We are looking for individuals to write reports on program sessions for the newsletter. If you are interested in volunteering, please contact Steve Mantz (stmantz@davidson.edu), the newsletter editor.

And if you are bringing a camera to the meeting, please consider sharing your photos! We are always looking for pictures to include in the newsletter: pictures of the annual meeting, of chapter meetings, or of an important event at your music library.
Finding the Music Heard on Public Radio

By Thomas H. Pease

In public radio, they are called driveway moments. That news segment or that piece of music that keeps you transfixed in your car until it is over. Radio has long been a source of discovery for both music lovers and musicians. Perhaps it was a performance of “A German Requiem” that caught your attention, or that thirty-second snippet of the Bulgarian women’s choir you heard after a news feature on All Things Considered.

Hundreds of people each day make calls, inquiring about selections they heard on public radio. Many contact the radio stations themselves, while others bring questions to their local libraries. In the latter case, it is useful for the reference librarian to understand how public radio stations work, what is on the schedule, and how to find information on what has been played. This article will focus on deciphering the code of public radio, understanding where that information resides, and knowing with whom to make contact. It is not a guide to obtaining rare and out-of-print recordings, and it does not address stations that are based outside the United States or those not designated as public broadcasters.

What is on Public Radio?

Noncommercial radio’s influence in the United States spans the history of the medium itself. Many radio stations were started in the 1920s as low-powered “educational” broadcasters based at colleges and universities. With the passage of the Public Broadcasting Act of 1967, a private, non-profit organization called National Public Radio was founded to “provide leadership in national newsgathering and production and to provide the first permanent nationwide interconnection of non-commercial stations.” It became an association to which public radio stations belong. Member stations pay a subscription fee and buy programs to fill their schedules. National Public Radio (NPR) itself does not own or operate a single station. It provides programming to stations throughout the country and abroad; in other words, it is a distributor.

Aside from local talent, public radio stations draw on many sources when creating their program schedules. These include: 1) non-commercial network distributors, such as the BBC, CBC, PRI and NPR; 2) commercial distributors (such as WFMT in Chicago and WCLV in Cleveland) and individual stations that independently market their own content (such as New York’s WNYC and WGBH in Boston). Many creators of individual shows or stand-alone concerts often reach distribution agreements with other organizations. For example, a standard radio announcement on a Minnesota Orchestra broadcast concert might read, “Tonight’s broadcast was produced by Minnesota Public Radio and distributed by Public Radio International.”

Station schedules often include a mix of local and national programs. Knowing the source from which a show was created and/or distributed is helpful in finding its daily content. Nationally distributed programs often post their playlists on their individual websites. Some programs, especially news and talk shows, include transcripts and archived audio. Many stations also post their own locally-hosted music playlists online and/or allow one to stream the broadcast over the Internet.

The Public Radio Station in your Community, Region, and State

It is helpful not only to know on which frequency your public radio station is carried, but also the radius within which you can hear the station. Public radio serves listeners in all fifty states of the United States and globally through the Internet and satellite radio. The radio frequency that is playing Car Talk in Detroit might be blasting hip-hop in Lansing. If a station is an NPR affiliate, you can search for which stations serve your community at http://www.npr.org/stations.

Many stations have repeater frequencies that retransmit the primary station’s audio signal. This allows greater geographical coverage without increasing the station’s wattage, and also serves areas that are geographically hindered from receiving a signal. These repeater frequencies often have different call numbers and/or letters.

Some radio stations have acquired enough frequencies to qualify as a network serving an entire state or a multi-state area (even over two time zones), serving several cities and communities with overlapping radio signals.

Nationally Syndicated Programs

When a station programs a show such as Fresh Air with Terry Gross or Adventures in Good Music with Karl Haas, it receives a copy of the program either as a satellite transmission or as an audio recording such as a CD or DAT. Not every station plays a certain show at a certain time (or even carries that show)—that is at the discretion of the station’s program director. The program needs only to be aired within a certain broadcast.

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Liaison Activities:
Canadian Association of Music Libraries

Lisa Rae Philpott
Music Library, The University of Western Ontario
MLA’s “CAML Liaison”

This year’s CAML conference was held May 28–31, 2003 at Dalhousie University (Halifax, Nova Scotia) in conjunction with the Canadian University Music Society, under the auspices of the Humanities and Social Sciences Federation of Canada. For CAML’s purposes, this arrangement allows us (as an organization of some 100 members) to not only ‘piggyback’ onto the CUMS membership (thereby receiving HSSFC conference discounts), but also to attend CUMS sessions and raise our profile with music faculty. Given that CAML is comprised of a small group of dedicated individuals, it is difficult to take advantage of the opportunities of attending concurrent CUMS sessions, while still showing support for one’s colleagues at the CAML sessions. (Of course, one experiences similar difficulties at MLA conferences, but on a MUCH larger scale!)

Despite a preponderance of cool, foggy weather, CAML-ites were warmly-received in Halifax: the Dalhousie University Faculty Concert featured Lynn Stodola (piano), Marcia Swanson (mezzo-soprano) and Megan Bain (viola and new alumna) in a program of works by Berg, Hindemith, Debussy and Chausson. An opening reception followed the concert, offering opportunities to both renew old acquaintances and to meet new colleagues. A mid-day performance by Motion Ensemble (New Brunswick, Canada) members Helen Pridmore (soprano) and Andrew R. Miller (bass) was but one of several mini-concerts available to attendees.

Peter Higham (Mt. Allison U.) assembled a wide-ranging program featuring sessions on Canadian Archival Jazz Collections, Collection Development and Popular Music, Regional Collections, and Ongoing Projects (RILM and the National Library of Canada’s “Virtual Gramophone”), to name but a few. Jennifer Bain (Dalhousie U.) and her staff provided superb local arrangements, with a tour of Dalhousie’s Killam Library and a banquet at the Lord Nelson Hotel in downtown Halifax. This year’s concert featured two fascinating sessions: an invited lecture (rather, this was performance art!) presented by Canadian composer John Rea, “Postmodernity: <<que me veux-tu>>/‘what do you want of me’” (CUMS); and a keynote address, “Classical Music in Iraq,” given by MLA’s Virginia Danielson (Harvard). [A more extensive report may be found in the CAML Review (August 2003), 31/2, 6–22.]

Next year, CAML will again be meeting with CUMS (independent of the HSSFC organization) at the University of Lethbridge (Alberta), May 13–16. In 2005, we look forward to meeting with MLA, in Vancouver, BC.
Chapter Reports

Atlantic

Carl Rahkonen
Indiana University of Pennsylvania

The Atlantic Chapter held its annual meeting on a blustery but colorful autumn weekend October 17–18, 2003 at The Pennsylvania State University in State College. The opening session met in the newly renovated Foster Auditorium of the Pattee Library. The first presentation, by Carl Rahkonen, explored the traditional music of Western Pennsylvania as found in the Samuel P. Bayard Collection at Penn State. Bayard was a distinguished Professor of Comparative Literature whose lifelong work was the collection of folk music and folk songs, especially from Western Pennsylvania and Northern West Virginia. Between 1948 and 1963, he recorded some 68 informants on 31 reels of tape. These field recordings, together with his other research materials, are in the Special Collections Department of the Penn State Libraries. Bayard’s collection also contains more than two hundred published tune books, most dating from the nineteenth century, but many from the eighteenth century.

The second presentation given by Barry Kernfeld, editor of The New Grove Dictionary of Jazz (2002; 1988), was entitled, "Napster in the 1930s: Bootlegging Song Sheets." His talk surveyed the forgotten story of bootleg song sheets (initially, newspaper-sized sheets of pop-song lyrics, from the mid-1930s song-lyric magazines). The bootleg sheets, which emerged in 1929, elicited an hysterical response from the music industry, which fought vigorously for roughly a decade, using every legal ploy available, before discovering, extremely reluctantly and somewhat inadvertently, that assimilation was a much more successful policy than prohibition.

We then had a wonderful reception in the Mann Assembly Room of the Paterno Library, with hors d’oeuvres sponsored by Nancy Eaton, Dean of the Penn State Libraries, and wine provided by Laura Probst, Head of Public Services. The Special Collections Department displayed a recently acquired collection of 18th century dance books. Some old time fiddlers from Pennsylvania, who had come to our meeting to learn more about the Bayard Collection, provided impromptu music for the reception.

Saturday morning began with a catered continental breakfast in the Mann Assembly Room. We were then favored to hear from Peter Kiefer, curator of the Penn State Fred Waring Collection, known as Fred Waring’s America. He presented us with the historical background and significance of Waring’s life and career. We then enjoyed a tour of Fred Waring’s America, a special facility that contains Waring’s entire music library of 6500 titles, including scores and instrumental/choral parts; more than 10,000 recordings on disc, wire, tape, kinescopes, and videotape; twenty thousand photographs and slides; scrap books with 7600 pages of clippings; and his business and personal correspondence. The most visible part of Fred Waring’s America consists of historical memorabilia, including Tom Waring’s piano, hundreds of pieces of cartoon art, the famous “cartoon tables” from the lounge room at Shawnee Inn, and of course, Waring blenders.

We concluded with our annual business meeting. The chapter is involved with various kinds of outreach: funding travel grants for new members to attend our annual meeting and the national MLA meeting we are going to host in Arlington, Virginia on February 9–15, 2004. We are also making presentations on music librarianship to library schools and library associations within our chapter. We held elections this year

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Need a Roommate?

Do you need a roommate for the Washington D.C. meeting? Use the roommate clearinghouse! Contact Jane Nowakowski by email (nowakows@rider.edu), by phone at work (609-921-7100, x8305) or by fax at work (609-497-0243) to provide the following information:

- your name
- how you can be reached
- dates for which you need a roommate

Additionally, provide any information that is important to you, such as any, all, or none of the following:

- you are a smoker/non-smoker and prefer/need to room with the same
- you are willing to consider a triple (or not)
- you cannot share with someone who snores, wears perfume, etc.

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.

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and Steve Landstreet (Free Library of Philadelphia) was elected as Vice Chair/Chair Elect. Mary Prendergast (University of Virginia) was re-elected to another two-year term as Secretary/Treasurer. Our 2004 annual meeting will be held at West Virginia University in Morgantown. We have accepted an invitation for our 2005 chapter meeting to be held at the Peabody Conservatory of Music in Baltimore.

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**Midwest**

*Richard LeSueur*

*Ann Arbor District Library*

The annual meeting of the Midwest Chapter of the Music Library Association was held in Iowa City, Iowa on October 16–18, 2003. There were over 60 members present, including 12 student members. Committee meetings were held on the afternoon of October 16.

That evening, the first full session of the meeting featured two speakers. Sid Huttner, Special Collections Librarian at the University of Iowa, discussed “Traveling Culture: Circuit Chautauqua in the 20th Century; an American Memory Digital Project.” This was followed by Timothy Shipe, Archivist of the Dada Archives, University of Iowa, speaking on “The International Dada Archives at the University of Iowa.”

On Friday morning Kathryn Deiss of the Chicago Library System, returning from last year’s meeting, presented a lively session, “Change, Chaos, and Human Nature: How to Engage in Change Artfully and Successfully.” This was followed by E. Michael Harrington of the College of Music Business, Belmont University, on “Intellectual Property Rights: Current Issues and Litigation.” Mr. Harrington provided many wonderful examples to illustrate the differences between copyright infringement and parody. The afternoon session featured Lisa Hinchcliffe, University of Illinois at Urbana-Champaign speaking on “Information literacy and active learning.”

After this session we all piled into buses for a trip to the Amana colonies where we shopped and then ate a wonderful meal.

Saturday morning featured Esther Gillie of the University of Illinois, Urbana-Champaign speaking first on “Knowing the Score: Assessment of Preservation Needs and Usage Patterns of the Score Collection at UIUC Music Library,” followed by “Sound Carriers: History, Handling and Hopes for the Future.” This brought the meeting to a successful conclusion. Fuller accounts of the meeting will be found in the next issue of the *Midwest Notebook*.

At the business meeting Robert Delvin, Illinois Wesleyan University, rose to Chair of the Midwest Chapter and Richard LeSueur, Ann Arbor District Library, became Past-chair of the Midwest Chapter. Michael J. Duffy IV, Northern Illinois University, was elected Secretary/Treasurer of the Midwest Chapter. Thanks were extended to Robert Delvin, Allie Goudy, Don Widmer and Ruthann McTyre for their work on the Program Committee and to Ruthann McTyre and Grace Fitzgerald as Local Arrangements Committee. The next chapter meeting will be held in St. Louis in October, 2004.

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**Outgoing chair Richard LeSueur passing the MWMLA Corkscrew on to incoming chair Bob Delvin (photo: Rebecca Littman).**

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**Finding the Music Heard on Public Radio**

*continued from page 6*

The more information you can gather on the contents of the show, when and on what station it was heard, and the name of the program, the better.

**Who are the People in your Neighborhood?**

Most radio stations operate with minimal thought towards the perpetuity of information. Their own records and information storage and access systems have not historically handled detailed program information, outside of keeping program logs available for public inspection. Only with the advent of printed program guides and the Internet has there been an opportunity to exact this level of detail.

When calling a radio station, you might find yourself transferred repeatedly until you reach the appropriate person; often, receiving answers to questions is a result of serendipity: finding the right person continued on next page
Finding the Music Heard on Public Radio

continued from previous page

on the right day, remembering the right piece of information. Here are some preliminary steps one should take before calling a radio station, to maximize both parties' time and to eliminate guessing games:

1) Access the station's website. Look at their program schedule and music listings (if available). They might not be updated until as much as a week after the program airs. Check back frequently and bookmark the site on your Internet browser.

2) Be sure to ask which station the patron was listening to. In the Metro Washington area alone, there are two classical stations (commercial and public), one mixed format (classical/news), one news/information station, and C-SPAN radio—most of which reside on the left-hand side of the FM spectrum. In my experience some callers give vague answers, such as “NPR” or “the station with Diane Rehm,” while others maintain that they never change their dial from their local public radio station. While those in the public broadcasting industry appreciate this show of loyalty, it does not help them answer your questions.

3) Ask what was airing at the time the patron said they were listening. If it was a short piece (thirty seconds to a minute), ask what feature stories they heard before or after the music segment. If there is a similar piece in another hour or day, ask if they could have been listening then. If it was part of a nationally syndicated program, check that show’s website. Print out a copy of your local public radio station’s program schedules for quick reference.

4) If the work in question was from a few years ago, try to get as many details as possible about the performers, composer, and title. Try to ascertain if the work was part of a concert or part of locally-hosted music. If your station records local concerts, it is possible that they could find the piece; but it is usually the case that orchestra concerts are taken from satellite feeds which are “recorded over” after they have been aired. You would then want to go to the producing station to find information on the concert. If it was local and broadcast years ago, ask around to see who in the organization was there at that time and keep that person’s information for future reference, because they likely serve as their organization’s primary institutional memory.

It is not yet the case that every broadcaster’s schedule is publicly accessible on the Web. As stations’ websites have developed, there has been a push for providing additional content for users. What has come to be recognized, however, is that public radio listeners use their station’s website to complement their on-air experience: to find the contents of a news feature (or listen to it again) or to locate the piece of music that was playing during their evening commute. It is just as important, though, to know the humans who undertake the enterprise of broadcasting.

Your first station contact is usually an administrative assistant or a member of an audience services...
continued from previous page


department. Their helpfulness gener-
ally increases with the amount of in-
formation you can give them. They
have general knowledge of their pro-
gram schedule and can find out gen-
eral questions about the content of
syndicated programs that the station
airs. If the first contact does not have
the needed information, you will be
transferred to the music director, mu-
sic librarian, or program director.

There are generally three types
of employees at a public radio sta-
tion: announcers/producers, engi-
neers, and administrative staff. In
medium to large-size markets, spe-
cialized roles include: music direc-
tor (who creates the daily music
playlists), music librarian (rare, but
they can answer reference questions,
and point out recordings), individ-
ual producers (who create concert
programs once recorded), and oper-
ations managers (who have access
to satellite feeds and can tell if there
is a particular piece on the program).
Although it is becoming more and
more rare, many hosts still schedule
their own selection of music that
they announce. Also, a program di-
rector (who is sometimes also the
music director) has a good knowl-
edge of what is being aired at a cer-
tain time—even if she or he cannot
name the specific piece without fur-
ther research.

For programmers and audience,
the unquantifiable element of what
makes radio great is giving people
what they didn’t know they needed.
The challenge of providing reference
services for radio is in understanding
the context in which it exists and
having the necessary tools to con-
nect people to information. By doing
preliminary research, knowing whom
to contact and asking the right ques-
tions, your public radio station can
become a valuable asset in your pool
of reference sources. That will help
the next time someone asks about
the Mongolian throat singers they
heard on their drive home from
work.

Thomas Pease worked for three
years as the music librarian for
WETA-FM, a flagship NPR classical/
news station for Washington, D.C.
He serves as the MLA organiza-
tional liaison to the Association of Music
Personnel in Public Radio, and entered the
music librarianship program at Indiana
University-Bloomington in fall 2003. Thanks to
Eric Harbeson of Florida State University and
Rex Levang of Minnesota Public Radio for
their contributions to this article.

PUBLIC RADIO PROGRAM WEBSITES

Here are some links to program websites.

Adventures in Good Music (WCLV) http://www.wclv.com/skin/blurb.php?sectionId=183&contentId=24804
All Things Considered (NPR) http://www.npr.org/programs/atc
American Routes (PRI) http://www.americanroutes.org
Fresh Air with Terry Gross (NPR) http://freshair.npr.org
From the Top (PRI) http://www.fromthetop.org
Harmonia (WFIU) http://www.indiana.edu/~harmonia/
Hearts of Space http://www.hos.com/radio.html
Music Through the Night (MPR) http://music.mpr.org/listings/
Performance Today (NPR) http://www.npr.org/programs/pt
St. Paul Sunday (PRI) http://www.saintpaulsunday.org/
Sound and Spirit (PRI) http://www.wgbh.org/wgbh/pages/pri/spirit/
Studio 360 (PRI) http://www.wnyc.org/studio360/
Symphonycast (PRI) http://symphonycast.npr.org
Thistle and Shamrock (NPR) http://thistle.npr.org/

Other Useful Sites

Other National Public Radio shows can be found at http://www.npr.org
Other Public Radio International shows can be found at http://www.pri.org
Other Minnesota Public Radio shows can be found at http://www.mpr.org

NPR Station Directory: http://www.npr.org/stations/
PRI Station Locator: http://www.pri.org/PublicSite/listeners/index.html

Finding the Music Heard on Public Radio

PUBLIC RADIO PROGRAM WEBSITES
Transitions

Cari Alexander, Head, Music Library and Audio-Visual Center, Texas Christian University
Richard Griscom, Head, Otto E. Albrecht Music Library and Eugene Ormandy Music and Media Center, University of Pennsylvania (effective June 2004)
Tracy Hall, Performing Arts Librarian, Martin Luther King, Jr. Memorial Library, Washington, D.C.
Miao Jin, Cataloging Librarian, University of Southern Mississippi
Kevin Medows, Music Technical Services Librarian, Northwestern University
David Perrott, Library Technical Services Manager, The Manhattan School of Music
Debra Ponton, Music Librarian, Louisville Orchestra
Lorel Reinstrom, Special Collections Catalog Librarian, University of South Florida

Peter Szabo, Music Librarian, Ohio Wesleyan University
Judy Tsou has been appointed to a 3-year term of the editorial board of the *Journal of the American Musicological Society*, beginning in April 2004
Maarja Vigorito, Music and Sound Recordings Cataloger, Team II, Special Materials Cataloging Division, Library of Congress
Mary E. Wedgewood, Music and Sound Recordings Cataloger, Team III, Special Materials Cataloging Division, Library of Congress
Kira Wharton, Music Librarian, United States Marine Band
Laura Yust, Music and Sound Recordings Cataloger, Team I, Special Materials Cataloging Division, Library of Congress

Calendar

9–14 January 2004
ALA Midwinter
San Diego, CA

10–11 February 2004
MOUG Annual Meeting
Washington, D.C.

11–15 February 2004
MLA Annual Meeting
Washington, D.C.

1 March 2004
Deadline for *MLA Newsletter* no. 136