

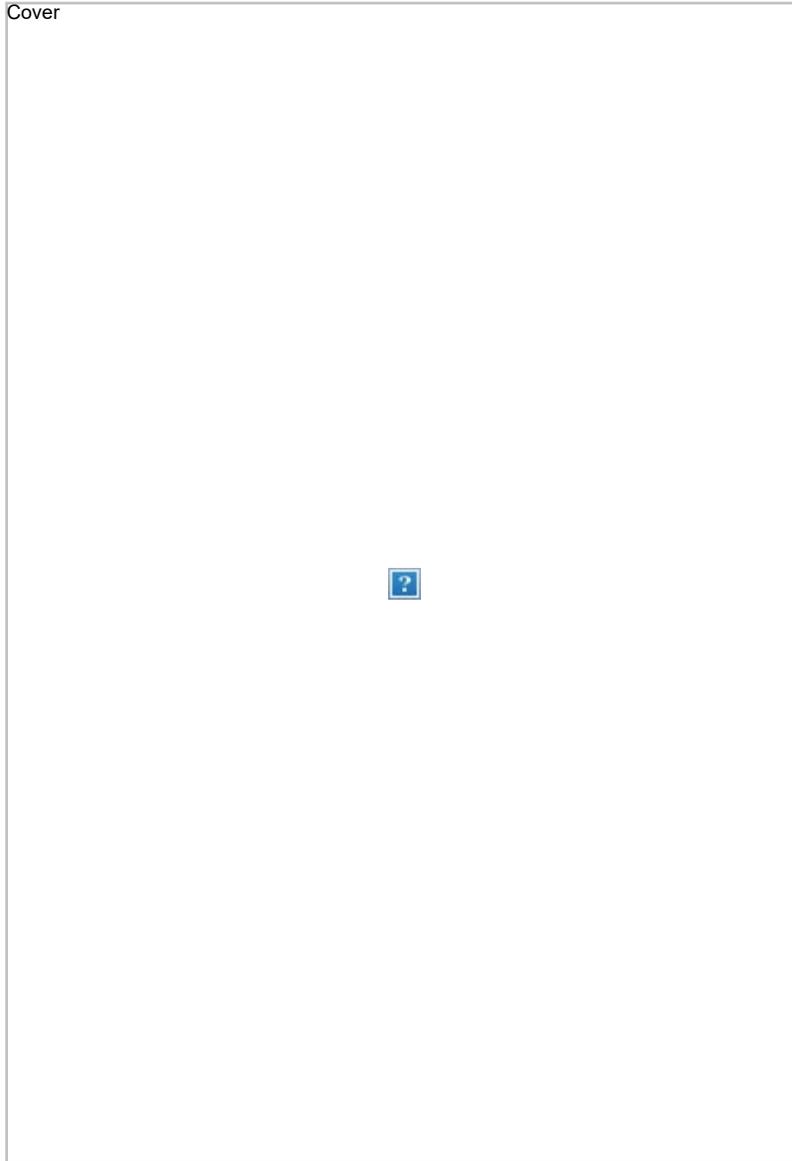
# MLA Newsletter

Music Library Association

No. 177

May-June 2014

Cover



Atlanta skyline, taken by Gerry Szymanski

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## From the President

### Michael Colby, MLA President

Michael Colby



At the end of May, the MLA Board of Directors gathered in Middleton, Wisconsin at AR Editions, the firm that runs our Business Office. Much of the Board's work had to do with MLA fiscal matters. This is the often-challenging Spring budget meeting, where we set the annual operating budget, determine membership dues and work out the

convention budget. That's a lot to get done in three days, especially considering that we also look at the quarterly reports of MLA's many and active committees, task forces and editors.

I am very happy to say that we passed a balanced budget in Middleton, without raising dues or drawing from the MLA Fund. This is the first time in several years that the Board has been able to pull off this feat. This does not mean that MLA is on permanently sure fiscal footing, but I do hope it indicates that some of the very difficult fiscal decisions the Board made in the past few years have helped to put MLA on the road to a healthy and sustainable state.

Registration rates for the 2015 meeting in Denver were set at the same level as the 2014 Atlanta meeting. Please be aware that hotel room rates will be slightly lower, fortunately. This budget also includes support for an experiment in recording and streaming convention content. Several organizations are currently offering this and it was expressed as a goal of the Strategic Plan. One room will be set up for video recording, not only enabling those unable to attend in Denver to experience some of the meeting, but also allowing those attending another concurrent session on site to catch these programs later. This is a first for MLA and we will be closely monitoring the process to carefully evaluate the results following the meeting.

Favorable comments on the Atlanta experiment in replacing the banquet with a closing reception have induced us to try it again in Denver. We hope to work in some improvements, including ways to make the event more conversation friendly. Among other actions approved by the Board was joining Amazon Smile. This is a program offered by the company whereby individuals may register to have a small percentage of their purchases benefit a charitable organization of their choice. Information may be found [smile.amazon.com](http://smile.amazon.com) or the MLA website. If you're an Amazon customer, I hope you'll consider setting up MLA as a beneficiary.

The Board also voted to establish two new committees, both of which deal with issues of diversity. MLA now has a Committee on Ethnic and Racial Diversity, whose charge will be to work to advance the organization's efforts in diversity by encouraging the participation of groups historically underrepresented in music librarianship. The other new committee is a subcommittee of the Development Committee: the Subcommittee on Diversity Scholarships will actively engage in development activities to financially support scholarships providing opportunities for members of groups historically underrepresented in the organization.

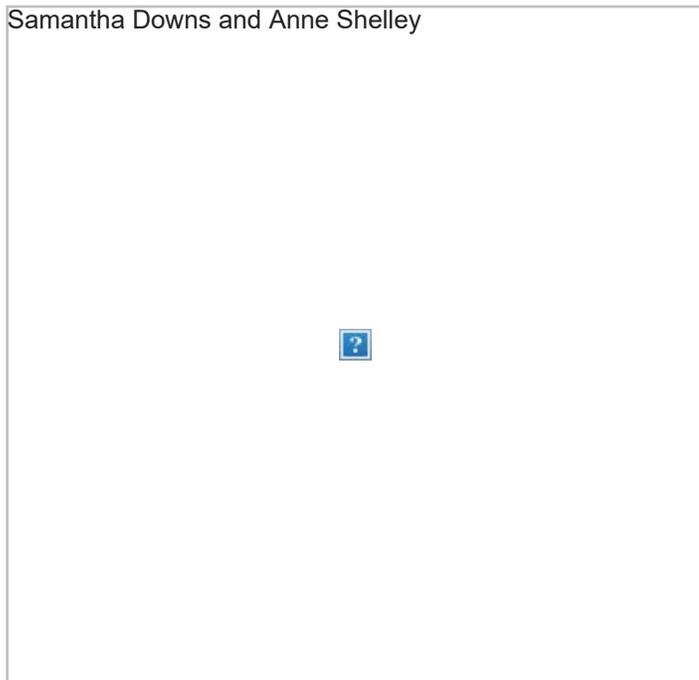
I hope very soon to be able to announce the appointment of a new Publicity and Outreach Officer. MLA will also be conducting searches for some very important positions in the association: *Notes* Editor, Advertising Manager, *Newsletter* Editor, and *Music Cataloging Bulletin* Editor. Searches will likely take place at the Denver meeting. These searches are responsible for some very significant duties supporting the work of the association. I encourage you to give some serious thought to offering to serve MLA in one of these key roles. Thank you for your time. Enjoy the rest of this *Newsletter*, especially the impressions of a first-time attendee to our Atlanta meeting. MLA is full of some of the best people I've had the honor to meet and there is always room for more.

Warmest wishes,  
Michael Colby

## Atlanta reports

### Special Feature from a First-time Attendee: "I found my 'home' in Atlanta, GA."

The first Plenary that Thursday morning was comforting, singing together as a group. I started with the intention of attending as many sessions as I possibly could, quickly learning that socialization is as important as attending sessions. The Music Library Student Group helped me squeeze in these events as well. As a student working in a humanities library, I took a lot from the sessions that not only discussed music librarianship, but other topics that influenced



Samantha Downes (left, with mentor Anne Shelley), Graduate Student Assistant at Wayne State University in Detroit, MI

Nervous and excited were the two most prevalent emotions in my life preparing to attend the MLA Annual Meeting this year in Atlanta. I had never before attended a professional conference, was traveling far from home, and doing it solo. I consider myself a fairly outgoing person and I am not super awkward in a crowd but I nonetheless I was slightly weary of how I would be perceived upon arrival. To calm my fears, I signed up for the Mentoring program as well as the Career Advisory Service to be set up with people to meet ahead of time. I knew I wanted to get to know other people in the field and learn of the issues currently at the forefront of our profession. However, I was not aware of how comfortable I would feel from the beginning among my colleagues or the excitement I would feel after the conference for my future in music librarianship.

Navigating through Hartsfield-Jackson Airport was the first battle when I arrived in Atlanta, but I quickly found myself safely on the MARTA train to the conference hotel. Soon I learned that I was surrounded by fellow attendees and sparked a conversation with several of them, already soothing the anxiety of being a library student amongst established librarians. The first night I met a plethora of other students and first-time attendees to commiserate with. These people soon became my close friends. My mentor then assisted me with my desire to network and introduced me to all the people she knew at the conference. I already felt so welcome on the very first night.

libraries in general. The session on reference materials for dance and theatre was especially useful as I occasionally will get these students coming into the library for help. On the first day, curiosity brought me to talk to the committee chairs about involvement in MLA and by the last day I was discussing the possibility of joining a committee.

I have to note that as a graduate student who does not specialize in music libraries within my library program, I cater my assignments to study the music library literature. Through these ventures into the literature, certain names frequented my search queries and would even be quoted in my papers. I had the pleasure of meeting two of them at the conference, Joe Clark of Kent State University and Kirstin Dougan of University of Illinois at Urbana-Champaign. I felt a little star-struck upon meeting them, I have to admit, but soon I came to know them as the person not just a name on a page.

I must extend a world of gratitude to Anne Shelley of Illinois State University to being the best mentor, while both welcoming and encouraging; she showed me how friendly everyone at the conference can be. Also, thank you to Cate Gerhart of the University of Washington for being my Career Advisor and discussing possible career ventures in music libraries. The best asset I gained from my attendance at the MLA Annual Meeting was meeting the Music Library Student Group. MLSG is a group of the smartest, coolest graduate students I have ever met and I'm proud to call them my friends and future colleagues. I found my place in the world of music librarianship at the MLA Annual Meeting; where I feel welcome, where I feel safe. I found my home.



Samantha with Joe Clark

## Managing Change: MLA Preconference Workshop

Lisa Shiota, Library of Congress

On February 26 in Atlanta, MLA offered a preconference workshop entitled “Managing Change and Thriving: What Every Music Librarian Needs to Know.” Mark Puente of the Association of Research Libraries (ARL) and Kathryn Deiss of the Association of College and Research Libraries (ACRL) masterfully led the 29 participants in group discussions and lectures about change models and managing changes on an individual level as well as on an organizational level.

The highlight of the workshop was the panel speakers, Tracey Rudnick of the University of Hartford and John Wagstaff of the University of Illinois at Urbana-Champaign. They spoke of personal experiences with changes in their libraries, and how they inspired their staff to be active participants.

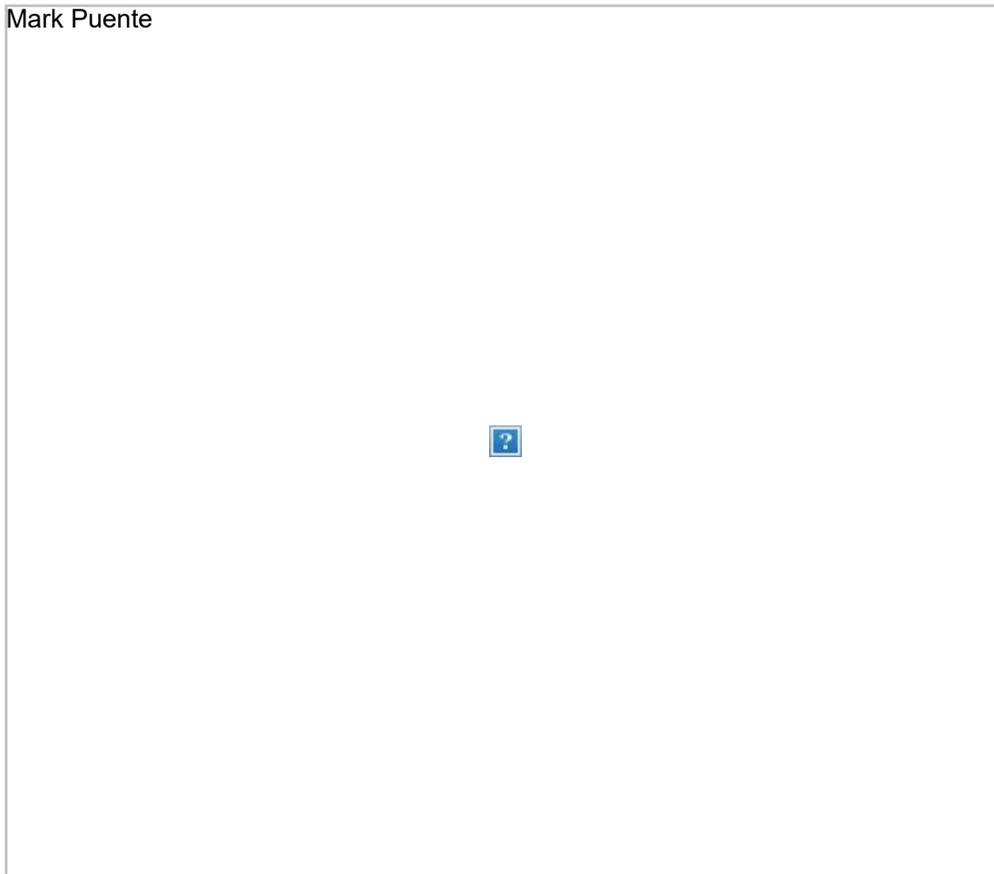
Both stressed that communication across staff, administrators, and library users is vital. Workshop participants engaged in a Change Style Indicator® test that assessed how they respond to change. They then placed themselves on a continuum—literally standing in line—to see the range of styles of how everyone responds. Finally, those with similar styles formed groups to come up with statements on what other groups should know about how they handle change.

As one of the presenters noted, “People do not so much resist change as fear loss.” Knowing this principle is a crucial step in successfully managing transitions. The participants came away from the workshop with tools and techniques that they could bring back to their institutions.

The pre-conference workshop was co-sponsored by the Career Development and Services, and Education Committees.

(below: Mark Puente, ARL)

Mark Puente



Submitted by Charles Peters

During the annual meeting in Atlanta, MLA members who participated in the traditional organ crawl were able to see, hear and play five marvelous instruments in three spectacular churches. Peachtree Road United Methodist Church contains two Mander instruments and one by Schantz.

(<http://www.mander-organs.com/portfolio/peachtree.html>)

Peachtree Road UMC



Peachtree Road United Methodist Church

[Organ\\_Specs.asp](#)). (not pictured)

The organ in The Cathedral of Christ the King is op. 19 by Goulding and Wood.

(<http://www.gouldingandwood.com/opus-list/opus-19.html>).

Christ the King church



The Cathedral of Christ the King

Members of the Local Arrangements Committee provided assistance, and Bill Coscarelli coordinated the church visits and provided technical information on the instruments.

## Get To Know Your Membership

In this installment of **Get To Know Your Membership**, we hear from **Rebecca Littman, Music Librarian at University of Wisconsin-Milwaukee**.

***Can you describe the variety of work that you do at UW-Milwaukee?***

I oversee the daily operations of the Music Library and Curriculum Collection, which entails many responsibilities. I supervise a paraprofessional and as many as 8 student workers (undergrad and grad), handling the training and

I've often suggested to my friend Linda, who is the head of reference here, that we should offer a class in the library school on how to do the day-to-day functional stuff like hiring, firing, managing projects for staff and students, making sure that you have enough office supplies on hand, etc., because you just don't learn that stuff in school.

Rebecca Littman



***For other mid-career librarians out there who might***

general supervision. I teach 35 or so library instruction sessions a year primarily for music, theatre, and dance, although I also work with English, sociology, film studies, and others. I plan & supervise all the stacks maintenance issues, and do all collection development for music. I oversee, sometimes doing the work myself, physical reserves and processing of electronic audio reserves. There are many other responsibilities, but I'll stop there...

***For those of us still new to the field, can you discuss what prepared you for that job, but also, what you had to learn while \*on\* the job?***

The best training I had was actually working on a general humanities and social sciences reference desk. In some ways it was better than training specifically in a music library because it gave me experience with answering a huge variety of questions, from statistics to law. Then in my first music library job I was 2nd in command job to an excellent boss who made a point of getting me involved in MLA and the chapter.

Honestly, I learned nearly everything on the job. My collection development classes didn't talk about approval plans at all, let alone what 'slips' and 'lookers versus keepers' were. No one ever told me I'd have to do displays. No one can prepare you for dealing with patrons who complain about over due fines. Nor can they prepare you for how to talk to potential donors or how to say no to people trying to pawn the music in grandma's piano bench off on you. I'd also never run an automated circulation system until I started my first professional job (I'd worked a manual one as music history student in the UC-Davis departmental library). I'd been a supervisor in a retail environment before, so that was a little less problematic for me, but you also don't get trained for that in library school.

***consider becoming a mentor: did mentoring come naturally to you, or is it something you tried to improve over the years?***

Mentoring did come sort of naturally to me and working with the students in the Coordinate Music Librarianship program is just about the only thing keeping me at UW-Milwaukee. I grew up in academia and I guess I saw my dad, who is a professor emeritus, working with grad students and saw how he treated them. I also saw some people who were bad mentors, and figured out how I wanted to be.

I find it really easy to be a good supervisor and mentor because I don't think of myself as being better than the students are. If I have to, I'll get down on all fours and trace where a cable is going or I'll help shift shelves if we're shifting the collection. That gives the students the feeling that they can talk to me and I don't hide much. I ask them for help with my "professional" work, relying on the fact that they know more about some things than I do and I can leverage that knowledge to benefit our patrons. I talk to them about MLA and MWMLA and I encourage them to get involved while they're still students.

I don't think it's hard to be a good mentor. You just have to want to help others along as others, no doubt, helped you. One of my professors once told me, when I was nervous about a presentation, to remember that in all likelihood you know more about the subject than the people to whom you're talking. That applies here. As a mid-career librarian, you've been doing this a while and the person you're mentoring is new to it. So, you know more than they do and what you know can help them.

***As a longtime MLA member, what do you value most about MLA?***

The community and camaraderie. The opportunity to learn new things from people who are smarter than me. Having brains to pick when I need information to counter administration where I am.

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## In Recognition

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

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## Developing Trends

### Susannah Cleveland, Development Officer

It's time to renew your membership, and I hope that when you do, you'll take a moment to consider a gift to MLA as well. There are opportunities to give at different levels to a number of funds built into the online renewal process, and you can always get to donation options easily by clicking on the green "Donate to MLA" button that appears at the top of the site. Member donations support a wide variety of MLA programs, including research, publication, and travel awards, scholarly activities, aspects of the annual conference, and a variety of other MLA activities.

Over these next few years, one of the major development goals is to build the Carol June Bradley Award for Historical Research in Music Librarianship to a funding level of \$25,000. We're currently only about 10% of the way towards that goal, so if you're interested in making a donation but don't have a strong hankering for a particular fund, we'd love to have your support for this one. If you're like me, you've probably encountered quite a bit of Ms. Bradley's own research in your professional development as a music librarian, and this award helps others to continue similar research about librarianship or to explore other topics using music library materials.

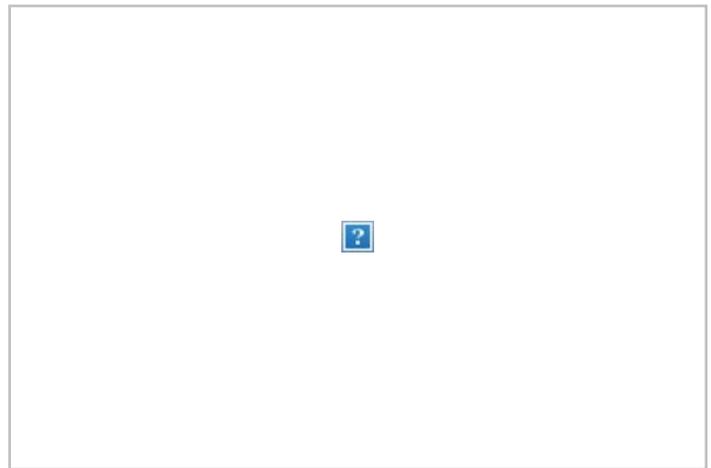
Past projects funded include the digitization of Henry Cowell materials at the Free Library of Philadelphia, an interactive web site dedicated to documenting the archive of the folk music coffeehouse, the Caffè Lena, and the much-acclaimed documentary about Dena Epstein, "The Librarian and the Banjo," among others. We are holding off on granting this award until its funding levels are more robust, so please help us reach the \$25,000 goal as soon as possible if you can, so that we may continue the important support that this award provides.

To help you see progress on this and other fundraising goals, we'll soon be able to add fund meters to our "Donate to MLA" page. I talk to a number of people who simply want their donation to fund MLA's greatest need, and we hope this addition will make that easier for members. This feature is not quite ready to go live, but look for it soon.

As ever, thank you so much for your generous donations to MLA. It's exciting every time we see a new donation come in, and it's a pleasant reminder of the kindness of the members of this organization.

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## Images from Atlanta

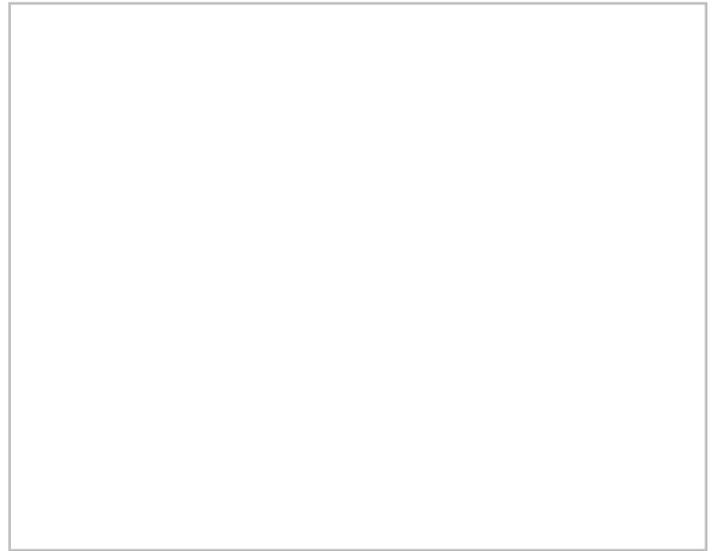


Alice Carli, Lauri Lake, and Paul Cary, taken by Gerry Szymanski

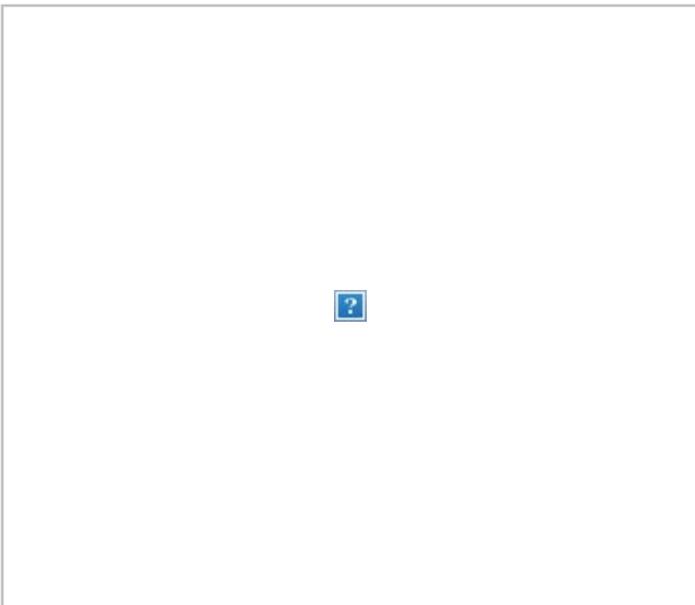
Anne Rhodes



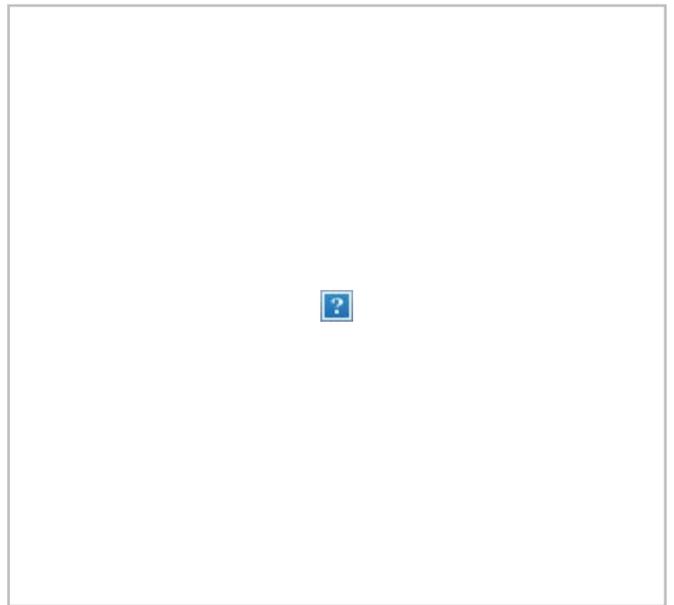
Anne Rhodes at the Open Mic, taken by Gerry Szymanski



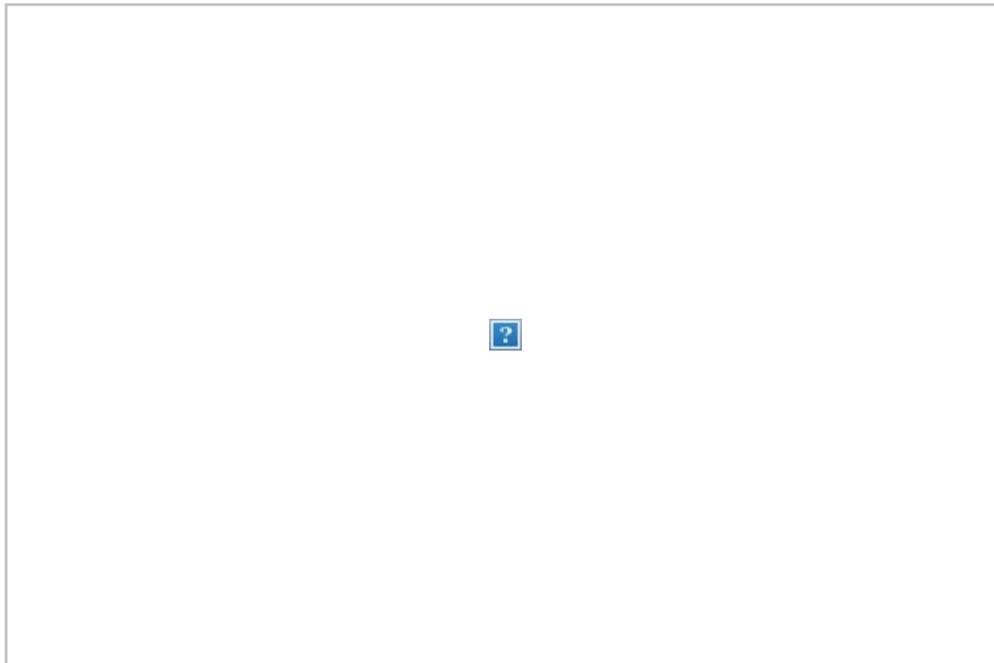
Kimmy Szeto and Terra Merkey, taken by Gerry Szymanski



Kirstin Dougan and her poster, taken by Gerry Szymanski



Clayton Crenshaw, taken by Gerry Szymanski



Laura Gayle Green at the mic, taken by Gerry Szymanski

## Committee Reports

### Best of Chapters Competition Report

Amy Kimura, Member, Best of Chapters Award Committee

The Best of Chapters Committee chooses two papers each year from regional chapters' nominees to be presented at the MLA annual meeting. This year's winners were Rebecca O'Donoghue, from the Pacific Northwest Chapter, and Anna Kijas, from the New England Chapter. Congratulations to both of them on their well-received presentations in Atlanta!

In "Coldplay's day (not) in court: theorizing music plagiarism," O'Donoghue explored the difficulties of validating or invalidating claims of infringement. She began by differentiating music plagiarism (passing off someone else's work as one's own) from copyright infringement in general (any unauthorized use of a copyrighted work). In attempting to determine whether plagiarism has occurred, courts typically employ the "lay listener test" – relying on the intuition of the judge or jury rather than the testimony of experts. This technique is limited in its effectiveness, primarily because it asks only whether plagiarism is immediately noticeable, rather than addressing whether it has actually occurred. It leaves difficult questions of originality, idea and expression to lay intuition rather than substantive analysis.

O'Donoghue presented a compelling model for using music theory to recognize the presence or absence of musical plagiarism. Her method examines musical works on a number of levels, including (but not limited to) instrumentation, form, harmony, meter and melody. Taking into account surface similarities in addition to underlying structures, she asks whether the similarities stem from original material or are simply stylistic features and thus not attributable to plagiarism.

Ultimately, her analysis demonstrated that similarities between the songs were clearly attributable to common stylistic features, not to plagiarism. Although this case was settled out of court so we do not know its actual outcome, O'Donoghue's conclusions made a convincing case for the effectiveness of this model of analysis.

Anna Kijas' presentation "Creating an alt-bio-bibliography using Omeka and geo-spatial tools" detailed her conceptual and practical work in exploring an alternative mode of scholarly publishing. During the process of researching the Venezuelan pianist Teresa Carreño (1853–1917), Kijas realized that digital publishing might offer a more useful, dynamic and rewarding platform than a traditional printed book-length bio-bibliography. She reasoned that her research, encompassing resources spread across the globe, could subsume years or decades, and digital delivery could offer faster and more continuous publication of her findings. A digital publishing model would also ease delivery to a wider audience than she could reach with a print monograph. Additionally, digital publishing platforms open up new possibilities for dynamic, interactive presentation of research, and encourage collaborative scholarship.

Kijas evaluated multiple platforms for digital delivery of her research findings, including Viewshare, Omeka and Wordpress. While she found all of the platforms to be relatively intuitive and user friendly, she preferred Omeka for a number of reasons. Intended originally as a tool for librarians, archivists, and museum professionals, it has been used successfully by scholars, public historians, and non-academics alike, and does not require specialized programming knowledge. As open source software, it has an active and growing community of users who continually introduce new plugins and improvements. Kijas particularly

She based her example analysis on the 2008 court case in which Joe Satriani sued the rock band Coldplay, claiming that the band's song "Viva la Vida" plagiarized his song "If I Could Fly."

valued Omeka's integration with Neatline, a tool for creating interactive timelines and maps. This has resulted in an "alt-bio-bibliography" that is not only informative but opens up possibilities for collaborative, cross-disciplinary research into Carreño's life and career, as well as a model for other scholars to follow. For more on the Best of Chapters Competition, see: <http://www.musiclibraryassoc.org/?page=bestofchapterguide>

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## Round Table Reports

### MLA Retirement Round Table

Linda Blotner, Coordinator

The first meeting of the new Retirement Roundtable (Linda S. Blotner, Coordinator) was held in Atlanta, February 2014. The meeting co-chaired by Joe Boonin and Geraldine Ostrove

The purpose of the roundtable is to provide a forum for retirees and for those contemplating retirement. The following topics and activities were suggested:

- \*Serve MLA members as a retirement support group
- \*Career development advice for mid-career MLA members
- \*Preparing psychologically for retirement
- \*Learning how to say No
- \*Social event at the next MLA meeting
- \*Financial aspects of retirement
- \*Sessions on retirement or related issues at MLA meetings

### Organ Music Round Table

Submitted by Charles Peters

Composer/organist Frank Ferko was the guest speaker at the Organ Music Round Table, during the annual meeting of MLA in Atlanta. From his list of works for organ, Ferko provided copies of scores and played recorded examples of selected compositions. These include solo organ works, organ duets, pieces for organ with voice or solo instrument, and compositions for chorus with organ.

It was a treat to see and hear these musical works while hearing about the creative process from the composer himself. Ferko is a cataloging assistant in the Talbott Library of Westminster Choir College. More information about the composer, including a list of his works, may be found at his website: <http://frankferko.com/>

## Transitions

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

**Catherine Busselen**, Performing Arts Cataloger/Metadata Librarian, UC-Santa Barbara

**Eric Mortensen**, Digital Media Librarian, The Juilliard School

**Stephanie Lewin-Lane**, Coordinator of the Music Library, University of Houston

## Member Publications

Please send citations for items published or premiered in the past calendar year to John, via e-mail or USPS mail at the address below. Please follow the citation style employed below. You must be a current MLA member to submit citations.

John Baga  
Mississippi State University

395 Hardy Rd.; P.O. Box 5408  
Mississippi State, MS 39762  
JBaga@library.msstate.edu

## Articles

**Dougan, Kirstin** (University of Illinois at Urbana-Champaign)

"'YouTube Has Changed Everything'?: Music Faculty, Librarians, and Their Use and Perceptions of YouTube." *College & Research Libraries* 75, no. 4 (2014): 575-589. <http://dx.doi.org/10.5860/crl.75.4.575>.

**MacAyeal, Greg** (Northwestern University)

"A Culture of Assessment: Five Mindsets." *College and Research Libraries News* 75, no. 6 (2014): 311-312.

**Moore, Tom** (Florida International University)

"A Conversation with Carson Kievman." *Sonograma*, no. 22 (23 April 2014). <http://www.sonograma.org/2014/04/a-conversation-with-carson-kievman/>.

"Our Disappearing LP Legacy." *Early Music America* 20, no. 2 (Summer 2014): 36-39, 60.

**Roberts, John H.** (University of California, Berkeley)

"Blooms of Youth: New Arias by Reinhard Keiser." *Händel-Jahrbuch* 60 (2014): 391-424.

**Szeto, Kimmy** (Baruch College, City University of New York)

"Introducing ProMusicDB: A Professional Music Credits Management System." *Journal of Electronic Resources Librarianship* 26, no. 1 (March 2014): 77-81. <http://dx.doi.org/10.1080/1941126X.2014.879020>.

## Books and Book Chapters

**Hansen, Lindsay J.** (California State University, Northridge)

"Singing the Right Message: Song and Controversy in East Germany." In *Music and Propaganda in the Short Twentieth Century*, edited by Massimiliano Sala, 69-78. Turnhout, Belgium: Brepols, 2014.

**Hooper, Lisa** (Tulane University)

Hooper, Lisa and Donald C. Force. *Keeping Time: An Introduction to Archival Best Practices for Music Libraries*. Middleton, WI: A-R Editions and the Music Library Association, 2014.

**Levy, Morris S.** (Northwestern University)

"Country Music." In *Music in American Life: An Encyclopedia of the Songs, Styles, Stars and Stories That Shaped Our Culture*, edited by Jacqueline Edmondson, 304-308. Santa Barbara: Greenwood, 2013.

## Music Premieres

**Ochs, Michael** (New York)

Rumshinsky, Joseph. *Di golden kale (The Golden Bride), Operetta in 3 Acts*. Piano-vocal score ed. Michael Ochs. Performed by Zalmen Mlotek (piano) and the National Yiddish Theater-Folksbiene. New York, May 27, 2014.

**Szeto, Kimmy** (Baruch College, City University of New York)

Schoenberg, Arnold. *Five Pieces for Orchestra arranged for clarinet, horn, piano four hands and string quintet*. Arranged by Kimmy Szeto. Performed by the Argento Chamber Ensemble. Austrian Cultural Forum, New York. May 26, 2014.

**Ward, Jennifer** (Répertoire International des Sources Musicales)

Alday, Paul. *Grand symphony for a full orchestra*. German premiere. Performed by the Junge Sinfoniker Frankfurt and organized by the RISM Zentralredaktion and RISM Ireland. March 16, 2014.