

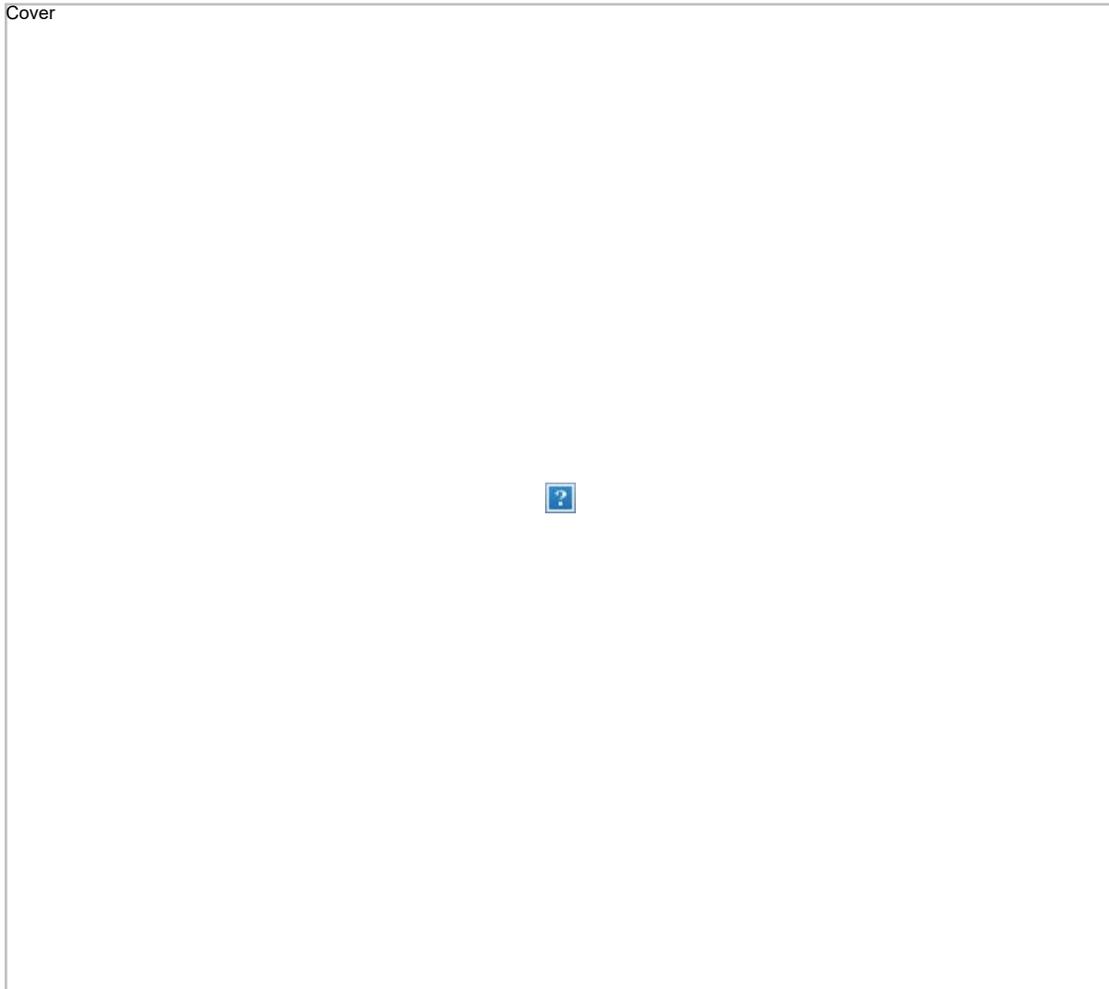
MLA Newsletter

Music Library Association

No. 178

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Cover



St. Mark's Episcopal Cathedral, site of lecture organ recital for MLA Midwest, taken by Katie Buehner

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From the President

Michael Colby, MLA President

It is officially fall as I write this column.

How do we get there from here? Fortunately the Conferences



Soon it will be winter and time to register for MLA's 84th annual meeting. (Denver, February 25-March 1, 2015. The website is up; you can see it [here](#). When it comes to the convention, one has to think ahead. In order to meet at the Denver Westin in February of 2015, it was necessary to sign a contract in June

of 2012. That means the Convention Managers were making site visits prior to that. Planning three years in advance is in fact not being very far ahead of the game.

The type of hotel we land in has an impact on the type of meeting we can offer. The kind of meeting we plan to offer can limit the number of hotels we can consider. If you've been reading this newsletter for a while or have attended a few annual meetings, you've heard this all before. I repeat it only to give a bit of perspective on how time is but one factor at play in attempting to transform the annual meeting.

Why do we want to transform the meeting? To keep you all coming! We've all seen room rates, airfares, catering and other related expenses rise at a rate unmatched by our salaries. We (unfortunately) hear stories about institutions cutting back on support for attendance at meetings. So we need to be strategic (yup, that word again) in constructing a meeting that is up-to-date, rewarding, engaging and (yes, actually) entertaining while not forcing you to hock your jewels in order to attend.

At the same time, there are demands on the meeting (mostly technological) that simply weren't there not too many years ago. I am old enough to remember when internet access for a presentation was unheard of. Now we not only expect that, but wireless so we can tweet the meeting and maybe even streaming video so that people off-site can benefit from some of the content.

and Program Committee Structure Task Force laid out a host of recommendations in their 2013 report (it's on the web site, too: <http://www.musiclibraryassoc.org/?page=AdHocReports>). We've been working on their list ever since. Their suggestions included: discontinuing the banquet, rethinking the entertainment, significantly reducing the involvement of local arrangements, changes at the registration desk, offering options to the printed program, restructuring the exhibits, and encouraging innovation from the Program Committee, as well as technological changes, such as streaming video.

Attempts have already been made at some of these. We replaced the banquet with a closing reception featuring member-supplied entertainment in Atlanta. Most of you liked it, some of you didn't. We're going to try it again in Denver, with modifications that should be improvements. The make-up of the Program Committee has been changed to allow for more continuity. We've offered an online alternative to the printed program twice already and will do it again. We will also do an experiment in streaming video, recording one of the meeting rooms. Other ideas will take longer to achieve (especially since we start planning conferences three years out) but we are at work on them.

Will everything we try be a raging success? Maybe not, but if we don't try we'll never make any progress. So I encourage you to attend the Denver meeting, respond to the post-conference survey and be part of the transformation of MLA.

Warmest wishes,
Michael Colby

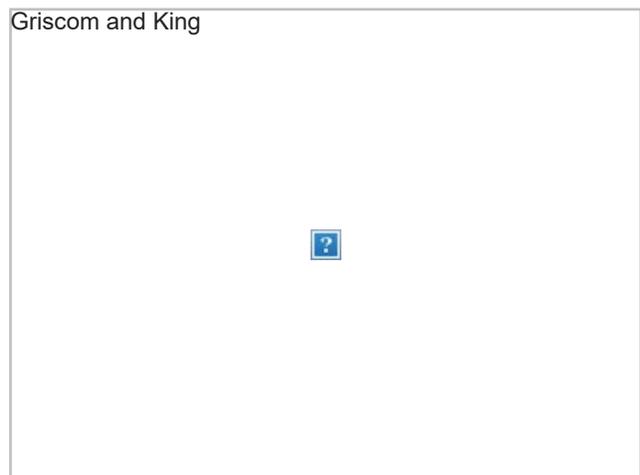
Chapter Reports

Atlantic Chapter (ATMLA)

by Michelle Oswell

The Atlantic Chapter members and guests gathered in Philadelphia this October for our annual meeting, which was held on October 17-18 at the Curtis Institute of Music. Met with gorgeous fall weather, the conference was held in Lenfest Hall, Curtis's new multipurpose building of dorms, a dining hall, practice rooms, and rehearsal spaces.

The presentations on Friday began with an engaging history of the Carnegie Library of Pittsburgh's Music Department. Julie Hanify's discussion covered the origins of the library along with the strong endowment history and engaging



the "passing of the gavel" from Griscom to King, taken by Nobue Matusoka

collections that make the Music Department unique. Next Kirk-Evan Billet gave a presentation on ways to map Bibframe for the establishment of relationships among music. Kirk-Evan proposed potential Bibframe markup for the equivalent of the MARC 511 field, among other possibilities. Lisa Woznicki's presentation on developing a course on Women in Music to non-music majors at Towson University. Her comments on the class-wide lack of knowledge about classical music were striking; overcoming this obstacle would arise again later in the conference.

The afternoon featured a presentation by Emily Butler, Molly O'Brien, and Michelle Oswell, "New Look, New Attitude," in the Curtis Institute's Music Library. The library staff took advantage of a planned building renovation to develop new policies and procedures and promote the library as a welcoming, relaxing space. Conference attendees were then treated to tours of Lenfest Hall, the main Curtis building, and the newly renovated library prior to a rousing reception (featuring Bob Grossman's homebrew) in the Library's new lounge. Later in the evening, attendees enjoyed the first student recital of the year, featuring works by Chopin, Hindemith, and Higdon.

Saturday morning's papers began with Darwin Scott presenting on the Borrow Direct Contemporary Composers Web Archive Project. An important development in archiving webpages, the CCWA preserves copies of the websites of important twentieth and twenty-first-century composers for future scholars.

Francesca Giannetti's presentation of an ongoing research project on the use of sound archives based on Twitter feeds showed some interesting initial results.

The conference ended with a Hot Topics session, a first for the Atlantic Chapter. David King led a spirited discussion on the future of music librarianship, during which we heard several members' concerns with reduced budgets, students with no musical knowledge, and declining use of the collection. But not all was negative: a couple libraries noted increase usage and foot traffic and more than one proactive suggestion emerged, including the possibility of pulling together a list of recordings libraries can't buy as a lobbying technique.

The weekend concluded with a business meeting in which the chapter approved online balloting for officer elections and constitutional amendments. Dick Griscom passed the gavel to David King as the new chapter chair. Next year's chapter conference will be held at George Mason University. We look forward to seeing you there!

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Chapter reports, continued

Midwest Chapter

by Anne Shelley

Midwest Chapter members enjoyed a delightful and informative 73rd annual meeting in Minneapolis, Minnesota, on October 9-11, 2014. The variety of unique venues and involvement of local professionals gave attendees a comprehensive look at southern Minnesota's rich musical history and active library community. Even the weather was in fine form, showing off early fall colors and temperatures comfortable for exploring downtown Minneapolis, strolling the charming St. Olaf College campus, and everything in-between.

After the scheduled committee meetings, the annual meeting officially kicked off with an entertaining and informative evening lecture recital by organist Raymond Johnston of St. Mark's Episcopal Cathedral, followed by an opening reception. Friday's sessions took place at St. Olaf College in Northfield, Minnesota, and covered an array of topics.

Members presented on open educational music resources, details of a music librarian job transition, library remodeling projects, in-depth research on Glenn Gould, and the history and current state of a special collection. Attendees were treated to a lecture recital on a large collection of Nordic songs that has been a longtime collaborative project between St. Olaf faculty Dan Dressen (tenor, associate provost, and professor of music) and MWMLA member Kathy Blough, the music cataloger at St. Olaf. Dr. Dressen and Kent McWilliams (piano, department vice chair, and professor of music) performed a selection of songs that are included in the collection.

And on the route back to Minneapolis, the bus stopped at Groth Music for a bit—or, a lot!—of shopping. Saturday morning was filled with three more fascinating sessions: efficient processing of music scores, assessment of a frontlog score collection, and an overview of the Minnesota Orchestra Library's operations by principal librarian Paul Gunther. Mr. Gunther also gave a private guided tour of Orchestra Hall. Detailed information on the meeting activities and program sessions will be published in the January 2015 issue of *Midwest Note-Book: The Publication of the Midwest Chapter of the Music Library Association*.

St. Olaf Music Library decor



Beth Christensen's unique flair on display in the St. Olaf Halvorson Music Library

Chapter reports, continued

California Chapter

by Taylor Greene

The MLA California Chapter held its annual meeting on October 10-11 at University of the Pacific in Stockton, California, hosted by Veronica Wells. Jonathan Manton started off the meeting with a discussion of the Stanford Digital Repository, focusing on the manner in which use of repository has been weaved into certain ethnomusicology courses. Next, Veronica Wells teamed up with Professor Keith Hatschek to discuss their efforts in developing information literacy skills for future music industry leaders within the Music Management program at UoP. A panel discussion of recently processed music collections followed; Veronica Wells and Professor James Haffner presented a collection of rare scores donated by Lucas Underwood, who fled Nazi persecution in 1939, and Jonathan Manton discussed a collection recently uploaded into the Stanford Digital Repository that featured electronic and electroacoustic musical works by composer Richard Maxfield.

After lunch on the beautiful UoP campus, the meeting resumed in the Holt-Atherton Special Collections, where archivist Michael Wurtz discussed various special collections that involved music, presenting materials such as correspondence from the Dave Brubeck collection, and programs of music performed at a Japanese internment camp.

Back in the main library, after attendees were surprised with a lovely cake featuring the MLACC logo, Beverly Wilcox

Celebratory cake



Festive cake to celebrate the 75th anniversary of the original chapter, taken by Ray Heigemeir

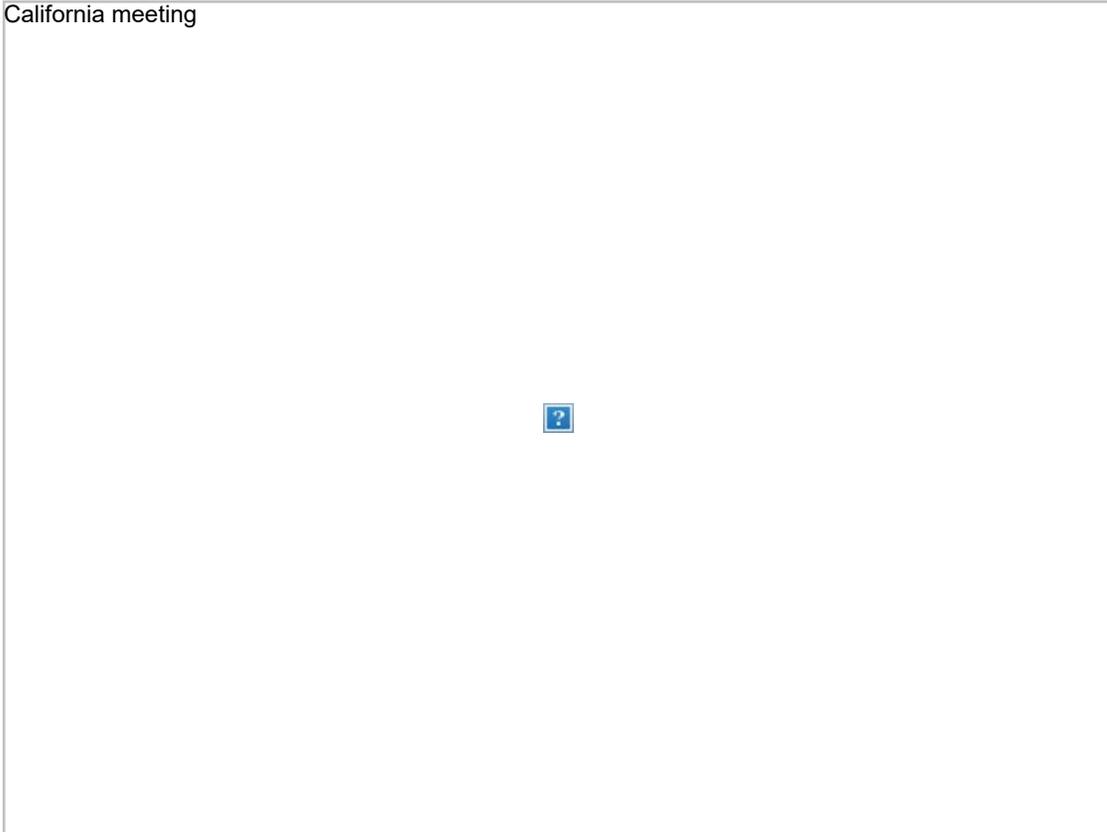
The day concluded with an open discussion about discovery systems, and a round robin of librarians' updates.

Scott Stone opened the second day of the meeting on Saturday with a discussion on his use of Many Eyes visualization software to assess the music collection at University of California Irvine, where he recently began his new position. Bassoonist and scholar David Wels followed with an intriguing discussion of Abdon Laus, who performed

presented on the topic of her recent dissertation describing the collections that had once belonged to Dépôts littéraires, libraries that held materials that had been confiscated by the government in the late 18th and early 19th centuries.

the famous opening bassoon solo at the premiere of Stravinsky's *Rite of Spring*. The annual meeting concluded with the business meeting, during which the members discussed ideas to help encourage more paraprofessionals to become involved in the chapter.

California meeting



Attendees listen to Michael Wurtz, Head of Special Collections, discuss Dave Brubek Collection taken by Ray Heigemeir

Chapter reports, continued

New England Chapter (NEMLA)

by Christopher Schiff

The Boston Public Library was the site of the New England Music Library Association's fall meeting on October 17. The day started with a tribute and the conferring of a lifetime chapter membership to Jean Morrow on the occasion of her retirement from the New England Conservatory. Chapter chair Kerry Masteller pointed out just how influential Jean has been in the MLA as editor of the basic manual series, library director of the NEC, former NEMLA chair, and professor of music librarianship at Simmons.

Presentations began with a talk by Marci Cohen of the Berklee College of Music on her research into Iggy Pop and The Stooges. The emphasis of the day was archives and digital projects. Panels discussed planning and implementation of digital projects from the perspective of large institutions (UConn,

Nemla

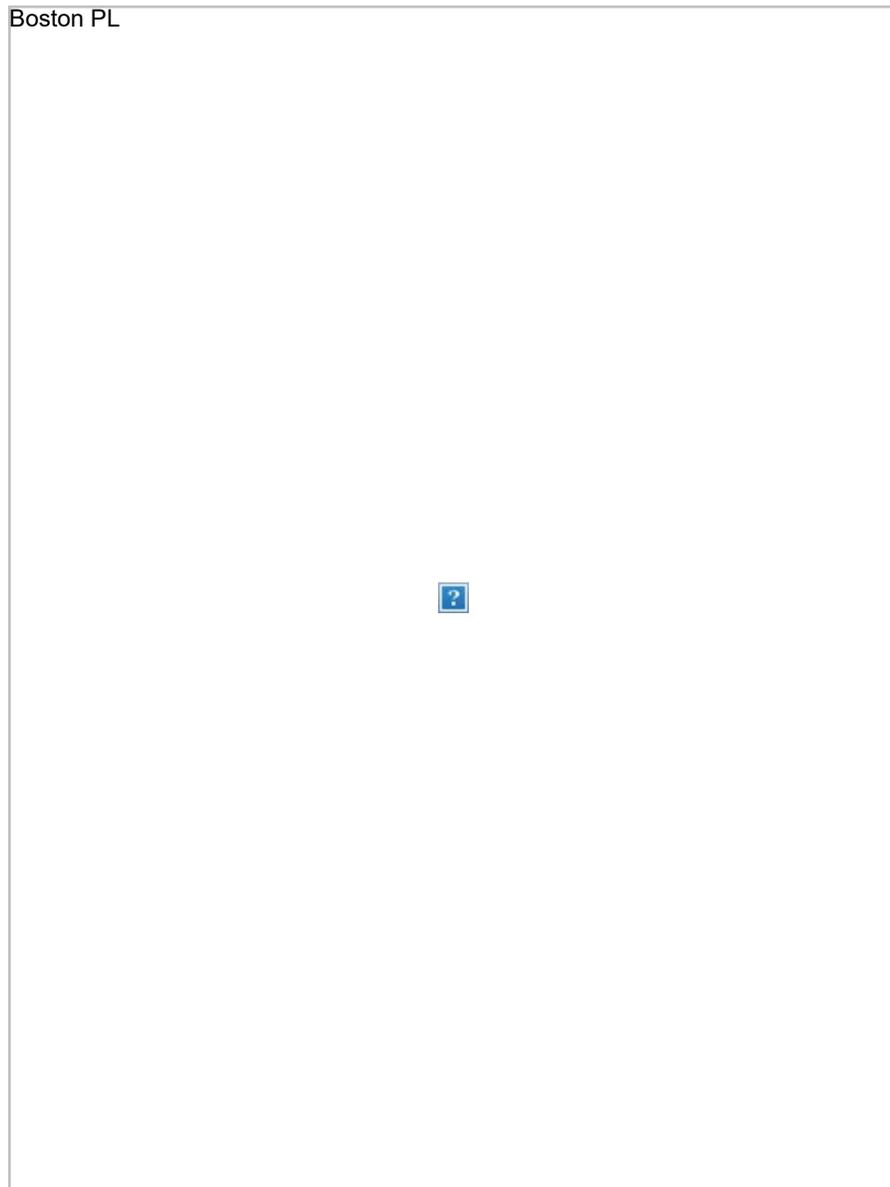


Sofia Becerra-Licha, Dhyana Berry, Marci Cohen, Jenée Morgan Force, Zoë Rath, and Paul Engle, taken by Jennifer Hunt

The day ended with an eye-popping tour of the Boston Public Library, including the Sargent Murals, the Walter

Harvard, the Digital Public Library of America), small academic libraries (Berklee), and even smaller organizational archives (the Boston Symphony).

Piston room, and a behind-the-scenes tour of the closed stacks and music processing area—a fascinating and overwhelming end to a broad-ranging day.



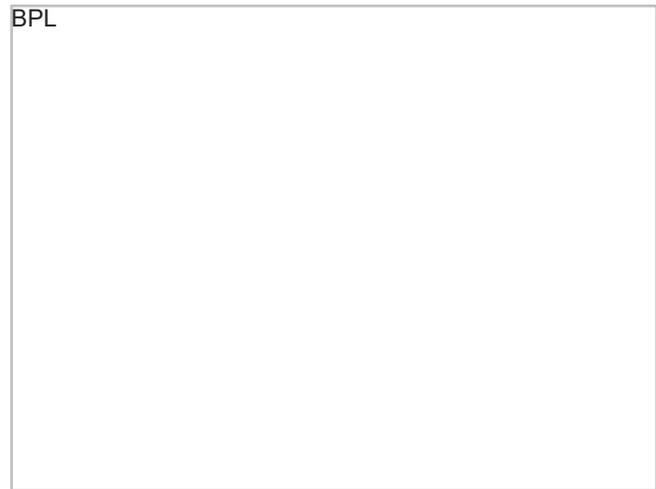
Round Table reports

MLA Retirement Round Table

The first meeting of the new Retirement Roundtable (Linda S. Blotner, Coordinator) was held in Atlanta, February 2014. The meeting was 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:

- Preparing psychologically for retirement
- Learning how to say "no"
- Social events at the next MLA meeting
- Financial aspects of retirement
- Sessions on retirement or related issues at MLA meeting



Inside the Boston Public Library (ceiling),
taken by Jennifer Hunt

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Get To Know Your Membership

In this installment of Get To Know Your Membership, we hear from Anne Shelley, Music and Multimedia librarian at Illinois State University

What is your current position? Can you describe your responsibilities?

I'm currently the music and multimedia librarian at Illinois State University, a position I've had since 2012. I'm the liaison to the School of Music so I provide instruction for music classes and offer reference assistance for music faculty and students. I manage the music collections in all formats, and I am also responsible for the media collection, which supports all academic programs at the university. We have a general reference desk in my library and each librarian spends about 20% of the work week there. I also provide instruction for first-year students (all majors) who are enrolled in certain general education classes. Finally, I have some duties related to technology in the library; I promote and provide instruction and consultations on our handful of multimedia creation machines and software, and I help manage the library's circulating mobile equipment program.

Who have been the folks who have mentored, assisted, or otherwise inspired you along the way?

When I was deciding which university to attend for library school, I visited all of them in person and met with the music librarians because finding a good mentor was as important to me as funding, curriculum, location, etc. When I visited the University of Iowa and met with Ruthann McTyre, I knew before I left her office that she would be a fantastic person to learn from and that I would be really lucky if I had the chance to work in the Rita Benton Music Library. Well, the stars aligned and for the three years I was in Iowa City I tried to soak in all I could of Ruthann's knowledge of the field, her wit, her commitment to patrons and the collection and to MLA. She was and is generous with her time and talents and went out of her way to give me a well-rounded experience working

Ruthann also introduced me to countless MLA members--many of whom I would also consider mentors--and she connected me with other librarian mentors at Iowa who did really interesting work with digital project management (Nicole Saylor), emerging technologies (Paul Soderdahl), preservation (Nancy Kraft), cataloging (Grace Fitzgerald), and instruction (Kathy Magarrell). This is all several years ago now, but of course I still think about the doors Ruthann opened for me and for other students.

Anne Shelley



What do you find valuable about your MLA membership?

My first two professional jobs were not as a music librarian—I worked on music-related digital library projects my first year out of library school, and for about three years after that I worked as a transportation librarian for a university research center—but I was determined to stay active in MLA. I went to national and regional meetings, joined committees, and read MLA publications. And my membership in the association during that time was just as critical as it is now that I've been a music librarian for a couple years. I was able to stay up-to-date on issues in music librarianship, talk to people at meetings, learn about job openings, volunteer for service and writing opportunities—all things that helped me enormously when I went on the job market to become a music librarian. MLA has connected me with a lot of different opportunities that have helped me evolve professionally and personally, and I try to give the association back what it deserves from me, which is much more than just dues and donations. From my perspective, the MLA of today has very much the same welcoming, collegial foundation that it did when I joined as a student in 2006.

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

As I'm sure you know, our members are incredibly generous with giving their time, efforts, and financial support to MLA. Such financial gifts enable us to achieve a significant portion of what we do. While many of our members have particular MLA causes that they like to support, from travel funds to research funds, many simply want to give their money to the areas with the greatest needs. With the help of our Administrative Officer and the Board of Directors, we can now help you identify those needs more easily.

We are adding some new visuals to our "Donate to MLA" page (<http://www.musiclibraryassoc.org/donations/>), meters that will help our potential donors better understand where we are in relation to fundraising targets for each of the funds that MLA supports. As you'll see, some funds appear quite healthy while others need to make significantly more progress to meet our goals. The target amount for each fund is determined by the Board and is based on a number of variables, including the size and number of awards that we give, how close a fund is to having enough spendable income to fund annual needs, and alignment with strategic directions.

There is one goal for each fund, not for each iteration of it (regular or socially responsible); mousing over the meter adjacent to any iteration of a fund will show the aggregate goal for that fund.

The point of this additional information is to help those who want to give to MLA, but who are unsure of the greatest needs, to be able to identify where their donation might be most effective. Further, we hope that seeing where our balances stand in relation to our goals will help make our fundraising efforts more transparent for our members.

I'd like to offer thanks to the members of the Development Committee who had the good sense to suggest this strategy before we even knew we had the functionality to make it happen!

As ever, please let me know if you have any questions about our development efforts.

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Transitions

Our best wishes to all those pursuing new opportunities.

Taylor Greene, Performing Arts Librarian, Chapman University

Michael Duffy, Performing Arts Librarian, Western Michigan University

Kyra Folk-Farber, Evolving Workforce Resident: Assistant Music Librarian, UC-Santa Barbara

Special Feature

A Music Librarian at a non-MLA Conference: Attending TLA/SIBMAS

by Kirstin Dougan

Many MLA members are responsible for collecting materials, offering reference and instruction services, and/or cataloging materials in more than one subject area in addition to music. Sometimes these are widely ranging, such as religion and politics, but more often they fall in other performing arts disciplines such as theatre and dance. As a Music and Performing Arts Librarian with no formal dance or theatre training or education, I find it can be challenging to keep up with resources and developments in these fields.

Therefore, I look for educational and professional development opportunities. I was fortunate to receive funding to attend the recent joint meeting of US-based TLA (Theatre Library Association <http://www.tla-online.org/>) and SIBMAS (International Association of Libraries, Museums, Archives and Documentation Centres of the Performing Arts <http://www.sibmas.org/>). The title of the conference was Body, Mind, Artifact: Reimagining Collections <http://www.tla->

Leonhardt gave a broad overview of digital humanities and what are generally accepted as the two existing phases (first the digitization of materials and ingest of data, and the second of manipulating and analyzing that data through text mining, visualization, and other methodologies). She described how performance research tests the boundaries of digital humanities methodologies because our data is not always fixed (i.e., each performance brings something new). She then shared several digital theatre projects from around the world.

Plenary sessions included both presentations on particular projects at Harvard, Teatr Wielki--Opera Narodowa, and La Comédie-Française, and more. In one, we heard about the Dance Heritage Coalition's efforts to assess dance company archives, which resulted in the creation of the Artist's Legacy Toolkit <http://www.danceheritage.org/artisttoolkit.html>, to aid individuals and companies in archiving their own materials when they don't have resources to hire professionals. In another session, we heard from Jane Pritchard, a curator at the Victoria and Albert Museum in London about the difficulties in determining what constitutes reconstruction of a production (as opposed to being a new

online.org/events/conferences.html. While I was unable to attend the entire conference, I will share some of the highlights of what I did see here. Those interested in seeing more commentary on the presentations can search for #sibmastla14 on Twitter.

Keynote presentations were given by Tony-award winning costume designer William Ivey Long, theatre and media historian Nic Leonhardt, and Director of the Fales Library and Special Collections Marvin Taylor. Ivey's talk provided an overview of the production hierarchy (sets are designed first, which then dictate costuming choices, which both then dictate lighting design). He discussed how costumes in both theatre and dance can be part of the story, and ideally must be seen in action to be fully understood, as they were designed to be worn and moving. Ivey also shared images from a museum collection of work and of his personal archives, a converted schoolhouse in the Berkshires.

production) and the role libraries, museums, and archives can play in assisting performers and production crew in preparing a reconstruction.

Finally, I heard a panel session on recorded performance which included presentations by individuals from Alexander Street Press, Digital Theatre Plus, and Met Opera on Demand. They provided insights about how they select (in the case of ASP) or capture (in the case of the latter two) video to be included in their products and what their future goals are for their products.

In addition to the educational outcomes of attending conferences another benefit, as we all know from MLA, is making personal connections with others and developing a network of colleagues upon whom one can call for professional assistance if needed. I learned about archives and collections that were new to me and met individuals from around the world who can broaden my professional understanding of what it is we do in supporting the performing arts.

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