

MLA Newsletter

Music Library Association

No. 179

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The Bucking Bronco statue by Alexander Phimister, creative commons use granted by user "Cliff"

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From the President

Michael Colby, MLA President

Michael Colby



Happy New Year!

Have you registered for our 84th annual meeting yet? You can do it at the website: <http://www.musiclibraryassoc.org>

From February 25 through March 1, 2015, we will be meeting right in the heart of downtown Denver, on the pedestrian-friendly 16th Street Mall, which features a

promenade designed by I.M. Pei. While it's great to meet in a dynamic location with lots of shops, restaurants, and other attractions, the best reason for attending is the opportunity to gather with an assemblage of music librarians, of course.

The Program Committee, chaired by Scott Stone, has put together another outstanding program. I couldn't possibly mention everything, but the sessions all include interesting topics which are highly relevant to our profession, including (but not limited to): paraprofessionals, digital sound, digital scores, digital discourse, assessment, a wide variety of musical styles (including Latin American music, early American music, Persian music, contemporary music, experimental music, and jazz), and a session on BIBFRAME. There will also be not one, but two movie nights, featuring *The Librarian and the Banjo*, the documentary on our own Dena Esptein, and *The General*, a silent film with live music. You can see the entire preliminary program at our website. There you can also find abstracts, so can you plan your entire conference itinerary, before you even pack.

We will be continuing the experiment of replacing the banquet with a closing reception. Your comments from the Atlanta experience have been taken into serious consideration and we hope that this event will be even more successful. As a new experiment, this year we will be offering streaming video from the main meeting room.

This will be a first for us and for this year will be offered free of charge. We will assess its success after the meeting and decide whether and how it should be continued in the future. Your comments on this, and all other aspects of the conference, would truly be appreciated, so I hope you plan to participate in the annual post-meeting survey.

Another first in Denver will be the inaugural business meeting of MLA's Diversity Committee. I am very excited about this new committee and look forward to great things coming out of it.

This will be the last Newsletter column that I write as President. After the Denver Business Meeting, Michael Rogan will take the office of MLA President. I know we can all look forward to helping him put his energy, enthusiasm and many ideas for the association into action. Members-at-Large Stephanie Bonjack, Michael Duffy, and Rick McRae will step down after this meeting. I hope you will join me in thanking them for their service. We also get to welcome the newly elected members to the Board: Andrew Justice, Laura Moody, and Darwin Scott.

I hope I will leave MLA in at least as good a condition as I found it. In the past two years we brought the new website up, embarked on a successful partnership with ALA in presenting webinars, and made it through the fiscal years without a deficit. I wish we could have seen publication of the fourth edition of *A Basic Music Library* (regrets, I've had a few) but I look forward to it coming out ... soon.

In closing, I would like to thank all of you for giving me the opportunity to serve MLA as its President. I can think of no group of people with whom I would rather work with and for. You all make MLA what it is: it's great!

P.S. Don't forget that IAML will be meeting in New York City in June.

Michael Colby

Feature: Conference Preview

Welcome to Denver: an Update from the Convention Managers

by Jim Farrington and Diane Steinhaus

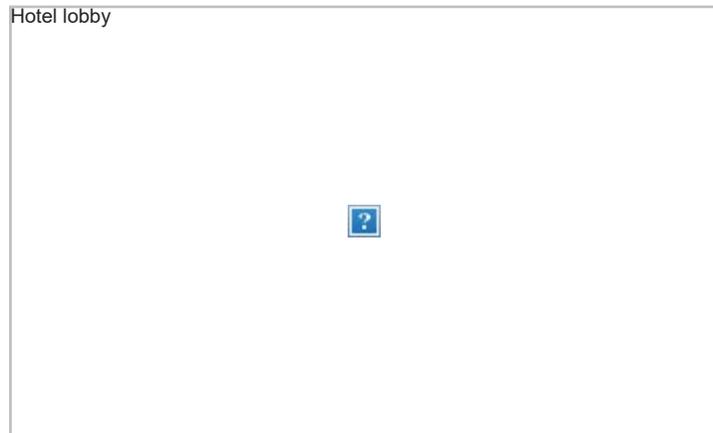
The Convention Managers made their last site visit to the

Westin Denver Downtown Hotel this past October, meeting with hotel and A/V staff, as well as Laurie Sampsel and Eric Harbeson from the Local Arrangements committee. This visit proved most helpful as the hotel had undergone renovations since the first site visit in 2012, and we were able to make some significant changes to the meeting room functionality. Please note that the plenary meeting space is not the cavernous ballroom that we've often had in the past. It will be perfectly fine, if a bit cozy, and will allow you to better know your fellow MLAers. Almost all of our other meeting spaces are all on that same level. Below are some other details that we hope you'll find useful leading up to the meeting.

There are several **options** for getting to the hotel from the Airport. Of course taxi (\$55.15 + tip, flat fare) and Super Shuttle are available, but the cheapest way is via the SkyRide, which is \$11 each way, or \$20 roundtrip, and takes about forty minutes. The SkyRide is what we used; we took pictures and wrote detailed directions that were posted to the Music Librarians Facebook group and which will be made available on the MLA website.

Once you arrive at the hotel, you are in the heart of a very active part of Denver. Situated on the 16th Street Mall and near Larimer Square, there is plenty to do and enjoy immediately around the hotel, or you can take the free buses that traverse the length of the Mall to get to even more. The Denver Art Museum, the Denver Center for Performing Arts, Buell Theater, Denver Public Library, and the Children's Museum of Denver are all within walking distance or a short ride of the hotel.

Hotel lobby



The bar at the Westin Denver hotel, taken by Don Puscher

Starbucks at hotel



Starbucks in Westin, with open seating. Taken by Don Puscher

The hotel itself, a four-diamond property, has a wealth of amenities, including a fitness center (and workout gear that you can **borrow**), attractive bar and lounging areas, a coffee service, and excellent restaurants. And because being green is important to so many of our members, you should know that the Westin takes this very seriously (having won several awards in this regard), which you can read about **here**. Attendees will be pleased to note that they will have complimentary wifi in the guest rooms during their stay.

Dates, rates, and links to remember:

Early registration closes on **January 23, 2015**
Click **here** to register.

Hotel registration is guaranteed through **January 20, 2015**
Click **here** to register at the conference hotel, then click on the link that says "Reserve." Rooms are going fast and those with two double beds have already been sold out.

Association Travel Concepts has a website for booking air travel -- while not all airlines have discounted fares, several do, and it's worth checking out the rates **here**.

The Guidebook application will be available for MLA 2015 soon; it will have the conference schedule, exhibitor information, dining information and more. Look for more information on MLA-L and for the QR codes and short links at the conference registration desk. See Scott Stone's article in this issue for information about the program.

If you have questions or need assistance, please contact **Jim Farrington** or **Diane Steinhaus**, your Convention Managers.

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The Denver Art Museum, taken by Don Puscher

Conference Preview, continued

Denver Program Preview

by Scott Stone, chair, MLA program committee

As we make the final push towards our 84th annual meeting in Denver I hope you all have begun to add a bit more cardio exercise to your routines to prepare for the thinner air of the Mile-High City. Some new exercises I've begun to add to my routine include walking the stairs while carrying loads of *New Grove*, speed walking through the stacks while retrieving items I need for student research consultations, and sprints from my office to the lunch room (this last might not be a new addition... I tend to get rather excited by food).

While you prepare your body for the demands of Denver, allow yourself to peek at the program. Upon first glance you might notice that we're trying a slightly new format this year with only two plenary sessions to try and bring the widest variety of programming to interest all attendees. Next, note that for the first time ever we are providing abstracts for every plenary, sponsored, member-proposed, and poster session. These could be really helpful to better anticipate what a session will actually be about and whether they should make it into your closely guarded, pre-highlighted schedule of every single minute of time in Denver.

I'm proud of the wide range of sessions that will be available in Denver this year. If you are able to stay an extra day or two make sure to check out the pre- and post- conferences, "An Introduction to Archives and Special Collections" and a

There is a plethora of sessions for those looking to learn more about unique, sometimes hidden, collections such as early American manuscripts, reproducing piano rolls, and Benny Goodman media. Of course, you shouldn't forget to attend one of the more professional development-oriented sessions to further your own skills by learning more about getting published or about related performing arts disciplines. I could keep writing and writing, but it's probably easier if you just look at the program yourself and get excited!

In addition to all of the great sessions, we also have three wonderful evenings of entertainment lined up for you. Thursday night features a screening of "The Librarian and the Banjo," a movie about former MLA President Dena Epstein, along with a discussion with film director Jim Carrier, and a small jam session by local banjoists. The following evening will be another movie (but completely different!) sponsored by the Local Arrangements Committee – the classic silent film "The General" with a live soundtrack provided by the Mont Alto Picture Orchestra. Finally, the meeting will finish with our very own, beloved MLA Big Band along with other open mic performances. Stay tuned if you want to share your talents!

Finally, if you'll bear with me for a moment, I'd like to express my extreme gratitude to all who worked with me during this past year on the Program Committee. Kudos to committee members Katie Buehner, David King, Andy Leach, Thom Pease, and Janelle West, board liaison Rick McRae, Education committee liaison Ana Dubnjakovic, and, of course, our amazing Convention Managers Jim Farrington and Diane

THATCamp (The Humanities and Technology Camp). Of course, the traditional meeting will kick off by following recent tradition with our Thursday plenary focused on the “Highlights of Colorado Music and Colorado Collections.”

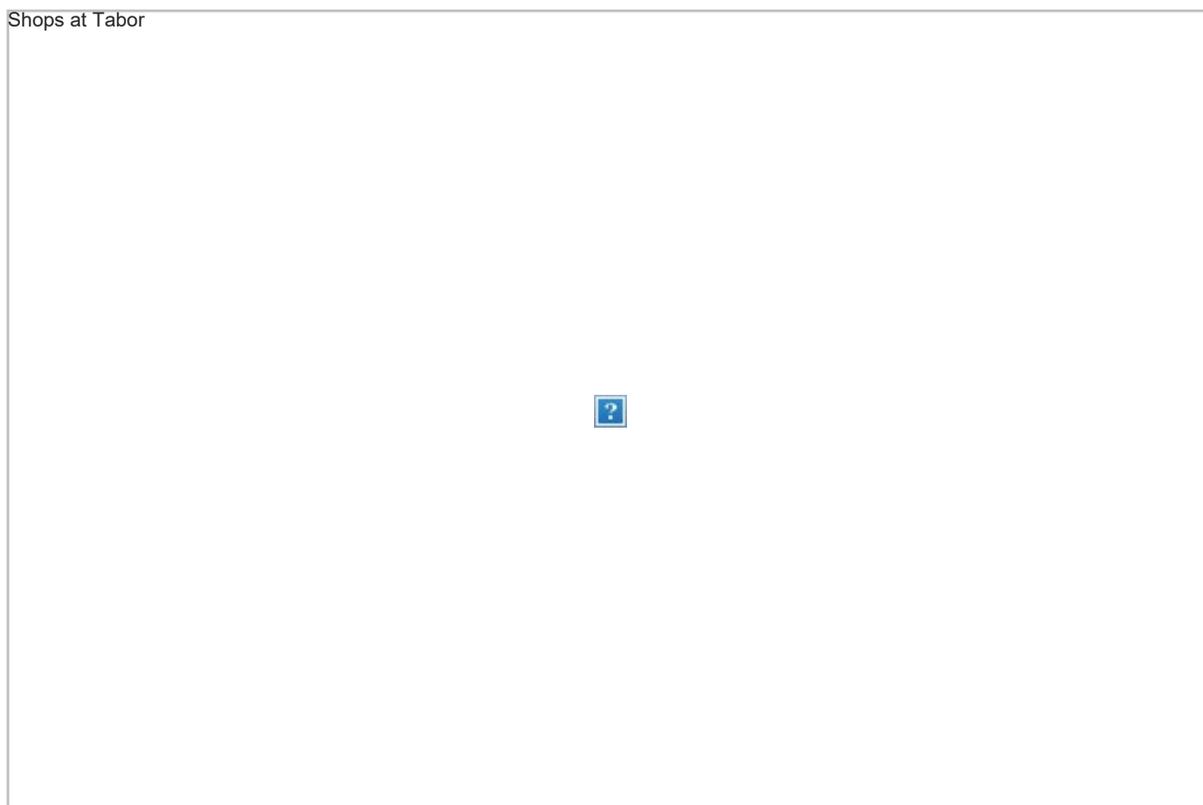
Throughout the next several days we’ll have sessions focused on cutting-edge technical issues such as web archiving, BIBFRAME, and emerging services in music libraries. Other timely sessions include a presentation on classroom assessment, an examination of digital scores, and an introduction and examination of the new ACRL Information Literacy Framework.

Steinhaus.

Hope to see many of you in Denver!



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The Shops at Tabor Center, where you can shop and dine, directly across from the Westin. Taken by Don Puscher

Feature: The Adventures of Starting a New Job

One Year in a New Library: a brief journal

by Katie Buehner

A year ago, I climbed into my car in Houston, TX and drove sixteen hours north to start work as Head of the Rita Benton Music Library at the University of Iowa. I’ve spent the last twelve months experiencing the highs and lows of starting all over, yet again. A new job is exhilarating and daunting all at once, as those early days lay the foundation for the years that follow. I hope that this brief journal will provide tips and reflections that prove useful to fellow music librarians entering new positions.

I made a personal decision in those early days to avoid, whenever possible, references to my previous libraries (e.g., “Well, at Houston we...”). The goal of this challenge was to plant my mind firmly in Iowa instead of constantly expecting processes and policies to be the same as they were Houston or even during my grad school days at North Texas. I also did not want new colleagues to believe that I thought Iowa should do everything following methods I’d used at previous institutions. While there are times when I do (of course) refer to past experiences, this challenge has helped me to integrate into my new environment more quickly and whole-heartedly.

Spring:

University or department “on-boarding” procedures were useful in that they helped me put names to faces and gave me a

First Day on the Job:

My first day at Iowa was a blur of meetings and quick visits from library staff and faculty members. After the dust settled, I began to explore my new office. In the top drawer of the desk, I found a University of Iowa portfolio with a half-used legal pad that contained the following note:

“Welcome to the RBML! I will put relevant files into Dropbox, so tell me when you want access. I probably did not get Reference weeded as I had planned.”

This unsigned greeting was from my predecessor in the job, the incomparable Ruthann McTyre, and did much to ease my first day jitters. Ruthann had indeed prepared a file of documents that gave me a crash course in key areas of my new job, including staffing responsibilities, information about donors and recent gifts, and of course, plans for the new Rita Benton Music Library facility within the FEMA-funded replacement Voxman Music Building. I often reviewed documents from the file over weekend coffee as I worked to wrap my head around what I'd learned on the job in the preceding week. The file was so useful that I prepared one to share with my successor at Houston.

Ruthann's other comment concerning Reference was also of great comfort. I did carry a bit of regret and guilt over the loose ends I left behind in Houston for that music library's staff and new librarian to untangle. Seeing Ruthann's note reminded me that I wasn't the only librarian to encounter this dilemma, and that it was just an inevitable consequence of moving on.

trajectory for learning my way around campus and the main library. However, any orientation schedule is just a starting place, so I used those initial meetings to identify the next round of people with whom I needed to meet. Between official on-boarding and my own personal follow-up, I was able to start moving from chatting about basic orientation topics to having actual work discussions.

Making connections with the School of Music was a bit harder without the physical proximity of being in the same building that I enjoyed at Houston. I contemplated setting up remote office hours in some of the buildings that house the studios and practice rooms, but opted for a more relaxed, and frankly, enjoyable approach.

Instead, I started attending the School's Colloquium lecture series on a regular basis and to frequent campus concerts. I attended the Spring faculty meeting after spending an hour that morning pouring over headshots and bios on the website. I took the time to talk at length with students and faculty who did wander into my office, and I attended a local one-day musicology conference at University of Northern Iowa (which resulted in the opportunity to meet their excellent and also relatively new librarian). Through such actions I wished to communicate to music students and faculty members that I intended to participate in the life of the School, even when it extended beyond the walls of the Library. I must take the time to issue a special thanks to the Musicology and Theory faculty at Iowa for their enthusiasm for the library and their new music librarian; this group is one reason my first year at the RBML has been such a rewarding experience. (continued below)

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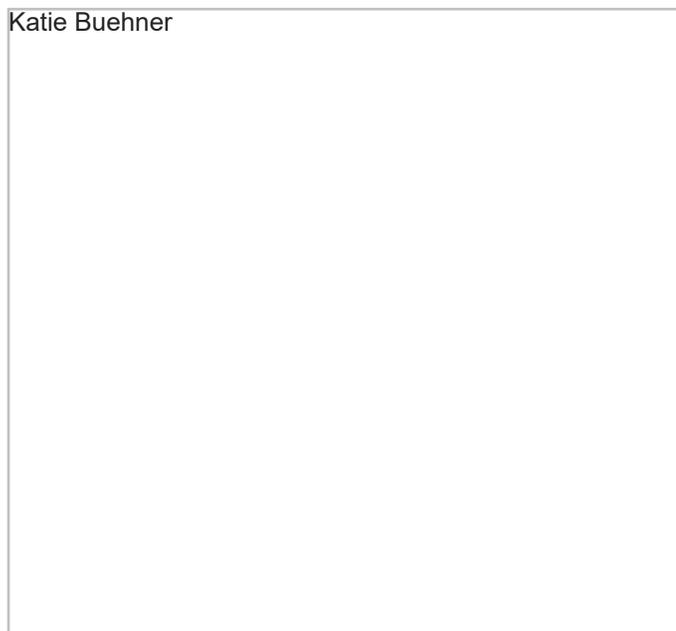
The Adventures of Starting a New Job, continued

Summer: After months of orientation, I finally started to see my job take shape. While I could have listed the bullet points of my responsibilities on my first day, in the summer I could actually describe what those responsibilities looked and felt like in real life.

However, as I accumulated more and more information about the job and the library, I could feel myself starting to lose my grasp on certain projects, discussions, or action plans. A colleague mentioned that she was using Trello, a card-based online organizational application, to organize project work. I started to load information into Trello boards and use the application to group projects by subject and timeline. I was able to add notes and checklists to the cards, which helped me to get information out of my head, off my desk, and into a place where I could remix, organize, and process it. This was especially helpful when I started to grapple with long-term projects already in process upon my arrival and those which it would be my job to initiate.

Starting work at a new library also entails building life in a new community. The summer months were a great time to get to know Iowa City. I found that colleagues were always ready to recommend festivals to attend, parks in which to hike, or

Fall: There's an end to every honeymoon period, and I'd say this Fall was when that happened for me. What was once new and exciting slowly became expected and ordinary. For me, the honeymoon period ending means I spend less and less time learning what my job is and more time actually doing work. I know I still have much to learn about Iowa, the University of Iowa, the School of Music, and the Libraries. However, this first year's challenges have been invigorating, and I look forward to what is to come in Year Number Two.



Katie's headshot provided by University of Iowa

restaurants to frequent. Taking time to step out of the workplace and explore has been vital to making my first year in Iowa a fulfilling one.

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Chapter Reports

Southeast Chapter (SEMLA)

by Chris Holden (East Carolina University)

The Southeast Chapter of the Music Library Association held its annual meeting in Baton Rouge, Louisiana, on October 2-4, 2014. The main conference was held in the Hill Memorial Library at Louisiana State University. The focus of the meeting was on experimental music, and the presence of many figures from LSU's Program in Experimental Music and Digital Media led to lots of interesting presentations and lively discussion.

Thursday began with a preconference which attracted twelve participants. This day-long set of workshops, entitled "Music in Libraries: Just the Basics," was presented in conjunction with MLA's Educational Outreach Program and featured sessions on cataloging sound recordings with RDA, cataloging videos with RDA, music reference, and music collection development/acquisitions. Instructors were **Sonia Archer-Capuzzo** (University of North Carolina-Greensboro), **Grover Baker** (Middle Tennessee State University), **Sarah Hess Cohen** (Florida State University), **Chris Durman** (University of Tennessee, Knoxville), **Lisa Hooper** (Tulane University), and **Holling Smith-Borne** (Vanderbilt University).

After a Thursday evening reception, the conference opened on Friday morning with presentations from **Jesse Allison** and **Edgar Bergdahl** (Louisiana State University) that centered on the problems with preserving and providing access to experimental forms of music. Many of these kinds of music are transient by their very nature. Dr. Allison spoke on the problem of technologically advanced musical instruments that can quickly fade into obsolescence, while Dr. Bergdahl discussed

This was followed by **Danny Holmes** (Louisiana State University), who spoke about "Caedence," his new instrument based on a traditional electric guitar, and his attempt to make it accessible, both by keeping the price down and by making all of the software open source. The talk brought up interesting points about libraries' ability to make available the proprietary hardware and software often needed to perform experimental pieces of music

Jaci Wilkinson (University of North Carolina-Chapel Hill) discussed the bibliographic relationships between modern hip-hop songs and the tracks from which they draw their audio samples. She demonstrated the need for an academic, nonprofit way to map these relationships and discussed some of the possibilities of creating metadata that could represent such relationships using current standards.

After this, **Daniel Shanahan** (Louisiana State University) spoke about his investigations into a large trove of scores digitized in the MIDI format from the mid-1990s. He discussed his attempt to weed out the unreliable MIDI files as well as possibilities for what kinds of information can be gleaned from this large collection of digital materials.

After a break for lunch, **Lisa Hooper** and **Jeffrey Rubin** (Tulane University) gave a talk on the Bamboula NOLA project, which involved a series of sound art installations located in and around New Orleans. This was developed, in part, through support from Tulane's libraries, and the presentation brought up the possibility of libraries acting as active agents in initiating community projects.

Laurie Phillips, Elizabeth Joan Kelly, and Teri Gallaway (Loyola University) spoke about how, in response to a NASM recommendation, their library started teaching Tech for Music,

his design of an open-source programming language that would allow for easier access to synthesized sounds of virtual instruments.

a required course for all music students. Their talk focused on both the challenges and opportunities for librarians teaching such a class. (scroll down to continue)

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Chapter Reports, continued

Next, **Tina Huettenrach** (Louisiana State University) talked about the large percentage of musicians who encounter health problems, and pointed out that there are considerably fewer resources for musicians with such problems than there are for athletes. The speaker discussed what she thought were some of the best resources for musicians looking for health information and also gave a warning about some resources that were not of scholarly caliber.

The afternoon ended with **Keith Knop** (Florida State University) discussing the Library of Congress subject headings as applied to genres of music such as electronica. He pointed out that there is an insufficient terminology for electronic genres, leading to the inability to conduct a proper search for this kind of music. He discussed possible alternatives involving facets and crowdsourcing in order to rectify the problem.

Saturday morning began with **Rachel Tillay** (Louisiana State University) discussing the LSU Music Resources Center's recent initiative to digitize their sheet music collection. She went through some of the decisions made along the way, including how to utilize ContentDM in order to accomplish the digitization and how to map local metadata to national authority files.

The last presentation was a panel in which three speakers got to share their experiences working with different digital collections. **Lindsay Million** (Center for Popular Music, Middle Tennessee State University) spoke about her institution's partnership with the American Antiquarian Society and a grant-funded project to digitize American vernacular music manuscripts. **Sonia Archer-Capuzzo** gave some background on Lev Aronson, a German cellist who escaped a concentration camp to eventually wind up in Texas. UNC-Greensboro has been digitizing Aronson's manuscripts, including many unpublished drafts.

Hill Memorial Library



Hill Memorial Library, Louisiana State University, by Grover Baker

Finally, **Sara Nodine** (Florida State University) discussed workflows for digitizing FSU's historical collection of sheet music from the Confederate States of America, including the use of a scanner and the provision of metadata for the scanned items.

The conference concluded with the business meeting, where **Chris Durman** was elected Vice-Chair/Chair Elect and **Sonia Archer-Capuzzo** was elected Member-at-Large. In addition to the invigorating presentations and scholarship, attendees also got the chance to visit Pat's Fisherman Wharf, in Henderson, Louisiana, on the other side of the Mississippi River. Backed up against a bayou, the restaurant provided a lovely backdrop for a night of catching up with old friends and meeting new ones while providing the attendees a nice dose of Louisiana culture and cuisine. Several attendees also took the opportunity to embark on a swamp tour after the conclusion of the conference. Thanks go to Lois Kuyper-Rushing (Louisiana State University) who served as Local Arrangements Chair and organized a fantastic meeting! Plans are already underway for the 2015 annual meeting in Athens, Georgia.
Additional reporting by Grover Baker.



Lois Kuyper-Rushing, Amy Strickland, Lina Sheahan, Sara Nodine, , and Chris Holden are ready to sample some seafood at Pat's Fisherman's Wharf in Henderson, LA. Taken by Grover Baker

Chapter reports, continued

New York State/Ontario (NYSO) Chapter

by Linda Blair, chair

The New York State/Ontario Chapter met on Friday, October 17, 2014 at the Eastman School of Music's Messenger Hall with 25 members in attendance. The day's presentations began with David Peter Coppen (Eastman School of Music) speaking on Howard Hanson's American opera, *Merry Mount*. Recent performances in a concert format in Rochester and New York City have afforded the opportunity to draw on newly accessible archival documents, providing a clearer picture of the history of the opera from its premier and reception in 1934 to its disappearance from the active repertory.

The second speaker, Amy V. Dygert, Esq., Copyright and Information Policy Advisor at Syracuse University, presented "Building a Coalition: Efforts to Decriminalize Scholarly and Public Use of Pre-1972 Sound Recordings." After outlining current federal and state laws governing use of sound recordings, Amy reported on the activities of the coalition of academic libraries led by Syracuse University to draft legislation that would exempt libraries, archives and museums from prosecution for activities related to preservation, archival and public access of pre-1972 sound recordings.

The final speaker, Rebecca Belford (University at Buffalo), spoke on "Filling in the Gaps: Interim Collection Development at the University of Buffalo Music Library." When the previous library director retired and the position was left unfilled, Rebecca and the remaining library staff met the challenge, implementing an interim collection development policy, increasing blanket orders for sound recordings and instituting an approval plan for scores.

During the chapter business meeting, chair Rachel Fox Von Swearingen reported on recent chapter activities. Following the recommendations of MLA Archivist Sandy Rodriguez, the chapter reached an agreement with the Sibley Music Library to house the NYSO chapter archives in the Special Collections Department, under the care of Special Collections Librarian and Archivist, David Peter Coppen. The next step will be to develop guidelines for deposit of documents, an activity which may be assigned to a committee. Another recent accomplishment has been the expansion of the NYSO website to include scanned meeting programs covering much of the chapter's history. In addition to scanned newsletters, the website will also include presentation materials from meetings.

Discussion continued on the subject of offering ongoing travel grants for NYSO meetings. There was general consensus that this would be desirable, and there were

Next, Kyra Folk-Farber (Canadian Music Centre National Office) continued with "Classical Musicians & Copyright in the Digital Age: A Pilot Study." Kyra conducted a focus group with professional musicians to gauge their knowledge and attitudes toward copyright laws and policies, specifically with regard to digitized score collections. After breaking into groups for lunch at several downtown locations, the attendees reconvened for a demonstration of OCLC macros, led by Walter Nickeson (University of Rochester). Walt has written more than 50 keystroke-saving macros automating common cataloging tasks, which are available for download on the OCLC website. Following, Sophie Rondeau and Jennifer Vaughn (Syracuse University) presented "Beyond Flat, Black and Circular: Dimensions of Complexity in Historic Sound Recordings," a talk that highlighted the problem-solving necessary in the cataloging of historic commercially produced sound recordings, including approximating dates and making sense of the sparse and often inaccurate information found on the labels.

queries this year as to whether grants were available, so there is clearly a need. All present voted in favor of appointing a Travel Grants Officer to move the plan forward. Next, at the request of MLA's Membership and Outreach Committee, the members discussed ways to reach out to under-represented groups within our chapter, such as community college libraries, public libraries and archives.

Finally, election results were announced. Our incoming Vice Chair/Chair Elect is Edward Komara (The State University of New York at Potsdam). Beth Kelly (Cornell University) will continue in her second term as Secretary-Treasurer. Also, Kristina Shanton (Ithaca College), NYSO's faithful Web Editor for the past five years, will be stepping down, and Jennifer Vaughn (Syracuse University) will take the helm. Plans are underway for the fall 2015 meeting, our 50th anniversary year, to be held at Cornell University.

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NYSO



Suzanne Meyers Sawa and Beth Kelly, taken by Gerry Szymanski

Get To Know Your Membership

In this installment of **Get To Know Your Membership**, we hear from **Nobue Matsuoka, Music/Performing Arts Librarian at American University**.

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

I am the Music/Performing Arts Librarian at American University in

Later I worked for a seminary library, an equine library (while evacuating from Katrina) and Google Inc. As the only non-Catholic person in the seminary, I learned about

Washington, DC. I manage a micro-sized music library armed with one FT and 7-8 student workers. I am the librarian for music, theatre, dance, audio technology and arts management, as well as collection development, (tailored) instructions, personal appointments and research assistance to faculty in all of these fields. Additionally, I have various fun managerial duties from supervising and dealing with donors to occasionally vacuuming the library. Whenever requested, I give lectures on the aesthetics of traditional Japanese performing arts both in music and theatre classes. I also teach orchestral percussion in the Department of Performing Arts, and often collaborate with the music faculty in giving recitals and presenting experimental music composed by them.

Why did you become a music librarian?

It was a total coincidence for me to become a librarian. When I was an international/music student at Loyola University in New Orleans many years ago, the only campus job I was eligible for was the library. Although I was looking forward to working in the music library, I was sent to the main library. I was traumatized! However, I met two mentors there, Doreen Simonsen and Trish DelNero who made my work very enjoyable. Doreen eagerly taught me to become a good Peer Information Counselor by exposing me to many of the general reference books and print indexes (including index to index) despite my lack of enthusiasm. It was a “eureka” moment for me to realize that these scary thick books are actually useful! Then I worked for Trish, who oversaw the document delivery services. I learned so much about search strategies and to be skeptical of the citations that the patrons provided. Believe it or not, I was already in the library field when AltaVista (early web search engine) was the main thing, and when 3,2,2,1 or 4,4 search in DOS prompt were the way to search in OCLC. But, I really don't feel that old.

the unique culture there.

Regarding the equine library, I did document management of X-ray films of racing horses for the

auctions. I was happy to see (no touching) the beautiful thoroughbreds for sale every chance I got. The most expensive horse sold at that time was 11million dollars to someone from UAE! While some of the buyers were family members from the same country, they didn't even jet-pool. Each of them had their own private jet! Around the same time, I worked briefly as a Japanese Quality Rater for Google Inc which gave me opportunities to evaluate obscene web pages. Then, in 2006, I finally landed on music-land with my current job. It has been a long journey, but I have loved all my library jobs.

What do you most appreciate about your MLA membership?

Friendship. I should probably say professional network, but the MLA community is such a wonderful group that the line between friendship and professional network gets blurred. When I need some advice, all I have to do is pick up the phone and call my friends who are longtime MLA members whom I admire. It makes my job easier. I also learn new things and innovative ideas from the meetings, listserv and even small talk with other members. The most beautiful thing about the MLA is the way everyone is willing to contribute their time and effort to help the association – whether by serving in a committee or playing Rocky Bolboa in a business meeting.

(Nobue's headshot provided by American University)

Nobue on vibes



Nobue preparing a piece for vibraphone

In Recognition

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

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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
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Articles

Carbone, Kathy (California Institute of the Arts)

Wood, Stacy, Kathy Carbone, Marika Cifor, Anne Gilliland, and Ricardo Punzalan. "Mobilizing Records: Re-Framing Archival Description to Support Human Rights." *Archival Science* 14, no. 3-4 (October 2014): 397-419.

<http://dx.doi.org/10.1007/s10502-014-9233-1>.

Cawelti, Andrea (Harvard University)

"It's Good to Be the King: Head-Pieces in Ballard Folio Scores." *The Library Quarterly* 84, no. 2 (April 2014): 209-218.

Clark, Joe (Kent State University)

"Information-Seeking Behavior and Library Use by Distance Education Graduate Music Education Students." *Music Reference Services Quarterly* 17, no. 4 (2014): 207-225. <http://dx.doi.org/10.1080/10588167.2014.965606>.

Cribbs, Elizabeth (Northern Illinois University)

"Really Deep Thoughts: Bibliographic Resources About Tori Amos." *Music Reference Services Quarterly* 17, no. 2 (June 2014): 76-91.

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