

"New-to-Me Mug", photo courtesy of Michelle Hahn

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DON'T FORGET! There is still time to donate to the Michael Ochs Endowment Fund for Notes! Donations received by December 31, 2015 will be matched by Michael himself up to \$5000. As the year draws to a close, why not ante up?

[Donate Today!](#)



Michael, 2006, at Graceland in Memphis, Tennessee.

From the President

By Michael Rogan, MLA President

The November/December issue of the *MLA Newsletter* is the pre-conference issue, and our 85th (!) annual meeting is shaping up to be a can't-miss cavalcade of useful information, fascinating presentations, engaging entertainment, and conversation and connection among you, our captivating members. If you haven't yet registered, visit the [Registration Website](#).

Our convention hotel is the Hilton Cincinnati Netherland Plaza. A grand, French Art Deco landmark from 1931, it offers many amenities appreciated by active MLA conference-goers: complimentary Wi-Fi, heated indoor pool and complimentary access to The Gym at Carew Tower, across the street. The hotel features The Bar at Palm Court (lobby level) which offers live jazz on Friday and Saturday evenings (and for those of you like myself who work in or admire pottery, the Bar sports an oversize Rookwood Pottery fountain!), and a casual grille that offers a daily Express Lunch (as well as a full menu). There is also a destination dining experience at the restaurant Orchids (for our foodie fans); a skywalk connects to additional restaurants and shopping. There is convenient self-parking in the adjoining Mabley Garage -- Did you know that as of the last census, two thirds of the American population live within one day's drive of Cincinnati?

We heard loud and clear from the post-conference survey last year that most respondents strongly valued having some sessions streamed and recorded, and that we should find a way to continue that practice. The [2015 Denver conference session recordings](#) are still available, by the way.

For 2016, Alexander Street has stepped forward to help cover the expense of the streaming and recording of sessions (Thank You, Alexander Street!), so accessing the streamed sessions or the subsequent recordings will again be free of charge. The Board recognizes this is not a sustainable financial model and continues to work hard on finding a practice that is both equitable and affordable.

What will be streamed and recorded? Plenary Sessions, both Town Halls, the Annual Business Meeting, and 15 additional sessions covering a range of professional concerns, from archival standards to acquisitions models to information literacy to music research and discovery. Why, even some in attendance may find having a recording to review later to be a real benefit, with so much awesome knowledge being shared!

The annual meeting is also when change comes to the Association's Administrative Structure, on committees and subcommittees all the way up to the Board of Directors. While we must bid adieu to colleagues with whom we have been working closely, we will temper any sadness with eager anticipation for new members stepping forward, bringing new ideas and new direction to our ever-evolving Association. This cycle of renewal depends on an active and invested membership! If you think you might want to contribute your energy and viewpoints, contact the chair of the committee or subcommittee of interest to learn about vacancies and ask about observing a meeting.

OK, I know some of you are wondering about the crazy photo heading up this particular column. I try to find time to do one thing (1) at an MLA meeting that takes advantage of the fact that we move this conference all around the country - sometimes to places I might never get to otherwise. This photo is from the 75th Annual Meeting in Memphis, Tennessee, and yes, I made a pilgrimage to Graceland. If you are able to come, I hope you find your time in Cincinnati valuable, but also fun!

Cincinnati Meeting News

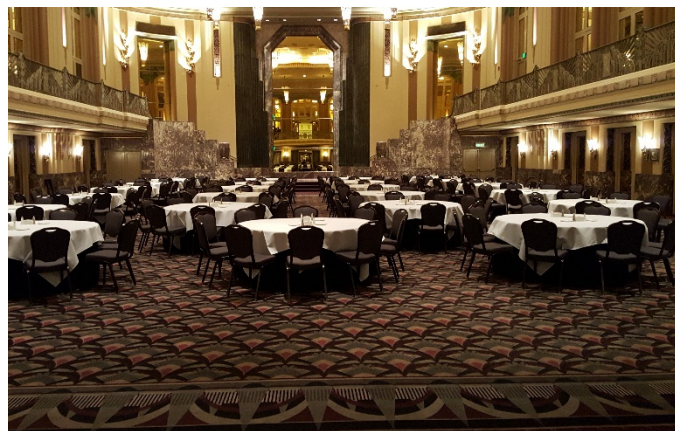
By Jim Farrington & Diane Steinhaus, Convention Managers

In October, MLA Convention Managers Jim Farrington and Diane Steinhaus, together with Program Chair Katie Buehner, made our last site visit to the [Hilton Cincinnati Netherland Plaza](#). Having the Program Chair available for this visit proved valuable because she makes the room assignments for all meetings, and it gave her the opportunity to see firsthand how the hotel will flow logistically. We met with the hotel and A/V staff, as well as our contact at [CincyUSA](#), the local Convention and Visitors Bureau. As MLA transitions away from relying on a Local Arrangements Committee, we will be relying on CVBs for maps, restaurant lists, and other details for the cities we visit.

The [conference website](#), under the superb hand of Katie Buehner (who also created the conference logo), went live in October. You'll find lots of information there that will help with your planning for the convention. One of the things that attracted us to Cincinnati in the first place is that 50-60% of the entire US population lives within a day's drive. There are several parking options around the hotel, including a self-park garage (Mabley Place) that can be included on your hotel bill. This option, including in/out privileges, costs \$20 per night. The Hilton has extended to MLA attendees a 10% discount on hotel valet parking, bringing that cost to \$25.20 per night. Please note that both garages have a 6'6" height limit on all vehicles. Amtrak also services Cincinnati. MLA members are encouraged to use the [ATC travel portal](#) to book flights to the Cincinnati/Northern Kentucky International Airport (CVG). There are several options to get to the hotel from the airport, including taxi (average fare is \$34); van service through Executive Transportation (\$22 one-way, or \$32 round trip); or public transportation via the Transit Authority of Northern Kentucky (TANK), using the 2X Route "Airporter" Bus (\$2) which will drop you off a block from the hotel.

The 1931 French Art Deco hotel is a National Historic Landmark located in the heart of the city, just a block away from Fountain Square (where an ice skating rink will be operating while we are there), and short walks to The National Underground Railroad Freedom Center, the Aranoff Center for the Arts, the Public Library of

Cincinnati, and many restaurants. A slightly longer walk (just over a half mile) is the Taft Museum of Art, and the Horseshoe Casino is less than a mile away. Adjacent to the hotel, in the Carew Tower, is a fully-equipped gym (including pool) to which attendees will have full access during their stay. The hotel is extending gratis Wi-Fi to attendees in their rooms, and MLA will provide Wi-Fi to conference attendees in the meeting rooms for the duration of the meetings.



The opening and closing receptions will be held in the Hall of Mirrors (see picture above), which should prove one of the most memorable spaces ever for an MLA reception. After-hour revelers may be interested to note that the elegant bar area has a small stage with a baby grand piano. Live music is provided on the weekends, but it may be available for some MLA music-making as well. While we are there, Jason Alexander (George Costanza of Seinfeld) will be appearing with the Cincinnati Pops Orchestra at the Music Hall, The National Underground Railroad Freedom Center will feature an exhibit of a rare copy of the Emancipation Proclamation, and the CCM Mainstage Musical Theatre will be presenting American Idiot. Other events can be found at [CincyUSA](#).

Dates, rates, and links to remember:

[Early registration](#) closes on **January 11, 2016**

[Hotel registration](#) is guaranteed through **January 29, 2016** (but register early to guarantee a room with 2 beds!)

Association Travel Concepts has a [website](#) for booking air travel, and while not all airlines have discounted

fares, several do, and it's worth checking it out.

The [preliminary program](#) is posted. The Guidebook application will be available for MLA 2016 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.

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

We can't wait for MLA to experience Cincinnati!

New in Cincinnati: Hands-on Workshop Series

By Katie Buehner, Program Chair, with Anna Kijas

On the heels of last year's popular THATCamp in Denver, the Program Committee is pleased to present a series of workshops focused on digital scholarship, produced by the Cataloging and Metadata Committee, Emerging Technologies and Services Committee, and Digital Humanities Round Table. The series will occur on Saturday, March 5th from 11 AM-3:30 PM in Salon B/C. As more libraries engage with faculty and students interested in creating digital projects, subject librarians and staff need to develop skills and expertise in areas such as curation, visualization, and linked data. These hands-on workshops will provide on-the-spot training for professionals and staff working in LAMs (libraries, archives, museums), which they can bring back and apply immediately at their institutions. The workshops are designed to give participants experience using digital tools and methods associated with information technology and digital humanities, as well as a variety of discipline-specific approaches.

Workshop Schedule

There will be five workshops total that will cover digital curation, web archiving, data visualization, and linked data.

First, Kathy Glennan will lead participants in using RIMMF (RDA in Many Metadata Formats) to create entity records associated with Leonard Bernstein. The end result will be an "r-ball" of linked data, similar to the output of the ALA-sponsored Jane-athons (see

<http://rballs.info/topics/p/jane/janeathon.html> for more details).

Kent Underwood, who presented in Denver on web archiving, will provide an inside look at some of the principal tools of the trade, including the [Wayback Machine](#) (the Internet Archive's digital repository), [Archive-It](#) (the Internet Archive's web archiving application, which librarians can use to curate their own collections of websites), and citation archiving applications such as [WebCite](#) and SavePageNow (which anyone can use to save web references and avoid the dreaded "link rot").

After lunch, Anna Kijas will provide a hands-on introduction to the open-source content management system, [Omeka](#), used by libraries, archives, museums, and scholars to display content and scholarship in a flexible and interactive setting. Participants will learn how to create and describe items (i.e. photos, text, maps) using the Dublin Core metadata standards, organize items within collections, publish content for the public, as well as, pull in metadata from existing collections using a metadata harvester (OAI-PMH).

Concurrently, Francesca Giannetti will introduce participants to common data formats and types, and how to structure their data in preparation for using a geocoding service and various visualization tools, such as [Timeline.js](#), [CartoDB](#) or [Palladio](#). The workshop will acquaint participants with analysis techniques like geocoding, data queries, and table joins. Participants will then work together to create a publicly viewable digital map or timeline on the web.

Lastly, Janelle Varin will explore the application of text-mining in research enabling us to analyze large corpora of works. She will discuss how to analyze word frequency of authors, genres, periods, texts, or groups of texts in order to reveal how concepts and their expression evolve over time, and the degree to which gender, sexual orientation, race, nationality, and age of authors may be reflected in the language of their texts.

How to Participate

The workshops will have limited space, but there is no registration and no additional fee required to attend. If you are interested in participating you should bring your

own laptop computer or tablet to the workshop, if at all possible.

There is no requirement to bring a laptop in order to participate, however, the workshops are designed to be hands-on. Those who can bring a device are encouraged to share with those who cannot. The atmosphere will be more informal than a regular session, so come prepared to ask questions, pick up new skills, learn about exciting digital tools, and contribute to some outstanding projects. If you have questions about this workshop series, please contact the series organizer, Anna Kijas at kijas@bc.edu or Cincinnati Program Chair, Katie Buehner at katie-buehner@uiowa.edu.

Cincinnati Pre-Conference Tours

By Scott Stone

Maybe it's my thin Southern California blood, but I often feel like I'm so busy trying to stay warm during our national MLA conferences that I don't get to experience much of the local town. This year I'm making an effort to get out of the toasty confines of our beautiful hotel and explore some of Cincinnati's unique local offerings by attending one of the amazing pre-conference tours.

Sure to entice the interests of any librarian is a tour of the Public Library of Cincinnati and Hamilton County. The tour will examine many different parts of this 2013 National Medal for Museum and Library Service award winner. Attendees will be able to experience the unique art and architecture of the Main Library, including the towering atrium with a skylight ceiling inspired by the original Main Library built in 1874. You will also learn about how their service model was rethought in 2007 to better provide access to services and rapidly changing technology. Finally, lest you think this has nothing to do with music, the tour will examine their extensive collection of music materials, both circulating and library-use only special collections.

The Cincinnati Music Hall is an icon of the city (and a National Historic Landmark). Considered by many to be one of the most beautiful theaters in the country and home to many of the nation's oldest arts organizations, Music Hall is thrilled to be hosting a tour for MLA. This tour will allow attendees to learn about the history of the building while getting an up-close and personal view

of both public and back of house areas. Don't be frightened that the Music Hall is currently undergoing a renovation--there's plenty to see and learn even if some small portion might be off limits due to construction restrictions. There is a good amount of walking involved with this tour, but it can be customized to handle any type of accessibility issues that are known ahead of time (so make sure you make a note when signing up for this tour).

Our final tour offering truly hits close to my heart (and by heart, I actually mean my stomach). The Findlay Market, originally opened in 1855, has built a vibrant food environment focusing on local, safe, and healthy foods. This walking tour will take us to 6 different merchants, each offering a delicious sample, all while learning about the rich history of the Market. Be sure to bundle up as this delectable tour will venture outside part of the time as we move from one merchant to another.

Transportation to the starting location of all tours is on your own. They are all relatively close to the hotel and are all available as either a short bus ride, an even shorter taxi ride, or (for those unafraid of the cold weather) a slightly longer walk. These three tours only scratch the surface of all that Cincinnati has to offer, so use one of these tours as your introduction to the city before using your little bits of free time to be fearless and explore further!

MLA Gear @ Cafe Press

By Janelle West

Looking to expand your winter wardrobe?

Check out the apparel section of the
[MLA Shop at CafePress!](#)

There you will find new MLA logoed sweatshirts, hooded sweatshirts and zip hoodies—

the perfect way to stay warm while supporting the Music Library Association!

Sweet Treats & Song in Cincy on Friday Afternoon!

By Sheri Stormes, MWMLA Past Chair



DON'T MISS the afternoon break in The Hall of Mirrors at the Hilton Cincinnati Netherland Plaza on Friday, March 4th from 3:00 PM to 4:00 PM.

This very special break (which, you will note, is an hour in length!) is being sponsored by the Midwest Chapter of MLA. It will feature two of The Queen City's greatest claims to fame: the Cincinnati Opera and Graeter's Ice Cream! There will be a variety of treats from which to choose, including Cincy's scrumptious frozen dessert as well as other delectable edibles. While enjoying the bill o' fare, performers from the renowned Cincinnati Opera will be our guests to serenade us with selections from Cincinnati Opera's upcoming season, including an excerpt from *Fellow Travelers*, a new opera by Gregory Spears, which will have its world premiere in Cincinnati on June 17, 2016!

Mark your calendars now to be there for this very special event brought to you by The Midwest Chapter!

News & Notes**November Board Meeting Minutes Posted**

By Lisa Shiota

The final version of the Lexington Fall Board meeting minutes, and a draft of the Nov. 19, 2015 online meeting minutes are now available [online](#).

Music Cataloging Bulletin Available

By Christopher Holden

The December 2015 issue (vol. 46, no. 12) of the Music Cataloging Bulletin is now available online.

Paid subscribers can access the Music Cataloging Bulletin at <http://66.170.18.227/mcb/>.

If you do not see the current issue in the list, please reload the page or clear your browser's cache.

For matters concerning subscription and online access, contact the Music Library Association Business Office (e-mail: mla@areditions.com; phone: 608-836-5825).

Comments concerning the content of the Music Cataloging Bulletin should be sent to Chris Holden, Editor (email: holdenc@ecu.edu; phone: 252-328-1241).



"Cincinnati Music Hall" by [Michael Contreras](#) is licensed under [CC BY-NC 2.0](#). Cropped for publication purposes.

MLA Election Results

By Michael Rogan

It is my pleasure to announce the election results for the MLA Board of Directors. These individuals will officially join the board at the end of the Cincinnati meeting.

Vice-President/President-Elect:

Mark McKnight, University of North Texas

Recording Secretary:

Lisa Shiota, Library of Congress

Members-at-Large, 2016-18:

Suzanne Eggleston Lovejoy, Yale University

Gerry Szymanski, Eastman School of Music, University of Rochester

Hermine Vermeij, University of California, Los Angeles

Congratulations to all! I look forward to working with you.

Please join me in thanking Anna Kijas, Jonathan Manton, Misti Shaw, Anne Shelley, and Liza Vick, who were all willing to serve MLA in this way. Serving on the board is a big commitment of time and energy and their willingness to stand for election is genuinely appreciated. The entire slate this year was stocked with nothing but astonishing ability! While other associations are moving to uncontested slates due to shrinking numbers, it amazes (and delights) me that MLA continues to attract a wealth of talent willing to invest in the work of leadership.

Thanks are also due to the Nominating Committee for their efforts to give us such tough voting choices to consider: Jason Imbesi (chair), Sonia Archer-Capuzzo, Lindsey J. Hansen, Brendan Higgins, Steve Landstreet, and Tammy L. Ravas.

The statistics reported by Administrative Officer Paula Hickner show that interest in the election was strong: 557 Ballots mailed, 390 Returned – for a 70% return rate.

For comparison, past return rates for the last 10 elections were:

2005 49.7%
 2006 55.3%
 2007 48.0%
 2008 46.6%
 2009 55.6%
 2010 65.7%
 2011 61.6%
 2012 60.3%
 2013 67.8%
 2014 74.0%

Web Committee Update

By Ray Heigemeier & Jennifer Matthews

Greetings MLA! On behalf of the Web Committee I offer comment on the following topics.

Let's see your smiling face! If you're like me, you wish that there were a way to put a face to the name of a fellow MLA member. This is especially true as we approach the annual conference, when we get to meet and greet colleagues that we see only rarely, or have communicated with only via email. We recommend adding a headshot to your online profile. It's easy: just log in to the site and go to "Profile Home." Member profiles are viewable only by other members after signing in, and may not be accessed by the public at large.

Member profiles are a great way to add a little bit more information about yourself. Just select the "Manage Profile" from the "My Profile" box and this will display all of the options available. In addition, you can edit your privacy settings for the website through the profile.

The image slideshow on our homepage continues to evolve, and is ripe for rich development. Who and what would you like to see featured here? Images can include text and links. Please send your suggestions to the Web Committee (webeditor@musiclibraryassoc.org).

Create your own blog for your committee, roundtable, or latest musical interest! To create your own blog just give it a name, select your settings and compose a short, optional description. Once the blog has been

created, you can add a new post. For a Group's Blog just visit the Group's page and look under the header "Recent Blog Activity." To follow the posts for this group select "Subscribe" and you will receive an email notification every time there is a new blog post.

Conference presentations are available online. Videos, slideshows, and documents from presentations given at the Denver 2015 Conference are linked on the Denver Conference website. This year we initiated a web archive of conference material, organized by topic (find it on the [Annual Conference page](#)). We will solicit materials from the Cincinnati Conference to add to both the Conference site and the archived materials pages. A form will be made available on the Cincinnati site.

Microsites are coming! Web Committee members have been building and testing microsite templates (and working out a few bugs along the way). Two examples of microsites are the Cataloging and Metadata Committee site, and the Greater New York Chapter site. We have received expressions of interest for microsites from MLA groups and chapters, and we will begin working with interested parties in 2016. Stay tuned...

The Web Committee welcomes your comments on the website and suggestions for additional features and functionality. Tell us what you think! The site has grown over the past year into an active information hub for MLA members, job seekers, and others interested in our profession. In fact, in the past 12 months we've logged over 95,000 visitors, with over 365,000 individual page views. Many thanks go to the members of the Web Committee for their hard work and good cheer:

Katie Buehner, Paul Cary, Elizabeth Cribbs, Paula Hickner, Jennifer Matthews, Becky O'Donoghue (working from Singapore!), Veronica Wells, and Jim Zychowicz.

Chapter Newsletters Available

[PNWMLA newsletter](#)
[MPMLA's Conventional Title](#)
[NEMLA's Quarter Notes](#)
[SEMLA's Breve Notes](#)

Southeast Chapter (SEMLA) Meeting Summary

By Carol Waggoner-Angleton (Augusta University) & Sarah Hess Cohen (Florida State University)

The 2015 meeting of the Southeast chapter of the Music Library Association was held October 29-31 on the campus of the University of Georgia. All activities took place in the beautiful Special Collections Library, beginning with an opening reception on Thursday night.

The program opened Friday morning with remarks by **Dr. P. Toby Graham**, University Librarian and Associate Provost, UGA. Dr. Graham welcomed the membership to his campus and the Richard B. Russell Building Special Collections Libraries. Dr. Graham expressed his admiration for the work done by music librarians and commended his librarians for the work they had done to bring the 2015 SEMLA meeting to Georgia.

Amanda Scott of Auburn University at Montgomery opened the session with "Where is Oklahoma? Classifying Musical and Opera Videos in Academic Libraries." This presentation was the result of research conducted on the wide variability in the classification and assignment of call numbers to video performances of musicals and operas. Ms. Scott conducted an analysis of catalog records in OCLC and libraries of National Association of Schools of Music institutions. She found that video performances of musicals and operas are inconsistently classified, using classes for literary works, print scores, special topics in motion pictures, librettos/lyrics/dialogues, or history and criticism. Her recommendations call for more standardization in assigning call numbers and more granularity in subject headings and description.

The second presentation was "Digitally Preserving the Music Performance History and Sharing the Legacy Among the Community" by **Rachel Paul** of the University of Arkansas. This presentation recounted the creation of a digital repository of institutional concert recordings. She discussed the various technical and copyright issues involved with this undertaking, and a lively discussion ensued.

"Exposing Hidden Collections Using Interdepartmental Collaboration", presented by **Elizabeth Hobart**, University of North Carolina at Chapel Hill, discussed a project undertaken to improve access to serials holdings

in the Southern Folklife Collection. Discovery was impeded by legacy cataloging formats and poor description/access, making some collections virtually hidden collections. This project was unique because the music library department was assisted by members of other library departments to accomplish the work.

Alan Asher of the University of Florida presented next on a pilot Patron-Driven Acquisition plan for purchasing musical scores and books. This was instituted to increase holdings in contemporary music, music education, and ethnomusicology. The library is working with Harrassowitz on this plan, which began in August 2015 and has so far resulted in the purchase of ten items.

Audience members who were uninformed about the wealth of “Georgia Blues” heritage had their ears and eyes opened by **Greg Johnson**, curator of the Blues Archive at the University of Mississippi. The list of artists touched on is too long to include but the presentation will be remembered for its breadth of subject coverage and the humor with which it was delivered. Who could fail to enjoy this presentation when the presenter himself was enjoying his subject so much!

In “Steamboat Pilot, Old Time Musician, and Frustrated Librarian: The John Hartford Collection,” **Sara Manus** and **Holling Smith-Borne** of Vanderbilt University gave a fascinating account of a collection recently acquired by their library. John Hartford, a well-known banjoist, fiddler, and songwriter, was a man of many interests who amassed an extensive research collection. His family gave the well-organized collection to the library with the stipulation that items be integrated into the circulating collection whenever possible. These items support curricula in folk music, country music, and music tourism.

Kevin Kelly brought a local flavor to the proceedings with “John B. Vaughan, Composer and Publisher of Gospel Music in Athens, Georgia.” Vaughan was prominent in the civic life of Athens in the late 19th and early 20th centuries, and Kelly found much of his material in the University of Georgia special collections, especially the newspaper archive. This uncovered not only information about Vaughan, but also many details about daily life in Athens during this period.

After the day’s presentations had concluded, we had a chance to stretch our legs while touring the Special Collections Library. Of particular interest were the *Pennington Radio Collection*, the Media Archives, and the amazing underground storage vault. After a short break, we reconvened for a delicious banquet at the Ciné Lab.

The second day began with “Hyperconnected Access to Archival Music Collections: Cataloging, Finding Aids and Social Media” by **Stacy Krim** and **Mac Nelson** of University of North Carolina at Greensboro. Working with the Cello Music Collection at UNCG, Krim and Nelson combined highly detailed catalog records and finding aids with social media tools to facilitate the discovery of materials.

The presentations closed with a panel discussion, “The Archive Reaches Out: Promoting Special Collections Through Community Outreach,” with **Greg Johnson**, University of Mississippi, **Holling Smith-Borne**, Vanderbilt University, and **Stacey Krim**, University of North Carolina at Greensboro. Topics included the use of social media for promoting the library, increasing visibility of special collections, and developing donors through interaction; developing course-related projects with faculty which will allow students to work with special collections materials; and other outreach endeavors.

The weekend concluded with the business meeting, made more festive with the addition of Halloween costumes. One highlight was new Chair **Chris Durman** (University of Tennessee) receiving the gavel from outgoing chair **Renée McBride** (University of North Carolina) -- while wearing a clown suit. As the meeting concluded, we said our goodbyes, looking forward to the next time we will see our friends in Cincinnati. Many thanks are due to our hosts: Neil Hughes (Local Arrangements Chair), Guy Leach, Kevin Kelly, John Baga, Elizabeth Durusau, and the other staff of the University of Georgia Libraries.

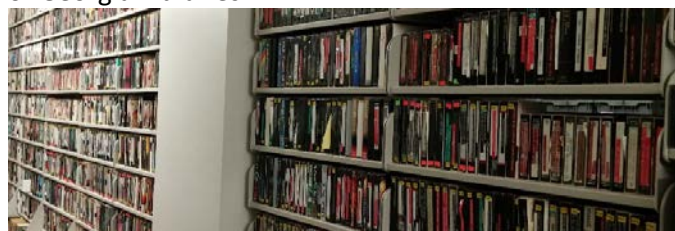


Photo courtesy of Michelle Hahn

Atlantic Chapter (ATMLA) Meeting Summary

By Steven Gerber

The Atlantic Chapter of Music Library Association gathered in Fairfax, Virginia on October 2 and 3, 2015, at George Mason University. 40 members attended this annual conference and business meeting, and were welcomed by **John Zenelis**, Dean of Libraries and University Librarian. Four papers were given on Friday afternoon, and three on Saturday morning, as follows.

Lisa Woznicki of Towson University presented “Partnering with a Purpose: Creating a Music Librarian Internship Program.” To help students discover the merits of a career in music librarianship, Lisa developed a music librarianship intern program at the Albert S. Cook Library at Towson University. She highlighted the components of the internship program including training subject areas, scheduling, reading assignments, and student projects, along with best practices for instituting a similar program at an academic library.

Kathleen DeLaurenti of the College of William & Mary presented “Music Copyright: Understanding Students’ Beliefs and Perceptions.” This presentation highlighted findings from Kathleen’s recent phenomenological research study examining undergraduate student beliefs about music copyright. Using this methodology provided students an opportunity to share how they understand music copyright and how it influences their decision making. Study results showed that students have complicated, nuanced, and variable ideas about how music copyright does and should affect them. New methods of access to music have changed undergraduates’ approach to decision making and have had significant positive effects on their attitudes toward piracy.

Dr. Rosemary Green of Shenandoah University presented “Academic Reading: Conservatory Students’ Practices.” Rosemary reminded us that reading is a fundamental pillar of information literacy, and that graduate students in particular must master disciplinary discourse, delivered in increasing amounts and textual complexity, to become purposeful, critical, and proficient readers. She summarized findings of her recent researches on conservatory students’ perspectives on, and methods of coping with, the

challenges of the sometimes overwhelming varieties of scholarly genres they are required to read, and led a discussion of these issues.

The Friday sessions concluded with “Flash in Time: Archiving and Researching the D.C. Punk Music Scene,” co-presented by **John Davis** (University of Maryland College Park), **Michele Casto** (District of Columbia Public Library), and **Nobue Matsuoka** (American University). This panel highlighted work done by the first two institutions to solicit, preserve, and promote materials related to the Washington, D.C. punk music scene, particularly the *D.C. Punk and Indie Fanzine Collection* at UMD and the *D.C. Punk Archive* at DC Public. A report was also given on the ways in which the collections are used in curricular projects at American University and other local institutions. Materials in these collections – fanzines, fliers, recordings, photographs, and more – are of use to everyone from academic researchers to punk music fans.

After a continental breakfast, the Saturday morning sessions began with a paper on “Breitkopf & Härtel’s *Concert-Programm-Austausch*: A Previously-Unknown Collection of Concert Programs” by **Michelle Oswell** of the Curtis Institute of Music. In 1893, Breitkopf & Härtel began a subscription series of collected and bound concert programs called the *Concert-Programm-Austausch* for which concert venues from around Europe submitted materials for dissemination to institutional subscribers. These programs came from conservatories, singing societies, and professional venues, featuring vocal, chamber, and orchestral repertoire (by composers both well-known and long-forgotten), as well as ephemera such as ticket prices, local amateur music societies, commemorative concerts, and advertisements. Michelle described a set of these printed program collections for the years 1894-1898 and her ongoing development of a database that will make the metadata available to the musicological community.

Matthew Testa of the University of Maryland College Park presented “Availability and Discoverability of Open-Access Journals in Music.” Matthew discussed the number of open-access (OA) scholarly journals about music and the search strategies and sources that scholars can use to find content in them. While RILM

was found to include citations from 73 of 80 identified OA music journals, its indexing was sometimes not as current as Google Scholar's. This quantitative study also included discussion of various strengths and limitations of Music Index Online, DOAJ, Ulrich's, and JURN for finding OA journals.

The seventh and final presentation, by **Jonathan Saucedo** and **Trey Shore** of Rutgers University, was "'Over on the Jersey Side:' Using Special Collections to Teach Music History and Open Access." Jonathan described his development of a research project for a freshman seminar class, utilizing Rutgers's unique collection of 19th- and early 20th-century sheet music written about New Jersey, or by New Jerseyans. Each student chose at least one piece of public-domain sheet music, digitized it, created metadata, and in a class blog compared it with one by a contemporary Jersey artist. As a case in point, Trey demonstrated his more involved research project that explored the changing musical, lyrical, and cover-art depictions of the Garden State over time and which included producing, and posting online, recordings of several songs that exemplified these.

In addition to scholarly papers, the conference also included a curated exhibition entitled *Picturing Performance: A Sampling of Music, Theater, and Dance Imagery in Mason Libraries' Special Collections and Archives*. Developed by music librarian **Steven Gerber** and undergraduate intern **Rhianna Cockrell**, this exhibit featured printed enlargements of twelve items of iconography, ranging from an early 17th-century *Bildmottet* and a 1773 engraving of the interior of the Opéra Royale at Versailles, to an arresting lithographed "Medusa" that illustrates the cover of the first edition of "Body and Soul" and a 1933 photo of Hitler Youth girls playing recorders.

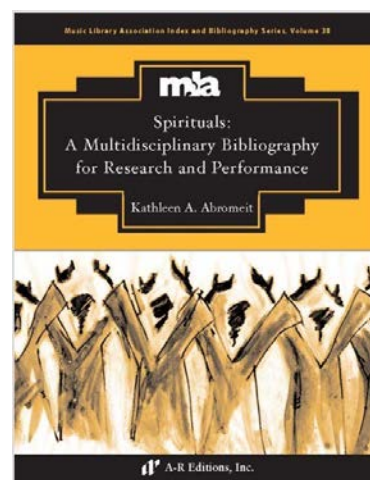
The conference concluded with the Atlantic Chapter's annual business meeting. A proposal from the Mason Publishing Group to host the chapter's conference content generated a lot of good discussion and the Executive Committee will follow up on this. The Nominating Committee (Tim Sestrick (chair), Kirk-Evan Billet and Marjorie Morris) conducted the chapter's first electronic ballot election, as approved at last year's chapter meeting. Kathleen DeLaurenti (College of

William and Mary) was elected Chair Elect and Steve Henry (University of Maryland College Park) was re-elected Secretary-Treasurer. The 2016 chapter meeting will be a joint meeting with SEMLA at Duke University.



Dr. Rosemary Green (Shenandoah University and Conservatory) spoke to the Atlantic Chapter on the complexities of scholarly reading faced by Master of Music students, and how to help them cope with the challenges. (Photograph by Bob Vay, GMU Special Collections & Archives.)

New from MLA and A-R Editions



Spirituals: A Multidisciplinary Bibliography for Research and Performance

By Kathleen A. Abromeit

James Procell, University of Louisville

Interview by Misti Shaw



You recently assumed a new role at your music library. Can you tell us what your new title is, and describe what your responsibilities entail?

Thank you so much for considering me for the “Get to Know Your Membership” column! I am the director of the Dwight Anderson Memorial Music Library at the University of Louisville. My responsibilities include overseeing all library operations, including budgets, collection development, technical services, reference, and instruction. I also attend meetings. So, so many meetings...I’m actually skipping one right now so that I can answer these lovely questions. Maybe I should add meeting-attender as one of my official responsibilities? I suspect that I’m not the only music librarian that feels this way.

Many MLA members know the library’s previous director, Karen Little. She served on the MLA board for several years. Karen retired from the University of Louisville in January 2014, and passionately continues to serve as the president and executive director of Alley Cat Advocates, a local organization that provides for the humane treatment of un-owned cats in the Louisville community. I love cats too, but I can confidently say that no one in the world loves kitties more than Karen, and I know she’s very happy continuing the work of her important organization.

What’s the most fun part of your new position?

I enjoy all of the responsibilities that come with being the director of a large music library, but I have to say one of my favorites is collection development. We are fortunate to have a relatively generous collections budget that has not been cut in recent years, as sadly many of my peer institutions’ budgets have. Within reason, I’m able to purchase whatever I want for the library’s collection. I’ve focused a great deal of my time recently on promoting patron-driven collection development. Since August, we have ordered more than 300 patron-requested items for the library’s collection! We’ve bought Beethoven, Beyonce, and everything in between. Students are especially grateful that we are able to acquire scores, books, and recordings that they may not otherwise be able to afford. I also very much enjoy the teaching aspect of librarianship. Before I was a librarian, I was a junior high school band director. Though teaching college students about the library is a bit different than teaching 6th graders how to play clarinet, I do sincerely enjoy working with students of all ages, and I hope that I’ve been able to have a positive influence on their musical lives.

Many of us have seen you in the news lately. For those who haven’t, tell us the story!

I discovered a manuscript, in the hand of the composer, of the song “Good Morning to All,” a song whose words would evolve and eventually become “Happy Birthday to You,” one of the most well-known songs in the world. About 7 or 8 years ago, I was searching in our library’s archive room for historic materials related to the Louisville Orchestra. Like many libraries and archives, we have several file cabinets full of old “stuff” that was collected by previous music librarians, going back to the 1920s or so. Most of these materials are clippings, photos, and other documents of local interest. None of it is cataloged, and no finding aid exists (yet), but everything is arranged neatly by topic. I noticed a folder labeled “Mildred Hill.” I knew that Mildred wrote the world-famous “Happy Birthday” song, and that she was from Louisville, but I didn’t bother to open up the folder because I was too busy looking for something else, assuming the folder contained old newspaper articles. I do remember thinking to myself, “I should open up that folder one day and see what’s in it.” Well, I totally forgot about it until last month when I was looking in the cabinet, again for something unrelated to Mildred. I saw the folder, and decided to pull it out and examine it. The Happy Birthday song has received a great deal of press coverage in recent months due to a major copyright lawsuit, and I thought it may be a good idea to read the clippings in the folder and learn a little more about the song’s composer.

However, there were no clippings in there. Instead, and to my great surprise, I found an enormous stack of Mildred's manuscripts and personal papers, all neatly concealed in plain brown envelopes. Buried deep in the stack of manuscripts was a sketchbook labelled "Educational Interest." I opened it up, and on the first page, I see the song "Good Morning to All," written in Mildred's very recognizable handwriting. I immediately knew that I was holding something very special... the composer's manuscript of the world's most famous song! The melody is slightly different than the melody we all know, and it is in a different key, but the rhythm and words are the same. This manuscript represents either an early version of the song, or a later revision of the published version that eventually became so popular. A few days later in a meeting, I mentioned my find to a few colleagues, thinking that we could write a blog post about it, and hoping that a few local media outlets might show some interest in it. The Office of Communications and Marketing at UofL created a press release, and within 10 minutes of it being issued, [Reuters published it](#). My office phone, which seldom rings, didn't stop ringing for hours. My email inbox filled up with media interview requests from all over the world. I spent almost 2 full weeks handling these requests related to this manuscript. An interview I did with Tara Anderson of WFPL, our local NPR affiliate, was picked up nationally by NPR, and [broadcast on "Weekend Edition,"](#) a show which reaches a global audience. I was featured [online in Billboard Magazine](#) and Entertainment Weekly, among many others. I can't tell you how bizarre it is to hear my own voice on NPR, see myself on TV, and read my name in major publications! It has been a really fun story to be involved with. I'm glad that I've been able to help draw attention to the importance of libraries and archives in preserving and providing access to culturally important and irreplaceable documents and materials, and I'm truly honored and grateful for all of the coverage this story has received.

But the story doesn't end there. What's left out of the interviews and articles, and what I think is just as interesting as the famed manuscript, are all of the other papers and manuscripts belonging to Mildred. Though she is most known for composing the simple "Happy Birthday" children's song, it is evident from the materials I found that she was indeed a serious composer and musicologist. She wrote a large number of art songs, several pieces of chamber music, numerous piano compositions, and even a short chamber opera titled "The Little Mermaid," yet only a small amount of her music was ever published. She did a great amount of research on the history of slave songs, vendor street calls, African American spirituals, and many other types of folk music. These were areas that almost no one was studying with any sort of seriousness in the late 1800s. She predicted in an article that she wrote in 1892 under the pen name Johann Tonsor--long before jazz was an established genre--that the music of African Americans would become the basis of a distinctive American musical style. NYU musicologist Michael Beckerman and others have stated that her article heavily influenced Antonin Dvorak in the composition of his 9th symphony, a work that just like Happy Birthday, would eventually be recognized globally.

Mildred Hill was much more than a composer of songs for kindergarteners, and was so far ahead of her time in many ways. She died in 1916, long before the Happy Birthday song became popular. I'm currently working to transcribe her manuscripts, and I hope to arrange a concert of her never-before-heard works in 2016, the 100th anniversary of her death. I've failed to mention anything about Mildred's sister Patty, who became a world-renowned leader in early childhood education. Kindergarten as we know it today would not exist without the contributions of Patty Hill. Curiously, the only local monument to them is a rather dreadful Happy Birthday parking lot!! I hope to eventually work with others in the community to help create something to memorialize the Hill sisters in a much better way than a public parking lot.

What do you value about being a member of MLA?

I value the friendships and personal connections I've made through being a member of MLA for the past 8 years. Though I only get to see some folks once or twice a year, I consider them all true friends. Though it is a large organization, MLA is a small enough group that we all, for the most part, know each other. When I attend the MLA opening receptions, I see a room full of familiar faces! That can't be said for some other large professional organizations that I've been involved with. The fact that MLA members who are 10 or even 20 years into their retirement continue to attend meetings and remain involved in the organization is a true testament to the true bonds that we music librarians make with each other over the years.

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Thank You!

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

Jonathan Manton, Music Librarian for Access Services, Yale University

Matt Ertz, Music Librarian, University of Louisville

Marci Cohen, Assistant Head, Music Library, Boston University

Jennifer Cheney Laski, Music Librarian, Elizabeth City State University

*Not on the list but think you should be? Contact our [Placement Officer](#)!

Current Job & Association Openings

The following positions are available and listed on the [MLA Job Placement Service website](#). For new additions and up-to-date information, visit the site often!

[Library Information Specialist IV](#) -- Baylor University

[Senior Circulation Administrator](#) -- The Juilliard School

[Library Technician \(Processing Technician - 2 openings\)](#) -- Library of Congress (until Dec. 30)

[Audiovisual Archivist](#) -- Rutgers University

[Jazz Archive Fellows](#) -- Rutgers University-Newark

[Assistant Librarian](#) -- Boston Symphony Orchestra

[Librarian II/Specialist II: Music Division/Orchestra Collection](#) -- New York Public Library

[Assistant Administrative Officer](#) -- Music Library Association

[Assistant Convention Manager](#) -- Music Library Association

[Web Manager](#) -- Music Library Association

[Web Editor, Copyright for Music Librarians Website](#) -- Music Library Association

[Editor, MLA series Technical Reports and Monographs in Music Librarianship](#) -- Music Library Association

[Processing Archivist](#) -- Berklee College of Music

[Music Librarian](#) -- Houston Grand Opera

[Head of Music Metadata Services](#) -- Stanford University



Holiday decorations by Janet Scott, Indiana University; Photo courtesy of Michelle Hahn

IAML General Update

By Barbara Dodds Mackenzie, IAML President

Greetings from New York. It was a huge pleasure to see so many of you here in my hometown for IAML in June. And it is absolutely amazing to me that so many months have already passed since then!

Today I send you an update on all things IAML.

2015 CONGRESS: The annual congress of IAML/IMS in New York in June was a great highlight for me this year. The conference attracted over 600 attendees, sessions were packed, and it seemed overall that people enjoyed it. Many, many thanks again to the hard-working organizing committee, and especially to **Jane Gottlieb** and **Jim Cassaro**, who co-chaired the committee with me, to Juilliard, our gracious local host, and to the Music Library Association, the national IAML branch in charge of the conference (and who were a delight to work with). A special thanks also to the Forum of Commissions and Professional Branches and the IMS programme committee for putting together such a rich and diverse programme of sessions and events for us all. If you were unable to attend, reports and materials from presentations are available [online](#), and you can read about people's experiences at the congress by clicking the Search button (top right corner of the IAML website) and entering "congress diary".

2016 CONGRESS: As you know, work is well underway for next year's conference in Rome (3-8 July at the Accademia Nazionale di S. Cecilia). The deadline of the call for papers and posters has just passed, and I am delighted to report that the number of proposals received was very high. Another wonderful congress awaits!

Fontes Artis Musicae: The editor of *Fontes* for the past ten years, **Maureen Buja**, is completing the final issue of her tenure, and its new editor, **Jim Cassaro**, has completed his first issue—the first issue of 2016. As announced by **Joseph Hafner**, chair of IAML's Publication Committee, the journal has been approved for inclusion in Project Muse, which will allow individual members of IAML to access it online for free, will support institutional subscriptions, and will provide needed revenues for IAML.

The Ad Hoc Committee on Organizational Structure (Level 2): Under the leadership of **Barbara Wiermann** and **John Roberts**, the Level 2 committee is hard at work on the constitutional changes stemming from the motions approved by the General Assembly at the congress in New York. The current discussion is focused on naming details and the status of subgroups, both of which were left open by the GA in New York. The committee will then turn its attention to establishing consistent terms of reference for each group in close communication with each group's chair. Stay tuned!

Member Society Conferences: In the last few months, IAML has been represented at a number of events hosted by societies of which IAML is a member or affiliate. **Joseph Hafner**, IAML Vice President, along with other IAML members including **Massimo Gentili-Tedeschi**, attended the IFLA meeting in South Africa (see [Joseph's report](#)). Secretary General **Pia Shekhter** represented IAML at the IMC meeting this month, and you can read her report [online](#).

Elections: And last but far from least, elections for IAML Vice Presidents and President Elect are quickly approaching. One of the four Vice Presidents, **Joseph Hafner**, is eligible for a second term; the other three are completing their second (and last) terms this year and must be replaced: **Johan Eeckeloo**, **Antony Gordon**, and **Stanislaw Hrabia**. The new office of President Elect is also open. As a reminder, the President Elect will serve in that capacity for one year and then become President for three years, and finally Past President for two. So far the following candidates have been nominated:

President Elect: Stanislaw Hrabia

Vice Presidents: Rupert Ridgewell and Balázs Mikusi

A couple of other people have also been nominated, and upon their acceptance of their nomination, we will circulate those names as well.

More nominations for all positions are sought, so please do nominate those you think would make good leaders of our association. Specifically, I would encourage national branches to discuss within their memberships who you would like to put forward for one of these offices. Note the following general timeline, which more specific dates forthcoming early in the New Year:

- **March:** Deadline by which all nominations must be received, the candidates must have agreed to run, and a brief CV must have been received for each candidate
- **April:** All nominees are posted on the IAML website
- **May:** Elections to be held online

IAML's Recent Publications in Music

By Maureen Buja, Editor-in-Chief, Fontes Artis Musicae

The latest Recent Publications in Music for the year 2014 has just gone up on the IAML website:

<http://www.iaml.info/recent-publications-music>

It's our longest list yet, with new contributions from countries such as Botswana, Morocco, and Senegal and a long retrospective list from Greece. There are ZZ Top books in Finnish; books about Bach in Chinese, German, Russian, Spanish, and English; and books on Mahler in German, Greek, Czech, Chinese, and English. There's something for every musical taste to be discovered.

Over 2,400 music books in 20 languages from 36 countries make up this year's list – if your country isn't represented, we'd love to add it. I would like to thank

all the contributing authors and **David Sommerfield** for all their work.

CFP: CAML-ACMB Conference 2016

The Canadian Association of Music Libraries, Archives and Documentation Centres (CAML) seeks proposals for papers to be presented at its next annual conference scheduled from June 2-3, 2016, as part of the Congress of the Humanities and Social Sciences at University of Calgary in Calgary, AB. CAML will again meet with the Canadian University Music Society (MusCan) and collaborative papers with MusCan colleagues are most welcome. Papers should not exceed 20 minutes and will be followed by a 10-minute period for questions and discussion. Proposals should include an abstract of 250 words, a list of A/V requests, and a biography (100 words). Proposals for sessions, roundtables and plenaries, especially sessions of interest to both CAML and MusCan registrants, are also welcome.

Full details, including awards for First-Time Presenters and First-Time Attenders, can be found on the CAML website. Please submit proposals by email to the CAML Programme committee care of **Tim Neufeldt**, CAML Programme Chair, by **Friday, January 8, 2016**:

tim.neufeldt@utoronto.ca.

MLA Calendar



MLA Annual Conference

Cincinnati, OH

March 2-5, 2016