



*"Music is Everywhere"; Image courtesy of Michelle Hahn*

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*Also check out the supplement to this issue on a very special topic!*

***Taking Part: Involvement and Service in MLA***



Hi! I'm Lisa Shiota, the Recording Secretary on the MLA Board. Like Andrew Justice in the July/August issue, I'm here to give you a look behind the scenes on what the Board does.

Like the title says, I keep the official record of what the Board says and does in its meetings. The Board meets in person three times a year: during the Annual Meeting, in the spring, and in the fall. We will also occasionally meet virtually as a group, and often have discussions on the MLA Board Listserv. My job is to write up the minutes of each meeting so that you know what we have decided and acted on. I also take minutes for MLA's annual business meeting and write up an annual report for the Board.

My work for each Board meeting starts way before the meeting itself. President Michael Rogan sends a call for reports a couple months before the meeting. As reports come in, he reviews them before forwarding them to me, and then I take a look at them before sending them along to the Web Committee Chair, Ray Heigemeir, to post them to the MLA [website](#). It's all part of our Open Meeting Policy, to keep our goings-on transparent and accessible. And let me assure you--I read *every* report that comes in! I'm continually impressed by the work that our editors, special officers, committees, and chapters do to advance the association and music librarianship. I'm especially excited to see all the preparations in advance of our first Pan American Regional Meeting in Orlando next year!

A couple weeks before the meeting, Michael will draw up an agenda for our meeting, based on Board Action Required requests from reports (lovingly referred to as BARs), and on points from the reports that he feels merits further discussion. When I get ready to travel to the meeting, I have a copy of the agenda, a copy of the minutes from the previous Board meeting, a handy little digital recorder (with spare batteries!), and my laptop in my carry-on bag.

I have all those things at the ready before the meeting begins. On my laptop, I have open on my browser the [Administrative Handbook](#) and the Board's Dropbox account, where the Board reports and other documents are kept. I have Word up and ready for notes. I have the recorder as backup in case I miss something and need to play back discussions. Oh, and I have caffeine. Lots of caffeine. Can't be dozing off during the meeting when I need to keep track of what's going on!

The first few minutes of a Board meeting are easy. We vote to approve the agenda, and then vote to approve the minutes from the last meeting. After that, it's a frantic rush to type up notes and take part in the conversation at the same time.

You may have noticed that in the minutes, there is occasionally a vote to go into executive session. This means that the Board needs to discuss sensitive topics that require confidentiality, such as legal or personnel matters. We also go into executive session in order to approve nominations for awards. The executive sessions are not part of the public record, but the President will have a copy of what was discussed. Although we strive to be as



transparent to the association as possible, we do have times when we have to discuss issues during executive session. We try to keep these sessions at a minimum at meetings.

The meeting's over, but my job doesn't stop there. I have to go through all my notes and summarize them in a coherent fashion, type up a to-do list for the Board members, and extract major actions and put them in our ever-growing [Index to Board Policies document](#). When I first started as Recording Secretary, I used to agonize over transcribing discussions word for word, but Past President Michael Colby (who once was a Recording Secretary himself) gave me sage advice to condense and summarize, which I have taken to heart. Still, to quote that popular musical *Hamilton*, I feel like "writing like I'm running out of time," as I aim for a quick turnaround so that my fellow Board members can review the minutes and to-do list in order for them to start their work. I send the first draft to President Rogan first, who will make edits. After putting in the edits and taking out the executive session notes, I send the second draft to the Board for further revision. Finally, I take those revisions, excise any remaining sensitive material, and then send the third draft to Ray to post on the [website](#). This version of the minutes remains a draft until the Board approves them at the next meeting, when they become the final version of record. And then the process starts all over again.

Once the minutes are up on the website, I'll make an announcement on the MLA-L Listserv. Occasionally, I'll receive emails from MLA members who request corrections on how I interpreted their report in the minutes. I am always appreciative to hear that you all take the time to read the minutes, which I know can run quite long. I hope that my writings will make some sense to folks in the future who may refer to them to see what previous Boards have done!

I feel honored to work with such intelligent and collaborative people on the Board, who put their heart and soul into helping to make MLA such a great organization. Many thanks to Board members, past and present, for providing much needed support and encouragement along the way.



## MEET US IN ORLANDO FEBRUARY 22-25, 2017!

*By Diane Steinhaus and Wendy Sistrunk, Convention Managers; and Kirstin Dougan, Program Chair*

In November, MLA Convention Managers Diane Steinhaus and Wendy Sistrunk, together with Program Chair Kirstin Dougan, visited the Rosen Plaza Hotel to make sure everything will be ready for MLA's visit to Orlando in February, when the [average high temperature](#) that is expected to be 74 degrees! We met with the hotel and A/V staff, as well as our contact at VisitOrlando, the local Convention and Visitors Bureau (CVB). As MLA transitions away from relying on a Local Arrangements Committee, we are relying more on CVBs for maps, restaurant lists, and other details for the cities we visit.

We are very excited for MLA to meet at the beautiful Rosen Plaza Hotel, an easy 15-20-minute drive from the Orlando International Airport (MCO). The hotel has recently undergone renovations and additions to its [onsite restaurants](#)--there will be plenty of options!

- |                            |  |
|----------------------------|--|
| • Café Matisse             | Breakfast, lunch and dinner buffets                        |
| • Jack's Place             | Fine dining  |
| • Lite Bite Express        | Deli sandwiches, snacks & convenience items available 24/7 |
| • Lobby Bar                | Need we say more?  |
| • Smooth Java              | Offers Starbucks, smoothies and pastries starting at 6am   |
| • '39 Poolside Bar & Grill | Just what it sounds like!                                  |

And if those aren't enough to satisfy you, a wide variety of restaurants are located a short walk across International Dr. at [Pointe Orlando](#). Trust us on this, you will not go hungry!

The [conference website](#), under the expert hands of Katie Buehner (who also created the conference logo), is up and ready for you to explore. You will find lots of information there that will help with your planning for the conference.

If Delta is your preferred carrier, the ATC travel portal on the conference site offers discounted flights to the Orlando International Airport (MCO). There are several options to get to the hotel from the airport, and once you are at the hotel you can hop on the I-Ride Trolley which services the theme parks and restaurants along International Drive. Under [Area Attractions](#) on the conference site you can explore the offerings the Orlando Visitors Bureau has created for us describing activities in the area, including information about discounted tickets to theme parks.

The [preliminary program](#) is now available on the conference site as well. The program will include speakers from nine countries (United States, Canada, France, Argentina, Brazil, Chile, Cuba, Mexico, and Uruguay). As this MLA meeting is also the first ever Pan-American regional IAML meeting, IAML will be hosting a forum highlighting Latin American music libraries and collections. The plenaries span the continent (one from Canada, one from the US, and one with a Latin American focus) and a wide range of topics in all areas of librarianship will be addressed in the regular sessions. In addition, MLA is offering a pre-conference continuing education workshop titled "Creating Linked Data for Music with RIMMF." We will again be using the Guidebook application for the conference; it will provide 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.

The exhibits and conference spaces at the hotel are conveniently located near each other on two floors. 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 conference.

**Dates, rates, and links to remember:**

- Save \$100 by registering before the early registration deadline on January 11, 2017.
- Rooms at the Rosen Plaza are \$185/night single or double occupancy. Hotel registration is guaranteed through 5pm ET February 3, 2017. *Please note that there are three Rosen properties in Orlando--we are staying at the **Rosen Plaza at 9700 International Drive**.*
- Opening reception is on Wednesday, February 22, 2017 and the closing reception is on Saturday, February 25, 2017.
- Visit the [conference website](#) for more!

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

We can't wait for MLA to experience Orlando!

## MLA ORLANDO PRE-CONFERENCE: THE BEAT GOES ON-ATHON

*By Kathy Glennan*

As part of the Music Library Association's Annual Meeting in Orlando, Florida (Feb. 22-25, 2017), MLA is holding a hands-on 6-hour pre-conference workshop, from 8:30 am to 2:30 pm: The Beat Goes On-athon: Creating Linked Data for Music with RIMMF. Please join us for this event!

The pre-conference is co-sponsored by the MLA Cataloging and Metadata Committee, the MLA Education Committee, the MLA Educational Outreach Subcommittee, and the Music OCLC Users Group. This workshop will build on other RIMMF-based hackathons held world-wide over the past few years, including the "[Lenny-athon](#)" held at the 2016 MLA Annual Meeting. Kathy Glennan, ALA Representative to the RDA Steering Committee, will serve as the instructor/facilitator.

Participants will work in pairs, using RIMMF (RDA in Many Metadata Formats) to create music-related RDA compliant records that can be output as linked data. Attendees will choose among a small selection of composers and musicians encompassing various styles of music, such as: contemporary classical music, popular music, and jazz. They will work with multiple content types and formats, including scores, audio recordings, and video recordings. The workshop will enable participants to explore questions around the RDA instructions relating to composers and performers, and the nature of aggregates and compilations.

Because this is a hands-on workshop, participants will be expected to experiment with RIMMF beforehand. To support attendees, I will hold a webinar RIMMF training session in early 2017.

Interested, but you're planning on attending the Music OCLC Users Group meeting? No problem! MOUG is offering a one-day registration for Tuesday Feb. 21, so you can also attend the workshop on Feb. 22. Visit the [pre-conference information page](#) for more information.

Register for the pre-conference [here](#). If you have questions, please [drop Kathy a note](#)--I look forward to seeing you there!

## FREE ORGAN CRAWL IS A CAN'T MISS EVENT AT MLA ORLANDO

*By Chuck Peters*

You are welcome to join us for the **FREE** annual Organ Crawl, which will take place on Wednesday, February 22, 2017 in Orlando, Florida.

We'll leave the hotel on a **FREE** shuttle bus and visit three downtown churches (the exact departure time will be announced later; probably around 1:00 p.m. to give everyone time to arrive in Orlando. We'll return to the hotel by 5:00 p.m.).

The three churches are:

- [Cathedral Church of St. Luke](#) (Episcopal): [About the Organ](#) (IV/88)
- [St. James Cathedral](#) (Catholic): [About the Organ](#) (IV/52)
- [First United Methodist Church](#): [About the Organ](#) (IV/79)

Note: there are numerous YouTube videos from all three churches if you want to see/hear a preview of the instruments.

Bring your organ shoes if you would like to participate in the open bench sessions at all three churches!

## FIRST-TIME ATTENDEES WELCOMED FOR PRE-MLA RECEPTION

*By Misti Shaw & Brendan Higgins, Co-Coordination of the New Members Forum*

If you're attending MLA Orlando and it will be your first time at the conference, this notice is for you!

There will be a reception for first-time attendees at 5:00 pm on Wednesday Feb 22nd. We want to give plenty of notice about this reception, so that people can aim to arrive by 5:00 pm if they can. An evite will go out with all the details in January. In the meantime, just keep this in mind as you book your travel arrangements.

If you tried to attend this reception last year but couldn't due to arriving too late, please know that you're encouraged to attend this year! We'd love to meet you and provide you the opportunity to network with others and learn more about the organization. If you fall into this category, please reply directly to [Misti](#) so that she can get you on the list and add you to the evite.

## EARN A CONFERENCE DISCOUNT WITH REDUCED REGISTRATION PROGRAM

*By Rick McRae*

### What's reduced?

Early Registration will be reduced to \$140 for qualified applicants (the application process is described below).

### What's the catch?

You must be willing to work for a total of five (5) hours on one or more assigned jobs during the three and one half (3 1/2) days of the conference.

Possible jobs could include assisting at the Registration Desk, assisting the Convention Manager, assisting the Placement Officer, or assisting an Exhibitor; with potential tasks ranging from helping to set up or take down displays, covering for lunch breaks, running errands, or staffing a conference service point.



## Who's eligible to apply?

You must be an Individual Member of MLA in good standing within the first five years of your membership, OR, a first-time attendee to a national MLA meeting (of any category and length of membership).

Members who are applying for the Reduced Registration Program for the first time receive first consideration for the positions. However, members who have already participated in the Program in past years are still encouraged to apply, and any slots still open after the deadline date will be offered to them.

## How can I apply?

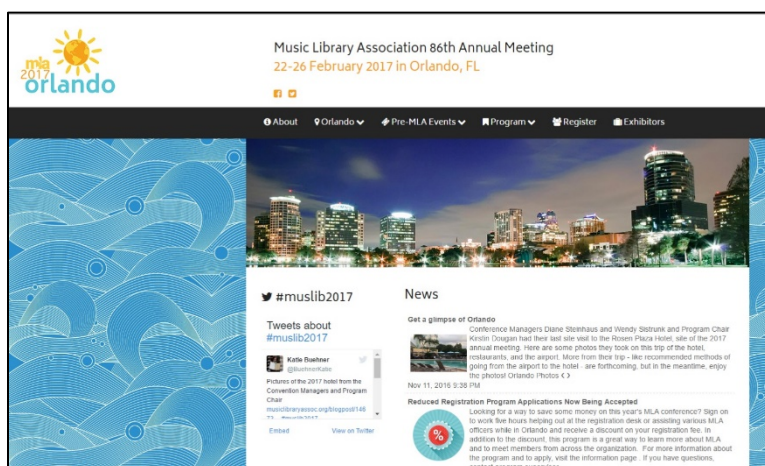
To register, call Rick McRae at Sibley Music Library at (585) 274-1370. Registration will remain open until Friday, December 16 at 5 PM.

When you call, Rick will take your name, telephone numbers (work and cell, if you have one) and e-mail address. The final step is sending in your completed MLA conference registration form with the Reduced Registration box checked, along with payment, preferably by January 11, 2017 (early registration deadline).

## Questions?

Please contact [Rick McRae](#) at Sibley Music Library at (585) 274-1370.

## Website Highlight



## CHECK OUT THE MLA ORLANDO 2017 SITE

At the conference website you can:

- Register for MLA
- Apply for reduced registration
- Find a roommate for the conference
- See a draft of the program sessions
- Register for MOUG and pre-conferences
- Check out area attractions and restaurants
- See pics of Convention Manager site visits
- And so much more!

## MLA Shop

# BUY SOMETHING!

<http://www.cafepress.com/shopmla>

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

**Michelle Urberg**, Metadata Librarian, ProQuest (ExLibris)

**Matt Testa**, Archivist, Arthur Friedheim Library at the Peabody Institute

**Casey Mullin**, Head of Cataloging and Metadata Services, Western Washington University

**Kevin McLaughlin**, Library Director, Cleveland Institute of Music

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

*Looking for a transition to share? Check out the [Job Placement Service](#)!*

**MLA is seeking to fill the following positions in the organization:**

[Open Access Editor](#)

[Placement Officer](#)

[Development Officer](#)

[Archivist](#)

## In Recognition

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

### **Corporate Patrons**

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# THANK YOU!



## BOARD MINUTES POSTED

The final version of the [June 2016 Board meeting minutes](#) and the draft of the [October 2016 Board meeting minutes](#) are now available. An updated [Index to Board Policies](#) is also posted. All available minutes and the most up-to-date policy index may always be found on the [Board Meeting Minutes](#) page of the MLA website.

## THE TIME IS NOW TO RENEW YOUR IAML MEMBERSHIP

Renewal for IAML membership for 2017 (**January-December 2017**) is now open. Click [here](#) to join or renew.

IAML membership dues are the same as last year:

- Individuals \$75.00
- **New Individual members \$65.00**
- Institutional \$110.00

Don't forget that unlike MLA, IAML's membership year is **January-December, 2017**.

Why join IAML? From the MLA website:

- Members receive the quarterly journal *Fontes artis musicae*.
- Members have voting privileges in international IAML elections.
- Members are eligible for discounted registration at annual congresses.
- Members have access to IAML's online membership directory.

Why join IAML? Additional benefits from an anonymous IAML member:

- Did you know that IAML officially means International Association of Music Libraries, but many members refer to IAML as the International Association of Magnificent Locations?
- Meet with, learn from, and get energized at annual congresses attended by music

librarians, archivists, and scholars from around the world.

- Want to take advantage of that discounted registration rate for congresses? Next June 18-22, IAML will be meeting in [Riga, Latvia](#). Future sites include Leipzig, Germany (2018) and Kraków, Poland (2019).
- Programs at the annual conferences cover wide-ranging topics on all aspects of music librarianship, archives, and research.
- *Fontes artis musicae* is one of the few professional journals I look forward to reading. In addition to reviews and reports from national branches, *Fontes* includes some great articles. The current issue includes:
  - “Using Resources for Silent Film Music” by Kendra Preston Leonard,
  - “An Evening of Irish Music: The Emerald Isle Comes to Germany” by Jennifer A. Ward and Axel Klein, and
  - “Knowledge Is Out There: A New Step in the Evolution of Music Digital Libraries” by Sergio Oramas and Mohamed Sordo.
- Languages! The articles in the current issue of *Fontes* are all in English, but the Association's official languages are English, French, and German.
- If you value the camaraderie you experience through MLA, then IAML is for you! It's all about expanding your professional connections and sources of support!

Discover IAML for yourself at [IAML.info](#).

If you need help renewing or run into a problem, please contact the [MLA business office](#).



**LATEST VOLUME OF *NOTES* AVAILABLE**

*Notes* volume 73 no. 2 (December 2016) is now available in full-text in Project MUSE.

Individual members of MLA may access the issue through the MLA website: [Notes Online Access](#)

After logging in, click on "Access *Notes* Online," which will take you to the *Notes* page in Project MUSE. Please let [Anne Shelley](#) know if you have questions.

Interested in writing for the New Media Reviews column? Contact [Steve Henry](#).

**LATEST *MCB* ISSUE AVAILABLE**

The November 2016 (vol. 47 no. 11) and December 2016 (vol. 47 no. 12) issues of the *Music Cataloging Bulletin* are now available online.

Access for paid subscribers may be found here: [Music Cataloging Bulletin Access](#)

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

Subscription and access questions may be directed to the [MLA Business Office](#). Comments concerning content may be addressed to [Chris Holden](#), editor.

**Member Publications**

Please send citations for items published or premiered to column editor [John Baga](#) via e-mail following the citation style employed below. Citations are limited to current MLA Members.

**Articles**

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

"A Brief Introduction to Fukushima Through Three Solo Flute Works." *NACWPI Journal* 65, no. 3 (2017).

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

"Joseph Spanner: Flutist in Prague." *Czech Music Quarterly* 16, no. 4 (December 2016).

"August Rosinus Christoph Landgraf (1795-1827): Editore, flautista, compositore." *Falaut* (October 2016): 18-19.

"A Conversation with Sergio Oliveira." *Sonograma* 32, (October 2016).

<http://sonograma.org/2016/10/conversation-sergio-oliveira-5/>

**Books and Book Chapters**

**Dempf, Linda** (The College of New Jersey) and Richard Seraphinoff

*Guide to the Solo Horn Repertoire*. Bloomington, IN: Indiana University Press, 2016.

**Doi, Carolyn** (University of Saskatchewan)

Maddison, Tasha, Carolyn Doi, Shannon Lucky, and Maha Kumaran. "Literature Review of Online Learning in Academic Libraries." In *Distributed Learning: Pedagogy and Technology in Online Information Literacy Instruction*. Witney, Oxford: Chandos Publishing, 2016.

**Gottlieb, Jane** (The Juilliard School)

*Music Library and Research Skills*. 2nd ed. New York: Oxford University Press, 2016.

**Kijas, Anna** (Boston College Libraries)

"Teresa Carreño: 'Such Gifts Are of God, and Ought Not to Be Prostituted for Mere Gain.'" In *Musical Prodigies: Interpretations from Psychology, Music Education, Musicology and Ethnomusicology*. Edited by Gary McPherson. New York: Oxford University Press, 2016.

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

Luiz de França Costa Lima Neto. *Music, Theater and Society in the Comedies of Luiz Carlos Martins Penna (1833-1846): Amidst the Lundu, the Aria, and the Alleluia*. Translated by Stephen Thomson Moore. Lanham, MD: Lexington Books, 2017.

A.B. Marx. *Recollections from My Life: An Autobiography by A.B. Marx*. Translated by Stephen Thomson Moore. Hillsdale, NY: Pendragon Press, 2017.

## First Impressions at Every Level

*MLA meetings of any kind are a unique experience, especially when compared to similar events in other organizations. For first-time attendees, MLA leaves a lasting impression that is unparalleled. In the essays that follow, Erin Chiparo and Ian McGorray, both students at Indiana University, were asked to reflect on and compare their experiences as students and first-time attendees at both the annual MLA meeting and the Midwest Chapter meeting.*

### A STRONG SENSE OF COMMUNITY

*By Erin Chiparo*



When I attended the annual MLA meeting last March, I was admittedly a bit overwhelmed by the sheer number of sessions and attendees. Armed with a nebulous idea of which aspects of music librarianship best suited me, I did my best to select sessions that would both compliment my interests and expand my library horizons - but I have to admit, I wasn't exactly sure whether or not I was doing everything right. I was happy to meet a few other students and young librarians at the dinner for first time attendees, and with the assistance of my awesome mentor, Nancy Zavac, I did manage to meet lots of librarians and paraprofessionals, successfully peruse the hall of vendors, and generally get a lot out of the conference. It helped that this particular meeting was in Cincinnati, a familiar territory for me as a former graduate student at CCM.

In contrast to the slightly overwhelming nature of the national conference, one of the main things that struck me at the opening session of the MLA Midwest conference was the way in which everyone seemed to already know and enjoy each other. The entire conference was as much a cheerful reunion as a place to collaborate and share ideas. This time around, armed with an additional year of library school and work experience, I had more confidence to ask questions and introduce myself to other more experienced attendees. I found the MLA Midwest group to be remarkably

warm and encouraging. I was even heartened and excited to hear presentations from some of my IU friends and colleagues, including Michelle Hahn, Lisa Wollenberg, and Eric Fisher. In particular, I really enjoyed the fact that only one session occurred at a time. I'm more used to larger conferences where there are about a million things happening at once. It was interesting to experience the conference sessions as one cohort, knowing that everyone in the room had seen the same series of presentations and were making connections between the same concepts and ideas. By Sunday morning, I observed a collaborative and joyful atmosphere as we had all made it through this conference together.

I look forward to attending more MLA conferences, both chapter meetings and annual meetings. Perhaps someday soon I, too, will look forward to greeting my colleagues and friends from all over the country, eager to discuss the latest in library trends and innovations. I'm grateful now for those mentors and peers who have helped me navigate my first two MLA conferences. It's good to be a small part of such a strong dynamic community in music librarianship.

## INCLUSIVITY REIGNS

*By Ian McGorray*



After attending the MLA national meeting in Cincinnati this year and then the Midwest Chapter meeting in Bloomington-Normal, I noticed some significant differences from my previous conference-going experiences. As a former musicology graduate student, I had attended several AMS national meetings and thought I had some idea of what to expect when attending the national MLA meeting in Cincinnati. The size of the conference and number of panels and events was quite similar to the AMS meetings I had attended. However, the feeling I got from attending sessions and talking to people was that this was a more inclusive and positive group of professionals. For example, comments during Q & A sessions were more often than not suggestions or helpful anecdotes. Moreover, many session topics emphasized the need to work

cooperatively with a variety of demographics, be it students, fellow librarians, or professors. Overall it was an enjoyable time where I met a variety of experienced members, young professionals, fellow students, and vendors.

The feeling of inclusiveness I experience at the national meeting continued when I attended the Midwest Chapter meeting this past October. This meeting actually defied my expectations, in a good way. I had never been to a chapter meeting before, so upon arriving to the opening reception ballroom, I was surprised to see a few groups of librarians mingling rather than a throng of people like at the national meeting. This number of people allowed for much easier conversation, especially for a relatively introverted person like myself who usually falters at an imposing mass of well-respected scholars. Throughout the conference sessions, a feeling of friendship and familiarity abounded, especially since this was the 75th anniversary of the Midwest Chapter. This was never more apparent than in the retrospective session on the chapter's history or the slideshow at the celebration that evening. I think this chapter meeting is the favorite of all my conference-going experiences. I was able to meet new colleagues and students from the chapter as well as see several presentations by friends and mentors that motivate me further to pursue music librarianship as a career.



## MIDWEST CHAPTER MARKS 75 YEARS, MLA BOARD SHARES IN CELEBRATION

The Midwest Chapter of MLA celebrated its 75th anniversary this year during its annual meeting held in Normal, IL. The entire MLA Board was in attendance as well, holding their Fall meeting in conjunction with the Midwest Chapter meeting. MLA President, Michael Rogan, gave a thankful tribute to the chapter and its members during the closing reception, following a gathering full of chapter history and memories. Included in the information provided to each attendee was the following list of names, all of which will be familiar to many throughout the national organization as well, a fitting homage to the steadfast presence of the chapter in MLA.

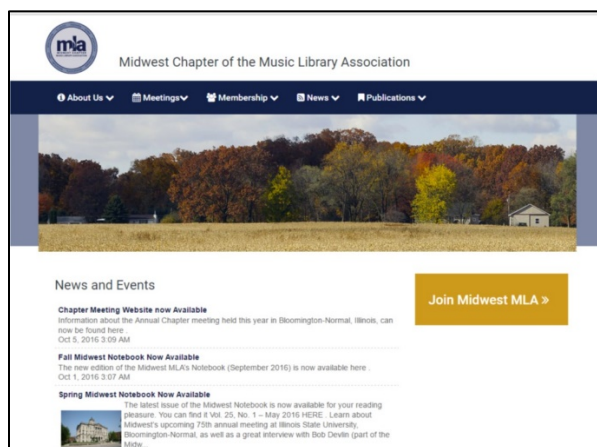
### 75 Years of Midwest Chapter Leadership

*Compiled by Jean Geil, 1995; updated by Therese Dickman, 2016*

1941-?	John T. Windle (Newberry Library (Chicago))	1983-1985	John Druessedow (Oberlin Conservatory)
?-1948	Alice S. Plaut (Cincinnati)	1985-1987	Katherin Holum (U. of Minnesota)
1948-1949	William G. Hill (U. of Michigan)	1987-1989	Beth Christensen (St. Olaf College)
1949-1951	Ethel Louise Lyman (Indiana U.)	1989-1991	Linda Fidler (Bowling Green State U.)
1951-1953	Allen P. Britton (U. of Michigan)	1991-1993	Allie Wise Goudy (Western Illinois U.)
1953-1955	Jay Allen (U. of Illinois at Urbana-Champaign)	1993-1995	Leslie Troutman (U. of Illinois at Urbana-Champaign)
1955-1957	Julius "Jack" Chitwood (Indianapolis)	1995-1997	H. Stephen Wright (N. Illinois U.)
1957-1959	Elizabeth "Betty" Olmsted (U. of Minnesota)	1997-1999	Lynn Gullickson (Northwestern U.)
1959-1961	William Shank (Roosevelt U.)	1999-2001	Laura Probst (U. of Minnesota; Penn State U.)
1961-1963	Bill Weichlein (U. of Michigan)	2001-04/2002	Richard Jones (U. of Notre Dame)
1963-1965	Bruno Nettl (U. of Illinois at Urbana-Champaign)	04/2002-2003	Richard LeSueur (Ann Arbor)
1965-1967	Guy Marco (Kent State U.)	2003-2005	Robert Delvin (Illinois Wesleyan U.)
1967-1969	Olga Buth (Ohio State U.)	2005-2007	Laura Gayle Green (U. of Missouri-Kansas City)
1969-1971	Clara Steuermann (Cleveland Institute of Music)	2007-2008	Ruthann McTyre (U. of Iowa; resigned to serve as President-Elect of MLA)
1971-1973	Don Roberts (Northwestern U.)	2008-2009	Laura Gayle Green (U. of Missouri-Kansas City)
1973-1975	Jack L. Ralston (Conservatory of Music, U. of Missouri-Kansas City)	2009-2011	Paula Hickner (U. of Kentucky)
1975-1977	Lenore Coral (University of Wisconsin-Madison)	2011-2013	Kirstin Dougan (U. of Illinois at Urbana-Champaign)
1977-1979	Marion Korda (University of Kentucky)	2013-2015	Sheri Stormes (Butler U.)
1979-1981	David Fenske (Indiana University)	2015-2017	Keith Cochran (Indiana U.)
1981-1983	Richard Jones (U. of Wisconsin-Madison)		

## MIDWEST CHAPTER UNVEILS NEW SITE

The latest chapter to migrate its website to the MLA platform is the [Midwest Chapter](#)! Take a look, explore, and see what the Midwest Chapter has to offer. Also, check out the new [Midwest Chapter blog](#), which feeds news directly to the new site.



## ATMLA MEETING SUMMARY

Submitted by Jennifer Meixelsperger



*Atlantic Chapter poses for group photo*

Members of the Atlantic chapter reunited for our annual meeting October 21-22 in Williamsburg, VA at the College of William and Mary. Our first afternoon featured presentations by Melissa Werthemier (*A Chapter of MLA History for Our Chapter Meeting*), James P. Cassaro (*From "Angels Dancing on a Pin" to "Cavalcade of Cubes": The Florencio Asenjo Collection at the University of Pittsburgh*), and Nathaniel Clemens and Robert

LaRose (*Untangling the Web of Music Copyright*). Day one concluded with a private tour of the "Changing Keys" exhibit at the Dewitt Wallace Art Museum, with lecture by John Watson and keyboard demonstrations by Tom Marshall, followed by a group dinner.



*Tom Marshall demonstrates during "Changing Keys" Tour*

Our final day began with a group breakfast and shared presentations by Jennifer Meixelsperger (*Manual 2.0: Implementing Web-based Student Manuals in Music Libraries*), Thom Pease (*Discovering Early Music Recordings in the Recorded Sound Section of the Library of Congress*), Carl Rahkonen (*Finnish American Worker's Music at the Immigration History Research Center*), and Elizabeth Hogue and Madeline Dietrich (*Successes and Challenges to Promoting Music Archive Collections in the F. Ludwig Deihn composer's room at Old Dominion University*).

The afternoon continued with a business meeting during which committees shared their ongoing work and officers updated on the health of the chapter, including news of increasing chapter membership. Notably, the Diversity Scholarship challenge was discussed at length. Finally, we closed our business and annual meetings by ceremoniously passing the gavel from David King to our new chair: Kathleen DeLaurenti. We look forward to a joint meeting next year, together with the New York Chapter at Rutgers University!

## ATMLA TRAVEL GRANT DEADLINE EXTENDED

*Submitted by Kathleen DeLaurenti*

Applications are now being accepted for a travel grant funded by the Music Library Association, Atlantic Chapter.

The grant supports travel, meeting registration, hotel and subsistence expenses to attend the Annual Meeting of MLA in Orlando, Florida, February 22-26, 2017.

The chapter will provide up to \$500 total for one individual to attend the meeting.

Applicants must reside in the area comprising ATMLA (Delaware, District of Columbia, Maryland, New Jersey, Pennsylvania, Virginia and West Virginia) and also be in at least one of the following eligible categories:

- a) A graduate library school student (by the time of the meeting) aspiring to become a music librarian;
- b) A recent graduate (within one year of degree) of a graduate program in librarianship who is seeking a professional position as a music librarian;
- c) A music librarian (holding a Master of Library Science degree or qualifications granting an equivalent status at her/his employing institution) in the first two years of her/his professional career, or;
- d) A library paraprofessional working with music materials as a significant portion of his/her job responsibilities.

Applicants must submit the following to arrive by **January 9, 2017**:

1. A letter of application which includes (a) an explanation of the reasons for attending the meeting, (b) a justification of financial need, and (c) a budget. The budget should outline any additional funding sources. Applicants currently working in libraries or archives must include

evidence that one has sought financial support from one's employing institution to attend the meeting and that such request was either denied or insufficiently met;

2. A current résumé or vita;
3. One letter of support that speaks to the applicant's ability to contribute to the field of music librarianship.

Hotel accommodations will be funded at the double-occupancy rate; that is, one half of the daily rate, plus tax.

Email the application and supporting materials by **January 9, 2017**, to:

Kathleen DeLaurenti  
Chair, ATMLA  
[kathleendelaurenti@gmail.com](mailto:kathleendelaurenti@gmail.com)  
757-221-1074

If you have questions regarding the grant or the application process, please feel free to contact Kathleen.

The recipient(s) will be notified by January 16, and announced on ATMLA-L, the chapter's electronic discussion list, immediately thereafter. Recipients who are not already members of ATMLA are expected to join before receiving their award. Annual student/paraprofessional membership in ATMLA is \$7.00; membership for librarians is \$12.00.

## 2017 PNWMLA TRAVEL GRANT: CALL FOR APPLICATIONS

*Submitted by Ann Shaffer*

Would you like to learn more about music librarianship and management of music collections? The Pacific Northwest Chapter of the Music Library Association (PNWMLA) invites you to apply for our third annual travel grant to attend our Chapter meeting in Anchorage, Alaska, on July 7, 2017.



This grant is open to first-time attendees of a PNWMLA annual meeting. Graduate students in library and information science, paraprofessionals, and librarians working in areas related to music are especially encouraged to apply. Applicants need not be members of PNWMLA at the time of application but must agree to join the chapter upon receiving the award. This award covers travel funding up to \$300.

Application materials should be emailed in pdf format to PNWMLA chapter chair [Verletta Kern](#). To apply, please include the following:

1. A letter of application which includes:
  - a) The reasons for attending the PNWMLA annual meeting and why you are a good candidate for this grant,
  - b) A justification of financial need,
  - c) A brief budget for travel costs to attend the PNWMLA annual meeting. Annual meeting registration for travel grant recipients is free and need not be included in your brief budget, and

- d) Information about any other grants, matching funds, or institutional support you may also receive to cover costs to attend the PNWMLA annual meeting.

2. A current vita or resume

3. One letter of support directly emailed by the reference via email to Verletta Kern at [vkern@uw.edu](mailto:vkern@uw.edu).

Deadline for the receipt of applications is **January 15, 2017**.

The PNWMLA Board will notify applicants by **February 1, 2017**.

Learn more about [PNWMLA](#).

### TMLA AND SEMLA TO HOLD JOINT MEETING IN 2017

Save the date! The Texas and Southeast Chapters of MLA will be holding a joint meeting in 2017, hosted by Tulane in New Orleans. The meeting will take place October 12-14.

## News & Notes, continued from page 9

### MLA BIG BAND LOOKING FOR BONES...AND A DRUMMER

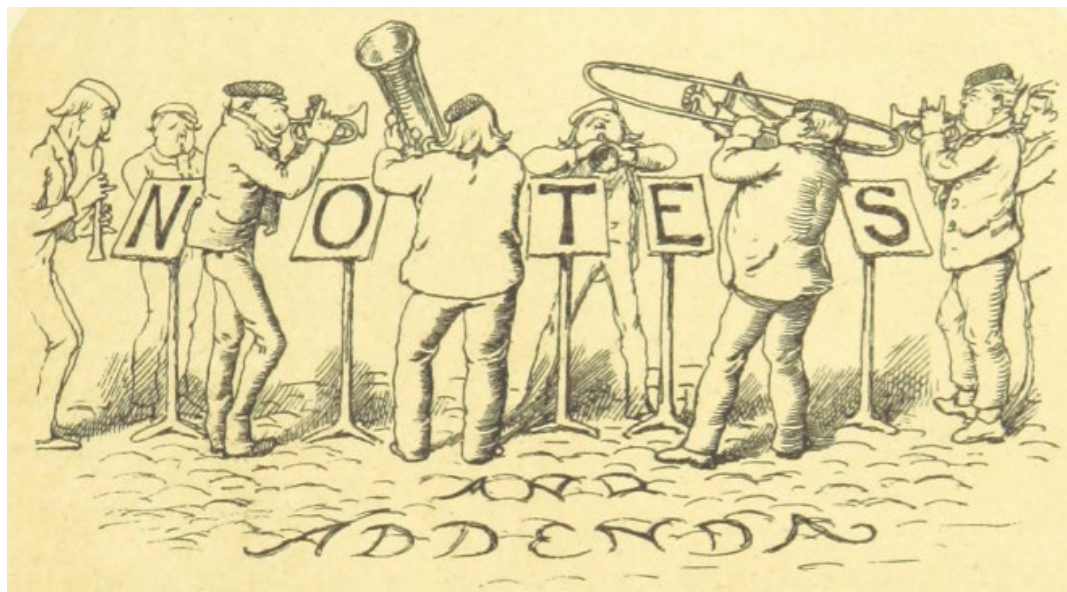
There are still openings in the MLA Big Band for the MLA Conference in Orlando.

No auditions necessary.

In particular, trombonists welcome.

Plus a drummer.

Notify [Rick McRae](#) if interested.



*"Alter Ejusden" p. 207; Image from British Library Flickr*



## SIGHTS FROM NEMLA

Check out what happened at the annual meeting of the New England Chapter of MLA! All images courtesy of Zoe Rath and Marci Cohen.



*Members of NEMLA post for a group photo; Anne Adams provides an update on LCMPT and LCDGT*



*Jared Rex, vice chair/chair-elect, Marci Cohen, oral history committee chair; Laura Stokes, chair, Sharon Saunders, secretary-treasurer*



*Memory Apata demonstrates hooping; Adam Nemeroff, Pat Fiskien and Memory Apata during the session on their OperaX MOOC*

## SÉAMUS CONNOLLY COLLECTION, BURNS ANTIPHONER, AVAILABLE AT BOSTON COLLEGE

*Submitted by Anna Kijas*

The Boston College Libraries present [The Séamus Connolly Collection of Irish Music](#) and the [Burns Antiphoner](#), open access projects licensed under a CC-BY-NC license.

[The Séamus Connolly Collection of Irish Music](#) is a digital collection featuring over 330 traditional tunes and songs collected by master fiddle player Séamus Connolly, Sullivan Family Artist-in-Residence in Irish Music at Boston College (2004-2015) and [National Heritage Fellow](#) (2013). The collection includes audio recordings featuring 130+ musicians, with accompanying stories, transcriptions, and essays. It is the culmination of a three-year collaboration between the Boston College Libraries and Connolly and reflects the work of many [departments](#) across the libraries, with Connolly's own work on the project beginning nearly 15 years ago.

The [Burns Antiphoner](#) is an interactive resource that presents and contextualizes an early 14th-century Franciscan antiphoner from the collections of Boston College's Burns Library for both scholarly and general audiences. Employing open source technologies to create structured data and encode over 1500 incipits and notation in JSON and MEI/XML format, music notation, metadata, performances, and textual incipits can be queried and viewed through a searchable interface using the [Diva.js viewer](#). The website includes scholarly essays about the manuscript written by Dr. Graeme Skinner (Sydney Conservatorium of Music, University of Sydney) as well as videos of several performances from short sections of the [manuscript](#) by Schola Antiqua (dir. Juan Carlos Asensio Palacios), recorded in the Primate Cathedral of St. Mary of Toledo, Spain. It received the support of an [Academic Technology Innovation Grant](#) at Boston College (2015 – 2017).

Read more about these projects in the Fall 2016 issue of the [Boston College Library Newsletter](#).

## LEWIS MUSIC LIBRARY CELEBRATES 20 YEARS; CLASSICAL MUSIC HACKATHON A SUCCESS

*Submitted by Peter Munstedt*

### Karajan/MIT Classical Hackathon

The Massachusetts Institute of Technology's Music and Theater Arts Section and Lewis Music Library hosted the [Karajan/MIT Classical Music Hackathon](#) October 21-23, 2016. Over 90 people from eight countries attended this event. Musicians, computer scientists, students, and business people worked on various music and library-related projects. Among the topics were conductive fabrics; dynamic score visualization; machine learning of music performance data; microtonality in MuseScore; and a Vivaldi remix.

### MIT Lewis Music Library 20<sup>th</sup> Anniversary Celebrations

It has been 20 years since the renovation and dedication of the MIT Rosalind Denny Lewis Music Library. To celebrate, the library held [two events](#):

**MIT Community Open House:** The open house included refreshments, exhibits, and demos about the library's activities in the past 20 years, including new additions to the collections, various projects, and a timeline showing many of the library's activities.

**Donor Reception:** Lewis Music Library donors toured the library exhibits and demos highlighting the past 20 years. In addition, MIT faculty and students performed music, including John Harbison's *Veni Creator Spiritus*,

a two-part canon composed specifically for the 19 glass panels on the library's mezzanine. Faculty also talked about the library and its importance to the MIT community.

A [video](#) celebrating the library's 20th anniversary was created for this event.

## **CAMNER FAMILY DONATES RARE MUSICAL TREASURES TO THE UNIVERSITY OF MIAMI**

*Submitted by Nancy Zavac*

CORAL GABLES, Fla.--University of Miami Trustee Alfred Camner, his wife, Anne Camner, and their four children, all of whom are UM alumni, have made a donation to the University of rare and valuable scores composed by musical giants--from Beethoven to Gershwin--that were printed and bound during the composers' lives.

Alfred, J.D. '69, and Anne, J.D. '72, along with children Danielle Camner Lindholm J.D. '95, Errin Camner L.L.M. '99, Lauren Camner Winter M.B.A. '98, and Andrew Camner B.A. '09, donated several hundred scores, collectively forming the Camner Family Music Collection, to the Marta and Austin Weeks Music Library and Technology Center at the Frost School of Music, where it will be available to UM students, researchers, and the public.

"It is our family's desire that this collection of first and early printed music editions form the true start to creating an extraordinary musicological resource, unmatched by modern editions," said Alfred Camner, who, with his wife, also endowed UM's Camner Center for Academic Resources.

The collection features historical works spanning three centuries and with origins in many parts of the world. Collection materials include rare lithography-printed and leather-bound editions of Christoph Willibald Gluck's *Alceste* (1767), Georges Bizet's *Carmen* (1875), and Igor Stravinsky's *The Rite of Spring* (1913), among many others published between the 18th and 20th centuries.

Shelton Berg, dean of the Frost School, calls the gift a "transformative" resource for members of the Frost School and beyond. "When we look at a recently published score of a musical work from 100 years ago or more, we are seeing the music as something 'from the past,'" Berg says. "Conversely, when a student performer or researcher examines an original edition score, with the marginal notations, the music is suddenly 'in the present.' They are experiencing it in the time of its creation. It's hard to describe the exhilaration that produces."

The Camner Collection arrives as the University is preparing to carry out new initiatives supporting educational innovation and encouraging new pedagogical approaches in the classroom. Frank Cooper, research professor emeritus at the Frost School, says this timing is important. "In an age where electronic media have taken over, there are no research materials to compare to original objects, in this case, printed scores from the times of the composers themselves. How invaluable for researchers today and for many generations to come."

In details such as marginal notations, Camner says, the collection reveals how scores were studied and used in practice, in concerts, and in opera houses through time. Additionally, notes may point to how the music has

evolved. "There is no substitute for the feeling a scholar or music student gets from handling a score that might have been used by Beethoven or Verdi or Puccini or Stravinsky, scores published in their lifetimes, edited by them, and often later corrected or changed," Camner says. "These first and early editions are the closest we get to a sense of the time and place and world of the composer, a time when the composers often depended on the sales of these scores for their livelihoods."

Nancy Zvac, who heads the Weeks Music Library, says that the Camner Collection brings a new level of research prestige to the library, which houses a wide range of musicology resources, including modern books, journals, and recordings, as well as unique and distinctive materials. "All music librarians are eager to have treasures in their collections. The Camner Collection is such a thing. It is exciting for me and my staff to care for, and greatly enhances our holdings."

Dean of Libraries Charles Eckman expressed deep gratitude to the Camner Family for donating this important collection. "Miami is notable for the presence of several individual collectors of rare and unique cultural and bibliographic treasures," he said. "The Camner Family is to be commended for their appreciation of the scholarly and teaching value of this private collection, and we celebrate their generosity of spirit in enabling the exposure and application this collection will have at the University of Miami for current and future generations of researchers and students."

## **DIGITIZATION COMPLETE FOR WOMEN COMPOSERS COLLECTION AT U. OF MICHIGAN**

*Submitted by Kristen Castellana*

The University of Michigan Library has completed digitization of its Women Composers Collection, which contains approximately 2800 musical works by women composers. With the exception of several dozen 18th-century works, the music is almost evenly divided between the 19th and 20th centuries. The collection contains music in a variety of genres; songs and solo piano music predominate, but choral, orchestral, dramatic, and chamber music are also represented. Approximately 80% of the works are in the public domain and thus are available in full text.

The bulk of the material was assembled by a British antiquarian, from whom the Library purchased the collection in 1980, after which the Music Library added a few hundred more works. Most of the scores are first or early editions, and since many have not subsequently been re-published, much of the content is rare or even unique. Some pieces include markings or corrections from the composers themselves, and nearly 250 are manuscripts.

The collection contains the works of more than 700 composers. The majority are French or British, while composers of the United States, Germany, and elsewhere are also included. Among those most heavily represented are Loisa Puget, Cécile Chaminade, Augusta Holmès, Pauline Viardot, Ethel Smyth, Jeanne Boyd, Jane Vieu, Elizabeth Gould, Hedwige Chrétien, Harriet Ware, Carrie Jacobs-Bond, Pauline Duchambge, Liza Lehmann, Virginia Gabriel, Marguerite Roesgen-Champion, Mel Bonis, and Evelyn Sharp.

Options for accessing the collection:

- Retrieve (or search within) the full collection in our [local catalog](#) using the phrase "women composers collection"



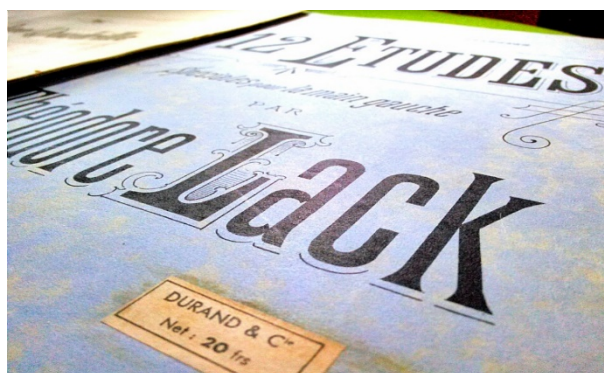
- View the [full collection](#) in HathiTrust
- View/download an [inventory of the collection](#), which allows browsing & searching in spreadsheet form
- Bibliographic records containing the HathiTrust links also appear in WorldCat

## PIANO MUSIC REPRESENTING MUSIC PUBLISHING IN 19TH CENTURY AVAILABLE AT FIU

*Submitted by Tom Moore*

Florida International University is a relatively young public university, now about to celebrate fifty years of activity in Miami, Florida (on the western end of SW 8<sup>th</sup> Street, also known as Calle Ocho where it passes through Little Havana). Our Green Library has a very active program digitizing materials relating to local history, and since I arrived in 2013 we have also been adding digitized music to our repository, including scores donated by Brazilian composers, and materials relating to the career and compositions of Brazilian composer Sergio Roberto de Oliveira. Recently I came upon an interesting and extensive collection of piano music, which arrived from the vendor already preserved in acid-free envelopes, and without bindings--thus, perfect for scanning. I purchased this for my own personal collection, and it has been scanned and added to our dPanther collection, with metadata immediately searchable via google, and also through our union catalogue of materials in the Florida SUS (State University System). These scores are highly representative of piano production in the mid-nineteenth century, with almost 200 items from European publishers, including works by Ascher, Bellak, Bendel, Dorn, Duvernoy, Falk, Faust, Funkenstein, Gregh, Grobe, Jadassohn, Kinkel, Lack, Lamothe, Leybach, Louel, Ravina, Reinecke, Schulhoff, and many others.

To view the collection, visit the [FIU Sound and Image digital collection](#) page and search for "Tom Moore Collection."



## LATEST ISSUE OF FONTES NOW AVAILABLE

*Fontes Artis Musicae*, volume 63, no. 4 (October-December 2016) is now [available online](#) for IAML members or for non-members via Project MUSE with a subscription. This issue features articles by Kendra Preston Leonard ("Using Resources for Silent Film Music"), Jennifer A. Ward and Axel Klein ("An Evening of Irish Music: The Emerald Isle Comes to Germany"), and Sergio Oramas and Mohamed Sordo ("Knowledge Is Out There: A New Step in the Evolution of Music Digital Libraries"), along with a number of book reviews.

## MGG GOES ONLINE WITH NEW DATABASE

*Submitted by Jonathan Greenberg, RILM*

*MGG Online: Die Musik in Geschichte und Gegenwart* is now available as an online database.

The comprehensive and authoritative German-language music encyclopedia, *Die Musik in Geschichte und Gegenwart* (MGG), is now available as a dynamic online database under the title *MGG Online*. Its Editor-in-Chief, the renowned musicologist Laurenz Lütteken (Zurich), is collaborating with an editorial board of internationally respected musicologists, the *MGG* editorial department, and authors around the world to update and add new content on a continual basis. *MGG Online* has been created, financed, and implemented by the publishers Bärenreiter (Kassel), J.B. Metzler (Stuttgart), and Répertoire International de Littérature Musicale (RILM, New York).

*MGG Online* contains the complete content of the second edition of *MGG*, published in 29 printed volumes between 1994 and 2008 under Editor-in-Chief Ludwig Finscher. It consists of more than 18,000 articles written by 3500 authors from 55 countries. Biographical articles cover more than 16,000 composers, singers, instrumentalists, and theorists. Many articles are about non-Western composers, performers, and writers, figures from

jazz and popular music, philosophers and literary figures, as well as instrument makers, publishers, musicologists, writers, librettists, and visual artists. More than 1,500 subject articles cover music aesthetics and theory, epochs and genres, church music and pop music, instruments and manuscripts, as well as cities and countries. Comprehensive articles on institutions (including music libraries), music iconographical subjects, and music as it relates to history, art, literature, philosophy, law, the natural sciences, and more are included.

*MGG Online* contains all of this content in a continuously updated and expanding database in which the data is revised, new information is added, and articles are rewritten. Beginning in 2017, new entries will be added regularly. All article versions remain permanently accessible and clearly labeled. Upon launch, users will find some 200 articles already updated or rewritten.

*MGG Online* resides on a powerful new platform developed by RILM, further enhancing the content through cutting-edge search and browse functions. *MGG*'s widely reputed and comprehensive work lists, for example, can now be sorted by the user according to several criteria. Other features include easy toggling between article versions; individual user accounts in which bookmarks and annotations can be created, saved, and shared; automatic translation from German to over 100 languages via Google Translate integration; and links to the comprehensive *RILM Abstracts of Music Literature*. The platform will be continually enhanced with new features and search possibilities.

*MGG Online* was launched on November 7, 2016. Video excerpts from the launch celebration at the AMS/SMT conference in Vancouver are [available online](#).

Please visit [mgg-online.com](http://mgg-online.com) for a preview, or to sign-up for a free trial.

## MOUG PAPAKHIAN TRAVEL GRANT WINNERS ANNOUNCED

The 2017 MOUG A. Ralph Papakhian Travel Grant winners have been selected. The grant supports attendance at the annual MOUG meeting and, in recognition of Ralph's mentoring role in music librarianship, is especially intended to support newer members of the profession in both public and technical services. The Papakhian Grant is made possible by ongoing donations which are tax-deductible and may be made at any time on the [MOUG website](#), or by contacting MOUG Treasurer [Tomoko Shibuya](#).

Congratulations to Jen Bort, an LIS graduate student at Syracuse University, Clara Burns, a Music Copy Cataloger at the University of Colorado Boulder, and Synae Yoon, a Music & Media Cataloging/Metadata Librarian at Southern Methodist University.

## ALLIANCE FOR LOCAL MUSIC ARCHIVES FORMED

*Submitted by Sara Outhier*

Howdy! The Alliance for Local Music Archives (ALMA) is a new, informal interest group for anyone doing work to document or preserve local music cultures. We hold quarterly conference calls to facilitate information sharing, networking, collaboration, and planning, and we encourage ad-hoc, in-person meetings at conferences and events. We invite you to participate! More information, including how to join our email list, is at [www.localmusicarchives.org](http://www.localmusicarchives.org).

## Next Time...

The next issue of the *MLA Newsletter* (hits inboxes Feb. 15, 2017) will be the last before the meeting in Orlando! Look forward to bios of our Latin American colleagues who will be joining us, as well as any last minute info about the meeting. And, another feature of a small business serving our field! Remember to send any interesting goings on, new collections, news, and photos of events or members by February 1, 2017.

## MLA Calendar

### MLA Annual Meeting

*Orlando, FL*

Feb. 22-26, 2017



["A Christmas Carol..." p. 11](#) and ["The Baby's Museum..." p. 118](#); Images from British Library Flickr