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By President, Michael Rogan

This is my last President's Report (or if some of you have been paying attention, the column is now called "From the Board" and has been including contributions from other Board members--just one of the many benefits of taking the MLA Newsletter from quarterly to bimonthly!) While traditionally it should be full of "thank-you"s and should be calling attention to our upcoming annual meeting, I want to use this "last chance" a little differently. I am very thankful to so many of you that I have had the pleasure of working with while in this position, and I WILL be thanking folks publicly (at the Business Meeting) and personally in Orlando (warning: I'm a hugger!) I am also confident that many others are highlighting the terrific opportunities we have

awaiting us at the Orlando conference. So I would like to take a few moments to reflect on the past few years and the path ahead for MLA, as I see it.

These are difficult times, and the tribal pull to hunker down and wait it out until "things get better" can be strong. But things don't "get better"--or get worse for that matter--they change, and we apply labels to that change based on our filters, our goals, our values. If we have goals and values, we must engage with change toward the end of achieving those goals and expressing those values.

MLA personal membership has declined 30% in the last decade (this figure does not include the exodus of Institutional Members/Notes subscribers which dropped by 63% during the Great Migration to online licensing). While interest from students and student membership remains active, retention of them as full members once they are out on the job market is limited. The profession and the positions being posted are evolving and diverse. There will always be a need for our skills, but many are being asked to apply those skills to additional disciplines in novel but important ways. The number of library staff that can devote all of their time and attention to being a music librarian and justify attending a specialist conference is being challenged.

MLA has focused on keeping the conference meaningful and affordable. (See the article by myself and Diane Steinhaus, elsewhere in this issue.) Yet it has remained as the chief value of membership: being able to attend the annual meeting is the highlight of many members' relationship with the Association. And for good reason: educational development, professional networking, social engagement, a strong sense of community, renewal of purpose, emotional uplift, just plain fun!--are all features of attending an MLA conference. And we have worked to make this chief value more available, funding the Freeman Awards, raising our own Diversity Scholarship Fund to continue the work of the ARL Diversity & Inclusion Initiative, and leveraging our position as the U.S. National Branch of IAML to extend that message of diversity and inclusion to our neighbor-colleagues in countries where library and archive infrastructure need support.

Nonetheless, I believe our model of annual-meeting-as-chief-value must be stretched, if we are to attract and retain new members and remain a vital and influential force for our profession and for the world. For the many who cannot come to us, we must increase the avenues of communication and education outwards. Streaming conference sessions and making recordings available is a terrific new initiative. Adding a contract for the development of e-courses as well as extending our webinar series with ALA is another. We create

knowledge when we come together at a conference; we must continue to develop new and engaging methods to share that knowledge. Technology will only help us so far in achieving that goal. The warmth of interpersonal contact that is a hallmark of MLA meetings must be shared as well. Our efforts to extend MLA's membership and website platform services to MLA's chapters is in support of that objective, even if it is not immediately obvious how it can do so. By making membership management chores easier for chapters, and centralizing membership data, we can facilitate communication and free up chapters to put that formerly administrative energy into creative outreach activities. Some chapters may choose to get involved with Library School programs. Others might take initiatives and content developed by the national organization at an annual meeting and bring instruction to state library associations or public library consortia. Still others might create a regional advocacy network. There could be a kaleidoscope of value in MLA to someone who never travels to an MLA conference. We all must invest in forging new ways to embody those values.

At a lecture recently I heard Museum Director Frank Goodyear of Bowdoin College speak eloquently about this being the time when those of us with responsibility for the creative and performing arts must assert the significance of the vision and importance of our work to the human condition. Through creative and performing arts, we understand what it means to be human, and how on embracing what is human, depends civilization. MLA has no small task ahead, but it does contain the best humans I have ever known. Go forth and inspire the innovation we wish to see in the world.

Editor's Note: One of the first people I ever spoke to in MLA was Michael Rogan, when I was interested in joining the Membership Committee during my first meeting in Pittsburgh. He has remained a constant and supportive friend and mentor, and I am deeply appreciative. It has been a joy to work with him as president in my first 2 years as MLA Newsletter Editor. Thank you for your service and support, Michael!

Our Community Responds

ON EVE OF PAN-AMERICAN MEETING, COLLABORATORS RELEASE PUBLIC STATEMENTS

The U.S. (MLA) and Canadian (CAML) national branches of the International Association of Music Libraries, Archives, and Documentation Centres (IAML) are hosting the first ever Pan-American Regional IAML meeting, coming up February 22-26, 2017, in Orlando Florida. In a particular effort to collaborate with our colleagues from Latin America, this meeting intends to provide the opportunity "to share information about music libraries and archives, their collections and their patrons...and to meet our colleagues who work in music libraries and music archives and those who value and use such collections extensively." Current events in our nation and abroad that go against our professional, intellectual, and societal values have prompted these organizations to speak out on behalf of our members in support of diversity, inclusion, collaboration, and the free exchange of ideas. Their statements follow.

Music Library Association Response to Recent United States Executive Orders

The Music Library Association (MLA) is the U.S. National Branch of IAML, the International Association of Music Libraries, Archives, and Documentation Centres, and the MLA Board of Directors endorses the February 9, 2017 [statement by the IAML board](#) opposing the January 27, 2017 [Executive Order: Protecting the Nation from Foreign Terrorist Entry](#). MLA especially highlights its support to "further the goals of [IAML], including the formation of new national branches in all parts of the world. Diversity and inclusion are fundamental to

IAML,” and we would add, to MLA. The act of music-making itself demonstrates the collaboration, cooperation, and communication that is integral to our profession and our discipline.

According to MLA’s Constitution: “The purposes of the Association shall be to promote the establishment, growth, and use of music libraries; to encourage the collection of music and musical literature in libraries; to further studies in musical bibliography; to increase efficiency in music library service and administration; and to promote the profession of music librarianship.” Furthermore, the Non-Discrimination Policy of the Association assures that MLA “does not and shall not discriminate on the basis of race, color, religion (creed), gender, gender identity and expression, physical appearance, body size, age, national origin (ancestry), disability, marital status, sexual orientation, or military status, in any of its activities or operations. ... We are committed to providing an inclusive and welcoming environment...” MLA members can and do differ on issues both political and social, and the Association itself espouses no particular party or faction. Nonetheless, we may speak with authority on matters within our professional scope.

Supporting the promulgation and preservation of musical heritage and promoting the education of, and cooperation among, those with responsibility for that heritage, requires the free exchange of ideas and information and the unhindered interaction of individuals willing to share them. To that end, MLA further expresses its concern over the January 25, 2017 [Executive Order: Enhancing Public Safety in the Interior of the United States](#). While MLA affirms the importance of keeping our country safe, the implementation of measures that curtail, disrupt, or deny the movement of musicians, scholars, teachers, students, and their family members into and out of the United States should be limited to situations where evidence of imminent danger exists. Barring people because of their nationality or immigrant status as a precautionary measure without clearly defined parameters risks undermining the very goals that MLA espouses. (These concerns have been echoed by many sister organizations: not only IAML, but also [American Musicological Society](#), [Society for Ethnomusicology](#), [Society for American Music](#), [Society of American Archivists](#), and others, whose statements have informed our own.)

Already MLA has been asked by Latin American registrants to provide additional documentation to allay their concerns about entering the US for the 2017 Pan-American Regional IAML meeting that MLA and CAML are hosting in Orlando, FL, February 22-26, 2017. MLA President Michael Rogan has undertaken to provide those letters ASAP.

Our mission and values, as stated in our [Strategic Plan](#), compel MLA to act in support of its goals and vision. Collaboration, fairness, transparency, and communication are needed to ensure that these Executive Orders do not bring undue burden inadvertently. A [Forum](#) on the MLA Website is being provided to allow members to submit examples of how the implementation of these Executive Orders is negatively impacting unintended individuals. Data collection is an expertise we can provide in order to ensure that future judicial review or legislative guidelines can be developed with evidentiary input. Instructions on the Forum page are designed to remind third-party posters to protect identities and that we seek to gather *instances* of adverse consequences we hope can be avoided in the future, while not putting *individuals* at risk.

We look forward to demonstrating that the model of collaboration and cooperation inherent in the Pan-American Regional IAML Meeting can achieve inclusivity and harmony, furthering the goal of sharing cultural heritages that exemplify the achievements of human civilization.

Canadian Association of Music Libraries, Archives and Documentation Centres (CAML) responds to recent North American acts of racism and xenophobia

In light of recent events on both sides of the Canada-United States border, the Canadian Association of Music Libraries, Archives and Documentation Centres (CAML) confirms its commitment to the values of diversity, inclusion, and intellectual freedom.

The January 29, 2017, attack on Quebec City's Centre culturel islamique challenges our perception of Canada as a safe, multicultural society that welcomes peoples of all faiths, nationalities, and backgrounds. CAML joins other academic societies and, indeed, all Canadians in extending condolences to the victims of this senseless attack, their families, friends, and community.

In the same spirit, CAML condemns the Executive Order issued by United States President Donald Trump on January 27, 2017, which temporarily bans entry into the country by travelers from seven Muslim-majority nations.

Librarians and archivists uphold the creation of knowledge through free scholarly investigation and debate. As an association of information specialists, CAML opposes any act that violates its members' professional values. Already President Trump's Executive Order has disrupted the work of scholars around the world. One can imagine the chilling effect the murders in Quebec City may have on Muslim, and other minority groups', participation in Canada's civil and intellectual life.

Furthermore, as one of many national branches of the International Association of Music Libraries, Archives and Documentation Centres (IAML), CAML values the insight and community found in open global dialogue. We look forward to meeting with our colleagues later this month at the first Pan-American Regional IAML meeting--co-organized with the US Music Library Association (MLA)--in Orlando, Florida. We hope all who have registered will be allowed to attend.

Music is an art that is said to transcend all barriers. These two deplorable acts create barriers, psychological and physical, to the open, free, and equal participation in civil society, including the pursuit of knowledge. CAML declares its support for an open, global knowledge community free of prejudice, discrimination, and violence. We call on governments to protect these principles.

IAML Statement on the US President's Executive Order of 27 January 2017

The International Association of Music Libraries, Archives, and Documentation Centres (IAML), established in 1951, condemns national and international policies that work against its purposes as stated in its [constitution](#), and particularly its primary goals to encourage and promote the activities of libraries, archives and documentation centres concerned with music and music materials; to strengthen cooperation among institutions and individuals working in these fields and to publish information concerning their work; and to promote a better understanding of the cultural importance of music libraries, archives and documentation centres both nationally and internationally. Any hindrance to the free and full exchange of information and the opportunity to engage fully in professional activities and training pertaining to music libraries, archives, and documentation centres across all countries in the world are antithetical to these goals.

As such, IAML condemns the [Executive Order issued by US President Trump](#) on 27 January 2017 temporarily

barring entry into the United States by citizens from seven countries (Iran, Iraq, Libya, Somalia, Sudan, Syria, and Yemen).

IAML stands by all of its institutional and individual members, and its national branches, in support and furtherance of their professional activities. Further, IAML welcomes all persons and institutions, from every country, wishing to further the goals of the Association, including the formation of new national branches in all parts of the world. Diversity and inclusion are fundamental to IAML and its activities.

Recently IAML has been working to enhance connections with and among related institutions and individuals in the Middle East, including helping to organize a conference in Abu Dhabi together with its sister societies, the [International Council for Traditional Music](#) and the [International Musicological Society](#), called “Music As Cultural Heritage: Problems of Historiography, Ethnography, Ethics and Preservation”, to take place in March 2017. Here we hope to gain a better understanding of the conditions, challenges, and successes of music libraries, archives, and documentation centres in this region with the aim of mutual learning and support among colleagues.

MLA Orlando Preview

MLA GIVES OLD TOTE BAGS NEW LIFE, NEW HOME FOR FLIERS

By Diane Steinhaus

Your trusty conference planning team has been working away in anticipation of a great meeting in Orlando in one week!

One thing that will be different this year is that we will not have conference tote bags. So, you know that drawer you have so full of bags that you can't close it? Now is your chance to de-clutter! Throw a couple extra MLA bags into your suitcase and we'll have a box at the registration office where you can drop them off for other attendees to use or pick one up if you don't have one. I expect we'll see lots of “classics”!

We will also have a table next to the registration office on which anyone can place fliers, advertisements or other leaflets for people to pick up during the week.

GUIDEBOOK RETURNS FOR MLA ORLANDO

By Kirstin Dougan

Dear MLA Orlando attendees and others!

Again this year we will be using the Guidebook app to give you yet another way to keep track of all the wonderful things happening at the conference. We have a jam-packed program full of presentations across a wide spectrum of topics, lots of poster sessions, and many, many interest group and committee meetings. You can also use Guidebook to learn about local restaurants (choose **Trolley Stop 20 North** to find ones close to the hotel), tweet about the conference ([#muslib2017](#)), and new this year, add personal events to your schedule. The homepage is also newly designed, and will display a rolling feed of your schedule items, as well

as posted comments, photos, and notifications from conference attendees and your friendly Guidebook administrators.

You can download the Guidebook app on your phone and search for “**MLA2017**”--you’ll see the familiar sunny logo. Or, you can also access Guidebook from a [laptop or tablet](#).

We will make every effort to keep things up to date, and Guidebook and the MLA website will be more current than the print program (try though we did to avoid any errors, there are sure to be some, along with unavoidable last-minute changes).

Check out the FAQ section of the app for conference wifi information, as well as restaurant tips!

Any questions or problems with the Guidebook app or about the schedule in general can be directed to [Kirstin Dougan](#) or [Katie Buehner](#).

MLA ORLANDO LIVE-STREAM: FEE NOW, FREE LATER

By Katie Buehner

The Music Library Association will live stream content from one session space in Orlando ([see streaming session list here](#)). Accompanying the live stream will be a chat widget, and there will be a chat monitor in each session to moderate comments and place questions from streaming attendees into the room’s Q &A opportunity. Streaming vendor VCube will also be monitoring the chat feed to assist with technical issues.

- Live streaming access will cost \$15.00 and may be [purchased online](#). There is no login required to register for the live stream, which should make it easier for non-members to purchase streaming access.
Please note that on-site conference attendees who wish to have access to the live stream while in Orlando must purchase streaming access.
- The videos will be archived on the [Music Library Association’s Vimeo Channel](#). Access to the Orlando video archive will cost \$10.00 and may be [purchased online](#). There is no login required to register for access to the archive, which should make it easier for non-members to purchase archive access. The Association will be supplying closed-captioning for many of the Orlando videos in English, Spanish, and Portuguese.
Please note that on-site conference attendees and live streaming registrants will receive complimentary access to the video archive.
- All Orlando videos will be made open access six months following the conclusion of the conference (Monday, August 28, 2017) on the [Music Library Association’s Vimeo Channel](#).

Please share this information with colleagues, students, and others who may be interested in [accessing the live stream or the archive](#).

Hopefully, we will have many satellite attendees join us in Orlando!

If you have questions about live streaming, please contact [Katie Buehner](#).

PAN-AMERICAN MEETING TO FEATURE LATIN AMERICAN PRESENTERS, GRANTEES

IAML, CAML, and MLA would like to welcome our Latin American colleagues who will be in attendance at the Pan-American Regional Meeting. Learn more about the featured speakers and Neil Ratliff Grant Award winners, and be sure to give them a warm MLA welcome when you see them in Orlando!



Laura Vilar Álvarez. Director of the Center for Research and Development of Cuban Music (Cidmuc) and Clave Magazine.

Musicologist. Representative of Cuba in the International Council of Traditional Music (since 2014). Member of the National Commission for the Safeguarding of the Intangible Heritage of the Ministry of Culture of Cuba since 2008. She has collaborated as author of the Dictionary of Spanish and Hispanic American Music; coauthor in the publication "UNESCO: The Universe of Music to History"; coauthor of the scientific work (monographs and folders of maps) "Instruments of the popular folk music of Cuba: Atlas" (Editorial Social Sciences); author of the book "Musical Traditions in the Caribbean: Granada" (Ediciones Cidmuc, 2014). She won the most outstanding Scientific Outcome Award for the five-year period 1986-1990. Ministry of Culture, Cuba: Organological characterization and cartographic signaling of the instruments of popular folk music in Cuba: Atlas; Honorable Mention in the international "Robert Stevenson" Prize for the investigation of Latin American music with the work "Instruments of Folkloric-popular Music of Cuba: Atlas," US. She has taught at the Manuel Saumell Conservatory and as a tutor and opponent of the thesis of the University of Havana and the University of the Arts (ISA). Member of the Union of Writers and Artists of Cuba (Uneac) and of the Latin American branch of the International Association for the Study of Popular Music (IASPM-AL).



Jéssica Aparecida de Matos Barreto is the coordinator of the Discoteca Oneyda Alvarenga--São Paulo Public Music Library--founded in 1935 by the modernist intellectual Mário de Andrade, when he was director of the Department of Culture for this city. The *Discoteca* is a unique public institution and houses an archive that encompasses a diversity of musical genres in different formats, including several special collections that range from folklore field researches to records, books and musical scores acquired during more than 80 years of its existence.

Jéssica Barreto has been the coordinator and librarian at the *Discoteca* since 2009 and was responsible for the idealization and organization of the *Encontro Internacional de Discotecas* (1st International Meeting of Discotheques) held in July 2016 at the *Centro Cultural São Paulo*, where the *Discoteca* has been based since 1982. She has a bachelor degree in library sciences at the State University of Londrina and a postgraduate (*lato sensu*) degree in cultural projects management and events organization at the University of São Paulo.



Biancamaria Binazzi is a radio producer based in São Paulo. She is the co-creator of Goma-Laca (www.goma-laca.com), which promotes research, diffusion, and creation of new works derived from shellac records (1902-1964). In her graduate studies at Instituto de Estudos Brasileiros, Universidade de São Paulo (IEB-USP), she is investigating the exchanges between Pan-American music archives under the Good Neighborhood policy. In 2014, she produced the album "*Goma-Laca: Afrobrasilidades em 78 rpm*," and the exhibition "*Afro 78*," both resulting from her research about the first Afro-Brazilian musical themes recorded in Brazil. She also produced the album "*Trio Gato com Fome: em busca dos sambas de Raul Torres*," containing new interpretations of his sambas originally recorded in the 1930s. She has also worked at Centro Cultural São Paulo

(Discoteca Oneyda Alvarenga), Rádio Cultura FM, and Rádio Cultura Brasil. Biancamaria's complete portfolio is available at www.estudiomanaca.com.



Beatriz Magalhães Castro is presently Head of Graduate Music Studies of the Music Graduate Program of the University of Brasília's Music Department and Editor-in-chief of *Música em Contexto* Journal. She is a member of the IMS and its Regional Association for Latin America and the Caribbean (ARLAC/IMS) as well as IAML. In 2016, as President of the newly founded Brazilian Musicological Association, she presided over its 1st Congress held in Belo Horizonte, at the Curt Lange Archives.

Since 1992 she is a tenured professor at the University of Brasilia, and a recipient of research and archival grants such as the *Bibliothèque Nationale de France--Département de Musique (Profession Culture, 2007)*,

the *Fundación Carolina-CSIC-Institución Milà y Fontanals* of Barcelona (2008), and the prestigious research fellowship from the *Biblioteca Nacional* of Rio de Janeiro (2009-2010), working on the "Theresa Christina Maria Music Collection."

Beatriz currently acts as President of the IAML-Brazil branch and develops actions as Coordinator-Member of the Brazilian RILM & RISM working groups and RldIM-DF.



André Guerra Cotta is Associate Professor in the Department of Arts and Cultural Studies, at the Fluminense Federal University, near Niterói, state of Rio de Janeiro, Brazil.

A musicologist, he teaches music in the graduate course of Cultural Production and researches in the field of Brazilian Musical Heritage and Historical Musicology. He came to the University in 2010. Prior to that, he worked on several important projects for Brazilian Musicology, in institutions such as the Curt Lange Archive (Federal University of Minas

Gerais), Mariana's Museum of Music, and the Music Archive of the Metropolitan Chapter of Rio de Janeiro.

André is currently the Vice-President of the Brazilian Association of Musicology (ABMUS) and member of the Brazilian RISM Work Group (RISM-BR).



Miriam Escudero is an active professional musicologist in Havana since 1997 working mostly for two major Cuban cultural institutions: Oficina del Historiador de la Ciudad de La Habana (Office of the Historian of the City of Havana) and Centro de Investigación y Desarrollo de la Música Cubana (Cuban Music Research and Development Center). As director of the "Esteban Salas" Musical Heritage Department, she promotes three different musicology applications: research, heritage education and cultural management. She has devoted much of her career to the study of colonial Cuban and Latin American musical heritage from the dual perspectives of research and performance. Having been an integral part of the Ars Longa Early Music Ensemble for 15 years has allowed her to live in the space between theory and practice engaged in tasks ranging from score editing and stylistic analysis in cultural context, to concert production, performance and studio recording. Finally, she holds an appointment as Professor at the Colegio Universitario San Gerónimo de La Habana, a faculty of the University of Havana, and as coordinator and author of a Master's program in management of historical-documentary musical heritage.



Yael Bitrán Goren is the Director of the Centro Nacional de Investigación, Documentación e Información Musical "Carlos Chávez" (CENIDIM) (a public institution that forms part of the National Institute of Fine Arts) in Mexico City. The Center performs music research, organizes courses, seminars, conferences and workshop, publishes books and a journal, and holds close to forty document collections of diverse nature, including scores, recordings (tapes, LPs, CDs, DATs), letters, photographs, newspapers, medals, as well as a large collections of musical instruments.

Yael obtained her Master's in Latin-American history from UNC-Chapel Hill and a PhD in Musicology from Royal Holloway, University of London. She was the Mexican representative for IAML in the early 2000s.

Her research revolves around the topics of women, gender issues, and identity building in nineteenth-century Mexico, as well as traveling musicians of the nineteenth century. On two occasions she was awarded a prize for best article by the Mexican Society of Historical Sciences.

She has participated in conferences and/or imparted courses in the U.S.A., Mexico, Cuba, Paraguay, Argentina, Chile, Brazil, England, Ireland, Spain, and Italy.



Jesús Eloy Gutiérrez

Historian and Venezuelan theater researcher, born in Cumaná (Venezuela). Doctor in History of the Hispanic World (Outstanding Cum Laude) by Universidad San Pablo CEU, Madrid (Spain). Degree in History and Masters in Contemporary Latin American Theater by the Central University of Venezuela (UCV). Master in History of Hispanic World by the Higher Council of Scientific Research-CSIC, Madrid. He attended the Superior Program of Creative Writing at the Institute of Creativity, ICREA (Caracas).

Jesús is currently Head of Document Center of the Teresa Carreño Theater and is the author of the books: *Information on fascism in The Journal of Religion (1923-1938)* (1999), *To know Teresa Carreño* (2003), *Conversations with El Chamo: testimonies of Arturo González Ubán, curator of the Exhibition Hall Teresa Carreño* (2009), *Mythical Waste* (2011) and *Teresa Carreño: letters and documents* (unpublished).

He has organized documentary exhibitions, concerts, lectures, storytelling, theater presentations, conversations, and conferences aimed at encouraging the study and diffusion of the history of the personage Teresa Carreño as a prominent figure of Venezuelan history and of universal history.



Yohana Ortega Hernández is the Head of the Biblioteca y Archivo Odilio Urfé del Museo Nacional de la Música de Cuba. This institution is responsible for the preservation, study, and dissemination of Cuban musical heritage. The Biblioteca y Archivo Odilio Urfé holds valuable documentary collections, materialized in different supports, which are the most representative of Cuban music of all periods and styles, as well as funds related to American and European musical heritage.

She has been part of the Nacional de la Música since 2010, where she has also been a specialist in musicological studies. She also teaches Contrapunto classes at the Carlos Hidalgo Provincial Conservatory of Music. Previously, she worked as a specialist in the Department of Musicology at the Argeliers León Music Information and Documentation Center in Pinar del Río and taught classes on the History of Music and Cuban Music.



John G. Lazos is an independent researcher interested in nineteenth-century Mexican music. He considers the sounds of Mexican culture to be defining aspects of its national identity. Dr. Lazos keeps himself busy participating in conferences, publishing articles, organizing catalogues, and advising students on music and Hispanic culture. Also, he is responsible for adding more than 500 records, all pertaining to Mexican music, on RISM's data base. His intention is to promote the little-known music from the period of Independent Mexico and its relation to the aesthetic ideas and intellectual preoccupations of the time.

Internet pages:

<http://umontreal.academia.edu/JohnLazos>

<http://www.rism.info/en/workgroups/mexico-dr-john-g-lazos/home.html>



M. Alejandra Plaza is the Head of the Biblioteca (Library) at the Universidad Torcuato Di Tella, a private non-profit institution founded in 1991 in Buenos Aires, Argentina by the Di Tella Foundation and the Instituto Torcuato Di Tella. The mission of the University is to educate new generations of academic, social, political, and business leaders, and to advance research and scholarship in the arts and sciences.

The Biblioteca Di Tella serves 9 undergraduate degrees, 3 doctoral programs and 17 Masters in different disciplines from the Humanities, the Arts, and the Social Sciences. The library also holds the Archives from the Instituto Torcuato Di Tella (1958) which was home of the artistic vanguard of the late 50s through the 60s.

Also a center of outstanding research in the social sciences, the Instituto brought together some of Argentina's most influential intellectuals and artists. Its holdings include the papers from the Centro Latinoamericano de Altos Estudios Musicales (CLAEM).

She has been the Head of the Library since 2008. Prior to that, Alejandra was the Director of a botanical library at the Instituto de Botánica Darwinion (IBODA-CONICET), and taught Reference and Information Services courses at the Library and Information Science Department at the Universidad de Buenos Aires.



Flávia Camargo Toni is a tenured professor at the Instituto de Estudos Brasileiros (IEB), a public research institution of the Universidade de São Paulo (Brazil). The IEB/USP hosts private collections of preeminent intellectuals--writers, artists, scholars--organized in libraries, archives and fine arts materials. Professor Flavia collaborates with the curatorial discussion in IEB's three departments and advises researchers looking for bibliography and documentation about Brazilian music, mainly from the Modernism period.

Professor Flavia is a tutor in the Master's program at IEB, and in the Master's and PhD programs at the Faculty of Music. Her research focuses on the origins of Ethnomusicology in Brazil, and Music and Musicology during the inter-wars period.

Before Professor Flavia came to the University she worked at Centro Cultural São Paulo where she organized the first ethnographic collection about Brazilian music (which was made in 1938), the Missão de Pesquisas Folclóricas. The collection inspired much music research during the first half of the 20th century.



Yoanna Lizett Díaz Vázquez is an Adjunct Professor of the Centro de Investigación en Artes Musicales y Escénicas del Litoral Noroeste (CIAMEN), PDU, Centro Universitario Región Litoral Norte, Sede Salto, Universidad de la República (UdelaR), Uruguay, since 2011.

CIAMEN develops three research projects: The musical and stage arts in the Larrañaga Theater of Salto; Choirs and the River: the activity of the Coral Association of the Department of Salto; and Las murgas of the Salto carnival.

Yoanna studied the degree in Technical Scientific Information and Library Science, University of Havana, Cuba. She has worked at the Center for Research and Development of Cuban Music (CIDMUC) in Cuba since 1994 in the Department of Fundamental Research, and since 2009-2011, Head of the Documentation, Archive and Digitization Dept. in CIDMUC.



Hernán Gabriel Vázquez is researcher and the person in charge of the Documents Fund of the Universidad Nacional de Rosario/Instituto Nacional de Musicología "Carlos Vega" (CLAEM, Instituto Torcuato Di Tella) at the National Institute of Musicology "Carlos Vega," in Buenos Aires, Argentina. The archive of the National Institute of Musicology contains sound recordings and scores of ethnographic and art music, mainly from Argentina, and serves researchers in both areas (historical musicology and ethnomusicology).

He has been a researcher at National Institute of Musicology since 2011. In addition, Hernán has been the Chair of Musical Analysis and Piano Repertoire at the School of Music of Universidad Nacional de Rosario since 1998.

The members of the Music Library Association welcome you to the United States! We look forward to meeting you and sharing information about our libraries and collections!

***¡Los miembros de la Asociación de Bibliotecas de Música le dan la bienvenida a los Estados Unidos!
¡Esperamos conocerle y compartir información sobre nuestras bibliotecas y colecciones!***

Os membros da Associação de Bibliotecas de Música recebem você nos Estados Unidos! Estamos ansiosos para conhecê-lo e compartilhar informações sobre nossas bibliotecas e coleções!

MUSIC LIBRARY STUDENT GROUP TO MEET, NETWORK IN ORLANDO

By Jessica Abbazio

1. First-Time Attendees Reception

MLA hosts a wonderful reception (and free dinner!) for new members on the first day of the conference, and it's a great way to connect with new colleagues and to get oriented. This is an invitation-only event, and there was a glitch in the MLA registration website that meant the system didn't record info on who will be a first-time attendee to the conference. If you're attending MLA for the first time, please email [Misti Shaw](#) to RSVP so she can send you info about where and when to meet for the reception!

2. Conference Mentoring Program

Consider signing up for the Conference Mentoring Program! I can tell you from personal experience that this program is fantastic - you're matched with an experienced MLA member who can guide you through navigating your first conference and help you to get the most out of your attendance. Sign up: [MLA 2017 Conference Mentoring Program Questionnaire](#). The **deadline** is **Wednesday, February 15th**, so act fast!

3. Music Library Student Group (MLSG) Networking Events

I'm sure Allison (Membership Officer), Vaughan (Web Technologies Officer), and I (Programming Officer) have already encouraged you all to join MLA national's student organization, MLSG, but here's another commercial for it if you haven't already signed up. We're organizing some networking events (dinner, drinks) during the conference, and we'd love to have you join us to meet and connect with new colleagues from all over the country. Want to join the group? Send Allison an [email](#) and she'll add you to the list.

4. Music Library Student Group (MLSG) Member Dinner at MLA Orlando

Join MLSG for an evening of dinner and drinks to meet new colleagues and catch up with old friends!

We'll be meeting for dinner at [Café Tu Tu Tango](#) (8625 International Dr., Orlando, FL 32819) on Friday, February 24th at 7:15pm. In addition to pizza, tacos, sliders, and meat entrees, Café Tu Tu Tango offers a variety of vegetarian and gluten-free options (and they even have gator on the menu for anyone who's feeling adventurous).

Afterwards, we'll be heading to [Tin Roof](#) (8371 International Dr. Orlando, FL 32819) for drinks. Come for dinner, come for drinks, or come for both!

Please [RSVP](#) by Monday, February 20th so we can count you in for our dinner reservation, and don't hesitate to [contact me](#) if you have any questions. Looking forward to seeing you in Orlando!

Please don't hesitate to let me know if you have any questions about any of these topics, and I'll send out something very soon about MLSG networking events in Orlando. Stay tuned!

SIGN UP NOW FOR MLA RÉSUMÉ & COVER LETTER REVIEW SERVICE IN ORLANDO

By Brendan Higgins

Now is the time to sign-up for the MLA Résumé & Cover Letter Review Service in Orlando! The deadline for signing up is **Friday, February 17th**, (or until all slots are filled).

Are you in the market for a new job? Would you like a fresh perspective on your résumé or cover letter? The Résumé and Cover Letter Review Service (provided by the Career Development & Services Committee) has you covered!

To sign up:

1. **Email me**, the RCLRS Coordinator. Send your résumé and cover letter as an attachment, along with your cell phone number and a link to the job that your cover letter corresponds to.
2. I'll coordinate with the reviewers attending the conference to schedule your review.

A list of reviewers' biographies can be found [here](#) (Please note that not all reviewers will be available at the conference).

Spaces are limited--so [sign up now](#)! Due to high demand, we're asking that you sign up for a review in advance of the meeting. Walk-ins will not be available during the conference, but the service is offered year-round.

SILENT AUCTION SEEKING DONATIONS, MLA SHOP OFFERING GOODS

By Keith Chapman

As our MLA Annual Meeting in Orlando draws near, so too does our yearly **Silent Auction**. Now is the time to...

Organize your donation to help fund MLA scholarships:

Raid your closets for one-of-a-kind gems,

Leverage your handiwork and bring crafted goods,

Assemble a selection of hometown specialties,

Nestle your treasures in a corner of your carry-on.

Donate to the MLA Silent Auction in

Orlando!

Items donated in past years have included:

Music-themed products

Rare & unusual books, scores, CDs, DVDs, or LPs

Jewelry

Hand-made goods

Regional treats one can only find in your area (i.e. soap, coffee, chocolates)

Additional information and a registration form are available on the Donate to the Silent Auction page of the [MLA website](#).

But wait, there's more!

Now is also the time to order your favorite **MLA Orlando items** at [CafePress](#).

Here's what you'll find:

Short-sleeved shirts in which to enjoy the Florida sun,
Caps and water bottles for your theme park visits,
Tote bags to carry around all your conference paraphernalia, and
Mugs, flasks, and more!

Order in the next few days to make sure you receive your shirt, cap, tote bag, or water bottle in enough time to pack it to bring with you. See shipping info [here](#).

Questions? Contact [Keith Chapman](#), Marketing Subcommittee Chair.

MLA SEEKING ORGANIZATIONAL LIAISONS

By Sara Nodine

Are you a member of another association that could benefit from hearing relevant news out of the Music Library Association? Are you willing to act in a role as a liaison between the two organizations? If so, we are looking for you!

At our upcoming annual MLA conference in Orlando there will be a meeting for current liaisons wanting to continue their role and others interested in possibly serving the organization in this capacity. This meeting is on Thursday (2/23) from 2:00-2:55 in Salon 11. Questions? [Contact me!](#)

Associations with which we typically have liaisons include:

ALA Dance Libraries
American Musicological Society (AMS)
ARLIS/NA
ARSC
CAML
Chamber Music America
ISMIR
MLA-Japan
OLAC
Percussive Arts Society
Public Library Association
Public Radio
Society for American Music (SAM)
Society for Ethnomusicology (SEM)
Society for Seventeenth-Century Music (SSCM)

MLA WEB PERSONNEL AVAILABLE FOR CHAT IN ORLANDO

By Ray Heigemeir

Ray Heigemeir (Chair, Web Committee) and Katie Buehner (Web Manager) will both be in attendance at MLA Orlando, and are happy and eager to answer any questions you may have about MLA's website and related activities. Do you chair a committee, or coordinate an interest group? We can show you how to populate your web space. Does your profile need a photo? We can take your picture and help you upload it. Find us at the Get Involved! session on Thursday, February 23, or just flag us down for personalized assistance.

ORGAN ENTHUSIASTS TO TOUR INSTRUMENTS AROUND ORLANDO

By Chuck Peters

Hello MLA organists and friends of the pipe organ!

Don't forget to add the Organ Crawl when you register for MLA Orlando. To add the organ crawl to your registration:

There's a box to check, at the bottom of the first page of the online registration form where the various registration types are shown. Under "Please select any sessions you wish to attend" the dates Tuesday, February 21 and Wednesday, February 22 appear, and the organ crawl is included in the drop-down list under Wednesday. It's a little difficult to see!

If you forget, or can't find the box to check on the registration form, don't worry! Come to the lobby area on Wednesday between 12:30 and 1:00 and you'll be welcome to join us.

There will be a shuttle bus to pick us up at the hotel entrance and drive us downtown. The bus will leave by 1:00 p.m., since our first stop is at 1:30 and downtown is a bit of a drive. I'm attempting to allow time for everyone to have lunch, but still arrive downtown on time.

Here again is the list of the churches and instruments we're going to see and hear:



[Cathedral Church of St. Luke](#) (Episcopal) ([IV/88](#))

[St. James Cathedral](#) (Catholic) ([IV/52](#))

[First United Methodist Church](#) ([IV/79](#))

Please let me know if you have questions or if I can assist in any way.

Image: "Man and woman pulling a barrel organ along a cobblestone street," by Anne Merriman Peck; from [The New York Public Library Digital Collections](#)

ATTENDING PAN-AMERICAN REGIONAL MEETING IN ORLANDO? JOIN IAML BEFORE YOU GO!

By Paula Hickner

Before you head out to Orlando for the 86th Annual MLA Meeting and the 1st Pan-American Regional IAML meeting, please take a moment to renew or begin your membership in [IAML](http://www.musiclibraryassoc.org/). We are already a month into the IAML 2017 membership year! So, just in case you missed the original renewal message...here it is again.

Click here to join or renew: <https://www.musiclibraryassoc.org/?page=JoinMLA>.

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 <http://www.iaml.info/congresses/2017-riga>. 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 looked 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!

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

Conference Planning News

CONFERENCE PLANNING FORGES NEW OPPORTUNITY FOR FUTURE MEETINGS

By Michael Rogan and Diane Steinhaus

In June of 2013, the MLA Task Force of Conferences and Program Committee Structure completed its study of the pressures on and the issues crucial to keeping MLA's conferences relevant, affordable, and sustainable for the Association. (View the Task Force's [Full Report](#).) Since that time the Board of Directors has implemented many of the Task Force's recommendations:

- Reorganized the [Program Committee](#)
- Discontinued having a Local Arrangements Committee (distributing responsibilities to Convention Managers, Program Committee, Advertising Manager, and Development Officer)
- Replaced the closing banquet with a reception and distributed Food & Beverage Minimum expenditure requirements across a wider range of events throughout the conference
- Transitioned away from having a Conference Packet, promoting the use of the online program Guidebook App and making more extensive use of the conference website
- Invested in recording and streaming selected annual meeting program sessions
- Implemented many other less visible but strategically important changes (from how the conference budget is tracked to how registration operates).

A significant partnership that has benefitted MLA is having our Convention Managers work with event management professionals (first with HelmsBriscoe, then Experient), who have carefully pointed out how hotels take into account all that the Association spends when negotiating a contracted rate (food & beverage commitments, number of guestrooms, amount of meeting space, A/V, etc.) I am pleased to report that with the assistance of Sandy DiMinno of Experient, our Convention Managers have been able to negotiate a 5-year contract with Hilton hotels, resulting in significant savings for MLA and its members! As you know, the 2018 conference is already contracted for Portland, so the 5-year contract covers 2019-2023. The details of our locations will be:

2019: [St. Louis Union Station](#), Feb 16-24, 2019, Room rate: \$139

2020: [Hilton Norfolk -- The Main \(to open March 2017\)](#), Feb 24-Mar 1, 2020, Room rate: \$179

2021: [Hilton Cincinnati Netherland Plaza](#), Feb 28-Mar 7, 2021, Room rate: \$184

2022: [Hilton Salt Lake City Center](#), Feb 28-Mar 6, 2022, Room rate: \$189

2023: [Hilton St. Louis at the Ballpark](#), Feb 25-Mar 5, 2023, Room rate: \$139

The average room rate works out to be \$166 per night, and at no location is it more than \$189. Keeping room rates below \$200 over the next 5 years is practically miraculous, according to industry experts! We also have significant discounts in other areas such as catering, internet, and A/V, and favorable attrition rates. Having this financial information established will really help the Association manage its budget and make the most of its resources.

Note that we have been able to retain the Central/East/Central/West/Central geographic rotation of the conference. The Cincinnati Netherland Plaza negotiated hard to get us to come back--you all made such a fantastic impression on the staff and management there last year (!) and it is what opened the door to being able to discuss a multi-year contract. Thank you for being such wonderful guests. And a great big thank you to Sandy DiMinno of Experient, MLA Convention Managers Diane Steinhaus and Wendy Sistrunk, and Diane's predecessor Jim Farrington, for all the work they put in over the past year to make these negotiations successful.

Transitions & Appointments

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

Lisa Wollenberg, Public Services Librarian, University of Hartford

Allison McClanahan, Collections and Cataloging Librarian, Archives of Traditional Music, Indiana University

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 position in the organization:

[Editor, MLA Index and Bibliography Series](#)

"The Editor acquires and edits all titles published in MLA Index and Bibliography Series. This series includes bibliographies, indexes, checklists, discographies, and other types of guides to music and music literature. All areas of music study are covered, including classical music, popular music, world music, historical bibliography, and projects with potential to reach the broader musical public. The series is co-published with A-R Editions, Inc."

Deadline for application has been extended until February 17, 2017.

Questions? Contact [Ruthann McTyre](#), Search Committee Chair.

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

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ISD
Maurice River Press, LLC
New World Records/DRAM
Répertoire International de Littérature Musicale (RILM)
RIPM Consortium Ltd

THANK YOU!



Hammered Silver Miniature Flute, 8th--mid-16th century, Peru; Gift of Mr. and Mrs. Nathan Cummings (1964) to the Metropolitan Museum of Art, New York City, New York; image is in public domain and available under a [Creative Commons Zero](#) dedication.

LATEST MUSIC CATALOGING BULLETINS ONLINE, AVAILABLE NOW

By Chris Holden

The January (vol. 48, no. 1) and February (vol. 48, no. 2) 2017 issues of the *Music Cataloging Bulletin* are now available online.

Paid subscribers: access [Music Cataloging Bulletin](#) (Trouble seeing the latest? Reload the page or clear your browser's cache)

Subscription and Access matters: [MLA Business Office](#)

Content matters: [Chris Holden](#), editor (note: editor has a new email address)

CFP: MLA TECHNICAL REPORTS, MONOGRAPHS IN MUSIC LIBRARIANSHIP SERIES

By Jon Saucedo

The Music Library Association invites proposals for books to be published in the MLA Technical Reports and Monographs in Music Librarianship Series. Since 1973, the series has provided thorough, in-depth professional resources covering various aspects of music librarianship. Topics addressing trends in music research, the history of music librarianship, new media technology, metadata and cataloging issues, collection development, preservation, and facilities management are of particular interest. Both completed manuscripts and preliminary ideas on these and other topics are welcome. All submissions and inquiries should be directed to the series editor.

The most recent titles in the series are *Directions in Music Cataloging*, edited by Peter Lisius and Richard Griscom (vol. 32, 2012) and *Careers in Music Librarianship, 3rd ed.*, edited by Susannah Cleveland and Joe Clark (vol. 33, 2014). Forthcoming additions to the series will include volumes on creating videos and podcasts, music cataloging, web archiving, space utilization, library instruction, and collection management.

See the [complete list of titles](#) published in the series. Subscriptions to the series may be made by contacting [A-R Editions](#).

All submissions and inquiries should be directed to the series editor: [Jonathan Saucedo](#)

NOTES VOLUME 73, NUMBER 3 NOW AVAILABLE IN PROJECT MUSE

By Anne Shelley

Notes volume 73, no. 3 (March 2017) is now available full-text in Project MUSE.

Individual members of MLA may access the issue through the [MLA website](#).

After logging in, click on "Access *Notes* Online," and that should take you to the *Notes* page in Project MUSE.

Please let [Anne Shelley](#) know if you have questions.

MLA SEEKS FEEDBACK ON POTENTIAL PROFESSIONAL ADVOCACY OUTLET

By Linda Fairtile

In its [2015 Strategic Action Plan](#) (PDF), the Music Library Association proposed the creation of an online advocacy forum, defined as a central location where “individual members and various MLA groups can highlight their efforts as well as identify issues needing attention.” To lay the groundwork for this initiative, the Association has established a Music Library Advocacy Task Force with a charge to determine what sorts of tools our members need, and what types of information might be useful, in light of the various organizational structures in which they work, in order to advocate for music libraries and collections in a range of settings.

The Music Library Advocacy Task Force has created a brief, 10-question survey to gather background information that will help us meet this objective. Please consider completing the [survey](#) so that we can get as broad a representation as possible. The survey will remain open through the end of March.

Committee News

CATALOGING AND METADATA COMMITTEE (CMC) REPORTS ON ALA, SEEKS NEW MEMBERS

By Tracey Snyder

Liaisons from the Cataloging and Metadata Committee attended ALA Midwinter 2017 as representatives on various cataloging- and metadata-related ALA committees. Their reports are available on the [CMC website](#).

All three CMC subcommittees are accepting applications, from now until the Friday of MLA. (Earlier is better). Keep an eye on our recently beautified [blog](#) in the coming weeks as we begin to post business meeting agendas.

Regional Chapter News

MIDWEST, SOUTHEAST CHAPTER NEWSLETTERS NOW AVAILABLE

The latest issues of the [Midwest Note-Book](#) and SEMLA's [Breve Notes](#) are available.

ATLANTIC CHAPTER SUPPORTS TRAVEL, MATCHING DONATION TO DIVERSITY FUND

By Kathleen DeLaurenti

In the fall, ATMLA announced that our membership had voted to make a \$500 direct donation to the diversity fund and to match ATMLA member donations up to an additional \$500. I am pleased to announce that our members donated \$1,820 during the match period! ATMLA will be donating the full \$1,000 as committed by our members to bring **total donations through November 2016 to \$2,820** from ATMLA and its members. Thank you everyone who supported our mini match to make this possible!

Avery Boddie is this year's recipient of the ATMLA \$500 Travel Grant to attend the national meeting in Orlando. Avery is currently a Graduate Assistant at the Michelle Smith Performing Arts Library at the University of Maryland College Park where he is completing his graduate work. Please join me in congratulating Avery!

NEMLA SEEKS PROPOSALS FOR 2017 MEETING

By Jared Rex

The New England Chapter of the Music Library Association (NEMLA) is now accepting panel and presentation proposals for our spring meeting at the Massachusetts Institute of Technology on Friday, June 2, 2017.

Presentations should be 35–40 minutes in length. Please indicate if additional time is requested, subject to approval. Proposals must include:

- Name(s) and affiliation(s) of presenters/panelists
- Contact information (e-mail and telephone number)
- Title of presentation/panel
- An abstract of 100-300 words
- Any additional equipment required beyond a computer, Internet access, projector, and speakers

Please send proposals via e-mail to the program committee by emailing [Jared Rex](#).

The proposal deadline is April 7, 2017. Accepted presenters will be notified of their status by April 21, 2017.



Spirituals, by Lillian Richter; from the New York Public Library Digital Collections, Schomburg Center for Research in Black Culture, Art and Artifacts Division, Works Progress Administration (WPA) Art collection; image is in the public domain.

In response to the opening plenary session titled "Diversity in MLA" during the 2016 annual meeting in Cincinnati, Rahni Kennedy, who had recently been appointed as a Music Catalog Librarian at Southern Methodist University, shared his experience with the MLA/ARL DII program and its influence on his success in the field. An extended version of his story follows.

MLA/ARL DIVERSITY AND INCLUSION INITIATIVE FELLOW GAINS VALUABLE EXPERIENCE AND FINDS SUCCESS IN FIELD OF MUSIC LIBRARIANSHIP

By Rahni Kennedy



When asked about my journey into music librarianship, it made me realize it probably went back to way past the last several years of school and internships.

My first understanding of music librarianship began when I was an undergraduate student at Southeastern Louisiana University. I took a music research class that was required for graduate students, but I decided to take it in my last semester since I knew that I would be moving on to grad school. It was taught by Karen Jung (currently at Bowdoin College) who taught all the information needed to utilize library resources in order to carry out research projects. That opened me up to understanding the importance of music information literacy.

When I moved on to the University of Illinois, there was no way to avoid running into a library. There was a large music library where I certainly spent my fair share of time, an extensive library system that I thought pretty much had everything, and a library school that marketed how to get into the profession for those who were considering it. For a period, I thought about possibly sticking around to do the library degree, but things worked out financially do a DMA instead. So, I left that idea where it was in that moment in time.

Fast forward through a DMA program...I had been running a clarinet studio in Texas for several years, and I starting looking for other part-time work--I did not find it particularly stable in the long term to have the majority of my income from teaching lessons. I started looking at library jobs since I enjoyed my time previously working in libraries. However, I knew getting part-time entry-level work would be difficult with my background, and I thought, why not try to pair my background with additional education to get professional work instead.

After some research, I decided to enroll at the University of North Texas. Part of my reasoning was because it was local and had an outstanding music library, but a good part of it was that I could start the coursework online while continuing to teach lessons to pay for tuition. When I started, I found that I was in the realm of like-minded people and enjoyed the preliminary coursework.

Next, I knew that I would need to find some other financial means for tuition in the next year so I could cut back on teaching and gain actual library experience. At about the same time, I noticed on the MLA website that there was an initiative towards getting minorities into performing arts librarianship. This is where I made

first contact with Mark Puente and learned more about the ARL diversity programs, particularly the ARL/MLA Diversity & Inclusion Initiative. I started to get my materials together and applied.

In the meantime while waiting on that decision, I also applied to be a reference intern at the Fennell Music Library and the Interlochen Center for the Arts for the summer. So when I figured out a way to make a practicum out of it, I went to have my first experience in music librarianship under the guidance of Eleanor Lange.

By the time the end of the summer came, I was informed that I would be part of the next cohort of fellows for the Diversity & Inclusion Initiative. I was certainly excited because that meant that I would have an internship in the UNT Music Library with financial backing. At the beginning of the fall semester, I sat down with Mark McKnight to discuss how to shape this internship. Not knowing in which direction I wanted to go, I said that I wanted to do a little bit of everything. So, McKnight came up with a rotation of experiences in which I would work with a staff member in each of the library units, including digital/audio collections (Andrew Justice), reference (Donna Arnold), cataloging (Jean Harden), and special collections (Maristella Feustle). More on those experiences later.

Being part of the Initiative also meant attendance at two national events, the first being ARL's Leadership Symposium coordinated by Mark Puente which is held concurrently with ALA Midwinter. This is where all the fellows in ARL's diversity programs for the year are brought together for this symposium which included presentations from professionals in the field. But maybe more importantly, we were encouraged to have discussions on diversity in an environment where it was openly welcomed.

It also meant attending the MLA convention which for this particular year was in Atlanta. Not really knowing what to expect, I found a community that is encouraging and helpful in getting me to understand music librarianship better. After these two experiences I felt optimistic about entering the profession.

At UNT, I worked with the concert recordings for the digital/audio collections component, made some LibGuides for the reference component, and somewhere in the middle learned music cataloging. To say that music cataloging was a natural fit for me would be a terrible overstatement. However, many told me that, depending on where I ended up, cataloging could be a part of my duties so I knew I needed to get it down to a certain extent. I also realized that there were almost as many job postings for catalogers as for other types of librarians, yet I had a feeling that there were many more applying for those other types than for cataloging.

In the meantime as a sort of a conclusion to the internship, the staff put together a mock-interview process for me. I went through the rigors of answering questions from a committee and giving a presentation. More importantly, I got immediate feedback so that I was not left wondering what I did well and what I needed to improve upon.

Afterwards, I moved on to a student music cataloging position to continuing my learning. I could not tell you exactly when things started to click, but after spending most of the year cataloging, I noticed that my feedback from others became less and my records started to look like most of the good ones I found from other institutions.

At some point word got out that Southern Methodist University needed a temporary, contract cataloger to reduce their backlog of music gifts. I reached out to the music cataloger at the time, Michelle Hahn, and took the job thinking I would be there for a few months while gaining experience outside of UNT and continuing applying for other positions. Soon after I was about to finish the contracted time, Hahn announced she was leaving for another position. That obviously put me in a situation where I would be a strong candidate for what became two permanent positions. After going through the interview process, I was offered one of the positions and I got to start my professional career without even having to change my address.

Looking back at the unique experience I had with the initiative, it truly did get me ready for professional work. Whereas most students may only get to experience a few aspects of librarianship during their program, or only during a practicum at the end, the Diversity and Inclusion Initiative put me and other members of the cohorts in a position to learn about the field and get involved in MLA before completing our degrees. Also, having the support of the music library staff at the University of North Texas while I was transitioning to the field made a great deal of difference in keeping a positive outlook. Continued support for this initiative by MLA is the key to moving forward with making our profession more diverse.

Spotlight On...Small Businesses & Library Services

MLA holds an infinite amount of knowledge and expertise about music, libraries, and a myriad of other topics within its ranks. Such wealth is freely shared among members to support the everyday work of each other. Often, that sharing becomes even more, turning from casual support to formal, specialized services provided by members who take on a leadership role in a small library service business. These are their stories and contributions to shaping and serving our unique profession.

THE HISTORY OF THE MUSIC HUNTER

By Jay Sonin

In Sept. 1964, after working as a retail clerk, department manager, assistant buyer for a department store, buyer for a 7-store department store chain, general manager of a 13-store regional record store chain, I finally opened my own business, World of Music.

World of Music was a 600 sq. ft. record store located on Lexington Avenue & 47th Street in Manhattan. I had one full time and one part time employee. My full-time employee was a young man named Nelson Alston who happened to be the husband of Shirley Owen, the lead singer of The Shirelles. The Shirelles were quite popular in those days, and this contact gave me entrée to being able to deal directly with many independent labels at spectacular pricing, bypassing their distributors, which was something only the major chains like Sam Goody, EJ Korvette, Alexanders, and other giants in the business could do.

World of Music sold LPs, diamond needles, and related accessories. As new formats were introduced we sold 8 track & cassette tapes as well.

World of Music developed a terrific trade with many Madison Avenue advertising agencies that used our LPs for background music in their commercials. We also developed an enormous following with airline crew personnel that stayed in the local east side hotels during their time between flights. The airline folks would buy lots of LPs for retail stores all over the world. In addition, World of Music catered to hundreds of people from the various international United Nations community nearby. These three revenue streams, combined with much walk-in traffic from the local office buildings, helped build World of Music into a small and very successful powerhouse.



Main location of The Record Hunter, 5th Avenue and 42nd Street, New York City, late 1970s

I had let my contacts at all the record labels know that I wanted to grow/expand and in 1972 I received information from Capitol records that The Record Hunter chain was for sale. I attended a creditor's meeting, along with my attorney and accountant and bid to purchase The Record Hunter against just one competitor (King Karol). I revised my offer to a level that satisfied all & completed the purchase that same day. The following day, I took over the company and closed all of the stores except the main store that was located on 5th Avenue & 42nd Street (just opposite the main branch of The New York Public Library). I did a dressing up renovation and added a large mezzanine to our selling space.

Over the next two years I built The Record Hunter into a music mecca that did more business per square foot than any other record store in the world. The show windows were a diamond and I used them well to achieve great discounts and access to the most popular performers. I developed personal relationship with all of the label heads and many of the top artists which was instrumental in enabling me to offer the absolute lowest prices possible.



Interestingly, The New York Public library became a spectacular client. They sent staff members into our store every other week to select thousands of LPs. We also developed a mail order business with many other libraries all over the country. The Berklee College of Music was likely our largest library client and remains a valued client, among others, to this day.

After a few lease renewals and 29 years of the retail business, I retired from the retail business, changed my business name to Music Hunter, and developed Music Hunter to be a one stop wholesaler to public institutions. Besides libraries, we also service various United States government agencies, prisons, hospitals and more.

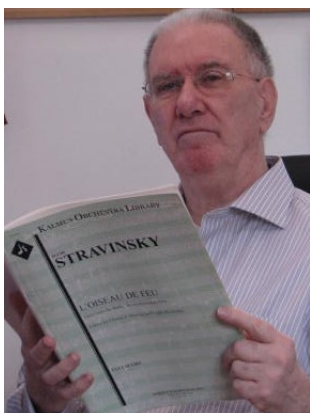
Over my 50+ years in the record business I have developed the knowledge and expertise that have made The Music Hunter a premier source for audio visual acquisition of CDs, DVDs, Blu-Ray, etc. Our clients rely on the knowledge that Music Hunter will source their needs at prices lower than any other trade vendor.

Moonlighting and Music Librarianship

Though our "day jobs" may be in music and other libraries, many members of MLA "moonlight" in other areas of music. Often, those side gigs carry through into retirement. Here is one such tale of taking on work outside of the profession!

PROOFING ORCHESTRA SCORES AND PARTS

Interview with Clinton F. Nieweg, Orchestra Repertoire Proofreader/Editor/Researcher, by Michelle Hahn



Michelle Hahn: How did you get into preparing major musical editions?

Clinton F. Nieweg: When Maestro Riccardo Muti became Music Director of The Philadelphia Orchestra in 1980 he invited me into his office.

He said "Why does the 3rd bassoon player keep playing a B-natural in the work we rehearsed this morning. I have a B-flat in my score." (This was a thickly scored Richard Strauss work--which shows what a great ear the Maestro has.)

"What can you do about these mistakes?"

I foolishly said that the librarians could proof new unplayed sets of music before the first rehearsal, having no idea how much time this would take. I am not aware of librarians proofing orchestra scores and parts in those days. The major corrections, which would stop the rehearsal, had been found by the musicians. “Maestro, should I play C-flat or B-sharp?”

MH: When did you start?

CFN: After this conversation with Muti, we added proofing the score and parts to match each other, to the many duties of a librarian--research to find the music, ordering, cataloging, preparing the material, bowing the string parts, filling the rehearsal folders, and returning rental sets after a performance. We did have to decide that it was more important for the musicians to play what the composer wrote, than to have measure numbers added, which some conductors like to see. We added measure numbers only for works that were to be recorded.

MH: What is the time commitment for this kind of work?

CFN: Some compositions can be proofed in a few days. Works by French engravers have the most mistakes, although the Italian and Russian publications also have engraving mistakes.

Major works such as Stravinsky Firebird 1919 Suite can take years, so we played from parts that only had the major mistakes corrected. I found over 5,000 errata in that 20-minute piece. As of 2016 the Firebird 1919 score and set of parts has been published in a newly engraved corrected material.

MH: Do you ever work with others on joint projects?

CFN: The proofing projects can only be finished on time for a performance, by having several librarians work on them.

When I was Principal Librarian of The Philadelphia Orchestra there were two full time assistant librarians as part of the orchestra bargaining unit. We also started a program to have students who were interested in becoming performance librarians work and learn with us. There were usually two or more of these young musicians available. The proofing was part of their duties as they performed all the jobs needed to learn the profession of performance librarian.

MH: How did you balance your responsibilities with The Philadelphia Orchestra and your editing?

CFN: We only proofed works that were to be performed by the orchestra. Due to the pressure of the many works that had to have new sets prepared, there is often only time for the librarian to check the score and parts for wrong notes. Dynamics, articulation, wrong harmony has to wait for a complete proofing. As we proofed the score and parts, an errata sheet was created. The purpose of this was to share the work with all other orchestras and conductors. The sharing cuts down on the total work load for each librarian.

In 1985 I made arrangements with Edwin F. Kalmus, Inc. to send the proofed material to Florida for them to reprint. In return Kalmus, as the largest orchestra reprint publisher, would send me any public domain work from their catalog. This saved the orchestra lots of money each year. To date there are 130 corrected or critical Nieweg Performance Editions available for sale.

MH: What advice do you have for others who might be interested in this kind of work?

CFN: Proofing is a time consuming but extremely rewarding job. By correcting the music before the first rehearsal, the conductor has time for interpretation. Many nights after coming home from a day of rehearsals and then a concert, the librarians would spend more hours proofing. We tried to have each work finished 7 weeks before the performance.

As more standard works were proofed each year we were able to concentrate on some of the unusual compositions programmed.

The use of errata lists that were shared through the association I co-founded, MOLA (Major Orchestra Librarians' Association), are tremendously helpful. The Orchestra Music Errata Catalog is now controlled by MOLA. www.mola-inc.org I also have errata lists published in the Journal of the Conductors Guild and other magazines and websites.

MH: Now you are retired from the Orchestra and continuing to edit, so you must enjoy it! What keeps you interested?

CFN: Knowing that I am saving money for orchestras worldwide is most satisfying. Besides proofing music, I do research by email from my home computer for conductors, librarians, and orchestras. A typical question: Mr. Nieweg "Where do I find a concerto for Kazoo and Orchestra?"

MH: Which edition has been your favorite so far?

CFN: With the help of others, the Ravel Daphnis et Chloé Suite II has been proofed three times, with each reprint having less mistakes than the previous. The language of music is so complicated that there are no perfect editions. However, we strive for as much accuracy as possible in order to make rehearsals more efficient. All Nieweg et al. editions are created Pro Bono and the editors do not collect any type of royalty.

MH: What are you interested in working on in the future?

CFN: In 2000 I proofed for a performance, Stravinsky's The Rite of Spring. That edition had 21,000 (yes thousand) notational corrections. Since then more primary research sources have become available, and a team of scholars is working with me to make this corrected edition into a critical edition. The engraving of such a complicated work will be expensive but it is hoped that a publisher will make it available.

GEORGE MASON LIBRARIAN, MUSIC TECHNOLOGY PROFESSOR, RECEIVE GRANT

By Steve Gerber

George Mason University music librarian **Steve Gerber** and music technology professor Jesse Guessford were awarded a University grant to lead an undergraduate research project next summer. The project is entitled *Peter Ritter Chamber Music Performing Edition: Editing an 18th/19th-Century Composer's Music Manuscripts for Contemporary Performance and Open-Access Dissemination*. The \$25,000 grant will allow Gerber and Guessford to hire and mentor four students in the process of inspecting, transcribing, and editing several holograph manuscripts at the Library of Congress, and posting the resulting scores and parts to International Music Score Library Project (IMSLP).

Peter Ritter (1763-1846) was a cellist, composer and principal opera conductor (*Hofkapellmeister*) at the Mannheim National Theater; over 100 of his manuscripts are located at the LOC Music Division. These include sacred vocal music, chamber music, orchestral music, operas, and Singspiel, and exemplify the stylistic transition between classical and romantic eras in Germany.

WALTZ MUSIC LIBRARY ADDS THEIR SCORES TO THE PROSPECTOR CONSORTIUM

By Melanie Cutietta and Stephanie Bonjack



The Music Library at University of Colorado Boulder is expanding the reach of its collections. Until recently, only CU patrons could borrow music scores from the library, and many of our materials were in-house use only. However, we have been overhauling such restrictions in order to provide access to and increase use of our collections locally and worldwide.

In October 2016, we at the Waltz Music Library “turned on” our score collection for circulation to the libraries through ILL and within Prospector – a Consortium comprising mainly of academic and public libraries within the state of Colorado. We are excited to be offering this additional service and access for the first time! This follows on the heels of doing the same with our CD collection in January of 2015. Since then, we have circulated over seven thousand CDs to patrons outside our library system.

Our first consideration with scores was how to minimize potential loss as our items begin to venture further from home. In order to clearly communicate to patrons and librarians the unique nature of scores, The Waltz Music Library purchased book straps in order to clearly identify how many parts are in each score. This will help us monitor for loss and ensure that we are sending and receiving back all parts of a particular score. So, if you ever come across a score hugged by one of our powder blue book straps, know that it is sent with warm and well wishes from CU Boulder!

Image: Waltz Library Branch Manager, Melanie Cutietta, with two out-going scores, complete with blue book straps.

BEST MUSIC OF 2016, ACCORDING TO IAML MEMBERS

By Jennifer Ward

Thank you for your suggestions for the best music of 2016! Here are [two playlists](#), one on Spotify and one on YouTube.

The playlist includes the top album from the Music and Foreign Language Department at Bródy Sándor Public Library Hungary (Santana: Santana IV) and the no. 1 hit in the classic music section at the Stadtbücherei Würzburg (Ludovico Einaudi: Elements).

REGISTRATION NOW OPEN FOR IAML 2017 IN RIGA

By Zane Grosa

[Registration](#) is now open for this year's IAML congress in **Riga, Latvia, June 18-22, 2017!**

This is the first time when IAML congress will be held in Riga. It will take place at the new building of the National Library of Latvia, also called the “Castle of Light.”

Please note that the [preliminary programme](#) is also available.

Please visit the congress website at <https://iaml2017.lnb.lv/> for information about Outreach, the congress venue, and all kinds of practical information.

The “early bird” registration rate ends on May 7.

Warm welcome to Riga, to Latvia!

NEW, UPDATED IAML BROCHURE AVAILABLE FOR DISTRIBUTION

By Pia Shekhter

I am happy to announce that IAML now has a new brochure with updated information, reflecting the many changes that have taken place within our Association during the last years. The designer of the brochure is Anja Waldmann, (WALDMANN . Büro für Gestaltung), who also has created our new logo. The brochure is available for downloading on the [IAML Website](#).

I hope you will like it as much as the Board members do!

PAN-AMERICAN PROGRAM CHAIR FEATURED ON IAML SITE

Kirstin Dougan tells us about the upcoming and first Pan American regional IAML meeting in Orlando, Florida this February. Read all about it [here](#).