Table of Contents

- From the Board
- Developing Trends
- Transitions & Appointments
- In Recognition
- MLA On The Web
- Diversity Column
- MLA Portland 2018
- MLA Publications
- MLA Committee News
- Regional Chapter News
- Oral History Insights
- Spotlight On...Kabuki Music
- Institutions & Collections
- IAML News
In the last issue of the Newsletter you heard from the MLA Board’s Fiscal Officer, Hermine Vermeij, who did a very splendid job explaining the inner workings of our annual budget process along with some fun facts about where your money goes and how it is spent. If you want to learn where the money comes from to support all of our programs and activities, you can find the information on the MLA website here. As you can see, our income streams are still fairly evenly divided three ways: Convention, Dues, and Sales & Subscriptions, although dues have become a bit larger percentage of our ordinary income in the past couple of years. This doesn’t include our endowment funds, however, to which MLA’s leadership team is paying more and more attention. Many of these endowment funds are earmarked for awards or grants, the latest being our Diversity Scholarship Award, which was given for the first time this summer. Others, like the MLA Fund, are intended to help support the programmatic mission of the association. Through the responsible stewardship of our Board and our Investments Subcommittee, the hard work of our Development Committee, and the many contributions made by our MLA members over the years, our finances, both ordinary income and investment funds, we are actually pretty healthy these days!

I can’t thank you, our members, enough for your generosity in giving to MLA. If you’ve thought about contributing but don’t think you have the “capacity” (as they say in the fund-raising biz), please be sure to read the column in this month’s issue by our Development Officer, Lindsay Hansen Brown, on ways you can support MLA that you might not have thought about. One way to provide your support, of course, is to be a member! Thanks to all of you who have already renewed your membership, and to those of you who have been putting it off, it’s not too late to do so. I’d also like to encourage all of you who possibly can to consider upping your membership level to become a Sustaining Member. If you have already renewed as a regular member for 2017-18, why not think about doing it next year. Unfortunately, because of our bookkeeping system, it isn’t very feasible at present to pay in installments (which is my preferred way, personally), but if you plan ahead now perhaps you’ll be able to join the ranks of our Sustaining Members (and you’ll get to wear a cool ribbon at the annual meeting!).

Another way to support MLA—and the international music library community—is by joining IAML. I had the pleasure in June of representing MLA at the 2017 IAML Congress in Riga, Latvia. This was my first time to attend a IAML Congress outside North America, and it was a most enjoyable and informative experience. Riga is a charming city, and our hosts at the Latvia National Library were extremely warm and welcoming. I learned a lot, made some new friends, and, I hope, was able to form connections between MLA and our colleagues abroad that will be mutually beneficial in the future. Leipzig, Germany, is the site of next year’s Congress. As you know, it is a city of rich musical significance and I, for one, can’t wait to go—another reason to start planning ahead! And remember, IAML’s membership cycle is based on the calendar year, so you still have plenty of time to join or renew your membership for 2018—stay tuned for the membership renewal reminders we’ll be sending out this fall.
If you really, really, really want to go to the IAML Congress in Leipzig but don’t think you can afford it, please keep in mind MLA’s Lenore Coral IAML Travel Grant. That award is made every other year, with priority given to IAML members attending their first or second IAML conference. The Lenore Coral IAML Travel Grant Award Committee this year is chaired by John Shepard, who will be sending out a call for applications very soon.

As I write this column, in the oppressive heat of our typical Texas summer, I look forward to the coming year (which for us academic-types always begins with the fall semester)—and the relief that our pleasant Texas falls usually bring. This October the Board continues its recently instituted practice of holding our fall meeting in conjunction with that of one of the chapters. Last year we met with the Midwest Chapter in Bloomington-Normal, Ill., and this year we’ll be convening in New Orleans, right after the joint meeting of the Texas and Southeast chapters. As a former New Orleanian and SEMLA member, I look forward to attending some interesting sessions, seeing longtime friends, revisiting my old home, and just passing a good time, as the Cajuns say. In just a few weeks I’ll be sending out the first call for Board reports—your prompt attention is greatly appreciated! In the meantime, stay cool!

Further McKnight Message Regarding MLA 2019 in St. Louis:

I am writing to give you a brief update on the St. Louis 2019 annual meeting issue. Lest you think that the MLA Board has hunkered down and is just trying to wait out the storm, let me assure everyone that this topic has been consuming the majority of our time and attention the past several days. It is a complex problem with many facets and multiple ramifications, and we are at present gathering as much information as we can to help guide us to the right decision for our members and our organization. We have engaged our legal counsel, Kathryn Goldman, to prepare a legal opinion for us; we have been working with our convention management co. representative, Sandy DiMinno of Experient, the St. Louis convention and travel bureau, the president of the St. Louis Chapter of the NAACP, and others. Please know that as we work through this issue we will keep in mind first and foremost the concerns and the variety of opinions each of you have shared on MLA-L, to arrive at a resolution that is in the best interests of the safety of our members and is one that best reflects the mission of MLA.

In the meantime, please don’t hesitate to contact me if you have any questions or continued concerns.

Developing Trends

By Lindsay Hansen Brown, Development Officer

Planned giving survey results:
Thank you to everyone who participated in our planned giving survey. Although MLA has had a planned giving group (the Legacy Society) for some time, its members are few in number. According to the survey, only a handful of MLA members have included (or plan to include) MLA in trusts and wills. The majority of respondents either never thought of including MLA in a planned gift, have earmarked funds for family, or do not feel their estate is substantial enough.

If you are interested in planned giving and MLA, please let me know. A planned gift of any size is welcome. I am working with the Business Office and the Board to create a template. I have set up MLA as a contingent
beneficiary for one of my retirement accounts, but you can also indicate (using the template language) in a will or bequest document that you intend to give cash, stocks, property, etc. I am attending a planned giving workshop this fall, and plan to create a toolkit so that interested members can chart a course to support MLA in the long term. And it is always a good idea, especially for larger planned gifts, to consult with an attorney. If you’re like me, you’ll find it very satisfying to map everything out!

**Giving Assistant: a new way to give to MLA**

Through Giving Assistant, you can support MLA through online purchases from over 2700 stores. If you have ever used Ebates or an airline’s mileage shopping platform, you’ll see that the interface is pretty similar. Giving Assistant offers cash back on purchases, and once you choose your charity, you can have the whole amount go to your charity, or keep some of it for yourself. For example, I recently bought furniture online from Home Depot, which offered 4% back. I opted to have the whole amount ($16) go to MLA. The whole process added maybe 20 seconds to my shopping trip.

Examples of other retailers on Giving Assistant include Etsy, Staples, Macy’s, and Groupon. You can either start shopping at their site ([http://givingassistant.org](http://givingassistant.org)) or by installing a button on Chrome or Firefox that will activate when you are visiting a participating site.

I hope you will consider supporting MLA in this way: it does not cost the organization to participate. Plus it is very easy! Please note that Giving Assistant is intended for your personal shopping. A note to our corporate members and regular exhibitors: Giving Assistant welcomes new merchants into this program who identify with their mission of transforming shopping into charitable action: see further information here: [http://help.givingassistant.org/partnerships/i-represent-a-merchant-how-can-we-work-together](http://help.givingassistant.org/partnerships/i-represent-a-merchant-how-can-we-work-together)

**Transitions & Appointments**

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

*Sara Hagenbuch*, Coordinator for Public Services and Outreach, Princeton University  
*Erin Conor*, Head, Music Library, University of Washington  
*Callie Holmes*, Music Librarian, Lead for Collection Management, University of California, Los Angeles  
*Rebecca Belford*, Head of Shared Cataloging and Special Formats Metadata, Brown University  
*Sule Holder*, Library Assistant, Rock & Roll Hall of Fame and Museum  
*Jona Whipple*, Digital Archivist, Rock & Roll Hall of Fame and Museum  
*Kyra Folk-Farber*, Music Librarian, University of California, Santa Barbara  
*Pam Juengling, retiring (August)*, Music Librarian, University of Massachusetts  
*Ralph Hartsock, retiring (September)*, Senior Music Cataloger, University of North Texas  
*David Hunter, retiring (September)*, Fine Arts Library Coordinator, Music Librarian, and Curator of the Historical Music Recordings Collection, University of Texas

*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!*
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**THANK YOU!**

“Square Piano”; Image courtesy The Metropolitan Museum of Art digital collections; Used under [CC0 1.0 Universal] license.
Check out the new online exhibit featuring items from MLA’s very own Archives! MLA Archivist, Melissa Wertheimer has compiled many, significant NOTES items for this amazing feature!

To view the exhibit, click on this link:

**Connecting the Dots: Henry and Sidney Cowell Writings in the Music Library Association Archives.**

Did you know that MLA has several impressive Online Publications?

Besides the enthralling MLA Newsletter, the organization’s online output provides a number of critical resources for all aspects of music librarianship and music collections, including metadata, discovery, facilities, preservation, literacy, and personnel.

Looking for something? Find it here!

**MLA Online Resources**
MLA DIVERSITY IN ACTION: ADAPTABILITY, YOU’RE ALREADY DOING IT

By Patrick Sifuentes

Librarianship is the embodiment of accessibility. In addition to collecting, housing, and storing our collections, we share access to, demonstrate the use of, and act as stewards or guides to library collections. Add music in all of the multitudes of formats offered including printed scores, digital audio streaming, piano-vocal scores, anthologies, rare works, CDs, DVDs, vinyl, small ensemble parts. You get the picture. We ALL live in this picture! The discovery method of music materials is an integral part of our role as accessibility guides. Because we are subject specialists in music, we have knowledge of a universal language written and read by musicians all over the planet. Sure, there are different methods of musical notation, interpretation, and performance practice; however, as music librarians, we ensure the accessibility of music to everyone.

Whether you are employed in an academic, public, conservatory or other specialty library, we all are in the regular practice of adapting our music collections to the broadest possible audience. So why am I reminding you of your work in this article from the Diversity Committee?

Diversity and inclusion are important for all of us. My intention is to remind you all that wherever you serve in your music library, you practice diversity and inclusion through your daily actions of adaptability. Let me propose that adaptability equals the subtle, even sub-conscious efforts you make to have music collections accessible. A collection accessible to everyone is the practice of equity and inclusion. If we expand the binary scope of perception surrounding the word ‘diversity’ to include that of adaptability, you will find that you are actively engaged in adapting to the needs of others.

Those in public service positions may be the most visible in demonstrating adaptability. The front lines of public service are more likely to interact with persons of varying special accommodation needs. Either by adapting our speaking manner for the needs of someone with a hearing impairment, or adjusting our presentation slides and font size for print materials to meet the visual needs of others, this is adaptability in action.

Music librarians in technical services, perform behind the scenes magic enabling the discovery of your institutional collections and share them with the world. The metadata you meticulously code enables and increases the search rate success of sought materials to a spectrum of many persons.

So this sounds like our everyday job, right? Perhaps it is. Perhaps inclusion is a natural extension of what we do as librarians. Innate to our profession of choice lies an integral part of public service. With the above in mind, what would a library, staff, or institution look like that truly lived out their official mission statement of diversity and inclusion?

Male/Female, Black/White, Cat Lover/Dog Lover, these issues fade as we become one large performing ensemble. Imagine a full-scale production of Verdi’s Aida or Mahler’s Symphony No. 8. Chances are likely that the ‘Symphony of a Thousand’ is also representative of a couple thousand ideologies and political viewpoints. Intonation, dynamics and having the unique voice of your section be heard is more important to the integrity of the work. Internal bickering has no place either on the stage or in the workplace. We are the creators of our own culture.
Cultural climates acknowledging and ideally embracing our individual differences are cultural climates demonstrating adaptability. So please, continue to build upon the work you are already performing that increases inclusivity among ALL music library users.

### MLA Portland 2018

**MLA PORTLAND NEWS**

Great food! Local beer! Donuts! African Film Festival! Bookstores! Ice skating! Whale watching! Seafood and Wine Festival! Mt. Hood! Music! Winter Light Festival! The list goes on.... We are VERY excited to invite everyone to the 87th annual MLA meeting at the Hilton Portland Downtown, January 31--February 4, 2018. This newly remodeled hotel is conveniently located in the heart of Portland’s downtown business district, with tax-free shopping, great local restaurants, and numerous entertainment venues and with the MAX Light rail stop just one block from the hotel.

Some important things to note about this year’s conference:

- **Room rate is $175/night double occupancy** (plus 13.3% Hotel occupancy tax and 2% Tourism Improvement District fee, but no state tax!)
- **Early registration will available on the conference website October 15** and announced on mla-l.
- **Early registration deadline = December 15, 2017** Note that the earlier deadline than usual is necessary because we are meeting about a month earlier than usual. Please keep this in mind as you make your plans!

**Something different this year** is that exhibits will be set up through 5pm Friday and all plenary sessions will be held (without competing programming) on Saturday before the annual business meeting and closing reception. The hope is to decrease conflicts with the plenary sessions and increase traffic in the exhibits, all on a smaller (and, thus, less expensive) footprint. Our program is shaping up nicely with three exciting plenary sessions. We have had over 60 program and poster proposals. Stay tuned for a draft program soon!

### BEST OF CHAPTERS CHOSEN

**By Jacey Kepich**

The Best of Chapters committee is pleased to announce the winner of the 2017-2018 competition, Katie Buehner's presentation, "If Books Could Talk."

Once program details are finalized for the 2018 meeting in Portland, we hope you'll keep an eye out for Katie's presentation. You won't want to miss her creative, collaborative approach that brings to life the stories of items from University of Iowa special collections.
Let me be quick to add, though, that the committee wishes we could sponsor multiple sessions due to the caliber of work by our MLA members. Ranking the nominations is a fun, but difficult task, and we congratulate all who participated.

### MLA Publications

**MUSIC CATALOGING BULLETIN AVAILABLE**

The July 2017 issue (vol. 48, no. 7) and August 2017 issue (vol. 48, no. 8) of the *Music Cataloging Bulletin*, a monthly publication of the Music Library Association, is now available online.

Paid subscribers can access the *Music Cataloging Bulletin* at [http://66.170.18.227/mcb](http://66.170.18.227/mcb)

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

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

Comments concerning the content of the *Music Cataloging Bulletin* should be sent to Chris Holden, editor (email: christopher.david.holden@gmail.com or chold@loc.gov; phone: 202-707-7874).

**E-EDITION OF NOTES AVAILABLE**

The newest e-edition of *Notes* is now available to members on the MLA website: [https://www.musiclibraryassoc.org/?NotesOnlineAccess](https://www.musiclibraryassoc.org/?NotesOnlineAccess)

Members must log in to the MLA website in order to access *Notes* content on Project MUSE. Please contact me with any questions.

### MLA Committee News

**CATALOGING AND METADATA COMMITTEE ALA LIAISON REPORTS AVAILABLE**

The MLA Cataloging & Metadata Committee (CMC) regularly sends liaisons to ALA meetings to be sure our organization’s interests are included in related discussions. Those liaisons submit reports from the meetings they have attended to keep us all informed! You can find all of the CMC’s reports listed by year on the CMC’s [ALL REPORTS](#) page. The latest from the liaisons’ attendance at the ALA 2017 Midwinter meeting are available now! Keep a patient eye out for 2017 Annual reports in the future!

### Regional Chapter News

**NEW ENGLAND CHAPTER OF MLA (NEMLA) TO HOLD MEETING**

*By Marci Cohen*

NEMLA will be hosting its fall meeting at Yale University in New Haven, CT on Friday, Oct. 20. Full details, including program and registration, are forthcoming, but we have reserved a block of rooms at [La Quinta Inns & Suites in New Haven](#). The rate is $85.50-$107.10 depending on the night and the number of beds in the room. The hotel has free parking and is near I-91 and I-95. It is a short cab ride from the Yale campus, the
dinner on Thursday, Oct. 19 and New Haven’s Union Station, with Amtrak service as well as regional bus and rail, including MTA service from New York’s Grand Central Terminal. The hotel also offers a local shuttle within a 5-mile radius of hotel, including Yale.

To reserve a room, please contact the hotel directly at (203) 562-1111 or their Group Desk at 1-800-642-4239, Option 1 and ask for the special rate for NEMLA. Reservations must be made no later than 9/27/2017 in order to guarantee this special rate.

**NEMLA ACCEPTING APPLICATIONS FOR TRAVEL GRANT**

*By Jonathan Manton*

The New England Music Library Association (NEMLA) is now accepting applications for the NEMLA 2018 MLA Annual Meeting Travel Grant.

NEMLA will provide $500 to a current or recent MLIS graduate student or a new library professional to support their travel to the 2018 MLA national annual meeting in Portland, OR (January 31--February 4, 2018). The grant will likely be awarded to one individual, but NEMLA may choose to divide it among two or more individuals.

The grant may be used to cover registration, hotel, travel, and/or meal expenses. Applicants are strongly encouraged to pursue supplemental funding, such as an MLA Kevin Freeman Travel Grant.

Applicant eligibility:

- Applicants must reside in the New England area, which includes the states of Massachusetts, Maine, New Hampshire, Vermont, Rhode Island, and Connecticut.
- Grant recipients must be members of NEMLA at the time of the award.
- Eligible applicants will be one of the following:
  - A graduate library school student (at the time of the meeting) interested in music librarianship as a career path
  - A recent graduate (within one year of completing degree) of a graduate program in librarianship seeking a professional position as a music librarian
  - 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
  - A library paraprofessional working with music materials as a significant portion of his/her job responsibilities

Applications are due September 30, 2017. Applications should be submitted via the following form.

The winner of the grant will be announced at the NEMLA Fall Meeting at Yale University on October 20, 2017 and then on the NEMLA listserv immediately afterwards.

If you have any questions about this grant or problems completing the application form, please don’t hesitate to contact me.
NEW YORK STATE-ONTARIO CHAPTER OF MLA (NYSO) TO HOLD MEETING
By Houman Behzadi

The New York State-Ontario (NYSO) Chapter of the Music Library Association is soliciting proposals for presentations to be given at our annual fall meeting, which will take place at Nazareth College, Rochester, New York on Friday, October 20, 2017. There will be a Chapter dinner and musical activity in the evening of Thursday, October 19. Local organization details will be announced closer to the meeting date. Presentations may be submitted by individuals or groups and may be in the form of papers, audiovisual formats, or panel discussions.

Proposals should include:
- Title of the presentation
- Names of presenters or panelists, with institutional affiliations
- Technology requirements if other than standard presentation equipment (internet connection, computer, projector, screen, speakers)
- Length of presentation
- A short abstract (100-300 words)

Proposals should be sent to the NYSO 2017 Program Chair, Lenora Schneller by Monday, August 21, 2017.

ATLANTIC (ATMLA) AND GREATER NEW YORK (GNYMLA) CHAPTERS OF MLA TO HOLD JOINT MEETING
By ATMLA Joint Program Committee

The Atlantic (ATMLA) and Greater New York (GNYMLA) Chapters of MLA will be holding a joint meeting this fall, to be held on the campus of Rutgers University in New Brunswick, NJ, on October 13-14, 2017.

On behalf of both chapters we invite the submission of presentation proposals. Please submit your proposals using our webform.

The deadline for submissions is July 31, 2017. Notifications of accepted proposals will be sent by August 31.

We look forward to reading your proposals and seeing you in October!

ATMLA-GNYMLA 2017 Joint Program Committee
Jonathan Sauceda (Rutgers University), Kathleen DeLaurenti (College of William & Mary), Stephen Henry (University of Maryland), David M. King (Carnegie Library of Pittsburgh), Eric Mortensen (The Juilliard School), Colin Bitter (Camden County College), Michael Crowley (City College of New York)

ATMLA ACCEPTING APPLICATIONS FOR TRAVEL GRANT
By Kathleen DeLaurenti

On behalf of the executive committee of the Atlantic Chapter of the Music Library Association (ATMLA), I'd like to invite applications for the first travel grant to attend the 2017 annual chapter meeting, a joint meeting with the Greater New York (GNYMLA) Chapter, held at Rutgers University in New Brunswick NJ on October 13-14, 2017. The grant award is $150 and can be used towards travel and lodging expenses associated with attendance at the meeting. The chapter will award one individual $150 grant.
The complete application is available online.

Applicants must reside in the area comprising ATMLA (Pennsylvania, New Jersey, Delaware, Maryland, District of Columbia, 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.

Interested individuals should apply by visiting the grant application page on the chapter website.

The application process will ask applicants to provide:

- A statement describing interest in ATMLA and reasons for attending the annual chapter meeting
- A statement indicating financial need and how funds will be used
- Budget outlining total travel and lodging expenses for meeting attendance
- Current vita or resume

Deadline for the receipt of applications is August 20, 2017. The ATMLA Board will notify the winning applicant by August 25, 2017.

Questions should be sent to Kathleen DeLaurenti.
This article shares the beginning portion of an MLA Oral History interview with John Wagstaff, retired from the University of Illinois but now employed at Christ’s College Cambridge in the United Kingdom. Keep an eye out for part 2 of this interview in the next issue of the MLA Newsletter, and continuing content from the Oral History Committee in future issues.

JOHN WAGSTAFF INTERVIEW
Interviewed by Rob DeLand

On Tuesday afternoon, March 1st, 2016 our Midwest Chapter of MLA friend and colleague, John Wagstaff, agreed to speak about his life and career with MLA Oral History Committee member, Rob DeLand, in the University of Illinois Urbana-Champaign (UIUC) Music Library in Urbana, IL. John had been employed at King’s College London and the University of Oxford before coming to the US and UIUC in 2004. This first half takes us from his musical beginnings to 2004; the second half will pick up as John moved to the US to begin his career at UIUC. John retired from UIUC last year, but was promptly hired by Christ's College Cambridge--full retirement has eluded him for now!

ROBERT DELAND: My first few questions involve your early life, vital statistics and so on.

JOHN WAGSTAFF: Okay! Well, I grew up in the industrial Midlands in the UK. There wasn’t a great amount of music in my family, although on my grandmother’s side, she came from a long tradition of bell ringers. So, I suppose there was some musical connection there. The first person in my family really to show any musical aptitude was my older sister, who learned piano, and she’s still a very good pianist. She also plays organ. She stays active as a musician. I myself found when I got to senior school in the UK (I went to grammar school from ages 11 to 18) that I had some musical ability. And this was something that I actually showed aptitude [for] at school, whereas otherwise I was fairly average at most of the subjects. I quite enjoyed doing music because this got me some kind of kudos in the school as I’d go off to music competitions and win prizes. And I’d be called out on Monday morning in front of the entire school and this seemed to be good so I thought, “yeah, this could be a good thing for me to go into.”

RD: What did it consist of? What music? Were you singing or playing an instrument?

JW: The first instrument I learned was the clarinet, and it came about purely by accident. The music teacher came into class one day and said, “Does anyone want to learn the clarinet?” And I thought, “well, maybe I do.” So, I put my hand up and said, “Yes, I think I’d like to learn the clarinet.” I started on clarinet, and it turned out I was okay at the clarinet. The clarinet’s a reasonably easy instrument to make a decent sound on from the start. So, I got quite good on the clarinet, but after a while I realized there were an awful lot of other people who were quite good on the clarinet, as well. So I switched to oboe, thinking that would be a more difficult instrument and indeed it was. But after that the oboe was my first instrument for four or five years, I suppose. Then at age 14 I started...
taking piano lessons because I realized if I wanted to go to university and do a music degree, I needed to have appropriate keyboard skills. So I started piano, and once I started piano, I pretty much fell in love with that.

RD: At what point did you decide that this was a serious endeavor for you and that you wanted to make that a priority?

JW: I think pretty early on, because I really had absolutely no idea what I really wanted to do once I left school. With the best will in the world, I didn’t really get much advice from other people either, whether it was my family or, you know, careers people at school and so on. I wasn’t a traditional pupil at school really. I learned very little at school when I look back on it. When I really started learning was when I went into the local library on my own and started borrowing and reading books. That’s when I really got interested. I think it’s because I’m not a very competitive person, so in a classroom environment I really didn’t thrive that much. But when I could sit on my own and actually learn things, I suddenly found there was this whole fascinating world. Not just music, but many other things as well. I’m quite interested in fine art and various other things. I’m very interested in languages and linguistics. So this whole world kind of opened up to me outside school, whereas school really was a kind of regimented bullying, as far as I could see. There were plenty of good teachers at the school I went to, and of course it wasn’t all bad. But I don’t think I really thrived in that kind of atmosphere.

Music tended to be the constant, and honestly, I have to say I didn’t even consider very carefully doing something else. If I had wanted to do something else I’d probably have gone to a university to study languages. I do like the whole idea of communication. How people communicate--I just find that fascinating. I can listen to people speaking a language I don’t understand at all, but I just enjoy listening and watching how they communicate with each other. So, I continued to win music competitions, and I continued to take graded exams on my clarinet, oboe, and piano, and so on. My sister then went off to music college and did very well, and I thought ‘yeah that would be fun’. For some reason I ended up on the university route rather than the conservatory route, which of course was a more practical musical course. In spite of the fact that I think probably back then my interests were more in practical course. I would have liked to be a performing musician, but in the end I didn’t have the skill to do it, and I didn’t have the personality to do it.

RD: Was the university selection easy for you?

JW: No, it wasn’t easy for me at all, because no one in my family had ever been to a university, and I didn’t really get much advice on [which] universities to choose. In those days you had to choose five universities and you would send your application off. And if those five were interested in you, then they contacted you and you went for an interview, and they either chose to accept or reject you. So I had interviews at several places. Liverpool I think was the first one, and Birmingham I went to, and various other places. In the end, I decided on a university, and off I went.

RD: Which one? Where did you go?

JW: I went to the University of Nottingham in the first instance. But after a while I didn’t really fit in at Nottingham so I left after a year. I actually finished my music degree about five years later at the University of Reading, having had a period where I’d worked--I’d had an office job after Nottingham. Nottingham was a good university, but I wasn’t ready for it. It wasn’t anybody’s fault at Nottingham. I wasn’t ready to leave home, be at university. I also couldn’t understand why the other people on my course weren’t actually as committed to music as I thought I was. I’m not trying to make out I was some kind of genius, because I certainly am not. But people seemed to
have a wide range of interests outside of music, and really, that seemed to rather get in the way. I just wanted to focus on music. My idea of going to university was that I’d be with people who kind of ate and slept music and just wanted to do music all of the time, and I was sadly disappointed.

RD: And yet you said you had other interests as well. How would you compare your other interests to their other interests?

JW: I think I’ve always been very academic. I like to learn things. I liked to make connections between facts and bodies of knowledge and so on. I wasn’t very good at actually experiencing the world as it was. I had this very scholarly and academic view of the world. I remember thinking very early on that somehow I’d like to give my life to scholarship in some way or another. I didn’t quite know how, and when I look back, I didn’t really know what that meant. But somehow it seemed an appropriate goal.

RD: Did that happen right away after you finished at Reading?

JW: Yeah, pretty much.

RD: How did you transition from this point in your life to music librarianship?

JW: Well, it was actually quite easy. When I was studying at King’s, I was studying [and] basically financing that course myself. Fairly early on when I was at King’s I saw a notice that said ‘people wanted, to work in the library.’ This was sort of at student Library Assistant level. So I went in and they hired me. I used to work in the medical reserves library, I remember doing a late shift there to start with. Gradually I suppose I must have done okay, because they kept giving me more and more hours and vacations. Sometimes I’d be the only student hired in vacations to work. I used to work during the week as well during the semester (or ‘term time’ as it is over there.) I seemed to be quite good at it.

RD: How do you feel you were positioned once you graduated at Reading? Were you starting to gain a stronger opinion of where you wanted to go?

JW: Yes. I did a lot of performing at Reading. I used to do a lot of piano accompanying. I love that. I like making music with other people. But by the time I finished at Reading, I felt I wanted to go down a kind of musicological route. And again, I didn’t really have an idea of what I wanted to happen. This’ll be a feature of this interview. I’ve just kind of fallen into things throughout my life really. And so I signed up to do a Masters in musicology at King’s College London. It was a very good school and still is a very good school to study musicology. I was very pleased to be going to study in London. I felt that was something that would put off any further decisions for another year. So I went to King’s College London and had a wonderful time there.

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the literati every so often in London. I was put in the English Language department on the basis that I knew nothing about that [typical J.W. humor!!--RD], but knew about music.

I was in the ‘English as a Foreign Language’ department--teaching English as a foreign language, that kind of thing. I had a very eccentric boss called Giles, who, when I first met him, had the most enormous bandage around one of his feet. His foot had been run over by a bus just before I started, but Foyle’s didn’t pay any sick pay, so nobody wanted to be away from work any longer than they had to be. So basically, Giles would sit on his chair all day at the book counter, and I would run around finding the books for people. If you sold books in Foyle’s, you got commission, 10% on everything you sold. On my first day I remember Giles saying, “Well, John, there’s only room for commission for one person in this department and that’s me.” So, that’s pretty much what happened. Then he said “The doctors told me if there’d been one more person on that bus, I’d have to have my foot amputated.” (laughter offside) I quite enjoyed working in Foyle’s. I mean I enjoyed selling books, it was kind of fun, and of course people would come and ask about books and gradually you did get to know the materials fairly well--even if it’s in a subject that you’re not particularly well-versed in. We had various other colleagues who worked in the department and it was quite fun.

The problem with Foyle’s was [that] they had a reputation for never employing anybody for more than six months. Because in those days, if you were an employee for more than six months you could join a trade union, and they didn’t want that to happen. So every Saturday at approximately a quarter to six some people would get the call, they’d be told to go upstairs, they’d be given a week’s pay and told not to come back on Monday. So eventually I knew this was probably gonna happen to me, when I was getting close to the end of my six months. Then I got a phone call from King’s and they said, “we’ve got a music library assistant’s job going. Do you want to interview for it?” Of course, because I knew that Foyle’s was likely to come to an end, I said, “Yes, I would.” And I interviewed for that job, and I got it.

So, in January 1984, I started my career as a music librarian proper. [The library] was in the basement of the music school of King’s College London, and it was an interesting library. It had the library of a fairly famous musicologist called Thurston Dart [1921-1971]. We had good collections of collected editions and periodicals. It was all Library of Congress classified, from what I remember. They’d just started introducing CDs, because of course [the] CD was invented around--what? 1983?--so there I am starting in 1984 just on the transition between an LP collection and a CD collection. So that was kind of fun. It was a two person library. There was just me and my boss. So I spent most of my days being at the circulation desk, and just loving it really. I mean I think what I liked about it and continue to like about music librarianship, is that I wanted a job where I could use the music knowledge I had, but use it in a service role. I’ve always had a very strong calling towards service, helping people, that’s what I like doing. I like interacting with people. To be able to combine those two things and actually have a full time job, I thought that was just great.

RD: Pardon my ignorance of music librarianship in England, but you didn’t have a library degree at that point. Was that required or did that come at some point?

JW: I didn’t have a library degree at that point, that’s true. It wasn’t particularly unusual for a library assistant, because effectively I was the junior there. But in August of 1984, my boss got a new job. I think maybe she left to go to Yale with her husband at that point. Anyway, for whatever reason my boss resigned her job. So I interviewed for the job, which was effectively being in charge of
the library. Then, you know, I needed to employ a junior etc. etc. That job was what in England we call an Assistant Librarian job, which means it’s quite a senior position. I was surprised to get it, but I was offered it. And of course, I took it, because it was more money and so on and so on.  

I did that job for about three years. A bit before I’d realized that eventually I would need to get trained properly if I were to make any headway in the profession. Yes, I could probably have stayed as the music librarian at King’s College London for the rest of my career, but I wasn’t sure where life was going to take me. I was still--what?--maybe 30 or so by then. So I really thought I needed to get trained, so I went to the Polytechnic of North London. I went on day-release, so for one day a week I would go to college at North London for a two-year part-time course. The first year I was still at King’s, so this takes us up to 1987. Then, half way through my course, I was interviewed for and got the job of Music Faculty Librarian at the University of Oxford. I was halfway through my course; I was living in Reading again, which was halfway between London and Oxford, and Oxford said, “well we’ll take you on, but we want you to finish your course,” which was perfectly reasonable. So I spent the second year of my course commuting from Reading to London to study each week. Eventually I successfully completed my course—that was a general course in librarianship, so it would be the equivalent of a Master’s here. Then, there I was at Oxford.  

**Initially I did find the atmosphere at Oxford slightly severe and forbidding, but as you get used to a place obviously you begin to feel more comfortable. I did begin to feel more comfortable and I stayed there for 16 years.**

**RD:** Nice. So what was Oxford like? And what do you think was the size comparison, the focus of the collections? What was your impression as somebody coming through the ranks?  

**JW:** Well, you need to know first of all [that] Oxford had two music libraries. There was the Music Faculty Library, which was the library that I ran. Then there was the music library at the Bodleian Library, which people may know a little bit more about ([History of the Bodleian Library](#)). The Bodleian Library is one of the six copyright deposit libraries in the United Kingdom, so it’s entitled by law to a copy of every item printed in the UK whether that’s a music item or anything else. It included newspapers and so on and so on. So the Bodleian was, you know, a massive collection. I ran the Music Faculty Library, which was much more intimate and homey—and frankly, I liked that. I never wanted to work in any library which took me a long way from the patrons. I didn’t want to set up some kind of distance, and this was a library with three other staff. We had a very good-sized collection and a very nice working environment. It was a beautiful library. It had wooden shelving and nice green carpet and so on and so on. There were collections of paintings of composers on the walls. Some of these paintings are quite famous, you’ll find them in Grove. There’s a painting of John Bull, for example, which we had in the Music Faculty Library.  

Oxford, at that time, used to take about (probably) 20 music students each year. Of course, undergraduate courses in the UK are normally three year courses not four years. So there’d be an undergraduate body of about 60, and a graduate body—postgraduates we called them—a postgraduate body of maybe a further 50 or 60. So it was a small constituency and personally I liked that, because I was able to get to know those people and the faculty very well. There were some famous musicologists at Oxford, obviously people I never thought I would rub shoulders with, as, you
know, a working class boy from near Birmingham who is suddenly at Oxford. This, of course, tapped in very nicely to my scholarly ambitions. I still have this kind of academic bent, I think maybe I still do, I don’t know. Even when I worked in insurance, which was my first job after leaving Nottingham, I was most interested in policy drafting. I didn’t actually want to go and sell insurance or anything like that, but when it came to putting in exclusions or endorsements and things like that on people’s polices, I found that [intellectually] fascinating, so I kind of took to that work. So this appealed to my academic nature, you know, as I never actually studied at Oxford (as I say my [Bachelor’s] degree is from Reading, and my Masters degree is from London.) Initially I did find the atmosphere at Oxford slightly severe and forbidding, but as you get used to a place obviously you begin to feel more comfortable. I did begin to feel more comfortable and I stayed there for 16 years.

RD: One thing I’d like to touch on before we think about leaving Oxford, is maybe some of the people you met there that you mentioned, that our readers may be familiar with?

JW: Yeah, absolutely. Well, the Beethoven scholar Nicholas Marston was there. Roger Parker, who many people might know from his opera books—he’s a great expert on opera. He subsequently became Professor of Music at Cambridge, and I think he’s back in London now, I can’t remember. [And] Peter Franklin, who’s a marvelous scholar. Fred Sternfeld was still alive at that time as well. He’s known for a book called Music in Shakespearean Tragedy. Interesting thing about Fred Sternfeld was that he met his wife when he rescued her from drowning in a swimming pool. This was always the story about Fred. Fred was just great, so that’s a nice story about Fred and I have no reason to suppose it wasn’t actually true.

And, I don’t know, people like Iain Fenlon [from Cambridge, and others also] used to pass through. People often used to visit the faculty library because they said they could get things on open access there that they had to wait a long time to get at the Bodleian. We had an outstanding section of M2s and M3s. We actually had circulating copies of some of those things as well. We used to order two copies of the Neue Mozart--Ausgabe. We had a very good periodicals collection. And I like to think we were nice people, and people enjoyed coming to the library and just having a chat. If they wanted to talk, we’d talk, and if they didn’t want to talk, we left them alone. It was just a nice intimate space. Just like the library here at Urbana we had a kind of quiet floor, which was the upper floor, and a noisier floor where all the check-in and check-out happened and the photocopiers were, and people felt they could talk a little bit more freely because it was more noisy. To me, that’s a good pattern for a library. You need a quiet area, but I’ve never been a fan of complete quiet in libraries. It’s a matter of taste, of course.

RD: I assume during those years, you got pretty involved with IAML? Do you remember how that came about?

JW: Yes, yes, I do. I went to my first IAML [UK] conference in, I think, 1985. It was in North Wales and I met all of these amazing people. I mean, you know, I’d already got some idea of what music librarianship was like simply because I was working in a music library, and I’d been a student. But that was practically all I knew about libraries. I’d been in libraries as a patron and I’d used reference libraries. I enjoyed sitting in library doing my homework when I was a schoolboy and it was very noisy at home because I come from quite a large family. I appreciated just being able to sit in that kind of atmosphere. I felt at home there. I felt comfortable there and so on and so on--but that was pretty much all I knew.

Then all of the sudden, I go on over to this conference and I meet people from music libraries all over the UK There were more of them then than there are now, unfortunately. But, yeah, I kind of
got the bug there and got appointed to the Cataloguing and Classification Committee, which again very much appealed to me as you’ll imagine. This is the scholarly part of librarianship—knowing what to put in this MARC field and “AACR2 this.” I originally learned UK MARC, that was the first cataloguing I learned. When I got to Oxford we used U.S. MARC, and of course now we’re on MARC 21. So I became quite an experienced cataloguer and I think I was a pretty good cataloguer. I was a very pragmatic cataloguer—as far as I was concerned, I wanted to get things into the catalogue. I wasn’t too worried about the niceties always of things, but my access points were correct, my location codes were correct, and people could find the stuff they wanted. That seemed good to me--this isn’t a criticism of cataloguers.

RD: No?!

JW: So then—at the end of the 1980s, I think it was—I was asked if I would edit the branch journal, which was called BRIO. That was a five year commitment. And I thought ‘yes, I’d like to do this,’ because I’d been involved in a little bit of copy editing for other projects. I also quite enjoyed playing with words because—I suppose—of my linguistic and language interests. I like the nuances of words and trying to craft a sentence that’s got balance and is easily comprehensible and so on, and I quickly realized that there are a lot of people in this world that don’t actually have that skill. People would send me reviews or articles to edit, and I would try to edit them respectfully. I found it was work that I was enjoying. Of course, that got me involved with talking to other music librarians because I had to—they were sending material that sometimes I had to make suggestions about, or chasing people up for articles, the usual type of thing. I think that’s why I really got involved and I kept going to the national conferences.

Then—in 1993 I think it was—I went to my first international IAML conference, which was in Helsinki, Finland. I remember feeling fairly terrified about this: I’d not actually traveled much outside England by this stage, and suddenly here I am in Helsinki not knowing any Finnish at all (which turned out not to be a real problem), having to find my way around, etc. etc. Suddenly, there were all these international famous music librarians that I’d read the work of, but had never actually met. Several of these were Americans such as Lenore Coral, and so I think I probably felt a bit overwhelmed. I mean, I went to lots of meetings I needed to go along to; I tried to make friends and new acquaintances and so on, and I think I did reasonably well with that. It took me a while to get into the whole idea of the international aspect of IAML.

RD: Now, besides your cataloguing strength, were you able to draw upon your musicological interests?

JW: Yeah, I think so. I mean, I think the thing I’m most proud of having done at Oxford is the collection building I did in Oxford. So to that extent, yes, I was able to use my knowledge of repertoire; I tried to extend the circulating scores collections, and so on. And I had enough of a budget that I could go into little byways of musical repertoire, stuff that wasn’t in the musical canon. I enjoyed doing that a lot. I think I probably [also] enjoyed to a certain extent a little bit of competition with the Music Library at the Bodleian, just to see how I did compared to them [with] their much larger budget. I mean, in the end they could obtain stuff that I didn’t have the budget for; but I like to think that I built a collection that was responsive to what people wanted, and if people made recommendations, of course we followed up on that. I always tried to go the extra mile. So you know, if asked for one symphony by a particular composer I’d try to buy out the entire output of that composer if possible. We had a good CD collection. I think I built that up well too. So yeah, to that extent I was able to bring
my musicological interests to bear, and at that time I still did do a certain amount of musicology. I published the occasional article and things like that. I published a fairly wretched book in 1991 on André Messager, a French composer [Andre Messager: a Bio-Bibliography. Greenwood, 1991], which can be found in many good libraries(!) I was somewhat proud of the book because it was the first English-language study of Messager. It was a hard one to research—I had to spend short and very intensive periods in the Bibliothèque nationale in Paris. That was kind of fun, but if only I’d had more money, more time, and more opportunity, I could have done a lot more. My mind has never particularly tended towards the practical, so I started off researching French music thinking, “well, how hard can it be really?” and I realized very quickly that it could be pretty hard, because unless you had a lot of money to go to Paris on a regular basis, you weren’t really going to get a great deal done. I’d go to the Bibliothèque Nationale, and in my visits I’d see the same people there. They obviously had a lot more time and opportunity to be there. Just like for the Americans I suspect, British people like the idea of studying in Paris, so they’d light on French topics because France is just a great place to be, and Paris is a great place to be. But anyway, after the book on Messager my musicological activity dropped off a bit. But I’m pleased to say it’s still a good book—it’s accurate, and it has the first English-language extensive biography of Messager. There have been other books in French on Messager since then. But, I’m reasonably pleased, so let’s not look back.

RD: Before I move to the United States, is there anything else you could think of about any of your career at Oxford or Reading, or anything else? It seems over sixteen years the job has to have changed somewhat—or maybe not?

JW: Well at Oxford we weren’t very big on change, really. Part of the reason for that was part of the reason I’ve seen in other institutions I’ve been at as well: the current students wanted the library to be very up-to-date, and up-to-the-minute, but their parents, who often had also been at Oxford, wanted to come back thirty years on and find it exactly how they’d left it. So there was always that little tension. As for trying to keep up with developments in music librarianship, I think we did pretty well. And of course, one thing I should say—and this was a big seismic shift in my career of course—was that once I started at Oxford, and particularly at the beginning of the 90s, we suddenly had the Internet. We suddenly had email. We suddenly had list-servs. We didn’t have any of that when I started my career. Inter-library loan was still all done on paper, and it was a matter of sending off forms in the mail.

One thing I do miss was that, in those days, if you wrote a letter to somebody, you didn’t expect them to bother you for about ten days. Now if somebody sends an email and you haven’t answered in twenty minutes, they send you an email saying, “Did you get my email?” There’s nothing wrong with that—just a different way of working. I’m so glad I started my career before the Internet, because I saw how things were done back then, and I’ve been able to see how the Internet has fundamentally transformed everything we do. So when I was at King’s College London we didn’t have any of that stuff. If you wanted to communicate with someone quickly, you picked up the phone. Our telephone skills, I have to say, I think in those days were much better than they are now. And of course if you wanted to communicate with somebody, you had to write them a proper letter, with a salutation, with a sign-off at the end, and so on. You couldn’t just send a message saying, “Yes” or “IDK” for “I don’t know” or whatever. I’m not saying things have gotten worse, I don’t mean that at all. It’s just different.

RD: It is.
EXPLORING KABUKI MUSIC
By Nobue Matsuoka

It surprises me how effective social media can be to reach people and present opportunities that I never thought possible. Kabuki has been my interest since working as a theatre usher nearly 30 years ago in Japan. But, Kuromisu music (the background music for Kabuki) was not on my radar. I knew that it would be a long journey to learn about this music because its traditions are practiced and inherited within insular communities. However, thanks to Facebook and Google Japan, I found a Master percussionist of Kuromisu music, Tsurujuro, who was proactively trying to reach out to a general audience about his craft! I will share what I know and learned from my interview with Master Tsurujyuro very briefly and I hope to make you curious about Kabuki in general.

Kuromisu music is highly complex. Musicians are generally visible in the back of the stage or hidden behind a semi-transparent screen which may be the part of the stage set on stage-right. In the Kuromisu pit behind the screen, there are singers, strings (Shamisen), flutes (fue) and percussionists. There may be as many as 10-12 male musicians playing sound effects on 20-30 types of instruments in a tiny space. Kabuki music is dominated by the Shamisen (a 3 stringed instrument). Even if you are a percussionist or flute player, you must be able to sing the shamisen melodies in order to play your parts. The percussionists perform from a vocabulary of 500-1,000 motifs, and it is a lifelong journey for them to memorize these patterns and learn how to apply them. There is no conductor or monitor screen. Musicians watch the actors on the stage and rely on each other’s cues. All of the background music and sound effects are performed from memory for the entire show which may run as long as 3 hours. The attached video clip is one example of Kuromisu music. (Please note that female musicians are not allowed in the Kuromisu pit.)

The main focus of my research was the preservation of Kuromisu sheet music. Unfortunately, none of the libraries or institutions are preserving it. While you may find some historical documents in digital libraries in Japan, all of the sheet music (modern documents) is kept by individuals. For example, Master Tsurujuro inherited several large bins of sheet music from his father who was also a Kuromisu musician. He consults his father’s documents when needed and also creates his own. If you are familiar with Japanese culture (as portrayed in Japanese films such as Tampopo or Jiro Dreams of Sushi), it may not surprise you that we have a tradition of keeping our trade secrets within families or communities. The Kuromisu musicians hold to this culture as individuals develop their own notation systems which they protect. Although they may leave helpful notes in the play scripts and there are some standard symbols used to notate certain techniques, valuable information will only be passed down orally when needed. As the Kabuki show prepares to open, the musicians will receive instructions such as sound samples or written notes to prepare for the first rehearsal.
Occasionally, the musicians have to contact other musicians to borrow their notes.

The traditional Japanese performing arts are full of mystery. In the future, I wish to explore the world of Kabuki regarding the issues of gender discrimination, politics, and artistic sustainability. Although there are many scholars who research on these topics, there is always something missing. It is difficult to learn about these issues without being a part of the community. I was disappointed to learn that document preservation is not a priority of most Kuromisu musicians. Master Tsurujuro accepts the fact that the craftsmanship of the art lasts only while the artists last. This is a beautiful notion, but an inconvenient one for those of us who see the value of preserving tradition.

*Check it out! See Kuromisu in action!*  

**Institutions & Collections**

**CURTIS ARCHIVES FINDING AIDS AVAILABLE**

*By Michelle Oswell*

I’d like to call attention to the effort of Curtis’s archivists who have worked tirelessly to move all our finding aids into ArchivesSpace and make them available to the public. The Curtis Archives have extensive records not only of the history of our school, but also photographs, correspondence, and related materials of many seminal 20th-century composers and musicians including Samuel Barber, Gian-Carlo Menotti, Carlos Salzedo, and Lynnwood Farnam. Recent collections still in process include the papers of Anthony di Bonaventura, concert pianist, and Anna Moffo, opera singer. Some finding aids for our Special Collections, including materials from Joseph de Pasquale and Seymour Lipkin, are also available.

Curtis’s online finding aids are continually updated as collections are processed and most archival collections are open to researchers. Within the next year we anticipate the release of our new digital repository which will link many of our finding aids to digitized collections. I welcome you all to take a look and share with colleagues who may be interested.

**IU’S COOK MUSIC LIBRARY CELEBRATES FRONTLOG CATALOGING ACHIEVEMENT**

*By Charles Peters*

On Wednesday August 16, 2-4:00 p.m., Cook Music Library at Indiana University, Bloomington celebrated staff accomplishments with a party. We reached a new milestone in music score cataloging: the number of titles in the score Frontlog has been brought down to 25,000. (Frontlog materials, uncataloged and in closed stacks, nevertheless can circulate while awaiting final cataloging; hence “Frontlog” instead of “Backlog”).

Catching up on work is not usually newsworthy. However, the work could not have been completed on this kind of scale without the cooperation of staff across multiple units and departments, who provided everything from collection development to shelving. It has taken a great effort to get to this point. The Frontlog began in 1990, and although cataloging work was ongoing, the volume of incoming purchases and gifts only made the numbers rise. By 2013 the score portion of the Frontlog had reached 35,000 titles.

Our successes with Frontlog analysis and detailed statistics keeping have allowed us to work much more efficiently, and the numbers of uncataloged titles are going down for the first time in the Frontlog’s history.
Anna LoPrete designed the database for statistics; now we can analyze materials from many angles, including their origin and their bindery needs. In 2016 we cataloged the 10,000th score from the Frontlog since 2013, and since 2013 we have cataloged more than 13,000 scores from the Frontlog.

The quality of our cataloging, always a concern when Frontlog projects were undertaken, has remained high. Looking at the totals for all categories (including non-Frontlog items), in fiscal year 2017 we cataloged 7,529 scores and 278 books. We contributed to OCLC 820 new bibliographic records, 122 of them PCC level. We enhanced 783 bibliographic records, 10 of those to PCC level. In addition, we cataloged 51 Indiana University dissertations, 37 of them electronic. We also cataloged 484 IU performances, along with 222 CDs, 409 LPs and an assortment of items in other formats. The numbers show that because of our improved workflow we are able to contribute a higher volume of original cataloging than in the recent past.

Our success is surely due to the supportive environment from the IU Libraries and Music Library Administration, combined with an experienced work force. Our celebration recognized the entire Music Library staff, plus our allies across campus, for helping us exceed our goals. In particular, I would like to mention:

- Librarians Emma Dederick and Michelle Hahn
- Support staff catalogers Anna LoPrete and Janet Scott
- Student catalogers including Anne Lake, score copy cataloger
- Music Library Head of Acquisitions, Doug McKinney and his student assistants
- Bindery prep assistants including Chelsea Hoover and Travis Whaley
- IU Preservation Lab, especially Elise Calvi and her staff, who pamphlet bind many of our scores
- Wells Library (IU Bloomington’s main library) Technical Services Acquisitions and Cataloging staff who assist with book processing and cataloging

Since the Frontlog was established 27 years ago, there were no doubt hundreds of former Music Library employees who handled Frontlog scores. Scores of graduates of IU’s Specialization in Music Librarianship program, many of whom are now leading members of our profession, worked on cataloging the scores while here in Bloomington. Thank you, everyone who worked on this monumental project!

*Cake provided by Chuck Peters to celebrate the accomplishment, featuring the IU Cook Music Library’s OCLC Symbol for authority records (InU-Mu); Image courtesy of Anna Alfeld LoPrete*
Photos from top left, clockwise: Cook Music Library staff and students listen (left) while Cook Music Library Director, Phil Ponella, addresses the crowd (right); Chuck Peters makes the first cut of the celebratory cake; Images courtesy of Anna Alfeld LoPrete and Michelle Hahn
IAML 2017 CONGRESS IN RIGA

Didn’t make it to the 2017 Congress if IAML in Riga, Latvia? See what you missed! Or, if you made it, refer back to what you experienced! Browse the program, view the sights on the new IAML Flickr account, see which of your MLA colleagues were elected as Institutional and Subject Section officers, read the reports for the General Assembly, and check out the materials from the presentations!

Also, hear from attendees in the IAML Riga Congress Diaries!
Diary #1: IAML on Latvian Radio by Lena Nettelbladt [English]
Diary #2: Im Schloss des Lichts by Verena Funtenberger [German]
Diary #3: Az IAML Rigai kongresszusán by Marianna Zsoldos [Hungarian]
Diary #4: An accompanying person by Sara Brown [English]
Diary #5: Riga, RISM, Ligo by RISM Zentralredaktion [German]
Diary #6: Terveisiä Riiastia! by Outi Valon [Finnish]

IAML LIESBETH HOEDEMAEKER-COHEN TRAVEL FUND ACCEPTING APPLICATIONS

IAML has created a conference travel fund named in honor of Liesbeth Hoedemaeker, who served as a music reference librarian at the The Hague, and served IAML in several capacities, including extensive contribution to RIPM. She is currently the editor of Dutch and English-language publications at the RIPM International Center.

Applications are now being accepted for this fund in order to travel the IAML 2018 Congress in Leipzig.

LATEST ISSUE OF FONTES ARTIS MUSICAE AVAILABLE ONLINE

Volume 64, Number 2 *April-June 2017) of Fontes Artis Musicae is now available online from Project Muse at https://muse.jhu.edu/issue/36543. IAML members may also access the issue through the link on the Fontes homepage on the IAML Web site at http://www.iaml.info/efontes.

CALL FOR PARTICIPANTS, IAML PUBLICATIONS AWARDS COMMITTEE

The Board is looking for expressions of interest to serve on the new Publications Awards Committee. We want to have a Committee of diverse representatives and backgrounds.

This diversity could include:
- Various country representation and parts of the world
- From various types of institution
- From various types of work, for example public services, technical services, etc.

The Committee will establish guidelines for selecting award recipients, including the criteria by which articles/reviews will be assessed.

Members of the Committee will be appointed for a 3 year term.

Questions? Contact Joseph Hafner, Chair, Publications Committee. Interested or know someone who should be? Contact Pia Shekhter, Secretary General, by September 1st, 2017.