“Music is Everywhere II”; Image courtesy of Michelle Hahn

Table of Contents

<table>
<thead>
<tr>
<th>From the Board</th>
<th>In Recognition</th>
</tr>
</thead>
<tbody>
<tr>
<td>MLA In St. Louis</td>
<td>MLA Publications</td>
</tr>
<tr>
<td>MLA Portland 2018</td>
<td>Member Publications</td>
</tr>
<tr>
<td>Spotlight On...Music Copyright Tutorials</td>
<td>Oral History Insights</td>
</tr>
<tr>
<td>MLA Website Highlight</td>
<td>Institutions &amp; Collections</td>
</tr>
<tr>
<td>News &amp; Notes</td>
<td>IAML News</td>
</tr>
<tr>
<td>Transitions &amp; Appointments</td>
<td>Other Organizations Of Note</td>
</tr>
</tbody>
</table>

Next Issues: Look forward to seeing all of the Fall Regional Chapter Meetings! And, more about the upcoming MLA Annual Meeting! PLUS, an exposé on all of the fantastic ways for students and first-time attendees to get the full effect of MLA in Portland!
Greetings, MLA members!

I write to you just having returned from steamy New Orleans, where the Board attended the joint meeting of the Texas and Southeast chapters of MLA, hosted by Tulane University. In addition to a full day of Board meetings, I sampled some wonderful cuisine (and cocktails!) and heard some terrific music out and about in “the Big Easy.”

As a Board Member-at-Large, my roles in my two year position have been to start as Assistant Planning Officer and then move up to Planning Officer. The main role of the Planning Officer is to collect all sorts of data about the organization and its members.

One of the most important methods is the survey after the Annual Meeting. To create this year’s survey, I contacted the Program Chair, the Convention Managers and consulted with the President and the Board to make sure that the questions asked of the membership reflected just what they needed to know for future conferences.

The Planning Officer also collects annual reports from editors, officers, chapters, and committee and sub-committee chairs. These separate reports are then organized and grouped together into the MLA Annual Report. This large final document, along with minutes from Board meetings, allows all of the members to read about what each segment of the organization are up to, and to what direction all of the MLA as a whole is heading.

The Planning Officer also coordinates collecting letters of renewal for Interest Groups (formerly Roundtables), and finally, the Officer heads the Planning Committee, which consists of other Board members. During in-person meetings and email correspondence, the Committee helps to set policies and procedures, and makes recommendations for future directions of the organization.

All-in-all, my time on the Board has been terrific. As much as I had served in my own chapter (NYS/O) and had been part of the national organization (even Program Chair!), I didn’t realize how the structure of MLA was designed to not only oversee the various conferences, committees, taskforces, working groups, editors, and officers, but also to be able to work out a budget and to plan for the future. The experience of working with dedicated people from all parts of the country and in various areas of the profession has been incredibly rewarding!

Thanks for the opportunity to serve MLA!

Gerry Szymanski
MLA Planning Officer
Sibley Music Library
Eastman School of Music
University of Rochester
Dear MLA members:

In 2016 MLA signed a five-year contract with Hilton Hotels to host MLA’s Annual Meetings for 2019-2023. The locations chosen and approved by the Board included two different Hilton properties in St. Louis (2019 and 2023). St. Louis was selected because it fit the criteria identified by the Board, based on a post-conference survey of members: mid-sized cities that would be less expensive than large cities; easy to get to (airline hubs); attractive amenities; sufficient meeting spaces; nearby attractions; and convenience of location (centrally located north-south/east-west).

This past summer the Missouri state chapter of the NAACP, with the endorsement of the national organization, issued a Missouri travel advisory in response to a bill (SB 43) passed by the Missouri state legislature, a bill that in essence shifts the burden of proof from defendant to plaintiff in employment and other discrimination cases. The travel advisory read in part as follows: “Individuals traveling in the state are advised to travel with extreme CAUTION. Race, gender and color based crimes have a long history in Missouri.” This pronouncement engendered much discussion on MLA-L in light of our plans to meet in St. Louis in 2019 and 2023. Several MLA members called for MLA to move to a different location in solidarity with the NAACP, as well as for concerns over other recent high-profile instances in the state of racial discrimination and police brutality, especially in the St. Louis area. The ensuing discussions revealed a wide variety of opinions on the matter and also touched on deeper issues of race, diversity, and inclusion within our own organization and how MLA should respond in general to divisive and polarizing statements and political actions that our country is currently experiencing.

In its deliberation of the issue, the MLA Board evaluated the pros and cons using a SWOT analysis (Strengths, Weaknesses, Opportunities, and Threats). This process allowed the members to assess the issue in an orderly, more objective way. Each Board member contributed to the discussion of each element in the SWOT analysis. After considerable discourse and weighing all aspects of the issue, including the variety of public and private communications received in response to the topic, the Board has voted unanimously to stay in St. Louis for our 2019 and 2023 annual meetings. This was a difficult decision, but also one that was made after a careful consideration of all of the facts. We have framed the various pros and cons of our decision in terms of an FAQ that may be found on the MLA website as a blog posting.

On behalf of the Board, I would like to express our thanks to everyone who has provided input on this issue. The Board expresses our sympathies with the aims of the NAACP travel advisory and stands in solidarity with the NAACP state and national leadership in their denunciation of public policies and actions that infringe on the constitutional rights of all citizens. We also recognize our responsibilities to uphold our core values, principal purpose, and mission as an organization as articulated in our Strategic Plan. We welcome your feedback and I am happy to answer any questions you might have regarding the Board’s decision or respond to any of your continuing concerns.

Best,

Mark McKnight
(on behalf of the MLA Board)

*Editor’s addition: Be sure to check out the FAQ for even more from the NAACP in St. Louis!*
“Independence, creativity, nonconformity...Whatever you call it, there’s something about Portland that brings out the odd in everyone.” Travel Portland

Voodoo Donut image: https://www.travelportland.com/article/old-town-chinatown-dining/
Registration is now open for the 87th annual meeting of the Music Library Association at the Hilton Portland Downtown in Portland, Oregon 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, numerous entertainment venues, and with the stop for the MAX Light rail from the Portland International Airport (PDX) just one block from the hotel.

The conference site, http://conferences.blog.musiclibraryassoc.org/ contains everything you need to know to make your plans. There are links to hotel registration, travel information (including links to discounted airfares on Delta and United into PDX, thanks to MLA’s travel management company ATC), and all the conference programming, including the TechCamp pre-conference, MOUG, and the ever popular Organ Crawl, as well as a draft of the MLA conference program.

You will find plenty to attract you to the meeting--the program is always the heart of the conference and this year promises to offer the thought-provoking, career-enriching, and idea-inducing content we expect. For a “picture” of our program, see the word cloud! You will see that there are just a few programs about MUSIC! Maybe you prefer INFORMATION LITERACY?! CATALOGING?! TOWN HALLS?! There is something for everyone in Portland!

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 deadline = December 15, 2017. 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 (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.

Even though it will be winter when we meet, the wide variety of food and drink, outdoor activities, nightlife, sports events, or arts and culture that Portland offers remains plentiful; Diane is eyeing one of Brewvana’s Tours… Use the calendar function on the Travel Portland site to see what events coincide with your trip, and make plans to start off 2018 “weird”!

Diane Steinhaus
MLA Convention Manager

Wendy Sistrunk
Assistant Convention Manager

Leslie Andersen
Program Chair
MLA ORGAN CRAWL IS A GO!

By Charles Peters

Plans are underway for the traditional MLA Organ Crawl, this time on Wednesday, January 31 in Portland. The organ crawl will be free again this year, and we’ll have a shuttle bus to take us to the venues. Be sure to sign up when you register for the conference: the tour was popular last year and we filled a 24 seat shuttle bus! On Wednesday, tour participants should be at the hotel entrance prepared to leave promptly at **12:45 p.m.**, and we will return by 5:00 p.m. We will visit:

Trinity Episcopal Cathedral ([http://www.trinity-episcopal.org/](http://www.trinity-episcopal.org/)), “known for its superb music program, its broad education program, and its service to the Northwest Portland community.” Dr. Bruce Neswick, recently on the faculty of the Jacobs School of Music in Bloomington, is the Canon for Cathedral Music at Trinity, and will demonstrate the church’s Rosales organ (opus 11, 1987, III/87; [http://www.trinity-episcopal.org/music/rosales-organ](http://www.trinity-episcopal.org/music/rosales-organ)). There will be a chance for all of us to play the organ as well.

St. Mary’s Cathedral ([http://www.maryscathedral.com/](http://www.maryscathedral.com/)), which contains two instruments—a small Martin Ott tracker from 1996 up front, and a relocated 1903(?) Los Angeles Art Organ Co. instrument in the gallery, all in a sumptuous acoustic. Dr. Seung Min Oh, another IU graduate, is the organist.

Mark your Calendars for MLA TechCamp 2018!

Building on the success of the 2015 MLA THATCamp in Denver, this pre-conference, presented by the MLA Emerging Technologies Services Committee (ETSC), will include many of the common elements of a THATCamp. It will enable librarians, humanists, and technologists of all skill levels to learn and build together in a collaborative, interactive, informal, spontaneous and productive environment. The TechCamp will be structured around three, pre-arranged hands-on workshops, along with participant-proposed lightning talks that will provide a platform for attendees to share digital projects, tools, and programs, as well as works in progress or ideas.

**When:** January 31, 2018, 9:30 a.m. - 5 p.m.

**Where:** Hilton Portland & Executive Tower (the MLA Conference Hotel)

**What:** Lightning Talks and Hands-on Workshops including:

1. **Introduction to processing born digital content**
   
   **Instructor:** Jonathan Manton

2. **Introduction to Data Manipulation and Visualization in R**
   
   **Instructor:** Francesca Giannetti

3. **Fair use and digital projects**
   
   **Instructor:** Kathleen DeLaurenti

**Why:** Librarianship continues to grow and evolve as patron needs also grow and evolve. The ETSC brings to you an opportunity to learn about new digital tools to add to your librarianship toolkit. Everyone who participates will receive a certificate of completion, which may be used toward continuing education activities.

**Registration:** $50. Open to everyone!

**Supported by:** MLA Archives and Special Collections Committee, Digital Humanities Interest Group and Education Committee
REDUCED REGISTRATION PROGRAM

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

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

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

Who's eligible to apply?
You must be:

- an Individual Member of MLA in good standing within the first five years of your membership; OR,
- Paraprofessional Members in good standing, of any duration of membership; OR,
- a first-time attendee to a national MLA meeting (of any category and length of membership)

After preliminary deadline date, if there are slots still open, all members in good standing may apply. First-timers to the Reduced Registration Program will be given priority; those with previous RRP experience will be placed on a waiting list, to be accepted in order of their time of application until all slots are filled.

Note: Student members, whose Registration cost is less than that for Reduced Registration volunteers, are exempted from the Reduced Registration Program. (Editor’s note: students have a good number of additional opportunities to network instead...see an upcoming, special issue of the MLA Newsletter for details!)

How can I apply?
Registration for the Reduced Registration Program will begin on Monday, November 6 at noon, EST. To register, call Rick McRae at Sibley Music Library at (585) 274-1370. The preliminary registration deadline is Friday, December 8 at 5 PM EST. If slots are still available, the final deadline is Friday, December 15 at 5 PM EST.

When you call, Rick will take your name, telephone numbers (work and cell, if you have one) and e-mail address. The final step is sending in your completed MLA conference registration form with the Reduced Registration box checked, along with payment, preferably by December 15, 2017 (early registration deadline).

Questions?
Please contact Rick McRae at Sibley Music Library at (585) 274-1370.

TIME AGAIN FOR MLA BIG BAND

Once again, it’s time to re-assemble the MLA Big Band for the Saturday night festivities at this year’s MLA Conference in Portland.

The band always welcomes new members; it’s a very inclusive ensemble--not a closed clique in any respect. There is no need to audition, and it doesn’t matter whether you play/sing music several nights a week or if your instrument has been lying in a closet untouched for years. Singers also welcome. The only requirement is that you are willing to rehearse with the group during evenings prior to the Saturday night performance. It can be a healthy amount of hard work, but fun and rewarding to play for our appreciative colleagues and friends.

Contact Rick McRae if you are interested in joining at rmrae@esm.rochester.edu or (585) 274-1370.
With services like Apple Music, Spotify, and Youtube, young people today have more options than ever to listen to music whenever they have a data or wi-fi connection. But, even as legal, frictionless avenues to access music have appeared, revenues to artists continue to decline. Often, changes in the behavior of young fans that started back in the days of Napster-style music piracy are still blamed for waning industry revenues. In 2012, when Emily White wrote a blog post for NPR's All Songs Considered about her experience collecting and listening to music, it was held up as an example of how young people didn't value musicians or their contributions to our cultural heritage. As a music librarian who fields a lot of questions about copyright, this didn't align with my anecdotal experiences. I saw students who were confused, were not sure what was and wasn't ok, and who wanted to support the music they loved in the best ways they could. In 2015, I decided to undertake a research project to find out: “what do our college aged students really think about music copyright? Was it something they thought was valuable or just rules put in place to create obstacles between them and the music they wanted to listen to?”

Over the next twelve months, I undertook a study to learn more about how music copyright was experienced by college-age students. The student participants gave me rich data about what music meant to them, how they believed copyright benefited musicians, and how they believed it helped support music as a public good. Music piracy has all but disappeared for them; the biggest obstacle to their desire to share what they loved was the application of the law through DMCA take down notices which kept them from sharing it as easily as accessing it. There were also differences between how my generation anticipated an album without hearing it, and the student responses that one never purchased an album that they had not heard in full (bolstering their desire) before hitting the "purchase & download" button. Gone are the days of eagerly waiting in line at the counter to buy a complete album and finally hear it in its entirety!

One thing became increasingly clear as I interviewed students and engaged them in focus groups: they were confused about why they could not share music the way they encountered it and the way they observed others sharing it. Because, listening to almost anything is so frictionless; awareness of when and how to license music before uploading something to Youtube was not something they understood. Students engaged in a capella performances were not sure when they needed a license. A common question was, “if you don’t need a license to sing it on campus, why do you need one when you upload a recording online?” Even basic knowledge, like knowing that lyrics, music, and recordings each had separate copyrights, was something they never imagined. They wondered, “how can Daft Punk, a band who composes all their music in digital audio software, have a musical composition copyright?” When a colleague shared the announcement in the summer of 2015 for the Robert L. Oakley Memorial Scholarship Award for copyright research through ALA, I knew it was the perfect opportunity to determine how to help our students learn more about copyright, making them more successful users of music in the digital world.

Building successful learning tools that engage our undergraduates can be a challenge. I knew undertaking this project that I did not want to create something from my point of view. Anyone who has worked in copyright knows how difficult it is to distill your thoughts into easily-understood chunks without getting too technical. Bringing together some of my student assistants at the College of William & Mary Music Library in my target audience to help me make sure these tools were scripted to their liking seemed like the perfect way to make sure the finished product worked for its intended audience.
Nathaniel Clemens, Aiesha Krause-Lee, and Robert Rose were my dream team. We spent a semester together on a seminar-style, self-directed curriculum to familiarize them with copyright. They identified topics, chose readings, and led weekly discussions to learn more about how music copyright works and how artists are compensated. Then, they set out to design, script, and produce a series of tutorials to help get their peers started with music copyright using Videoscribe software to produce the final product.

Like most projects, this got bigger than we anticipated almost immediately. After a few weeks of outlining and revising, the students suggested a three-video approach to cover the basics. Unfortunately for Nathaniel, his fellow team mates graduated with only one video complete and two scripts with which to move forward. Over the 2016-17 academic year, he did yeoman’s work completing the videos with coworker Catherine Smith helping with some additional voiceover work. I could not be more proud of the amazing work these students did to make this project a reality. They are the rock stars of music copyright!

The completed videos now live on YouTube and have had some amazing feedback from the copyright and library community. We hope that they will be useful for you and your community!

MLA Website Highlight

Did you know there are several ways to support the organization and its members? Check out the Support MLA page for details on how to participate! Are you a member who has supported the organization in some way financially and want to see your name in lights? Want to witness the generosity of your peers? Take a look at the Donors and Sponsors list from 2016!

Support MLA

The Music Library Association values your support through donation. Support the Association by joining or renewing your membership. Explore opportunities to donate to funds supporting music research, publications, meeting travel grants, and more!

Funds
There are funds to support general operations, specific awards and grants, and other initiatives. Both standard and socially responsible investments options are offered.

Development Initiatives
Become a member of one of MLA’s giving circles.

Planned Giving
Explore giving options to support the legacy of the Association.

Donors and Sponsors
View the current roster of contributors.

Silent Auction
Donate items to our yearly silent auction held during the Annual Meeting.

Shop MLA
Support MLA when you purchase from Amazon.com or by shopping for your favorite MLA products.
FALL BOARD DOCUMENTS AVAILABLE

By Lisa Shiota

In support of MLA’s open meeting policy, the agenda and supporting documents for the fall Board meeting in New Orleans, LA can now be found at http://www.musiclibraryassoc.org/page/boardagendacurrent. The Board meeting was held October 14-15, 2017.

Transitions & Appointments

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

Leonard Martin, Catalog Librarian, New England Conservatory of Music
Daniel Evan Ray, Music Metadata Librarian, University of Virginia
Jacey Kepich, Research Services Librarian, Music, Case Western Reserve University
Peter Shirts, Humanities Librarian (Music), Emory University
Hannah Spence, Head of Cataloging & Electronic Resource Management, New England Conservatory of Music

Not on the list but think you should be? Contact our Placement Officer!
Looking for a transition to share? Check out the Job Placement Service!

In Recognition

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

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RIPM Consortium Ltd
The Broude Trust

THANK YOU!
LATEST MUSIC CATALOGING BULLETIN AVAILABLE

The September 2017 (vol. 48, no. 9) and October 2017 (vol. 48, no. 10) issues of the *Music Cataloging Bulletin*, a monthly publication of the Music Library Association, are 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 issues 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).

PROPOSALS INVITED FOR MLA SERIES

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, Jonathan Sauceda.

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.

[Complete list of titles published in the series](#)

Subscriptions to the series may be made by contacting A-R Editions.

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**Member Publications**

*Please send citations for items published or premiered to column editor [John Baga](mailto:johnbaga@areditions.com) following the citation style employed below. Citations are limited to current MLA Members.*

**Articles**

**Archer-Capuzzo, Sonia** (University of North Carolina at Greensboro)


**Arnold, Donna** (University of North Texas)

Lewin-Lane, Stephanie (University of Houston)

MacAyeal, Greg (Northwestern University)

Moore, Tom (Florida International University)


Wilson, Andrew M. (Harvard University)

Books and Book Chapters

Karass, Alan (New England Conservatory)

Szeto, Kimmy (Baruch College, City University of New York)

Exhibits

Wertheimer, Melissa E. (MLA Archivist)
This article shares the ending portion of a March 2016 MLA Oral History interview with John Wagstaff, retired from the University of Illinois and now employed at Christ’s College Cambridge in the United Kingdom. Read Part I in the previous issue of the MLA Newsletter. An update written by John Wagstaff this summer (found at the end of this interview) shares insights gained in the job transition and some final reflections. Keep an eye out for continuing content from the Oral History Committee in future issues.

JOHN WAGSTAFF INTERVIEW (Part II)
Interviewed and transcribed by Rob DeLand; edited by John Wagstaff, Rob DeLand and Therese Dickman

I never quite wanted to engage with the world as it is. I hope I engage with the world sufficiently that I’m an effective librarian.

ROB DeLAND: [John], what inspired you to come to the US? How did that happen?

JOHN WAGSTAFF: Well, while I was at Oxford, I knew about the Music Library Association of course, but being European, most of our allegiance (pretty much) over there was to IAML, because that is the International Association for Music Libraries after all, whereas MLA [was] considered, rightly so obviously, as a US librarians’ body. There was a US branch of IAML, (US IAML), there was the MLA, and I don’t think most of us wanted to join or make head or tail of it. But I, being fairly ambitious, did want to make head or tail of it. So in 1995 I saw the Atlanta conference advertised from the MLA, and I thought, “Well, why don’t I go?” I had a friend, Peter Baxter, who used to work at Edinburgh City Libraries (He works in the south of England now). Peter had been to a couple of MLA conferences, and so I thought “Well, if Peter goes, maybe I’ll go with Peter next time,” and that’s pretty much what happened. I went to my first MLA [meeting] in 1995. Peter and I pretty much confined ourselves to the East Coast conferences because, you know, it’s a long way to travel from the U.K. So we were at Atlanta in 1995, Boston in 1998, New York in 2001, and Washington [D.C.] in 2004. I think Peter [attended] a couple in between, but I didn’t; I just kept to the East Coast ones.

In the course of those visits I got to know American music librarians, people whose names I’d see in Notes or maybe by now I had seen on the MLA Listserv, because it was now up and running. You know, people like Dick Griscom, Jane Gottlieb, Suki Sommer, Jim Cassaro--those kinds of people. All of a sudden, there they were in person. I didn’t feel quite as over-awed as I did in Helsinki in 1993, [because] I’d been in the game a little bit longer. Nevertheless, it was inspiring to meet those people and to talk to them. Barbara [Dobbs] Mackenzie as well, from RILM, I got to know early on. I was always very fond of Barbara. I’d done some work for RILM Abstracts back in the ‘80s and ‘90s, [so] I had kind of a professional connection there with Barbara. [So] yes, I got to know a few US librarians. I enjoyed going over to the conferences when I did. Then--in 2004, I suppose it must have been--I saw the music librarian’s job advertised at Northwestern [University]. This was a re-advert, so the first time around they didn’t actually get anybody, or they decided not to appoint anybody from among the candidates who had applied. So I thought to myself “Well, maybe if they didn’t get anybody the first time ‘round, maybe they’d consider a Brit applying for this position,” and so I applied. The application process at Northwestern seemed to be taking a very long time, and I’ve learned from people subsequently in connection with that search [that] it did take a long time to get organized. I didn’t particularly aspire to work at Northwestern University as opposed to anywhere else, but I was having the feeling that yes, maybe I could actually work in the United States.
Anyway, my application was going through quite slowly at Northwestern, and while this happened, one of my [references] for the Northwestern job wrote to me and said that she had been asked to apply for the job at Urbana-Champaign. She didn’t want to [apply], but she [asked], “Shall I put your name forward?” Because I already knew Don Krummel, I said “Yeah, that would be good.” And so, Illinois was simply faster at the recruitment process than Northwestern. Otherwise I would [perhaps] have ended up at Northwestern. I’m very pleased that I actually ended up at Urbana-Champaign, partly because of quality of life issues. I probably would have [had] a very long commute in Chicago, driving on the “wrong” side of the road for quite a long time each day, and having to take out a rental on an expensive property. I mean, Northwestern is great, and Chicago is great, but in Urbana-Champaign the cost of living is much lower. It was very easy to get set up here because there was a good rental sector. There was a good housing-for-purchase sector, and there were properties available, and so on. I certainly don’t see Urbana-Champaign as in any way second best, and Northwestern has a great library, but I’ve been perfectly happy here for the past eleven and a bit years.

My first impression was that everything in the library over here is called something different from what I got used to. I remember saying on my first day to my colleagues “OK, I’m going to take this trolley and put it in the lift.” They were kind of, “What??!” So I learned about a book truck or cart, but not a trolley-- No, this was not the right word. Everybody knows about things like “sidewalk” and “elevator” and things like that, but there are myriad small differences. You know the word “pavement” and “sidewalk.” You Americans do have a “pavement” and pavement means something, but it doesn’t mean the same as it means back in the UK. I remember, very early on, somebody asked me if I was “acclimated” yet, and because I expected them to ask me if I’ve been acclimatized yet, I realized I actually wasn’t. So there was that. There were linguistic things like that.

In Britain as well, we don’t have any system of graduate assistants. Suddenly I had four graduate assistants, and I wasn’t quite sure what to do with them and what I could ask them to do. I was apparently supposed to find them projects, but I didn’t quite know what projects I was supposed to find for them, so that was different. Maybe this is a feature of Illinois, maybe it’s not--that Civil Service staff were very defined in their roles. I was used to a system where everybody did pretty much everything because sometimes you just had to. I was in a small team at Oxford [of] four people. At King’s, [there were] just two of us. You did stuff because it needed to get done. So my new colleagues were quite surprised when I said I wanted to do some hours at the [reference] service desk each week. I didn’t want to lose that close patron connection that I talked about before. I don’t think I bargained on the sheer amount of administration [that] my job would involve me in, and the amount of time I would spend in an office or sit in committee meetings, or write or read reports, and so on. I’m not saying those parts haven’t been enjoyable, I kind of grew into it and I like to think I’m adaptable. I learned what the roles were; I learned how to play the game. But I would
say, in general, American librarianship is much more administrative-heavy than British librarianship.

**RD:** How do you think Britain avoids being that bureaucratic?

**JW:** Well for one thing, in the hiring process, we don’t have a tenure-track system. So the hiring process tends to be a lot quicker. All the candidates are gathered in one place, probably during one afternoon. They get half an hour each, the decision is made, and somebody is phoned up that evening and offered the position. Whereas for better or worse, here at Illinois it takes about six months to get a new faculty member into post--and that’s if you’re lucky and not recruiting in the summer. That’s just a lot more bureaucratic, I think. Illinois [also] has some complicated procurement rules to do with suppliers etc. which I wasn’t used to. I was used to just phoning somebody up and saying, “Can you supply this or not?” If they could, they sent it with an invoice, I checked the invoice off, sent it to somebody to pay it, [and the process] was done. I’m talking of course eleven years’ distant [from the] UK. It may be [that] the UK itself has also [gotten] more bureaucratic. I’m not trying to criticize America for being the way it is. I’ve always been very careful since I arrived in America to say, “It’s your country and I play by your rules.” I’ve not tried to change things, [or] complain too much about things that I happen to find are different. When I was at King’s in London, we used to have a lot of American students and they often would point up the differences between what they’d left back home and what they were finding in London, and the frustrations of this and that. I determined I was going to try as much as possible not to be that person.

**RD:** How do you think things have changed in the 11 years you’ve been here? [What is] different from when you started or that you’ve accomplished over that time?

**JW:** Well, I suppose when I (and others) look back over my time at Illinois, my biggest accomplishment probably was to transform the Music Library into a Music and Performing Arts Library. So we now look after three constituencies: music, dance, and theatre. That’s been interesting. That transition took longer, I think, for the library staff here and me to accomplish than I expected. It also took the constituencies in those three departments longer to get used to than maybe I expected. I assumed everybody would be happy to be one big happy family, all in one three-subject library. Actually the dance and theatre people had to get used to us, and we had to get used to them. It’s one of my regrets that we still do not have a dance or theatre specialist at librarian level in this library right now. That may change over time. In the end we were transforming staff who had always worked with music into people who had to take on extra responsibilities in dance and theatre. From a logistical point of view it worked well because it increased our circulation figures. That always seems to go down well with management. It was good job security and so on. Over the years we’ve developed good relationships with the Department of Dance and the Department of Theatre. The library here was very highly praised in the recent National Association of Schools of Dance reaccreditation exercise for our Department of Dance here on campus. The Department of Theatre is going through reaccreditation at the moment, and we’re hoping that the assessors for that will have equally nice things to say about the library. That’s one of the things I’ve accomplished. I’ve also tried to make the library a place [where] people
I like to think I have a light management touch. Sometimes I think this bemuses my colleagues, but it’s just the way I do things. I have a fairly simple philosophy of librarianship: it revolves around having good collections and knowing your patrons. There are many other things, of course: scholarly communications, for example, and all sorts of other initiatives that libraries have taken. I’m certainly not trying to knock any of those initiatives, but those are not front-facing services and they don’t have great impact on the actual lives of real students who want to use the library on a day-to-day basis. [Students] want to go to the library and get their stuff, whether it’s in digital or in physical form. I’ve always seen myself as a person [whose] job is to do that. I could have gotten involved in a lot more complex and highfalutin initiatives, I’m sure, and occasionally I have been involved in those things on campus. I’ve been fortunate that I’ve been able to serve on lots of campus-wide committees—the Faculty Review Committee, the Promotion and Tenure Committee, those kind of things—and I welcome that. I don’t think the music library should be a fortress unto itself and try to keep everybody else out. I’ve seen [that] in music libraries, certainly back in England and maybe elsewhere as well—the idea [that] “Well, we’re the music library; we don’t need to interact with anybody else, we don’t need to share resources or expertise with anybody else.” Of course that’s had to change over the years, and I think it’s a welcome change.

**JW:** I wouldn’t call myself a musicologist any longer because I don’t do that much musicological work. Anything I do tends to revolve around music printing and publishing—kind of the bibliographic end of librarianship, I would say—rather than musicology. Also, I don’t have a doctorate. I think if I did have a doctorate I would feel more justified in calling myself a musicologist, and maybe expect to be respected as a musicologist. That being said, I like to think I’m a librarian and a musician. I’ve been very lucky here on campus to get involved in quite a lot of choral singing, and a certain amount of piano playing. While I was at Oxford I didn’t have a chance to do any of that. It wasn’t that people didn’t give me opportunities, I didn’t have the time to do it logistically. I was updating my Linked-In page recently when I assumed I would be retiring from the University of Illinois and going back to England and not quite sure what to do, and I found it surprisingly pleasurable to update my page and actually list myself as a musician first instead of a librarian first. I felt really pleased about that, I can’t quite explain why, except I suppose music is what I do and music is what motivates me the most. I love my job. I’ve had a great career in libraries, and I hope to continue to have a great career in libraries, but in the end it’s easier to train a musician to be a librarian than a librarian to be a musician. If I had to hyphenate myself, [I’d say that] I’m a “musician-librarian.” How’s that?

**RD:** That sounds perfect. There are two things that I want to back up and fine tune. One is: If the dance and the theatre people weren’t thrilled with the merger, what did they have before?

**JW:** It’s not that they weren’t thrilled with the merger, it’s just that it took them awhile to get used to it. I didn’t [experience] any hostility towards it on the part of either department. The theatre materials beforehand were in the old English Library, and we were going through an exercise at that time called New Service Models where different library units were being...
consolidated so there were fewer of them. The Modern Languages Library and the English Library were amalgamated into what is now the Literatures and Languages Library. We took the opportunity at that time--with much assistance from the English librarian at the time, Kathleen Kluegel, [since] Kathleen thought it would be a good idea--to move theatre across to the Music Library--well at least theatre as a performing art across to the music library. Drama criticism, history of theatre and so on is still in the Literatures and Languages Library. We concentrate on theatre as a performing art.

The dance collections were very spread out. They were in a library called the Applied Life Library. (I've always fancied an applied life, because I find it difficult to live just a straightforward one, but apparently there is such a thing as “applied life.”) They were in Applied Life and that was in the Main Library. It just so happens that the Music and Performing Arts Library is geographically more proximate for them. We also have longer open hours than they enjoyed in some of those other libraries. It worked pretty well, but you have to reach out to people if you've got new constituents. Some dance faculty were really on board from day one and others we just had to get to know. So it wasn’t that they didn’t like the idea, it just takes time, that’s all. We’ve had the Music and Performing Arts Library now for about six or seven years, and I would say it took about five, really, before everybody felt comfortable, librarians and the constituents that we were serving, to really feel “Yes, this is my home.”

RD: Another thing I wanted to ask you more about was your involvement with MLA. I’m guessing that you got involved right away?

JW: I certainly wanted to get involved right away. Of course, all of a sudden I could go to MLA conferences on an annual basis rather than just every three years [to] the East Coast conferences. My first one after I was appointed was at Vancouver in 2005. That was a wonderful location--I really enjoyed going to Vancouver. It’s odd because, although I’ve always felt a responsibility to contribute to the profession and to the professional parties that represent that profession, I’ve always been slightly a maverick. I don’t like to be pigeon-holed too much. It’s that old thing about “I don’t want to be in any club that will have me as a member.” I’ve always had that slight kind of kicking back against things, and so I’m not a traditional committee person. I can be useful on committees, but usually that’s purely by accident. It might work for me or it might not. I tend to work better on my own, running my own initiatives, setting up my own committees, and whatever. MLA was very welcoming [though], I do remember that. Jim Cassaro at some point kindly asked me--this must have been around 2006--if I would take over the music reviews column for Notes. That was something I’m very grateful to Jim for. The music reviews column in Notes is a difficult column to edit and various people have tried it. Keith Cochran, who’s doing it at the moment, is really doing well with that column. Music reviewing is totally different from book reviewing: you have to have wide repertoire knowledge in order to write about music publications intelligently. You tend to review a book on its own terms, or the context is less that you’re having to put the book in.

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So that happened. Also, just after I arrived here, Don Krummel very kindly allowed me to participate in teaching his intensive summer music librarianship course. So, almost by accident, I found
myself getting involved in music librarianship education and that led eventually to the creation of the Music Librarianship Educators Round Table, which is an MLA round table. That was created [in about] 2008-2009, something like that. What I liked about it when it started [is that] it didn’t really have a leader. It was going to be Rebecca Littman, Michael Rogan, people like that, and other interested parties, who wanted to exchange syllabuses for the classes we were teaching, talk about the assignments we set, etc. So I got fairly involved with that committee and I ended up chairing it. I gave that up last year [2015] because I suspected I’d be moving back to the U.K. So Keith Cochran from Indiana is taking that over, and I see they are [again] meeting at MLA, which is great. The idea behind that committee was [that] in spite of the fact that there aren’t that many music librarianship courses in the US, the people who taught them didn’t really seem to get together. I thought there was a point in us getting together, and fortunately plenty of other people thought the same thing. So we got the Round Table going and we sponsored a couple of sessions of papers at MLA annual meetings over the past few years, pretty successfully I think. People seem to want to talk about music library education topics, what should be taught, what they wish they’d been taught, [and] changing skill sets. One thing I’m very big on now: I think probably we should think about whether we want to change a lot of music librarianship courses into performing arts librarianship courses, where we’d have information about dance librarianship, theatre librarianship, and cinema studies, that kind of thing. We did actually have a session of papers at last year’s MLA [in Denver] on that topic, which went reasonably well. The Theatre Library Association Journal, Performing Arts Resources, did a whole issue on this topic of performing arts librarianship, rather than dividing it into music, dance, cinema, and theatre.

Occasionally people just ask me to do things--review documents, or help out with something--and I’ve done it as best I can. But I’m not really a committee junkie; I never have been. I know there are some people who just seem to live for their next committee meeting; I’m not one of those people. I like to spend as much time as possible in my library; I think that’s why I was hired. And I like spending time with my patrons. Of course I have this common bond with music students, because we can talk about music. They’re always very interesting people. I talk about repertoire I’ve known and they teach me new things, and so on. So my involvement with MLA hasn’t perhaps been quite as extensive as one might expect. At the Chapter level, as you know, Rob, I was Chair of Publications because they couldn’t find anybody else I think, for awhile. I enjoyed that; I did it to the best of my ability. You’ll laugh at this probably, but whenever people ask me to be on something, I always say “Please just don’t put me in charge of anything.” But for better or worse throughout my career, people have put me in charge of things. By and large I’ve made a reasonable fist [success] of it, but it’s by pure accident most of the time. I manage not to screw up, rather than necessarily have a plan, a five-year plan, a seven-year plan, or whatever. I never really did plan. Now I’m at this stage of my life I somewhat regret that I didn’t make more of a plan, but we are where we are.

RD: Well, one of the places we are is you deciding that you are ready to retire from here and to go back home [to the UK]. How did that decision evolve and how is it playing out?

JW: Can I be honest?

RD: Please!
JW: Okay. Honestly, after about ten years at Illinois, I felt I was beginning to run out of ideas and I didn’t feel as effective in my job as I had done when I started it. I’ve always had this view about music: that you do music for as long as you can do it well. As soon as you stop doing it well, then you leave it alone. I was beginning to feel the same about my job. I’d always been lucky. I seem to have been good at librarianship, whatever that meant. I think what it meant in my case was [that] I was a good public servant; I liked helping people. When somebody comes to me with a research question I actually get as excited about solving it as they [do]; I’ve always been lucky like that—to get that kind of instant gratification just from helping other people. I think maybe I’ve always felt some kind of calling to that sort of thing, as I mentioned before. But all of a sudden I didn’t feel I was quite as effective in the library as I was before. I was getting more forgetful, I wasn’t quite as on top of things as I was before and--maybe I’m a proud person or something like that--I always said to myself that I would be the person to decide when to go. I didn’t want to be one of those people whom other people wished would retire, and I really wanted to decide. Maybe that seems foolhardy in a way, that at age 58 I suddenly decided, “I think I’ve done what I can in this profession and I’m not sure I’m going to get any further. I’ve achieved the things I want to achieve; I don’t feel as effective as I was.”

I’ve always had this view about music: that you do music for as long as you can do it well. As soon as you stop doing it well, then you leave it alone.

So all those things seemed to fall into place and to be saying to me “Okay then, make that change. Don’t just think about and talk about it, actually do it!” Because I don’t have any dependents--I realize not everybody could make this choice--I decided that, “Yes, this is the time to go back to England.” I was also beginning to feel a bit more homesick. I’m getting older. I’m thinking about health issues, and seeing more of my brothers and sisters, and so on. So yes, I was expecting to go back to the UK as a retired person, although an early-retired person, and hoping to find something useful, volunteering in the library, singing in the local church choir, and hopefully keeping some editing work. For a long time [I’ve] done translation work for Henle Urtext editions. I enjoy that a lot because that feeds into the wordsmithing, translation and language parts of my life, and I intend to keep that on. So I had various bits of freelance work which I knew would keep the wolf from the door in the first instance; and of course I will get some pension from the University of Illinois, even though I’m retiring earlier than usual.

When I was in the UK recently, I interviewed for a job at the University of Cambridge, and I was lucky enough to get that position. It’s a college library position at Christ’s College, so I’m going back into that kind of Oxbridge-style librarianship, I suppose. This will be running a college library that operates across all subjects. They do have a good music collection. They also have a good collection of performing parts for music, which is not something I’ve ever really dealt with in my career before, so I’m looking forward to that. They have a very good rare books collection--again that’s something I’m interested in but have not had that much direct involvement with [before]. So that’s what I’m looking forward to--a new challenge. So, almost in spite of myself again (there’s a leitmotif here!), I’ve managed to find what I think is going to be an interesting job, and hopefully I’ll be able to give that six or seven or eight years before I finally do end up retiring.

RD: That’s wonderful.

JW: I hope I wasn’t too honest. You can use whatever you like.
RD: If you weren’t, it wouldn’t be as interesting.

JW: Well, and also, I think for younger practitioners, it’s very easy to look at people a bit older than you and think “Wow, they’ve got everything sorted [out].” We haven’t got everything sorted, Robert! (Laughter offside).

[Now] I can tell you what my philosophy of librarianship is, if you like.

RD: Please do!

JW: Well, I’m a person who tends to think in quite a simple way and in straight lines. Basically, if I had to sum up librarianship in one or two sentences it is: If you want to be a good librarian, you have to know your collection, and you have to know your patrons. That’s pretty much it. All I want patrons to do is to come to the library, and, when they leave, say to their friends, ‘I went to the library, and I got what I wanted.’ That’s it. You can always send somebody away with something, even if you’ve not got that particular book, you can help them get it on inter-library loan. Or you can send them away with something else. Or you can take them in a completely different direction than the [one] they thought, by doing a good reference interview. I really enjoy that, and I pride myself on that. People do not, as far as I know, leave the libraries in which I’ve worked, whether it was King’s or Oxford or [when] I spent a short time at the BBC in the 1990s, [without] a good feeling and the things that they wanted. That’s my job in the end.

If you want to be a good librarian, you have to know your collection, and you have to know your patrons. That’s pretty much it. All I want patrons to do is to come to the library, and, when they leave, say to their friends, ‘I went to the library, and I got what I wanted.’

RD: I think that’s an important umbrella. Even if we wanted to talk about technical changes, at the end of the day it’s all supposed to just be a tool, right? Whether it’s a card in a drawer or a keystroke.

JW: That’s a good point. Yeah, the basic principles of librarianship haven’t changed, have they? I mean we still have Ranganathan's five principles. Those still pretty much hold in the digital age. I would sum up Ranganathan in those two ideas: “Know your collection,” and “Know your patrons.”

RD: One more question regarding the Christ College job. You will be responsible for all topics?

JW: Yeah, it’s all topics. Each of the Cambridge colleges has its own library. Cambridge is a collegiate university, which means that when you apply to study a subject at Cambridge, you also apply to join a particular college. You can kind of equate it to a fraternity or sorority, although it’s bigger than that. Many of these colleges have very good libraries, and I’ll be going back into a structure that’s more like the library I ran at Oxford. I think I’ve got three other staff working in the library. The library consists of a good general circulating collection, which is often patron-acquisition led. They have a small law library, which I didn’t even get to see yet, and they’ve got a very large library of old books, which they’re very proud of but [it] doesn’t seem to be getting a great deal of use. So that’s going to be one of my first challenges--to work out how best we can use the resources that we’ve got. As I say, yes it is across all subjects, but I don’t want you to think that it’s some massive library on an American scale. It’s a good college library. I think they have about 200 undergrads in that college, and a pretty similar number of graduates [in fact, Christ’s has ca. 400 undergraduates and around 200 graduates. JW]. It’s, again, going to be a small constituency, like I was used to at King’s and at Oxford. Part of the attraction of coming to America was I wanted to run a bigger library and to see if I could do it. Here at the University of Illinois we’ve got something like
700 music students [divided] between graduates and undergraduates; we have much smaller numbers for theatre and dance, but nevertheless, it’s a busy library, and I’ve enjoyed that.

**RD**: How many colleges are there at Cambridge? A dozen?

**JW**: I couldn’t tell you exactly. I should think somewhere between 15 and 20. [In fact, it’s 31. JW]

**RD**: So, I don’t understand why each would have its own library. Are they collocated? So you could walk across campus to another library if you didn’t find what you wanted?

**JW**: No, the college libraries tend to cater just [to] the people who [are at] that college. There is a Cambridge University Library, which, like the Bodleian Library, is a legal deposit library, so again it’s entitled by law to get a copy of everything printed in the U.K. There is a Music Faculty Library just like I had at Oxford. In between the university library and the college libraries there’s this whole layer of subject libraries, like we had at Oxford. There wasn’t just a Music Faculty Library, there was a Philosophy Faculty Library, an English Faculty Library, Economics and Statistics Library, and so on and so on. I think partly it’s a matter of college pride; partly it’s something that students expect to be provided with as members of that college. They have certain rights and responsibilities. Maybe there’s a historical dimension to it, as well. You see, a lot of the colleges are very old foundations. People automatically think of King’s College when they think of Cambridge; or Trinity College, and so on. Christ’s College, where I’m going to work, is just one of those; Gonville & Caius [College] is another that people may have heard of. There’s definitely a lot of pride in those colleges in their library, and it’s going to be my job, I think, to move the library forward a bit. Those libraries tend to be quite traditional, I think.

Hopefully I can move [Christ’s College] forward and make it a place that people want to be and create that relaxed atmosphere that I’ve tried to create in all of the libraries that I’ve worked in. To be honest, I’m not sure I have really worked to create [that.] There must be something about me, I don’t know, I’ve got a light touch or something. I don’t take myself or other people too seriously. I don’t take much too seriously at all. I’ve always been lucky. I’ve had a great sense of the ridiculous in life--I’ve always been able to look at things and see how stupid sometimes those things are, and I think that’s helped me a lot. Students quite appreciate it sometimes if you say, “This is just a stupid policy, so we’re not going to follow that. We’ll do something else.” I mean, there’s nothing in the end that patrons like more than leaving the library and feeling like they’ve had some extra special treatment. You’ve changed a rule for them because they’ve got a crisis of some sort. They need this book right now and “Yes, it’s supposed to be in reference, but please, please could I take it because...?” I like doing those things. Usually what happens is those people [prove] trustworthy, because they appreciate the trust you put in them. They feel special because, you know, “I went to the library and I got what I wanted. I shouldn’t have actually been allowed to take that thing out, but they let me.” It all makes good public relations, and I like that.

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**I mean, there’s nothing in the end that patrons like more than leaving the library and feeling like they’ve had some extra special treatment... Usually... those people [prove] trustworthy, because they appreciate the trust you put in them... It all makes good public relations, and I like that.**
RD: It sounds to me that you’ve found a nice new challenge. Maybe not to do something you’ve never done career wise, but to apply what you have done in a new circumstance.

JW: Oh, absolutely. All of the music libraries I’ve worked in have been interesting libraries, they’ve had interesting patrons, they’ve each had their own challenges, and their own joys. But you know, when I look back on my career, I really can’t believe how fortunate I’ve been. I’ve tried to live up to the challenges that have been given to me, and I’ve tried to do an appropriate job for my employer. So, looking back really it’s amazing, and to an extent yes, I was running out of ideas at the U of I, and I didn’t just want to time-serve. The new library at Christ’s will be a new challenge on all sorts of levels, I think. I’ll be back with a small team--I’m looking forward to that. They seem to be nice people; I met most of them when I went out for the interview. I’m going to need to send my skill set in some new directions, which is challenging but not overwhelming--so that’s good. But really, I almost feel like when I first started out, all of those feelings one has when you get [your] first job: “Am I going be good enough? Will they like me? Will I be in tune with what the patrons of the library actually want?” So, for anybody reading this interview who’s in their first job or their second professional post, I don’t think those feelings go away. For all the experiences I’ve had and for the fact I’ve been working in music libraries for 30 years at this point, I still feel slightly apprehensive about taking on a new challenge. But I’m going to do my best, which is what I’ve done with all of my jobs.

RD: It’s sounds to me that they’re very fortunate to have somebody with your perspectives to come on board, and show them a different way of doing things.

Can you think of any aspect of your career, any experiences that you’ve had that you would be willing to share or that people will enjoy?

JW: Only that I’ve met such great people...both working in libraries and in regards to patrons. I’ve known some amazing music librarians. I think music librarians are very special, because in the end we do believe in music. We’ve got a closer connection with our subject because so many of us are performing musicians, and I’ve just found that absolutely marvelous. People have always been kind to me. They’ve always been willing to respect my opinion and listen to it. In the end, I always say librarians are disappointed idealists. We want the world to be a particular way, but actually it isn’t. We’re constantly afflicted--it’s like being pricked by a pin all of the time as one goes through one’s daily life, and we kind of sigh and move on from the latest disappointment that has happened to come our way. In the end, I think, going back to what I was saying about wanting to give my life to scholarship, I think I’ve always been a bit of an idealist. I never quite wanted to engage with the world as it is. I hope I engage with the world sufficiently that I’m an effective librarian. I don’t want to give the impression of being totally off the wall, or something like that, but in a way, a profession like this has suited my particular mindset. As somebody who grew up in a working-class background, who was expected to go and work in a factory or a shop, to have been able to come on an amazing journey, which was aided through music really... I mean, the reason I didn’t end up in a factory or in a shop was because I knew music and I met different people, and I was able to get away and study and enter a whole different world that I didn’t even know existed.

I think music librarians are very special, because in the end we do believe in music. We’ve got a closer connection with our subject because so many of us are performing musicians, and I’ve just found that absolutely marvelous.
UPDATE
By John Wagstaff (Summer 2017)

As the original transcribed interview dates from March of 2016, Michelle and Rob have kindly allowed me to write a few lines to bring the story up to date. I am almost eighteen months into my time at Christ’s College now, and although I have this fascinating new job, I have to admit that the transitions back to life in the UK were not always as easy as I had expected. It took until around January of 2017 before I really began to feel on top of my new position, and I needed more like twelve months before I felt anything like re-integrated into life in the UK. Having spent 11 years in the USA I suppose I should have anticipated that I was not simply going to fit straight back into my previous patterns of life and work, but the length of time that this actually took has certainly surprised me. This is not the fault of anyone at my new workplace--I have bright and intelligent young library colleagues who are full of ideas and expertise--it’s more likely due to my customary over-optimism, mixed with a large dose of naïveté (both of which surely have come through in the March 2016 interview). Something I’m greatly enjoying at Christ’s College is having a rare books library that is regularly open to the public, who come in fairly large numbers to learn more about our famous alumni John Milton and Charles Darwin, to see our library exhibitions, and simply to enjoy the atmosphere of a library space that goes back to the time of the College’s foundation in 1505. Having to run a modern library for today’s students alongside a centuries-old library that is open both to scholars and to the general public is a fascinating challenge, and I’m grateful to have been entrusted with it.

I realize as I read back over the interview transcripts that there are so many people whom I could have mentioned by name, and who would have been included if the interview had been (a) longer (heaven forbid…) and (b) more wide-ranging. I originally intended to list them all here, but after several attempts I finally realized that such a paragraph would not only have come out much too long, but also that, even then, I would probably risk omitting someone. So instead I am simply going to mention a very few people by name, and I ask all my many, many friends in MLA and IAML to forgive me for not individually listing them too. I hope that you all know how appreciated you are.

First on any list in terms of significance is, of course, my ex-wife, Dr. Christina Bashford, long-time editor at Grove and now Director of Graduate Studies and Associate Professor of Musicology at the University of Illinois School of Music.
Christina kindly agreed to come on the “American Adventure” with me, and I would not have made the journey without her. I can honestly say that if I have had any success in my life and career, and learned any useful skills along the way, it is mainly due to Christina. Next I must acknowledge the two women who taught me most of what I know about music librarianship—Dr. Janet Smith (my first boss at King’s College London) and Dr. Margaret Laurie, formerly of the University of Reading and the doyenne of Purcell scholars. Then there are two people who—for reasons known only to themselves—believed in me and believed that I could be an effective music librarian and librarianship educator. They are Donald Krummel of the University of Illinois, and Malcolm Lewis, former Music Librarian at Nottingham City Library here in the UK. Malcolm gave me many chances to develop my skills while he was President of IAML’s UK branch back in the 1990s. Finally—and of course—I have to thank the more than 100 students who took my music librarianship courses at the University of Illinois Graduate School of Library and Information Science. I hope you learned something from me. I certainly did from you!

Having to run a modern library for today’s students alongside a centuries-old library that is open both to scholars and to the general public is a fascinating challenge, and I’m grateful to have been entrusted with it.

Institutions & Collections

NOW AVAILABLE: NEW YALE UNIVERSITY ARCHIVAL COLLECTIONS
By Emily DiLeo (Ferrigno)

The staff of the Irving S. Gilmore Library at Yale University would like to announce that the following archival collections are now open for research:

Goddard Lieberson Papers MSS 69
Goddard Lieberson (1911-1977) was president of Columbia Records from 1956-1975. He spearheaded a number of recording projects for Columbia, and was the inventor of the LP (Long-Playing record).

Thomas Z. Shepard Papers MSS 112
Shepard produced Broadway and classical recordings for Columbia and RCA Victor.

Sauter-Finegan Orchestra Papers MSS 140
The Sauter-Finegan Orchestra was formed in 1952 by Eddie Sauter (1914-1981) and Bill Finegan (1917-2008). Sauter and Finegan were each prominent arrangers for big bands led by artists such as Glenn Miller, Benny Goodman and Tommy Dorsey. (Click on image to view video)

D. Russell Connor Tapes MSS 143
D. Russell Connor was a bio-discographer of Benny Goodman. This collection consists of taped interviews with or about Goodman.
Ruth Bracher Papers MSS 124
Ruth Bracher ‘21 was an alumna of the Yale School of Music.

Slam Stewart Papers MSS 59
Leroy Elliott “Slam” Stewart (1914-1987) was a pre-eminent jazz double-bass player who developed his signature technique of bowing and humming a melody simultaneously at the interval of an octave. (Click on image to view video)

Ezra Laderman Papers MSS 133
Ezra Laderman (1924-2015) was a prolific composer and professor at the Yale School of Music. (Click on image to view video)

Please see our Special Collections Libguide for more information.

NOW AVAILABLE: LC MUSIC DIVISION COLLECTION
By Karen C. Lund

The Music Division of the Library of Congress is pleased to announce the availability of a new online collection of early American sheet music from the M1.A1 class.

The Library of Congress classification number M1.A1 includes music printed or 'copied in manuscript' in the United States or the colonies through 1820. As an early record of musical life in America and the colonies, this classification number holds many interesting popular and topical pieces. Contemporary English composers such as Samuel Arnold, Charles Dibdin, and William Shield are well-represented as one would expect. There are also songs and arias of Mozart, Gluck, Schubert, and other European composers published in English translation. Perhaps most importantly, this classification number documents early American compositions such as the piano pieces of Alexander Reinagle (piano teacher to George Washington's step-granddaughter at Mount Vernon), the songs of Benjamin Carr (an important music publisher and composer), the music of Francis Hopkinson (signer of the Declaration of Independence), topical pieces such as "Battle of Trenton: a favorite historical sonata for the piano-forte" by James Hewitt, and collections of social dance music such as "Admired cotillions for balls and private parties: with new figures" published by G.E. Blake of Philadelphia.

NOW AVAILABLE: DENA J. EPSTEIN PAPERS AT UNIVERSITY OF MARYLAND
By Melissa E. Wertheimer

I'd like to let you know about a collection now available for research at Special Collections in Performing Arts at the University of Maryland: The Dena J. Epstein Papers. Materials date from 1938-1991. Finding Aid

I'm sure Dena Epstein's former friends and colleagues will find this collection especially useful. Newer MLA members who do not know who Dena Epstein was can learn a great deal from the collection and the finding aid itself. There's even a handwritten copy of her job application to the Library of Congress dated May 1946!

The collection is an important addition to Dena Epstein's other archival collections available at the University of Chicago, the Newberry Library, and the Center for Black Music Research at Columbia College Chicago.
**LATEST ISSUE OF FONTES ARTIS MUSICAE AVAILABLE**

The July-September 2017 issue of *Fontes Artis Musicae* (vol. 63, no. 3) is now available on [Project Muse](http://www.projectmuse.org) and the [IAML Website](http://www.iaml.info).

**FOLLOWING UP ON RIGA 2017**

- Conference Diary #1: [JAM on Latvian Radio](https://iaml.info/jam-on-latvian-radio) -- Lena Nettelbladt (English)
- Conference Diary #2: [Im Schloss des Lichts](https://iaml.info/im-schloss-des-lichts) -- Verena Funtenberger (German)
- Conference Diary #3: [Az IAML Rigai kongresszusán](https://iaml.info/az-iaml-riga-kongresszusan) -- Marianna Zsoldos (Hungarian)
- Conference Diary #4: [An accompanying person](https://iaml.info/an-accompanying-person) -- Sara Brown (English)
- Conference Diary #5: [Riga, RISM, Līgo](https://iaml.info/rga-rism-lisho) -- RISM Zentralredaktion (German & English)
- Conference Diary #6: [Terveisiä Riiasta!](https://iaml.info/terveisia-riiasta) -- Outi Valon (Finnish)
- Conference Diary #7: [Journey to Riga](https://iaml.info/journey-to-riga) -- Antony Gordon (English)
- Conference Diary #8: [Eine Spurensuche in Riga](https://iaml.info/eine-spurensuche-in-riga) -- Dr. Jutta Lambrecht (German)
- Conference Diary #9: [Denmark](https://iaml.info/denmark) -- Anders Cato (Danish & English)

Take a look at the [presentation materials](https://iaml.info/presentation-materials), too! There are nearly 30 presentations available!

**Other Organizations Of Note**

**ONLINE AUDIOVISUAL CATALOGERS (OLAC CATALOGERS NETWORK)**

The [September issue](https://olac.org) of the OLAC Newsletter is now available on the OLAC website. It contains lots of information on the upcoming [OLAC Conference](https://olac.org/conference), so check it out!

**ASSOCIATION FOR RECORDED SOUND COLLECTIONS (ARSC)**

**2018 ARSC CONFERENCE: CALL FOR PAPERS AND POSTERS**

Proposal deadline: January 2, 2018

The Association for Recorded Sound Collections invites proposals for papers, panels, and posters at its 52nd annual conference, to be held May 9-12, 2018, at the Radisson Baltimore Downtown-Inner Harbor, Baltimore, Maryland.

ARSC welcomes presentation proposals on the preservation and study of sound recordings -- in all genres of music and speech, in all formats, and from all periods. In recognition of our host city, Baltimore, we especially encourage presentations that focus on the rich history of composers, broadcasters, musicians, performers, record labels, studios, songwriters, and personalities in Baltimore and the Mid-Atlantic region of the United States.

In addition, the Program Committee invites proposals pertaining to:

- Material science and new methods of sound transfer and recovery
- Collaborative research, preservation/access projects, and community archiving projects
- Recorded sound in the digital age: collection, curation, and preservation
- Audio preservation workflows and collections management techniques.
We seek papers, panels, and posters that are informative, display a passion for their subjects, and include compelling audiovisual content. Share your special interests with our engaged community of collectors, historians, musicians, preservationists, archivists, and audio engineers.

**SUBMISSION INFORMATION and GUIDELINES**
The deadline for presentation proposals is January 2, 2018. Receipt will be acknowledged by e-mail. Presenters will be notified of acceptance approximately one month thereafter.

You may submit your paper/panel proposal using this form: [https://goo.gl/forms/blg8KxX0OWwumgNo1](https://goo.gl/forms/blg8KxX0OWwumgNo1)

You may submit your poster proposal using this form (dimensions forthcoming): [https://goo.gl/forms/MaPlc85sYwKl28ts1](https://goo.gl/forms/MaPlc85sYwKl28ts1)

**IMPORTANT:** Presenters must register and pay for the conference. Presenters grant ARSC the right to record and distribute their conference presentations and PDF versions of posters (if possible), including PowerPoints or other slide shows, unless they specify otherwise in writing.

For more information, visit: [http://www.arsc-audio.org/conference.html](http://www.arsc-audio.org/conference.html)

Questions about the Call for Papers and Posters should be directed to **Patrick Midtlyng**, ARSC Program Chair.

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