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You’ll find as you advance in years that the well-worn cliché “tempus fugit” becomes ever more apt. As I write this column, it really does seem hard to believe that two months have already passed since our 87th Annual Meeting in Portland. This was, remarkably, the first time MLA had met in Portland and according to our unofficial MLA historian, Joe Boonin, only the second annual meeting in Oregon--we met in Eugene in 1987 (and I was there!).

I want to take this opportunity to express my thanks to all who contributed to the success of our Portland conference: Program Committee chair Leslie Andersen and her team did an admirable job in planning a stimulating, timely, and well-organized program, successfully tackling the challenges of a three-plenaries-in-one-day schedule. I heard a lot of interesting, and varied, comments on this new arrangement--some liked it, others hated it, and still others didn’t seem to care. We do have the data from our post-meeting survey as well as anecdotal and observational reports that the attendance at the Saturday sessions was lower than usual. (Apparently some members who said they liked the new schedule skipped the Saturday meetings altogether and went to Powell’s Books!)

This will be useful information for the 2019 Program Committee to consider as they begin planning for our 88th Annual Meeting in St. Louis. Thanks should also go to the Education and Emerging Technologies and Services Committees for organizing a very successful pre-conference workshop, “MLA TechCamp 2018,” modelled after the highly popular THATCamps and led by MLA members Jonathan Manton, Francesca Giannetti, and Kathleen DeLaurenti, all leaders in the field of Digital Humanities scholarship.

Hats off, again, to our incomparable Convention Managers, Diane Steinhaus and Wendy Sistrunk, for a job splendidly performed. I never cease to be amazed at the level of detail these positions require, and we have certainly been fortunate to have this dynamic duo managing our conferences so efficiently for the past two years. Unlike our other special officers, the terms of office for these positions coincide with our fiscal year, beginning July 1. So, we have them a little while longer! And, I’m happy to announce that waiting in the wings is Andrew Justice, our newly appointed Assistant Convention Manager, who will be at the ready beginning in July, as Wendy assumes the mantle of Convention Manager. It is reassuring to know that our future conferences will continue to be in such capable hands.

Let me also once more offer my appreciation to our super Web Manager Katie Buehner, who, as usual, worked quietly and efficiently behind the scenes managing the online components of the program, along with Ray Heigemeir and the Web Committee. We again provided live streaming and video recording of certain sessions, for a modest fee. While this service is an investment in time and money, it continues to deliver an added value to our meetings and serve as an outreach to those who cannot attend, or those who missed a session due to a conflict. Continuing last year’s outreach efforts to our Latin American colleagues, we provided recordings of our streamed content gratis.
to several Latin American music librarians who participated in the 2017 annual meeting in Orlando, which as you may recall, was our first Pan American Regional IAML meeting. My thanks go to Michael Rogan for his thoughtfulness in making this arrangement.

Jim Zychowicz and his staff from MLA’s Business Office at A-R Editions once again provided their support in managing registration and other services for attendees and we are grateful for their work on behalf of MLA. We are indeed fortunate to have such dedicated colleagues at A-R, who give so much to MLA and often go unnoticed. Kudos as well to our irrepressible, irascible, and sometimes irreverent MLA Big Band, whose enthusiasm and talents seem to grow with each passing year. We thank them as always for their hard work and generosity of time and talent.

It is indeed ironic that MLA presidents don’t always have the opportunity to attend actual sessions at our annual conferences, since we’re often tied up in meetings (much like my everyday life!). But I was fortunate to hear a few presentations—notably, the program on space utilization in music libraries, the presentation from the Music Library Advocacy Task Force Survey, and the session on critical librarianship, diversity, and inclusion. I learned a lot from each of these sessions and I appreciate so much our colleagues who took the time and effort to share their expertise, ideas, and experiences with us. This is one of the main purposes of our annual meetings, and the knowledge I’ve gained from attending MLA conferences through the years has been as valuable as any class I took in college or graduate school. This past conference was no exception, and I once again express my appreciation to all who participated, whether by making presentations, chairing business sessions, or simply by coming and engaging in discussions.

If you wonder what the MLA President does apart from presiding over the annual business meeting and our Board meetings, what has kept me busy for the past couple of months is making appointments! I am grateful to all those who have so willingly agreed to serve on or chair committees, subcommittees, and interest groups. As I have stated before in these pages, we are a volunteer association, and the gift of your service is what makes MLA the vibrant organization it is. If you are a committee chair and have not yet filled the vacancies on your committee, I urge please to find your replacements as soon as possible. I very much appreciate all who have thus far responded to my entreaties to send me names.

Speaking of the Board, my deepest gratitude goes to our outgoing members-at-large, Hermine Vermeij, Fiscal Officer; Gerry Szymanski, Planning and Reports Officer; and Suzanne Lovejoy, Parliamentarian; they all deserve our sincerest thanks for their service and warm collegiality. In addition, the exceptional efficiency and remarkable attention to detail of our outgoing Recording Secretary, Lisa Shiota, has never ceased to amaze me—likewise, Paula Hickner, whose four years of service as Administrative Officer/Assistant Administrative Officer provided a level of stability and security that will not soon be forgotten. And I am truly sad to see our Past President, Michael Rogan, leave us as he returns to civilian life. Michael’s dedication to MLA over the years and the clarity of vision he brought to the Board should serve as an inspiration to all.

Our incoming Board members will, I have no doubt, bring the same level of energy, intelligence, and commitment for this next cycle. Let me introduce them: Beth Iseminger, Assistant Fiscal Officer; Bruce Evans, Assistant Planning and Reports Officer; Rachel Fox Von Swearingen, Assistant Parliamentarian; Misti Shaw, Recording Secretary; Tracey Rudnick, Assistant Administrative Officer; and Susannah Cleveland, Vice President/President-Elect. They’ve hit the ground running, as we have held several discussions and Board actions via email since Portland.
We’re also gearing up for our next Board meeting in May. This is the one where we plan the annual budget for the next fiscal year, as well as the budget for our annual meeting. If you have received from Anna Kijas, our Fiscal Officer, a request for budget items, please don’t hesitate to respond. Just as in our own work and personal lives, budgets are very important to the work of MLA. As responsible stewards of MLA’s funds, the Board takes its fiscal commitment very seriously, and we are earnest in our desire to provide the resources our members need to carry forward to work of the association.

I close with this observation. In looking at minutes of past annual business meetings, I noticed that in 1987, when we met in Eugene, it was reported that MLA had 2,137 members and that the registration for that conference was 357. Currently MLA has about 840 members, and the preliminary count for the attendance at the Portland meeting was 358. Other MLA meetings in the late ‘80s and early ‘90s had attendance ranging from the mid-300s to the upper 400s, with overall membership right around 2,000 or slightly less. What this tells me is that although we have seen a pretty drastic drop in our membership over the past thirty years, the level of commitment to MLA, as exhibited by attendance and participation in our annual meetings, has actually increased substantially. While we may, rightly, despair over our ever-decreasing numbers, it is reassuring to know that our members remain active, engaged, and fully dedicated to the work we do as music librarians. So let me thank you, our members, for all of your many contributions to MLA.

REGIONAL CHAPTER GRANTS AVAILABLE

By Susannah Cleveland

It’s time again for chapters to submit proposals for small grants to support projects of special interest to our chapters. As outlined in the Association’s Administrative Handbook:

“All chapters may apply for funding from the national organization. They should apply to the chapter liaison (Vice-President/Past President) by the publicized deadline. The chapter liaison will present the applications to the Board of Directors for consideration. When grants of support are made to a chapter, the excess of the grant over the amount expended need not be reimbursed to the national organization but may be used by the chapter for projects of a similar nature. The chapter must provide a written report to the Board on how the entire grant was used.”

These grants can fund a wide variety of activities, such as travel scholarships to attend meetings, support to stream meeting sessions, workshop hosting, oral history interviews, and more. As in previous years proposals that support the Goals of the MLA Strategic Plan will be given preference, as will those for projects that initiate or further collaborations with other organizations, such as offering workshops before, or giving presentations at, regional or state conferences. Please note, according to the Fiscal Policies Handbook: “Chapter grants must be in round numbers in increments of no less than $50.”

Completed applications are due by Monday, April 30, 2018. Decisions about funding will be made at the spring board meeting, May 15-16, with notifications sent to applicants soon thereafter. Final reports on how funds have been used will be due just before the winter MLA meeting in St. Louis.

Further information, including a list of past awards and application materials, may be found on the Chapter Grants page.
REGIONAL CHAPTER ARCHIVES FIND NEW HOMES

By Melissa Wertheimer

The University of Denver has graciously stepped forward to be the regional repository for the official records of the Mountain-Plains Chapter of MLA (MPMLA). The repository is prepared to accept paper and born-digital records. This is a huge step for the Mountain-Plains Chapter and the MLA Archives as a whole!

Do you have official MPMLA chapter records in your possession, such as minutes, programs, budgets, newsletters, photographs, or election ballots? If so, transfer them to:

Ellwood Colahan, University of Denver, Music Library - Attn: MPMLA, Newman 440
2199 S. University Blvd. Denver, CO 80208

UCLA is now the new regional repository for the official records of the California Chapter of MLA (CCMLA), including the former Southern and Northern California Chapters of MLA. Records will be transferred to UCLA from Biola University. It is wonderful that UCLA will provide these records with a permanent home!

Do you have official CCMLA chapter records in your possession, such as minutes, programs, budgets, newsletters, photographs, or election ballots? If so, transfer them to:

Callie Holmes, Music Librarian, Lead for Collections - Attn: CCMLA, UCLA Music Library
1102 Schoenberg Music Building Los Angeles, CA 90095-1490

For additional guidance regarding MLA’s records retention and disposition schedule, which includes what records are archival in nature and who should transfer records, check out this document and visit the MLA Archives web page.

CATALOGING AND METADATA COMMITTEE OF MLA REPORTS NOW AVAILABLE

MLA Portland 2018 Reports:
CMC Business Meeting
Content Standards Subcommittee (CMC/CSS)
Encoding Standards Subcommittee (CMC/ESS)
Vocabularies Subcommittee (CMC/VS)

ALA Midwinter 2018 Reports:
CMC Chair
CAPC and CC:DA
MAC and CC:DA
SAC/SSFV Faceted Subject Access IG

CATALOGING AND METADATA COMMITTEE OF MLA SEEKING SECRETARY/WEBMASTER

By Tracey Snyder

The Cataloging and Metadata Committee of MLA (CMC) seeks applicants for the position of Secretary/Webmaster. The successful candidate will serve as Incoming Secretary/Webmaster until shortly after MLA 2019 St. Louis, under the guidance of current Secretary/Webmaster Elizabeth Hille Cribbs (Northern Illinois University), and then serve as Secretary/Webmaster until MLA 2022 Salt Lake City, with the option to apply for reappointment after that. To apply, please send me an email by May 1, 2018, that addresses very briefly your interest in the position and your relevant experience/abilities, using the
descriptions of responsibilities and qualifications below (from the CMC Handbook) as a guide. A formal letter is not required. Informal initial inquiries are welcome.

To learn more about CMC, please see our website, ably maintained by Elizabeth over the last few years.

To learn more about the details of this position and others within CMC, please visit our Groups page, where you can find a link to the CMC Handbook.

Responsibilities:
• Take minutes at CMC business meeting(s) and provide a written transcription within one month following the Annual Meeting;
• Proactively update and organize the content on the CMC website, in consultation with the CMC Chair and subcommittee chairs;
• Work with the MLA Webmaster as needed to problem-solve website issues and to develop functionality;
• Serve as an ex-officio member of the MLA Web Committee;
• Working with the ALA managing editor for the RDA Toolkit, learn the RDA Toolkit content management system;
• Enter updates in the RDA Toolkit for the Best Practices for Music Cataloging Using RDA and MARC21 in consultation with the Content Standards Subcommittee Chair and according to the deadlines set by ALA;
• Adhere to CMC and MLA policies for conduct (see section X. of this handbook);
• Provide orientation for the Incoming Secretary/Webmaster.

Qualifications for Appointment:
• Member-in-good-standing of MLA national;
• Ability to attend the MLA Annual Meeting to take minutes of CMC meetings;
• Excellent written communication skills and strong organizational and interpersonal skills;
• In-depth understanding of the terminology and concepts used and discussed by the committee;
• Ability to record detailed information accurately and completely;
• Strong technological skills and ability to learn new technologies quickly;
• Demonstrated familiarity with web programming similar to that used on the MLA and CMC websites;
• Ability and willingness to use technology in the work of the committee (website management programs, e-mail, listservs, wikis, blogs, etc.

LIAISONS NEEDED FOR MUSIC LIBRARY STUDENTS & EMERGING PROFESSIONALS (MLStEP)
By Allison McClanahan

The following chapters do not have any candidates for MLStEP Chapter Liaison. Anyone from these regional chapters who would like to serve as liaison may contact Membership Officer Allison McClanahan (Indiana University). For reference, MLStEP Chapter Liaisons, who may be a student or an emerging professional within the first five years of their career, work with the Programming Officer to plan membership engagement events at local chapter meetings, and work with the MLStEP board, advisor, and local chapter chairs to make students aware of internship, volunteer, and other types of music librarianship-related opportunities in their area.
ELECTIONS UPCOMING FOR MLStEP

By Allison McClanahan

The Music Library Students & Emerging Professionals (MLStEP) Interest Group of MLA has recently taken nominations for officers. For those interested in knowing more about what the elected officers will be expected to do, read more about the officer positions:

Chair (must be an MLS student at the start of the upcoming academic year)
- Acts as a project manager for MLStEP activities
- Serves as an ex-officio member of MLA’s Career Development and Services Committee
- Attends the First-Time Attendees’ Reception and Get Involved Session at the annual conference
- Schedules board meetings and plans meeting agendas

Membership Officer (must be an MLS student at the start of the upcoming academic year)
- Serves as an ex-officio member of MLA’s Membership Committee
- Runs membership drive by contacting all ILS departments, music librarians, and schools of music at all ALA-accredited library schools with information about MLStEP
- Maintains the MLStEP email list and membership data
- Runs annual MLStEP elections each April

Programming Officer (must be an MLS student at the start of the upcoming academic year)
- Plans member engagement events at the annual conference
- Works with Chapter Liaisons to plan member engagement events at regional MLA meetings

Web Technologies Officer (must be an MLS student at the start of the upcoming academic year)
- Maintains MLStEP website and manages blog content
- Maintains information about MLStEP accounts (email, archives, social media)
- Manages and updates MLStEP’s social media

MLA CMC/VS ANNOUNCES MUSIC TOOLKIT FOR BIBLIOGRAPHIC ENHANCEMENT

By Casey Mullin

The Cataloging and Metadata Committee (CMC), Vocabularies Subcommittee (VS) of MLA is pleased to announce the availability of a new OCLC tool for automated generation of faceted terms based on Library of Congress Subject Headings for music and related coded data in MARC bibliographic records. The Music Toolkit, developed by Gary Strawn (of Authority Toolkit fame), is an OCLC macro that incorporates a program written by Strawn which analyzes existing bibliographic data and generates corresponding faceted terms from the
Library of Congress Medium of Performance Thesaurus (LCMPT), Library of Congress Genre/Form Terms (LCGFT), and Library of Congress Demographic Group Terms (LCDGT), as well as other faceted metadata such as dates and geographic place names. The Toolkit output is then evaluated and adjusted as necessary by the cataloger, who is responsible for correct application of LC faceted terms and their corresponding MARC fields and, if desired, OCLC WorldCat master record replacement.

This tool streamlines the retrospective enhancement of bibliographic data for music resources, further advancing the eventual goal of full-scale implementation of faceted vocabularies, and the enhanced discovery of music resources that this data enables. The underlying algorithm, developed by the MLA Vocabularies Subcommittee, can also be programmed to perform batch record enhancements on entire bibliographic databases. Thus, the Music Toolkit, in addition to being a timesaving tool for music catalogers, is a testing mechanism for Strawn's program and the MLA algorithm itself. All who work with music bibliographic data are invited to read the content linked below, install the Music Toolkit, and provide feedback to MLA/VS accordingly via the Google form listed below. Please be aware that the MLA algorithm, as well as Strawn's program and Toolkit, are all works in progress, and MLA/VS and Strawn will continue to collaborate to refine and improve it.

Helpful links:
- The Music Toolkit installation package and associated documentation
- A screencast demonstrating installation and use of the toolkit
- A form for submitting feedback on the Music Toolkit
- A technical report outlining the history, rationale, and objectives of retrospective implementation efforts spearheaded by MLA
- Strawn's program and the underlying MLA algorithm described in full detail
- Slides from Strawn and Mullin's recent presentation at the 2018 MLA Annual Meeting in Portland, Oregon

INCOMING MLA PUBLICITY & OUTREACH OFFICER ANNOUNCED

By Mark McKnight

I’m pleased to announce that Lisa Shiota will be the new MLA Publicity & Outreach Officer. The Board of Directors is excited to have Lisa in this role. As you probably know, she just rotated off the Board, serving two terms as our Recording Secretary, and did an exemplary job. I am certain that she will bring that same level of energy, efficiency, and commitment to this position, and I look forward to working with her.

On behalf of the Board, I want to thank Sara Nodine for her service to MLA over the past four years in this position, and also for chairing the search committee, which included Lindsay Hansen Brown and Scott Stone. Our thanks to them as well.
We appreciate our Members and their support of our Organization. 2017 donors include:

**Orpheus Society**

*Founders Level*
- Michael Colby
- Kathryn Glennan

*President’s Level*
- Alexander Street Press, a ProQuest Company
- Atlantic Chapter of MLA
- Bloomsbury Publishing
- Bonna Boettcher
- Joseph Boonin
- James Cassaro
- Jane Gottlieb
- Ruth Henderson
- Stephen Henry
- Morris Martin
- Mark McKnight

*Midwest Chapter of MLA*
- Music OCLC Users Group (MOUG)
- James Procell

*Southeast Chapter of MLA*
- Amy Strickland
- Texas Chapter of MLA
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- John Bewley
- Avery Boddie
- Katie Buehner
- Deborah Campana
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- Laura Gayle Green
- Kathleen Haefliger
- Joseph Hafner
- Ray Heigemeir
- Lynne Jaffe
- Carolyn Johnson
- Andrew Justice
- Kenneth Kauffman
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- Amy Kimura
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- Lois Kuyper-Rushing
- Myrna Layton
- Andrew Leach
- Suzanne Eggleston
- Lovejoy
- Stephen Mantz
- Libby McDaniel
- Rick McRae
- Cynthia Miller
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THANK YOU!
MUSIC CATALOGING BULLETIN AVAILABLE

The March 2018 issue (vol. 49, no. 3) and the April 2018 issue (vol. 49, no. 4) of the Music Cataloging Bulletin, a monthly publication of the Music Library Association, are now available.

Paid subscribers can access the Music Cataloging Bulletin. 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).

NOTES E-EDITION AVAILABLE

The newest e-edition of Notes is now available. Members must log in to the MLA website in order to access Notes content on Project MUSE. Please contact Anne Shelley with any questions.

Member Publications

Please send citations for items published or premiered to column editor John Baga following the citation style employed below. Citations are limited to current MLA Members.

Articles

Breckbill, Anita (University of Nebraska, Lincoln)

Brown, Lindsay Hansen (California State University, Northridge)

Clark, Joe C. (Kent State University) and Kristin Yeager

Colby, Michael (University of California, Davis) and Xiaoli Li

Hunter, David C. (University of Texas at Austin)

Kordas, Marianne (Andrews University) and Trina Thompson

Moore, Tom (Florida International University)


Scott, Rachel E. (University of Memphis)

Harrington, Caitlin, and Rachel Scott

Vest, Matthew (University of California, Los Angeles)

Books and Book Chapters

Harden, Jean (University of North Texas)

Scott, Rachel E. (University of Memphis)

Premieres

Gerber, Steven K. (George Mason University)
CONFERENCE REFLECTIONS FROM A FIRST-TIME STUDENT ATTENDEE

By Yuri Shimoda

Ms. Shimoda addresses the question “I’ve been to MLA--so what?” in a Post-Portland series designed to follow the Pre-Portland series asking, “I’m at MLA--now what?”

In October 2017, I interviewed a local music librarian for a class project. After thanking him for graciously talking with me for over an hour, he replied, “Most of us become music librarians because we like to help people, and we especially love helping new librarians.” I am happy to report that this sentiment was evident in every MLA member I encountered in Portland.

I have to admit that it was a bit daunting to attend my first MLA gathering as the solitary student from my MLIS program, but I really had nothing to worry about. Whether they were recent graduates still fresh in their new positions or retired for over a decade, my positive experience was thanks to fellow attendees.

Luckily, the first event on my agenda was the First-Time Attendees Reception where I was able to meet an entire room full of other newbies, as well as their assigned conference mentors. From the first email correspondence with my conference mentor, I could sense his welcoming demeanor, and it only took a few moments in his presence to realize what a vibrant person he really is. He was the ideal companion for the Opening Reception, as he seemed to know at least one person in every group that we approached.

I honestly couldn’t have asked for a better conference mentor, and the MLA Career Advisory Service managed to pair me with the perfect advisor. We only had an hour to spend with one another, so I tried to absorb as much as possible from the wealth of knowledge to be gleaned from her. It was such an enriching experience talking with someone whose research interests so align with mine, not to mention being offered advice from a woman who is so accomplished in the field that I hope to enter in the near future.

I also learned a great deal from the sessions I attended. I enjoyed seeing treasures from Stanford’s Jenny Lind Collection, hearing about others’ experiences during the “What I Learned in Library School and Real Life: Advice for Students and New Professionals” panel, watching my faculty advisor present at the “Cataloging, Preservation, and Discovery of Radio Content in Music Libraries and Archives” plenary session, and John Vallier’s segments in the “Now Hear This! Observations on Building Local Music Collections” and “Cascadia Harmonizing: Local and Regional Music in Special Collections of the Pacific Northwest” presentations.

It was a pleasure to actually sit down and enjoy a meal with my two bosses from the UCLA Music Library and the other California Chapter members, attend a couple of committee meetings (Preservation, Archives and Special Collections Committees of MLA), and take a look at the posters on display in anticipation of my first poster presentation at the ARSC Conference in May. One of the main highlights of the Portland gathering for me, though, was getting to know the other members of the Music Library Students and Emerging Professionals (MLStEP) group. The professional guidance and support provided by several members has proved invaluable since meeting them in Portland.
As I watched the pure joy emanating the MLA Big Band on stage at the Closing Reception, I recalled the comment the local music librarian had made back in October. While there is always an inherent kinship felt amongst those who possess a mutual passion for music, it is not only a love of music but the dedication to helping people, and one another, that really cements the members of the Music Library Association together. I am so grateful to have experienced my first professional conference at MLA Portland 2018.

IF BOOKS COULD TALK: SESSION REPORT, BEST OF CHAPTERS

By Carolyn A. Johnson

Library special collections can be treasure troves of materials rich with research possibilities. Too often, though, patrons are unaware of the existence of these collections or uncertain how to incorporate items such as manuscripts into their discovery process. At the University of Iowa, an enterprising group led by Katie Buehner found a creative and engaging way to showcase manuscripts found in the university’s special collections. “If Books Could Talk”—the title taken from a video series of the same name produced at the university—was the subject of this year’s “Best of Chapters” paper, presented by Buehner.

Buehner developed the idea of making videos and posting them on YouTube to showcase the special collections at the University of Iowa. She hoped, too, that others might be inspired to consider pursuing similar projects. Buehner served as director and editor for the project. She teamed with Heather Wacha, an historian, and Colleen Theisen, Outreach & Engagement Librarian for Special Collections who also served as the on-camera host of each show. Six manuscripts were chosen for the initial series of videos, including music manuscripts.

First, Buehner looked for YouTube videos that she could emulate and she focused on two: The Brain Scoop, and The Art Assignment. Both included a host or hosts to interact with expert guests. A cold open, with credits and content information, sucked in the audience immediately with a teaser. The editing style involved seguing from short scene to short scene. Buehner required that each video be scripted, but with allowance for on-camera improvisation. Although the rule of thumb is for informational videos to be no longer than 3 minutes, that limit does not apply to educational videos, and the library’s ran longer.

Every episode started with asking the manuscript a question, then looking for clues to the answer in the object itself. The videos included research montages, then led to results and hypotheses. Heather Wacha wrote the scripts. Before filming, the team would do a read-through and make revisions. Filming took place in the special collections reading room on weekends when the library was closed. This cut down on possible noise pollution. The overhead lights in the room, however, turned out to be a problem, washing out the participants, and eventually the team covered them in muslin drapes during filming.

Basic equipment for filming included a Canon DSLR camera, a digital audio recorder, a cheap shotgun microphone, and two box lights. Adobe Premier was used for editing the videos. Adobe Photoshop was used for image editing and gif creation, while Keynote was used for short and simple animations, such as the opening title sequence. Once Buehner edited the videos they were posted on YouTube and other social media sites. Any background music used in the film came from properly licensed sources.
Buehner’s main example was a video on a music manuscript leaf, first thought to be from a gradual. The team brought in an outside scholar, Dr. Alison Alstatt, who recognized characteristics in the leaf that matched others she knew about. Eventually, using “Digital Fragmentology” she established that the leaf was from an English processional, and was added to the list of known leaves from that manuscript.

In assessing the impact of the videos, the team found that each had a number of views on YouTube. The music manuscript leaf exploration led to a very positive outcome: first, giving it a proper attribution, and then linking this leaf to others from the same processional, thereby adding to the body of knowledge of this manuscript. Scholarship and research collaborations between the team and guest experts were fostered by the project. Some of the videos are even now being used in classrooms. Even though the entire process was time-consuming, the outcomes seemed well worth the effort.

The presentation was followed by a brief question and answer period. In response to one inquiry, Buehner shared that she hopes to produce three more videos, but one team member is no longer at the university and so the search is on for just the right replacement. The person must have the scholarship background and a good on-camera personality. Another point made during Q & A was that much of the response to the video series has come from outside Iowa. Finally, someone asked if there were outtakes from filming…and there were! The audience enjoyed a brief viewing of some bloopers.

**EDITING FOR DIVERSITY AND FEMINISM: EDIT-A-THON OUTCOMES AT ROD LIBRARY**

*By Angela Pratesi*

At the recent MLA Annual Meeting in Portland 2018, I shared a brief glimpse into my work using Wikipedia as a tool for teaching information literacy, diversity, and writing skills, amongst others. I’m happy to report that on March 24, my class, LIB 3159: Creating Wikipedia for the Arts, successfully hosted its long-planned Art+Feminism Wikipedia Edit-A-Thon.

Participants created and edited articles about Haitian artists, 19th-century women artists, contemporary art educators, musicians, authors, book series, fashion, and journalists. Most participants were students enrolled in Arts of Africa, 19th-Century Western Art, and Foundations of Art Education. We did have some intrepid participants enrolled in music and theatre classes, too. Community members participated as well, mostly to learn more about Wikipedia and cheer on the students as they edited.

All of this is particularly remarkable because we faced quite a few hurdles. Iowa whether is not known for its agreeability or consistency, and March 24 was no different; we experienced one of those early spring snowstorms. Even so, forty-six people did not let fourteen inches of snow stop them from trekking to Rod Library to collectively edit Wikipedia. (The morning before the event, we thought there might up to three inches. Surprise!)

Because 19th Century Western Art is an online course, we had planned to share my students presentation and provide technical assistance via Zoom. Since we already had this planned, we shared the Zoom link with folks who had expressed interest in participating but were snowed in. Alas, the University’s Central Administration System went down making it impossible to login to Zoom. Eventually CAS came back up, and one of my students jumped on Zoom to give the entire presentation by herself to the folks participating remotely.
When it was all said and done, we had sixty participants create thirty-two articles and edit fifty-three articles. Our new cohort of Wikipedians added well over 34,000 words to the free encyclopedia. As of April 1, the additions and improvements made during the Edit-a-thon have been viewed more than 33,600. That's pretty amazing!

As is sometimes the case on Wikipedia, five of those new articles have been deleted due to a lack of quality reference sources demonstrating the notability of the subject. All facts must be supported by a credible secondary source, which is one reason there are content gaps on Wikipedia—a form of system bias. (If you would like to learn more about this issue, I recommend the Wikipedia meta article “Wikipedia:Systemic bias” as a starting point.) My students are acutely aware of these issues and have challenged themselves to dig deeper and see if they can find better sources to establish notability and create the deleted articles anew.

The numeric outcomes for this event outstripped my expectations. More importantly, our students can see the impact their work has had. These students have had an authentic and significant learning experience. We plan to do it again.

St. Louis, Here We Come!

This is the second in a series of articles from your future Convention Manager about St. Louis and the upcoming annual meeting, to be held Feb. 20-24, 2019.

The Arch.

What is this thing in St. Louis called The Arch and why is it there?

Image courtesy of Daniel Schwen
The Gateway Arch National Park (formerly known as the “Jefferson National Expansion Memorial”) was founded by the National Park Service in 1935 to commemorate Thomas Jefferson’s vision of a transcontinental United States. President Thomas Jefferson had commissioned an expedition (to begin in St. Louis) shortly after the Louisiana Purchase in 1803. The Lewis and Clark Expedition, also known as the Corps of Discovery Expedition (May 1804 to Sept. 1806) was the first expedition by Europeans to cross what is now the western portion of the United States. The Arch was built in 1967 as a monument to the westward expansion of the United States, officially dedicated to "the American people," and to celebrate the diversity of the folks¹ who shaped the region and the country.

In 1948, a nationwide design competition determined what shape the Memorial would take. The Arch was designed by Finnish-American architect Eero Saarinen in 1947. Construction began on February 12, 1963, and was completed on October 28, 1965, for $13 million (equivalent to $77.5 million in 2016). The monument opened to the public on June 10, 1967.

Additional Facts: The Arch is a 630-foot high, 63 stories high, using over 43,000 tons of concrete and steel. Built with stainless steel in the form of a weighted catenary arch, it is the world's tallest arch, the tallest man-made monument in the Western Hemisphere, and Missouri's tallest accessible building. There is a tram that will take visitors up to the top of The Arch (taking the steps, should you be so bold, is reserved for the maintenance crew only). Each tram tour has an anticipated duration of 45-60 minutes. For the best experience, purchase your Tram Ride to the Top tickets before you visit.

¹Those folks, of course, included more than just Europeans. One important member of the Lewis and Clark Expedition was the only female among them, Sacagawea.

Sacagawea, the daughter of a Shoshone chief, was captured by an enemy tribe then she was about twelve and sold as a wife to a French-Canadian trapper, Charbonneau. Lewis and Clark hired Charbonneau to serve as interpreter on their expedition. Even though she was pregnant with her first child, Sacagawea was chosen to accompany them on their mission and to help with the Shoshone language.

Despite then traveling with a newborn child during the trek, Sacagawea proved invaluable in many ways: she was skilled at finding edible plants; when a boat capsized, she was able to save some of its cargo, including important documents and supplies; and she also served as a symbol of peace — a group traveling with a woman and a child were treated with less suspicion than a group of men alone (and there were probably a bunch of other life-saving things she did which Lewis and Clark failed to mention in their reports!).

But wait, there’s more!

Image courtesy of Sacajawea Memorial Area at Lemhi Pass
The riverfront promenade is the site of community events throughout the year. You can enjoy restaurants, sightseeing, riverboats, outdoor activities, or numerous other attractions at Laclede's Landing.

The Captains’ Return sculpture of Meriwether Lewis, William Clark, and their dog, Seaman, makes for a great photo opportunity. The bike path serves as the hub of the River Ring, a network of trails developed by Great Rivers Greenway. To the north, the Mississippi Greenway provides a 12.5-mile trail, connecting downtown St. Louis to the Old Chain of Rocks Bridge, a historic Route 66 landmark.

The Gateway Arch stands as a symbol of national identity and as an iconic example of mid-century modern design. It is less than a mile from the MLA Conference hotel: St. Louis Union Station Hotel, Curio Collection by Hilton and can be reached by the MetroLink or by walking east about 12 blocks.

HARVARD’S ONLINE RESOURCES FOR MUSIC SCHOLARS (ORMS) LINK UPDATED

Because the Harvard Library is in the midst of a website migration, the Music Library’s link database, Online Resources for Music Scholars (ORMS), is moving, too. We need to make the change for two reasons: the servers where ORMS is hosted are retiring, and the database itself uses legacy code that would require a great deal of revision to meet current standards.


Here’s what you need to know:
- The site will remain online
- If you’ve bookmarked or linked to the main page of our LibGuide, you’re all set! This remains the main point of entry
- If you’d like to see just the links (not the intro to the guide, scope note, or our contact info), go here
• You can create deep links and RSS feeds for any tag or combination of tags. For example: sites tagged “digital score” and “manuscripts”

Here’s what you need to update:
• Any link with hcl.harvard.edu in the URL must be updated.
• That includes:
  o the main page of the legacy version
  o deep links to the database itself
  o deep links to URLs for individual tags

Although the server is projected to remain online until June, 2018, update early!

EXPANDED LEONARD BERNSTEIN ONLINE COLLECTION ON LIBRARY OF CONGRESS WEB SITE

In celebration of composer/conductor Leonard Bernstein’s centennial, the Library of Congress is happy to announce that we have greatly expanded our Bernstein online collection, now giving access to 3,741 items and over 42,000 pages of archival material. The site is available here.

Through the online collection researchers can find:

• **Music** - See sketches for Candide, Chichester Psalms, Kaddish, Mass, On the Town, A Quiet Place, West Side Story, and Wonderful Town. Also included are Bernstein’s coursework, including his counterpoint and harmony exercises

• **Correspondence** - You can now read correspondence to and from the Bernstein family, Marc Blitzstein, Nadia Boulanger, Paul Bowles, Helen Coates (Bernstein’s secretary), Betty Comden, Aaron Copland, David Diamond, Irving Fine, Lukas Foss, Adolph Green, Serge Koussevitzky, Renne Longy-Miquelle, Dimitri Mitropoulos, David Oppenheim, Jerome Robbins, William Schuman, and Mildred Spiegel Zucker (a childhood friend)

• **Writings** - Find scripts and notes for Bernstein’s Young People’s Concerts and other programs, as well as writings related to particular topics such as Civil Rights, conducting, Israel and Judaism, Mahler, New York Philharmonic, and the Vienna Philharmonic, among others

• ** Scrapbooks** - Browse the complete run of the 130 volumes of the Bernstein scrapbooks scanned from the Library’s microfilm copies

• **Photographs** - View 515 photographs related to many of the aforementioned individuals and topics.

• **Audio Recordings** - Listen to 17 audio clips, mostly of Bernstein speaking

• **Miscellaneous** - See a handful of miscellaneous items from the Bernstein Collection, including his birth certificate and passports

The complete contents of the Leonard Bernstein Collection at the Library of Congress are available in the finding aid at http://hdl.loc.gov/loc.music/eadmus.mu998001. Researchers are welcome to consult the Bernstein Collection in person in the Performing Arts Reading Room Monday-Saturday from 8:30am-5pm. Thanks to Cait Miller for writing the post above. Apologies for cross posting.
MUSIC OCLC USERS GROUP (MOUG) ACCEPTING MOUG ST. LOUIS 2019 PROPOSALS

The Music OCLC Users Group (MOUG) Program Committee is now accepting proposals for the 2019 annual meeting in St. Louis, Missouri, February 19-20, 2019. Please use the submission form to submit your proposals for presentations, panels, lightning talks, hands-on session, or you can suggest a topic for someone else to present.

The deadline for submissions is Friday, May 25, 2018. Notification of acceptance will be communicated by June 15.

The following topics are of special interest and we are looking for presenters:

- RDA Toolkit Restructure and Redesign
- Refresher cataloging session (LCGFT, LCDGT, LCMPT, etc.)
- "Hands-on" session with open source applications (OpenRefine, MarcEdit, etc.)
- Specific cataloging tools or tricks
- BIBFRAME or linked data
- Other metadata schema projects and tools
- OPAC/ILS dealing with RDA
- 77x MARC fields
- Cooperative cataloging
- Digitization projects
- Special projects/large projects

Direct any questions to Rahni Kennedy, MOUG Continuing Education Coordinator. We look forward to receiving your ideas and submissions!

2018 ASSOCIATION FOR RECORDED SOUND COLLECTIONS (ARSC) CONFERENCE

The Association for Recorded Sound Collections is a nonprofit organization dedicated to the preservation and study of sound recordings -- in all genres of music and speech, in all formats, and from all periods. ARSC is unique in bringing together private individuals and institutional professionals -- everyone with a serious interest in recorded sound.

Though the early registration deadline has passed, there is still time to register for the 2018 ARSC Conference and Workshops. To register online, visit http://www.arsc-audio.org/conference/register/

Please join us for the 52nd annual ARSC conference, May 9-12, 2018. The conference and workshops will take place at the Radisson Baltimore Downtown-Inner Harbor, situated near Baltimore's historic seaport.

For further details about the conference, visit: http://www.arsc-audio.org/conference.html
The preliminary conference schedule (subject to change) can be viewed at: http://tiny.cc/3b4nry

For general information about the conference, contact Brenda Nelson-Strauss, Conference Manager.

There will be two pre-conference workshops on Wednesday, May 9, at the conference hotel, the Radisson Baltimore Downtown-Inner Harbor.
ANALOG TAPE PLAYBACK WORKSHOP (Sponsored by the ARSC Technical Committee; Equipment generously provided by George Blood Audio/Video/Film/Data):

This workshop is designed for beginners, as well as the more advanced audio professional with limited analog tape experience.

This basic, hands-on workshop is designed to familiarize attendees with best practices regarding audiotape handling, identification, and playback. After an historical overview of the medium and discussion of preservation issues, experienced engineers will guide you through the processes of inspecting and playing back reel-to-reel and cassette audiotape for reformatting or monitoring purposes. You will then have an opportunity to practice on several quarter-inch, two-track open reel playback decks and stereo cassette decks. This workshop component is limited to 48 attendees. Pre-registration required.

Presenters:
Seth B. Winner, President, Seth B. Winner Sound Studios, Inc.
George Blood, Owner, George Blood Audio/Video/Film/Data
Dennis Rooney, Independent Audio Producer and Consultant
Brad McCoy, Senior Studio Engineer, Library of Congress
Marcos Sueiro Bal, Senior Archivist, WNYC Radio

Workshop questions should be directed to: Marcos Sueiro.

PEOPLE, PROCESSES, AND TECHNOLOGY (Sponsored by the ARSC Education & Training Committee):

This workshop is geared towards institutions and assessment of audio collections. There will be two 90 minute panels consisting of three presenters each. Panel 1 will feature presenters from institutions discussing their collections and decisions they have made about their audio holdings and digitization. Panel 2 will feature industry professionals who assist institutions and individuals with digitization, planning, and care of audio materials. Pre-registration is encouraged; onsite registration pending availability.

Topics of discussion include:
- Are the right people doing the job?
- Are people trained correctly?
- Do you have the right technology?
- Should you outsource or set up in-house transfer facilities?

Presenters:
Derek Long and Sandy Rodriguez, University of Missouri
Laura Schnitker, University of Maryland
Matt Appleby, Scott Carter, and Jeanette Casey, Mills Music Library and Mayrent Institute for Yiddish Culture, University of Wisconsin-Madison
Rebecca Chandler, AV Preserve
Kevin Przbylowski, Sonicraft A2DX Lab
Andrew Dapuzzo, Memnon

Workshop questions should be directed to: Curtis Peoples.