"Go away, summer heat"; Image courtesy of Michelle Hahn

Table of Contents

From the Board
In Recognition
MLA Publications
Member Publications
Developing Trends
News & Notes
Regional Chapter News
Committee & Interest Group News
MLStEP News
Oral History Insights
MLA Members in the Wild
Transitions & Appointments
MLA St. Louis 2019
Institutions & Collections
Other Organizations of Note
IAML News
I write this column having recently returned from Leipzig, Germany, where I attended the annual congress of the International Association of Music Libraries, Archives, and Documentation Centres (aka IAML). With IAML—and Leipzig—still fresh on my mind, I thought I would devote this issue’s column to sharing with you some of my experiences at the congress.

If you have ever been to a IAML congress, you know that there are many similarities with our MLA annual meetings, but there are some important differences as well. One: they’re longer! Most years, the congress will begin with an opening reception on Sunday evening, and go all week. In Leipzig, we ended with a fabulous farewell dinner on the 29th floor of the Panorama Tower on Friday night. There was also an optional post-conference tour to Dresden on Saturday, along with a couple of workshops. In Riga in 2017, the congress was only four days, and I heard complaints from several attendees who thought that was too short! Imagine how much MLA could accomplish with a five-day, or four-day, annual meeting. Of course, another difference that adds to the length is IAML’s custom of reserving an afternoon for excursions. Attendees (as part of the registration) can sign up for one of a number of different tours. Some of these are walking tours to various sites within the city (such as the Mendelssohn-Haus and the Schumann-Haus in Leipzig), while others may be visits to attractions outside town. One option for Leipzig attendees was even a bike tour of the city. As a retired church organist, I elected to take the bus tour to a little village near Leipzig—Rötha—which has two churches with organs built by Gottfried Silbermann, one of the greatest German organ builders of the eighteenth century. Installed in 1721 and 1722, respectively, both organs are in good working condition and we had a short recital on each by South Korean organist Jihoon Song, until recently cantor at the Georgenkirche, the parish church for the town. Mr. Song played splendidly, and it was a real thrill to hear these instruments live in their original setting. As an added treat, a group of women from the church provided us with refreshments of Kaffee and Kuchen between recitals.

Organizers also offered additional shorter guided tours to other sites throughout the week as part of the official program. As you probably know, Leipzig is one of the most historically significant cities for music in Europe. Attendees could sign up for tours of the Bach-Archiv and Bach Museum (next to Bach’s church, Thomaskirche), the library and archive of the Hochschule für Musik und Theater “Felix Mendelssohn Bartholdy” (our central venue for the congress), the German Music Archive of the Deutsche Nationalbibliothek, the impressive Universitätsbibliothek Leipzig, the Stadtbibliothek (Public Library), or the historic home of music publisher Edition Peters, among others.

In addition to the cultural rewards these experiences provide, they also offer opportunities to make new friends and acquaintances in settings that might not possible in more formal sessions and meetings. This is one of things I look forward to most at IAML. Of course, the information gathered from sessions is certainly the main reason for attending any conference like this. Looking at the program, it is reassuring to know that music librarians in other countries are facing many of the same issues and challenges that we in the U.S. are
dealing with: preservation, copyright, digitization, access, outreach, and advocacy. While American music librarians are certainly in the vanguard on many of these initiatives (as witnessed by the strong presence of MLA members on the program), we can at the same time learn much from our colleagues in other countries. I particularly appreciate hearing about significant collections in other locales, discovering new and interesting composers and works, or getting ideas for ways to solve problems I haven’t thought of before. In short, for me, attending an IAML congress is an enriching, enlightening, and edifying experience and I am grateful to have had the opportunity of representing MLA at these events for the past two years.

I have spoken before in these pages about the benefits of joining IAML, but let me take this opportunity to do so again. Even if you don’t think you’ll ever attend a IAML congress, because of time or expense, you are helping MLA if you join. You also have access to IAML’s superb journal, *Fontes Artis Musicae*, and you will gain a certain satisfaction from belonging to an international community of like-minded individuals who share your values and concerns. Finally, do it for national pride—currently, Germany has the largest total number of members, with 210; the U.S. (MLA) comes in second, with 202. Wouldn’t it be great to beat Germany and be no. 1? We only need a few more members to do so!

As I mentioned, the issue of advocacy is a hot topic in IAML right now, and it is becoming more so with us. I’m happy to announce the formation of a new MLA Advocacy Committee, chaired by Linda Baird Fairtile. This committee is an outgrowth of the work of the Music Library Advocacy Task Force, also chaired by Linda. The task force presented its final report to the Board and gave a presentation on its findings at our Annual Meeting in Portland. Linda is currently working with the MLA Board and me on a charge for the committee and we will begin the committee appointment process soon thereafter.

In addition to this new Advocacy initiative, the Board has been busy collaborating with various MLA members on a number of other exciting projects that are still in the preliminary stages, but about which I shall be eager to tell you about shortly. In the meantime, the 2019 Program Committee, led by Anne Shelley, has been toiling away, planning what promises to be a terrific conference in St. Louis.

I close with a confession. August is probably my least favorite month—by now in Texas we’re sick of the heat (and drought, many years), vacations are behind us, and we’re trying to wrap up all of those unfinished projects that need to be completed by the end of August. But I’m also a positive guy, so I try to look forward—a new school year, fresh faces on campus, cooler weather, football (yes, I’m a fan!), and our fall Board meeting. You’ll be hearing from me soon about some new MLA initiatives, as I noted before, and I’ll also be sending out a call for Board reports, as the Board plans its fall meeting in Montreal. That will be a joint conference of the New England and New York State-Ontario chapters and the Québec Chapter of the Canadian Association of Music Libraries, Archives and Documentation Centres (SQACBM). I look forward to seeing many of you in Montreal, and the rest of you in St. Louis.

Meanwhile, stay cool!

*(images courtesy of Mark McKnight)*
We appreciate our Corporate Patrons and Corporate Members and their support of MLA.

**Corporate Patrons**
- American Institute of Musicology
- A-R Editions
- Arkivmusic, Inc.
- HARRASSOWITZ Booksellers & Subscription Agents
- JW Pepper and Son
- Naxos Music Library
- Theodore Front Musical Literature Inc

**Corporate Members**
- Répertoire International de Littérature Musicale (RILM)
- RIPM Consortium Ltd

**Follow Along**
- MLA [Facebook](#), [Twitter](#), [Blog](#)
- IAML [Facebook](#), [Twitter](#), [Instagram](#)
- MOUG [Facebook](#), [Twitter](#), [YouTube](#), [Instagram](#)
- OLAC [Facebook](#), [Twitter](#)
- ARSC [Facebook](#), [Twitter](#)
- ALA [Facebook](#), [Twitter](#)
- MLStEP [Facebook](#), [Twitter](#), [Blog](#)
- ATMLA [Facebook](#), [Blog](#)
- GNYMLA [Facebook](#), [Blog](#)
- NEMLA [Facebook](#), [Twitter](#)
- PNWMLA [Blog](#)
- SEMLA [Facebook](#)

Let the Editor know if your committee or interest group of MLA has any social media for readers to follow!
MUSIC CATALOGING BULLETIN AVAILABLE

The July 2018 issue (vol. 49, no. 7) and the August 2018 issue (vol. 49, no. 8) 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.

Featuring: Ben Knysak continues his exploration of immigrant music journals published in the United States in the 20th century, and through a review of Allgemeine musikalische Zeitung publication lists, Derek Strykowski discusses relationships between Breitkopf & Härtel and early 19th-century composers. Books reviewed in this issue include repertoire guides, analyses, and those with topics ranging from 17th-century Czech sacred music to Cuba's hip-hop scene in the late 20th century. Score reviews explore the first mélodies volume from the Debussy Œuvres complètes edition, a critical edition of Justine Favart's Annette et Lubin, and an award-winning edition of an important collection of sequences from the 9th century. Notes for Notes, Books Recently Published, Music Received, and advertisements are also included.

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


Evans, Bruce (Baylor University) “Competencies Through Community Engagement: Developing the Core Competencies for Cataloging and Metadata Professional Librarians.” Library Resources & Technical Services 62, no. 4 (October 2018).

Moore, Tom (Florida International University)


“I soli op. 1 e le sonata op. 42 e 43 di Berbiguier.” Falaut (April 2018): 44-47.


Shimoda, Yuri. (University of California, Los Angeles)

Wertheimer, Melissa E. (Library of Congress)


Books
Moore, Tom (Florida International University)
Amazon Smile

Have you selected MLA as your Amazon Smile recipient yet? It is so easy! Intrepid Development Committee member Sylvia Yang created a handy infographic to help you along.

This works for anything you purchase on Amazon. They send us quarterly checks, which so far have totaled about $200 a year. With your help, we can easily double that amount!

MLA Fund

The MLA Fund is the lifeblood of our Association. It helps us take on new initiatives and keep us financially sound. Right now, the MLA Fund is just shy of $1,000,000. Unsure of where to direct your contributions? The MLA Fund is always a great choice, because the Board can direct funds to where they are most needed. For more information, and to donate today, visit the MLA Fund page.

Susan T. (“Suki”) Sommer Society for Planned Giving

At the Development Committee meeting in Portland earlier this year, Michael Rogan suggested that we name our planned giving group to honor a beloved figure in MLA’s history, Suki Sommer. Suki was the first member to name MLA in her estate plans.

We are also going to add information to the site, so if you have been thinking about how to include MLA in your estate planning, you can compare different options. As always, if you have questions or concerns, you may contact me.

Other News

Development has some exciting announcements coming up, so stay tuned to MLA-L! As always, please contact me if you have ideas of how to support MLA. Thank you!
MLA PORTLAND 2018 BOARD MEETING MINUTES POSTED

The final version of the Jan 31-Feb 4 Portland Board meeting minutes, and a draft of the May 15-16 Board meeting minutes can now be found at Board of Directors Meeting Minutes page.

Thanks very much to Ray Heigemeir for posting these to the website.

VIDEO CAPTIONING - AN OPPORTUNITY TO GET INVOLVED WITH ACCESSIBILITY

The Web Committee of MLA is looking for volunteers to caption MLA conference and webinar videos, 2015-present, hosted on MLA’s Vimeo channel. Captioning will improve accessibility and make the videos more searchable and findable.

How will it work?
For this project, MLA will use the non-profit captioning tool Amara (check out their introductory video here). No software installations are necessary, as Amara is a web-based tool. All volunteers will receive instructions and training on how to use this tool, and Amara has a robust Help page and set of training videos.

What is the time commitment?
Volunteers can self-pace their work on video captioning, and participate at any level (caption part of a video, an entire video, or multiple videos). It can take between 5-10 times the length of a video to create captions from scratch. Most conference videos range between 30-90 minutes, and so it will take a significant time commitment to complete just a 30-minute video.

Don’t let this deter your interest in the project! Captioning can be done a little bit at a time, and so if you’d like a project that you can squeeze into your schedule here and there, but not tax it overmuch, captioning is for you! I can sit down and caption a few minutes each day, and probably clear a 30 minute video in a couple of weeks. Multiple editors can work on the same video, so you could work with a team of three or four people to caption a longer video, such as a plenary session.

How do I sign up?
If you are interested in participating in this project, please complete this form. The Web Committee will contact you with training materials and your captioning assignment.

If you have questions about this project, please contact Web Manager Katie Buehner.

CMC REPORTS FROM ALA NOW AVAILABLE

Check out the latest goings on in the cataloging and metadata community at ALA from the reports of members of the Cataloging and Metadata Committee of MLA:

CMC Reports (All)
ALA Annual Reports: Select 2018, then ALA Annual Reports
ALA Midwinter Reports: Select 2018, then ALA Midwinter Report
MUSIC LIBRARY ADVOCACY COMMITTEE INSTATED

At its recent meeting in Madison, Wisconsin, the Music Library Association Board of Directors voted unanimously to approve the formation of a new committee, the Music Library Advocacy Committee, which is an outgrowth of the work of the Music Library Advocacy Task Force. The task force presented its final report to the Board and gave a presentation on its findings at our Annual Meeting in Portland.

Linda Fairtile, who chaired the task force, has been asked to serve as the inaugural chair of this new committee, and has accepted. Linda will be working with the MLA Board and Mark McKnight, MLA President, on a charge for the committee and the committee appointment process will begin soon thereafter.

The Board recognizes the fine work that this task force has accomplished and looks forward to the efforts of the new committee in advocating on behalf of our organization and our profession.

TASK FORCE EXAMINES POTENTIAL OF EMAIL COMMUNICATION OPPORTUNITIES

Since its inception in 1989, the MLA-L listserv has operated as the chief mode of mass electronic communication for music librarians, a forum through which they could broadcast news, pose queries, and share information with their colleagues in an easy, efficient, and open manner. A. Ralph Papakhian and Richard Griscom, the original MLA-L owners, conceived of MLA-L to be free and unfettered from any official ties to the Music Library Association. In the nearly thirty years since it began, MLA-L has operated independently of MLA, although the discussion list has served as the de facto vehicle for official communications, reports, and news by MLA officers and members. This arrangement has eliminated any risk of liability to the Association, with the hope, at the same time, for more frank and open discourse. Moreover, the list-owners maintained a “hands-off” approach to the content that was distributed on the list, refraining from any screening, moderating, or gatekeeping of postings (unlike other, moderated discussion lists of some similar organizations). This approach does have some downsides: an unmoderated list is more subject to abuse from inflammatory commentators, the monopolizing of discussions, self-serving advertising, and occasional discourtesy.

MLA-L has been remarkably free from these abuses over the years, especially for an unmoderated list. However, more recently, perhaps due to the general rise of incivility in our society, such abuses have become more common and now pose the risk of stifling communication, to the extent that MLA-L, to some, no longer feels a comfortable space in which to communicate. All of these developments run counter to the original goals and spirit of the discussion list as conceived by its creators.

In addition, many members operate under the mistaken belief that MLA-L is an official organ of MLA, and the MLA leadership is sometimes questioned or criticized for not doing more to ensure civil and respectful discussions on the list. For these reasons, the MLA Board of Directors has voted to explore other options—these could range from establishing a more formal connection with MLA-L, deciding on a completely different forum, or simply coming up with and suggesting a code of conduct that would apply to those who post on the list. To that end, we are setting up a task force to gauge the feelings of members and subscribers regarding any change of this kind, make recommendations on a path forward, and provide best practices that will promote greater civility among our members. The Board recognizes that this topic is likely to engender much frank and passionate discussion on all sides. As the task force goes about its work, I hope you will feel free to offer your comments, concerns, and suggestions to the group. Michael Duffy has agreed to serve as chair of
Committee & Interest Group News, continued

this task force, whose members include Pamela Bristah, Randye Jones, Sara Outhier, Misti Shaw, Holling Smith-Borne, and Matthew Vest. Soon, they will begin the process of gathering information and soliciting feedback from members and subscribers. We hope to schedule a forum at our next annual meeting in St. Louis in February that will offer the opportunity for a face-to-face discussion. Once information and input have been gathered, the task force will then work on establishing a set of recommendations, to be presented to the Board by mid-2019.

MLStEP News

By Sarah Ward, MLStEP Chair

The Music Library Students and Emerging Professionals Interest Group (MLStEP) has had quite the summer! First, many thanks to Jessica Abbazio, Vaughan Hennen, and Allison McClanahan both for all of their hard work over the past 18 months growing the MLStEP community and also for such a successful and smooth election and transition. The work we do this year stands on the foundation they have built. Over the last month, the new officers and liaisons (with the unflagging support of our intrepid advisor, Tim Sestrick) have been regularly meeting to keep the energy of the past year going. Our primary goals for the coming year, in addition to continuing the good work of the last year are:

1. **Outreach to non-traditional and online students**
   If the membership drive and meeting at MLA Annual in Portland showed us anything, it’s that there are a substantive and growing number of non-traditional and online students who can benefit from the community that MLA and MLStEP can provide.

2. **Support for Emerging Professionals**
   As the circle was drawn wider last year to include emerging professionals (within the first five years of their career) it was increasingly apparent that, like the nontraditional student, emerging professionals can benefit greatly from the structure and support of the MLA community. We will be exploring new ways of researching, amplifying, and offering creative opportunities for the emerging professional through MLStEP programs as well as larger music community networks.

3. **Increased Web Presence and Visibility**
   In an effort to encourage discussions and outreach without boundaries, we will be revitalizing the MLStEP blog to serve as a spotlight for students and emerging professionals and to connect the work (and the people behind that work!) with a broader community.

If any of these goals resonate with you, please feel free to contact our Chair, Sarah Ward, to talk about ways that you can be involved!

Coming this Fall!

- **The membership drive for MLStEP is coming this September!**
  If you have always wanted to be a part of this and were unsure how, consider this your invitation! MLStEP requires no dues to join, just fill out our membership form. Feel free to contact our Membership Officer, Yuri Shimoda, at mlstepmembership@gmail.com if you have any questions.

- **There are several MLA chapter meetings coming up (shout out to ATMLA, MWMLA, GNYMLA/NEMLA/NYSO, SEMLA, and TMLA)!**
MLStEP plans to be there! Feel free to reach out to our Programming Officer, Kurt Hanselman, for ways to connect with fellow MLStEPpers at the Chapter meetings!

Oral History Insights

In the next installment of Oral History Insights, we feature an interview with Eva Judd O'Meara, Yale’s first music librarian and a founder of the Music Library Association. MLA now gives a publication award in her honor. Keep an eye out for continuing content from the Oral History Committee in future issues.

This article shares an MLA Oral History interview with Eva Judd O'Meara during the New England Chapter of MLA (NEMLA) Fall meeting, October 6, 1979, at Yale University. This interview was shared by Ruthann McTyre, whose introduction is included here:

Back in 1917, Eva Judd O'Meara became the first Music Librarian at Yale. Fourteen years later in 1931, when ALA met in New Haven, Miss O'Meara and Carleton Sprague Smith gathered a few of their colleagues together and formed the Music Library Association. Fast forward to the present day with our Archivist, Richard Boursy, who has been researching an article on Miss O'Meara that he is co-authoring with Suzanne Lovejoy. Richard found an old audio cassette, on which is a sweet recording of Miss O'Meara describing the gathering that got MLA off the ground and her term as the first editor of Notes, along with her story about how she went about purchasing the Bach Klavierbüchlein für Wilhelm Friedemann Bach manuscript. This was recorded at the Joint Meeting of the Greater New York and New England chapters in December 1979 held here at Yale just 3 weeks before her death at the age of 95.

Richard brought the cassette to Mark Bailey, our Head of the Historic Sound Recordings Collection, who quickly (and carefully) made a digital copy and Jonathan Manton loaded it up into Avalon. We all agreed that this is something the membership should hear. The audio isn’t wonderful and at the age of 95, Miss O'Meara’s voice was a bit tender, but her mind was still sharp and the stories are wonderful.

EVA JUDD O’MEARA INTERVIEW

Interviewed by attendees of the 1979 New England Chapter of MLA (NEMLA) meeting; transcribed by Mallory Sajewski

[0:00] EVA JUDD O’MEARA: What would you like to have me tell you?

[0:10] AUDIENCE MEMBER: Who was present at the first meeting?

[0:13] EVA JUDD O’MEARA: The first meeting of the Music Library Association was here. I had talked about it with Carleton Smith but was a little
surprised to receive an invitation for all persons who were known to be working in music to meet here in my library, but I was perfectly willing that they should. It was the time of the American Library Association meeting and very appropriate. As I remember, the people at the first meeting were Mr. [Carl] Engel from the Library of Congress, and Oliver Strunk, who was his assistant, and Carleton [Sprague] Smith from the New York Public Library, and I think Philip Miller who was an assistant at the New York Public Library, and Barbara Duncan from Eastman, and someone from Northampton [Henrietta Schmitter from Forbes Library]. Nobody from Harvard —

[1:33] AUDIENCE: [laughs]

[1:36] EVA JUDD O’MEARA: Nobody from Harvard at that first meeting, and not Dr. [George] Dickinson from Vassar, who was later a very important, very prominent member. There were about fifteen persons, and one or two members of the music school faculty attended. I told Mr. Samuel the story of minutes. I had asked one of the music school secretaries to take the minutes, but she was a peculiar person with a peculiar mind, and —

[2:29] AUDIENCE: [laughs]

[2:31] EVA JUDD O’MEARA: — all she considered worth putting into the minutes were passed motions, of which there were three. So Oliver Strunk and Carleton Smith stayed over the next day. It was a terribly hot day, and I remember I sent out and got orange juice for us. And together we composed those minutes —

[3:03] AUDIENCE: [laughs]

[3:06] EVA JUDD O’MEARA: — being the story of what went on. As a literary work [it] is really very good because Oliver Strunk’s father was the Strunk of the book of English usage [The Elements of Style], and he checked over all the things Carleton and I thought of putting down and put them into Strunk English.

[3:33] AUDIENCE: [laughs]

[3:38] EVA JUDD O’MEARA: That was circulated and then, of course, I had the idea of doing notes and Dr. [Otto] Kinkeldey said I could if I wanted to. He was president then. Oh, you should have known Dr. Kinkeldey. He was the most helpful, useful person. He didn’t do much in the way of scholarship on his own, but if anyone came to him with a problem, it was his problem until he had found a printed answer to it. I remember showing him something that I was working on and he said, “I never saw anything like it. I never saw anything like that.” It was a manuscript. He climbed up in the shelves and pulled down a book or two, and for the next two or three years he kept at it. In the end came, of course, an article written at the end of the 18th century that told about the things I was working on. But that’s what he did for everybody.

“...Don’t take notes.” ... I never could bear to see people taking down the words out of my mouth.

[5:00] I wasn’t a good editor. I didn’t know how to get articles out of other people. I didn’t get contributions, so the things that I managed in my series of Notes almost all came from here. We did a list of corrections to Grove Dictionary. I did something that I thought was a lot of fun and worth somebody going on with, [which] was to look up musical articles in 18th and early 19th century periodicals. Every now and then there — well, yes, there was an article about the music of the Hottentots, and the music of the Chinese, and music and magic. Nothing really concerning music. What next? Or shall I sit down?

[6:15] AUDIENCE MEMBER: You certainly could sit down if you want to, but it’s so interesting. I must say.
AUDIENCE MEMBER: I like the story about her acquiring the Bach.

AUDIENCE MEMBER: Yes. You told us this afternoon how you acquired the Bach manuscript. It was a miracle.

EVA JUDD O’MEARA: Oh! When —

AUDIENCE: [laughs]

EVA JUDD O’MEARA: — when we did acquire it. One day, Mr. [Chauncey Brewster] Tinker, who was the keeper of rare books at the university library, and a friend of one of the teachers here—a friend of mine—called me up and said, “There’s a man here with something I think you’d like to see. Will you come over?” So I went over to the rare book room and found a young German dealer who had been terribly hit by—he had worked with a famous book dealer in Munich, and things had been terribly, terribly bad in the German depression and inflation after the First World War. He had gathered together rare books in various subjects—medicine, art, history, and early printed books—particularly early printed books.

The night before he was to leave, a man came to him and brought him this manuscript, Klavierbuch fur Wilhelm Friedemann Bach, which Bach had written for his oldest son. [It was] really an exercise book for Friedemann. He asked him to bring it to this country and sell it. He had a price for it. When he showed it to me, of course I was fascinated.

Mr. Tinker wanted us to have it and agreed to do whatever he could. The dean, Bruce Simonds—I think he wasn’t dean then—no, he wasn’t—was willing to go ahead and try to get the money to buy it, but wanted it up to a thousand dollars less than the dealer was asking. But at any rate, we accepted the dealer’s price and started in. It was like a country church women’s aid society raising the money to buy new carpet.

EVA JUDD O’MEARA: Professor Tinker gave a lecture for us—he was an excellent lecturer—and Bruce Simonds gave a piano recital for us. Several people did things for us that brought in money and finally we—Oh, yes, we had an understanding with the dealer that we should pay for it as we had the money ready. We’d pay for it a thousand dollars at a time, and the treasurer’s office understood that.

There was one time when Tinker and Bruce and the rest of them sat around my desk and paid what was due and we didn’t have it. They said, “What shall we do?” I said, “You two go over to the treasurer’s office and ask them to advance it.” And they did.

As we made the last payment, there came a letter from his partner—the dealer’s partner— saying that he had died. It turned out that he hadn’t been paid for purchases from some of the most eminent institutions in this country. Of course, they thought that their bill was as good as the cash. We had kept our promises and paid, but—I can’t tell you who they were—but they didn’t. They had bought valuable things and had not paid for them, and he was so discouraged that he took his own life. And that is the sad story of the Bach manuscript.

AUDIENCE MEMBER: It was beautiful. Thank you very much.

EVA JUDD O’MEARA: Thank you.

AUDIENCE: [applause]

EVA JUDD O’MEARA: Oh no, no applause please.

AUDIENCE MEMBER: I don’t know why not! You deserve it.

EVA JUDD O’MEARA: Well I always said to
my class, “Don’t take notes.”

[12:11] AUDIENCE: [laughs]

[12:13] EVA JUDD O’MEARA: I never could bear to see people taking down the words out of my mouth.

END OF RECORDING [12:37]

Listen Along

Thanks to the digitization efforts at the Irving S. Gilmore Music Library, Yale University! (note: requires Flash--it’s best not to use Chrome or Firefox)

http://avalon.library.yale.edu/media_objects/avalon:4789

Read More

http://www.rism.info/home/newsdetails/?tx_ttnews%5Byear%5D=2017&tx_ttnews%5Bmonth%5D=07&tx_ttnews%5BbackPid%5D=64&tx_ttnews%5Btt_news%5D=1383&cHash=5e408ee410c86d587ed99e2858485ff

https://doi.org/10.2307/940032


In Caricature

This caricature of Eva Judd O’Meara was created by Paul Hindemith. Image from the Paul Hindemith Collection at the Irving S. Gilmore Music Library, Yale University.

BUY SOMETHING!

http://www.cafepress.com/shopmla
ALCTS HONORS GLENNAN WITH PRESIDENTIAL CITATION

The Association for Library Collections & Technical Services (ALCTS), a division of the American Library Association (ALA), has conferred upon Kathy Glennan the 2018 Presidential Citation, presented to her during the ALA Annual Conference in New Orleans, Louisiana on June 23. The text of the citation is as follows:

Kathy Glennan, Head, Original & Special Collections Cataloging at University of Maryland, is recognized for her outstanding leadership as a two-term American Library Association Representative to the RDA Steering Committee (RSC) and as Chair-Elect of that Committee; her contributions to the development of a new RDA governance model and the establishment of the North American RDA Committee (NARDAC) while keeping ALCTS members and leaders informed; shepherding change proposals from the ALCTS Committee on Cataloging: Description and Access (CC:DA) to the RSC; her willingness to provide informational and practical application presentations on RDA to the broader cataloging community in addition to her committee work; and serving as an exceptional leader in the constantly evolving areas of description and metadata.

USMC MUSIC LIBRARIAN HONORED BY ACHIEVEMENT AWARD

Master Gunnery Sergeant Jane Cross, United States Marine Corps, Chief Librarian of the US Marine Band Library & Archives, has been awarded the Federal & Armed Forces Libraries Round Table (FAFLRT) Achievement Award, which recognizes those who promote library services in the Federal community. She is the first music librarian and the first enlisted librarian to receive this award. Read more about her work in MLA Newsletter no. 186.

MUSIC LIBRARIAN DOUBLES AS PERCUSSIONIST / PROFESSOR

Nobue Matsuoka, Music Librarian at American University in Washington DC, released YouTube videos to “promote understanding of Japanese (marimba) music.” These feature the work, Time for Marimba, by Minorum Miki. To watch the videos, click on the images.
MLA Archivist Turns Library of Congress into Rail Yard

MLA Archivist Melissa Wertheimer, Reference Librarian - Music at the Library of Congress, wowed the audience with a musical reading of *The Little Engine that Could* by as part of the Story Time for Young Readers program presented by the Library of Congress and Dolly Parton’s Imagination Library. Click on the image to see how music and reading pair well.

Transitions & Appointments

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

Ralph Hartsock, *retired*, Senior Music Catalog Librarian, University of North Texas
Robert Ackerman, Library Information Assistant, American Musical and Dramatic Academy,
Melissa Wertheimer, Reference Librarian - Music Specialist, Library of Congress
Anita Weber, Rights Researcher, Library of Congress
Anne Lake, Library Technician (Senior), Fine Arts Technical Services, University of Kentucky
Jayme Kurland, Music Cataloger, Georgetown University
Brooke Heads, Research and Instruction Librarian, American Musical and Dramatic Academy, Los Angeles
Abbey Thompson, Assistant Director of Library, American Musical and Dramatic Academy, Los Angeles
Sara White, Assistant Director of Library, American Musical and Dramatic Academy, New York
Nurhak Tuncer, Music Librarian, Elizabeth City State University
Stephanie Lewin-Lane, Instruction Librarian, Kenosha Public Library

*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*!

Regional Chapter News

MPMLA MET IN RENO

The Mountain-Plains Chapter of MLA met in Reno, Nevada for its annual meeting. To see what you missed, visit the [MPMLA 2018 website](http://mpmla2018.org). In fact, you can even learn about the sessions yourself, hearing the voices of our own on NPR and KWNK.

CCMLA TO MEET IN SAN DIEGO

The California Chapter of MLA is holding its annual meeting at the San Diego Public Library, September 20-21, 2018. For information, visit the [CCMLA 2018 Chapter Meeting website](http://ccmla2018.org).

SEMLA TO MEET IN TALLAHASSEE, OFFERING TRAVEL GRANTS FOR SEMLA AND MLA

The Southeast Chapter of MLA will meet October 11-13, 2018 in Tallahassee, Florida. SEMLA is accepting applications for the [Pauline Shaw Bayne Travel Grant](http://semla.org/grants) to the SEMLA meeting, and the [SEMLA National MLA Travel Grant](http://semla.org/grants) to the MLA St. Louis 2019 meeting. Both grant application deadlines are September 1, 2018.
TMLA TO MEET IN DALLAS

The Texas Chapter of MLA will meet October 12-13, 2018 in Dallas, Texas. Attendees will include Texas Tech University PhD candidate, Jonathan Verbeten, recipient of the TMLA Travel Grant. Stay tuned for more information!

MWMLA TO MEET IN ANN ARBOR

The Midwest Chapter of MLA will meet October 18-20, 2018 in Ann Arbor, Michigan. Registration is open and attendees are encouraged to book travel arrangements (especially hotel) soon. Speaking of travel arrangements, MWMLA is accepting applications for the Phyllis J. Schoonover Student Scholarship and the Leslie Troutman Scholarship (supporting paraprofessional and support staff) for travel to the 77th Annual MWMLA Meeting. Applications for both scholarships are due September 4, 2018. For information, visit the 2018 Midwest Meeting site.

MLA St. Louis 2019

Submitted by Wendy Sistrunk, MLA Convention Manager

St. Louis, Here We Come!

(This is the 4th in a series of articles offered up by your Convention Manager about St. Louis and the upcoming meeting, to be held Feb. 20-24, 2019!)

Hey, how about the music?

“Cut out the music; it is tedious”

was the verdict pronounced upon the first operatic performance in St. Louis in 1837. “The fact is, the people of St. Louis [have] very little taste for music in any form.” replied Sol Smith, impresario.

These shocking and premature pronouncements aside, St. Louis has nothing to be ashamed of regarding its role and influence on musical styles and performance. Ragtime, Riverboat, Barbershop quartets, folk, rock, and yes, even opera, have all thrived and developed in the Gateway City. To touch on just a few of the people and genres:

Rhythm & Blues, and Rock and Roll

R&B and rock pioneer Chuck Berry (1926-2017) was born to a middle-class family in St. Louis. With his music style that included guitar solos and showmanship, Berry refined and developed rhythm and blues into the major elements that made rock and roll what it is. He wrote such songs as “Maybellene”, “Roll Over Beethoven”, “Nadine”, and “Johnny B. Goode,” that focused on teen life and consumerism.
It’s thrilling!
Sometimes, Berry’s name gets confused with Fats Domino, who recorded a definitive version of the song, “Blueberry Hill.”

Why, you ask? Well, Blueberry Hill is also a St. Louis-area restaurant and music club located in the Delmar Loop neighborhood in University City. Until October 2014, Chuck Berry performed there the third Wednesday of each month, in the Duck Room. The restaurant is considered a St. Louis landmark, popular with tourists, locals and university students (mostly from nearby Washington University). The restaurant is famous for its décor, its cheeseburger and its darts room. It is frequently mentioned by St. Louis-based announcer Bob Costas.

**Blues**
St. Louis blues music (not to be confused with the hockey team, the St. Louis Blues, who none-the-less sport a music note on their jerseys), is usually more piano-based than other forms of the blues and is closely related to jump blues and ragtime. It is sometimes performed to a “Saint Louis shuffle” beat: a drum rhythm with heavy on-the-beat accents. The famous song, “The St. Louis Blues” was composed by W.C. Handy and published in Sept. 1914. The supposed origin of the lyrics was inspired by a chance meeting Handy had with a woman on the streets of St. Louis upset over her husband’s absence. She lamented, “Ma man’s got a heart like a rock cast in de sea”, a line also included in the song. Handy's autobiography recounts his hearing the tune in St. Louis in 1892: “It had numerous one-line verses and they would sing it all night.”

Just some of the esteemed St. Louis rhythm-and-blues musicians: Chuck Berry, Teddy Darby, James "Stump" Johnson, Jeremiah Johnson, Albert King, Robert Nighthawk, Bennie Smith, Roosevelt Sykes, and Ike Turner.

**Ragtime**
Ragtime is a distinctly American musical style, preceded by its close relative, the cakewalk, originating in late 19th-century. It is thought to descend from the jigs and march music, referred to as “jig piano” or “piano thumping” played by African-American bands. Ragtime got its influential hold in the city of Sedalia, Missouri, thanks to Scott Joplin and his publisher John Stark, and through another Missouri native, James Scott. Joplin (ca. 1868-1917) achieved fame for his ragtime compositions and was dubbed the “King of Ragtime.” In 1901 Joplin moved to St. Louis, where he continued to compose and publish music, and regularly perform in the St. Louis community. During his brief career, Joplin wrote 44 original ragtime pieces, one ragtime ballet, and two operas. One of his first and most popular pieces, the “Maple Leaf Rag,” became ragtime's first and most influential hit, and has been recognized as the archetypal rag.

**Riverboat**
When we think of music on a riverboat, we usually think of Dixieland bands or Barbershop quartets. The instrumental music was intended for dancing, not concertizing. Many of the musicians were initially hired out of New Orleans, because they could improvise like crazy and they played with an animated rhythmic style. By
the 1930s, musicians were being hired from St. Louis, and improvisation went out in favor of more professional performance, with print music and everything! Still it was dance music featuring popular songs of the day. Banjos and brass, maybe a big bass drum and/or piano – that’s the ticket to drown out the sound of the steam engines and water. But let us not forget the Calliope, that steam-powered instrument featuring organ pipes which often heralded a steamer’s arrival at river ports.

Image courtesy of Wikimedia Commons

**Opera**

The definition of “opera” was a pretty fluid one in the Midwest in the 19th-century. It could include any stage performance accompanied by music, and considerations of vocal talent weren’t necessarily high on the list. Nevertheless, as soon as some singers with actual training arrived on the scene, opera began to flourish in St. Louis.

The Municipal Auditorium -> Kiel Opera House -> Peabody Opera House -> Stifel Theatre

It was during the period of civic pride with the construction of the 1904 St. Louis World’s Fair grounds and the City Beautiful Movement that three prominent architects convened for the formation a buildings commission. The first design incorporated the construction of a Municipal Auditorium in 1919 to fulfill the need for a versatile town hall which would be able to be used as a city hall, theater, offices or arena. The classic architecture of the opera house features eight Corinthian columns adorning the front of the building, flanked on either side by sculptured panels entitled “Discussion” and “Recreation,” with inscriptions by Carl Schurz and Woodrow Wilson, respectively. The building’s signature is the two 10-ton limestone Missouri bears which crouch on pedestals guarding either side of the entrance.

*(A rival of the lions at the New York Public? You be the judge!)*
The Municipal Auditorium was inaugurated on April 21, 1934. At the time of its completion, the opera house was larger than New York’s famed Carnegie Hall. The opera house would become a regular stop for the touring company from The Met. In 1943, the Municipal Auditorium complex was re-named in honor of former St. Louis Mayor Henry W. Kiel after his passing. Kiel Opera House had an active life during World War II, hosting shows, concerts, and U.S.O. dances.

On May 7, 1991, the Opera House was closed. After numerous attempts to resurrect the building, it reopened as the Peabody Opera House in 2011. As of 2017 it was renamed yet again as the Stifel Theatre. The Stifel Theatre and The Muny in Forest Park are St. Louis’ only remaining theaters associated with grand opera during its period of prominence before World War II. The Stifel Theatre will celebrate its 85th anniversary on April 21, 2019 (so, stick around!). BTW, as of this date, St. Louis has presented more American premieres than any other domestic opera company.


Some other famous St. Louis musicians: pop singer Sheryl Crow; folk singer Ella Jenkins; alt-country band Uncle Tupelo; hip-hop band Nelly and the St. Lunatics; rock/metal band, The Urge; opera singer, Robert McFerrin (father of Bobby); folk and indie rock musician Angel Olsen; and many more!


¹ Carson, Wm.G.B. St. Louis Goes to the Opera. St. Louis, Mo.: The Missouri Historical Society, 1946.

REDUCED REGISTRATION PROGRAM ACCEPTING APPLICATIONS

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.*

**How can I apply?**
Registration for the Reduced Registration Program will begin on Wednesday, August 1 at noon, Eastern Standard Time. To register, call Rick McRae at Sibley Music Library at 585-274-1370. The final deadline is **Friday, September 27 at 5 PM EST.**

**APPLICATIONS ACCEPTED FOR KEVIN FREEMAN TRAVEL GRANT**

The Kevin Freeman Travel Grant is intended to support travel and hotel expenses to attend the Music Library Association annual meeting. Grant(s) include the conference registration fee and a cash award up to $750, subject to approval of the current year’s budget by the MLA Board. Please visit the [Kevin Freeman Travel Grant page](#) on the MLA website for more information about the award.

To apply, you must:

• Be a regular, paraprofessional, or student member of the Music Library Association
  AND
  Either be:
  • in the first three years of your career,
  • a graduate library school student aspiring to become a music librarian, OR
  • a recent graduate (within one year of degree) of a graduate program in librarianship who is seeking a professional position as a music librarian

Previous applicants who still qualify are welcome to reapply.

At least one grant will be awarded to a first-time attendee, if applicable. At least one grant will be awarded to an individual from an underrepresented minority group, if applicable.

Awardees of the Diversity Scholarship Award will be automatically considered for the Travel Grant.

Please [submit an application](#) by the end of the day on **Friday, September 28, 2019**. A current resume or C.V. and two letters of support (emailed by recommenders directly) should also be sent to [Andy Leach](mailto:), Chair of the Kevin Freeman Travel Grant Committee, by the deadline. Acceptable file formats include PDF, Word, or plain email text. Please ask recommenders to include “Kevin Freeman Travel Grant” in the subject of the message.

Grant recipients will be notified in early November, and publicly announced at the MLA 2019 Annual Meeting in St. Louis, Missouri.
WESLEYAN UNIVERSITY’S WORLD MUSIC ARCHIVES RECEIVES GRANT
Submitted by Alec McLane

Wesleyan University’s World Music Archives has received a $48,000 grant from the Council on Library and Information Resources as part of their “Recordings at Risk” program, a series of funded projects to preserve historic audio recordings. The targeted recordings, to be digitized by the Northeast Document Conservation Center, are of stage performances at the Great Hudson River Revival and Bear Mountain folk festivals, from the years 1978-1982. See the CLIR announcement for details.

MOUG ACCEPTS APPLICATIONS FOR TRAVEL GRANT
Submitted by Casey Mullin

The Music OCLC Users Group (MOUG) is now accepting applications for the A. Ralph Papakhian Travel Grant. The grant supports attendance at the annual MOUG meeting and, in recognition of Ralph’s mentoring role in music librarianship, is especially intended to support newer members of the profession in both public and technical services.

The award offers free conference registration for the MOUG annual meeting (February 19-20, 2019 in St. Louis, Missouri); reimbursement of up to $200 in associated expenses (lodging, meals, etc.); and one year's free membership in MOUG, including three issues of the MOUG Newsletter.

Eligibility: Students, paraprofessionals, or professionals in the first five years of their professional careers who are likely to benefit from MOUG's educational opportunities are eligible to apply. This includes everyone who works with music materials in libraries or library systems, whether they are music specialists or generalists. Professional and workplace need, financial need, past training and experience, demonstration of initiative, likely further contributions to the profession, and comments from reference letters are also considered. Applicants need not be current members of MOUG. Preference will be given to applicants who will be attending the MOUG annual meeting for the first time, but anyone who meets the preceding conditions and who has attended a previous MOUG annual meeting is eligible to apply. Preference will also be given to applicants who have not previously been awarded an A. Ralph Papakhian Travel Grant.

Applications are due October 1, 2018 and shall consist of a letter that includes a rationale for attending the MOUG annual meeting, an explanation of financial need, a brief resume or curriculum vita, and the name of at least one person who will submit a letter (also due October 1) in support of the application.

All application materials shall be sent by e-mail, either as in-text messages or as attachments in .pdf, .doc, or .docx format, to the MOUG Past Chair, Casey Mullin. Letters of support should be sent directly by their authors, not by the applicants. Applicants will be notified of the outcome by e-mail no later than November 1, 2018.

For more information about MOUG, please visit the MOUG website. MOUG has helped train and mentor numerous music library professionals, and has helped shape the OCLC products and services we use every day.
IAML DICTIONARY NOW AVAILABLE

Are you confused by your GAs, Rs, and Sections? Do you know for sure what ephemera is? Should you be afraid if something is labeled TBC? (Hint: No.)

Here is a brief guide to IAML acronyms, terms, and phrases you will find on congress programs and when people are talking about IAML.

If there are suggestions for additions or added translations, contact Jennifer Ward, IAML Web Editor.

IAML MEMBERS DIRECTORY NOW AVAILABLE

We are pleased to announce the release of the IAML Members Directory, developed by our IAML webmaster, Richard Ranftl. The Directory, available exclusively to Members, allows you to view a list of your fellow members, and to browse names, or filter by country and/or by national branch. It also allows you to email any other IAML member, directly through our website.

Finding the Directory couldn't be easier--once logged in, the link is available in the left-hand navigation.

After logging in, you will see some changes to the home page of the IAML website:

- A new left-hand block, on every page, titled “Logged in as [your user name]”, with links to the Directory, your web profile and more.
- "Discussions in my IAML Workspaces", a new left-hand block, on all pages, which lists the latest discussions in your work spaces (more about work spaces)
- A Twitter feed of the latest IAML tweets

In order to improve the Members Directory, please consider updating your website profile. After logging in, just go to https://www.iaml.info/user and add your Profile picture, your Branch membership, your Country of Residence, etc. Your details will be available only to IAML members; other details, such as your email address and full postal address, remain private.

We hope you find these enhancements useful and, as ever, welcome your feedback. Many thanks to Richard for implementing these changes before the Leipzig congress, and thanks to the Web Team and the Publications Committee for testing and feedback.

IAML LEIPZIG 2018 SLIDES, REPORTS, AND DIARIES NOW AVAILABLE

Presentation slides and committee/section/branch reports are available on the IAML Leipzig 2018 page. The following Congress Diaries are also available:

Diary #1: Glasgow to Leipzig, IAML 2018 by Dr. Karen McAulay [English]
Diary #2: Spotlights from the IAML Congress 2018 by Sebastian Wilke [English]
Diary #3: IAML Leipzig Congress Diary #3 by Maria Calderisi [English]
Diary #4: IAML Leipzig Congress Diary #4 by Geoff Thomason [English]

Keep an eye on IAML.info for more Congress Diaries!