Table of Contents

From the Board
Diversity Column
MLA St. Louis 2019
Members Getting to Know Members
In Recognition
Transitions & Appointments
In Our History: MLA Over Time
News & Notes
Member Publications

MLA Publications
Committee & Interest Group News
Regional Chapter News
Institutions & Collections
IAML News
Other Organizations of Note
Music Publications for Free Perusal
Did You Know?
Follow Along
I write this, my last column as your president, eagerly anticipating our upcoming annual meeting—no. 88! My first MLA conference was thirty-five years ago, the 53rd annual meeting, in 1984. We met in Austin at the locally legendary Villa Capri, a wonderful mid-century modern “motor hotel” on the edge of the University of Texas campus. By the time we got there the motel had seen better days, but that didn’t diminish the feeling of excitement and awe I recall, being among so many distinguished music librarians, and meeting for the first time members I still count as friends today. Alas, the Villa Capri is no longer there, but my memories of that meeting remain fresh and I cherish the opportunity I had to attend. I hope that those of you whose first meeting is in St. Louis will have similar memories of your first MLA conference.

I am particularly inspired by the fact that we have chosen the theme of diversity and inclusion for our 2019 conference—a decision by the Board born out of concerns two years ago over the NAACP’s Missouri travel advisory, a response to Missouri State Senate Bill no. 43, which made it harder to sue a business for race discrimination. MLA has, in fact, focused on the issue of racial and ethnic diversity for the past several years. We have long recognized the need for our profession, and especially our association, to be more representative of the people we serve. So, irrespective of the travel advisory, it is still a timely topic and, unfortunately, still necessary. In fact, you may have been following reports of a disturbing racial incident that occurred during the American Library Association’s Midwinter Meeting in Seattle just last month, in which an ALA councilor was verbally attacked by another councilor in a councilors forum. This incident underscores the point that even within groups like ALA, which one would assume to be more sensitive to these issues, racism still exists and codes of conduct are often ignored. I encourage all of you, especially those who plan to attend the upcoming annual meeting in St. Louis, to take a moment and review MLA’s Code of Conduct before you go. I have every confidence that we won’t experience the type of incident that marred the ALA Midwinter meeting, but we would like to reassure attendees that this code is in place for their protection and serves as a reminder to us all simply to act the way we would like to be treated.

I do hope that this conference, with its many terrific sessions on diversity, will serve as a catalyst for each of us to examine how we can be more inclusive in our own work environment. Let’s consider it as the beginning of a way to effect change, not as a box to check off or to pat ourselves on the back for doing something good. I also hope that these sessions will inspire us to continue the conversation in future annual meetings, and that we resist the urge simply to say “and now back to our regularly scheduled program.”

In closing, I want to thank you for allowing me to be your leader for the past two years. It has been a richly rewarding experience, and I am truly grateful to the various members of the Board I’ve had the pleasure of working with for their thoughtfulness, integrity, and dedication, as well as to all of you. MLA may be a bit diminished in size, but not in talent, experience, commitment, or enthusiasm. If I didn’t know this before, I sure do now! See you in St. Louis!
It is with great pleasure that MLA introduces to you the recipient of the Diversity Scholarship, Ellen Ogihara. The Diversity Scholarship Awards Committee selected her for this award, which will grant her membership in MLA, gratis registration for the MLA 2019 meeting in St. Louis, and a stipend.

Welcome, Ellen! Congratulations on the scholarship, and we are excited to have you join us in MLA!

How did you get involved with music?

I actually started with ballet first at age three (which I continued for eleven years), and the music used in classes inspired me to start piano at age six. I started violin at age eleven, and as my family is passionate about the arts, a performance degree seemed like the most natural next step for someone surrounded by music.

It is fantastic to share that passion with your family! What brought you to libraries?

At my undergraduate institutions, I worked as a student archivist at the main library's archives for four years. Separately from that, during my junior year, our orchestra librarian suddenly passed away to I volunteered to run the library in his stead, leading to two years of ensemble library work. My supervisor at the archives suggested I study library science, and his advice has brought me to where I am today.

What are you doing now?

I feel exceptionally lucky to be studying here at Indiana University. I've worked in both technical and public services, as well as in the ensemble library here, and all these positions have been incredibly rewarding. I am also working as an administrative assistant at the IU Department of Information and Library Science office and as a Graduate Assistant for an information science professor, so I'm getting a wide range of experience, which I am extremely grateful for. Getting to work with the amazing music librarians (who have provided me with an abundance of wisdom and hands-on experience) and being lucky enough to explore the expansive music collection at the William and Gayle Cook Music Library has also been a dream come true.

It will be great to meet you at MLA 2019! What are you looking forward to in St. Louis?

I'm excited to meet music librarians from all over the country, and to catch up with librarians I already know! It’s also my first annual MLA meeting! The program looks fabulous so I am looking forward to attending as many of the presentations as I can. I also hope to meet and thank each of the members of the Diversity Scholarship Awards Committee.

What would you like to do next with librarianship?

Every aspect of librarianship, music and otherwise, is fascinating to me, and I would be happy working in any kind of library after I graduate. I've particularly come to enjoy ensemble librarianship, but have had a wonderful time working in both technical and public services as well.

Wherever I work, though, I'd like to ensure that the library I am at is inclusive and committed to
diversity. I'd love to combine my interest in my culture (as well as other minority cultures and groups) and music, and employ that in the work and research that I do. Classical music tends to be biased toward Western traditions (among other biases present), but I want to ensure that future generations get a more balanced understanding of the development of music throughout time, whether that means taking a different approach to collection development, exercising care with cataloging and metadata terms, holding instruction sessions and creating displays, or anything else I can do in my position to mitigate bias.

Mentorship is the other aspect I care deeply about. My archives supervisor is Japanese like me, which was especially reassuring as a minority student. I'd also like to be the kind of encouraging beacon of light that he was to me for future generations of minority students interested in librarianship. I would have never entered this career path without his guidance, and I'd like to do my part in ensuring that librarianship diversity continues to grow.

Thank you for sharing yourself with us. It is clear that you are in the right place to make a significant impact on others!

I am forever thankful for receiving this year's Diversity Scholarship! This scholarship has been instrumental in making this degree possible, and I could not that the members of the Diversity Scholarship Award Committee enough for this incredible honor.
IT’S ALMOST TIME FOR MLA ST. LOUIS 2019!

By Wendy Sistrunk, MLA Convention Manager

‘Twon’t be long now! I’m looking forward to seeing you all in St. Louis for the 88th annual meeting of Music Library Association! Below are some reminders/info/fun facts. It may seem a bit long, but I ask you give it a read!

We will again be providing live-streaming of plenaries and other programs in the “main” meeting space, Grand Ballroom EF. While cameras will be focused on the primary speakers in the front of the room, session attendees may also be circumstantially recorded. (So watch your language! ;) ) Note that this is provided GRATIS this year.

We ask also that should you be a budding cinematographer and/or blogger, you please be respectful of any photographic restrictions, and first ask persons in your photographic shots for their permission.

In addition to our online program, we will be offering a print program for those who want one. The print program is an option, and is not financed through your hard-won registration fees. If you don’t want a print program or had indicated on your registration that you don’t want one, and if perchance you are inadvertently handed one, please just hand it back (with that bright smile of yours!).

For some years, we have not offered commemorative conference bags. If you need something in which to stash your loot, you will need to bring your own suitable conveyance. That said, *if anyone wishes to recycle some of their past bags to donate to a general pool, feel free to drop your donation at the registration desk.*

In addition to the hotel’s sit-down restaurant, coffee shop, and snack station, we are really excited this year to tell you that a food truck option will be available for your luncheon needs. Buzz’s Hawaiian Grill has lots of tasty things which should provide something for everyone. Buzz’s has been bestowed the Winner of the "We Are Live STL" Truckie Award, is named by St. Louis Business Journal "STL Top 25 Food truck List" and is a proud member of the St. Louis Food Truck Association. They are scheduled Thurs., Fri., and Sat. (21, 22, 23) and will be parked along the 20thStreet side (west side) of hotel. This is the street closest to the entrance to “Midway West” where our exhibitors will be stationed. Check out the menu. Yum! (BTW, if the temp. drops below freezing, they won’t be able to serve, unfortunately.)

Speaking of food, we will be reducing the amount of food offered at our morning and afternoon breaks somewhat. These really will be coffee breaks with some delectable food, but which won’t be a substitute for a four-square meal. Grab a cup and a bite and schmooze with your hard-working exhibitors and with your friends, new and old. Our opening and closing receptions will offer mighty fine reception food and drinks.

The “St. Louis Union Station Hotel, Curio Collection by Hilton” was converted from a renowned train station (opened in 1894) into hotel space in the 1980s. Many of the meeting rooms will have that “train station” feel and are often named after actual train lines and characters. Besides the named meeting rooms, there are lots and lots of little cubbies and seating spaces and what-not places as you might expect to see in a major train station (or a haunted house). Wander around and check out the history!
Speaking of the hotel, some of their own entertainment options include:

- An award-winning 5-minute 3-D light show in the Grand Hall, which was designed by the same folks who work with Cirque du Soleil, containing narration by St. Louis natives John Goodman, Jon Hamm and Bob Costas and music and visuals the likes of which you will not want to miss! It occurs every evening on the hour, 5:00-9:00 p.m.
- A “Fire and Light Show” featuring 100-ft. waterfall, lights, dancing water and flames shot into the air. Nothing like shooting flames to rouse the MLA spirit! It too will go on every evening hour, 5:00-9:00 p.m.

You can scope out the weather from your favorite source. The Weather Channel predicts temperatures in the 30s and 40s. If you wish to do much walking around outside, don’t make me yell at you “Ralphie! ... Put on your galoshes and your coat. It’s cold out!” And also don’t shoot your eye out!

I’m really excited about our wonderful program for the conference! And, St. Louis has much to offer. Looking forward to seeing you!

**CONFERENCE MENTORING PROGRAM REMINDER**

Those who signed up as mentors or mentees in the Music Library Association Conference Mentoring Program for 2019: do not forget to come to the First-Time Attendees Program, Wednesday, February 20, 6:20-7:00 pm. Participants will meet their match, then head to the Opening Reception together!

**GET INVOLVED!**

There will be a "Get Involved" open house Thursday, February 21, 2:30-3:55 p.m. Drop by and see what opportunities there are to get more involved in MLA! Current committee members will be available to tell you all about the work of the group!

**RESUME & COVER LETTER REVIEW SERVICE**

The Career Development and Services Committee offers a Resume & Cover Letter Review Service. For those who have signed up for a review during the annual meeting: do not forget your scheduled appointment! Check out the reviewer bios, too. For anyone else interested in a review, get in touch with the Resume & Cover Letter Review Service Coordinator, Mallory Sajewski, as the service is offered year round.

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Weather forecast from [WeatherUnderground](https://www.weatherunderground.com)
JOB PLACEMENT SERVICE: INFORMAL INFORMATION SESSIONS

The New York Philharmonic, Interlochen Center for the Arts, and University of North Texas will conduct informal information sessions with interested job seekers at the conference in St. Louis. These are not formal interviews, but question and answer sessions about the position and the institution. Links to the job descriptions are included so that you can determine whether you are qualified and interested before signing up. Most sessions will be scheduled for 30 minutes, but if there is a great deal of interest, sessions may be shortened to accommodate more people.

Branch Operations Manager, Music Library
University of Colorado, Boulder
Representative: Stephanie Bonjack

Digital Archivist
New York Philharmonic
Representative: Gabryel Smith

Music Reference Intern
Ensemble Librarian Intern
Interlochen Center for the Arts
Representative: Mallory Sajewski

Head of the UNT Music Library (Job description not yet available)
University of North Texas
Representatives: TBD

Email Sara Outhier, MLA Placement Officer, directly to schedule an appointment. Meetings with the representative(s) will be scheduled on a first-come, first-served basis. **Priority will be given to those requests received by Friday, February 15th;** later requests will be accommodated when possible. Sign-up and scheduling will be kept confidential; however, if you forget your scheduled time, a copy will be kept discreetly at the Placement Service table in the exhibition hall during the conference.

MLA SILENT AUCTION ACCEPTING DONATIONS-IN-KIND

Here’s an opportunity to support MLA—contribute to the Silent Auction! It’s an excellent way to help the Association, as all proceeds benefit MLA.

Consider donating items such as:
- Music-themed gifts
- Hand-crafted items
- Regional items from your area (for example--apparel, coffee, food and drink)
- Rare and unusual scores, recordings, or books
- Jewelry

The registration form is online this year so you can fill it out ahead of time and drop off your items at the Silent Auction tables. Find more information about the Silent Auction or contact Liza Weisbrod.
ROOM FOR PEACE & QUIET IN ST. LOUIS

Thanks to a request from the Music Library Students and Emerging Professionals (MLStEP) interest group, a Quiet Room has been added to the available spaces during MLA St. Louis 2019. This space will allow for anyone with sensory sensitivities to take some time to themselves, students to spend quality time on homework, and anyone else to unwind in a quiet space aside from the hubbub of the annual meeting. The Switchman Room at the conference hotel is available Thursday and Friday 7:00 a.m.-10:00 p.m. and Saturday 8:00 a.m.-10:00 p.m.

INTERACTIVE SESSION ALLOWS FOR VIRTUAL PARTICIPATION

What’s this about destroying music libraries?

In-person and virtual attendees are invited to experiment with us using a structure called TRIZ. This allows us to productively use the mental model of destroying something very important to us, find how our individual actions may be contributing to its failure, and then find ways to rebuild it as individuals and as a community.

For this session, you are asked to come prepared to be self-reflective and be willing to look at individual contributions to structural problems. This is a session to be productive - to free us from destruction and start the rebuilding process together.

You are also encouraged to take a look at the TRIZ model in advance. Here are some good places to start: Making Space with TRIZ and Open Education 2017: How can we destroy the open education movement?

Even if you aren't attending MLA St. Louis 2019, you are invited to join the virtual discussion during the session. Anyone who works in a music library or with music materials is welcome to join us! Join the Google Doc and/or the Zoom; or call +1 646 558 8656 (US) and use Meeting ID: 682 245 013

Take a look and come have some fun and dismantle some things with us!

Program session information

HELP MLA MUSICALLY ENRICH WIKIPEDIA & ST. LOUIS

The Emerging Technologies and Services Committee (ETSC) and Digital Humanities Interest Group of MLA are pleased to present a Wikipedia Edit-a-thon as a post-conference event on the Sunday following the annual Music Library Association meeting, Sunday, February 24, 2019, 1:00-5:00 p.m. at the St. Louis Public Library. The event is open to the public and free of charge—lunch is provided. You may also participate virtually!

This Wikipedia Edit-a-thon will be focused on editing or creating Wikipedia entries (and associated Wikidata) for underrepresented performers and composers, living or deceased, who were born in St. Louis and/or lived and worked there, who have been excluded from existing documentation. The event will be led by Angela Pratesi (@angelapratesi) and Anna Kijas (@anna_kijas) and assisted by members of the ETSC Committee.

Not only is the Edit-a-thon a good event for everyone to augment or further enhance their professional toolkit by creating and manipulating Wikipedia entries, it is a great chance for participants to help MLA fulfill part of its mission to collaborate with libraries to foster information literacy and lifelong learning. We hope to get involvement from members of the local community in St. Louis and MLA members. See you there!
We will provide:

- A training session to get you started
- Lunch, snacks, and beverages to keep you fortified while you edit
- Chromebooks to use if you don’t have access to a laptop; [Register for these here](#)

**WHILE YOU’RE HERE...MEETING IN ST. LOUIS**

There are now dining guides and a custom Google map for restaurants, bars, and convenience stores on the conference website. The map has a few layers, which you can toggle by clicking the "menu-expanding" [i.e. box with an arrow] button in the upper left-hand corner, near the title. Note that the conference hotel has its own layer, with a green 'home' icon.

Here are more ideas of what to do during your free time in St. Louis:

**Downtown**
- National Blues Museum (615 Washington Ave.)
- St. Louis Arch/Basilica of St. Louis (Old Cathedral) & Museum
- Old Courthouse
- Laclede’s Landing
- Lumiere Place, a casino and Four Seasons hotel
- St. Louis Public Library (1301 Olive St.)

**A bit further afield**
- Grand Center Arts District
  - St. Louis Symphony
  - Fabulous Fox Theatre
  - Sheldon Concert Hall
  - Jazz St. Louis
- Central West End
  - Rosie's Place
  - Tom's Bar and Grill
  - Shake Shack
  - Whole Foods
  - Chase Park Plaza Royal Sonesta
  - Chase Park Cinema
  - Brennan's
  - Saint Louis Chess Club
  - Sub Zero
  - Left Bank Books
- Forest Park
  - The St. Louis Art Museum
  - St. Louis Zoo
  - Steinberg Skating Rink
  - The MUNY
  - St. Louis Science Center currently has an exhibit “Guitar: the instrument that rocked the world”
  - Missouri History Museum
  - Muny Memories: 100 Seasons Onstage

**Delmar Loop**
- Blueberry Hill
- the Pageant, and Delmar Hall
- Missouri History Museum
- The Central West End
- Washington Avenue / Downtown St. Louis
- Tower Grove
- Lafayette Square / Soulard Market area
- South City (including South Grand, the Grove, and Cherokee Street)
- The Hill

**Breweries**
- Anheuser-Busch
- The Schlafly Tap Room (2100 Locust) Schlafly Bottleworks
- Urban Chestnut
- Four Hands Brewery
- Morgan Street Brewery

**Area Universities, Music Venues/Attractions and Libraries**
- Washington University
- Edison Theatre
- Gaylord Music Library
- Olin Library (Main)
Missouri Historical Society Library & Research Center
University of Missouri-St. Louis
  Blanche M. Touhill Performing Arts Center
  Thomas Jefferson Library
Southern Illinois University Edwardsville
  National Ragtime and Jazz Archive
  Lovejoy Library
Webster University
  Loretto-Hilton Center for the Performing Arts
  Repertory Theatre of St. Louis
St. Louis University
  Bach Society of St. Louis

Sports venues
Scottrade Center: Home of the St. Louis Blues
Busch Stadium: Home of the St. Louis Cardinals;
  Also the Cardinals Museum

Additional Points of Interest
Scott Joplin House Historic Site
Cathedral Basilica of St. Louis (New Cathedral)
Missouri Botanical Garden
The Grove

Urban Chestnut in the Grove
O'Shay's Pub
Confluence Kombucha
Grace Meat + Three
Cherokee Street
Casa Loma Ballroom
Keyper's Piano Bar
SaxQuest Saxophone Museum

Architectural points of interest near the hotel include
Denkmar Adler and Louis Sullivan's Wainwright Building (1892)
City Museum
Christ Church Cathedral (the Episcopal cathedral)
Soldiers Memorial Military Museum
Old Post Office building
Campbell House Museum Dates from 1851, before
  and after the Civil War, when St. Louis was growing
  Richard Serra sculpture love it or hate it, St.
  Louisans have an opinion.

For more information on St. Louis Architecture, see
  the Built St. Louis website

Over the course of 200 issues of the MLA Newsletter, we have gotten to know many of our members in a
  variety of ways. To continue the tradition, interested members were paired with other interested members to
take the opportunity to learn more about each other. Each pair was given a set of questions to answer for
  each other, but as you will see, they sometimes took the opportunity and made it even more. This is the latest
  of their stories. If you are interested in participating, contact the MLA Newsletter Editor.

STEFANIE BONJACK AND KRISTI BERGLAND GET TO KNOW EACH OTHER

Tell me about yourself.

Stephanie Bonjack: I have been an academic music librarian my entire career, so basically I never left college! I
  have a Masters in Musicology from Northwestern University and an MLIS from Dominican University. And a
  son who is just turning 5!
Kristi Bergland: Sure can! I am a singer and I have been working in libraries for a little over 20 years, but only
  as a music librarian since this past summer. I have a DMA in Vocal Performance and Pedagogy and I do some
  teaching on the side. I spent a year in Norway on a Fulbright in 1993-94, which is where I met my husband. We
  continue to have a strong connection to Norway and we visit almost every year. My daughter, Silje will be
  leaving for college in 2019.
**Where do you work now?**

**Stephanie:** I have been at the University of Colorado Boulder just over 3 years as Head of the Howard B. Waltz Music Library.

**Kristi:** I work at the University of Minnesota Libraries, and I’ve accumulated most of my work experience here. I started as a library assistant, then I supervised the copy cataloging unit while I went to library school at the University of Wisconsin-Milwaukee. And now I do music cataloging as a professional.

**Where have you worked in the past?**

**Stephanie:** I was Head of the Music Library at the University of Southern California for almost eight years. It was similar to my current position in that I led a separate library, but at USC it was housed in the main library and at CU we’re in the College of Music building and more of a proper branch. Before that, I was at VanderCook College of Music in Chicago for seven years. I lucked out because it was a small, one building school, and I got to develop a lot of skills there.

**Kristi:** I was an undergrad at St. Olaf College, and I served as a student worker under Beth Christensen. She encouraged me to go to library school right away — if only I had listened!

**What do you do in libraries/archives now?**

**Stephanie:** I am the Head of the Music Library at CU Boulder, and the administrator for the branch. I supervise four full time employees. We have technical services in the Music Library, which is wonderful! So, two catalogers and two public services staff. I am also the liaison to the School of Music and to Theater and Dance.

**Kristi:** I am the primary music cataloger at the University of Minnesota. I team teach a music bibliography class with the Head of the Music Library, Jessica Abbazio. We’re both just starting our first professional positions, which is great to do together.

**What have you done in libraries/archives throughout your career?**

**Stephanie:** I started out as a paraprofessional in copy cataloging at VanderCook. Because we were small, I did copy cataloging and original cataloging and public services work as well. Then they created a full-time professional position for me once I was done with grad school. I did a little bit of everything. Once I moved to USC, I stopped cataloging and focused on public services and administration, which continues to be my focus.

**Kristi:** I started off as a student worker, and have done monographic cataloging. I currently do collection development for Western European studies, which is wonderful!

**How long have you been a member of MLA?**

**Stephanie:** I’ve been in MLA about 15 years or so.

**Kristi:** I think I’ve been a member for about 15 years. Most of that was as a student or paraprofessional.

**What brought you to MLA?**

**Stephanie:** At VanderCook College of Music, my boss Don Widmer was involved in MLA, especially in the Midwest chapter, and he encouraged me to get involved with anything that interested me, so it seemed very natural.
Kristi: I was encouraged by Mary Huismann, the previous music cataloger, who is now at St. Olaf College. She was really welcoming to me as a paraprofessional. She showed me ways in which I could stretch myself and she encouraged me in a positive way. I don’t know that I would have joined on my own.

What brought you to libraries/archives?

Stephanie: Initially it was my experience as a student worker as a grad student at the Hartt School in Connecticut. When I worked in the Music Library there, it was the first time I met younger music librarians in their 20-30s, and the first time saw this as a career path. A friend encouraged me, and I saw this as a way I could stay connected to music. I really loved working in the Music Library and interacting with music in that way.

Kristi: I think I’ve always had a desire or instinct to collect and organize; it’s in my nature. I had a college work study job at the library and I enjoyed the work - I liked working with different kinds of materials. I started as the OCLC searching student and got to see so many things. I just got sucked in!

What is your favorite part of your work?

Stephanie: I really love supervision and developing my employees. Two former staff employees have gone on to professional careers!

Kristi: My favorite part of my work is cataloging. I feel like I’m telling the story of whatever resource I’m working with. I’ve been doing a lot of rare books and hymnals recently and that’s a little window into a world. I’m taking the material from one world to the next one in which the patron is using it.

What is your favorite part of MLA?

Stephanie: The people and community that is MLA. It’s fundamentally a very welcoming and encouraging environment. A lot of the bigger conferences feel impersonal and even somewhat competitive. I don’t get that as much in MLA, and I continue to find it very welcoming and friendly.

Kristi: I really love that people are so welcoming and generous in sharing their expertise and experience. That’s just really amazing.

What do you wish others knew about MLA?

Stephanie: That everyone is approachable. Early on I felt like older, more knowledgeable members weren’t approachable, but now I think that’s so silly!

Kristi: It’s a place for anybody and everybody who has something to do with music libraries!

What advice do you have for others in a similar situation, and for others in a different situation?

Stephanie: Get your experience anywhere you can. The MLIS is necessary, but just doing the work...paraprofessional, volunteer, whatever capacity you can...will benefit you in the long run. And there are a lot of great people who will help you on your journey.

Kristi: Try it, you’ll like it!
We appreciate our Members and their support of our Organization. 2018 donors include:

**Orpheus Society**
*Founders Level*
Anonymous
Kathryn Glennan

*President’s Level*
Alexander Street Press, a ProQuest Company
Bonna Boettcher
Joseph Boonin
James Cassaro
Ruth Henderson
Mark McKnight

Music OCLC Users Group (MOUG)
Theodore Front Musical Literature, Inc.

**MLA Soloists**
Robert Acker
Sarah Adams
James Alberts
Anonymous
Sonia Archer-Capuzzo
Laurie Bailey
Winston Barham
Jane Beebe
Kristi Bergland
Marsha Berman
Tom Bickley
Linda Blair
Patricia Brennan
California Chapter of the Music Library Association
Jeanette Casey
Paul Cauthen
Thomas Caw
Andrea Cawelti
Beth Christensen
Joe Clark
Susannah Cleveland
Keith Cochran
Elizabeth Cribbs
Jane Cross
H. Robert Cohen Family Charitable Fund
Marci Cohen
Michael Colby
Joy Doan
Ana Dubnjakovic
Bruce Evans
R. Michael Fling
Kyra Folk-Farber
Rachel Fox von Swearingen
Jane Gottlieb
Laura Gayle Green
Bettie Jean Harden
Paula Hickner
Peter Hirsch
Calandra Holmes
Neil Hughes
David Hunter
Marguerite Iskenderian
Lynne Jaffe
David King
David Knapp
Keith Knop
Lois Kuyper-Rushing
Steve Landstreet
Richard LeSueur
Terry Lewis
Nancy Lorimer
Dorothy Lourdou
Stephen Mantz
Alec McLane
Mark McKnight
Ruthann McTyre
Marjorie Morris
Tina Murdoch
Nara Newcomer
Brian G. Newcomer
Nancy Nuzzo
Charlotte C. Olson
Jennifer G. Olson
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Lindy Smith
David Sommerfield
Daryll Stevens
Scott Stone
Barbara Strauss
Matthew Testa
Judy Tsou
Nurhak Tuncer
Philip Vandermeer
Lynne Weber
Mary Wedgewood
Nancy Zavac

**Ostinato Club**
Bonna Boettcher
Joseph Boonin
Lindsay Hansen Brown
Susannah Cleveland
Bruce Evans
Bettie Jean Harden
Calandra Holmes
Mark McKnight

**Sustaining Members**
Grover Baker
Marsha Berman
Linda Blair
Daniel Boomhower
Pamela Bristah
Katie Buehner
Paul Cary
In Recognition, continued

Paul Cauthen
Thomas Caw
Beth Christensen
Marci Cohen
Michael Colby
Deborah Campana
Kathleen DeLaurenti
Kirstin Dougan
Michael J. Duffy IV
Bruce Evans
Linda Fairtile
Maristella Feustle
Bonnie Fleming
R. Michael Fling
Kathryn Glennan
Laura Gayle Green
Richard Griscom
Michelle Hahn
Bruce Hall
Ray Heigemeir

Stephen Henry
Paula Hickner
Steve Landstreet
Sandra Lemmon
Rebecca Littman
Nancy Lorimer
Mark McKnight
Rick McRae
Ruthann McTyre
Casey Mullin
Robin Rausch
Jennifer Riley

Michael Rogan
Tracey Rudnick
Mark Scharff
Raymond Schmidt
Darwin Scott
Misti Shaw
John Shepard

Scott Stone
Mimi Tashiro
Philip Vandermeer
Hermine Vandermeer
Liza Vick
Janelle West
Raymond White
Charlotte Wolfe
Z. Sylvia Yang
J. Bradford Young

Honorees
Gifts were given in honor of the following individuals:

Susannah Cleveland
Dena Epstein
Ralph Papakhian

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

David Jackson, Manuscript Archivist, Library of Congress, National Audiovisual Conservation Center
David Carson, Public Services Librarian, American Musical and Dramatic Academy, Los Angeles
Crystal Willer, Project Archivist, Oberlin College & Conservatory
Mallory Sajewski, Head of the Music Library, Interlochen Center for the Arts
Rebecca Littman, Managing Librarian, Music Division, New York Public Library for the Performing Arts
Adriana P. Cuervo, Head of Archival Collections and Services, John Cotton Dana Library, Rutgers University
John Bewley, retired, Associate Librarian/Archivist, Music Library, University at Buffalo
Sandy Rodriguez, Assistant Dean of Special Collections & Archives, University of Missouri-Kansas City

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!

EXAMINE THE MLA ARCHIVES
By Melissa Wertheimer, MLA Archivist

It's time for collective facial recognition and institutional knowledge! Thanks to John Bewley, Associate Librarian and Archivist at the University at Buffalo Music Library, the MLA Archives will receive this priceless 16x20 inch photo of the 1958 MLA Meeting in Washington, DC - we have nothing like it! In addition to this photo, John is sending seven sound recordings from 1979-1981 called MLA Through the Years. These materials were deaccessioned from SUNY Buffalo's Carol June Bradley papers.

If anyone is up for a research challenge, the MLA Archives has complete convention records, including the financial records of conference registrations. So, if we have a list of names and institutions represented to work from, we might very well be able to name these faces. Let's do it! Please contact me (archivist@musiclibraryassoc.org) with your findings and questions.
MLA-L CLOSING IN ON 30
By Dick Griscom, MLA-L email distribution list owner

Coming across some photographs reminded Dick Griscom, owner of the MLA-L email distribution list, of the time when MLA-L was founded: March 1989. When the list turned 20, he published an article in Notes titled "MLA-L at Twenty" to tell its story. Here is an excerpt of that story, as MLA-L reaches 30 and the MLA-L Task Force is about to begin its efforts.

Papakhian kept up with new developments in network technology, paying special attention to those that could benefit MLA and its members. LISTSERV was one of these. He learned of the program through his wife, Mary, who was an IBM VM systems operator for Indiana University Computing Services (IUCS). With Ralph’s encouragement, Mary installed the LISTSERV software on the IBM 3090 mainframe computer she managed and set up MLA-L as the first list on the server.

As soon as MLA-L had been configured and was live on the network, Papakhian added me as a co-list owner and set up the two of us, along with Lenore Coral (who had just finished her two-year term as president and was on the board as MLA past president), as the initial subscribers. The first notes on MLA-L were distributed among the three of us late in March 1989. These early notes were not archived, and copies apparently do not survive, but they were probably something along the lines of “This is a test.” “Looks like it’s working.” “Yes.”

Papakhian announced MLA-L in the March-April 1989 issue of the MLA Newsletter and reported on the creation of the list at the June 1989 meeting of the board of directors in Louisville, Kentucky. Here is the account from the minutes of the meeting:

As a test, Indiana University has installed LISTSERV for MLA. Currently, material submitted is distributed via e-mail to 96 recipients. Papakhian has received many favorable comments about this service; it displays considerable potential for facilitating data storage and distribution among large numbers of interested parties.

A portion of the 1989 MLA Board at their meeting in Louisville, KY: Gordon Thiel (Assistant Fiscal Officer), Suki Sommer (President), Lenore Coral (Past President), A. Ralph Papakhian (Executive Director), Dick Griscom (Fiscal Officer); image courtesy of Dick Griscom; modified to fit
MLA BOARD MEETING MINUTES POSTED

The final version of the May 2018 (Middleton) Board meeting minutes, and a draft of the Nov 2018 (Montreal) Board meeting minutes have been posted to the Board of Directors meeting minutes page.

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

**Asher, Alan** (University of Florida)

**Clark, Joe C.** (Kent State University) and **Sheridan Stormes** (Butler University)

**Dougan, Kirstin** (University of Illinois at Urbana-Champaign)

**Ertz, Matt** (University of Louisville)

**Evans, Bruce** (Baylor University)

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


McClanahan, Allison (Indiana University)  

Moore, Tom (Florida International University)  


Pratesi, Angela (University of Northern Iowa)  

Scott, Rachel E. (University of Memphis)  

Szeto, Kimmy (Baruch College, CUNY)  

Books and Book Chapters

Pratesi, Angela (University of Northern Iowa)  
Scott, Rachel E. (University of Memphis)

Wells, Veronica A. (University of the Pacific)

Premieres and Performances

Bickley, Tom (California State University, East Bay)

Billet, Kirk-Evan (Johns Hopkins University)
Qirillayan. Performed by the Baltimore Guitar Duo (James Keretses and Issac Greene) at Loyola University Maryland and the Peabody Institute, Johns Hopkins University, November 2018.

Matsuoka, Nobue (American University)


Scores

Harbeson, Eric J. (University of Colorado Boulder)

MLA Publications

MUSIC CATALOGING BULLETIN AVAILABLE

The January 2019 issue (vol. 50, no. 1) and the February 2019 issue (vol. 50, no. 2) 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).
CMC ATTENDS ALA

Members of the Cataloging and Metadata Committee (CMC) of MLA attended the ALA Midwinter conference in Seattle, Washington. They serve as liaisons to various committees of ALA as well as the Program for Cooperative Cataloging (PCC), represent MLA’s positions and concerns in a variety of cataloging- and metadata-related meetings, and attend and report on a number of relevant program sessions. The following CMC members attended:

- Tracey Snyder, Chair, CMC
- Mary Huismann, Chair, Content Standards Subcommittee (CMC/CSS)
- Jim Soe Nyun, Chair, Encoding Standards Subcommittee (CMC/ESS)
- Rebecca Belford, Chair, Vocabularies Subcommittee (CMC/VS)

These reports from the meetings and sessions are available:

CMC Chair
OLAC Cataloging Policy Committee (CAPC)/ALCTS Committee on Cataloging: Description and Access (CC:DA)
MARC Advisory Committee (MAC)
Subject Analysis Committee (SAC)

Regional Chapter News

CALIFORNIA CHAPTER of MLA (MLACC) MEETS AT SAN DIEGO CENTRAL LIBRARY

Submitted by Julie Bill Vice Chair/Chair-Elect, Music Library Association California Chapter

On Thursday and Friday September 20 and 21, the Music Library Association California Chapter held its annual meeting at the beautiful San Diego Central Library located in downtown San Diego. The event hosted approximately 35-40 people.

The program spanned all of Thursday through Friday afternoon within the bright and majestic Shiley Special Events Suite located on the 9th floor. There were fourteen presentations including a lightning round and tour of the awesome San Diego Central Library led by our gracious host Laurie Bailey. At the conclusion of the presentations, the business meeting was held with 25 attendees present.


The California Chapter made a donation to the San Diego Public Library Foundation in honor of MLACC Meeting host Laurie Bailey. Next year’s meeting will be held at Stanford University with Ray Heigemeir as
Regional Chapter News, continued

MLACC currently has 44 regular members, 3 honorary members, 11 paraprofessionals, 4 retired members, 3 student members, and 8 sustaining members with 73 members.

In 2017, MLACC led the chapter challenge to raise funds for the Diversity Scholarship. In 2018, MLACC Chair Lindsay Hansen Brown asked MLACC to take the lead on contributing to the MLA Public Library/Paraprofessional Travel Grant. Joe Boonin motioned to create a challenge for MLACC members: MLACC will spend up to a total of $1,000 to match contributions by members. The motion was passed and MLACC members met this challenge as of January 2019 with a total of $2,020.00 contributed to the MLA Public Library/Paraprofessional Travel Grant.

Great gratitude goes to our host Laurie Bailey for the wonderful event location, delicious refreshments, and awe-inspiring tour. Planning for the Meeting was courtesy of the Programming Committee: Scott Stone, Terry Lewis, Andrew Justice, and Julie Bill. Thank you also to Chair Lindsay Hansen Brown and Secretary, Treasurer, and Membership Director Taylor Greene for leading the meeting, registration, and help with refreshments.

MLACC Attendees in each image, clockwise from top left: Abbey Thompson, Lindsay Brown, Julie Bill; John Shepard; Joe Boonin, Mimi Tashiro; Kurt Hanselman, Susannah Cleveland; Taylor Greene, Lindsay Brown, Patricia Stroh; Terry Lewis, Rachel Smiley; Kevin Kishimoto; Temmo Korisheli, Rachel Smiley, Abbey Thompson; Scott Stone, Callie Holmes, Matthew Vest; David Kendall, Louise Spear, Yuri Shimoda; images courtesy of Julie Bill; modified to fit
NEW ENGLAND CHAPTER OF MLA (NEMLA) ACCEPTS PROPOSALS
Submitted by Sarah Funke Donovan, Chair, NEMLA Program Committee

The New England Chapter of the Music Library Association (NEMLA) is now accepting panel and presentation proposals for our fall meeting at Boston University on Friday, May 31, 2019.

We welcome submissions explaining and raising awareness of your recent projects, research, innovations, discoveries, etc., relating to music and to the profession of music librarianship—anything that you think would benefit Chapter members and their constituencies.

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

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

Please send proposals via e-mail to the program committee by emailing NEMLA Program Committee Chair, Sarah Funke Donovan. In your submission e-mail, please use the subject line: "NEMLA Spring 2019 Proposal."

The proposal deadline is Friday, March 15, 2019. Accepted presenters will be notified of their status by April 12, 2019.

NEMLA Program Committee
Sarah Funke Donovan (Chair), Boston Symphony Orchestra
Jenée Force, Berklee College of Music
Sara White, American Musical and Dramatic Academy

Institutions & Collections

FEDERAL THEATRE PROJECT (FTP) COLLECTION WEBSITE EXPANDED
Submitted by Karen C. Lund

The Library of Congress’ Music Division announces the launch of an expanded web site for the Federal Theatre Project Collection.

Originally launched over 20 years ago, the updated version contains more than 6,500 digital items, including costume designs, posters, playbills, programs, play scripts, administrative papers, and photographs. Some highlights of the collection include items from productions of Macbeth, The Tragical History of Dr. Faustus as staged by Orson Welles, and Power, a topical drama of the period.

The Federal Theatre Project was the largest and most ambitious effort mounted by the Federal Government to organize and produce theater events. It was an effort of the administration of President Franklin Delano Roosevelt to provide work for unemployed professionals in the theater during the Great Depression that followed the stock market crash of October 1929. While the primary aim of the FTP was the reemployment of
Institutions & Collections, continued

The FTP was administered from Washington, D. C., but its many companies stretched the full breadth of the nation. It functioned from 1935 to 1939 when its funding was terminated. In that brief period, it was responsible for some of the most innovative staging of its time.

View the [finding aid](#) for the collection.

**JUAN ORREGO-SALAS TURNS 100 WITH THE LATIN AMERICAN MUSIC CENTER**

*Submitted by Emma Dederick*

Juan Orrego-Salas is the founding director of the Latin American Music Center (LAMC) at Indiana University. To celebrate his 100th birthday in 2019, the LAMC "honors Orrego-Salas with lectures and performances by students and faculty from around the world." This celebration included the Juan Orrego-Salas 100th Birthday Festival Celebration—Centenary Concert, a faculty/guest/student chamber music recital featuring his works.

Also available is the [Orrego-Salas Legacy Collection Online Exhibit](#), part of a set of exhibits titled *My Life in Music: A Century of Relationships through Musical Notes,* which includes both a physical exhibit and a virtual exhibit.

Juan Orrego-Salas stands with a pipe in his hand with fellow Latin American composers Alfonso Montecino and Roque Cordero.

Montecino, a Chilean pianist and composer, taught piano at the Indiana University School of Music. A Panamanian composer, Cordero served as the assistant director of the Latin American Music Center for three years beginning in 1966, and served on the composition faculty.

Orrego-Salas', Montecino's, and Cordero's collections are all part of the LAMC.
MUSICAL INSTRUMENT MUSEUMS ONLINE

Music scholars and readers with an affinity for historic musical instruments may be especially interested in Musical Instrument Museums Online (MIMO). This resource began in 2009 as a consortium between a number of European musical instrument museums and is now working on expanding its scope to include digitized instruments in publicly held collections around the world. Visitors to MIMO will find records of more than 100,000 instruments in its database with search information available in multiple languages in addition to English. Readers may search MIMO by keyword or browse the database by instrument family, museum, or instrument-maker. The available information for individual instruments vary, but their records may include such details as multiple photos, audio clips, and written descriptions (which may not always be in English), as well as links to catalog records on other websites if applicable. For museums interested in joining the project, MIMO also provides detailed guidelines and standards on how to photograph and catalog their collections.

2018 IAML PLAYLIST IS OUT

The IAML Playlist 2018 is here! This list represents your favorite music of 2018, whether it was a new hit, a personal favorite, or popular at your library.

The lists are on both YouTube and Spotify (some music is only available on one or the other platform):

Thank you to all IAML members and libraries who contributed.

RILM CONTINUES TO GROW

In early January 2019, RILM Music Encyclopedias has added five seminal works to its collection of now 54 historical and current titles:


With the addition of these titles, RILM Music Encyclopedias augments its coverage and depth, adding titles that are specifically focused on musical instruments.

RILM Music Encyclopedias is the continuously expanding global online repository of music encyclopedias and dictionaries designed to meet the teaching, learning and research needs of the international music community. In addition to quarterly updates and revisions, including additions to Komponisten der Gegenwart, the repository broadens its coverage annually. For more information, visit rilm.org/encyclopedias.
MUSIC OCLC USERS GROUP (MOUG) OFFERS OPEN SESSIONS FREE OF CHARGE
Submitted by Nara Newcomer, Reference, Discovery, and Collection Coordinator, Music OCLC Users Group

Everyone who cares about OCLC’s public interfaces to WorldCat (WorldCat Discovery, WorldCat.org, FirstSearch; including WMS libraries) is invited to three Discovery Services sessions at the MOUG St. Louis 2019 Annual Meeting. MOUG or MLA registration is NOT required and the sessions are on Wednesday morning (February 20, 2019) specifically to accommodate early-arriving MLA attendees. Details:

WorldCat Interface Design: Behind the Scenes (10:30-11:15 a.m., Wednesday, February 20, 2019)
Explore the inner workings of OCLC’s WorldCat database and its public interfaces, the approaches the OCLC team uses, and how to contribute via MOUG’s Reference, Discovery, and Collections work, with Jay Holloway (OCLC), Jay Weitz (OCLC), and Nara Newcomer (MOUG Reference, Discovery, and Collection Coordinator).

Discovery Services Update (11:15 a.m.-12:00 p.m., Wednesday, February 20, 2019)
Update on recent and coming changes to OCLC discovery interfaces with Jay Holloway (OCLC) and Nara Newcomer (MOUG Reference, Discovery, and Collection Coordinator).

MOUG Reference, Discovery, and Collections discussion (12:00-1:00 p.m., Wednesday, February 20, 2019)
A facilitated discussion and input session on public interfaces to WorldCat, especially WorldCat Discovery, with Jay Holloway (OCLC). Small and interactive!

MOUG actively partners with OCLC to improve OCLC discovery systems, including implementing the MLA/MOUG Joint OCLC Search and Discovery Task Force recommendations. Recent improvements include displaying Medium of Performance data and other title information (245$c) in WorldCat Discovery, and input on the restyled FirstSearch. See MOUG’s Discovery, Reference, and Collections page for more on MOUG’s efforts.

CALL FOR PROPOSALS: 2019 ONLINE AUDIOVISUAL CATALOGERS (OLAC) RESEARCH GRANT
Submitted by Thomas Whittaker, Vice President/President-Elect and Research Grant Committee Chair, OLAC

Do you have a research idea related to audiovisual cataloging? If so, here’s your opportunity! OLAC (Online Audiovisual Catalogers) is currently seeking applicants for the 2019 OLAC Research Grant.

This annual award of up to $2,000 encourages research in the field of audiovisual cataloging, and may be used for travel expenses to the next OLAC meeting/conference to present the research results. Members of the Research Grant Committee will select a winning proposal based on the criteria of practicability and perceived value to the audiovisual cataloging community.

Full details on the grant and the application process can be found in the OLAC Handbook (https://docs.google.com/document/d/12lhkfSg8vcEeGO67ZcC8QuXZcuGCMWg9JSXE5bRxpvw/edit#heading=h.ymfzma)

Proposals must be submitted by March 1, 2019 to:

Thomas Whittaker
OLAC Research Grant Committee Chair
tawhitta@indiana.edu
BLACK GROOVES

Black Grooves, hosted by the IU Archives of African American Music and Culture, is available at www.blackgrooves.org. In honor of Black History Month, we’re featuring projects that explore different perspectives of Black life through music.

Email Brenda Nelson-Strauss, Editor, Black Grooves, for more information.

CD HOTLIST: NEW RELEASES FOR LIBRARIES

CD HotList: The January 2019 and February 2019 issues are now available for perusal.

Did You Know?

The first issue of the MLA Newsletter included a report from the MLA Albuquerque 1969 Annual Meeting. This was the first mention of an MLA meeting in the Newsletter.

Highlights from past issues will continue, examining the history and progress of the organization in many ways. These highlights will be paired with current, related happenings to demonstrate how far MLA has come in its time. To help tell the story, we need your help! "From the President," MLA Newsletter no. 1 February 1969:

The activities of MLA are so extensive and varied that one of the president's chief duties is to arrange for the involvement of MLA members in those activities. Under the revised constitution all committee chairmanships and memberships expired at the end of the Albuquerque meeting. I am now in the throes of re- and new appointments. These will be announced in later issues of the Newsletter. Reports outlining committee work for the coming year will be published along with accounts of administrative action. In short, we will keep you informed about your Association's doings. [emphasis added]

And, we would like to hear from you--comments, suggestions, gripes. They are all welcome. For instance, your pertinent ideas will be germaine to the work of the Committee on Constitution and By-law Revision (now a continuing committee).

The Newsletter can provide a forum for lively discourse between members and officers. Let us enjoy the fruits of such communication. – Walter Gerboth

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Cataloging and Metadata Committee Blog

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