

Schantz organ, #699, Second Presbyterian Church, St. Louis

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Susannah Cleveland, President

Now, just a month into my term as President, I am filled with awe and respect for all of my predecessors and their contributions. The sense of history and accomplishment in this organization is motivating and humbling at the same time, and I am reminded, again and again, that we are an

organization of volunteers who give of our time and attention, often at the cost of our own personal goals and ambitions.

There is no better example of the hard work the members of our organization put forth than our annual meetings. As I reflect on our recent meeting in St. Louis, I am struck by how very remarkable it is that such a complicated undertaking comes together every year, thanks to the many volunteers who make up our membership. I want to share my thanks to all who contributed to our stimulating conference in St. Louis. Program Committee chair Anne Shelley and her team (Leslie Andersen, Erin Conor, Joy Doan, Carolyn Dow, Rahni Kennedy, Greg MacAyeal, and Wendy Sistrunk) put together a thoughtful and innovative program that led to many constructive and informative discussions. They, along with our many presenters and proposers, built a conference that helped us, collectively, look at the many ways that diversity, equity, and inclusion intersect with our work across libraries and library work. I appreciate the enthusiasm and vulnerability with which our members approached these topics, and I hope it continues to be a prevalent topic of presentations, even when we do not have it as a dedicated theme.

We also owe enormous thanks to Convention Manager Wendy Sistrunk and Assistant Convention Manager Andrew Justice for helping to keep

everything in St. Louis moving smoothly. The closure of the bar in the Grand Hall notwithstanding (and rest assured, our CMs advocated mightily for us before, during and after that event, including some sternly worded emails that made it clear that our membership found the situation unacceptable), I think we all had a great experience in the hotel, thanks, in no small part, to the continuous work Wendy and Andrew did before and during the conference to communicate with attendees and the hotel staff behind the scenes. Their work, combined with the registration problem solving of the folks from our Business Office at A-R Editions make things look much easier than they are, by keeping the appearance of seamlessness.

As ever, the MLA Big Band and MLA Big Rock Band contributed to a rousing conclusion of the conference on Saturday night. It is always gratifying to be able to enjoy the talents of our members and to be reminded of the passion for music that ties us all together. I know that between rehearsals, finding arrangements, instrument schlepping, and more, providing this music is not an easy task, and we are grateful for the dedication that keeps the music coming.

Our annual meeting saw several Board of Directors transitions this year. Three members-at-large, Joe Clark, Anna Kijas, and Andy Leach, completed their terms and rotated off the Board. We will miss their wit, wisdom, and dedication, and we thank them heartily for their contributions. Three new members-at-large have joined in their places: Jonathan Sauceda, as Assistant Planning and Reports Officer, Anne Shelley, as Assistant Fiscal Officer, and Kimmy Szeto as Assistant Parliamentarian. We look forward to working with you! Tracey Rudnick has ably succeeded Janelle West as Administrative Officer while Janelle slips into the Assistant Administrative Officer role for her fourth and final year in the Administrative Officer path. And, alas, Mark McKnight has completed his term as President and will spend the next year by my side as Past President and consigliere (without the organized crime); it is one of the strengths of our organization that we have such succession planning built into our structure, and I am grateful beyond words to have Mark's support and guidance as I work through my first year as President. To all of our board members who are departing or transitioning to a different role, thank you for everything you have done to strengthen the organization.

Such transitions are a good reminder that we will soon begin work on a new election cycle. The Nominating Committee—chaired by Gerry Szymanski and including Laurie Bailey, Melissa Moll, Vincent Pelote, and Abbey Thompson—will soon be putting out a call for nominations for three new members-at-large, a Secretary, and a Vice President/President-elect. Please consider nominating (or self-nominating) capable people. Board service is, without a doubt, quite a bit of work, but it is deeply satisfying and (usually) rewarding work.

As is usual for the President in the period after the conference, much of my MLA time recently has been devoted to appointing people to committees and thanking them when they complete their terms. With an organization of our size—our administrative structure includes around 250 people serving in just over 500 roles—this is a huge task that is only made possible by the support of our Administrative Officers, Janelle West and Tracey Rudnick. These two maintain and are constantly tweaking an elaborate spreadsheet that helps track people's terms and that allows me to enter information that they can use to generate appointment letters. Without their work on this and the many hundreds of other tasks they tackle regularly, the administrative work of the organization would grind to a halt. On that same note, the work that the Business Office, located at A-R Editions, provides—via Pat Wall, Jim Zychowicz, and the rest of their team—is vital to

providing us the information and infrastructure we need for our operations; they are so on top of things that sometimes, it honestly feels like Jim sends me reports while I am still composing requests for them.

Other Board activities since our meeting include work on open access initiatives (with Open Access Editor, Kathleen DeLaurenti), a web migration (in the capable hands of Web Editor, Katie Buehner), looking at web site language to be more inclusive (thanks to a member suggestion), and the launch of the conference survey (thanks to the Planning Committee). We have also discussed and/or voted on a few changes to committee compositions, mostly in regard to *ex officio* appointments. Committees should look for more on the issue of *ex officio* and liaison committee members from our Parliamentarians, Rachel Fox Von Swearingen and Kimmy Szeto, in the near future, as we try to define those roles more clearly.

At our upcoming Spring Board meeting (Middleton, WI, May 14-16), we will be tackling several issues, including use of the MLA Fund and the Neil Ratliff IAML Outreach Grant, feedback from the conference survey, and more with open access. We will also begin to strategize about strategizing; our next strategic plan needs to be ready to go in 2021, and we will spend time deciding how to proceed with creating the plan as well as looking for approaches to gather ideas and feedback from the members. This will be our plan, not just the Board's, and it is crucial that we all participate in conversations around where we are going as an organization. As is the norm, we will also be setting the annual budget at that meeting, so if you receive a request to submit a budget to Fiscal Officer Beth Iseminger, please do.

Thank you to everyone who has brought their concerns and ideas to me over this last month. I look forward to continuing communication from all of our members and am grateful to you all for your willingness to share your thoughts and talents.

MLA FOR THE FIRST TIME

Ellen Ogihara, Diversity Scholarship Recipient, Freeman Travel Grant Awardee, and First-Time Attendee



There was a WeHere dinner gathering on Friday evening, and it was a lovely opportunity to meet many music librarians of color. It was so nice to share stories, discuss struggles and triumphs, and learn more about each other. Seeing how all of these inspiring individuals are making an impact all across the country gave me a lot of strength and inspiration to make a positive impact wherever I go next, and the dinner gave me so much hope for the profession and for my own career.

I had the absolute honor of meeting the principal librarian of the President's Own Marine Band, Jane Cross (via the MLA Career Advisory Service)! She shared a lot about the work she does as the principal librarian, and was very encouraging to me. She gave me great ensemble library advice and wisdom, and I have continued to stay in touch with her and keep her posted on my internships and other happenings. I feel so lucky to have such a supportive mentor like her in my life!

I also signed up for the MLA Conference Mentorship Program! My mentor was Scott Stone, who was so incredibly patient and kind. He helped me network

and meet new people, and gave me a lot of fantastic job hunting advice. Scott also helped me pick out conference sessions, since it is unfortunately impossible to attend them all! His kindheartedness and taking me under his wing was a reassuring reminder that the MLA community is so very welcoming and nurturing.

All in all, the MLA community is so friendly and welcoming. During the course of the conference, I met dozens of librarians for the first time, of which many have reached out and stayed in touch after the conference. I was nervous about entering the group as an emerging professional, but everyone was so warm and patient; I very much felt treated as an equal. The same people I have met have continued to help me out with a variety of things virtually too, and it is great to know that there is such a supportive network for music librarians.

For others going into their first meeting, I hope they realize how many resources MLA has to offer (such as the Career Advisory Service and the Conference Mentorship Program). These resources are such a great way to meet other music librarians with similar interests as yourself that can give you area-specific advice. I also thoroughly enjoyed networking and meeting new people, and I hope first-timers realize how friendly many people are, and the value of meeting other librarians.

As much as I enjoyed meeting so many people and attending many sessions this time, I definitely felt exhausted by the end. Next time, I plan to allocate breaks so I do not feel too tired by the end of the conference.



MLA FOR THE SECOND TIME

Yuri Shimoda



Unlike last year, I was not the only student from my MLIS program headed to the 88th-annual MLA meeting. Since a recent graduate was also attending, I felt a little less anxious and a lot more excited about attending the conference. I was most looking forward to seeing friends that I had made at last year's conference, visiting with librarians from my California Chapter, and spending some quality time with my supervisors and colleagues from my home institution. Although, I get to work with them every week, it is not often that we are able to sit down and enjoy a meal together.

As I had shared in my 2018 post-gathering newsletter column, all of the librarians that I had met last year really made my first professional conference experience an incredibly valuable one, so my goal for St. Louis was to try and ensure that some of the first-timers came away with as positive of an experience as I did. I was able to meet many of them at the Music Library Students and Emerging Professionals (MLStEP) Town Hall and dinner, as well as the We Here meet-up, and it was great getting know them, their interests, and

answer any questions they had about the conference and navigating library school.

The most important lesson I learned at my first conference was to take breaks from the conference and work on coursework whenever possible, so I made it a point this year to practice this as best I could. Whether it was taking a 15-minute catnap in between sessions or going for a walk around the hotel, these short breaks made a big difference in being able to keep my energy level up because this conference was jam-packed with interesting programs.

One of the sessions I enjoyed most was the opening plenary, *St. Louis Black Musicians Speak: Our Lives Matter!*, especially the live recording of local musician Brian Owens' oral history, conducted by Rob Deland. In addition to performing some of his songs, Owens spoke about the non-profit he established to provide skills and mentoring for youths interested in pursuing the arts, L.I.F.E. Arts Inc. This session set the tone for a truly inspiring annual meeting that accentuated the many layers of the word "diversity."

I really liked how each presentation during Box Seats to the World: A Global View of the Diversity of Musical Theatre highlighted different aspects of diversity through the lens of musical theatre works. I also benefitted from the interactive nature of many of this year's sessions. Lessons in Diversity and Bias and Destroy Music Libraries, Free Music Librarians: A Discussion of Professional Ethics and Actions not only encouraged (and often required) discussion, the comments that were shared motivated many at my table to take action at their library or planning a session for next year's conference.

I was able to spend a few hours on Sunday exploring the city before my flight home. I am not sure what the future holds in terms of where I will be working after graduation, but I hope that I am able to attend more MLA gatherings. If so, I plan to take part in more committee meetings to see if there is one or two that I would like to apply to be a member of, and I will definitely make sure to dedicate at least a couple of hours to exploring Norfolk!

MLA FOR THE FOURTH TIME

Joshua Dieringer



I have attended MLA as a student, job searcher, and early-career staff learning about the organization, music librarianship, and how to navigate national meetings.

My first MLA meeting was in 2016 at Cincinnati. I attended this meeting as a student. My goals were to gather as much information as possible about the profession and start meeting people outside of my own institution. I focused on going to sessions about all aspects of the library (acquisitions, cataloging, public services, etc.).

MLA 2016 Cincinnati was my first conference in general, and I had to learn how to adapt quickly to the conference environment. I thought I needed to attend sessions at every time in the day, but as the week went on, I found out that resting and recharging were important to the conference experience. The hotel

room was a sacred place during the meeting. I also quickly found out that after hours at the hotel bar was a great place to meet new people. After being introduced to one person, I was acquainted with other people. I highly recommend participating in the mentor/mentee program. I did not participate during my time as a student, and that would have been a great way for me to meet an experienced person in the field. However, I did eventually find mentors outside of the program at my first conferences, and I still am grateful to them to this day!

Due to the MLA 2017 Orlando meeting happening during the last year of my degree, I started to focus in on cataloging and technical services sessions to inform my knowledge in my desired specialization along with meeting more people within that specialization. Having attended a national and regional MLA meeting at this point, I was more prepared to pace my energy throughout the week. For students participating in these conferences, do not feel bad for having to finish classwork at MLA. Finishing classes is important to graduate before applying to work in the field. I remember having to finish a huge paper on various manuscripts of the Bach cello suites by the pool at this meeting, and the meeting was even more enjoyable because I got all my work done in a timely manner.

As a job seeker during the 2018 meeting in Portland, I focused the most on talking with experienced people in the field, getting their insights on the job process. Meals, breaks, and nights at the hotel bar were important to not only decompress and have fun but to get valuable advice on how to tackle job applications and interviews. Honestly, getting encouragement from people at MLA helped me to get through the job application process. I remember attending a session with a panel of students and early-career people that were describing their experiences up to that point, and that was valuable for me because I related to their stories and took in their advice and insights. I also took advantage of the job information sessions at this conference, and that experience proved valuable to how I got my first position in the field.

This year in St. Louis (2019), I attended as an early-career staff member. This was also the first year I attended the MOUG meeting happening right before MLA. Breaks and rest were invaluable this year because of the extra meeting. The lobby of the hotel was a great place to sit and recuperate. This year, I stayed outside the hotel at an Airbnb while attending the meeting, and while I enjoyed getting to see the city more on my walks

to the hotel and not paying as much for housing, I missed the comfort of being able to go back to a hotel room for a few minutes.

Since I oversee cataloging and metadata students, I focused attending sessions on cataloging and metadata along with sessions about student workers to hear insights from other institutions. I attended a session discussing student workers and their key contributions to libraries, and it was a great time because my former supervisors from Ohio State and UW-Madison and my current supervisor from UNT were there at the same time discussing the same topic. For the first time, I participated in the reduced registration program, and that experience was a great way to meet new people and to help with the operations of the meeting. I especially enjoyed working the registration desk, seeing all the people arriving.

The journey from student to early career at MLA has been a great experience. People have been supportive and willing to share their knowledge. For a person who is extremely shy, I have made good connections, friends, and learned a ton of information because I took risks and went outside my comfort zone. I look forward to attending future MOUG and MLA meetings.

Diversity Column

DIVERSITY SPOTLIGHT

By Joy Doan, Chair, Diversity Committee of MLA

The 2017 Missouri Travel Advisory, instituted by the NAACP, elicited an outcry from MLA's membership regarding the 2019 Annual Meeting to be held in St. Louis, MO. In their efforts to strike-a-chord between the Organization's dedication to diversity and its contractual obligations, the Board proposed that MLA's 2019 Annual Meeting have the theme of diversity and inclusion. Based on the rich programming of this year's proceedings, this initiative was most successful.

MLA's Diversity Committee played a special role in this year's Annual Meeting, including sponsorship of the second day's plenary session, entitled "Recruiting and Retaining a Diverse Workforce—Considerations for MLA". Diversity, equity and inclusion (DEI) efforts in recruitment and retention, LIS or otherwise, are not mutually exclusive, and the five panelists tactfully presented the opportunities and challenges of this pivotal discussion. **Sara Outhier**, MLA Placement Officer, moderated the session and gave a plug for the job and career resources sponsored by MLA.

Mark Puente, Director of Diversity and Leadership

Programs, Association Research Libraries (ARL), spoke to both ARL's past and current diversity and leadership fellowship programs, highlighting practical experiences gained by participants during their fellowships as one of the markers of programs' success, an example being MLA's MLA/ARL Diversity and Inclusion Initiative Fellowship. Puente specifically spoke to the training and knowledge base of ARL senior-level administration and how these persons can continue the positive work that ARL's diversity programs have fostered.

Vincent Pelote, Senior Archivist & Digital
Preservation Strategist, Institute of Jazz Studies,
reflected on his experiences in MLA since the
beginning of his membership in the organization in
1987. Denise DeCou, Director of Diversity and
Inclusion & Content Development and Program,
Washington University St. Louis, communicated
how her work has brought understanding and
action to the forefront of diversity and inclusion
training in a large academic institution. In
particular, she spoke of the challenges of working
with individuals (i.e., faculty, staff) that come to DEI
trainings with hostile demeanors, or a "hostage"
mentality and how DEI advocates and instructors

can transform these naysayers into "explorers" by "meeting people where they are". (This is a similar approach that many Public Services Librarians take in their reference interviews and instruction sessions.)

The final presenter, **Holling Smith-Borne**, Director Wilson Music Library, Vanderbilt University, conveyed some of the pervasive experiences of LGBTQ+ individuals in academic institutions and how Vanderbilt University has responsibly responded. Smith-Borne masterfully highlighted the need for intersectionality and listening to one another when engaging with the weightiness of DEI issues in various marginalized groups.

While I admit my own bias, as Chair of the Diversity Committee of MLA, I know that others present on

the day, or that have since watched the plenary attested to the poignancy of this session. I have omitted many of the pearls of wisdom given in this plenary session for two reasons; first, I am shamelessly promoting the usage of MLA's Vimeo channel. If you missed the second plenary, and this article has encouraged you to want to listen to and/or watch its full contents, please refer to MLA's Vimeo content. Second, the contents of this plenary were weighty and need room to be pondered accordingly. It would be negligent to delve into much of the sociological, anthropological and gender studies rhetoric used during the plenary in a brief, newsletter entry. I encourage you all to watch the video, including the extensive questions and answers section; and continue the much-needed conversation that began this February.

Post-St. Louis Reports

ANNUAL MLA ORGAN CRAWL

By Charles Peters (Indiana University)

On Wednesday, February 20, a record number of 26 organists and friends of the organ participated in the annual MLA Organ Crawl at the beginning of the MLA conference in St. Louis.

At Christ Church Cathedral (Episcopal), Canon Precentor William "Joe" Partridge welcomed the group to the west end gallery and demonstrated <u>Aeolian-Skinner opus 1435</u>, the four-manual, sixty-one

rank organ installed in 1964.
Organ crawlers also had a chance to try out the instrument.



<u>Aeolian-Skinner opus 1435</u>, Christ Church Cathedral, St. Louis

The tour then stopped at Second

Presbyterian Church to see two organs: the four-manual, sixty-rank organ installed by Schantz in 1965; and the Martin Ott continuo organ, opus 4. Music Director/Organist Andrew Peters gave an informative history of the congregation and the church building, describing various projects involving the Schantz organ, the latest of which was to move the instrument from the chancel to the gallery. Again, organists were invited to play.



<u>Schantz organ</u>, #699, Second Presbyterian Church, St.

Our final stop was a different experience, off the beaten path for the Organ Crawl: the Fabulous Fox Theatre. There are two Wurlitzer organs:

one on the stage, and one that plays into the lobby. Unfortunately, the group was not able to see and hear the stage organ, due to a show that was set at the time. The lobby organ was demonstrated instead.

However, no description could adequately describe the ornate architecture and décor of the theater. Wikipedia says:

The Fox was designed by an architect specializing in theaters, C. Howard Crane, in an eclectic blend of Asian decorative motifs sometimes called Siamese Byzantine. The interior is the architectural twin of another Fox Theatre built in Detroit in 1928. Reporters in 1929 described the Fox Theatres in St. Louis and Detroit as "awe-inspiringly fashioned after Hindoo (sic) Mosques of Old India, bewildering in their richness and dazzling in their appointments ... striking a note that reverberates around the architectural and theatrical worlds." William Fox nicknamed the style the "Eve Leo Style" in tribute to his wife, who decorated the interior with furnishings, paintings and sculpture she had bought on her trips overseas.

The Organ Crawl itinerary was planned by **Janice Bunker** (Brigham Young University), and **Chuck Peters** (Indiana University). The shuttle bus and entrance to the Fox Theatre were provided through a generous donation from an MLA member.



Example of the ornate architecture, Fox Theatre

CATALOGING AND METADATA COMMITTEE TOWN HALL

Summary by Chris Holden (Library of Congress)

Session presenters: Tracey Snyder (Cornell University), Kimmy Szeto (Baruch College), Jim Soe Nyun (University of California, San Diego), Rebecca Belford (Oberlin College), Mary Huismann (St. Olaf College), Damian Iseminger (Library of Congress), Kathy Glennan (University of Maryland), Thom Pease (Library of Congress), Hermine Vermeij (UCLA).

The "town hall" style sessions of the Cataloging and Metadata Committee (CMC) of MLA took place in St. Louis, Missouri on February 22, 2019, and featured a range of speakers. The session began with an introduction from **Tracey Snyder**, Chair, CMC, who provided some personnel news: **Joshua Henry** is the incoming CMC Secretary/Webmaster, taking over the position previously held by **Elizabeth Hille Cribbs**; **Karen Peters** is the incoming chair of the Encoding Standards Subcommittee (CMC/ESS), taking over the position previously held by **Jim Soe Nyun**; and **Hermine Vermeij** is the incoming chair of the CMC, and will assume full responsibilities in 2020 when Tracey Snyder rotates out of the position. Snyder also reminded attendees about the <u>CMC website</u> and the <u>CMC YouTube Channel</u>.

Kimmy Szeto provided a report on a joint MLA/IAML project to map the <u>UNIMARC terms for medium of performance</u> to the LCMPT terms. There are about 400 of these UNIMARC terms that are used by European libraries, and, since July 2017, work has been taking place to provide URIs to LCMPT terms for each UNIMARC term. The mapping is complete, has been reviewed by IAML, and the URIs for the terms have been proofread. The next step is to publish this mapping on the <u>Open Metadata Registry</u>; however, due to a current overhaul

of the OMR, it cannot immediately be added at the present. However, Gordon Dunsire has stated that the mapping looks good, and will be added whenever the OMR is accepting new material once again.

Jim Soe Nyun, the outgoing chair of the CMC Encoding Standards Subcommittee, reported on the recent updates to MARC. In <u>update 26</u>, the 382 \$r has been redefined as "total number of individuals performing alongside ensembles" for both bibliographic and authority formats, and the subfield \$3 has been defined as "materials specified" for fields 377, 380, 381, and 383 in bibliographic formats. In <u>update 27</u>, field 341 was defined in the bibliographic format as a field to describe the modes of access to the content of a resource. Additionally, the ESS dealt with the <u>recent test involving the removal of ISBD punctuation in MARC records</u>. Of the 750 records involved in the test, only 18 were for music. None of these 18 records had any issue with the punctuation removal, although it was a very limited sample. Beginning in 2019, PCC libraries will have three options with regard to ISBD punctuation – to continue their current practice, to omit terminal punctuation in any field, or to omit ISBD punctuation between subfields of descriptive fields as well as terminal punctuation in any field. The PCC Policy Committee is in the process of developing a detailed implementation plan.

Rebecca Belford, Chair, CMC Vocabularies Subcommittee (CMC/VSS) spoke on the recent updates to the LCGFT and LCMPT vocabularies, including new terms added to both vocabularies in 2018. Version 1.3 of MLA's Best Practices for Using LCMPT and version 1.1 of MLA's Best Practices for Using LCGFT came out in January 2018. The Library of Congress' LCMPT Manual is available in draft form, with the LCGFT manual coming soon. One important change to note in LCGFT is that several terms were canceled, including Filmed operas, Filmed operettas, and Televised operas. Catalogers will now have to use a combination of terms, such as Operas and Filmed performances. All music catalogers are encouraged to use the SACO Music Funnel to submit proposals for these vocabularies. Additional projects carried out by the VSS in the past year include ongoing maintenance of the list of thematic indexes and the list of types of composition, and the OCLC Music Toolkit to derive faceted vocabulary terms.

Mary Huismann, Chair, CMC Content Standards Subcommittee (CMC/CSS), gave an update on the MLA RDA Best Practices. The Best Practices are found in the RDA Toolkit, but the content has been frozen during the current RDA Toolkit restructure and redesign. A stable English text of the Toolkit is expected by April 2019, after which the policy statements will become "unfrozen." The Beta Toolkit was released in June 2018, but there are no real policy statements currently in it. The new policy statements will eventually be adjacent to the text of RDA itself; this will require a re-imagining of the current structure of the Best Practices. Outside of RDA Best Practices work, the Content Standards Subcommittee worked with OLAC to address the usage of RDA and non-RDA terms in the 33X/34X fields, and recommended the use of the new \$2 source codes in the 34X fields.

Damian Iseminger gave an update of the RSC Music Working Group. The group has not been particularly active because of the updates going on with the RDA Toolkit in the past year. After some feedback from users of the beta RDA Toolkit, the group provided a new definition of "tablature" to the RSC, which will be included in the new Toolkit in the near future. After the text of the new RDA is stabilized, working groups such as the Music Working Group will be reviewed to see if they will continue; however, it is very likely the Music Working Group will continue in some sort of form. Damian is also a member of NARDAC—the North American RDA

<u>Committee</u>. This group represents the North American region, and exists to formulate North American positions on RDA proposals, discussion papers, and drafts. The group is currently one year old; it holds a monthly meeting, and is currently participating in a project review of appellation elements in the beta RDA Toolkit.

Next, Kathy Glennan provided information on the developments to the new RDA Toolkit. The new Toolkit will be keeping content from the original whenever possible, as long as it does not conflict with IFLA-LRM. However, it will be significantly reorganized; instead of a cataloging manual, it will instead be like a data dictionary for several thousand elements. There will be several changes – for example, instead of relationship designators, the new Toolkit will use relationship elements. Pages for each RDA element will be standardized, with instructions on "prerecording" (i.e., do I want to use this element?), "recording" (i.e., what data do I use to record this element?), and "recording methods," (i.e., how do I record this data?). While the new Toolkit is still in active development, work is being done to stabilize the English text by April 2019. This text is needed by translators, the authors of policy statements, and the authors of supporting books. After stabilization, the Toolkit content will continue to improve. A visual browser, citation numbering, help, and further end-user enhancements are on their way. There will be a revision history for RDA text after each formal update, with a list of revised sections, and an archive of PDFs for altered instructions. No substantive changes to the text are expected until the beta version becomes the official version of RDA; there may be some minor additions, clarifications, or error corrections, but nothing that would require significant re-translation. Future development needs for RDA have been identified, including such topics as the extent of expression, extent of manifestation, refinement of "collective agent," and eliminating "pseudo-elements" (that is, those instructions that apply only to special materials). The RSC is continuing to implement its new governance structure, and is developing a streamlined proposal process that will allow for more frequent changes. RSC plans to discharge all working groups and re-form the ones that are needed (including, most likely, the Music Working Group). These working groups will take the lead on identifying issues and proposing solutions in specialized areas. Moving forward, after the English text is stabilized in April 2019, translations and policy statements are hoped to be completed by December 2019. After this, the RSC and the RDA Board must unanimously agree that the 3R Project is complete. When that happens, the old RDA Toolkit will remain active for one year, to allow the cataloging community time to transition to the new Toolkit.

Two catalogers from the Library of Congress, Damian Iseminger and **Thom Pease**, gave a brief update about BIBFRAME 2.0. Since June 2017, about 50 to 60 catalogers have been participating in a BIBFRAME pilot at LC, testing the BIBFRAME editor, the development of BIBFRAME profiles, and emphasizing certain projects such as non-Latin scripts and non-book formats. The entire LC catalog has been converted to BIBFRAME, which comprises over 4 billion triples. The pilot will be expanded to 100 participants soon. BIBFRAME to MARC conversion is being developed; currently the catalogers enter records in both BIBFRAME and MARC, which is not ideal. Even when the LC catalog is exclusively in BIBFRAME, some other libraries will still want records in MARC, so there needs to be a way to convert BIBFRAME to MARC easily. In the Recorded Sound section, four catalogers have been using the BIBFRAME editor, using the CD template. Most records entered are recordings of single works, such as operas or musicals. Some recent developments include a box in the editor for "applies to," which is equivalent to the \$3 or "materials specified" subfield in MARC. There has been some success with

pre-population of literal values for fields with RDA vocabularies, such as encoding format and playing speed. In the next year, it is hoped that the development of the Performed Music Ontology will continue, especially with regards to the "event" element, as well as a discussion about aggregate works, and incorporating more audio formats into the BIBFRAME editor.

The last presentation was from Hermine Vermeij, who gave an update on the Linked Data Working Group of MLA (LDWG). The group has been working on the Performed Music Ontology (PMO), an extension to BIBFRAME, initially developed at Stanford. Analysis and modeling papers for the PMO are <u>available on a wiki</u> – LDWG specifically looked at works, events, and mediums of performance. The ontology has been published at <u>performedmusicontology.org</u>. Next steps will include testing PMO in Sinopia, a linked data editor that is being developed as part of the LD4P2 project. Members will try to describe a variety of resources using this ontology. A call for volunteers from MLA will go out soon.

BEST OF CHAPTERS COMPETITION

Submitted by Sara White, Best of Chapters Award Committee

The Best of Chapters Committee would like to congratulate **Matthew Vest** and **Callie Holmes** of UCLA for winning the Best of Chapters Competition this year. Their presentation, "A Post-Canon Music Library: Finding, Collecting, and Promoting Divergent Music Collections at UCLA," discussed different aspects of collecting local music, the benefits and difficulties of obtaining this music, and some of the distinct collections held at UCLA. Vest

and Holmes started by describing the music canon, and how it can provide limits and set standards when finding, collecting and promoting different types of music. They discussed wanting to encourage artists to submit their work to UCLA without making the artists feel suppressed. Some UCLA collections Vest and Holmes discussed include SoCal Punk, the Federal Music Project Collection, and the Soviet Music Collection.

MALLEABLE METADATA MODELS: REPRESENTATION AND INCLUSION OF DIVERSE MUSICAL CONTENT

Summary by Kristi Bergland (University of Minnesota)

Session presenters: Caitlin Hunter (Library of Congress), Nancy Lorimer (Stanford University)

In this session, **Caitlin Hunter** discussed the development of the BIBFRAME A/V Modeling Study and the issues and needs considered in its preparation. Nancy Lorimer described the development of the Performed Music Ontology, an extension of BIBFRAME for performed music.

Caitlin Hunter is Head of the Recorded Sound Section of the Library of Congress. She began her presentation by describing the genesis of the BIBFRAME A/V Modeling Study, addressing how the study happened to take place when it did and why it focused on A/V materials. The Library of Congress National Recording Preservation Plan, published in 2012, highlighted problems scholars using sound recordings in their research have with locating relevant materials. The report indicated that discovery issues affected all types of sound recordings and described the problem as "structural and stems in part from cataloging practices that do not sufficiently address issues of access and preservation that institutions might resolve through a collaborative effort." Searches for some entities and concepts in A/V materials are much better supported by existing data structures than others. The existing structure works well for searching for specific publications, but searches

for specific tracks may result in "false hits", which can only be identified when the user has sifted through most of the record, because while the data points may be present, the information defining the relationships between the data points may not exist.

The other major factor in the timing of the BIBFRAME A/V Modeling Study was the message sent out in early 2013 about bibframe.org and a new service transforming existing MARC data into BIBFRAME RDF. Staff at the Packard Campus for Audio-Visual Conservation tested some audio and moving image MARC records and observed that the organization of data in BIBFRAME did not improve the discovery issues for A/V resources, but that linked data had great potential to improve A/V discovery needs if those specific needs could be identified and addressed. Meetings were held on the Packard Campus to bring the BIBFRAME A/V discovery challenges to a broader audience, and there was a consensus that there was more work to be done and that the broader library community should know these conversations were taking place. AVPreserve was hired to propose a content model and recommend potential changes to BIBFRAME. The report was released just prior to ALA in summer of 2014. Due to time constraints, not all specs for data elements and attributes for audio and moving image were included in the report, but some was later shared as part of the Linked Data for Production Performed Music Ontology project.

Among the issues considered in the development of the modeling study were the characteristics of A/V materials, the variety of needs of different communities, differences between published and unpublished content, and varying workflows and needs at different contributing institutions. Acknowledging that many of these characteristics are not unique to A/V materials, but very important to A/V materials, the study identified the time-based nature of audio and moving image content, the multiple creators and contributors involved, the perception of recordings as events, the uniqueness of many unpublished recordings, the aggregations, collections and multiple generations of reformatted content as issues common to A/V and moving image materials. Types of content include Western art/classical music, popular music, traditional/ethnic music and events, mash-ups/remixes, oral histories, interviews, live events, natural and environmental sounds, audiobooks, training and educational materials, radio, television, feature films, production elements, and sounds effects, which draw from different communities with different needs and cultural conventions. Appendix A of the report explores some of the issues in recorded sound related to music, including methods of transmission (oral vs. text-based), performing conventions, definition and degree of emphasis on concepts such as "work" and data elements, and the degree of familiarity any given cataloger has with a particular type of music or culture. Appendix B examines descriptive practices used in discographies, common elements and differences needing to be addressed, including the inconsistency in describing "take numbers". The study also considered the processes for describing published and unpublished materials, the degree to which it is influenced by workflows and institutional needs, and whether one data structure could support the range of options. Institutional workflows are also influenced by limitations of various systems used, the ability to map data between systems, digitization needs, and expertise of staff.

The BIBFRAME A/V Modeling Study data model, referred to as the "Content Creation Domain Model", shares the "Instance" concept with the BIBFRAME data model, but where BIBFRAME uses the "Work" concept, the A/V model expands that to include the "Event" concept. Work and Event together are described as "Content". Events can represent the realization of a Work or can exist without an underlying intellectual work. Three examples from the study illustrate the model applied to various types of recorded sound. The first example, a recording of bird song, has no underlying intellectual work, but could contain extensive detail about the event of the recording. The second example, a recording of a Beethoven symphony, represents both an underlying

intellectual work and an event. The final example, a performance by a cultural group in Indonesia, shows the cultural group as performers as well as members of a cultural group associated with a particular type of event.

Nancy Lorimer is Head of the Metadata Department at Stanford University. As participants in the Linked Data for Production grant, Stanford worked on a sub-project to develop an extension to BIBFRAME to use as a standard to accommodate the needs of different kinds of music and music users. The product of this effort is the Performed Music Ontology. MARC, FRBR, and BIBFRAME 1.0 lack the ability to describe recorded music accurately and effectively. Particularly problematic are the concepts that everything is a "work" and that works have a "creator" and (secondarily) "contributors". A review of MARC format bibliographic records for performed works demonstrate that MARC doesn't handle sound and video recordings particularly well, preferring title/creator as access points over performers, when users may want to use performer information to distinguish a specific recorded event. Even within Western music, one approach to recording details of performed music does not fit all. Recording producers and engineers, production details, sources of sung text, and improvisers are examples of recording related data that is not well served by the existing approach. Another question raised was what to make of the idea that everything has to be a work. Is a ceremony considered a work, and if it is not, what does that mean?

Lorimer introduced BIBFRAME 2.0 and describes the Work-Instance-Item structure. The Performed Music Ontology (PMO) has been developed to extend vocabularies and relationships to more fully describe data elements of performed music in a way that will be more useful, accurate, and flexible than current cataloging practice. The PMO adds Performer, Event, and Medium of Performance to Work as central concepts in describing performed music. Subclasses of Work related to music include Audio, Notated Music, and Moving Image. Through adding a Work layer, different recordings of the same opera (for example) can be linked. That model can be extended to group recordings in the original language and separate out performances in translation. Using subclasses and added properties of Event to describe performer and production details can be particularly useful for recordings without a preconceived work, Lorimer went on to describe how a recorded performance can be a recording of a performed Work, or without a pre-existing work can be simply a recording of a performance. Events can be extended, allowing them to be linked to information beyond the recording itself, including cultural and historical links. Contributors can be related to Works, Events, Instances, etc. and PMO allows for them to be described with more specific relationships. Lorimer wrapped up with a demonstration of the wireframe version of the soon-to-be-launched BIBFRAME editor Sinopia.

BRINGING THE WORLD INTO THE CATALOG AND THE CLASSROOM: MITIGATING WESTERN-CENTRISM WITH CONTROLLED VOCABULARIES FOR MUSIC

Summary by Chelsea Hoover (University of Arkansas)

Session presenters: Brad Young (Institute for Knowledge Organization and Structures), Hermine Vermeij (UCLA), Nancy Lorimer (Stanford University), Kirk-Evan Billet (Peabody Institute, Johns Hopkins University), Rebecca Belford (Oberlin College, standing in), Casey A. Mullin (Western Washington University), Allison McClanahan (Archives of Traditional Music, Indiana University)

In this session, the presenters examined biases that have occurred in the library classification system. Some examples they cited included instances in Library of Congress (LC) thesauri in which some demographic groups were represented inappropriately or the hierarchy of terms seemed to favor some cultural groups over others. The presenters continued with discussions of how catalogers have attempted to correct these issues, as well as how others can help eliminate biases from the classification system.

Brad Young opened the session with a brief history of librarians who have challenged aspects of the library classification system that have generated bias. The chief instigator of this challenge was Sanford Berman. In his 1971 publication Prejudices and Antipathies: A Tract on the LC Subject Heads Concerning People, Berman listed over 200 Library of Congress Subject Headings (LCSH) terms he believed merited revisions or even removal from the LCSH thesaurus because of their controversial representations. Among these subject headings were "Jewish question", which Berman proposed to delete from LCSH, and the term "Gipsies", which he proposed be changed to "Romanies". Another critic of the classification system was Hope Olson, the associate dean and professor of the School of Information Studies at the University of Wisconsin-Milwaukee. Olson disliked the hierarchical structures within the library classification system, as she believed these structures misrepresented subjects outside the mainstream majority view and promoted marginalization. Her 2002 work The Power to Name: Locating the Limits of Subject Representation in Libraries further explored how these structures, as well as the classification system's insistence on universal language, endorsed marginalization. A third figure Brad cited was Judith Kaufman, who published a work entitled Recordings of Non-Western Music: Subject and Added Entry Access, which analyzed 40 published Japanese music headings. In her study, Kaufman emphasized why having appropriately specific terms and appropriate higher-level collocation were crucial for best representation of these music genres. Brad reiterated the importance of deconstructing LCSH terms and concluded that catalogers should always speak up if they find subject headings that they believe deserve revision or removal from LCSH.

Nancy Lorimer, who is the Coordinator of the SACO (Subject Authority Cooperative Program) Music Funnel Project, continued the session with a brief overview of the Library of Congress Genre/Form Terms (LCGFT) and the Library of Congress Medium of Performance Thesaurus (LCMPT). These thesauri were developed by the Library of Congress and Music Library Association between 2009 and 2015, with the main objective being to construe genre/form and medium of performance information from LCSH. The downside of deriving this information from LCSH, however, has been that LCSH music terms are skewed towards Western classical music. Catalogers have therefore attempted to address this issue as they have updated LCGFT and LCMPT. In one specific example, the term for describing a type of Native American dance music was listed as "Chicken scratch music" in LCSH. But after extensive research, catalogers decided to use the preferred and more politically correct term "Waila music" as the primary term when they updated LCGFT. Nevertheless, addressing the Western-centrism problem when maintaining the LCGFT and LCMPT thesauri still presents many challenges. One problem is that terms from LCGFT and LCMPT are based heavily on terms that are used in the United States. Another issue Hermine Vermeij indicated is that the terms used in LCGFT are only part of a general thesaurus and may therefore be affected by terms in other parts of the hierarchy. Hermine and Nancy noted, however, that catalogers can help attend to these issues by adding more non-Western music items to their libraries' collections (since LCGFT and LCMPT content are contingent on the materials library institutions collect) and proposing new terms or changes to terms, which can be done through the SACO Music Funnel.

Rebecca Belford, who presented on behalf of Kirk-Evan Billet, is the chair of the Music Library Association Vocabularies Subcommittee. She followed Nancy and Hermine's presentation with an exploration of other Western-centrism problems project-based task groups within the subcommittee have encountered as they have updated the LCMPT and LCGFT thesauri. One particular problem task group members have come across is that Western instrument names, such as "tambourine", have been used as the primary category name. Using "tambourine" as the main category name has especially encouraged Western-centrism because "pandeiro" (the Brazilian instrument) has been absorbed into this category. Meanwhile "riqq", the Arabic

instrument, has been established as tambourine's predominant narrow term without taking into account riqq's many regional variant names. Another instance of Western-centrism the task groups have faced is that terms that embrace a wide spectrum, such as "Improvisations (Music)", may not work in non-English languages. Rebecca concluded Kirk-Evan's presentation with some reflective questions these examples have posed. One question was, "Have we opened a space for the marginalization of non-Western music or colonization of language?" Another was, "Do hierarchies within LC thesauri inflict connotations, such as if a term's position in the hierarchy participates in defining its status?"

Casey Mullin discussed the possibilities that the development of the Library of Congress Demographic Group Terms thesaurus (LCDGT) has enabled for catalogers when describing people. These possibilities catalogers can now use include creator/contributor characteristics, such as profession/occupation (374), gender (375), nationality (370), and sexual orientation (368 \$c), and characteristics of intended audiences (385). While creator/contributor characteristics and audience characteristics have always been included in LCSH, terms that describe these characteristics, such as "Music by gay composers" or "Music by African American women composers", have only been used in limited cases (such as in compilations). LCDGT, however, has allowed for broader usage of creator/contributor and audience characteristics and a fresher start to demographic terminology. In particular, LCDGT uses more politically appropriate terminology, such as the preferred name of demographic groups (i.e. "Mi'kmaq (North American people)" vs. LCSH's "Micmac Indians") and does not allow compound identities, such as "African American women". Casey nevertheless cautioned that assigning LCDGT terms to people can allow room for biases, such as misgendering or pigeonholing people into categories or emphasizing their "other" identities. A specific example he gave concerned the terms "soprano", "alto" and "tenor". Are all soprano and alto singers adult females or boys? And are all tenors males? Casey noted that the Association for Library Collections and Technical Services (ALCTS) Subcommittee on Faceted Vocabularies, of which the music community is represented, was planning to dive deeper into these ethical issues surrounding demographic terms. But in the meantime, he indicated that catalogers should exercise good judgment when assigning demographic terms to people.

Allison McClanahan is the Collections and Cataloging Librarian at Indiana University's Archives of Traditional Music (ATM), and her presentation therefore focused on how the Western-centrism problem in library classification affects not only cataloging but the public services aspect as well.

The ATM consists of one of the largest university-based ethnographic sound archives in the country, and the collections contain recordings from many different ethnographic disciplines, such as ethnomusicology and folklore. Allison indicated that a major challenge of cataloging at an institution such as ATM is that most recordings she catalogs contain non-Western genre/form terms and instrument names that require extensive research and translation. Allison echoed Nancy and Hermine's remarks that non-Western music terms are not very well represented in the LC thesauri. She added that the non-Western music terms that are established in LC, such as "world beat", have ambiguous and conflicting definitions that have resulted in a myriad of mostly unrelated recordings getting grouped in the same genre. In her "world beat" example, Allison described how recordings such as Reptile Palace Orchestra's "We Know You Know", which is a blend of traditional music forms with contemporary instruments, are cataloged as "world beat" music with popular music albums that use traditional Korean instruments. Allison noted that these under-established non-Western music genre/form terms can also pose problems for patrons searching for them in the library catalog. A patron searching for "world beat" music who is interested in the Reptile Palace Orchestra recording, for instance, would probably not be interested in an album of lounge music. Some of Allison's patrons, however, also

search for recordings by instrument, and the underrepresentation of non-Western music terms also affects these search results as well. Allison said that Indiana University's catalog database, IUCAT, has an instrumentation facet search. But because many non-Western instrument names are not established in LC thesauri, most of the ATM's pre-2016 recordings do not index in IUCAT. Allison agreed with Nancy and Hermine, though, that catalogers could address the issue of underrepresented non-Western music terms by proposing new terms or revisions to terms through the SACO Music Funnel. However, these changes take time to pass through SACO. And as the sole cataloger at her institution, Allison has had to adapt interim solutions. She concluded her presentation with discussions of the interim solutions she uses, one of which has included using "folk music" or "popular music" for recordings with non-established genre/form terms and adding location subheadings. Another solution has involved assigning the closest related instrument family term to instrument names not established in LCMPT or using partial medium of performance fields. Finally, Allison has used the American Folklore Society's Ethnographic Thesaurus (AFSET) to supplement LC vocabulary terms, as well as Murdock's Outline of World Culture Codes to group together items of similar geographic area and cultural group.







Green Glass Tile in the Grand Hall; Archway and stained glass in Grand Hall; Mosaic Tile Floor by the Front Desk; tile images courtesy of Lynne Jaffe, archway image courtesy of Beth Iseminger



Attendees Patrick Hutchinson (Brown University) and Tracey Snyder (Cornell University) play with friends in an Irish traditional music session.

BIG THANKS FOR/FROM BIG BAND

Submitted by Rick McRae



Many thanks, as always, to the MLA Board (plus Wendy Sistrunk, Convention Manager) for again providing the MLA Big Band with the opportunity to play again this year.



REEDS: Greg Sigman (pictured), alto; Deb Morris, alto/clarinet; Jane Cross, Morgan Davis, tenors; Matt Snyder, baritone/clarinet; Linda Fairtile, baritone TROMBONES: Eli Brauner, Carl Lundgren, Rick McRae, Dan Ray

TRUMPETS: Dan Callihan (St. Louis free-lancer), Alan Green, Mike Duffy, Ben Knysak



KEYBOARDS: Laura Gayle Green, Matt Kibble

GUITAR: Maristella Feustle (pictured), Vincent Pelote (pictured), Carlos Peña

BASS: Russell Clark, Chris Hartten

DRUMS: Ryan Johnson (pictured), Eddie Eckers (also our soundman from the firm who provided much of the backline)

HARMONICA: George Boziwick (pictured)

VOCALS: Anne Adams (pictured), Terry Lewis, Elizabeth Uchimura



Also special thanks to the Little Chuck Berrys, for heating up the dance floor: Marci Cohen, Anne Rhodes, Memory Apata, Terry Lewis,

vocals; Andy Leach, guitar;



Matt Kibble, keyboard; Greg MacAyeal, bass; Ryan Johnson, drums







This year marks the start of the MLA Big Band's third decade as a "thing." We just finished our 21st consecutive performance, since Past President Steve Fry organized the band at the LA meeting in 1999. (Those with long-attendance and sharp memories recall that our fledgling performance featured special guest Kenny Burrell. Sadly, no recording exists of the ca. 17 beautiful choruses by Burrell on C Jam Blues).

Anyway, the MLA Big Band always welcomes new members every year, no matter if they happen to perform 5 nights a week after work, or if they haven't touched their instrument in years. If a) you love big band music, b) you are willing to sacrifice your Wed.-Fri. evenings for rehearsals, and c) want to have fun playing music with nice folks, keep your eyes peeled for an MLA Big Band announcement sometime this fall.

Finally, I'm continually gratified that to paraphrase Sally Field, "you [MLAers] like us, you really like us." In turn, on behalf of the band, to quote Duke Ellington, "We love you madly."





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LATEST BUSINESS MEETING MINUTES AND DRAFTS AVAILABLE

The final version of the 2018 Portland business meeting minutes, and a draft of the 2019 St. Louis business meeting minutes can now be viewed at: https://www.musiclibraryassoc.org/page/BusinessMeetings

NEW INTEREST GROUP TO CONVENE

The Video Games Music Interest Group has received the requisite number of letters of support, so it will officially launch at the conclusion of our annual meeting next year. In the words of proposer Josh Dieringer, "The maximum level has been reached!" (bonus <u>video content</u>, also from Josh)

MLA ARCHIVES IN NEED OF DIRECTORY

Submitted by Melissa Wertheimer, MLA Archivist

Your friendly neighborhood MLA Archivist here. After a great reference question, it has come to my attention that the MLA Archives do not have a complete run of all 11 editions of the Education Committee's *Directory of Library School Offerings in Music Librarianship*.

If you or your institution can spare any of these titles, please reply to me directly.

Here is what we need. Editions highlighted and underlined are priorities. For later editions, electronic copies (PDFs) are welcome if that was the produced format.

1st edition: 1 copy needed
2nd edition: 2 copies needed
3rd edition: 2 copies needed
4th edition: 1 copy needed
5th edition: 1 copy needed
6th edition: COMPLETE
7th edition: 1 copy needed
8th edition: 2 copies needed
9th edition: 2 copies needed
10th edition: 2 copies needed
11th edition: 2 copies needed

SUBMIT OFFICIAL RECORDS TO MLA ARCHIVES

Submitted by Melissa Wertheimer, MLA Archivist

If you are a Board Member, Committee Chair, Officer, or Editor whose term has ended, please remember to transfer your official records to the MLA Archives. This includes emails, drafts and final documents, and other electronic or paper records generated in the course of your official duties.

I ask you to review this page with all the information you need:

https://www.musiclibraryassoc.org/page/archivestransfer

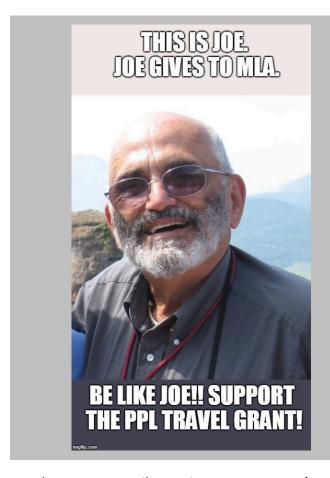
Please let me know if you have questions about which records are of either temporary or enduring value - I am here to appraise!



Developing Trends

Submitted by Lindsay Hansen Brown, MLA Development Officer

Greetings from Development! I was thrilled to share at our St. Louis meeting that we are close to fully endowing the Paraprofessional/Public Library Travel Fund. It is not too late to donate! Your chapter may be doing a match, and if not, you may always donate online or send a check to the Business Office. You can still Be Like Joe!



As a former public librarian at both ends of my long professional life, I endorse this campaign and have already been instrumental in getting the California Chapter to mount a challenge grant. The chapter put up \$1,000 and the challenge was met. Just before the St. Louis meeting, we were able to present a check to the MLA for over \$2,200.00. The chapter has challenged other chapters to make us look like pikers.

I opened the meeting on Thursday morning by presenting a check to Lindsay Hansen Brown and urged the members in attendance to join me.

On my way home from St. Louis, today, I thought, "What if people just don't want to be like me?" Indeed, I sometimes wish I were less like me. In consideration thereof, I hereby release any and all of you from the obligation of being like Joe. I may even launch a campaign to be less like Joe myself.

Do consider giving all you can (and then a bit more) to this initiative.

Ever forward and ever upward in support of MLA

Another way to Be Like Joe is to support MLA's <u>Public Domain Song Anthology</u>: you can fund this cause individually, through your library, or with your chapter.

Of course, you have many options for giving: we always welcome contributions to the MLA Fund or our funds that support travel, outreach, publications, and research. Not sure which fund to choose? You can read about the focus of each fund online.

I was also happy to report at our meeting that our association continues to benefit from Amazon Smile. We most recently received a quarterly payment of \$133.44 in thanks to individuals shopping at Amazon (to date we have received \$1,077.14). If you shop at Amazon and have not designated MLA as your charity of choice, it is easy to set up. Be sure to choose MLA in Middleton, WI. You are at the right place when you see the mission: "to provide a professional forum for librarians, archivists, and others who support and preserve the world's musical heritage." Let me know if you have any questions or concerns.

It is not too early to think about the silent auction for next year: thanks to the hard work of Liza Weisbrod and her team, the silent auction brought in \$1,376. We simply would not be able to achieve our mission without support coming from all of these different avenues.

Thank you for all you do to support MLA, and please do let me know if you have ideas!

SETTING PRIVACY OPTIONS FOR MLA DONATIONS HAS NEVER BEEN EASIER

Submitted by Lindsay Hansen Brown, MLA Development Officer

I am pleased to announce that it is easier than ever to set your privacy options when you donate to MLA.

Jim Zychowicz has updated the online form, so after you choose the donation type (one-time vs. recurring), you will be prompted to choose either:

"please make my donation private (do not list my name)" OR

"please list my name as a donor".

If you have already set up a recurring donation and would prefer to remain anonymous, just let me know.

We are also going to change the donor page online so that the specific dollar ranges are not provided. So, if I were to give \$100 a year, I would be listed as an MLA Soloist, but not specified as "\$100-\$199". More on that later.

Public Libraries Column

Submitted by Kristie Nelson, Chair, Public Libraries Committee of MLA

Welcome to the first of what we hope will become a regular column featuring all things public library-related. This is something that has been a long time coming, the first steps being taken almost five years ago when the idea of a public libraries survey was conceived. The Public Libraries Committee was asking the question "How can we engage more public librarians in MLA?" What we quickly realized is that we did not have enough information to answer that question. With so many funding cuts and rapid changes in the public library world, we first needed to find out who is working with music collections and programs in public libraries and what kinds of things MLA could offer to support them. Under the leadership of former Chair, Laurie Bailey, the Committee began the process of developing and implementing a survey of public library staff working within the area of music. Now that we have data available, we can create content that addresses some of the unique concerns of public librarians. Topics like promoting music collections to the general public, licensing services such as Freegal and Biblioboard, and sharing creative programming ideas are planned for future articles. In our next article, Julie Hanify will discuss the results of the public libraries survey in more depth. If you are a public librarian or just have an interest in knowing more about how public libraries are serving their communities through music, we hope you will enjoy these upcoming articles — and if there is a topic you would like to see covered, please reach out to any Public Libraries Committee member to share your ideas.



Proscenium arch, Fox Theatre, St. Louis

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

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RIPM Consortium Ltd
The Broude Trust

THANK YOU!



Model Train Set in the Hotel's Market; image courtesy of Lynne Jaffe

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

Beth Christensen, retiring, Music Librarian, St. Olaf College

Alec McLane, retiring, Music Librarian and Director of the World Music Archive, Wesleyan University

Houman Behzadi, Head Librarian, Marvin Duchow Music Library, McGill University

Bret McCandless, Performing Arts Librarian, Rowan University

Justin Pile, Senior Library Technician for Bindery and Special Projects, University of Kentucky

Karen Peters, Cataloger, Library of Congress, National Audiovisual Conservation Center, Recorded Sound Processing Unit

Eryn Stark, Cataloger, Library of Congress, National Audiovisual Conservation Center, Recorded Sound Processing Unit

Christopher Pierce, Cataloger, Library of Congress, National Audiovisual Conservation Center, Recorded Sound Processing Unit

Crystal Willer, Project Archivist, Oberlin College & Conservatory

Susannah Cleveland, President, Music Library Association

Mark McKnight, Past President, Music Library Association

Tracey Rudnick, Administrative Officer, Music Library Association

Janelle West, Assistant Administrative Officer, Music Library Association

Jonathan Sauceda, Member-at-Large, Assistant Planning Officer, Music Library Association

Anne Shelley, Member-at-Large, Assistant Fiscal Officer, Music Library Association

Kimmy Szeto, Member-at-Large, Assistant Parliamentarian, Music Library Association

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

IAML is seeking to fill the following position in the organization:

Archivist

Required: comprehensive understanding of the structure of IAML; Experience in the field of digital preservation; good language skills in English and at least basic language skills in French and German The **IAML Archivist** is selected by the Board and formally appointed by the General Assembly for a period of two years, renewable for further periods of two years by mutual agreement up to a maximum period of four terms (eight years).

Candidates for the post should send in their inquiries or letters of interest to the Secretary General, secretary@iaml.info, no later than 31 May, 2019.

MLA Publications

MUSIC CATALOGING BULLETIN AVAILABLE

The March 2019 issue (vol. 50, no. 3) and the April 2019 issue (vol. 50, no. 4) of the <u>Music Cataloging Bulletin</u>, 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 to members on the MLA website.

MLA members must log in to the MLA website in order to access *Notes* content on Project MUSE. Please contact <u>Anne Shelley</u>, Assistant Editor for Electronic Vendors, with any questions.

Take a look at the March 2019 issue of Notes: Jane Cross and Patrick Warfield describe two major digital projects related to John Philip Sousa and "The President's Own" United States Marine Band; and David Procházka provides a bibliography of published scores by 20th-century French composer and pianist Jean Wiéner. Books reviewed in this issue include biographies of Scriabin, Smetana, Schubert, Chopin, and Pärt; topics on music in the Reformation and music and society during Bach's time; and edited volumes on seventeenth-century Italian keyboard music, eighteenth-century theatrical music in London, and the current state of music studies. This issue's fascinating Music Reviews column examines a facsimile edition of fourteenth-century Italian secular songs, created from a palimpsest manuscript held by the Basilica di San Lorenzo in Florence; scenes from the collaborative opera-ballet Mlada; and an edition of Joseph Rumshinsky's operetta Die goldene kale. Notes for Notes, Books Recently Published, New Periodicals, Music Received, and advertisements are also included. Enjoy!

Starting with volume 73, the e-edition of *Notes* provides links to content in Project MUSE (articles, reviews, books recently published, etc.) in addition to each issue's cover, front matter, and advertisements.

Regional Chapter News

MOUNTAIN PLAINS CHAPTER OF MLA (MPMLA) 2019 MEETING WEBSITE AVAILABLE

For those in MLA who may be interested in attending, or presenting at, the Annual Meeting of the Mountain Plains Chapter let me draw your attention to our <u>2019 Meeting Website</u>.

Lisa Chaufty and her staff at the McKay Library, University of Utah, will be hosting, May 16-18 in Salt Lake City.

MLA Norfolk 2020

CALL FOR PROPOSALS

Submitted by Erin Conor, Program Chair of MLA Norfolk 2020

The 89th Annual Meeting of the Music Library Association will be held in Norfolk, VA, February 26-March 1, 2020. The Program Committee invites proposals until 11:59 p.m. on **Friday, May 3rd, 2019**.

The Music Library Association Annual Meeting is open to anyone with an interest in music libraries, music collections, or music librarianship. We encourage proposals that are topically or practically relevant to these areas, especially proposals addressing new or emerging areas. We welcome proposals from library, archives, and information technology professionals, students, faculty, and others. Members and non-members may submit proposals.

TYPES OF PROPOSALS

Poster presentations take place within a specified conference time block. Other types of sessions may be 25, 55, or 85 minutes in length.

- Presentation (prepared paper or panel)
- Plenary presentation (prepared paper or panel). Plenaries are always 85 minutes in length. No other meetings, sessions, etc. are scheduled during plenaries. The content of plenaries should be of broad interest to Annual Meeting attendees.
- Interactive presentation (significant audience engagement via an interactive, hands-on, or discussion-based component. Individual presenter or panel)
- Town Hall (open discussion forum for topics of urgent interest to attendees)
- Other type of session not mentioned above
- Poster presentation

SELECTION CRITERIA

MLA Annual Meeting proposals are peer-reviewed by members of the Program Committee. Proposals should address:

- The main points of your session
- Relevance to attendees
- How your proposal is unique or different from others that may address the same topic
- How presenter(s) will engage the audience
- Learning objectives, goals, or takeaways

Proposals will be evaluated on the strength of the abstract, based on the above criteria.

The Program Committee will additionally strive to select a balance of proposals reflecting the range of institutions (academic, public, special, etc.), specializations (cataloging, archives, information literacy, collection development, etc.), and attendees (librarians, archivists, paraprofessionals, students and emerging professionals, retirees, etc.) represented at our Annual Meetings. Special consideration will be given to proposals addressing new or emerging areas of music librarianship, as well as those submitted by first-time presenters. Proposals that seek to "de-center" the presenter and encourage discussion and audience interaction are highly encouraged.

SESSION DISCUSSION SPREADSHEET

The Program Committee has created a <u>public spreadsheet</u> to facilitate sharing of proposal ideas and connect potential collaborators. The spreadsheet is an informal tool, and the information in it will not be used by the Committee in evaluating program proposals. (Credit to the Society of American Archivists for the idea.) Access to the spreadsheet is also available on the <u>Annual Meeting website</u>.

PROPOSAL SUBMISSION

Proposals may be submitted online via the **Annual Meeting website**.

PLEASE NOTE

Sessions at MLA Annual Meetings are for the educational benefit of attendees. Proposals promoting or selling products or services will not be accepted.

The Program Committee looks forward to your proposals! Questions? Please feel free to contact Erin Conor.

CALL FOR MEETING ROOM REQUESTS

Submitted by Erin Conor, Program Chair of MLA Norfolk 2020

Hello! If your committee, subcommittee, interest group, chapter, task force, or user group needs space for a business meeting in Norfolk during the MLA 2020 Annual Meeting, please fill out the <u>meeting room request</u> <u>form</u> by **Friday, May 10, 2019**.

Please feel free to contact **Erin Conor** with questions.

Institutions & Collections

WOMEN'S SUFFRAGE IN SHEET MUSIC COLLECTION AT THE LIBRARY OF CONGRESS

The Music Division of the Library of Congress is pleased to announce the launch of a new web site showing the theme of women's suffrage as shown in sheet music.

<u>Women's Suffrage in Sheet Music</u> includes over 200 pieces of sheet music spanning the years 1838-1923, over half of which highlight women's emerging voices and suffrage efforts; the collection includes published rally songs and songsters written and compiled by notable composers and suffragists, as well as music manuscripts submitted for copyright deposit by everyday citizens. Anti-suffragists raised voices in song as well, and popular music of the era echoed anti-suffrage sentiments of the day with specific references to the movement. The Library of Congress preserves sheet music and songsters that represent suffragist voices, anti-suffrage views, and general societal angst at play throughout the women's suffrage movement, all of which are represented in this digital collection.

Other Organizations of Note

MARC 2019 OLAC NEWSLETTER AVAILABLE

The March issue of the OLAC newsletter is Now available in HTML and PDF format.

ARSC OFFERING CUSTOM T-SHIRTS FOR ARSC PORTLAND 2019 ATTENDEES

For the first time ever, the ARSC will be offering custom T-shirts to be available for pickup at the ARSC conference in Portland (May 8-11, 2019). We need to take pre-orders so we know how many of each size to have printed. Be sure to order ahead if you would like a shirt!

Please note that we are not able to ship directly at this time. This is for in-person pickup only. If you wish to order more than one (to bring home for a fellow collector), please order separately as each order is for ONE shirt only.

Pre-order submissions are due by Saturday, 4/13.

The UNIQUE design will be printed on Canvas 3001 unisex t-shirts. See the sizing chart on the pre-order page to determine the proper size.

The cost is \$20 per shirt. Payments will be accepted via cash or credit card at the time of pickup.

Proceeds will benefit the ARSC Restricted Fund grants for recorded sound research and preservation.

View the shirt design and submit pre-orders here!

ARSC 2019 AWARD FOR DISTINGUISHED SERVICE TO HISTORICAL RECORDINGS AWARDED

The Association for Recorded Sound Collections (ARSC) is pleased to announce the recipient of its 2019 Award for Distinguished Service to Historical Recordings, Oregon Senator Ron Wyden. ARSC recognizes Senator Wyden for his stand for the public's interest in the passage of the recently enacted Music Modernization Act. The provisions that Sen. Wyden fought for will yield significant benefits by encouraging the preservation of historical American sound recordings, and making those recordings accessible to scholars, students and the general public, in some cases for the first time in more than one hundred years.

The award will be presented at a ceremony on May 9, 2019, during ARSC's annual conference, which this year will be held in Portland, Oregon, Senator Wyden's hometown. In a recording of his acceptance, Senator Wyden said, "As a son of a librarian, I grew up understanding the importance of access to public information and protecting archives."

See Senator Wyden's acceptance speech on the ARSC YouTube channel and see the press release.

More information is available on ARSC Awards and winners.

IAML News

HOT TOPICS AT IAML KRAKÓW 2019

This year, the IAML Congress will sponsor a "Hot topics" session for the fourth time: Friday, July 19, 14.00-15.00

Presented by the Forum of Commissions and Professional Branches Chair: Joseph Hafner (McGill University, Montréal)

We would like to ask speakers for their "hot topics" in advance on this page. Members just need to login to see the information and sign-up to present.

"Hot topics" and/or "Lightning talk" can be any short, 3 to 5 minute topic that someone wishes to share with or present to the group, including:

- New and/or innovative services
- Programs or initiatives
- Issues of concern for members
- New products from a vendor or library that you want to tell others about
- New information or updates you want to share
- Special work or achievements from someone or a committee that the group should hear about
- Other topics that will help others to know about because they are new, interesting, of concern or important for our community

Please suggest a topic in English, German, or French below! We look forward to your responses. The deadline is past to be included in the program, but hot topics can be submitted until the session, so please add your ideas!

IAML ELECTIONS COMING SOON

The election pages for the IAML elections this year for President and four Vice Presidents have now been finalised and are available in all three IAML languages.

Please go to https://www.iaml.info/elections-2019 and read all about the candidates.

The elections will start by electronic vote on 15. May and continue until 14. June.

Please remember to make use of your chance to vote!!

MLA Members in the Wild

ALCTS HONORS MULLIN WITH 2019 ESTHER J. PIERCY AWARD

The Association for Library Collections & Technical Services (ALCTS), a division of the American Library Association (ALA), has conferred upon Casey Mullin the 2019 Esther J. Piercy Award. This award will be presented during the 2019 American Library Association (ALA) Annual Conference and Exhibition in Washington, D.C.

The award "recognizes the contributions by a librarian with no more than 10 years of professional experience who has shown outstanding promise for continuing contributions and leadership in the areas of librarianship included in library collections and technical services."



As MLA knows, "Casey Mullin's career demonstrates sustained contributions and leadership in the field of library technical services...while [his] work demonstrates leadership in library technical services broadly, his many contributions illustrate a passion for music cataloging...through sustained engagement with the profession, Mullin exemplifies the qualities highlighted by the Piercy Award."

Music Publications for Free Perusal

BLACK GROOVES

Black Grooves, hosted by the IU Archives of African American Music and Culture, is available at www.blackgrooves.org. The March 2019 issue celebrates Women's History Month, highlighting new releases from female artists across multiple genres and countries. The April 2019 issue celebrates Jazz Appreciation Month and International Guitar Month, and features Marvin Gaye's album, You're the Man, coinciding with the 60th anniversary of the Motown label and Gaye's 80th birthday.

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

CD HOTLIST: NEW RELEASES FOR LIBRARIES

The April issue of CD HotList: New Releases for Libraries has been posted (a couple of days early this time, due to my travel schedule) and is, as always, freely available to all at http://cdhotlist.com.

This month's recommendations include a dynamite new entry in the venerable On-U Sound _Pay It All Back_ series; an album of recorder concertos by American composers; a surprisingly essential new recording of Mozart's very familiar final three symphonies; new new jazz from Dominic Miller; new old jazz from Warren Vaché; old old jazz from Stéphane Grappelli; French-Canadian folk music from Le Vent du Nord; improvised music for sarangi and guitar; and much, much more. Enjoy!

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MLA NEWSLETTER

Michelle Hahn, Editor John Baga, Member Publications Editor

The MLA Newsletter is published six times a year: February, April, June, August, October, and December, and is open to the public free of charge. The purpose of the MLA Newsletter is to keep the membership of the Association informed of events and activities presented by the Association and its members. Groups within the administrative structure of the Association are encouraged to submit content. The deadline to submit content is the 1st of each publication month.

All images courtesy of the Editor unless otherwise noted.

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