Table of Contents

From the Board
News & Notes
Developing Trends
MLA Publications
Member Publications
Transitions & Appointments
In Recognition
Members in the Wild

Committee & Interest Group News
MLA Norfolk 2020
Regional Chapter News
IAML News
Other Organizations of Note
Institutions & Collections
Music Publications for Free Perusal
Follow Along
In preparation for the strategic planning process that the Board is undertaking in the coming year, we have been reviewing our mission statement that was last updated in 2008. The following represents an attempt to create a more inclusive mission while retaining the strength of the mission that has guided us for the last decade.

MLA's mission is to support, preserve, and enhance equitable access to the world's musical heritage.

To achieve this mission, we:

- provide an inclusive forum for music information professionals and other scholars and researchers;
- provide leadership for the collection and preservation of music of all kinds and information about music in libraries and archives;
- develop and deliver programs that promote continuing education and professional development for information professionals who work with music materials and provide or support access to music research;
- ensure and enhance intellectual access to music for all by contributing to the development and revision of national and international standards and vocabularies for the description, organization, and retrieval of music information;
- facilitate best practices for housing, preserving, and lowering barriers to access to music materials;
- promote legislation that strengthens universal access to music and music library services;
- foster information literacy and lifelong learning by promoting music reference services, information literacy instruction, and publications; and
- collaborate with other groups in the music and technology industries, government, and librarianship, to promote our mission and values.

We welcome your feedback on this draft. Please submit any comments or concern to any member of the board by October 1.

MLA ST. LOUIS 2019 MEETING SURVEY RESULTS PUBLISHED

Submitted by Bruce J. Evans, MLA Member-at-Large, Planning and Reports Officer

The results of the Post-Meeting Survey for MLA 2019 in St. Louis have been posted. Please scroll down to the bottom of the page to see them.

This year the Board decided upon posting both the survey results summary, and also the detailed survey responses. We decided to do this because we thought the detailed responses would provide a much fuller picture of meeting attendees’ reactions and impressions concerning the conference far beyond what the summary document could do. After deliberating about whether or not there should be any redactions, we ultimately decided upon redacting only two responses; one for comments that were purely inflammatory in nature (not because of their point of view), and one because the respondent indicated they were hesitant to publicly share their views to begin with. The cells where the content has been redacted also provide this information. On a related note, this deliberation contributed to a later-than-usual release of the survey results. We appreciate your patience and understanding with this delay.
UPDATES AND REMINDERS FOR TRANSFER OF RECORDS TO MLA ARCHIVES
Submitted by Melissa E. Wertheimer, MLA Archivist

Please take a moment to read the updated guidelines for shipping paper records to Special Collections in Performing Arts at the University of Maryland.

And, everything you need to know about who should transfer records and what should be transferred is available on the Submitting Materials to the MLA Archives page.

TIME TO REVIEW YOUR MEMBERSHIP PROFILE
Submitted by Jim Zychowicz, MLA Business Office

On behalf of the MLA Business Office, I would like to ask that you review your profiles at www.musiclibraryassoc.org to verify that your addresses are current. This will help insure continuity for Notes as we gear up for the new volume year.

APPLICATIONS ACCEPTED FOR KEVIN FREEMAN TRAVEL GRANT
Submitted by Jason Imbesi, Chair, MLA Kevin Freeman Travel Grant Award Committee

The Kevin Freeman Travel Grant is intended to support travel and hotel expenses to attend the Music Library Association annual meeting. Grant(s) include the conference registration fee and a cash award up to $750, subject to approval of the current year’s budget by the MLA Board.

To apply, you must:
- Be a regular, paraprofessional, or student member of the Music Library Association

AND either be:
- in the first three years of your career,
- a graduate library school student aspiring to become a music librarian, or
- a recent graduate (within one year of degree) of a graduate program in librarianship who is seeking a professional position as a music librarian.

Previous applicants who still qualify are welcome to reapply.

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

Recipients of the Diversity Scholarship Award are strongly encouraged to apply for the Kevin Freeman Travel Grant.

Please submit an application by the end of the day on Friday, September 27, 2019. A current résumé or CV and two letters of support (e-mailed by recommenders directly) should also be sent to Jason Imbesi, Chair of the Kevin Freeman Travel Grant Committee, by the deadline. Acceptable file formats include PDF, Word, or plain e-mail text. Please ask recommenders to include "Kevin Freeman Travel Grant" in the subject of the message.

Grant recipients will be notified in early November and publicly announced at the MLA Norfolk 2020.
Happy New Fiscal Year! I am thrilled to report that we are even closer to having the Paraprofessional/Public Librarian Travel Grant endowed. As of July 31, the balance was $35,514. As a friendly reminder, you can give a one-time or recurring gift to ensure the fund comes to fruition.

What about the other funds? Just because a fund is endowed does not mean we are still not nurturing it. With your help, we can continue to support ALL of MLA’s endeavors: from funding research and student attendance to simply paying the bills. If you want to support our organization but feel overwhelmed by the sheer volume of options, you can either choose the MLA Fund or give a little to multiple funds. I have selected the MLA Fund, the Diversity Scholarship, and the PPL Scholarship for my monthly giving, and many of our members have a similar plan.

We appreciate any support you are able to give! Is this a good time to mention that AmazonSmile continues to provide support to MLA? The latest quarterly donation was $58.06 and to date we have received $1,135.20!

In other news, the Norfolk meeting will be here before we know it. In addition to registration fees, we count on sponsorships to make each meeting a success. Who can sponsor something? Anyone! You are welcome to sponsor a coffee break, an honorarium, and more, whether you are an individual, a corporate member or patron, a vendor, a roundtable, a committee, or a chapter! Even better? As a sponsor, you need not foot the whole bill. Even $50 toward an expense is a tremendous help. For information about where the greatest needs are and the costs of a particular initiative (such as a coffee break), please contact me or our convention managers (Wendy Sistrunk and Andrew Justice).

I am grateful for your support, and also for the non-stop assistance from the Business Office.

Thank you and stay tuned for more Development updates!
**MUSIC CATALOGING BULLETIN AVAILABLE**

The July 2019 issue (vol. 50, no. 7) and the August 2019 issue (vol. 50, no. 8) of the *Music Cataloging Bulletin*, a monthly publication of the Music Library Association, are now available.

Paid Subscribers can access the *Music Cataloging Bulletin*. If you do not see the current issue in the list, please reload the page or clear your browser’s cache.

For matters concerning subscription and online access, contact the Music Library Association Business Office (email: mla@areditions.com; phone: 608-836-5825). Comments concerning the content of the *Music Cataloging Bulletin* should be sent to Chris Holden, editor (email: christopher.david.holden@gmail.com, or chold@loc.gov; phone: 202-707-7874).

**NOTES E-EDITION AVAILABLE**

The newest e-edition of *Notes* is now available 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 Anne Shelley, Assistant Editor for Electronic Vendors, with any questions.

**LATEST VOLUME OF THE MLA INDEX AND BIBLIOGRAPHY SERIES AVAILABLE**

*The Life and Music of Teresa Carreño (1853–1917): A Guide to Research* is an essential reference on the extant primary sources, secondary literature, compositions, and recordings for scholars, students, musicians, or any interested in the life and career of Teresa Carreño, a Venezuelan-born pianist and composer. This guide is divided into three sections: (1) Life—includes a biography that examines Carreño’s career from her early performances as a musical prodigy through her years as a mature and internationally acclaimed artist in the 1910s, and a chronology; (2) Work—consists of annotated entries about manuscripts, early and modern editions, concert programs, piano rolls, and sound recordings; (3) Writings—consists of annotated entries about correspondence written to or by Carreño between 1873 and 1917, and primary and second literature published between 1862 and 2016. This is an important reference that brings forward the latest research on Carreño in a single volume.

This publication, ISBN 978-0-89579-876-3, is the latest release, IB041, in the *Music Library Association Index and Bibliography Series*. 
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**

**Baga, John** (East Carolina University)

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

**Dale, Jon-Marc** (East Carolina University)

**Moore, Tom** (Florida International University)

“Blake’s Select Beauties for the German Flute.” *Pan* (July 2019): 48-53.


**Scott, Rachel** (University of Memphis)

**Tuncer, Nurhak** (Elizabeth City State University) and **Reed David** (Washington State University)
Willner, Channan (New York Public Library)


Books and Book Chapters

Scott, Rachel (University of Memphis)

Stokes, Laura K. T. (Brown University)

Published Music and Poster Session

Billet, Kirk-Evan (Johns Hopkins University)

Dale, Jon-Marc (East Carolina University)

Transitions & Appointments

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

Lindy Smith, Head, LaBudde Special Collections, University of Missouri, Kansas City
Madelyn Shackelford Washington, Coordinator of the Music Library, University of Houston
Mark McKnight, retired, Head, Music Library, University of North Texas
Jack Hall, retired, Music Cataloger, University of Houston
Jane Cross, retired, Master Gunnery Sergeant (USMC), Chief, US Marine Band Library and Archives
Peter Hirsch, retired, New York Public Library
Alan Karass, Dean of Libraries, Columbus State University
Melissa A. Weber, Curator, Hogan Jazz Archive, Tulane University
Anna Kijas, Head of Lilly Music Library, Tufts University
Susannah Cleveland, Head, Music Library, University of North Texas

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

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RIPM Consortium Ltd

Members in the Wild

EVANS RECEIVES PRESTIGIOUS NANCY B. OLSON AWARD

Baylor University's Assistant Director for Library Collections Services, Bruce J. Evans, received the Nancy B. Olson Award from OLAC. This internationally recognized award honors "a librarian who has made significant contributions to the advancement and understanding of audiovisual and/or electronic resources cataloging." The committee noted his years of professional leadership in cataloging and, in particular, the integral role he has played in drawing together OLAC and MOUG (Music OCLC Users Group).

MCKNIGHT HAS EXCEPTIONAL SENDOFF

Mark McKnight, Past President, MLA, was celebrated in grand fashion at the University of North Texas. Almost everyone (except McKnight himself, ironically) wore a bow tie to commemorate his steadfast choice of neckwear. As an LSU graduate, McKnight specializes in antebellum music in New Orleans, and the Mardi Gras-style parade to celebrate him was resplendent with a band and floats propelled by book trucks.

"Mark McKnight is truly one of a kind." - Sara Outhier

(Top: Evans and McKnight, image courtesy of Sara Outhier; Right: McKnight, image courtesy of Gaby Alvarado; both from McKnight’s retirement celebration)
**SHEET MUSIC NEWS**

*Submitted by Andrea Cawelti, Coordinator, Sheet Music Interest Group of MLA*

Been noticing some changes in the look of the Sheet Music Consortium interface? Been using their new guide to good searching effect? These are signs that your very own Sheet Music Interest Group has been hard at work! The Consortium has been responsive to our queries, and will be continuing their good fight to update in future. If any of you have had problems ingesting your 1923 scans, or have had problems making an initial contact in the past, please do contact the consortium again, at sheetmusicconsortium@library.ucla.edu.

Additionally, following up on a discussion in St. Louis, the Sheet Music Interest Group has been assembling a list of “significant” sheet music collections, online exhibitions, and other interpretive material based on sheet music, to post to our MLA website. The goal is to offer a list of both digital and analog collection material (which can be edited, added, and deleted by its own curators) to aid librarians and researchers in finding caches of music not covered in the Sheet Music Consortium. Some institutions seeking grants to process and digitize their collections have been frustrated by some granting agencies who think that everything is in the Consortium; this listing will help provide proof that this is far from the case. Coming soon to an interest group website near you!

**PUBLIC LIBRARIES COMMITTEE NEWS**

*Submitted by Margaret Gilmore, member, Public Libraries Committee of MLA*

**Hans Kindler Orchestral Score Collection at DC Public Library**

For the June edition of the *MLA Newsletter*’s Public Libraries Committee column, July Hanify shared information about the recent survey of Music Specialists in Public Libraries. In this edition of the Public Libraries Committee column, I will share an example of one way trained music specialists can and do serve their communities through work in public libraries: that of providing orchestral performance sets free of charge to our cities’ ensembles. The greatest example is in the Free Library of Philadelphia’s Fleisher Collection, with over 20,000 items, a dedicated staff, and collection users all over the country. As a “generalist” public services librarian with a music degree, I currently manage a much smaller collection, and have struggled to argue for its continued existence during my recent tenure at DC Public Library.

The Hans Kindler Orchestral Score Collection was donated to the District of Columbia Public Library in 1951 and has been available to ensembles of the nation’s capital ever since. Although it is not searchable through the catalog, the Kindler Collection holdings of about 930 items are viewable online. On its page, an ensemble may also register as a Kindler Collection User and submit reservation requests through a Google Form. Although this collection has often been overlooked and underappreciated, through modernizing the checkout process, a bit of programming and outreach, and providing concrete evidence of its consistent use to our administration, we are at a turning point. The DC Public Library is about to invest further resources to ensure the life of this very unique service for a public library. There will
be increased staff hours for cataloging and a budget for replacements of unusable, damaged sets or missing parts, and to purchase new works for what can be a growing collection. Not only do we want to keep these orchestral sets functional for area ensembles’ use (condition, storage, etc.), but we also want to provide local ensembles with inspiration, an opportunity to discover unique works and diverse composers for programming upcoming seasons, as any good collection should do for its readers or researchers.

Hans Kindler, founder of the National Symphony Orchestra in 1931, was a determined individual who succeeded in building a brand new musical organization during the Great Depression. He was known to be very strict at the podium with high expectations of his musicians, but also for programming contemporary works by American composers, employing female musicians and female guest conductors, and facilitating accessible public “pop” concerts for the audience of Washington, DC. After leading the NSO for eighteen seasons, he stepped down in 1949, passing the baton to cellist, Howard Mitchell. Hans Kindler died of stomach cancer that same year and the orchestral sets utilized by the first professional orchestra in the nation’s capital landed at the DC Public Library. According to a Washington Post article of 1953, it was an anonymous entity living in New York who donated the Orchestral Score collection to the library, presumably someone responsible for the Kindler estate. In 2002, the library received an additional donation of orchestral sets from the longtime Washington area conductor, William Yarborough, and the overall orchestral score collection increased by about 100 items to its current size of 930. Since the original donation, the collection was under the care of the Music Division at DC Public Library, which in 2013 was absorbed into a generalized Adult Services Division at the Martin Luther King Jr. Memorial Library, DC Public Library’s central location.

The collection has never been digitally cataloged and remains documented only through a spreadsheet (which up until five years ago was simply a Word document) and a single drawer of a card catalog (pictured here). I can’t tell you how many people walk by my desk and gasp when they see such an archaic little drawer - but it is still quite functional. Previous procedure for circulation is such: when an orchestral set is checked out, the name of the borrowing ensemble is written on the back of the card, filed in “Checkouts” at the back of the catalog drawer. When the set is returned, a line is drawn under the group’s name and replaced within the alphabetical order of the card catalog.

Kindler Collection Card Catalog at my desk with sticky notes for upcoming reservations

Notes for missing parts are taken on the card and on the set’s box itself. Reservations have been entirely coordinated through email with individual
The staff responsible for the Kindler Collection consists of one librarian, myself, and as a generalist my tasks vary from programming to outreach to reference desk duty and beyond. We have also utilized the assistance of paraprofessional staff and volunteers. Previously with the existence of the Music Division and specialization among staff, it was cared for by full time music librarians, who had autonomy over purchases for replacement sets and parts, and supplies for reboxing, labeling, etc. New works have never been added to the collection from the original donations, and thus it remains relatively static, without offering new ideas for programming to area orchestras. It is also hit or miss whether a set is even usable, as much of the collection is original to the music handled by Kindler himself and thus in various states of wear, tear and disrepair.

We have good news though! The Kindler Collection is finally being given its moment, its turn in line to escape the cataloging backlog that exists, it seems, at most library and archival institutions. Over the next year, I look forward to working with our workflows specialists to properly catalog the collection, complete metadata fields and better enable discoverability. There is much work to be done to sync authority headings, complete instrumentation data, an item’s arranger, accurate publication information, and flushing out other fields as needed. A new “item type” has already been created specifically for this collection, ORCH_SET, a profound first step in migrating Kindler Collection data to the Online Public Access Catalog. There will be a specific Kindler Collection user type created (with associated circulation rules) to properly check out and track returns, as well as collect statistics with accuracy. This will eliminate some of the email back and forth when a user reserves a season’s worth of material, transactions which ideally can happen through placing their reservations through the catalog. This is certainly complicated though and we are continuing to explore the capabilities for reservations of this nature through the SirsiDynix ILS platform (right now we are investigating if the course reserves module is an option in this case).

To get to this point, it was critical that I collect and present data on the use of this collection and its benefit to our communities. I demonstrated that circulation significantly increased with the addition of an accessible website at dclibrary.org/kindler (not just a Drupal page with a random number assigned that you would have to know how to search for), which includes digital options to view the collection holdings (even though it’s a simple Google spreadsheet), and to make reservations and sign up to become a borrower (again, simple Google forms). Imagine the increase in use once the Kindler Collection is searchable and browsable through the OPAC? The Kindler Collection supplies community ensembles in the DMV (DC and surrounding counties in Maryland & Virginia) with orchestral sets completely free of charge. Those who utilize the Kindler Collection have limited budgets, often employ volunteer administrators and musicians with alternate day jobs. DC Strings Workshop, Loudoun Symphony Orchestra, Prince George’s Philharmonic, Capital City Symphony, and the National Institute of Health’s Philharmonic, are a few examples of Kindler Collection users. In making a case for providing this collection with further resources, I also estimated the approximate amount of money we would save an ensemble based on checkouts for a particular season. Of course, that number is extremely varied, due to the nature of the purchase or rental costs for an orchestral set, but DC Public Library can save one ensemble anywhere between about $300 and $2000 in one season, and we support at least six to ten ensembles each year (we could supply orchestral sets to many more ensembles still). This harkens back to why the Public Library is an ideal institution to be the supplier of such materials for a community - there can be both the infrastructure to house the physical collection (something
community orchestras often struggle with) and a consistent budget to take care of, foster and grow such a collection. In order to provide this service though, it is necessary to employ music specialists, also known as a music librarians or ensemble librarians, for they know what to do with these orchestral sets, how to properly care for them, and the specific needs of the collections’ users, those of the performing musicians themselves.

CMC REPORTS FROM ALA ANNUAL CONVENTION AVAILABLE
Submitted by Tracey Snyder, Chair, Cataloging and Metadata Committee (CMC) of MLA

CMC representatives attend meetings at American Library Association (ALA) events. The following are reports of those representatives from the 2019 ALA Annual Convention in Washington, D.C. All reports, past and present, are available on the CMC website.

CMC Chair
Content Standards Subcommittee (CMC/CSS)
including OLAC Cataloging Policy Committee (CAPC), RDA Pre-Conference, RDA Update Forum, Bibliographic Conceptual Models Interest Group, ALCTS Committee on Cataloging: Description and Access (CC:DA), and ALCTS/LITA Authority Control Interest Group (ACIG)

Encoding Standards Subcommittee (CMC/ESS)
including MARC Advisory Committee, LC BIBFRAME Update Forum, OCLC Linked Data Roundtable: Stories from the Front, LITA/ALCTS MARC Format Transition Interest Group, ALCTS Metadata Interest Group, and ALCTS/LITA Metadata Standards Committee

Vocabularies Subcommittee (CMC/VS)
including Competencies and Education for a Career in Cataloging Interest Group, Cataloging Norms Interest Group, Faceted Subject Access Interest Group, Subject Analysis Committee (SAC), and SAC Subcommittee on Faceted Vocabularies

LATEST BEST PRACTICES AVAILABLE FROM CMC/VS
Submitted by Rebecca Belford, Chair, CMC/VS

The CMC/VS is pleased to announce the release of Best Practices for Using LCGFT for Music Resources v.1.2 (July 8, 2019) and Best Practices for Using LCMPT v.1.4 (July 8, 2019). Current MLA best practices as well as superseded versions for historical interest may be found on the CMC website. If you have the BPs bookmarked, please make sure your link takes you to the current version.

LCMPT BPs version 1.4. In addition to organizational and style changes, including a table of contents, version 1.4 of the LCMPT BPs is significantly expanded. Added sections and examples include:

- MARC coding: alternative instruments, hymns and similar vocal works, vocal range abbreviations, use of $3
- Partial medium of performance statements: use case for choice to omit field 382
- Band and wind ensemble: new section
- Number of hands: added examples
- Entirely unspecified medium: new section
- Visuals and Mixed media: new section, including discussion of video recordings. (Discussion at the VS meeting at MLA 2019 indicated that differentiating between these LCMPT terms may warrant a separate project to address the scope notes in LCMPT.)
- Operas and other dramatic works: use case for choice to omit field 382
- Percussion: “typically nonmusical objects” example moved here
- Voice characteristics: new section, with recommendation generally not to record
gender if vocal range (soprano, alto) is the only information on the resource
- Medium not in LCMPT: new section, and link to SACO Music Funnel information
- Movements that may be performed separately: new section
- Material accompanying a manifestation: new section

**LCGFT BPs version 1.2.** In addition to organizational and style changes, including a table of contents, topics with new or expanded sections or examples in version 1.2 of the BPs for LCGFT for music resources include: sound recordings, chamber music, excerpts, neither art/folk, moving images capturing musical works or performances, operas and arias, lead sheets and fake books, compilations, and program music. Guidance for use of LCGFT term “Sound recordings” was revised.

**Send your suggestions!** Nearly all of the revisions in each document reflect suggestions from practicing catalogers. We encourage submissions to the [suggestion box](#), and we monitor MLA-L, MOUG-L, and other email lists for threads where catalogers grapple with construction medium of performance statements in MARC 382 or applying LC Genre/Form terms for music. We hope the new versions provide relevant guidance, and we welcome and encourage your ongoing comments and questions.

## 2019-2020 BEST OF CHAPTERS
### COMPETITION WINNERS ANNOUNCED

*Submitted by Carolyn A. Johnson, Chair, Best of Chapters Award Committee of MLA*

The Best of Chapters Committee is pleased to announce the winning nominations for the 2019-2020 competition. Memory Apata will present "Social Justice Dialogue in the Music Library: Adapting the Brave Space Model for Outreach Events", and Maristella Feustle will present "We Handle Water Music: the Crazy Water Radio Broadcast Transcription Discs at UNT".

Please look out for Memory's and Maristella's presentations on the forthcoming conference schedule. We hope many of you will be able to attend.

We had many excellent nominations this year, and only wish we had time on the program to feature more. We congratulate all participants on their chapters' nominations, and the work they do for the advancement of our profession.

## REDUCED REGISTRATION AVAILABLE FOR MLA NORFOLK 2020

*Submitted by Rick McRae, Coordinator, Reduced Registration Program of MLA*

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

**What's the catch?**
You must be willing to work for a total of five (5) hours on one or more assigned jobs during the three and one half (3 1/2) days of the conference. Possible jobs could include assisting at the Registration Desk, assisting the Convention Manager, assisting the Placement Officer, or assisting an Exhibitor; with potential tasks ranging from helping to set up or take down displays, covering for lunch breaks, running errands, or staffing a conference service point.

**Who's eligible to apply?**
You must be:
- an Individual Member of MLA in good standing within the first five years of your membership; OR,
- Paraprofessional Members in good standing, of any duration of membership; OR,
Committee & Interest Group News, continued

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

Note: Student members, whose Registration cost is less than that for Reduced Registration volunteers, are exempted from the Reduced Registration Program.

How can I apply?
Call Rick McRae at Sibley Music Library at (585) 274-1370. The final deadline is Friday, September 27 at 5 PM EST.

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

At a later date, a new Reduced Registration Coordinator will be in place, and future RRP business will be handled by that person.

MLA Norfolk 2020

Norfolk, here we come!

MLA in Norfolk, Virginia, (Feb. 26-29, 2020)
Submitted by Wendy Sistrunk, Convention Manager, MLA

In this article, I thought I would highlight the conference hotel a bit more. The newly-constructed “Hilton Norfolk The Main” opened on April 1, 2017 to much fanfare. Its construction welcomed in a new era of revitalization in the downtown and the Town Point Park areas. It’s just one block from the Elizabeth River flowing out to the ocean, and near to Old Dominion University and Norfolk State University.
The hotel has a very airy feel. There are quite a few glass walls in the public spaces and it is designed with site-lines for the best views of the water.

Check out our very own conference registration desk on the 4th floor:

And the lobby where we are planning a Closing Reception “bar” before opening the ballrooms for the reception food and the MLA Big Band!

For your business needs there is, among other things, a Business Center, complimentary printing service, notary public, and yes, secretarial service (for those who have long-since tired of typing!).
There are fine amenities inside the hotel. These include an indoor pool and 24-hour fitness center!

(Images courtesy of Hilton Norfolk The Main)

The hotel also houses tremendous artwork everywhere. You can even take your own self-guided “Art Walk.”

Recognize this musician? Image courtesy of Keiki M.

Did you forget the ice cream in your purse? Image courtesy of TripAdvisor

We hope to see you at the MLA Norfolk 2020 Annual Meeting! We plan to open registration on November 1, so be on the look-out. More on the conference in future Newsletters!
GET EXCITED FOR THE MLA NORFOLK 2020 PROGRAM!
Submitted by Erin Conor, Program Chair, MLA Norfolk 2020 Annual Meeting

Our 89th Annual Meeting in Norfolk, VA, will be here before we know it! The Program Committee has been hard at work putting together a fantastic program, and we want to thank everyone who participated in the proposal submission process. This year, we’re excited to roll out two brand-new program elements: a lightning rounds session, as well as a “Members’ Choice” session. Selections for Members’ Choice will be chosen by the MLA membership via an open vote.

Watch for calls on MLA-L later this fall for both of these sessions! Questions? Please contact Erin Conor, MLA 2020 Program Chair.

MLA NORFOLK 2020 REGISTRATION AND HOTEL RATES
Submitted by Wendy Sistrunk, Convention Manager, MLA

Conference Registration (same as last year!):

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<td>Within 1st 5 years/paraprofessional/retiree</td>
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<td>Accompanying Person</td>
<td>$125</td>
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Hotel:
Hilton Norfolk The Main (yes, that’s what they call it)

<table>
<thead>
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<th>Type</th>
<th>Price</th>
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<tbody>
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<td>$219</td>
</tr>
<tr>
<td>Room tax</td>
<td>14% + $3.00/night occupancy fee (subject to change)</td>
</tr>
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</table>

ATLANTIC CHAPTER OF MLA (ATMLA) ANNUAL MEETING

ATMLA will meet at the University of Maryland’s Clarice Smith Performing Arts Center in College Park, Maryland, October 4-5, 2019. Registration for the meeting is now open. The cost is $20 (two-zero dollars!) We also got a pretty good deal on a block of rooms at the College Park Marriott, a short walk from the meeting location. You can find registration and hotel information at the meeting Web site.

In addition to the regular meeting, this year we will also be holding a hands-on music scores preservation workshop prior to the meeting presented by Alice Carli. This workshop is an additional $25 ($10 for students) and will provide a hands-on experience in repair techniques and preservation strategies for musical scores.
Participants will also get some tools to keep. The workshop should be of interest to music library staff and aspiring librarians who wish to gain hands-on experience working with paper materials, conservation professionals who wish to learn about unique aspects of music preservation, and anyone with an interest in the care and binding of printed music. Registration is limited to 24 so act quickly! More information, including registration information is at http://atmla.blog.musiclibraryassoc.org/music-scores-preservation-workshop/

We will be offering box lunches this year as well for Friday, October 4. They are $15 and you can order one when registering. In addition to the box lunches, there is a Starbucks in the meeting location that has hot and cold sandwiches and a rotating selection of salads and hot entrees. Plus, coffee, natch. If you desire and have time for a sit down meal before the meeting, I can recommend The Common, which is the restaurant in the meeting hotel (College Park Marriott) or Mulligan’s, which is the university’s golf course clubhouse restaurant, a short walk from The Clarice.

CALIFORNIA CHAPTER OF MLA (MLACC) ANNUAL MEETING
The 2019 MLACC Annual Meeting with take place September 12-13, 2019 at the Stanford University Music Library. Check out the program and register for the meeting on the MLACC 2019 meeting website.

MIDWEST CHAPTER OF MLA (MWMLA) ANNUAL MEETING
We heartily invite you to the 2019 MWMLA meeting--held where the cities have one name variant and the University has another—we are a cataloger’s delight! Registration for the 2019 MWMLA annual meeting in Champaign-Urbana, IL from October 24-26 is now open.

Registration Information
Please visit the registration page on the 2019 meeting site.

If paying by credit card, please return the registration form via the online form on the registration page and a PayPal invoice will be sent to you by Greg MacAyeal (chapter treasurer).

If paying by check, please print the registration form and return with your check made out to MWMLA via mail to:

Kirstin (Dougan) Johnson  
Head, Music and Performing Arts Library 
University of Illinois at Urbana-Champaign  
1300 Music Building, MC-056 
1114 W. Nevada Street  
Urbana, IL 61801

You’ll note that there is a choice to sign up for optional tours, which will be occurring after the program sessions end on Friday afternoon.

The tour choices are the Sousa Archives and Center for American Music (spaces limited; a .5 mile walk from the Music Building).

From their website: “The Sousa Archives and Center for American Music (SACAM) acquires and preserves significant archival records and historical artifacts in multiple media formats that document America’s local and national music history and its diverse cultures.” or
A behind the scenes tour of the Krannert Center for the Performing Arts, which is celebrating its 50th anniversary this year (across the street from the Music Building).

From their website: “Krannert Center houses five indoor stages, including Foellinger Great Hall—which boasts one of the world’s premier acoustic environments—Tryon Festival Theatre, Colwell Playhouse, Studio Theatre, and the Lobby’s Stage 5, and the outdoor Amphitheatre. Each venue was designed for a particular style of performance, with features that enhance the audience experience with impressive views, fine-tuned acoustics, and exquisite beauty.”

Transportation back to the hotel will be available immediately after the Friday sessions for those who don’t wish to go on the tours and after the tours for those who do go on the tours.

Hotel Information
Attendees are strongly encouraged to book their hotel room as soon as possible. The deadline for the meeting rate and room block is Tuesday, September 24. It is a busy time of year and rooms outside of the hotel block may be difficult to find. Some rooms are available in the block on Wednesday and Saturday night. Please note that if we don’t fill our room block the chapter still has to pay for those rooms. So, please take advantage of the meeting room block and rate.

Attendees can book their room by:
- Visiting the hotel page within the 2019 meeting site and clicking on the direct booking link provided
- Clicking the direct booking link here, or
- Calling the hotel at 217-531-2800 and telling staff you are making a reservation under the Midwest Music Library Association guestroom block

NEW ENGLAND CHAPTER OF MLA (NEMLA) ANNUAL MEETING
NEMLA is accepting proposals for panels, presentations, and the lightning round for our fall meeting at the Manchester City Library in Manchester, NH on Friday, October 18, 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 you think would benefit Chapter members and their constituencies.

Presentations should be 35–40 minutes in length. Lightning round presentations should be 8-12 minutes in length.

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
- List of any equipment required beyond a computer, Internet access, projector, and speakers

Please send proposals via e-mail to the Program Committee Chair, Lisa Wollenberg. In your submission e-mail, please use the subject line: "NEMLA Fall 2019 Proposal."
The proposal deadline is Friday, August 23, 2019. Accepted presenters will be notified of their status by Friday, September 20, 2019.

**NEMLA Program Committee**

- Lisa Wollenberg (Chair), University of Hartford
- Sara White, American Musical and Dramatic Academy
- Rebecca McCallum, Wesleyan University
- Zoë Rath, Berklee College of Music

**SOUTHEAST CHAPTER OF MLA (SEMLA) ANNUAL MEETING**

The SEMLA Annual Meeting will take place at the University of Mississippi this October 10-12. For more details, please visit the [2019 SEMLA meeting site](#).

We’re also hosting a one-day “Music in the Libraries: Just the Basics” preconference on October 10.

SEMLA now offers and invites applications for two travel grants, the **Pauline Shaw Bayne Travel Grant**, which supports travel and lodging expenses for the [SEMLA Annual Meeting in Oxford, MS, on October 10-12, 2019](#), and the **SEMLA National MLA Travel Grant**, which supports similar expenses to attend the [Music Library Association’s Annual Meeting in Norfolk, VA, from February 26-March 1, 2020](#). We are now accepting applications for the Pauline Shaw Bayne Travel Grant through **September 1, 2019** and for the SEMLA National MLA Travel Grant through **October 1, 2019**. A full list of eligibility requirements is available through the listed links to the SEMLA website. Applicants must submit all required documents electronically (Word or PDF files preferred) or via U.S. Post (priority mail), to arrive by the appropriate deadline to:

- Jake Schaub
  - Anne Potter Wilson Music Library
  - Blair School of Music
  - 2400 Blakemore Ave
  - Nashville, TN 37212
  - e-mail: [jake.schaub@vanderbilt.edu](mailto:jake.schaub@vanderbilt.edu)

If you have any questions, please contact me by e-mail or phone (615)322-3022.

Recipients of the Pauline Shaw Bayne Travel Grant will be notified no later than September 10, 2019. Recipients of the SEMLA National MLA Travel Grant will be notified at the time of the annual SEMLA meeting.

**TEXAS CHAPTER OF MLA (TMLA) ANNUAL MEETING**

The TMLA Annual Meeting will take place October 18-19, 2019, at Rice University in Houston, Texas. The TMLA Program Committee is accepting proposals for presentations at this meeting.

We welcome presentations about music and music librarianship and especially topics relating to Texas and Texas institutions. All proposals will be given full consideration. We are offering a variety in programming formats and seek presenters for the following suggested areas:

- A session for lightening talks (10 minutes or less)
- A panel event for students/early career library folks interested in job interview/search committee tips
- Lecture presentations
• Themes relating to Houston music collections/institutions/venues

Proposals should include:
• Title of presentation
• Abstract (no more than 200 words)
• Length of time (including time for questions)
• Equipment required (beyond laptop/projector)
• For multiple presenters, all names and contact e-mails.

In your submission e-mail, please use the subject line: "TMLA Fall 2019 Proposal." **Deadline for proposals is Friday, August 23, 2019.** Accepted presenters will be notified by Friday, September 6, 2019.

Proposals may be sent to members of the Program Committee:
Pam Pagels, ppagels@smu.edu
Patrick Sifuentes, Patrick.Sifuentes@brazosport.edu
Kristin Wolski, Kristin.Wolski@unt.edu

**TMLA TRAVEL GRANT CALL FOR APPLICATIONS**

The Texas Chapter of the Music Library Association (TMLA) invites you to apply for a travel grant to attend the 2019 MLA Annual Meeting.

This grant is open to TMLA members and library staff working at a Texas library, and to students enrolled in a Texas library/information science program. Applications from outside the state of Texas will be considered, provided they are accompanied by a letter of recommendation from a TMLA member who either resides in Texas or in the same state as the applicant. Applicants need not be members of TMLA at the time of application, but must agree to join the chapter upon receiving the award. **This award covers travel expenses up to $200.**

Application materials should be submitted via email as PDFs to Bruce J. Evans, TMLA Vice-chair/Chair-elect. Please include the following:

1. A letter of application that includes:
   • Your reasons for attending the TMLA Annual Meeting and why you are a good candidate for this grant.
   • A justification of financial need.
   • A brief budget for travel costs to attend the TMLA Annual Meeting. Registration for travel grant recipients is complimentary, so need not be included in your budget.
   • Information about any other grants, matching funds, or institutional support that you may also receive to cover the costs to attend.

2. A current vita or resume.

The deadline for the receipt of applications is **August 26, 2019.** The TMLA Executive Committee will notify applicants by **September 10, 2019,** and announce the awards on TMLA-L and MLA-L immediately thereafter.
IAML STRATEGIC DIRECTIONS

Over the past several years IAML members have been working on documents related to the future, reviewing strategic direction and thinking about where to go next as an organisation. This had been resulted in restructuring of IAML and the approval of the new Constitution.

To make the most of it the Board wanted to bring together the various ideas about strategic directions and combine those with the work that we are doing as a Board to synthesize this into a Strategic Intentions document. It would indicate foremost aspects of IAML’s activity for the upcoming 70th anniversary of the Association in 2021.

This document is intended to be a guiding document for the Board to use as we carry out our work. It will help guide us to reach our vision for IAML. There are six high level Strategic Intentions, and then as a working document we have points under each Intention that explain in more detail what actions we hope will happen to achieve our goals.

It is something that we hope will also guide the work of the National Representatives and the Officers. It is something that we hope that our members will find inspiring, too.

The document is available on the IAML website at "Governance" page https://www.iaml.info/governance under "Strategy" heading.

We are looking forward to your feedback (via IAML-I, emails, or direct discussions in Krakow) to improve this document, hoping that it will bring good results to make our Association stronger and more visible to the wider world.

#digitalIAML IN KRAKÓW

IAML hosted a day long series of sessions focused on digital tools and technologies related to music libraries. Digital IAML (#digitalIAML) enabled attendees of all skill levels to learn and build together during a mix of workshops focused on digital tools for music libraries, followed by participant-led unconference sessions. Digital IAML provided attendees with hands-on introductions to and skill-building in a variety of areas related to libraries and technology, learning in a collaborative, interactive, informal, spontaneous production environment.

More information on Digital IAML can be found on the #digitalIAML site. For those not able to join or who would like to revisit highlights from that day on Twitter, check out the #digitalIAML hashtag in addition to the general congress hashtag #iaml2019. Note that you do not need a Twitter account to access these.

STREAMING AT IAML KRAKÓW

For those who were unable to be in Kraków this year, the Organizing Committee provided Live streaming of two sessions: the Opening session on Monday (15 July, 9:00-10:30, CET) and the Plenary session on Wednesday (17 July, 9:00-10:30, CET). Here is the link: https://iaml2019.confer.uj.edu.pl/en_GB/live-streaming
IAML KRAKOW 2019 SLIDES, REPORTS, AND DIARIES NOW AVAILABLE

Presentation slides and committee/section/branch reports are available on the IAML Kraków 2019 congress site. The following Congress Diaries are also available:

Diary #1: First IAML Abroad by Ruprecht Langer [English]
Diary #2: Ein „Rundum-sorglos-Paket“ genießen by Petra Wagenknecht [German]
Diary #3: Terugblik IAML-congres in Krakau [Dutch]
Diary #4: Hunting for dragons, CAM(e)L(s), and musical lions in Krakow by Margaret Jones [English]
Diary #5: Impressions from IAML 2019 in Krakow by Sebastian Wilke [English]

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

IAML PUBLICATIONS AWARDS ANNOUNCED

The Publications Awards Subcommittee announced the following awards at the General Assembly meeting.

The Vladimir Fëdorov Award for the best article published in Fontes Artis Musicae is:

Patricia Puckett Sasser: “A Recording Artist: Enrico Caruso and His Scrapbooks.”
https://muse.jhu.edu/article/709645

The François Lesure Award for the best review published in Fontes Artis Musicae goes to:

Katharine Hogg: review of Consuming Music: Individuals, Institutions, Communities, 1730-1830.
https://muse.jhu.edu/article/699412

LATEST ISSUE OF FONTES ARTIS MUSICAE AVAILABLE

The long-awaited Polish issue of Fontes Artis Musicae (Vol. 66, no. 2 [April-June 2019]) is now available on Project Muse (http://muse.jhu.edu/issue/40695) or the IAML website for members (https://www.iaml.info/efontes). For those of you who attended the IAML congress in Krakow last week, this issue will remind you of the vast resources on Polish music that were presented at the meeting. If you did not attend, this issue will demonstrate the immense amount of research and study that is taking place in Polish libraries, archives, and repositories.

FONTES ARTIS MUSICAE SUBSCRIPTION CHANGES

I hope you all noticed the insert in the January-March 2019 issue of Fontes Artis Musicae that told us that subscriptions for individual members have been automatically switched to electronic only. If you still wish to receive those issues in print, please log into your account at iaml.info, click on “Edit my IAML website profile” (on the left-hand side), click “Edit” in the center of the screen (just below your name), click “Membership” (in the list that will show up below the blanks to update your name), uncheck the box for “eFontes,” and click “Save.”

When you want to access Fontes online through Project Muse independent of an institutional subscription, simply log in at iaml.info and select “eFontes” from the menu on the left.

There is no change to access for institutional subscriptions.

There is a very short YouTube video available (37 seconds) that shows individual members how to receive Fontes issues in print.
RISM RESOURCES AVAILABLE FOR CATALOGERS

There is a small pool of resources on the RISM website for catalogers who wish to make use of or cite RISM in catalog records. Many of these are new developments from recent months. All of them are thanks to the initiative, cooperation, and good questions from our RISM contributors from the US working group and our other library colleagues. Thanks go to Sarah Adams and Christina Linklater from the US RISM Office of Harvard University as well as Anne Adams at Harvard, Darwin Scott and Brittany Jones from Princeton University, kind colleagues from the RBMS Standard Citation Forms Committee, and Damian Iseminger and colleagues at the Library of Congress. An overview is on the RISM blog. A direct link to the cataloging tools is also available.

UPCOMING RISM NEWS

On our website you can now read the proposed Terms of Reference for a IAML Development Committee and a Project Group on RISM, Series C, to be discussed further at the General Assembly in Kraków next week.

1. Proposed Terms of Reference for the IAML Development Committee
2. Proposed Terms of Reference for a Project Group to Update RISM Series C

MOUG REGISTRATION RATES POSTED

The following rates were approved for the 2020 Music OCLC Users Group (MOUG) Annual Meeting:

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<td>Early, Paraprofessional/Retired/Non-Salaried/Part Time, Full meeting</td>
<td>$50</td>
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<tr>
<td>Early, Non-Member, Full meeting</td>
<td>$150</td>
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<tr>
<td>Regular, Member, Full meeting</td>
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<tr>
<td>Regular, First-Time Attendee/Student, Full meeting</td>
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<tr>
<td>Regular, Paraprofessional/Retired/Non-Salaried/Part Time, Full meeting</td>
<td>$100</td>
</tr>
<tr>
<td>Regular, Non-Member, Full meeting</td>
<td>$190</td>
</tr>
</tbody>
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ARSC RESEARCH GRANTS ANNOUNCED

The Association for Recorded Sound Collections is pleased to announce the following recipients of ARSC Research Grants for 2019. Reports from grant recipients will be published in future issues of the ARSC Newsletter.

Jonathan Henderson, Duke University
A grant of $1000 for travel to Paris, France to study recordings of Mande music at the National Audiovisual Institute, for his dissertation on globalization in the music industry and its influence on traditional music practices.

Sheryl Kaskowitz, Independent Scholar
A grant of $1000 for travel to the Library of Congress's American Folklife Center to consult the field recordings
made by Margaret Valiant for a book-length study. Valiant was one of the "government song women" who collected songs for the Music Unit of the Resettlement Administration during the New Deal.

**Austin McCabe Juhnke**, Ohio State University
A grant of $500 for travel to Mennonite archives in Indiana and Kansas to study cultural diversity in recordings of Mennonite music, for a book-length study.

**Bill McClung**, Independent Discographer
A grant of $500 for travel to Paris, Texas, to compile information on Swing Record Manufacturing Company, including oral history interviews, toward publication of an article and a reissue package. Swing was one of the first record pressing companies in Texas and a primary manufacturer of "party records."

### Institutions & Collections

**75TH ANNIVERSARY OF UIUC MUSIC LIBRARY**
*Submitted by Kirstin Dougan, Head, Music and Performing Arts Library*

2019 marks the 75th anniversary of the Music (and now also Performing Arts) Library at the University of Illinois. First formed in 1944 in Smith Hall, the Music Library moved to the new Music Building in 1974, and became the Music and Performing Arts Library in 2008 upon adding theatre materials to the music and dance materials we already held. To celebrate this significant anniversary, we are holding an open house event next month. Since many of you have past associations with the U of I and the Library, we invite you all to join us on Friday, September 6 from 3-5pm for an Open House. There will be activities, giveaways, refreshments, demonstrations of our renovated reproducing player piano, and an opportunity to learn more about the Library’s history.

While we realize you may not be able to travel, even for cupcakes, we hope you’ll remember the Library fondly. Those of you attending MWMLA in October will also get to see the player piano and the history display that will have mounted.

### 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](http://www.blackgrooves.org). The July 2019 and August 2019 issues are now available.

Volunteer reviewers for coming issues are needed. Email Brenda Nelson-Strauss, Editor, *Black Grooves*, for details.

**CD HOTLIST: NEW RELEASES FOR LIBRARIES**

*CD HotList*: New Releases for Libraries is freely available. The July issue’s recommendations include a collection of 20th-century oboe sonatas; piano concertos by Joahhn Baptist Cramer; new jazz recordings from Alexa Tarantino, Larry Koonse, and the Eyal Vilner Big band; an 80-year retrospective of the Topic label; reissues from the Buzzcocks; and an all-reggae World/Ethnic section.
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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.