"The Smallest Pipes"

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The MLA Fund is often a point of confusion for our members, yet is core to MLA’s fiscal stability. I wanted to take a moment to share more information about that fund, its use, and the Board’s current efforts to plan for its future.

On the MLA site, we define the MLA Fund’s purpose very simply: “The purpose of the MLA Fund is to allow MLA to become financially sound and able to sustain unexpected fiscal losses. Over time, the Fund’s purpose has also grown to generate earnings for MLA use to support initiatives and programs generated by members.” More specifically, the Fund provides back up for operational expenses (though we have not actually tapped into it in recent years to balance spending) and can be used to subsidize MLA activities that are not covered by annual income. For example, in our annual budgeting process this last spring, the Board voted to subsidize streaming at future MLA conferences so that the availability of streaming is not dependent on streaming-specific registrations; this cost could come from the MLA Fund unless other budget lines are underspent or income exceeds expectations (both of which have kept our budget in the black in recent years, without use of the MLA Fund).

The MLA Fund includes donations that are designated for it as well as any undesignated gifts. It is an endowed fund with specific limitations on how much of the fund can be used each year; this limit is 4.5% of the five-year average of the Fund’s value on December 31 each year. Digging more deeply into the fund would require us to modify our own spending formula and would also hinder long-term growth.

In a 2012 document outlining a strategy for the MLA Fund, then-President Jerry McBride noted that, “The fund should allow MLA to pay all expenses from an unanticipated catastrophic loss and fund at least one fiscal year of operations so that the association will have enough time to correct fiscal policies and budgets to return MLA to solvency. This suggests the need for a reserve of two times the annual operating budget.” That recommendation led to austerity measures in our Association that were painful at the time, and included reductions in honoraria and travel funding. While those measures were not popular, they, along with a healthy stock market in recent years, have put us into a much more stable financial position, and we owe great thanks to Jerry and the Board of that era for making hard decisions that have led to greater security for MLA.

At the end of the last calendar year, we quietly surpassed that goal of an MLA Fund double our annual budget, the measure of success for those austerity measures (current budget = $456,676; MLA Fund=$1,047,561 as of 5 September, 2019). What this means for us as an organization is that we can reassess goals for the MLA Fund.

Rather than responding to this success by spending indiscriminately, the current Board is working on a new five-year plan for how we can further steward the MLA Fund effectively. We are eager to hear from members: what measures you think would constitute fiscal health for the organization? Personally, fiscal health is having enough cushion that sudden downturns in membership could be responded to as philosophical crises, not financial ones. We will be setting new goals for the Fund to be sure that its use reflects MLA’s values combined with practical needs. To be sure, we’re still in a tenuous position in relation to the goal of having a fund that is double the budget, so even if we wanted to make radical changes to the Fund’s use, it would be prudent for us to wait to make such changes until the relationship between the budget and the Fund became stable over a longer period. In the meantime, we welcome your feedback.

Susannah Cleveland, President, MLA
DIVERSITY SCHOLARSHIP AWARDED FOR 2020

The Diversity Scholarship Award Committee is pleased to announce that Hang Nguyen has been selected as the recipient of the 2020 MLA Diversity Scholarship Award. Dr. Nguyen is currently pursuing an MLIS degree at the University of Iowa and works at the State Historical Society of Iowa as a Reference Librarian. During her doctoral studies in Musicology at the University of Iowa, Dr. Nguyen worked as a graduate assistant and later as a library assistant in the Rita Benton Music Library, where she executed important work in public services and created metadata for the School of Music recording collection.

The goal of the MLA Diversity Scholarship Award is to recruit MLIS students from historically underrepresented racial/ethnic groups into music librarianship by providing support for master’s-level LIS education. The award recipient receives a tuition stipend, career guidance provided by the MLA Career Advisory Service, gratis student membership in MLA for one year, gratis registration for the MLA annual conference, and committee recommendation for the Kevin Freeman Travel Grant for possible travel support to attend the MLA Annual Meeting.

Please extend a warm welcome to Hang when you meet her at MLA 2020.

MLA ELECTION INFORMATION

The Music Library Association’s annual election will begin Monday, October 28, and will conclude Friday, November 15. This year we will be electing a Vice-President/President-Elect, a Recording Secretary, and three Members-at-Large.

Please note that *only those whose memberships are current through June 2020* will receive a ballot and be eligible to vote. If you need to renew your membership or join, visit the [Join MLA & IAML](https://joincouncil.org) page.

Voting isn’t the only perk of membership; members also receive a lower [registration](https://joincouncil.org) rate for MLA Norfolk 2020, as well as a subscription to *Notes: the Quarterly Journal of the Music Library Association*.

As always, please feel free to contact Tracey Rudnick, Administrative Officer, MLA, or the [MLA Business Office](https://joincouncil.org) with any questions!

MUSIC LIBRARY ADVOCACY COMMITTEE GOES LIVE ON HUMANITIES COMMONS

MLA’s Music Library Advocacy Committee is happy to announce the new [Music Library Advocacy group](https://humanitiescommons.org/grouplist) on Humanities Commons. For those unfamiliar with [Humanities Commons](https://humanitiescommons.org), it’s a non-profit online network for humanities scholars to connect and share their work. It is as a flexible, stable, and user-friendly host for the advocacy resources that we want to offer to MLA members and the greater library community. These resources include:

- An advocacy [discussion forum](https://humanitiescommons.org/grouplist) (Discussion)
- A [shared storage area](https://humanitiescommons.org/grouplist) for PDFs, slides, and other advocacy documents (Files)
- A space for crowdsourcing [advocacy documents](https://humanitiescommons.org/grouplist) such as elevator pitches (Docs)
- A [collection of links](https://humanitiescommons.org/grouplist) to advocacy resources online (Site → Advocacy Links)

If you are already a member of Humanities Commons, just sign in, click “Groups” in the left column, enter
“Music Library Advocacy” in the search box, and then click “Join Group.” We are currently a public group, so you should be able to access our resources immediately. If you’re not yet a Humanities Commons member, you will first need to register.

Like all new enterprises, the Music Library Advocacy Group will grow and adapt to its users’ needs. And because it’s a collaborative platform, we will depend on all of you to help supply the content. If you have questions, concerns, or spot anything that could be done better, please don’t hesitate to contact Linda B. Fairtile, Chair, Music Library Advocacy Committee, MLA.

**MLA BOARD AGENDA AND SUPPORTING DOCUMENTS AVAILABLE**

In support of MLA’s open meeting policy, the agenda and supporting documents for the Fall Board meeting in Denton, TX (October 4-5, 2019) can be found on the Board Meeting Agenda page.

**Transitions & Appointments**

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

Lois Kane, retired, Recordings Cataloger, Oberlin College & Conservatory

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!

The Music Library Association is now taking applications for the following position within the organization:

MLA Notes Editor

**MLA Publications**

**MUSIC CATALOGING BULLETIN (MCB) AVAILABLE**

The September 2019 issue (vol. 50, no. 9) and the October 2019 issue (vol. 50, no. 10) 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).

It’s time to renew your subscriptions to the MCB so that your access continues in 2020 without interruption. For those who subscribe directly with MLA, the renewal is available online. Those who work through subscription agencies should ask them to contact the MLA Business Office with their payments.
CALL FOR PROPOSALS: MLA INDEX AND BIBLIOGRAPHY SERIES

The Music Library Association invites proposals for titles to be published in the *Music Library Association Index and Bibliography Series*, one of three monographic series co-published with A-R Editions. In order to broaden the coverage of the Series and address gaps in the genre, proposals in the area of popular music, international music, and music scholarship in the digital humanities are particularly encouraged, though as always, all areas of musical study are welcome.

Since 1964, the series has published bibliographies, indexes, and other types of bibliographic references to music and music literature.


For submission guidelines, please see “Proposal guidelines for authors and reviewers” on the main monographic series page.

All submissions and inquiries should be directed to the series editor:

Maristella Feustle
Editor, MLA Index and Bibliography Series

CALL FOR PROPOSALS: MLA BASIC MANUAL SERIES

The Music Library Association invites proposals for titles to be published in the *Music Library Association Basic Manual Series*, one of three monographic series co-published with A-R Editions. The series is a comprehensive set of manuals designed to assist librarians in dealing with various aspects of the organization, administration, and use of music libraries. In order to augment the scope of the series, we are particularly interested in proposals on:

- Cataloging small collections (books, music, and sound)
- Acquisitions, collection development, and gift selection
- Music ephemera (storage, cataloging, and use)
- Principles of digital archiving
- Introduction to music librarianship
- Copyright and legal issues in music librarianship

Committee & Interest Group News

ARCHIVES AND SPECIAL COLLECTIONS COMMITTEE SEEKING MEMBERS

The usual, annual call for members for the Archives and Special Collections Committee was delayed due to a mid-year change in leadership. The committee chair now invites all who work with music archival and special collections materials to apply for membership. There are five openings on the committee; all interested applicants are invited to attend and participate in the committee meeting in Norfolk next year regardless of membership status.

Information about the committee and its recent activities

Please send a brief statement of interest (under 200 words) and a CV to Maristella Feustle, Chair, Archives and Special Collections Committee, MLA.

Public Libraries Column

MUSIC COLLECTIONS AND PROGRAMMING AT THE TAMPA-HILLSBOROUGH COUNTY PUBLIC LIBRARY

By Adam E. Berkowitz

As society grows ever more comfortable with rapidly advancing technologies, libraries have had to remain flexible and adapt to the ever changing needs of their patrons and communities. The ubiquitous nature of the Internet and World Wide Web has drastically reduced the need for ready reference services, encouraged a shift from physical material collections to digital collections, and given information seekers a non-library alternative. Libraries have had to determine what kinds of products and services can be offered that will attract more patrons, remain relevant regardless of the growth of Internet use, and set up the library as a destination for more than just books and magazines. Necessity is the mother of invention, and such creative ways of thinking have inspired libraries to incorporate 3D items into their circulating collections, create designated spaces for learning and creation (i.e. makerspaces), and work with community partners to program new library events which drive circulation through effectively merchandised collections.

The Tampa-Hillsborough County Public Library has spent many years focusing on remaining relevant to the communities which it serves, bringing new technologies, products, and services to its patrons, and providing
high quality customer service. In recent years, the Tampa-Hillsborough County Public Library has found innovative ways to drive its music collections and partner with music organizations in the Tampa Bay area. By collaborating with organizations like the Tampa Bay Ukulele Society and The Florida Orchestra, the Tampa-Hillsborough County Public Library has expanded its circulating collection thereby offering new products to patrons, and it has brought a new variety of programming to its communities which has attracted more patrons into its libraries.

On May 30, 2015, the Tampa Bay Ukulele Society announced that it would be donating fifty ukulele kits to the Tampa-Hillsborough County Public Library and the Pinellas Public Library Cooperative, a neighboring public library system. These kits are comprised of a ukulele, a carrying case, a tuner, a method book, and an instructional DVD. The Tampa Bay Ukulele Society’s mission in giving back to the community is to expose the public to the fun that can be had playing the ukulele and its wide variety of literature. Ukulele kits are available for check-out to any library card holder, can be borrowed for up to three weeks, and are housed at several branches across the county. In addition to their donation, members of the Tampa Bay Ukulele Society have dedicated themselves to consistently offering group lessons on a monthly basis at the branches where the ukulele kits are available. This allows patrons to visit one of the library locations to borrow a ukulele kit, and then, stay for a free lesson. The Tampa Bay Ukulele Society also leads jam sessions in several of the libraries where patrons can bring the ukuleles they’ve borrowed or bring their own from home to play songs in an ensemble setting.

The popularity of these ukulele kits was rather unexpected. Since making the ukulele kits available, they have been borrowed a total of 721 times with the vast majority of those patrons classified as adult residents. In addition, patrons can put the ukulele kits on hold which has created an extremely lengthy waiting list. The waiting list was so long, that it wasn’t until March of this year that a ukulele kit was returned to one of the branches without needing to put it on hold for another patron. The popularity of the ukulele kits also reflects the popularity of the lessons and jam sessions facilitated by the Tampa Bay Ukulele Society which has seen record attendance numbers. In 2019 alone, the Tampa Bay Ukulele Society has scheduled 59 events, and each event, so far, has attracted more and more people to the library’s branches.

The Tampa-Hillsborough County Public Library has also just recently cultivated a partnership with The Florida Orchestra, a MOLA orchestra based in St. Petersburg. The Florida Orchestra facilitates instrument petting zoos where children and adults are exposed to the variety of instruments found in a typical orchestra. Three of these events were scheduled at library branches this year with each event consisting of three one-hour long sessions. A limit of 20 attendees was put in place for each session so that everyone could better enjoy their time learning about the different instruments, ask questions about the instruments and The Florida Orchestra, and, of course, get a chance to play each instrument. Each session was divided into two 30-minute segments – 30 minutes for the presentation and Q&A session, and 30 minutes for the attendees to play each instrument. Attendance was maxed out for each session bringing the total number of attendees to 180 adults and children. The majority of attendees at these events were children accompanied by their parents and children accompanied by summer camp counselors.

In order to drive the library’s circulation of “classical” music, displays were created that featured CD’s and DVD’s of orchestras, concert bands, and chamber ensembles as well as soloists. These served as focal points for patrons who were coming to and leaving from the instrument petting zoos. As such, many patrons stopped to browse the displays to see what kind of music the branches had to offer in their collections. In addition, the
displays and the classical music sections of the branches were used to help answer questions patrons had during the instrument petting zoos. Many questions that were asked during the instrument petting zoos consisted of: Who’s a good musician to listen to? Do you have any music featuring this instrument? This instrument reminds me of this one song, can you help me find a recording of it? Library staff members were able to guide patrons who attended the events to the collections housed in the branches as well as the library’s online catalog. In addition, patrons were educated about the use of the library’s digital resources. Many patrons were surprised to learn that the library offers music streaming services. On one occasion, a patron knew exactly what she was looking for, but none of the branches possessed an album with the requested piece of music, nor was the piece available through any of the music streaming services. The patron was, then, directed to WorldCat where she was able to find a CD with the piece of music she was looking for, and she was shown how to request it through the library’s ILL service page.

Due to the success of this new partnership with The Florida Orchestra, the Tampa-Hillsborough County Public Library explored the idea of including concerts performed by The Florida Orchestra in its Discovery Pass services. The Tampa-Hillsborough County Public Library’s Discovery Pass provides a one-time, free admission to a tour or attraction in the Tampa Bay area. The Discovery Pass expires after a week, but it can be placed on hold much like any other item at the library. The Discovery Pass was already comprised of the following kinds of attractions: theatres and performing arts centers, zoos and aquariums, conservation parks, and a variety of museums. All things considered, The Florida Orchestra naturally fits into the library’s current offerings. The Discovery Pass will cover The Florida Orchestra’s 2019-2020 concert season, and includes the Tampa Bay Times Masterworks series, the Raymond James Pops series, and the Coffee Concerts series which covers a wide variety of music selections ranging from Bach’s St. John Passion and Beethoven’s Piano Concerto No. 4 to contemporary superhero movie scores. Because The Florida Orchestra’s concerts were only just added to the Discovery Pass on September 18th, it is too soon to consider circulation statistics; however, the Discovery Pass is an extremely popular service among patrons, and it is expected that this new addition will only increase the Discovery Pass’ popularity.

The Tampa-Hillsborough County Public Library is always looking for new opportunities to bring new products and services to its patrons. Like at any library, this often means being creative, forging partnerships with community organizations, and devising what would have at one time been considered unconventional solutions. The Florida Orchestra and the Tampa Bay Ukulele Society have been excellent partners for the Tampa-Hillsborough County Public Library, and these partnerships have benefited the library, its patrons, and these organizations. By collaborating with The Florida Orchestra and the Tampa Bay Ukulele Society, the Tampa-Hillsborough County Public Library is able to promote culture and leisure in its communities by supporting local creativity and through its offering of popular materials. As such, these partnerships bring great success in furthering the library’s mission and strategic plan.
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MLA Norfolk 2020

Norfolk, here we come!

In this article, I thought I would highlight some of the musical life of Norfolk.

You don’t even need to walk across the street for live music. Just take the hotel elevator to one of the in-house restaurants, Grain. Norfolk’s only rooftop beer garden serves up more than good beers and such. Grain also offers live music every Wednesday through Sunday. No matter what you like, from DJs, rock, country or acoustics, Grain offers quite the variety.

There is lots of live music in the city. The “Waterside District” is directly across the street from the hotel, and provides all sorts of things to do and eat. Check out their Events Calendar.
As with any growing metropolitan area, Norfolk boasts a robust musical theatre following, an orchestra and chamber music society. Many books have been written on the folk music of Virginia. And Norfolk itself has a long tradition of “parlor” music fit for dancing a quadrille or reel.

Norfolk just celebrated its 400th anniversary, with much celebration of Virginia’s influence on “American democracy, diversity and opportunity.” Since Norfolk is a naval base, much of its music celebrates and commemorates various wars.

Did someone mention band music? How about Band Nerds? To all those BNs out there, we love you and your music!

Welcome to the home of Norfolk State University’s 225-member Spartan Legion, a high-stepping band with a reputation for putting on a show and drawing fans to the stadium (no matter how the football team is doing). Last season, an ESPN committee that ranks HBCU bands (those from “Historically Black Colleges and Universities”) ranked NSU No. 1 in the committee’s Division 1 rankings before the band ultimately wound up the season at No. 6 in the nation.

And for those interested in a more rustic environment (read: rock), check out The NorVa, a concert venue with modern technology. It’s a mere seven-minute walk from the hotel.

We hope you will find the time to explore the city and its musical offerings.

Book your room reservations now! The deadline to reserve rooms at the conference rate is February 3, 2020. Single/Double, $179, Triple, $199, Quad, $219 per night. Self-parking is $20 and valet parking is $26 per night.

We will be opening up conference registration Monday, Nov. 4. More on the conference in future MLA Newsletters!
REDUCED REGISTRATION AVAILABLE FOR MLA NORFOLK 2020

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

The deadline for the application period for the Reduced Registration Program was originally slated for 5 PM EST today. As there are still plenty of available spots, the deadline date has been extended. The deadline is now Monday, October 28, 5 PM EST.

Please note that the RRP application period will close as soon as the total number of applicants is attained (e.g., it’s a first-come-first-served process).

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

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

Who’s eligible to apply?
You must be:
- an Individual Member of MLA in good standing within the first five years of your membership; OR,
- Paraprofessional Members in good standing, of any duration of membership; OR,
- a first-time attendee to a national MLA meeting (of any category and length of membership)

After the 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 Monday, October 28 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.

Questions? Please contact Rick McRae at Sibley Music Library at (585) 274-1370.

ETSC OF MLA AND MLSTEP OF MLA HOSTING TECHHUB AT MLA NORFOLK 2020

The Music Library Association's (MLA) Emerging Technologies and Services Committee (ETSC) and Music Library Students & Emerging Professionals Interest Group (MLtSEP) are pleased to be hosting a drop-in session titled TechHub at the 2020 MLA Annual Meeting in Norfolk, VA, USA. TechHub will incorporate numerous standing height tables at which attendees can get quick informal tutorials on a variety of current or emerging digital tools, or on...
the spot consultancy about Digital Scholarship / Humanities / Services projects or ideas. Participants can come and go and all tutorials will be offered on demand.

ETSC and MLStEP are looking for instructors to lead tables at TechHub. We particularly welcome applications from students and emerging professionals. Possible proposals could include demonstrations of digital tools, outlining how these are being used at your library or as part of your work; through to wider topic areas e.g. music encoding, where you could provide instruction and advice on a range of current tools or solutions.

All instructors will be given a certificate of completion for leading a table at TechHub.

Please note, applicants will need to be able to provide a laptop or tablet. Power will be provided for each table and WiFi will be available at the meeting venue.


PROPOSAL SUBMISSION FORM

Questions? Contact Jonathan Manton, Chair, Emerging Technologies and Services Committee of MLA.

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**Regional Chapter News**

**REFLECTIONS FROM MEETING OF CALIFORNIA CHAPTER OF MLA**

*Published by Ray Heigemeir, republished here with permission*

Stanford Music Library and Archive of Recorded Sound welcomed the California Chapter of the Music Library Association for a two-day conference.

32 participants represented institutions including the University of the Pacific, the University of Southern California, Chapman University, California Institute of the Arts, the Musicians Institute, the Brand Library and Arts Center, Biola University, the American Musical and Dramatic Academy (AMDA) College and Conservatory of the Performing Arts, California State Universities (Northridge, Fresno, East Bay), and Universities of California (San Diego, UCLA, Santa Barbara, Berkeley), as well as several independent researchers.
Session topics included digitizing and disseminating piano roll music, challenges to audio preservation and reformatting, building a “real” library from scratch, work going into our Association archives, reimagining the graduate music bibliography course for performers, and the creation of a collaborative, undergraduate music journal. Lighting round topic ranged from the latest news on the Music Modernization Act, to research on a rare California mission music manuscript.

And yes, there was time to stretch our legs for two campus excursions, heat wave be damned. First, University Organist Robert Huw Morgan graciously hosted us in Memorial Church for a demonstration of the grand, romantic Murray-Harris organ, which is the original church organ, and the baroque Fisk-Nanney organ, a one-of-a-kind instrument that can play in both equal and meantone temperaments. Dr. Morgan performed a set of variations by Tchaikovsky on the 57-stop, 3702-pipe Murray-Harris (fulfilling a request to “play something LOUD!”) and demonstrated the meantone tuning of the Fisk-Nanney with a comparison of intervals in different keys (some pleasing, others rather teeth-grinding), followed by a quintessentially baroque Buxtehude praeludium.
Robert Huw Morgan welcomes us to the choir loft in Memorial Church

A sample of the charmingly ghoulish illustrations that run throughout the mysterious Marseillaise variations
Day 2 found us in the Department of Special Collections where a buffet of rare manuscripts was laid out, including works by Mozart, Schubert, Bach, Stravinsky, Beethoven, and Brahms. Also displayed were Jenny Lind’s American tour music (1849), the choir book used by Junipero Serra at Mission San Carlos at Carmel (1770-1784), a 12th-century chant leaf, and a richly-illustrated anonymous manuscript of variations on La marseillaise. This undated, unsigned item proved quite popular with the librarians—always at the ready to solve a musical mystery! All manuscripts are undergoing digitization, which is news for another day...

Oral History Insights

The latest installment of Oral History Insights features an interview with Laura Dankner, who served as MLA president from 2003 to 2005. Dankner spent most of her library career, from 1979 to 2002, at Loyola University in New Orleans before returning to Williamstown, Massachusetts in 2007. This interview was conducted on January 9, 2018, by Marci Cohen shortly before Laura’s retirement from Williamstown Public Library, at the Williamstown home she shares with her husband Steve. (See next page for transcript)
LAURA DANKNER INTERVIEW
Conducted by Marci Cohen for the New England Chapter of MLA (NEMLA); edited by Therese Dickman and Marci Cohen

LAURA DANKNER: I was a singer. I got my undergraduate degree at Ithaca College. The circumstances are very strange. I had auditioned for Manhattan School of Music. And at the same time, I got a terrible case of mono the summer I graduated from college. And at the same time I also auditioned for a professional choir that was going to be touring rural Iowa. This was the '60s, and there was a lot of federal money at the time. And by the time I recovered from mono it was almost time to go to school. I just thought, “I could be paid for being a singer.” I kind of never realized this actually might happen, so that’s what I actually did.

The upshot and why that changed my life is when I got back after a year of--I’ll write a book someday about the joys of being a professional singer in rural Iowa in the 1960s--I had to re-audition for Manhattan if I wanted to go. So instead, I decided to get a degree at Brooklyn College because you could get a master’s in voice. If you took two education courses it was free, totally free to get the master’s. So that’s what I did. The year I got my degree I started teaching there.

I met Steve Dankner, who was just starting there, who was just out of Juilliard. That brought us eventually to Williamstown the first time around in the ‘70s. I couldn’t get arrested teaching, or even getting any gigs singing [Dankner later added, “I did have a few voice students and did do a few concerts”]. And I went to SUNY Albany and got a library degree. So that’s basically how I became a librarian.

MC: Why librarianship as opposed to some other field that you might have gone into?

LD: I always loved libraries and I grew up very near the main branch of the Brooklyn Public Library, which is an amazing resource. My mother took us to the story hours, and I always loved it. I loved the music section. They had an incredible score collection. My sister became a writer. She was a writer for the [New York] Times for years. And so I think that the literary thing was kind of in our gene pool. The only other thing I wanted--Well, the first thing to do was be a great opera singer, and I realized very early on that wasn’t gonna happen. It was the end of the road really for being a professional choral singer, which I could’ve possibly done, but Robert Shaw had moved on to conducting the Atlanta Symphony. It wasn’t a good time to still be in that profession.

The only other thing I was interested in was really music history rather than musicology. Because I was very good at history. That was my best subject next to music. So I would’ve maybe become a historian of some kind. But I always just wanted to be in music, really. I went to the High School of Music and Art in New York. I was in music from the time I was 14. I was basically headed for that kind of life.

MC: So, [you] got your library degree from Albany.
LD: Actually, the only other choice was Columbia. Or, going back to the city; my sister lived in the city. But I had just gotten married. I couldn’t see [doing] that whole commuting thing, and it would have been very expensive, so it was also just the necessity. I actually commuted from here to Albany.

MC: It’s about an hour away?

LD: Yeah, and I stayed over one night a week. I actually got my first library job when I was still going to Albany, which was kind of an unusual thing, in Lenox, about 45 minutes from here. Where Tanglewood is. So I stayed overnight. I would work half a day, ‘cause I was in this library, this very strange library. Then I would go over to Albany, take classes, stay overnight ‘cause most of the classes were in the evening, and then come back to work in Lenox the next morning. Then [I’d] go home.

MC: Was it after that or during this time that you were an instructor at Williams College here in Williamstown?

LD: When we first lived here in the ‘70s, I taught voice students. I did teach voice for a while. I was never very comfortable doing that. I don’t think I felt that I was technically a good enough singer to instruct other people. Williams has a service department, which is good in a way, for someone who’s not really the world’s greatest teacher. They didn’t have a whole lot of other teachers out there, but I never really enjoyed it. I love teaching, but I love teaching classes. I love teaching music. What I taught at Brooklyn College was Music Apprec. That was actually my specialty—teaching non-music majors—which I’ve done until a few years ago. In some form or another, I did that all my life, too.

MC: Anything else major go on with your career before heading to New Orleans in 1979?

LD: Nothing really. My first job was up here at a junior college in Lenox, which basically went bankrupt. It was a proprietary school. They had courses in things like kennel management. I’m not making that up. They also had respiratory therapy classes. That was my first job up here. I actually worked in a medical library down in Pittsfield for like three days. I hated it so much—I really hated that. And I’d even taken a course in medical librarianship at SUNY Albany. Anyway...

It took me a while to get my degree because I’d been going part time. We had to make the decision. Steve knew he was never going to get tenure up here, so we had to probably go someplace. When I went over to the placement office at SUNY, because I’d gotten my degree by that time, I said, “Could I ever really get a job?” It was a terrible market. It was 1979, and the job market was awful. It was a real recession. People forget about it; [that] was also when it was the oil crisis. And they said, “If you’re willing to move, you’ll probably be able to get a job.”

So I applied for three jobs, one of which was music librarian’s job, ‘cause I really wanted to be a music librarian. [The] first job was SUNY Purchase; I got a nice interview but wasn’t offered the job. Then I was offered a job, not as a music librarian, at a college on Lake Erie. I thought Williamstown was cold enough; I didn’t really want to live on Lake Erie. Then this job at Loyola University in New Orleans, which despite not being well known, had a really good music department, and [was] far bigger than Tulane. [It] had a very good tradition in producing performance people such as Norman Treigle, a very famous singer back in his day. Even to this day, singers like Bryan Hymel, one of the students that I knew when I was a librarian there, is a world famous tenor now.

I got to organize a whole library, and I think it was the best.

So it was a very good music school. Good opportunity. They’d never had a music librarian before. They had a library that wasn’t cataloged at
all. It was in an old, private home on Saint Charles Avenue. Loyola is adjacent to Tulane, which is interesting, in a very beautiful section of the city. I always say the most alien place I ever lived was actually up here in the ‘70s. Moving from New York and being newly married, to a very patriarchal, to be nice, sexist, to not be nice, environment at Williams, which had just gone coed recently—that was a bigger culture shock than moving from here to New Orleans. And probably because I had a job there, which was very nice. Steve was offered a one year replacement job at Loyola as well, teaching composition and theory.

So I got to organize a whole library, and I think it was the best. Talk about a way to learn on the job; it was perfect. The first music librarian! They were about to automate with CLSI and asked if I was interested in having the music library do that. Since we had no cataloging before then, I said yes. We got a music cataloger after I was there a year because someone realized I wasn’t a very good cataloger. Eventually we got Mark McKnight to be the music cataloger, which was really the sweetest time at Loyola for I think both of us. So, it was a good move. I never regretted being there. I never regretted leaving, either, but it was really good to be there in the early days especially. I had a boss who hired me who was very inspirational to women, who left the year after I got there. [That] was really a blow [to a lot of us there] because she had only been there a couple of years.

MC: When you got down to New Orleans, did you anticipate that you were going to be spending, what was it, 20 [years there]?

LD: 21 years at Loyola, 26 years in New Orleans. No. A year after we got there—because it was unclear about the job market for Steve, I actually applied for the only other job that—I don’t think I would’ve liked, but I really wanted. That was Juilliard. I had a phone interview, and it went very, very well. The last thing they asked me was what salary would be acceptable. And because I was a native New Yorker and knew how expensive New York was, I gave them my honest opinion. They couldn’t get off the phone fast enough! (Both laugh)

LD: Of course they hired Jane Gottlieb. I knew Jane already. I met her when she was at Manhattan. I think she was at Manhattan first. I think that was a very good choice for them. She’s made a wonderful career out of it. And she transformed that job, believe me. That job was not looked upon then as it is looked upon now, due to Jane. So, better that I probably didn’t get the job, and I don’t think I really was probably cut out [for it]. I don’t think I was probably [the] conservatory material type. I think that’s a special kind of job.

MC: So while you were in New Orleans you clearly became an expert on the music of the area. You co-authored *Musical Gumbo: The Music of New Orleans* (1993), and you wrote a lot of other articles about the music and the musicians of New Orleans.

LD: Yes, and I did a lot of guest lecturing about that. Paul Robeson was my main interest in research. Before then I did a lot of lecture demonstrations on New Orleans music, and I got to do it overseas, which was very cool. Got to do it in England for the British branch of IAML. I remember distinctly doing a lecture there, and in a lot of other places. It was a lot of fun ‘cause it also kept me feeling like a performer. I think that’s why I like that kind of teaching or talking so much.

Oh, and the book was for Norton, which was very good because it was a quote-unquote serious book. I should say my sister [co-author Grace Lichtenstein], the *New York Times* writer, did a lot of the actual text. I did a lot of the bibliography, what we call the videography, which at the time was like, a big deal ‘cause people weren’t quite doing that kind of stuff there. And we got to sign books at the New Orleans Jazz and Heritage Festival, which was definitely a highlight. It was a lot of fun to do that book.
MC: You ended up reviewing a lot of vocal music for *Notes*. Was that just a way to keep yourself aware?

LD: Absolutely. And I did a lot of writing, mostly reviews. But actually the thing I’m most proud of for *Notes* was actually a book review [*Notes*, Vol. 46, No. 2, Dec., 1989, pp. 390-393]. It was a book review of a book about Paul Robeson that was written by a very eminent leftist historian, [Martin B. Duberman]. I said it was probably the definitive biography of Paul Robeson. It was a shame he didn’t talk about the music more. And the author--I got a nice note from him that said, “You’re absolutely right. I wish someone would do more about his vocal career.” And that’s why I started doing it, ‘cause really no one was doing it then. That was probably my best review for *Notes*.

The other really good review I did was for the Sonneck Society journal, [*American Music*, Vol. 13, No. 1, 1995, pp. 120–124]. It was a comparison of all the extant recorded performances of Knoxville, 1915, that Samuel Barber song cycle which I’ve always loved. It was just a lot of fun. I remember they cut it a lot and that annoyed the hell out of me. But it was so wonderful to be a singer, [and] to be able to do that kind of review. I really enjoyed that a lot, too.

MC: You got very involved, to say the least, with MLA. You want to talk about that?

LD: At Loyola, I was the first music librarian. They had no tradition. And Loyola was a very small school. It only [had] about three or four thousand students. Everyone knew in New Orleans [that] there was Tulane and there was a wonderful librarian at Tulane whose name was Liselotte Andersson [1916-2014]. She died in [her] very late ‘90s. She took me under her wing, which was very nice. I remember discovering that there were [MLA] chapters, and that there was a Southeast chapter. That was probably the first MLA kind of meeting I [attended]. The year after I moved to New Orleans, in 1980, I couldn’t go to the annual meeting because we were moving into a house that we had bought, from an apartment.

And so my first [MLA] meeting was actually [in] 1981. It was my opportunity to meet more music librarians, because except for Liselotte, we were kind of it in the whole area. Louisiana’s not exactly rife with music librarians. And the Southeast chapter was a wonderful chapter to start a career in. You could do whatever you wanted. It was so open. It still is. It’s a very fun chapter of people to be in. It always was. And we always had to fly to the meetings, many of us. It was not a question of having a one day meeting, because no one lived close to anybody else, except the North Carolina people. So it went from North Carolina, to New Orleans, to [Florida]. That state was really scattered ‘cause it was really Tallahassee, Gainesville, and then Miami--which were pretty far away from each other. I found a lot of sympatico people [and] a lot of real friends. I mean, it became a real social thing with me. I had certainly other friends and other librarians in New Orleans, but as far as people, we just really “got” each other, and it was really a great experience. It was very easy to make your way, even though I came from a very small school.

In the past MLA I think was a bit more snobby; I think you had to come from a bigger school. You had to be a musicologist or have a musicology background. There were plenty of singers. Suki Sommer started as a singer. But there weren’t many people who didn’t have a degree in musicology, and I was one of them. I was in a nowhere place that no one had ever heard of, and [in] the South. To even have any committee appointments back in those days was a little unusual. But it was also, people were very receptive. I think you just had to have a bit of chutzpah, which being from New York and being outgoing, I did. It was easy for me to get involved because they were always happy to have bodies to be on these committees. You know, it’s still that way.
MC: Obviously the biggest thing was that you were president, but you did lots of other things before that. You were the development officer, you were on the education committee, you were on the board, you were placement officer, and you co-chaired a national meeting. At what point did it start to occur to you that, “I might be president of this organization someday,” or was it [that] somebody said to you, “You’ve done practically everything. Would you president?” Or was it somewhere in between?

LD: I can’t even remember who asked me to run for president! I don’t remember any realization. I never particularly wanted to be president. That wasn’t particularly my goal. Honestly, the best job was placement officer because it was [a] very good time for jobs. And I loved that. That was the thing I liked the most.

The other thing that was a lot of fun was I ran, very early on in the ’80s, a pre-conference workshop with Janice Jenkins. She was the librarian at Stetson University in Florida, another small school. We had the idea for a conference called “Small Academic Libraries.” To our shock, like 300 people came to this pre-conference! We thought 50 people would come and it was like, “Oh my God!” Of all the things I did, I think that was one of the most thrilling things, to look out at that sea of faces. Ever since, everyone teased me because I said that the name of it was “Small Academic Libraries” because I’m short! It was not really the case. It also showed that most music librarians think of themselves as being in small libraries, which of course is the truth. Yeah. So I liked that the best.

I don’t know that I was surprised that I ran for president. [I] was kind of surprised I won. Also, when I ran, it was when I was already leaving Loyola. I knew I was going to leave so I knew I’d have time to do it. It turned out to be the hardest job by far of all the jobs I did. Nothing was more actual work than being the president, and I’m sure that’s still the case.

MC: What sort of things tied up your time with that?

LD: A lot of letter writing! This was in the early 2000s. We did have email, but still a lot of these were things that you wanted to do actual letters [for] and not just emails. Nowadays everything’s changed. Everything’s by email, so no one’s insulted if they get a letter by email.

Back in the day, especially when you were talking to prospective donors and some of the older people, there was just a lot of paperwork. The paperwork was enormous. I’d have to talk to Mark [McKnight] to see if it’s still that bad. And of course, there were no records in electronic format to speak of. So when you got to be president, you inherited these boxes and boxes of stuff. Frankly, as you can maybe tell by seeing the way we live, we’re not pack rats. So I threw a lot of stuff out that was really old. I didn’t throw out anything really important, but some, depending on who was president, kept everything. I swear, if you could’ve kept napkins from cocktail parties [they] would’ve been. It was like that show Hoarders on TV. It was terrifying.

So I was determined that I wouldn’t burden any successors with all that. I’m sure there are still archives and paperwork, but it’s a lot easier now because you can look at stuff online. It wasn’t so easy then.

Just remember physically, every day, coming home from the library, or after I was not at the library, just coming home and having to write so many letters. I found it very hard. There were a couple of sticky moments. I was very lucky I was president in a very flush time, that we had money. The membership was going down even then, but it
wasn’t as bad as it is now. The terrible financial crisis was over. I’m sure you’ve heard about that delightful chapter.

MC: I know that there was a national economic downturn right around 2000, but I know that there were the financial problems within the organization.

LD: Before. This was when Paula Matthews was president, and I know about it because the board met in New Orleans. Robert Curtis, my opposite member at Tulane, was on the board; that’s why they met in New Orleans. I remember, I invited them to my house afterwards for a pool party ‘cause I had a pool, and I remember everyone looked absolutely shell shocked. No one was having a good time, and I thought, “Geez, I must be the worst hostess in the world.” But it was because they had had these meetings and discovered just how dreadful the situation was. It was a very bad situation. The only good thing about that is I think it made MLA very aware that they had to really start thinking about building an endowment, having a cushion. It’s always been hard for everyone in MLA to fundraise. It still is. I know because no one’s ever solicited me for money, and I always think that’s pretty amazing.

So it was a good time. But it was a lot of work. I didn’t have a lot of bumps in the road. I was very, very lucky.

MC: So what were some things that you enjoyed about being president?

LD: I was president when we met in the DC area, and the best thing about it--this is not what you meant me to say, but it really is one of the great memories I’ll always have--the US Marine Color Guard. I never realized, but the color guard of the armed forces, [were] all about six foot five--they were all guys. I followed them in [at] the opening of the meeting. It was so cool. It was the coolest opening to any meeting that we did. We all sang The Star Spangled Banner. This was soon after 9/11, too, I should say. I remember, looking at [it] all and realizing I was president, all these people are standing up, we’re all singing, and there’s [the] color guard. It was absolutely thrilling!

The other thing I was very proud of is, I ran the shortest business meetings, I think still, of anyone. I hated those business meetings. I thought they were God-awful. They were important, but they were awful. So I decided that I would get the hook if anyone spoke more than two minutes. Including me. I wrote at least bullet points down because I can talk forever. I don’t when I run committees and stuff like that. I’m pretty cognizant of the fact that I’m not as interesting as I think I am. So, anyway, that’s what I did.

MC: You were co-chair of the meeting when it was in New Orleans [in 1997].

LD: Oh, that was so much fun. Yeah, and Robert Curtis and I became incredibly good friends. I’ve always been very lucky with my relationships with the folks at Tulane. And Robert’s the opposite of me. He now lives out in the Oakland area. He’s very quiet and doesn’t like to go out. We were a wonderful team ‘cause I could book the hotels, stuff like that. And Robert could do a lot of the money stuff. At the time, the local arrangements committee had to actually raise money. He was very good at that. The highlight of the meeting was at the opening banquet. We still had banquets in those days. I must say, our banquet was a good banquet because [the] band that we hired was the Dirty Dozen Brass Band. There were banquets and there was a “New Orleans” banquet!

Robert didn’t know who they were. We had a second line, and Robert was at the front of the second line, waving a handkerchief, doing the New Orleans kind of strut. It was one of the highlights of my professional life, to see that kind of situation.
Michael Ochs was the incoming president; [he] didn’t serve out his full term. You can date that meeting by the fact that he was working for Norton already—to look at hotels. [MLA] met during Mardi Gras, which I know sounds bizarre. There was one person who shall remain nameless, one of the older guards—and there were plenty of old guard, men and ladies that were very serious about the meetings. She was horrified about meeting during Mardi Gras, it turned out to be so wonderful, because our hotel was on the parade route but right at the fringe of the French Quarter. We had the most wonderful reception at the historic New Orleans Collection, which is a wonderful private collection of everything New Orleans, basically, and the head of the library there was a real music librarian-type person. They paid for the entire reception for about 500 people.

So, that was a highlight. I’m glad you reminded me because that was truly fun. It was very thrilling to see everyone’s responses and to see again some of these people who thought they would have a terrible time had a great time. [It was] like the meeting in Las Vegas, where a lot of people didn’t want to be either, and I thought that was a pretty cool meeting also.

MC: Do you want to talk about the transition, leaving Loyola and then eventually coming back up here?

LD: One of the reasons I think I was so invested in MLA was because I wasn’t as invested at my job. I always say that when I started at Loyola, the music library was terrible to almost non-existent, and when I left, it was fair. I would never go so far as to say it was good. We did move into a whole new building and that was good because we got a lot more space. But, the nature of Loyola wasn’t very conducive to a faculty that was very gung-ho on research, so there was a limit to the kind of resources that I could provide. The music faculty was incredibly supportive. In fact I taught at Loyola, too, for several years. So the music part was great.

If I could’ve just basically been reporting to the College of Music, I would have maybe stayed another 10 years. I don’t know. But the person who hired me left, and after she left we promoted a librarian already on the staff with everyone’s approval, including mine. And things were fine. Then she decided she didn’t love the idea of being the director of libraries (laughs) ‘cause we were “very vulnerable.” There’s a law school at Loyola, and that had to remain separate ‘cause the American [Bar] Association has that set, that they have to have a separate library. It can’t be under the aegis of something else. She didn’t want us to be separate anymore. They were building a new library. She really wanted us to be in the new library. The College of Music didn’t agree with that. I didn’t agree with that. It led to a real impasse and a schism. No one at Loyola except me, really, was active professionally, including my boss. In the early years, after Mark left, Laurie Phillips became the music cataloger. For a while, she was okay and active. But, it was very clear that there was no support.

So I talked to Steve about it, and we agreed that maybe it was time for me to move on. I felt at that point in time I would like to go back to teaching, and that’s what I did for about five years. I taught first when we were still in New Orleans. I taught for a branch of LSU at their campus in Hammond, which is about an hour from New Orleans. Then I taught, across the lake but nearer to New Orleans—the lake being Lake Pontchartrain—at their satellite campus. I taught music apprec. and I also taught for the community college in New Orleans called Delgado. I gotta say that I didn’t think that student bodies were terribly receptive, but it was a thing that going back to I felt very comfortable with. That also coincided with being [MLA] president. So it was a good time ‘cause I could give probably more time to being president than any other president because I don’t [think] they’d ever hired someone who wasn’t actively in the music library field. I wouldn’t say I was retired. I would’ve been
horrified to call myself that because it was so early to leave. It was a bad situation. I was glad to get out of it. I never thought I would end up in a public library because it’s nothing I ever knew anything about, because I never was a public librarian. But it’s been a nice coda, I guess you could say. Now I know just how different public libraries are from academic libraries, so it was a good thing.

**I got to organize a whole library, and I think it was the best.**

MC: You had faculty status at Loyola, so you were teaching credit classes as well as doing things more within the library. You want to talk about some of your job duties while you were there?

LD: Well, basically because it was a separate library, I had a very small staff. I never had more than two assistants. One of the things that the director tried to do was to cut the staff so that we would kind of give up. So I offered to cut down my hours to maintain the hours of what became a part-time job. That was kind of a win-win situation, I have to say, because I got to be totally off for the summers then. We had faculty status, but we didn’t have faculty vacation. [I] got to go to Colorado, and then we bought this condo when I was still at Loyola. So that was kind of nice.

I did a lot of administrative work--all the reference, all the acquisitions. I did everything except cataloging. My first year at Loyola I did some cataloging. That was back in the day when there was one OCLC-dedicated terminal in the main library. [I] also got to automate. I’m very glad about this because although it was an afterthought to ask us, we got on our very first automated system which was CLSI, that doesn’t exist anymore. This was in the very early ’80s; it was very early on. It was very interesting.

Sometimes big libraries have a [hard] time with automation. They wait until everybody else does [it]. In a small library you could do stuff like that, and it was very good experience to have that kind of background. We were also the first to get any kind of computers in the library, ‘cause I bought some--were they Apple IIs? I don’t remember what they were anymore, but we had the first public computers before the main library did. I’ve always liked new and shiny things, so I loved doing that.

I liked acquisitions, but it wasn’t very rewarding at Loyola, although this was: I bought a lot of very practical score editions. The book collection wasn’t terribly good, and I wished it had been better. I always liked popular and world music, and I really didn’t have any rationale to buy any of that, [which] was too bad. That’s something I’ve been able to indulge in recently, which is kind of nice. The circulation statistics weren’t terribly high [at Loyola]. Part of that was [because] we were in the music building. People would just go and listen. It was before everything was available on your mobile devices, and we did certainly a lot of business with reserves.

I didn’t like the committee meetings. I thought they were really boring. I went to all the College of Music faculty meetings and that was rewarding. You know, my heart kind of belonged to the College of Music, which I think my boss in the library system realized, too, which in the long term doesn’t help you much. So, there you go.

**MC:** And what are some of the things that you’ve liked about working in a public library?

LD: The circulation statistics since I started there. I don’t buy scores. I buy music books but mostly CDs. Not LPs, but CDs, although LPs are big again. And the circulation statistics are amazing. First of all, because as you know, being in the same state, Massachusetts has such a wonderful statewide system, and we loan all over the state and even outside of the state. But, within the library as well it’s been incredibly popular, and I’ve been able to indulge my tastes in country music, world music and popular music. I’ve just had a really good time.
with the acquisitions, much more than I ever did before. It’s interesting. I don’t get a lot of reference questions—we’re too small a library. A library this small shouldn’t have a music librarian, and of course I wasn’t really hired to just do this; I do a lot of other things.

I’ve had to do everything else. That’s the other good thing about this job. Literally everything, from cataloging, which is copycat cataloging mainly, to overseeing our second automated system. Now we’re on Evergreen, which is the open source system that a lot of public libraries have gone to. I think it’s pretty good, actually. It’s been unique, I think, to have such a broad scope in this job that was supposed to last maybe a couple of years ‘cause I was bored. In fact, there’s this system called Bibliotemps in Massachusetts. I’m going to apply to be a part of that, which basically places librarians in temporary jobs. The only trouble is I don’t live in a part of the state very conducive to that. But it did occur to me that Evergreen, for example, is going to be web-based pretty soon. I don’t see why I couldn’t do some acquisitions from home if [there are] any libraries out there. Anyway, it’s been wonderful to be a generalist within a library.

**MC:** As you said, a very nice coda.

**LD:** Yep.

**MC:** You acknowledge that you haven’t been heavily involved in NEMLA, but I have seen you showing up at the meetings. Is that motivated more by just the chance to see your friends?

**LD:** It’s also a chance to hear what’s going on a bit in academic libraries. Because I’ve been out of the music library field for so many years now, a lot of it is kind of Greek to me, when I go to the meetings, even the NEMLA meetings. But it’s a chance to feel like I still belong a bit, because if I had stayed within Loyola I would have known a lot more of this kind of stuff. It’s a way to keep in touch. And yes, certainly there are lovely people in NEMLA and it’s fun to hang out with them as well. It’s changing, which is good. You know what I like about NEMLA? I went to MLA in Orlando. I love the fact that there are younger people, such as you and people younger than you. It’s really great to see—it’s the way it should be. So I like that.

**MC:** Is there anything else you wanted to say that we haven’t covered yet about your career, about where music librarianship is going? Or where it’s been and how it’s changed?

**LD:** I hate to say it, but I think the glory days at least job-wise are kind of over. I think it’s very challenging. I think [of] what’ll happen with what I’ve done at the library here. I have a boss who thinks everything is available streaming. [She] doesn’t seem to look at circulation statistics much because she—and we’re a small library—and we did look into some [services] like Freegal and some of those other things, and they cost a fortune, especially for small libraries. Plus, just on Amazon Prime, try to easily find classical music, especially, or even world music. We live in an age where people think you can Google everything. You know and I know that that’s not necessarily the case. You can Google stuff, [but] it doesn’t mean that it’s good stuff.

So I’m not sure what the response is gonna have to be in the future, and it’s gonna be very difficult, I think. But I’m glad I had this chance to spend the last 10 years doing what I’m doing. No matter what happens—When I left the Loyola library, almost before I was out the door, they moved it to the main library, and they don’t have a music librarian anymore. We won’t have a music librarian here, and this is sad to me. Then you’ve got to realize you’ve got to look at what you did do and feel good about it. You can’t anticipate the future.
I’ve had a wonderful career. No one would have thought anyone from such a small, insignificant, Jesuit Catholic school--the only music school that was Jesuit in the whole country--could become president of MLA. I am not sure if any other librarian from a small library has been president since. I don’t remember all the names, but I suspect not. I hope also if I can impart something: Anyone who even has part time [music] duties, which is much more the case now than it used to be, I hope that some people from small libraries continue to be involved [in MLA]. Compared to ALA, if you’ve ever been to any of those meetings, any of the bigger library meetings, it’s a pleasure to be involved in an organization like MLA. It’s the warm and fuzzy library association!

MC: Thank you very much for your time. I appreciate it greatly.

Institutions & Collections

NEW FINDING AIDS FROM LC’S RECORDED SOUND PROCESSING UNIT

A number of new finding aids posted on findingaids.loc.gov this month that were processed by the archivists of the Library of Congress’s Recorded Sound Processing Unit:

Concert programs from the National Men’s Chorus Collection, 1999-2018

The collection consists of programs for 56 concerts performed by the National Men's Chorus at such venues as John F. Kennedy Center for the Performing Arts, Western Presbyterian Church of Washington, D.C., Saint Luke Catholic Church of McLean, Virginia, First Christian Church of Falls Church, Virginia, and Aldersgate United Methodist Church of Alexandria, Virginia.

Highwaymen Collection

The collection consists of photographs of the folk music group the Highwaymen and of individual members Bob Burnett, Steve Butts, Chan Daniels, Dave Fisher, Steve Trott, and Gil Robbins, supplemented by publicity and press materials. (.4 linear feet (2 boxes, 76 items))

Glenda Abdoo and Ken Crawford papers from the Kurt Weisbecker Collection

The Glenda Abdoo and Ken Crawford papers from the Kurt Weisbecker collection consists of correspondence, greeting cards, photographs, and other material highlighting the relationship between Pittsburgh-area jazz fans/collectors Glenda Abdoo and Ken Crawford, and notable jazz performers from the 1950's and 1960s (.8 linear feet (3 boxes, approximately 350 items))

David Kogan papers

The collection consists of scripts, indexes, and correspondence relating to David Kogan's work as a scriptwriter for radio programs including The Mysterious Traveler, Murder by Experts, Dark Destiny, and others. An extensive index of Kogan's scripts is found in series 2. Some of the correspondence and other papers concern Kogan's experience with blacklisting in the 1950's. (.85 linear feet (2 boxes, approximately 350 items)).

Effie Burton radio script collection, 1938-1941

The collection consists of radio scripts from five different local broadcasting programs, airing in New York City or in California's San Joaquin Valley. Three of the programs were sponsored and hosted by Dr. Harry Morgan, dentist. (1.7 linear ft. (4 boxes))
Voices of Yesterday aired locally in the New York City broadcasting market. The program was based around the spoken word recordings of famous persons collected by recordist G. Robert Vincent. Each episode was a playlet about a famous person that culminated in the playback of Vincent's recording of their voice. Series One consists of 54 scripts from the program.

The Friendly Circle was a radio variety program sponsored and hosted by Dr. Harry Morgan, dentist. Series 2 consists of 2 scripts from the program.

Trail to Happiness was a radio self-help program sponsored and hosted by Dr. Harry Morgan, dentist. Series 3 consists of 42 scripts from the program.

I Am An American was a radio quiz program in which listeners were asked questions about a famous figure in American history. Series 4 consists of scripts and question and answer sheets from 39 of the programs.

America--Year by Year was a radio educational program sponsored by Dr. Harry Morgan, dentist. Each episode of the daily program discussed a single year of American history, with episodes running consecutively from 1790 to 1902. Series 5 consists of 106 scripts from the program.

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**Other Organizations of Note**

**BRUCE EVANS FEATURED IN OLAC NEWSLETTER**

The September 2019 issue of the On-Line Audiovisual Catalogers (OLAC) Newsletter is now available. MLA Newsletter readers should note the cover models of this issue. Bruce Evans, MLA member and recipient of OLAC's top honors, the Nancy B. Olson Award, is pictured with Mary Huismann, MLA member and OLAC now-Past President. Congratulations, Bruce!

**ARSC AWARDS FOR EXCELLENCE WINNERS ANNOUNCED**

The Association for Recorded Sound Collections (ARSC) is pleased to announce the winners of the 2019 ARSC Awards for Excellence in Historical Recorded Sound Research.

Begun in 1991, the ARSC Awards for Excellence are awarded to authors of books, articles, or recording liner notes to recognize those publishing the very best work in recorded sound research.

The 2019 Awards for Excellence honor works published in 2018. The awards will be presented at a ceremony on May 23, 2020 during ARSC’s annual conference in Montréal, Québec. Additional information about the ARSC Conference and the ARSC Awards for Excellence may be found on the association's website.

**ARSC CONFERENCE MATERIALS AVAILABLE**

Sound recordings of and slides from presentations at ARSC's 53rd Annual Conference in Portland, Oregon in May 2019 are now available online to ARSC members.

Highlights include . . .

"The Music Modernization Act and You," by Tim Brooks, Eric J. Harbeson, Brewster Kahle, Derek Fukumori, Cary Ginell

"A Century of Concert Spiritual Recordings: The Pioneers," by Randye Jones
ANNOUNCING THE MAGNETIC TAPE ALERT PROJECT

The United Nations Educational, Scientific, and Cultural Organization's (UNESCO) Information for All Programme (IFAP) Working Group, in cooperation with the International Association of Sound and Audiovisual Archives (IASA) has embarked on a project to "alert stakeholders of the imminent threat of losing access to their audiovisual documents." The Magnetic Tape Alert Project (MTAP) is conducting a survey to gather information about audiovisual collections on magnetic tape that are not digitally preserved. The survey can be found on the MTAP website, and will be available until November 30, 2019.

IAML News

RILM, IPM, MGG MARC RECORDS AVAILABLE FOR DOWNLOAD

From time to time we've had requests for MARC records for RILM resources. RILM now provides them. You can download a MARC record for each of the following:

- RILM Abstracts of Music Literature with Full Text and RILM Abstracts of Music Literature
- RILM Music Encyclopedias
- Index to Printed Music
- MGG Online

For RILM Music Encyclopedias, we also offer individual MARC records for each of the 54 encyclopedias currently contained therein.

To download the MARC records, please visit http://www.rilm.org/resources/

EBSCO provides MARC records for individual full-text titles available through RILM Abstracts of Music Literature with Full Text; these records are available through EBSCOadmin.

IAML TRAVEL GRANTS CALL FOR APPLICATIONS

The Liesbeth Hoedemaeker-Cohen Fund for IAML Congress Travel was established in Liesbeth’s honor on 24 February 2017. The H. Robert Cohen / RIPM Fund for IAML Congress Travel was established in 2019 on the occasion of RIPM’s fortieth birthday, in recognition of RIPM’s contribution to international scholarship and of those who created and contribute to it. The cash awards from both Funds are intended to support travel to attend the annual IAML congress, this year in Prague, 19-24 July 2020.

Application is open to all members of IAML, with priority given to individual members who are attending their first or second congress and who either: (i) began their career as a music librarian within the previous three years; (ii) completed their professional degree in the year before or of the congress; or (iii) are giving a paper, extensive report, or a poster presentation at the congress. All things being equal, some preference will be given to those likely to make an ongoing contribution to IAML. Additionally, for the H. Robert Cohen/RIPM Fund award(s), all things being equal, some preference will be given to those dealing with the musical press, digitization, or databases.

Applicants for an award should receive little or no support from their home institution, library, or any other funding organization. A successful applicant may not receive a second award.
Applying for an Award

Only one application per candidate is required; all applicants will be considered for an award from either Fund. Applicants for an award should submit the following:

1. A letter of application in English, French, or German which includes:
   a. the applicant’s reasons for attending the IAML Congress, a description of the applicant’s contribution to it, and why the applicant is a good candidate for an award
   b. a budget for travel costs to attend the IAML Congress excluding the registration fee
   c. information about any other support from the applicant’s home institution, library, or any other funding organization
   d. the number of times the applicant has attended a IAML Congress
2. A curriculum vitae or resume
3. One letter of reference submitted directly by its writer to the Chair of the Awards Committee

Application materials should be emailed in PDF format to Stanislaw Hrabia, IAML President, Chair of the Awards Committee.

The deadline for all application materials is 31 January 2020. The award winners will be notified by 15 March 2020.

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 September 2019 issue’s featured projects are Black Swans, a compilation (via Leslie Gerber, Steve Smolian, Tim Brooks) featuring some of the rarest recordings of African American concert artists from the early 20th century, and My Mind Set Me Free: The House Guests Meet the Complete Strangers featuring early 1970s recordings by Bootsy and Phelps “Catfish” Collins along with other members of the rhythm section that famously backed James Brown (The J.B.’s), George Clinton (Funkadelic), and Bootsy Collins (Bootsy’s Rubber Band). The October 2019 issue’s featured project is the new three disc compilation, Protobilly: Minstrel & Tin Pan Alley DNA of Country Music 1892-2017, produced and/or annotated by Dom Flemons, Dick Spottswood, Henry Sapoznik, and David Giovannoni.

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 September 2019 issue’s recommendations include some strange and wonderful “reworks” of Bach keyboard transcriptions; an outstanding Art Pepper box set; some hotshot Balkan guitar jazz; a collaboration between Irish fiddler Martin Hayes and string quartet Brooklyn Rider; new music from Hot Club of Cowtown and the Smoking Popes; and the second installment in a series of Tunisian electronica. The October 2019 issue’s recommendations include a marvelous new album from Zimbabwean singer and songwriter Hope Masike; new power pop albums from Fastball and the Well Wishers; a retro-country debut from Jason James; the return of Chick Corea’s Trilogy trio; a world-premiere recording of Anton Reicha’s _Quatuor scientifique_, and much, much more. Enjoy!
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Let the Editor know if your committee or interest group of MLA has any social media for readers to follow!