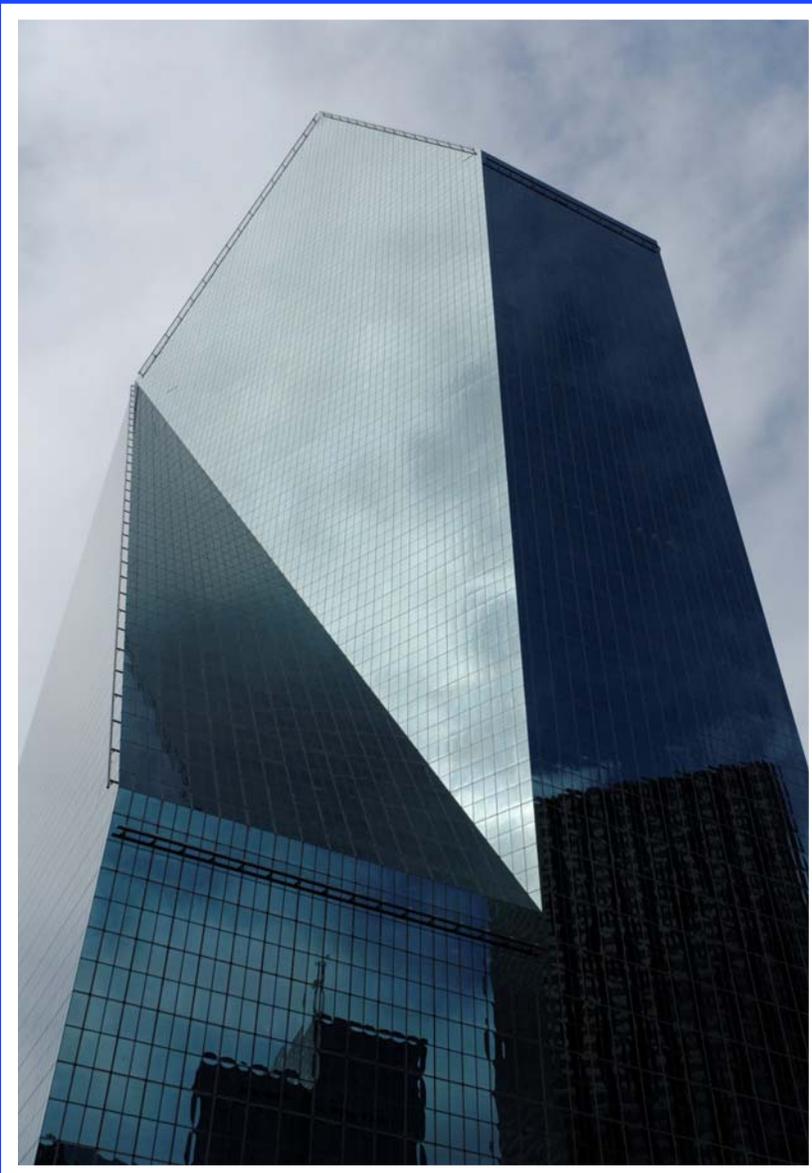


MILA

NEWSLETTER



MILA Meets in Dallas

Part II of Annual Meeting Coverage

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President's Report

Jerry McBride, MLA President

Greetings MLA members,

It is hard to believe that the summer is almost here meaning that it will soon be time to renew your MLA and IAML memberships. A Membership Committee with Ruthann McTyre as chair was established this year to consider new ways to increase membership. Of course, retaining members in MLA and IAML is essential for the association, and we value your loyalty. There are important benefits of membership including the subscription to *Notes*, reduced registration to the annual meeting, the Placement Service, *Newsletter*, an information-rich website, and a network of knowledgeable colleagues to name only a few. Please renew your membership promptly after July 1 when the new membership year begins to help us continue to provide all of these services.

Also, please consider helping MLA achieve its goals by making a donation to MLA. Making a donation to the MLA Fund is a great way to do this. The Fund acts like an endowment. It supports the operating budget and funds special projects. Through careful management and investment the Fund will serve MLA for years to come. Sustaining membership is another excellent way to support MLA. Did you know that half of the cost of a sustaining membership is tax deductible?

Being a member of MLA is not just about the benefits you receive, but also about opportunities to be active in the profession of music librarianship. Following the Dallas meeting, over 100 appointments in MLA were made to serve in positions as committee members, special officers, editors, liaisons, and representatives. The number of active members is a very high percentage of the membership. This year a new proce-

cedure for sending out appointment letters was instituted with the MLA Business Office at A-R Editions. Although it took a little longer to send out the appointment letters this year, the new process will be more efficient in coming years and ensure that the administrative structure is updated immediately at the time of appointment. If you have not done so, take a moment to look at the new administrative structure by going to the membership directory and choosing the administrative structure link at the left hand side of the page.

The Nominating Committee, chaired by Susannah Cleveland, is beginning its work to craft an election slate for members-at-large and is accepting nominations for the MLA Citation, the highest award that MLA gives for lifetime achievement in the profession. In a similar vein, the Awards Committees will be working over the summer to submit their recommendations. These committees welcome your suggestions to honor members of the profession.

This year the IAML conference is being held in Montreal, July 22–27. This is a good opportunity for US members to attend a IAML meeting closer to the U.S., but still in another country. Montreal is a fantastic city and a great location for a music library conference. Take a look at the conference website (<http://iaml.montreal2012.info/>). Being a IAML member gives you a substantial discount on the registration fee.

The MLA Board spring meeting occurs just before this Newsletter goes to press. At that meeting, the board will set the budget for the next fiscal year. While the budget is the main order of business, we will also review many committee reports and establish an operational plan for 2012–2013 based on the strategic *continued on next page*



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MLA NEWSLETTER
Misti Shaw, Editor

The *Newsletter* is published four times a year: September–October, November–December, March–April, and May–June, by the Music Library Association, c/o A-R Editions, Inc.; 8551 Research Way, Suite 180; Middleton, WI 53562, and is issued to its members free of charge.

The purpose of the *Newsletter* is to keep the membership of the Association abreast of events, ideas, and trends related to music librarianship. All communications and articles are welcome. Address correspondence to:

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The deadline for submitting copy to the editor for issue number 170 (Sept–Oct 2012) is August 15, 2012. Submissions in Microsoft Word sent via e-mail attachment are preferred.

On the cover: Fountain Place, Dallas, taken by Gerry Szymanski.

“Wrangling the Information Universe: Moving From Institutional Portals to a Shared Resource for Online Music Sources”

*Taylor Greene,
Indiana University*

The second plenary session, “Wrangling the Information Universe: Moving From Institutional Portals to a Shared Resource for Online Music Sources,” took place on Friday morning and was sponsored by the reference sources subcommittee. The presenters in this session—Kerry Masteller (Harvard University), David Day (Brigham Young University), Jenny Colvin (Furman University), and Michelle Oswell (Rutgers University)—focused on several different web-based resources that provide music reference beyond virtual institutional borders.

Jenny Colvin opened the session by refuting the idea that information wrangling has become irrelevant in music librarianship. She instead asserted that because of the amount of information available with modern technology, it becomes necessary to “wrangle” the best information and make it findable. She then pointed to the “Value of the Profession” section of the MLA Strategic Plan, noting that providing leadership in “wrangling” shared resources would increase the visibility of MLA and cause other organizations to look to MLA for solutions. Colvin showed that other (purposefully unspecified) music-library-related information-wrangling

Web sites have come and gone; “site x” hadn’t been updated since 1999, and “site y” suddenly disappeared overnight. She then discussed the reference sources subcommittee’s failure to find a shared resource for music and suggested publication through MLA of such a resource.

Kerry Masteller then spoke about links to music resources provided through Harvard University via an “Online Resources for Music Scholars” Web site. This Web page, established in 1997, collects over 360 links to sites regarding historical musicology, ethnomusicology, music theory, composition, and performance practice. The list is not static and the links are carefully selected to meet the needs of Harvard’s curriculum, yet its usefulness goes far beyond the institution. While the links to sheet music are less extensive—due to the fact that Harvard does not have a music performance degree—other music resources focusing on Harvard’s local interests are more extensive. Each resource is given a tag, which provides for discovery of resources through subject searching or browsing subjects from a “tag cloud.” There are two different kinds of tag clouds: one that shows subject tags (e.g., “19th century” or “composition”), and one that shows resource type tags (e.g., “digital score” or “streaming video”). By clicking on

one of these tags, users are taken to a list of embedded sites. Most sites are open to all users, while others are labeled as “Harvard only.” This resource could be quite valuable for music librarians to share with their patrons, especially those conducting beginning research on a topic.

The next speaker was David Day, who questioned the ways in which research has changed with technology, and examined the implications for the use of bibliographies. He argued that despite the shifts that have taken place in research strategies, bibliographies are still a fundamental part of research. He advocated for MusRef, which is a Web site dedicated to bibliography and reference services for music and dance hosted by BYU. MusRef is mostly aimed toward the research needs of graduate students and scholars rather than toward undergraduates. Some of the features of MusRef include annotated bibliographies (over 7,000 entries, many of which are internet resources such as digital collections), a blog, bibliographic instruction tools in the form of online guides to common music and dance resources, and student-created bibliographies. Reference sources are tagged by categories and publication type, and several of the entries include reviews of the resources. In addition, Day revealed some of the future functionality he hopes to see for MusRef including enhanced searching and a smart search that could understand reference questions.

Finally, Michelle Oswell spoke as a representative for the reference sources subcommittee (RSS), and her topic was “Online Music Resources Wiki: A Collaborative Proposal.” Oswell pointed out that one of the

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President’s Report continued . . .

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plan to which so many of you contributed. Please be looking for the announcement of the minutes of that meeting during the summer. This meeting will set the agenda for many of the activities of the coming year.

Please feel free to send me any comments about the business of the association or decisions of the board.

Best wishes,
Jerry L. McBride

Music Discovery Requirements

Nara L. Newcomer,
*Leader, Music Discovery
Requirements Document Group*

The discovery environment is changing rapidly today, both within libraries and externally. Within the library realm, FRBR, RDA, discovery tools, and faceted browsing are key factors related to these changes in the way our users encounter library data. The “traditional” OPAC is no longer the only game in town for encountering library materials: faceted browsing is commonplace and a “single search” incorporating multiple content silos like the library catalog, articles, and e-content (including e-books, e-audio and e-video, even e-scores) has become the Holy Grail.

Meeting music users’ needs has always been a challenge. This is particularly true where musical works (scores and recordings) are concerned. For example, most books are published only once; for musical works, however, multiple versions (for example, score, parts, and recordings of different performances, arrangements, and transcriptions) are the norm. These different versions also often have different titles (different languages or grammatical formu-

lations), making title transcribed from items much less useful for finding and identifying musical works. Music materials also possess unique attributes not found in books, such as medium of performance, musical key, and work numbers.

Today’s discovery tools have much potential to meet music users’ needs, particularly in the ability of faceted browsing to highlight access points beyond the book-centric author, title, and subject. The reality is that music is often an afterthought in discovery tool development, selection, and implementation.

This reality was the impetus behind the formation of the Music Discovery Requirements Document group. The group was initiated by the Emerging Technologies and Services Committee and endorsed by the MLA Board of Directors in 2011. Two drafts of the document were made available for public comment, and the final version is (as of May 2012) pending approval from the MLA Board of Directors. The drafts are available at <http://www.musicdiscoveryrequirements.blogspot.com/> along with materials from our presentation at the MLA Annual Meeting in Dallas. We anticipate

posting the final, approved document on the MLA Web site.

Two elements define the document’s scope: music and discovery. First, the document focuses on musical works (scores and recordings), rather than secondary literature about music (books and articles), because musical works present more unique discovery needs. Second, the focus on discovery mostly excludes back end functions such as circulation, cataloging, and acquisitions which, like secondary literature, present fewer music-specific requirements.

The document contains recommendations in three sections, with the first two sections aligned with FRBR concepts: musical works; expressions and manifestations; and other aspects of music discovery. Within each section, the document: identifies and discusses each individual attribute or relationship; gives a prose summary recommendation; proposes best practices for the attribute/relationship regarding indexing, display, and use in facets/limits; and, where applicable, lists related MARC authority fields. Three appendixes compile technical details

continued on next page

Wrangling the Information Universe continued . . .

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aims of the RSS is to facilitate exchange of and access to information concerning reference sources in music, and related that goal to the wiki that was being unveiled on this day. The wiki is facilitated by MLA and is not meant to replace local sources, but rather is meant to link quality resources for collaborative use. When a new resource comes out, someone can create an entry for the wiki to

share the resource with the music library community. Oswell discussed the background for the wiki, citing Wessweb as a predecessor. She noted that in the past, mark-up languages had been a barrier to contributions for many people. In order to counter this, the goal for the original wiki was to use templates that did not require knowledge of a mark-up language. Some problems arose in tagging due to different variations on

descriptive words (such as “bibliography” versus “bibliographies”), which led to the creation of guidelines. Oswell then gave a walk-through of the wiki site and demonstrated its functionality. She described future plans to improve the search function, to broaden the user community beyond its RSS core, and stressed the need to create a name for the wiki.

Following the Money: Your Investments at Work

Michael Rogan

(former Administrative Officer),

Paul Cary

(Assistant Administrative Officer),
and

Patrick Wall

(MLA Business Office)

Around this time every year, as part of your membership renewal process, you have the opportunity to donate to an impressive array of funds that support MLA's work on behalf of our profession. Donations are accepted at any time, but the majority of gifts are usually received during membership renewal (approximately 67%) or conference registration (about 33%), when the hearts and wallets of members are open upon viewing the form: <https://mla.areditions.com/jrd.asp?action=donate>.

Most of these gifts are small, and yet each year MLA continues to fund research, honor excellent publications, support travel, and contribute to the activities of committees and chapters. Let's take a look at how

small gifts grow to finance MLA's awards, grants, and other activities.

Those wishing to support a particular aspect of MLA's mission have several options to direct the use of their donations. Contributions to established funds exclusively support their designated purpose. Donors can also indicate that they prefer a socially responsible investment vehicle for their contributions. Donations to the MLA Fund help ensure financial security and support the overall programmatic activities of the association. Those wishing to support MLA without contributing to a specific fund may consider an unrestricted contribution. MLA's board of directors determines the use of unrestricted contributions based on the association's current and future priorities.

Donations are collected by the MLA Business Office and deposited quarterly into investment accounts at either Fidelity Investments (a Mutual Funds leader) or Calvert Investments (a specialist in Sustainable and Responsible Investing [SRI]), accord-

ing to the wishes of the donor. Donations to funds supporting one of MLA's grants or awards are identified as *Restricted*, and are carefully and separately tracked by the Business Office. Donations made to the MLA Fund are deposited in an *Unrestricted* investment vehicle at either Fidelity or Calvert; the board has the authority to direct the use of MLA Fund assets. *Unrestricted* donations can be held in MLA's operating account until the board decides the best immediate use of those funds.

All restricted donations are pooled into one investment account at each company, in order to take advantage of the increased earning capacity of a larger asset base, and to ensure that all funds are being treated equally. For example, there are currently twelve specific donation accounts pooled in the restricted investment account at Fidelity. Quarterly, the Business Office calculates the percentage of total investment earnings that belongs to each

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Music Discovery Requirements continued . . .

continued from previous page
of the recommendations in spreadsheet form.

Creation of the Music Discovery Requirements Document will not solve music discovery problems unless the recommendations it contains are implemented. We hope the document will give individual librarians both useful information and the weight of MLA backing to advocate for better music information retrieval in discovery systems. We are developing strategies for disseminating the document to the broader library community, especially to vendors

and open-source developers. We welcome your suggestions, including specific contacts. We are also interested in hearing how you use the document to aid in your own discovery tool implementations. Comment on our blog, or drop me an email at newcomern@ecu.edu

Members include Nara Newcomer (leader), East Carolina University; Rebecca Belford, University at Buffalo; Deb Kulczak, University of Arkansas; Jennifer Matthews, University of Notre Dame; Misti Shaw, Depauw University; Kimmy Szeto, Columbia University.



Anne Shelley at the registration desk, taken by Gerry Szymanski

Following the Funds: What Your Money Does For MLA

As noted in the summary of MLA's investments, there are a number of options for directing how your contributions are used. Whether you want to support research in music librarianship, scholarly publications such as *Notes* or *RILM*, or newer members of the profession attending national conferences, there's a fund that supports your purpose. Unrestricted donations and those to the MLA Fund, which support general activities of the association, are also critical to our ongoing success. All

contributions to MLA are tax-deductible and are greatly appreciated. Thank you!

MLA Fund

This fund, by far the largest of any of MLA's endowments, is to ensure the longevity of the association, by providing funds, when needed, to sustain important initiatives and programs sponsored by MLA.

Unrestricted

Unrestricted donations may be used by the association as needed.

Each year the board decides where the use of unrestricted donations will be most effective to further the mission of the association.

Kevin Freeman Fund

This fund supports the annual travel grant intended to support travel and hotel expenses to attend the MLA annual meeting for members either in the first three years of their professional careers, graduate library school students aspiring to become music librarians, or recent graduates (within one year of degree) of a graduate program in librarianship who are seeking professional positions as music librarians. Kevin Freeman was head of Music Technical Services at Stanford University, and had worked previously at the University of California at Berkeley Music Library.

Lenore Coral IAML Travel Grant Fund

This fund supports the grant intended to help support travel and conference fees to attend an annual IAML meeting. This grant is awarded every other year and is open to all MLA/IAML members, with priority given to members attending their first or second IAML conference and who have not received this award in a previous year. Lenore Coral was the music librarian at Cornell University from 1982 until her death in 2005. She was an active IAML and MLA member, and was interested in helping to support younger members of the profession become active in the international music library scene.

Neil Ratliff IAML Outreach Fund

This fund covers the shipping expenses for the MLA/IAML Donated Music Project which are usually covered by the individual donor or
continued on next page

Following the Money continued . . .

continued from page 5
award or grant fund and tracks it back to that fund.

Investments at both Fidelity and Calvert are professionally managed accounts; MLA pays fees to have professional money managers monitor the accounts to achieve the best return for each fund given its investment profile. An investment profile is a targeted allocation of assets based on the objective for the investment and a risk/needs assessment, such as *aggressive growth* (seeking higher returns usually accompanied by higher risk), *balanced* (a mix of growth and income), or *income* (seeking primarily interest income with less risk to principal).

These profiles have been reviewed in detail; the board remains committed to doing so at least every four years. Both investment firms are also regularly reviewed to ensure that they are the best choices for MLA, offering suitable investment vehicles, competitive fee structures, and appropriate services.

Annually, the finance committee proposes dollar amounts for MLA's awards and grants to be distributed

in the next fiscal year by the board. Once approved, the total for awards and grants is withdrawn from our restricted investment accounts and deposited in a separate money market savings account. This protects the designated funds from any fluctuation in the markets and makes them available to be disbursed as needed throughout the year.

The finance committee also annually proposes an amount to be drawn from the MLA Fund to be used to supplement the general operations budget (which is made up primarily of member dues and publication income). In this way, the MLA Fund is achieving the vision of those MLA leaders who established and nurtured it for so many years, providing added support and security that MLA might better achieve its mission.

So, even small contributions can and do make a difference over time because they are professionally invested, managed carefully, and used thoughtfully. All contributions matter, and your continued generosity helps further MLA's mission and stability. Thank you!

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 donating institution. U.S. libraries may apply to the Neil Ratliff IAML Outreach Fund for reimbursement of expenses. Applicants need not be IAML members. This fund is named in honor of Neil Ratliff, former head of the music collection at the University of Maryland-College Park, and a longtime member of IAML.

Vincent H. Duckles Fund

This fund supports the annual awarding of the Vincent H. Duckles Award for the best book-length bibliography or other research tool in music. The award was named in honor of Vincent H. Duckles, head of the Music Library and professor in the Department of Music at the University of California, Berkeley, in 1985. During his long and distinguished career, Duckles made major contributions to music libraries, librarianship, and scholarship.

Michael Ochs Endowment Fund for *Notes*

Established by a generous donation from Michael Ochs, a former editor of *Notes*, this fund provides the current editor with discretionary money with which to ensure the status and stature of MLA's journal. Michael Ochs was formerly head of the Eda Kuhn Loeb Music Library at Harvard University, and also music editor for W. W. Norton & Company.

O'Meara/Hill Fund

This fund supports the annual awarding of the Eva Judd O'Meara Award for the best review published in *Notes*, as well as the Richard S. Hill Award for the best article on music librarianship or article of a music-bibliographic nature. Eva Judd O'Meara was Yale University's first music librarian and one of the founding members of the MLA. Richard S. Hill was head of the reference staff in the Music Division of

the Library of Congress, editor of *Notes*, and the first president of IAML.

Lenore Coral/US-RILM Fund

This fund supports the work of the US-RILM Office, which operates with the generous support of the MLA, the AMS, the Society for American Music, the Society for Ethnomusicology, the Society for Music Theory, the College Music Society, Cornell University, and the Lenore Coral Fund at the Community Foundation of Tompkins County. Dividends from this fund help to feed MLA's annual subsidy to this international project. Miss Coral founded and was the first director of the office at Cornell University.

Carol June Bradley Fund

This fund supports the annual awarding of the Carol June Bradley Award for Historical Research in Music Librarianship which supports research into the history of music libraries and music librarianship, as well as other broader topics related to the profession, e.g., research in special collections, and library education. Carol June Bradley was the associate director of the University of Buffalo Music Library from 1967 until she retired in 1999, as well as adjunct professor of information and library studies, which included co-directing the university's double master's degree program in music librarianship.

Dena Epstein Fund

This fund supports the annual awarding of the Dena Epstein Award for Archival and Library Research in American Music, and was created through a generous endowment from Morton and Dena Epstein to MLA in 1995. Grants are awarded to support research in archives or libraries internationally on any aspect of American music. Dena Epstein has had a lifelong interest in the history of American music publishing and in

pre-Civil War African-American music in the United States and West Indies. Until her retirement, she was the assistant music librarian at the University of Chicago for more than twenty years.

Walter Gerboth Fund

This fund supports the annual awarding of the Walter Gerboth Award, established by MLA in memory of its past president and honorary member. The award is given to members of MLA who are in the first five years of their professional library careers, to assist with research-in-progress in music or music librarianship. Walter Gerboth was head of the Music Library and professor in the Department of Music at Brooklyn College of the City University of New York.



Mark Scharff and Paula Elliot, possibly mid-foxtrot, taken by Gerry Szymanski

Committee Reports

Career Development & Services Committee

Alan Ringwood,
Chair

The Career Development & Services (CDS) Committee held its business meeting on Thursday, February 16, 2012 in Dallas.

The committee reviewed a new draft of the *Core Competencies for Music Librarians* document. The latest draft incorporated comments and suggestions that had been received since the 2011 meeting in Philadelphia. Committee members suggested additional changes to clarify the text or to include additional competencies. Past CDS committee chair Sheri Stormes (Butler University) will prepare another draft incorporating these suggestions and send it to committee members for review and comment.

The committee discussed a request made by Lois Kuyper-Rushing (Louisiana State University) to capture data about members' faculty, rank, and tenure status. The purpose of collecting this data would be to make it available to those who need to find external reviewers for tenure and promotions processes. CDS will investigate ways to best collect this data and make it available, and will submit a proposal to the MLA board.

CDS members debated possible program proposals for the 2013 annual meeting. Ultimately the group endorsed a sixty-minute session that offers advice on conducting a successful job search. The last time this type of session was offered was at the 2010 meeting in San Diego. Committee members thought it was time to offer this again, especially given the current employment and economic climates.

Members then heard reports on various services sponsored by the

CDS. Twenty-eight new members or first-time conference attendees attended the New Members and First-Time Attendees Reception. These were joined by ten speakers and ten conference mentors. The board recently approved a four-year term for the co-coordinators of the New Members Forum. Pat Fiskien completed her term as co-coordinator. Zoë Rath (Berklee College of Music) was selected to succeed her, joining Suzanne Lovejoy as co-coordinator.

Alisa Rata reported on the Placement Service, which saw sixty-nine job postings in 2011. Lisa Shiota reported on the Résumé and Cover Letter Review Service. Among other things she described changes to the process for scheduling reviews at the annual meeting. Participants and reviewers seemed satisfied with the results. Shiota also reported on the Career Advisory Service. Begun as an online forum in 2010, activity has di-

minished significantly. Shiota relayed her idea to transform the service to provide online one-on-one career advising. This has now been accomplished, and interested members may visit the Career Advisory Service website for more details.

Sofía Becerra-Licha gave a report of recent activities of the Music Library Student Group. The group is planning to hold a membership drive soon, and is discussing officer roles and duties and logistics. The officers plan to expand on the blog and provide tips on navigating MLA. The group has its own Facebook page.

Mike Duffy, Pat Fiskien, and Linda Mack completed their terms of service on the committee. Ringwood thanked them for their service and their thoughtful contributions to committee's work. New members are Jennifer Hunt (Boston Conservatory) and Neil Hughes (University of Georgia).

Transitions

Our best wishes to all those pursuing new opportunities.

Matthew Vest, Music Librarian at Davidson College



Sarab Dorsey and Sean Witzman, taken by Gerry Szymanski

Performing Arts Round Table

Joe Clark,
Coordinator

Eighteen people attended the Performing Arts Round Table in Dallas, and enjoyed presentations on obtaining music on hire for performances and event programming in libraries. Davis Erin Anderson, librarian with Boosey and Hawkes, and Kimmy Szeto from SUNY Maritime, discussed how to research copyright-protected titles, and how the process of getting rights to such pieces works in the United States.

Next, Sheri Stormes (Butler University), David Gilbert (UCLA), and Joe Clark (Kent State University) discussed programming events in their respective libraries. UCLA offers a Midday Concert Series, while Butler has produced a number of varied productions, sometimes collaborating with departments outside the library. Kent State has three ongoing series, The Director Speaks, the Open Mic Lunch, and the Performing Arts Library Colloquium Series. Questions were entertained and discussions about both topics ensued.



Jon Haupt and Alisa Rata Stutzbach at the Banquet, taken by Gerry Szymanski

New Members

We welcome the following new or returning MLA members!

Nancy D. Bridges, Silver Spring, MD
John Schooley, Austin, TX



Susannah Cleveland is caught outside the Fairmont, taken by Gerry Szymanski

In Recognition

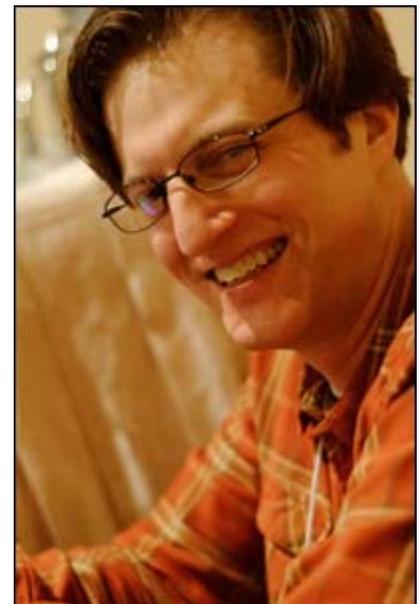
These are the current Corporate Members and Corporate Patrons of MLA. We appreciate their support of MLA!

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Tom Caw grins before he takes the mic as moderator at the Town Hall, taken by Gerry Szymanski

MLA News and Announcements

MLA Open Meeting Guidelines

Jerry McBride,
President, and

Kirstin Dougan,
Planning Officer

The Music Library Association's current challenges and opportunities are parallel to that of our members, as libraries of all types and sizes strive to remain relevant and useful to our constituents. In response to this, MLA is positioning itself for growth and change as we get ready to launch our new strategic plan.

The first strategic plan area is Organizational Excellence, whose goal statement is, "MLA's operations are efficient, effective and transparent." One underlying objective is to "Improve access to information by and about the association to meet the needs of members and other interested parties." Minutes of past board meetings and their index are already available on the MLA Web site for anyone to view (<http://www.musiclibraryassoc.org/about.aspx?id=563>). MLA has also long held an "open meeting" policy allowing members to audit board meetings. Section II.A.4.c. "Attendance at Board Meetings" of the MLA Administrative Handbook states, "Board meetings are open to members of the association, who may attend as auditors, except that the board may meet in closed session at its discretion."

However, we feel that this simple statement in the Administrative Handbook could be expanded upon. In addition, we believe that information about most matters facing the board for discussion and decision could be shared with the membership before the meetings take place. To that end, the board has authored a document meant to address transparency in its meetings and decisions. The "Open Meeting Guidelines" describe the methods by which the board will inform mem-

bership of the time, location, and agenda for its meetings, provide access to non-confidential documents related to the meetings, and invite members to audit board meetings. The board invites your input whenever you have comments about items on the agendas either before or after the meetings.

ALA and LCA Award Eric Harbeson the Oakley Memorial Scholarship Award

Jazzy White,
Press Officer, American Library Association

The American Library Association (ALA) and the Library Copyright Alliance (LCA) are pleased to announce that Eric Harbeson, music special collections librarian at the University of Colorado at Boulder, has been selected as the first recipient of the Robert L. Oakley Memorial Scholarship Award, an award that bestows honorees with \$1,000 to offset the costs associated with attending the International Federation of Library Association (IFLA) Conference this August in Helsinki, Finland.

The Oakley scholarship award will be presented to Mr. Harbeson at the ALA's 2012 annual conference in Anaheim, Calif. in June. Harbeson will present a paper at the conference on copyright and other legal issues surrounding institutionally-produced sound recordings.

The award was established to support research and advance study for librarians in their early-to-mid-careers who are interested and/or active in the fields that Robert Oakley was expert in—intellectual property, public policy, copyright, and their impacts on libraries and the ways libraries serve their communities. The intent of the scholarship is to support librarians who will be strong advocates for balanced copyright in the years to come, and to provide devel-

opment opportunities related to copyright and related issues that they might not otherwise have.

Award recipients are expected to bring their interest and energy back to library associations, by mentoring new librarians in information policy, sharing expertise, and actively engaging in public policy and library advocacy.

"I had the pleasure of working with Eric during the Copyright Office's roundtable discussions of pre-1972 sound recordings, where he showed extraordinary tenacity," said Brandon Butler, director of public policy initiatives at the Association of Research Libraries. "Eric wasn't intimidated by the team of high-powered lobbyists from the content industry, and he was perhaps the only participant who joined every single session to represent his community."

"We are delighted to name Eric Harbeson as this year's scholarship winner," said Carrie Russell, director of the ALA's Program on Public Access to Information. "Mr. Harbeson's keen interest in copyright coupled with his research tenacity make him a worthy recipient."

Harbeson's research focuses on copyright and other legal issues concerning institutionally produced sound recordings, such as recordings of student recitals, school-sponsored performing ensembles and theater programs. His research will examine both legal theories and the practical application of such theories at research libraries that wish to preserve and provide access to these myriad collections.

"I am absolutely thrilled to have been picked for this scholarship. I'm very grateful both to the ALA and LCA for choosing me, and honored to win a prize named after someone who clearly gave so much to new librarians," said Harbeson.

To learn more about the scholarship award, go to www.ala.org/offices/oitp.

Members' Publications

With the September–October 2012 edition of the *MLA Newsletter*, John Baga will begin serving as the Members' Publications column editor. Please send citations for items published or premiered in the past calendar year to John, via e-mail or USPS mail at the address below. Please follow the citation style employed below. You must be a current MLA member to submit citations.

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Articles and Chapters

Davidson, Mary Wallace (Indiana University Emerita)
“John Sullivan Dwight and the Harvard Musical Association Orchestra: A Help or a Hindrance?” in *American Orchestras in the Nineteenth Century*, ed. John Spitzer (Chicago: University of Chicago Press, 2012): 247–68.

Moore, Tom (Durham, North Carolina)
“The Six Thèmes Variées, op. 41, of Raphael Dressler.” *Flute Focus* (3 April 2012).
<http://www.flutefocus.com/Students-Corner/six-themes-variees-dressler.html>

“The Petite Récréation - Quatorze Airs Français, Italiens, Russe, Etc., Variés pour Flûtes seule par Drouet.” *Flute Focus* (22 April 2012).
<http://www.flutefocus.com/Students-Corner/drouet-petite-recreation.html>

“Conversation with Sergio Roberto de Oliveira.” *Sonograma* 14 (23 April 2012).
<http://www.sonograma.org/2012/04/conversation-with-sergio-roberto-de-oliveira/>

Nelson-Strauss, Brenda (Indiana University)
“Theodore Thomas and the Cultivation of American Music,” in *American Orchestras in the Nineteenth Century*, ed. John Spitzer (Chicago: University of Chicago Press, 2012): 395–434.

Smith, Shelley L. (University of West Georgia)

“Weeding Considerations for an Academic Music Collection.” *Music Reference Services Quarterly* 15, no. 1 (March 2012): 22–33.

<http://dx.doi.org/10.1080/10588167.2012.647601>

“Creating Provider-Neutral Records for E-Books.” *Cataloging & Classification Quarterly* 50, no. 4 (February 2012): 1–12.

<http://dx.doi.org/10.1080/01639374.2011.642094>



Keith Chapman is undeniably the Pride of Texas, taken by Gerry Szymanski