Welcome to the 2019 Music Library Association, Midwest Chapter Annual Meeting in Champaign-Urbana, IL!

Visit the meeting website for more information: mwmla.blog.musiclibraryassoc.org/2019-meeting/

See the Program page for an overview of the meeting.

Check out the events going on and some of downtown Champaign’s many food and drink options on the About Champaign-Urbana page.

Find more information about getting around town on the Transportation page, especially MTD’s Trip Planner.

Wi-Fi:
The hotel’s network is “Hyatt_WiFi”. You will be required to enter your name and an email address to connect.

The University of Illinois’ guest network is IllinoisNet_Guest. Eduroam is also available if your home institution participates.
SCHEDULE AT-A-GLANCE

THURSDAY, OCTOBER 24

AFTERNOON
1:00-5:00 PM  CONFERENCE REGISTRATION, Hyatt Place
3:00-5:00 PM  COMMITTEE MEETINGS, Hyatt Place

EVENING
5:00-7:00 PM  DINNER ON YOUR OWN
7:00-9:00 PM  OPENING RECEPTION, Hyatt Place

FRIDAY, OCTOBER 25

MORNING
8:00-9:00 AM  CONFERENCE REGISTRATION, Hyatt Place
8:00-8:45 AM  CONTINENTAL BREAKFAST, COFFEE & TEA, Hyatt Place
8:45-11:45 AM WELCOME, SESSION BLOCKS 1 & 2, Hyatt Place
11:45-1:00 PM LUNCH & BUSINESS MEETING, Hyatt Place

AFTERNOON
1:30-3:00 PM  SESSION BLOCK 3, Music Building Auditorium
3:00-4:00 PM  CONCURRENT: POSTER SESSION, LIBRARY VISIT & REFRESHMENTS, Music & Performing Arts Library
4:00-5:00 PM  SESSION BLOCK 4, Music Building Auditorium

EVENING
5:00 PM & on  DINNER ON YOUR OWN
5:15 - 6:15 PM OPTIONS TOURS, Campus

SATURDAY, OCTOBER 26

MORNING
8:00-8:30 AM  EXECUTIVE COMMITTEE MEETING, Punch!
8:00-9:00 AM  BUFFET BREAKFAST, COFFEE & TEA, Hyatt Place
9:00-Noon  SESSION BLOCKS 5 & 6, CLOSING REMARKS, Hyatt Place
PROGRAM THURSDAY, OCTOBER 24

1:00-5:00 PM  CONFERENCE REGISTRATION
Hyatt Place Lower Level

3:00-4:30 PM  COMMITTEE MEETINGS
Cataloging—Meeting Room B

3:00-5:00 PM  COMMITTEE MEETINGS
Public Services—Meeting Room C
Publications—Meeting Room D

4:30-5:00 PM  COMMITTEE MEETINGS
Bylaws—Meeting Room B

5:00-7:00 PM  DINNER
On your own

7:00-9:00 PM  OPENING RECEPTION
Hyatt Place Lower Level | Appetizers, desserts, and cash bar available.
Sponsor: Theodore Front Musical Literature

PROGRAM FRIDAY, OCTOBER 25

8:00-9:00 AM  CONFERENCE REGISTRATION
Hyatt Place Lower Level

8:00-8:45 AM  CONTINENTAL BREAKFAST, COFFEE & TEA
Hyatt Place Meeting Rooms A&B
Sponsor: University of Illinois at Urbana-Champaign Library
8:45-9:00 AM  WELCOME  
Dean John Wilkin (Juanita J. and Robert E. Simpson Dean of Libraries and University Librarian, University of Illinois at Urbana-Champaign)

9:00-9:30 AM  CREATIVE COLLABORATIONS AND THE CAMPUS COMMUNITY: Music Library Outreach through Partnership with Campus Performing Arts Venues  
Jessica Abbazio (University of Minnesota, Twin Cities)

Effective outreach highlights the depth and breadth of our collections and services, but these efforts are often geared toward the microcosm of the School of Music. In an increasingly collaborative academic environment, how can librarians build connections with campus stakeholders and communicate with an extended audience of students, faculty, and community supporters of the arts? What are some effective ways to leverage existing resources and to maximize staff time to reach students interested in the arts but with no prior connection with the music library, to support the arts-related work of colleagues on campus, and to build bridges with community members who could become library supporters? This presentation focuses on the author’s collaborations with arts administrators at several academic institutions’ performing arts venues to plan and present a range of library-centered outreach activities and engagement tools. From static deliverables like blog posts, playlists, pages in printed event programs, and exhibits to dynamic programming like pop-up libraries and panel discussions, librarians can work collaboratively with performing arts center staff to create content that draws on existing collections and sparks curiosity in the minds of new audiences. This talk addresses the challenges and opportunities in building interdepartmental relationships, and explores strategies to design outreach materials and programming without the need to learn to use complicated software.

9:30-10:00 AM  FOR THE BIRDS: Messiaen and Birdsong Transcription  
Anita Breckbill (University of Nebraska, Lincoln)

The composer Olivier Messiaen found deep joy and consolation in nature. He did systematic field transcription of birdsong, starting at a young age, and used the transcriptions in his musical compositions. Birdsong appears frequently in Messiaen’s compositions, and some pieces consist only of transcribed birdsong. This paper looks at the challenges that Messiaen faced in transcribing what he heard (such as song complexity, buzzes, unclear pitches, tessitura beyond our range of hearing, speed beyond our ability to reproduce, timbre, and scale). It explores the techniques Messiaen used when he transcribed, and how he changed the birdsong to fit the instruments he wrote for and his compositional style. Messiaen strove to imitate the birdsong on orchestral instruments using harmonies to reflect bird behavior and the multitudes of timbres of birdsong. Prime numbers and symmetricality gave the philosophical underpinnings for Messiaen’s relationship with music, nature, and with God. Modes and keys introduced colors and gave him the theoretical basis for his composition. Messiaen documented his work in his Traité, or Treatise of rhythm, color, and ornithology. In the course of the paper, we’ll hear recorded birdsong, a live flute
playing some of the transcriptions, and excerpts from Messiaen’s compositions, specifically *Des canyons aux étoiles*, *Catalogue d’oiseaux, Book 7*, and *Chronochromie*. European blackbirds, Eastern Meadowlarks, Song Sparrows, Redstarts, Shrikes, and many other birds, European and American, are on the menu.

### 10:00-10:30 AM  
**WORKING BOTH SIDES OF THE ARCHIVES: Blythe Owen, American Music, and Collection 186**

*Marianne Kordas (Andrews University)*

Collected and processed as the product of collaboration between two music librarians and an archivist, Collection 186 at Andrews University houses the papers of American composer, pianist, and pedagogue Dr. Blythe Owen (1898-2000). One of the first five women to graduate with a PhD in composition from the Eastman School of Music, Owen spent the core of her career in Chicago. She was personal acquaintances with Florence Price, Louise Talma, Howard Hanson, Rudolf Ganz, Robert and Gaby Cassadesus, and Nadia Boulanger. Among her students were Sheldon Harnik, Linda Mack, and possibly Ned Rorem. This presentation examines the history of the collection and its processing, the significance of Owen’s life and documentary legacy, and some of the unorthodox processing choices made to better facilitate research in the collection (such as indexing compositional sketchbooks) — as well as some of our initial mistakes. Also briefly discussed will be the variety of research projects currently in progress based on the collection’s holdings: an initiative to transcribe a trove of 2,000 letters documenting twentieth-century musical life in Chicago, a biography, an index of compositions, and critical editions of Owen’s violin sonata and art songs. Far from being a static assemblage, Collection 186 has proven a rich locus for learning about the dynamic, dialogic interaction between being both the librarian/archivist processing a collection, and the scholar conducting musicological research in it.

### 10:30-10:45 AM  
**BREAK**

### 10:45 - 11:45 AM  
**SESSION BLOCK 2**

**HYATT PLACE MEETING ROOMS**

#### 10:45-11:15 AM  
**SHEDDING DISCIPLINARY DIVIDES: Using an Ethnographic AV Collection Across Disciplines in Student Learning**

*Allison McClanahan (Archives of Traditional Music, Indiana University)*

The Archives of Traditional Music (ATM) at Indiana University holds collections from a breadth of disciplines such as Ethnomusicology, Popular Music, and Jazz, as well as non-music-focused disciplines such as Folklore, Anthropology, and African Studies. This scope of collections allows for bridging ethnographic disciplines with the wider academic scope, including arts and humanities. In this presentation, ATM Librarian Allison McClanahan will discuss outreach efforts by ATM staff to engage students and faculty at Indiana University across various disciplines, examples of ways ATM collections have been utilized by faculty and students to engage student learning, and approaches to and design of class activities.
11:15-11:45 AM  THERE’S A TOOL FOR THAT!: A Review of Tools for Instructional Assessment  
Zoua Sylvia Yang (DePauw University)

You know what you’re teaching, but are your students learning? How do you know that?  
What are some effective ways to leverage existing resources to better understand how  
your instruction is impacting your students? Instructional tools can be used to immediately  
assess your library instruction and help you pivot or rapidly change course based on student  
feedback. This presentation focuses on a variety of different instruction tools and ways in  
which you can pivot your instruction.

11:45-1:00 PM  LUNCH & BUSINESS MEETING  
Hyatt Place Meeting Rooms A&B

1:00-1:30 PM  TRAVEL TO MUSIC BUILDING  (transportation provided)

1:30-3:00 PM  SESSION BLOCK 3  MUSIC BUILDING AUDITORIUM

1:30-2:15 PM  ON THE SEVENTH DAY LET THERE BE PUBLIC ENGAGEMENT: How the Sousa  
Archives and Center for American found Its Mojo  
Scott W Schwartz (University of Illinois at Urbana-Champaign)

This session will provide folks with a humorous “walk-about” regarding the Center's life cycle  
from a nearly forgotten dusty shrine to America's March King to a recognized archives and  
museum program dedicated to preserving America's diverse music heritage and actively  
engaging our users with our historical music collections and their associated cultures.

2:15-3:00 PM  THE LIFE AND WORKS OF C. CURTIS-SMITH  
Hollis Wittman (University of Illinois at Urbana-Champaign)

A gifted pianist and renowned composer, C. Curtis-Smith spent the majority of his career  
pursuing excellence at Western Michigan University in Kalamazoo, Michigan. Here,  
we examine his music in the context of his personal and professional life, with a brief  
discussion of researching from an archival collection.

3:00-4:00 PM  CONCURRENT: Poster Session, Library Visit & Refreshments  
Music & Performing Arts Library  
Sponsor: Harrassowitz
POSTER #1  HONORING A JAZZ INCREDIBLE: Collaborating to Create the Jean Kittrell Digital Exhibit
Dana Lewis and Therese Dickman (Southern Illinois University Edwardsville)

This interdisciplinary music digital exhibit project celebrates the life and legacy of jazz pianist/vocalist and bandleader, Jean Kittrell (1927-2018). Accomplished over a four-year period, the project notably involved students and faculty collaborating with the library, archives, graduate school, and anthropology, history, and museum studies areas. It also spanned both undergraduate and graduate work within a unique, separated timeframe. This poster will include an overview of the multi-year project, a description of the exhibit design process, and challenges overcome (server issue included!) this past year.

POSTER #2  THE INS AND OUTS OF COLLABORATIVE FIELDWORK
Jennifer Martin (University of Wisconsin-Milwaukee) and Kristi Bergland (University of Minnesota)

Library school fieldwork or internships give students the opportunity to get hands-on experience in a real library setting. This poster explores some of the challenges and benefits of library fieldwork from the perspectives of both mentor and mentee and offers considerations for making the most of the fieldwork experience.

4:00-5:00 PM  SESSION BLOCK 4  MUSIC BUILDING AUDITORIUM

4:00-4:30 PM  TAKING NOTE: Considerations in Merging Collections to Form a Music Library
Caren Nichter (University of Tennessee-Martin)

In July 2019, I was privileged to present at IAML (International Association of Music Libraries). I reported on the efforts our university is taking to create a small music library by merging the music collection of the main campus library and the small, uncatalogued collection of the music department. Of necessity, this merger must take place in phases over time. The assigned space is presently quite small, but the music department hopes to raise money for a new performance hall, eventually freeing space for a larger library. I spoke about our initial step of moving the music CDs and DVDs from the main collection to the new Music Library. They had been given accession numbers, but I wanted them to be browsable, so I assigned Library of Congress call numbers before transferring them to their new space. The next phase will be to catalog the scores that have been held as a closed collection in the music department. None of the scores has been cataloged; rather, the professors have kept a spreadsheet of the materials for their own use. We want all materials to appear in the OPAC so the collection is findable by a wider audience. Questions raised at IAML have prompted further consideration and study. Some of the questions were about the outdated technology CDs represent when users prefer streaming music. Another point was about how best to bind and/or store scores that are meant for everyday use, rather than preservation. I propose to speak about these considerations as we proceed with the merger of these collections to form our nascent music library. Creating this new music library has led to a collaboration between the campus library and the music department, with monthly lunchtime concerts held in the main library during the school year. We see this as the start of a relationship beneficial to the whole campus community.
COORDINATED COLLECTIONS: Music Research Materials at Iowa’s Public Institutions

Angela Pratesi (University of Northern Iowa) and Katie Buehner (University of Iowa)

Shared collections are one way libraries can continue providing access to important materials in a time of unrelenting inflation and dwindling budgets. The Rita Benton Music Library (RBML) at the University of Iowa (U of I) and the Fine & Performing Arts Collection (FPAC) at the University of Northern Iowa (UNI) have found a way to make their state appropriations stretch to meet the needs of music researchers in Iowa. RBML boasts the largest music collection in the state with a goal of serving an active R1 community of performers and researchers. UNI has a small cohort of dedicated faculty and graduate students in music. However, its modest state appropriation has been flat for more than 15 years. With unprecedented materials inflation, the collection strategists at UNI must meet each year to decide what to cut. For too long the entire music allocation was used solely for collected works editions. That is, until UNI and U of I began coordinating to collectively serve their communities. In order to meet the needs of music researchers, RBML and FPAC have collaborated to develop a method for sharing collected works editions (primarily M2s and M3s) via Interlibrary Loan and to share gift-in-kind collections across the Iowa Regents system. This coordinated collection and sharing efforts have meant increased use of RBML's collection, more funding available for music books and performance scores that are needed by students and faculty at UNI without losing access to research sources, and the opportunity to leverage the most out of gifts-in-kind. This presentation will explain the need and value of coordinated music collections, the logistics of the arrangement between U of I and UNI, and the benefits to the libraries and researchers they serve.

TRAVEL TO HYATT (for individuals not attending tours; transportation provided)

OPTIONAL TOURS (sign up required at the time of registration)

Sousa Archives & Center for American Music
Kransnert Center for the Performing Arts

TRAVEL TO HYATT (for individuals attending tours; transportation provided)
8:00-8:30 AM  EXECUTIVE COMMITTEE MEETING
Punch! (Connected to Hyatt Place lobby)

8:00-9:00 AM  BUFFET BREAKFAST, COFFEE & TEA
Hyatt Place Meeting Rooms A&B

9:00-10:30 AM  SESSION BLOCK 5  HYATT PLACE MEETING ROOMS

9:00-9:30 AM  YIKES! Banned from the Neighborhood
Lynne Weber (Mankato State University)

The site of Mankato State University was relocated from its original location in downtown Mankato in the late 1960s. Around this time of the move Music Professor Kiyo Suyematsu made it very clear that the Performing Arts Center (PAC) located on the new campus on the hill must include a Music Library. This Music Library was established, later doubled in size, and in the mid-1990's was designated “Kiyo Suyematsu Music Library.” Occasionally there were mutterings about moving the Suyematsu Library to Memorial Library, situated a block away, but it survived, safe and stable, in the home of the Music Department, the PAC. During 2018-2019, however, campus discussion turned seriously to Music Library relocation because of a space reduction caused by the upcoming demolition and replacement of Armstrong classroom building. While there are advantages and disadvantages to the proposed move, it is dismaying to envision a new world in which the professors will not so easily go to Music Library shelves to select music assignments for their students. This presentation will summarize the Suyematsu Library’s history, function, and will identify the pros and cons of such a move. Audience input will be encouraged.

9:30-10:00 AM  FROM RAFAEL HERNÁNDEZ AND PEDRO FLORES TO DANNY RIVERA, RICKY MARTIN, BAD BUNNY AND ‘EL RESIDENTE’ a look at the artists and “forgotten” Music that propelled a Nationalistic Movement
Emma Dederick (Indiana University)

Through history Puerto Rico has struggled with identity and colonialism, struggles expressed through the songs and voices of Puerto Rican artists. How music that prepared generations to articulate identity, develop political opinions, heal from the aftermath of hurricane Maria and rebel against corruption culminated in the “Somos más” protests, changing the island. These songs, all too familiar to the Latin American narrative, rarely belong to the makeup of our collections. New digital distribution models further affect our collection choices, “silencing” these voices and the voices of the pueblo in our collections.
PROGRAM  SATURDAY, OCTOBER 26  cont.

10:00-10:45 AM  GRADUATE STUDENT SPOTLIGHT: Learning Through Practice
Lightning Talks

The Sounds of México: a year of Outreach with the Latin American Music Center
Anna Hinkley (Indiana University)

Finding the Music of Black Women Composers: A Model for Teaching Critical Searching in Notated Music
David Floyd (University of Illinois at Urbana-Champaign)

Training on the Ref Desk: A Guide to Trans Citation Practices
Jared Walker (Indiana University)

Dealing with the Compositional Process: Creating a Guide for Composition Students
Jillian Vernarsky (Indiana University)

Blythe Owen’s Sonata [for] Violin and Piano: The Music Editing Process as a Means of Interpretation
Kleberson Calanca (Andrews University)

Pop-up Libraries as Outreach and Partnership
Thom Jencks (University of Illinois at Urbana-Champaign)

10:45-11:00 AM  BREAK

11:00-NOON  SESSION BLOCK 6  HYATT PLACE MEETING ROOMS

11:00-11:45 AM  DIG THAT LICK: Multi-Disciplinary Collaboration and the Making of a Jazz DH Project
Gabriel Solis (University of Illinois at Urbana-Champaign)

This presentation concerns the challenges and considerable rewards of pursuing a corpus-level computational musicology project with a team of scholars representing musicology, data science, and electrical engineering. “Dig that Lick,” initiated with funding from the Trans-Atlantic Platform “Digging into Data” scheme, was meant to use computational analysis of large-scale audio and discographical data sets to answer enduring questions in jazz history. In two years of work every aspect of the study, from data set collection to data alignment and from signal processing to visualization offered challenges. In the end, however, we have been able to offer something more robust than proof-of-concept, and are continuing as a research team. This presentation will introduce the project, and focus on highlight the value of the collaborative team in finding the work’s rewards.

11:45-NOON  CLOSING REMARKS
NOTES
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