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CALENDAR

Feb. 20-24, 2008
MLA Annual Meeting
Newport, RI

July 1-6, 2008
IAML Annual
Conference
Naples, Italy

October 23-25, 2008
67th Annual Midwest
Chapter Meeting
Kansas City, MO

NEWPORT

The Midwest Chapter will be meeting during MLA in Newport on Thursday, February 21 at 7:00 p.m. Check your program for location.

See you there!

DEADLINE

The deadline for the May issue of *Midwest Note-Book* is April 1. See submission information on page 2.

Music Library 2.0 and Much More

Midwest Chapter's 66th Annual Meeting in Cincinnati

There was indeed something for everyone at the 66th annual meeting of the chapter, held October 11-13 at the Radisson Hotel Cincinnati Waterfront in Covington, Kentucky. Our host institution was the University of Cincinnati, ably represented by Mark Palkovic and Paul Cauthen. Conference attendees considered the philosophical and practical as they peered into the future, looked back into the past, and gained intriguing insight into the work and research of their colleagues.

After catching up with friends old and new to the oldtime tunes of Jake Speed and the Freddie's at the Thursday evening reception, conference attendees spent the opening plenary Friday morning investigating issues relating to "Discovery Tools and

Music Library 2.0." These included the future of integrated library systems (by Paul Soderdahl, University of Iowa), metadata standards for music (featuring Jenn Riley, Indiana University), and EAD software and its applications (covered by Adriana Cuervo, Sousa Archives & Center for American Music, University of Illinois).

The second plenary featured Susannah Cleveland describing her and Bowling Green State University colleague Gwen Evans' "HueTunes" project in "Moody Blues: The Social Web, Tagging, and Non-Textual Discovery Tools for Music." Next, Will Cowan (Indiana University) introduced us to the Ethnomusicological Video for Instruction and Analysis (EVIA) Digital Archive at his institution.

Following a buffet lunch in the revolving restaurant atop the hotel, Cincinnati history was the focus in a paper by Bruce D. McClung, musicologist at the University of Cincinnati, about the first opera commissioned by a U.S. city—*Paoletta* by Pietro Florida, and its place in the Ohio Valley Exposition of 1910. Next, Wendy Sistrunk (University of Missouri-Kansas City), described her work creating "Mu Phi Epsilon Composers and Authors," a finding aid for music by members of the fraternity, which was founded in Cincinnati.

Saturday morning's session was filled by two timely topics. In the first, Dwayne Butler (University of Louisville) led a discussion on copyright and performance rights. Next, Debbie Tenofsky, Reference and Instructional Services librarian at the University of Cincinnati, informed us about issues for library patrons with disabilities and how her library has addressed them.

At the business meeting, the chapter rejoiced to recognize three recipients of scholarships for library school students. In her last official act as chapter chair, Laura Gayle Green passed the chapter scepter (or was that a corkscrew?!) to new chair Ruthann McTyre.

Couldn't attend this informative meeting? Go there now by reading the session summaries, committee reports, and other news from Cincinnati. They begin on page four of this issue of *Midwest Note-Book*.

—Greg Fitzgerald
Photo by Rebecca Littman



Cincinnati skyline from the Texas Deck of the Radisson Hotel Cincinnati Waterfront, site of plenary sessions

Midwest Note-Book

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Are You Renewed?!

Don't let your membership lapse

If you responded to the September dues mailing, or paid your dues at the annual meeting in Cincinnati, good for you (and the chapter)! According to our bylaws, "if a member's dues remain unpaid for one membership year, the membership shall be considered inactive." So if you have not paid for the 2007-08 year (October 1-September 30), do so soon!

It's simple to join or renew. Just go to the chapter website (<http://mlamidwest.org>) and click on *Membership Info* for the membership form. Send the form, with your check payable to Midwest Chapter, MLA, to Secretary-Treasurer Keith Cochran at the address to the left of this article. Thank you, and welcome (or welcome back) to MWMLA!

EAD Workshop at IU

An opportunity to learn the the basics

A workshop on Encoded Archival Description is scheduled at Indiana University on February 8. Ryan Lee of the Indiana University Archives will direct the workshop, which is sponsored by the IU student chapter of the Society of American Archivists (SAA) with financial sponsorship of the Society of Indiana Archivists.

"Getting to Know EAD" is designed for anyone (including music librarians!) who wants to learn the basics of EAD. The workshop will include a brief presentation on the history of EAD and the structure of an EAD document; hands-on experience encoding a finding aid in EAD using a local template; and a discussion of some things to consider concerning implementation. Some technical issues will be discussed, but only at the most basic level.

The workshop will be held from 9 a.m. until noon, Friday, February 8, in room W302 of the West Tower of the Herman B. Wells Library on IU's Bloomington campus. Space is limited to 15 participants, and registration is on a first-come basis. Additional information and registration forms are available on the website of the IU student chapter of SAA, <http://www.indiana.edu/~saarchiv>.

—Lisa Hooper, Indiana University

NEW MEMBERS

- Veronica Alzade**, student, University of Wisconsin-Madison
Matt Appleby, Music Technical Services Librarian, University of Wisconsin-Madison
Kirstin Dougan, Music User Services Coordinator, University of Illinois at Urbana-Champaign
Heidi Gottman, Madison, Wisconsin
Lisa Hooper, student, Indiana University
Michael Hurley, Multimedia Librarian, Youngstown State University
Michelle London, student, University of Illinois at Urbana-Champaign
Elizabeth McCraw, student, Indiana University
Casey Mullin, student/Metadata Assistant-Variations3, Indiana University
Theresa A. M. Noble, Music Library Manager, DePauw University
James Procell, student, Indiana University
Mark A. Puente, Coordinator of Digital Projects-Special Collections/Music Library, University of Illinois at Urbana-Champaign
Kim Ranger, Arts & Humanities Librarian, Grand Valley State University Libraries
Tracey Lynn Snyder, Cataloger, University of Chicago
Tyniece Stevenson, student, Wayne State University
David Winjum, student, Northwestern University/Dominican University

**WELCOME TO THE
MIDWEST CHAPTER!**

NEWS & NOTES

We note these recent transitions among music libraries and librarians in the Midwest Chapter region:

Stephanie Bonjack, formerly of VanderCook College of Music, is now Music Librarian at the University of Southern California

Jeanette Casey is Head of the Mills Music Library at the University of Wisconsin-Madison

Keith Cochran is Music Collection Development Librarian and Associate Director at Indiana University

Kirstin Dougan is Music User Services Coordinator, University of Illinois at Urbana-Champaign

Jon Haupt, formerly of Iowa State University, is now Music and Media Librarian at the Hamon Arts Library of Southern Methodist University

Michael Hurley is MultiMedia Librarian at Youngstown State University

Morris Levy is Senior Music Cataloger at Northwestern University

Jennifer Matthews is Music and Performing Arts Librarian, University of Notre Dame

Misti Shaw is Music & Performing Arts Librarian, DePauw University

From the Chair

One of my all-time favorite movies is *Moonstruck*. In one scene Olivia Dukakis looks across the restaurant table to her dinner partner and says, “What you don’t know about women is a lot.” I’ve often paraphrased that statement to “What you don’t learn in library school is a lot,” and I’ve heard that statement running through my head during some stressful situations like the one we experienced in my library just yesterday. We dealt with the second round of massive leaks from the flat roof that “protects” our library. The first round was just ten days prior. Plastic sheeting is covering half of our stacks. Saturated ceiling tiles were pulled down before they collapsed. Fans have been running for nearly two weeks—and don’t even get me started on the mold.

Stuff we don’t learn in library school—but that’s where MW-MLA and MLA come in. Our music librarian friends and colleagues provide support and a special type of continuing education that helps get us through difficult times. We leave our fall meeting enriched and encouraged by what we’ve learned from our colleagues; we walk away renewed, knowing that we have so many shared experiences upon which to draw. Those of us who have been around for a while need to ensure that our younger colleagues are drawn into that circle too. Of course, nobody does that better than the Midwest Chapter!

A healthy crop of first- and even second-time attendees joined the rest of us for a great meeting in Cincinnati in October. Our charming hosts, Mark Palkovic and Paul Cauthen, provided a lovely hotel, great catering, and dining options close by. Program sessions were timely and informative. You can read about those elsewhere in this newsletter thanks to our scholarship winners and first-timers, who were immediately put to work as cub reporters by Laura Gayle Green, our illustrious now-past chair.

The fall meeting is always a time of transition and for expressing thanks to many people. First is Laura Gayle, who provided such excellent leadership during her term as chapter chair. Talk about a tough act to follow! Sincere



thanks also to Michael Duffy, who was just an amazing Secretary-Treasurer. Mike is passing the buck(s), so to speak, to Keith Cochran. Welcome, Keith!

So the next thing on our collective to-do list is the MLA annual meeting in Newport, RI. I was going to list the names of every MW-MLA member who is in the program, but I realized that Greg probably doesn’t want to give up that much space! Honestly, the Midwest Chapter is so well represented at this upcoming meeting—I know everyone shares my pride in our colleagues who represent their institutions and the chapter so well. Speaking of the program, be sure to give special thanks to our own D.J. Hoek, this year’s program chair. He and his committee have done an amazing job with one of the most difficult tasks in MLA. We have at least two agenda items for our chapter meeting on Thursday evening. The time is 7:00; please check your program for place. I look forward to seeing you there!

Speaking of meetings, mark your calendars now for our fall ’08 meeting in Kansas City! The dates are October 23-25. Laura Gayle and Wendy will be our hostesses-with-the-mostest, and I know they will have another great program that will appeal to all of us.

Finally, I would be remiss if I didn’t express my thanks to all of you for the opportunity to serve as your chair. I’ll do my best to follow the fine examples set by my predecessors. As a bit of reinforcing food for thought, I close by quoting MLA President Phil Vandermeer from his “President’s Report” in *MLA Newsletter* no. 151 (November-December 2007): “I am convinced that MLA chapters are the greenhouses for the grass roots of MLA. At our chapters, many of our members get their first taste of what MLA is and can be. They get opportunities to present papers to colleagues, make connections with people of similar interests, and develop mentoring relationships and friendships that last for years. I hope all our national members support our local chapters and attend their meetings. They are vital to the health of our organization.”

Yup, couldn’t have said it better myself.

Until Newport!

—Ruthann McTyre, University of Iowa

66th Annual Chapter Meeting: Sessions

Session I

Friday, October 12, Texas Deck, Radisson Hotel Cincinnati Riverfront

DISCOVERY TOOLS AND MUSIC LIBRARY 2.0

After welcomes from the University of Cincinnati's music librarian Mark Palkovic and Associate Dean of Public Services Cheryl Albrecht, attendees heard from three experts with perspectives on three discovery tools: Paul Soderdahl of the University of Iowa, on integrated library systems; Jenn Riley, metadata librarian at Indiana University, on metadata standards for music; and Adriana Cuervo of the University of Illinois, on EAD software.

Most internet-savvy people could say they've learned something from Google. Paul Soderdahl, however, has learned a lot more than how to tie a square knot or where he can find the best Thai food in Manhattan. As the Director for Library and Information Technology at Iowa, he has spent enough time comparing Google to libraries to conclude that Google is not in the information business, not in the least because seventy percent of its resources are devoted to advertising. What Google has taught librarians is that federated searching is the key to users' hearts, and that "good enough" can be just that. Through innovative strategies including the implementation of course management systems, "Pimp My OPAC" initiatives, and re-integration of library systems, Soderdahl is constantly striving to predict the present.

Jenn Riley, Metadata Librarian for IU's Digital Library Program, noted that all metadata standards represent a compromise between specifics and holistic application. Also, because music itself is diverse in regard to style, format, culture, and purpose, no single metadata standard is appropriate for music. Riley was kind enough, however, to share the most commonly used metadata standards, languages, and frameworks in the business, complete with helpful definitions and advice on when a certain schema should be used instead of another. Of course, Riley followed this up with a warning that no matter which native format is chosen for a project, one will eventually have to map to another format anyway. This presentation provided a lush

overview of metadata options for music and drove home the principle that whatever the project, good metadata is fit for a purpose.

If one has ever wondered how to encode an archival finding aid so it could be viewed online, Adriana Cuervo would be the person to ask. As the Assistant Archivist for Music & Fine Arts for the Sousa Archives at the University of Illinois, Cuervo knows the ins and outs of Encoded Archival Description (EAD). Ten years ago, the University of California at Berkeley introduced EAD as a research project to serve as a standardization of collection information within archival finding aids, which tend to vary in format across institutions. Today, thousands of repositories employ EAD. Cuervo noted that, thanks to EAD, finding aids abound online and therefore are conveniently available to users; she also stressed that libraries need to take advantage of this newfound visibility by fusing EAD standards with Web 2.0 functions, such as tagging, baskets, search histories, and commentary, in order to attract users and keep them coming back. (*Anne Shelley, University of Iowa*)

Jenn Riley's presentation may be viewed at <http://www.dlib.indiana.edu/~jenrile/presentations/mlamw2007/mlamw2007.ppt>. Her handout is available at <http://www.dlib.indiana.edu/~jenrile/presentations/mlamw2007/handout.doc>.

Slides of Adriana Cuervo's presentation may be viewed at https://netfiles.uiuc.edu/acuervo/www/Conference_Presentations/.

Session II

Friday, October 12, Texas Deck, Radisson Hotel Cincinnati Riverfront

MOODY BLUES: THE SOCIAL WEB, TAGGING, AND NON-TEXTUAL DISCOVERY

Gwen Evans and Susannah Cleveland have begun developing a project at Bowling Green State University called HueTunes. The project, a cooperative effort between the Library Information and Technology Services and the Music Library and Sound Recordings Archives, is an experiment in sound and color associations.

The presentation began with an overview of the concepts that formed the inspiration behind the project: web 2.0 tenets, a desire to explore non-textual search, and curiosity about loose associations between color, mood, and music. Several specific and familiar reasons are

compelling libraries to consider the need to adopt more of a web 2.0 approach to providing services: competition from other information providers, the slowness of ILS vendors to adapt to the read/write web, a generation of users who are digital natives and have vastly different expectations of information retrieval, and the sudden and shocking need to prove our worth to communities and the academy instead of it being taken for granted.

A long history of associations between color and music led to a desire to explore this connection further. From involuntary synaesthetic responses to music to deliberate mapping of colors to mood and the assignment of such moods to music, there are strong historic parallels between music and color. These parallels can be difficult to gauge, and the desire to create a project wherein users can record their own perceptions and see records of others' perceptions becomes all the more appealing.

The presentation included examples of several projects, both commercial and social, that use color and/or mood to classify music. These include variations from such vague and unclear mood indicators as "pirate" or "corporate" to very specific color associations, sometimes assigned by the site's users, sometimes assigned by the site's creators.

Starting from design guru Don Norman's advice to "design first, think later," Evans and Cleveland, with the expertise of student programmer Jared Constrascere, have begun creating a beta version of a product that will, at this first stage, represent a proof of concept and later develop into a more robust and expandable application. HueTunes is a tool for tagging music by color. The user begins using the application by answering a few demographic questions such as age, native language, and whether or not he is a musician, visual artist, both, or none. At this point, playback of music begins, and the user may select a color from a palette to tag his "color perception" of the song. After a color is chosen and confirmed, a new song begins. When the user tires of tagging songs, he can select "finish," and see a list of the songs he or she has heard and a summary of how other users have tagged those songs.

At this stage, this application is available only locally and has not been opened up for widespread data gathering. Adjustments are still

being made, and all parameters have yet to be set. Ultimately, there are multiple goals for the project: promote library collections by marketing a "cool" application; gather and analyze data about how users link music and color; and create a non-textual aid for finding music in the online catalog. (*Susannah Cleveland, Bowling Green State University*)

Susannah and Gwen's presentation may be viewed at:
[http://docs.google.com/
TeamPresent?docid=dg88vq87_21cffj9q&fs=true&skipauth=true](http://docs.google.com/TeamPresent?docid=dg88vq87_21cffj9q&fs=true&skipauth=true)

AN INTRODUCTION TO THE EVIA DIGITAL ARCHIVE

The next presenter was William Cowan, principal systems analyst for the EVIA Digital Archive Project. EVIA (Ethnomusicological Video for Instruction and Analysis) is a joint effort of Indiana University and the University of Michigan to establish a digital archive of ethnomusicological video for use by scholars and instructors.

While video abounds on the Internet (YouTube, Media Commons, iTunesU), where does one find video for scholarly purposes? Cowan described how EVIA has acquired video clips from ethnomusicologists and transferred them to compressed files to conserve storage space. Along with preservation of the video, the EVIA project is very concerned with producing accompanying metadata for complete description and to facilitate access. Cowan also demonstrated the project's interface and examples of video clips and the metadata for them. (*Greg Fitzgerald, Western Michigan University*)

For more information about the EVIA Digital Archive, go to
<http://www.indiana.edu/~eviada/>.

Session III

Friday, October 12, Texas Deck, Radisson Hotel Cincinnati Riverfront

MUNICIPAL OPERA: CINCINNATI, PAOLETTA, AND THE OHIO VALLEY EXPOSITION OF 1910

In a detailed and informative presentation, award-winning scholar Bruce D. McClung from the University of Cincinnati examined the parallel development of Cincinnati's commerce and the arts which culminated in the Ohio Valley Exposition of 1910. The focal piece of the Exposition was the commissioned opera *Paoletta* by Italian immigrant Pietro Florida, faculty member of the university's College of Music from 1906-1908, with libretto by Paul Jones. *Paoletta* was reported-

ly the first opera commissioned by an American city. In 2004 the UC Libraries acquired the score of *Paoletta*, a set of 124 original water-color costume designs, and a belt worn by one of the principal cast members as the three-millionth volume in the libraries' collections.

mcclung's talk described Cincinnati's rise through the mid- and late-1800s to the status of "Queen of the West" as well as the "Paris of America." The Ohio Valley Exposition of 1910 was designed to celebrate the marriage of commerce and music and was a lavish display of regional industry and entertainment covering fourteen acres in downtown Cincinnati. Exhibitors included the Baldwin Piano Company.

While the exposition's organizers hoped *Paoletta* would become the "Great American Opera," it did not achieve the critical or audience acclaim necessary for it to live on in musical memory. Although the text was in English and the Italian composer lived in the U.S. while it was written, and there were many local performers in the chorus, little else about the opera was American. The libretto is based on Kentucky native Paul Jones' unpublished story *The Sacred Mirror*, and is set in 15th-century Spain.

The opera ran for 29 performances during the month-long exposition; five of those performances were sold out. Aside from a few singular performances in 1914 in Los Angeles and elsewhere, *Paoletta* has not been performed since. mcclung surmised that some of the opera's lack of success was due to the state of opera in Cincinnati and the role of opera in the U.S. in the early part of the twentieth century. At that time opera was not seen as popular or accessible to the general public. He also provided the perspective that in today's opera world, most opera companies and performances are subsidized by corporate sponsors,



An attentive audience listens in the Texas Deck room

and that most opera runs are between four to ten performances, and it is rare that they would all be sold out.

The Ohio Valley Exposition closed in the red, largely due to the opera's \$60,000 production costs and receipts of only \$35,000 in ticket sales. The exposition's organizers sold off everything to do with the exposition, down to the lumber and iron used to build the buildings and displays on the grounds, eventually making a profit. (*Kirstin Dougan, University of Illinois at Urbana-Champaign*)

MU PHI EPSILON COMPOSERS AND AUTHORS: A LIBRARIAN'S WORK IN CREATING A FINDING AID

It is clear that Wendy Sistrunk, Music Catalog Librarian at University of Missouri-Kansas City, is passionate about Mu Phi Epsilon. International Librarian for the group since 1998, she undertook the enormous task of updating the organization's *Composers and Authors* list for the fraternity's 2003 centennial. Her talk focused on the process and difficulties encountered in this work.

Founded in Cincinnati in 1903, Mu Phi Epsilon is a professional fraternity centered on the advancement of music. Members of the more than 200 collegiate chapters are encouraged to perform music by current and past members on recitals and concerts, and to aid in this endeavor, the organization has maintained a list of fraternity members' compositions. Several editions were compiled in the 1950s, '60s, and '70s, including one in 1960 by Ruth Watanabe. The last edition prior to Sistrunk's undertaking was in 1972 with a 1976 supplement.

Sistrunk increased the index by 500 pages and more than doubled the number of individuals included. She improved the organization of the index, created further access points, included uniform titles to allow access to works with multiple editions or versions, and included manuscript as well as published versions. She used several means to gather information for the new edition; she put out a call to the fraternity's membership to submit entries and she searched OCLC and the internet.

One of the major difficulties encountered was the issue of women's names: many composed as Mrs. [Husband's Name] or used a pseudonym, making them difficult to identify and track. In addition, accurately identifying

members of the organization as opposed to individuals who were merely affiliated in some way proved somewhat difficult.

Sistrunk already has plans for improvements for the next edition, such as including access points for Mu Phi Epsilon performers as well as composers, and also a discography of works written by or performed by members of the fraternity. Plans for an online version of the index are also under discussion. (*Kirstin Dougan, University of Illinois at Urbana-Champaign*)

Session IV

Saturday, October 13, Texas Deck, Radisson Hotel Cincinnati Riverfront

COPYRIGHT AND PERFORMANCE RIGHTS FOR MUSIC LIBRARIES

Dwayne Butler, professor, University Libraries and Evelyn J. Schneider Endowed Chair for Scholarly Communication at the University of Louisville, gave an amusing and interesting lecture concerning music copyright law and its relevance for librarians. He understands why copyright law can seem so overwhelming because it is very long, broad, and ambiguous. Butler described copyright law as a balancing act where exclusivity meets necessity. This balance has become even more difficult to establish as a result of the Information Age.

Butler gave a brief background of copyright law. Any original idea fixed in a tangible item is covered under copyright law, and as a result has five exclusive rights: reproduction, distribution, preparation of derivative works, public performance, and public display. The threshold for originality can be considerably low, which is clear when he discussed the example of Mr. Happy Crack.

Butler also pointed out how the law's definition of musical works and sound recordings are quite ambiguous. In addition, there are two separate definitions of public performance rights—one broader and one stricter. All of this makes it difficult, specifically for librarians to determine what is legal and what is not. Nevertheless, Butler reassured us that most of the practices that go on in libraries, such as e-reserves and viewings of films, are considered legal under fair use. He advises librarians to always consider how their actions may affect the market. (*Veronica Alzade, University of Wisconsin-Madison*)



Laura Gayle Green (r) presents Retirees Scholarship to Veronica Alzade

ISSUES FOR DISABLED PATRONS

The final presentation was given by Debbie Tenofsky, Library Disability Services Coordinator from the University of Cincinnati. Tenofsky discussed her experience with the revision of the UC Libraries' policies for disabled patrons and the improvements made to the Langsam Library's Disability Services lab. This was accomplished by collaboration with campus disability services, information technology staff, student groups, and an advisory committee.

The majority of students who are disabled are either learning-, hearing-, visually-, or mobility-impaired. In order to meet the needs of these students, the Disability Services lab is equipped with large monitors, Braille printers, projection systems, multi-track cassette players, a Reading Edge machine, and headphones with microphones attached. Software programs such as JAWS and Dragon Natural software are also available for use. The room is kept unlocked and always available to patrons.

Legally, libraries are supposed to help every patron equally—meaning librarians should not do something for a disabled patron that they would not do for a non-disabled patron, and vice versa. Tenofsky emphasized the point that every library should have policies, procedures, and guidelines for disabled patrons, and that they should create documents that explain these policies and can be referred to when needed. Also, student staff members need to be trained often on how to deal with certain situations they may encounter with disabled patrons. (*Veronica Alzade, University of Wisconsin-Madison*)

Committee Reports

CATALOGING

Six members and four guests attended the meeting on Thursday, October 11. Mark Scharff led off by giving an update on developments in the drafting of RDA: Resource Description and Access, the cataloging instructions intended to replace AACR2. Among the points he made: RDA is true to its name, with emphasis on description and access over catalog-building; it is intended for use by communities outside of libraries, and will depend on specialist communities, such as music, to develop implementation schemes; its drafters seek to provide principled directions, rather than the “case law” of AACR2 (some of which was written to accommodate music); RDA gives directions on how to record information and construct access points, but not how to display the results in a record; and the process of authority control (or “access-point control”) is more fully described than in AACR2.

Scharff also talked about some of the implications for music materials: moving musical presentation statements to the edition area, including text currently considered statements of responsibility (e.g. “vocal score”); working with a new definition of “score” that eliminates the formulation “[] p. of music” to align more closely with common parlance; and the addition of Date/Time and Place of an Event as an RDA element (corresponding to what goes into the MARC 518 field for sound recordings).

Scharff shared the revised outline of chapters, reflecting a needed expansion because of rules for certain materials being brought over from AACR2 largely unchanged; that outline includes a chapter for “Musical works and expressions.” [Note: at the time of this writing, that outline has been superseded by a major reorganization of the entire document that more closely follows FRBR and FRAD]. Having been the recipient of an otherwise unreleased draft of the music chapter, Scharff mentioned some of the more significant changes: 1) change in terminology from “uniform title” to “preferred access point for a work or expression;” 2) defining the preferred access point for a collaborative work as the one “commonly named first when citing the work,” which carries an implication of research rather than

mechanical transcription from the item; 3) allowing compilers to be part of the preferred access point if the work is “commonly cited” using that person’s name; 4) general guidelines include making “variant access points” to parallel the preferred access point (e.g., include the name of the creator in the variant access point if it’s part of the preferred access point, without specifying in what sort of record this is to be included); 5) additions to preferred access points are still pretty well-defined for generic titles, not so much so for distinctive titles.

Scharff then conducted a straw poll on three questions related to the RDA draft. The first was whether a form qualifier “Piano score” would be a useful counterpart to “Vocal score” in preferred access points. This was generally agreed. The next was whether generic titles should be given in singular and plural according to the composer’s oeuvre, or always in plural. There was no consensus; some saw advantages in consistently using plural, especially for training and for machine processing; others argued for having titles reflect reality. Finally, should RDA define “score order,” which is mentioned in the instructions for constructing a uniform title? There seemed no strong sentiment one way or the other.

Scharff announced that Sue Stancu (Indiana University) had agreed to stand for election as chair-elect. She was duly voted in, and will assume the role of chair following the 2008 chapter meeting. Sue asked the group to remember Ralph Papakhian, who was unable to attend the meeting because of illness.

Open discussion ensued. A lively exchange concerned the recent expansion of WorldCat to include vendor records and catalog records from European national libraries. The problem is that these records differ significantly in standards from AACR2-generated records, do not always get merged with records for the same manifestation, and sometimes have inadequate access points for searching. The national library records reflect different decisions about access points, both in choice and form, and descriptive areas are not in English; they also tend to be less full than AACR2-generated records. The records from the Dutch National Library are the most commonly-encountered ones. Vendor records vary widely in quality; of particular concern were the Baker & Taylor encoding-level 3 brief records, which have very few

phrase-searchable access points. These records, too, usually do not get merged with full records for the manifestation, and libraries seem loath to upgrade them in lieu of entering a new record. Possible solutions would be for OCLC to provide filters to exclude these records, or to identify the inputting library in the brief view of search results.

Other topics covered included shelf-ready cataloging and cataloging of local performances received as digital files. The last item was a description by Sue Stancu of the new policy for cataloging and archiving recital performances at Indiana University. Performances are now received as digital files, with a PDF of the recital program; the files are loaded directly into IU's Variations software. OCLC records are created, with links to the files; as with other digital offerings in Variations, access is limited to users on the IU campus. (*Mark Scharff, Washington University*)

MEMBERSHIP

The Membership Committee met on Thursday, 11 October 2007 with four committee members present. Sheri Stormes presided since the chair was unable to attend.

Sheri reported on outreach activities. She received only three responses to her e-mails requesting information about such activities from the membership. Richard LeSueur (retired, Ann Arbor District Library) reported that he made a presentation to Charles Reynolds' music bibliography class at the University of Michigan. He plans to repeat the presentation to another section of the class this fall. Tracey Snyder (University of Chicago) reported that she gave a phone interview to a young woman in the process of applying to a graduate program in music librarianship (a required component of her application). Anne Shelley, a second-year SLIS student at the University of Iowa, sent Sheri a copy of her "Conference Report" paper on her experiences at the 2006 Midwest Chapter meeting in Milwaukee. While the paper was written for a course in Cultural Foundations, the Membership Committee felt that it could easily be re-worked for an article in the Midwest Chapter newsletter.

Longtime Midwest Chapter members Richard LeSueur and Sheri Stormes shared their thoughts about the changing environment of music librarianship. E-mail and listservs

have enabled us to conduct daily conversations on topics that we used to be able to discuss as a group only at our annual chapter meetings. Travel budgets and general conference funding for librarians seems to be diminishing. Public libraries across the country are cutting professional staff; it is no longer assumed that the person handling music cataloging and acquisitions will be someone with a music degree (or even a strong music background). We speculated about how our organization needs to refocus its activities in order to remain viable.

Finally, the group's discussion centered on what the Membership Committee should be doing to help keep the Midwest Chapter thriving. In previous years we had identified various themes and audiences that would benefit from promotion of our chapter. In keeping with those themes, we will try to pursue the following activities in the coming year:

Music divisions for public libraries:

(1) Have a presence at state library conferences—to let public librarians know that we are available to help them.

(2) Create core lists of materials (e.g., scores, recordings, DVDs) for small (100 titles), medium (200 titles), and large (300 titles) public libraries. These should be lists of titles, not specific recordings, editions, etc. and list-making would be carried out in cooperation with other chapter committees, such as Public Services and/or Publications.

Academic communities:

(1) Urge all chapter members to make brief (30-60-second) "plugs" for our profession and/or organization during their instruction sessions, especially to upper divisional undergraduates and graduate students

(2) Make sure that mention is made of our organization to students enrolled in seminars in music librarianship at various library schools.

Paraprofessionals:

(1) Target advertising for chapter meetings, in both academic and public libraries, in cooperation with the local arrangement/program committee.

Membership:

(1) Contact all national MLA members [in our region] that do not currently belong to the chapter.

(2) Keep the membership brochure and other materials online and up-to-date.

Current members of the committee are chair Mary Huisman (University of Minnesota), Keith Cochran (Indiana University), Michael Duffy (Northern Illinois University), Paula Hickner (University of Kentucky), Laurie Lake (Indiana University), Richard LeSueur (Ann Arbor District Library, retired), Sheridan Stormes (Butler University), Lynne Weber (Minnesota State University-Mankato), and Don Widmer (VanderCook College of Music). (*Mary Huisman, University of Minnesota; Sheri Stormes, Butler University*)

PUBLIC SERVICES

Four members of the Public Services Committee and three guests met on Thursday, October 11, 2007. Approximately the first hour of the meeting was spent discussing the plenary session sponsored by the committee at this year's chapter meeting: 1) public performance rights for libraries, and 2) assistive services for library patrons with physical disabilities. The remainder of the meeting considered possible future topics for conference programs, including federated searching, potential uses for social networking software in promoting library services and outreach, new digital products/databases of interest to music librarians, and effective advocacy for libraries. Discussion will continue throughout the year via e-mail. (*Robert Delvin, Illinois Wesleyan University*)

PUBLICATIONS

Five committee members and two guests met on October 11, 2007 from 4-5 p.m. The meeting was convened by Therese Dickman, past chair, for Lynne Weber, the new committee chair, who was unable to attend. Don Widmer is interested in becoming a member of the committee; Kathleen Haefliger would like to continue as a member.

It was noted that Lynne Weber edited the first in a series of "Speaking Our History" articles for *Midwest Note-Book* (16:1, May 2007, pp. 5-11), which draws from the interviews gathered for the chapter's oral history project. Lynne's article featured the life of Joan (Jody) Falconer, the former head of the Rita Benton Music Library at the University of Iowa, whom Lynne interviewed in January of 2006. Therese Dickman will prepare the next article about Rick Jones for the January 2008 newsletter; others plan to provide future articles.

The Chapter's oral history project was discussed. About twenty interviews of chapter members have been conducted since 1996. The committee plans a print publication drawing from the project's oral history interviews for the chapter's 70th anniversary year—a mere four years away. Amy Pennington suggested creating a wiki to keep members informed about the status of the project, the oral history process, and progress made towards the publication. Therese and she will work to develop and maintain such a wiki. Recommendations for future interviews were also made. Michael Duffy announced that he would interview former chapter chair and Northern Illinois University colleague Stephen Wright. (That interview has since been completed.)

Laura Gayle Green proposed that the committee offer an oral history program session at next year's Kansas City meeting. Therese, as project coordinator, will provide an overview of the chapter's oral history project. An oral historian from the Kansas City area will be sought to speak. The session will conclude with a live interview of one of our distinguished chapter members. It was suggested that former chapter chair and recent retiree Richard LeSueur be interviewed by long-time friend and chapter member Jack Knapp. Committee members heartily endorsed the recommendation. (*Therese Dickman, Southern Illinois University Edwardsville*)

TECHNOLOGY, ARCHIVES, PRESERVATION AND SOUND (TAPS)

TAPS enjoyed a sparsely attended but eventful meeting in Cincinnati, with three members and six visitors in attendance. Since our chair, Donna Campbell, has left the chapter,

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Laura Gayle (l) passes the chapter corkscrew to Ruthann

—Photos by Rebecca Littman

Minutes of the Business Meeting

Saturday, October 13, 2007, Radisson Hotel Cincinnati Waterfront, Covington, KY

I. Call to Order

The meeting was called to order at 9:00 a.m. by chair Laura Gayle Green.

II. Approval of the 2006 Meeting Minutes

The minutes of the 2006 meeting were printed in the January 2007 issue of *Midwest Note-Book* (vol. 15 no. 3). A motion was made and seconded to approve the 2006 minutes. The motion was carried.

III. Treasurer's Report

At the end of the Chapter fiscal year (30 September 2007), our assets totaled \$9,646.64 (\$4,553.64 in the U.S. Bank checking account, \$811.66 in the U.S. Bank savings account, and \$4,281.34 in the Associated Bank account). The Chapter's scholarship funds are held in the Chapter checking account. At the end of the fiscal year, the Retirees' Fund totaled \$1,630.00 and the Leslie Troutman Fund totaled \$1,639.00. Laura Gayle Green discussed moving some of our funds in checking to an interest-generating account. A motion was made and seconded to accept the Treasurer's Report as amended (change the final date of the report from September 30, 2006 to September 30, 2007). The motion was carried.

IV. Election Results

Keith Cochran was elected to the position of Secretary-Treasurer. He will begin duties immediately. There were a total of 57 valid ballots, which represents 53% of Chapter members. Thanks to Keith and Jon Haupt for their willingness to serve the Chapter by running for this office!

V. Committee Reports

- **Cataloging Committee:** Sue Stancu reported for Mark Scharff. Seven members and three guests attended the meeting. Mark Scharff, the Music Library Association's representative to ALA's Committee on Cataloging: Description and Access, gave an update on the current status of RDA. Current issues in cataloging were discussed, including minimal level cataloging, shelf-ready cataloging, and digital recordings at Indiana University. Sue Stancu is Chair-Elect of the Cataloging Committee.
- **Membership Committee:** Sheridan Stormes reported for Mary Huisman. Members discussed changes in the Midwest Chapter, particularly how recent trends and developments in libraries, such as listservs, e-mail, and diminishing travel budgets have impacted and may re-shape and direct future activities and program themes of the Midwest Chapter. Richard LeSueur and Tracey Snyder reported that they were involved in outreach activities over the course of the past year. Anne Shelley, a second-year SLIS student at the University of Iowa, wrote a Conference Report paper for a course in cultural foundations on the 2006 meeting in Milwaukee. A revised version of the paper will be published in the *Midwest Note-Book* and excerpts will be quoted in the Membership Brochure. Members brainstormed about outreach activities, summarized as follows: to reach public librarians, the Chapter could have a presence at state library association conferences. A task force could be established to develop core lists of scores and recordings for public library collections. Academic librarians could also visit music-related courses in graduate library schools and talk about the benefits of MLA. Academic librarians could also visit graduate library schools and recruit. The membership brochure could be sent via e-mail to MLA members in the Midwest region who are not Chapter members. Sheri closed with the final paragraph from Anne Shelley's paper.
- **Public Services Committee:** Bob Delvin reported that seven members attended. The committee discussed public performance rights and services to patrons with disabilities. The committee discussed future program topics, such as social networking. Kirstin Dougan attended the meeting as a visitor.
- **Publications Committee:** Therese Dickman reported that seven people attended the meeting, five members and two guests. Lynne Weber could not attend, but she is the Chair-Elect. Therese issued a call to publish an oral history document by the 70th annual meeting (in 2011). Amy Pennington recommended creating a wiki about how to conduct an oral history interview. Therese brought transcripts of interviews to edit for publication in the *Midwest Note-Book*. The committee would like to include a live oral history interview on the program for the 2008 meeting in Kansas City. This program will feature Jack Knapp interviewing Richard LeSueur. Mike Duffy will interview Stephen Wright in a few weeks.
- **TAPS Committee:** Jon Haupt reported for Donna Campbell. Three members and six visitors attended the meeting. Jon was elected Chair of the committee. Discussion topics included the "ask-an-expert" service, "Tips from TAPS," ethics and digital music archives, and the phenomenon of people retaining tracks on iPods without listening to them. The committee also discussed the question of how many

of the "great recordings" are available only on LP, digital delivery of departmental recital recordings, and gifts issues, particularly disposal. The committee would like to include programs in future meetings on ethics and digital music archives and a "how-to" program on the digital archiving of music.

- **Bylaws Committee:** Beth Christensen reported that she met with Grace Fitzgerald and Laura Gayle Green at the MLA annual meeting in Pittsburgh. There will be an election to amend the bylaws today. The Web version of the bylaws was recently corrected.

VI. Awards

There were no applicants or awards for the Leslie Troutman paraprofessional award this year. The Retirees' Scholarships for Student Members were awarded to:

- Veronica Alzade, University of Wisconsin-Madison
 - Eric Harbeson, University of Illinois at Urbana-Champaign
 - Anne Shelley, University of Iowa
- Eric Harbeson was unable to attend the Saturday sessions, and was awarded half the amount of the other awardees. Congratulations to all!

VII. Old Business

Bob Acker reported on the Chicago MLA meeting (2009). The Local Arrangements Committee is considering whether or not to hold a local arrangements reception. Tours were suggested, including the Chicago Architecture Foundation tour and local library tours.

VIII. New Business

The proposed revisions to the Chapter bylaws passed by voice vote.

IX. Announcements

- Laura Gayle Green announced that the hotel for the Kansas City meeting in 2008 will have free Internet access and free parking, but there will be no bar or restaurant.
- The 2010 meeting will be in Bloomington, Illinois. Jennifer Matthews volunteered to host the 2009 meeting at Notre Dame, Indiana.
- Laura Gayle Green thanked members of the Chapter, particularly Bob Delvin, Greg Fitzgerald, Rebecca Littman, Ruthann McTyre, and Mike Duffy for a job well done. Laura Gayle passed the corkscrew to Ruthann, who is our new Chapter Chair.

X. Adjournment

The meeting was adjourned at 9:55 a.m.

**—Respectfully submitted,
Michael J. Duffy, Secretary-Treasurer**

Speaking our History: Rick Jones

Second in a Series in the Midwest Chapter Oral History Project

"I became a librarian because I wanted to help people. That has never been to help only those people who are students in the school—it's to help anyone. The chapter has made it possible for me to make my librarianship more complete, because I get a chance to share with my colleagues. And that's really made it wonderful."

"Then he said, 'Musicologists are a dime a dozen. What you ought to do is be a music librarian.' I had never seen a music librarian. I didn't know what a music librarian did."

Richard E. (Rick) Jones served MLA in various capacities at both the national and regional levels. He was chair of the Midwest Chapter and editor of Midwest Note-Book. Rick held positions at Ohio University, the University of North Carolina-Greensboro, Trenton State College (now the College of New Jersey), and the University of Wisconsin-Milwaukee. From 1993 he was Music Librarian at Notre Dame University until his retirement in 2006. While at Notre Dame he hosted the chapter's 55th anniversary meeting in 1996. Therese Dickman interviewed Rick during the MLA annual meeting in Seattle, Washington, on February 10 of that year.

Becoming a Music Librarian

RJ: I think it was fate. It's about the only way to put it. In fourth grade, the band director from the high school came and announced that they were going to allow students in elementary school to study instruments. I selected trombone and very quickly decided that I really wanted to be a conductor. I felt the best way to do it was to get very close to the band director. So I started running errands and wound up very quickly being the person who put the music out and set the chairs, and made sure the rehearsals were ready, and took everything down. I continued in high school and suddenly I was taking care of the band library at the same time. By that time I really wanted to be a conductor and the new high school band director suggested that I study conducting with Arthur Cohn, who was the head of classical music at Columbia Records. He thought I had some talent, but he also said that I had a lot of work to do. I knew that. He gave me lessons in return for being the orchestra librarian for the Haddonfield Symphony [in New Jersey].

Arthur Cohn kept telling me that I really needed to study music as an academic research discipline. So I made up my mind and went to Westminster College. Within two weeks I found myself—and I'm still not sure how it happened—as the choir librarian, and the band librarian, and the orchestra librarian, and the librarian for the women's chorus. It's not a music library in the traditional sense, but I was doing

all that and they had an office for me. I took over the library as my office as a freshman. In my junior year my brass teacher, who was also the music historian at the school, was leaving. I had decided [that] maybe I didn't want to be a conductor. I knew that there were a lot more talented people [than] I was out there. And (*sigh*) I didn't think I would make it. I had decided that I didn't want to be a high school band director . . . or even a high school orchestra director.

I decided to teach music history because I enjoy music history. Ray Smith was the musicologist there and he was leaving to go do some post-doctoral work. I veered him into his office and said, "What can I do? How do I get into this?" And he told me all about [being a music historian] and how much he enjoyed it. Then he said, "Musicologists are a dime a dozen. What you ought to do is be a music librarian." I had never seen a music librarian. I didn't know what a music librarian did. Westminster College had three professional librarians and I hadn't met one of them. Nobody did, because they were always behind the scenes. I had been very involved with the public library, but again the people I had met were not the librarians. And I said, "I thought being a music librarian meant doing exactly what I was doing: setting up chairs, putting out stands, copying parts, and maybe doing a little arranging or something like that. And I said, "Oh no. I don't think that would be the right thing to do." So senior year came and I was going on to graduate school.

Graduate School at Ohio University

I found a good graduate school in Ohio University in Athens, Ohio. I had a full scholarship, was studying musicology and music theory, and was planning still to go on to be a music historian or maybe a college music teacher. The day I arrived, walking down the hall with a couple of other graduate students

"The day I arrived, walking down the hall with a couple of other graduate students who were showing me around, out of the music library there, walked this beautiful woman who I absolutely fell in love with instantaneously."

who were showing me around, out of the music library there, walked this beautiful woman who I absolutely fell in love with instantaneously. We've always thought it was appropriate that she was coming out of the library as I was going in! Five months later we were engaged. The library had a lot to do with it because we were always working together in the library—it was a very tiny room the library was in. It suddenly occurred to me that in June we were going to be married, [and] I didn't have any income! I had a full scholarship but no income. So I went back to the dean of the school and said, "You know we're getting married?" And he said, "Yes, that's wonderful news—you two were just meant for each other." And I said, "But I don't know if I can afford this." And he said, "Well, we'll see what we can do." A week later they gave me a graduate assistantship as the graduate assistant in charge of the music library.

The graduate assistants in charge of the music library before had been responsible for scheduling to make sure that the students who were supposed to be there were there. And I took that job and ran with it. I didn't know what I was doing, but I just ran with it. And I loved it! The student assistants who worked there suddenly were working, not just sitting there guarding to make sure the books weren't stolen. Then I graduated, and my wife had another two months to finish, so we were staying there during the summer.

They had advertised for a music librarian and they asked me to show the candidates around. There were two candidates. I showed them around. I was very proud of this facility and of the collection—of what we had done with it. I would show them the card catalog and show them the problems in it, and they weren't interested. And I would show them the circulation system and how problematic it was, and they weren't interested. And I would talk about the space problems, and they didn't seem interested. I went home after the second one—it was a Friday night—and said to Pat, my wife, "You know, they are going to ruin this place. They don't have the slightest care about the library or the students, or anything at all." It really felt like my library at that point. I stewed about it all weekend. Finally, on Sunday night Pat said to me, "You know, if you really feel this strongly about it, why don't you go tell

them what you think?" So I did. Monday morning I made an appointment with the dean—they had a different dean then. And I said, "This is none of my business. In a month I'll be out of here and gone. But I have to tell you, I had to show both those people around. Neither of them is ever going to be good music librarian for this place. I was trembling, and I could barely get my words out. What I said was not nearly as clear as what I just said. He turned to me, laughed, and said, "You can relax, because we reached that same conclusion." I said, "thank you for listening to me. I'm very glad to hear that." I started to get up and he said, "But the committee [asked] why *you* didn't apply for the job." And I said, "Me? I'm not a librarian. The library would never agree to this, and besides, I don't have the training." He [replied], "Well, we called the library over the weekend, and they said they'd be glad to have you." So I went home and talked to Pat. About two and a half hours later I was back, having accepted the job.

There have been some diversions where I was head of cataloging for a while and collection management in another library for a while, but music librarianship is just in my blood. So that's how I became one—in 1968.

The library gave me some training along the way. I found out, for instance, that for a whole year I had been looking at uniform titles on cards for scores—we had been transcribing them—and since I didn't understand the system, we'd been doing them backwards for a whole year. (*laughing*) I learned to be a music librarian strictly by looking at things and trying to imitate them.

When I finally went to library school, I did almost nothing with music. All my library courses were advanced courses because I had learned, at that point, everything they were teaching on the job. [Rick had worked in the Music Library at Ohio University from 1968 to 1970.]

One of the things I discovered about myself is that I don't like things when they get easy. And what I did in Ohio was to get the library on a firm footing; unify it because it had been split between the main library and the music library; design and equip a new music library; get it moved in; get the staff working; and hired a music cataloger. All of a sudden, it seemed almost boring. ...My wife wanted to

"And I took that job and ran with it. I didn't know what I was doing, but I just ran with it. And I loved it! The student assistants who worked there suddenly were working, not just sitting there guarding to make sure the books weren't stolen."

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"One of the things I discovered about myself is that I don't like things when they get easy."

“I had sent out resumes to everybody around. The director at Greensboro called me in and said that they were impressed. I didn’t realize I was having a job interview. At the end of it they offered me the job as assistant director of the cataloging department.”

“For my career and my philosophy and the way I enjoy working, the joy of being a music librarian is that you do everything...”

teach, and there was no way for her to teach at Ohio University. So, we decided that I would start applying to library schools. It was clear that I needed the degree, and there were a lot of things I needed to learn. And so wherever she would apply for a job, I would apply for the nearest library school. And, fortunately for [us], North Carolina worked out. So, we went down to library school.

The University of North Carolina at Chapel Hill

Jim Pruett was music librarian there. We had a thesis requirement. I had looked around and one of the things that I had real problems with was trying to find a way to identify new music that was coming out of the non-traditional countries—what I’m talking about [is] Eastern Europe and Southern Europe, except for Italy. So I decided that what I really wanted to do was a project thesis on the degree to which national bibliographies listed music, how they listed and organized it, and so forth. The library school [advisers] said that was a fine thing, but they really didn’t think they had anybody to advise it. They suggest that I go talk to Jim. So I made an appointment with him, told him about it, and sat in his office for about a half an hour pontificating, as my wife always tells me, about what I wanted to do and what I thought was being done. At the end he said, “That’s a wonderful project and I would be glad to see it done, but you know more about it than I do. Go do it!” So I did.

The other thing that I really remember about library school was that there were four people who wanted to be music librarians in that class. And they all kept coming to me to find out what it was like to be a real music librarian. The disturbing thing is that all four got jobs when they graduated, [but] none of them stayed in the profession for more than two years. They all left. I never understood why, because they looked like they had the interest and the excitement that a music librarian demands. But they all left.

My wife was on the faculty at the University of North Carolina in Greensboro and I had sent out resumes to everybody around. The director at Greensboro called me in and said that they were impressed. I didn’t realize I was having a job interview. At the end of it they offered me the job as assistant director of

the cataloging department. The head cataloger was going to retire and they wanted me to take over the job the following year, with the understanding that I would be cataloging all the music at the same time. The music department wanted a separate music library and it was going to be my job to facilitate that by recataloging the music, and classifying them from Dewey to LC schedule, getting it ready, making the move, and advising them on the facility, which I did. What they did was to take what had been a large rehearsal room and converted it into a library.

[Rick developed plans for an automated circulation and serials system.] I don’t know how I got into that. Yes, I do. I was very interested in computers, and it was clear that they wanted to get the system running. At that point, there were no turnkey systems. Everybody did everything in-house. Saying that I developed it means that I supervised the library side of the whole thing. They had very two fine computer technologists there who did all the programming. But I was the person who kept testing it, and telling them how it ought to be done, and which way it ought to run, and how things ought to show up.

Philosophy of Music Librarianship

For my career and my philosophy and the way I enjoy working, the joy of being a music librarian is that you do everything. One of the things that sincerely worries me about the job I’m in right now is that at some point, before the millennium ends, we are going to open a new music library and I’m going to be hiring three additional music librarians. For the first time in my life I’m not going to be able to do everything. I don’t know how I can do that. When I catalog, I’m always thinking as a public services librarian, “How is this going to be used?” When I buy, it’s always because I know the collection because I cataloged it, so I know what’s there. When I work with the public, it’s because I cataloged it and bought it that I know how to help them. So to me being a music librarian is doing all three of them.

I honestly don’t know how I’m going to function in only one role. At least I’ve been promised so far [that] it will be up to me to define the jobs. What I intend to do, and they know this, is that each person will have a primary responsibility, but everybody will catalog,

everybody will do collection development, everybody will do public services, and everybody will do bibliographic instruction, including me. It may be more difficult for other people to come in, especially since the profession has developed so much more since I started. There's a lot of talk in librarianship these days about people on the front line providing services, and the people in technical services being technical people. Well I think it's called technical services because that's as much a service as meeting with the public. I know that there are people, and I respect and have worked with them, who don't like to do cataloging and people who don't like to deal with the public, but I can't do it that way. It's got to be a complete job. So I had no problem with that particular job.

By that point I was running the cataloging department and the music had been finished. What new music came in I cataloged. At that point I took for myself the re-cataloging and reclassification or classification for the first time of all the foreign language serials. All of our serials at that point had never been classified, so this was a matter of classifying them and there wasn't anyone in the cataloging department who had any foreign language skills. By that time the music library was open and the faculty was sending in orders for—what in North Carolina was considered foreign material—mainly recordings that were on Deutsche Grammophon. So suddenly I was doing the acquisitions work for those things too, because the acquisitions department had never dealt with a company that supplied things outside the state of North Carolina. Amazingly enough when I was in the library at Chapel Hill I found that they rarely did business with anybody else outside the state of North Carolina.

In Greensboro at that particular time the city had just, maybe ten years before, been discovered as a wonderful place for industry. The city had literally tripled in size in ten years, most of whom moved from the north. There was a real antagonism between the northerners and the southerners. There were the northern country clubs and there were the southern country clubs. There was the northern area of living and there was the southern area of living. It didn't carry over to the university. It didn't matter where you came from if you were in the university; that was perfectly fine. But still

the university, being part of North Carolina and being part of Greensboro, still had this feeling that we ought to be able to supply anything that anybody wants and if we don't have it there shouldn't be a reason for wanting it. And there wasn't a record store or record dealer at that time in North Carolina who would stock things like that or who would supply order one copy of something for you. And of course that's what academic libraries are always going for, just one copy. So even though there were a couple of dealers who really wanted our business and I worked very well with them when we wanted Columbia records or RCA records or something like that, they didn't particularly want to start bringing in HMV from England, Deutsche Grammophon or Archiv Production recordings. They just didn't want to handle those. And they didn't believe that they could sell them. And of course the companies in Germany and France and England didn't want to send just one copy. If you wanted to order this, you got ten copies or twenty copies. And they probably couldn't have sold them anyway.

Martin Rubin and Audio Buff

One of my best friends at Ohio University was a philosophy professor who used the library constantly whose name was Martin Rubin. [He] left Ohio University the same year I did, because he was tired of the politics of academia and started this tiny company called Audio Buff. I saw this little tiny ad in a library journal that said "Audio Buff, Marty Rubin" at Athens, Ohio. I said "That couldn't be Marty!" (*laughing*) So I picked up the phone and called him, and it turned out to be him. And we talked and talked and talked and talked. Finally [I] had to call him back because . . . We had [had] so much fun talking that I forgot to ask him about my recordings! (*laughing*) So then we established a business relationship for the university there. Ohio was close enough to North Carolina that it didn't seem like going too far afield, and so we started doing it. But it was still a matter that I had to do the ordering and I had to deal with them. They didn't want to do it because they weren't sure when this recording came in and it had all the text in German on the outside, whether it was the thing we'd ordered or not. So, I was doing all the checking in and everything.

"Amazingly enough, when I was in the library at Chapel Hill I found that they rarely did business with anybody else outside the state of North Carolina."

"I saw this little tiny ad in a library journal that said 'Audio Buff, Marty Rubin' at Athens, Ohio. I said, 'That couldn't be Marty!' So I picked up the phone and called him, and it turned out to be him. And we talked and talked and talked and talked."

New Jersey Years, 1972-1977

My father died when we were in North Carolina. My wife's brother developed a very serious problem with his legs. It looked as if he was going to have to be operated on and maybe not walk for awhile at the very same time the first of his two sons was born. We wanted to be near our family. So we both started sending out resumes all over the place. Pat decided she also wanted to work on her doctorate, so she started applying to schools. It happened again very nicely that she was accepted at Rutgers to work on her Ph.D and Trenton College accepted me. They called [the position] "reader's advisor" because the head librarian there had come to the United States from Germany just before World War II. He was very much in the German mode of librarianship with reader's advisors. We had eleven reader's advisors in the library whose primary job was collection development of sorts, but primarily just working with people who wanted to know what to read or what to study or how to do research on a subject. My job ...it really was "music librarian," not "reader's advisor of music," because I ran a separate music library in the library, but that was the title. When I left, one of the recommendations I made was that they call it music librarian. My successor was given the title music librarian.

Computerizing Systems

We had a record catalog that was horrendous. If there wasn't Library of Congress copy for a recording, they didn't catalog it. And there was this gigantic backlog of things. With all the other things I had to do, I could not find a way to do all that cataloging. A person in those days—what you did was to sit down and handwrite or type out a card which was then sent to the typing pool who typed a good looking card. It was then sent off some place where it was photocopied, came back, and then they did all the other cards. It was a terribly long and involved process and I just couldn't see how we could do it. Plus, in those days, nobody had analytics for recordings, and that's what I wanted. That meant even if you had Library of Congress cards, you had to order six or seven sets of them, or they didn't give full performers. So I went over to the computer center again. The library had never asked me to do anything. And in fact, at that

point none of the academic departments had ever asked me to do anything. It was a situation in which the computer center was doing only administrative computing. They were just delighted at the idea that somebody wanted to use them to do something that was not just crunching numbers.

Midwest Chapter Program Series

Starting from the beginning, most of the presentations I was involved with were about bibliographic instruction. It was something clearly, in those days—late '70s, early '80s—that people were very interested in, but had not done very much of. It seemed to me that it was the kind of thing that one needed some idea of the philosophy of how to deal with it. We tried. We tried to present sessions that were not just a "Here's a program you can emulate," but tried to deal with the philosophy—something practical. After you deal with the philosophy, then you show "Here's one way to put it into effect." But not to say, "Here's how you do it," just a suggestion of how to do it. There were three or four of those that I was involved in.

Along around [1984 or 1985], I became concerned that there were issues outside library training—outside of library school. I'd been taking courses on the side. I proposed . . . [to] the chapter Executive Committee a series of programs that would deal with these kinds of things. They liked it, so they approved it. The first one was [in] 1984. I set up a program on stress management. I didn't realize how stressed I was, (*laughing*) but I set up a program on stress management. It was [with] a clinical psychologist. . . . The meeting was in Cincinnati. Everyone told me it was wonderful. The day of the meeting, that Thursday morning, I got up early to drive to Cincinnati, and our car had been stolen! So, I never got there. People told me it was just wonderful. He [David Chiappone] came in and took people and worked with them. I mean this was not [just] a theoretical explanation—and *how* we relieved their stress! It was so good that in fact, the very next year at the Louisville national meeting, we had him back again to do the same thing.

The next year was marketing the library. Yes, that was the Ann Arbor meeting in 1987. I had been talking with a lot of people in the chapter about marketing and gotten the reac-

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tion that marketing was a dirty word. It was not the kind of thing librarians, especially academic librarians, would ever do because that's "too commercial." But it is something that I'd been talking about and thinking about for a long time. [I] took a course in marketing just to see how I could make it apply. So this was the second [program in the series] and it had already been approved.

I started calling around the Detroit area and calling librarians I knew. [I] came up with the director of the Ford Theater in Detroit [Russ Collins], who had restored an old theater and set up a repertory theater company there, fighting great odds against it. Not only fighting to raise the money, but also fighting the government situation, where they didn't particularly think this was a good idea. Oh, he was just wonderful. This was somebody from the business world, albeit the non-profit thing, but he was really in business. All he could talk about was the humanistic-artistic side of the whole thing. And he talked about marketing. He knew about marketing, he understood marketing, and he did it. The other person was the public relations director at the Detroit Public Library. . . . it was wonderful.

"Go Buy the Balloons!"

I can still remember one of the stories. They were having a reception at which they were going to raise money for some purchase that they wanted to do. In order to bring people in they were going to have balloons out front. One of her assistants kept coming in and saying "Well, who is going to get the balloons?" and "How are we going to get the balloons?" and "Who is going to blow up the balloons?" Finally she said, "I just exploded and said 'GO BUY THE BALLOONS!'" (*laughing*) Everybody in that room was shocked and laughed hysterically. The whole rest of that meeting, every time someone would [ask], "How are we going to do this?" everybody would respond, "Just go buy the balloons!" It was just wonderful. All of a sudden. . . marketing ceased to be a dirty word. People began to think about—and of course academic librarians have this feeling particularly—that they can't just rely upon the fact that they exist in order to make money.

Immediately thereafter was when I got sick and had a number of years out. Then I

came back as newsletter editor. I was on the Executive Committee and somebody had said at one of our meetings, "That set of programs that you had designed had a real good start. . . whatever happened to that?" And I said, "Well, I'm willing to go on with it, if you really want it." They said "yes." So for the St. Louis meeting [in 1992], I set up a program on ["Business and Music Libraries."] We got the head of the [St. Louis] Arts [and] Education Council [Pat Rich]. She talked about raising money again, but raising money for the humanities and selling the humanities. We also got the Friends' Coordinator [Donna Bardon] from your institution [Lovejoy Library, Southern Illinois University Edwardsville]. [She] talked about volunteers and what they can do in friends' groups as well as in the library. . . . Once again the response from people who had been thinking about it and didn't know how to deal with it or people who had never thought about it, suddenly realized that this was something they could do. It could help them get through particularly troubling financial times, as well as making the music library more visible—not just to the community, which was very important, but to their own special community, whatever funding agency they were dealing with.

The next one in [Lexington in 1993] . . . was called "Personnel Matters in the [Music] Library." The whole point of it was dealing with your staff and your personnel. We had a personnel director [Joan Bishop] from the [Lexington] Public Library. Her topic was how to deal with difficult employees. . . . problem employees. She had asked for a series of the kinds of problems that we had. We gave them to her and, in essence, what she said was, "Don't hire her," (*laugh*) which was very disappointing. We had a professor of library science [Timothy Sineath] from the University of [Kentucky], who delivered a very fine scholarly paper on personnel management. . . . The third one was the clinical psychologist [Richard Ramsey, University of Kentucky], who. . . [discussed] on a very easy level, what the stress issues were—not only for yourself, but for other people, and how stress between people helped. I remember all of his illustrations were cartoons. . . .

Then the last one was. . . two years ago [1994] . . . in Bloomington [Illinois]. That really was [on] stress and time management. [There] is a *wonderful* clinical psychologist [Paul Salmon]

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“...it turned out to be a time of real stress for everybody... Because of the outside pressures, you had to know something about business, and you had to look for extra sources of funding, and you had to bring your library out to the world... So it turned out that all of those programs ...were timely.”

from the University of Louisville who works primarily with musicians...with artists. He is an organist who works with artists on how to make their practicing work. He has written several books, as a matter of fact, on stage fright and planning out your schedules. I had met him because my wife, Patricia Collins Jones, who was Dean of the School of Music at DePauw [University], had had him come several times to talk to her students about this. He had done some wonderful clinics. When I called him he said “I’ve never worked with librarians.” I [replied], “Well, music librarians are librarians but they’re also musicians, so it will work out very well.” I didn’t get to that meeting either. My wife was sick the night before. I just couldn’t leave her. So I never got to that meeting, but I am told that was a very successful one. I know that he would have done a very good job. Unlike the [other] two clinical psychologists — both of whom had done very good jobs before but who had never dealt with artists before—this man was a musician. He had a master’s degree in organ from Harvard. So he knew what he was talking about ...He was very library-oriented, even if he had never done this with a library group before.

And that was the series . . . that I wanted to get to. I’m not sure when I originally thought of it that it was actually going to be stress management and stress management on both ends. (*laughing*) What seemed to make it right at the end was [that] over that period of nine years, from the beginning when I proposed it to when we did it, was we went through a terrible financial crunch, dollar devaluation which meant our serials budget’s bent all out of line; the beginning of the technological revolution; complete changes in staffing and staffing patterns; having to retrain our staffs and retrain ourselves and...ultimately the downsizing of libraries and library staff. So in point of fact, it turned out to be a time of real stress for everybody...Because of the outside pressures, you *had* to know something about business, and you *had* to look for extra sources of funding, and you *had* to bring your library out to the world and impress the funding agency with how important you were and what a good job you were doing. So it turned out that all of those programs...were timely. I certainly heard very good comments about

them. I feel that they were very successful. In fact [I] got asked by the Personnel Committee of the national MLA to come and talk to them about the series of programs, so that they could see what could be done on the national level.

Following the University of Wisconsin Years

Well, I was sick, came back, and they [the University of Wisconsin-Milwaukee] obviously wanted me back. They invited me back as senior bibliographer, in essence, to be over the job I had been doing before as an assistant director. One of the things I had made a practice of throughout my life is not to supervise somebody who is doing the job I had been doing. The temptation to try to interfere—I think I could resist it, but it’s always there. Plus, the new person always knows that you’re there looking over their shoulder. No matter how much you try not to, they’re going to feel it. So I decided I really couldn’t do that. Pat wanted to move. She’d been President for the Wisconsin Conservatory and decided that it was time to move on. So I said, “Find a job,” and I’m still barely recovering from my illness. I said, “I’ll go do something else for awhile.” I edited freelance for about twelve different presses for three years.

Freelance Editing

I was trying to decide what to do, knowing that Pat could be going anywhere in the country. Who would know if there would be a library job there? Somehow throughout my career I have always been the person the faculty had [sought] to edit their manuscripts. Students had wanted me to advise their theses and dissertations, so editing was something I did all the time. I thought, “Well, I don’t know if I can make a living at this or not, but it is something I can do for awhile.” So I started calling and writing and sending resumes to every press that I could think of. A whole bunch of academic presses responded and said, “We don’t have full-time jobs, but if you are willing to take a book when we’ve got it, we’ll do it.” [These included] Indiana University Press, Princeton University Press, Associated University Presses, Harcourt Brace, and the University of Illinois Press. They would send me a manuscript and say, “Does this look interesting for

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you to work on?” And I would say “yes” (or “no” occasionally). And then they would put me in touch with the author, and the two of us would work together for a month or so on the book and send it back to them. I actually did three music books during that time, but everything else was...every other subject under the sun. I would not do anything that was hard science. It’s another language which I don’t understand. It was too easy for me to correct something grammatically and make the sentence wrong scientifically. I did [do] some history of science things. So at any rate, I’m editing along and my wife keeps telling me, “You know, you’re not really happy.” So finally I decided, “Well, I don’t think anybody’s going to want me. I’ve been out of this too long.” But she said to go try. So I sent out resumes and applied for jobs. And lo and behold, I got offered four!

On to Notre Dame

Not only in terms of location—because it was not a long commute for us to live in South Bend and Greencastle [Indiana], where my wife lives—but also the joy of starting over, Notre Dame was just exactly the place. Notre Dame ... is building a music school and West Tyler Music Library [separate from the main library]. At this point, what they are saying is that they want a music collection. Up until twelve years ago, they didn’t even have an undergraduate degree in music. All of a sudden—well, not all of a sudden—Notre Dame never does anything all of a sudden. They take a long time to think about what they are going to do and make sure that they really want to do it. But when they do it, they decide to do it right. And so as part of building up the school, they wanted somebody to come in.

Officially my job is music librarian but it’s part of the collection development department. I do catalog and do public services and bibliographic instruction, and in essence develop a collection that will be worthy of the building that I have to supervise the building of. So it’s just exactly what I had done back in Ohio University. It’s starting all over again. It’s doing everything and putting them all together, and it’s just exactly the kind of job I love to do. So here I am back at Notre Dame again.

[The building] had been planned to open sometime in 1998-99, but Notre Dame does

not start a building until the money is in the bank. There had been some preliminary drawings and the head of the music department didn’t like them. When I saw them, I didn’t like what they did for the library. And there were some other questions about the way the building was facing. It will be the first building that you’ll see when you get to Notre Dame. The architect wanted a beautiful facade with a parking lot, and the chancellor did not want a parking lot to be the first thing you saw. So they’re starting over again. I think we’ll be in before the new millennium comes—how much before that, I’m not sure. I went in, meeting the architect and the new provosts just before I came here [to this MLA meeting]. [I] went in with my very optimistic size requests for the space I wanted, and they said, “I don’t think that’s going to be enough.” In essence [they] are giving me about 40% more space than I was asking for! *(laughter)* ... The architect looked at it and said very clearly that we have to raise “x” amount more money. That seems to be something Notre Dame is very good at. So while it might be another year, maybe even two years longer than we thought, it’s going to work out.

The Planned 55th Anniversary Midwest Chapter Meeting at Notre Dame (1996)

Just when I started getting the newsletter changed, Allie Goudy said, “You know, I think we’ve got an anniversary coming up.” Both of us started investigating, and we couldn’t find the year. In fact, it’s going to be our 55th anniversary instead of our 50th one. When we discovered this, I don’t remember whether it was Allie that was still chair or whether Leslie [Troutman] had started being chair. No, Allie must have still been chair. We had an Executive Committee meeting, and everybody was discouraged because we’d missed our 50th anniversary. That was [at] the Lexington meeting.

Driving home, I just got so enthusiastic. I wanted to celebrate the chapter! I do my best in thinking when I’m driving. I wrote a memo over and over and over again that four-hour drive coming back home to Greencastle, and sent it off the next day. When it was accepted that we were going to do this anniversary in 1996 and no one had volunteered for it, it just seemed appropriate to me that, what is probably the newest music library in our chapter [at Notre Dame University], would be the place

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“I’m really grateful for the Midwest Chapter. I’ve learned a lot from the meetings and talking to people [at] the sessions.”

to celebrate the whole history. So, I really feel very grateful to the chapter for giving us this opportunity to host that.

Reflections about the Midwest Chapter

I’m really grateful for the Midwest Chapter. I’ve learned a lot from the meetings and talking to people [at] the sessions that we’ve attended. Even the sessions that I ran gave me the excuse to spend the time to learn what I needed to learn. The marketing thing: I had taken a course in marketing and I was marketing the library. Yes, I was doing it. But doing the sessions forced *me* to sit down and think about exactly what kind of things I wanted to present, to stop being process-oriented, and become philosophy-oriented. I think that is one of the problems librarians have all the time. We are always thinking about “How do we do it?” not “What do we want to do?” Those have always forced me to learn something, to sit down, and rethink the whole thing.

The chapter has given me another aspect of being a librarian. I became a librarian because I wanted to help people. That has never been to help only those people who are students in the school—it’s to help anyone. The chapter has made it possible for me to make my librarianship more complete, because I get a chance to share with my colleagues. And that’s really made it wonderful.

Bylaws Revised

Committee Reports and Robert’s Rules

The membership of the Midwest Chapter approved two changes in its bylaws at the annual meeting in Cincinnati October 13.

The first change, to Article VI, Committees, calls for each committee chair to present an annual report at the fall meeting and to distribute it “in written form in the subsequent Chapter newsletter.” This reflects current practice and reinforces the importance of a written report in *Midwest Note-Book*, which serves as the official record of chapter business.

The second change is to Article IX, Parliamentary Authority, and simply specifies that *Robert’s Rules of Order Newly Revised* “shall govern the Chapter in all cases to which they are applicable and in which they are not inconsistent with the Constitution and Bylaws and any special rules of order the Chapter may adopt.”

Committee Reports

continued from page 10

the first order of business was to elect a new chair. Jon Haupt was elected by voice vote. [Editor’s note: Since the meeting, Jon Haupt has assumed a position at Southern Methodist University and Misti Shaw of DePauw University is the new chair of TAPS.]

Among the topics discussed were the “ask-an-expert” service, “Tips from TAPS,” and ethics and digital music archives. The “ask-an-expert” service is well established, but the discussion centered around whether the focus should stay as is or if it should be more chapter-centric. As far as we know, none of the other chapters have a similar service, so perhaps our current system of using experts from anywhere is fine—but some individuals expressed a desire to create a service that members of TAPS could participate in directly. Along those lines, the lineup for the next year’s “Tips from TAPS” entries was assembled.

We also discussed potential topics for discussion/publication/programming. The most fascinating discussion surrounded the topic of ethics and digital music archives; apparently the Society of American Archivists is currently considering this topic and there are a lot of questions and considerations. In addition to the questions about institutional archives, we also discussed the phenomenon of individuals retaining tracks on iPods without listening to them, as a preservation method. Apparently some individuals are concerned that CDs that they have listened to will be unavailable in the future and are archiving them in digital format. The committee also discussed the “LP myth”—people say that tons of great recordings on LP have not been reissued, and yet many also state that they have not had trouble locating anything. It was suggested that a potential research project might find and examine evidence supporting or discrediting these claims. The committee also considered the future prospects of digital delivery of departmental recital recordings, Variations3, and dealing with gifts—in particular, the institutional and political barriers to handling gifts in the ways we would like. (Jon Haupt, Iowa State University)



MIDWEST CHAPTER OF THE MUSIC LIBRARY ASSOCIATION ADMINISTRATIVE STRUCTURE

Terms expire in October of the year indicated.

EXECUTIVE COMMITTEE

Chair: Ruthann Boles McTyre (University of Iowa), 2009
Past Chair: Laura Gayle Green (University of Missouri-Kansas City), 2008
Secretary-Treasurer: Keith Cochran (Indiana University), 2009
Newsletter Editor: Greg Fitzgerald (Western Michigan University), 2008
Webmaster: Rebecca Littman (University of Wisconsin-Milwaukee), 2008

STANDING COMMITTEES

Bylaws

(One-year terms; members may be reappointed)

Beth Christensen (St. Olaf College), Chair, 2008
Grace Fitzgerald (University of Iowa), 2008
Ruthann McTyre (University of Iowa), *ex officio*, 2008

Membership

(Three-year terms; members may be reappointed; Chair serves year as Chair-Elect, two years as Chair, one year as Past Chair)

Mary Huismann (University of Minnesota), 2008, Chair
Keith Cochran (Indiana University), 2008
Michael J. Duffy (Northern Illinois University), 2010
Paula Hickner (University of Kentucky), 2010
Laurie Lake (Indiana University), 2009
Richard LeSueur, 2010
Sheridan Stormes (Butler University), 2008
Lynne Weber (Minnesota State University, Mankato), 2008
Don Widmer (VanderCook College of Music), 2009

Program

(One-year terms; members may be reappointed)

Laura Gayle Green (University of Missouri-Kansas City), Chair
Wendy Sistrunk (University of Missouri-Kansas City)

Publications

(Three-year terms; members may be reappointed; Chair serves one year as Chair-Elect, two years as Chair, one year as Past Chair)

Lynne Weber (Minnesota State University, Mankato), 2009, Chair
Therese Dickman (Southern Illinois University Edwardsville), 2009, Past Chair
Michael J. Duffy (Northern Illinois University), 2009
Laura Gayle Green (University of Missouri-Kansas City), 2009
Kathleen Haefliger (Chicago State University), 2010
Ruth Inman (Kennedy-King College), 2009
Amy Pennington (Saint Louis University), 2009
Wendy Sistrunk (University of Missouri-Kansas City), 2008
Don Widmer (VanderCook College of Music), 2010

This version of the administrative structure should reflect changes made at the 2007 chapter meeting. Please report errors and omissions to the editor.

SPECIAL COMMITTEES

Cataloging

(Three-year terms; members may be reappointed; Chair serves one year as Chair-Elect, two years as Chair, one year as Past Chair)

Mark Scharff (Washington University), 2009, Chair
Sue Stancu (Indiana University), 2010, Chair-Elect
Richard Burbank (University of Illinois at Urbana-Champaign), 2009
Patty Falk (Bowling Green State University), 2008
Grace Fitzgerald (University of Iowa), 2009
Jill Garbs (Southern Illinois University Edwardsville), 2008
Jeff Gibbens, 2008
Mary Huismann (University of Minnesota), 2008
David (Jack) Knapp (Oberlin College), 2010
Deborah Morris (Roosevelt University), 2009
Ralph Papakhian (Indiana University), 2009
Amy Pennington (Saint Louis University), 2009
Kerri Scannell (University of Kentucky), 2009
Jessica Schomberg (Minnesota State University, Mankato), 2009
Wendy Sistrunk (University of Missouri-Kansas City), 2010
Barry Zaslow (Miami University), 2008

Public Services

(Three-year terms; members may be reappointed; Chair serves one year as Chair-Elect, two years as Chair, and one year as Past Chair)

Robert Delvin (Illinois Wesleyan University), 2008, Chair
Jana Borchardt (Evangel University), 2008
Emma Dederick (Indiana University), 2008
Therese Dickman (Southern Illinois University-Edwardsville), 2008
Kathleen Haefliger (Chicago State University), 2008
Christine Kubiak (Illinois State University), 2008
Rebecca Littman (University of Wisconsin-Milwaukee), 2008
Brad Short (Washington University), 2008
Sheridan Stormes (Butler University), 2008
Don Widmer (VanderCook College of Music), 2008
Carla Williams (Indiana University), 2008

Technology, Archives, Preservation, and Sound (TAPS)

(Three-year terms; members may be reappointed; Chair serves one year as Chair-Elect, two years as Chair, one year as Past Chair)

Misti Shaw (DePauw University), 2009, Chair
Susannah Cleveland (Bowling Green State University), 2009
Emma Dederick (Indiana University), 2010
Jeff Gibbens, 2010
Kathleen Haefliger (Chicago State University), 2010
Lisa Hooper (Indiana University), 2010
Andrew Leach (Center for Black Music Research), 2008
Deborah Morris (Roosevelt University), 2008
Suzanne Mudge (Indiana University), 2008
Mark Puente (University of Illinois at Urbana-Champaign), 2010
Don Widmer (VanderCook College of Music), 2009