



Midwest Note-Book

MIDWEST CHAPTER OF THE MUSIC LIBRARY ASSOCIATION

VOLUME 18 ISSUE 1

MAY 2009

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CALENDAR

May 27-30, 2009
43rd ARSC Conference
Washington, D.C.

July 5-10, 2009
IAML Annual
Conference
Amsterdam,
The Netherlands

October 8-10, 2009
68th Annual Midwest
Chapter Meeting
South Bend, Indiana

DEADLINE

Submissions for the next issue of *Midwest Note-Book* are due August 1, 2009.

Notre Dame hosts 68th Annual Meeting

It doesn't seem like it

now with Spring just beginning to bloom, but the fall chapter meeting will soon be upon us. This year's meeting will be held at the University of Notre Dame, South Bend, Indiana. Accommodations will be at the Inn at Saint Mary's and transportation to the Notre Dame campus and other local attractions will be available.

The program committee is already hard at work on the meeting events. A session covering the new MLA Midwest Wiki is under development, among others. Committees are encouraged to contact either Paula Hickner or Jennifer Matthews to submit program ideas.

A blog for the meeting has been set up at <http://mlamwatnd.blogspot.com/>. While activity on the blog is currently minimal, there are links to the Inn at Saint Mary's and the South Bend Airport, as well as links to transportation information and other items of interest. Feel free to contact Jennifer with requests for more information and check back often for updates!

The meeting is scheduled for **October 8-10, 2009**. Anyone who would like more specific information regarding the meeting or on the South Bend

area at this time may contact Jennifer by email (matthews.27@nd.edu) or by phone (574-631-9038).

See you in South Bend!

—*Jennifer Matthews, University of Notre Dame*



South Bend Web Sites

Inn at Saint Mary's

<http://www.innatsaintmarys.com/>

South Bend Regional Airport

<http://www.sbnair.com/>

South Shore Train

<http://www.nictd.com/>

Hesburgh Libraries

<http://www.library.nd.edu/>

2009 Meeting Contacts

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Local Arrangements Chair

Jennifer Matthews

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From the Chair

I'm looking out the

office window at April showers falling. In this part of the world, showers are often accompanied by thunder, lightning and tornado sirens. Thankfully no sirens (yet) today!

What a different world this is from February 2009 in cold Chicago! I was delighted to see so many of you at our record-

breaking business meeting—breaking records in attendance numbers and in time focused on task. At that meeting many of you signed up to help with some aspect of the Midwest Chapter's Oral History Project, and I hope many of you have been able to follow through since the Chicago meeting.

I hope you're already planning to attend the fall chapter meeting in South Bend, Indiana, hosted by Jen Matthews! Mark October 8-10, 2009 on your calendars for what should be another educational and fun meeting. If you've never seen Touchdown Jesus live and in person, it's quite the sight, and I'm sure Jen will have more entertaining sights in store for us, as well.

Paula Hickner and her crew are working on a terrific program of course, and when she comes calling, I hope you'll be willing to share your research, ideas, or progress with your fellow chapter members at the meeting.

Wishing you a lovely spring and an enjoyable summer!

—*Laura Gayle Green, University of Missouri-Kansas City*



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<http://mlamidwest.org>

Member News and Notes

Veronica Alzalde, a Midwest Chapter member currently pursuing an M.A. in Music History at the University of Wisconsin-Madison, was one of four recipients of MLA's Kevin Freeman Travel Grant for 2009. Veronica has an M.A. in Library and Information Science from UW-Madison and a B.A. in Music from Luther College. Employed at the UW Mills Music Library, she has been involved in many aspects of daily operations there, though she is most interested in public services. She credits attendance at the 2007 MLA Midwest Chapter meeting in Cincinnati with making an important contribution to her professional development. Veronica is a flutist.

Morris Levy, Senior Music Cataloger at Northwestern University, has been offered the 2009-2010 John M. Ward Fellowship in Dance and Music for the Theatre from Houghton Library, Harvard University, to do research on the 1838

Neapolitan ballet *Furio Camillo*, choreographed by Salvatore Taglioni with music by Robert Gallenberg. He is working on a modern edition of the ballet, the manuscript of which is at Harvard, which he hopes to publish in 2010.

Jennifer Matthews, Music and Performing Arts Librarian at University of Notre Dame, reports that her library recently purchased *L'Art du Facteur D'Orgues* by Francois Bedos de Celle. This four-volume set is considered a prominent work in the field of organ building.

Liz Berndt Morris is now Music Bibliographer/Reference Librarian at Central Michigan University.

Jenn Riley, Metadata Librarian for the Digital Library Program at Indiana University, has been elected to the MLA Board of Directors as a Member-at-Large.

Chapter Meeting in Chicago

Midwest Chapter members met briefly at the MLA annual meeting in Chicago. Approximately 30 chapter members and guests were in attendance, and nearly half were either new members or first-time attendees to an MLA national meeting! Secretary-Treasurer Keith Cochran reported that he is in the process of closing the chapter's account with AR Editions.

Therese Dickman, Chair of the Publications Committee, reported that a large number of chapter members offered to either interview or be interviewed for the chapter's Oral History Project.

See page 6 of this issue for photos of Midwest Chapter members in Chicago!

New Members

Andrea Beckendorf
Research and Instruction Librarian, Luther College

Jill M. King
Reference and Instruction Librarian/Music Bibliographer, DePaul University

Scott Miller
Hutchinson, Minnesota

Jennifer Ward
Music Cataloging Assistant, Northwestern University

Welcome to the Midwest Chapter!

Reflection on 2008 ACRL Immersion

In the Summer of 2008, I was

lucky enough to have been chosen to attend Association of College and Research Libraries' Immersion Institute for Information Literacy. Immersion offers four tracks for academic librarians: Teacher, Program, Intentional Teacher, and Assessment. The Teacher track enables librarians who are newer to the profession or to instruction to enhance or refresh their instruction skills. The Program track is geared for individuals tasked with the responsibility of creating or refining an information literacy program for their library or library system, while the Intentional Teacher track is designed for academic librarians with 5 or more years of teaching experience who want to increase self-awareness and self-direction as a teacher. The Assessment track is intended for experienced academic librarians in both teaching and leadership roles for information literacy program development who want to improve their knowledge and practice of both classroom and program assessment.

The week-long Teacher Track program was a concentrated opportunity for me to think about information literacy and to evaluate my skills as an instructor. I also learned new methods for designing and delivering instruction sessions, collaborating with faculty, and assessing student learning. Prior to arriving at Immersion, attendees were required to participate in the program's Moodle site (a collaborative wiki environment), getting to know the colleagues with whom we'd be spending twelve-plus hours a day for a week. We also had to complete readings and create and post our own instructional scenario,

which would serve as the basis for much of our work at Immersion. Each track was led by a team of instructors, all recognized practitioners in the field of information literacy. Throughout the week, activities involved either the entire track or pre-determined small-group cohorts. We spent most of every day in the same conference center ballroom, sitting at round tables with our peers as we variously listened to the track leaders present or had small-group discussions and activities. During our limited free time, we either worked on revising our instructional scenarios based on what we'd learned that day or we practiced our mock instruction session presentations that were to be shared with our cohorts at the end of the program. One drawback to the program is that there wasn't a lot of time for self-reflection until after the week was complete.

"The week-long Teacher Track program was a concentrated effort for me to think about information literacy and to evaluate my skills as an instructor."

The content of the sessions was divided between the theoretical and the practical. On the theoretical side, we learned about the history of information literacy and the paradigm shift from bibliographic instruction to information literacy. One session focused on learning theory and the differences among behavioral, cognitive, humanist, and constructivist approaches to learning and teaching. Understanding these theories can make one a more effective teacher and reflective practitioner with tools for creative problem solving. We also learned about different instruction techniques and tools that address different learning styles (which bridged the gap between theoretical and practical). On a more practical level, we learned about presentation technique (voice, body language, and attitude). Near the end of the week, we presented a small portion of our instructional scenario and were

Immersion Reflection, continued

evaluated by our small groups via a rubric that we agreed upon beforehand. We submitted revised scenarios that incorporated all we had learned that week. For the culmination of the program, we met individually with our group leaders to discuss the improvements we'd made to our scenarios and to get further feedback on our mock instruction session.

For me, the most useful sessions were those that dealt with instructional design and assessment. Learning that these two things are—or should be—closely linked was a light bulb moment for me. Instructional sessions should be built backwards from the desired learning outcomes (and assessment of those outcomes), not from the content we think we should cover. In the past, when faced with a 50-minute one-shot session, I used to come up with a laundry list of things that I thought had to be covered, and would stew about how there just wasn't enough time. Now when I plan for a session, I first think about what I want the students to be able to do after the session and how I will know if they've learned it (measure and assess it). In light of this, one of my favorite Immersion quotations is “measure what's valued, not value what's measured.” I also consider the Five Questions for Assessment Design that we learned:

1. Outcome: What do you want the student to be able to do?
2. Curriculum: What does the student need to know in order to do this well?
3. Pedagogy: What activity will facilitate the learning?
4. Assessment: How will the student

demonstrate the learning?

5. Criteria for Evaluation: How will I know the student has done this well?

Next, I consider how best to match content and delivery methods to meet those goals. For one-shot sessions, this means I now rely on things like handouts and the course's LibGuide to deliver information beyond what we can cover in the session. I also use assessment tools ranging from in-class question-and-answer to worksheets that the students must complete outside of class and return to me.

Most of my BI (as we called it) training in library school was hands-on with observational and practical components, therefore the opportunity that Immersion presented—to read and think about instruction from a distance—was very useful. Normally, I have a “try it and see if it works” attitude in the classroom, but often there isn't time for retrospection and assessment in the course of the semester. Immersion provided just this opportunity, in addition to opportunities to work with master teachers, to brainstorm with colleagues from across the country, and to make new professional connections.

—*Kirstin Dougan, University of Illinois at Urbana-Champaign*

“For one-shot sessions... I now rely on things like handouts and the course's LibGuide to deliver information beyond what we can cover in the sessions.”

Midwest Chapter Members in Chicago

Tom Caw takes session attendees on a trip to Tomorrowland. Photo by Rebecca Littman



Andy Leach plays guitar, with George Boziwick on harmonica, in the 2009 MLA Big Band. Photo by Rebecca Littman



Left to Right: Laura Gayle Green, Kirstin Dougan, Tom Caw, Susannah Cleveland, Thomas Bell, Ben Peck, Greg MacAyeal, Sandy Rodriguez, Michael Duffy, Misti Shaw. Photos by Gerry Szymanski

Committee Report: Membership

In early March, Cathy Lutz represented the Chapter at the College of St. Catherine's Career Night. The Chapter's presence at such events is part of the Membership Committee's outreach services to LIS programs.

Cathy reported that about 5 of the 30 students present stopped at her table, some of whom took handouts and some of whom asked questions about MLA and music librarianship. She noted that while this event may not have been the most appropriate place for effective recruiting, it was good to be there to help broaden students' awareness of the scope of the profession. Cathy suggested that the committee could focus on informing undergraduate and graduate music majors—along with their faculty advisors—that librarianship is a career option. She mentioned that creating promotional materials and involving academic music librarians as recruiters could help foster student interest in the profession.

Membership

If you did not renew your chapter membership in October, or if you are new to the Midwest and would like to join, it's not too late! Dues for 2009-2010 are \$12 for regular members and \$6 for students and retirees.

To join or renew, visit the Midwest Chapter Web site at <http://mlamidwest.org>. Click on 'Membership Info' for a membership form. Send your completed form with a check payable to Midwest Chapter, MLA to:

Keith Cochran,
Secretary-Treasurer
Cook Music Library
Indiana University
1201 E. 3rd St.
Bloomington, IN 47405-7006

Publications Committee Launches Chapter Wiki

The **MLA Midwest Wiki** has finally arrived! The chapter wiki first sparked as an idea during a meeting of the Publications Committee at the Cincinnati chapter meeting in October, 2007. During this meeting, the Publications Committee was trying to decide the best way to facilitate communication among members outside of the regular meetings as a way to increase the work done on the chapter's oral history project. Committee member Amy Pennington suggested creating a wiki for this purpose. (See *Midwest Note-Book*, 16:3 (January 2008), p. 10). Therese Dickman investigated several options to create a wiki for the chapter, all of which proved unsuccessful. At the 2008 Chapter meeting in Kansas City, the Publications Committee discussed the continuing need to share interviews, transcripts, and audio clips, in order to double check work and edit articles before their release.

Several possible Web tools were discussed, including Web pages, blogs, and wikis. Over the course of the discussion the committee narrowed the options to a blog or a wiki, but had a difficult time determining the best choice. To clarify the alternatives, Jennifer Matthews explained the essential differences between a blog and a wiki. When working from a blog, people respond to an initial post, which cannot be edited; a new post must be created for each iteration of the item in question. When working from a wiki, any user can edit a document or page and the tool automatically makes a historical record of the page, should there be a need to return to an

“Several possible Web tools [for online collaboration] were discussed, including web pages, blogs, and wikis.”

earlier version. A wiki allows for much easier incorporation of corrections and comments as well as linking to files, hence allowing for more collaboration.

After careful consideration, the Publications Committee chose the wiki as a tool to facilitate editing the oral history interview transcripts. There is hope that it will be possible to insert audio clips of interviews that are troublesome for the transcriber, in order to get assistance from the committee at large. Once the decision was made to use a wiki there was discussion about how to acquire one. It was good fortune that Jennifer stated that the University of Notre Dame would support the creation of the wiki for the Midwest Chapter at no cost.

Building the wiki did not go smoothly. The first problem encountered by the IT Department at the Hesburgh Libraries of the University of Notre Dame was how to grant access to non-Notre Dame individuals. Because the wiki was built using the Library's existing software, the IT group, comprised of Eric Lease Morgan, John Scofield, Robert Fox, and Jennifer Matthews, had to determine a way to enable access to outsiders. Ultimately, it was decided to build the Midwest Chapter MLA wiki as a subset of the Notre Dame Libraries' wiki, which would facilitate access to the chapter wiki but not the main Library site.

During this process, Jennifer determined that it would be as easy to build a wiki for the entire chapter as for the Publications Committee, so she solicited interest from chapter members at the



Chapter wiki online, continued

MLA annual meeting in Chicago. Members of other chapter committees expressed interest in having a location within the wiki. Jennifer created pages for each committee including restricted access for committees that requested it; thus, the skeleton wiki was finalized. All chapter members are welcome to use the wiki, which is located at <https://mlawiki.library.nd.edu>. Contact Jennifer Matthews (matthews.27@nd.edu) to obtain user name and password information. Jennifer will be the manager for the wiki site for the duration of its usage. If you want to have a site built within the wiki or if you have any problems, Jennifer will be happy to build the site or otherwise assist you with any usage or technical issues that may be encountered.

—Jen Matthews, Therese Dickman, Lynne Weber

Note from Lynne Weber, Publications Committee Chair:

Loud applause to Jennifer Matthews for helping Publications match the Committee's editing needs to the best web tool! The Chapter is very fortunate to be the recipient of the largesse of the University of Notre Dame and the expertise, diligence and generosity of Jennifer Matthews and the other members of Notre Dame's IT Department group. Thank you, Jennifer, for bringing a new level of technological access to MWMLA!

Speaking Our History: Kiyō Suyematsu

Fourth in a Series in the Midwest Chapter Oral History Project

"My career may sound like a mishmash of activities, but in looking back on my life, I can see that it led to music librarianship."

Kiyō Suyematsu was one of six children born to Masa and Tsuchio Suyematsu, Japanese immigrants who settled in Casper, Wyoming in 1919. Strongly influenced by her older brother, who was receiving group piano lessons at school, Kiyō began playing piano at the age of three. After receiving a degree in piano performance and studying techniques of group piano instruction, Kiyō went to Mankato State College to teach class piano. During her 28 years in that position, she found time to establish a music library, serve as the Music Librarian and work tirelessly for MLA at the regional and national levels.



Kiyō Suyematsu

At Minnesota State University, Mankato, she continues to be honored and revered as an excellent teacher who worked hard to implement ambitious goals for the Music Library. She is also remembered for her fast gait (you could always hear her coming)!

On April 23, 1996, Kiyō spoke at length with Lynne Weber about her background, career and involvement with the Music Library Association at the regional and national levels. This interview is part of a fifteen-year Oral History project of the Music Library Association, Midwest Chapter.

The Background for a Career in Music Librarianship

KS: My career may sound like a mishmash of activities, but in looking back on my life, I can see that it led to music librarianship. Well, I learned to play the piano at such an early age because my older brother was going to public school in Caspar, Wyoming, where a music teacher came around and gave class piano or group piano lessons, and so my brother learned to play the piano at school. He would come home and teach my mother what he learned in piano. Of course, my brother had wanted to get a piano, and so my folks got a piano—I think it was for \$10—a big, old, heavy upright. When my brother came home from his music lessons he would teach my mother what he learned, and then my mother would teach me and my sister and my other brother. So we were all learning from my older brother's lessons. And then, after a while, with all four of us playing, my brother decided to make his little pieces into four-part pieces so we could each play a different part and he did this. Pretty soon people found out. Before we knew it, we were dressed in our Japanese costumes and we were out on the stage, the four of us, playing the piano. We would play our four-part things that my brother had arranged for us.

From then on, I was a soloist, and went to the University of Colorado and worked on a Bachelor of Music degree in performance. [Afterwards,] I taught privately, worked at a junior college doing accompaniment and leading small groups, and played the organ at church. [I] also had a full-

“When my brother came home from his music lessons he would teach my mother what he learned, and then my mother would teach me and my sister and my other brother.”

“... [I] had to give up performing for the time being, so I changed to music history. This is where I was introduced to a bonafide music library at the University of Colorado, and, of course, I was very impressed with that.”

time job as a secretary for an oil company. In this job as executive secretary I learned to organize materials, set up files, supervise stenos and clerks, and schedule employees. Then I went back to school for my master's in music in 1961. I started out in my master's in performing, but I injured my arm, and had to give up performing for the time being, so I changed to music history. This is where I was introduced to a bonafide music library at the University of Colorado, and, of course, I was very impressed with that.

While I was doing my master's work I found out they were giving a course in teaching group piano. This interested me immensely because back in the thirties my brother had first learned to play the piano in his group piano lessons and I thought, why can't we do this now? In order to continue my master's degree, I [was awarded] a graduate assistantship teaching group piano and I gave demonstrations of handling six or eight students at acoustic pianos and trying to get them to work together as a group. Sally Monsour was my mentor and advisor and I worked with her on these group techniques. It just so happened [that] at Mankato

State College they were starting group piano for the music majors because at this time the university population was ballooning and all the music majors had to have a piano proficiency of some sort before they graduated. Having a piano instructor teaching private lessons to a beginning piano student one right after another, giving them the very same materials, the same thing, was very expensive. So, at Mankato State,

[Professor E.J.] Halling had called Sally Monsour, with whom I was working, to find out if she had ideas about where he could get somebody to start a group piano program. Among others, Sally had given him my name and before I knew it, [he] had called and offered me the job. That is how I happened to come to Mankato State. In 1963, I started teaching at Mankato State College. [I]

was hired to set up the group piano program, since I had had the experience in group teaching. That had been my education and experience [prior] to the time I got to Mankato.

The Origin of the Music Library at Mankato State University

KS: During the time that I was teaching fundamentals of music, music theory, and also music appreciation, I noticed that the students were not listening to any music and they didn't know too much about scores. When I was at the University of Colorado doing my master's, there was a music librarian, [and] a music library, and all the books, records, and the scores were all in one place. I spent most of my time in the master's work in the music library. I learned more there than I would have anywhere else, and I wondered why these students couldn't have the same kind of education.

So, I went over to the main library to see what kind of music books and scores we had. There were a few scores, collections of scores, and some music books in another section. The records happened to be back in the music building, which was across the street, in a small room behind the chairman's office. There was a big table with three turntables, and the students went in, found a record they

wanted to listen to, sat down, [and] listened to it, but they had no idea what the scores looked like. So I asked the chairman, "Didn't they know how to get scores at the library?" Well, they just didn't

"I spent most of my time in the master's work in the music library. I learned more there than I would have anywhere else, and I wondered why [students at Mankato State] couldn't have the same kind of education."

really have time to go over to the library, look up the scores, bring them over to the music building, and then sit down. By the time they did that it was time for their next class.

I got more and more interested in the library and in the access of music students. So, one summer I worked at the main library just to see what it was like, and also to see if anybody was checking out any music books. Well, I found that they were not. I talked to Mr. E.J. Halling, who was the Chairman of the Music Department, and asked him if there was a possibility of moving the scores to our Music Department. We talked to the head of the main library and he said, 'We can't let any of these library materials go to another location without the proper supervision.' We suggested I could keep track, [but] the librarian said 'I'm sorry, but we can't have anybody else handling unless they are licensed librarians.' In talking with Mr. Halling, he asked if I would be interested in going back to school and getting a library degree. Of course, I said I would be willing to do that. So, I started taking library courses at the University of Denver, an ALA-accredited library school, during the summers of the next three or four years and finally got my library degree.

In the meantime, Mr. Halling had been promoted up to Assistant Dean of the Arts and Sciences and Dr. Herbert Owen became the Chairman of the Music Department. Mr. Halling and Ted Paul

of the drama department had planned a new performing arts building on the upper campus of Mankato State. In the planning, Mr. Halling had suggested room for a music library, and so they did have a music library in the new building. When I got back to the campus in 1970, I found out that the position that had been set up for [a] music librarian had been cut back, because of a shortfall in the budget, (something that we came across every so often). Instead of cutting out the music library position, Dr. Owen decided to cut half of my music teaching down [and] I could use the other half for running the music library. From then on I was half-time music librarian and half-time teaching. Of course I was in charge of the group piano program, because that was what I had come there to do. Then we set up the music library.

At first the music library was planned to be in a small classroom. We decided it should be in a more visible place, where more people went by. Finally, we convinced the powers that we should have the music library next to the office, and that is where it ended. We started with a makeshift listening system that Professor Howard Van Sickel had set up as a hobby. We moved in a big oak table with three turntables, the collection of books that came over from the other library, and a few scores, but it was kind of empty at first. Then, Dean Halling came over with many ideas, and a lot of music that he thought that we should have. As it turned out, when he retired, we ended up with a marvelous collection that he had donated to the music library. Mr. Halling was one

of the initial supporters of the library and he was one of the people who did the most for the development of our books and scores in the music library.

Dean E. J. Halling (editor's note)

“At first the music library was planned to be in a small classroom. We decided it should be in a more visible place, where more people went by.”

Elias J. Halling came to Mankato State Teachers College in 1936 as a vocal music teacher and retired in 1974 as Associate Dean of the MSU School of Arts and Science. Professor Halling was instrumental in the establishment of the Music Library and encouraged Music History Professor Nell-Marie Hoyem and Music Librarian Kiyo Suyematsu to select and purchase various monumental sets and collected editions of music. Mr. Halling will long be remembered for having had the vision to provide a music library for the developing campus and to assure acquisition of materials basic to an excellent music library. In recognition of the remarkable contributions of Dean Halling to the Department of Music and the Music Library, the recital hall in the Performing Arts Center bears his name.

Midwest Chapter, Music Library Association

“I was so impressed that these prominent authors and leaders in the music field were in the Midwest Chapter. I decided I really wanted to be a music librarian and I should become active in the Midwest Chapter.”

KS: In 1969, it just so happened that the Midwest Chapter was holding [its] meeting in Minneapolis. This is the first I had heard about the Music Library Association, but since I was taking library courses I thought I should go up and see what was going on. I was so impressed when I attended that chapter meeting [because] there were some prestigious names in the library world, [including] Guy Marco, Clara Steuermann, Dominique De Lerma, Bruno Nettl, [and] Dena

Epstein. I met and talked to authors of books and bibliographies that I had been looking at and studying in library school. They were so friendly; they talked to me, they answered questions, and they were just plain people. I was so impressed that these prominent authors and leaders in the music field were in the Midwest Chapter. I decided I really wanted to be a music librarian and I should become active in the Midwest Chapter.

The Midwest Chapter covered, at that time, around thirteen states. There was such a large territory that the meeting locales provided a sort of travelogue of different college or university libraries each year, and encompassed enough variety of libraries to get examples of different kinds and sizes of collections. Yet, the friendliness and warmth of the members gave the feeling of a small, close-knit group. I thought that this Midwest Chapter meeting gave me a better education in librarianship than those library courses and books had done. Then it occurred to me that students who are in library school, students who are in music, even public librarians, might get much value just from attending some of our MLA (Music Library Association) meetings, wherever they may be. There they could find out what music libraries are about, the different cataloging done for music and the handling of music materials. So when I chaired the Membership Committee, we decided to try to get flyers out to different schools, libraries, and any place that we might advertise the Music Library Association. (Incidentally, we even got a spouse involved—Phyllis Schoonover's husband—who did

illustrations for a flyer).

Marty Rubin, of Audio Buff, agreed to put flyers in the [LP record] orders that he was sending out to public libraries and schools. So, that is what we did. I don't know what the result was, but at least we were getting out the word. Marty Rubin has always been a big supporter of the Midwest Chapter. He has been in the Midwest Chapter as

“...it occurred to me that students who are in library school, students who are in music, even public librarians, might get much value just from attending... MLA meetings. There they could find out what music libraries are about, the different cataloging done for music and the handling of music materials.”

“It was the cooperation and friendliness [of members] that made my experience in the Midwest Chapter so memorable.”

long as I can remember, and has been active in MLA also. He has been such a supporter of the Midwest Chapter, that he is considered a special member of our Chapter.

Thinking of the friendliness and the close-knit group of the Midwest

Chapter, despite its size—when I was on the Nominating Committee I couldn't help but notice the attitudes of the people that we had asked to serve in office. They were so helpful! If they didn't have the time or didn't want to serve, they always had somebody else to suggest who was willing.

That was something I didn't experience in other organizations. It was the cooperation and friendliness that made my experience in the Midwest Chapter so memorable.

Organization of Minnesota Music Librarians

LW: I know you were very involved in the Music Library Association (MLA) conference that was held in Minneapolis in the winter of 1988 and that was, of course, memorable not only for the weather but also because it was shortly after the Minnesota Twins had won the world championship. What have been some of your other involvements in the either national or chapter projects?

KS: Sometime back, if I remember correctly, in the Midwest Chapter, it was decided that, because it was so big the states should try to develop their own little organization so that they would know within their state what people were doing and they could get more of the people involved at a lower level. So, Katie Holum organized the Minnesota state [music] library association. Included in the association were the music librarians for the public radio stations, and the librarian for the Historical Society of Minnesota, and the music librarians for the performing organizations, like the St. Paul Chamber Orchestra and the Minnesota Orchestra, and so forth, and the music librarians that were in the schools.

Some of our activities with the chapter included the 1970s revision of the NASM (National Association of Schools of Music) list of books, and also the basic lists for our libraries, but one of our outstanding activities was our involvement with the Minnesota Library Association, the state branch of the ALA. One year, the Minnesota music librarians were given a whole session at the state meeting of the Minnesota Library Association, and we gave talks on cataloging music materials, on collections, on handling reference materials, and a question-and-answer session which involved mostly public librarians. There were some school librarians there, but the public librarians were very interested, and we found that very interesting.

“One year, the Minnesota music librarians were given a whole session at the state meeting of the Minnesota Library Association, and we gave talks on cataloging music materials, on collections, on handling reference materials, and a question-and-answer session which involved mostly public librarians.”

Students Who Have Pursued Careers in Music Librarianship

LW: Tell us about some of the students who have worked for you in your music library.

KS: The first person I think of is someone quite visible in MLA right now, and has been ever since she finished. Pam Juengling, who is the Music Librarian at the University of Massachusetts, started her career at Mankato State University. She worked for me in the music library while she was doing her master's in German and in Music. She became so interested in the music library, she decided that after she finished her master's she wanted to go into music librarianship. She got a grant at one of the library schools in the east, and went on to get her music library degree. From there she got a job as head music librarian at a school in Kentucky, and now she is the head Music Librarian at the University of Massachusetts in Amherst.



The plaque outside the Kiyo Suyematsu Music Library at Minnesota State University, Mankato

Another one of my former students was Steve Elfstrand. He taught for awhile after he got out of school, moved around, then when he was in Texas he decided he wanted to go to library school to be a music librarian. He did get his degree from the University of Texas at Austin. Then he decided to come back to Minnesota, his home. Since there were no openings in most libraries for a music librarian he finally went to work for Sperry Univac in Minneapolis. However, he came to our Minnesota state library association meetings and when we had the national meeting he was good enough to

come down and set up my computer so I could handle all of the mail registrations on the computer and we could keep track of all the registrations. I was very thankful for that and thankful that Steve had been in my library to work.

Another of my students was Phillip Manny. Phillip was a whiz at cataloging; he loved it. He worked with Nancy Olson at Mankato here in the creation of a training manual for music catalogers involving the AACR2 rules when they came out in the seventies.

Personal Inspiration from a Mentor

At this point, I would like to mention a person who was an inspiration to me when I was getting started in my library career—that was Ruth Watanabe. Dr. Watanabe is the retired librarian of the Sibley Library at Eastman School of Music and the former national president of MLA. In the early seventies, I attended her summer workshop at Eastman, where we were oriented to every possible job and responsibility that would face us as music librarians, from hand-repairing books, to approaching the administration for funds, to handling troublesome clientele or staff, and to making decisions about collection development. Sometimes in those early days I would call her for an opinion or advice on a troubling matter or an important decision. The answers I got were always friendly and upbeat, but most important, they always stressed using good old common sense. For a number of years,

“In the early seventies, I attended [Ruth Watanabe’s] summer workshop at Eastman, where we were oriented to every possible job and responsibility that would face us as music librarians... For a number of years, Ruth Watanabe was my role model and mentor and I owe much of my enthusiasm for MLA to her.”

Ruth Watanabe was my role model and mentor and I owe much of my enthusiasm for MLA to her.

Vision and Goals for the Music Library

LW: When you were Music Librarian at the Music Library at Mankato State College (which later became Mankato State University and later yet Minnesota State

University, Mankato), you always had a vision. What were your goals for that Library?

KS: My goals for the Music Library at Mankato State were far-reaching and wide. My first goal was to serve the music students and the Music Department: getting the materials for research for the music history and lit [courses], materials for them to listen to, [and] good equipment for them to listen on, and then providing organization so that they could freely use the materials. Then, that would extend to the whole university community, where any student [or professor] could come in and use our materials. For instance, an

English professor could come in [and] check out recordings of certain musical numbers that would have to do with poetry or [the] literature he was teaching. Also, I would have liked to [have] served the community as far as getting sheet music and other materials that were not scholarly. In a rural section of the state there would be need for music and no place to borrow it. Those were my main goals for the Music Library. Of course, I wanted to make the library bigger, with more books, more

scores and more records, and I did want us to keep up with the technology. When, for instance, compact discs came out, I wanted compact discs and disc players so that students could listen to them. Because, after all, most of the students already had compact discs and compact disc players, and it is the job of the music library to be ahead, not behind, with the technology that we have. Since we are usually in an educational surrounding, we should lead the students to what is coming, rather than learn what has happened.

Cataloging Music Materials on OCLC

LW: One of your Professional Development grants was specifically a research opportunity to work on cataloging music materials for OCLC [originally this stood for Ohio College Library Center; later it became the Online Computer Library Center, Inc]. I wonder if you could tell us a little about that.

KS: We were very fortunate that Nancy Olson, an MSU cataloger who is well-known throughout the United States, became interested in cataloging music when we started having trouble with it. Nancy was well-versed and had done work at OCLC. At that time we could not search OCLC to find music materials because nobody was adding them.

[Editor's note: At this point, Kiyoo described her goal of getting music material owned by the MSU library reflected in computer and OCLC holdings, in the same manner that other library material was displayed. She interested Cataloger Nancy Olson in developing a means to include music

within the OCLC catalog. This required record modifications and changes in the method of input.

“Since we are usually in an educational surrounding, we should lead the students to what is coming, rather than learn what has happened.”

OCLC. Kiyoo managed to obtain the grant which included money to pay for student help. Nancy and Kiyoo designed a method of data entry, including forms for students to complete. MSU had, at this time, converted from the Dewey system to Library of Congress. Together, ultimately, after staging trial runs with many kinds of music records posted online, they set up a successful system for including many kinds of music on the online.]

KS: In the meantime, I had been going to the MLA meetings and hearing the complaints of people who were saying nobody listened to them, [and] that the people running their online [catalogs] kept trying to convert music into the regular kind of cataloging. I thought, “Are we

“We were very proud because [our research] became a model for other companies and other schools that wanted to help companies change so that they could post music materials online.”

doing something wrong or are we just lucky?” Anyhow, we did get the research done, and Nancy and I went to OCLC in Columbus and gave a report on our research. We hooked up with the PALS system here in Minnesota and gave a demonstration of our system. We were very proud because this became a model for other companies and other schools that wanted to help companies change so that they could post music materials online. Of course, different companies did this different ways, but there are very few problems now with getting music online.

LW: Those who have followed are very grateful for your research and work. This concludes the

April 23, 1996 interview with Professor Emeriti Kiyō Suyematsu of Mankato State University. After retirement in June, 1991, Kiyō became even more active with her family and worked hard as a community volunteer, most specifically with the Friends of the Minnesota Valley Regional Library in Mankato. Those who attended MLA Midwest and MLA national conferences in the nineties were always delighted with Kiyō's frequent appearances. Of special interest is the fact that Kiyō had deeded her house to Mankato State University. When she decided to move to a smaller place in the fall of 1994, she turned her house over to the University. The provisions of this extraordinary gesture included a one-time gift to the Departments of Music, Theatre Arts and to Memorial Library. The rest of the donation was designated for endowed scholarships to benefit the Departments of Theatre Arts and Music for years to come. This generous gift demonstrates foresight along with commitment, and the institution has been enhanced by Kiyō's generosity. In 1999, Kiyō was inducted as a Partner in the MSU Purple and Gold Society, recognizing her lifetime contributions to MSU and today she is a member of the MSU Heritage Society, which encourages charitable gift planning and estate gifts designated to MSU.

Finally, Minnesota State University, Mankato now proudly refers to the location known and loved for many years as the Kiyō Suyematsu Music Library. Today Kiyō resides a few blocks from the University with the library which bears her name, attends concerts and other cultural events, and most recently was the guest of honor at an open house sponsored by the Suyematsu Music Library in observance of National Library Week, 2009. Kiyō, for giving MSU and MLA your very best in every way, we thank you.

—*Lynne Weber, Minnesota State University, Mankato*

Addendum — From the Résumé

Prior to the interview Kiyō had submitted a résumé which included a bibliography of biographical information. Below is a list:

Who's Who in American Education, 1992-1993

Who's Who in Society, 1986

Who's Who in the Midwest, 1984-1985

Directory of Distinguished Americans, 1985

World Who's Who of Women, 1986

Career honors and activities include:

Professional Development Grants, Mankato State University

Sigma Alpha Iota: organizer and an advisor for the local chapter

National Association for Music Education (MENC): involvement in the state

MENC: presented sessions on group teaching

Minnesota Music Teachers Association (MMTA): Adjudicator



*The Kiyō Suyematsu Music Library,
Minnesota State University, Mankato*



*Photos courtesy of
Minnesota State University, Mankato*

Midwest Chapter of the Music Library Association: Administrative Structure

EXECUTIVE COMMITTEE

Chair: Laura Gayle Green (University of Missouri-Kansas City), 2009
Chair-Elect: Paula Hickner (University of Kentucky), 2009
Secretary-Treasurer: Keith Cochran (Indiana University), 2009
Newsletter Editor: Anne Shelley (University of Iowa), 2009
Web Editor: Abbey Thompson (SELCO), 2009

STANDING COMMITTEES

Bylaws (*One-year terms; members may be reappointed*)

Beth Christiansen (St. Olaf College), Chair
Grace Fitzgerald (University of Iowa)
Laura Gayle Green (University of Missouri-Kansas City)

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

Michael J. Duffy (Northern Illinois University), 2010, Chair
Keith Cochran (Indiana University), 2011
Paula Hickner (University of Kentucky), 2010
Laurie Lake (Interlochen Center for the Arts), 2009
Richard LeSueur, 2010
Sheridan Stormes (Butler University), 2011
Lynne Weber (Minnesota State University, Mankato), 2011

Program (*One-year terms; members may be reappointed*)

Paula Hickner (University of Kentucky), Chair
Jennifer Matthews (University of Notre Dame)

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), 2011, Chair
Therese Dickman (Southern Illinois University-Edwardsville), 2009
Michael J. Duffy (Northern Illinois University), 2010
Greg Fitzgerald (Western Michigan University), 2011
Laura Gayle Green (University of Missouri-Kansas City), 2009
Kathleen Haefliger (Chicago State University), 2010
Ruth Inman (Kennedy-King College), 2009
Jennifer Matthews (University of Notre Dame), 2011
Amy Pennington (Saint Louis University), 2009
Wendy Sistrunk (University of Missouri-Kansas City), 2011



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*)

Sue Stancu (Indiana University), 2010, Chair
Mark Scharff (Washington University), 2009, Past Chair
Kerri Baunach (University of Kentucky), 2009
Richard Burbank (University of Illinois at Urbana-Champaign), 2009
Patty Falk (Bowling Green State University), 2011
Grace Fitzgerald (University of Iowa), 2009
Mary Huismann (University of Minnesota), 2011
Jennifer Matthews (University of Notre Dame), 2011
Deborah Morris (Roosevelt University), 2009
Ralph Papakhian (Indiana University), 2009
Amy Pennington (Saint Louis University), 2009
Sandy Rodriguez (University of Missouri-Kansas City), 2011
Jessica Schomberg (Minnesota State University, Mankato), 2009
Wendy Sistrunk (University of Missouri-Kansas City), 2011
Abbey Thompson (SELCO), 2011

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

Kirstin Dougan (University of Illinois at Urbana-Champaign), 2011, Chair
Robert Delvin (Illinois Wesleyan University), 2011, Past Chair
Christine Kubiak (Illinois State University), 2011, Past Chair
Rebecca Littman (University of Wisconsin-Milwaukee), 2011
Sheridan Stormes (Butler University), 2011

Technology, Archives, Preservation, and Sound

(T.A.P.S.) (*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 Gibbons, 2010
Kathleen Haefliger (Chicago State University), 2010
Lisa Hooper (Indiana University), 2010
Anne Shelley (University of Iowa), 2011
Lydia Whelan (Indiana University), 2011

Terms expire in October of the year indicated.