



# Midwest Note-Book

MIDWEST CHAPTER OF THE MUSIC LIBRARY ASSOCIATION

VOLUME 19 ISSUE 2

SEPTEMBER 2010

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## CALENDAR

October 21-23, 2010  
69th Annual MLA  
Midwest Chapter  
Meeting  
Bloomington, IL

February 9-12, 2011  
MLA Annual Meeting  
Philadelphia, PA

## DEADLINE

Submissions for the next issue of *Midwest Note-Book* are due December 1, 2010.

## Midwest Chapter Converges On Bloomington-Normal

### On behalf of the Local Arrangements Committee

for the 2010 annual meeting of the Midwest Chapter, Music Library Association, I wish to welcome you again to Bloomington-Normal, Illinois. This—our third meeting in Bloomington-Normal—will take place October 21-23 and will be held entirely at the new Bloomington-Normal Marriott Hotel & Conference Center, located in “uptown” Normal, Illinois. Please see the hotel’s Web site (<http://www.marriott.com/hotels/travel/bmimc-bloomington-normal-marriott-hotel-and-conference-center/>) for a description and featured amenities.

The beautiful hotel is at the heart of the recently re-developed Normal commercial district and is within easy walking distance to a variety of retail specialty shops, restaurants, nightspots, and the Illinois State University campus. For anyone considering rail travel to Bloomington-Normal, the Amtrak station is a short distance from the conference hotel. Maps and driving directions to the hotel are also available on the hotel Web site.

Immediately adjacent to the Marriott Hotel is the Normal Theater, a restored 1930’s era cinema that specializes in historic, period, and off-beat films. On Friday evening (October 22), the Ames Library of Illinois Wesleyan University will host a “Night at the Movies” dessert reception following the feature film. The local arrangements committee is negotiating with the Normal Theater to schedule a film

of interest to both music librarians and the general public. Normal Theater ticket prices are an amazing \$6.00 – “*such a deal!*” Those of you planning to stay over Saturday evening and who have a taste for political satire may wish to take in a performance of The Capitol Steps at the Bloomington Center for the Performing Arts. Ticket information is available from the BCPA Web site: <http://www.cityblm.org/bcd/>. Other evening entertainment options will be included in the conference packet.

—*Bob Delvin, Illinois Wesleyan University*



*The Historic Normal Theater*

Photo courtesy of the Normal Theater

# From the Chair

**S'mae! It's been a very hot and dry summer here,** but the cooler days of autumn are just around the corner and in a few days our library will be abuzz with new and returning students. I always like to spot the "nesting areas" where tired students like to catch a quick nap between classes. Although I doubt that a back pack is a very comfortable alternative to a pillow, they seem content.

Elections and meetings make fall a busy time for the Midwest Chapter, too. We will soon be voting for a chair/elect and—thanks to our Nominating Committee (Deb Morris, chair [Roosevelt University], Richard LeSueur [Ann Arbor, Michigan], and Sandy Rodriguez, [University of Missouri, Kansas City])—we have a fabulous slate of candidates. You can read a little bit about Kirstin and Mary on [page 5](#). Many thanks to Deb, Sandy, and Richard for their work!

Local Arrangements Committee members Bob Delvin (Illinois Wesleyan University) and Christine Kubiak (Illinois State University) have spent their summer vacations preparing for our 69<sup>th</sup> annual meeting in Bloomington-Normal, Illinois, October 21-23, 2010. We will be staying at a new Marriott this time instead of the quirky Jumer's that many of us may remember. As much as I like the great hospitality that we always find at Marriott, I can't help but feel some nostalgia for those great phone booths in Jumer's lobby that had previous lives as confessional booths. Whoa, what stories they could tell! Bob and Laura Gayle Green (University of Missouri, Kansas City) are also working on the final touches to our program, which promises to cover everything from Twitter and Digital Commons to local composers and collections. More information on this meeting can be found in this issue of *Midwest Note-Book* and on the chapter Web site.

This issue also contains an announcement for the chapter's two scholarships: Leslie Troutman Scholarship for staff and paraprofessionals and the Retirees Scholarship for student members. Please consider submitting a nomination or applying.

Finally, this time of year is also dues renewal time for our chapter. Chapter dues are still a great bargain and early renewal also helps support our upcoming meeting.

See all y'all in October!

—*Paula Hickner, University of Kentucky*



## Midwest Note-Book

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Deadline for submissions is the 1st of  
the month preceding publication.

Membership in the Midwest Chapter is  
\$12 annually (\$6 for students and  
retirees). Inquiries and renewals may  
be directed to the Secretary-Treasurer:

Keith Cochran  
Cook Music Library  
Indiana University  
1201 E. 3rd St.  
Bloomington, IN 47405-7006  
cochran6@indiana.edu

The Midwest Chapter of the Music  
Library Association is a tax-exempt,  
non-profit organization.

<http://mlamidwest.org>

## Member News and Notes

♪ **Veronica Alzalde** (formerly of University of Wisconsin-Madison) is now Access Services/Music Librarian at University of the Pacific in Stockton, California.

♪ **Kirstin Dougan** (University Illinois at Urbana-Champaign) and her husband Jeff welcomed Molly Violet Dougan into the world on 27 March 2010. Molly enjoys the concerts big brother Leo plays for her on his drum.

♪ **Yi Hong Sim** (University of Wisconsin-Madison) was the recipient of a 2010 Kevin Freeman Travel Grant to attend the MLA Annual Meeting in San Diego, California.

## New Members

### **Heather Fischer**

Student, Bowling Green State University

### **Jason Imbesi**

Assistant Librarian/Coordinator of Access Services, Interlochen Center for the Arts

### **Michelle Urburg**

Student, University of Chicago

*Welcome to the MLA Midwest Chapter!*

## Renewal Reminder

Annual dues are only \$12 for regular members and \$6 for students and retirees. The membership year runs from 1 October 2010 to 30 September 2011.

**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

## Member Publications

Dougan, Kirstin. "A View of Music Librarianship as Seen Through its Journals: A Comparison of *Notes* and *Fontes Artis Musicae*, 1977-2007." *Notes: Quarterly Journal of the Music Library Association* 66, no. 4 (June 2010): 705-725.

Dougan, Kirstin. "Music to our Eyes in Google Books, Google Scholar, and the Open Content Alliance." *portal: Libraries and the Academy* 10, no. 1 (January 2010): 75-93.

Weber, Lynne, and Peg Lawrence. "Authentication and Access: Accommodating Public Users in an Academic World." *Information Technology and Libraries* 29, no. 3 (2010): 128-40.

## Conference Support

**While the Midwest Chapter strives to contain meeting costs while still providing varied** and informative sessions at affordable registration levels, it should come as little surprise that the cost of professional meetings continues to escalate. The registration fee for chapter meetings barely covers the cost of conference essentials. Local Arrangements Committees find it increasingly necessary to seek external funding to help underwrite these annual events. The chapter gratefully accepts corporate and individual contributions in support of the annual meeting. All donations, named or anonymous, will be acknowledged in the conference booklet. You will find an opportunity to specify any contribution to the Midwest Chapter, MLA beyond your membership dues in the 2010-2011 membership renewal form. **Thank you for your financial support.**

# MLA Career Services for Chapter Members

**On behalf of MLA's Career Development and Services Committee, Sheri Stormes** (Butler University) would like to remind her Midwest Chapter colleagues about the resources provided by the committee.

For those of you who may be job hunting or who may be seeking some confidential career advice from a seasoned professional, the following MLA Placement and Career Development Services are available to all national and chapter MLA members:

## **MLA Job Placement Service**

The purpose of the Placement Service is to assist individuals who seek initial or new employment in the field of music librarianship. To this end, the Placement Officer publishes positions currently available in academic, public, performing arts, orchestra, conservatory, media, or radio libraries. Positions not requiring an MLS are also included when identified.

The Placement Officer will post new advertisements within 48 hours of notification, excluding holidays and weekends. Ads remain posted until the position has been filled or for a maximum period of three months, after which they are archived and available on the Job Archives page.

## **Résumé and Cover Letter Review Service**

The Résumé and Cover Letter Review Service (RCLRS) is sponsored by the Career Development and Services Committee of the Music Library Association. This service allows current members of the Music Library Association (MLA) or a regional MLA chapter to submit a cover letter and résumé or curriculum vita to an MLA member with significant experience evaluating employment applications and hiring, managing, and evaluating staff. The service offers virtual reviews throughout the year through this Web page, and face-to-face reviews during the Annual Conference in February each year.

Any member who wishes to utilize the Web-based service should send an e-mail with attached cover letter, résumé/CV, and job advertisement(s) for which s/he is applying to the current RCLRS Coordinator, Michael Duffy ([mduffyiv@niu.edu](mailto:mduffyiv@niu.edu)). The coordinator will forward the applicant's materials to an available reviewer. The reviewer will contact the applicant, by e-mail or telephone, with comments and suggestions.

In-person consultations are also available at each MLA Annual Conference. Details about this service will appear in the Conference mailing and under this link in early December.

All reviews, whether virtual or in person, are held in the strictest confidence.

## **Career Advisory Service**

The Career Advisory Service web forum is sponsored by the Career Development and Services Committee of the Music Library Association. It seeks to address the need for advice and discussions about professions in music librarianship.

Knowledgeable advisors across many specialties within MLA have volunteered to moderate these forums. Anyone at any stage of his/her career, from library student to professional librarian to those heading for retirement, are welcome to participate.

We hope that the web forum will be a useful service for anyone wanting to know more about the different aspects of working in music libraries and beyond.

# Election for Chapter Chair-Elect

It's that time again for the chapter to choose a new chair-elect! The nominating committee is pleased to present two fabulous candidates: **Kirstin Dougan** (University of Illinois at Urbana-Champaign) and **Mary Huisman** (University of Minnesota). Regular and student chapter members will receive a ballot from Secretary-Treasurer Keith Cochran shortly via U.S. Mail. Please return your completed ballot to Deb Morris, Chair, Nominating Committee, no later than **10 October 2010**. Election results will be announced at the business meeting in Bloomington-Normal.

**Kirstin Dougan** has been a Music and Performing Arts Librarian at the University of Illinois Urbana-Champaign Music and Performing Arts Library since 2007. Her duties include coordination of user services (reference and instruction), collection development, and managing the library's Web site and other Web presences. Previously, she was the Public Services Librarian (2003-2007) and Interim Head (2005-2007) of the Duke University Music Library, and a Digital Projects Librarian at University of Wisconsin-Madison (2001-2003). Dougan received her M.L.S. from UW-Madison in 2001, her M.M. in viola performance from Ball State University in 1997, and her B.M. in viola performance from Lawrence University in 1995. A member of MLA since 2003, she attended the 2003 annual meeting as a recipient of the Kevin Freeman Travel Grant. Kirstin is currently a member of the Program Committee Task Force, the Publications Awards Committee, and the Facilities and Space Planning Committee. She has also served on the Statistics Subcommittee and has been a mentor in the Annual Meeting Mentoring Program. She chaired the MLA Newsletter Taskforce (2009) and Newsletter Editor search committee (2009), and was a member of the 2010 Annual Meeting Program Committee. Dougan chairs the Public Services committee in MWMLA and was Secretary-Treasurer of SEMLA from 2004 to 2007. She has written reviews for *Notes* and *Fontes Artis Musicae*, written articles for *Notes* and *Music Reference Services Quarterly*, and presented papers at MLA (2009, 2010) and SEMLA (2003), and a poster at MLA (2003).

***Vote early and vote often!  
Ballots are due October 10!***

**Mary Huisman** serves as the Music/Media Cataloging Coordinator at the University of Minnesota Libraries. She earned both her MLIS and MM degrees from the University of Wisconsin-Milwaukee. Among her contributions to the Music Library Association Midwest Chapter are serving two terms as Secretary-Treasurer (1999-2003) and as chair of the Membership Committee (2004-2008) and the Cataloging Committee (1992-1996). She is currently a member of the Publications Committee. Ms. Huisman has also served the chapter on the Nominations Committee (2000), Program Committee (2000), Local Arrangements Committee and Conference registrar (1990). Ms. Huisman has been a chapter member since 1989. Ms. Huisman is also an active member of the Music Library Association, where she currently serves as Technical Services Roundtable Co-Coordinator and as a member of the Bibliographical Control Committee Authorities Subcommittee. She is an instructor for the MLA Education Outreach Program (Basic Sound Recordings Cataloging). Ms. Huisman also participates in the Online Audiovisual Catalogers, Music OCLC Users Group, the NACO Music Project and is currently a member of the MLA/OLAC RDA Testing Group. She is the author of two books for Routledge: *Frederick Delius: A Research and Information Guide*, 2nd ed. (2009) and *Gustav Holst: A Research and Information Guide* (forthcoming, 2011).

# Conference Registration

The registration fee for this year's Midwest Chapter annual meeting is set at \$90.00 for regular members and at \$45.00 for students and retirees. A registration form is included with this issue of *Midwest Notebook* and is also available on the chapter Web site. Please mail the form with a check payable to the Midwest Chapter, Music Library Association, care of:

Mr. Robert C. Delvin, Fine Arts Librarian  
The Ames Library  
#1 Ames Plaza  
P.O. Box 2899  
Bloomington, IL 61702-2899

**Preferred registration deadline:  
Friday, 8 October 2010**

The Bloomington-Normal Marriott Hotel & Conference Center is located at 201 Broadway Ave., Normal, IL 61761. Room reservations for the MLA Midwest Chapter Conference may be made by individual attendees with Marriott Reservations at (800) 228-9290 (24/7) or with Ms. Amy Molar at the hotel: (309) 862-9000 (M-F, 7:00 a.m.-4:00 p.m.). To receive the negotiated group rate of \$119.00 + tax (single/double occupancy) be certain to mention the Midwest Chapter Music Library Association. The deadline to receive the group room rate is **Thursday, 30 September 2010** (12:00 Midnight).<sup>\*</sup> If you wish to place room reservations electronically, please go to the hotel reservations Web site at <http://www.marriott.com/bmimc>. Click on 'Find & Reserve' —> 'Special Rates & Awards' —> 'Group Code,' and enter the group code LIBIBA.

<sup>\*</sup>Check-in time is 3:00 p.m. and check-out time is 12:00 Noon. Reservations must be guaranteed by each individual with a credit card, or advanced payment. Guaranteed reservations are held without occupancy for one night only. To avoid cancellations charges, individual reservations must be cancelled 24 hours in advance.

# Scholarships: Call for Applications

The Midwest Chapter offers scholarships to eligible members who wish to attend its annual meeting. The Retirees Scholarship and the Leslie Troutman Scholarship support meeting attendance for library school students and library support staff, respectively. Nominations from chapter members and applications from students and staff are encouraged. Each scholarship recipient will be asked to summarize a meeting session for the January issue of *Midwest Note-Book*. The deadline for applications is **Monday, 20 September 2010**.

To nominate or apply, download the appropriate form from the chapter Web site.

Retirees Scholarship: [http://mlamidwest.org/documents/Retirees\\_Scholarship\\_10.pdf](http://mlamidwest.org/documents/Retirees_Scholarship_10.pdf)

Troutman Scholarship: [http://mlamidwest.org/documents/Troutman\\_Scholarship\\_10.pdf](http://mlamidwest.org/documents/Troutman_Scholarship_10.pdf)

Please submit completed forms to the chapter chair by U.S. Mail or e-mail to:

Paula Hickner  
Chair, MLA Midwest Chapter  
Lucille C. Little Fine Arts Library  
University of Kentucky  
500 S. Limestone  
Lexington, KY 40506-0024  
E-mail: [paula.hickner@uky.edu](mailto:paula.hickner@uky.edu)



# 69th Annual Chapter Meeting

Bloomington-Normal, Illinois · October 21-23, 2010

## Preliminary Program

### THURSDAY, OCTOBER 21

1:00 – 5:00 p.m.

#### Registration

1:00 – 5:00 p.m.

#### Committee Meetings

1:00 - 3:00: Cataloging, Public Services, T.A.P.S.

3:00 - 5:00: Membership, Publications

7:00 – 10:00 p.m.

#### Opening Reception and Presentation: *The Music of Roque Cordero (1917-2008)*

Dr. Marie Labonville, Illinois State University  
with

Dr. Paul Borg, piano

Dr. Kate Lewis, viola

Tuyen Tonnu, piano

### FRIDAY, OCTOBER 22

8:30 – 9:00 a.m.

#### Registration

9:00 a.m. – 12:00 p.m.

#### *RDA: Should Public Services Care?*

Mark Scharff, Washington University in St. Louis

*Break*

#### *Collecting for a Music Therapy Program*

Laura Gayle Green, University of Missouri, Kansas City

Dr. Cindy Ropp, Illinois State University

Christine Kubiak, Illinois State University

12:00 – 1:00 p.m.

#### Lunch

1:00 – 5:00 p.m.

#### *A Day at the Circus*

Maureen Brunsdale, Illinois State University

*Break*

#### *Digital Commons Initiatives at the Ames Library*

Stephanie Davis-Kahl, Illinois Wesleyan University

7:00 – 8:30 p.m.

#### *A Night at the Movies*

8:30 – 10:00 p.m.

#### *Dessert Reception*

### SATURDAY, OCTOBER 10

8:00a.m. – 9:00 a.m.

#### Executive Committee Meeting

8:30 a.m. – 9:30 a.m.

#### Continental Breakfast

9:30 a.m. – 12:00 p.m.

#### Business Meeting

*Break*

#### *Open/Closed Media Stacks Audio Panel*

Moderator: Laurie Lake, Interlochen Center for the Arts

#### *Tweeting in the Library*

Kirstin Dougan, University of Illinois at Urbana-Champaign

12:00 p.m.

#### Adjournment



# Speaking Our History: Jean Geil

*Sixth in a Series in the Midwest Chapter Oral History Project*

*“[The future of music librarianship] is going to be tied very closely with the Information Revolution, the new technological possibilities.”*



*Photo courtesy of Nicolas Temperley (UIUC)*

*Nicholas Temperley, Dennis Michael Davis, Mary Sleator Temperley, Lucy Temperley, Jean Geil, and Janet Peltz practice carols on the UIUC campus in 1989*

**This manuscript is the product of a tape-recorded interview between Jean Geil and Leslie Anne Troutman on 16 May 1996 for the Music Library Association, Midwest Chapter Oral History Project. The interview took place on the campus of the University of Illinois at Urbana-Champaign.**

Readers of this oral history should keep in mind that this is a transcript of the spoken word, and that the interviewer, narrator, and editor sought to preserve the informal, conversational style that is inherent in such historical sources. The Music Library Association, Midwest Chapter is not responsible for the factual accuracy of the memoir, nor for the views expressed therein; these elements are for the reader to judge.

The manuscript may be read, quoted, and cited freely. It may not be reproduced in whole or in part by any means, electronic or mechanical, without permission in writing from the Music Library Association, Midwest Chapter.

*—Greg Fitzgerald, Western Michigan University*

## ***Beginnings***

**Leslie Troutman:** This is Leslie Troutman. It's May 16, 1996, and I'm interviewing Jean Geil for the Midwest Chapter Oral History Project. We're going to start with some biographical information about Jean, and I'm going to ask her to provide us with some vital statistics.

**Jean Geil:** Well, assuming that you don't care that I'm five feet, seven inches tall, we'll start with my birthday. How about that?

**LT:** 'Sounds good.

**JG:** I was born on May 24, 1939, in Pittsburgh, Pennsylvania. But I moved away at an early age, before I was two. I moved with my family to Springfield, Missouri, and stayed there until I went off to college at age eighteen. I graduated from a high school called Greenwood High School, which was affiliated with Southwest Missouri State College. This was a school designed to give student teachers an opportunity to practice teaching. It had a limited music program. It had band and chorus. But I did that. I also had music lessons from an early age.

I started piano when I was six years old. I studied violin when I was about eight, through high school. I also had flute lessons beginning when I was about twelve. I started flute specifically so I would have something that I could play in the band. I quit the flute lessons and the piano lessons toward the end of my high school career. I continued studying the violin through college, though, with a very fine teacher named Jerome Wigler, who played in the Philadelphia Orchestra. I went to Swarthmore College, which is outside of Philadelphia.

## ***Swarthmore College Years***

**LT:** What year did you start at Swarthmore?

**JG:** 1957. I graduated in 1961. I was the only music major at Swarthmore during those years, although they have had some before and since. Swarthmore is a

relatively small college. But at that [time], you could take only music theory and music history courses at Swarthmore. They had no applied music. Then in 1961, in the fall, I entered the musicology program here at the University of Illinois, and began to have serious thoughts about what I wanted to do with

myself professionally. I had a job in a music library at that point, and that seemed like a wonderful career opportunity. Before I came to college, I never even realized that there

was such a thing as a music library. But it seemed to fit my interest very well. I interrupted my master's degree in musicology to get a master's degree in library science. The next year I got my first professional job—here at the University of Illinois Music Library—and have been here ever since. Unlike most people in our profession, I have stayed in the same place virtually my entire professional career, which is not over yet. [*Laughter*]

## ***The University of Illinois***

**LT:** Oh, we're so glad. Since you've been working here in the U of I Music Library, I know you've had a variety of different responsibilities. Can you talk chronologically about how things have gone? Did you start out in public service and move on to other things?

**JG:** When I first started out, I was in charge of the disc room, which was a tiny little cubbyhole off the music library. So I worked with the public services clerks in that capacity. I also have done some cataloguing down through the years, but not much.

I've had other kinds of administrative responsibilities involving our public services. I've also done selections for recordings, books, and printed music at various times. Lately, I have been Coordinator of Special Collections. And I've done reference service, of course.

**LT:** Yes. That's probably been a constant all through your career.

***“I started piano when I was six years old and I also studied violin when I was about eight, through high school. And I had flute lessons beginning when I was about twelve. I started flute specifically so I would have something that I could play in the band.”***

***“I had a job in a music library at that point, and that seemed like a wonderful career opportunity. Before I came to college, I never even realized that there was such a thing as a music library. But it seemed to fit my interest very well.”***

**JG:** That has been a constant. I guess that's about the size of it. I've also served on various committees for the main library or the library system as well.

**LT:** And you've been in charge of the library at those times when Bill [McClellan] has gone.

**JG:** Right, there were a couple of instances.

**LT:** We're going to take up again with a discussion of some of your professional activities, especially those outside of Illinois.

### ***Professional Activities: Sonneck and MLA***

**JG:** I've been active in the Sonneck Society almost since it began. I missed the very first meeting, which was evidently a memorable meeting that everyone has talked about for the past twenty years or so.

**LT:** Do you remember what year that was—the very first year?

**JG:** It was when I was on sabbatical leave. So it would have been in 1976. But I think I've been to all the other Sonneck Society meetings. I served as secretary for seven or eight years and have had various other committee responsibilities.

**LT:** In addition to Sonneck, why don't you talk a bit about your activities with the national MLA?

**JG:** I was elected to the [MLA] Board some time in the late 1970s. That's written down somewhere. It was when Mary Wallace Davidson was President. I served as chair of the

Development Committee at that point. At various other times, I've been involved with other MLA committee

activities. I was local arrangements chair when the national meeting was held here in Urbana in 1974. I was co-chair of the Preservation Committee. We worked up a preservation workshop during that time. This involved a field trip to the new preservation lab at the Library of Congress, which was a lot of fun.

***“I was elected to the [MLA] Board some time in the late 1970s. That's written down somewhere. It was when Mary Wallace Davidson was President. I served as chair of the Development Committee at that point.”***

**LT:** So this must have been a national meeting that took place around the D.C. area?

**JG:** Right. This was a pre-conference workshop. Actually, the meeting was in Philadelphia in 1983 and we simply took the train or the bus down to

Washington to go to LC.

**LT:** Did you have any other professional activities you wanted to [describe]?

**JG:** Those are the main ones, I think.

### ***Music Librarianship Beckons***

**LT:** What was the source of inspiration, or the circumstances that led you to become a music librarian? We've already talked about that a little. Like many of us, you happened to be working in the music library and decided you really liked it.

**JG:** Right. At the same time, I began to wonder what I would do with an advanced degree in musicology. I wasn't too keen on being a member of a teaching faculty, and I wasn't sure that I wanted to go on for a Ph.D. It also became rather apparent to me that with a master's in musicology, there wasn't much you could do with it, outside of the field of music librarianship. So it seemed like a very sensible solution as to what to do with my professional life, as well as one that I was very attracted to from my work in the music library.

**LT:** Especially being here at the University of Illinois because you were here not only in an institution that had a good musicology department, but then you [also] had a really great library school to [attend].

**JG:** Right. It was sheer luck, because when I picked the University of Illinois, I had no idea that I would ever head in the direction of a career in music librarianship.

**LT:** That's really interesting.

**JG:** There's a question here that says, “How would I

define the profession?" I'm not sure that I can really define it other than the fact that we are all librarians dealing with collections that have music materials. That seems kind of obvious.

**LT:** Yes, it does. But that's fine. Do you consider yourself a librarian or a musicologist, and why?

**JG:** I guess I consider myself a librarian with some musicological training who also sings a bit.

**LT:** That's true. When you talked earlier about your education, you talked about violin and piano and flute. When did you start singing?

**JG:** Oh, it was not until I was well into graduate school—I think it was when I was working full-time in the music library. I decided that I had always wanted to take voice lessons, and that was the time to start doing that. I have never worked on any kind of a formal academic program in voice, though.

**LT:** You've taken private lessons, I know, many years.

**JG:** Right. I studied with several people who were here at the University of Illinois at various times. Recently, for the past ten years or so, I've been studying with William Miller, a retired University of Illinois voice professor who is absolutely fabulous.

**LT:** You've often spoken of him. We're going to return to some questions about the profession. Jean, do you think there are any ideal qualifications for music librarianship?

### **Required Qualifications**

**JG:** Well, I think it helps to have some musicological training and of course, you need the grounding in library skills—especially cataloguing principles—because that helps no matter what area of music librarianship you end up in. I think that you also need [familiarity with] the western European languages.

Those are the academic qualifications that come directly to mind. I suppose there are also some personal qualifications. I think you have to be a person who enjoys working with people and who is

persistent, because we need to apply a good bit of persistence to solving certain questions and problems that come our way. I also think you need a sense of humor...

**LT:** We know you need a sense of humor! [Laughter]

**JG:** And you need to be able to be interrupted countless times during the day without losing your cool.

**LT:** Just witness this interview. We've been interrupted three times, I think. Do you have any opinions on what the future of music librarianship is going to be like?

### **The Future of Music Librarianship**

**JG:** It's going to be tied in very closely with the Information Revolution, the new technological possibilities. I guess the only other thing I could say is that, however we envision it might be in the future, there will probably be all sorts of situations and considerations that arise over the next fifteen to twenty years that nobody ever anticipated could develop. Certainly this has been the case in the more than twenty-five years that I've been a music librarian. When we planned this building, for example, we had no idea there would be such things as compact discs, CD-ROMs, and videotapes that we would ever have to deal with. We thought that we would have twenty or thirty people in here all the time reading things on microfilm readers, and that never came to pass.

**LT:** Yes, that's true. Well, do you want to comment about your career as a whole, your concept of your role in American musicology and librarianship, or your own personal goals for librarianship?

**JG:** I would say that I don't really have anything terribly philosophical to say in these regards. Most of

*“It also became rather apparent to me that with a master’s in musicology, there wasn’t much you could do with it, outside of the field of music librarianship.”*

*“How would I define the profession?” I’m not sure that I can really define it other than the fact that we are all librarians dealing with collections that have music materials. That seems kind of obvious.”*

*“I think that it helps to have some musicological training and of course, you do need the grounding in library skills, especially cataloguing principles, because that helps no matter what area of music librarianship you end up in.”*

it has been very concrete and practical. I think we all have goals to get through our work in a reasonably timely fashion and to make a difference in our own libraries and what we do, and to make it easier for people to do their work. These are very pragmatic day-by-day situations. I don't think that I've ever felt as if Jean Geil could single-handedly change the world, although I thought—when I was a very young music librarian—“Wouldn't it be wonderful if someday we could clean up all the problems in the card catalog?” I gave up that idea before too many years went by. [Laughter]

**LT:** Yeah, I know. It seems like we spend so much time just going from one crisis to the next...

**JG:** Right. It's putting out brush fires.

**LT:** ...that it's difficult to put an over-arching view on the entire picture.

**JG:** There was one goal that I'm not sure is doable within my professional span of years remaining. It would have been very nice to have done something on a national level with all those piles of sheet music lying around and about. We've made an effort and maybe it will come to pass someday. But that's unfinished business that the profession should someday deal with.

**LT:** Yes, well, I think that technology is going to help in that respect...

**JG:** Definitely.

**LT:** ...but we still have lots of little separate projects. Maybe sometime there will be an overall type of program. Do you remember when you first became involved with [Midwest] chapter activities?

*“I guess the only other thing I could say is that however we envision it might be in the future, there will probably be all sorts of situations and considerations that arise over the next fifteen to twenty years that nobody ever anticipated could develop.”*

*“I think we all have goals to get through our work in a reasonably timely fashion and to make a difference in our own libraries and what we do, and to make it easier for people to do their work.”*

*“I don't think that I've ever felt as if Jean Geil could single-handedly change the world, although I thought—when I was a very young music librarian—‘Wouldn't it be wonderful if someday we could clean up all the problems in the card catalog?’”*

### ***First MLA Midwest Chapter Meeting***

**JG:** Yes. I do remember that. My very first meeting was in Evanston, Illinois, in November 1963. This was while I was still in library school. I was a part-time student employee here at the University of Illinois library, and I went up with Thor Wood and Desiree de Charms to go to that Midwest Chapter meeting. I really don't remember all that much about the sessions, but I do remember meeting people. And I remember thinking at the time that these were really terrific people, nice people who were so gracious to a brand-new, lowly student.

**LT:** Do you remember whom you met?

**JG:** One person I remember meeting was Jean Kauffman--this would have been just a few years before she died. She was music librarian at Northwestern [from 1945-1968]. I guess the reason that I remember her in particular is because we share the same first name.

**LT:** Sure.

### ***Dena Epstein—A Favorable Impression***

**JG:** She was a lovely, charming person. I don't remember much about the next meeting in Louisville, but the meeting after that was in Milwaukee, Wisconsin. I have some memories of one of the sessions there. I believe Olga Buth had organized the program, if I'm remembering correctly on this. She wanted to get a panel discussion involving music faculty. One of the faculty members that she invited was Alexander Ringer [1921–2002]. There was a point in the discussion [about] how music libraries can serve the needs of teaching faculty. Dr. Ringer made the comment that the University of Illinois music library has a fine collection of musicologically-significant materials, especially all the complete works sets. He added that it's because music librarians have

such close ties with the musicology faculty that we've managed to build up this fine collection. Well, there was a dispute on this matter. Dena Epstein got up to speak, to simply make a comment. She said that if the University of Illinois has such a fine collection, it's because people like Phineas Windsor and the other early librarians thought it was important to acquire this material long before there were musicologists at the University of Illinois. This was the very first time that I remember setting eyes upon Dena Epstein as she said this in a very polite and well-spoken manner. And I thought to myself, "What a bold woman to take on Alexander Ringer in public!" So that was my very first and very favorable impression of Dena Epstein, both as a person with sensible ideas and as a person who could articulate them very well.

**LT:** What was Ringer's response?

### ***National Reputation: The Swingingest Chapter Around***

**JG:** I do not remember! [Laughter] But of course I've known Dena down through the years. I felt very privileged for the national MLA to serve as the first chair of the Dena Epstein Award Committee, and working with Dena on this [oral history project] this past year. A few years later, there was a meeting in Indianapolis where for some reason we had a lot of national officers [there]. I believe that may have been a meeting when they were talking about music libraries and the music school accreditation process. I believe that Walter Gerboth, among other people, served on a panel for that.

We had just an absolutely uproarious party at Dominique de Lerma's house. This was a cocktail party and I had been asked to provide some suitable entertainment. I got several of the younger members of the chapter together and I found some Temperance

***"My very first meeting was Evanston, Illinois, in November of 1963. This was while I was still in library school. I was a part-time student employee here at the University of Illinois library, and I went up with Thor Wood and Desiree de Charms to go to that Midwest Chapter meeting."***

***"I remember thinking at the time that these were really just terrific people, nice people who were so gracious to a brand-new, lowly student."***

***"This was the very first time that I remember setting eyes upon Dena Epstein as she said this in a very polite and well-spoken manner. And I thought to myself, 'What a bold woman to take on Alexander Ringer in public!'"***

songs, so we sang Temperance songs at the cocktail party, and it went over amazingly well. We passed along Xerox copies of the words. I remember Don Roberts and Walter Gerboth doubling over with laughter on this occasion!

**LT:** I wish I could have seen that!

**JG:** I think that Walter Gerboth carried back tales to the Board that the Midwest Chapter is the swingingest chapter

around!

**LT:** A chapter reputation we've maintained after all these years. [Laughter] That's a really great story. Of course you did the reprise of your Temperance songs at the Urbana Midwest meeting.

**JG:** Yes we did. When was that?

**LT:** That meeting was in '88.

***Activity in MLA Midwest***

**JG:** Right. I think all of us here at Illinois had something to do with the program. I may have been on the program committee. I did organize a Sousa panel discussion there for that. Wearing the hat of a local arrangements person, we also worked out the entertainment for that social event.

**LT:** Yes. So you became a member, or you got involved with the Midwest Chapter back in your student days...

**JG:** I attended meetings but I didn't really do anything significant back in those earliest years. I think, though, I have served, [though], either as chair or a member of the Nominations Committee on three separate

occasions for the chapter. I think I served with Katie [Katherine] Holum [music librarian at the University of Minnesota], in that regard, and also with Don Phillips. I can't remember the other members of the committees.

**LT:** You were also quite active with the Preservation Committee too, weren't you, in the Midwest Chapter?

**JG:** That may be so, and I was active on the national level with preservation during the 1970s or '80s, as well. I was the Midwest Chapter representative to the Personnel Committee of which the sole responsibility was simply to have the placement file available for the chapter meetings. I did that for a number of years.

**LT:** That whole process has really changed now [with the Placement Officer].

**JG:** Right. I can tell you what some of the early issues were during the decades of the 1960s. I've refreshed my memory on this because I've been looking at that decade in respect to putting together a guide to the early history of the chapter. One of the burning issues was precisely what the best geographic boundary of the chapter should be. I think when I first joined, there were members as far east as Pittsburgh and as far west as someplace in Kansas. It may have shrunk a bit since those days. There was a period when there was discussion on whether it would be more practical to have strong organizations on the state level, either instead of or in addition to a rather large Midwest Chapter. This was with the thought that a state organization could work with state library associations and do a more concentrated job of pulling general libraries and public libraries into the music library world. I think people pointed to the New York State chapter as being a very good model for this kind of thing. So the whole geographic issue got discussed at length.

### ***Chapter Initiatives and Evolution***

**LT:** Do you remember when we coalesced into the nine-state organization that we are now?

**JG:** I don't remember that. Maybe someone else who was chair back in the '70s would know.

**LT:** Yeah, I was just curious.

**JG:** There was a lot of discussion as to how the chapter, or MLA in general, could be helpful to non-music specialists who are dealing with music in their public libraries or other general libraries. There was a thought that there could be a traveling exhibit—a music

corner, as it were. It could be set up at state library association meetings or within individual small public libraries so people could get an idea of the kinds of materials in a music library, how they could be cataloged and so forth.

There was some effort to put together basic lists of resources for a general library, and other kinds of publications.

**LT:** Do you know how many of those projects were carried through?

**JG:** I think the basic lists issue got transferred to the

national level.

**LT:** Yes, the Basic Music Library.

**JG:** The issue of doing something special for the non-music librarian died on the vine through lack of enthusiasm on the part of non-music specialists themselves. Really, you can't do something for

somebody unless they're willing to be the other party!

There was a certain interest, during the 1960s in music librarianship and library

school curriculum on how library schools prepare people to be music librarians. Guy Marco, who was chair in the mid-1960s, was especially interested in that issue. He was a faculty member or maybe even a chair of a library school [at] Kent State. In the earliest years of the chapter, MLA Midwest Chapter meetings took place in conjunction with AMS [American Musicological Society] Midwest chapter meetings.

***“I've known Dena down through the years and I felt very privileged for the national MLA to serve as the first chair of the Dena Epstein Award Committee, and working with Dena on this [oral history project] this past year.”***

***“We had just an absolutely uproarious party at Dominique de Lerma's house. This was a cocktail party and I had been asked to provide some suitable entertainment. I got several of the younger members of the chapter together and I found some Temperance songs, so we sang Temperance songs at the cocktail party and it went over amazingly well.”***

***“I think that Walter Gerboth carried back tales to the Board that the Midwest Chapter is the swingiest chapter around!”***

There was a point in maybe my first year [of] going to meetings that it was decided that MLA Midwest should go off on their own and not meet with AMS.

**LT:** What was the reaction? Do you remember? Was it one-hundred percent?

**JG:** I think it was at that Milwaukee meeting that this was discussed. I

remember that Dr.

Ringer and Bruno Nettl

thought that we

shouldn't make this a

hard and fast rule—[to]

never meet with AMS;

we would lose something in the process. There were many other people, including Guy Marco, who felt that if we didn't divorce ourselves from sliding in on the coat tails of AMS, that we would never really be a viable chapter.

**LT:** In general, did you perceive [that] the practicing music librarians wanted to have more autonomy, and the practicing musicologists thought it was okay if they stayed together?

**JG:** I think the practicing musicologists thought it would benefit both professions to have this close symbiotic relationship with each other: that music librarians then might be more closely allied with the needs of musicologists, and that the musicologists would take more interest in music library affairs.

**LT:** Well, I know in the years that I've been attending meetings there [are] a lot of [presentations of] practical use for the practicing music librarian.

Is your perception that back then presentations were more scholarly, like an AMS meeting.

**JG:** I'm not able to answer that from my own personal experience. I can talk a bit, [though], about the perceptions of other people on the national level, as well as on the chapter level. Harold Samuel told me once that he thought that it was a great shame that the Music Library Association was not more firmly in the musicology camp. [He commented] that in the early days the people who were active in MLA were scholar-librarians—people like [Otto] Kinkeldey—and that

MLA meetings [had] much more scholarly “meat and potatoes,” so to speak. Although Harold Samuel didn't use that term, there were more scholarly presentations at the MLA meetings rather than more strictly library-oriented presentations. On the other hand, from my [research] looking through the early papers of the Midwest Chapter, there seemed to be great

lamentation on the part of the music librarians when they had these joint meetings, that there weren't more presentations strictly on library-related matters.

People were even congratulated if they were able to shoehorn a library-oriented presentation onto the program—an issue that is still with us in some ways.

**LT:** Were there any other issues that seemed to recur?

**JG:** The American Society of University Composers contacted MLA Midwest at one point suggesting that there might be a potential for cooperation between the two societies. This idea was batted around for awhile—that perhaps MLA could be a clearinghouse for what tapes of contemporary compositions were located in which libraries. Perhaps they could be cataloged or borrowed from one library, or lent from one library to the next, so that people would have access to new music that was not available in any other commercial format.

**LT:** This would have been before the days of any online catalogs, so there was a need to get this sort of information?

**JG:** Right. There was talk about recordings as well as new music scores, which also might not have been published, but would have been deposited in certain music libraries within the chapter.

**LT:** There is an interesting question here about what was distinctive about the Midwest Chapter compared to other chapters?

**JG:** The major thing was the size because we are so much larger than almost every other chapter. I think that's still the case.

**LT:** I think so.

*“One of the burning issues was precisely what the best geographic boundary of the chapter should be. I think when I first joined, there were members as far east as Pittsburgh and as far west as someplace in Kansas.”*

*“There was a lot of discussion as to how the chapter, or MLA in general, could be helpful to non-music specialists who are dealing with music in their public libraries or other general libraries.”*

**JG:** That sparked a good bit of controversy as to exactly what our boundary should be. “Midwest” is a concept, it’s a rather amorphous concept even outside of the library world. Who knows what states are a part of the Midwest?

**LT:** Right. So the size. I’ve always thought the Midwest has been a fairly active chapter. In listening to some of the things that you’ve told me and other materials we’ve looked at, it looks like that has been true for a long time.

**JG:** It certainly has been true in my experience. The fact that we get many more people out for the average chapter meeting I think makes for very healthy discussion, both on a formal level and informally between individuals. The downside is that people sometimes have a long way to travel.

**LT:** For just a regional meeting.

**JG:** Right.

**LT:** What is it the folks in the Mountain Plains [Chapter] say? “You guys don’t have to go anywhere compared to what we have to do!” We want to talk a little bit more about the specifics of your career.

### ***Sabbatical at the Bodleian Library***

**JG:** One thing that I forgot to mention was that I went on sabbatical to England in 1976. They tell me that was a good year to leave because that was the Bicentennial year and that there was an awful lot of nonsense going on on this side of the Atlantic. There were some wonderful American-related things going on in London, which I was able to visit while I was there. Getting back strictly to the library angle, I thought this was a broadening experience for me, as a person as well as a librarian. I remembered being absolutely shocked and astonished at how small the music reading room was...

**LT:** At?

**JG:** ...at the Bodleian Library—how few people they had and how little equipment. That they were able to do a marvelous job with practically nothing in the way

of resources made me feel as if we over here just don’t know how lucky we are to have the resources we do in terms of equipment, personnel and buildings.

**LT:** What was the nature of your sabbatical project?

**JG:** I worked on the American sheet music collection there, the Harding Collection, with an idea to put together a checklist of pre-1850 editions. So I developed a card file, which was never published because it [seemed] more sensible to try to do something about American sheet music as a whole. I still have hopes that can be done somewhere along the line.

There is one professional-level music librarian at the Bodleian Library and at that [time] either two-and-a-half or three clerical-level employees, and that was it! They had one typewriter, which they all used. [Laughter] All the staff worked in one office like this—maybe twice the size of my office. They had all of their desks and their backlog in there. I couldn’t quite imagine how they functioned! But then they didn’t have many people using the library either. They had maybe about twenty chairs and that was it.

**LT:** Quite different from the library here, eh, in terms of size?

**JG:** This one is much larger in terms of space and much more of a zoo in terms of our daily activity. I enjoyed the six months that I was [at the Bodleian Library].

**LT:** That’s great. Is there anything that you want to add?

**JG:** I don’t think so. Thank you very much.

**LT:** Thank you!

***“There was a point in maybe my first year [of] going to meetings that it was decided that MLA Midwest should go off on their own and not meet with AMS.”***

***“The fact that we get many more people out for the average chapter meeting I think makes for very healthy discussion, both on a formal level and informally between individuals.”***

# Midwest Chapter of the Music Library Association: Administrative Structure

## EXECUTIVE COMMITTEE

Chair: Paula Hickner (University of Kentucky), 2010  
Past Chair: Laura Gayle Green (University of Missouri-Kansas City), 2010  
Secretary-Treasurer: Keith Cochran (Indiana University), 2010  
Newsletter Editor: Anne Shelley (University of Minnesota), 2010  
Web Editor: Abbey Thompson, 2010

## 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  
Richard LeSueur (Ann Arbor District Library, retired), 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  
Robert Delvin (Illinois Wesleyan University)  
Laura Gayle Green (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), 2010, Chair  
Therese Dickman (Southern Illinois University-Edwardsville), 2012  
Michael J. Duffy (Northern Illinois University), 2010  
Greg Fitzgerald (Western Michigan University), 2011  
Laura Gayle Green (University of Missouri-Kansas City), 2012  
Kathleen Haefliger (Chicago State University), 2010  
Mary Huismann (University of Minnesota), 2012  
Ruth Inman (Kennedy-King College), 2012  
Jennifer Matthews (University of Notre Dame), 2011  
Amy Pennington (Saint Louis University), 2012  
Anne Shelley (University of Minnesota), 2012  
Wendy Sistrunk (University of Missouri-Kansas City), 2011  
Abbey Thompson, 2012

## 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  
Kerri Baunach (University of Kentucky), 2012  
Patty Falk (Bowling Green State University), 2011  
Grace Fitzgerald (University of Iowa), 2012  
Mary Huismann (University of Minnesota), 2011  
Jennifer Matthews (University of Notre Dame), 2011  
Deborah Morris (Roosevelt University), 2012  
Ralph Papakhian (Indiana University), 2012  
Sandy Rodriguez (University of Missouri-Kansas City), 2011  
Mark Scharff (Washington University), 2010  
Wendy Sistrunk (University of Missouri-Kansas City), 2011  
Abbey Thompson, 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  
Tom Caw (University of Wisconsin-Madison), 2012  
Robert Delvin (Illinois Wesleyan University), 2011  
Jill King (DePaul University), 2012  
Christine Kubiak (Illinois State University), 2011  
Rebecca Littman (University of Wisconsin-Milwaukee), 2011  
Liz Berndt Morris (Central Michigan University), 2012  
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)*

Emma Dederick (Indiana University), 2010, Chair  
Misti Shaw (DePauw University), 2009, Past-Chair  
Susannah Cleveland (Bowling Green State University), 2012  
Jeff Gibbens, 2010  
Kathleen Haefliger (Chicago State University), 2010  
Anne Shelley (University of Minnesota), 2011

*Terms expire in October of the year indicated.*

*This version of the administrative structure should reflect changes made at the 2009 chapter meeting. Please report errors and omissions to the editor.*

