Chapter Meeting in Naperville

The Midwest Chapter met in Naperville, Illinois, from October 11–13, 2012. Seventy-six people attended the conference. Jill King (DePaul University) and Michael Duffy (Northern Illinois University) co-chaired the local arrangements committee and served on the program committee, which was chaired by Paula Hickner (University of Kentucky). Several corporate and institutional sponsors provided generous support for the conference: A-R Editions, ArkivMusic, Theodore Front Musical Literature, Inc., DePaul University Libraries, Northern Illinois University Libraries, and University of Kentucky Libraries. The chapter welcomed the attendance of MLA President-Elect Michael Colby (University of California, Davis) at the meeting.

The conference kicked off with a lecture-recital featuring Liam Teague, head of the Steelpan Studies program at Northern Illinois University, and his NIU colleague and composer Jan Bach. Afterward, attendees enjoyed a lovely reception at the Country Inn & Suites. Friday's presentations were varied and interesting. Therese Dickman (Southern Illinois University-Edwardsville) gave an overview about FLAC (Free Lossless Audio Codec), Kirstin Dougan (University of Illinois at Urbana-Champaign) presented her research on how music faculty use YouTube,
No snow yet here in East Central Illinois, but at least it is finally cold enough to see my breath outside in the mornings.

In October, Michael Duffy (Northern Illinois University) and Jill King (DePaul University) hosted our very successful 71st annual meeting in Naperville, Illinois. Just like the previous meeting in Indianapolis, we had good attendance numbers, with new members and many student attendees. This is a good trend, as MWMLA and MLA are looking to increase as well as diversify our membership. If you know someone who would like to join, please direct him or her to the membership page on the chapter website: http://www.mlamidwest.org/membership.html.

The meeting was centered on a great program, which was the result of another fruitful open call for papers. Presentations spanned from a lively steel pan music lecture-demonstration to sessions about FLAC, tele-collaboration, and more. Also on the schedule was a tour and recital at the Naperville Carillon.

We were able to award several scholarships to this meeting because many of you gave generously, allowing students and library staff to attend who might not have otherwise been able to. For more about the creation of a new Scholarship Committee, please see page 5.

Sheridan Stormes (Butler University) was named chair-elect after winning a close race against Michael Duffy. A big “thank you” goes to Michael for being willing to stand for election; however, he won’t be at a loss for ways to serve the profession, as he will be serving MLA as a Board Member-at-Large starting in 2013.

There will be a chapter meeting at MLA in San Jose on Thursday, February 28 at 6:30 p.m. in the Imperial Room—hope to see you all there!

—Kirstin Dougan, University of Illinois at Urbana-Champaign
Member News and Notes

♫ Michael Duffy has been elected to the MLA Board of Directors as a Member-at-Large.
♫ Kathleen Haefliger recently traveled to Turkey, where she visited the archeological site Ephesus and its ruins of the Library of Celsus (completed 135 A.D.).
♫ Jason Imbesi is now Music Librarian at the University of Michigan.
♫ Jill King and her partner welcomed their baby boy, Leo Benjamin Griffin, on October 21, 2012. Jill thanks chapter members for their good wishes and support during the chapter meeting.
♫ James Procell and Allen Ashman presented “Authority Control at the University of Louisville Libraries” at the Kentucky Library Association Conference, September 21, 2012.
♫ Sandy Rodriguez reports that the sound recordings from the Arthur B. Church KMBC Radio Collection are now available for use by researchers, students, and the visiting public at the University of Missouri—Kansas City’s Marr Sound Archives. The archive has cataloged nearly 3,000 sound recordings and digitally preserved over 445 hours of radio programming as part of an 18-month “Humanities Collections and Reference Resources” grant, under the sponsorship of the National Endowment for the Humanities. The cataloger was Special Projects Catalog Librarian, Sandy Rodriguez, with the assistance of students from the College of Arts and Sciences; the audio engineer was Andrew Hansbrough. More information on the Arthur B. Church KMBC Radio Collection and the Marr Sound Archives is available at this site: http://library.umkc.edu/marr-collections/archival/church.
♫ Marion Amelia Korda, 90, died on December 27, 2012. As a girl, Marion performed music and dance with her sister and mother as the Korda Trio. After graduating from the University of Maine, Marion moved to Boston to study violin. During WWII she became a music therapist, teaching strings to WWII veterans. She played viola in the Louisville Orchestra from 1947 to 1997. Marion received a master's degree in Library Science from Columbia University in 1953. She headed the Dwight Anderson Memorial Library at the University of Louisville from 1947 through 1988 and was an active member of the Music Library Association, serving on its national Board in the 1970s. Following her retirement Marion moved from Louisville to Maine where she continued with her music, joining the Mid Coast Orchestra and local chamber music groups. (Excerpted from Portland (ME) Press Herald, December 30, 2012.)

♫ Attendance at the chapter meeting in Naperville was fabulous, especially from our student members! The University of Wisconsin-Milwaukee was well-represented, with eight currently enrolled students and one recent graduate of the Coordinated Degree in Music Librarianship, and two not-so-recent graduates attending.
New Members

Jacqueline Brellenthin  
Student, University of Wisconsin-Milwaukee

Elizabeth Cribbs  
Catalog (Music) Librarian, Northern Illinois University

Matt Ertz  
Library Specialist, University of Louisville

Tiffany Gillaspy  
Student, University of Iowa

Peg Lawrence  
Systems Librarian, Minnesota State University, Mankato

Jeff Lyon  
Student, Indiana University

Jennifer Meixelsperger  
Student, University of Wisconsin-Milwaukee

Laura Moody  
Public Services Librarian, Rock and Roll Hall of Fame and Archives

Brittany Nielson  
Student, University of Wisconsin-Milwaukee

Sherry Lee Patterson  
Senior Library Specialist, Northern Illinois University

Eleanor Peterson  
Student, University of Wisconsin-Milwaukee

Jacob Shelby  
Student, Indiana University

Nurhak Tuncer  
Student, Dominican University

Alyson Vaaler  
Student, University of Wisconsin-Milwaukee

Welcome to the Midwest Chapter!
Scholarship Committee: Call for Volunteers

At the chapter’s business meeting in Naperville, attendees talked about ways to sustain the scholarship efforts in our chapter. The chapter currently offers two scholarships to aid attendance at the MWMLA Annual Meeting each year: the Retirees scholarship for students and the Leslie Troutman scholarship for paraprofessionals. We have been fortunate to have many applicants to choose from each year. The executive committee occasionally makes calls for donations, and individuals are able to pledge money to these funds when they join or renew their membership. However, there is currently no sustainable method in place to manage these awards and grow the funds. To that end, the executive committee has created a draft charge for a scholarship committee. Because the creation of a committee affects the chapter bylaws, members will have to vote on it, which will occur in preparation for our meeting next year in Cleveland.

Here is the draft charge for the committee. If you have suggestions or comments about this charge or the committee in general, please direct them to Kirstin Dougan at dougan@illinois.edu, or any member of the executive committee.

MWMLA Scholarship Committee Charge (DRAFT)

1. Review all materials relating to all scholarships awarded by the chapter (currently Troutman and Retirees Scholarships) including descriptions on website, criteria to be used for selection of winner(s), application materials, awards timeline, policy for award numbers and amounts, and revise or create documentation as necessary.

2. Administer annual call for applications and selection of recipients. Coordinate with Web editor and newsletter editor about advertisement of the awards. Contact all applicants about the status of their applications at least four weeks before the Annual Meeting and confirm whether winners will be attending the meeting. Inform Executive Committee and Local Arrangements Chair about the winners at the time recipients are notified of their awards.

3. Administer annual call for scholarship fund donations. Investigate fundraising options outside of direct-to-member appeals.

4. Maintain records of documentation regarding all work of the committee, including policy and timeline documentation, lists of winning applicants’ and notification letters.

—Kirstin Dougan, University of Illinois at Urbana-Champaign

Scholarship Recipients

The MLA Midwest Chapter awarded five scholarships to help defray costs associated with attending the 2012 chapter meeting. Recipients of the Retirees’ Scholarship were Nurhak Tuncer (Dominican University) and Jennifer Vaughn (University of Michigan). Matthew Ertz (University of Louisville), Sarah McAfoose (Indiana University), and Sherry Patterson (Northern Illinois University) were awarded the Troutman Scholarship.

Congratulations!
The Steelpan (Steeldrum): National Instrument of Trinidad and Tobago; Past, Present and Future
Liam Teague, Northern Illinois University
Jan Bach, Northern Illinois University

The 2012 MWMLA conference began with a fascinating presentation of the steelpan by Liam Teague and composer Jan Bach. Teague is Associate Professor of Music at Northern Illinois University, where he serves as Head of Steelpan Studies. Described as the “Paganini of Steelpan,” the Trinidad native has been instrumental in legitimizing the steelpan as a concert instrument, garnering many commissions and performing in symphony halls across the globe. Bach is retired professor of music theory and composition at NIU, and composed his Steelpan Concerto in 1994 expressly for Mr. Teague.

After a virtuosic demonstration on the instrument, Mr. Teague lectured on the history of the steelpan, interweaving his comments with rare footage of early practitioners and precursors to the musical tradition. The development of the instrument in the 1930s stemmed from British Colonial attempts to suppress expression by those of African descent on the island. Evolving from drumming and other forms of percussion employing bamboo sticks, Trinidadians eventually took up oil drums. The modern steel pan is a sophisticated chromatic instrument that is painstakingly crafted and tuned. There is a rich tradition of steelpan ensembles in Trinidad, where groups compete up to the national level with elaborate orchestrations of classical and calypso music.

Teague next showed several video clips of works from the steelpan repetoire. “A Visit to Hell” was Teague’s own first composition for the instrument, written at the age of 15. He has also commissioned a number of works, including “Nikkara” for jazz combo, tabla, and steelpan, by Robert Chappell. We also heard composer and percussionist Ben Wahlund’s Four Sketches for marimba and steelpan.

Finally, Jan Bach gave a presentation on his Steelpan Concerto. He discussed his use of mathematical tone patterns from change ringing, and talked about some of the challenges and rewards of writing for a new and unfamiliar instrument.

Teague’s mission is to bring “the gospel of steelpan” to traditional orchestral audiences. The presentation was vastly informative and eye opening, both to the history of the steelpan musical tradition and to a very talented master of his instrument.

(Jennifer Vaughn, University of Michigan)

What is the Buzz About FLAC?
Therese Dickman, Southern Illinois University-Edwardsville

Thirty years after the birth of the compact disc (October 1, 1982), a wealth of new devices and sound recording formats have emerged: the Sony Walkman, MP3s and MP3 players, iPads, and smartphones. While MP3s are most popular, there are a multitude of other audio file formats to consider using with our devices such as WAV, OGG, AIFF, WMA, M4A, and FLAC. These different file formats all have their own particular uses, advantages and disadvantages, but one of these formats is creating some buzz because of its quality.
and efficiency.

Free Lossless Audio Codec, or FLAC, is a compressed but lossless format, meaning that audio is compressed without any quality loss. Unlike MP3, FLAC does not lose any bits during compression. In a comparison reported on stereophile.com, CD-quality audio contains inaudible background noise, while a MP3 with a bit rate of 128 KBPS contains audible background noise due to a limited bit budget. In FLAC’s case, its lossless coding retains the quality of the original file.

There are many reasons to save files as FLAC. FLAC files take up 50-60% less storage space than WAV files, the sound quality of the original file is not degraded, FLAC files encode and decode quickly, they are supported by many software programs (VLC Media Player and Audacity among them) and home audio equipment, and the format is non-proprietary and free to users.

Though there are many benefits to using FLAC, the format does face some challenges. FLAC cannot be played through iTunes or on Apple devices because Apple is proprietary; files must first be converted to ALAC (Apple’s lossless file format). While FLAC files are about half the size of WAV files, they are almost three times the size of MP3 files.

FLAC can be found on the Internet Archive and on commercial websites such as Pristine Classical, HD Tracks, and at the classical music label Hyperion’s website. FLAC files are already used in some academic libraries and archives. Because FLAC is open source and free, and the files are significantly smaller than WAV files but retain the sound quality of the original file, FLAC has great potential to be used in online resources like institutional repositories. (Matthew Ertz, University of Louisville)

Telepresence Collaboration: Challenges, Tools, and Best Practices

Dan Nichols, Northern Illinois University

Dan Nichols, who oversees recording services and multimedia performances at Northern Illinois University’s School of Music, presented on telepresence collaboration. After going over some jargon associated with telecollaboration—bandwidth, bit rate, latency, echo delay—Nichols shared the good news that as a user of teleconference software, “you don’t need to know all the jargon!” Nichols detailed some options for what participants can do when collaborating live online, such as sharing browsers, sharing files, and managing the number of participants. Consumer-level options for telecollaboration software include Skype and FaceTime, but Nichols outlined details on a high-performance software often used at universities called ConferenceXP. Using four laptops and several cameras placed at several points around the meeting room, Nichols and his student simulated a live online conference during their presentation. All the equipment they used was portable and fit into a few backpacks. The setup was used to deliver the following session as a webcast, which was viewed by chapter members who were not able to attend the Naperville meeting in person. (Anne Shelley, Illinois State University)

The IMSLP Digitization Project at the University of Louisville Music Library: Sharing Our Special Collections with the World

James Procell, University of Louisville

The session entitled “The IMSLP Digitization Project at the University of Louisville Music Library: Sharing Our Special Collections with the World” was originally to be presented by James Procell of the University of Louisville. James was

Photograph by Rebecca Littman

Therese Dickman talks about FLAC
unable to attend the meeting, so Matt Ertz, also of the University of Louisville, presented on James’s behalf.

IMSLP stands for the International Music Score Library Project, an online library consisting of public domain scores that was launched in 2006. Currently, IMSLP holds 218,000 scores, 21,000 recordings, and represents more than 7,800 composers.

The presentation included what is needed to get started on such a project, how to contribute resources, the results of the digitization, future plans, and examples of contributed scores. The project involves a specific collection of scores called the Ricasoli Collection, which the University of Louisville acquired in the 1980s.

The collection consists of more than 4,000 manuscripts and early prints by well-known and lesser-known Florentine composers. It was collected between 1750 and 1860. The library is cataloging the scores in OCLC and has linked the bibliographic records to the digitized version in IMSLP. Current results show these scores are being accessed by students at the University of Louisville even after just a short time of being available. The library has added about 4,100 scores to IMSLP so far and plans to finish the project by early 2014.

(Patty Falk, Bowling Green State University)

It’s Awful/I Can’t Work Without It: Music Librarians, Faculty Members and YouTube

Kirstin Dougan, University of Illinois at Urbana-Champaign

“Let’s face it, everyone uses YouTube,” was one of the opening remarks made by Kirstin Dougan as she began her presentation on the use of this online video phenomenon. Dougan shared results of a study she conducted to find out and examine how both music librarians and faculty members utilize YouTube with their patrons and students.

The study was conducted electronically, and sent to 197 schools in the United States—including 168 schools with NASM accreditation and MLA librarians, and 29 non-NASM-accredited schools—from the MLA roster. From these schools, 9,744 faculty were contacted and 2,156 surveys were completed, giving the study a 22.5% response rate. Three-hundred-thirty-one music librarians received the survey and 217 responded, leading to a 66% completion rate. The faculty group was broken down by university rank of Full Professor, Adjunct/Visiting, Associate, Assistant, and Other.

Both groups were asked how they utilized YouTube within their respective practices. Faculty members noted that they had used it for in-class examples, to show non-commercially available recordings, and even 6% have cited the site in peer-reviewed journals. Librarians follow a similar practice, as they seem to use the site most often for instruction purposes.

While some of the survey questions asked respondents about specific uses of YouTube—uploading their own content, for example—the bulk of the study, and perhaps some of the most thought-provoking results came from the comparison of results from the librarian and faculty contingents. While faculty members perhaps have a less hopeful assumption as to the student use of library resources than librarians, they were extremely concerned with the quality of video and performance from the videos, while librarians not as concerned. On issues
of copyright, librarians were far more concerned than their faculty counterparts.

The study brings several questions to light, and will likely evolve into further thought-provoking research that can benefit students and library patrons as well as music faculty and librarians.

(Sarah McAfoose, Indiana University)

What Do Students Want?: Understanding Performing Art Majors’ Format Preferences

Joe Clark, Kent State University

Joe Clark began his presentation by asking session attendees to complete a survey he designed to determine frequency of usage statistics and format preferences of performing arts majors at his institution for various types of library materials. Joe then proceeded to report on the results of the survey, which was administered at Kent State in spring 2012. A drawing for two MP3 players was used as incentive to encourage students to participate in the survey which was completed by 181 students. Of those who participated, 86% were undergraduates and 14% were graduate students. Most of the participants were students majoring in music education, performance, and conducting, 17% were dance majors, and 17% were theatre majors.

The survey sought to determine student format preferences for six types of materials: books, scores, compact discs, DVDs, journals, and reference resources. The survey also gauged student satisfaction with the existing collection, but that data was not shared during this presentation. Joe first reported some basic percentages of estimated frequency of usage for the various materials. Most of these results were fairly predictable, however, e-books and reference resources received perhaps less use than one might expect.

Joe then reported the survey’s findings relating to format preferences. In the area of books, 80% of the students preferred print to e-book format, 16% preferred e-books, and 4% indicated no preference. With regard to preferred method of accessing audio materials, 61% preferred streaming audio (such as Naxos Music Library) while 36% preferred CDs. Of the respondents, 84% reported that they used Web-based streaming audio resources. Joe indicated that Kent State currently has no subscriptions to online score databases but there is considerable use of free online score resources (such as IMSLP). Respondent preference indications were as follows: 68% prefer print scores, 28% prefer Web-based scores, and 5% indicated that they use both/have no format preference. In the area of journals, 64% of respondents prefer to access journals electronically, while 33% prefer to access journals in print format and 3% use both formats or indicated no preference.

For videos, 55% of the respondents indicated a preference for Web-based videos, 41% indicated a preference for DVDs, and 4% indicated no preference. It is worth noting that Kent State does not currently have any subscriptions to streaming videos, but users can access various streaming titles through OhioLINK. The final category surveyed was reference materials. 25% of the respondents indicated they never use reference materials (in print or electronic format)! Of those who responded, 51% indicated a preference for reference materials in print format, 46% indicated a preference for electronic format, and 3% indicated no format preference.
Joe closed his presentation by reporting that students taking his survey indicated that their top priorities with regard to accessing the types of materials surveyed are (1) ease of use, (2) finding the exact items they are seeking, and (3) the ability to get information immediately. Based on the overall survey results, Joe concluded he would continue to buy a mix of electronic and print resources. Since quick access and ease of use are most desirable, he will continue to investigate online options for a number of these materials. Areas of further research include determining what resources performing arts libraries are not providing, how well we are teaching students to find and use the information resources to which they do have access, and how students are using the materials they are accessing.

(Sheridan Stormes, Butler University)

Preserve, Store, Describe: Local Audio Collections

Kerri Scannell Baunach, University of Kentucky
Peg Lawrence, Minnesota State University, Mankato
Lynne Weber, Minnesota State University, Mankato

Three panelists from two institutions described their experiences with cataloging, storing, and preserving local audio collections in various formats. Kerri Scannell Baunach gave a detailed overview of her efforts to convert legacy data for School of Music concert and recital recordings at the University of Kentucky into MARC records. She discussed issues with working off a spreadsheet—needing to massage, de-duplicate, and relocate data—and shared practical solutions for accomplishing these tasks. Then Lynne Weber and Peg Lawrence presented on a project at Minnesota State University, Mankato to preserve and digitize a collection of nearly 1,000 reel-to-reel tapes of faculty recitals. Weber outlined the challenges they encountered, including getting the tapes from many locations on campus to one location, deciding on proper storage and security measures, developing a system for item retrieval, and working with tapes that had deteriorated. Lawrence provided details on the digitization process: hardware, software, file types, and playback equipment used, and documentation of the process. They felt the project was successful and beneficial beyond preserving the collection, as it provided meaningful work for their student workers and helped better document the activities of alumni and emeriti performers.

(Anne Shelley, Illinois State University)

Current Research in Psychology & Librarianship

Lynn Gullickson, Center for Christian Life Enrichment (Northbrook, IL)
Joan Schuitema, Northeastern Illinois University
H. Stephen Wright, Northern Illinois University

This panel presentation was conducted by three librarians who have written a book entitled Current Research in Psychology & Librarianship. Their book explains librarianship from a psychological perspective. During the seminar, Stephen Wright asked the question, “Why do people become librarians now?” He indicated that psychology plays a major role in choosing career paths. Joan Schuitema, a librarian who also works as a therapist, pointed out the need to examine the personality aspects of librarians in order to analyze librarianship and understand why people choose it as a profession.

(Continued on page 12)
Committee Reports

Cataloging

Eleven people attended the meeting. In the absence of James Procell, Chair of the committee, Sue Stancu led the discussion which centered on plans for RDA implementation and training at committee member’s institutions.

Mark Scharff explained the procedures for obtaining NACO independence for RDA name authority records. Mark is currently undergoing review by Valerie Weinberg at the Library of Congress. Mark has also been reviewing records created by other NMP participants who are independent in AACR2 and passing them along to Valerie with the goal of getting more NMP reviewers independent for RDA name authorities. There is an MLA task force that is developing best practices for RDA NACO headings.

Grace Fitzgerald brought the committee up to date on the work of MLA’s MARC formats subcommittee. Formatting for the new RDA MARC fields for music is still under discussion.

There will be a RDA preconference at the MLA Annual Meeting in San Jose in February 2013. (Sue Stancu, Indiana University)

Membership

Six members of the membership committee gathered to discuss an array of issues. We reviewed the 2011 membership committee report and Jason Imbesi reported on the chapter’s membership profile.

Also, on behalf of the national association’s membership committee, Imbesi provided a summary of its activities in order to determine if any of its initiatives could possibly be applied on the chapter level and to identify opportunities to coordinate our efforts.

Lynne Weber spoke about the publications committee’s work updating the chapter brochure and solicited input from our committee. We plan to include the brochure as one aspect of an organized chapter outreach effort to library schools within our coverage area.

We also discussed our outreach activities since last year’s meeting as well as ways to add value to chapter membership and attract new members to the chapter. There were many ideas and suggestions including 1) asking members to act as liaisons with the 16 library schools in our area, 2) enhancing our chapter meeting program through the possible addition of poster sessions and further exploration of potential webcasting and webinar opportunities, and 3) establishing mutually beneficial partnerships with other professional associations, such as the Major Orchestra Librarians’ Association (MOLA), the Association of Recorded Sound Collections (ARSC), and the Society of American Archivists (SAA), and appealing to underserved groups (such as paraprofessionals and public librarians) by offering programs, resources, and services covering overlapping areas of interest. We plan to refer these suggestions to both the program and executive committees. (Jason Imbesi, University of Michigan)

Public Services

Five returning members and six guests attended the public services committee meeting on October 11, 2012, at our annual meeting. As a continuing project, Kirstin Dougan adds to and edits the MWMLA joint LibGuide/research guide directory hosted by the University of Illinois, Urbana-Champaign. One MWMLA presentation was sponsored from the committee, Kirstin Dougan’s presentation titled “It’s Awful/I Can’t Work Without It: Music Librarians, Faculty Members, and YouTube.”

Many topics were brought forth—some previously discussed and a few new—to the table. Topics included: patron-driven collecting, loaning materials, discovery tools, student website needs, marking librarian services, embedded librarians, distance learning and online classes. We ended with an election of a new chair, Rebecca Littman.

We have no new members; however, we lost one long standing member, Laura Gayle Green, who left the Midwest Chapter after accepting a new position. (Liz Berndt Morris, Central Michigan University)
Committee Reports, continued from page 11

Publications

Nine members and two guests attended the Publications Committee meeting.

Since Chair Jennifer Matthews was not present, Dickman suggested the committee wait until next year’s meeting in Cleveland to elect the next Chair. She reminded those present that the chapter Oral History Project publication will be a responsibility to consider.

A newly-drafted membership brochure was shared by Jason Imbesi and Lynne Weber of the membership committee. Dickman recommended posting the new brochure on the chapter website. Shelley would incorporate feedback from both committees and show the draft to the executive committee.

Dickman provided an update, including an inventory of completed interviews for the Oral History Project. Three new interviews were conducted during the MLA Annual Meeting in Dallas: Beth Christensen (by Lynne Weber); Tom Caw (by Misti Shaw); and Misti Shaw (by Tom Caw). Michael Duffy also provided an interview article of H. Stephen Wright for the May 2012 issue of the Midwest Note-Book (http://www.mlamidwest.org/documents/notebook/21_1.pdf). DeLand offered to have his students create draft transcripts of oral history interviews yet to be transcribed. Dickman spoke to Mark McKnight (editor for the MLA Technical Reports series) at the MLA Annual Meeting about publishing a book based upon the chapter’s oral history interviews through A-R Editions. He was supportive. A formal proposal must be submitted. Dickman talked about the organization of the book derived from collected chapter interviews, which is planned to have thematic chapters. Dickman shared a progress tracking spreadsheet for the project. Dickman reviewed volunteer commitments from previous meetings, interviews still in need of transcription or review, and assigned duties among present members. All interviews captured on audio cassette tapes have been converted to CD. Dickman clarified that transcripts of interviews are available on the chapter wiki, but not audio files. Dickman will request that Matthews provide current publications committee members with logins for the wiki to facilitate work on the project this year. Dickman recommended another interview article be published in the chapter newsletter. John Wagstaff offered to submit a Don Roberts interview article to Shelley for the January issue. (Therese Dickman, Southern Illinois University-Edwardsville and Anne Shelley, Illinois State University)

Technology, Archives, Preservation, and Sound (T.A.P.S.)

No report submitted.

Sessions of the 71st Annual Chapter Meeting, continued from page 10

The third speaker, Lynn Gullickson, a librarian whose career spans 25 years, also emphasized the importance of further research on personality aspects of librarians. Awareness of the personality aspects of workers in a library can enhance the leadership of managers in the workplace. The book is still in process and will come out next year by Scarecrow Press. I will be looking forward to seeing this book on the shelf of my local library! (Nurhak Tuncer, Dominican University)
Minutes of the Business Meeting

Saturday, October 13, 2012 - Country Inn and Suites, Naperville, Illinois

I. Call to Order
The meeting was called to order at 11:30 a.m. by Kirstin Dougan.

II. Approval of the 2011 Meeting Minutes
The minutes of the 2011 meeting were printed in the January 2012 issue of Midwest Note-Book (vol. 20, no. 3). A motion was made and seconded to approve the 2011 minutes. The motion passed.

III. Secretary-Treasurer’s Report
As of October 5, 2012, our assets totaled $9,867.12. Currently the Retirees’ Fund is $1,062.89 and the Troutman Fund is $1,954.88.

IV. Election Results
Sheridan Stormes was elected to the position of Chapter Chair. The election was held online and a link to the ballot was sent to current members of the chapter. Thanks to Sheridan and Michael Duffy for their willingness to serve the chapter by running for this office!

V. First-time Attendees
Kirstin Dougan recognized the first-time attendees at a chapter meeting.

VI. Scholarship Awards
Five scholarships were awarded. Nurhak Tuncer and Jennifer Vaughn received the Retirees Scholarship, and Matthew Ertz, Sarah McAfoose, and Sherry Patterson received the Troutman Scholarship.

VII. Committee Reports
Bylaws Committee: Kirstin Dougan reported on behalf of the committee that no changes were needed for the Bylaws.
Cataloging Committee: Sue Stancu reported on behalf of James Procell that the committee had a good discussion on RDA.
Membership Committee: Jason Imbesi reported that the committee discussed outreach activities to increase membership and considered a draft of a new chapter brochure. Imbesi also reported on the chapter’s membership profile: 144 names on the roster and 70 active members.
Public Services Committee: Liz Berndt Morris reported on progress on the Midwest Chapter research guide directory. The committee discussed marketing, patron-driven acquisition, library services for distance learning, and discovery tools. Rebecca Littman is the new chair of the committee.
Publications Committee: Therese Dickman reported that the committee discussed a new chapter brochure and the oral history project. The most recent oral history article was of Stephen Wright and another interview is planned for the January issue of Midwest Note-Book. Dickman encouraged those who would like to be involved in the project to contact her.
T.A.P.S. Committee: Dederick reported on the committee’s tour of the Marion E. Wade Center at Wheaton College. Dederick encouraged attendees to become involved with the committee.

VIII. Old Business
Kirstin Dougan recognized meeting sponsors and donors to the chapter scholarship funds, as well as the Local Arrangements Committee for their work on the meeting.

IX. New Business
Kirstin Dougan introduced MLA President-Elect Michael Colby. Colby shared some activities of the MLA Board, particularly the strategic planning process, and invited attendees to San Jose. Joe Clark invited attendees to the 2013 chapter meeting in Cleveland. Dougan shared that the 2014 meeting will be held in Minneapolis and asked for volunteers to host the meeting in 2015.

X. Announcements
Mark Scharff announced that the Gaylord Music Library at Washington University in Saint Louis joined the Sheet Music Consortium; Scharff invited attendees to visit the site. Grace Fitzgerald shared updates on the University of Iowa’s forthcoming music complex and plans for the new music library.

XI. Adjournment
The meeting was adjourned at 12:15 p.m.

Respectfully submitted,
Anne Shelley, Newsletter Editor
By the time of his retirement in 2002, Don Roberts had served as Head of Northwestern University Music Library for 33 years. The NWU Music Library was founded back in 1945, and Don was only the second person to occupy the position of music librarian there, having succeeded Jean Kauffman in 1969. In addition to his day-to-day responsibilities at Northwestern, which included building up a collection of post-1945 musical scores that is of national, even international, significance, Don has made significant contributions to the work of the Music Library Association—serving as president from 1991–93—and of the International Association of Music Libraries, Archives and Documentation Centres (IAML). He was the first president of IAML’s Commission for Education and Training from 1974–84, during which period the association published its “Statement for qualifications for music librarians,” jointly authored by himself and by Huib Deetman. Don also served as IAML’s president from 1992–95. This was a period that included the establishment of IAML’s “Outreach” program, which Don has stated was the most significant happening during his presidency. As if all this were not enough, Don is also well-known and respected for his research into the music and rituals of the Pueblo Indians, a subject on which he has written extensively.

The interview transcribed here between Don and Dena Epstein was recorded on June 11, 1996, and deals extensively with Don’s early musical memories and his time in MWMLA, which began in the early 1960s. 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 have 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.

"Beginnings"

Dena Epstein: Now, you were trained as an ethnomusicologist?

Don Roberts: Actually, I started off as a bassoonist: that’s probably pertinent, because it tells how I got into this field. I was fortunate enough to be accepted into the Curtis Institute of Music, and studied with Sol Schoenbach [1915-1999], who was the principal at [the] Philadelphia Orchestra and the great teacher and bassoonist of that era, but also a very brilliant man because even though he had gotten into Philadelphia at age twenty-one or twenty-two, he already had a degree with highest honors from NYU [New York University] in philology, which in the 1930s was a rarity for an orchestral musician. I always knew I didn’t want to just perform and knew I was interested in musicology, and so on and so forth. I remember coming into my lesson one Monday, and he said, “I found it!” And I said, “You found what?” He said, “Exactly who you should talk to, what you should think about doing.” I said, “What’s that?” He said, “Well, I had to give a presentation the other day to a little group of Philadelphia area music librarians. You should go talk to them. They’re involved in everything in music. You can still play as much as you want to. Go talk to ‘em. See what you think.” The rest is history. My father always wondered how Sol could talk so much sense into me when he couldn’t! My father thought that anybody who wanted to be a full-time performing musician was not quite sane. He had nothing against music, but he didn’t think it was a very good idea. So, I went back to Kansas, finished up my undergraduate...
degree, worked in a public library, knew what I wanted to do. So, I had the wonderful advantage of knowing from basically my second year in college that this was the career I wanted.

DE: So where did you go to library school?

DR: Michigan. And I’ve kept up contact with Schoenbach, and it’s been very satisfying. I was told just last month by a couple of graduate students who were at the International Double Reeds Society meeting that Sol, who was now well into his eighties, was talking about his former students and how some of the most successful ones did not go into orchestras. He specifically referred to this guy who became a librarian and knew a lot about American Indian music. (chuckles)

DE: How did you get into American Indian music?

DR: When I was at Michigan, I was looking around for what I wanted to specialize in in the Music Masters program, and quite frankly I didn’t think either I nor they would benefit from me digging up yet another seventeenth-century Italian composer. I was looking for something more… real. Something where you could be involved with people. I’ve always enjoyed that. There was Bill Malm, who was this new, young, hot-shot all-star at Michigan, somebody who went up to full professor about as quick as anybody. I took some of his classes and got interested in ethno, but I have always had an interest in the Native Americans. I had gone to school with some of them, although at that point I didn’t know their tribal membership. Now I remember their names and know exactly where they were from.

Gertrude Kurath [1903-1992] was living in Ann Arbor; she was the great expert on American Indian dance. Bill said it would be fine if I wanted to do some independent work with Gertrude. One thing led to another, and I started doing some work on some San Juan Pueblo tapes she had. Then I was able to get the job I wanted, in Albuquerque, which meant I was living in the field, so to speak, and attending ceremonies. I thought I’d never leave New Mexico because I was terribly happy there. But then I got this phone call from Northwestern. I had not applied there, and I thought, “Okay, I’ll go hear the orchestra again and see the town again.” After the first half-day, I called my wife and said, “I think if they offer, we’re moving.” Well, there were about two minutes of stunned silence, since she had grown up in New Mexico and couldn’t envision leaving. But it was too good an opportunity to pass up.

DE: Have you found that the combination of ethno and music librarianship have offered you special opportunities?

DR: Yes.

DE: You’ve taught ethnomusicology here [at Northwestern], haven’t you?

DR: Yes, I have…from time to time. But given the nature of the school we have at Northwestern, I would say my background in performance and the fact that I played in orchestras when I was in New Mexico—in fact was personnel manager of several performing groups—has been equally as important. In other words, I think the research-oriented faculty respect me for what I’ve done with ethnomusicology. For the performance faculty, I know the “language.” They always make it sound like I was a much better bassoonist than I ever was. Well just the other day, Wally [Walfrid Kujala], our flute teacher, introduced me to Alex Klein, one of our oboe teachers and new principal in the Chicago Symphony, as “the music librarian, but really a bassoonist.” Both of those backgrounds I think have made me a lot better music librarian because—

DE: —you’ve been able to relate to the public.

DR: Absolutely. In the case of performance, just knowing the language, I think, is very important.

DE: But you’ve had administrative opportunities here [at Northwestern] too, haven’t you? You’ve been outside the Music Library.

DR: Right. Twice I’ve been asked to serve as Acting Assistant University Librarian for the Collection Management. [The] first time [was] in 1989/90 for about two years, and about a year in 1995. Being in this type of position gives you a bigger view. It also takes you away from the “real work” at the library; it takes you away from a specific group of faculty that you know and like and [for whom you] have mutual respect and
appreciation.

DE: So you have no ambitions of going into administration permanently?

DR: No.

First Recollections of Midwest Chapter

DE: Now let’s talk a little bit about the Midwest Chapter. What role did the Midwest Chapter play in your career?

DR: Well, I’ve been looking through some files, and I knew I wouldn’t have the exact date I joined the Chapter, so my memory is very hazy. But what I seem to recollect is that back in the early sixties I attended a Midwest Chapter meeting in Detroit while I was still in graduate school. Unless I’m getting things mixed up, that was the first time I met Don Krummel.

DE: Was Kurtz [Myers] still in Detroit at that [time]?

DR: Bill Weichlein had suggested very early on that I should go over [and] meet Kurtz. So I did, and there are a lot of connections there. In fact, my wife worked for his sister at Albuquerque Public for awhile.

DE: It’s almost incestuous!

DR: Unknown to me, she was on the plane that I was on, flying up here to interview when I wasn’t telling anybody because I wasn’t interested in a job up here. I saw her get on; she didn’t see me. But as we got off she did. So I just had to, very quickly, fabricate a story so she wasn’t thinking she was losing her assistant!

I got to know Kurtz early on. I went over to Detroit Public several times just to meet with him, [to] see what he was doing. I got to know Bruno Nettl at that point. Bruno was Music Librarian as well as Ethnomusicologist at Wayne State [University]. In fact, I think one of the most impacting things for me was the fall of 1962 when SEM [the Society for Ethnomusicology] had its annual meeting in Bloomington, Indiana. I rode there with Bruno and here I was, this young thing in [Native] American music, having a six-hour captive audience with Bruno, one of the great scholars in the field.

DE: But then when you were settled in Evanston, you became active in the Midwest Chapter.

DR: Yes, a year or two after I moved here I was Secretary/Treasurer. Then I believe I went directly from that to Chair, somewhere around ’72 or ’73 [1971–1973].

DE: I remember Clara Steuermann telling me that she was convinced that the Midwest Chapter was the best chapter in the national organization—the most active and the most fruitful. Is that your impression?

DR: I would agree with that, and I say that not only based on all these decades of experience with the Chapter, but also in the role of President, and Past-President, of MLA. You may or may not know that after your time on the [MLA] Board, the pattern of having the chapter liaison officer visit the chapter meetings was done away with. I reinstituted that because the chapters are the core. So I was able to visit almost all of the chapters. I still retain an extremely high opinion of the Midwest, particularly given its geographical size.

DE: Well, in the course of your long experience, have you observed significant changes in music librarianship?

DR: The biggest change, of course, is automation. Other than that, what I have noticed and what I tell my students— I teach a music librarianship course at Rosary [College, now Dominican University] —[is that] basically we’re on this hamster wheel and it goes round and round.

If you read back through the newsletters and through Notes and Fontes [Artis Musicae], it’s the same kinds of topics that come up with almost predictable regularity. Automation has made incredible inroads and changes. Still, some of the issues are the same; they’re just in a different context.

DE: Well, now you’ve been President of MLA and you’ve been President of IAML, and [those] must have been two very different experiences.

DR: Yes. Perhaps first of all, simply the distances and the day to day approaches to business are so different on an international level [in IAML] that there’s not an awful lot, unfortunately, that goes on between the annual meetings except for special groups (RISM, RILM, RIPM).

DE: Are many European libraries automated?

DR: Yes. Increasingly so, and they came into this later than the United States. Their automation effort[s are] a little different than ours because, for the most part, their
approach has been different. I remember some years ago being stunned by how public services oriented the music librarians in Edinburgh were, because it was so atypical of what you’d see in Europe, where it has tended to be more “work with materials” as opposed to the American outgoing “reach the user” approach. Automation efforts in Europe didn’t [adopt] a public services approach until very recently.

1970s

DE: Well, now I think the point has arrived where you should just go forth with anything you want to say. You’ve answered all my interviewer’s questions.

DR: Well, let’s start with the Midwest Chapter. I said earlier that I’ve always respected and appreciated the kind of spirit that has been in the group. It’s a group that comes from a very large area, because it goes from the North Dakota border to the Pennsylvania border. There are some people who go to Chapter meetings and not national meetings because the travel can be just as much.

I remember some wonderful lighter-hearted times in the Midwest Chapter meetings, particularly when Jean Geil started bringing Temperance songs into the chapter meetings. They became quite a social hour.... I suggested to Jean that [when] some of us arrive [in] Notre Dame for the celebratory meeting this fall [1996], that some of those be [included] for some fun.

So if I have roots, the roots were in the Midwest Chapter. The Midwest Chapter has worked on a number of different projects. There have been several relating to union lists which got a ways along, but if they ever got finished or partially finished—there was no continuity. I think this is one of the problems for the Chapter, which for most people is their second organization within the Music Librarian Association itself.

I remember a particular meeting in the early ‘70s, maybe ‘73 in Cincinnati. Several of us from Northwestern went by way of Columbus because we wanted to get a look at the Ohio College Library Consortium [OCLC]. Olga Buth—I’ll come back to her—gave us a demonstration. Now you have to realize that it was very, very early in the days of OCLC, where there wasn’t that much authority control and there was absolutely no control over who could put a record in the system.

Olga, from experience, had a list of the most outrageous, most comical records, mainly done by catalogers from some of the small Ohio colleges who didn’t know a thing about music. I don’t remember the specifics, but let’s say it was very sobering. Of course, OCLC has gone far beyond that now.

Speaking of Olga, if there ever was the Chapter photographer or a photographer of anything she went to, it was Olga. When I was MLA President, I was in contact with her to ask her to try and organize all of her MLA photographs and put them in the MLA Archives, and the same for the IAML archives of IAML photographs.

DE: Do you know if she did it?

DR: I don’t think it’s finished yet, because she is enjoying retirement in Santa Maria, California, north of Santa Barbara. As I understand it, she has taken some photography classes and gotten even more serious about this, because she was always there like the Candid Camera man, clicking away.
DE: Did this Chapter pioneer bibliographic instruction, an idea later taken up by the national organization?

DR: I think that is right, and I think that Beth Christensen may have been a key player in that. I know there was an article co-authored with the librarian at Oberlin. I think now I am going to just walk through my MLA Midwest Chapter files and comment on different things and maybe that will help with the chapter history. I don’t seem to find anything on the 1969 meeting, which would have been my first meeting back in the Midwest Chapter. But 1970 was in Indianapolis, and there was interest in developing higher standards for music libraries. If I remember correctly, this led to some of the work that Bill McClellan was doing with NASM [National Association of Schools of Music] in trying to get some real cooperation. That never really happened until about four or five years ago when Sam Houck, who was Executive Director, and Fred Miller, who was my former colleague and then DePaul Dean and incoming NASM President, and I as incoming MLA President got together for dinner one night and managed to conceive a project that both associations could be happy with. Jane Gottlieb was the coordinator of the group [that produced] a document which wasn’t as broad as we might have liked, but it was a joint effort and I think both sides have benefited from that.

Something else I find in the file is a report by the Midwest Chapter of the State of Illinois Survey of Music Collections and Staff, which Don Phillips did. Don was at that point at Northern Illinois University as music librarian. The 1971 meeting was in Chicago, partly in conjunction with Tri-State Library Conference.

We were interested in what was going on in audio, and had a program given by Steve Smolian, who was from New York. The night before, Charles Simpson—who at that point was at Chicago Public Library—did a program on selecting pop and jazz recordings for music libraries. Lots of people went to a performance of Massenet’s Werther at the Lyric. They toured Northwestern. Ah! Social hour—presenting the “Singing Angels.”

1972. Let me see. Here is a facsimile on rather awful Xerox paper of a tune which we obviously sang in honor of our dear colleague who was retiring from the Midwest Chapter, Kurtz Myers: “Kurtz Myers is a-leaving us. Sing boo hoo.” So you can guess what the tune was! Second verse: “Good wishes goeth after him as he doth leave our fold. While we do weep, New York with glee, doth greet our friend of old.” I think that was the meeting in Iowa; in fact, I am almost sure it was. We were talking about possible areas of cooperation. Dave Fenske of Indiana was working on a survey on microform holdings of the Midwest Chapter. I talked about one for special collections. Both of those [projects] stumbled on a bit, but never came to fruition. Lenore Coral gave a talk on music auction catalogs, which in 1972 were very much on her mind [as] part of her doctoral research. Fred Crane, on the faculty at Iowa, gave a presentation on music computers and music resources. Fred was most famous for having founded the journal Mouth Organ (the title is in German, and I always forget it), appropriately long and interesting.

Cincinnati was in 1973, and I told you what happened on the way there. Barbara Henry, who was at Northwestern, gave a presentation on computers and their potential for cooperative cataloging projects. There was a demonstration of OCLC. Then one of the finest sessions that the Chapter has ever had—it was Don Krummel and Sam Pogue speaking on music printing. Sam was speaking on the earlier methods and Don on the later methods. That was major. In the afternoon Clara Steuermann chaired a session on acquisitions, and Jim Pruett, who was the [MLA] President, graced us with his presence.

Now, 1974: emerald green program. Where were we? Glenn Patton, local arrangements… that was the meeting down in Bloomington-Normal, Illinois—at Illinois Wesleyan. I believe Illinois State was involved as well. We were interested in recordings again, talking about record dealers’ services. Phyllis Anderson, who was then at Northbrook Public, and James Rose of Rose Discount. (Last weekend at ALA in New York I was zipping through the exhibits, and this voice screams out “Don!” and it’s Jim Rose, there at the Tower Records booth.) Clara Steuermann gave a presentation about the Schoenberg Institute and the Schoenberg legacy; at that point she had left the Chapter and had gone to the Schoenberg Archives. Steve Fry, who was then at Northwestern, as usual came up with a wonderful title: “Exhibitionism in the Music Library: a Guide to Effective Displays.” [The] concert that night honored the hundredth
anniversary of the birth of Charles Ives. The next morning it was services for the smaller libraries. Jean Geil did reference; Glenn Patton, who was then at Illinois Wesleyan, did gifts and exchange; Marianne Kozlowski, who was then at Southern Illinois [University at Edwardsville] talked about [library friends groups]; and JackRalston, who was then at UMKC [University of Missouri-Kansas City], talked [about] interlibrary cooperation. So that was 1974. [In] 1975 the first session was on popular culture, and Marianne Kozlowski was Chair. Then we had a session on women in popular music, the Popular Music Culture Library at Bowling Green State done by Bil Schurk, which I think was an introduction for most of us to the incredible collection that they have put together at Bowling Green. In fact, if people offer us donations of things in the popular music area, I just send them right there. Last year, in 1995, the meeting was at Bowling Green, and we saw and heard much of what they do there. Bob Jones, who was then at Urbana, talked about commercial music course offerings. That afternoon we had a program on two automated systems that I must admit that I had completely forgotten ever existed; it was subject searching, and one was Basis-70, and since the person who put it on was from [OCLC], I guess that was OCLC’s first subject approach. Then Lenny Stobel, of Stanford University, was talking about Ballots. I think Ballots must have been “Bay Area Library…’something like that. That was one of the things that merged into RLIN and RLG. Just to show that we’re not provincial in this part of the country we had a session [called] “Current National Bibliographies: Their Coverage of the World of Music’’ by Ralph [inaudible], who was then at Rice but I think had just left to go north. Keith Mixter talked about Eastern European music libraries.

‘76 was in Madison, and the opening session was “Hands off! The Listening Center in the Music Library’’ and I see that I moderated that session, and the reason was that was about one week after Northwestern opened its new state-of-the-art listening center which was totally “hands off.”

DE: I remember that!

DR: So I see Katie Holum, Olga Buth, Holly [inaudible] of Madison Public, and Lenore Coral. Then the afternoon session was “The Special Music Librarian;” quite a group here! We had Wally Horgan, who is one of the librarians of the Chicago Symphony Orchestra, talking about the symphony orchestra; Bob Shulman, who was then with station WXRT, talking about the rock music radio station; Andrea Delessio, who was at FMT talking about classical music stations; [for] special collections, Eleanor Barber in the Riemenschneider Bach Institute at Baldwin Wallace; and for private collections there was Mary Hagerty at Chicago Public. I would say that was a session that would have been worthy of a national meeting, and was probably better than some of the sessions we were giving at national meetings at that time. That’s really a pathfinding thing. But it also represents maybe the kind of things that can happen at Chapter meetings, where you’ve got people on the spot or nearby who know the right kind of folks, and can pull them in.

Now, Dena, do you remember the session that you moderated that year? No? It was called “The Musical Pie”—P-I-E—and I see that there’s a colon and it says “Publish” with a line under the “P,” “Index,” with a line under the “I,” and “Edit,” with a line under the “E.” That’s how we got our PIE. This again is a session that was better than national meetings! We had [the publisher of] Phonolog; Richard Blackman from Schwann Catalogs, Charles Suber from Downbeat Magazine, Florence Kretschmar of Music Index, and Paul Jackson, who had his recorded sound research at that point. That was some session! I have a note here that Music Index then had 350 titles indexed, in nineteen languages, twenty-five countries, and now has staff to get caught up.

DR: 1977 was in Evanston, Illinois. I think we hosted two or three of these meetings. [The meeting] started off with a session about jazz. Marianne Kozlowski again, Charles Suber, [and] Don McMichael talked about recorded sources. Then Dick Wang [gave] a survey of recent jazz literature. The afternoon was library management, three heavy-hitters: Bill McClellan, Dave Fenske, and Bob Johnson from the University of Cincinnati. Here’s a session I’d forgotten about, but this is one of the most clever titles of all time: “Snap, Crackle, and Pop: Serials in the Music Library.” Judy Labash
told us we were the only two music librarians plus Norman Savage at Colorado State in Greeley [in the] whole [Mountain Plains] area, and thought that probably a chapter of three people would not be appropriate. I’d forgotten this document... [it] was finished in the summer of 1977, it’s a very nice pamphlet. [It] lists all the officers up to that point. For example, the chair in 1963 was Bruno Nettl, and the Secretary-Treasurer was David Hall, [who] was at the Milwaukee Public Library. And, ah, there was a meeting at Wayne State in 1962, so that would have been the Chapter meeting I went to in library school: there’s still some goodness in the grey matter. According to this, the first officers—Bill Hill and Ernst Krohn—were appointed in 1948. The first meeting that Betty could find was in 1949 at Urbana. Guess there’s still some ambiguity over exactly when the Chapter started. Al Britton was chair of the Chapter for two years. Where was Bill [Shank] then? That was before he went to...

DE: He was at Roosevelt. You remember, when he left Roosevelt we had a party in my back yard and I think you came all the way to Hyde Park for it.

DR: 1979 was in Milwaukee, and this is the first mention I see of somebody who has been a “regular regular,” and that’s Martin Rubin of Audio Buff. As we know, Marty has often helped sponsor a reception for the Chapter meetings, and this was a session titled “Dealing with Dealers,” [for] which Allie Wise was moderator, and that’s the first time she’s mentioned. She went on to become Chapter chair, and another one of the “regular regulars.” Marty spoke in that, and we had Charles Slater from European-American. Ah yes, and we got involved in the national unending train of copyright that afternoon. Carolyn Hunter was in from European-American Music. I’d forgotten she worked there for a while. The session [was] moderated by Dena Epstein. Tom Heck spoke [about] the archives of the Guitar Foundation, and Rick Jones [also spoke].

1980s

DR: 1980 was in Minneapolis. We were concerned about automated reference and database searching. There was Gordon Rowley, who was then at Northern Illinois; and Marianne Kozlowski. [The program covered] preservation, and it’s 1980, so it would have been a fairly
early program within MLA on preservation. Although, no, at national meetings there were some earlier ones, when Clare was at the Cleveland Institute, she and Ingrid Loebel—David Loebel’s mom—were doing that. Then we had bibliographic instruction, and this may be where this project started to emerge. It was Rick Jones, Linda Fidler (who was then at Oberlin), Beth Christensen at St Olaf, and Dorman Smith, University of Arizona. So let’s see if that continues into the future.

Now, here is an 82-page document, called “Workbook for AACR2 Workshop: Printed Music and Sound Recordings,” which was a project of the Midwest Chapter Cataloging Committee; [it] came out in 1980. People involved were Connie Nisbet [inaudible], Ralph Papakhian, Charles Simpson, Richard Smiraglia, Sue Stancu, with some help from Michael Foster. 1980… when did AACR2 come out?

DE: I remember going to an ALA meeting in Dallas, where I was a member of a workshop that lasted a week before ALA began, and I think it was earlier than that. That’s an impressive document.

DR: Right. Lots of photographs of record labels, etc. [Also] a description of DIALOG for RILM. RILM, incidentally, last week was loaded onto OCLC, and it’s beautiful. On the Web. I can show it to you later. It’s wonderful the way these things are happening.

1981 was at Oberlin. We started off with a session on the Inca Museum Laboratory, which was a paper laboratory involved in preservation and some other things related to preservation. Next morning there were papers on citation studies by Miranda Powell and Dick Griscom; and then the OCLC database. So by 1980/81, MLA Midwest was getting very involved in automated things, and there was an open forum to discuss concerns about information and automation. All those years when music librarians were the social outcasts because we wanted things that nobody else did…

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Bibliographic Instruction. This is “A Directory of Music Library Instruction Programs in the Midwest,” compiled by the members of the MLA Midwest Chapter Bibliographic Instruction committee. They were Linda Fidler, Donald Jones, Gordon Rowley, Cathy Talalay, and Beth Christensen. It’s a description of twenty-three programs in the various Chapter states, and then tabular information, so the description of programs is just very brief. [It] looks like it came off of a survey, in fact I think I’m now remembering the survey form—what the programs were, how many students were involved, who they were taught by, what do orientations include, etc.—and then there is a tabulation of all the responses that were received. So that clearly was one of the places where Midwest Chapter early on played a leadership role.

Now we’re going to get into a period where I know I did not get to all the meetings, but I may have the information. 1983 was in Chicago. I’m sure we were at the Bismarck [Hotel] again. It says “Members: Dena Epstein is the author of The White Origins of the Black Spiritual.” So, we had a session on small academic music libraries, bibliographic instruction again, then preservation, and we had Mary Lynn Ritzenthaler from the Society of American Archivists. The next morning was teaching of music bibliography, a session on the RLG music program group [Peggy Daub], and John Druesedow [and Dick Griscom] talking about reports on mini-computer use in music libraries. [The] keynote address was [given by] Tom Willis, former critic of the Chicago Tribune: “Toddlin’ On: A Few Words About Chicago’s Musical Scene.” That afternoon we had some splendid tours: either Chicago Public Library, the Newberry, WFMT, etc. Saturday morning [was] “The Disc Still Spins,” a panel of experts discussing sound recordings. The experts were Kurtz Myers, Steve Ellis, who has been a major factor in Baker’s, supplying Nicolas Slonimsky with information, and Arne Arneson.

In 1984 in Cincinnati, [there was] a special workshop on subject assets and Harry Price came from [Library of Congress] to help with that. Brad Young, who was then at Urbana, [talked] about the MLA Working Group for the Music Thesaurus Project, which Brad stayed with over the next eight years or so until it was finally completed. It was an MLA project, so it’s another example of how the
Speaking Our History: Don Roberts, continued

wellspring was in the Midwest Chapter. Tim Robson of Case Western talked about a manual for using LC Subject Headings, and there was a meeting—my goodness, even on Thursday night—about music subject headings. Boy, we were working hard that year. The next morning was “Time and Stress Management for Music Librarians,” with a couple of clinical psychologists, and if I remember correctly that was later exported to the national meeting. Then we’re back to BI again, basically the members of the BI committee [gave] an evaluation of bibliographic instruction for music. In this case we had a non-music librarian, a woman from Ohio State named Virginia Tiefel, who was Chair of the ALA Bibliographic Instruction Committee. The third session was “Musical Life of Cincinnati” by Sam Pogue, Don Foster, Karen Pendle, Bob Johnson. I remember that as being a very lively session. People aren’t aware that in the mid-19th century Cincinnati was an absolute musical hotbed, as you’ve seen in printed books and a wonderful New World recording, etc. On Saturday morning after the normal coffee, tea, and rolls there was “Current Research and Advances in Music Librarianship,” where various people talked about their own projects. Tom Heck, Carolyn Rabson, David Hunter (The Hymn Tune Index), and Bob [Delvin]. So that was another busy year.

1985 was in Madison with the Wisconsin Music Educators’ Conference, and Jean Bonin was then at Wisconsin. She was talking about “American Life in Our Piano Benches,” which [corresponded] with an exhibit she had done. Then there was “Access to Popular Sound Recordings: A Standard for Machine Readable Music Notation?,” a presentation by Carolyn Rabson. The next session was on computer databases, and another one was a joint session with the Wisconsin Music [Educators Association] talking about “Statewide Service: Life Beyond ERIC.” Then there was a session on hi-tech music publishing by Gary Aamodt, then President of A-R, which was probably the first time that many members encountered that.

1986 was again in Evanston. I have a list of registrants, but don’t seem to have the exact program, although in the Newsletter it mentions that the first session was going to be on bibliographic instruction, the second session “Music in Online Catalogs.” Again I think it reflects what a Chapter meeting can do, and did, and still does, and that is really get down to some of the practical nitty-gritty of what we’re about: it’s small enough that you can have discussions that just don’t take place in the large meeting.

1987 in Ann Arbor was about the time we seemed to evolve into having the open committee meetings on Thursday afternoon, a pattern which continues; I don’t remember seeing those before. A session on Ann Arbor music databases by Judy Tsou (who by then had gone to Duke), David Crawford, and Dale Monson, both University of Michigan musicology faculty. [There was] a session called “Marketing is Not a 4-letter Word!” Oh boy… Rick Jones was narrator at that, and a couple of non-music people were there. A session on all of the Tams-Witmark collections, that Jean Bonin was working on. Then a series of mini-presentations, one [titled] “Person to the Rescue: Making Superheroes Out of Non-professionals.” Carolyn Rabson was behind that. More things on online catalogs, and then we had a joint meeting—it must have been with the SEM Midwest Chapter— on “The Collector, the Performer, and the Library.” We had two people from outside of the Chapter, but all three of the people were part of the core of the SEM Archive Steering Committee: Jennifer Post at Vermont Archives, Mary Russell (now Bucknum) at Indiana, and Laurel Sercombe, [at the University of] Washington.

1988 was in Champaign. The first session started off with a presentation called “The Mysterious WPA Music Periodicals Index,” presented by our “recorder.” (laughs)

DE: Oh yes, you were followed by a presentation on the Russian Folk Music Collection.

DR: Yes. It says “lecture demonstration.” There was a session on international topics where Bruno Nettl talked about the USA-USSR ethnomusicology conference. Frederic Lau from Urbana talked about music research in China, and I talked about the 1988 IAML Tokyo conference. The afternoon session was on Sousa, and was at the Sousa Library at Urbana. That included Jon Newsom [Library of Congress, Music Division], Frank Byrne [Chief Librarian of the U.S. Marine Band], Phyllis
Danner from Urbana, and George Foreman from Centre College in Danville.

In the evening there was a program—“Presidents, Politics, and Public Persuasion: American Election and Protest Songs.” There was a group called Plain Singing, a Vocal Quintet, and I’ll bet my last dollar that Jean Geil was behind it. It sounds like her title and everything else. The next day was general topics with Don Krummel chairing. Cal Elliker talked about Sol Bloom and publishers and politicians, Steve [Wright] on his film music discography, and a paper on lasers and computers. The alternative event was an open dress rehearsal for a band concert, a tribute to John Philip Sousa, which recreated a typical turn-of-the-century concert.

1989 in Iowa City I was not able to attend. There’s a note here and an article in memoriam for Mary Jo Brown, who was our colleague from Illinois [State University] for a number of years. The first program in Iowa was a lecture/demonstration of Scottish Highlanders, [bag]pipers. A session on “Preservation of Sound Materials” featured Chuck Haddix from UMKC. That is the first time we’ve seen Chuck mentioned, who played such a major role in both ARSC and MLA. There is nothing more fun than going on a musical pub tour with Chuck Haddix, particularly in Kansas City, because he is also a radio announcer, so all the club owners know him. [There was a] session on the PC and the music library, a session on what we do with video, and a session on bibliography and discography.

1990s

1990 was at the University of Wisconsin-Milwaukee. [There was a] “Slovenian choral recital” that was really rather remarkable. There was a session on preservation including deacidification and dry cleaning of sheet music, a phase of preservation, by Jean Bonin. [There was a] paper about “Why Book Bindings Don’t Make It,” [one on] micro-computer-based catalogs by Marion Korda, Anna Sylvester, Phyllis Schoonover and Thomas Zantoff, and a session on collection development.

1991 was in Kansas City. Oh, yes. The first evening highlighted the Kansas City jazz film collection. The next morning session was on music in Kansas City, “Music Preservation on a Shoestring,” and finally kind of a hands-on session for creating effective music hand-outs for the music library. I remember Leslie Troutman doing such a good job with that.

It was probably right after this that the [MLA] national Board chose Kansas City over a major Texas site—Dallas -- for the meeting. One of the reasons was two incredible sessions: the one on jazz and the other on music in Kansas City. Ted Albrecht talked about music in Kansas City before the Civil War; there is a history none of us knew existed. Peter Munstedt did a fantastic slide lecture program on music publishing in Kansas City, the first fifty years. I think that became an article in American Music. Chuck Haddix talked about ragtime and BeBop in Kansas City, and then indeed led a pub crawl that night. So that’s what happened.

[The 1992 meeting was] at Washington University in St. Louis and the opening session was on St. Louis’ ragtime heritage, a lecture followed by a wonderful recital [by Trebor Tichenor]. [The next morning there was] a session on music in [St. Louis], including music at the 1904 World’s Fair. Then one of the best titles I’ve ever encountered, a paper by George Keck from Ouachita Baptist University, “Who’s Going to Catalog All this Stuff?: The Krohn Collection of American Sheet Music.” Therese Zoski (now Dickman) spoke about popular and jazz music performance in St. Louis, an oral history perspective, some of the work she had been doing. Then there was a really wonderful session that Rick Jones put together on fundraising, Friends of the Library, volunteerism, and marketing the arts.

1993 was back in Lexington. [There’s] a beautiful illustration on the front cover of some country musician [with] two guitars and a fiddle. This was another fantastic meeting. It opened up with a session on bluegrass, a lecture/demonstration with Ron Pen, who was the speaker, and the Tim Lake Duo. If I remember correctly, Tim Lake was working on his doctorate at the University of Kentucky.

His doctoral composition in 1991 was a score, a fantastic one. Several went out and bought his new CD, [An American Concerto for the 5-string Banjo and}
Orchestra]. A session on personnel matters [was] another that Rick Jones put together—he had two very good years. [There was a session on] people in the library personnel and general counseling, then [we did] what you should always do when in that area: we went to Shakertown. We had a tour. There was a lecture/concert and eating out, very similar to what the Sonneck Society had when it was there. At night there was a session at Shakertown. [There were presentations] on John Jacob Niles and then the Cortot Collection. Cortot had made it on the program both times the chapter met in Lexington. And here we get back to cooperation. This was more related to [the] Internet, but [it is] still cooperation.

Final Reflections

DE: I think you’ve contributed a great deal in this interview, because I don’t know anyone else who has such extensive files.

DR: Well, I would like to da capo and say that I have found the Midwest Chapter to be one with a lot of spirit, a lot of collegiality. Like most chapters, it doesn’t get that much done between meetings, but it’s had lots of good projects. It’s particularly impressive to see how many of the ideas, how many of the actual programs were done on the chapter level, then became major elements at the national [level]. There have been many excellent officers and Board members of national MLA that came from the Midwest Chapter. I can think of at least five Presidents of MLA—you [Dena Epstein], Clara [Steuermann], Don Krummel…

DE: Lennie [Lenore] Coral…

DR: Lennie, and myself. I think the Midwest Chapter is more than just something between the bookends on two coasts. The meetings are usually very relevant to the burning issues of music librarianship and relevant whenever possible to the local music scene.

DE: I think it’s been something that’s helped individual librarians who come to the meetings, and that’s why they come so loyally.

DR: Right. Given the distance, there’s that core of I’d say thirty or so each year who show up out of what will be a meeting of 50 or 60 people.

Based upon interview transcription by Therese Zoski Dickman and John Wagstaff (2012), with corrections by Don Roberts (2013).

Chapter Meeting, continued from page 1

and Joe Clark (Kent State University) revealed results of his detailed survey of what his student patrons want from their performing arts collections. On behalf of James Procell (University of Louisville), Matthew Ertz (University of Louisville) presented on their library’s efforts to digitize public-domain scores and upload them to IMSLP, and guest presenter Dan Nichols (Northern Illinois University) talked about challenges, tools, and best practices in telepresence collaboration. Attendees were then treated to a tour and concert demonstration of the Naperville Carillon. On Saturday morning, the meeting wrapped up with two panel presentations—one on working with local audio collections and the other on psychology and librarianship—and the chapter business meeting, where it was announced that Sheridan Stormes (Butler University) is the new chair-elect. The chapter was pleased to award five scholarships to support attendance at the meeting. Congratulations to the local arrangements committee and the program committee on an outstanding meeting! See you in Cleveland!

—Anne Shelley, Illinois State University
### EXECUTIVE COMMITTEE
Chair: Kirstin Dougan (University of Illinois at Urbana-Champaign), 2013
Chair-Elect: Sheridan Stormes (Butler University), 2013
Secretary-Treasurer: Jennifer Matthews (University of Notre Dame), 2013
Newsletter Editor: Anne Shelley (Illinois State University), 2013
Web Editor: Abbey Thompson (University of Minnesota), 2013

### BYLAWS
Bylaws (One-year terms; members may be reappointed)
- Beth Christensen (St. Olaf College), Chair, 2013
- Grace Fitzgerald (University of Iowa), 2013
- Paula Hickner (University of Kentucky), 2013

### MEMBERSHIP
Membership (Three-year terms; members may be reappointed; Chair serves year as Chair-Elect, two years as Chair, one year as Past-Chair)
- Jason Imbesi (University of Michigan), Chair, 2013
- Michael J. Duffy (Northern Illinois University), 2015
- Paula Hickner (University of Kentucky), 2013
- Richard LeSueur (Ann Arbor, MI), 2013
- Rebecca Littman (University of Wisconsin-Milwaukee), 2015
- Jennifer Matthews (University of Notre Dame), Chair, 2013
- Sheridan Stormes (Butler University), 2015
- Lynne Weber (Minnesota State University, Mankato), 2015
- Carla Williams (Indiana University), 2013
- Andrea Thomas (University of Illinois at Urbana-Champaign), 2013

### PROGRAM
Program (One-year terms; members may be reappointed)
- Andy Leach (Rock and Roll Hall of Fame and Museum), 2013
- Sheridan Stormes (Butler University), 2013

### PUBLICATIONS
Publications (Three-year terms; members may be reappointed; Chair serves one year as Chair-Elect, two years as Chair, one year as Past-Chair)
- Jennifer Matthews (University of Notre Dame), Chair, 2014
- Rob Deland (Vandercook College of Music), 2015
- Therese Dickman (Southern Illinois University-Edwardsville), 2015
- Michael J. Duffy (Northern Illinois University), 2013
- Greg Fitzgerald (Western Michigan University), 2014
- Kathleen Haefliger (Chicago State University), 2013
- Kathleen Harrison (Southern Illinois University-Carbondale), 2014
- Ruth Inman (Kennedy-King College), 2015
- Lauren Parsons (Minnesota State University, Mankato), 2013
- Amy Pennington (Saint Louis University), 2015
- Anne Shelley (Illinois State University), 2015
- Wendy Sistrunk (University of Missouri-Kansas City), 2014
- Abbey Thompson (University of Minnesota), 2015
- John Wagstaff (University of Illinois at Urbana-Champaign), 2015
- Lynne Weber (Minnesota State University, Mankato), 2014

### 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)
- James Procell (University of Louisville), Chair, 2013
- Sue Stancu (Indiana University), Past-Chair, 2013
- Kerri Baunach (University of Kentucky), 2015
- Abbey Thompson (University of Minnesota), 2013
- Patty Falk (Bowling Green State University), 2013
- Grace Fitzgerald (University of Iowa), 2015
- Mary Huismann (University of Minnesota), 2013
- Jason Imbesi (University of Michigan), 2013
- Kevin Kishimoto (University of Chicago), 2013
- Nicole Long (Wheaton College), 2013
- Jennifer Matthews (University of Notre Dame), 2013
- Deborah Morris (Roosevelt University), 2015
- Chuck Peters (Indiana University), 2013
- Sandy Rodriguez (University of Missouri-Kansas City), 2013
- Mark Scharff (Washington University), 2015
- Janet Scott (Indiana University), 2013
- Wendy Sistrunk (University of Missouri-Kansas City), 2013
- Jennifer Matthews (University of Notre Dame), Chair, 2014
- Tom Caw (University of Wisconsin-Madison), 2015
- Liz Berndt Morris (Central Michigan University), 2015
- Robert Delvin (Illinois Wesleyan University), 2014
- Kirstin Dougan (University of Illinois at Urbana-Champaign), 2014
- Jill King (DePaul University), 2015
- Ruthann McTyre (University of Iowa), 2013

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)
- Rebecca Littman (University of Wisconsin-Milwaukee), Chair, 2014
- Tom Caw (University of Wisconsin-Madison), 2015
- Liz Berndt Morris (Central Michigan University), 2015
- Robert Delvin (Illinois Wesleyan University), 2014
- Kirstin Dougan (University of Illinois at Urbana-Champaign), 2014
- Jill King (DePaul University), 2015
- Ruthann McTyre (University of Iowa), 2013

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), Chair, 2013
- Susannah Cleveland (Bowling Green State University), 2015
- Kathleen Harrison (Southern Illinois University-Carbondale), 2014
- Sandy Rodriguez (University of Missouri-Kansas City), 2014
- Misti Shaw (DePauw University), 2015
- Peter Szabo (Ohio Wesleyan University), 2014

Terms expire in October of the year indicated. This version of the administrative structure should reflect changes made at the 2012 chapter meeting. Please report errors and omissions to the editor.