

Courtesy of LSU Libraries

SEMLA 2014

Baton Rouge, Louisiana

October 2nd-4th, Louisiana State University

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SEMLA

Southeast Chapter of the Music Library Association

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The Southeast Chapter of the Music Library Association, Inc. (SEMLA), is a non-stock, non-profit organization dedicated to promoting the establishment, use, and growth of music libraries and collections of music materials in the Southeast. It encourages communication and cooperation with libraries and music collections not affiliated with the Music Library Association to determine how the Chapter may be of assistance to the individual library. SEMLA provides a forum for the exchange of ideas regarding all aspects of work with music materials as well as initiating and encouraging activities to improve the organization, administration, holdings, and public services of such libraries and collections. The region covered by the Chapter includes the states of Alabama, Arkansas, Florida, Georgia, Louisiana, Mississippi, North and South Carolina, Tennessee and the Commonwealth of Puerto Rico.

Membership Information

Membership in SEMLA is available at four levels: Regular (\$15.00 U.S.), Institutional (\$20.00 U.S.), Student (\$5.00 U.S.), and Retired (\$5.00 U.S.). An application for membership appears on the back page of this newsletter.

Make checks payable to SEMLA. Send membership applications, renewals, dues, corrections, and updates to:

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Breve Notes (Newsletter)

Grover Baker, Editor
Breve Notes is published electronically on the chapter website three times a year: January, April, and August. Send submissions to:

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SEMLA-L

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FROM THE CHAIR

Renée McBride

University of North Carolina at Chapel Hill



McBride

Happy Summer to you all!
I hope you are enjoying your summers and finding some time to relax, renew, and recreate.

Highlights of this issue of *Breve Notes* include the slate of candidates running for SEMLA office (please vote!), an update about getting a new chapter logo, and information about our October annual meeting in Baton Rouge, LA. Local Arrangements Chair and Committee, Lois Kuyper-Rushing (yes, she *is* the committee), has been working incredibly hard to ensure that we will have a memorable meeting. What I know so far seems to guarantee that we're going to have a great time in Baton Rouge, and I'm looking forward to learning more in this issue. Related to our annual meeting is the Pauline Shaw Bayne Travel Grant, information about which is available on the website at

<http://semmla.musiclibraryassoc.org/travelgrant.html> (and on [p. 18-19](#)). The deadline for applications is August 22, so if you are interested in being considered, please apply soon.

Another article of interest in this issue is a state-of-the-oral-history-project report. Chapter Archivist David Hursh and the Board have worked together to come up with a plan that should allow us to complete the project, so please bring yourself up to date about the project and let me know if you would like to participate.

I want to extend thanks to the Best of Chapter Committee (Joyce Clinkscales, chair, Steve Burton, and Sarah Hess Cohen) for their hard work coming up with two excellent nominations to the MLA Best of Chapter Committee: David Hursh's "What Do Patrons Really Do in Music Libraries?: The Ethnographic Final Word," and "Country Music: Roots and Branches" presented and performed by Chris Durman and His SEMLA Superstars (Grover Baker, Gary Boye, Sarah Dorsey, Greg Johnson, Holling Smith-Borne, and Jaden Smith-Borne). Unfortunately neither was selected by the national committee, but we heartily thank you, David, Chris, et al., for your wonderful presentations that we so enjoyed in Nashville.

We've had a couple of name changes in our membership. If the names Elizabeth Hobart and Lina Sheahan don't ring a bell for you, see [page 15](#) for the happy explanation. All the best to you, Elizabeth and Lina!

And wishing all of you an excellent rest of the summer. ☐

McBride



Renée at Carowinds Amusement Park (address Charlotte, NC but really in SC) after playing piano for a middle school choir at a competition held at the park.

SEMLA 2014

Annual Meeting Preview

October 2nd-4th Baton Rouge, Louisiana

Lois Kuyper-Rushing, Louisiana State University
Leslie Kamtman, University of North Carolina School of the Arts

Mark your calendars for SEMLA's 42nd annual meeting, October 2-4, 2014, at Louisiana State University in Baton Rouge. The LSU Libraries is excited to welcome you to our campus, our city, and our state. There is so much to do in Baton Rouge and the surrounding area that you may want to schedule a few days before and/or after the conference to fully enjoy your trip to Southern Louisiana.

Hotel

The conference hotel is The Cook Hotel and Conference Center on the LSU campus (<http://www.thecookhotel.com/>). The hotel sits on the banks of the University Lakes providing a beautiful backdrop for walkers and runners and is only about a mile from the LSU Libraries where the conference will be held. The hotel rate is \$109 per night for a room with two doubles or one king-sized bed. Suites are available for \$129 per night. 13% tax will be charged for each room. All rooms are considered a double occupancy, any additional person will cost an extra \$10. These rates are available Wednesday through Saturday nights, October 1-4. In order to receive the group rate, you must reserve your room by September 4. To reserve by phone, call the hotel at 866-610-2665 or 225-383-2665 or follow the online booking instructions below.

All hotel stays include the complimentary Southern Style Breakfast Buffet. The hotel provides free WiFi, complimentary parking, a business center, fitness room, outdoor pool, and Jacuzzi. The entire hotel is non-smoking. Cancellation policy is 48 hours prior to arrival date.

FOR ONLINE BOOKING

On your computer or tablet (not phone, the phone version of the "mobile booking engine" is not the same as the tablet and currently does not pull the group code into its interface):

- Access www.thecookhotel.com
- Enter your dates of lodging first, then click "check availability"
- In the Group Code block under Special Codes, enter the code "100214SOUTH" and click check availability again.
- It will pull the block that has available rooms and room rates for guests to book.
- Complete your registration using a valid credit card

Guests may call directly to Stacey Messina M-F 8:00-4:30 CST (USA) at 225-388-1001 or email her at stacey@lsualumni.org to arrange for alternate forms of payment or if their travel plans fall outside of those specific dates (she can manually adjust reservations to match rates).

While credit cards are preferred for all reservations, the hotel can accept university or public library checks for reservations. Checks must be received at the hotel at least 72 hours prior to arrival to ensure proper routing of funds to each reservation. In addition, each room reservation will require a credit card to authorize a \$20 incidental charge as backup that, if unused, is refunded at checkout. To make these arrangements, please call the hotel and request a billing statement to use as an invoice for your check request.

see *Annual Meeting Preview* — continued on page 5

Annual Meeting Preview — continued from page 4

Travel

Guests traveling by air will fly into either the Baton Rouge Metropolitan Airport (BTR) or the Louis Armstrong New Orleans International Airport (MSY). Further travel information concerning taxis, shuttles, car rentals and driving directions is found on the conference website (<http://semmla.musiclibraryassoc.org/semmla2014/travel.php>).

Registration

Registration information is available at the conference website: <http://semmla.musiclibraryassoc.org/semmla2014/registration.php>. Please register by September 10, 2014 to take advantage of early registration rates.

Program Details

The 2014 SEMMLA Conference opens at 5:30 p.m. on Thursday, Oct. 2, with registration and a reception at LSU's Hill Memorial Library Lecture Hall. Hors d'oeuvres and beverages will be served as we mingle and reconnect with friends and colleagues from our chapter. Following the reception, guests may continue their conversations over dinner at one of the numerous local restaurants. A list of restaurants is available on the conference website (<http://semmla.musiclibraryassoc.org/semmla2014/dining.php>). We'll provide paper copies of this document at registration.

The program opens on Friday morning with guest speakers Jesse Allison, Assistant Professor, Experimental Music & Digital Media at Louisiana State University, Edgar Berdahl, Assistant Professor, Experimental Music & Digital Media, and Lindsey Hartman, DMA student in Experimental Music & Digital Media and graduate assistant in Music Resources at the LSU Libraries. They will each present on their individual areas of research and will end with a discussion of issues that arise in the field of Digital Media.

A short break will be followed by three presentations. Danny Holmes (Louisiana State University), who designs new electronic instruments and musical interfaces, will describe Caedence, an augmented electric guitar with an open-source design that serves as a model for overcoming the problem of technological obsolescence. Jaci Wilkinson (University of North Carolina – Chapel Hill) will discuss the importance of sampling in the evolution of recorded sound and creating metadata standards for the description of hip hop samples. Daniel Shanahan (Louisiana State University) will discuss issues pertaining

to the acquisition and validation of web-based MIDI content for digital libraries.

After lunch, Tulane University's Lisa Hooper and Jeffrey Rubin will give us a taste of the variety of events planned for the upcoming multi-faceted sound art exhibition called Bamboula/NOLA and discuss the partnerships in art, music, and digital humanities that came together to make it possible. Laurie Phillips and two of her colleagues from Loyola University, Elizabeth Joan Kelly and Teri Gallaway, will discuss their experiences and challenges in working with a continually evolving Tech for Music class that covers basic web design, working with images, notation software, library skills and databases, recording software, and social media. Following this, Tina Huettenrauch (Louisiana State University) will focus on performer's health, providing an overview of the growing field of performing arts medicine and its resources. She will highlight common barriers for users and identify search strategies for the most important medical databases that contain information related to performer health. The afternoon program will conclude as Keith Knop (Florida State University) examines experimental music and new areas of music scholarship. He will explore some of the genres, styles, and scholarly topics that are not adequately represented in Library of Congress Subject Headings and address possible remedies.

Our Saturday morning program begins with Rachel Tillay (Louisiana State University), who will explore metadata treasure maps with us. She will discuss the digitization of a collection of 19th–20th century sheet music available in the Louisiana Digital Library, which uses CONTENTdm digital library software. Tillay will discuss assessing collections that are candidates for digitization and providing new metadata fields necessary for access.

The program ends with a trio of digital special collections: Lindsay Million (Center for Popular Music, Middle Tennessee State University) will discuss digitizing, cataloging, and curating American vernacular music manuscripts from the Center for Popular Music and the American Antiquarian Society; Sonia Archer-Capuzzo (University of North Carolina – Greensboro) will discuss the progress of the Lev Aronson digitization project at UNC – Greensboro; and Sara Nodine (Florida State University) will describe the process of creating a new digital home for Confederate sheet music at her university.

After a mid-morning break, the conference will conclude with our annual business meeting, led by SEMMLA Chair, Renée McBride.

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Annual Meeting Preview — continued from page 5

Banquet

We have a special evening planned on Friday night for the banquet. At 5:00 p.m., we'll leave from the hotel parking lot in a chartered bus for Pat's Fisherman's Wharf Restaurant in Henderson, LA. Built on Bayou Amy with a wharf extending over the water, the restaurant gives you the opportunity to see turtles, fish, an occasional alligator and lots of other bayou life. Pat's is a world-famous, family-run Bayou institution that has been serving Cajun cooking since 1952.

The bus will return to Baton Rouge at 9:00 p.m. for the early-birds among us, but some of you may wish to stay to hear the live music in the Atchafalaya Club from 9:00 p.m. to midnight. Those staying for this treat will want to drive separately to the banquet in order to return after the live music. Watch the conference website for the name of the band that evening!

Swamp Tour

On Saturday afternoon everyone is invited to enjoy a trip to Cajun Pride Swamp Tours near LaPlace, Louisiana. We'll leave the hotel parking lot at 2:30 to drive to this privately owned wildlife refuge just outside of New Orleans. Piloted and narrated by local boat captains, we'll take a 4:15 p.m. boat ride through the primitive beauty of Manchac Swamp, seeing alligators, turtles and other wildlife, as well as wildflowers and cypress trees bedecked with Spanish moss. After time to visit the gift shop and snack bar we'll return to Baton Rouge, arriving at the hotel no later than 7:00 p.m., in time for one more restaurant visit to enjoy a luscious south Louisiana meal. The swamp tour cost is \$19.00, and you can reserve a spot when registering for the conference on the registration page: (<http://semmla.musiclibraryassoc.org/semmla2014/registration.php>)

Activities in & around Baton Rouge

If you have time to extend your stay in the Baton Rouge area, there are many ways to spend your time here. No stay in south Louisiana is complete without checking out the live music scene. Favorite night spots include the Varsity, Spanish Moon, Boutin's restaurant with live music and dancing Tuesday through Saturday nights (SEMLA

banquet was held there in 2002), and The Blues Room (this was "Tabby's Blues Box" back in the day). Please see the section on "Live Music" (<http://semmla.musiclibraryassoc.org/semmla2014/batonrouge.php#livemusic>) on the "About Baton Rouge" page for more suggestions.

One can't possibly leave the area without visiting a plantation home. There are many to choose from in southern Louisiana. These beautiful antebellum homes are listed in the "About Baton Rouge" page (<http://semmla.musiclibraryassoc.org/semmla2014/batonrouge.php#plantations>).

Louisiana is often called the Festival Capital of the World with more than 400 festivals every year. We celebrate our many food products with festivals (crawfish, jambalaya, strawberries, catfish, BBQ, shrimp, crabs, rice, tamales, chili, hot sauce, étouffée, peaches), music types (jazz, blues, zydeco, Cajun music, bluegrass,) and other activities and interests (film, book, quilt-making, brewing, Renaissance, boating). See who is feting what while you are here on our "Festivals" section (<http://semmla.musiclibraryassoc.org/semmla2014/batonrouge.php#festivals>).

One event you won't want to miss is the [Angola Prison Rodeo](#). This, the longest running prison rodeo in the U.S., began in 1965. In 1997, spectator capacity was expanded by 1000 seats and a roof was built over the stands for greater comfort. Hobby/craft space was created so an all-day arts and crafts market complete with entertainment and food could be added. The Angola Prison Rodeo Committee demonstrates its commitment to rehabilitation through this event where inmates sell their crafts and participate in the rodeo.

The rodeo grounds open at 9:00 a.m. every Sunday in October. The rodeo begins at 2:00 p.m.

There is so much going on in the Baton Rouge area! Ask anyone involved with the conference and be sure to check out all the suggestions on the conference website, where complete conference details, including preconference and conference registration forms, are available <http://semmla.musiclibraryassoc.org/semmla2014>.

I can't help myself. I have to say,

*"Laissez les bons temps rouler!"
And welcome to Baton Rouge!*



Music in Libraries: Just the Basics

Preconference Workshop
Thursday, October 2, 2014

Grover Baker
Middle Tennessee State University

Thursday, October 2 will mark the 6th occurrence of SEMLA's *Music in Libraries: Just the Basics* preconference workshop. Louisiana will actually be the first state to present the all-day workshop for a second time, having previously hosted the event prior to the 2009 Annual Meeting in New Orleans (Loyola University). The *Music in Libraries* traveling show embarked upon its mission to sharpen music librarianship skills across the Southeast in North Carolina (East Carolina University, 2008), making stops along the way in South Carolina (University of South Carolina, 2010), Alabama (University of Alabama, 2012), and Tennessee (Vanderbilt University, 2013).



This year's workshop will follow the format and schedule of previous years, with one major exception. By coincidence, October 2 is the same day that "RDA for Music: Classical Music Recordings" is being presented. This is the third of the extremely successful set of webinars to be produced in a partnership between ALA Editions and MLA. By special arrangement, and with some slight juggling of the day's schedule, we will be able to incorporate the webinar into the afternoon's "Cataloging Sound Recordings in RDA" workshop *at no additional cost to participants!*

Morning sessions and instructors:

Cataloging Videorecordings in RDA

Sonia Archer-Capuzzo,
University of North Carolina-Greensboro
Sarah Hess Cohen,
Florida State University

Music Reference

Chris Durman,
University of Tennessee, Knoxville
Grover Baker,
Middle Tennessee State University

Afternoon sessions and instructors:

Cataloging Sound Recordings

Sarah Hess Cohen,
Florida State University
Sonia Archer-Capuzzo,
University of North Carolina-Greensboro

Collection Development / Acquisitions

Holling Smith-Borne,
Blair School of Music, Vanderbilt University
Lisa Hooper,
Tulane University

see *Music in Libraries* — continued on page 8


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Music in Libraries — continued from page 7

The registration rate for *Music in Libraries: Just the Basics* is \$85 (\$100 after September 10). The student rate is only \$40. And these fees include lunch & snacks! As in past years, we are offering workshop participants (non-SEMLA members only) the opportunity to attend the Annual Meeting at a reduced registration rate of \$20 (same as the student fee).

One thing that has changed this year is the registration form, located at <http://semla.musiclibraryassoc.org/semla2014/registration.php>. You may not have noticed it, but Amy Strickland has created a magical form that allows individuals to register for either or both the preconference workshop and the annual meeting. Additional fields and fees automatically appear as registrants indicate their choice of activities. Hopefully, this will eliminate much of the confusion that was encountered in past years.

For full details about *Music in Libraries: Just the Basics*, visit the website at <http://semla.musiclibraryassoc.org/semla2014/preconference.php>. If you have any additional questions, feel free to contact Grover Baker by phone (615-494-7784) or email (grover.baker@mtsu.edu).

Music in Libraries: Just the Basics, is offered in conjunction with the Educational Outreach Program (EOP) of MLA. Information about the EOP may be found at <http://www.musiclibraryassoc.org/?page=Workshops>. 

Courtesy of LSU Libraries



Troy H. Middleton Library — Home for this year's "Music in Libraries: Just the Basics" preconference workshop.

IAML 2014 Conference

Alan Asher
University of Florida

The International Association of Music Libraries, Archives, and Documentation Centres (IAML) annual conference for 2014 was held in Antwerp, Belgium from July 13-18. The conference was hosted as a collaboration between the libraries of the Royal Conservatory of Antwerp, the Royal Conservatory of Brussels, the Conservatory of Ghent, the Study Centre for Flemish Music, and The New Music Centre of Leuven- known as MATRIX.

The main conference venue was the Royal Conservatory of Antwerp. Housed in a beautiful building, the Conservatory was an excellent choice to host over 300 participants from American, Canadian, South American, European, and Asian music libraries and archives. On July 14, the first full day of the conference, the IAML Board offered an introductory session with coffee for first-time attendees. During registration, first-time attendees were given an opportunity to sign up for a conference mentor. A tea & coffee session for mentors and mentees was held immediately after the opening session on July 14. I had the good fortune to be assigned a former SEMLA member, Judy Tsou from the University of Washington, to be my mentor.

Conference presentation sessions were scheduled in ninety-minute time blocks and were offered throughout each day of the conference, with the exception of Wednesday, which was devoted to exploring the libraries and cities of Brussels, Antwerp, Leuven, and Ghent. The official languages of the conference were French, German, and English. Many of the presentations were presented in English, and it was noted by one of the conference organizers that English has become the predominant conference language for IAML. Being based in Belgium for this year, there were many presentations related to Belgian music, collections in Belgian libraries, and Belgian and Dutch radio and orchestra libraries.

American presenters included myself, Deborah Campana of Oberlin College, Darwin Scott of Princeton University, David Day of Brigham Young University, Michael Oaks of Harvard University, Charles Peters and Philip Ponella of Indiana University, and others.

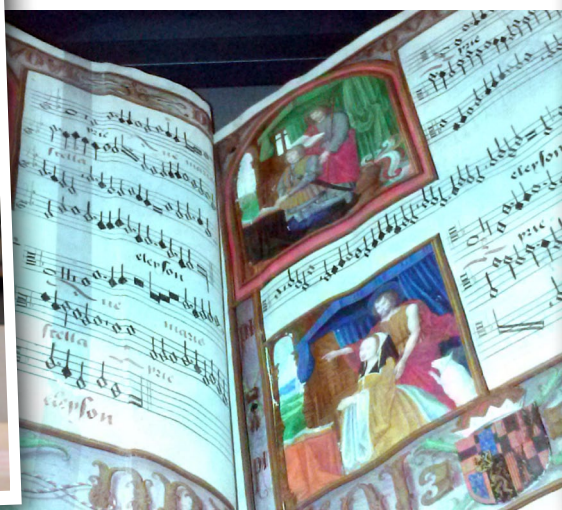
The atmosphere of the IAML conference was professional but relaxed, with most participants dressing in a casual, comfortable manner. I would encourage my fellow SEMLA members to consider attending the next IAML conference, which is slated for summer of 2015 in New York at the Juilliard School as the main conference venue.

Asher

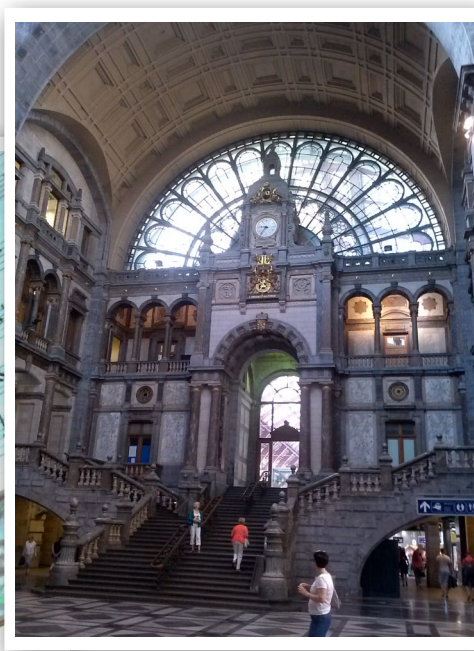


Alan in Antwerp — (l-r) Alan in the Royal Library of Belgium; a manuscript; the Antwerp Train Station.

Asher



Asher



SEMLA Oral History Project: Where We Are, Where We're Going

Renée McBride

University of North Carolina – Chapel Hill

In 2008, SEMLA launched an oral history project to record interviews with “as many past chairs of SEMLA as we can, as well as people who have contributed to SEMLA in other ways and music librarians who have been in the profession a long time and are either nearing retirement or already living a retired life.” [*Breve Notes* no. 83 (April 2008), 1] The project was led by Jenny Colvin, then Furman University’s Music Librarian, now their Assistant Director for Outreach Services. Under Jenny’s leadership, a good number of interviews were completed, until Jenny’s career took her on a path away from SEMLA. In the past year, with the invaluable help of Chapter archivist David Hursh, SEMLA Board members, current Furman Music Librarian Patricia Sasser, and others of you out there, I assessed the current state of the project and consulted with the SEMLA Board about how we might proceed.

Twelve of 21 interviews of past Chapter chairs have been completed. “Completed” means some sort of conclusion was reached – either the interview was conducted or the prospective interviewee declined to be interviewed. Of these 12, three preferred not to be interviewed. One of these three, Jody Falconer, has a transcribed interview with the Midwest Chapter available in the [MLA Midwest Note-book 16/1 \(May 2007\), 5-11](#). Six of the remaining nine interviews are preserved in the SEMLA Chapter Archive. Of the three completed interviews not in the Archive, two are currently residing with an interviewer and will be making their way to the Archive before long, and one was a victim of technological difficulties and didn’t get recorded. That interview was of John Druessedow, with whom we very happily have an interview published at the time of John’s retirement in [Breve Notes no. 74 \(April 2005\), 1, 4-6](#). Here are the past Chapter chairs whose interviews have been completed (one way or another):

- Pauline Bayne
- Joyce Clinkscales
- Robena Cornwell
- Bill Coscarelli
- Larry Dixson
- Sarah Dorsey
- John Druessedow
- Jody Falconer
- Neil Hughes
- Lois Kuyper-Rushing
- Diane Steinhaus
- Nancy Zavac

see [Oral History](#) — continued on page 11

Oral History — continued from page 10

Although the original intent of the project was to go beyond Chapter chairs, we are currently limiting our efforts to Chapter chairs, in the interest of having a well-defined project that we can feasibly see through to completion.

Interviews remaining to be done are:

- Robert Curtis
- Bela Foltin
- Roberta Chodacki Ford
- Alan Gregory
- Dale Hudson
- Lynn Jaffe
- Kathryn Logan
- Anna Neal
- Jerry Persons

Not long ago I made two calls via SEMLA-L for volunteers to take interviews. Given the lack of enthusiastic responses, the approach we are going to take with these remaining interviews – some of which are with long-ago chairs who may be challenging to track down – is to try to complete them via email or snail mail, submitting a list of questions for the interviewee to complete and return. If any of you are interested in being the connection with someone on this list, please contact me at mcbrider@email.unc.edu and/or (919) 962-9709 (Dale Hudson is taken). If you are on this list and would like to communicate with me about being interviewed, please do contact me. If it's actually possible to do a recorded interview with someone on this list, go for it, by all means, but we will also be happy to have a typed interview as our record. I am happy to handle interviews conducted by email or snail mail, but I'm also quite happy to have as many of you involved as possible.

Finally, I have suggested to the Board, who supports the suggestion, that we apply for an MLA Chapter Grant next year for the purpose of hiring someone to transcribe the recorded interviews we have in our Archive. I know from personal experience that 1) it takes a special person to successfully transcribe interviews, and 2) even when you are that person, with that special genetic code, transcription can be mind-numbingly tedious work that takes an immense amount of time. I feel pretty safe opining that if we left transcription up to member volunteers, it wouldn't get done. My hope for the coming year is that we can wrap up interviews via email and snail mail, then receive a Chapter Grant to get transcriptions of our existing audio interviews. This would be a wonderful history of our chapter to leave for our successors. ■



Southeast Music Library Association 2014 Officer Election Ballot

[Candidate biographies appear on pages 13-14.](#)

Vote for only one candidate for each office.

Vice-Chair/Chair-Elect:

_____ Chris Durman, University of Tennessee—Knoxville

_____ Holling Smith-Borne, Vanderbilt University

_____ Write-in candidate: _____

Member-at-Large:

_____ Steve Burton, Kennesaw State University

_____ Sonia Archer-Capuzzo, University of North Carolina at Greensboro

_____ Write-in candidate: _____

Members have **three** options for your method of voting:

1. Email your vote to Jacob Schaub, Nominating Committee Chair, at jake.schaub@vanderbilt.edu by Friday, September 26, 2014.

Important! To be counted, your email must include **your full name and the names of the candidates** for whom you are voting.

2. Or print and return this ballot to Jacob at the following address:

Jacob Schaub
Anne Potter Wilson Music Library
Vanderbilt University
2400 Blakemore Ave
Nashville, TN 37212

Important! Members must **sign the outside of the mailing envelope** so that membership status can be verified before the votes are counted. It is suggested that members also **write "Ballot" on the envelope** to prevent confusion in the event that they need to correspond with the Committee Chair during the balloting process. Mailed ballots must be postmarked by September 26, 2014 to be counted.

3. Ballots may also be cast in person before the state of the business meeting at Baton Rouge, LA, on October 4, 2014.

You must be a **member in good standing** or your vote will be discarded.

Candidate Biographies

Vice-Chair/Chair-Elect

Durman



Chris Durman is the DeVine Music Library Coordinator at the University of Tennessee Libraries. A long-time East Tennessee resident, Chris began working at the University of Tennessee Libraries as a Student Library Assistant in 1986 and as a full-time staff member in 1988. He became the Daytime Supervisor of the George F. Devine Music Library in 2000, completed his MSLS at the University of Tennessee in December 2005, and received his faculty appointment in February 2006. In July of 2013, Chris's title was changed from Music Librarian for Public Services to DeVine Music Library Coordinator to more accurately represent his current duties. He is responsible for the operations of the DeVine Music Library and for the supervision of the two full-time staff who work there. His responsibilities include collection development, collection management, reference services for music, outreach, and classroom instruction. He shares many of these duties

with his colleague, Nathalie Hristov, Associate Professor and Music Librarian for Technical Services.

He is or has been active in the East Tennessee Library Association (ETLA) since 2007 in which he has served as Secretary (2007-2008), Vice President/President Elect (2008-2009), and President (2009-2010), the Southeast Chapter of the Music Library Association (SEMLA) since 2000 in which he has served as Member-at-Large (2008-2010) and as a member of the Best of Chapters Nomination Committee (2006), and the Music Library Association (MLA) since 2005 in which he has served as a member of the Program Committee for the 2009 Annual Meeting and as the Coordinator of the Music Industry and Arts Management Roundtable (2009-2014). He has published articles in *Tennessee Libraries*, *Music Reference Services Quarterly*, and *Notes* and co-taught SEMLA Preconference Workshops on Music Reference and Music Collection Development in support of the Music Library Association Educational Outreach initiative. In 2006 he presented "Naxos or Classical: Which Music Library is Best for You" at the SEMLA Annual Meeting and in 2013 he was a member of the group which presented "Country Music: Roots and Branches" at the SEMLA Annual Meeting.

Although appreciative of almost all music, he nurtures an abiding interest in various forms of American folk and popular music and has performed semi-professionally for over thirty years as a singer/songwriter and as a member of various ensembles.

Smith-Borne



Holling Smith-Borne is the director of the Anne Potter Wilson Music Library at Vanderbilt University where he has worked since 2006. He earned a B.M. in piano performance from Bowling Green State University and an M.L.I.S. from the University of Michigan where he specialized in music librarianship.

Music librarianship found him while working as a student employee at the Music Library and Sound Recordings Archives at Bowling Green State University, filing the last of the catalog cards and inputting MARC coding for the music catalogers. Prior to working at Vanderbilt University, he was the coordinator of the music library at DePauw University for 8 years and the music and fine arts librarian at Butler University for 5 years.

He has chaired the Education Committee and the Social Responsibilities Roundtable for MLA and was elected to a term as Member-at-Large of MLA's Board of Directors.

Holling co-founded MLA's Educational Outreach Program where he continues to serve as an instructor for the Collection Development workshop. He is a member of the American Musicological Society and is currently serving on the editorial board of the *Journal of Music History Pedagogy*. Holling has presented papers and posters at a number of conferences including MLA, the International Association of Music Libraries (IAML), and SEMLA.

see *Candidate Bios* — continued on page 14

Candidate Bios — continued from page 13

Member-at-Large

Burton



Steve Burton, originally from suburban Nashville, Tennessee, earned his bachelor's degree in music education (vocal) from the University of Tennessee—Knoxville and later completed the Master of Church Music degree at The Southern Baptist Theological Seminary in Louisville, Kentucky, where he majored in conducting and church music. He served churches of various denominations in Tennessee, Kentucky, Ohio, and Georgia as Minister of Music. He has also performed with the Atlanta Symphony Orchestra Chorus, the ASO Chamber Chorus, and as a staff singer at Atlanta's Cathedral of St. Philip (Episcopal), where he was also interim director of the Parish Choir.

In 2007, Steve completed the Master of Library and Information Science degree at Valdosta State University, and in early 2008, he was hired by the School of Music at Kennesaw State University as manager for its Performing Arts Library. In October of 2008, he was named Arts Librarian, serving as liaison between College of the Arts programs and the University's Sturgis Library. He sees his mission as helping connect students, faculty, and staff with the information they need, while helping them to become more proficient and independent in locating resources on their own.

Steve has served SEMLA previously as a member of its Nominating Committee and its Best-of-Chapter Committee.

Archer-Capuzzo



Sonia Archer-Capuzzo holds an MLIS and a DMA (in Clarinet Performance, with a minor in Ethnomusicology) from the University of North Carolina at Greensboro (UNCG). She is a cataloger, lecturer, and librarian.

An active researcher, Sonia has presented papers and posters at a number of conferences, including those hosted by SEMLA, the North Carolina Library Association (NCLA), and the Music Library Association. Sonia is a member of the Descriptive Cataloging Subcommittee of MLA's Bibliographic Control Committee. Additionally, she provides Resource Description and Access (RDA) training, including a recent webinar sponsored by NCLA and an annual workshop at SEMLA. She has taught Music Librarianship and Cataloging & Classification courses online for UNCG and the University of Illinois at Urbana-Champaign and will be teaching Information Organization & Access for UNCG in Fall 2014.

Prior to becoming a librarian, Sonia worked as a professional musician and music teacher in Texas and North Carolina. She also spent two years as the Executive Director of a nonprofit concert series based in Greensboro, managing most aspects of the organization's activities. Sonia lives in Greensboro with her husband, a professor at UNCG, and their exuberant corgi.

Member News

artbyash.com

Nuptials

Elizabeth Hobart (formerly Elizabeth McCraw), of the University of North Carolina – Chapel Hill, was married to Geoffrey Hobart on September 14, 2013 in Raleigh, North Carolina. The couple honeymooned in Asheville, North Carolina.

Lina Terjesen (Belmont University) and Ken Sheahan were married on May 2 at The Red House in Franklin, TN. The wedding was small – just closest friends and family. The groom does production work for bands, so music obviously plays an important part in both Lina’s and Ken’s lives, and they tried to show that as much as possible. From the vintage music memorabilia in the venue, to their guitar guest book, to the sheet music flowers, music was everywhere! Because of Ken’s touring schedule, the couple opted to take a “mini-moon” in Asheville right after the wedding, visiting Biltmore House while there. The newlyweds stopped in Gatlinburg on the return trip. Lina and Ken are planning a longer honeymoon for December to visit the Christmas markets of Munich, Salzburg, Vienna, and Prague.

Lina Sheahan may be reached at lina.sheahan@belmont.edu.

see *Member News* — continued on page 15

Sur La Lune Photography



(above) Elizabeth and Geoffrey Hobart



SEMLA extends its best wishes to both Elizabeth and Lina!

(at left) Lina & Ken Sheahan with their wedding party.

Member News

— continued from page 15

Milestones

David Hursh (East Carolina University) was promoted to full professor on July 1st. Congratulations, David!

After thirty-plus years of work in library-land, **Darlene Fawver** is retiring from Converse College, having also worked at Kentucky State University from 1980 to 1982 and at the Wichita (Kansas) Public Library from 1982-1983. “When I was hired as Music Librarian at Converse College (and joined SEMLA) in 1983, I never dreamt that my fulltime career would morph to include being Head of Technical Services and System Administrator for our ILS. After a bit more “dust” settles – literally and figuratively – I hope to spend much more time with my first love ... MUSIC!!!”

Appointments

John Baga (Mississippi State University) has been appointed as a Monographs Cataloger / Assistant Authorities Librarian at the University of Georgia. He will begin his new position starting September 1st.

Sara Nodine (Florida State University) has been appointed as the new Publicity & Outreach Officer for MLA.

Acquisitions

The Marta and Austin Weeks Music Library at the University of Miami recently acquired the personal library of Roger Gross, a New York dealer in musical autographs who had a special love of opera. The collection contains several thousand volumes related to opera and opera singers from the late eighteenth century to the present. The collection is in the process of being catalogued, but available volumes can be found by searching under keywords “Roger Gross” in the library catalog: <http://catalog.library.miami.edu>. For further information, go to <http://library.miami.edu/blog/2014/06/04/weeks-acquires-major-opera-literature-collection/> or contact **Nancy Zovac** at nzavac@miami.edu.

Presentations

Alan Asher (University of Florida) presented a paper entitled “The Impact of Patron Driven Acquisitions on University Music Library Collections” at the International Association of Music Libraries (IAML) conference in Antwerp, Belgium. You can read Alan’s account of his July trip to IAML on [page 9](#) of this issue.

A Reminder...

Just a reminder that it’s membership renewal time! If you have not yet paid your dues for the 2014-2015 membership year, you are currently in arrears. Please note that if a member is in arrears for one year, his or her membership is considered terminated.

You can pay dues online via PayPal at <http://semla.musiclibraryassoc.org/app.html> or by check (made out to SEMLA and sent to Amy Strickland at the address below).

Also remember that the dues rates for regular and institutional members have increased by \$5.00. The rates are as follows:

Regular (individual) members: \$15.00
Student or retired members: \$5.00
Institutional members: \$20.00

If you have questions or comments, please contact Amy Strickland.

Amy Strickland
SEMLA Secretary/Treasurer
Marta and Austin Weeks Music Library
5501 San Amaro Drive
P.O. Box 248165
Coral Gables, FL 33124
a.strickland@miami.edu

SEMLA LOGO UPDATE



WE HAVE A DESIGNER!

LINA SHEAHAN
BELMONT UNIVERSITY

AFTER board approval on the budget and an informal “interview” (via email) of two designers, it was decided that Mark Fleming, brother of SEMLA member Kevin Fleming (Georgia State University), will design our new SEMLA logo! For a little more information on Mark, the bio on his webpage reads as follows:

After graduating with a Bachelors of Arts degree in Illustration and Design from San Jose State, Mark worked his way from Intern to Art Director at a Bay Area Advertising Firm. Since relocating to his roots in the Central Valley, he has enjoyed good fortune as an award winning Creative Director for a successful publishing firm. Responsibilities included page and feature layout design, photo editing, and illustration for multiple publications. His spare time is cherished with his loving family and fascination with Walt Disney history.

Mark has a very impressive portfolio, and his style fits our needs very well. He is also very excited to work for us, understands our needs and limitations, and has some great ideas. You can see more of his work at <http://www.davidmarkfleming.com/>.

The general timeline for the rest of the process is as follows: By the end of August, he will send at least 2 logos for our consideration. I will set up a poll via SurveyMonkey (or something similar) and send that out to the membership via the SEMLA listserv. Voting will take place for 2 weeks, after which time I will work to put together the final “reveal” for the Baton Rouge chapter meeting the first week of October. Should we choose to adopt a new logo, I will announce it to the MLA listserv shortly after our chapter meeting. Should we decide to stay with our current logo, which is always an option, I will make that announcement at the chapter meeting but not send any sort of update to MLA-L. If you have any questions about the process, feel free to contact me at lina.sheahan@belmont.edu. 📧

SEMLA Invites Applications for the Pauline Shaw Bayne Travel Grant

I. The grant supports portions of the expenses related to attending this year's annual chapter meeting in **Baton Rouge, Louisiana, October 2-4, 2014**. The application deadline is August 22, 2014.

The Travel Grant may be awarded for up to \$500. Reimbursable expenses include: conference registration; lodging for the two nights of the conference (Thursday and Friday) at one-half of the double occupancy rate; subsistence expenses ("Meals & Incidental Expenses") at the [CONUS](#) rate for one full day (Friday) and two partial days (Thursday and Saturday); travel by car/plane/train/bus, generally by the least expensive method. The request for reimbursement must be submitted to the SEMLA Secretary-Treasurer by December 29, 2014.

The grant winner is expected to join SEMLA at the appropriate level prior to attending the conference. Dues are only \$5 for students and \$15 for others.

Supporting our colleagues' involvement in the life of the chapter is a priority! **Please note that music library paraprofessionals, support staff, and library school students are eligible** for this opportunity and are encouraged to apply.

Applicants must reside at the time of the meeting in one of the states or territories comprising SEMLA (Alabama, Arkansas, Florida, Georgia, Louisiana, Mississippi, North and South Carolina, Tennessee and Puerto Rico), and also be in at least one of the following eligible categories:

- a) A graduate library school student (by the time of the conference in October 2014), aspiring to become a music librarian;
- b) A recent graduate (within one year of degree) of a graduate program in librarianship who is seeking a professional position as a music librarian;
- c) A music librarian (holding a Master of Library Science degree or qualifications granting an equivalent status at her/his employing institution, e.g. a certified archivist with other graduate degree working extensively with music materials) in the first two years of her/his professional career, or;
- d) A library paraprofessional/support professional working with music materials as a significant portion of his/her job responsibilities.

Applicants in categories a-c must not have attended more than one prior SEMLA meeting before applying for the grant. This restriction does not apply to paraprofessionals/support professionals.

II. Applicants must submit the following to arrive by August 22, 2014:

1. A letter of application that includes an explanation of the reasons for attending the SEMLA annual meeting, a justification of financial need, and a budget. (The single or double room rate in Baton Rouge, Louisiana is \$109.00 plus \$14.17 tax per night.) For those applicants currently working in libraries or archives, justification of financial need must include information that one has sought financial support from one's employing institution to attend the meeting and that such a request was either denied or insufficiently met;
2. A current résumé or vita;
3. One letter of support. Where applicable, it should be from a current supervisor.

Award recipients who are not already members of SEMLA are expected to join prior to attending the October meeting. Join online at the [SEMLA website](#). Annual student membership in SEMLA is currently only \$5.00; a regular membership is \$15.00.

Hotel accommodations will be funded at the double-occupancy rate (rates are \$109.00 plus \$14.17 tax per night) i.e., one-half of the room cost plus taxes.

Send application and supporting materials either electronically (preferred) as Word attachments or via U.S. post (priority mail), to arrive by **August 22, 2014** to:

[Joyce Clinkscales](#)
 540 Asbury Circle
 Woodruff Library
 Emory University
 Atlanta, GA 30322
libjm01@emory.edu

If you have any questions, please contact [Joyce by email](#) or phone (404-727-1066).

Recipients will be notified no later than September 3, 2014 and announced on SEMLA-L immediately thereafter. Please note that SEMLA may elect to pay directly for travel and hotel expenses on the recipient's behalf and only supply the balance, if any, of an award following the Nashville meeting. If mileage for a personal vehicle is awarded, it will be paid at the [current IRS rate](#) at the time of the conference. (The business standard mileage rate beginning Jan. 1, 2014, is 56 cents per mile.) ■



SEMLA
Southeast Chapter of the Music Library Association
Membership Application Form

Name:

E-mail Address:

Institutional Affiliation:

Preferred Mailing Address

Street Address:

City, State, Zip:

Is the above address an institution address or a home address (circle one)? Institution Home

Phone:

Fax:

Are you currently a member of the national Music Library Association (circle one)? Yes No

Membership categories (circle one):

Regular \$15.00

Student \$5.00

Retired \$5.00

Institutional \$20.00

Please make your check payable to SEMLA and mail it along with this form to:

Amy Strickland
SEMLA Secretary/Treasurer
Marta and Austin Weeks Music Library
5501 San Amaro Drive
P.O. Box 248165
Coral Gables, FL 33124

A membership form with an online payment option (PayPal) is also available on the SEMLA website at:
<http://semla.musiclibraryassoc.org/app.html>

