



mla2016

CINCINNATI



March 2-5, 2016



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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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Grover Baker, Shelley Rogers, Co-Editors
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SEMLA-L

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FROM THE CHAIR

Chris Durman

University of Tennessee, Knoxville



I'VE been thinking about the concept of “mentoring” lately, about the people and groups who have been mentors to me, and about how I might best be a mentor in turn. When I accepted my current position I was asked to formally choose a mentor to advise me as I journeyed through the nerve-racking tenure process. I picked well and that mentor advised me, met with me whenever I requested, helped me with my CV, read through articles I was submitting, represented me during the annual retention meetings, and comforted me when I was worrying about some aspect of the process. Once I had tenure, I was then expected to serve as a mentor myself. I guess that many of us had similar “formal” mentors, but that all of us have been fortunate to have many “unofficial” mentors, too. Those mentors can be supervisors, colleagues who have more experience, wise friends, or fellow members of a shared professional organization. I certainly think of many of my colleagues in SEMLA as mentors.

I'm thinking on this at the moment because I'm remembering the fine time and good conversations I shared while travelling to Cincinnati with two of my co-workers from Tennessee. Both are newer to the profession than I am and we shared many thoughts about that profession as we rode together. I'm also thinking about the nature of mentoring because of seeing and speaking with so many of my peers and mentors in Cincinnati, many of whom always seem so much more knowledgeable about all aspects of our work than I. I'm thinking of it because of the help and instruction I had from many of my fellow Board Members and past Board Members as I was fulfilling my duties as Member-at-Large or, more recently, leading my first SEMLA Business Meeting in Cincinnati. I suppose, however, that the biggest reason I'm thinking on this now is because of the interview with Pauline Shaw Bayne that begins on [page 19](#) of this issue of *Breve Notes*.

Pauline is without a doubt my most significant mentor regarding music librarianship. I won't even try to list the multitude of lessons I have learned and continue to learn from Pauline. I can say without a doubt that I would not be writing this column as Chair of SEMLA if not for Pauline. Not only did she introduce me to music librarianship, she introduced me to the fine people of SEMLA and MLA. She showed me the wealth of shared knowledge we can have access to by joining and participating in professional organizations and she worked to secure the funding that allowed me to attend meetings of professional organizations when I was working in a staff position.


Past-Chair Renée McBride, who has also been very generous in sharing her knowledge with me, has shepherded our Oral History Project through the transcription phase and we're finally starting to share those interviews with all of you via *Breve Notes*. I'm glad that my interview with Pauline, that was recorded at her lovely cabin in rural East Tennessee just as she was settling into her quite-enviable retirement, is to be the first to be published in *Breve Notes*. I know that Pauline viewed many of her colleagues in SEMLA and MLA as her mentors and I am very proud that the members of SEMLA chose to name our chapter's travel grant after Pauline. In my opinion, she is the perfect namesake for a program that allows budding music librarians to come to our annual meeting as she enabled me to when still in school and/or still in a staff position, to meet and learn from some of the experienced, knowledgeable, and downright fun music librarians

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we have in our chapter. Today’s mentee will quickly be tomorrow’s mentor and I’m proud that our chapter works so hard to create a safe and welcoming space for all that learning and sharing! We’ll do just that again AND throw in an Educational Outreach Initiative Pre-Conference if you’ll make plans to join us at Duke University in Durham, NC, from October 20-22, 2016 for our annual meeting!

I hope y’all enjoy this issue of *Breve Notes* and that you all are having a lovely spring!! ☺

21st amendment back in black	4.15
black ipa 6.8% san francisco, ca	
clown shoes hoppy feet	4.60
black ipa 7.0% ipswich, ma	
green flash le freak 	6.25
belgian ipa 9.2% san diego, ca	

Just What the Chair Ordered! — *This appropriately titled beer was found on the menu in one of Cincinnati’s fine establishments. Someone must have warned them that SEMLA would be visiting!*



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March 2-5, 2016

GROVER BAKER
MIDDLE TENNESSEE STATE UNIVERSITY

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UNIVERSITY OF WEST GEORGIA

AFTER initial greetings and announcements, Peter Landgren, Dean of the College-Conservatory of Music at the University of Cincinnati, provided the official welcome to the 85th Annual Meeting of the Music Library Association in Cincinnati. Landgren spoke of his experiences with libraries as a student and posed the question: are our libraries serving as museums or as guides to the future?

The meeting kicked into full gear with a plenary session about **Diversity in MLA**. In 2009, MLA was 95% white. The Diversity Committee was charged in 2014 to recruit, retain, and advance diverse members.

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The first speaker was Professor Jorge Reina Schement of Rutgers University, whose credentials are extensive. Dr. Schement began with demographics about changing diversity in the U.S. population. In 2011, minority births outnumbered white births for the first time in the history of the United States. Dr. Schement noted that population changes vary in geographic regions. He also provided some demographics about New Jersey, which is very diverse.

Dr. Schement stated that MLA has two primary tasks with respect to diversity: 1) make people feel welcome, and 2) make it a great event; make it fun, so they stick with us. Inclusion should be the goal of the social contract. How do music librarians achieve inclusion? Dr. Schement described three means: 1) internships/scholarships; 2) emphasize the importance of sustaining support; and 3) create awareness of the importance of retention. He shared five suggestions for MLA:

1. exposure: bring students to the library;
2. comfort: people need to feel that this is their place;
3. support: especially in an era of student debt; maybe a hiring bonus to pay down debt;
4. mentoring: be friendly, be their buddy, especially first generation college students;
5. intentionality: make a plan, have a program, share it with the dean and other stakeholders.

Mark Puente (a SEMLA alumnist) was the next speaker. He talked about the ARL/MLA Diversity and Inclusion Initiative (DII). A total of eight U.S. institutions are

hosting DII fellows for their internships. It is a four-year project which is concluding later this year. The program has supported 15 diverse students, providing benefits to the students, the participating institution, and our profession. The students report that the funding has been helpful/integral to their development. Mr. Puente identified a number of outcomes from the project. His advice was to “keep calm and be an ally.” Why do these programs? Because of relevance, excellence, and social justice, he said.



Getting Started — (clockwise, from top left) Peter Landgren; Jonathan Saucedo, Chair of MLA’s Diversity Committee; Jorge Schement; Mark Puente; Treshani Perera; Joy Doan and Patrick Sifuentes.

from the University of Wisconsin, Milwaukee, spoke next. She is a recent student intern and talked about her experience as a Fellow. Joy Doan, of California State University, Northridge, and Patrick Sifuentes, from Northwestern University, rounded out the session, speaking about their experiences as past MLA/ARL DII Fellows.

Taking the Lead: Approaches and Justification for Librarian Designed Copyright Curricula was a session by Tammy Ravas (University of Montana), Kathleen DeLaurenti (College of William & Mary), and Kyra Folk-Farber (University of California, Santa Barbara). Ms. Ravas discussed a semester-long 3000-level course that she taught about copyright (although she is not an attorney). She modeled her course after others that she researched. Her course was titled “Who Owns Culture? An Introduction to Copyright.” She had only four students who stayed the course, which were journalism and mass communication majors.

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Ms. DeLaurenti used a backwards design process, which is planning based on the outcomes desired. She did a case study with twelve students and two focus groups. The students discovered that music copyright is important and valuable. Next, she utilized three work/study students to help design a course. The ALA copyright website will have their projects posted in 2016.



Taking the Lead —
(clockwise from top left) Tammy Ravas;
Kathleen DeLaurenti;
Kyra Folk-Farber.

Ms. Folk-Farber did a research study with music graduate students which revealed that their first stop when searching for scores is IMSLP. They too used focus groups. The book, *Reclaiming Fair Use* by Aufderheide and Jaszi was helpful for them. Ms. Folk-Farber said that librarians should give students the following information literacy tools: 1) copyright vs. public domain; 2) how to do a fair use analysis; and 3) a critical approach to editions. It is hoped that students will take these tools into the professional, performing music community after graduation.

In **Teaching Performance Based Research Skills: Student Reflections and Experiences**, Kristina Shanton of Ithaca College outlined the program she has created in which she gets to meet with every music student once each year during their studio classes. In the fall, Ms. Shanton meets with first year students, providing instruction on “Beginning Library Navigation.” This session focuses on the basics of catalog searching, the

library’s services and facilities, and her instrument webguides. Second year students meet in the spring for “Going Beyond the Catalog,” during which they learn about instrument specific periodicals, interlibrary loan, using WorldCat to locate known items, Ithaca’s AV databases, and IPA sources for singers. Also in the spring, third year students are introduced to print repertoire guides, how to use WorldCat as a discovery tool, and advanced searching techniques in IMSLP



Teaching Performance Based Research Skills —
Vaughan Hennen (left) shares his appreciation with
Kris Shanton (r).

during her session on “Discovering New Repertoire.” In “Beginning to Think Bigger” fourth year students learn about sets of composer’s complete works and how to use the “Works” lists in Grove. Ms. Shanton also introduces them to Partify.org as well as encouraging them to begin thinking about library privileges post-graduation.

At the end of each session, students are asked to complete a One Minute Paper, which provides immediate assessment. This consists of having the students answer two questions: what was the most useful thing you learned? What questions do you still have? Ms. Shanton uses this to provide feedback to the instructors and even emails her students with answers to their unanswered questions.

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The **NACO Music Project/BIBCO Music Funnel** session was led by Mark Scharff and Linda Blair. It also covered the SACO Music Project, with Nancy Lorimer. The NACO Music Project (NMP) Advisory Committee, chaired by Alan Ringwood, has an opening for a member at-large position. This individual needs to have independent status for name records. If you are interested, notify Mark Scharff.

NMP is NARs and SARs (names and subject authority records). The NMP has 96 participants from 75 institutions. It has 41 independent contributors for names; 26 for name-titles, and 1 for series. Almost 382,000 records have been contributed from October 1, 2014 to September 30, 2015.

An LC demographic thesaurus is to be released. Look for changes to the 348 field, format of notated music. Mr. Scharff encouraged those who are AACR2 independent to become independent now with RDA.

The BIBCO Music Funnel is led by coordinator Linda Blair. It is newer than the NACO funnels. A BIBCO record has: 1) encoding level: #; 2) cataloging source: c; and 3) 042: pcc. A primary feature of a BIBCO record is that all access points are controlled (i.e., have corresponding authority records). There are two level of BIBCO membership (to which an institution, not an individual, belongs): 1) full membership, in which 100 records at a minimum must be contributed annually, and 2) funnel-level membership, in which there is no minimum, either at the institution or for the funnel as a whole.

The BIBCO Music Funnel has five independent members. SEMLA member Renée McBride was the first to become independent! The Funnel has three reviewers and five people under review at the current time, with two to begin soon. There are 20 subscribers to the BIBCO music listserv. The Funnel has reviewed 115 bibliographic records since July, and 100 scores and 15 sound recordings.

Please fill out an application to apply for membership. This can be found on the MLA website at: musiclibraryassoc.org/mpage/cmc_bibco.

The SACO Music Project was reported on by Nancy Lorimer. The Music Funnel was formed in 2010. It covers LCSH, LCC, LCMPT, and LCGFT. It is

currently submitted under one institution code, CaStSMF, which is Ms. Lorimer. The Funnel has a new website at: musiclibraryassoc.org/mpage/cmc_saco.

The session concluded with a demonstration of the Authority Toolkit created by Gary Strawn from Northwestern University. Morris Levy and Tomoko Shibuya presented this. The Authority Toolkit is not to be confused with a macro; it is much more than that, like “a macro on steroids.” It has versions for Connexion, one that is independent of Connexion, and also a version for LC. In an amusing and frustrating development, the computer decided to update at the start of Mr. Levy’s demo, which caused a short delay. (Ah, technology!) Users of this wonderful toolkit should be aware that it provides a record, but does not save it or add it to the authority file; a cataloger still must review it, edit it, and decide what to do with it. Mr. Levy recommended that catalogers should not print out Mr. Strawn’s documentation because Mr. Strawn updates/adjusts it frequently. The toolkit can be accessed at: <http://files.library.northwestern.edu/public/oclc/documentation/>.

Get Involved with MLA! provided attendees a chance to do just that. Each year, members rotate off of the various committees and subcommittees of MLA, opening up opportunities for service. During this session, individuals were given a chance to talk with committee and subcommittee chairs, or their representatives, in order to get a better understanding of what each group does and/or to express their interest in participating. Chairs use this

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Getting Involved — Attendees meet with committee chairs to discover opportunities to serve MLA.

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session as a way of identifying potential members to fill vacant seats. If you are looking for a way to get more involved with our national organization, then you should make a point to attend this session next year in Orlando.

Anne Rhodes, Andy Leach, and Krista White spoke in the session, **Tell Me Something Good: Oral History Best Practices for Music Librarians**. Ms. Rhodes provided an overview on how to conduct oral histories. She said that interviewers should research their subjects for about 10 hours before conducting an interview. They should obtain a release and a work-for-hire form. (One can contact Ms.

Rhodes at Yale for her forms.)

The interviewer should know his/her equipment, consult with the interviewee ahead of time, and begin the recording with identifying information: the name of the subject, the name of the interviewer, the date, and the location. She recommended that open-ended questions be

asked; maintain a timeline; don't interrupt; and respond silently when appropriate (e.g., nod one's head).

Mr. Leach, of the Rock and Roll Hall of Fame and Museum, started an oral history project in 2011. This institution emphasizes HOF inductees, pioneers, women, non-performers, and session musicians. He recommended that interviewers try to conduct a full day interview, questioning for 2-3 hours, then taking a break. To keep interviews consist across an oral history project, he said that there should be common questions and goals and the interviews should encompass the subjects' entire careers. He recommended that forms

be completed by interviewers so that all the metadata is present. Transcription guidelines should be utilized within a project.

After Mr. Leach, Ms. White spoke about her experience with the Jazz Oral History Project at Rutgers.

The **Alma Users Group** meeting, which several SEMLA members attended, was capably led again this year by Margaret Corby. On the MLA website, Alma is listed as a Community Group, and one can post issues there. It was noted by Ms. Corby as a system issue that

the subfield i of the 700 field (Container of) is not getting flipped. Alma is updated monthly. It was stated that it is "not remotely intuitive" to use. It was noted that loading ebooks is easy after the set-up. Ms. Corby also noted that subfield k in the Holdings record is a problem at Kansas State University. In the discussion

at this session, it was recommended to make sure that ExLibris brings over one's circulation data (i.e., circulation history; number of times circulated), which can even be accomplished after migration.

The semi-annual **SEMLA Chapter Business Meeting** rounded out the first day on Thursday evening (March 3), chaired by Chris Durman. We welcomed three new attendees: Barbara Strauss, of the Moravian Music Foundation (Winston-Salem, N.C.), Tsukasa Cherkaoui, of Lynn University (Boca Raton, Fla.), and Jennifer Laski (Elizabeth City State University). Congratulations were extended to Mac Nelson and



First-Time Attendees — (l-r) *Tsukasa Cherkaoui, Barbara Strauss, and Jennifer Laski.*

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Stacey Krim for their Best of Chapters nomination, which will be submitted for consideration at the national level. Renée McBride remarked that the oral histories are up-to-date. They will be shared in two ways: 1) published in *Breve Notes*, and 2) Elizabeth Hobart will put a section on our website. It was also noted that the travel grant time is coming up.

The future SEMLA meetings were a primary topic of consideration. Laura Williams reported on progress for planning the next meeting, which is October 20-22, 2016 with the Atlantic Chapter of MLA, and will be at Duke University. It was remarked that 80-90 attendees are easy to anticipate, which will make it a large meeting. Large meetings mean some “joys and challenges” to plan, as Laura noted. She asked if we liked the idea of having a catered dinner at the Nasher Museum of Art. There will be an exhibit of Southern music and art at the time, which is wonderful serendipity, and there is a small performance hall, so maybe we could have a concert by graduate students. This venue will cost more to rent than others being considered. On the plus side, it is an incredible space and we would have the museum to ourselves. The membership expressed informal approval for this venue.



Getting Down to (SEMLA) Business — SEMLA members enjoy each other's company prior to the Interim Business Meeting.

As to a hotel, Laura said that the best option is the Hilton Garden Hill on 9th Street. This is within easy walking distance of the east side of campus, where the music library is located. There are also good shuttle options from that hotel. The 9th Street area has many restaurants and shopping. This hotel is more expensive than other options: \$149, but she got them to include breakfast in their offer. The membership again seemed to be supportive of this option.

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A Chair, a Chair of Local Arrangements, and a Past-Chair Walk into a Conference Room... — Chris Durman, Laura Williams, and Renée McBride share a moment of levity while discussing arrangements for the upcoming SEMLA meeting at Duke University.

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A reception at the music library is being planned for the first evening. In addition to Laura, Lynne Jaffe and Elizabeth Hobart are serving on the Local Arrangements Committee (LAC). The preconference will be held on Thursday, Oct. 20.

The 2017 meeting will be at Tulane (for sure).

An offer for holding the 2018 meeting at Montgomery, Alabama had been received, but since no SEMLA members are there, this option was not favored. Chris Durman will be speaking with the Texas Chapter about holding a joint meeting with them somewhere in Texas.

Diane Steinhaus, our new MLA Convention Manager (go, Diane!) reported on the planning for the MLA national meeting in Orlando for 2017. It will be held at the Rosen Plaza.



Basking in the Glow — New MLA Convention Manager, Diane Steinhaus.

Thanks were expressed to SEMLA co-listowners Guy Leach and Neil Hughes.

As to announcements, Neil Hughes (University of Georgia) was soundly applauded for being the 2016 MOUG Distinguished Service Award recipient for a lifetime of incredible service. Lisa Hooper (Tulane University) has given birth to a beautiful baby boy named Iggy.

During the Alexander Street Press (ASP) breakfast, attendees were introduced to the Open Music Library, which is being touted by ASP as “the world’s most comprehensive open network of digital resources for the study of music.” The database contains over 200,000 scores by more than 70,000 composers. It also includes more than 33,000 articles from over 100 journals. The beta version can be found at <http://openmusiclibrary.org/>.

The plenary session on Friday sought to answer the question: **Linked Data: Are We There Yet?** Kimmy Szeto remarked that Linked Data (LD) is standardized on the Web, linking statements to form trees and networks, using URIs as identifiers. BIBFRAME is the new standard being developed to use LD. Karen Hwang spoke about the Linked Jazz Project and Steven Folsom discussed the hip hop flyers at Cornell. The acronym LD4L means Linked Data for Libraries. Google it to get a list of use cases. James Soe Nyun talked about MLA doing LD; projects that can eventually support LD include: NACO Music Project, LCMPT, and LCGFT. The BIBFRAME Task Force has a report available on the MLA website. Additionally, a BIBFRAME Projects Task Group is to be formed.

In the **Scores Publishing and Distribution: Adapting to a Changing Landscape** session, Kent Underwood provided examples of self-published music works over the ages. He examined 750 composers’ websites. Among his findings: 28% of these composers are engaged in some form of self-publishing, and although commercially published and distributed works find their way into library catalogs, self-published works generally do not. The financial rewards are what lead composers to self-publish, as

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a composer typically only gets 10% for scores and the commercial publisher gets 90% and owns the copyright. Composers are using PDFs for their scores now because of the instability of programs like Finale and Sibelius. ISO recommends PDF/A as the standard for archiving digital documents. Most libraries print out a downloaded score.

Our own Lisa Hooper presented next via Skype. She talked about e-scores and e-readers and commercially-produced scores. A library database may be a subscription, such as with Alexander Street Press and Naxos Music Library. IMSLP, Art Song Central, and New Music USA are others. Vendors and publishers such as Henle, Sheet Music Plus, and J. W. Pepper are others she discussed. Licensing agreements typically prohibit libraries from making copies (e.g., Sheet Music Plus and Universal Music Edition).

Christine Clark, President of Theodore Front Musical Literature, was the final panelist. She talked about music publishing in the 21 century. A total of 98% of musicians use printed scores for practice and performance. Reprint publishing is dramatically declining; now people embrace Print On Demand (POD) (and she cited Eastman Scores Publishing as an example of this), short print runs, and small print runs. This is for public domain works.

Contemporary music works are under copyright, and traditional publishers are moving away from regular offset printing towards POD and custom print. They are working to create a mechanism that will work online. Publisher representatives have started and thrived, such as Bill Holab Music, PSNY, and Subito Music. PDFs are a slowly growing trend.

Nurhak Tuncer and Reed David rounded out the session by talking about cataloging of self-published materials via their research project during the last year.

Soulful Sounds of Southwestern Ohio: from King Records to Dayton Funk was introduced by Brian Powers and featured two scholars: Scot Brown and David N. Lewis, and two living legends: Otis Williams (lead singer for The Charms) and Philip Paul (King Records session drummer). This was a thoroughly enjoyable and interesting session because we heard

some Dayton funk, learned about why Dayton was a catalyst in the development of funk music in the 1970s, and heard Mr. Williams and Mr. Paul talk about their life experiences. It also extended in a very personal way the diversity theme that was often present in this MLA annual meeting. One wonders, however, why the program committee did not place this session in the main venue with the live streaming; surely living legends deserve such prominence? Mr. Williams and Mr. Paul received standing ovations from those present.



Kings of Cincinnati — (l-r) Otis Williams and Philip Paul recount their days recording for Cincinnati's King Records.

Unburying Treasures: Teaching Archival Methods to Music Students was presented by Winston Barham and Matthew Vest. They discussed teaching an introduction to research in music graduate class, in which they used Temperance Songster for an assignment, and a studies in early modern music undergraduate class. They utilized two visits to Special Collections, studying a single artifact, *Good News from Virginia*, in their first visit, and several artifacts in their second visit. They recommended that librarians not overwhelm students with lots of objects; pick an item, talk with music faculty about how to incorporate it in their syllabi, then plan a Spec Coll visit. They suggested that DPLA Primary Source Sets would be good to use, if you don't happen to have suitable local artifacts to study.

In **Just Because You Build It, Doesn't Mean They'll Come**, David Hunter from the University of Texas, Austin, and Natalie Moore, Chief Development Officer for University of Texas Libraries, talked about using

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crowd-funding to raise money for a student recording studio in their Fine Arts Library. Ms. Moore compared the three stages of a successful fundraiser – cultivation, solicitation, and stewardship – to dating, proposal, and marriage.

The **Cataloging and Metadata Town Hall** closed the Friday sessions. It was reported that the BIBFRAME Task Force and the Genre/Form Task Force have completed their work. Tracey Snyder will be the new CMC Chair. Casey Mullin reported on LCDGT (demographic terms) and the need for this new thesaurus. An LC subject heading for Navajo Indians—Music will become a 386: Navajo (North American people) \$2 lcdgt. The LCDGT is a strict hierarchy with no compound terms. It's in Phase 3 of its development, ready for the community to use. Find it via Classification Web and LC's Linked Data Service. Another example Mr. Mullin showed was for the LC subject heading for Operas—Juvenile—Scores becoming a 385: Children \$2 lcdgt. There can be 384 fields in authority records, too. It is okay to begin using these terms.

Kathy Glennan spoke about new influences in RDA development. She reported on changes in governance, such as the JSC changing to the RDA Steering Committee (RSC) and becoming more international. The FRBR-Library Reference Model (FRBR-LRM) was just released. It combines FRBR, FRSAD, and FRAD into one model. Ms. Glennan also defined some new terms.

Tracey Snyder and Kevin Kishimoto never give a dull presentation. In talking about RDA Gold: Popular Music Edition, they discussed the notion of work=pop music recording, and creator=most prominently named artist. They had the audience laughing uproariously with their singing of the musical parodies they created. Do watch at least the end of their presentation!

Jim Soe Nyun talked about Music for Metadata Resources. It's on the CMC webpages. Use this to learn how other institutions are doing metadata. You can contribute resources that you know of to the Training webpage.

The BIBCO Music Funnel activities were reported by Linda Blair. This is under the PCC. It has “floor” descriptions and all access points are supported by authority records. One must be independent in both names and name-titles to contribute. The Funnel has a website on the MLA webpages (as previously reported above). The listserv is BIBCOMUSIC-L. They have a directory of members. Please feel free to ask Linda questions (lblair@esm.rochester.edu).

On Saturday, the **CMC Content Standards Subcommittee (CSS) business meeting**, led by Tracey Snyder, covered a variety of topics. Mary Huismann will be the new chair, while Tracey goes on to chair the CMC. Do you have ideas for screencasts (less than five minutes) or webinars? Let the CSS know. The topic of a webinar on librettos received support at this meeting.

The **RIMMF and Linked Data: Lenny-a-thon!** was a hack-a-thon that was skillfully led by Kathy Glennan. Although not a training session, this event allowed participants the chance to experience Linked Data and to think in a non-MARC environment. The participants agreed that a preconference on this topic would be great next year.

Attendees received brief overviews of several useful resources during the **Reference Tools Round-up**. These included:

Playbill Vault (www.playbill.com/vault),

Digital Resources for Musicology or DRM (drm.ccarh.org) – must be viewed using Chrome or Safari – not IE or Firefox),

The European Library (www.theeuropeanlibrary.org),

Terminorum Musicae Index Septim Linguis Redactus, a multi-language print dictionary (available online through archive.org),

The session concluded with John Saucedo of Rutgers University revealing the results of a study comparing the availability of musical examples from the Norton Anthology (2006 edition) within Naxos, Spotify, and YouTube.

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The **MLA Business Meeting** featured a number of reports, as usual. The Administrative Officer's report indicated that we ended the year with a surplus and over \$1M in investments. IAML made a profit of \$100K. MLA has 956 members (down 5%).

The President (Michael Rogan) reported that a pilot project involving the renewal of MLA membership simultaneously with chapter membership renewal was successful. The president signed various contracts and a license agreement, and also attended meetings in New York and Boston.

The Convention Manager reported that there were 440 attendees, including 20 first-timers.

The Development Officer stated that \$350 is the minimum donation to get invited to the donor reception. Members have until Dec. 31 to do this in order to attend the donor reception in Orlando. The silent auction raised \$931. Members have exceeded Michael Ochs' *Notes* \$5000 match. Judy Tsou offered a \$10K match for diversity scholarships, and that too has been matched and exceeded. A total of \$23,545 out of \$50K is still needed to endow it.

The *Notes* Editor reported that Leslie Anderson is leaving after 10 years of editing the Video Reviews column. This will be replaced by the Digital Media Reviews column.

The Archivist asked that official records be sent to the Archives.

The Program Committee Chair stated that this was the first MLA convention without an LAC (Local Arrangements Committee) and the Saturday workshops were new this year.

The Publicity & Outreach Officer reported that MLA will have a table at ALA this year, which is June 23-28. We have a blog again and Facebook and Twitter accounts.

The Web Manager said that visits to the site numbered 93,016 in the last year, with 380,480 page visits. Conference presentations will be posted on there. Members, please add your email addresses and pictures.

Remembrances were held for Bonny Hall and James Rigbie Turner.

Awards:

- Six people won Kevin Freeman Travel Grants;
- Four people were ARL/MLA Diversity Scholars;
- Two people won Lenore Coral IAML Travel Grants;
- The Vincent H. Duckles Award was given to Edward Komara and SEMLA's **Greg Johnson** (University of Mississippi) for *100 Books Every Blues Fan Should Own*;
- The Richard S. Hill Award went to Jennifer Oates for her article in the *Journal of Music History Pedagogy*;
- The Eva Judd O'Meara Award was given to Richard Taruskin;
- The Walter Gerboth Award went to SEMLA's own **Sonia Archer-Capuzzo** for *Constructing a Biography of Lev Aronson*;
- The Dena Epstein Award was given to Louise Toppin and to Jessica Stearns;
- The A. Ralph Papakhian Special Achievement Award was awarded to Mark Puente;
- The MLA Citation was awarded to David Gilbert.

Searches and election results were revealed. MLA has three new Members At-Large: Hermine Vermeij, Gerald Szymanski, and Suzanne Eggleston Lovejoy. The new Recording Secretary is Lisa Shiota and the President-Elect is Mark McKnight.

Announcements included the fact that IAML will be July 3-8 in Rome, Italy. The final announcement, as tradition holds, was an invitation to come to the 2017 MLA annual meeting in Orlando, Florida. This was presented in the form of an [entertaining video](#).

Last, but not least, the **Closing Reception** was a party with great food and entertainment! 🍷

MLA Attendee Reports

First-Time Attendee Report

Bonnie Finn, MSIS '17

University of Tennessee, Knoxville

I attended my first Music Library Association (MLA) Conference in Cincinnati, Ohio, with University of Tennessee, Knoxville's music librarian Chris Durman, and Sarah Nelson, who supervises my student library position. In addition to an enjoyable time, I learned a lot at the conference from both the sessions and networking opportunities.

The conference began with an opening reception on Wednesday evening, then kicked off the first plenary session Thursday morning with six members focused on diversity in MLA. I found this interesting in the way it correlates to the UTK main library's diversity program. The panel's speakers presented programs that sounded similar to UTK's diversity fellowships, which offer temporary library positions for several years in various capacities. This allows newly graduated MLIS minorities to experience various fields within an academic library. Clearly, librarianship in academic institutions is trying to grow the diversity of its ranks and it was interesting to see how MLA was participating.

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Reflections

Sarah Nelson

University of Tennessee, Knoxville

On the Wednesday of the 2016 MLA Annual Meeting, two colleagues and I set out from the University of Tennessee-Knoxville to our destination of Cincinnati, Ohio. While this trip would normally take approximately 3.5 hours by car, it took us almost six hours with all of the detours and traffic incidents. It was a pleasant and entertaining trip, nonetheless, with good company which made the detours not seem so tedious.

I am still relatively new to MLA, SEMLA, and the profession, and I was excited for the opportunity to learn as much as I could from the sessions and from other members. As I have attended one other MLA Annual Meeting (Atlanta in 2014) and one SEMLA Meeting (Baton Rouge in 2014), I already knew or at least recognized several of the friendly faces that greeted me when I arrived at the opening reception. This year, I participated in the reduced registration program which also provided an additional avenue for me to meet different people in the organization that I might not have had the chance to otherwise. I feel very fortunate that I was able to attend this annual meeting.

see **Nelson** — continued on page 16

Organ Crawl

Renée McBride

University of North Carolina at Chapel Hill

MLA's Annual Meeting always includes a local organ crawl just before the official beginning of the meeting. While this year's meeting proper was held in Cincinnati, the organ crawl took us to two churches across the Ohio River in Covington, Kentucky: [St. Mary's Cathedral Basilica of the Assumption](#) and [Trinity Episcopal Church](#).

At St. Mary's, an architecturally and artistically stunning church, we were hosted by organist and director of music Gregory Schaffer, whose father, Dr. Robert Schaffer, served in that capacity at St. Mary's from 1949 to 2014, and Stephen Enzweiler, the cathedral's docent. St. Mary's is home to three organs: a historic Matthias



McBride

A view of the interior of St. Mary's from the west gallery where the Schwab organ is located.

see **Organ Crawl** — continued on page 17

Nelson — continued from page 15

The sessions that I attended were interesting and pertinent. The plenary sessions all provided insight into trending and important topics in the field of music librarianship today. The first plenary, “Diversity in MLA,” was completely relevant and the panel provided great insight and tips for navigating this issue. Another plenary that I enjoyed was “Practical Application of Linked Data.” I thoroughly enjoyed learning about this concept and the Linked Jazz project. In addition to the plenary sessions, I also attended many other sessions. I gained knowledge of tools that I was unaware of in the “Reference Tools Round-Up” session and learned quite a bit from all of the reference and user instruction sessions that I attended. I made many notes to follow up on in the months to come.

Although I couldn’t quite catch everything, it was an excellent experience overall filled with good food, good people, and great information! I am delighted to be a part of MLA and SEMLA. The people are truly wonderful and this annual meeting was well worth attending. ■



Finn — continued from page 15

The second plenary on Friday morning really interested me. “Practical Application of Linked Data” introduced me to a lot of concepts that I hadn’t really thought about. Primarily focused on cataloging and metadata, the concept of linked data was really fascinating. As a first-year information science student, most of the session was a little beyond my knowledge at this point; however, I came away from the plenary with a long list of resources to explore, such as RDF triples, BIBFRAME, and RDF/SPARQL standards. At some point soon, I intend to watch the recommended TED talk with Tim Berners-Lee on open linked data. The second speaker of the plenary (the names are somewhat mixed in my notes) discussed various ontologies that are in development for BIBFRAME. It is intriguing to see how the web is changing the practices within the searches for information.

Most of the sessions I attended were about half an hour long. Among the topics were “Taking the Lead: Approaches and Justification for Librarian-Designed Copyright Curricula,” “The Future of our CD Collections: Evaluation of a New Acquisition Model,” “Music Discovery Requirements in Action,” “Bridging Emerging and Established Approaches to Music Research,” and “Safeguarding the Past of the Future: Digital Preservation Issues and Practices.”

Briefly, the three that most interested me were as follows. On Thursday, I attended “How Much of *A Basic Music Library* (BML4) is Available Online? Some Genre/Format Preliminary Findings.” The premise of the talk compared the resource, *A Basic Music Library* (BML4) listings, to online audio holdings in Naxos and the Digital Repository of American Popular Music (DRAM), then score holdings to IMSLP/Petrucci Music Library and Alexander Street Press (ASP). They focused on various instruments and genres, which demonstrated the strengths and weaknesses of the databases. This could be a really useful idea when building a new collection for a music library.

Nelson



Painting the Town Red — (l-r) Sarah Nelson and Bonnie Finn at Fountain Square.

The next presentation from “Oxford Music Online: An Update,” was simply that, an update on their new website interface. The changes sound wonderful, and I am looking forward to the launch. I attended the “Reference Tools Round-up,” in which various librarians had submitted some of their favorite online reference resources. The app that caught my attention was *Henle*, a free app for iPads that

offers scores for music performers. Its collection mostly focused on small ensembles, but they have hundreds of scores available for purchase. Features included a built-in metronome and compatibility for some keyboard foot pedals. I thought it was a very useful app! The

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Finn — continued from page 16

last website discussed in this session was *Playbill Vault* (www.playbill.com/vault). It preserves Broadway production history all the way back to 1732! The playbills are searchable by show, person, date, or theater. I will definitely be exploring more of this resource.

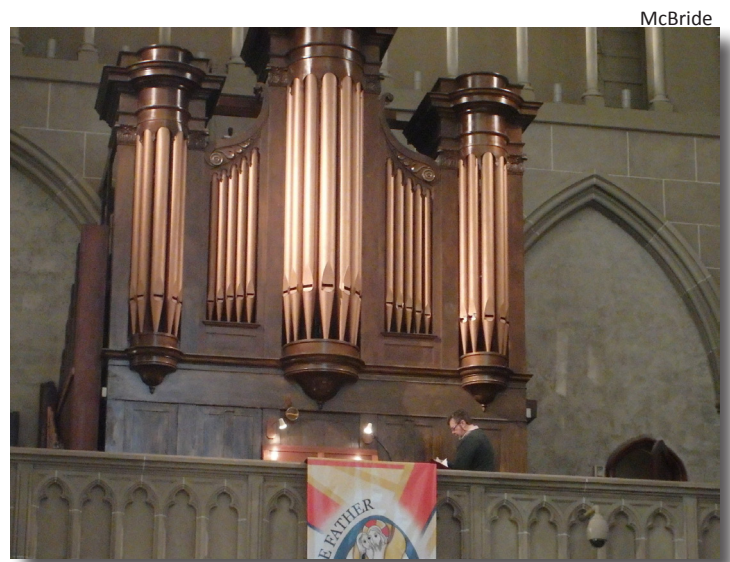
I also enjoyed meeting music librarians from all over the United States and especially reconnecting with the folks I met at SEMLA last October! As a first-time attendee of MLA, I signed up for MLA mentorship. It was nice to sit and chat with my mentor, Alan Karass from New England Conservatory. He was quite helpful in allaying some of my future employment fears! All in all, the conference was illuminating. It helped me think about the directions I am interested in pursuing and really showed me where a lot of my interests lie. See you all in Durham! ■



Organ Crawl — continued from page 15

Schwab organ built in 1859; the Aultz-Kersting organ, originally built around 1930 by the Wicks Pipe Organ Co. and expanded in 1982 by Aultz-Kersting; and an Ahlborn-Galanti digital portative organ that can be moved as needed and whose sounds are produced from digital samples of real pipes. We organ crawlers were treated to demonstrations and opportunities to play the Schwab and Aultz-Kersting organs.

The mechanical tracker Schwab organ's first home was St. Joseph's Church in Covington. When St. Joseph's closed in 1970, the organ was salvaged prior to the church's demolition by Robert Schaffer, who enlisted volunteers to dismantle and carry the organ, piece by piece, to St. Mary's. The rebuilding of the instrument was completed in 1975. To this day, the organ is maintained entirely through charitable donations.



McBride

Historic Matthias Schwab Organ with Gregory Schaffer.



McBride

St. Mary's historic Matthias Schwab organ.

You can read about Schwab and organ building in the Cincinnati area in: Hart, Kenneth Wayne, "Cincinnati Organ Builders of the Nineteenth Century," *The Tracker* Vol. 20, No. 4 (Summer 1976), p. 5-8, 12. According to Hart, this is the only organ built by Schwab existing in its original state. I played Zipoli's *Al Post Communio* on this historic organ.

The ca. 1930 Wicks organ was replaced in the summer of 1982 by Aultz-Kersting, integrating much of the original pipe work and voicing (conceived by British tonal designer Henry Willis III) into the new organ. In 2001 this organ was given extensive mechanical service, a digital interface (MIDI), 20 ranks of virtual pipes, and

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(left) *St. Mary's Aultz-Kersting organ in south transept; (right) the front entrance to St. Mary's, which was modeled after Notre Dame in Paris Square; (above) the Organ Crawlers with Gregory Schaffer at far right and Renée in middle in red jacket.*

Organ Crawl — continued from page 17

a digital recorder to document organ performances and improvisations. I played Lynn L. Petersen's setting of Holy Manna, *God, Who Stretched the Spangled Heavens*, on the Aultz-Kersting.

similarities between it and the Trinity organ. Deaver demonstrated the Trinity organ with music by Bach and Buxtehude. I played Zipoli's *Al Post Communio* again on this instrument, a tracker with the lightest action I have experienced on such an organ.

Our second stop was at Trinity Episcopal Church in Covington, where we were hosted by director of music and organist John A. Deaver. Trinity is home to the [Karl Wilhelm](#) organ, Op. 135, built in 1994. Wilhelm, a naturalized Canadian based in Quebec, learned his trade in part from Hans-Üli Metzler, who built an [organ for the Onze-Lieve-Vrouwekathedraal in Antwerp](#). A member of our group familiar with the Antwerp organ noted

The organ crawl was followed by a session of the Organ Music Roundtable, where our hosts from St. Mary's spoke about the cathedral and its instruments and music program, and Dr. Michael Unger, professor of organ and harpsichord at the University of Cincinnati College-Conservatory of Music, shared information about the history of several organs in Cincinnati. 📺



(left) *Wilhelm organ with host John Deaver; (above) Wilhelm organ casework; (right) Deaver shows the Wilhelm organ's inner workings.*

SEMLA Oral History Project:

Pauline Shaw Bayne, UTK; Chapter Chair 1974-1976

INTERVIEWEE: Pauline Bayne

INTERVIEWERS: Chris Durman and
Michelle Brannen

DATE: 9/27/2012

LOCATION: Tellico Plains, TN

LENGTH: 1 hour 49 minutes

Chris Durman: Hello everybody, we're here to interview Pauline Bayne. Pauline thank you for welcoming us to your house here, your very lovely house in Red Knob.

Pauline Bayne: (Laughs).

CD: Seems like a very great place to be in retirement to me. I see why it's hard to come to the city.

PB: It's pretty great. We love it out here.

CD: (Laughs).

PB: We do love it.

CD: I've got some questions to ask you a little bit about, but of course I want you to just say whatever's on your mind too, and we'll ramble through this and be interested in hearing what you have to say on all of these.

PB: It'll be interesting to see what I remember.

CD: (Laughs) I have great faith that you are going to remember a whole lot (laughs). So it looks like the first thing they suggest we talk about is about the events of your life, so maybe tell us a little bit about where you were born and your education and early employment.

Transcribed by **Sandra Davidson**
of [Living Narratives](#);

Edited by **Renée McBride**

PB: Okay! Well I was born in Berwyn, Illinois, which is an old suburb directly west of the Loop in Chicago. And there's Cicero then Berwyn, and to the north is Oak Park. We'd lived in Cicero until I was 9, and then we moved to Berwyn, so I graduated from elementary school there, went to J. Sterling Morton West High School, and I was the first class to go there for four years, so when I was a freshman, it'd just opened brand new. And the Morton East High School is in Cicero, so it's all the same district. So I went to Morton Junior College

Bayne

for two years in music, and then to Millikin University in Decatur, Illinois in the center of the state, and I graduated in 1968 with a bachelors degree in music—in music education and piano. And then I taught K through 6 music for one year in River Forest, Illinois, right next to Oak Park. And it



Silence Zone? — Pauline Shaw Bayne providing assistance in the Music Library Reference Room, ca 1980.

was an interesting thing because these are very affluent families there, and these children frequently were left with their nannies and babysitters, and they were very bored. They didn't really have the curiosity and the creativeness that I would have expected, but we worked on music and some of them responded well to music, and it was just through the 6th grade. So then I went to

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Oral History — continued from page 19

Northwestern University for a masters in music history and literature, and that's where I encountered some real music librarians, and in fact that is exactly the reason—that experience with those people—that I decided to—to do a degree in library science and to become a music librarian. So the head of the library then was Don Roberts, who of course became one of our MLA presidents. He had two music librarians working for him—Steve Fry, who was a wonderful, funny guy who later became the music librarian at UCLA, and he did a lot of things in the national association, and the third one was Shirley Emmanuel, who eventually went to D.C. and headed up the—I think it's the Library of Congress Library for the Blind? For the Blind, I think. Yeah, she was in that for a long time. But I continued to see all of them eventually at the MLA meetings. But they were my inspiration, and you know (laughs) I didn't have a school library until high school, and I don't remember that librarian. I remember my public library librarian was a real mean lady. She neeever wanted to go upstairs to get the journals and periodicals that I needed. It was always like a big huffy deal (laughs). And of course I think like a lot of other people, what I figured librarians did was check out books.

CD: Of course.

PB: Well that's not too inspiring.

CD: (Laughs).

PB: But when I—when I was working every single day in a really fine music library that had special collections and everything with really, really outstanding librarians you know, then I saw what that career could be. So I taught for two more years in North Chicago, which is a separate town, junior high music, huge school with all these naval officer children, and then one year back in Berwyn. And I—I did—must have been K through 8 in one school and a couple of junior high classes in another. So after teaching in order to save money for school again, I went to Chapel Hill—the University of North Carolina. And the reason I chose Chapel Hill was number one it was in a beautiful area, and it had an outstanding school of music and a really outstanding music library where they said I could have a student position, and I had never worked in a library so I needed that. And lo and behold, the head of the library was Dr. James Pruett, also one of our MLA presidents, and his

assistant was Kathy Logan, and she was a really fun person. She gave me an eight-week practicum in music cataloging while I was doing my degree—so—and I worked at circulation of course. But at night, we had no reference assistance so I got to do a little bit of that. So that was a terrific experience, and compared to Chicago you know I had a whole month of—or month or two of fall and a month or two of spring, and I thought I was in heaven with that Carolina blue sky!

CD: (Laughs).

PB: And not necessarily wearing a winter coat in December, so I was in heaven. And when it came to looking for professional positions, luckily I had two interviews and two offers. And one was at the Sibley Music Library at the Eastman School of Music, and the other, due to a recruiting trip of director Dick Boss, was at the University of Tennessee in Knoxville. And, it's quite a wonder that I didn't go to Sibley because you know it's one of the finest—

CD: Of course.

PB: —music libraries in the country with outstanding, really outstanding students. But I figured that I might never leave if I went there because it was all so great, and—and it was downtown in an old city in the Snowbelt, and that wasn't what I was looking for after that North Carolina experience.

CD: (Laughs).

PB: So I thought well you know Knoxville is really beautiful and close to the mountains, and here—the job at Eastman was head of reference, and the job here was head of the music library. Now it's a small—it was a very small music library at the time, but I thought I would really learn a lot, and I figured I wouldn't stay... always. But you know (laughs)—

CD: (Laughs).

PB: It is really beautiful. I met my husband Chuck there—here—and I had many, many challenges, so I ended up staying all the time at the University of Tennessee! Where you know I guess I was right about something that I might stay always (laughs), but it was the other place (laughs).

CD: (Laughs) yeah.

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PB: So —

CD: You saw the risk right off (laughs).

PB: —(Laughs) but it—it has turned out to be a wonderful place to live with really wonderful people and colleagues, so it was a good decision.

CD: Well I'm—I'm glad to hear you say that. I think all the people at the library feel like you made the right decision, so that's...

PB: So I graduated in the summer of 1973 from the University of North Carolina. I started my job officially August 1st, but I actually started a couple of days earlier so that I could overlap with the first music librarian at UT whose name was Ann Viles. And—so I had two days to wring everything I could out of her about, “What was this job like, and what would I do?” (Laughs) and the thing I was afraid of at that point was that I really wouldn't see the things that needed doing.

CD: Mhmm.

PB: But that wasn't true.

CD: Right.

PB: You figure it out pretty quickly.

CD: Two days with the person that had the job before you is almost luxurious—

PB: Yes.

CD: —At UT! (Laughs).

PB: Yes.

CD: (Laughs) as you were talking about that Pauline, the one thing that I was curious about that you—you kind of skipped a little bit, was what got you interested in music in the first place?

PB: Ah.

CD: In—early in life.

PB: Well...I'm not exactly sure except...let's see, how old was I? I must've been about 11, 5th grade maybe, and you know all the students were being offered instruments to play in the band or the orchestra, but I didn't do that for some reason. What I really wanted to do was to play the piano. But we didn't have a piano, and so I took up the accordion, and I played (laughs) I played in little accordion bands, and I played accordion

for about three or four years, but some time during that period, my brother-in-law—my sister got married, and they—they bought a baby grand from a neighbor. And he had an old upright, so he gave me the upright piano. So in the 8th grade I started piano lessons, and I really loved it, and I worked very hard. I really worked hard to learn to play the piano, so that I really could—by the time of college I could play and enter a music program. So, it was just—I really wanted to play the piano. And nobody, nobody in my family played an instrument, in *my* family. But my cousins in Iowa—one of the families had a piano, and every summer we'd go out there, and I taught myself a little bit. Once—it must've been once that I could play the accordion and read music, then I would always be playing the piano at my Aunt Alice's house. So I really just loved that.

CD: Did the—did the accordion go in the closet and not come out? Or did it—

PB: It—by the time I got to college it went into the closet, yeah. I mean I wasn't so fond of polkas.

CD: (Laughs).

PB: (Laughs) I played a lot of polkas. I played all kinds, you know Lady of Spain, all kinds of more challenging things later, but now I'd almost—I'd love to have a little harmonium, and you know play Celtic music or something, but I haven't purchased one yet.

CD: There's something more to do in retirement (laughs).

PB: (Laughs).

CD: I would—I would love to see you have a harmonium or a piano something.

PB: I had a wonderful, wonderful piano teacher at Millikin, Frank McGinnis, who moved on to...Cal State at Northridge, and actually I spent a summer out there with his family after I graduated from Northwestern. And he—now he had the musical family. His wife was an organist. They had five daughters, and they were...a string quartet right there in the house and one pianist. It was (laughs) fantastic.

CD: (Laughs) Well the thing I—I know of course having—having worked with you is that—at UT of course you started as the head of music, but you—and

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you stayed that for quite a while, but you had a whole lot of other duties. And tell people a little bit about that. I'm—I guess one thing that I'd like to come out is the—of course you—you're famous at UT for being the planner, the space planner, so.

PB: The mover.

CD: And the mover.

PB: In charge of moves yeah.

CD: Other duties as assigned (laughs).

PB: Well let me—let me start though—

CD: Okay! Please!

PB: —By talking about the music library when I first came.

CD: Yeah please.

PB: Because actually that's where I got started moving things (laughs). The music library was one large room. It had an enclosed office with the circulation reserve desk as part of it, like a window. And it had two offices at the other end, but music history faculty were

in those offices. And—and it had this little--off of the library--office, there was this little room constructed of shelving for—metal shelving for LPs. So the whole thing I think was about 1900 square feet roughly. And so we always had a problem of—and, and we had maybe a dozen turntables and headsets, and you always could hear the music through the little headsets so there was this little zzzz kind of music going around with people sitting there. But as we started to grow, we kept rearranging the spaces, and eventually we took down the walls of that library office, and we kept—we changed direction of shelving to get longer ranges

and make it easier, and we changed the equipment over time to cassette players. Actually, the decision had been made when I got there that everything would be dubbed to cassette, copyright regulations or not. So there—there was always a need to keep moving things around, and some—one—I remember one of my annual reports was entitled, well it was a budget request actually, it was entitled “A Matter of Inches.” We were always concerned with—

CD: (Laughs).

PB: —Just a few more inches to do something with the collection or the services. So, I mean we literally moved



Movers and Shakers — Pauline with the Hodges Library Move Planning Team, 1987.

the collection, redesigned the space oh...six, eight, ten times. I don't know—a lot, a real lot. And eventually, there was a move to try to make us be assimilated into the undergraduate library collection I believe and to not have the branch. Well the faculty in the school of music really wanted the branch, and so the music—and there were two different departments at the time: music education and

music, in two different colleges. And the music education people had one large classroom across from the library, and when their backs were to the wall in terms of losing—potentially losing their library, they gave us that space. So we probably added 800 square feet and then the hallways, about 1000 square feet, so it ended up about 2900. And we were able to make that into a reference room and a quiet study area. And we got half of the hallway wall knocked down so that we could

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expand and kind of get to a more final arrangement of the library. So I had plenty of experience along the way in moving things and planning for every single inch of space. So in...let's see...in 1986...I was asked to head up the planning for moving into the new John C. Hodges Library. They had destructed most of the undergraduate library, and increased it three-fold to become the new main library, which is very much in the center of campus. And it—it became a building of 35—350,000 square feet, and we had to move the main collection that was in the old Hoskins library and the undergraduate collection which was now in two locations during the construction of the building, and a storage collection of journals that had been in place for about ten years I think. So we had the job of planning the location of the collections and figuring out how to move them and integrate them, and then moving all of the departments in the libraries wherever they were. Initially the university said that we could have library movers, and so it—I—I did this special project for about 20 or 22 months. And so I had onsite visits with four library movers, professional companies, and they explained the way they would do things, and we— we started the bid process and got the bids, and then the university said hold on! We move things all the time, and that's going to cost too much money, so UT is going to move it, and so now your job is to coordinate with physical plant, recruit library staff because they're the ones who will be able to shelve the books in order which physical plant will never be able to do, and they probably should remove the books from the other libraries too, and so we planned—I planned the whole thing. I had a half-time secretary and a student assistant in my little relocation office, and we did everything from mark the shelves and design special move book trucks and recruit the teams and train people—I mean we had special sessions on proper lifting and what to do if there was an actual medical emergency and try to project how long it would take, how many loads, how many people. So in the summer of 1987—is that when Hoskins ...

CD: I think that's right.

PB: ... Hodges opened? We started moving at the beginning of August. We worked 16 hours a day, two shifts, five days a week, but we never had to work

weekends. We had something like 40 special book trucks designed with carpet, extra depth back on the book truck, and belts to hold the books in because we didn't know what would happen as they traversed the campus in regular moving trucks.

CD: I'd like to interject that those are still being used for moving books in the library—

PB: There's only 13 of them left I think (laughs).

CD: Ha ((laughs) but they've aged well as much as they've been used (laughs). Well designed.

PB: Yeah so we started I think about the 3rd of August, the first Monday in August. And I projected that it would take 25 days to move, and at 8pm on the 25th day the last books were unloaded.

CD: (Laughs).

PB: (Laughs) I really was proud of that I have to tell you!

CD: Well you should be (laughs)!

PB: We had some big problems because we had to—the integration was very difficult, and—and what we had done was to project these big runs of journals, and sometimes it worked and sometimes it didn't, but we had the top and bottom shelves empty so usually we could just spread out in—in those places.

CD: That was clever.

PB: But one thing I wanted to tell you is that we're all so used to really tiny little cell phones now, well I—I kind of demanded that they get me some kind of communication system. So they—they found these very new cell phones.

CD: (Laughs).

PB: And it was a device in a box with a handle, and it weighed about five pounds. And I lugged that thing back and forth all over campus, as I would go to different moving sites, you know it was heavy! (Laughs) It was really heavy, but it did work.

CD: But you probably looked like James Bond to everybody at the time too because nobody had ever seen cell phones then (laughs).

PB: Yeah it was different.

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CD: (Laughs) What is that?!

PB: So I had a—I had a special title then. I was Assistant to the Director of Libraries for Library Relocation, and that was my first special project outside of the music library, and I did enjoy it. It was a great challenge, and one of my staff people, Tim Silcox had a temporary appointment to be in charge of the music library. And he—he went on to get a library degree and to be head of the Fine Arts Library at Southern Methodist University in Dallas, Texas.

CD: I did not know that. I'd seen pictures of him, but I didn't know where—where he ended up.

PB: Right. So —

CD: That kind of gave you a bit of a reputation among the libraries too because I think you were pulled into future projects when they required any kind of advanced planning, weren't you?

PB: Well the major special projects that I did after that had to do with compact shelving as we moved into compact shelving and as we—planning for the Hoskins Library building, as we started to change the use of that building. It became—it was taken over in part by the university for storage space as other buildings were being built, but we always retained the special collections there and for—and we had storage collection there. So we gradually made different plans for the stack area of that building. And eventually we were able to put compact shelving in half of it, and—and then we added compact shelving in the second half. For a while special collections materials were there, and we also had another storage building for special collections, so I was always doing layouts for those changes, and doing the bid and procurement process for the compact shelving. Projecting how many volumes would fit, and how it would improve our collection space in Hodges or with special collections. So those activities came along probably after 1997. In 1990—in 1997 I moved over to the Hodges Library, and I was given responsibility for the media center, and so I retained responsibility for the music library but also had the media center at that point, and then took over the management of the social work library, which is in Nashville, and at that point my title was Head of Music and Media Services and Head of Library Special Projects. So I had a remote

branch library. I had the music library. I had the media center. And then in—let's see I think that in '99 to 2000 I was Interim Associate Dean while Aubrey was the Interim—Aubrey Mitchell—was the dean—Interim Dean of Libraries. So for one year I was in an Interim Associate Dean position, and then Barbara Dewey came to be our Dean of Libraries in August of 2000, and she had you know some—was given some extra money to use for the library in her first year. And she had come from the University of Iowa where they had some incredible media and learning computer laboratories that the library had developed. And so she wanted to do something like that at UT. So she asked me to investigate that, and I went to Iowa and a couple of other places to look at such facilities. And that's how we started the studio, our high-end media lab, in—we opened I think in January of 2001. No it was August of 2000—2000. August of 2001, okay. And, so it's twelve years old now. But we—we had about \$100,000 to equip the place, and we—we did a really good job. At that point we got some good furniture that they have had up until now, though it's about to be replaced, and we got Macintosh computers and PCs because I had a steering committee and—in the library, and they said well you know 80% of the users at UT are PC users, so you better have PCs. Well over the years we moved those all to the Macintosh platform because for art, graphics, and sound and music they were much, much better and interfaced with all of the input equipment much more easily. So I was lucky to hire one of my outstanding staff people from the music library, Michelle Brannen, to come and plan the studio with me, so she was there on the ground floor.

CD: I think we should go ahead and say right now that Michelle is actually the one behind the camera right here, so thank you Michelle.

PB: Right, so she has grown the studio into an incredibly wonderful place, but that was—that was a real highlight of my career to be able to work with her. And you know we just had free rein to plan it, and then we hired some more staff, and we got a graduate student assistant position and some incredible student assistants year after year after year. And it's a wonderful service place that helps students in all these video and graphic projects that they're now expected to do and

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all of their group projects. And we have the facilities and we have equipment that they can check out and use anywhere they need to and all of the computer software, so it's a marvelous place. And it's about to become a full-fledged component of what we call the "commons" which is the whole second floor spiffy, student-based place where students can use technology and get all kinds of training and access to tutoring and just all kinds of things. But it's being totally remodeled at this point, and it's likely to open in October with actual soundproof sound editing rooms and a video room and group rooms with all of the technology, and it's just going to be marvelous.

CD: It is.

PB: Just marvelous. So those are the kinds of things I did. I ended up as Assistant Dean of the Libraries from 2006 until I retired the 30th of July in 2009, exactly the date that I had started—August 1 officially—36 years earlier. So I—I ended up staying in the one place but having a huge variety of things to do working with all kinds of people, heading up task forces for this and that, doing program reviews when I was Assistant Dean, I had several different grant opportunities along the way. One of them—oh I—I don't know when it was. It was maybe in '99—1999. We had a Department of Education grant to create units of computer-based training for library staff, and it was called New Horizons in Library Service I think. And I had about 10 librarians working with a—with a colleague Joe Rader and I heading it up. And we created all these units that for a while were required of all library staff as an orientation kind of thing, but in much more depth than the orientation had been before, because they learned about the different functions in the library, from cataloging and reference and interlibrary loan, IT. And so it was a very early thing. We used Macs and HyperCard and—and had computer-based training, which actually some other libraries purchased from us for a while. Another—two other really major projects back in the music library were our song—UT Song Index and our UT Analysis Index. And the song index...probably...I mean it's still being added to.

CD: Of course it is.

PB: But we—when did we start the song index? 1980.

Because I wrote an article with our—with our one systems librarian in 1981, and it was called—well, it—the effort was to index, to have multiple index points to all the songs in our song collections because we had to—otherwise we had to go to multiple published song indexes, and they didn't match totally with our collection. Of course they wouldn't match with anyone's collection. And so we started you know with handwritten data and punch cards and a batch process that ended up with microfiche that we could then use with the users in the music library. And now we have direct input at the computer and a computer based index which is available on the web?

CD: It is.

PB: Yes.

CD: I'm assuming.

PB: So we...80, 90, now it's almost 30 years old, the song index.

CD: It's been reviewed a few times. It always gets good accolades and then—

PB: And other music libraries have now done similar things, so we have more online access.

CD: It's always interesting when we look to see who is using it, see where we're getting our hits from, and they're all over the place. It's highly used.

PB: And it was so—

CD: It's very useful too.

PB: —It was so much—it was such a need amongst music libraries that we actually sold it—very cheaply—but we sold the microfiche and, and a list of the collections that were indexed, and those libraries would buy that and annotate their call numbers on the list, and they could use the microfiche that way. I mean it was cumbersome, but it was a real need.

CD: Mhmm.

PB: And so you know other people used it until it could be available on the web. The analysis index grew out of the need to find program notes and analyses of comp—musical compositions. And there was one book by I think it's Harold Diamond that indexed many of those collections, and then he did a second edition. So all

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we did was to index other books that we had. And we didn't need to duplicate that. It was a you know one-stop shopping that was really good in that book. And that's now an online index as well. I was trying to think of other things that we did in the music library that were kind of special...

CD: Those are two that certainly get—they're heavily used to this day, and very handy. I—I use both quite frequently when I'm helping people with reference questions in music or trying to find a song.

PB: Well we—we were in the comp—the retrospective conversion business for music collections. Trying to get them...the catalog records to be machine readable, I mean, in a different way.

CD: I believe though wasn't music the test for—for the first collection barcoded in the University of Tennessee system. Was it?

PB: It probably was for the barcoding, and I'm positive that we were the trial spot for the first online catalog in 1986 [wind blowing] where they wanted a bit of a study of the users' reactions, and what it took to teach them to use it. That was in 1986.

CD: You didn't scare them by pulling out the old card catalog at that point did you?

PB: No, no. We kept it for a long time.

CD: (Laughs).

PB: But it was fun. I have pictures of when we were dumping the cards out when we did get rid of it.

CD: I've seen the look of glee on the—all of your all's faces in those pictures (laughs).

PB: And—and we were willing to get rid of it sooner than the main library (laughs) was for sure.

[Interview is moved inside].

CD: Well we've—we've moved inside—it was getting a little wind noise outside, so we decided to come inside of this lovely cabin. We're just drifting I believe towards service to the university, so let's go to there. What—can you tell us a little bit about how you started in the Faculty Senate?

PB: Well one of our librarians was a senator—I—we

probably had two or three, but Alice Nichols is the one who suggested that I run for the senate, and so I did. We have faculty status at UT for librarians, so we would of course have had representatives in the senate. And I think that I probably joined the senate in about 1975, so it was very early on in my career, and then Alice proposed me as Secretary, and I got that position which I had from 1976 to '79. And then I ran for President of the senate and served as President from 1980 to '81 and it just so happens I was the first librarian and the first woman to be President of the UT Faculty Senate. Since then we've had several women in that position, and the senate has gotten much, much stronger over time representing the faculty needs, the faculty concerns for academics, and being a really strong partner in university affairs. So I was on the Executive Committee in the senate from '76 to '82 and then from '92 to '93 and '76 to '81 (laughs) lots of times, and on budget committees and meeting other senators from across the state in the system-wide University of Tennessee...that kind of thing. Because of those positions I got to serve on several university committees relating to students getting awards. There was a Legislative Internship Program, and relating to faculty getting awards: the Faculty Professional Leave Selection Panel. I served on a Search Committee for the Vice Chancellor for Business and Finance and for the Director of Development. So you know you take one step, and then there are others that follow and doors that open, and so it allowed me to get to know faculty and administrators all across the university. And that of course helped when I was doing more administration for the libraries too.

CD: In terms of professional associations, so of course since I've known you, you've been very active in SEMLA of course but also MLA. Can you tell me is there anything that I don't know or is—?

PB: Well there's—there's some good history to tell you, especially about SEMLA. I'm not going to know the dates here precisely, but I know that the Southeast Chapter of the Music Library Association got its start with a small group of people, music librarians, who got together at a summer meeting of—of the American Library Association in Atlanta in about 1970. And they got together as an interest group to see if they wanted to form a chapter, and indeed they did. And two people

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that I know were there were Kath—Kathryn Logan from University of North Carolina, and Shirley Watts from Nashville. Now what was the university—the teachers college—right next to Vanderbilt that is no longer in existence?

CD: Oh...

PB: That's where Shirley Watts worked for many, many years, and then it was subsumed into Vanderbilt, and then she moved to Vanderbilt. Well maybe we'll think of the name. So Shirley took the notes of the meeting, and Kathy had kind of gotten the interest group together, and she led the meeting. And they decided they did want to become a chapter, and I know that the first meeting of the chapter maybe was the following spring. And actually I'm not sure if that ALA meeting was summer or winter, but that spring they met in Chapel Hill. And then by 19—and you can check all of this in the archives, the SEMLA archives, but—

CD: Was that while you were still a student at Chapel Hill or was that—?

PB: I had nothing to do with those initial meetings.

CD: Okay.

PB: But in 1973 in August of course, there I was a professional music librarian all by myself no other music librarians in the vicinity, and I needed to confer with people. I needed help. I had lots of questions.

CD: (Laughs).

PB: And so I would call Kathy Logan back in Chapel Hill when she was a mentor. And so they hadn't met again as a chapter since that organizational meeting. Which could have been in '72. I really don't know. So I was agitating for a meeting, and there was a—another brand new music librarian at the University of South Carolina. His name was Michael Foster and somehow ah! When I went to my first MLA meeting in February of '74 that's when I met Stephen [Fry] and a few others, and so we really started agitating for a meeting and decided that we would meet at Columbia, South Carolina, and that I would work with him on the program. So we kind of pushed, really, really pushed for that next chapter meeting. And so you know we did local arrangements and the program and got it started,

and then I had maybe the next chapter meeting. We decided to have annual meetings and to have them... actually to have them in the fall, not in the spring. So (laughs) yeah I was elected Chapter Chairperson in 1974, and I had it—had that position for two years, and then in 1976, I had the meeting in Knoxville, and then I had another one in 1989 where we were able to meet in the still relatively new Hodges Library. But in 1976 in—in the early days if you were Local Arrangements, you were also Program Chair you did everything. If—if the meeting was at your place you did everything (laughs), and so I had Paul Campbell from associate—social work. He does a local music program on WUOT. He did a session on shape note singing, and for the banquet we had John Rice Irwin, who was the founder of the Appalachian Museum, and his bluegrass group. And do you know they played for free for us?

CD: Oh nice.

PB: And so it was... it was Appalachian music, a lot of it. And we had some—some you know exciting things that I still remember. But I served twice as Chapter Chairperson, and of course that means you're on the Executive Committee, and we—at—much, much later we formed a history com—a History Committee in 1993. And I had been saving all of our information from the very—you know my first meeting on, and so we were able to put together a really good history. I mean just in terms of documents. And—and one of our librarians at, in—in New Orleans volunteered to be the archivist. And now there is an archivist position, and the materials are maintained and so we have a good history of the chapter. So, and that—that was an important—I felt it was important to me not to—to lose all those materials and all those people who have contributed so much to the chapter. It's a—it's an incredibly outstanding chapter. We were always amazed at how many people came because we're such a large chapter geographically with just a few librarians in each state, and but we always had—even in the early days you know 25 people, and now it's probably 45 people most of the time. With just the one annual meeting because it's hard for people to get funding to come, but it's a very great chapter—totally supportive of one another, lots of good chapter projects, and really

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great meetings. Great meetings.

CD: Well I'm jumping around just a little bit here, but I see one of the questions here they suggest is what is distinctive about the Southeast Chapter? You kind of hinted on—on that right then: the small number of us, the wide geographical area, and our willingness to get together. What are some of the other things that you think make the Southeast Chapter unique?

PB: Well somehow it's a real personable group, very cordial and supporting. And one of the things we've had for at least the last 10 years is a travel grant program for students in library school or new librarians. And I was greatly honored, really greatly honored when I retired that they named that travel grant program for me. And it's—it's—I think that's one of the most important things that the chapter has done—is to really welcome new librarians and student librarians and to spend—individuals spending lots and lots of time talking with them at the meetings; making them welcome, but answering all those questions that new people have, and giving them insight into what this career can be, and why it's exciting and rewarding. So that's—that's a real strength of the chapter. It's the warmest place when you come—come back to see your colleagues and welcome newcomers, and spouses. My husband has gone to many of those chapter meetings and some national meetings, and always had a really good time. We're a cordial group. We usually still have banquets and have fun at them, and it's—it's really nice.

CD: I—of course I 100% agree with you. They're just an incredibly friendly group of people, welcoming. I first started going as a staff person, but nobody made me feel like a staff person. I felt totally welcome.

PB: Yes. Yes.

CD: They were dear from the very beginning. I think the—of course you were my mentor, and I—I'm so thankful for the time you spent with me when I came over as a staff member to the music library. All the hours she spent going through the reference books with me—that was (laughs)—and Margaret too, Margaret Kaus did as well. So I've always found it just incredibly appropriate that they would name the travel grant, which is designed to help people learn the profession better, make contacts within the profession,

I find that just totally appropriate that that would be named after you (laughs).

PB: That's really great. That's really great.

CD: Do you have any good stories? Good—that's—that's—I think that's probably—we're Americans. We like stories.

PB: I know.

CD: So that's the—I think that's what many people will want, and I know there's been some very interesting—or the banquet dinner that would not come story that I often hear at SEMLA that took two hours (laughs)

PB: (Laughs) [indecipherable].

CD: Two hours later they're still waiting on that. I don't where it was. Oh the—the meeting in Puerto Rico—

PB: Oh that was an MLA meeting.

CD: Oh is that MLA?

PB: I'll get to that.

CD: Okay. Okay. Well we'll talk about MLA later.

PB: Well, one thing that the chapter has done is to hold joint meetings occasionally with other MLA chapters, and we did—we did that very early on. In the seventies at some point we went up to Hollins College in Virginia and met with the Chesapeake Chapter. And the Chesapeake Chapter was always fairly small and not a big diverse region, you know it was D.C. and Virginia originally. So we've met with them. We've met a couple of times later with that chapter. I know at least once maybe twice in Chapel Hill, and we've met at least twice with the Texas Chapter; once in Texas and once in New Orleans. Technically Puerto Rico is part of the chapter, but there was only one music librarian there, and—and she—Annie Thompson—she didn't get to our chapter meetings, but—and then we got enlarged at one point and Arkansas joined the chapter. Texas is its own chapter because it's so big,

CD: Right.

PB: But Arkansas joined us, and then we had people from Arkansas coming.

[Changes tape].

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CD: Well we had to change a tape there. But I know—I just mentioned the fact that I—I very much consider you my mentor, and I—I thought maybe we'd talk about some other people that [indecipherable]. Of course I've—I've spent some time talking to people, and I know for a fact that there's some people who very much view you as their mentor, so maybe you can talk about some of—some of those people.

PB: Well that's one of the most rewarding parts of our job—is that sometimes you have the opportunity to be a mentor and hopefully a good example. Because generally you know it's a really nice professional job that we have, and it's been a—a delight for me to sometimes sit back and think about how many people that worked with me either as staff or as student assistants have become librarians. And some of them are music librarians and some are not, but it's really quite a—quite a big number. I think it might be about 9 people. And some of the ones that really stand out are Phil Vandermeer. Boy, he's a winner! He was a student assistant, a French horn player, and I think he worked with us for about two years. He also had worked in reference in the main library. But he—you know he's such a wonderful person, and he went to library school at UT, and then he got a job at Carnegie the Carnegie Library in Philadelphia, and eventually did a PhD in Musicology in American music. And then he worked for about 15 years at the music library at the University of Maryland. And now he's head of my starting place, the music library at UNC in Chapel Hill. And of course he's been president of MLA, so he's a big outstanding one. But there were others. One of my longtime staff members, Rebecca Campbell Smeltzer, she did the library degree at UT, and has had a—a longtime career at the MTAS Library supporting county governments, small—

CD: Municipal Technical Advisory Service.

PB: That's right. That's right. A librarian there. Let's see if I can remember all these. Can you remember others? Well you came from a staff position in reserve and came to the music library, and then did your library degree

CD: Mhmm.

PB: And then got the professional music librarian

position.

CD: I did. I did.

PB: And I mean that was a wonderful staff mentoring collegial friendship.

CD: Yes. Yes indeed.

PB: That developed over the years.

CD: Yes indeed.

PB: (Laughs) so I've been very proud of you.

CD: Well thank you. Thank you.

PB: A fully tenured music librarian.

CD: (Laughs).

PB: Who else?

CD: You know of course you a lot of the people that you've touched may not have worked for you in the library, of course you've taught the music bibliography course for quite some time. I was thinking of Laura Yust.

PB: That's right. Ah there are quite a few others. Laura Yust was a masters music student, and she took my music bibliography course, and she's now a cataloger at the Library of Congress; a music cataloger. A coup—sometimes people come to you to work already knowing they want to become librarians and Connie Steigenga who worked in the music library for eight years or something and is now in our technical serv—

CD: Yeah systems.

PB: I mean IT systems department.

CD: Matt Jordan.

PB: Matt Jordan came to work for us in the music library, and was really an outstanding technical computer support person, and he now has his library degree and has a job with Powell?

CD: Clinch-Powell Regional Library.

PB: Clinch-Powell Regional Library. And we're so proud that he just got that job. There are—there are several others who were student assistants. Well who was the blonde girl that came to work for us as a staff person and went to Nashville? Because she—she went

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to library school while she was working in the music library. Her first name starts with A (laughs).

CD: (Laughs).

PB: We'll think of it later.

CD: Yes we will. Of course, Michelle.

PB: Michelle Brannen (claps hands)! Wow. How many years at the music library? Two years at the music library and now 12 years at the studio, and she has her degree in library science as well. And I don't know. You know it's—it's fun to have people around who've just gotten the idea by working in the library that it's really a good career.

CD: Mhmm.

PB: An enriching career.

CD: Mhmm.

PB: And gone off and done something about it! It's fantastic.

CD: Yes indeed.

PB: Yeah. So I'm—I'm pleased with all those folks. So the—the teaching, I taught music bibliography for 17 years for the School of Music. Started a—a few years not contiguous when they just needed someone to do it because the—the regular professor wasn't going to be able to or around or something. And then finally I got to do it on a regular basis. And I—so I taught music bibliography every fall once I got started, and every other summer. It's—it's not—they really need to change the name of the course at this point. I hope they will at some point because it's really a music research course.

CD: Mhmm.

PB: An introduction to music research. The—the music ed—education people have another course that has a title like—like that already so that may be the

problem. But we...you know we had to spend a lot of time teaching people the efficient ways to use a music catalog. Today it may be easier with the online systems that we have now, but it used to be that you really had to have a lot of front end information to be able to work efficiently. So we—we did cover many, many print resources and online resources as they became available, but a lot of it was how to use the structure

Bayne



A Guide to Research in Music — Pauline with Dean Barbara Dewey at the Libraries' 2005 UT Author's Reception.

of a music catalog. So it—you know it used to be that if you wanted to find a recording of a specific aria that—that might be cataloged separately, you had to start out with the name of the opera and then the individual aria. And if—of course if you didn't succeed that way you had to deal with the opera as a whole. And—and learning about finding selections and specific components of musical works, learning about the uniform titles—generic and non-generic, and so there was really a lot of work that was intensive, especially early on. And there weren't a lot of textbooks that would

do that kind of thing. So eventually I got around to putting my class notes and all of my handouts together into a single book, which was published by Scarecrow Press in 2008, and it's called *A Guide to Research in Music*. It was very funny that the year I was ready to find a publisher—*three other* books from music librarians that I knew from MLA—

CD: Wow.

PB: —Three other books came to be. But apparently many you know if—if you're a publisher of music books you want your own music research books, so it did still get published (laughs).

CD: (Laughs).

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PB: And there was a—I got a whole semester sabbatical in order to put the book together, and I was exceedingly grateful for that. It came late in my career that UT faculty were able to have sabbaticals, and once it was announced I said, “Oh boy, I need one of those.” And so I had six months to do it, and was able to put it together. Then I took another year and a half of teaching with it to do revisions, and finally got it published.

CD: [Indecipherable]

PB: So that—that was—that was a pretty culminating experience for my career. It was nice.

CD: Of course it speaks to your efficiency, that I think it was largely written in the six months. And it was—it really—because I have one of the—

PB: Yes (laughs).

CD: —The copies from then.

PB: And you were one of my readers.

CD: I was. I was.

PB: I got Laurel Whisler a good colleague in the Music Library Association. She did an incredibly careful job of reading and making suggestions for improving the book. I was very grateful for that. She was a—a SEMLA chapter member too for a long time.

Michelle Brannen: I know this may be not the norm, but I’ll interject something here.

CD: Please jump on in here Michelle.

MB: I’d like to interject two things. I’ll say first of all I don’t think I would have passed any of my musicology classes if I had not had the bibliography class (laughs), and second, I would say that I had never considered a career in libraries until I got my job at the music library. And then I fell in love with it.

PB: I know, that’s really what happens.

MB: It is it really was—yeah.

PB: But you were in one of my classes, and Natalie Hristov and you were in the same class and Phil Vandermeer was in the class. Oh actually he wasn’t—one time I taught a special topics class twice

for the School of Library Science, and one summer I had three people—Rebecca Smeltzer, Phil Vandermeer and another person, and we did a seminar in music librarianship. And then I did it again for just an independent study for one—one person, so the teaching was a—a very nice bonus for me in terms of rounding out my career. It was very nice.

CD: I wish I could remember the—the school or the person that came back and told me this, but just an anecdotal story, they had gone to another school after having taken your class, and they were supposed to test in. They were supposed to have to take music bib again. And they—they apparently went out and told the people there that “Well I’ve had it—I’ve had it already may I opt out?” And the—they were not going to let them until they found out who their teacher was.

PB: (Laughs).

CD: (Laughs) and okay you can opt out (laughs) which I found is a great compliment. I wish I could remember better where the—where it was.

PB: It was a—it was a male student, and it was in the PhD program.

CD: I think you’re right, and that’s what I remember too (laughs). Well. Let’s see. Where shall we go next here. You know the—the—why don’t we talk a little bit about—of course you were in the library, the music library, for quite a while, and I know you saw a whole lot of changes and being embedded in the School of Music as well. So perhaps you could talk a little bit about the changes you saw in terms of the School of Music at UT and then also changes in technology and how that changed the profession. So a big topic area—

PB: Well—

CD: I guess and two kind of diverse topics there, but—

PB: You know when I described the music library in 1973 I said there were two faculty offices in the back.

CD: Mhmm.

PB: And they were musicology professors—George DeVine and Steven Young. And those two people became very important friends and colleagues, and they helped me from the very beginning in terms of connecting with the music faculty and representing the

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library and trying to get support and use of the library. George DeVine was around from the very inception of the Department of Music in the College of Liberal Arts then, now Arts and Sciences. And he—he was like an administrative assistant to David Van Vactor who was brought in to start the department. And this was in perhaps 1949. And the David Van Vactor was the—he—he became the conductor of the Knoxville Symphony Orchestra. He was a flutist, a composer and head of the department. And he was still in the department teaching a bit when I came in 1973, and he left two or three years later and went to California where his daughter lived. He and his wife moved out of Sequoyah Hills. But when they started, they were in a house on Cumberland Avenue close to the law school, the original law school—

CD: When the—

PB: —which is now much, much bigger.

CD: —When the School of Music started?

PB: When the School of Music—

CD: Yes.

PB: —Started it was in a house. And George DeVine, who was a bassoonist and had several years of university training but not even a bachelors degree in music but he was incredibly knowledgeable in music, he taught some of the you know introduction to music history kinds of courses even at the beginning because they had very few faculty, and he had the qualifications although not the degree. So he also maintained—whatever music collections the department was putting together, and a lot of times then you know they would buy multiple copies of certain basic scores to use in the classroom because there were no anthologies of printed music. In fact George DeVine and William Starr, a violin professor and later department head, together they were—they put—they published one of the very first collections of musical scores called Musical Omnibus. So anyway George was minding this music that was being collected—the scores and the recordings they were collecting in order to teach these music history classes, and so this collection was put on the landing in the stairwell of this house—the first location of the department. And George always

said that was the beginning of the music library. And in 1968 the first large building devoted to music—to the Department of Music and then the Department of Music Education which was formed about then in the College of Education—those two departments and their faculties moved into the new music building on Volunteer Boulevard in 1968. And I’m told the building was already too small for the size of the student body and the faculty, but that’s where it was. And that year that they—as they were planning to move in without preplanning for the location, George DeVine and the other musicology professor Calvin Bauer, Dr. Bauer, they went to the library director, and they said “We really need a collection in our building, and we need to have equipment for sound recordings, for playing, that the students can use to listen to music. And we need scores, and we need books.” And there was an agreement made that—that they would find space, which was our first large room for the music library. And it was to be called the Music Materials Center. And all of those scores and recordings that the department had been putting together went into that library, and the score collection that had been developing since 1949 in the main library—especially the collected works and complete editions and monuments of music—those were transferred in 1968 to this Music Materials Center. I don’t think there was a book collection at that time, although gradually I believe that George was allowed to choose books—music books out of the main collection and transfer some of them over. So there—there was a staff running the music library that was hired by the departments, and they paid for all the equipment, but the things that were on standing order and procured by the library budget—they—they still came to the music library. In 1971 by which time Richard Boss was the director, he was interested in making that an official branch of the library system and in hiring a professional librarian, and so in 1971 Ann Viles was hired, and the budget for everything but equipment at that point—audio equipment—went to the library, and then eventually everything became administered by the library, and totally the budget was the library budget. So Ann was there for two years, and then I came, and I had one staff member to begin with. We grew to all of two staff members.

CD: (Laughs).

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PB: And but the student assistant allocation grew, and we used a lot of student assistants—undergraduates and graduates. And then in—George DeVine and Steve Young, our musicologists, stayed in the back of the library for many, many years. But at one of my stages of needing more inches of space I got them to move to (laughs) other offices in the department.

CD: (Laughs).

PB: And so we—I then had an actual private office, and the staff member had an office. And actually we didn't—we moved Steve first so I could have an office, and we left George there until he retired in 1985. And George DeVine was such an important faculty member. I mean he related to students so well. He had all of these

students coming into the library looking at scores, listening to music. They'd come to him with a question, and he would take them out of his office and into the library to find the answer. And he was the...the best representative of total integration of music teaching, music learning, and library resources, and learning to find things on your own, and to be efficient and to always go for the real sources of information.

He was the best representative we ever could have. And so in the last year before his retirement, I organized a lot of students. He had—he had been a widow—widower for a long time. I organized a lot of students. We went out and painted his little house inside and out so it would be ready for his retirement. And we helped him move out of his office, which was quite a challenge.

CD: (Laughs).

PB: And we organized a big retirement party. A lot of his—I mean he so influenced students that people came even internationally to come to his retirement dinner—and from other states. And I organized a campaign on the campus to get the library named for George DeVine. So it's the George F. DeVine Music Library, which happened in the year of his retirement—1985. And I—probably rarely before and never since has a naming opportunity occurred without a big donation (laughs).

CD: (Laughs).

PB: And this was a naming opportunity to really honor a person who had been so important to the department and to thousands of students. So it was a great, great thing that we were able to make that happen, and it still has that name. Now as it is—the library is in part of the

Bayne



Friends and Colleagues — Pauline with Professor Steve Young, ca 1985.

School of Music diaspora, spread all over the campus, as you are awaiting a new School of Music building. And the George F. DeVine Library is going to be there right in the middle.

CD: It is indeed. It is indeed.

PB: And now we have two music librarians and two staff members, and a plu—a bunch of student assistants. And so we've grown well. The collections have grown tremendously. Oh one thing I wanted

to say is that when I came here in 1973 the score collection was very meager. And we had two shelves—not sections of shelving—but two shelves, maybe three of piano music. Well if you don't have more piano music than that, then you've got nothing for flutes and

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bassoons and percussion (laughs). So you know there was a lot of collection building to be done. And that—that was fun for a long time.

CD: You know that is something that I've been—I don't know if I've quite asked you about. I believe you were instrumental to the beginning of the Basic Music Library series weren't you?

PB: That's true, I was going to mention that in terms of MLA activities.

CD: Right.

PB: But I had the opportunity in the 80s to chair a collection development committee at—at MLA. The committee had already existed and had done some brochures just three-fold you know 11 by 14 paper brochures with collection recommendations. It was an outreach program for people who deal with music but don't have the music training, to help them build collections. We've had outreach programs. We have very active ones now relating to reference and to music cataloging. I mean that outreach has been around in the Music Library Association for a long time, but this particular committee was revising and creating new brochures. You know there would be orchestral music. There would be string music, piano music... those were the kinds of brochures they were. And then—and the idea was if you had a—a basic list of music in a particular category, the—the scores...the published music, then you could look for recordings of those works and build a record collection as well. But it didn't have to do with books at that point, and so I got to chair that. I was on the committee and then I got to chair it. And Steve Fry was one of the people on the committee. And I said, "You know we really need to put these things together and make it a book." And so the committee you know proposed that and got authorization to do it, and we worked up the collections. It's called *A Basic Music Library: Essential Scores and Books*. And the first edition was published by the American Library Association in 1978, and it had study scores, performing editions, piano vocal scores, operas, oratorios, etcetera. We finally did do a basic list of music literature: reference books, biographies, American music and periodicals and yearbooks, methods and then it has a list of publishers and how to procure them. So we did this one in 1978, and then we

kept working and revising, and we did a second edition in 1983. And I did (laughs) I think in both cases I produced the whole camera-ready copy (sighs).

CD: I noticed right off—

PB: It was exhausting!

CD: —Even and I know you had me working with you—

PB: Oh yes, oh yes.

CD: For just a few, but I do happen to notice that your name is the editor here.

PB: On the first edition my name is the editor, and then we had another MLA person—Michael Fling as the editor. We—we compiled them. The committee compiled them. We conferred about all the contents, made the decisions, and then he—I—I did the camera-ready copy, but he did the final editing. And--and then after that it grew even more, and the third edition came out in print published by ALA and now are they working on a totally online edition?

CD: It is soon.

PB: Or is it going to be in print?

CD: And I don't—I don't know the answer to that, but I know it's soon to come out because they keep—they keep talking about it, and I know several people that are working on it.

PB: But it was a great committee effort, total committee effort. It was just my grunt work at the end that made it—made me the editor (laughs).

CD: (Laughs) I guess that's a—a lead in to talking a little bit about MLA—your involvement in that through the years.

PB: Right. Boy the Music Library Association is a really a vital organization and very critical to every music librarian. And it's place—initially we had meetings twice a year, so twice a year I could go and ask a zillion crazy questions and meet colleagues and make friendships that grew over the years, and work on programs and that kind of thing. So the Basic Music Collections Committee was one of the most important ones for me. I was also on Reference and Public Services for a year or so; the Publication Awards Committee

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for about four years; the Statistics Subcommittee for about three years, and I—no, no six years. That one hasn't done too much in recent years, but for a long time we were interested in gathering information about the different kinds of music libraries there are because we have people in public libraries, and conservatory libraries, and small and large academic libraries, and the kind of staffing and budget and collections they have and trying to be able to put that information out there to help our colleagues when they're trying to get budget improvements or staffing improvements or whatever. Of course I'm married to a statistician, and so you know that—his interests kind of rubbed off a bit on me. But it was definitely an effort to promote the needs and to make comparisons possible. Then finally in 2003, I was elected to the MLA Board of Directors, and I was named as the Fiscal Officer, and that's the budget collecting person—receiving all the budget requests from the committees and officers and then putting it together for the board to consider. And during that time I—I was one year chair of the Nominating Committee, and that's always fun. And that's the year that Phil Vandermeer got nominated, and some very good people... Ruthann McTyre was on the board—she got on the board from that nominating committee I think too, and then she became president after Phil, so it's kind of fun to see those things happen. The—but getting to go to MLA... as I said in the early years we met twice a year, summer and winter. And—and the summer meeting was immediately after ALA in the same place, so you could overlap. And—and you know a lot of catalogers really want to go to both, so that was a good situation for a while. But you know it's costly to run a meeting, and it's costly to go to meetings. So at some point we reduced it to the annual February meeting. The—one of the most exciting things, and this is a story, is the very first MLA meeting I got to attend was—well now it wasn't the first one. I attended the meeting in Chicago before I went to library school, and—because I was taking Music Bibliography from Don Roberts, and he said, “Now you've got to come to this meeting.” And I had already met Jim Pruett and Kathy Logan when I went to interview at Chapel Hill, so—so I had these people that I had just some acquaintance with, and they just as we were talking about in SEMLA—they just took me under their wing and introduced me to a whole

lot of people. And you know all these folks would talk about things like, I mean a pred—a predominant theme was, “Now I really didn't like library school, but don't let that bother you at all. Because I LOVE being a music librarian.”

CD: (Laughs).

PB: And you know there were things about library school I didn't like, but I always knew from all these people it didn't matter. I'd just get the degree and then everything was going to be very good (laughs).

CD: (Laughs).

PB: And so they were tremendously nice and supportive. And you know it wasn't hard to get involved with MLA or to get on committees and to get assignments. And one of the assignments I had for a long time in the 70s was this open discussion group session we had called the Open Forum. And it still lives on I—I think with a different title, but it was just a place that people could come and bring up different topics, and a lot of folks could chime in and tell their experiences and give advice. And it did not have a set agenda. It really was just what the people who came wanted to talk about, we would talk about. So I just chaired that for several years.

CD: I think it's what they call Hot Topics now.

PB: That's right. Hot Topics and they—

CD: It's perhaps the—the most popular session—

PB: Yeah. Yeah.

CD: —At the whole conference.

PB: But it—it started there in '73, '74, so I—I got to do that very early on you know, a national forum! It was crazy, but...

CD: And it still is crazy (laughing).

PB: Yeah. That session, yeah.

CD: That's a freewheeling session if there ever was one (laughs).

PB: Yeah. Yeah.

CD: (Laughs).

PB: So MLA has been very important to me, and our chapter.

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CD: Mhmm.

PB: Very, very important. Especially in these cases which are pretty frequent in music libraries where there is one professional, maybe two. And if you're in a separate branch, then you don't even have the same collegial relationships with the other librarians, and you have to make lots of decisions yourself, and—and there aren't people to tell you the answers to the music library problems as—as I mean you have to go out to your music library colleagues, so that's why it's really important. [Pauses]. Well you wanted to know about technology. How it changed in my career. And—and there really were massive changes. You know the way the students listened to music the day I walked into the library was with LPs and a few cassettes that maybe the department had made of recitals in the department. And then Dick Boss had made this edict that we were going to move to cassettes. That was going to be the platform—period. And so all of these conversions were happening, and we got cassette players, and eventually we had just a couple turntables, and all these cassette players. But you know we had a very small budget so we would add a few cassette players and headphones year-by-year. Well and with the bid situation, you didn't get the same manufacturer of these cassette players, and with audio cassettes when they're made in-house, you don't have anything to tell you how to find the third movement of the symphony or a specific song or aria. So in-house in the music library student assistants were typing the contents of the sound recording onto the little index sheet for the cassette, and they were listening to the cassette and writing down the index numbers on the machine. Well cassette players do not have a standard measurement on their indexes.

CD: (Laughs).

PB: It's not like reel-to-reel tape.

CD: Right.

PB: So we had you know this generation of recordings all indexed on a Toshiba machine, and then we had a Sony machine, and a Panasonic machine, and I mean we had about six different kinds eventually. So I came home one night, and I asked my statistician husband how we could do—what could we do to allow people to—to find what they needed on that analog medium on

different machines? And so turn—he—we discussed it, and he gave me advice, and it turned out we made—we made a conversion chart for the different indexes on the different machines. And so we would—we would tell what kind of—we would write down what kind of machine this index was, and then we had conversion charts at every listening station, and you—you could take this number and go to the Sony machine and find the number. And it approximately worked. Well that was—that was an innovation.

CD: Yeah.

PB: But it helped people (laughs). It really helped people. And then in about 1986 we got our first CD players, and we started acquiring CDs. A few years before that we had—every time it was possible we bought commercial cassettes so that we knew it wasn't a copyright infringement, and we got away from any kind of dubbing and copying of the materials. And so we moved into the CD world, and not too long after that we had been building a videotape collection. It was very popular. It was really, really great for opera, which is not just a sound medium of course. It was really great for the jazz history program. They really liked using those videos. And so we started expanding the video collection and then eventually moved to DVDs, and eventually to an exclusively DVD collection for the working collection. So that technology was a big change. It was a big change in every music library. And then the other change of course was with computers. I had one course in library school in 1973, some kind of introductory overview course about libraries and society, and there was this component in it about the MARC record that was this new thing happening at the Library of Congress. And we had to learn about MARC record fields, and we also had to do some programming...I have no idea what language it was. And we were all very upset because we had to teach ourselves to do this programming.

CD: (Laughs).

PB: Because I think of course the professor knew nothing about it.

CD: (Laughs).

PB: Because computers were not a part of their world yet.

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CD: Right.

PB: So I went from that to—we had a—a card based automated circulation system in effect already, and then that moved to the Geac automated circulation system, and then to the Geac online catalog which we debuted in the music library. And—and so we had—suddenly in the MLA we had all of these sessions...huge numbers of sessions related to automation in libraries. And the user groups started forming, and so we had a Geac user's group, and I chaired that for a couple of years. And the other huge, huge, huge topic in the 80s at MLA was copyright, and that's when you know we kind of got away—we said you know Dick Boss' idea maybe isn't the best idea, and we probably need to replace those dubbed cassettes, and as—when we moved into the—the CDs we were able to start doing that. And you know. You supervised student projects year after year after year to identify what we could replace with the newer technology, the newer format. We started out with one computer for the online catalog for the users and one at the reference desk. And eventually got to the point where we had computers at every carrel station in the reference room. I don't know how many you have—ten maybe—at the moment.

CD: Ten I think.

PB: But we were always upgrading and doing more and more with computer-based information. And the music library was the second web presence in the library system. The—in the main library they had created the first web pages, but we were the first branch or—and none of the departments had them at all, and so we were very excited in 1995 to have a web presence. And then of course we moved our song index and analysis index into that arena as soon as we could. So there were many, many changes. And you know we—just as a working librarian, we moved from having final copies of things done by secretaries to doing everything start to finish ourselves. And so—it—it was a great improvement. So by the time I got around to putting together my music research book, you know I was pretty good at Word, but I had to do a lot of struggling to learn the new styles and to meet what the publishers wanted.

CD: Right. Right.

PB: It was very frustrating (laughs).

CD: (Laughs).

PB: But huge changes. In 36 years you have to expect huge changes, but the whole computer world came to be a part of the library world then.

CD: Mhmm. I don't think anybody could have seen the sweeping change that that was. Maybe somebody...

PB: Well none of us normal people (laughs).

CD: None of us normal people (laughs).

PB: (Laughs).

CD: Well I want to take a little bit of time—I know to go over some pictures and some documents that we have, so maybe we'll take a little break and come right back.

PB: Okay.

[New interview section].

PB: We used to have a lecture series at UT libraries. So one year I was on the committee, and I got to invite Dena Epstein to come and talk about the history of the banjo and the book that she had written. And she came. It was an April meeting, and she came, and we had her for dinner in our house in west Knoxville, and she gave the lecture. And then we always published those lectures, and so I got to edit the volume of lectures that included hers. So that was one of my very first editing, writing kinds of projects. The...some other things that I've written and had published over the years...we were talking about the history of the mus—music department with David Van Vactor as its inaugurating department head, and when David left the Knoxville area he gave us his scores, his recordings—many recordings done of the Knoxville Symphony, and a—a book collection that he—his own music book collection. That all went to special collections, but I did a catalog of those materials, and later we put a lot of it online to be able to access it, and we have in fact digitized some of the recordings—

CD: Yes we have.

PB: —I believe in an early digital project that related to music. That digitizing project was something that Chris was involved in. Another special collection that we acquired was the score and book collection of Gottfried Galston, and he—he had a connection. He was a concert pianist, a protégé of Ferruccio Busoni,

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and a teacher of two of our piano professors, William and Patricia Carter. And through their connection from his widow we acquired memorabilia, his collections, and his scores—printed scores that he used as a pianist, and then some of his compositions. So I did a bibliography of this collection, and the Galston-Busoni Archive is a collection of primary materials for Galston's career, but also the many, many programs and photos and scores that he collected related to Busoni. And in fact we have several original Busoni compositions in special collections that are listed in bibliographies of Busoni and have brought scholars from around the world to look—to look at and to study. Ah and this collection, this

catalog in fact and some of the archival materials, were the very first to be digitized in our library with a proprietary system in a project that Tamara Miller headed up. And since then we've converted it to be usable with technology of today. But those two books came out of—directly out of collection building related to the music library. Of course I wrote a big article about the move: The “Do-it-Yourself” Move of a 1.5 Million-Volume Library. And there's a picture of these famous (laughs) book trucks in here.

CD: (Laughs).

PB: And the actual moving situation...and then I have a few photos to show you from the early music library. This is—these are pictures of George DeVine in the library, and he's in his eighties at this—no in his...he's about 70. He retired at the age of 70 in 1985, and here's the photo and the plaque commemorating the naming of the library after him. This is a photo (laughs) a very early photo, and I don't know the year, of our music library crew—all of the student assistants. And up here with the headphones is Tim Silcox who worked for the library for at least seven years and became a librarian,

and George DeVine is over here, and there I am (laughs) with my crew. And this one is a picture of one of our department heads, flutist John Meacham. When we were getting into the collecting of videotapes. We were kind of celebrating that. These are a couple of photos of me as a reference librarian right there in the music reference room. And you can see there are listening—viewing carrels and the card catalog and reference books in a—all in a very small space. And this one is our celebration of dumping—

CD: (Laughs)

PB: —The card catalog. This is our shelf list going into trash bins.



WithHerCrew—Pauline with (l-r) Natalie Hristov, Connie Steigenga Inman, Chris Durman, and Arwen Garrett Wagers, ca 2005.

[New interview section].

PB: Chuck's been a music library groupie, so we want him included.

CD: All right. Well thank you again Pauline. Thank you for—for having us out here. Being willing to let us interview you.

PB: Well it's—

CD: And thank you for—thank you for being you, for being my mentor for—

PB: —It's been a great experience in the library and today, just fine. Come on over here Michelle.

MB: All right.

PB: Because these are two of my—

CD: Yeah?

PB: —Best colleagues. Absolutely.

CD: (Laughs).

PB: Michelle in music and the studio mostly, and Chris in music, and I love you both.

CD: (Laughs).

END OF INTERVIEW **E**

CALL FOR NOMINATIONS 2016 OFFICER ELECTION

The SEMLA Nominating Committee is soliciting nominations for two SEMLA officers:

Vice Chair/Chair-Elect

and

Member-At-Large.

Descriptions of SEMLA officer positions are in the SEMLA Officers' Handbook:

<http://semla.musiclibraryassoc.org/handbook.html>.

**Nominations are due on
Sunday, June 19, 2016 (Father's Day).**

Biographies of the candidates, voting procedures, and the ballot will be included in the August 2016 **Breve Notes**. Election results will be announced at the end of the October 2016 business meeting.

Please send nominations, or any questions you may have about this process to any member of the Nominating Committee: [Sonia Archer-Capuzzo](#), Chair, Free-lance cataloger & lecturer; [Steve Burton](#), Kennesaw State University; and [Lindsay Million](#), The Center for Popular Music.

Feel free to contact any members of the nominating committee with questions if you're considering running for office but wondering more about what is involved! Self-nominations are welcome. ■

Member News

Awards



Neil Hughes (University of Georgia) is the recipient of the 2016 Music Online Users Group (MOUG) Distinguished Service Award. This is in recognition of a lifetime of achievement and is MOUG's highest honor. Congratulations, Neil!



Sonia Archer-Capuzzo (Greensboro, N.C.) won the Music Library Association's Walter Gerboth Research Award for 2016-2017 for her work on constructing a biography of cellist Lev Aronson. Congratulations, Sonia!

Appointments

Shelley Rogers (University of West Georgia) has been named to MLA's Content Standards Subcommittee of the Cataloging and Metadata Committee.

Activities

Harry Eskew (retired) led a Hymn Festival in January sponsored by the Middle Georgia Chapter of the American Guild of Organists. The festival took place at the historic St. Joseph's Catholic Church in Macon, Georgia.

Additions

The music library at Tulane University is now located on the newly-added sixth floor. For more details, see Jeannette Thompson's & Lisa Hooper's article on page 41.

Sabbaticals

Gary Boye (Appalachian State University) is on sabbatical this Spring semester. He is researching a book on the folk and popular music history of the Lost Provinces (Watauga, Ashe, and Alleghany counties in northwest North Carolina) from 1900-1960 and doing research on local movie theaters in Boone, Blowing Rock, Lenoir, and other towns. His tentative title is: *Music of the Lost Provinces: Pop Culture Comes to Northwest North Carolina, 1900-1960*. Gary reports that it is basically a prelude to the career of Doc Watson, whose discovery in 1960 by Ralph Rinzler provides the cut-off date.

Sarah Dorsey, Head of the Harold Schiffman Music Library at UNC Greensboro, is on sabbatical. She is working on her biography of composer, pianist and pedagogue, Louise Talma. The working title of her book is: *"I am NOT a Woman Composer!" The Life and Works of Louise Talma (1906-1996)*.

Sarah started her six-month sabbatical in D.C. collecting information from the Louise Talma collection at the Library of Congress, then moved to Cambridge, Massachusetts, where focused writing has commenced. In May-June she will move north to New Hampshire when it is warm enough to inhabit a family cabin in the woods. Her goals are to find a publisher and have working drafts of the remaining chapters before returning to Greensboro July 1.



Kuyper-Rushing

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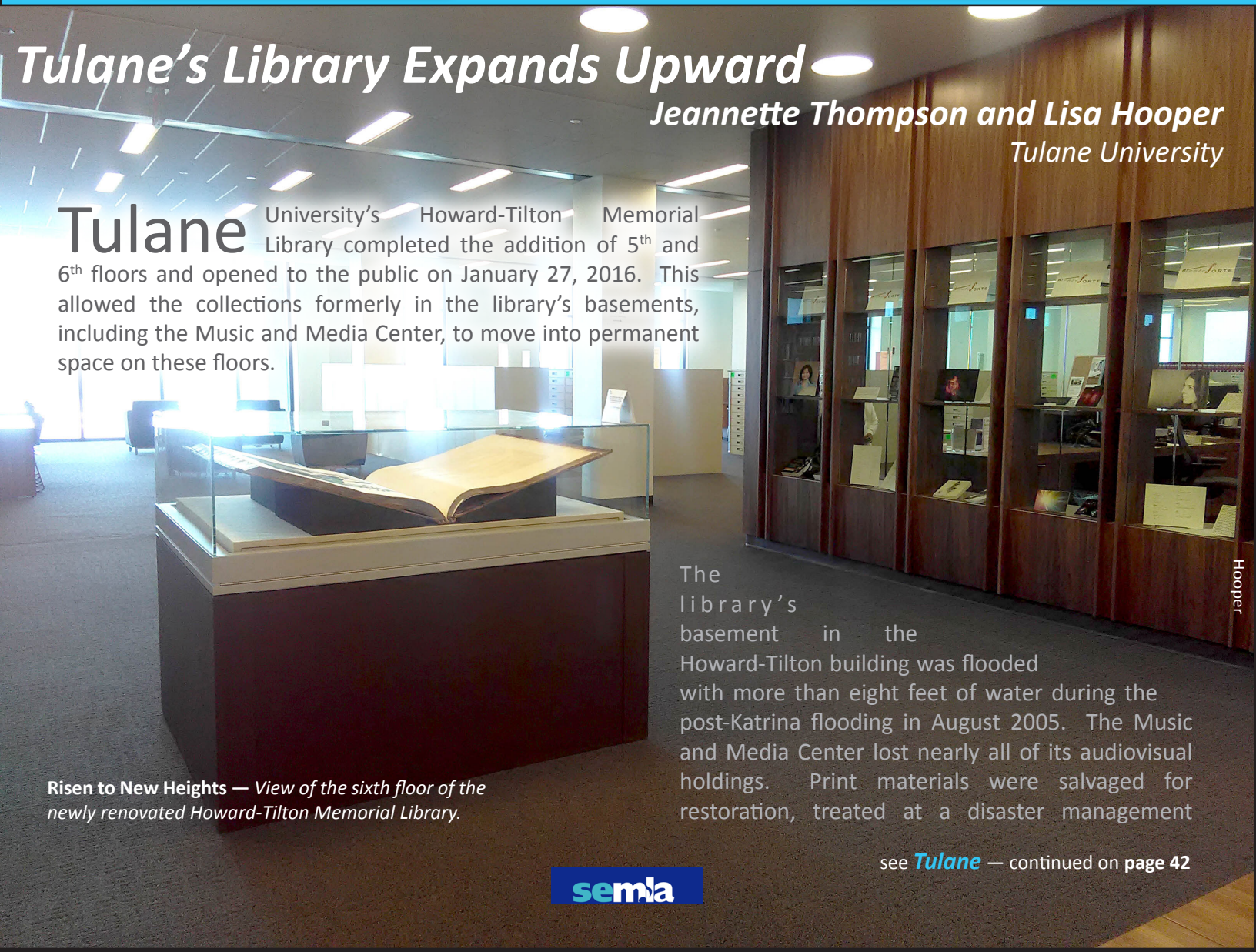
Announcements

Hooper



On January 15, **Lisa Hooper** (Tulane University) gave birth to a beautiful baby boy named Ignacio Joseph Arteaga-Hooper. Iggy measured in at 7 pounds, 12 ounces and 21 cm. Congratulations to Lisa and her family! We'll look forward to meeting Iggy during the 2017 SEMLA meeting in New Orleans.

Hooper



Tulane's Library Expands Upward

*Jeannette Thompson and Lisa Hooper
Tulane University*

Tulane University's Howard-Tilton Memorial Library completed the addition of 5th and 6th floors and opened to the public on January 27, 2016. This allowed the collections formerly in the library's basements, including the Music and Media Center, to move into permanent space on these floors.

The library's basement in the Howard-Tilton building was flooded with more than eight feet of water during the post-Katrina flooding in August 2005. The Music and Media Center lost nearly all of its audiovisual holdings. Print materials were salvaged for restoration, treated at a disaster management

Risen to New Heights — View of the sixth floor of the newly renovated Howard-Tilton Memorial Library.

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facility, and those in useable condition were returned to the collection. Replacements, via purchases and gifts, allowed the collections to be rebuilt. As the basement was rendered unusable, printed music materials were integrated into the regular collections, which contributed significantly to overcrowding in the stacks. Music recordings, the library's film collection, and music library staff were relocated to the fourth floor during the planning and construction process, transforming the former staff breakroom into the Music and Media Center.

We are delighted to have music and media materials all together again in one space, together with space for the expert staff to provide assistance. The official celebration of the library's buildback project took place on March 16. During this event, we thought of our many friends from SEMLA and elsewhere in MLA, who donated materials and provided lots of empathy and wisdom following this disaster. 📺

Mike Jones, Tulane



“Opening” Remarks — David Banush, Dean of Libraries and Academic Information Resources, giving opening remarks in front of Howard-Tilton Memorial Library.

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 **Durham, NC, October 20-22, 2016**. The application deadline is September 9, 2016.

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 and 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 23, 2016.

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 2016), 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.

see [Travel Grant](#) — continued on page 44

Travel Grant — continued from page 43

II. Applicants must submit the following to arrive by September 9, 2016:

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 Durham, NC is \$149.00 plus 13.5% 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 \$149.00 plus 13.5% 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 **September 9, 2016** to:

[Renée McBride](#)

University of North Carolina at Chapel Hill
Davis Library, CB 3914
Chapel Hill, NC 27599

If you have any questions, please contact [Renée by email](#) or phone (919-962-9709).

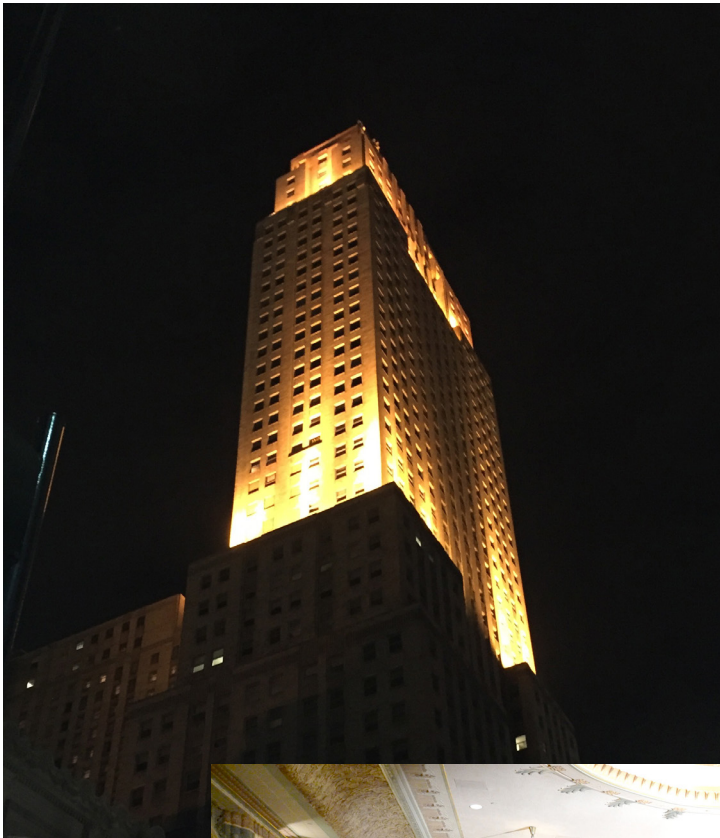
Recipients will be notified no later than September 16, 2016 and announced on SEMLA-L immediately thereafter. Please note that SEMLA may elect to pay directly for travel and hotel expenses on the recipient's behalf and only supply the balance, if any, of an award following the Durham meeting. If mileage 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 January 1, 2016 is 54 cents per mile.)



mla2016 CINCINNATI

March 2-5, 2016

Hilton Netherland



Don't Forget...

Hi, SEMLA folks!

It's nearing that time of year again... time to renew your membership to our organization for the 2015-2016 membership year! The current dues rates are as follows:

Regular: \$ 15

Student: \$ 5

Retired: \$ 5

Institutional: \$ 20

Please note that according to the SEMLA bylaws, dues are to be paid by July 1st of each year. Any members that haven't paid by July 1st are considered in arrears. If a member remains in arrears for a period of one year, that person is removed from the membership database. You can review this information at <http://semla.musiclibraryassoc.org/bylaws.html> (Article III: Membership).

You can pay via check (sent to Amy Strickland at the address below) or via PayPal (the payment button may be found at <http://semla.musiclibraryassoc.org/app.html>).

Amy Strickland

SEMLA Secretary/Treasurer

Weeks Music Library

University of Miami

PO Box 248165

Coral Gables, FL 33124

Southeast Chapter of the Music Library Association

Interim Business Meeting

Cincinnati, OH

Chris Durman, chair, presiding

March 3, 2016

32 in attendance

1. Call to order – Chris Durman

Chris Durman called the meeting to order at 7:35 p.m.

2. Welcome to new members and first-time attendees

The chapter welcomed three first-time attendees to the meeting:

Barbara Strauss, Moravian Music Foundation

Tsukasa Cherkaoui, Lynn University

Jennifer Laski, Elizabeth City State University

3. Approval of minutes from the SEMLA business meeting, October 31, 2015, Athens, GA – Chris Durman

Renée McBride moved to approve the minutes. David Hursh seconded. Members voted unanimously to approve the minutes.

4. Treasurer's Report – Amy Strickland

[See page fifty](#) for body of report.

5. Best of Chapter Committee – Renée McBride

Renée thanked the fellow members of the committee, Lena Sheahan (Belmont) and Cary Huddleston (Kennesaw State University), for their efforts. She also thanked everyone who submitted a nomination. She announced that the chapter would be submitting Mac Nelson and Stacey Krim's presentation "Hyperconnected Access to Archival Music Collections: Cataloging, Finding Aids, and Social Media" to the MLA Best of Chapters Committee for 2017.

6. Oral History Project – Renée McBride

Renée reported that, with David Hursh's interview of her in Athens, GA, the project is completely up-to-date. The board has decided to share the responses in two ways: they will be edited and published in *Breve Notes*, and they will be added to the SEMLA website under a new "Chapter History" section.

Renée said that Sandra Davidson will continue to transcribe future chair interviews, and that she has been invited to join us at the annual meeting reception at Duke this fall. Diane Steinhaus thanked Renée for her hard work, and Renée responded that SEMLA is "leading the way" in doing this oral history project: MOUG has also decided to do oral histories.

7. Travel Grant – Renée McBride

Renée announced that travel grant time is coming! She will appoint the Travel Grant committee soon and will put an updated announcement on the web shortly. She asked that members spread the word to students and staff who may benefit from the grant.

8. Future SEMLA meetings

- Joint meeting with Atlantic Chapter, Duke University, Durham, NC, Oct. 20-22, 2016 – Laura Williams

Laura was pleased to report that we got our first choice of meeting dates. She also stated that, with an anticipated attendance of 20 members from the Atlantic Chapter of MLA, the meeting attendance could be as high as 80-90 people.

Laura said that we have the opportunity to have our banquet at the Nasher Museum. We will be able to book the entire space for ourselves, so that we can have dinner and enjoy the exhibits, which will include “Southern Accents,” an exhibit of Southern contemporary music and art. There is also a possibility of including a performance by some of Duke’s music students in the adjacent performance hall. Laura said that the major downside of this idea is the higher than normal rental fee. Members were enthusiastic about the opportunity and several suggested that Laura should go ahead and book the facility.

Laura also reported on the hotel situation, noting that while there are many new hotels springing up in Durham, few of them are close to the Duke campus. The best choice is the Hilton Garden Inn, which is located very close to the East Campus and has various convenient transportation options. The main issue here is the price: the best price they can offer is \$149 per night, but they have agreed to include breakfast. She asked the chapter’s opinion, and the majority agreed that it sounded like a reasonable plan, although some noted that those who cannot afford it may not be at the current business meeting to comment.

Laura said that the other benefit of her “master plan” is that, since she plans to have the meeting in the beautiful new library facility on the West Campus, we will be staying near the music library and will still be able to visit (and possibly hold the reception there).

Finally, Laura thanked her local arrangements committee, Lynne Jaffe and Elizabeth Hobart. Renée McBride has offered help with other duties as the date approaches. Laura also stated that there will be a preconference, which will be held at the same West Campus facility on Thursday, October 20th.

- 2017 - Tulane University, New Orleans, LA – Lisa Hooper

Lisa was not in attendance but Chris reported that we’re still planning to have SEMLA 2017 at Tulane.

- 2018? – Chris Durman

SEMLA has been invited to meet jointly with the Texas Chapter of MLA (TMLA) in 2018. If we accept, the meeting will likely be held in either Houston or Galveston. We have also gotten an invitation to Montgomery as well (from the Renaissance Montgomery Hotel & Spa at the Convention Center), but there aren’t any SEMLA members in Montgomery so we probably won’t be going there.

Chris asked for input about the invitation from TMLA. Neil Hughes responded that he had spoken to some TMLA members who seem to think it’s a done deal; Neil asked whether or not they were going by rumors. Renée suggested writing their chair to ask. In response to a question about the invitation, Chris noted that they are reciprocating our hosting of the joint meeting at Loyola in 2009. Renée remarked that we would be going to the same region two years in a row (since we are going to Tulane in 2017), and it was suggested that we perhaps hold the joint meeting in 2019 instead. Beth Thompson suggested Wilmington, North Carolina, as another possibility. Chris said he would discuss the invitation with the TMLA chair and report back.

9. MLA in Orlando – Diane Steinhaus

Diane began by passing along greetings from Sarah Dorsey, who is busy working on her book and is sorry she couldn’t be in Cincinnati. Diane then shared details about the Orlando meeting with the chapter. The meeting will be held at the Rosen Plaza Hotel. Since the MLA board has decided to move away from the local chapter invite model, no support is required of SEMLA whatsoever. If SEMLA decides to participate that would be great, but there is no expectation. Diane said that the Rosen Plaza is owned by a huge philanthropist in Florida who owns several hotels, and that since MLA’s first site visit the hotel has undergone a lot of renovations. There’s still a lot of planning in progress for next year, and she will keep us informed.

10. SEMLA-L – Chris Durman

Chris announced that Guy Leach has become co-list owner with Neil Hughes.

11. New Business

There was no new business.

12. Announcements

Neil Hughes was awarded the Distinguished Service Award from MOUG. Neil responded by saying that he's up for the "smug bastard" award next year.

Jeannette Thompson announced that Lisa Hooper has had a beautiful baby boy! She also announced that Tulane's library renovation has been completed. The music library is finally out of the basement and is now located on the 6th floor.

13. Adjourn – Chris Durman

Chris adjourned the meeting at 8:16.



Southeast Chapter of the Music Library Association

Treasurer's Report

For period October 25, 2015 to February 25, 2016

Submitted by Amy Strickland

Cincinnati, OH

March 3, 2016

Net Worth as of October 25, 2015 **\$31,186.38**

INCOME

Membership dues		\$65.00
Travel grant donations		\$25.00
Annual conference registration/ banquet		\$25.00
Annual conference sponsorships/ donations		\$350.00
Interest on savings account		\$2.14
	TOTAL	\$467.14

EXPENSES

Pauline Shaw Bayne Travel Grant paid		\$697.68
Annual conference expenses (SEMLA 2015)		\$4,567.70
Balance of banquet	\$2,104.29	
Reception/break catering	\$2,038.26	
Banquet flowers	\$56.57	
Reimbursement to Neil Hughes for out-of-pocket expenses	\$368.58	
PayPal fees		\$3.25
Postage		\$4.65
	TOTAL	\$5,273.28

Checking account balance as of 2/25/2016 **\$4,754.79**

Savings account balance as of 2/25/2016 **\$21,596.93**

Paypal balance as of 2/25/2016 **\$28.52**

Net Worth as of February 25, 2016 **\$26,380.24**

Travel Grant Summary as of 2/25/2016

Starting Balance (as of 2/13)	\$616.35
Donations (since 2/13)	\$1,045.00
Portion from Dues (since 10/13)	\$720.00
Portion Meeting Profits (since 10/13)	\$3,368.48
Paid Out (since 5/13)	-\$2,417.50
Current Balance	\$3,332.33

Paid Membership as of 2/25/2016

Individual Members	81
Institutional Members	5

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://sempla.musiclibraryassoc.org/app.html>

