



Zupan

## 2016 SEMLA Annual Meeting Durham, North Carolina

### CONTENTS

From the Chair.....	3	SEMLA 2016 Officers Election Ballot .....	21
SEMLA Annual Meeting .....	4	Candidate Bios.....	22
Music in Libraries Preconference .....	9	Member News.....	24
Nancy Zovac Interview.....	11	Travel Grant .....	25
Membership Reminder .....	20	Membership Application .....	27

# SEMLA

## Southeast Chapter of the Music Library Association

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

### Membership Information

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

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

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

### SEMLA Web Site

Jake Schaub, Web Editor  
<http://sembla.musiclibraryassoc.org/>  
[jake.schaub@vanderbilt.edu](mailto:jake.schaub@vanderbilt.edu)

### Breve Notes (Newsletter)

Grover Baker, Shelley Rogers, Co-Editors  
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Grover Baker: [grover.baker@mtsu.edu](mailto:grover.baker@mtsu.edu)  
Shelley Rogers: [shelley@westga.edu](mailto:shelley@westga.edu)

### SEMLA-L

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# FROM THE CHAIR

Chris Durman

University of Tennessee, Knoxville



I like old sayings and well-worn quotes even if they have eroded down to tired clichés by the time I learn and start to use them. I remember one of the first public service lessons I was offered in the dawn of my library career was to avoid using old sayings which could be absolutely incomprehensible to people raised elsewhere. Well, you can lead a horse to water, but you can't make him drink, and, of course, leopards rarely change their spots; so, while I have tried in most cases to avoid using the old clichés, I've also had some wonderful discussions over the years with people from different countries and/or cultures about old sayings that apparently float around and beautify all languages.

The cliché that has been rolling regularly throughout my mind as of late is, "May you live in interesting times." Well, who wouldn't? I'm betting we can all agree that we're certainly in the middle of some interesting times. We may not agree on what qualifies as "good" or "bad" in these times, but, by golly, there's no denying that our times are sure interesting.

Not one of us could have predicted the passage of North Carolina's extremely controversial House Bill 2 when plans were first being made to hold this year's Annual Meeting at Duke University and I daresay that not one of us was particularly anxious to participate in the hard but, yes, interesting and informative discussions the passage of the Bill necessitated. I may be current Chair of SEMLA, but I know that I can't speak for all of our members. To make a sound and inclusive decision the SEMLA Board needed to hear as many perspectives on this controversy as possible and we all appreciated hearing from everyone who shared their thoughts. Thank you all for your polite, open-minded, helpful,

and fair responses. I should also mention how helpful and affirming David King, the Chair of the Atlantic Chapter of MLA, and Michael Rogan, MLA President, were throughout those interesting times. We all worked through some potentially divisive issues and I was reminded once again that there are rarely 100 percent "right" answers and that what may seem right for one individual or group may not be right for another.

Times of change, growth, struggle, and hope can afford us the opportunity to see the humanity and the good in people struggling with change. In this case, I was in a position that gave me a good view of our struggle and that viewpoint, in the end, gave me a better understanding of and greater appreciation for all of our SEMLA colleagues. It was difficult, yes, but it was also refreshing to see people discuss their differences in a civil and respectful manner and to come back together once the difficult decision has been made. We are all birds of the same feather and birds of differing feathers at the same time. I'm looking forward to seeing all of you in our colorful and diverse group when we flock together this October 20-22 at Duke University in Durham, North Carolina, at what is bound to be an unequivocally interesting and fun meeting. I hope that you'll be able to join us there. ■



# SEMLA 2016

## Annual Meeting

### Durham, North Carolina

### October 20-22 Duke University

Thompson



**Opening reception** — We will be gathering for the first evening at the Mary Duke Biddle Music Building, which is where the Duke Music Library is located on Duke's East Campus

**BY LAURA WILLIAMS  
and LIZA WEISBROD**

## WELCOME TO DURHAM

**M**ark your calendars for SEMLA's 44<sup>th</sup> annual meeting, October 20<sup>th</sup>-22<sup>nd</sup> which will be held at Duke University in the vibrant city of Durham, North Carolina! Durham has become an increasingly popular travel destination in part because of its nationally-recognized and varied restaurant scene, its trendy cultural offerings, and its relaxed and friendly vibe. We look forward to welcoming you and introducing you to a sampling of what Duke and Durham have to offer. In addition to the excellent array of papers that will be presented at this conference, there are also a number of special events for conference attendees to enjoy this year. After an opening reception at the Biddle Music Building on Duke's East Campus which will include tours of the Music Library and Duke

Musical Instrument Collections (DUMIC), conference attendees will have the option to attend a performance, conveniently located next to the Biddle Music Building in Duke's Baldwin Auditorium, of Schubert's *Winterreise* by one of its most celebrated interpreters, tenor Ian Bostridge, accompanied on the piano by renowned British composer Thomas Adès. This song cycle is also the subject of Bostridge's newest book, *Schubert's Winter Journey: Anatomy of an Obsession*. Conference attendees may purchase discounted tickets for this concert through September 16<sup>th</sup>.

During the Friday afternoon session, conference attendees will have the opportunity to explore the exhibit "[\*The Common Ground We Meet Upon\*](#)": [\*Music Collections in the David M. Rubenstein Rare Book & Manuscript Library\*](#) curated by three members of the Duke Music Library staff—Laura Williams, see [\*\*Durham\*\*](#)— continued on [page 5](#)

*Durham* — continued from page 4



Left — View from the Biddle Music Building

# Views of Biddle Music Library

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Below — Biddle Music Building interior



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Biddle Music Library — Interior view

see *Durham* — continued on page 6

**Durham** — continued from page 5

Sarah Griffin, and Paul Sommerfeld—as well as two of our conference presenters, Trudi Abel and Victoria Szabo. The exhibit showcases a number of rare materials and archival collections relating to American music that are held in the Rubenstein Library, including a series of candid and poignant portraits of 20<sup>th</sup>-century American composers by photographer William Gedney, collections which focus on musical activism, and documents relating to important North Carolina folk music collectors Frank C. Brown and Frank and Anne Warner.

## BANQUET

The setting for the banquet on Friday evening is the beautiful atrium of the [Nasher Museum of Art at Duke University](#). This festive event has been made possible through the generous support of **Theodore Front Music Literature and Duke University Libraries**. The buffet dinner will be catered by the Nasher Museum Café, a local favorite for their imaginative and upscale fare. Conference attendees can spend time throughout the course of the evening exploring museum exhibits, including [Southern Accent: Seeking the American South in Contemporary Art](#), a special exhibition focusing on modern Southern art and music in its cultural and social contexts. We will also have the opportunity to enjoy a performance by the **Duke New Music Ensemble**, an exceptional student group coordinated by Duke's graduate students in composition and musicology.

## PROGRAM DETAILS

On Friday morning, we will convene on Duke's West Campus in the newly-renovated David M. Rubenstein Rare Book & Manuscript Library, where all of our conference sessions will take place. We have a stellar conference program lined up and extend our thanks to the **Naxos Music Library** for their sponsorship of our morning breaks and to **ArkivMusic** for our afternoon break. We will be welcomed to Duke on Friday morning by Dr. Naomi Nelson, Associate University Librarian and the director of the Rubenstein Library. The program opens with a presentation by David Hursh (East Carolina University) on healthful living for librarians. He will be discussing a variety of

physical, emotional, and spiritual approaches to living well. Following this, there will be two presentations on wartime topics. Steve Gerber (George Mason University) will discuss an interesting piece of musical iconography, possibly from Nazi Germany, and its implications. Liza Weisbrod (Auburn University) will examine sheet music publishing during World War I and how it reflected the cultural and social issues of the time.

After a short break, there will be two presentations about collection development. Carey Huddleston (Kennesaw State University) will discuss the results of a music material format preference survey of his faculty and Steve Burton (Kennesaw State University) will lead a panel discussion on trends in collection development. Audience participation will be encouraged!

After lunch, three presentations on digital humanities will follow. Mary Caton Lingold (Duke University) will discuss *The Sonic Dictionary*, a 'reference work' of sounds created by students at Duke University and other collaborating institutions. Cynthia Miller and Emma Wilson (University of Alabama) will talk about their work with a graduate music history class to create a digital project documenting the Regional Composers' Forum. Trudi Abel and Victoria Szabo (Duke University) will close out the session with a presentation about the NC Jukebox Project, a digital humanities course at Duke in which students study the cultural history of North Carolina folk music and British ballads while making archival recordings available to a broader public.

After the break and an opportunity to explore the exhibit co-curated by Trudi, Victoria, and Duke Music Library staff, Barbara Strauss (Moravian Music Foundation) will discuss the Foundation's efforts to make its collections discoverable through RISM. Barbara will illustrate the process of transferring records from their online catalog to the RISM database.

Our Saturday program will begin with Jaro Szurek (Samford University), who will speak on a series of television programs by Howard Goodall, a British composer, television and radio presenter, and educator. These programs address many aspects of music and Jaro has found these programs very useful in teaching music appreciation. Following this, Patricia Sasser (Furman University) will present a case study in developing

see **Durham**— continued on page 7

*Durham* — continued from page 6

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**Gothic Reading Room** — Interior view of public space in the William R. Perkins Library on Duke's West Campus

information literacy in music undergraduates. Her presentation will focus on an assignment designed to help students understand the ‘how’ and ‘why’ of five primary access points of information about music. Our final presentation will be from Jennifer Laski (Elizabeth City State University), discussing how the music library engaged students by programming a listening party to discuss recently released music and its connection to the Black Lives Matter movement.

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## REGISTRATION

Registration information is available on the [conference website](#). Please register by September 18<sup>th</sup> to take advantage of early registration rates, which will remain the same as last year.

## HOTEL

The special SEMLA hotel room rate will be available up through September 18th as well, or



**Holsti-Anderson Family Assembly Room** — This is where we will meet, in the David M. Rubenstein Rare Book & Manuscript Library within Perkins Library on Duke's West Campus

see *Durham*— continued on page 8

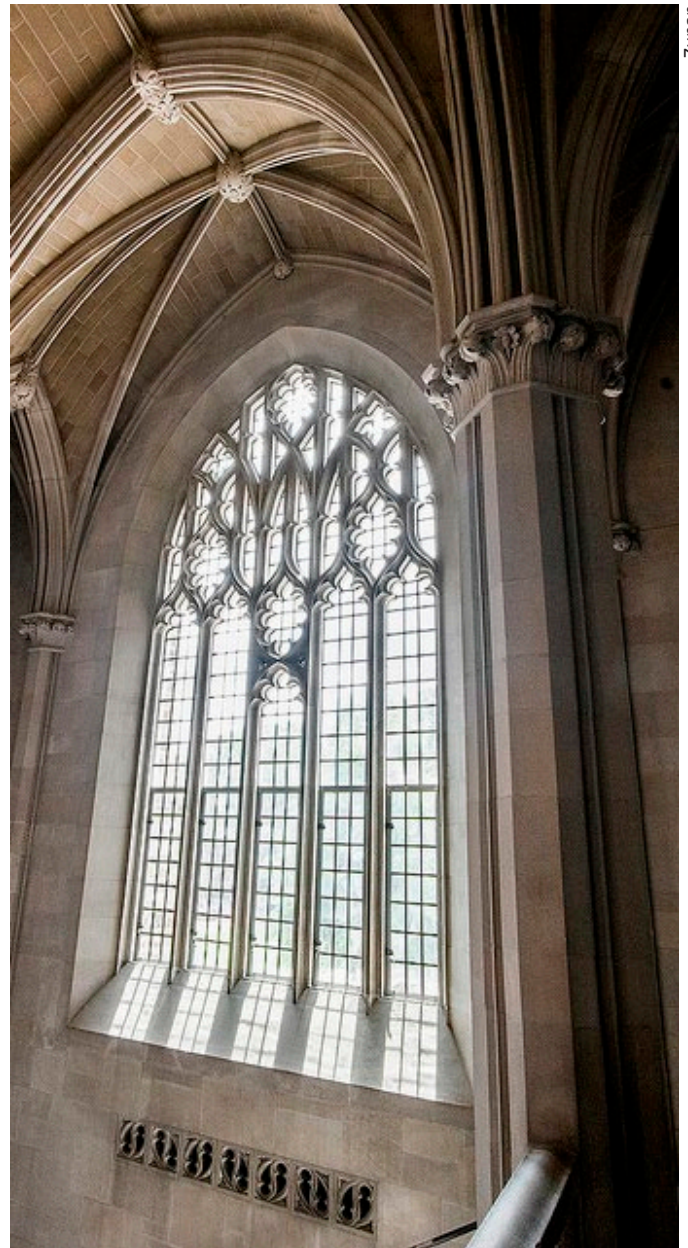
**Durham** — continued from page 7

until the room block is sold out, so booking early is recommended. Our conference hotel is the comfortable [Hilton Garden Inn Durham/University Medical Center](#) on West Main Street in Durham, rated #1 among Durham hotels by TripAdvisor and awarded their Certificate of Excellence because of the high ratings they consistently earn from reviewers. Reservations at the group rate of \$149 a night can be made by calling the Reservations desk at 1-877-782-9444 and providing the booking code SMLA or by logging on to our personalized website [http://hiltongardeninn.hilton.com/en/groups/personalized/R/RDUMCGI-SMLA-20161019/index.jhtml?WT.mc\\_id=POG](http://hiltongardeninn.hilton.com/en/groups/personalized/R/RDUMCGI-SMLA-20161019/index.jhtml?WT.mc_id=POG) where our booking code has already been entered. You can choose from two room options: 1 King bed or 2 Queen beds. The room rate applies from October 19<sup>th</sup> through October 23<sup>rd</sup>, so you can feel free to arrive early or extend your visit to enjoy the many dining and entertainment opportunities in Durham!

The hotel has extended a special offer to our group in treating conference attendees to a free made-to-order breakfast each morning. The hotel has asked us to remind conference attendees that gratuity is not included with the breakfast voucher, so please be sure to express your appreciation of the restaurant staff by adding a tip! Amenities of the hotel include free parking, complimentary WiFi access and remote printing from your room or the hotel business center, a fitness center and pool, as well as a mini-fridge, microwave, iron, hairdryer, and coffeemaker in each room.

## DINING AND ENTERTAINMENT

The hotel is conveniently located next to the 9<sup>th</sup> Street restaurant and shopping district and, in addition to the hotel restaurant and lounge, there are excellent dining options just a few steps away from the hotel at nearby Erwin Square. You can find a list of restaurant recommendations on the conference website, including options on Duke's West Campus for the lunch break on Friday. Durham's famous restaurant scene is well represented in the lively and historic downtown area, easily reachable within minutes by car or by hopping on the free [Bull City Connector](#) bus, with stops located just outside of the hotel. You can find out about interesting sites to visit in Durham



**Gothic architectural detail** — Window in the Tower Staircase, David M. Rubenstein Rare Book & Manuscript Library

by consulting the conference website or visiting the [Durham Convention & Visitors Bureau](#). Sites to see on the Duke Campus include the iconic [Duke Chapel](#), the [Sarah P. Duke Gardens](#), and the [Duke Lemur Center](#)—for those spending some extra time in Durham, the Lemur Center is especially interesting and is open 9-4:30 daily, but you should make a reservation at (919) 401-7240 about 2-3 weeks in advance if you're planning a visit.

see **Durham**— continued on page 9



**Durham** — continued from page 8

## TRAVEL

Conference attendees traveling by air will fly into the Raleigh-Durham International Airport (RDU) <https://www.rdu.com/>, which is about 15 miles from Duke University. On the conference website, you will find recommendations for shuttle services which will take you from the airport to your hotel, as well as directions for those who are driving to the conference.

## GETTING AROUND AT DUKE

There are a number of options for getting around the Duke campus, which can be somewhat complicated, but full descriptions and maps to help demystify the various options will be provided on the conference website. The best bet for those who are staying at the hotel is to arrange to take the hotel shuttle which operates every 30 minutes from 6:30 a.m. through 9:30 p.m. daily. For the Thursday evening reception, hotel guests will be about a 10-minute walk from the Biddle Music Building or can arrange for a hotel shuttle. Those driving to the reception can park in a free Duke lot behind the music building or on one of the side streets. For those driving

to the conference sessions, which will be on West Campus, there is a parking deck there which charges \$2 an hour or \$12 for the day.

I've described the most straightforward options above, but there are some alternative means of getting around as well, including an option for free parking. While there is no free parking on West Campus (unfortunately), there is a Duke lot behind the Biddle Music Building on East Campus which is free, although it has a limited number of spaces available. A short and pleasant 10-minute walk from this lot takes you to a free bus that runs continuously between East and West Campus and drops you off right in front of Duke Chapel, which is next to the Rubenstein Library where we'll be meeting. There is also a Duke shuttle which runs during the day and the Bull City Connector bus, both of which have stops near the hotel. All of these options will be described in more detail on the conference website.

We hope you can join us for the 2016 SEMLA meeting in Durham and we look forward to seeing you there!



# Music in Libraries: Just the Basics

Preconference Workshop  
Thursday, October 20, 2016

Grover Baker  
Middle Tennessee State University

**On** Thursday, SEMLA will once again host its *Music in Libraries: Just the Basics* preconference workshop. This year's workshop will be held in the David M. Rubenstein Rare Book & Manuscript Library and the adjoining Perkins Library, both located on Duke's West Campus. The workshop will begin at 9:30 a.m. and conclude at 5:30 p.m. — just in time for attendees to make their way over to the SEMLA opening reception in the Biddle Music Building on Duke's East Campus!

see *Music in Libraries* — continued on page 10

**Music in Libraries** — continued from page 9

Morning sessions and instructors:

**Cataloging Sound Recordings in RDA**

Keith Knop,  
Florida State University  
Sonia Archer-Capuzzo,  
University of North Carolina-Greensboro

**Music Reference**

Sara Manus,  
Vanderbilt University

Afternoon sessions and instructors:

**Cataloging Videorecordings in RDA**

Sonia Archer-Capuzzo,  
University of North Carolina-Greensboro  
Keith Knop,  
Florida State University

**Music Collection Development/Acquisitions**

Lisa Hooper,  
Tulane University

The registration rate for *Music in Libraries: Just the Basics* is \$85 (\$100 after September 18). The student rate (early and regular) is only \$40. And these fees include lunch & snacks! As in past years, we are offering workshop participants (non-SEMLA members only) the opportunity to attend the Annual Meeting at a reduced registration rate of \$20 (same as the student fee).

For full details about *Music in Libraries: Just the Basics*, visit the website at <http://sempla.musiclibraryassoc.org/sempla2016/preconference.php>. If you have any additional questions, feel free to contact Grover Baker by phone (615-494-7784) or email ([grover.baker@mtsu.edu](mailto:grover.baker@mtsu.edu)). ■

## Interested in Becoming an EOP Instructor?

*Music in Libraries: Just the Basics*, is offered in conjunction with the Educational Outreach Program (EOP) of MLA. If you would like to become involved in the EOP, we will be offering the opportunity to become certified as an instructor in the areas of cataloging, collection development/acquisitions, and reference during this year's preconference workshop. Interested parties should contact Grover Baker by phone (615-494-7784) or email ([grover.baker@mtsu.edu](mailto:grover.baker@mtsu.edu)) for details. Information about the EOP may be found at <http://www.musiclibraryassoc.org/?page=Workshops>.

# SEMLA Oral History Project:

Nancy Zvac,  
University of Miami;  
Chapter Chair 1987-1989

Transcribed by Sandra Davidson  
of Living Narratives;

Edited by Renée McBride

**INTERVIEWEE:** Nancy Zvac

**INTERVIEWER:** Jenny Colvin

**DATE:** 2/21/2008

**LOCATION:** MLA National  
Conference, Newport, Rhode Island



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**LENGTH:** 33 minutes

**Nancy Zvac:** Nancy Zvac. It's February 21, 2008.

**Jenny Colvin:** What was the source of inspiration or circumstances that led—

**NZ:** I worked in a library, a public library during high school, and I'd always liked it, and I went to college as a music major. My major was music education, and I tried teaching elementary school for a couple of years and just wasn't suited for that, so then I decided I'd try to go back to school and pursue the library degree. [pause] It's gotten—what's changed over the years—I define it as mostly a service profession. Helping people locate the things they need to do their study, research and find music. Lately the tools have become more technological, so you have the—there's a lot more of a learning curve on the job, but it's mostly a service profession.

[Pause]

**NZ:** Well we learn a lot on the job. I'm in a university that's a branch library, so there are other librarians, and there are workshops for things we need to learn in-house that they—like our OPAC changes in that, and new versions of software that come up. A lot of that is in-house. There's also training offered through SOLINET through the regional OCLC network, and then by going to the professional meetings like the SEMLA meetings and MLA.

[Pause]

**NZ:** I'd say librarian first (laughs). I've been a librarian for 30 years (laughs). So I'd say librarian (laughs). I'd probably just say the same thing again, just to—we were in a university setting, so we are there to serve—our main patrons will be the students and the faculty, and we also answer community questions. But we're mostly there for the students, and it's an educational service to them. We help them find music for their lessons, and we help them with their music history papers, and we have graduate programs all the way up to the doctorate, so we are helping students at all the different kinds of levels. It gets more and more

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**Honoring her heritage** — Nancy with poster for the Read campaign, in recognition of her Polish family; her father was born in Poland

see *Oral History*— continued on page 12

**Oral History** — continued from page 11

complicated as you go on with your studies, but it's still the same kind of a thing. Yes we have undergraduate and graduate students.

[Pause]

NZ: I think the background in music is essential. I was lucky. I was able to get both masters degrees. So I have a masters in music and a masters in library science, but even a bachelors in music I would say is essential. You have to know the field because there's just—I think—there's so much that you would have to learn if you didn't know—if you didn't come from a music background. I think that helps.

[Pause]

NZ: We—well you can't read everything you know, but we do have a strong, like a musical theater program. We rely—you can do that by reading journals and things like that. Another way is they bring in a lot of guest speakers at our university, so we try to have materials to support—if there is, like a composer is coming on campus, we try to find things that are needed to support that visit. And you learn as you look for these things, and then we do try to work heavily with our faculty for what they're going to need. We have a new musicology teacher who is heavily into Latin American music, especially music of Argentina and Ginastera, so there are some specific needs. She's doing a new course: Music of Latin America, so we had to buy things for that kind of class, and then we are urging more, doing more popular music too. It's hard to keep up with all the different—so we try to do like the survey things, and then if somebody asks for more specific things, then it's kind of like what they need, then we try to get it for them.

[Pause]

NZ: I think the future is healthy because I think people are going to keep needing our help. There are a lot more tools now that are technology based, but I think people are still going to rely on our expertise, and the more you do it the more you learn, and that kind of helps you to serve the future patrons I think...build on the experience.

[Pause]

NZ: Well my whole career has been at the University of Miami. I went there as a graduate student in musicology. I got my masters. Then I got a job as a library assistant, and then I took evening classes for the MLS. That was in the days before everything was on computer -- 1979 and '80 -- and they flew teachers down from Tallahassee from Florida State University, and 100 people in the Miami area went at night for two years and took those classes. That's how I got my degree, so my biggest contribution has been the building of the collection at the University of Miami. And three years ago we moved into a new facility, which was, that was the greatest. You know, that was the greatest thing that happened. Yes. Yes. A lot. Yes. So you know it's some—not everything is perfect, but it worked out real well, and so now we've got a really great facility just for our services.

[Pause]

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**Their new building** — the Weeks Music Library at the University of Miami, which opened in January 2005

see **Oral History**— continued on page 13

**Oral History** — continued from page 12

**NZ:** Well I first went to get the—when I finished the music masters then I wanted to get the library degree, but then the opportunity to do that—that I could keep working and go to school at night was great. So then after I got the degrees, and then at that time then—that was like 1980, and then that’s when a lot more with computers—so I took a lot of classes after to learn the computer, what I had to learn. And things have changed an awful lot. So you have to keep—the university offers classes in computer training, so as each new thing comes up you can go and take classes. And then with the advent of the listserv, you could ask questions online. Before the only way that you could get help was—well, if you came to the meetings you met a lot of people, and that was a great way. You could phone them, and now with the email that makes communication so much faster and then listserv, so there’s lots of different ways to get help, and so that’s—that has always been very helpful to me in my situation being down at the end of Florida (laughs).

[Pause]

**NZ:** Yes, we still have LPs, and I was the one who first started buying the compact discs, and now we’re going into more digitized audio formats, and that’s going to be one of the challenges of how do we handle that kind of a thing. We just started last year—we hired a new assistant librarian, and she’s been doing the audio reserves. Before that we’d only subscribed to the streaming (indecipherable) Classical Music Library, so that’s been a big change. I think we want to try to get more and more of the databases that are available, so you don’t have the intensive work of digitizing things, and then we—I think we’d also want—also it makes it available to students at any time, so that’s great. OCLC I’ve been using since 1979, when they first sent the cards, and we’re still using OCLC for our OPAC. So I’ve seen the changes, and WorldCat is a great tool. That’s something I try to tell my students about all the time, and the fact that you can just find something, and then you can click on ILL, and it prints it out, you know fills it all out for you, that’s just great. You don’t have to go fill out a form and all that. A lot you can do online that you didn’t used to have to do. The listserv has been a great help because I’ve

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**Teaching in the new building** — Zavac in front of the classroom at the Weeks Music Library

used it lots of time. The databases, remember the days when you had to pay, and the librarian did it for you, and you had to—they used the dial up modems and all that stuff. So now what’s available is really wonderful. You don’t have to go pull down the books. It’s a lot easier to search, but then there’s a lot more things that you have to sift through, and you have to teach people how to look for reliable sources and things like that. Then with the Internet—it’s also a great tool, and we have to get up to speed with Google (laughs) because Google is so fast, and now our library is just now starting one of the federated search...I forgot—Encore I think is the—yeah we are just starting that this semester. So things are getting better and better. With a new building we offer the wireless—it’s wireless throughout the building, so people can come with their laptops, and they do come in with the laptops and borrow the CDs at the desk, and, you know, we know they copy them, but our buildings still—we don’t

see **Oral History**— continued on page 14

**Oral History** — continued from page 13

check out the CDs, but we are looking into that. Now the virtual reference—I have not participated in, but we do answer a lot by email. People may find things on the website. Especially with our musical theater collection which is one of our strengths, and I get questions—you know I may get questions from people out of town, so I do things a lot by email, and like the impact on the profession—well you can send out a call. I’ve worked on—I’ve been on the Education Committee for the last four years, and we do a lot by email, and now there’s a blog for this educational outreach program that they’ve started. So that’s all the ways of communication have been—all the things that have happened have made it easier to communicate and to share information, so it’s all to the good.

[Pause]

**Colvin:** So how did you become a member?

**NZ:** Okay well the first meeting that I ever attended was a national MLA meeting, and there was a call for papers that was in *Notes*. That was the time I was finishing my music masters, and I wrote and my paper was accepted. So my very first meeting was like in 1980, and it was in San Antonio. I went to that meeting, and then there I met people from the Southeast Chapter, and they said, “Well how come you haven’t ever come to the Southeast Chapter?” Everybody was very warm, and they invited me to become a member. And I know that I didn’t go to a SEMLA meeting until like 1982, but then from

Zavac



**Doing the gig thing** — *Playing at Oktoberfest with her husband, Jeff, on clarinet, October 2013 in Coconut Grove, Florida*

see **Oral History**— continued on page 15

**Oral History** — continued from page 14

there—that year I became a music librarian. My boss retired, and I was offered the position at University of Miami, so I became a music librarian, and then I thought I needed to become involved in the chapter, so that's when I started going to the meetings. And people there—oh everybody was so friendly! And they made sure I got a ride. It was in Nashville in 1982. And they were so warm and included me in everything, and I found that through the years. That our chapter is very collegial and very friendly. And they were a great help to me.

[Pause]

**NZ:** I have been a member of the board, so that is usually a two-year term. One year I directed the Program Committee that planned the next year's meeting. And one year I was chair of the Nominating Committee, and then after that a couple of years later I was chapter chair from '87 to '89. And then later on one year in '92 we hosted a SEMLA meeting in Miami, and so I was a member of the Local Arrangements Committee and the Program Committee then, I think. Also again I've been on the Nominating Committee. The reason I haven't gone so much lately well because in 2005 we had the big move to the new building, and it was very stressful to say the least, and so then I kind of slacked off of going. At the

beginning I went every year to the Southeast Chapter and to the national meeting for quite a few years.

[Pause]

Zavac



**Dressing up for fun** — Zavac and a colleague, Halloween 2013

**NZ:** Well, I think I did—you—I did more when I was doing the program chair than anything, you know, because that's—I think that's one of the biggest responsibilities...to plan the meeting and to get good speakers. That was a lot of work. And then when you're chapter chair, you're kind of assigning things to everyone (laughs). I don't know that I did anything real special, I just kind of kept everything going during that time, and I remember working with a lot of—people were very cooperative. Some of those people are no longer in SEMLA, but it was...I just remember you always look forward to the meetings because you always got a lot out of them. And then you got to be friends with

the people, and you had people that you could call on afterwards.

[Pause]

**NZ:** Yes, let me try and think here. There was...when I was program chair...let's see. Where was the meeting?

see **Oral History**— continued on page 16

**Oral History** — continued from page 15

I tried to find some of the things that I could pull out here...one of the...there was a meeting in Durham, North Carolina. And there was also—I think the year I was chair of the program committee there was a chapter meeting in Tuscaloosa, Alabama. And I'd have to look up her name now—Carolyn was at Alabama, and she was a big help, and then I have papers from the people that I had written to ask to be in the program. I don't have those with me, but I can get you the names of the people. There was...Adria Beckham was another person. I can't remember if it was Alabama or...and I remember working with her. And then other times—when I was chapter chair there was a chapter meeting. One meeting was in Boone, North Carolina, and then another meeting was in Knoxville, and Pauline Bayne was the chair of the Program Committee I remember then. And the meeting in Boone—what we had to do was we had to—a lot of people had to fly to the Raleigh area, and then John Druessedow drove a bunch of people (laughs) from Raleigh across the state to Boone, and we met at Appalachian State and they had a conference. At that time Judy Tsou was in Durham at Duke and John Druessedow, and then Robena Cornwell from Gainesville also, I remember we all flew up, and we all drove in the car. So that was fun (laughs). We had a couple of hours to talk in the car. That was a beautiful setting for a meeting. And then I remember Pauline Bayne was a big help for the meeting at the University of Kentucky--University of Tennessee in Knoxville, yeah. The years I was chair.

[Pause]

**NZ:** One of the roles that it has is we are far flung geographically, so there's only a few people in the state that are music librarians, so it's a great networking tool. And so it helps you meet people that are in the southeast. If you're in a pinch, like you can't get something, you can call and say, "Oh, can you fax me or scan me this." Or even interlibrary loan it quickly. I've used them many, many times. Now with the thing with the building—I don't know I've had people call me about the plans, because I know Pauline Bayne was presenting something for Knoxville, and she called me and asked me about the plans, and I was able to send her things like that. So it's those people that you can

call on when you have a specific need and you know that they've been through it before, and they are very cooperative. Very, very nice about it.

[Pause]

**NZ:** Okay. Well I don't...I've never been in any of the other chapters, but I just know that I think that the sense of camaraderie and collegiality is just extraordinary. I think they are very welcoming to anybody who's come. I've sensed that through the years. I just think we've done some great programs that have helped, and I think now recently our—I know that several of the things that have been at the chapter level have made, you know, the Best of the Chapters, so if I didn't get to that meeting then I could always go to them. Last year I remember from the North Carolina School of the Arts—I forget her name—she did a presentation that was on the audio reserves, and they were using iTunes U. That was great to help us set up what we were doing. She gave very specific information about naming the files, which we didn't think of, so it's just—the people have all different kinds of skills, and I just found them to be a great resource. And somehow it was somehow easier to ask people that you knew more, you know, for help.

[Pause]

**NZ:** Okay chapter project sponsored—well I know there was the Directory of Music Collections in the Southeast, and I don't know if that was sponsored by MLA or not. And then I know like on the Education Committee, they have liaisons with the library schools. And I know Robena Cornwell worked on a directory of music schools, but I think that was national. I know the MLA has given the Chapter grants. I know that they've applied for grants for different things. I know like this year they provided grants for people that wanted to attend the preconference workshops, and then next year they're going to do one of the sample workshops at the SEMLA meeting, so things like that. I don't remember now what—while I was chapter chair we didn't apply for any grants or anything. They may not have been at that time, but I know since then they have, so, I think, through financial support, and also they've had—one

see **Oral History**— continued on page 17



**Oral History** — continued from page 16

of the members of the board was always liaison with the chapters, and they would come sometimes to the chapter meeting and be there for support and offer any help...help that they could do.

[Pause]

NZ: Okay, well I've already mentioned—the one meeting that was at Boone that we all had to drive to, and that was kind of an adventure, and we've had several meetings in Atlanta. We were planning—the year that we had the national meeting in Atlanta our chapter meeting was the fall before, and we met in Atlanta to see the hotel and do the logistics. I remember that meeting. There were meetings in the Durham—we met in Chapel Hill and got

to see the—we toured the different—we were at Chapel Hill and got a tour of Duke, and that was interesting because we got to see the different libraries in that whole area. The one

Zavac



**Time to celebrate** — Tenth anniversary of the Weeks Music Library building, with library Dean Charles Eckman on the left, and School of Music Dean Shelly Berg on the right, in January 2015

meeting that was in Miami of course I remember real well (laughs). That was in 1992 right after Hurricane Andrew, but it was...our area was not affected that much by the hurricane. The thing in Miami was that the hotel was on Miami Beach, which is a distance from the university, and so it was kind of a long way to and from. So one day we had meetings at the University of Miami at the main library and plus a tour of the library and some performances in the music school, and then people had to drive back to Miami Beach. And then Saturday morning the meetings were at the hotel, so at least they could do a little sight seeing while they were in Miami, and that was a real fun, that was a really fun meeting. Let's see...one year we

see **Oral History**— continued on page 18

*Oral History* — continued from page 17

met in Deland, Florida. I remember that was one of the few meetings that we could drive to (laughs). We haven't had many meetings—there was a meeting in Jacksonville, meeting in Deland and that one meeting in Miami. There haven't been that many in Florida. You usually have to drive. Another...the first year I went to New Orleans was for a SEMLA meeting, and that was wonderful—just to be able to see New Orleans. The first year that I went in Nashville it was—the leaves were turning and it made think of (laughs) it made me think of growing up in Massachusetts. At the Nashville meeting I met Laura Dankner, and I had—when I was teaching elementary school for two years I was in western Massachusetts, and that was at the time that her husband Steve was at Williams College teaching in Massachusetts, and I went to a concert, and saw him—I saw him playing there, and so then they moved to New Orleans. And that first meeting, I remember—I think Laura and Steve were both there, and I said, “Oh, I saw you in Williamstown, Massachusetts.” (laughs) So it's a small world. Over the years we've gotten to be friends with a lot of people. One year we met in Athens, Ohio, and of course you had to stay overnight for the Saturday night, and the professor that had given a lecture on shape note hymnals took us to, like, a folk festival in the afternoon, and then we went out to dinner. That was a lot of fun. So it's when you—when you got to do some things, like do the little—you got to see the area a little bit, and met some of the people—people always went above and beyond for hospitality.

[Pause]

**NZ:** No-no this is Athens, Georgia. Yeah, Athens, Georgia, which is about an hour from Atlanta where the University of Georgia is. Yeah, yeah, yeah. There is an Athens, Ohio, but that's not the one we went to (laughs). The national MLA meetings—there've been a number of them that—well each one you always come back, you learn something. There was a—my very first meeting of course was in San Antonio, so I remember that. I remember there was a meeting in Austin, Texas one year. They had a preconference on computers. That was in the early '80s so it was a lot different. One year we had a preconference on copyright. I remember some of those that had special

topics that were very useful, and it was always fun to like—otherwise I never would have gone to like San Francisco or Seattle or Eugene, Oregon or some of these places...Tucson, Arizona. Now Minneapolis and Milwaukee in February were very painful (laughs) for me. But other than that—mostly my stories are—well my memories are good (laughs).

[Pause]

**NZ:** Let's see both for the MLA—that time that I met Laura and Steve, and let's see what other times...oh I'm thinking. Well there's...we'll let's see. I better stop that for a second. Let me think.

**Colvin:** What are you most proud of achieving as a music librarian?

**NZ:** Well I think the biggest achievement is the planning and the moving into the new building because that was—but there was a lot of help from my institution and different people there. But that was just...seeing such a concrete product, you know, from all the hard work. So that's what I think I'm most proud of. And also, and the time that I've been there, our acquisitions budget has been increasing. We're a private institution. We're trying to build up the collection, and so I've been working with a lot of the faculty, and I'm proud of the way we've been able to build up the collection. And also, I've taught the graduate music bibliography class, and so I've had a lot of students over the years that I've been able to work with, and that's a great achievement.

**JC:** How about with MLA?

**NZ:** Well I think this last—the things that I did most work for has been recently for the Education Committee. There was something called a continuing education forum which was focused on a topic, and you'd have panelists that would speak a little bit, and the people in the audience could ask questions. So the first one was on collection development. That was several years ago...I want to say two years ago, and then last year there was one that we co-sponsored with the Information Sharing Committee on technology. And this year we had put in a proposal, but it was on

see *Oral History*— continued on page 19

**Oral History** — continued from page 18

like Web 2.0 and there was already another session, and so Information Sharing was doing that, and they didn't want to co-sponsor, so that our proposal this year was not—they said that there were like 50 proposals this year, so there were a lot that they couldn't take, and I think we duplicated some other proposals. I think I've benefited a lot by going to SEMLA. Our greatest resources are people, and just to say that they've always been great to me, and I've tried to reciprocate. If somebody needed something I've tried to offer things back. Another person recently—like Jennifer Ottervik at South Carolina. We had one chapter meeting was there, and she had just built—the new library was open there...I don't know, it's been some years now, but that was really helpful to see something pretty recent, and it gave me ideas, and then she also taught a music bibliography class and so we talked about that. There's just a lot of give and take and sharing, and mutual interests, and things like that. Because it's a smaller

group you just kind of feel a lot more comfortable. Then when you come here to the big MLA meetings, well then you've got all these friends here, and then it's easier to come to these meetings too, so I think it has a great—then the only other thing I did that was also as a result of my first SEMLA meeting was that I met someone who was at SOLINET who asked me to do some workshops for SOLINET on sound recording and score cataloging, and so I did that. That was many years ago now, but still it was great because I made that contact when I went to a SEMLA meeting. So things just—they just tend to build, but you had to go. It was easier to go to SEMLA, (laughs) and then you meet the people, and there's just good contacts and it just goes and goes like that. Oh you're welcome!

END OF INTERVIEW ■



**Enjoying life after surviving cancer** — Dolphin swim courtesy of the Susan G. Komen foundation at the Miami Seaquarium, October 2012. Zavac was diagnosed with breast cancer in August 2011. She had a lumpectomy, followed by 16 chemotherapy treatments and 33 radiation treatments. That all ended in May 2012. Congratulations on being a cancer survivor, Nancy!

# Don't Forget...

Hi, SEMLA folks!

Just a reminder that it's membership renewal time! If you have not yet paid your dues for the 2016-2017 membership year, you are currently in arrears. Please note that if a member is in arrears for one year, his or her membership is considered terminated.

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

**Regular (individual) members: \$ 15.00**

**Student or retired members: \$ 5.00**

**Institutional members: \$ 20.00**

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

*Amy Strickland*

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



# Southeast Music Library Association 2016 Officer Election Ballot

[Candidate biographies appear on pages 22-23.](#)

**Vote for only one candidate for each office.**

**Vice-Chair/Chair-Elect:**

\_\_\_\_\_ Greg Johnson, University of Mississippi

\_\_\_\_\_ Sara Nodine, Florida State University

\_\_\_\_\_ Write-in candidate: \_\_\_\_\_

**Member-at-Large:**

\_\_\_\_\_ Jaro Szurek, Samford University

\_\_\_\_\_ Laura Williams, Duke University

\_\_\_\_\_ Write-in candidate: \_\_\_\_\_

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

1.) Email your vote to Sonia Archer-Capuzzo, Nominating Committee Chair, at [smarcherdma@gmail.com](mailto:smarcherdma@gmail.com) by Friday, October 14, 2016.

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

2.) Print and return this ballot to Sonia at the following address:

Sonia Archer-Capuzzo  
3505 Park Hill Drive  
Greensboro, NC 27410

**Important!** Members must **sign the outside of the mailing envelope** so that membership status can be verified before the votes are counted. It is suggested that members also **write “Ballot” on the envelope** to prevent confusion in the event that they need to correspond with the Committee Chair during the balloting process. Mailed ballots must be postmarked by Friday, October 14, 2016 to be counted.

3.) Or ballots may be cast in person before the start of the business meeting in Durham, NC on October 22, 2016.

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

## Candidate Biographies

### Vice-Chair/Chair-Elect



Johnson

**Greg Johnson** has served as the Curator for the Blues Archive at the University of Mississippi since 2002. He received his Masters of Library and Information Science from the University of Southern Mississippi in 2002, where he also received a Bachelor of Music in history and literature in 2000. He is the co-author of *100 Books Every Blues Fan Should Own* (Roman & Littlefield, 2014), which was awarded “Best Historical Research in Blues, Gospel, and Rhythm & Blues” by the Association for Recorded Sound Collections and the Music Library Association’s Vincent H. Duckles Award. He was the consulting editor for the *Encyclopedia of the Blues* (Routledge, 2006). As a musician, he regularly performs traditional and contemporary Irish and Americana folk, blues, jazz, and classical music on a variety of instruments.



Nodine

**Sara Nodine** is the Head of Collection Development and Special Collections at the Warren D. Allen Music Library at Florida State University. In this role she manages new acquisitions, donations, materials budget, collection inventory cycles, researcher requests for special collections, as well as assists in information literacy sessions throughout the College of Music. In addition to her work in the library, Sara is an active member of SEMLA, MLA, and the Society for American Music (SAM). She currently serves as the MLA Publicity & Outreach Officer as well as a member of the EBSCO Music Advisory Board. Previously she has served as Member-at-Large for SEMLA as well as on committees at Florida State University and various other professional organizations.

Sara holds degrees in music from Furman University (BA) and Florida State University (MM Historical Musicology) as well as the MLIS and Specialist (Leadership & Management) degrees from Florida State University. Her research interests include impact of musical institutions

as well as topics related to leadership, teaching professional development, and library collection management. Prior to her appointment as Head of Collection Development, Sara served as the Circulation/Reserves Manager and the Allen Music Library (FSU) from 2007-2010.

Outside of the library she is an active member of her church, local orchestras, and also teaches the Graduate Music Bibliography course for FSU.

see [Candidate Bios](#) — continued on **page 23**

see *Candidate Bios* — continued from page 22

## Member-at-Large



Szurek

**Jaro Szurek** is the Music Cataloger and Chair of the Cataloging and Metadata Department at Samford University Library in Birmingham, Alabama, where he has worked since 2003. Jaro holds an M.A. in musicology from the Jagiellonian University in Krakow, Poland, and an M.S.I.S. from the University at Albany, SUNY. In addition to his department chair duties, he is responsible for the library's music collection, focusing on music cataloging, collection development, and reference work for students and faculty. He has also taught Music Appreciation and History and Application of Performance Practices at Samford University's School of the Arts. Jaro has published several peer-reviewed articles in both Polish and English. His scholarly interests include bibliographic classification systems, early instrumental music, and interaction of music and politics in recent history. He has been an active member of SEMLA and MOUG, serving on both organizations' program committees as well as presenting (MLA Best of Chapter Competition winner in 2009). Since 2015, Jaro has also been a Member-at-Large for Projects in the College, University, and Special Libraries division of the Alabama Library Association.



Williams

**Laura Williams** has been the Head of the Music Library at Duke University since 2010. Before making the transition to music librarianship, Laura was a technical services specialist for both music and rare materials, first at the University of North Carolina at Chapel Hill and then at Duke University. Laura holds graduate degrees in library science from North Carolina Central University and in musicology from the University of North Carolina at Chapel Hill, where her research focused on nineteenth-century Italian opera. Laura has served on a number of SEMLA committees, including the Nominating Committee in 2015, Program Committee and Pauline Shaw Bayne Travel Grant Committee in 2013, and Best of Chapters Committee in 2011. She is currently the Local Arrangements Chair and is serving on the Program Committee for the upcoming SEMLA conference, and is also a member of the MLA Educational Outreach Program Subcommittee. She recently presented a paper at the 2016 IAML Congress in Rome, Italy and was also a presenter at the 2012 SEMLA conference in Tuscaloosa, Alabama. ■

# Member News

## Retirements

Baker



**Neil Hughes** (University of Georgia) is retiring from the University of Georgia Libraries after exactly 30 years because “it just seemed like a nice round number.” He had planned to retire last year, but SEMLA

members will recall that he kindly committed to hosting the SEMLA meeting in Athens last October and worked hard towards that purpose for another year. Neil reports: “that was a good time, and I’ll never regret it.” Prior to working at UGA he was Assistant Librarian at The Curtis Institute of Music in Philadelphia, from June 1984 through August 1986. As always, Neil tells it best in his own words: “I still enjoy both the work and my colleagues, but my vision has been giving me trouble for years now, and I have other things I want to do ‘ere the play is played: take up the piano and the viola again and read chamber music with friends, spend more time working in the yard, exercise more and lose some weight, and undertake some renovation projects in our house that have been neglected for over 15 years because of both my wife and I working full-time. I’ve also come to realize that my imagination is no longer fired up at all by new trends & developments in the profession, such as BIBFRAME, linked data and the implications for bibliographic data of the semantic web. So it’s time for me to step aside and let other, fresher minds take over. Cataloging may certainly be done well by a dispassionate mind, but never by an uninterested one.” Congratulations, Neil!

Neal



**Anna Neal** (University of Memphis) retired at the end of May as the Head of the Music Library. Anna helped to host a SEMLA meeting in Memphis in the fall of 1990. Anna reports that “some of my best memories of the last many years have

come from SEMLA -- wonderful and supportive people, consistently interesting programs, inspiring professionalism, you name it. Thanks to all of you for the many ways you have enlightened and supported -- and entertained -- me!” She adds: “We’ve done a bit of traveling since retiring, including meeting some friends in Washington, DC for a wonderful week of museums and gardens and restaurants and many thousands of steps on the Fitbit. On the home front, I’m getting around to several projects that have been set aside for way too long. And soon there will be a grandchild hogging a lot of our attention. My daughter and her husband are expecting a boy, Abram, at the beginning of October.” Congratulations, Anna!

## Correction

In the April issue of this column, it was incorrectly reported that Neil Hughes won the Distinguished Service Award from the Music Online Users Group. The organization should have been identified as the Music OCLC Users Group. We regret the error. ■



# 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 26

*Travel Grant* — continued from page 25

## 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.) ■



**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>

