



2016 SEMLA Annual Meeting

Duke University
Durham,
North Carolina

Baker

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Southeast Chapter of the Music Library Association

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

Membership Information

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

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

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FROM THE CHAIR

Chris Durman

University of Tennessee, Knoxville



There's no time like the end of fall semester to display what a difference a day can make. Where there was the constant murmur of voices outside my office door just yesterday, on this, the last day of finals, there's hardly a peep. It's a great time to catch up on things as I'm doing now and to start anticipating those days in a week or two when we all get to just stay home with family, friends, and pets or when we go traveling to visit with family and friends.

Of course, many if not most of you reading this traveled fairly recently to visit with your friends in SEMLA at our Annual Meeting in Durham, NC. Thanks to all of you who attended! I hope that everyone who came to Duke had as pleasant and engaging of a time there as I did. Laura Williams and all of the Local Arrangements Committee did a marvelous job of seeing to every detail necessary to get us all there, and to house, feed, and entertain us! I was particularly appreciative of the attention they gave to creating such a clear and helpful map. Duke University is one of the most beautiful campuses I've seen, but it's also a bit of a maze for the visitor and, with the help of the map, I was never lost!

The 2016 Program Committee (Liza Weisbrod, Laura Williams, and Jaroslaw Szurek) created another compelling and diverse program and I want to thank all three of them for their fine work and for their flexibility. While all of our meetings rely on the Programming Committee working in accord with the Local Arrangements Committee, I was particularly impressed with how well these two groups coordinated the SEMLA Meeting with the Ian Bostridge concert and his wonderful morning presentation, with "The Common Ground We Meet Upon" music collections exhibit, and with the "Southern Accent: Seeking the American South in Contemporary Art" exhibition at the lovely Nasher Museum of Art. These all contributed to a particularly memorable meeting and we just couldn't have taken advantage of all these fortuitous opportunities without the two committees working together so seamlessly.

Finally, I'd like to thank Sonia Archer-Capuzzo, Steve Burton, and Lindsay Million for identifying such excellent candidates, for encouraging those candidates to run for SEMLA office, and for facilitating our

see [From the Chair](#) — continued on page 4

From the Chair — continued from page 3

election. I also want to thank everyone who was willing to run. Our organization cannot exist without members being willing to serve as officers and I applaud each of those who agreed to run this year. For those of you who are considering running for SEMLA office in the future, I'll also offer my testimony that serving as an officer in SEMLA is a remarkably enjoyable service activity! Congratulations to Sara Nodine, who was elected Vice-Chair/Chair-Elect and to Laura Williams, who was elected Member-at-Large. Many thanks to outgoing officers Renée McBride and Sonia Archer-Capuzzo for the excellent service they contributed to SEMLA!

Now it's on to thinking about the New Year and to planning to see many of you again at the MLA Meeting in Orlando! I've just spent a few minutes looking at the program

for that meeting and, as always, I've found much there of interest. I see presentations listed that directly relate to issues we are currently facing at the library where I work and I'm finding other very interesting sessions that don't necessarily apply to my day-to-day work, but that appeal to me as a lover of music. I see a "Best of Chapters" reprise of a presentation that Mac Nelson and Stacey Krim presented to SEMLA at our 2015 meeting in Athens and I find many names of other folks from SEMLA who will be presenting interesting sessions in Orlando. I can already tell that I'm going to once again have a problem picking between concurrent sessions (and that's a good problem to have!) Well, I know I'll be at the Chapter Meeting 7:00 pm on Thursday, February 23rd in Salon 5 anyway! I hope you all will be able join us there! ■



SEMLA's Newest Officers — (l-r) Laura Williams, Member-at-Large, and Sara Nodine, Vice Chair/Chair Elect.



Sessions were held in the David M. Rubenstein Rare Books and Manuscript Library on Duke University's beautiful West Campus.

SEMMLA 2016 Annual Meeting Durham, North Carolina October 20-22 Duke University

Paul Sommerfeld, Duke University

The 2016 annual meeting of the Southeast chapter of the Music Library Association was held October 20-22 on the campus of Duke University in Durham, North Carolina. The opening reception took place in the lobby of the Mary Duke Biddle Music Building, while the remaining events took place in the beautifully renovated David M. Rubenstein Rare Books and Manuscript Library.

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Annual Meeting — continued from page 5



The Mary Duke Biddle Music Building, located on Duke's East Campus

Multiple highlights contributed to a memorable conference. Following the opening reception on Thursday evening, conference attendees were treated with the opportunity to hear famed tenor Ian Bostridge perform Franz Schubert's *Winterreise*, accompanied by composer Thomas Adès. Bostridge and Adès transported the audience through a spellbinding musical journey of love and loss. The concert, however, was a precursor to a special hour-long session the following morning. Bostridge read several excerpts from his recently published book, *Schubert's Winter Journey: Anatomy of an Obsession*. Those in attendance were thereafter able to ask questions and speak with Bostridge.

Dr. Naomi Nelson, Director of the Rubenstein library, opened the first panel by welcoming the membership to both the library and Duke's campus. She expressed gratitude to Laura Williams for her efforts in organizing the event.

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Standing Room Only — Friday's session opened with a packed house to hear Ian Bostridge read excerpts from his book *Schubert's Winter Journey: Anatomy of an Obsession*.



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Steven Gerber of George Mason University opened the first session with “Behind the Benign: Reading and Contextualizing a Photograph of Girls Playing Recorders.” Gerber begin with a seemingly innocuous photograph from 1933 of a young female ensemble playing recorders in the German countryside. He used the photograph to demonstrate how the Nazi party manipulated widespread use of the recorder as a folk instrument for ideological propaganda.



In “Popular Sheet Music Publishing and the First World War,” Liza Weisbrod from Auburn University brought attention to popular songs from the era, several of which are unknown or relatively obscure. Her presentation included many songs with colorful language that spoke to Americans’ evolving feelings about the war. Audience favorites included the pairing “I’m Sorry I Made you Cry” and “I’m Glad I can Make you Cry.”



(Above — clockwise from top left) Steven Gerber, Liza Weisbrod, Naomi Nelson, Carey Huddlestun. (Below — left to right) Steve Burton, Carey Huddlestun, Liza Weisbrod, Roberta Ford, Jean Wald.

“Just Tell Me What You Want: Collection Format Preference of Music Faculty,” presented by Carey Huddlestun of Kennesaw State University, detailed the results of a survey conducted of music faculty to determine what material formats were most helpful for the faculty. His results found that the faculty overwhelmingly preferred print books and scores, but favored internet-based content for music streaming, video streaming, journal articles, and reference material. Based on this information, Huddlestun plans to decrease the library’s acquisition of CDs while continuing to purchase books and scores in print form.

Huddlestun’s presentation on collection format preferences segued into the panel, “What Do We Buy for the Music Collection and Why Do We Buy It?.” Steve Burton of Kennesaw State chaired the session, with Roberta Ford (Columbus State University), Jean Wald (Stetson University), Weisbrod,

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Annual Meeting — continued from page 7

and Huddleston all participating. Panel and audience members alike expressed frustration with navigating how to best serve library users with the diverse formats in which materials are now available. Participants discussed the feasibility of online materials, including e-books and e-scores, as well as strategizing a network of support for moving forward with continued technological developments.

Mary Caton Lingold of Duke University introduced the membership to the Sonic Dictionary in “The Sonic Dictionary: A Reference Guide to Sounds.” The online repository functions as a growing collection of sounds and exhibits created by Duke students and other collaborators to imagine how audio recordings can be used to enhance the vocabulary of the sonic experience. Lingold created an interactive component to her presentation by inviting the membership to briefly make their own recordings on their smart phones. Volunteers shared their recordings and allowed the audience to guess their origin.

In “Documenting Music History through Digital Humanities,” Cynthia Miller of University of Alabama, Tuscaloosa detailed the efforts to convert documents from the University of Alabama Composers’ Forum to digital format. The Forum, held from 1950-1970,

fostered development of contemporary composers through a workshopped performance setting. Miller shared the documentation process, including the database fields used, organization methods, and how users can both access and navigate the website.

Trudi Abel and Victoria Szabo of Duke University, in “Teaching with Archival Music: The NC Jukebox Project,” shared with the membership their use of primary source material and archival documents in undergraduate teaching. Their students used a collection of folk music recordings to create media-rich exhibitions for diverse audiences and purposes to engage in digital humanities and public scholarship.

During a longer break between sessions, the membership was invited to tour a specially curated exhibit in the Rubenstein. “The Common Ground We Meet Upon” celebrated American music from several collections in the Rubenstein through diaries, letters, photographs, posters, zines, and musical scores and recordings. Members were treated to snapshots of music’s diverse and

powerful role in cultural heritage, political movements, religion, war, and race relations.



(above — clockwise from top left) Mary Caton Lingold, Cynthia Miller, Victoria Szabo, Trudi Abel. (below) Attendees enjoy the exhibits in The Common Ground We Meet Upon.



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Barbara Strauss from the Moravian Music Foundation brought a local flavor to the proceedings with “Perspectives in Moravian Music: Bringing Resources to Light Globally.” Strauss discussed the origins of Moravian music, which enjoys a rich history in North Carolina, and shared the foundation’s continuing process for processing and documenting scores, which includes building a thematic index.

In “Total Health for Music Librarians,” David Hursh of East Carolina University finished the first day of

The second day of presentations began with “Howard Goodall - Learning about Music the Visual Way” by Jaroslaw Szurek of Samford University. Szurek offered an alternative pedagogical approach to using sound and scores to reach new students.

Patricia Puckett Sasser of Furman University followed Szurek with “An Introduction to Music Research Tools: A Case Study for Undergraduate Information Literacy.”

Jennifer Cheney Laski from Elizabeth City State University closed presentations with “Student Engagement through



(l-r) Barbara Strauss, David Hursh, members of the Duke New Music Ensemble.

Programming in the Music Library.” Faced with decreased enrollment and budget cuts, Laski shared her efforts to engage with undergraduate students by forming “listening parties.” Students listened to music—typically a popular recording artist with whom they

presentations with a description of alternative methods for librarians to care for their physical and mental health.

After the day’s presentations had concluded, members had time to prepare for the banquet, held at Duke’s Nasher Museum of Art. The Duke New Music Ensemble provided several contemporary arrangements of jazz standards, while attendees could eat, socialize, and view the museum’s exhibits. Of particular interest was the newly opened exhibit, “Southern Accent: Seeking the American South in Contemporary Art.” The membership was also treated to the tasty Swedish dessert, *semla*, which brought the evening to a satisfying close.

were familiar—in a communal space and discussed its contents, the artist, and cultural/societal issues. Laski found the venture successful; students were engaged with the process and referenced it in their classes.



(l-r) Jaroslaw Szurek, Patricia Puckett Sasser, Jennifer Cheney Laski

The weekend concluded with the business meeting. As the meeting concluded and goodbyes were said, members expressed excitement for the 2017 meeting at Tulane University in New Orleans, Louisiana. Many thanks to all who contributed to a successful and memorable conference! ■

Music in Libraries: Just the Basics

Preconference Workshop
Thursday, October 20, 2016



Learning the Basics — Participants work during the “Cataloging Sound Recordings in RDA” workshop.

Collection Development Workshop

Erin Nettifee
Duke University

On Thursday, October 20, 2016, numerous attendees from schools such as Catholic University, UNC-Chapel Hill, Simmons, Davidson, and Duke attended the “Music in Libraries: Just the Basics” pre-conference workshop series. Attendees had a diverse mix of music library experience, from library students who had never worked in a music library to those who were running their music library operations and looking for additional training.

The Collection Development seminar was held in the morning session and led by Lisa Hooper, Head of Music and Media Services at Tulane University. We began with a macro-level introduction to understanding

our patron needs, including methods of outreach and quantitative and qualitative assessments. The importance of meeting with faculty was emphasized, and participants shared examples of uncovering faculty passions that they didn’t know about, which is



Collection Development — Participants enjoy their discussion, led by Lisa Hooper (seated on table).

key to collection decisions going forward. We also discussed different tools for data-driven acquisitions, including reviewing faculty publications, course descriptions and syllabi; reading student research and attending performances; and reviewing circulation and ILL transactions.

Basically, all of this is unsexy work that no one but librarians will be interested in, but can’t be left undone.

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Music in Libraries — continued from page 10

We then moved to an active and engaging exercise evaluating collection development policies at different institutions. Beginning with a discussion about the general structure of development policies, we moved into specific music library discussions about branding, managing patron donations, and justifying your library mission. The group analyzed existing development policies from UNT, Vanderbilt, Tulane, and Dartmouth, which provided a broad set of examples of approaches to collection policies. We had a good discussion of how policies are influenced by things you may not realize, such as canned text that your institution requires you to include even if it has no relation to your collection decisions.



Attending to the Details — Instructors Keith Knop and Sonia Archer-Capuzzo (standing in back) look on as students work on a cataloging exercise.

MiL: Just the Numbers

Grover Baker

Middle Tennessee State University

The 2016 edition of SEMLA's *Music in Libraries: Just the Basics* preconference workshop drew nineteen registrants from inside and outside the SEMLA region. This included librarians and paraprofessionals from public and academic libraries, as well as graduate students pursuing their degrees in library and information science. The majority of registrants hailed from our host state of North Carolina, with additional attendees from Georgia and Tennessee. This year's workshops also attracted second-generation participants from outside SEMLA's borders, with a pair of attendees joining us from the St. Louis (Missouri) Public Library. They had been encouraged to enroll by their supervisors, who had attended the 2013 preconference in Nashville. In addition to this pair, registrants travelled from Radford, Virginia, Washington, D.C., and New York, New York!

This year's outstanding group of instructors consisted of Sonia Archer-Capuzzo, Lisa Hooper, Keith Knop, and Sara Manus. Special thanks go to Laura Williams, who made all of the arrangements on Duke's end, and to the members of her Local Arrangements Committee, particularly Carson Holloway and Cheryl Thomas. **E**

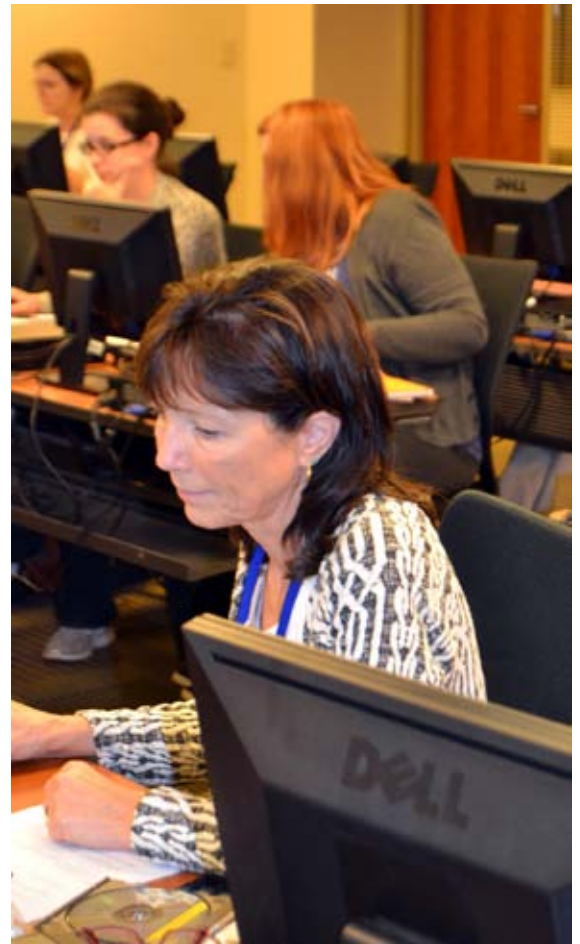
After a refreshing break, our group returned to discuss vendors and approval plans. This was particularly useful for those of us who had less music library experience, as we got in depth with specific vendors, when to choose who for what type of materials, and lessons learned. We spent time on how to select materials outside of approval plans, including factors to consider like cost, industry reviews, relevance to your constituency, available cataloging resources for your needs, and buying multiple formats. We also

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talked about the importance of developing relationships with your acquisitions department so you can understand decisions they are making and make the best decisions with your money for your library. We ended with reviewing examples of approval plans to understand how they work and where there might be pitfalls. In all, it was a well-structured overview that gave attendees a strong introduction to collecting for music and motivated this attendee to keep learning. 📖

(below and right) *Preconference workshop attendees.*



Preconference Instructors — (l-r) *Sonia Archer-Capuzzo, Sara Manus, Keith Knop, and Lisa Hooper*

Opening Reception



Opening Reception



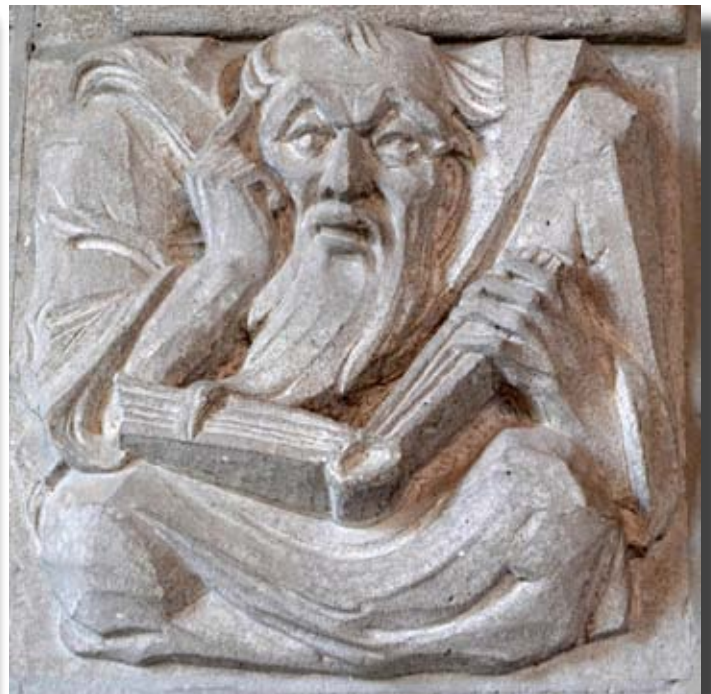
Opening Reception



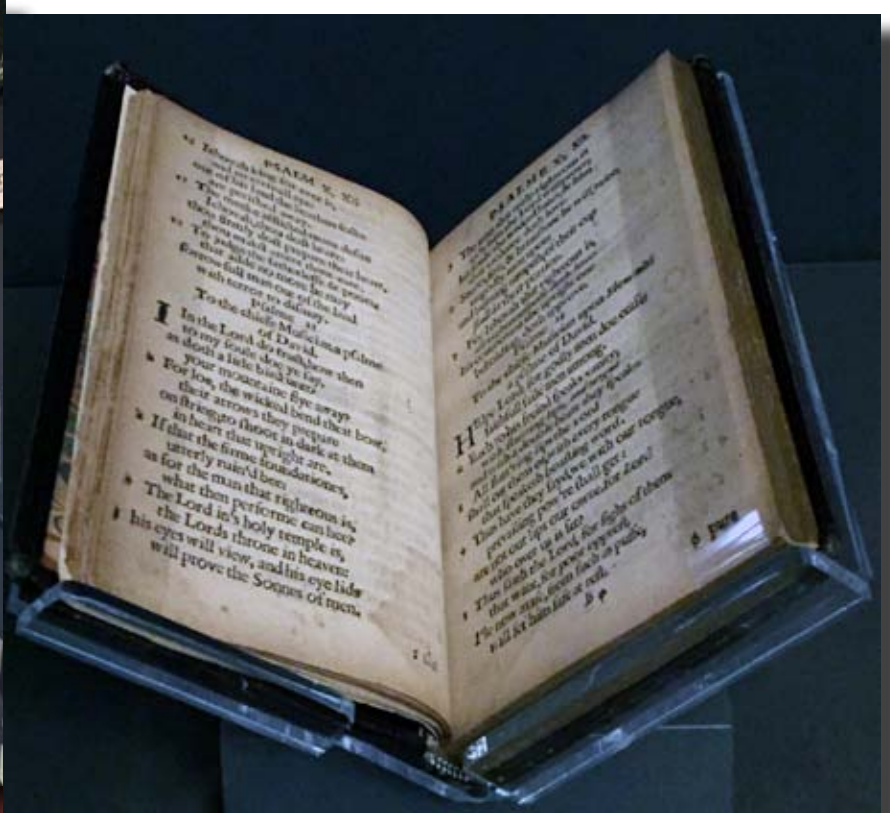
Conference Hotel



Hilton Garden Inn Durham/University Medical Center



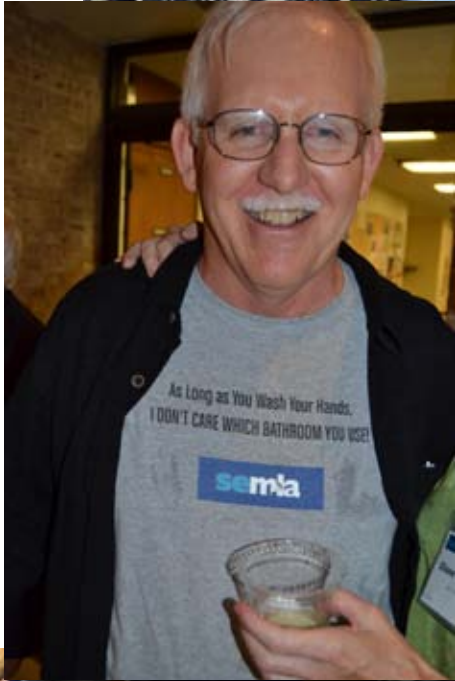
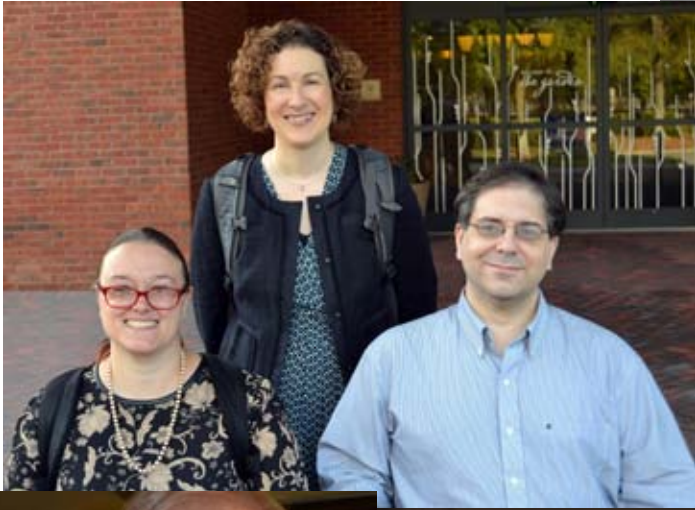
“Common Ground”



Ian Bostridge Book Reading



SEMLA 2016



SEMLA 2016



SEMLA 2016



SEMLA 2016



SEMLA 2016



Banquet



Banquet



Banquet



Banquet



Business Meeting



Once and Future LACs — (above left) *Laura Williams, Local Arrangements Chair* thanks everyone who helped make the meeting in Durham such a success. *Lisa Hooper* (above right) will serve as *Local Arrangements Chair* for the 2017 SEMLA Meeting in New Orleans. **Chairs Past and Present** — *Past Chair, Renée McBride* (below left), and *current Chair, Chris Durman* (below right), address the membership during the Saturday morning Business Meeting.



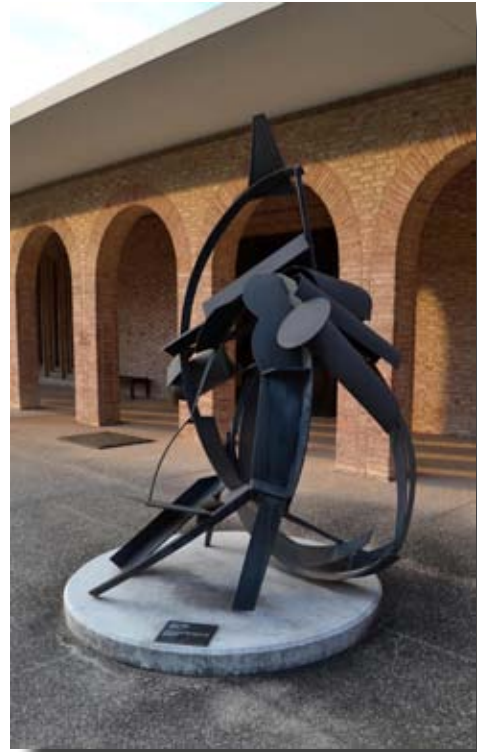
First-Time Attendees



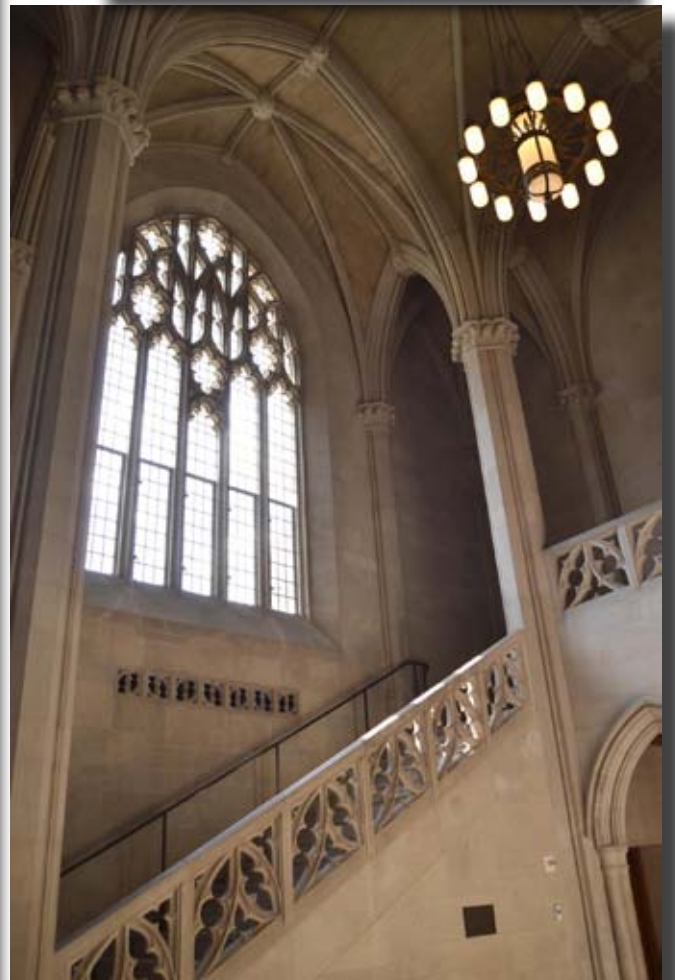
First-Time Attendees — (below, l-r) Jennifer Laski (Elizabeth City State University), Erin Bandle (Florida State University, graduate student), Sarah Griffin (Duke University), Amanda Girelli (University of North Carolina at Chapel Hill, graduate student), and Jon Hill (Davidson College).



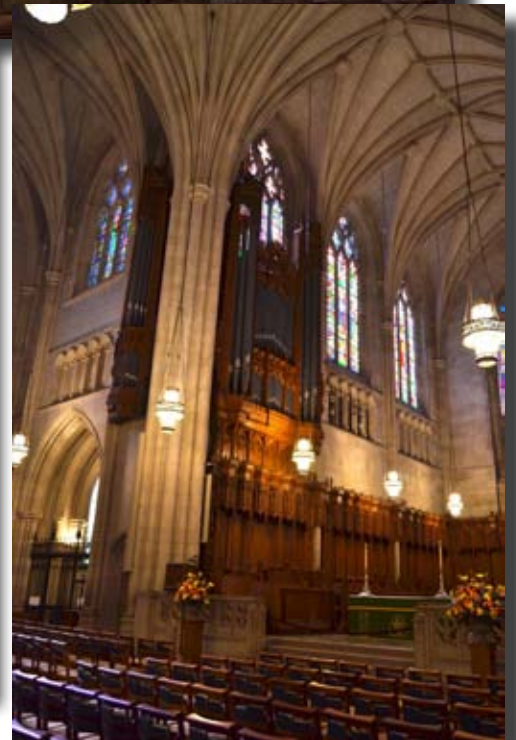
Duke University Campus



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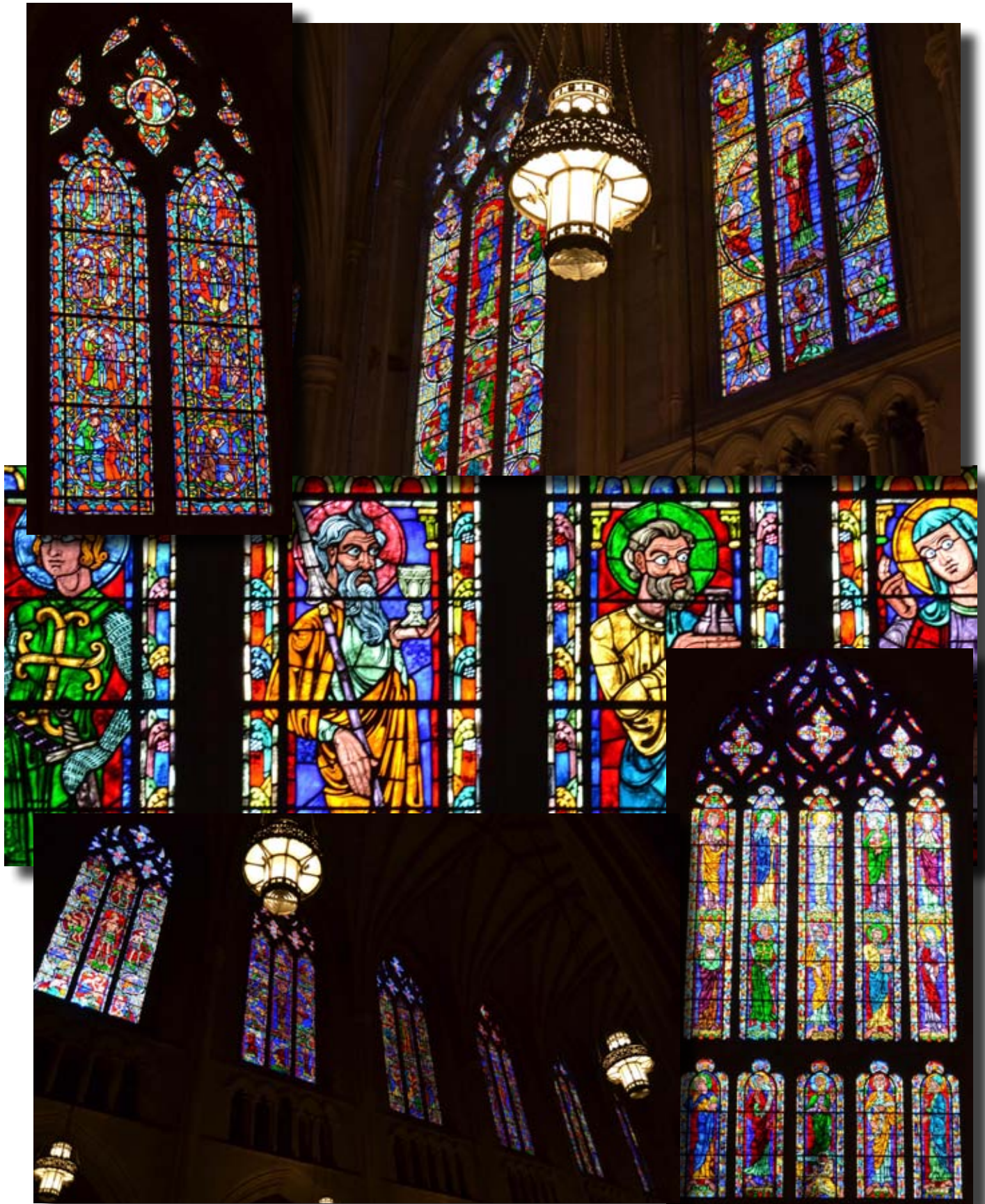
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Don't Forget...

Just a reminder!

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.

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SEMLA Oral History Project

Neil Hughes

University of Georgia

Chapter Chair: 1999-2001

Transcribed by Sandra Davidson
of Living Narratives

Edited by Renée McBride



INTERVIEWEE:

Neil Hughes

INTERVIEWER:

Bill Coscarelli

DATE: 3/17/2010

LOCATION: Music Librarian's Office,

University of Georgia, Athens, Georgia

LENGTH: Approximately 44 minutes

Bill Coscarelli: The following is an interview with Neil R. Hughes, head of music cataloging at the University of Georgia Libraries in Athens, Georgia. The interview is—was conducted on March 17th, 2010 on behalf of the south—Southeast Chapter Music Library Association, or SEMLA, as part of an ongoing oral history project by the chapter. Mr. Hughes who will henceforth be referred to as Neil—

Neil Hughes: — (Laughs) —

BC: —is interviewed by his friend, colleague and long-term fellow SEMLA member Bill Coscarelli. Neil and I have worked here together since September of 1986. He in cataloging, and myself in collection development, and as Neil said in my interview yesterday: SEMLA, MLA and the University of Georgia will never quite be the same. So let's get started (sound of chair scooting).

[Pause]

BC: Neil where were you born and raised, and how did you first become involved with music?

NH: Well I was born April 17th, 1955 in Edmonton, Alberta, Canada, where I lived for the first 28 years

of my life before immigrating to USA. I started piano lessons at age 6. We had a piano in the house, and I was always interested when my mother would play it, and she got me going on lessons with that. And I started taking viola at age 12 after I was handed one by the instrumental music teacher at my junior high school. And my parents decided I needed more instruction than what I could get in the classroom setting. I had my nose out of joint because I had wanted to play the saxophone, but I got stuck in the string class because—just because I did better on the ear training test than some of the other people did, and they wanted all the good ear-training people to be in the string class. I guess because there are no frets on violas and violins and stuff like that.

BC: Did they give you full size violas?

NH: They gave me a full size viola. Well I was a pretty big kid by that point, at age 12. I actually stopped growing at age 14 except for expanding outward—

BC: (Laughs) Well that's not rare.

NH: Which we all have been doing for the last 30 years, right. So anyway that's how I got started in music.

[Pause]

BC: Where did you go to school—your secondary, post-secondary and graduate work?

[Pause]

NH: Well I got my Bachelor of Music in viola performance at the University of Alberta which is in Edmonton in 1977. My teacher there was Michael Bowie, who was one of the founding violists in the

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Academy of St Martin in the Fields, and he was also a former assistant principal violist in the London Symphony Orchestra. My MLS degree is an AMLS, I guess the A stands for Arts hyphen Master of Library Sciences, from the University of Michigan in 1984. And I picked up a masters in Musicology here at UGA in 1992, which I did basically part time while I was working here full time, doing my thesis on aspects of impressionism and expressionism in the Swiss composer Frank Martin song cycle *Der Cornet*.

BC: Employment as a musician in the libraries—what's that been like for you? Earliest to now?

NH: Well as a musician, I joined the Edmonton local of the American Federation of Musicians, a musician's union, in October of 1972, and I've been a member of that ever since. But I really just worked as a professional musician making my living at it full time from 1972 through 1981, and the last four of those years as a member of the viola section of the Edmonton Symphony Orchestra.

[Pause]

I did a fair bit of freelance work outside of the ESO. Everything from shampoo commercials—I did one for White Rain shampoo years ago. And what they called sweetener tracks for rock and country bands, when they would do ballads that had strings in the background. That was the terminology that they told us they used to describe our contributions to those.

[Pause]

I did television shows with people like Henry Mancini, Cleo Laine and Ray Charles which was a lot of fun.

[Pause]

My first library job after getting my library science degree was assistant librarian at the Curtis Institute of Music in Philadelphia, where I worked with Elizabeth—or Betsy Walker, who's an outstanding music librarian who taught me a lot of the tricks of the trade, from music acquisitions, to in-house binding, to cataloging of sound recordings. I was at Curtis from June 1984

through August of 1986, and after that I ended up here at the University of Georgia Libraries as music cataloger on September 1st of '86 which I believe is one week before you started.

BC: I started on the 8th.

NH: That's right (laughs).

BC: Yep.

NH: Ahh—

[Pause]

I became head of music cataloging, and really just a change of job title more than anything else during a reorganization in July 1999, when music cataloging was designated as an independent section in our department, as opposed to a subunit of the former non-book cataloging section, which it had been from '86 through '98.

BC: It's been a fun 23 plus years so far I have to admit.

NH: Yeah, yeah (laughs).

[Pause]

How about awards and honors?

[Pause]

NH: Well not a whole lot to talk about there. In 1972 when I was just 17, I did receive an outstanding achievement award from Alberta's Ministry of Culture, for of all things my role as violist in the Edmonton Youth Orchestra's string quartet, which toured the province playing concerts to raise public awareness and cash to help fund the Edmonton Youth Orchestra's trip to perform at the International Festival of Youth Orchestras in Lausanne, Switzerland that summer. It's just a certificate, but it was presented at a big awards banquet with the Provincial Premier who's the, sort of the Canadian equivalent of a U.S. Governor. And the cultural minister—all in attendance, so that seemed like a big deal to me at that time. Youth Orchestra that

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year—we sold cheese door to door, and we played concerts in high school auditoriums and just all kinds of stuff to raise money.

BC: Yeah we did that with wrapping paper and gift greeting cards at Christmastime when I was in school.

NH: Yeah, yeah (laughs).

BC: (Laughs).

NH: It's a familiar thing.

BC: Yeah.

NH: I'm not sure what I learned from that except that people do like to buy cheese so—

BC: I'll never be a door-to-door salesman.

NH: No, right. We should remember that in the Southeast Chapter though, you can sell cheese door to door.

BC: (Laughs).

NH: I'm not sure the following things count as honors or awards, but they seem that way to me. I was selected twice by a national audition process to be a member of Canada's National Youth Orchestra in the summers of 1974 and '75. I played under conductors like Georg Tintner who—an Austrian Bruckner specialist who recorded the complete Bruckner symphonies for Naxos. And I also auditioned and was accepted to be in the great Scottish violist's William Primrose's viola master class at the Banff Centre School of Fine Arts in 1976.

[Pause]

I'm in a couple of honor societies: Pi Kappa Lambda for music, Beta Phi Mu—library science, as well as Phi Kappa Phi which is just a general academic one. And I also had a couple of small scholarships to you know—a couple hundred dollars to help with tuition at the University of Alberta which came from the Women's Auxiliary of the Edmonton Symphony Society. And

since they ended up being my first employer after graduating, I guess I put their money to some good use.

BC: I would say so.

[Pause]

What or who—maybe who—led you to music librarianship as a career?

[Pause]

NH: Well in 1981 while I was still in the Edmonton Symphony, I had a crisis of conscience about my performing career. It just wasn't fun anymore. A lot of the people I worked with seemed very cynical about their work as musicians. They preferred to talk about selling real estate on the side more than they did about Beethoven or Bach or any of the noble things that we all imagine our careers to be about when we are working as undergraduates in the music field. I may have taken that a little too much to heart. I knew I wasn't really good enough to advance a lot further as a performer. For example, becoming a principal player in a better orchestra than the one I was already in, or even becoming a section player in an orchestra that did more interesting and more varied work than what Edmonton did. It was a pretty standard repertoire kind of orchestra. Edmonton's a very good orchestra, don't get me wrong about that, it was I and not the orchestra that was the problem or having the problem.

[Pause]

Anyway I've got a good friend, Bob Foley, who is now the library director at Vancouver Island University, but who at that time was head of the library at the Banff Center where I had been in master classes and string quartet programs and things like that over the years. And he advised me that I could make use of all my musical training and then some if I were to get a library degree and become a music librarian. To make a long story short, that's what I did at the University of Michigan.

[Pause]

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Which is where I met my wife Marty Tanner Hughes, and how I ended up in the US of A. It maybe you all's hard luck, but it's my endless good fortune.

Hughes



A happy couple — Neil and Marty in Montreal in 2014

BC: Ohh!

NH: It was quite a trip (laughs).

[Pause]

BC: Do you have a working definition for our profession? And what is it that we do for the world?

[Pause]

NH: Well I'd probably prefer to refer people to the MLA's mission statement for that. It was recently revised, and I think it's pretty good, but for me the bottom line is we collect, preserve and make accessible music for current and future generations because of music's importance in people's lives. You know, can we imagine weddings, funerals, graduation ceremonies, etc.,

parties (laughs) without it?

BC: Yeah right.

NH: It may not be right up there with food and shelter, but it's to me in the very next tier of human needs. And so doing those things—keeping music, making it accessible for many generations to come is important work. Someone needs to do it.

BC: I agree.

[Pause]

Now comes an interesting one. Do you consider yourself primarily a librarian, or a musician who happens to work in a library for a living?

NH: Well while I don't feel particularly drawn to librarianship per se outside of the realm of my music

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BC: Oh I'm glad you're here.

NH: (Laughs)

BC: I'm glad you're both here.

NH: Good.

[Pause]

NH: I worked summers as a library clerk during library school for Bob in the Banff Center's multi-format, multi-subject fine arts library, which helped to prepare me for my later professional career. Not least because we had so many big egos and bizarre requests coming in and out of that place everyday, and you had to hustle and know where to find stuff for "Zee great so and so" from wherever who, you know, expected you to kiss their feet the minute they came through the door.

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specialization, I do now feel fully embedded in the profession. And as you said of your own experience yesterday when I was interviewing you Bill, librarianship supports my habit.

BC: (Laughs).

NH: I like that, so I'm going to quote you here. Including my love of music and of performing, though I don't do very much of the latter anymore.

BC: What is your philosophy of librarianship if you have one? I'm not sure that I do.

NH: (Laughs) Right. Yeah I'm...I'm not sure I do really but—

[Pause]

Well this isn't a philosophy, but it's a handy maxim I guess. Help people find the best possible information to meet their information needs in a timely, cost-effective manner and cause the most little grief as possible while doing so.

BC: Yeah that's—that's a good one.

NH: That may sound hypocritical coming from the mouth of a cataloger.

BC: (Laughs).

NH: But really that's what we believe too you know. AACR2—

BC: I know.

NH: —and ISBD punctuation be damned.

BC: You—you all do a good job of hiding it, but if you know how to do it, then we can't all ferret it out.

NH: (Laughs).

[Pause]

BC: What is your concept of your particular role within

music librarianship?

NH: Well I'm a cataloger or in modern parlance, a metadata librarian. So I create highly intercorrected—interconnected—intercorrected too maybe—interconnected aggregations of standardized data that permit the discovery of works that my employing institution intends to make available to its customers. And by doing that I help other libraries and librarians achieve those same ends through national and international cooperative cataloging efforts, through WorldCat, NACO-Music Project and things like that. I also supervise other people whom I've trained to do similar things, and I serve as a resource for them and for others who occasionally need to have the more esoteric aspects of our work interpreted for them.

[Pause]

BC: In your opinion, how has technological change over the years impacted the profession, and perhaps your own work in particular? For example, the emergence first of the Internet and technologies such as basic email, Gopher, FTP and later web streaming audio, etc.?

[Pause]

NH: Well even those of us working on quote unquote the “backend” in cataloging have had to keep up with technological change, because of course now we have to describe and provide access to remote access electronic media of every type—from streaming audio and video to gaming software and databases. The whole concept of a—of a library resource called an integrating resource has materialized in recent years, and portions of the still extant cataloging code—though perhaps not for much longer—AACR2 had to be rewritten and expanded to accommodate those kinds of media.

[Pause]

On a personal level email literally made my career. I was a MLA wallflower so to speak until MLA-L came on in 1989 first as a bitmap listserv and later following standard Internet protocols. I found my voice on that listserv, to the endless regret of some, but,

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you know, they'll just have to deal with it. And then MLA subsequently found me. I was invited to serve on committees and participate in various ways that I believe I might never otherwise have been, had I not had that other medium to serve as my electronic soapbox. I even met colleagues in other subject specializations because of it.

[Pause]

Martha Yee, head of cataloging at UCLA Film Archive, wrote me a fan letter in those early days via email because of things I was saying about cataloging on one listserv or another. And I ended up inviting Martha to speak at the music OCLC User Group's 20th anniversary meeting in Boston in 1998, and she later invited me to stay with her and her husband Wei in their house in Echo Park in Los Angeles when MLA met there. Martha and I have kept in touch over the years, and she and her work have affected my thinking about cataloging and librarianship quite profoundly. So electronic doors that open for us can be just as important for us to walk through as the wooden or metal variety.

[Pause]

Back to the question at hand though, recent technologies have forced us to re-examine our workflows in cataloging, our emphases, and even to start moving toward new data communications formats—that is away from MARC and toward XML and RDF metadata schemas for bibliographic data.

BC: It's interesting how we make such good friends on the Internet through the listservs.

NH: Oh yeah.

C: And all of that. And how much that really does impact your—

NH: Yeah.

BC: —daily life.

NH: And you end up then meeting them in person and connections are made in ways that weren't possible

maybe in earlier years. Yeah it's great.

BC: Really nice.

[Pause]

BC: I know our work here at UGA was impacted by a disaster in 2003, when we had a catastrophic fire set by an arsonist in our government documents section of the library. It ...(sighs) just has taken us months and months and months to deal with it. Actually more like years. What can—what do you remember of the event, and how has your work been impacted by this or other disasters?

NH: Well, after the fire here, I served as part of a volunteer group that performed triage on materials from the government documents collection that were either partially burned or water damaged following the fire. We had to go in there with hard hats and gloves, and they had light bulbs strung up just hanging from the ceiling at that time since all the power was off in the area. And we had to make inventories, dividing things into three rough categories of discard, keep maybe, and keep definitely. It took months, but we eventually salvaged a large part of that collection, and as you know we were able to replace parts of it through gifts or with insurance money. That process continues today. Arson's a terrible crime, but arsonists of libraries should in my opinion have their own special place reserved for them in hell because they are burning ideas as well as damaging property and threatening people's lives and well being (laughs).

BC: I'll second that.

[Pause]

I assume you became a SEMLA member because you took work in the Southeast chapter's jurisdiction, and you wanted to become active. Is that a correct assumption, or were there other factors that led you to join SEMLA?

NH: Well that's about it. Or it was initially. I was a dutiful, eager new professional, and I thought I had to

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join SEMLA. Now of course the idea that I might ever not have joined sends chills down my spine because as we discussed yesterday during your interview, it's a very special group of wonderful people, many whom I love dearly. They're like extended family.

[Pause]

BC: Well how have you been involved over the years in SEMLA?

[Pause]

NH: Well my first formal involvement of any time—of any kind—I was co-editor of the newsletter with Ann Viles. I kind of took this over as you gave it up. You were co-editor with Anne for a while, and then I stepped in. Anne was then head of the music library at Memphis State University, which of course is now University of Memphis. And I did that from 1994 to '97. Co-editor's a little bit glorified for what I actually did though, because really I just printed, collated, and mailed the newsletter for Anne from here at UGA, because UGA would cover the printing and duplicating costs at a time when Memphis wouldn't, or couldn't maybe. I did assist her somewhat from time to time in tracking down people to write articles, so maybe it wasn't too glorified, but I always felt it was. They had to call me something.

BC: (Laughs).

[Pause]

NH: I also served as Member at Large on the SEMLA board from 1989 to '91, and one of those years—I think it was the first—well maybe the only time we were at Murfreesboro, Tennessee. I was the Program Chair. Of course the other year I was the—in charge of the election.

[Pause]

I've also done a few presentations for SEMLA over the years. I remember I did the very first one we ever had on cataloging the Internet, which I dubbed "Cataloging the Internet: A Sermon on the Bibliographic Control of St.

Elmo's Fire, Wills-o'-the-wisp, and other Amorphous Entities." That sounds like a Neil title if there ever was one.

BC: I love the titles that we can come up with.



Working at UGA — Neil and former colleague Ken Henslee at their workstations in the Music Section at the University of Georgia

NH: Yeah (laughs) which I did at the Jacksonville meeting in 1995. That was also, I think SEMLA's 25th anniversary, that meeting. I'm pretty sure it was.

BC: The '95? I believe that's right.

NH: Yeah.

[Pause]

I served as Chair Elect in 1998 to '99. Chair from '99 to '01, and past chair in '01, '02. And it was my great honor to have been invited to propose the toast of the chapter during our 35th anniversary meeting in Memphis in 2005, which was in preparation for the 75th anniversary MLA meeting the following winter. And I'll never forget the comment by my dear friend, music librarian at LSU, Lois Kupyier-Rushing, after that event. Quote: There wasn't a dry seat in the house—end quote

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(laughs).

BC: Yeah Lois can—

NH: Yeah.

BC: —keep us well grounded (laughs).

NH: Yeah Lois always knows when to keep me humble, and she's very, very good at it.

BC: (Laughs).

NH: I love her dearly.

BC: Yeah she's a lot of fun. I missed her—getting to know her at LSU by about a year and a half, two years.

NH: Did you graduate before?

BC: Yeah, and Paul Orkiszewski was there.

NH: Oh yeah.

BC: And then she came following him.

[Pause]

What do you feel you accomplished while in office in SEMLA?

NH: Well as you said of yourself yesterday Bill, I was mostly just a decent caretaker administrator. Nothing got lost, stolen, damaged or delayed while I was in office as far as I know.

[Pause]

I did draft the regulations for the first SEMLA travel grants, and the rules for those haven't really changed substantially since I came up with them. Of course they've been recently renamed in honor of longtime member Pauline Bayne who retired last year from University of Tennessee. And I was using a pretty good preexisting model that had been developed by the Midwest Chapter, so I can't take too much credit for that.

[Pause]

I also adjusted the dues renewal form to include a line for donations, and people actually started to use that a fair bit when renewing, so I guess I helped increase our revenue stream a little bit while I was in office. Other than that, I can't think of any grand and glorious thing that I did.

BC: That's a good thing to do. All of it.

[Pause]

BC: With whom did you work to achieve the goals to further the chapter?

NH: Well ask me something simple. Of course everyone who served on the board with me—Lois Kuyper-Rushing, Lynne Jaffe, Sarah Dorsey and many others. The true answer to that is everyone who attended meetings, paid their dues, and contributed in whatever way he or she could. Whether through writing an article for the newsletter, writing up a meeting session, or presenting one, running for office even when not successful. You don't ever act alone in a group like SEMLA. And while I may have been in a position to get a little more glory than some others on one or two occasions, I was never more than a facilitator or a wheel greaser, if you will.

BC: How did you conceive of the Southeast Chapter and its roles as compared to the national MLA?

NH: Well of course the USA is a big country, and without tunnels leading to the national core rather like a complex subway system, MLA probably couldn't function at all. You talked about this yesterday in your interview. The—the chapters are like the outlying rail stations where people meet, talk, and develop ideas, often bringing them into full flower before boarding the various trains, quote unquote, that take them on to the national organization. The chapters feed directly into the national, and now it's started to work back the other way a little bit too, through things like the chapter grants and the educational outreach training workshops. It's really, really quite successful.

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BC: That's a very nice thing to have happen to where it is coming back to chapters. That—

NH: Yeah.

BC: —is new since we've been members.

NH: Oh yeah. Oh yeah.

BC: And I think the travel grant was a really good thing, because I know two of my staff here have—were recipients of those grants in the past.

NH: That's right.

BC: Which is good.

[Pause]

BC: What do you feel is distinctive about the Southeast Chapter as compared to other chapters in MLA?

[Pause]

NH: Well here and I—here you and I are really on the same page. I only served briefly in one other chapter—Pennsylvania—before joining SEMLA, but I know from others who've come to us from Midwest, Southern California, Pacific Northwest and elsewhere, that we're among the least formal yet most functional chapters, and just plain the most fun. People just give in SEMLA. They give time; they give money, energy and intelligence. And if in so doing, they also happen to give a lot of boisterous noise and downright silliness, well just deal with it is all I can say. I'm probably the most sad-sack old sobersides person in the whole chapter, yet I love it, and I hope to end my career as a SEMLA member. If my fellow members want to burn me in effigy when I retire just for the fun of it, I hope to be there to light the pyre myself (laughs).

BC: (Laughs) Oh we'll all have a good laugh.

NH: All right.

[Pause]

What involvement do you have—have you had with the national MLA?

NH: Well quite a lot. It surprised me to have to think about this question actually. I started out doing a presentation to the Conservatory Libraries Roundtable back in 1986. I gave a little talk to them. It was a group of about maybe eight people, a nice, small group to start in, on preserving and circulating performance materials and conservatory collections. That was my first meager contribution to MLA. I remember Jane Gottlieb, who was just new starting out as an underlayman at Julliard Library, was part of that group. Betsy of course was there. People from Peabody, and from the San Francisco Conservatory. It was a very—a true minority within MLA, but we had concerns that were different from other libraries.

[Pause]

Then I was appointed to a working group of Bibliographic Control Committee Subject Access Subcommittee on Subject Access to Electronic Music, from 1990 to '92. Met a lot of good folks there who are colleagues to this day. [pause] I was a panelist at one of the very earliest, I think it was the second actually—Ask MLA session, which have now turned into the Hot Topic sessions, in 1993. Which was interesting not least because I was up there on the podium with luminaries such as Ralph Papakhian and Richard Smiraglia. I believe I was really just the token regional southerner in that case.

BC: (Laughs).

NH: They kind of had a distribution of folks from all over the country up—up front. But I did manage to answer a couple of questions from the floor without embarrassing myself.

[Pause]

Then as we discussed yesterday in your interview, I served as registrar for a national MLA meeting in Atlanta in 1994 to '95. The meeting was in '95, but the registration of course started the year before. As

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a member of Local Arrangements, this of course was back before MLA's business office handled meeting registration, so I was gathering thousands of dollars worth of checks at my desk every day and having to lock them up for safekeeping in our UGA library's business office safe until I could send them via registered mail to the MLA treasurer.

[Pause]

I served on MLA's Nominating Committee in 1996, and then on the second iteration of the Best of Chapters Committee in 1999. I then chaired Best of Chapters the next year in 2000.

[Pause]

I was a member of the Education Committee from 1999 to 2002. That was one of my big failures I guess in MLA, although no one credited it particularly to me. I was lucky. I tried to organize a pre-conference workshop on mentoring, and it just wouldn't sell. We got like six people to register, and we had to cancel the whole thing. But, I was there. I tried, and—

BC: All—that's all we can—

NH: Yeah. Right.

BC: —anybody can do, is try and see what happens.

NH: No one—no one held my feet to the fire for it particularly.

[Pause]

And I chaired the most recent search committee for an editor of Music Cataloging Bulletin in 2001 and 2002. Mickey Koth of Yale is still serving in that capacity.

[Pause]

My MLA service reached its peak from 2001 to 2003 when I served as Member at Large on the Board of Directors, first as Assistant Fiscal Officer, and then as Fiscal Officer.

[Pause]

And this was right after 9/11. In fact my first MLA board meeting, I was supposed to fly on September 12th, 2001 to Newark, New Jersey, which is of course where one of the terrorist planes took off from, in order to get to the meeting that was scheduled to be in Princeton. Needless to say that did not happen, but we managed to meet 10 to 12 days later despite the fear that gripped the country and to some extent the members of the board as well.

[Pause]

We were still dealing with the fallout from the embezzlement of MLA funds by our former business office a few years before this, so it was, shall we say, an interesting time to serve as Fiscal Officer to say the least.

BC: That really messed us up, I remember, some with our meeting in Atlanta, because there wasn't as much money to help out with—

NH: Yeah.

BC: —receptions and things of that sort.

NH: They hadn't really uncovered the full extent of it by '95 either. It was really nearly two years later when that all came to light.

BC: Yeah I had forgotten about that when we were talking yesterday.

[Pause]

NH: During that time I served ex-officio as Chair of the Investment Subcommittee as well. I have since served on it again, just as a member at large from 2007 to 2009.

[Pause]

My favorite MLA service though, was as a member of the Ad Hoc Committee on MLA's 75th Anniversary, from 2003 to 2006, where I ended up being in charge of what came to be known first in the group and then

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between us and the board as the Small Flashy Events.

BC: (Laughs).

NH: Just to help people remember that it was a celebratory meeting, and not yet just another MLA meeting at yet another hotel.

BC: Right.

[Pause]

NH: Among other things, I organized an impromptu performance by members of MLA's Big Band of popular music from 1931, which was the year of our founding. That took place in the lobby of the Peabody Hotel during a reception.

[Pause]

And a parade of past presidents at the banquet. We had Suki Sommer and all kinds of people marching out there on the floor.

[Pause]

BC: Mhmm.

NH: A blues lyrics contest.

[Pause]

And a giant birthday cake with a lighted gold spinning MLA logo on top of it that followed the past presidents out into the banquet hall.

[Pause]

I also lobbied successfully through the board for one of MLA's corporate patrons Otto Harrassowitz to provide free champagne for the toast at the banquet.

[Pause]

So that—that's probably the highlight of my—my—my personal highlight of my career, even if it didn't affect the organization quite as much as my service—

BC: Nobody jumped out of the cake? (Laughs)

NH: No we wanted to get Suki to jump out of the cake.

BC: (Laughs).

NH: But she wouldn't do it. And they—they also told us they didn't have a way to support anybody inside it.

BC: Oh okay. (Laughs)

NH: This was something from the firm that was in charge of the exhibits and everything that they provided. They—they actually have this cake that they will decorate whatever way you want in your colors, and—

BC: Wow.

NH: They did the logo and everything else for us.

BC: How nice.

NH: It was pretty amazing.

[Pause]

In my cataloging realm, I've served on the Bibliographic Control Committee Subject Access Subcommittee in 2004 through 2008.

[Pause]

And I'm currently on the Authorities Subcommittee. It's kind of funny though, I've done more in the way of administrative sorts of functions for MLA than I ever have in the realm of cataloging, and I seem to be becoming more active in my principal area of expertise in MLA near the end rather than near the beginning of my career. So you never know—

BC: Well that's about to be expected I guess.

NH: —how it's going to shake out.

BC: Yeah.

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[Pause]

Did MLA help to develop the Southeast Chapter during your time in it? And if so, how?

[Pause]

NH: Substantive involvement by MLA is a more recent phenomenon from my perception. Other people may differ on that, and this may just be my ignorance so this should definitely be taken with a grain of salt. But what I'm referring to as substantive involvement are things like the Chapter Grants, and as I mentioned before, the Educational Outreach Program, which are really impacting the chapters in a big way. People are feeling very involved in that, and Southeast has been a leader in the educational outreach. We've already held two workshops, which is more than any other chapter has done.

BC: Again we're right up there at the forefront of everything that's going on.

NH: We're at the forefront. You got it.

BC: It's a fun bunch.

NH: But we often had visits from the MLA Vice President or past president to our chapter meetings, and they were good about trying to learn what we're pursuing, and to try to encourage our involvement in the national organization. Trouble was in those days they didn't have any cash or anything else to back up what they were asking us to do. It was all sort of talk, and everyone was enthusiastic—

BC: Kind of like the federal government.

NH: Yes (laughs) exactly.

BC: (Laughs).

NH: An unfunded mandate (laughs).

BC: Mandate. Exactly (laughs).

NH: But that's changing. We were often exhorted to

ask for help from the national if we needed it, but until recent years, I don't think we knew what to ask for or how to ask for it. And I suppose that's a mark of the maturation of both the chapters and the national, that we now communicate better about mutual needs.

[Pause]

I did resent very much, and made it known to probably too many people, that MLA would not help more substantially—when the board would not help more substantially when the chapter had to raise \$10,000 for the commissioned work for symphony orchestra by Augusta Read Thomas that the Memphis Symphony performed during our 75th Anniversary meeting in 2006. But that situation has now changed too as a result of the concerns expressed by SEMLA to the board. And they are now much more willing to make sure the chapters don't end up holding a bag bigger than their memberships can manage. SEMLA has been at least verbally guaranteed that will not happen again when we host the national meeting in I believe it's Nashville probably about five years from now. I don't remember the date of the proposed Nashville meeting but—

BC: Hm.

NH: —And of course the Nashville meeting may or may not happen as scheduled because MLA is having to look at whether to even continue with annual meetings because of the ongoing recession and fiscal crises that many of our institutions are enduring right now, but keeping our fingers crossed, Southeast will be hosting another meeting soon, it will probably be Nashville, and we have received these assurances from the board.

[Pause]

Anyway during that fundraising campaign for the Read Thomas work, Laurel Whisler, then of Furman University, was the one who deserved most of the credit for our success in that less than ideal circumstance. Laurel is no longer in music librarianship, but we're all sure grateful that she was at that time—

BC: Yeah she really did work hard on that.

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NH: —She kicked behind in a major, major way.

BC: Yeah. Yeah she was really amazing.

[Pause]

Well do you have any great stories to tell—

NH: (Laughs).

BC: —about your time in SEMLA especially while an officer or national MLA meetings as well?

[Pause]

NH: Can we turn the tape recorder off (laughs)?

BC: (Laughs).

NH: (Laughs) No I'm just kidding. Well I inherited the—let's try my French here *marteau jaune et plastique du despotisme*—or the Yellow Plastic Hammer of Despotism as it's now become known, from Lois Kuyper-Rushing, my predecessor as chair of the chapter.

BC: We didn't have a yellow hammer of despotism—

NH: —No not when you were—

BC: —When I was—

NH: —No that was Lois' inspiration.

BC: (Laughs).

NH: I was the first to inherit it from her.

BC: Yeah.

NH: That colorful toy is now used to bring all SEMLA business meetings to order and to signify our adjournment. That was a favorite sort of, I don't know, silly moment in the chapter when she took that thing out and started beating away on the podium with it.

BC: (Laughs) I remember that.

NH: I thought the whole room was gonna just lose it.

[Pause]

Other great moments—I'll never forget the sight of the well-dressed MLA membership dancing like fools to the blues band in Memphis during the blues lyrics contest. The whole room was grooving, and because I knew that I was the one primarily responsible for making that happen—not to discount of course the wonderful job the musicians were doing at that moment or the hilarious contributions from the contest participants—I felt like I'd truly come home.

[Pause]

I've already mentioned the national board meeting in New Jersey in September 2001. A very stressful, emotionally wrought time for all of us because we didn't even know for sure then that we'd be able to have a national meeting in Las Vegas the following winter. It did come off though.

[Pause]

The board (sighs) during the meeting in Princeton post-9/11 drove over to Manhattan for the evening for a memorial concert sponsored by RILM Abstracts. And seeing the armed National Guard troops on every street corner and concrete barriers up around what were felt to be vulnerable office buildings made me feel sick.

BC: Mhmm. That—that was a pretty remarkable event, and just to think that we had been there for the national meeting—

NH: Just—

BC: —What six, eight months prior to?

NH: Yep.

BC: And who would have thought—

NH: Yeah I know.

BC: —that would have happened.

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NH: There was still smoke from the smoldering ruins of the Twin Towers all the way up to about 40th Street. It was not good.

[Pause]

On the lighter side though, I remember so many long walks, good dinners, drinks in hotel bars, et cetera with friends, most of them SEMLA people, and most often at chapter meetings—too many of them to count now at this point in my career. Another favorite time was visiting the Memphis Zoo with my wife Marty and Robena Cornwell from University of Florida. Again there are too many of these special things to recount, and 98% of them are good, so ...

BC: Well I'm right up there with you.

[Pause]

Do you recall anything in particular about other individuals on the potential interviewee list and their accomplishments or activities in SEMLA that you'd like to pass along?

[Pause]

Oh man. So many of these people have influenced me and are dear to my heart. Phil Vandermeer—one of the first ones here on this list—was my mentor on the MLA board because he preceded me as Fiscal Officer. That was really the first chance I'd ever had to get to know Phil, referred to by so many people as MLA's gentle giant. And we worked very closely through that difficult post-9/11 period. Robert Curtis worked to keep SEMLA fiscally responsible and to keep membership dues very low, especially for students and



Hughes

Good Times at UGA — Marty, Neil, Head of Cataloging Ann Hope, and colleague Greg Kelso, about 2002

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new members. I remember that was a great concern of his because we were talking about the need to raise the dues during one of his years as chair.

BC: Mhmm.

NH: Roberta Chodacki Ford—she’s a professional’s professional. She served as MLA’s Recording Secretary at the time the embezzlement was uncovered, and she helped protect MLA by controlling the information flow in a way that kept everyone informed without making MLA vulnerable. And of course she brought many of those same professional values to her time as SEMLA chair. Lois Kuyper-Rushing is the most practical person in the world. She’s quick to anger and frustration, but equally quick to empathy and enormous generosity, to say nothing of humor. Her genius lay in gathering information from the right people at the right time and synthesizing it to the organization’s advantage. Sarah Dorsey of course hates being confined to a conventional set of rules and expectations, and she helps us all to think outside the library litter box.

BC: (Laughs).

NH: Witness her wonderful presentation on “Greening your Library” at our last meeting in New Orleans. Diane Steinhaus and Anna Neal share a lot of Roberta’s style of nail-it-down professionalism but of course bring their own warm personalities and individual strengths along too. John Druessedow, the ultimate scholar librarian, gentleman librarian, who is our chair currently in retirement to his great credit—

BC: Mhmm.

NH: —He’s doing this all on his own dime, and he’s doing it for us. There are a couple of names missing from the list. I see here, Lynne Jaffe and Nancy Zovac—I hope their names find their way on there if they haven’t already been interviewed. And we don’t want to forget Bill Coscarelli, who’s interviewing me here today, who taught me not to be afraid to put ideas forward because many times they’re good ones. They’ll be accepted. And when they get shot down, you just walk away. You turn your back on it, and say, “What the hell.”

BC: Yeah.

NH: You go have a drink with your friends, and then you come back and you present some more good ideas the next time around.

BC: There you go.

NH: And I thank you for that Bill.

BC: Well thank you.

NH: Well there are too many people to list or to recall—every one of them a good person, admirable in his or her own right.

BC: We’ve got a good bunch, it’s—it’s a lot of fun.

[Pause]

Do you have any photos, files, materials or other stuff in a box like Suki would say, that you’d be willing to part with for the MLA Archives or relating to chapter or national?

[Pause]

NH: Yes and I’m having someone price the value of this information depending on what dirt I have on you—

BC: (Laughs).

NH: —People will be able to contact me at the following email address to buy back their own dirt.

BC: (Laughs).

NH: No I’m just kidding. Actually I don’t believe that I do Bill, but when the time comes for me to use the flame thrower at my desk here the week before retirement day, I’ll certainly be careful to package up anything and everything SEMLA and/or MLA related and make sure it gets to the right person. Of course after my term on the MLA board I had to send a lot of stuff to the MLA archive, which I did. I sent some stuff to the SEMLA archive, but I didn’t really have a lot. Most of that was taken care of already by the archivist or by the—the secretary—minutes and stuff like that.

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Oral History — continued from page 54

BC: Mhmm. Mhmm.

NH: And anything else I had was just scribblings, notes, and—and nothing of any—what I don't think needs to be preserved anyway.

[Pause]

BC: Is there anything else that you'd like to add to our discussion today?

NH: I think that about covers it.

BC: Well thank you, and I look forward to another few good years with us both here, and see what else we can bring to the table.

NH: Thank you Bill.

END OF INTERVIEW ■

Hahn



Well deserved recognition — Neil receiving the Distinguished Service Award at the Music OCLC Users Group (MOUG) meeting in 2016 from Bruce Evans

Member News

Gifts

Nancy Zvac (University of Miami) announces that the Weeks Music Library has received a gift by Alfred Camner and his family. See an article about the gift at: <http://everitas.univmiami.net/2016/10/13/camner-family-donates-rare-musical-treasures-to-the-university-of-miami/>.

Promotions

We hear from **Laura Gayle Green** that **Sarah Hess Cohen** and **Sara Nodine** (Florida State University), both of the Allen Music Library, have been promoted, effective August 8th. Sarah Hess Cohen was promoted from Associate Librarian to University Librarian and Sara Nodine was promoted from Assistant Librarian to Associate Librarian. Both of them had to demonstrate excellence not only in their job duties, but in professional service to the academic and professional communities. They prepared dossiers and statements with examples

illustrating how they met the promotion criteria for these ranks, and these were reviewed by the College of Music Promotion and Tenure Committee, the College of Music Dean, and Provost McRorie. Congratulations, Sarah and Sara!

Transitions

Christopher Holden (East Carolina University) has accepted a position at the Library of Congress as a music cataloger and will begin working there in January. Congratulations, Christopher, and best of luck to you!

Mark your calendars

SEMLA will be meeting with the Texas MLA Chapter in New Orleans, Louisiana on October 12-14, 2017. More details will be coming soon.

see *Member News* — continued on page 57



Happy librarians — Sara Nodine (left) and Sarah Hess Cohen (right)

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Welcome Monica Figueroa to UNC-Chapel Hill and SEMLA!

By Renée McBride

Monica Figueroa began on September 1, 2016 as UNC-Chapel Hill's new Music Cataloging Librarian. Monica was previously at the State Library in Raleigh, NC, where she was Assistant State Publications Cataloger. Prior to that she worked at the University of Chicago Library as a Cataloging Assistant (working with Kevin Kishimoto) while completing her MLIS through the iSchool at Syracuse. Monica also received a B.M. with distinction in Music Performance (Horn) from the University of Wisconsin-Madison and an M.A. in Ethnomusicology from the University of Chicago. Additionally, Monica served as an intern for the Legacy Heritage Fund Project, Wexner Libraries of Sound and Song at the National Library of Israel and was an ALA Spectrum Scholar.

Since moving to Chapel Hill a few years ago, one of her favorite hangouts has become the Chapel Hill Public Library, where she can be found most weekends in the children's section with her book-loving 2-1/2 year old son Bruno, and her husband Michael, who teaches in the UNC-Chapel Hill Department of Music. We are absolutely delighted that Monica has joined us at UNC-Chapel Hill. She immediately joined SEMLA, and, by the time you are reading this, you have probably already met Monica at the SEMLA Annual Meeting.

Welcome, Monica!

McBride



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Member News

— continued from page 57



On the Program in Orlando

Friday, February 24th

- 10:30 a.m. - 2:00 p.m. Poster Session: "Tell Me What You Want - Material Format Preference of Music Faculty," **A. Carey Huddlestun** (Kennesaw State University).
Ballroom Foyer
- 10:30 a.m. - 2:00 p.m. Poster Session: "Achieving Balance: Triumphs and Trials of Collection Management," **Sara Nodine** (Florida State University).
Ballroom Foyer
- 2:30 p.m. - 2:55 p.m. "Best Practices for Being an Ally to Transgender and Gender Non-conforming Individuals in a Library Environment," **Holling Smith-Borne** (Vanderbilt University).
Salon 6-7-8

Saturday, February 25th

- 11:00 a.m. - 11:55 a.m. "Latin American and Caribbean Collection at University of Florida," **Alan Asher** (University of Florida).
Grand Ballroom A
Live Streaming
- 12:00 p.m. - 12:55 p.m. "Pan-American Connections: Building Bridges between Music Librarianship and Distinctive Collections," **Nancy Zvac** (University of Miami).
Grand Ballroom A
Live Streaming
- 1:30 p.m. - 2:25 p.m. Best of Chapters: "Hyperconnected Access to Archival Music Collections," **Mac Nelson and Stacey Krim** (University of North Carolina, Greensboro).
Grand Ballroom A
Live Streaming

**Southeast Chapter, Music Library Association
Business Meeting
Durham, NC
Chris Durman, chair, presiding
October 22, 2016
42 in attendance**

1. Call to order

Chris Durman called the business meeting to order at 10:47 a.m.

2. Last call for voting for new officers

Chris announced last call for votes, and Sonia Archer-Capuzzo requested that paper ballots be returned to her for final tally.

3. Recognition of SEMLA 2016 organizers and contributors

Chris expressed the chapter's thanks to Laura Williams, Duke University, the SEMLA 2016 Program Committee, and the Local Arrangements Committee for the wonderful conference.

Laura added her thanks to everyone and said she was happy for the opportunity to reciprocate her great experiences with SEMLA by hosting the conference. Laura then thanked everyone who helped her plan and organize the conference:

- Her fellow members of the Local Arrangements Committee: Sarah Griffin, Paul Sommerfeld, Cheryl Thomas, Carson Holloway, Elizabeth Hobart, Lynne Jaffe, and Julia Thompson;
- Past Chair Renée McBride and current Chair Chris Durman;
- Grover Baker for his coordination of the preconference workshop, and Grover and Shelley Rogers for their work adding the information to *Breve Notes*;
- Michele Clark and Lee Sorensen from Duke University;
- Her fellow program committee members: Liza Weisbrod (chair) and Jaro Szurek;
- all of the presenters;
- and finally, the conference sponsors: Theodore Front, Naxos, ArkivMusic, Duke University Libraries, Duke Music Department, and Duke Performances

Chris followed Laura's acknowledgments by noting Laura's efforts coordinating this conference, which was an additional challenge due to outside circumstances.

4. Welcome of new members and first-time attendees

Chris welcomed the first-time attendees, four of whom attended the business meeting:

- Erin Bandle (FSU, graduate student in the School of Information)
- Jennifer Laski (Elizabeth City State University)

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- Amanda Girelli (UNC, graduate student in the School of Information and Library Science)
- Sarah Griffin (Duke University)

5. Approval of minutes from interim business meeting, March 3, 2016, Cincinnati, OH.

Lynne Jaffe moved to accept the minutes. Scott Phinney seconded the motion. The minutes were unanimously approved.

6. Treasurer's Report

Amy Strickland presented the treasurer's report ([see page 63](#) for body of report). Laura Williams expressed thanks to Amy for her assistance during preparation for the annual conference.

7. Best of Chapter Committee

Mac Nelson's and Stacey Krim's presentation from the 2015 SEMLA conference, "Hyperconnected Access to Archival Music Collections: Cataloging, Finding Aids, and Social Media," was submitted to the MLA Best of Chapters Committee; their presentation was accepted for inclusion in the MLA 2017 Best of Chapters session.

8. Travel Grant

Renée McBride announced that there were no applications for the travel grant for SEMLA 2016.

9. Educational Outreach Preconference Workshop

Grover Baker, coordinator of the preconference workshop, began by thanking SEMLA and Laura Williams for the very successful preconference. He announced that twenty people registered (although two were unable to attend). Nine of the registrants were students. Grover noted that perhaps SEMLA could consider providing a scholarship for students who want to attend the preconference workshop.

Grover explained that the order of the music reference and collection development workshops was switched due to a conflict, but that this swap seemed to help increase the attendance of the music reference session. He said that people seem to want to attend both a cataloging and a reference or collection development session.

Grover thanked workshop instructors Lisa Hooper, Sara Manus, Keith Knop, and Sonia Archer-Capuzzo, and thanked SEMLA for helping to support MLA's educational outreach program. Finally, Grover announced that in addition to people from SEMLA states, there were attendees from New York, Missouri, Washington, D.C., and Virginia.

Chris and the attendees applauded Grover for his efforts.

10. Future SEMLA conferences

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

Chris announced that the Texas Chapter of MLA would like to join us at the 2017 conference at Tulane. He had already discussed this with Lisa Hooper, host of the conference, and she agreed that SEMLA should invite them to the conference.

Lisa announced the Local Arrangements Committee for the conference: Lisa Hooper, Laurie Philips (Loyola), Jeanette Thompson (Tulane), and Lindsey Reno (University of New Orleans).

She said that the conference will be meeting during Fall Break. Lisa noted that if Tulane is closed that Friday afternoon due to a home football game, the afternoon conference sessions will be held at Loyola.

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The possibility of an after-conference tour was discussed, and Lisa presented some options to the attendees: a swamp tour, a tour of a new slavery museum at a plantation, an organ crawl, a walking tour of haunted New Orleans, or a cemetery tour. She also said that after the banquet interested attendees could go to the Rock & Bowl, a local bowling alley with zydeco music and dancing.

- 2018

Chris said that SEMLA is still looking for a place to host the 2018 conference. Beth Thompson of UNC-Wilmington had suggested Wilmington as a possibility at the interim business meeting in Cincinnati, but he had not discussed it with her recently. Since she was not able to attend SEMLA 2016, Chris couldn't ask her about it during the business meeting. Chris encouraged anyone else who was interested in hosting in the future to contact him.

11. MLA in Orlando

Diane Steinhaus, the MLA convention manager, gave more information on the MLA conference in Orlando, which will be held Feb 22-26, 2017. The conference will be at the Rosen Plaza Hotel, which is across from a large outdoor mall and in a good location for dining and other tourist activities. MLA is in the final stages of creating the conference website, and is negotiating for discounts to local restaurants and attractions for conference attendees. Diane reminded everyone that the 2018 conference will be in Portland, Oregon.

12. New list owner for SEMLA-L

Chris announced that Guy Leach will be taking over from Neil Hughes as the list owner of the SEMLA-L mailing list. Chris expressed SEMLA's thanks to Neil for his long service as list owner, and congratulated Neil on his retirement. Chris also announced that Jake Schaub is the new SEMLA website editor.

13. Donation opportunities for SEMLA

Because SEMLA's finances are so healthy, several donation opportunities for the chapter were proposed:

- Diversity Scholarship Fund

Lindsay Hansen of the Diversity Scholarship Fundraising Subcommittee has invited SEMLA to contribute to this fund, which is currently about \$10,000 short of its goal of \$50,000. Once the fund reaches its goal, MLA will be able to start granting scholarships. The SEMLA board has proposed contributing \$1,000 to this fund, and the attendees agreed to this amount.

- Donation to MLA Big Band for 2017 conference

Diane Steinhaus suggested that SEMLA make a donation to assist the MLA Big Band with their instrument rental for the Orlando conference. The attendees unanimously approved of a \$1,000 donation to the Big Band.

- Assistance for libraries affected by Hurricane Matthew

It was suggested that SEMLA use some of its funds to help libraries affected by Hurricane Matthew. Chris agreed that this idea is worth investigating. There was extensive discussion of how best to go about making a donation. Suggestions included finding out if MLA or ALA has an emergency fund for this purpose to which SEMLA could contribute, making a donation to the Red Cross for Hurricane Matthew recovery, and contacting specific libraries in our chapter that may have been damaged (such as UNC-Wilmington). The point was raised that this proposal should be carefully considered, and that perhaps the SEMLA board should discuss the idea and bring it back to the membership for a more formal vote. It was agreed that the board (and any interested members) investigate the issue between now and the 2017 conference in Orlando, where we will discuss it at the chapter business meeting.

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14. New Business

There was no new business.

15. Announcements

Sonia Archer-Capuzzo announced the results of the SEMLA board election: Sara Nodine was elected vice-chair/chair-elect, and Laura Williams was elected member-at-large. Chris thanked outgoing board members Sonia and Renée McBride for their hard work and contributions to the chapter.

16. Adjourn

Chris adjourned the business meeting at 11:35 a.m. The attendees gathered for photographs taken by Grover Baker.

■



**Southeast Chapter of the Music Library Association
Treasurer's Report
For period February 26, 2016 to October 18, 2016
Submitted by Amy Strickland
Durham, NC
October 22, 2016**

Net Worth as of February 25, 2016	\$26,380.24
INCOME	
Membership dues	\$1320.00
Travel grant donations	\$190.00
General fund donations	\$70.00
Annual conference registration/ banquet	\$4,640.00
Annual preconference workshop registration	\$1,255.00
Annual conference sponsorships/ donations	\$1,950.00
Interest on savings account	\$4.41
TOTAL	\$9,429.41
EXPENSES	
Check to Sandra Davidson for oral history transcription	\$175.00
Conference registration refund	\$60.00
PayPal fees	\$224.53
Subscription to Jotform.com (\$9.50 per month, August-September)	\$19.00
TOTAL	\$478.53
Checking account balance as of 10/18/2016	\$10,424.79
Savings account balance as of 10/18/2016	\$22,801.34
Paypal balance as of 10/18/2016	\$2,104.99
Net Worth as of October 18, 2016	\$35,331.12

Travel Grant Summary as of 10/18/2016	
Starting Balance (as of 2/13)	\$616.35
Donations (since 2/13)	\$1,235.00
Portion from Dues (since 10/13)	\$1,030.00
Portion Meeting Profits (since 10/13)	\$3,368.48
Paid Out (since 5/13)	-\$2,417.50
Current Balance	\$3,832.33

Paid Membership as of 10/18/2016	
Individual Members	77
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://semmla.musiclibraryassoc.org/app.html>



