



Hooper

2017 SEMLA Annual Meeting New Orleans, Louisiana



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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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Breve Notes (Newsletter)

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

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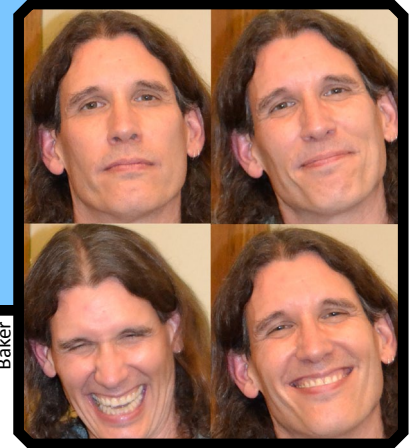
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FROM THE CHAIR

Chris Durman

University of Tennessee, Knoxville



Two years sure goes fast for me now. As I start my last From the Chair column, I feel like it was just a few months ago when I stared at the familiar blank sheet of paper and debated what in the world I was going to write about for my first From the Chair column. I've told many of you in the past and have mentioned in a few columns about how much I enjoy all of my colleagues in SEMLA. What I don't think I've yet done is to write on what a pleasure it is to serve as an officer in our fine organization, something I encourage all of you to consider doing!

My first opportunity to work with SEMLA occurred when I was asked to serve on the Best of Chapters Nomination Committee. The person recruiting me to serve on this committee was very clear that there would be very little time involved in that commitment and that it would be relatively easy work. That proved to be true, but, more importantly, that little bit of "testing the waters" with the chapter allowed me to get to know my fellow committee members a bit better, to consider the broad range of presentations given at the meeting I had recently attended, to participate in work for the Chapter that led to a visible outcome, and to have something to put in the "Service to the Profession" column of my annual report.

Just a few years later I was complimented and

a bit intimidated when I was asked if I would be willing to run as Member-at-Large. Just as things turned out when I later found myself running for Vice-Chair/Chair-Elect, I ended up running against one of my closest friends in SEMLA. In both of these cases, I was happy to find that there wasn't much, if any, awkwardness because my "opponents" both went out of their way to assure me that the election would have no effect on our friendships and they've shown those assurances to be true since then with years of friendship.

As a Member-at-Large I was happy to find that the duties of the office along with a very helpful timetable were all spelled out clearly in the Chapter Officers' Handbook. The primary duties of the SEMLA Members-at-Large are to be Program Committee Chair in their first year and to be Nominating Committee Chair in their second. I was lucky enough to be Program Committee Chair for our last meeting in New Orleans which, like our upcoming meeting, was held with the Texas Chapter. We had an excellent Program Committee comprised of members from both chapters and many submissions which made our job easy. The duty I was most

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nervous about, introducing the presenters, proved to be a breeze as I stared out at all the friendly faces in the room. The attendees were generous with their compliments regarding the program so I left New Orleans that year feeling proud of our Committee's work.

As I've heard other former Members-at-Large note, my year as Chair of the Nominating Committee involved less work than my previous year. By this point, I knew quite a few folks in the organization and after working with the Committee to pick members we decided to ask to run for the open positions, I had the honor of contacting them to see if they would be willing to run. I found just about everyone to be as complimented as I was when I was initially asked to run for office. Our Committee then gathered the biographical sketches for each candidate, created a ballot, and then supervised the tallying of the votes at the business meeting. Once that meeting was over, the new Member-at-Large rotated onto the Board and I rotated off.

I don't exactly rotate off at the end of the upcoming meeting, but the duties I take on then as Past Chair are the exact same duties I had during my year as Vice-Chair/Chair-Elect. Over the next year, I'll get to serve as the Chair of both the Travel Grant Committee and the committee that I first served on in SEMLA, the Best-of-Chapter Committee. That seems quite fitting to me.

As I was preparing to take over the duties of Chair, I asked my predecessor as Chair, Renée McBride, about the workload and she reassured me then that she had found it manageable. I was still a bit worried nonetheless

because I had come to admire Renée's drive and obvious administrative skills and I wondered if I would be able to handle the duties of Chair with such aplomb. Between my trusty Chapter Officers' Handbook, excellent and responsive colleagues on the SEMLA Board, Renée who never seemed to mind when I would ask her questions, and invested members of SEMLA who were quick to send me ideas or to notify me of issues I needed to address, I, too, have found it to be manageable and, most of the time, downright fun.

Organizations such as ours rely on interested and involved members willing to do the work necessary to keep the organization active, engaged, vibrant, and, hopefully, growing. My colleagues that I have served with on what I've come to call the Extended SEMLA Board during my time as Chair-Elect and Chair, Renée McBride, Sara Nodine, Amy Strickland, Leslie Kamtman, Sonia Archer-Capuzzo, Liza Weisbrod, Laura Williams, Grover Baker, Shelley Rogers, David Hursh, Elizabeth Hobart, and Jake Schaub, have all been a pleasure to work with and have all been interested, involved, responsive, and willing to do the work to keep our Chapter inviting and active! I have to think that if more folks knew what a pleasure and honor it's been to serve as a SEMLA officer more folks would volunteer to run for office. I'm here to say that if you are interested in serving, tell one of the officers, and if you're asked to run for office, do it! I think that you'll find serving in SEMLA more enjoyable than you would ever believe!

See you all in New Orleans!! ■

*SEMLA 2017
Annual Meeting
New Orleans, Louisiana
October 12-14
Tulane University*



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Howard-Tilton Memorial Library — Uptown campus location for our conference

**BY LISA HOOPER
and LAURA WILLIAMS**

*Do you know what it means
to miss New Orleans?*

If you don't know yet you'll soon find out! Howard-Tilton Memorial Library at Tulane University is looking forward to welcoming SEMLA and TMLA to the joint

chapters meeting October 12-14. This is a particularly special meeting for us; not only is this SEMLA's 45th(!) meeting but it's also the first time most of the membership will see the new digs housing the many items they so generously gave to our library following hurricane Katrina. A lot has changed since SEMLA's last New Orleans meeting in 2009. The city is more vibrant than ever, with a

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burgeoning art and classical music scene that would make your head spin. If you're planning on catching a little New Orleans musical culture, keep an eye on WWOZ's Livewire Music Calendar (<https://www.wwoz.org/calendar/livewire-music>) for jazz, zydeco, and every other popular music genre and check out HearHear (<http://birdfootfestival.org/hearhear/calendar/>), a calendar of classical music events.

Banquet

Get ready for some authentic Cajun cuisine! This year's banquet will be held at Mulate's, a favorite of locals and tourists alike. Opened in Breaux Bridge, LA, in 1980, Mulate's built its reputation on delicious home recipes, family style eating, and, of course, cajun music. None of their down home feeling was lost when the

restaurant moved to edge of the French Quarter. We'll enjoy an array of local dishes including zydeco gumbo, seafood pasta, stuffed pork tenderloin, sauteed vegetables, and, of course, homemade bread pudding (and yes, there will be salad). A buffet style arrangement will allow plenty of space for eating, talking, and dancing!

Mulate's is about one mile from the hotel so many of you may wish to walk there. If you have a car, there is a parking lot (you'll have to pay, though) just across the street and local arrangement committee members will also be available to drive people from the hotel to the banquet and back again. For those of you wishing to catch a little night life, Mulate's is also conveniently close to the French Quarter where there's no shortage of live music.

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Banquet — *Mulate's will tempt our taste buds with authentic Cajun cuisine*

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Banquet — *Mulate's is located at 201 Julia St, New Orleans, LA 70130*

Registration

Registration information is available on the conference website. Please register by September 18 to take advantage of early registration rates.

Hotel

We will be staying at the Holiday Inn Express Downtown, 334 O'Keefe Ave, New Orleans, LA 70112. The conference rate is \$124 plus state and local taxes (currently 15% + \$1 occupancy tax). Book your room by 4 pm Central on September 11 via this page https://www.hiexpress.com/redirect?path=hd&brandCode=ex&localeCode=en®ionCode=1&hotelCode=MSYKA&_PMID=99801505&GPC=TUR&viewfullsite=true

to receive the conference rate. The room block has been reserved for October 11-15. Recently refurbished, the rooms are cozy and modern with a full range of the most important

amenities: in-room coffee maker, mini fridge, and microwave, as well as a complimentary breakfast buffet and wireless throughout the building. You can even take a refreshing dip in the pool or fit in a workout in their exercise room.

Program Details

The annual conference opens on Thursday at 5:30 p.m. with a reception at the Special Collections Exhibit Room at Tulane University, where we will have the opportunity to meet and reconnect with TMLA and SEMLA colleagues as well as to explore the exhibit *Building a Tradition: the Multifaceted Legacy of Women in New Orleans Music* featuring materials from the Hogan Jazz Archives, curated by Alaina Hébert.

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The excellent program this year brings together our two chapters to delve into a variety of interesting topics, including those which highlight aspects of music and music collections in New Orleans and Texas. We will begin our Friday morning sessions at 9:00 in Tulane's student union, the Lavin-Bernick Center, with opening remarks by David Banush, Dean of Libraries and Academic Information Resources at Tulane University. Our first presentation of the morning will be by Mark McKnight (University of North Texas Libraries) who will discuss aspects of the opera industry in New Orleans, including the importance of the city as a center for opera in America, the efforts of English entrepreneur James H. Caldwell to foster Italian opera in New Orleans in the nineteenth century, and the role of opera with respect to local politics during this era. Barbara Strauss (Moravian Music Foundation) will also focus on vocal music in the presentation which follows, exploring the interest of early Moravians in sacred dramatic music and examining the repertoire that can be found in Moravian Music Foundation collections in America.

After a short break, we will turn our attention to archival collections in opera at Loyola University's Special Collections & Archives. Trish Nugent and Elizabeth Kelly will talk with us about how they have worked closely with students in the Master of Music in Performance program at Loyola on projects involving these collections, as well as their interactions with faculty and students in the classroom using these materials. Adam Nunzio La Spata (University of North Texas) will conclude the morning session with a discussion of the special collection of Larry Austin, a contemporary composer with multiple ties to Texas, describing



Jones Hall — Home to the library's Special Collections

the complexities of his compositional approach and the way it is captured in the sketches, drafts and scores in the collection, and will propose some solutions for how music librarians might address the challenges of preparing materials like this for patron use.

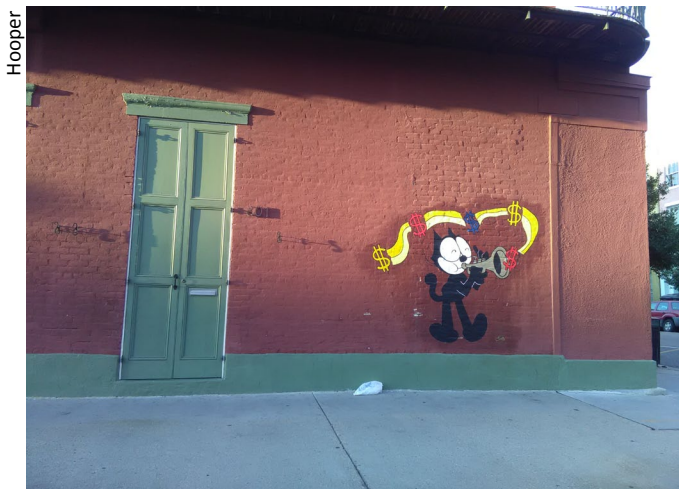
After lunch, Jean Harden and Joshua Macias of the University of North Texas will discuss a collaborative workflow between professional and student catalogers that has led to savings in time and labor costs for cataloging analog audio recordings. Jean will outline some of the goals and results of this cataloging project, and Joshua will talk about his perspective as a student cataloger involved in this initiative. Maristella Feustle (University of North Texas) will continue the subject of efficient utilization of resources with a demonstration of OpenRefine, a program used to standardize, correct, and prepare data for export, describing how OpenRefine has been utilized to enrich data for the Texas Composers' Database Project of TMLA. Attendees who wish to follow along may bring a laptop with OpenRefine installed.

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Following a break, we will hear three presentations related to digital preservation. David Huff (University of North Texas) will provide an overview of a project to digitally preserve the Oral History Association audio recording archive and discuss how they dealt with various technical and intellectual content issues they encountered in the course of this project. Faedra Wills will describe how a mini-grant was utilized to launch a digitization project for sheet music at the University of Texas-Arlington, a project which included experimentation with software to create audio files from the scanned pdfs. Sara Outhier will conclude the session with an introduction to LIMIT (Local / Independent Music Initiative of Texas), an initiative to preserve local music in the Dallas/Fort Worth/Denton area, discussing the various audio formats and wide range of materials encompassed by the project as well as outreach efforts to identify donors and collaborators.

heavy metal music, examining the growth in scholarship and classes focusing on heavy metal, the challenges for developing collections and providing access to them, and the potential partnerships with academic users. Grover Baker will continue the theme of assessing user needs, presenting his analysis of music search behaviors with the VuFind catalog overlay at Middle Tennessee State University. The conference will conclude with a presentation by Pamela Pagels on the Copyright Working Group, which has been formed at Southern Methodist University to address the needs of users seeking copyright guidance from the library, and the efforts of this group to develop a more cohesive education program for intellectual property rights and copyright law in the libraries and to promote a culture of copyright on campus. Pamela will describe how this program has evolved, training for liaison librarians, and the resources and workshops which have been developed for faculty and students.



We will reconvene at the Lavin-Bernick Center for our Saturday morning session, where Sonia Archer-Capuzzo and Guy Capuzzo (University of North Carolina at Greensboro) will turn up the volume with a discussion of

Dining & Entertainment

There is no shortage of either in New Orleans. The hotel is located in the CBD at the cusp of the French Quarter, meaning it is surrounded by a host of dining options, within easy walking distance of wealth of cultural experiences, and a hop away from the streetcar which will take you to the four corners of the city.

If you would like the complete foodie experience and want to plan your dining adventures in advance, you may want to peruse the [New Orleans Menu's restaurant index](#). Or simply step outside the hotel and turn left or right. Two blocks to the left you'll find the Little Gem Saloon where you'll be able to enjoy a

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*Images of
The Big Easy
courtesy of
Lisa Hooper*



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side of live music with your meal. Another block or so beyond that you'll find Borgne, a John Besh restaurant that specializes in modern Louisiana seafood recipes. A few blocks to the right you'll find Domenica (a local favorite for Italian food), Acme Oyster House, and a host of others. If you really liked the 2009 banquet at the Palace Cafe, then you'll find it a gentle half-mile walk from the hotel.

The conference on Tulane's uptown campus has several dining options. The same building we are holding most of our meeting in also houses the university's food court, where you can treat yourself to a meal from Al Fuego, Freshens, Panera, Star Ginger, and [many more](#). Visit the conference website for a map of walkable, off-campus eating options created by local arrangements committee member Rachel Tillay.

Music is everywhere in New Orleans but let me point you to a few places beyond Bourbon Street. Little Gem Saloon, already mentioned as a restaurant, is also a great place for live, local music. Little Gem is the perfect place to go if you'd like some live music but don't want the hubbub of the French Quarter. In the Quarter

but off-Bourbon street, you'll find no shortage of venues dotting the walk down Decatur to Esplanade and Frenchmen Street. One not to miss venue is The Old U.S. Mint, where you can visit the [New Orleans Jazz Museum](#) and maybe take in a [show](#). If you're interested in going a bit further afield in your own car, cab, Lyft, or Uber, definitely plan to grab a meal and take in some Latin music at [Casa Borrega](#) where the Lower Garden District meets Central City or head on over to Carrollton Station or Rock 'n Bowl in the River Bend.

New Orleans is awash in art galleries and museums. Take a stroll down Royal Street to discover antiques from around the world and art galleries featuring work from Picasso to Rodrigo. Walk down Julia Street to discover yet more art galleries on your way to Camp Street, where you'll find the Museum of Southern Art, the Contemporary Art Center, and the World War II Museum. Of course, we also can't leave out the Audubon Aquarium and Insectarium! If it's a touch of nature you're looking for, jump on the St. Charles Streetcar line for a trip to Audubon Park and Audubon Zoo, or the Canal Streetcar line for a visit to City Park, where you can rent a canoe, go for a run, enjoy a game



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of golf, visit the New Orleans Museum of Art, walk through the (free!) outdoor sculpture garden, and enjoy a cafe au lait and beignets in the relaxing indoor or outdoor seating at [Morning Call](#). There's so much to do in the park that it can't all be listed here; visit <http://neworleanscitypark.com/in-the-park> for more information.

Travel

For those driving in, I-10 will conveniently drop you off in the city just blocks from the hotel or an easy distance to the university if you're going straight to campus. Anyone planning to park on campus either Thursday or Friday will need to include an additional \$5 per day for parking. The [Union Passenger Terminal](#) for adventurous bus or train travellers is a convenient 12 minute walk away from the hotel or an additional 8 minute bus ride. For everyone else, the New Orleans Louis Armstrong International Airport is your best bet. From the airport there are shuttle services, cabs, Lyft, Uber, and of course, the usual assortment of car rental agencies available. A regular cab into the city is a flat rate of \$33 plus tip. Not all cabs are equipped to take credit cards so keep some cash handy! Visit the conference website for more travel information.

Getting Around New Orleans

Howard-Tilton Memorial Library is working with our partners in University Shuttle Services to provide a shuttle service between the hotel and campus. New Orleans also has a full complement of cabs, Lyft, and Uber drivers, as well as a small army of pedicabs. The St. Charles and Canal Street streetcar lines will get you to most tourist venues, as will the public bus system. (The buses run pretty reliable so

long as you incorporate a 5-60 minute delay in your travel plans!) If you choose to take the streetcar, please remember that a large percentage of locals use the streetcar line as their main mode of transportation to school and work; patience might be required during rush hour and major service industry shift changes. Streetcars and buses are \$1.25 one-way fare (one dollar bills and/or quarters only) or you can purchase a [one or multi-day pass](#). Those of you interested in a street level view or who are looking forward to eating your fill of New Orleans cuisine without gaining a single pound, then I highly recommend any one of these [bicycle rental](#) options for you.

**Getting Around Campus**

Tulane's uptown campus will seem quite petite to those of you that attended last year's conference at Duke! The three locations where conference-related events will take place (Howard-Tilton Memorial Library, Jones Hall, and the Lavin-Bernick Center) are all right next door to each other; taking anything more than 3 minutes to slow walk from one building to the next would be challenge for even the dreamiest day-dreamer. That said, arrangements can be made for a golf cart to provide door to door pick/up drop-off service if needed. Please

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contact Lisa Hooper (lhooper1@tulane.edu) for more information. For those of you who skim read to this point, a shuttle service has been arranged to transport people between campus and the hotel at the beginning and end of each day. ■



Music in Libraries: Just the Basics

Preconference Workshop

Thursday, October 12, 2017

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 Howard-Tilton Memorial Library at Tulane University. 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 to the SEMLA opening reception in the Special Collection Exhibit Room!

Morning sessions and instructors:

Cataloging Scores in RDA

Sonia Archer-Capuzzo,
University of North Carolina-Greensboro

Music Collection Development/Acquisitions

Holling Smith-Borne
Vanderbilt University

Laura Williams
Duke University

Afternoon sessions and instructors:

Cataloging Videorecordings in RDA

Sonia Archer-Capuzzo,
University of North Carolina-Greensboro

Music Reference

Sara Manus,
Vanderbilt University

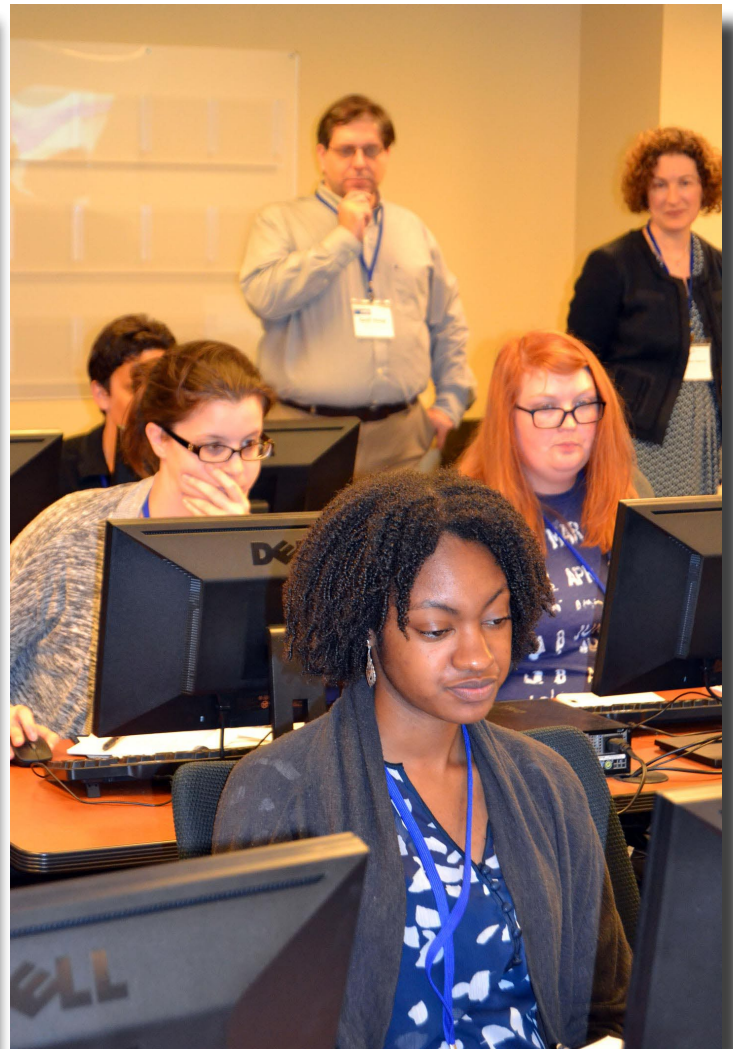
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The registration rate for *Music in Libraries: Just the Basics* is \$85 (\$100 after September 25). The student rate (early and regular) is only \$40. And these fees include lunch & snacks! As in past years, we are offering workshop participants (non-SEMLA or non-TMLA 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://semla.musiclibraryassoc.org/semla2017/preconference.html>. If you have any additional questions, feel free to contact Grover Baker by phone (615-494-7784) or email (grover.baker@mtsu.edu).

Music in Libraries: Just the Basics, is offered in conjunction with the Education Committee of MLA. If you would like to become certified as an instructor in the areas of cataloging, collection development/acquisitions, or reference, contact Grover Baker by phone or email (both listed above) for details. ■



SEMLA Oral History Project:

William (Bill) Coscarelli,
University of Georgia;
Chapter Chair 1991-1993

Transcribed by Sandra Davidson
of Living Narratives;
Edited by Renée McBride

INTERVIEWEE: Bill Coscarelli

INTERVIEWER: Neil Hughes

DATE: 3/16/2010

LOCATION: University of Georgia, Athens, GA,
Music Librarian's Office

LENGTH: Approximately 58 minutes

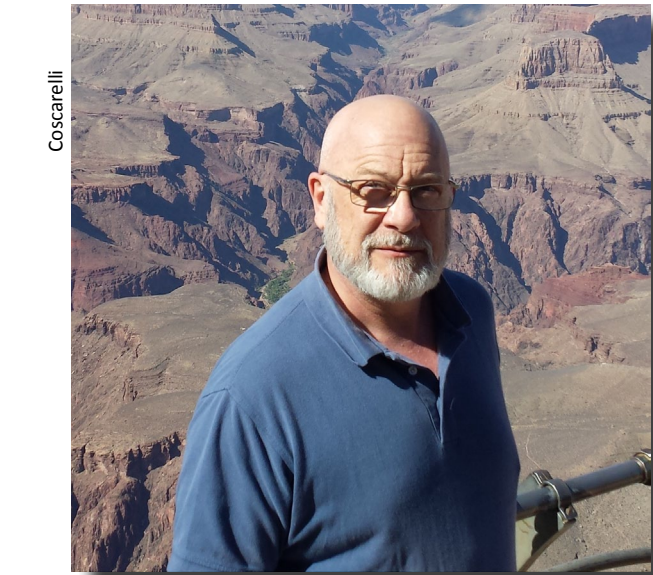
Neil Hughes: The following is an interview with William F. Coscarelli, Head of Music Collections at the University of Georgia Libraries in Athens, Georgia. The interview is conducted on March 16th, 2010 on behalf of the Southeast Chapter Music Library Association—or SEMLA—as part of an ongoing oral history project by the chapter. Mr. Coscarelli, who will henceforth be referred to as Bill, is interviewed here by his friend, colleague and long-term fellow SEMLA member Neil Hughes. Bill and I have worked here together since September of 1986—he in collection development and myself in cataloging. And the upshot of that is that MLA, SEMLA and Athens, Georgia will never quite recover. Right Bill?

Bill Coscarelli: Right Neil.

NH: Let's get started. So where were you born and raised Bill, and how did you first become involved with music?

[Pause]

BC: All right I was born in Detroit, Michigan in 1951—May 24th specifically. I was adopted, and came home to my parents in Hillsdale in November of that year, and I led a relatively good existence and they fed me with plenty of music on sound recordings. My first recording being Peter and the Wolf with Sterling Holloway, the soundtrack to the Disney cartoon—and went from there. And in 1950...9...when I was 8 my aunt and



Enjoying life after retirement — Bill at the Grand Canyon

uncle got married, and I came home after the reception and started plunking out part of the—one of the bridal marches, and my grandmother started teaching me piano. And then I moved to a piano teacher after that. So 58 of my nearly—or 50 years of my nearly 58 years has been spent in ...with a love of music.

NH: And we should just note here that Sterling Holloway was a resident of North Georgia. I can't remember what town but that was—

BC: I can't remember either.

NH: —He—he may have been your very first connection to this state.

BC: And who would've known. Yeah.

NH: Who would have—who would have known? Right. Exactly.

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BC: (Laughs).

NH: Can you give us some background about your education? Where you went to school?

BC: My music—formal music education started when I was in the 2nd grade. Started playing with the piano, studying with the piano—local piano teacher. And then start—it went in fits and starts. Then I learned the Hammond Pointer System, and one of the nuns that I had in the Catholic grade school I went to worked with me and started getting me to play for church prior to our school start in the morning. So that was in the 6th grade. And I've been playing organ ever since that point, and then I left the Catholic grade school, which was grades 1 through 8, went to the Hillsdale High School, which had a fabulous music program: with full symphony band, full symphony orchestra, 40 to 70 voice choir depending on the years, fabulous choir director, band, orchestra directors, and I had a real solid grounding and really good choral literature at that point. I graduated in 1969, and went to the University of Cincinnati College-Conservatory of Music and studied Organ Performance as a major, studying with Wayne Fisher, Roberta Gary, and one quarter with David Mulbury, getting my degree in 1973. Moving to Syracuse, New York in 1975, doing a Masters in Organ Performance with Will Headlee. And while I was there I got a work-study job in the library, so—so hints of things to come. Then I moved from the frozen north land to the sunny south—Baton Rouge—on August 1st of 1982 to LSU, and that's where I did my library science degree; graduating from there in 1986.

NH: Can you tell us something about your employment as both a musician and in libraries, sort of from earliest to latest...just an outline. We'll go into some detail with later questions of course.

BC: Employment-wise the first time I worked in a library was a work-study position at Syracuse University doing hand binding of music for, in the fine arts—in the music office of the fine arts section in Syracuse Bird library. Eventually in 1978 I was hired as a full-time employee doing the...reserve assistant I guess you would say is what it was; putting things on reserve for

faculty, making copies of sound recordings for listening exams, so on and so forth; and keeping the shelf-list up for new volumes added in serial collections, so on and so forth. Then a year later I was hired into a position vacated by Alan Gregory who moved up to the Library of Congress, and I became a sound recordings cataloger for a year and a half. And after that a...was...maybe it was two and a half years I was doing that, and then I left the library and started to work for a microfilm company – Mi-Kal County-Matic – who was doing a microfilm project involving the Library of Congress 78 collection, Stanford and the Syracuse Belfer audio labs. And they were microfilming 78 rpm sound recordings.

NH: Hm.

BC: And from these recordings they were creating a computer index. And I was hired as the catalog specialist to help them figure out how to index the—each side of those 78 rpm sound recordings.

NH: Hm.

BC: And this was the first attempt at producing the Rigler-Deutsch catalog of opera recordings in 78s. One of the people I worked with at that time is also fortuitous because he ended up being the first music librarian at the University of Georgia and was responsible for setting up the MARVEL system—online catalog system that we have—had here when I arrived in '86.

NH: And who—who was that?

BC: Jerry Persons.

NH: Jerry Persons.

BC: Jerry Persons who had moved from Georgia to Stanford.

NH: Stanford that's right yeah.

BC: And everything seems to be heading—heading me towards Georgia. All along. Little did I know.

NH: (Laughs). It was fate. Could you tell me a little bit

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about your work as an organist? I know you've been a—the main music director at a church here in Athens for many years?

BC: I've been a church musician since 6th grade playing every day before school as I said. In 8th grade I assumed responsibility for one of the weekend services in my home church, and I've been basically on the bench every weekend, every holiday, holy day, whatever since then with about seven years off for good behavior.

NH: So I was gonna ask what sorts of professional musical activities you might have engaged in with American Guild of Organists or AGO. Have you served with that group at all?

BC: I've—I've been the local dean of the Northeast Georgia Chapter. I'm the current treasurer—one and only treasurer the chapter has had since its reformation in about 2000. I've attended two national conventions because the library conventions usually take up way more of my funds than will go around during the year. I do a lot of performing with the local community chorus here in town that is conducted by one of my staffers and good friends!

NH: And fellow SEMLA member Kevin Kelly.

BC: And fellow SEMLA member Kevin Kelly.

NH: Recently a SEMLA member.

BC: Yep. And he and his wife and his community choruses that he pulls together every three or four years—I've been to Europe with them three times: first to Prague in 2001—just two months after 9/11 occurred; 2005 we went to San Marino in Italy, and I had a chance then to go to my father's hometown in southern Italy, and then in...2008 we went to southern Ireland landing in Dublin and leaving from the Shannon airport outside of Galway. So I guess the biggest performance coup for me—which I could have died a happy man—was to play the Henry Willis four-manual organ in St. Patrick's Cathedral in Dublin...high point in my life.

NH: (Laughs).

BC: I think that is the high point in my life.

NH: (Laughs) Well that's all right it's pretty high up in the air too. The balcony I mean. The organ loft. What about any sort of awards or honors in school or subsequently?

BC: I was lucky they gave me my degrees. No I was (laughs) I just—I was a very good student, but that—not—nonremark—unremarkable other than that.

NH: Okay. What or maybe who led you to music librarianship in the first place? Is it just the job you found yourself in and you liked it?

BC: I stumbled into it. I truly did. I lived in libraries in school. I always used my public library at home—knew everybody behind the desk. I lived in the library at Cincinnati when I was there—listening to records, finding scores, and then finding recordings of those scores, listening to them, soaking up all of the organ literature that I could—could, either history of the instrument or whatever. Knew everybody behind the desk there, but nobody ever talked about their educational background for having their position.

NH: Hm.

BC: It was the most bizarre thing. Never discussed that there was a degree in music librarianship or librarianship in general. I just thought everybody magically appeared to know what they were doing behind the desk.

NH: (Laughs).

BC: And then when I got to Syra—

NH: That means that they were doing their job well, right?

BC: Very well. Very well.

NH: Yeah. Good.

BC: And with a smile on their face.

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NH: Yeah.

BC: Then when I moved to Syracuse and got my work-study job that was in the music section of the fine arts part of the library, that's when I started having discussions with all the staff people there about library school—the masters in library science, and found out that there was a beast known as a music librarian that lurked in the shadows...

NH: (Laughs).

BC: ...of the stacks. And there my boss was Don Seibert who was very involved in helping in the committee setting up AACR2. We had lots of discussions about that in the late 70s, early 80s before I left Syracuse. Very, very intriguing time, and I learned a lot having to do with just librarianship in general—cataloging roles, why things are cataloged the way they are, the subfields and so on and so forth, and so that work in the library is what made the position at the microfilm company really intriguing. Prior to my job at the library there, I did work for a printing company in Syracuse for about six months. Was not the nicest job I ever had, but I learned an incredible amount on—of how printing works. From—the company had a printed from moveable type. They had—they printed from offset press, all kinds of things. I had to order paper. I had to figure out layouts and talk with the men that were doing all of the layouts so I learned a lot about how a piece goes together, the different kinds of binding, paper weights, glossy, flat—whatever, and that really *later* turned out to be a very important thing for me to know as a selector of materials in the music collection. So that's—that's how I kind of got into the music librarian side of things. And then I realized after the first year of my masters that even with a doctorate I probably would not be able to go very—anywhere and teach. Because in the late 70s a lot of fine arts departments were cutting back on staff and positions and degree offerings, and I needed something to do with my life that hopefully wouldn't require me to throw out everything that I had studied in two degrees, and so music librarianship all of a sudden reared up as a possible support to my habits.

NH: Sounds good. I'm learning all kinds of things about you I didn't know.

BC: (Laughs).

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

BC: I—my world consists of primarily working with the faculty and the students and the local members of the community that come up humming tunes that they want me to tell them what it is. I think my...biggest joy—what I enjoy doing—are these little treasure hunts to help the faculty, staff and community find material in our collection, which is not always the easiest thing to do. It's a lot of fun. We support the works that go out and become part of the new literature in—in various fields. I've had a little part in that. I'm glad I've had a part in that. And to me that's my world of music librarianship.

NH: That—you talked about the—the treasure hunt. That's actually something you and I share just with me it's from the cataloging side. If I can identify the thing in the catalog, that makes it easier for someone else to find.

BC: My first treasure hunt started going through old NUCs—

NH: (Laughs).

BC: —Trying to find the cataloging record for the LP—

NH: (Laughs) Yeah.

BC: —I had in my hands.

NH: Yeah. Yeah I remember doing that too in my first library job. Would you call yourself primarily a librarian or a musician who happens to work in a library for a living? And does that matter to you?

BC: I don't think it really matters to me ...I do a lot of performing but my day job and my full time position is librarian. I've enjoyed it. I've been involved with

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libraries since I—1978, '77...which is what, 33 years almost? I guess I'm a librarian.

NH: (Laughs).

BC: But I'm also—I'm a performing librarian, you know. Not tricks but—

NH: (Laughs).

BC: I—

NH: Sounds good. This is one of the questions that was provided to us by the oral history project, and it's interesting to me because I'm not sure I have one, but what is your philosophy of librarianship if you have one? It's getting further and further away from the practical. I think you're allowed to skip this question if you want to (laughs). I had trouble with it.

BC: I—I—I'm still trying to figure about what science is in library science. I'm not sure I totally have an understanding of philosophy of librarianship per se. I think that what we do especially as music librarians is complicated, far more complicated than general print material. I think there are ways of accessing information in other disciplines that is much more straightforward. With music, we like to hide things, and it's not always so easy to find that right? What—what language was the first thing published in? You always—Neil—bring up to me Pictures at an Exhibition, you know, that we always catalog by the first language of publication, and it gets confusing. And a lot of the patrons that I have to deal with are so clueless about that sort of thing, and I think if I did have a philosophy I'd like to see us make access to music information a lot more transparent. I guess that would be an evolution into a philosophy for me is transparency.

NH: It's basically a philosophy of—of service I would say.

BC: Yeah.

NH: And that's how you know I see myself too; a gumshoe service librarian, and not a—a scholar

librarian or something like that. Maybe you and I are alike in that sense.

BC: I—I love helping people find what they—those strange little off the wall things that they come up asking for, and I'm amazed at how well I'm able to do that here at the University of Georgia Libraries. We have a remarkable collection that more often than not answers almost any question that we have comin' up.

NH: Sounds good. What's your concept of your particular role within music librarianship as a whole? Collection development obviously...

BC: My—my primary interest has always been in the—from the collection side. I enjoyed my two plus years cataloging, but I learned during that time that I'm not quite a “dot the I, cross the t, period space space slash” whatever. I don't have that kind of a discipline in me, and I'm more interested in developing the collection and being able to help people access those collections. That's—that's my biggest interest.

NH: You were just ahead of your time Bill because we may be throwing out that space semicolon space stuff—

BC: (Laughs).

NH: — with the advent of the new cataloging code.

BC: (Laughs).

NH: But that—that remains to be seen. Don't—don't quote me on that and—

BC: I won't throw you into the fire (laughs).

NH: Okay how has technological change over the years impacted the profession and perhaps your work in particular? I think of emergence of the Internet and technologies like basic email, and in the old days we had Gopher and FTP and later the web and streaming audio and wi-fi and virtual reference.

BC: Well when I started in the library in the dark ages, my high tech tool was the electric eraser.

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NH: (Laughs).

BC: And the cardboard platen on a Royal typewriter.

NH: (Laughs).

BC: I mean that's as high tech as it got, and then it evolved. OCLC was becoming more of the mainstream even though it was still pretty much looked at as a card producing utility rather than a data source because we really did not have public access OPACs at that point. Moving from Syracuse—I did use cataloging data—acquisitions data for circulation, but there was not a public OPAC as we are used to now—computer OPAC. We were all card environment at that point. And then moving to Baton Rouge it was still card environment, though when I left there in '86 LSU was in—on the verge that August, on the verge of implementing the NOTIS system, and I was helping them compact their card catalog and do all of that fun stuff. And that was also the year that InfoTrac made its first appearance, which was the first unmediated search index for the public to use to access periodical literature, and that was intriguing. That was fun to see come up, and then I came to Georgia immediately after that, and they had their InfoTrac work stations set up, and they also had a rudimentary OPAC that just threw—regurgitated a bunch of search results up for you. Still to this day I don't understand how it was organized. It just threw it up on the screen, and you had to scroll and scroll and find what you were looking for. Then we remodeled the entire search mechanism and went from MARVEL, which was a marvel that the system even worked, to GALIN which—I can't remember what all of these acronyms stand for, but GALIN was a much more productive usable front-end for the public inter—catalog interface.

NH: It was a very power—powerful search engine. Its main disadvantage was that it was command driven, and you had to know the commands. You had to know the index labels and stuff like that, and we know how the public is with stuff like index labels (laughs).

BC: Yeah.

NH: Not—not very—

BC: Yeah that...not—not pretty. But I also in '86 before—right before I moved here I bought my first PC and I mean that may—is probably one of the most profound—had made the most profound impact on my life, to be able to write a paper and not have to have white-out in a spray can to clean up mistakes that I made on my papers.

NH: Or that electric eraser!

BC: Or the electric—yeah.

NH: You talked about earlier (laughs).

BC: And then to have email come in and listservs evolve...then music finally coming into its own databases, and I remember our Chadwyck-Healey representative Eric Calaluca was involved at the time—when I first met him he was just dealing with microfilm. After that he moved up into their electronic services section, and I saw him at ALA one summer in Chicago. He was the only—I just stopped by to see him at the exhibits, and he says, “Bill, what do music librarians want in electronic products?” and I said, “Well myself, I would like to see Music Index available.” Because at that point that was the basic resource at least for undergraduates to start their research, and pretty much graduate students had to go there as well—as well as to RILM. And within—by—that was in June or July, and then by the next MLA Eric had a prototype that he was demoing for Music Index on CD-ROM at the MLA national meeting. And I just thought that was the greatest thing to be asked what I wanted and then 9 months later to have it in my lap almost.

NH: And I remember you were quoted in one of their publicity blurbs—

BC: It—

NH: —In one of their pamphlets. It—and so you really were a progenitor of Music Index in electronic forms, and we're—

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BC: A pushy music librarian (laughs).

NH: Yeah (laughs) hey somebody's got to do it.

BC: That's right.

NH: Okay I know our work here at UGA was impacted by a disaster in 2003 when we had a catastrophic fire set by an arsonist down on the second floor of the main library, and that made the music collection up here on the fifth floor inaccessible for several months until it could be cleaned and re-shelved. What else can you remember from that event, and has your library work ever been impacted by any other kinds of disasters, natural or otherwise?

BC: The fire is the worst disaster that I've had to deal with by far, and fortunately we did not lose any material in that. It was just damage to the exterior of the—of the bindings because of the greasy smoke that got sucked up into the ventilation system and distributed throughout the entire library. The entire collection had to be cleaned and re-shelved, and then the company that we, SERVPRO or somebody like that, that did the work, they did a beautiful job of taking it off the shelf, but not such a good job of putting it back on so that everybody in the library had to spend about three months shelf reading the entire collection to get everything back in order. That—that was for me the worst part of that fire, though to this day—today the 16th of March 2010 seven years later almost...almost seven years, we're still dealing with replacing materials, still rebinding materials that have—got damaged somehow. It's not an easy recovery.

NH: No.

BC: It's not been easy, but the music has been up and going since the beginning of classes, we just got, just couldn't find it, til we read the shelf.

NH: I guess we could say that all of us in the Southeast Chapter were somewhat impacted by Hurricane Katrina. You and I spent some time trying to find ways that we might be able to help the people at Loyola and especially Tulane, and mostly we found that our hands

were tied because of state regulations—

BC: Yeah.

NH: —That prevented us from donating library materials even if they'd been withdrawn which was—

BC: Yeah that, states always get in the way of good work.

NH: (Laughs).

BC: So what can I say. At that—that—we had interest, we had concern for all our colleagues down in New Orleans, but like Neil said there was only so much that we could do because the materials—if they hadn't gone through the system it's not such a big deal, but once they go in and there's a barcode on it, then that's all she wrote. If you want to withdraw something, it's withdrawn and destroyed and that's as far as it goes. Which is a shame.

NH: 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 assumption correct, or were there other factors that led you to join SEMLA?

BC: I think the first meeting that I went to was the SEMLA meeting of '85...in the fall of '85. And that's before I actually became a SEMLA—became employed by UGA. I was still working at LSU which—

NH: Okay.

BC: —is part of the Southeast Chapter, and I was looking for work, and so when I went—and it was at Tuscaloosa in '85 I think.

NH: Might've been. I'm sorry I don't know.

BC: Because I rem—I know the job was open then, and I think I drove up. I want to say I drove up with Laura Dankner maybe.

NH: Could be yeah.

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BC: I'm trying to remember. I can't re—that's (laughs) too far along—too far back to really remember. A lot of these things I'm saying I've got notes in front of me, other things—

NH: So you really knew some of the—the SEMLA people before you were—

BC: Oh yeah. Oh yeah.

NH: Actually working for the chapter?

BC: Yeah.

NH: Okay because of your—

BC: And I knew yeah Laura Dankner, Mark McKnight let's see who else ... [rifles through papers] Pauline Bayne. Well I met Pauline then in the fall, Robena, and one of my staff members used to work for Robena.

NH: Robena Cornwell.

BC: Robena Cornwell.

NH: Yeah.

BC: Pauline Bayne. Laura Dankner I knew. Robert Curtis...I can't remember when Robert went to ...

NH: Tu—Tulane.

BC: ... Tulane.

NH: No I don't remember either.

BC: And it—it—it was interesting. It was a fun time to go and a very warm group to be associated with.

NH: Now we—now we come to the detailed section. What has your involvement with the chapter been? I know you were the newsletter editor for an age, and you were the chair which is why you're being interviewed today.

BC: Yeah I was Vice Chair from '90 to '91; Chair from '91 to '93, and past chair '93 to '94; *Breve Notes* Editor in some capacity from '88 to '94. I got Neil and myself really involved in the chapter right within our first year of being at Georgia by hosting the Southeast Chapter meeting here in '87. Neil is—got one week—he started one week earlier than I did here.

NH: Yeah.

BC: So he's the older of the two in the position here.

NH: (Laughs) now wait a minute.

BC: I'm the older chronologically—

NH: —Chronologically yeah let's get that straight—

BC: —He's older historically here, and so we had our first SEMLA meeting here in Athens, and that was just a lot of fun. I remember having a fabulous opening reception at the Georgia Museum with plenty of wine flowing, and I even pulled together the library faculty-staff big band, and we had a 17-piece big band play charts that I had received that previous spring from a movie house in Macon I think it was ...

NH: Oh, I had forgot about that.

BC: ... and one of the—one of my student assistants was the singer along with one of our now retired faculty members, Florence King. I played keyboard, and we had a string quartet here in the library at the time, and they were the—the core of the string group, and then I had other music students come in from the School of Music to play the other winds. So that was really a hoot.

NH: That student who sang was John Nix—

BC: Yep.

NH: —Who worked for me later—

BC: Right.

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NH: —As a full time staff person for a couple of years, and he's now teaching voice somewhere in the Southwest—New Mexico or something like that.

BC: Colorado.

NH: Colorado, yeah. Colorado.

BC: I can't remember.

NH: Yeah I remember—

NH: —Going back just briefly to your time as the *Breve Notes* editor—you said something to me earlier today, and this goes back to the business of technology.

BC: Oh yeah.

NH: You were the first *Breve Notes* editor to do it on a computer.

BC: That's right, on a dot matrix printer (laughs). Word Perfect on a floppy—on a five and a quarter floppy disc printed on a—first issue I think was done on a—several issues were done on a dot matrix computer, and then we moved uptown to an IBM film printer of some sort which was quite intriguing.

NH: And it was printed on one side only and stapled and folded and mailed.

BC: It—it was copied front and back.

NH: It was—oh front and back? Okay, sorry I misspoke (laughs).

BC: I—yeah no I was high tech there. I did front and back copying.

NH: Ohhh.

BC: So yeah that was—that was a—another advancement of technology into my life.

NH: Right. Sorry didn't mean to interrupt you there. You were SEMLA Chapter Meeting Local Arrangements

Chair a couple of years?

BC: Yeah.

NH: In '87 we talked about.

BC: '87 and then I—as I...when I was chair of SEMLA that's when we were planning for the 1995 National Meeting.

NH: Yeah or when you were—actually when—

BC: And then—then—

NH: —You were past chair.

BC: I was the past chair, and I'm sorry I can't remember who was chair after me (laughs). I just—that's just gone I can't—

NH: No I don't remember who was chair immediately after you. Well I know that you were chair of the Local Arrangements for the National Meeting that year.

BC: Right. Yeah.

NH: And you worked with me and Tony Miller from—

BC: Tony Miller, Joyce Clinkscales, and Richard Golden.

NH: Richard Golden.

BC: Joyce and Richard were at Emory. Tony Miller was with Atlanta-Fulton Public.

NH: Fulton Public. And there was Chris.

BC: Chris Paton.

NH: Chris Paton.

BC: From Georgia State.

NH: Georgia State Special Collections there.

BC: And yeah she was a lot of fun. She's gone to the

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state archives now.

NH: Oh she has? Okay.

BC: But yeah that—we had a chapter meeting for a dry run to see how everything was going to work, and that was in '94, the fall of '94 at the conference hotel. I think we had a really fabulous concert—conference here in Atlanta all in all. Except for the snow that fell and the black ice that accumulated on the highways the Wednesday opening of the—the opening Wednesday of the meeting because we ended up having to cancel the tours I believe.

NH: Yeah.

BC: And I was battling with a recalcitrant printer—again technology invading my space. But as a conference hotel—to be able to find your way around, to be able to be accommodated without fighting other groups at the same time, I thought the hotel we had on the north perimeter of Atlanta could not have been better. The biggest complaint that I had following that is that we were not close enough to a MARTA station. We were one year short of having a MARTA station right directly across the street from the hotel—and—

NH: And it was actually—

BC: That was—

NH: —Supposed to have been completed by the time of our meeting as I recall.

BC: I'm—might have been close.

NH: Yeah.

BC: But they had to have it ready for the Olympics—

NH: Yeah.

BC: —that were in Atlanta in '96. So that was the biggest complaint that we had from that, but I thought it was really—snow aside, MARTA aside—it was really a fabulous—and one of the best meals I can recall ever at

a national convention.

NH: Yeah they did have a good Italian restaurant in that hotel.

BC: Mhmm.

NH: So—

BC: And Neil did all of the grunt work on all—on the registration behind the scenes, so he probably had the worst job of anybody (laughs) in this whole thing because that was a lot of work.

NH: Well it wasn't bad though because I could just sit at my desk. I had permission from my boss to take basically two months off work and be the registrar for MLA, so that's what I did. I made sure that all the checks got to, I believe it was Jim Cassaro who was MLA treasurer at the time.

BC: Mhmm.

NH: That's back when they were two separate positions, the treasurer and executive secretary.

BC: Mhmm.

NH: And MLA did not have a business office. They didn't have A-R. At least they didn't have a business office doing functions like registration for meetings at that point.

BC: Yeah.

NH: So that was done by volunteers on the Local Arrangements, and I was doing it all on hand written ledgers.

BC: Yep.

NH: Writing down names and check numbers, and getting it all crossed off (laughs).

BC: Exactly.

NH: Having to keep track of who had underpaid and
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who had overpaid, and— It was fun but it—it—

BC: A lot of work.

NH: Yeah.

BC: A lot of work. And Joe Fuchs from LA Public I believe—

NH: I think that's right.

BC: --was the convention manager for that meeting, and I liked working with Joe, he was a lot of fun. So we were talking about SEMLA and my activities with that.

NH: Yeah.

BC: So the chair business, and the *Breve Notes* Editor, Local Meetings...I've attended all the meetings from '85 to '95, but the last few years have been off trying to get some bills out of the way so I can retire in a little while, and that's just only so—I can only go so far right now so, but I will be back to chapter meetings and have a good time with everybody.

NH: Sounds good.

BC: But my other activities have involved the American Library Association, ACRL—especially the Arts Section. I was Program Chair for the Arts Section program in Atlanta in 1991, the program on the WPA and the arts, and one of our speakers—

NH: Dena Epstein?

BC: Dena Epstein from Chicago was—

NH: Yeah.

BC: —was there. And that was really special to have her part of our panel, and I was part of their Nominating Committee; also part of the Government and Private Sector Activities Committee. That kind of sounds like un-American activities to me or something, I don't know.

NH: (Laughs).

BC: But that—I did that, and I was also Secretary of the American Library Association Student Chapter at LSU from '84 to '86, and— or a member there and the secretary from '85 to '86. I've been a member of the American Guild of Organists since 1968 off and on— mostly on. I've been a member of the Organ Historical Society, and a member of the Northeast Georgia Chapter of the AGO which I mentioned, and I've been the dean, treasurer. I'm the moderator and owner of the listserv for that. I'm the moderator-owner for the SEMLA listserv. Also moderator and owner of the Atlanta AGO listserv, and past moderator and owner of the Athena Grand Opera Company listserv, which I also have done opera singing and opera productions here and there.

NH: We'll just call you Mr. Listserv.

BC: Yeah.

NH: What do you feel you accomplished while in office at SEMLA? We've talked about the newsletter a good bit. Do you remember stuff from your time as chair?

BC: I think the biggest thing was making sure that we could get a good national meeting going down in Atlanta. That was my primary concern. I started working on that meeting when I flew back from the Eugene, Oregon meeting, and the young woman sitting in the seat next to me was the president of the—of the DeKalb Convention and Visitors Bureau. And she started talking up DeKalb County as being the place to meet, and I went down and met with her at some point, and so that was around maybe '87. Maybe '88.

NH: Back from the Eugene meeting—

BC: Was '87?

NH: — Was '87, I believe yeah.

BC: So that early I had been talking with this young woman from DeKalb Convention Visitors Bureau, and she would call me religiously every year to see if we were ever going to come down there, and I was finally able to do it. So that's kind of how you get involved
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with these things is sometimes through a back door.

NH: Yeah. With whom did you work to achieve goals to further the chapter? We've talked about the people who were on National and Local Arrangements with you in '94 and '95. You were coeditor with—of *Breve Notes* with I think Mark McKnight and Dane Evans and maybe—

BC: Dane Evans, Dane Evans, Dane Evans, and yeah I had that here, and I just lost it.

NH: Did you also work with Ann Viles at all or...?

BC: Ann? Yeah.

NH: Yeah.

BC: Ann—Ann was also—

NH: Because—because—

BC: Ann was also one of the assistant coeditors.

NH: Editors, right, because we kind of transitioned. When you left it I kind of slid into a coeditorship when Ann was still doing it.

BC: Yeah.

NH: Ann we should point out was at University of Memphis. It was Memphis State back then. And Dane was at University of New Orleans right?

BC: I believe, yeah.

NH: They don't—they don't have a music librarian there anymore.

BC: Not anymore.

NH: Yeah.

BC: Well I've worked—

NH: And probably whoever—

BC: I just—

NH: —was on the board with you while you were chair was just too long ago.

BC: Yeah I just can't remember (laughs).

NH: Everyone go look it up on the web (laughs).

BC: Sorry folks.

NH: Or on the listserv (laughs).

BC: And I thank them all for making it such a productive (laughs) time.

NH: Yeah yeah.

BC: It was—it was good to do that. I don't—I can't say that I don't—I don't think that I was the best chair that we've ever had, but—

NH: Well who was?

BC: —we didn't fold, so I was glad of that. That was the main thing, and we did put on—we did work to get a really good national meeting going, so I'm most proud of that.

NH: How did you conceive of the, well maybe any of the chapters, but in particular the Southeast Chapter and its role as compared to the national MLA?

BC: I think we feed into the national—national organization extremely well. We have a really congenial group of people in our chapter. I—I think everybody might think that, but I know it for a fact. And I just always, always look forward to going to chapter meetings, and we have a lot of good talent here. We've ended—been able to get a lot of our membership on the national board at one time or another. A lot of our papers get accepted for Best of Chapter. How better can we feed into the national organization, you know? I'm just—I'm just so proud of the chapter as a whole. You just cannot beat that.

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NH: A congenial proving ground is really what we are.

BC: Exactly. Exactly. And nobody gets up in anybody's face, and we all have a good time at the bar.

NH: (Laughs) Sounds good. What was—well you've sort of answered this already. What was distinctive about the Southeast Chapter as compared to other chapters of MLA?

BC: I just think our congeniality more than anything else. I mean how many, really, Dorsey's laugh—I mean you can't miss that anywhere in the world.

NH: (Laughs).

BC: That's the biggest contribution right there.

NH: Right.

BC: To SEMLA and national.

NH: For the historical record we are speaking of Sarah Dorsey—

BC: Sarah Dorsey.

NH: —who is head of the music library at University of North Carolina-Greensboro.

BC: Yeah.

NH: Who, well if anybody listening to this 50 years from now, I hope Sarah will be interviewed, and I hope that she will laugh many times in her recording so you'll know what Bill is referring to, because it's magic.

BC: It truly is. Truly is.

NH: Yeah I'd have to agree with you about that. I was only in one other chapter before coming to Southeast, and that was the Pennsylvania Chapter, which is now defunct. It merged with the Chesapeake Chapter and it became the Atlantic Chapter a few years ago since they didn't have a lot of members in either one. And that was a congenial enough group of people, but we

were a little as the Scots would say on the “dour” side compared to the—

BC: (Laughs) There's nothing dour about—

NH: No, no.

BC: —about SEMLA. No.

NH: Definitely not.

BC: Katy bar the door because I mean when we get together—

NH: (Laughs).

BC: —we're just, les bons temps roulez.

NH: Yeah well put that's appropriate given that—

BC: Yeah.

NH: —Louisiana being part of our chapter. What involvement did you have with national MLA besides the—being Local Arrangements Chair for the Atlanta meeting?

BC: I was on Resource Sharing and Collection Development for what seemed like forever and a day.

NH: You chaired it for a few years.

BC: I did for a couple of years. I can't remember all the details.

NH: Back in the 90s sometime in the 90s.

BC: Yeah and I was out of it when they finally started doing the third edition of the Basic Music Library. That was pretty much the end of it for me, and it was time to move on after that, but it was—it was very interesting to be a part of it. It just showed a lot of—how difficult it is to get things through MLA as an organization. It just takes forever. I was on Resource Sharing from 1989 to 2001.

NH: Wow.

see *Oral History*— continued on page 28

Oral History — continued from page 27

BC: According to this.

NH: That's a long time.

BC: And that's way too long, and I don't know how that happened but it did.

NH: Well in about 2001 or somewhere in there, that's when MLA started saying okay we have to get people off the committees after a four year rotation, and as I recall that was no big deal for you. It was maybe for some people who felt that it was an entitlement to be there. And—and not your committee I'm talking about ...

BC: Oh yeah. Oh yeah.

NH: ... but all over throughout the committee structure in the organization.

BC: Well it was—it was good to be on it. We did some good work. We kept getting bogged down in the conspectus.

NH: Ah the RLG conspectus?

BC: Yeah the RLG conspectus may it rest in peace.

NH: (Laughs).

BC: I hope it never rears its ugly head again.

NH: Okay do you recall anything in particular about other individuals on the oral history interviewee list, which has been shared with you, and their accomplishments or activities in SEMLA that you want to pass along at this time?

BC: Well Laura certainly achieved the pinnacle of success with becoming the president of the national organization. Pauline Bayne has been a fabulous advocate for MLA as a whole—not just regionally—been very involved with the national chapter. Robena is a lot of fun, she and Nancy Zavac—always had a good time with them at meetings. Let me see Robert's

a good guy you know. I don't—

NH: You talking about Robert Curtis?

BC: Robert Curtis yeah. We just have good people in the organization, and they all have different colorful personalities that bring a new—a new complexion to their administrations in this thing—in the organization, and that's a nice thing. Sarah's got the best laugh of all of them.

NH: (Laughs).

BC: It's just you know—and bright people. Very bright, and very knowledgeable and take seriously what their charge is.

NH: We—we have our share of introverts in the chapter, but all of us I think bring—shed new light on the stereotype on the shy retiring librarian, because even our introverts as you say are characters. And so we, even though—it's an interesting group.

BC: Everybody's iron bun loosens up a couple of notches at the SEMLA meetings.

NH: (Laughs) That's true. This is a just a question for the record. Do you have any photos, files or materials or other stuff quote unquote that you'd be willing part with for the MLA archives relating to your work with the chapter or national MLA?

BC: At some point I do yeah I'd be glad to hand over all my goodies at some time. I'm not quite ready to do it yet, but, not ready to kick the bucket, but I will be sure to get it there.

NH: Anything else you'd like to add to what we've talked about today?

BC: There was one thing that was in one of the questions about what is your most memorable regional or national meeting.

NH: Oh I may have missed that one, I'm sorry.

BC: And two—two, one local and one national
see *Oral History*— continued on page 29

Oral History — continued from page 28

[interview pause] when we had our meeting here in Athens in '87, I decided I wasn't going to have your choice of beef, chicken or fish and—for the banquet—and decided to hold the banquet at a Chinese restaurant. And I wandered around town trying to see what we could have for good—a very good tasty meal that was reasonable. And I went to—we have—had two big Chinese restaurants at the time. One wanted to charge \$25 per person, and they were going to have such exotic things as abalone and so on and so forth in addition to the regular fare, and I thought \$25 was a little excessive for back in '87 especially for a Chinese meal. So I went—I'd been told about this other restaurant, and I went there to try it out one night, and I asked the fellow I said, "How much would you charge for a banquet?" And he said, "Well \$8 per person and if you want a really nice one, 10." And I said, "Okay sold!" So we sat down. I went back at the appropriate time to schedule the room and set up the—the menu, and we get there, and we had soup and there were seven courses of main dishes that were going to be shared around, and then fruit quartered oranges or something like that for the dessert along with the obligatory fortune cookie. And everybody shows up. We had this one room all to ourselves. We're in there and they bring the soup, and then they—there was some other hors d'oeuvres of some sort—I forget what all they were, and then there was this huge gap. And everybody started pounding their silverware on the table saying they wanted food. "We want food. We want food!" And it finally showed up and what it was, was Moo Shoo Pork, and they rolled all of the rolls for all 37 or 40 people that we had at the banquet, and that's what held up the progress! Well they then, dishes started coming one right after the other, and we couldn't get through it. There was General—General Tso's Chicken or Mongolian Beef. There were like seven different things. About halfway through three people got up and left to go walk around the parking lot, so that they could come back and eat some more. And then after about the fifth dish all of a sudden the silverware hit the tables—"no more food, no more food!"

NH: (Laughs)

BC: (Laughs) And then they finally—

NH: I was at that but I don't remember this. I must've passed out on my plate.

BC: (Laughs) And then the last thing was crispy duck. I had never had that before, but as soon as I tasted it—it was like I couldn't—had not eaten all night. And everybody had that, and then we finally got out of there.

BC: Three or four—three and a half hours later, and I remember Laura Dankner dubbed that as The Banquet That Time Forgot.

NH: (Laughs).

BC: And then the other memorable moment that I have was the first time that I played with the MLA Big Band, and I believe the first time that occurred was to sight read in Boston. And I'd never done this before, but they were desperate for a pianist, and I—nobody was going up. Nobody was going up, so I said, "Okay I'll do it." And I go up there, and I'm trying to play really quiet, really quiet. Finally got through it, left after our two numbers were up, and they said that for the first one the only thing they could hear was the piano, and that I did really good because the microphone was shoved down inside the thing, and the volume was up too loud. (Laughs) So they couldn't hear anybody else but me trying to sound like I knew what I was doing.

NH: (Laughs).

BC: And I think that those are probably two of the most memorable times I will have ever had at a national or regional meeting.

NH: Okay, well thank you very much.

END OF INTERVIEW ■



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 2017-2018 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

2017 Officer Election Ballot

[Candidate biographies appear on pages 31-32.](#)

Vote for only one candidate for each office.

Secretary/Treasurer:

_____ Patricia Puckett Sasser, Furman University

_____ Lina Sheahan, Belmont University

_____ Write-in candidate: _____

Member-at-Large:

_____ Alan Asher, University of Florida

_____ Keith Knop, University of Georgia

_____ Write-in candidate: _____

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

1.) Email your vote to Liza Weisbrod, Nominating Committee Chair, at weisbel@auburn.edu by Friday, October 6, 2017.

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 Liza at the following address:

Liza Weisbrod

136 N. Ryan St.

Auburn, AL 36830

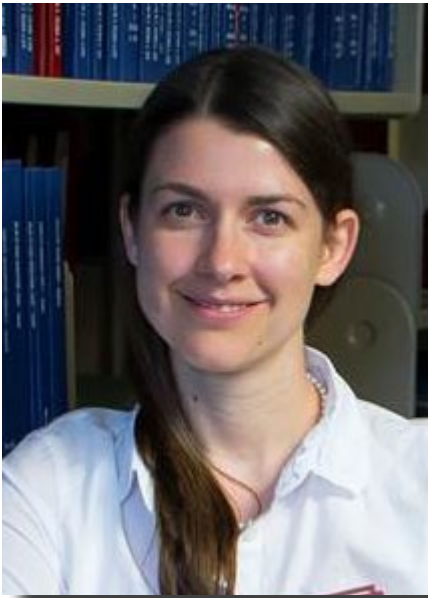
Important! Members must **sign the outside of the mailing envelope** so that membership status can be verified before the votes are counted. It is suggested that members also **write “Ballot” on the envelope** to prevent confusion in the event that they need to correspond with the Committee Chair during the balloting process. Mailed ballots must be postmarked by Friday, October 6, 2017 to be counted.

3.) Or ballots may be cast in person before the start of the business meeting in New Orleans on October 14, 2017.

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

Candidate Biographies

Secretary/Treasurer



Sasser

Patricia Puckett Sasser is the Director of Furman University's Maxwell Music Library, where she supervises collection development, instruction, and research assistance. She sometimes teaches writing in the university's First Year Seminar program and music history for the university's music program. She has served SEMLA, AMS, and MLA in a number of roles - most recently as a program committee member for SEMLA, as local arrangements co-chair for AMS' Southeast Chapter meeting, and as webmaster for MLA's Music Discovery Requirements Taskforce. Her research interests center on reception history in the Anglo-European fin-de-siècle, with a special focus on the tenor Enrico Caruso and the Ballets Russes.



Sheahan

Lina Sheahan is the Music Librarian at Belmont University where she has worked since 2012. She earned a B.S. in Music Education from Gettysburg College and an M.L.S. and M.A. (in Historical Musicology) from the University at Buffalo. At Belmont, Lina serves as liaison to the College of Visual and Performing Arts, which includes the Departments of Music, Theater and Dance, and Art. Her responsibilities include cataloging music materials, reference and instruction, collection development, serving as Faculty Senate secretary at Belmont, and supervising her wonderful student workers.

Prior to working at Belmont, Lina was a Music Cataloging Librarian at Gettysburg College and an Archival Processing Intern in the Performing Arts section of the Library of Congress where she worked on the collections of Roy Harris, Louise Talma, and Lukas Foss. She is an active member of MLA and most recently co-presented "Changing Lives, One Note at a Time: Library Internships for Undergraduate Music Majors," which originated as an article she co-authored and published in *Pennsylvania Libraries: Research and Practice*. She is also a member of SEMLA, where she has served on the SEMLA Best of Chapter and Nominating Committees and worked with a designer to create the new SEMLA logo.

Outside of work, Lina volunteers as a tabulator for the non-profit USBands, a division of Youth Education in the Arts, which puts on marching band and indoor color guard/drumline competitions and concert band festivals nationwide. She also spends sunny days at the park with her dog Daisy.

see [Candidates](#)— continued on **page 33**

Candidates — continued from page 22

Member-at-Large



Asher

Alan Asher, currently the Music Librarian at the University of Florida, has been an academic librarian for 15 years and has previously held music library positions at Sam Houston State University in Texas and at the University of Northern Iowa. An active presenter and author, Alan has presented at recent IAML conferences in Antwerp and Rome, MLA conferences in Atlanta, Cincinnati, and Orlando, and at SEMLA in Nashville and Athens. He has published in *Florida Libraries*, *Journal of Academic Librarianship*, *Portal: Libraries and the Academy*, and the *American String Teacher*. Holding an MM from the Cleveland Institute of Music and the DM from The Florida State University, Alan served for 10 years as a college music professor teaching undergraduate and graduate courses in music theory, history, orchestration & arranging, conducting, and violin/viola.



Knop

Keith Knop joined the University of Georgia in April 2017 as Head of Music Cataloging. Prior to that he spent ten years as Associate Music Cataloger at the Florida State University's Warren D. Allen Music Library. Keith holds a BA in music from Rhodes College and graduate degrees in both library and information science and historical musicology from Florida State University. In 2015 he served on the SEMLA program committee and in 2016 taught the RDA cataloging for sound recordings workshop for SEMLA's Music in Libraries: Just the Basics preconference. In addition, he has served as a member of the MLA Encoding Standards subcommittee since 2014 and is a member of the Music Discovery Requirements Update Task Force. Other presentations include a session at the 2014 SEMLA meeting and an ALA/MLA webinar on cataloging music video materials with OCLC's Jay Weitz.

■

Member News

Publications

Sonia Archer-Capuzzo (University of North Carolina at Greensboro) has had an article published in a peer-reviewed journal. It is: "Can You Hear Me? Teaching Music Librarianship Online," *Music Reference Services Quarterly*, Volume 20, Issue 2, 2017, pages 91-110. Congratulations, Sonia!

Archer-Capuzzo



Transitions

John Baga (East Carolina University) joined David Hursh at East Carolina University as Assistant Music Librarian on August 16, 2017. His previous positions include Monographic Cataloger at Mississippi State University and Monographs Cataloger/Assistant Authorities Librarian at University of Georgia. While John will be a hybrid librarian (or, as he likes to say, hybridarian), his main responsibility will be oversight of all music cataloging activities. Congratulations, John!

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 **New Orleans, LA, October 12-14, 2017**. The application deadline is September 1, 2017.

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 22, 2017.

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 2017), 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.

Travel Grant — continued from page 35

II. Applicants must submit the following to arrive by September 1, 2017:

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 New Orleans, LA is \$124.00 plus 15.75% + \$1 occupancy tax per night. Discounted rates for parking may be available closer to the conference time.) 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 (\$124.00 plus 15.75% + \$1 occupancy 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 1, 2017** to:

[Sara Nodine](#)
 Allen Music Library
 Florida State University
 122 N. Copeland St.
 Tallahassee, FL 32306

If you have any questions, please contact Sara (committee chair) by email or phone (850-644-4698). Travel grant committee members include Guy Leach (UGA) and Lina Sheahan (Belmont).

Recipients will be notified no later than September 11, 2017 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 New Orleans 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, 2017 is 53.5 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://semmla.musiclibraryassoc.org/app.html>

