



## SEMLA 2018 ANNUAL MEETING TALLAHASSEE, FLORIDA

### CONTENTS

From the Chair.....	3	SEMLA 2018 Officers Election Ballot .....	20
Membership Reminder.....	4	Candidate Bios.....	21
SEMLA Annual Meeting .....	5	Member News.....	23
Music in Libraries Preconference .....	9	Travel Grant .....	26
Dorsey/Steinhaus Interview .....	10	Membership Application .....	27

# SEMLA

## Southeast Chapter of the Music Library Association

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

### Membership Information

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

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

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### *Breve Notes* (Newsletter)

Grover Baker, Shelley Rogers, Co-Editors  
*Breve Notes* is published electronically on the chapter website three times a year: January, April, and August. Send submissions to:

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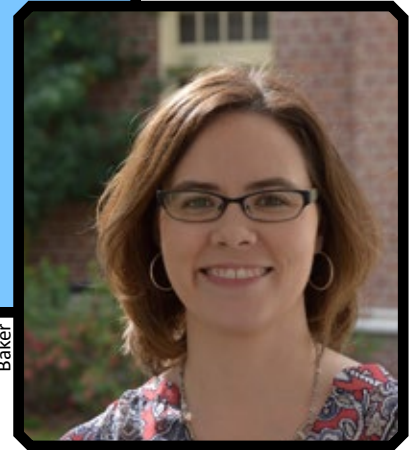
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# FROM THE CHAIR

Sara Fay

Florida State University



Baker

**Lately** I've been pondering the purpose behind transitions, both in our work and personal lives. Some of this may be from a seemingly failed transition our state system experienced in trying to migrate to a new ILS this past year. It may also be the numerous projects and physical shifts we all take on to accommodate new collections, seek extra shelf space where none exists, or provide new services to our patrons. Personally, it may be the next part of a big adventure I start on August 4<sup>th</sup> with Mr. Fay! Whatever the reason, we are all faced with transitions. What is important is how we approach them and support each other.

Over the last couple of years our state university and college libraries in Florida have worked tirelessly to merge our collections, streamline policies, clean up data, and anticipate patron needs, all in an effort to make a significant transition to a new next-generation ILS, discovery layer, and shared system. While many of us became frustrated as we tested and broke this new system (many times!), what came out of this was a better understanding of where we were already succeeding and clearer perspective of areas still needing attention. We met colleagues across the state whom we may have never come in contact with otherwise and we continued to build strong relationships between our library staff across campus.

Ultimately we had each other. We spent countless hours on the phone and online meetings, grabbed coffee or lunch to talk things over (let's be honest, a lot of coffee!), and sent more emails than any of us probably want to admit. But we tackled this mountain together and, even though we didn't end up where we thought

we would, we are so much more prepared as we begin talks about what happens next.

This fall SEMLA will gather as we always do to share our stories, commiserate about the trials we are facing, and celebrate the successes. This meeting has always stood out to me as a wonderful opportunity to be with my colleagues who understand these kinds of transitions we all have to face. My hope is that you will plan on joining us, whether it is your first time or you have been to more SEMLA meetings than you can count.

What an exciting weekend we have in store here in Tallahassee! Keith Knop and the program committee have put together a wonderful collection of presentations and panels, discussing collection management, acquisitions, special collections, and library and community engagement. Additionally we will host a preconference to work in a collaborative way with local colleagues interested in learning more about music cataloging, reference, and collection development.

At this SEMLA meeting we will have another Board transition happening as well. As we elect a new Vice-Chair/Chair-Elect and Member-at-Large, I would be remiss to not thank the current Board members who will be rotating out of those positions. Laura Williams always serves with such a compassionate approach and is an absolute pleasure to know and work with. She put together a wonderful program in New Orleans and brought us a strong slate of candidates for our election this fall. Thank you Laura for all you do and have done for SEMLA!

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

*From the Chair* — continued from page 3

Chris Durman, oh how I have appreciated every phone call, encouraging email, words of advice, and that ever-present smile. You have been such a blessing to work with as I took on this first year as Chair, helping me navigate tough situations, problem solve upcoming tasks, and being a model of a genuine leader. Thank you for everything you have done for SEMLA as you led and served the chapter these last four years. Now you can rest and answer a few less emails, though not until after the meeting in October!

As we all transition into a new school year and anticipate our next gathering here in Tallahassee, take comfort in knowing your colleagues are out there cheering for you! Reach out when you need help, support, or want to celebrate together. Our membership directory is online and includes the list of our colleagues and friends across the region who are here for you. I look forward to welcoming everyone who makes the trip to Tallahassee and, if you are not able to make it, hopefully we will see you at MLA in St. Louis! 📺

# 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 2018-2019 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 Lina Sheahan 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 Lina Sheahan.

## Lina Sheahan

Lina Sheahan  
SEMLA Secretary/Treasurer  
Belmont University  
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1900 Belmont Blvd.  
Nashville, TN 37211

# SEMLA 2018 ANNUAL MEETING FLORIDA STATE UNIVERSITY, TALLAHASSEE, FLORIDA OCTOBER 11-13

BY SARA NODINE AND KEITH KNOP

**FALL** is just around the corner and we couldn't be more excited to welcome you to Tallahassee and Florida State University! These hot summer days will dissipate and our lovely fall weather will be in place when you all arrive for our annual meeting, October 11<sup>th</sup>-13<sup>th</sup>. We want to give you the full FSU experience, showing off some of our older buildings, the College of Music and Allen Music Library, our incredible football stadium, and one of our newest spaces on campus, the Innovation Hub. We also want to thank Theodore Front and ArkivMusic for their generous support of this meeting, helping to provide food for the reception and breaks.

## OPENING RECEPTION

Our opening reception will be held in the Heritage Museum in Dodd Hall's Werkmeister Reading Room. Built in 1923, Dodd Hall was the library for the Florida State College for Women and it remained the library until 1956 when FSU built Strozier Library. In the Reading Room there are displays of all types of materials marking the history of both schools as well as some incredible stained glass windows. Smaller windows on the sides represent various colleges on campus and a large window, containing over 10,000 individual pieces of glass, which was installed in 1997 after 10 years of work.

## BANQUET

For all you football fans out there, we are thrilled to have our banquet at the University Center Club on one of the upper floors of our

beautiful football stadium! Not into football? That's fine too because the views of campus and downtown are beautiful. The University Center Club is located in Doak Campbell Stadium, a building housing not only our 80,000+ capacity football stadium, but also campus admissions, financial aid, several university departments, classrooms, a souvenir shop, and many other offices that keep campus running.

## REGISTRATION

Attendees can register through the [meeting website](#) and early registration rates are set through September 11. Rates for this conference have remained the same as previous years.

see *Tallahassee* — continued on page 6



*The Florida Historic Capitol Museum in Tallahassee.*

**Tallahassee** — continued from page 5

## HOTEL

Located only a short walk from campus and the music complex, the Hampton Inn & Suites Tallahassee Capitol-University is a brand new hotel in the heart of Tallahassee. The hotel is between the historic All Saints District and the revitalized Gaines Street corridor, which offer numerous restaurants and other opportunities to experience Tallahassee.



**Conference hotel** — *The Hampton Inn & Suites Tallahassee Capitol-University.*

In order to take advantage of the SEMLA group rate of \$129.00/night, you must book by September 21, 2018. The room rate applies to Thursday night – Saturday night, so book early to ensure your room is locked in! Reservations can be made by calling 850-692-7150 and requesting the Southeast Music Library Association group or by booking online using this group link: <http://group.hamptoninn.com/southeastmusiclibraryassociation>.

Your room options include either 1 King bed or 2 Queen beds. If you are rooming with someone and will need separate receipts, please be sure to let them know as they are willing to create separate ones with your name

on them. Hotel amenities and services include: Free hot breakfast, business center, free self parking, free in-room Wifi, in-room coffee, fitness center, and outdoor pool.

## PROGRAM DETAILS

This year's program is right in line with the exciting meetings we have had in past years! Thank you to the Program Committee (Keith Knop, chair, Sarah Cohen,

Monica Figueroa, and Peter Shirts) for putting together such a great lineup.

We will convene Friday morning in Dohnanyi Recital Hall, located in the Housewright Music Building, which will be the location of all the presentations throughout the weekend. Dr. William Fredrickson, Associate Dean for Operations in the College of Music, will provide our welcome, followed by our first set of presentations. This year's program can be divided into three broad areas: students in and out

of the library, library management, and explorations of specific collections.

Starting off the first group is *Arts in the Atrium: Guerilla Culture in the Library*, in which Grover Baker from Middle Tennessee State University will discuss a project to present mini-concerts in the library in order to draw attention to upcoming performances on campus. Included will be an overview of the multiple concerns that must be addressed when planning the concerts, including accessibility, performer safety, and disgruntled patrons.

see **Tallahassee** — continued on page 7

**Tallahassee** — continued from page 6

Bonnie Finn and Sarah Mallory will present *Core Competencies for Music Library Student Assistants*, in which they discuss the expectations and standards for student workers at University of Tennessee, Knoxville. These will be compared with practices from other institutions to find common ground and examine the potential need for best practices.

Patricia Sasser from Furman University will discuss a model for getting students to critically evaluate sources in *Second to None: Engaging Secondary Sources in the Music History Classroom*. Secondary sources are the most cited materials in undergraduate music research, but also the most likely to be used inappropriately; she will present case studies in applying this model, based on methods presented in Graff and Birkenstein's *They Say/I Say*, in a variety of music courses.

Leading in to the library management portion of the program is a panel discussion—should libraries collect CDs? Should we be focused on new vinyl instead? And what can be done about collecting digital-only music?

After lunch, Sara Nodine will explore the exciting intersection of project management and disaster planning in *When a Hurricane is the Least of Your Worries: Project Management When the Roof is Coming Down... Literally*. The presentation will cover space allocation and planning requirements occasioned by the simultaneous occurrence of a renovation project, several large donations, and a potential category 3 hurricane.

In *Better Than a Crystal Ball: Using Circulation and ILL Data to Inform Subsection-Level Collection Development in Emory Libraries' Music Collection*,

Peter Shirts examines circulation and ILL borrowing for individual Library of Congress classification areas as a predictor for future demand. Other discoveries include the time needed for books to reach average circulation and the effect of bad data usage data caused by faulty workflows.

After these presentations we will have a slightly longer afternoon break for you to energize yourself, check out the Allen Music Library, and prepare for an excursion to the center of campus. We will then walk over to the Shores Building for a tour of our new Innovation Hub.



Old St. Augustine Road, one of Tallahassee's signature canopy roads.

This exciting opportunity will hopefully spark some creative thoughts about how we can utilize these types of makerspaces in music to work collaboratively with programs across campus. We will cap off the day's events with a banquet in the University Center Club at Doak Campbell Stadium.

Saturday morning will begin with three presentations relating to various collections in our region. Keith Knop will explore the papers of a former New York Times

see **Tallahassee** — continued on page 8

**Tallahassee** — continued from page 7

music critic at the University of Georgia in *Highlights from the Olin Downes Papers: Reconstructing a Social Network*. Parts of the Downes estate were acquired by the University of Georgia and Florida State University, and the presentation will map some of the tenuous but complex relationships that led the collections to their current location.

Renee McBride will delve into a collection of over four thousand items held at Chapel Hill in *The UNC Italian Opera Libretto Collection*. She will cover the history and content of the collection (which spans the seventeenth to early twentieth centuries), related collections, and ongoing and planned efforts to catalog and provide digital access to the collection.

Finally, Mac Nelson and Stacey Krim of the University of North Carolina Greensboro will examine an interesting figure in *Untangling the Lore of Ennio Bolognini*, an Argentine-born cellist, composer, conductor, stunt pilot, gambler, and boxer. The presentation will balance colorful and virtually impossible to verify stories about his personality with evidence about his activities as an instrumentalist and composer.

Our annual business meeting will follow our final break, where we will cover any old or new business and hear the results from our election for Vice-Chair/Chair-Elect and Member-at-Large.

Stick around Saturday afternoon following lunch and take an adventure with us to Wakulla Springs! We will take a beautiful boat ride (\$8) around the springs where we are sure to see some exciting wildlife. Come, relax, and enjoy all that North Florida has to offer before heading back home!

## DINING

There are many food options both on and off campus, particularly in the area surrounding the hotel and in midtown. We will provide a full listing of dining options and their locations with your registration packet. Since students will be on campus and we are also under various renovations of food spaces on campus, we have allotted a little extra time for lunch on Friday should you wish to venture off campus. Restaurants in the midtown and downtown area are accessible and provide a multitude of options.

## TRAVEL

If you are traveling by air you can fly into Tallahassee International Airport (TLH), which is served by American Airlines, Delta, and Silver Airways. The hotel has a free shuttle that can be called once attendees have landed, or there are multiple car services that can be scheduled to pick-up at the airport, including cabs, Uber, or Lyft.

If you are driving, I-10 goes through the north side of town and can be accessed via other interstates in the region. Note for North/South driving: There is no major highway that goes directly North/South through Tallahassee. We have provided limited directions from the closest highway, but most attendees will need to head toward I-10 and follow the East/West directions.

For more information on traveling to Tallahassee and for getting around town once you arrive, please visit the meeting website.

## GETTING AROUND CAMPUS

While much of our meeting time will be spent in the College of Music, campus is walkable and quite pleasant in the cooler months. There are beautiful gardens, oak trees, and buildings throughout campus if you have a few minutes and want to go exploring. Parking in the center of campus is very limited, so we encourage you to consider carpooling, riding the shuttle we will provide, or bringing those walking shoes. An important note: students will be on campus as we do not have a fall break, so it will be a bit busier than we are sometimes used to at previous meetings. ■





# Music in Libraries: Just the Basics

Preconference Workshop, Thursday, October 11, 2018

Grover Baker  
Middle Tennessee State University

**Tallahassee** will be the site of SEMLA's ninth *Music in Libraries: Just the Basics* preconference workshop on Thursday, October 11.

Morning sessions and instructors:

## Cataloging Scores in RDA

Amy Strickland,  
University of Miami  
Keith Knop,  
University of Georgia

## Music Collection Development/Acquisitions

Holling Smith-Borne,  
Vanderbilt University  
Laura Williams,  
Duke University

Afternoon sessions and instructors:

## Cataloging Videorecordings in RDA

Keith Knop,  
University of Georgia  
Amy Strickland,  
University of Miami

## Music Reference

Grover Baker,  
Middle Tennessee State University  
Liza Weisbrod,  
Auburn University

Sessions will be held in the Dirac Science Library of Florida State University. Registration opens at 9:30. Morning sessions begin at 10:00, followed by lunch at 1:00. Afternoon sessions commence at 2:00. The day's activities end with a wrap-up at 5:00. Workshop participants are invited to attend the SEMLA opening reception. SEMLA also offers a reduced registration fee of \$20 to any preconference attendees who wish to stay for the SEMLA Annual Meeting (non-SEMLA members only).

Rates are \$85 for early registration, \$100 for regular registration (after September 21), and \$40 for students. The registration form and complete details are available at:

<http://semla.musiclibraryassoc.org/semla2018/preconference.html>.



Dirac Science Library, Florida State University

# SEMLA Oral History Project

Transcribed by  
Sandra Davidson  
of Living Narratives

Edited by  
Renée McBride

**Sarah Dorsey**

University of North Carolina--Greensboro  
Chapter Chair 2001-2003

&

**Diane Steinhaus**

University of North Carolina--Chapel Hill  
Chapter Chair 2003-2005



**TRANSCRIPT:** Sarah Dorsey and Diane Steinhaus  
**INTERVIEWEE:** Sarah Dorsey & Diane Steinhaus  
**INTERVIEWER:** Sarah Dorsey & Diane Steinhaus

**DATE:** 10/31/2010  
**LOCATION:** Pine Knoll Shores, NC  
**LENGTH:** One audio file, approximately 28 minutes

see *Oral History*— continued on page 11

**Oral History** — continued from page 10

Sarah Dorsey: Sarah Dorsey and Diane Steinhaus. Oral History SEMLA. Halloween 2010. We're at the beach, you might be able to hear the ocean in the background, and we are not entirely sober.

Diane Steinhaus: Speak for yourself.

SD: (Laughs) And okay first of all we're hoping that it will be a little amusing for you— whoever is transcribing— because it's probably not that fun.

DS: Vital Statistics. Oh dear. Do they need to know our weight?

SD: (Laughs) (Snorts) Oh no.

DS: That's Sarah.

SD: (Indecipherable) already that's terrible.

DS: (indecipherable) (laughs). Okay you read—age, where we live...okay...events in a person's life. Oh dear. This could be a long night.

SD: (Laughs) Okay you have to get that we've known each other for over 20 years. We went to BU together. We were musicology—

DS: Boston University. Sarah and I started our graduate programs at Boston University the same year. The fall of...2000—1981.

SD: Fall of 2000 (laughs). My god.

DS: 1981.

SD: You had to say the year? Neither of us at that point had any concept of being music librarians, but oh my God, millions of years later I'm at UNC Greensboro, she's at Chapel Hill. Oh my God. So we (indecipherable) for in SEMLA. That's the inspiration

for SEMLA right? You get the job in the southeast. You join SEMLA.

DS: You're kind of skipping.

SD: Oh what did we skip? Oh like where we got our degrees?

DS: Personal stuff.

SD: Oh yeah you go first. (Laughs)

DS: Okay this is Diane.

SD: (Laughs). (Snorts)

DS: (Laughs) That was Sarah.

SD: Yeah, if it's a snort, it's Sarah. You've got to transcribe this.

DS: Alright I'm originally from California. My undergraduate degree is from the University of California at Davis. A B.A. in music, and I packed everything in the car and went to Boston for graduate school.

SD: Woohoo!

DS: 1981. Started the masters in musicology program there, and graduated in '84 with my masters, and had one foot in AMS stuff while I was doing other things after graduation like getting married and—

SD: Oh jaaaa!

DS: And working in a book store and stuff, and—okay.

SD: We don't have to be that detailed do we?

DS: Well—

SD: You can—

DS: Well I'm going to say how I got into music librarianship—



*Diane (above) and Sarah (below) appropriately attired for the Halloween Business Meeting during the 2015 SEMLA meeting in Athens, GA.*



see **Oral History**— continued on page 12

*Oral History* — continued from page 11

SD: Oh I see okay. That sounds good.

DS: Okay so after having been brainwashed with AMS stuff for a long time, I went to a conference at Harvard called—

SD: Oh that's right!

DS: Music Librarianship in American in 1989.

SD: It was very cool. Very cool. I was there too.

DS: And I remember walking into Paine Hall which I'd been in several times before for AMS stuff, but feeling a palpable difference in the atmosphere.

SD: (Laughs).

DS: What are you doing?

SD: It's okay.

DS: You're not listening.

SD: I am totally listening! I'm going through MLA.

DS: So this is a conference of the music librarians that—

SD: Stuff in a box!

DS: Stuff in a box, yeah each summer.

SD: The famous SAM (?)—I'm sure you've heard all about it (laughs).

DS: All the luminaries in music librarianship at the time, and I just remember thinking to myself, "This room feels a whole lot different than when I walked in here before when it was full of musicologists." And it was the most inspiring conference, and I remember thinking, "These are the people I want to work with. These are the kind of people I want to have as colleagues." So I immediately enrolled in library school.

SD: It worked! It worked!

DS: Yep. So I—since Massachusetts didn't have a—Simmons had the ...

SD: ... monopoly on the degree.

DS: Yeah well I couldn't afford to go to Simmons. So, they didn't have a state sponsored library school, but they had a reciprocal relationship with the University of Rhode Island, so I enrolled there and I took my classes at Simmons and UMASS, but my library degree is from University of Rhode Island. The highlight was most definitely taking the music librarianship class from Ms. Jean Morrow at New England Conservatory, who was absolutely wonderful. She was and still is my mentor in the field. Finished there and worked at NEC for a year and applied for jobs, and my first MLA was in Baltimore in '92. Was that your first MLA?

SD: Yeah! That was my first too!

DS: It was a lot of fun, and the first job I—the first professional job I applied to was at St. Olaf.

SD: Oh right!

DS: And I was so excited to go out there and had to give a presentation, and I remember it was about 20<sup>th</sup> century music.

SD: Wow.

DS: I was very excited, and I had so much fun there and

enjoyed it so much, and I got back and found out that I didn't get the job, and I asked Beth Christensen who was of course chairing that search committee if there was anything she could suggest as to what I might do differently or why I didn't get the job.

SD: Yeah what did she say?

DS: (Laughs) And she said, "Well the committee didn't really have the sense that you really wanted the job."

SD: Oh interesting.

DS: And I realized—I tell the students now all the time—be sure you actually tell the people you're interviewing with that you want the job.



Sarah — SEMLA 2009 — New Orleans

*Oral History* — continued from page 12

SD: (Laughs).

DS: Because you know I was—everything in my behavior at there was—

SD: Wow!

DS: Was professional...was...you know that I was demonstrating how much I wanted a job, I was enthusiastic—

SD: But you didn't say it?

DS: I enjoyed the place, but I apparently never said, "I would really like to work here."

SD: Wow.

DS: Isn't that wild?

SD: That's a bad one.

DS: So I don't remember how much time passed, but anyway I then interviewed at Chapel Hill, and I've been there ever since.

SD: The rest is history.

DS: Yeah so I started at Chapel Hill in December of '93 as the Public Services librarian, in the success of the great Ruthann McTyre who preceded me.

SD: That's right.

DS: So.

SD: Okay my turn?

DS: Yeah.

SD: Went to BU.

DS: Where were you with that?

SD: Oh yeah, no I'm not going into that. Oh I finished my undergraduate degree at Stetson University. Then I went to BU and started the musicology thing and

then finished as an organist because oh my God you know, these colleges...you know, I love them but you know a similar story to Diane's—it's like you go to a conference of musicologists, it's not as much fun as MLA or SEMLA. I mean come on. They are all being mean to each other in public, so who needs that? So we became librarians instead, really smart. Anyway (laughs). Conferences are just so much fun with music librarians, but anyway I took one class at Simmons—couldn't afford it. I worked part time at MIT and Harvard. (indecipherable) nerds to the (indecipherable). It was very fun.



*Diane — SEMLA 2017 — New Orleans*

DS: Nerds to the what?

SD: Snoots. Harvard snoots.

DS: Oh no (indecipherable) okay.

SD: And while I was at Harvard I took one class at Simmons, and I went to my advisor Jim Matarazzo famous guy, and I said, "I can't afford this place." He said, "I have a friend in Texas and I have a friend in Arizona." Texas scared me so I went to Arizona. Got my library degree

there in Tucson. That was cool.

DS: When was that?

SD: Oh I think I graduated in '91. Then I got my first job at SUNY-Fredonia. Stayed there for two or three years. Got seasonal affective disorder.

DS: (Laughs).

SD: No really it was a good warm up job for Greensboro.

DS: Oh yeah.

SD: Which I got thanks to Lois Kuyper-Rushing who didn't take the job when they offered it to her.

DS: Really?

see *Oral History*— continued on page 14

**Oral History** — continued from page 13

SD: Yeah she called me and said, “I didn’t take the job.” No. She sent me an email and said, “I didn’t take the job.” Within a half an hour, I got a call from Greensboro, “Would you like to come interview for a job?”

DS: No kidding.

SD: It was really cosmic, so ever since then—

DS: Which is when?

SD: ’93 or something. ’94, ’94. And that’s why Lois and I always room together because I owe her my life—

DS: Oh wow.

SD: Because she gave me my job that I still have at UNC-G.

DS: That’s cool.

SD: Okay so what’s the next thing we have to cover? (Laughs) No it’s okay, no just keep going. They’ll just—this is just in-between stepping out to transcribe it. She’s reading the paper now.

DS: This is a lot of questions.

SD: We don’t need to do all of them.

DS: Well it talks about SEMLA.

SD: Writing...you can get our incredible bibliographies...so other possible questions...oh yeah music librarians...okay first of all my philosophy of librarianship--help the people who need help (laughs). It’s really simple. They come into your library, and you help them. It’s like what a great profession is that!

SD: Yep. One of the things that I love to do at my university is they have a class called Professions in Music, and every semester I go into the class, and I tell them—the students—you know a version of what I just told you with other things. Like you know saying,

“I know what it’s like to be an undergraduate music major. I was one too. Blah, blah, blah, blah, blah.” And they always come and they—you know maybe they want to be the trumpet major, and maybe they think they’re going to be you know in the New York Phil or the you know the Tucson Philharmonic—whatever, but I say, “Keep in your back pocket the idea of music librarianship because you can still play music. You can still be involved because it’s flexible schedule wise, and at the same time it’s helping people and getting paid for it.” It’s like how cool is that? That’s really—I mean that’s—whenever I talk to students, that’s what I say. It’s like you don’t just stop playing music.

DS: Right. How many professions can you combine what you love to do avocationally with your vocation?

SD: Mhmm. Yeah. It’s totally cool.

DS: Yeah.

SD: So right now as an example we have five students at UNC-G who are working in the music library who have finished their undergraduate degrees and are in library school at UNC-G. It’s a bumper crop right now, and it’s so much fun to watch them become professionals.

DS: That’s one of my favorite things about the field is mentoring.

SD: Yeah.

DS: Both undergraduates and graduate students. Both UNC-G and UNC-Chapel Hill have library schools, and we both get a chance to work with students who are in the program who are thinking about music librarianship, and it’s just wonderful.

SD: Yeah oh well and also mentoring at MLA and connecting. Okay I have friends all over the country—all over the world really because of SEMLA and MLA,

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



*Lois Kuyper-Rushing (left) and Sarah during the 2015 SEMLA meeting in Athens, GA.*

*Oral History* — continued from page 14

and I've been to places that I've—some that I'll never go to again like Las Vegas, but back to MLA, but I've been to—I've learned to love New Orleans thanks to SEMLA and have been there many times, and okay one of the other things I wanted to say about SEMLA like I was telling you earlier—I was, I happened to be chair at a time in my life when I was in a crisis. My sister died in 2000, and I was pretty much in the throes of grieving when I don't know who convinced me that I could run for chair when I was doing that. I don't know. I was thinking it happened before she died, but whatever. So I basically you know sort of drifted through my time being chair, but it was because of the amazing warmth and understanding and humanity and compassion of SEMLA that I could do that, and you know come out the other side still being able to do my job, and so even though on a certain level it—maybe I thought it was

a burden, I think it actually was one of the things that buoyed me through that incredibly difficult time for me. It's not just professionally that SEMLA is important. It's emotionally. I mean there are friends, true friends, that I will always be thankful for, and I'm sitting right next to one of them—even though I met her before SEMLA you know...anyway. So MLA is great because it's the big group, but because of SEMLA, I think it helps—the smaller chapters help to make the bigger organization more approachable and easier to get involved in, and we've both been very involved in both, and aren't we lucky?

DS: Yeah the chapters are an essential part of MLA.

SD: Yeah, yeah, yeah.

DS: Obviously MLA couldn't function without the chapters. I get so much pleasure out of—at our last—this

most recent SEMLA meeting we met again in Columbia, S.C. for the second time I guess.

SD: Yep. I couldn't be there, my first one in 16 years I couldn't be there.

DS: We've forgiven her, but I really enjoyed particularly a couple of presenters who were new to the profession, and this was their chance to—

SD: Shine?



*Neil Hughes (left) and Diane during the 2016 SEMLA meeting in Durham, NC.*

DS: Well yeah, they had a project they were excited about, and they were able to talk about it in front of a friendly audience of you know 40 people. That's going to help them professionally, and those incredibly important stepping-stones for the rest of their career, and they did a great job.

SD: Yeah I remember my first presentation in the southeast was at SEMLA about the largest collection of cello music in the world—which is at

UNC-Greensboro—in Jacksonville, Florida, whatever '94 or '95. So yeah, it's supportive in so many ways. Let me see what else are we supposed to talk about here.

DS: Well talk about when you were chair. Do you remember anything specifically about your tenure?

SD: Oh no that's mean! You talk about your tenure, then I'll talk about my tenure.

DS: Well...

SD: She's got notes. I didn't take any notes.

DS: Well I was chair of SEMLA from '03 to '05 according to this website.

SD: Thank God for the website.

see *Oral History*— continued on page 16

*Oral History* — continued from page 15

DS: Yeah that was kind of fun because I was chairing—local arrangements chair for a Chapel Hill/Duke meeting—SEMLA meeting that year.

SD: Yeah she was busy.

DS: Well I'm trying to remember things that happened during that year (laughs). This is "really" exciting, but I remember we amended the by-laws to allow electronic voting.

SD: Woohoo!

DS: Yeah.

SD: Right on.

DS: Yeah it was kind of a big deal because you had to you know... it's kind of laborious to amend the by-laws.

SD: Oh yeah.

DS: So we had our last paper ballot.

SD: See actually we started that when I was chair. And then I made Diane do the hard work (laughs).

DS: Okay. So I guess we could say that Sarah was chair from I guess '01 to '03, and me from '03 to '05.

SD: Right.

DS: Okay. I just mostly remember from my tenure lots of preparation for the Memphis 75<sup>th</sup> Anniversary of MLA meeting, which was to be in '06, but the chair of the anniversary committee was Roberta Ford from SEMLA, yay! And the chair of fundraising for that was, Laurel. Laurel Whisler. And just amazing people under Laurel's leadership we raised over \$20,000 for the—

SD: It was amazing. Very cool.

DS: For the commission...for SEMLA's portion of the commission for the piece that was written specifically for the 75th anniversary, but I got to meet Thomas. The other thing I remember about when I was chair was that a former member of SEMLA—Yale Fineman, who had

worked at Duke for some years and had just moved to University of Maryland at College Park, died of cancer, and it was really tough for a lot of people.

SD: Yeah it was hard.

DS: So I remember talking with the Atlantic Chapter, and we—the two chapters co-commissioned a work before Yale died. Yale was a guitarist, and also the public services librarian at Duke, and we commissioned a composer at Duke to write a guitar piece for him, and were able to present it

to him before he died which was really our goal, and that was really special. It had—presented it to him as a recording as well as for...

SD: That was very cool.

DS: Yeah, SEMLA—it's just this amazing support network and colleagues like Sarah was saying, that, yeah, we're all professionals, but it's definitely a community and an important part of peoples' lives, and we're very proud to be part of it.

SD: Yeah. I mean, a lot of this information is on the website, so...

DS: But do you have memories or impressions?

SD: As I said I was in emotional trauma when I was chair. Just the fact that I was able to do it—

DS: You're the one who—didn't you inaugurate the *marteau plastique du despotisme* ?



Sarah — SEMLA 2013 — Nashville



Diane — SEMLA 2012 — Birmingham

see *Oral History*— continued on page 17



**Oral History** — continued from page 16

SD: Oh oui! Non, non, c'était Lois.

DS: Oh, Lois!

SD: Oui, oui. Yes such an important part of SEMLA.

DS: Well, back up then. So you succeeded—

SD: Oh no actually, I don't know. I thought it was... well maybe I did...

DS: I think you did because Neil came before you.

SD: That's true. Did Neil have it?

DS: I don't think so.

SD: Oh gosh we're going to have to ask Lois and Neil about this. We'll get back to you (laughs).

DS: Okay.

SD: But they still have it. That's the important part, right?

DS: Should we say in English what we're talking about?

SD: Yeah go ahead.

DS: The Yellow Plastic Hammer of Despotism. You know there's power. There's serious power when you're the chair of SEMLA, and we wield it with that hammer. So. (Sings) If I had a hammer. I'll stop.

SD: That was Diane! ... what? Oh my God. Just pretend that we're not you know—pay no attention to that woman behind the curtain. Anyway so I got to be chair at Furman and Baton Rouge, and Lois—local arrangements—Lois Kuyper-Rushing. That was an amazing meeting. Right? Baton Rouge 2002? That was cool.

DS: Oh that was wonderful.

SD: Yeah. The swamp trip was—the meeting was really cool the swamp trip was—I actually almost got

eaten by—was it an alligator or crocodile? I always get confused.

DS: Alligator I think.

SD: Yeah he made me feed it a chicken leg.

DS: Oh yeah.

SD: Oh my God that was scary.

SD: I remember—



*Diane and Sarah — MLA 2011 — Philadelphia*

DS: And there's a picture somewhere of me holding it out there somewhere.

SD: That's true. It was frighteningly—it was a baby alligator.

DS: Well it was like four feet long.

DS: Yeah but still. That sunset cruise.

SD: Oh my God yeah.

DS: And then a bunch of us, I can't

remember—Lois took us to Tabby's Tunebox.

SD: Oh my god.

DS: Tabby Thomas.

SD: Plus we heard Lois' son's group before that at the conference, and Benjy Davis played there. And then we went and heard...and who did we hear there?

DS: Well Tabby Thomas was playing, and who should show up but his son, who is Chris Thomas King, who had just been in O Brother, Where Art Thou playing the Robert Johnson character.

SD: Yeah. Yeah. Oh my God.

DS: Chris Durman and I were all like pinching each other like "I can't believe we are doing this." And we're having to drink our two-dollar Budweiser. That was the only thing they had to buy there.

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

*Oral History* — continued from page 17

SD: Right!

DS: Cans of Budweiser.

SD: You have a good memory (laughs).

DS: Well I mean of some things (whispering). But the meeting was good, too.

SD: Yeah it was great. It was excellent.

DS: Another thing that I remember is—this isn't just SEMLA, but SEMLA I think we kind of led the way with, after Katrina.

SD: Oh right. Right, right, right.

DS: Helping particularly Tulane recover from—

SD: Yes. Collecting and donating.

DS: Yes because they were completely underwater. Literally.

SD: Yep.

DS: So a lot of us donated materials directly to them, and we also coordinated donations from vendors to help them rebuild their collection.

SD: And we were there.

DS: And then, yeah, then when did we get to go there?

SD: 2009.

DS: That was cool.

SD: That was amazing. A joint meeting with Texas.

SD: Yeah. That was right after my dad died. See now it was just like one emotional thing after another! No, anyway, and Lisa—is it Lisa who is at—

DS: Lisa Hooper. She had just gotten there that summer.

SD: Yeah.

DS: She was thrown into being everything.

SD: Yeah. So...

DS: Let's see we're looking at all these questions.

SD: We're not answering all of them. I hope that's okay. Look it's something! This is much more than we thought we would do. [Pause] Oh national. We didn't talk much...oh when the whole travel grant thing started.

DS: Oh yeah.

SD: It started out being a grant that we got from MLA, and then we turned it into just SEMLA. We took it over because SEMLA is just fiscally—

DS: Yeah, yeah it's very sound.

SD: Yes. And thanks to many—the support of

many people. And so that happened while we were chair. It went from being MLA to being SEMLA, and now it's the Pauline Bayne. We named it after Pauline, and she's continuing to—we're continuing to boost support for this because you know the future—you know what the future is? New cool people joining and coming to our meetings, so, and I get to be in MLA. I'm on the Freeman Committee this year as well as Epstein.

DS: Oh I did that.

SD: I know. It's cool. I love these committees where you get to give money away, it's the coolest, I mean it's not even your money, and woohoo! It's really amazing.



(l-r) Sarah, Lenny Bertrand, and Diane at the 2009 SEMLA meeting in New Orleans.

see *Oral History*— continued on page 19

*Oral History* — continued from page 18

There are some incredible people who are joining us and teaching us how to handle all these gadgets and change you know, since when we were—now that we're the old folks (laughs).

DS: That's why we have all these grad students around.

SD: Oh my God yeah.

DS: Can you pause it?

SD: Well it's going to start going to chapter—I don't know how to—

DS: What time is it?

SD: It's almost 11. We'll stop it for now. Okay see you later!

[END OF  
TRANSCRIPT] ■



(left) Sarah — SEMLA 2014 — Baton Rouge;  
(right) Diane — MLA 2017 — Orlando;  
(below) Diane — MLA 2010 — San Diego

Steinhaus



# Southeast Music Library Association

## 2018 Officer Election Ballot

*Candidate biographies appear on [pages 21-22](#).*

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

### Vice-Chair/Chair-Elect:

\_\_\_\_\_ Jacob Schaub, Vanderbilt University

\_\_\_\_\_ Peter Shirts, Emory University

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

### Member-at-Large:

\_\_\_\_\_ Alan Asher, University of Florida

\_\_\_\_\_ Monica Figueroa, University of North Carolina at Chapel Hill

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

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

1.) Email your vote to Laura Williams, Nominating Committee Chair, at [laura.williams@duke.edu](mailto:laura.williams@duke.edu) by Friday, October 5, 2018.

**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 Laura at the following address:

Laura Williams  
6711 Glen Forest Drive  
Chapel Hill, NC 27517

**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 5, 2018 to be counted.

3.) Or ballots may be cast in person before the start of the business meeting in Tallahassee on October 13, 2018.

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

## Candidate Biographies

### Vice Chair/Chair-Elect

Schaub



**Jake Schaub**, who has agreed to run for the position of Vice Chair/Chair Elect, has served as the Music Cataloging Librarian at the Anne Potter Wilson Music Library at the Blair School of Music at Vanderbilt University since 2009, where he is the pointperson for all things music cataloging. He also is the editor for the music portion of the libraries' webpage, the overseer-of-sorts for the Music Library's fledgling special collections and digital collections, various system-wide duties including the convener of the group for all things metadata-related in Vanderbilt's recent ILS transition, and other such hats as arise. In professional organizations, he is the current Treasurer for the Music OCLC Users Group and the coordinator for updates to the Music Library Association's Thematic Indexes project (MLATI). Within SEMLA itself, he currently serves as the Web Editor for the SEMLA webpage, and served as Member-at-Large from 2012-2014.

He is a cellist, a functional-if-unconventional pianist, and was educated at various institutions, most prominently Utah State University and Kent State University.

Shirts



**Peter Shirts** is the music librarian at Emory University in Atlanta, Georgia. With four years of professional librarianship under his belt, he previously was the Music and Audiovisual Librarian at the University of Hawaii at Manoa (and still occasionally wears aloha shirts on Fridays) and a junior fellow intern at the Library of Congress. He went to library school at UNC at Chapel Hill and has music degrees from the University of Michigan (musicology) and Brigham Young University (music education). Peter currently serves on two MLA committees (the Reference and Access Services Subcommittee of the Public Services committee and the Preservation committee) and the program committee for SEMLA 2018 in Tallahassee. He has presented conference papers on library circulation at music libraries, Australian composer Percy Grainger, Scottish folk rock group Capercaillie, and

geek rock pioneer Jonathan Coulton, and has a forthcoming book chapter on library streaming video acquisition. Peter has been involved in and led many committees and organizations, including founding a Klezmer band, chairing UH-Manoa library's social media committee, and being acting department head of UH-Manoa's Sinclair Library. He was also a drum major for two years in college and enjoys order, follow-up, ensemble, and keeping people moving together in the right direction.

see [Candidate Bios](#) — continued on page 22

*Candidate Bios* — continued from page 21

## 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 International Association of Music Libraries, Archives and Documentation Centres (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.



Figueroa

**Monica Figueroa** is Music Cataloging Librarian at the University of North Carolina at Chapel Hill. She earned her MS in Library and Information Science from Syracuse University in 2014, after having earned an MA in Ethnomusicology from the University of Chicago in 2011 and a Bachelor of Music in Horn Performance from the University of Wisconsin-Madison in 2006. She worked previously at the University of Chicago Library and the State Library of North Carolina. As a special formats cataloger, Monica is broadly interested in issues of description and access, developments in linked data, and ethnomusicological studies of popular music performance and practice. She is particularly passionate about social justice issues related to race, gender, and economic inequity, and she participates in various forms of advocacy, serving as a mentor for graduate students in the UNC School of Information and Library Science and working with several committees within UNC Libraries, including the Diversity

Education and Programming Committee. Monica is active within SEMLA, MLA, and MOUG, serving as a member of the SEMLA program committee, the MLA Content Standards subcommittee, and the MOUG Resource, Discovery, and Collections committee. ■

# Member News

## Transitions



**Jeannette Thompson** (Tulane University) retired on June 27. Jeannette was hired as Music Cataloger in 1981, and has loved working with the incredible music collections. Although Jeannette later became head of the Database Management Department, she continued to oversee music

cataloging, and has always loved the unique aspects of this special area of bibliographic control. After retirement, Jeannette looks forward to doing what most people think we do all day in our jobs: reading and listening to music! She will also watch to see how the “big picture” aspects of RDA and linked data are implemented, while no longer having to read about all the details that change day-to-day. Congratulations, Jeannette! We will miss you.



Tuncer

**Nurhak Tuncer** (originally from Izmir, Turkey) began working as the new Music Librarian at Elizabeth City State University in North Carolina in August. Nurhak previously worked as a part-time adjunct librarian at City Colleges of Chicago and Malcolm X College, and as a full-time project cataloger at the

Chicago History Museum. She has a B.A. in clarinet performance from “9 September Conservatoire,” an M.A. in music from the University of Northern Iowa, and an M.L.I.S. from Dominican University. Her research interests are the cataloging of self-published items, diversity and inclusion, library instruction and reference, collection management/acquisitions, and library administration. She’s a new SEMLA member. Welcome, Nurhak!

On July 30th, **Sarah Mallory** started as the Assistant Manager of the Information Services department at the Central Arkansas Library System. She’s working at the main branch of the library system in downtown Little Rock.

On August 4, 2018, **Sara Nodine** (Florida State University) and Matthew Fay were married at First Baptist Church in Tallahassee. They are excited to begin this next chapter, but will first enjoy a week of fun in the sun and no email in Ponte Vedra, Florida! Best wishes to you, Sara!

## Library Collections

**Philip Vandermeer** reports that the Music Library at the University of North Carolina at Chapel Hill recently acquired a collection of books, scores, and libretti that belonged to Edwin Allen (1937-2016), an assistant to Igor and Vera Stravinsky after they moved to California. Included are rare Russian editions of Stravinsky, annotated scores, and autographs, most notably by Nadia Boulanger and Stravinsky himself.

Phil also has news about another special collection. In 1983 they acquired a large collection of Italian opera libretti through the British firm of Richard Macnutt, Ltd. (see “Notes for Notes,” December 1983, pp. 272-273). Until recently this collection has been accessible only through a preliminary chronological catalog held in-house. As of this writing, 80% of the collection has been cataloged in OCLC through the singular efforts of

**Renée McBride**, Head of Special Formats and Metadata at the UNC-CH libraries, with the whole collection anticipated to be completed by May 2019. The earliest materials in the collection have been digitized by the [Internet Archive](#), and are available there and through the [UNC-CH catalog](#). This includes more than 650 items from 1600 to 1831, including the first opera in Europe, Peri and Rinuccini’s *Dafne*, published in Florence in 1600. Congratulations to Renée for her work to make these resources accessible!

see *Member News* — continued on page 24

# Member News

— continued from page 23



## Travels & Travails

7 Days, 5 States, and 2000 Miles! This summer **Amy Strickland** (University of Miami) took herself on a western road trip adventure. “I drove through Colorado, Wyoming, South Dakota, Montana, and Utah, and visited six national parks and monuments: Devils Tower, Yellowstone, Grand Teton, Dinosaur, Arches, and the Great Sand Dunes,” Amy reports. “I ended my trip with a terrifying drive up to the top of Pike’s Peak.”

“Along the way I visited the geographic center of the US, an abandoned mining town, and the hotel that inspired *The Shining*. I saw bison strolling down the highway, drove through desolate badlands and lush forests, and gazed with awe upon snowcapped mountains in the middle of June. It was a grand adventure indeed!

**Shelley Rogers** (University of West Georgia) reports that the Starbucks located within Ingram Library at UWG was renovated this summer. The cataloging unit of the library is on the other side of the shared wall, so it was a noisy experience. Fortunately, employees were given notice when concrete slabs were going to be cut. The noise and odor were off the charts that day! In other news, Ingram Library welcomed a new dean on July 2: Dr. Beth Sheppard, formerly of Duke’s Divinity School Library.

**Objects may be closer than they appear** — (above right) Amy Strickland dressed appropriately for her day at Dinosaur National Monument. (above left) Amy’s view from Pike’s Peak.

## Publications & Research

**Shelley Rogers** (University of West Georgia) reviewed Jean Harden’s new music cataloging textbook, *Music Description and Access: Solving the Puzzle of Cataloging* in the OLAC Newsletter 38:2 (June 2018), 34-35. It can be retrieved from <http://olacinc.org/newsletter/june-2018-newsletter/review>.

**Bonnie Finn** (University of Tennessee, Knoxville) and **Sarah Mallory** (Central Arkansas Library System) are conducting a short survey on “Core Competencies for Music Library Student Assistants.” The survey collects data to determine common practices among other music libraries and investigate the evidence towards a standard set of best practices. Points included are development of student library assistant (SLA) skills, as well as how the SLAs are utilized within an institution for daily operations. Bonnie and Sarah will present their findings at the October SEMLA meeting in Tallahassee.

see *Member News* — continued on page 25



# Member News — continued from page 24

## Nuptials

On August 4, 2018 **Sara Nodine** (Florida State University) and Matthew Fay were married at First Baptist Church in Tallahassee. They are excited to begin this next chapter, after first enjoying a week of fun in the sun and no email in Ponte Vedra, FL! Everyone in SEMLA extends their congratulations to Matthew and best wishes to Sara!!! 🍷

Fay



**The Happy Couple** — (left) Sara and Matthew on their wedding day. (below) The newlyweds in front of the St. Augustine Lighthouse on their honeymoon. Not even the sun can outshine this beautiful bride!

Fay




# SEMLA Invites Applications for Two Travel Grants

SEMLA now offers and invites applications for two travel grants: the Pauline Shaw Bayne Travel Grant, which supports travel and lodging expenses for the SEMLA Annual Meeting in Tallahassee, Florida, in October 2018 and the SEMLA National MLA Travel Grant, which supports similar expenses to attend the Music Library Association's Annual Meeting in St. Louis, Missouri in February 2019. Applications are now being accepted for both grants through September 1, 2018. Information concerning both grants and the procedures required to submit applications may be found on the SEMLA website (<http://semla.musiclibraryassoc.org>). Applicants must submit all required documents electronically (Word or PDF files preferred) or via U.S. Post (priority mail), to arrive by September 1, 2018 to:

Chris Durman  
George F. DeVine Music Library  
G04 Natalie L. Haslam Music Center  
1741 Volunteer Blvd.  
Knoxville, TN 37996-2600  
e-mail: [cdurman@utk.edu](mailto:cdurman@utk.edu)

If you have any questions, please contact Chris by e-mail or phone (865-974-7542).

Recipients of the Pauline Shaw Bayne Travel Grant will be notified no later than September 11, 2018. Recipients of the SEMLA National MLA Travel Grant will be notified at the time of the annual SEMLA meeting. The SEMLA Travel Grant Committee currently consists of Gary Boye, Appalachian State University; Sarah Dorsey, UNC Greensboro; and Chris Durman (Chair), University of Tennessee.

Please consider applying for one of the grants! 



**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:

Lina Sheahan  
SEMLA Secretary/Treasurer  
Belmont University  
Lila D. Bunch Library  
1900 Belmont Blvd.  
Nashville, TN 37211

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

