

SEMLA 2018 ANNUAL MEETING TAMPA ASSOCIATION OF FLORIDA

CANCELLED

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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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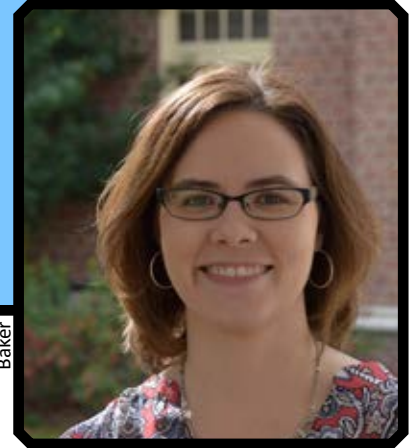
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FROM THE CHAIR

Sara Fay

Florida State University



Baker

Happy New Year!! I hope that you had a wonderful holiday season and are ready to jump into 2019! Looking back at the time since our last issue brings back quite a whirlwind of emotions. I want to thank you all on behalf of the Allen Music Library and our local arrangements committee for expressions of care and concern for our area following Hurricane Michael.

Tallahassee and Florida State University were very fortunate during the storm, as we did not sustain nearly the damage of those to our west. While I knew we were spared, it wasn't until I traveled a few weeks after the

storm for an orchestra gig that I realized just how much we avoided. Driving west I continued to see trees down as I left town, most of them pulled up from the ground with their root systems completely exposed. As I got further from town the number of downed trees increased exponentially and I noticed more and more were cut off halfway up, twisted like toothpicks.

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



Fay

Devastation — Taken from her car window, this photo by Sara shows the devastation wrought by Hurricane Michael.

From the Chair — continued from page 3

That is only the beginning of what our neighbors to the west experienced. Hurricane Michael struck the gulf coast of Florida on October 10 near Mexico Beach with sustained winds of 155 m.p.h., making it the third strongest storm on record and the worst to ever hit our coastline. While we lost power for several days in Tallahassee, nothing compares to the loss of our neighbors. The sheer power of the storm not only caused severe damage on the coast, but also through inland Florida counties and into south Georgia. Where lush forests once stood, now acres of land look like toothpicks sticking up out of the ground. Many homes and businesses were severely damaged or destroyed around Mexico Beach and Panama City and the hundreds of thousands of acres of timber lost will take decades to completely be restored. Yet, through it all, that area of our panhandle has shown resilience and strength beyond imagination.

There are so many things to be grateful for in this new year. For life, a roof over our heads, jobs to go to each day, and people we can lean on during the good times and the bad. I want to thank the FSU

Local Arrangements Committee for the work they did planning for the conference: Sarah Cohen, Laura Gayle Green, and Elizabeth Uchimura. We were so excited to host the meeting and hopefully you can all come to Tallahassee in the near future!

Though I wish I could have expressed my thanks in person, I would be remiss if I didn't thank our outgoing Board members Laura Williams (Member-at-large) and Chris Durman (Past Chair). You have each earned some time off and I cannot begin to tell you what a pleasure it has been to work with you. I am also excited to welcome our new Board members Jacob Schaub (Chair-Elect) and Monica Figueroa (Member-at-large). Thank you both for being willing to serve our chapter and I look forward to working with you in these new roles!

Finally, in just a little less than a week we will gather in St. Louis for our annual MLA meeting. I hope many of you will be able to join us! Our chapter meeting will be on Thursday, February 21st at 7:00 p.m. in the Wabash Cannonball room. Happy New Year to you all and I look forward to seeing you very soon! ■



More Devastation — Another view of Michael's destructive fury.

A Few NOTES from the Editors

You may have been wondering, “Was this the first time a SEMLA Annual Meeting had to be cancelled?” Your editors definitely were, so we did some investigating.

The first stop was the list of [Annual Meetings](#) on the SEMLA website, which shows that a meeting was held every year from 1974 through the 2017 meeting at Tulane University in New Orleans. The inaugural meeting was in 1972, and the website states “No Annual Meeting” for 1973. That begged the question, “What happened in 1973?” Maybe there was an answer in our chapter’s archives.

East Carolina University is the home of SEMLA’s archives. (A complete container list of the collection may be found at <http://semla.musiclibraryassoc.org/ArchiveMetadataSpreadsheet.xlsx>.) Since our archivist, David Hurst, is on extended medical leave ([see Member News](#)), we reached out to John Baga at ECU for help, since he is graciously serving in an unofficial capacity as interim archivist in David’s absence. “I have looked through the archives and cannot find anything about it, unfortunately,” replied John. “It looks like we have very few archival materials between 1971 and 1974, and not a single thing from 1973. In short, there’s nothing in the archive to draw upon to determine if this was the first time SEMLA has canceled their annual meeting.”

Pauline Bayne, an original SEMLA member, past chair, and namesake of SEMLA’s travel grant, seemed like an obvious person to query for information. “I wasn’t a librarian yet for the 1st meeting,” wrote Pauline in an email, “but I know that the year after, no meeting was set up. The first meeting was to gauge interest . . . Then Steve Foster & I organized the SC meeting, and off we all went!” You can read more of Pauline’s remembrances about this and the founding of our chapter beginning on page 26 of the [April 2016 issue of Breve Notes](#) in “SEMLA Oral History Project: Pauline Shaw Bayne, UTK; Chapter Chair 1974-1976.”

So, 1973 will stand as the meeting that never was, but 2018, the meeting that was blown away, will hold the distinction of being the first SEMLA Annual Meeting to have been cancelled. However, in consideration of the months of preparations performed by everyone involved, including but not limited to the Local Arrangements Committee, the Program Committee, the presenters, and everyone who lent a hand at Florida State, we feel this meeting should retain its position on the list of “Past Meetings” with a note stating that it was cancelled due to Hurricane Michael.

As for everyone at FSU... we’ll take a rain check! 🌧

semla Interim Meeting



Mark your calendar
to attend
SEMLA’s Interim Meeting
in **St. Louis** on
Thursday, February 21, 2019
7:00-7:55 p.m.
in the
Frisco/Burlington Room
of the
Union Station Hilton

semla

SEMLA Oral History Project:

Renée McBride
University of North Carolina--
Chapel Hill
Chapter Chair 2013-2015

Transcribed by
Sandra Davidson
of Living Narratives
Edited by
Renée McBride

INTERVIEWEE: Renée McBride

INTERVIEWER: David Hursh

DATE: October 29, 2015

LOCATION: The 2015 SEMLA Meeting in
Athens, Georgia

LENGTH: 49 minutes

David Hursh: Hello?

Renée McBride: Yep it's going. Okay. Well she can—Sandra you just ignore this preliminary stuff (laughs). Okay.

David Hursh: Alright. This is David Hursh, and I'm here interviewing Renée McBride, soon to be past chair of SEMLA. We are at the 2015 SEMLA meeting in Athens, Georgia, and I'm interviewing her on October 29, 2015. Gonna start out with a question about the profession, and first off what inspired you to become a music librarian?

Renee McBride: Okay well I'll give a little history to lead up to how I became a music librarian. I got my undergrad degree in Music Theory at Baylor and an MA in Music Theory at the University of Iowa, and then I



McBride

Besties forever — Renée with her sweet, old chow mix, Hershey (2018).

got married and wasn't quite sure what I'd do for – for a couple of years, and then decided to go to library school. During which time, I did an internship with Jody Falconer.

DH: Can I ask a question right here?

RM: You may.

DH: In line with this question, what inspired you to go to library school?

RM: Ooooooh. Gosh ... I have to say David that is a great question, and I'm not sure I can remember.

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DH: What your motivation was for—

RM: What my motivate—

DH: —looking towards library school?

RM: Yeah. I do know and I just don't really like it when people say this, especially if they think they're trying to make a good impression on you while they're interviewing (laughs) —

DH: (Laughs).

RM: —but you know I don't want to say 'Oh gosh I always loved libraries.' At least I'm not going to say I always loved reading, okay? But I was an avid and heavy library user as a graduate student in music at the University of Iowa. I spent hours in the library doing research, and I loved it. So I'm going to surmise that that had something to do with it. I really at that point in my life I can't point to any single person that inspired me to go to library school. I do know that as I went, I hoped that I could do an internship in the University of Iowa Music Library, and I was able to make that happen and that was something that wasn't very common at our library school.

DH: Got it.

RM: It had — in fact, the faculty member with whom I worked whose husband happened to be on the music faculty, was our choral person, she couldn't even recall the last time someone had requested an internship in the music library, and she was very up on music at Iowa. But ... I guess it was a personal enjoyment that I'd had in the whole

library process. Possibly too there was some awareness that it was a practical path, and I can say in all these years — and I got that degree in 1986 and it's 2015 — and over the course of all these years, every time I have moved, I have targeted a region of the country, and I've had a job within six to eight months of deciding to move. It's not been that frequent, I don't think, but I think there's probably some luck involved with that, but I also have to say what a great degree the library degree has been. It's enabled me to work with music all these years and still have time to actually make music on the side. It's — it's really been great, and I'm so happy that I ended up going the library route, and getting music that way as opposed to what I thought I wanted to do (laughs) in my early 20s which was go the, you know, the whole music theory academic PhD teaching route, which honestly ... I do believe would've killed my love of music (laughs).

DH: (Laughs).

RM: I believe that becoming a librarian saved my love of music and music making (laughs). At any rate over the years I have — I have never been 100% music in my positions, but music has always been a part of what I do as a music cataloger or music technical services librarian, and I just feel very fortunate that it's worked out this way.

DH: So this career allowed you to combine your love for academia —

RM: Mhmm.

DH: —and music?

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RM: That's true. That's true. And I know you're referring back to something you—you heard me say earlier off—off the recording. When I was in library school I got an internship with the State Historical Society of Iowa, which was a great opportunity and I loved it very much and that's where I learned to catalog, and there came some changes in life where I needed to decide what to do, and I looked at what I was doing in my job, and I said, 'What do you want to do?' And I said, 'One, let's get back—back into academia and two, let's get music back into my work life,' because there was no music in that job. And so that worked out well.

DH: Excellent. Excellent. Okay then, next question along this line. What thoughts about music librarianship would you like to share, for example, what it means to be a music librarian, preparing for music librarianship and the future of the profession?

RM: Ooooh ... that's so deep. Well I have looked at this list of questions. I have to confess. And I think that the—the question about what it means to be a music librarian is related to soooomething later on ... (flips through papers)... oh about my role in music librarianship. [Pauses.] In my opinion ... our—our roles and the meaning of being a music librarian is to serve people who have music information needs, to help people in any way how they use our library, whether it's remotely, over the phone, walking up to the desk, or in my case as a cataloger, making sure that we provide access that makes sense to the user. And I really enjoy working with

my colleagues in the UNC Music Library, Phil Vandermeer and Diane Steinhaus. We get together a lot and talk about what do their users need. They know the best because they work in the library where the users come in, and I work, you know, a five-minute walk away. And I don't see their users or talk to their users regularly, but they can tell me what they need and we can make that happen

McBride



Fellowship with a Colleague — Renée and Diane Steinhaus at Snug Harbor, New Orleans, to hear Ellis Marsalis during SEMLA 2017.

over in the music cataloging unit. And so, as a cataloger I see our role – equal, equally to a public services librarian as being—it's all about helping the user. Now, preparing for music librarianship ... I could go on about that (laughs). At, well – clearly I think you need to—you—you really ought to have a degree in music. An undergrad degree. I also think that you need to have a basic knowledge of the major European languages, particularly as

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they relate to music. In cataloging this is *very* important. I'm not sure I can address public librarianship you know if—if you mostly are dealing with answering reference questions. I'm not sure how often that comes into play.

DH: Probably not as much.

RM: Not as much, yeah.

DH: But fortunately like in my case I'm a singer.

RM: Yeah.

DH: So I did have all of that (laughs).

RM: Yes!

DH: Which is great.

RM: But foreign language knowledge is still important for music librarianship.

DH: It is.

RM: Actually it's important when it comes to collection development.

DH: Yeah.

RM: Mhmm. If you can't read the publisher's catalog, you might have a little trouble ordering it.

DH: (Laughs).

RM: Anyway ... the future of the profession. Well I don't really have any deep thoughts about this, but I—I think we'll be needed for a good long while. I think the details of what we do may change, but I think there are

goi—there's going to be a need for people to provide help to people needing information about music for as long as I can foresee.

DH: Yeah.

RM: Yeah.

DH: I think I agree. Okay then we move on to the career of music librarianship, and this will be some—somewhat about your career—

RM: Mhmm.

DH: —as well specifically, so—

RM: Okay.

DH: What was/is your concept, and actually I think you just maybe answered that—

RM: Yeah.

DH: —of the role in music—of *your* role—actually no, this is *your* role—

RM: Ha!

DH: —in music librarianship.

RM: Well.

DH: Specifically you.

RM: I—I still think it's to—wherever I have worked or served, which has been ... this is a little bit flashing back to the top section which we don't need to go to, but it's more like my *vitals* okay? So I'll mention the places I've worked: the University of Oklahoma from '92

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to '94. UCLA '94 to 2005. Hollins University 2005 to 8, and now since 2009 UNC-Chapel Hill.

[Pause. Tape stops.]

McBride



Jammin' — Playing with the MLA Big Band in Newport, Rhode Island in 2008.

RM: Okay picking up where I left off. My concept of my role in music librarianship. So all these places I've worked. I have always been primarily a cataloger. In some places, UCLA and Hollins in particular, I also did a fair amount of reference work. But I think

no matter what I was doing my role was to help people with any information needs they had, and sometimes I learned a lot you know? Helping them learn. I think sometimes people have no idea how much I didn't know (laughs). But, I just—I've always enjoyed the service aspect of being a librarian.

DH: Very good. Okay what were/are your personal goals?

RM: Ha! Yeah I—I read this question a little while ago and I kind of laughed because I have never been what I would define as ambitious—ever.

DH: Uh huh.

RM: But, every time I've, you know, had to put my resume together, I look at it and it makes me laugh because I'm like 'It looks like you had a plan.' (Laughs).

DH: (Laughs).

RM: And I really never had a plan! And it also looks like I could've been ambitious, but the

thing is as long as I'm doing what I'm doing, and I have been a librarian for—professionally since 1986 – I just have always enjoyed it so much that I always have liked doing some of the, you know, the extra activities you might

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McBride



A versatile musician, Renée has skills as a pianist and an organist, as well as a guitarist. At left, she is playing the piano she grew up with shortly after it arrived at her home in 2014. Below: having fun subbing at her home church, United Church of Chapel Hill.

McBride



Oral History — continued from page 10

say—being active in SEMLA or in the Music Library Association or ALA at times, on occasions some more local groups depending on where I was—was located and what I was doing, or within the organization for which I was working. I mean I've always just really enjoyed learning more about both music librarianship, but librarianship in general. So ... I—

DH: Well you certainly haven't shied from leadership.

RM: No... no I haven't.

DH: No you haven't.

RM: I have to say, I'm not sure I really had any personal career goals. That's the ironic thing about this. If you look at me on paper, I look like I must've. And I really, really never had goals that I set in my own mind. When people offered me opportunities I would say, 'Oh! I hadn't—hadn't thought of that. An example is when I was asked even just a few years ago to run for Chair of SEMLA. I thought to myself, 'You know in all these years I have never chaired an MLA chapter.' And I said, 'I think that would be a really nice thing to do before I retire.' And I can say this has been one of the most fun gigs that I've ever had.

DH: Wow.

RM: Professionally speaking.

DH: Great.

RM: But I just really haven't (laughs) had a whole lot of personal goals.

DH: Which I find interesting because I see you as a very organized and purposeful person.

RM: Aaaah.

McBride



Ain't security a blast — Renée in New Orleans, out with friends from the Texas chapter of MLA. Uh, is that a key fob or a bring-your-own toilet seat?

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DH: As I've witnessed your leadership of the organization, working with you as the archivist—

RM: Mhmm.

DH: —you organize something well. You line out everything [that] needs to be done, and then you go one by one down the list and you get it done.

RM: That's—that's exactly how I work. I will say this—

DH: But yet with your entire career, that was not the case. That's very interesting.

RM: That's a good—that's an excellent point David. Actually, you're right. Once, for instance, I got into this chairship, then I thought about what would be some neat things to get done. And right, and then I went after them. That's correct.

DH: You did indeed.

RM: And I pulled in help from people like you. That's absolutely right, but in terms of my own personal—not—not so much.

DH: Very interesting. Very interesting. Maybe not so bad you know. Letting life unfold.

RM: Yep.

DH: And taking what it gives you and making that lemonade. So. Okay. How did technological developments impact your work?

RM: Oh. Well you—you know probably

most people have similar stories. Back in the 80s when I was working at the State Historical Society of Iowa, we were cataloging online — cataloging online in OCLC. But we were also producing cards at that time, and there were two of us cataloging at the State Historical Society. And so one of the things that you spent your time doing was filing cards, and the first person—we—we kind of—every month we would go back and forth: who would do the first round, which would be set the cards on top of the bar, and then the second person would go through and drop the cards so that they could double check to make sure you hadn't made any errors in filing. So that is how we used to spend (laughs) our professional money.

DH: Well I remember.

RM: So to me—that's, that's a major change is to get rid of those cards. And I will say ... well no, you know, it works okay online. I'm—I'm not sure we've lost so much by not having a card catalog to go through. I will say ... I believe there has been a big loss in the inclination of people to browse the stacks, to actually get into the stacks of books and browse the books because I think there's a lot of wonderful serendipity that can happen. You get in an area that you're interested in, and you go "Whoo!" Nowadays, I think there's a lot less of that.

DH: You think that's because there just more into the online?

RM: Yeah. I mean more is accessible online.

DH: Got it.

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RM: So it's less necessary to get into the stacks to find what you want. But ... oh that—that's the main thing that comes to mind.

DH: Okay. All right.

RM: Yeah.

DH: Was your work ever impacted by natural disasters or other crisis situations?

RM: Ah. I looked at this a few minutes ago and said, "Oh yeah!" (Laughs.) Hollins. When I was at Hollins University, where I was from 2005 to 2008, we had only one branch library — it was the music library in the music building. It originally had been a departmental library, and actually all the staffing was done—was hired through the music department, but I oversaw, you know, I trained the students. I just wasn't responsible for the hiring and so forth, but—but I—but I was in charge of making sure things were going the right way, or the wrong way in the music library.

DH: (Laughs.)

RM: Well...it was an older building, and facilities did some work on it one summer in Virginia, and...apparently underneath the building they forgot to open up the airways,

and so air wasn't able to leave the building. Well we developed a really serious mold problem (laughs) in that music library, and it's the only instance in my life of anything remotely like this that we've had, and I will say this, the facilities — Hollins facilities — took responsibility for it, paid for the mold remediation which was about \$30,000. Our university librarian was right on it, got right behind it. We had to golly... move everything

out of there over into the main library while they—well, no, that's not true, of course they had to remediate the scores and the books. Anyway, I don't remember all the details, but I do remember this: it was an incredible opportunity to weed the collection (laughs). It was—it was like—

DH: For sure.

RM: —it was dropped in my lap to assess that collection, and at

Hollins, because it was such a small school — small liberal arts university — I, you know, I did collection development, instruction, reference, and, as well as being head of tech services and—and cataloging, so I was in charge of that collection. And it's actually one of the most fun things I've ever done in my life. Only time I've ever done it, I'm sure I'll never have another opportunity to—to get to do that. It was the only time in my life

McBride



Librarian at work — Renée at Hollins University Music Library (2008).

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I thought to myself, “Huh! I’m a real music librarian.” (laughs).

DH: Wow!

RM: Yes!

DH: You mean dealing with the mold problem or just at Hollins?

RM: Oh haha (laughs). No, yeah, just because I got to be responsible for the music collection. At any rate, that mold problem, we got it taken care of. The collection actually ended up in better shape, not just physically but as a collection.

DH: Did they have to do remediation to the room—

RM: The room—

DH: —the library itself because there were the spores all in the library right?

RM: Yeah the whole room. They had to shut that whole space off from the rest of the music building, and, yes, because the whole place was just overcome with mold.

DH: Oh my god. Wow. Mhmm.

RM: So I wish I could remember more details, but I can’t anymore (laughs).

DH: Okay next question!

RM: Yeah.

DH: Are there achievements from your career as a music librarian that you would like to mention?

RM: As a music librarian...hm. So in terms

McBride



Making a point — Addressing SEMLA in Chapel Hill, North Carolina, in 2011.

of my having worked with music in my job —I’m interpreting that that way, not having to do with SEMLA.

DH: Yes.

RM: Well (laughs) gosh. I know that here at UNC it’s been a little different because I

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supervise a section of catalogers, and part of that section is our music cataloging unit which consists of a professional music cataloger—the wonderful Jill Shires—and a paraprofessional music cataloging assistant, currently a wonderful person named Terry Patrickis. And some of the things that we've achieved sort of as a group I've—I've really really been proud of. For instance, when I came in, we weren't doing any BIBCO work. We weren't doing—we didn't have NACO authorization with the NACO Music Funnel.

DH: Yeah.

RM: And now we have all of that going, including Terry is authorized for name authority records, in other words I think we've really bucked up how we're contributing to the larger music cataloging community. And—and right now Jill is on the verge of retirement, and I am so happy for Jill. She has contributed so much over so many years, and, and you know she's just earned this ten times over, but right now I'm actually, myself, I feel like I'm going back and becoming a music cataloger all over again. I am currently in the review process for the BIBCO Music Funnel, which is a new Funnel in the BIBCO program, and getting—and also in the review process for name title authority records in the NACO Music Funnel. And this is really good timing that these two opportunities have come up for me as Jill is about to leave us because we'll have a new music cataloger coming in, and this will have my mind all refreshed. And I guess this leads to one personal goal I do have (laughs) which—in my current job—which is

before I ever leave in whatever form or fashion that—that may take, I really want to leave my section in just really great shape. And the last piece to that is to bring a new music cataloger in and to know that whenever I might step away, my section is—is in really good shape. There was one other piece that doesn't have anything to do with music that I was able to achieve a couple of years ago having to do with map and data sets cataloging, and that's going great, and so I just feel like this is—this is kind of my last little goal within my current position.

DH: Very good.

RM: I'm not sure I answered that, but whatever (laughs).

DH: Well it was asking for achievements from your career that you would like to mention.

RM: Oh I didn't really...achievements...

DH: Well I feel like you did to a degree.

RM: Yeah.

DH: Because you've—you—in fact I was taking your answer there to mean that because of you the BIBCO name authority thing—

RM: Well—

DH: You were initiating or leading—

RM: I kind of spearheaded.

DH: Got it.

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RM: That's right.

DH: Exactly so that was an achievement that you were pleased with.

RM: Yeah. I do often view so much of what I've done as a cataloger over the years as a team effort. And it's even more so true now that I really feel that the section and I are all a team doing everything together.

DH: Got it.

RM: And I tend to view my work in that light.

DH: Right.

RM: Yeah.

DH: Excellent. Excellent. Now we'll move on to your thoughts about things dealing with SEMLA and MLA, and the first there is what inspired you to become a member of SEMLA?

RM: Oh well I moved to the southeast (laughs).

DH: There you go (laughs)!

RM: No matter where I've been, I've always been a chapter member, and I think the MLA chapters are just great.

DH: Good. Second question, what was your involvement in SEMLA?

RM: Mmkay.

DH: Please give the years of membership and offices held.

RM: You bet.

DH: If possible.

RM: Well I moved out here to SEMLA country – I started work here at the beginning of 2009, so I've been a member since 2009. And I'm consulting my resume because I won't remember it all...offices held...well [flips through papers]...right. I became Vice Chair in 2012... have been chair in 2000...oh okay that was—2012-13 Vice Chair. Chair 2013-14 and 14-15, and next year, 15-16, I will be past chair, so those are the offices I've held. There are little committee things you do as part of your chairship, but I don't need to go into that.

DH: You weren't in any other committees though prior to—

RM: No.

DH: —those things.

RM: Well...actually I was in charge of the— this is kind of a later question—

DH: Oh.

RM: —but it doesn't matter. I was the Local Arrangements Committee Chair for the 2011 SEMLA Annual Meeting in Chapel Hill.

DH: There you go.

RM: But we'll get to that later.

DH: Okay.

RM: I think so far that's my involvement in SEMLA.

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DH: Yeah okay.

RM: Yeah.

DH: Are there any accomplishments you would like to mention that occurred while serving as a SEMLA Officer?

RM: Yes! (Laughs).

DH: And I think I know what the top one is!

RM: YES! I AM SO PROUD of us! You and me and any number of other people who

have helped us to get this oral history project back on track!

DH: Amen (laughs).

RM: It—it's taken a good number of people, and it had a great start before I was ever a member of SEMLA, but then its—things happen. You know the person who was in charge of it, her position changed. Things kind of just went on pause for a while, and I guess it was a year or so ago that I just put—I said, let's just sit down and see *what's* going on here. I knew we had some recorded

McBride



Ready for stardom— Renée in 2016 at the Hollywood sign with MLA pals David Gilbert and Louise Spear, former UCLA colleagues.

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interviews, and I just love how the Board and you, and I think it was just the Board members and you and a few people who had worked with it in the past who could get me back on track. We were all able to agree, okay, it just doesn't seem very likely that we're going to be able to fill in the gaps of the missing people that were on the original list—

DH: Yes. Yes.

RM: —of past Chairs of SEMLA to be interviewed. It just didn't seem realistic to think that was ever really going to happen, so we were able to decide, "Let's just put together a written questionnaire and some of them might respond that way." And indeed, we got at least three or four more that way, and almost filled out that list. Really the ones we don't have are people who just plain said no thank you. That's about it.

DH: Yeah.

RM: And I think it's only about three out of that original list that—that we're not going to get and that's okay.

DH: Right.

RM: And then we were able to—get a MLA chapter grant of \$600 to help us with hiring a transcriber, and *then* to get Sandra Davidson, yes, that's you. (laughs)

DH: (Laughs).

RM: Hi Sandra! To transcribe the interviews we had gotten recorded. It's just so wonderful to have seen this finally be brought up to the

present. And in fact you and I sitting here today, it is, it is the present.

DH: Mhmm.

RM: I am the next in line, and in a couple of years somebody will be interviewing Chris Durman, our incoming chair.

DH: That's right.

RM: But I really think this is something that MLA national has said they feel is important, and I think it's—it's a lot of fun in addition to being important to share with our—our members our history, and for them to get to know some of the people who've been SEMLA leaders.

DH: That's right.

RM: And I—

DH: And then it's recorded for future.

RM: Yep. Yep.

DH: So yeah I think you did a great job with this. I'm glad that you did it.

RM: Well thanks. Anyway, yeah as a SEMLA officer I think that's the thing I'm—I'm most proud of.

DH: Excellent. I think it's a great thing to be proud of. The next question—with whom did you work as a SEMLA officer?

RM: Ha! Yeah I had to look this up to make sure I didn't forget anyone.

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DH: (Laughs).

RM: I can tell you—I'm going to mention the names and then say a thing or two. Joyce Clinkscales, Sara Nodine (Nodeen or Nodine. I never know how to pronounce Sara's...)

DH: I think it's Nodine. That's what I'm remembering.

RM: Yeah. [flips through papers] Sonia Archer-Capuzzo, Chris Durman, Amy Strickland, Leslie Kamtman, and...I'm spacing on his last—oh Jake Schaub. As well as Grover Baker and Shelley Rogers who are our newsletter—our *Breve Notes*—editors. All these people have just been wonderful to work with. Oh and David Hursh, our archivist and interviewer extraordinaire!

DH: (Laughs).

RM: I want to mention a couple in particular. Joyce Clinkscales. Well, you know when you come in as a new chair—she was the chair before me—you always need some help, and Joyce was such a support to me. And I love her fun sense of humor. I don't know if she knows she has it, but she does (laughs). And Amy Strickland who is our Secretary-Treasurer. She has—she is an amazingly wonderful person to work with, and has done a lot of really fabulous things through some difficult times a couple of years ago. Having to change banks, and there was an unexpected shift in our Secretary-Treasurer, and she just handled it all so smoothly, and I have—I just can't say enough about how fabulous Amy is.

DH: (Laughs.)

RM: But everybody has just been great in all the roles they've played.

DH: Okay. How were you involved in national MLA?

RM: Okay.

DH: Oh boy.

RM: I was kind of active (laughs). This—

DH: Yes I think you were!

RM: This is—this is one of those times when I go back to my resume and say, “Really? You really were not ambitious?” (Laughs.)

DH: (Laughs.)

RM: However, I'm going to—I'm going to mention the things that were most—most important to me. I'm going to go back to the very, very beginning for the first one.

DH: Okay!

RM: I didn't know it was the most important back then, but back in '93-'94 Paula Matthews asked me if I would like to serve on the MLA Personnel Subcommittee. I was the Fine Arts Cataloger at OU. I was in my early 30s early—yeah early 30s, and I remember thinking when I read her email, “What?! I'm a cataloger.” (Laughs) You know? But I remember I said, “Well yes, thank you.” In retrospect, I want to give that as good advice to anyone coming into the profession. When people offer you an opportunity, say yes. I had no way of knowing where that would lead, at all.

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Now you know it goes without saying you're going to learn something, and that's worth something in and of itself, but this was way back – what, over 20 years ago. And Paula, by the way, is one of two, what I consider mentors in MLA. The other is Judy Weidow who used to be the head of music cataloging at the University of Texas-Austin. Anyway, so really the opportunity Paula gave me was the beginning in my getting active in MLA, besides in the bar late at night.

DH: (Laughs.)

RM: (Laughs) Now some of the other things that I've done over the years that have been especially meaningful to me—from '97 to 2000 I was co-coordinator with Candy Feldt of the Women in Music Roundtable. That was a joy. I really enjoyed doing that, and—and learned a lot and met a lot of people through that. And it was kind of a low-key way to start to get more involved too. Co-coordinating a roundtable isn't too intimidating. Later on I was the Placement Officer from 2001 to 2003. And I was a Board Member-at-Large from 2003 to 5. And...there was some other stuff in here, but whatever! I was the Publicity and Outreach Officer from 2008 to 2012. All three of those were very—meaningful experiences for me. And I learned a great deal about the goings on of MLA by being the Placement Officer, and there I met a lot of people who were in the job market, right? And learned a lot about recruiting and just who's out there looking for jobs and looking for music librarians. So I learned a lot about the job market in that one. Of course on the Board I learned a lot about MLA in and of itself. I absolutely loved my Publicity and

Outreach—Outreach Officer gig. And that was a long one. That was four years that I did that. And I made so many connections during those years. We—at that time MLA had more money than it does now, and we did a lot more exhibiting, so I was exhibiting on behalf of MLA at three—I think until the last year—three conferences a year. The ALA annual conference as well as—then I would do usually one diversity related—library related conference and one academic music conference. It might be AMS. It might be... let's see, what else did I do? College Music Society...the Ethnomusicology Society or ethnomusic—whatever it's called. There were a number of—of things I—of—of conferences that I exhibited at. One of the more interesting ones—and I'm not going to remember the exact name of it—was in Portland in, gosh, maybe 2009 or so. It was Tribal Museums, Archives and Libraries. It was really interesting, and it so happened that CMS was in Portland, like, later on the same week, so I just stayed out there the whole week and did—did both. But I met a lot of people in the library diversity world through those years that I still am in contact with, and work with in that realm of diversity within librarianship, or diversity issues and concerns within librarianship. So being the pub—the MLA Publicity and Outreach Officer was pretty cool.

DH: Neat.

RM: Let's see. Oh and perhaps my last hurrah—I don't know (laughs) if that's what anybody wants to hear—is I'm currently

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McBride

Renée enjoys the great outdoors as often as possible. At right, she is pictured trout fishing with her uncle in Arizona in 2004 . . .



McBride



. . . and kayaking in North Carolina in 2011.

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on the Publications Award Committee, and I'll probably be chair next year. I love this committee. It is one of the most fun things I have ever done! As I've heard Sarah Dorsey say before, "What can be more fun than—

DH: Right.

RM: —giving money away to people!" And so I'm really enjoying serving on that committee right now. That's a more behind the scenes—those things I previously mentioned, people think you're really important because they see you a lot (laughs).

DH: Right, right, right.

RM: But I—I'm really enjoying this—this Publications Award Committee working I'm doing right now. I guess that's—

DH: I don't know if you've answered this next question already...

RM: Mhmm.

DH: But are there any accomplishments you would like to mention from your time as an MLA member?

RM: As a ML—so as an MLA-er...well... when I was—

DH: You sort of mentioned some things that you could call accomplishments.

RM: When I was Publicity and Outreach Officer, I definitely expanded MLA's visibility within I guess I would call it the library diversity community.

DH: Oh okay mhmm.

RM: We became known, and by the time I left—I don't know where we stand with this now, and you know once you're gone, you're gone—

DH: You're gone, right.

RM: —from a position. But by the time my four years were up there were certain venues in which people would say, "Ah, it's good to see you again."

DH: Right.

RM: And they expected to see us there, or they knew that MLA was interested—

DH: Right.

RM: —in—and you know MLA along with so many other groups talks about wanting to expand their base or—or—or the—the people represented in the organization and the profession. And I feel like I did actually make some inroads doing that during my four years as Publicity and Outreach Officer. Where we are with that now, I don't know, but that's okay.

DH: Right.

RM: But that's not the point.

DH: Right. Yeah.

RM: So I feel like—

DH: But for you that was an achievement, an accomplishment.

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RM: It—it was. I felt like that we made some progress in that area. I think that's it.

DH: Okay. Well this next question is long.

RM: Oh gosh.

DH: Please share your thoughts about SEMLA.

RM: (Laughs).

DH: Regarding its role in music librarianship, its relationship with national MLA, its distinction from other MLA chapters, et cetera.

RM: Et cetera.

DH: (Laughs).

RM: Oh let's see. You—you know I've been lucky enough as you know, David, to hear all the previous interviews, and I know that a lot of people have said what I'm about to say about our distinction from other MLA chapters.

DH: Yes.

RM: BUT! My gosh we're a great group (laughs). I really think we are very much a family, and we have a good time. And I will say, I have been a member of a lot of MLA chapters.

DH: I was going to say. How—could you list those?

RM: You bet. At OU I was—University of Oklahoma—I was the—a member of the Mountain Plains Chapter. Which by the way, at least back in that day which was the early 90s, was pretty much a good time chapter too (laughs).

DH: Very good. Very good.

RM: I will say this. They like us—like we, SEMLA, are a very large geographical chapter.

DH: Got it mhmm.

RM: Covering a whole lot of space, so like us they also would have weekend meetings with a possible outing somewhere because people would really have to travel.

DH: Travel.

RM: So in that way I would say in my experience, Mountain Plains and SEMLA are

the most similar.

DH: Hmm okay.

RM: In that people really had to plan to go. It meant something, and it means something. You know, when we come to SEMLA, we're—we're putting some money where our mouths are—



Promoting MLA— Renée exhibiting for MLA at a National Diversity in Libraries conference at Princeton in 2010.

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DH: It's true.

RM: —and we're also really happy to be with these people. But I still think the relationships I see among the SEMLA-ites is the closest I've seen.

DH: Oh interesting.

RM: Is—is—it's really sort of a—a collegial but familial sort of thing going on. I've also been a member of the Southern California Chapter, although Northern and Southern California are now one big chapter. In Virginia I was a member of the Atlantic Chapter. Oh! When I was at Oklahoma, I was also a member of the Texas Chapter because OU—Norman is extremely close to Texas, and it was a whole lot cheaper for me to attend the Texas Chapter meetings—

DH: Oh that's crazy wow.

RM: --than the Mountain Plains Chapter meetings. I mean I only went to one Mountain Plains Chapter meeting while I was in Oklahoma. It was over in Las Cruces, so it wasn't that far. But I remember the first year, I kid you not, it was in Alberta (laughs).

DH: Oh my!

RM: And I do mean Alberta, Canada.

DH: Yes, that's what I—oh my!

RM: You know! And other times it could be Las Vegas or—it is a huge chapter, and it just, well Texas was always going to be in Texas. Plus I'm a native Texan, okay.

DH: Got it.

RM: But I have to say that I was actually pretty darn active in—I mean I wasn't active like as an officer or anything, but I went pretty regularly to the Texas meetings. Because I mean, they were no more than maybe a six hour drive for me.

DH: Yeah.

RM: You know down to Austin or Waco or something like that. And that's where I met Judy Weidow. That's where I met Ruthann McTyre.

DH: Right.

RM: Both of whom are two of my dearest friends, to this day. And Judy—Judy as I mentioned earlier was also a great mentor to me in music cataloging, as well as just kind of shepherding me along into having a good time at MLA at my very first MLA. '93. San Francisco (laughs).

DH: Very good. Very good. Do you want to say something about SEMLA's relationship with the national chapter...with the national MLA?

RM: Well...I think the chapters are, in general, are the best way to get a lot of people involved, especially at a more local level because one, we're cheap. And two, I mean, I think MLA in general folks are very accessible, but it's really true at the—at the regional level where, you know, somebody might literally be in your own town or certainly in your own state if—if—if not in your region. And you can just—I just think

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for some folks, maybe who don't work with music full-time or don't work in an institution that has levels of support that allows them to go to the national meetings or—or maybe music is just a little piece of what they do... the—the regional chapters really I think are so accessible and friendly that it—it provides them I think a comfortable way to get into having a network of people they can—they can build, you know, relationships with.

DH: Yeah.

RM: And network with and ask questions of when they need it. And—and so I would say that about the chapters in general. Now, and then sometimes that may funnel people into MLA, but you know what, if it—if it doesn't I don't really have a problem with that.

DH: Yeah.

RM: Oh well I also think that these workshops we've started having through the—I can't remember the exact name—but the MLA Education Committee and so forth.

DH: It—well they've—we've done them as pre-conferences.

RM: Pre-conferences.

DH: Right.

RM: Yeah. I think those things are amazingly successful for bringing in people.

DH: Outreach.

RM: You know from the public libraries or the smaller academic libraries or whatever.

And you know they're—they're affordable. They're accessible.

DH: Yeah.

RM: I think those are a great bit of outreach. I mean I—that's under the national umbrella, but it's really being pulled off by the chapters.

DH: It is.

RM: Mhmm.

DH: It is indeed.

RM: Yeah.

DH: Yes and that is a good relationship for sure.

RM: Mhmm.

DH: Yeah . Okay next question. Please describe chapter meetings held during your time as a SEMLA officer.

RM: Alrighty.

DH: Wow.

RM: Yes. Well, as an officer, I was Vice Chair for Nashville 2013, and that was in preparation for the 2014 national meeting in Atlanta, so Joyce was—Joyce was shepherding me in during that meeting. And then, 2014 we met in Baton Rouge, and right now today we're meeting in Athens, Georgia. Do I have any...

DH: Des—it asks to describe them.

RM: Well Nashville...

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DH: What did—what did you think of them? Did you feel they were successful?

RM: I—I think all our meetings are successful.

DH: I think so too.

RM: I do too. You know...one thing...one of my favorite memories from Nashville—were you at that meeting?

DH: Yes.

RM: Yeah. Was that presentation with Holling on piano. Holling's son was playing fiddle. There was Chris, there was Greg, there was Sarah...was Laura Gayle up there? I can't remember...no Laura Gayle wasn't a member of SEMLA yet.

DH: Mhmm. No, no. Sarah Dorsey was on the stage?

RM: On mandolin.

DH: Oh that's right well how could I forget that.

RM: (Laughs) I can't remember. Anyway and they did this fabulous presentation with slides—a history of, you know, a certain style of music. But the best was it was live music! It was so great.

DH: It was.

RM: What a bunch of great musicians we have.

DH: Yeah it was great. I enjoyed that one for sure.

RM: So I remember that about Nashville in particular. I also remember I stayed on the Vanderbilt campus, and it was so peaceful.

DH: It was.

RM: I loved the Vanderbilt campus. Baton Rouge—I'm just saying, it's south Louisiana.

DH: (Laughs).

RM: If I'm in south Louisiana, I'm happy.

DH: (Laughs).

RM: And Lois Kuyper-Rushing pull—I don't know how she pulled that off because...well... she was a one-woman Local Arrangements Committee, and she pulled off a fantastic meeting.

DH: She did.

RM: She did. And then right now we have Neil Hughes to thank for a—well, you know it's never a one person thing, ever.

DH: No.

RM: Because there's always—even Lois, she was as close to a one-woman (laughs) army...

DH: Though she did pull in I think some people in her library.

RM: But she—she had a few...

DH: Or from her—

RM: You know some of her library staff.

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DH: Mhmm.

RM: But I know Neil, as I had back in 2011 in Chapel Hill, had a small army to help.

DH: Right.

RM: Anyway. That's it.

DH: Okay. Are there other chapter or national meetings you would like to mention—something special that might have occurred.

RM: Yeah. I'll mention '93 San Francisco, my very first national meeting. And I mentioned Judy Weidow, and I just want to mention that because she and Candy Feldt were so welcoming to me there. And I remember that they said, "Oh, come on and do stuff." It was just my first meeting. And I, you know, anybody at their first meeting of a big association—you're not really sure. I mean I'm a pretty outgoing person, but you know you're not going to just say, "Hey, let's go do something!" to people you don't know. And they just sort of took me under their wing, and I met so many people.

DH: Wow.

RM: And had such a grand time with them.

DH: So and they weren't even part of the mentoring program?

RM: Oh no, I don't even think the mentoring program was—

DH: That probably didn't even exist.

RM: Oh no, no, no.

DH: Yeah.

RM: That was just, hehe, our private mentoring program (laughs).

DH: Well they did the mentoring thing. Yeah exactly, exactly.

RM: But I remember that one. My—my very first meeting in San Francisco. Gosh...you know in '95 we met in Atlanta.

DH: Mhmm.

RM: I don't know if you remember that?

DH: I did not come into the organization until '98.

RM: Oh okay.

DH: So.

RM: And this kind of leads up to—you know I mentioned that Candy Feldt and I co—coordinated the Women in Music Roundtable. Well prior to us, man, this is really going back...a woman from Arizona State named Annette Voth...and Shelly...and I'm not going to remember Shelly's last name, whom I knew through the Mountain Plains Chapter from my days at Oklahoma...

DH: Mhmm, mhmm.

RM: They were the co-chairs, and they really got me interested in that, and it led to some things I did along the lines of women in music and some guest lecturing opportunities and so forth, as well as Candy and my being their successors. But that was the first presentation

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McBride

A fun-loving bunch — At MLA 2003 in Austin. That's Sarah Dorsey on the left and Lois Kuyper-Rushing on the right. Renée said that clearly, SEMLA has that *je ne sais pas*; you might also call it *lagniappe*.

I ever gave at MLA, was thanks to an invitation from Annette to do that. That was '95 in Atlanta. So I remember that. And...oh well. Who could ever forget (laughs) 2003. In Austin.

DH: Yes.

RM: And the—David Hunter revived the costume party.

DH: Yes. Yes.

RM: Were you there?

DH: No I didn't go to that one, but I think I heard about it though.

RM: Oh my GOSH! You missed the end

all to be all. I could tell stories, but I won't (laughs).

DH: (Laughs).

RM: That was truly a memorable MLA, thank you, David Hunter.

DH: (Laughs).

RM: (Laughs) Anyway...but every MLA that I've been to—and I have been to every single one since '93—has had something memorable or wonderful to offer. Whether it's meeting a new person, seeing an old friend or colleague that I haven't been able to

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see in a while...learning something in a—a session. Although I'll say for me personally, personal connections are probably the—the main thing. You learn things that way, too.

DH: Yes. Oh for sure.

RM: You do.

DH: For sure. Then last question! Are there any particular stories or recollections—

RM: Oh!

DH: —that stand out—

RM: (Laughs.)

DH: —from your time as a SEMLA or MLA member?

RM: Well, I was starting to go there wasn't I?

DH: You were, yeah.

RM: Oh wow. A lot of time and energy has gone into MLA, and—and it means a lot to me, although it costs a lot of money (laughs).

DH: Yeah.

RM: And actually I want to say this, I don't want this to sound bad on MLA, MLA is quite affordable compared to a whole lot of library associations. I just—that was just more about support from my employer (laughs).

DH: Right, right.

RM: Who is also doing the best it can!

DH: Yeah.

RM: Wow. What...I also remember Kansas City. I was at—and you know what...well... Kansas City must've been '94. One of the things that stands out to me about Kansas City, is Kansas City is a very underrated city. We should go back there! It's a great city (laughs).

DH: Well, it would make sense soon wouldn't it. Yeah.

RM: Yeah.

DH: It'd be time for it.

RM: But—but I remember really enjoying, enjoying—I—there's never been an MLA I didn't enjoy.

DH: Neat.

RM: Yeah.

DH: That's the way it should be I think.

RM: [flips through pages] Is there anything else here...

DH: Well that is pretty much it unless you had anything else that you wanted to share.

RM: Hm...I think we've covered everything. I—I just want to say that I feel like I'm sort of wrapping up my career these days. I mean, I wish I were old enough to retire. I'm not, but I'm in the latter half of my fifties, and I sort of feel like I'm starting to wrap some things up professionally, and it—it has been—is still being a total joy to Chair SEMLA. I can say that out of the many—the several chapters I've been a member of, SEMLA is the best.

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DH: Wow.

RM: I don't mean it does anything better than the others, but the way—it's the relationships within it. I just adore SEMLA, and it's been a great joy to be the chair of SEMLA, and I'm glad this turned out to be the chapter I got to be a chair of. And so anyway David, thanks for taking time.

DH: Wonderful. Well and thank you to you!

RM: Sure!

[End of interview] ■

McBride



Rocky mountain high — A selfie at her campsite in the Guadalupe Mountains National Park in 2016.

Member News

Transitions

Sara Fay (Florida State University) left her position as Head of Collection Development for the Allen Music Library at FSU to become the Project Manager for The Taproot Agency in Tallahassee. While this is stepping outside the library world, the agency was most impressed with the work she had done in the music library managing collections, inventories, and other multidimensional projects. Sara is excited to start this adventure, but is thrilled that she will be able to continue working with SEMLA and MLA. Congratulations, Sara!

Appreciation

Chris Durman (University of Tennessee, Knoxville) wishes to thank all of his friends in SEMLA who reached out to him with prayers, love, and words of concern, support, and encouragement following his automobile accident and surgery to repair his broken collarbone. "While I sure don't recommend wrecking as an excuse to miss work and to get your colleagues to send you sweet, caring notes, those notes and calls were sure nice to receive! My family and I have been touched by all the love and concern sent our way by my friends in SEMLA. Thank you! I'm now back to work and looking forward to seeing many of Y'all in St. Louis!" We look forward to seeing your smiling face as well, Chris! (And the new beard, if you still have it!)

David Hursh (East Carolina University) is on a medical leave while he battles Lyme disease. David wants SEMLA folks to know how much he appreciates the many kind messages of support. He plans to respond to each message individually, but it will take some time. Our hearts and prayers are with you, David, for a full recovery!

Promotions

As of January 1, 2019, **Sonia Archer-Capuzzo** (University of North Carolina at Greensboro) was promoted to Clinical Assistant Professor in the Department of Library and Information Studies at UNCG.

Publications

Alan Asher (University of Florida) is the primary author on a recently published article in *Music Reference Services Quarterly* titled "Patron-Driven Acquisition of Print Monographs and Music Scores: A Pilot Program Case Study." Good work, Alan!

Peter Shirts (Emory University) authored the chapter "The library's role in providing streaming video" in *Guide to Streaming Video Acquisitions*, ed. Eric Hartnett (Chicago: ALA Editions, 2019).

Presentations

On August 23, 2018, **Gary Boye** (Appalachian State University) delivered a presentation on local theater history in Blowing Rock, North Carolina, entitled "'The Best in Motion Pictures': Blowing Rock's Yonahlossee Theatre, 1939-1978," as part of the Blowing Rock Art and Historical Museum's TAC (Thursday Art and Culture) Talks. Gary has been doing a lot of local history of late, most of it involving music, but much of it involving theaters as well.

Boye



Gary's research shows that this photo of the Yonahlossee Theatre was taken in July 1944.

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Exhibits

John Baga (East Carolina University) shares the following four photos showing off some recent ECU Music Library exhibits created by their talented Evening Access Services Supervisor, **Jon-Marc Dale**, who started at ECU earlier this year.

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Dale



Billy Taylor (above) — Jon-Marc Dale (right) teamed up with ECU Jazz Faculty member Carroll V. Dashiell Jr. (left) to create a display in honor of Dr. Billy Taylor, a Greenville, NC native and world-renowned jazz composer, performer, and educator. The manuscript on the left side of the display case is the original civil rights song “I wish I knew how it would feel to be free” composed by Dr. Taylor and performed by Nina Simone.

Villa-Lobos (below) — In coordination with one of their patrons from Brazil, a display was designed celebrating Heitor Villa-Lobos, known for incorporating Brazilian folk music and indigenous instruments in a classical setting.

Dale



Dale

Musical Theater “Showtime” (above) — Giving their students a bit of razzle dazzle, this exhibit showcased some of the excellent musical theatre material recently purchased for the Music Library.

TomtheJazzMan (below) — A highlight of ECU’s prestigious jazz collection donated by Tom Mallison (1940-2015), former host of the radio program, “An Evening with TomtheJazzMan.” For more than 30 years, he entertained the residents of eastern North Carolina as “TomtheJazzman” on Public Radio East, based in New Bern, North Carolina. ECU’s TomtheJazzMan collection is comprised of photographs and recordings, many of which are signed by the likes of Dave Brubeck, Dizzy Gillespie, Oscar Peterson, and Wynton Marsalis.



Dale

Member News — continued from page 33

88TH ANNUAL MEETING OF THE MUSIC LIBRARY ASSOCIATION IN ST. LOUIS, MISSOURI, FEBRUARY 20-24, 2019

On the Program at St. Louis



Thursday, February 21st

2:30 p.m. – 3:55 p.m. “We Here. Now What?: Diversity, Equity, and Inclusion in Music Technical Spaces,”
Monica Figueroa (University of North Carolina at Chapel Hill) and others.
Grand ABC

Friday, February 22nd

9:00 a.m. - 10:25 a.m. Plenary II: “Recruiting and Retaining a Diverse Workforce--Considerations for MLA,”
Denise DeCou, Sara Outhier, Vincent Pelote, Mark Puenta, **Holling Smith-Borne**
(Vanderbilt University).
Grand E and F; Live Streaming

10:30 a.m. – 12:20 p.m. “Use vs. Request, Relatively: Using Circulation and ILL Data to Inform Subsection-level
Collection Development in Emory Libraries’ Music Collection,”
Peter Shirts (Emory University) poster session.
Midway West

2:00 p.m. - 2:55 p.m. Supporting Diversity in Music Archives through Career Development Opportunities:
The Institute of Jazz Studies Archives Fellowship Program,
Adam Berkowitz (University of South Florida) and others.
Grand ABC

3:00 p.m. - 3:25 p.m. “Second to None: Engaging Secondary Sources in the Music History Classroom,”
Patricia Sasser (Furman University).
Grand ABC

Saturday, February 23rd

1:00 p.m. - 1:55 p.m. “It’s More than Gender Pronouns: Let’s Talk That,”
Kathy Abromeit, **Holling Smith-Borne** (Vanderbilt University).
Grand ABC

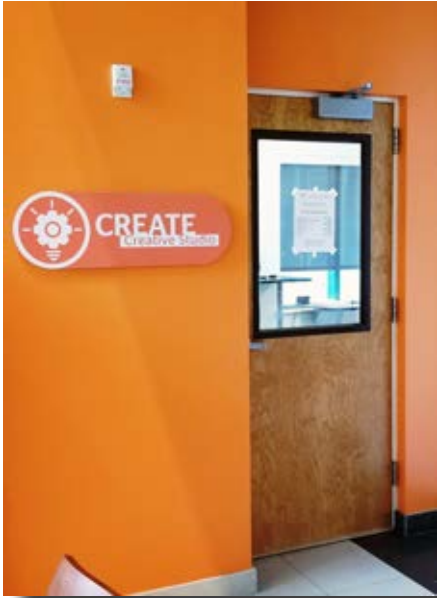


Weeks Music Library

Provides Audio Technology and Support to the University of Miami Community

Amy Strickland
University of Miami

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The University of Miami’s Creative Studio was originally established to give library patrons access to technology related to digital video, photography, and graphic design. The Creative Studio also lends equipment such as video and still cameras, tripods, drawing tablets, and video games and systems, and provides access to 3D and virtual reality technology.

In August 2018, Weeks Music Library partnered with the Creative Studio to provide access to and support for the use of audio and music technology. We purchased microphones, audio kits, and keyboards to loan to patrons, and hired a senior audiovisual technician to oversee the service.

The highlight of our “Creative Music Studio” is our Music Production Booth. We installed a WhisperRoom-brand sound isolation booth, and furnished it with a midi keyboard, audio interface, speakers, and microphone. The booth includes an iMac equipped with Ableton Live, Logic Pro, and Pro Tools, in addition to Adobe Creative Cloud. Over the next semester, we plan to add all of these programs to the Macs in our computer lab so more students can use this technology.

Strickland



The “Creative Studio” gives all members of the UM community a chance to use technology and equipment that they otherwise might not be able to access. Our services and equipment are available to everyone, and we are encouraging use of the Music Production Booth for all sorts of audio recording and editing. We are thrilled with the positive feedback we’ve received from users

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so far, and hope to expand our services in the future.



Big Things on the Inside — (left) An exterior view of the Music Production Booth in Weeks Music Library; (right) a glimpse inside the booth.

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

