



Schaub



Chat

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Participants (21)

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	Lina's iPhone		
	Patricia Sasser		
	Sara Manus (she/hers)		
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## SEMLA

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

**Membership Information**

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

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

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**Breve Notes (Newsletter)**

Grover Baker, Shelley Rogers, Co-Editors  
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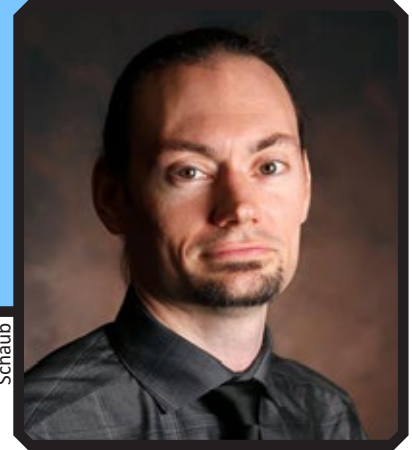
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# FROM THE CHAIR

Jacob Schaub

Vanderbilt University



Schaub

**Greetings** to all yet again. There are vaccines slowly making the rounds, and at last it feels as if there might be an end in sight. Fair enough that the last few months have been rather grim, what with post-election unrest, a new, more virulent COVID strain gradually seeping into the populace, a bombing that shattered part of my own city's downtown tourist district, etc., but this tenuous existence we lead might only have a few months to go. In all likelihood, we are already over halfway through it.

I personally have felt rather positive as of late. But, I also love the winter season, and the loss of daylight hours only minimally gets to me, if anything, making the remaining light seem more precious. Anyway, preemptively having faith in the potential of a tepid victory over It, and tired of the inexplicable product substitutions that were periodically materializing in my regular grocery deliveries—(in what world is chicken considered vegetarian?)—I actually dared to venture into a handful of grocery stores a few days before the Christmas holiday period. Naturally, lots of planning would be necessary, and I dutifully wrote and rewrote shopping lists, carefully reorganizing items into groups I knew to be at similar locations, all in the interest of expediting this little chore and minimizing the risk of exposure.

At my carefully calculated time—early on a weekday morning a respectable distance before the holiday itself—I drove, parked, disinfected, and rushed into the store with efficient vim to discover with a small start that the previous months had seen a nearly complete reorganization of the premises.

However, despite this small and unexpected setback, most shelves didn't feel too picked over. And, while a number of products still had signs posted warning of purchase limits, I am hoping people mentally may have "dealt" with this and are disinclined to go nuts again anytime soon. In fact, I was rather touched by the seeming bounty and normalcy of the situation. It was not a place to dither away time due to the threat of It potentially creeping in and out of the aisles as the inadvertent guest of some other shopper pondering cake mixes or TV dinners, but I strangely felt rather liberated. This wasn't just by its remote familiarity, but also at the easy accessibility of *so* many things in colorful packages, so many serendipitous discoveries, so flush with plenty in a way I did not experience when shopping online. Life didn't seem so bad, and we wouldn't be starving, at least. Of course, shopping while hungry will generally enhance such a sensation as well.

I also noticed that my aversion to people's presence a few months back wasn't quite as pronounced now. This is by no means to say that my guard was down. After all, the transmission rate in these parts and across the country is alarmingly high, but most of us have an algorithm of sorts by which we now conduct ourselves to minimize what risk we can. Since social distancing is now a regular feature of our society, small things like a wave from the mailman or a minor passing conversation with store

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*From the Chair* — continued from page 3

staff have taken on outsized importance for me. My little world of human interaction chiefly relegated to computer screens and cellphones tends to blend a little too much with the consumer-oriented media that also utilize those same tools, to the point that I'm not sure sometimes if I'm fully distinguishing between the real and the unreal. Ergo, seeing another person live in the world is special now, even if it is just through a windshield.

My mood was also buoyed by the annual carillon concert at Belmont on Christmas Eve. After all, if there is any instrument that already embodies the need for considerable distance between you and it, it is a carillon, so there is no need to cancel anything. People milled about here and there on the frosted grass, bundled up against the cold under the banners still proclaiming the third presidential debate from months ago. Some were in small groups—(must avoid them)—but many were single quantities like myself, lurking among the gazebos and alongside the multitude of marble statues that pepper the quad between the Belmont Mansion on one end and the bell tower on the other. The reverberations sometimes bounced messily off the surrounding buildings, and the overtones sometimes clashed in the manner that carillon

arrangements often do, but I had fun. Even if one wasn't Christian, the melodies were generally familiar to people across American society, and I took some comfort in that small thing, especially when I could see from the body language of others there that they were touched as well. Everyone was looking for a respite.

To all of you, and especially to those of you who were forced to spend the holidays in total solitude outside of a flat screen of noisy and glitchy moving figures, and to those who were unfortunate enough to be near the bombing that shattered a community, added angst to an already tense situation, and took out communication systems entirely for a time, and to those dealing with a loss creeping into their lives in the recent past, a Happy New Year. Times like these

force us to come to grips with certain tendencies or demons in ourselves that we may be unaware of until some pressure squeezes them out of their dusty corners and creaking floorboards. We may not know what is coming or what may befall us, but we will get through it in some form.

May 2021 be an equalizer of hope, and the best of what 2020 simply could not find it in itself to be. ■



*"Then rang the bells more loud and deep" — The Bell Tower on the campus of Belmont University contains a carillon of 43 bells. Richard Shadinger, Professor Emeritus in Belmont's School of Music, performs a free concert for the public every year on the afternoon of December 24th.*

# sempla Virtual Conference

## 16 October 2020

By Shelley Rogers  
Co-editor

Many thanks are due to the 2020 Program Committee of Patricia Puckett Sasser (chair), Katherine Arndt, Guy Leach, and Peter Shirts for organizing a successful annual conference, held virtually due to COVID-19 safety protocols instead of in Atlanta at Emory University. Participants could turn off their cameras if they did not want to be recorded, and the chat function was not recorded.

All participants were welcomed by Jacob Schaub, SEMLA chair. Jake said that despite all the restrictions and reductions in services, cutbacks, and underlying anxiety, we have been crafting solutions and moving forward. The content of our meeting was unaffected, though. Particular thanks are due

to Vanderbilt University for agreeing to be the Zoom host for our meeting; Jake thanked Sara Manus and Holling Smith-Borne, as well as the Board members. Patricia Sasser spoke next and gave us details about the presentations.

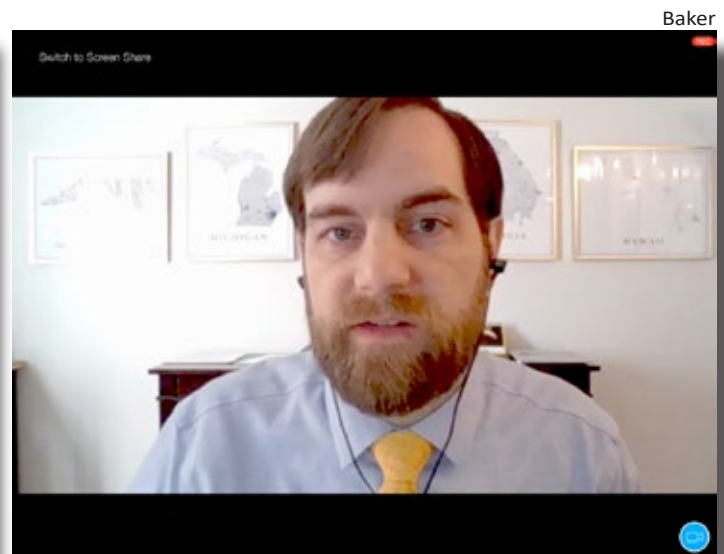
The first presenter, Peter Shirts, has been the music librarian at Emory University for three and a half years. His topic was: *25+ Years of Circulating Musical Monuments: Analyzing the Data*. “Historical sets” is the common term used for the resources shelved in the Library of Congress M2 and M3 call number ranges, which are highly edited, scholarly scores in multiple editions. The types of historical sets in this area that Peter discussed are:

1. Composer complete works eds.
2. Monumental eds.
3. Genre sets
4. Performing eds.

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Patricia Puckett Sasser



Peter Shirts

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How do libraries circulate these? There is no research on that; hence, Peter's topic today. The average cost of these standing order scores is about four times the cost of a regular score, and they are increasing substantially in cost.

In a poll of the meeting attendees that Peter conducted, it was found that 23% do circulate these scores; 77% do not circulate them.

Peter gave an overview of Emory's music department, which has around 100 music majors (most double majors with another discipline).

His circ data from Aug. 1994-Aug. 2020, including M1-M3.3 (7441 vols.), show that only 44% have been checked out, but those that were checked out were likely to be checked out more than once. The monuments circulated much less than the general scores. M2s and M3s got similar use. This was comparatively low use historically.

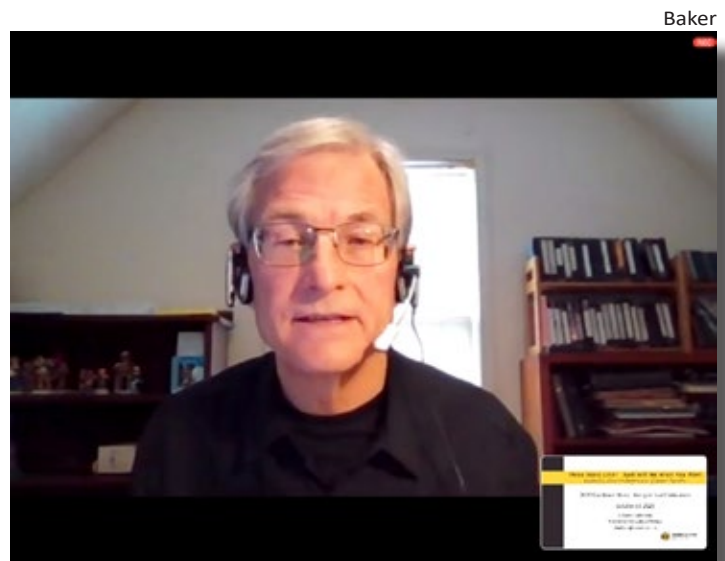
Emory has 737 volumes in Recent Researches in Music: 48% were checked out a total of 948 times.

A cost of \$250/item is typical, but some are very much more expensive, as Philip Vandermeer pointed out. Peter thinks libraries should consider circulating these. The existence of interlibrary loan programs mean that consortial purchases could be coordinated. Now with RRIMO online, open access could give more scholars access. It was noted that it is more expensive than the print version, though.

Peter observed a few spikes in his data. The spike in 2016 might have been due to migration to the Alma system.

Lois Kuyper-Rushing reported that the

data for their historical sets rose markedly when they allowed them to circulate at Louisiana State University.



Carey Huddlestun

Carey Huddlestun of Kennesaw State University spoke next on the topic: *Three Years Later: Just Tell Me What You Want: Collection Format Preference of Music Faculty*.

He conducted two surveys at Kennesaw: one in 2016 and again in 2019. K.S.U. is a large comprehensive university, with 38,000 undergrads; 277 music majors; 27 full-time, 54 part-time teaching staff; no graduate degrees in 2016.

His institution received a large gift of compact discs: 3000 cds in 16 boxes (after weeding) and no place to put them. With Naxos, and online app quality increasing, he wondered if they needed to keep them? Carey's studies were modeled after Joe Clark's (Kent State University) 2013 study. Several more articles have been published since then.

Carey asked three questions in his 2016 study, with three more questions about online usage added in the 2019 survey. The surveys were

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**SEMMLA 2020** — continued from page 6

sent to music faculty and staff; 78 in 2016 and 74 in 2019. He used MS Excel to compile the data.

Ranking in purchase priority, he found that:

2016: Print music scores were #1, followed by streaming online services; DVDs and print journals tied for last place.

2019: similar results, although some switched a place or two. Purchase priorities have not significantly changed in the three year period.

Preferences for online scores aligns with the 2019 study by Clark, Saucedo, and Stormes. Carey also mentioned Keith Knop's 2015 study. At Kennesaw and Kent, the faculty preferred digital resources, but Knop found that faculty preferred physical over streaming media.

2016: book frequency of use was 2-3 times per week; 73% for print.

2019: print was down to 50% and ebooks up.

Carey found a preference for print scores, but e-scores were used. Those faculty never using them were up 28% from 2016.

Music faculty are using web journals more frequently.

Web-based audio use is much greater than CD usage. Those never using CDs was up a lot in 2019; similar stats for DVDs.

When asked: what do you prefer? He found that 68% of the music faculty preferred physical resources in 2016, but in 2019 there was increased preference for print.

For journals, online was preferred. Reference was strongly preferred online. Audio preferred; as streaming, with video the same.

YouTube was utilized most often of web-based music streaming services; Spotify second.

For video, YouTube was preferred.

In 2019, one of the new questions was: how do you use music scores in your role as music teaching faculty? The most common response was:

Digital file/digital device 50%;

Physical score/ digital device 50%;

44% digital file/physical score.

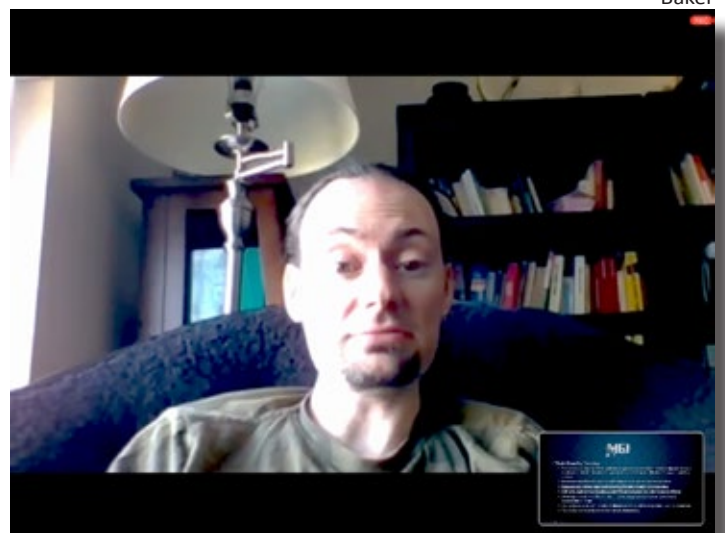
Carey's conclusions were: continue to purchase print books and scores; continue to provide audio streaming service; research purchasing other music-specific streaming services.

In case you are wondering: the 3000 CDs are still in storage behind a sound stage with no one available to catalog them.

**Jake Schaub** of Vanderbilt University was the next speaker on the topic: *Teaching MEI in the Music Library*.

The Music Encoding Initiative (MEI) is a community-driven effort to define a system for encoding musical documents in a

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Jake Schaub

**SEMLA 2020** — continued from page 7

machine-readable structure expressed in an eXtensible Markup Language (XML) schema. It is recommended by the Library of Congress and is a semantically-driven standard hosted by Akademie der Wissenschaften und der Literatur, Mainz. It is a small but active community. Example projects can be found in thematic indexes and digital music editions.

Jake said: “MEI accommodates common Western notation, mensural notation, and neumatic notation on their own terms.” Encoding for tablature and non-Western notation systems is in development.

Jake stated that Vanderbilt does not have the huge array of primary resources that LC and some European libraries have, nor the music technology and staff resources; however, they do have Dr. Joy Calico, Blair School of Music musicologist, who was very interested in MEI. She became Jake’s co-instructor in this course. They also got a grant in 2018 and additional funding in 2019 to send Jake and Joy to attend a conference in Vienna. Vanderbilt also has the Buchanan Fellows Program for student learning experiences. They titled the course: *Encoding Music Manuscripts in Vanderbilt University Special Collections*. Jake discussed the goals of the Buchanan Fellowship and the course syllabus.

The MEI website offered six tutorials, plus one on how to create tutorials. They used Verovio to realize the MEI code back into human-readable form. This was an excellent tool for double-checking their work.

Jake talked about MEI Technique 2 (auto-coding) for creating a music document using standard notation software (Finale, Sibelius, MuseScore). He also discussed the issues

they discovered, adaptation when COVID-19 occurred, and his results. Students got a taste of what it is like to put together a collected edition.

This marked the end of the morning sessions and a lunch break followed.

In the afternoon, the keynote address was delivered by Joy M. Doan (Head, Marta and Austin Weeks Music Library, University of Miami). Her talk was titled *Equitable Collections Should be the Norm: Considerations for Music Library Professionals*.

Joy spoke from the stance that “diversity and inclusion follow from equity; the inverse is not necessarily true.” She referred attendees to the site: <https://sites.google.com/view/equitable-music-collections/home>.

She mentioned that Ebony McDonald (L.S.U.) has a comprehensive glossary of key diversity, equity, and inclusion (DEI) terms that might be helpful.

Joy’s library has been collecting scores by 21<sup>st</sup> century composers and world music, but she wondered how to begin collecting in DEI. Joy found guidance in a TED Talk by Paloma Medina, in which she said to verbalize the goal, making it measurable, and to make it time-bound.

Promotion, access, and utilization of DEI resources is important, Joy stated.

Meeting attendees were asked to do a self-reflection exercise about DEI collecting at our institutions. We used the “sticky note”

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**Sticky Notes** — Joy Doan used this feature of Google Jamboard as a way for attendees to participate during her presentation.

feature on Jamboard to post our thoughts at <https://jamboard.google.com/d/1gFf04hyf2djacZ97NvA55hfVMjsfUrmcYHCGNrRHtAA/edit?usp=sharing>.

Joy shared her Plan of Action at University of Miami, with Verbalisation, Timeline, and Measurable elements: Update collection development policy, update/establish approval plans, and constituent outreach. Without access to new funds, she used funds from their existing monograph plan to fund the approval plan from Theodore Front. They just started receiving approval plan books in September. They plan to receive roughly 100-150 items. A library assistant is creating displays near their circ desk on those new acquisitions. Joy said that partnering with directors of chamber music groups is a good way to get performances happening.

They are considering Encoda and BabelScores for growing online sources. Later they plan to add metadata to existing materials (via Amy Strickland).

Sara Manus set up two breakout rooms for poster sessions.



Joel Roberts

Joel Roberts, University of Memphis, spoke about his poster, *Not to Be Taken Out of Content: The Persisting Usefulness of Microfilm*.

His university talked about moving all microfilm to remote storage. Unfortunately, most information about Bob Miller (a prolific early country songwriter) is in a newspaper that has yet to be digitized; also, historical context can come from articles that initially seem insignificant. Even though libraries are challenged for space, Joel recommended that if you do have to move it, try not to put it so far away that it is not accessible. Looking at the whole newspaper for a date gives a lot more context. We lose a lot of context when we look at newspapers digitally, he said.

Sarah Dorsey, UNC-Greensboro, spoke about her poster, *Sustaining the World While Embedded: Ten Years of Information Literacy Inside a World Music Class*. She said the intention of the class is for freshmen. Sarah was given the opportunity to teach a required music majors class, MUS135. It is world music, using Kay Shelemay's *Soundscapes* as a text. The final assignment

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is an annotated bibliography. At first it was required for the 400 music majors, but then opened to everyone on campus: multiple sections, many students. Sarah gave students the option of partaking in her Sustainability Film and Discussion Series for extra credit. Now there are two sections with 60+ students with Zoom and Slido. Sarah is a co-teacher; the ethnomusicologist is the instructor of record.

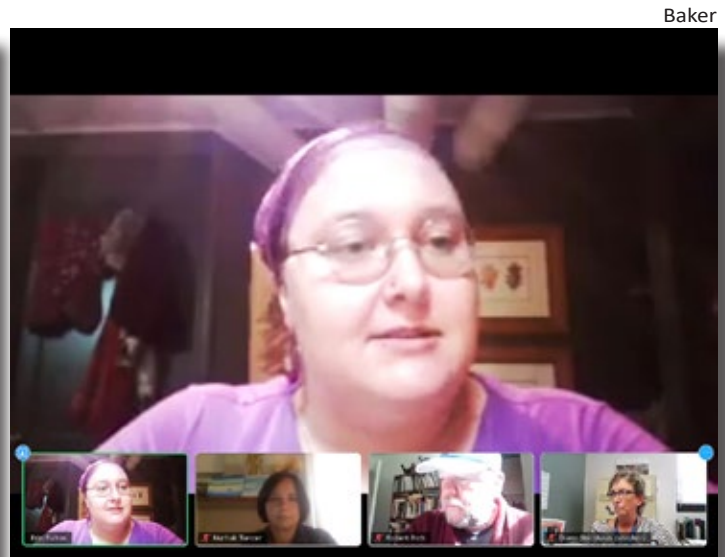
Erin said that the Denson revision is now the most recognizable version of the *Sacred Harp*.

She talked about the physical space of the museum and how the materials were organized; the call number scheme that was devised based on format type (2016-2018) to a conceptual model; and subject analysis (self-constructed).

The website is: <http://originalsacredharp.com/museum/>



Sarah Dorsey



Erin Fulton

The next two sessions of the conference focused on local music:

Erin Fulton, who is finishing her degree at the University of Kentucky, spoke about the topic: *Sustaining the Sacred Harp Museum: A Case Study in the Management of a Small Special Library*. This special library is located in Carrollton, Georgia.

Erin mentioned that Nathan Rees, an art history professor at the University of West Georgia, is the curator of the collection.

Attendees heard a clip from a Sacred Harp singing in Jacksonville, Alabama in 2019.

The Museum's address in Carrollton is 162 Oak Grove Road. Although this is the physical address, the Museum/Publishing Company headquarters does not technically have a mailing address there. If you want to mail something to the Museum, use Nathan's address on campus or the Denney family (Phillip and Gail) across the street at 208 Oak Grove, ATTN Sacred Harp Publishing Company. Philip lives across the street to let you in.

Drew Beisswenger, University of Arkansas, spoke next on *Creating a Statewide Folk and Traditional Arts Program at the University of Arkansas Libraries*.

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In early 2019 the university became the new home for the Arkansas Folk and Traditional Arts (AFTA) program. It is generally not the primitive, older, rural type of folks arts found in museums created by folk-style artists. Instead, it is rooted in the cultural life of a community.

Virginia Siegel, their first folk arts coordinator, was hired in February 2019. Drew discussed how she hit the road running, travelling the state and writing grants, among other things.

He discussed how the program fits into the mission of an academic library. Some strengths include: libraries are trying to be meaningful during a time of rapid change; emphasis is more

processes and learning; coordinators do not have library/archival education or training; the programs do not fit easily in existing structures (making them fringe), so are often isolated and vulnerable; interest in regional traditions has been waning.

Drew thinks that a folk arts program does fit well within an academic library. He stated that it aligns with library mission/vision statements and the university mission statement. There are examples within other music libraries. It also fits within DEI efforts by acknowledging these arts and giving control back to them.

After a break, attendees reconvened for the third session of the conference.



*Drew Beisswenger*



*Holling Smith-Borne*

on special collections and unique materials, and folk art programs fit within that; social justice movements, DEI, etc. are happening: folk art programs deal with these issues and groups every day.

Weaknesses (or challenges) include: a focus on programming more than collections; programs are somewhat moving away from generating concrete products and more toward

**Holling Smith-Borne**, Vanderbilt University, is chairing the MLA Strategic Planning Task Force, which is planning for the next 10 years. Their draft has 4-5 main goals, and 2-3 objectives per year. They are hoping to finish by April 2021 and will have a first draft for the Cincinnati MLA meeting. They started meeting in Norfolk, doing an environmental scan: how do existing MLA'ers view the organization?

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**SEMLA 2020** — continued from page 11

Attendees went into two virtual breakout rooms for discussion. The sessions were recorded but were later removed after Holling made notes (anonymously). Questions were:

Tell me about a time when you attended a really great MLA meeting?

What is MLA excelling at?

What are our strengths?

What could MLA be doing better?

What are our weaknesses?

What would make MLA a diverse and inclusive organization?

What should we continue doing as an organization?

What are some things that we could consider stopping?

What should we think about starting?

What will MLA look like in ten years?

Monica Figueroa made a last call for voting.

The final event of the conference was the SEMLA Business Meeting. Please see the [Minutes](#) and [Treasurer's Report](#) from Lina Sheahan. ■

## MLStEP Social Hour

### Alyssa Nance

#### University of North Carolina Greensboro

**M**embers and guests of the Music Library Students and Emerging Professionals (MLStEP) met via Zoom for a casual social hour after the conclusion of the SEMLA chapter meeting on October 16, 2020. Although a fairly small group, the eight attendees joined from multiple time zones, scattered across the United States; initial conversation centered on our current experiences of diverse weather conditions.

Amidst congratulations for recent and upcoming graduations, some discussion arose of the difficulties of job- and internship-searching during the pandemic. The issue of locating volunteer and internship work specifically had also recently arisen a few times on the MLA listserv. Some attendees had located opportunities for online internship-type experiences, and happily shared resources with the group. As the conversation turned to lighter topics, some of us shared previous positions for which we may have been poorly suited, perhaps to a comedic extent. Before the conversation wound down and attendees exited Zoom for the day, several pets made appearances, including a rabbit and several cats. Eventually we adjourned to feed our animals and ourselves.

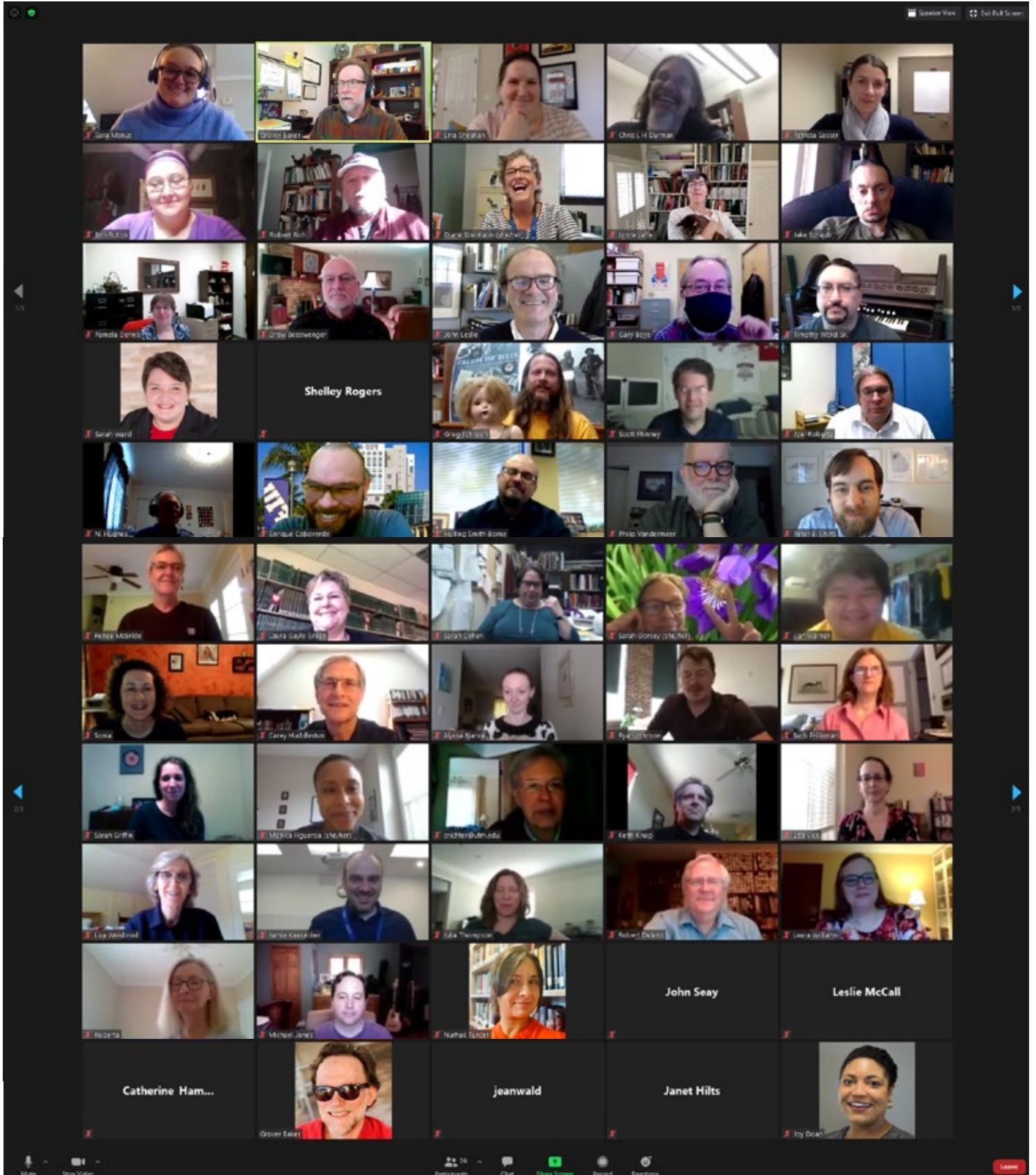


Nance

**Our Liaison** — Alyssa Nance is the MLStEP Liaison with SEMLA.

Students and library professionals in the first 5 years of their career can join MLStEP by completing the form at <http://mlstep.blog.musiclibraryassoc.org/become-a-member/> or emailing [mlstepmembership@gmail.com](mailto:mlstepmembership@gmail.com). ■

# semia Virtual Conference



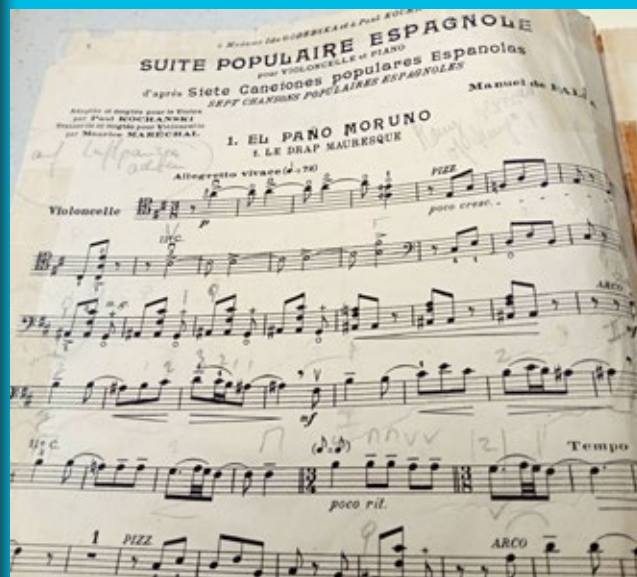
# Member News

## Acquisitions

The Martha Blakeney Hodges Special Collections and University Archives at the University of North Carolina Greensboro is pleased to announce the donation of the collection of the legendary cellist, János Starker. Among the most acclaimed cellists of the 20th century, Starker was born in Budapest in 1924 and gained early fame as a child prodigy. After World War II, during which

he spent three months in a Nazi internment camp, Starker left Hungary to compete and perform throughout Europe, eventually emigrating to the United States in 1948. Once in the U.S., Starker became principal cellist of the Dallas Symphony Orchestra

(1948-1949), principal cellist of the Metropolitan Opera Orchestra (1949-1953), and principal cellist of the Chicago Symphony Orchestra (1953-1958). As a soloist, Starker performed in over 5,000 concerts and made more than 150 recordings over his long career. In 1997, he was awarded a Grammy for his RCA Victor Red Seal recording of the Bach Suites for



**János Starker** — (clockwise from top left) Included in the collection are many photographs, such as this one of Starker and cello and cat – Researchers can study Mr. Starker's annotations – An entry from one of Starker's journals, which reads, "I don't use poetry to describe music I use music to express poetry" All images courtesy of the Martha Blakeney Hodges Special Collections and University Archives, The University of North Carolina at Greensboro

I don't use poetry to describe music  
I use music to express poetry

*Solo Cello*, and to this day Starker is deemed an authoritative interpreter of Kodaly's *Sonata for Solo Cello*. In addition to his international acclaim as a performer, János Starker was a beloved teacher. In 1958, he was appointed Professor of Cello at Indiana University at Bloomington. The János Starker Musical Score and Personal Papers Collection, generously donated by his estate, includes personal papers, writings, photographs, sheet music, and recordings among its many treasures. (Submitted by **Mac Nelson**.)

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# Member News

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## Acquisitions (cont.)

### COVID Cats

Famous cellists, like János Starker (see previous page), aren't the only ones documenting the pets in their lives. In the months since the outbreak of the COVID-19 pandemic, many people around the world have adopted pets into their homes as a way to help them cope with the isolation created by social distancing. Here are a few recent acquisitions that have enriched the lives of SEMLA members.

**Sarah Cohen** (Florida State University) adopted Vanya (at right) in May, when he was less than six weeks old. In case you're wondering the origin of the name, Sarah and her family have a tradition of naming their cats after characters from Dostoevsky's *The Brothers Karamazov*.

Cohen



McBride



**Renée McBride** (retired) recently became the proud owner of Koko (at left). There's a story behind that name as well. "The friend of a friend who brought Koko to me," says Renée, "told me the cat was female. Koko's owners, who had to part ways due to allergies, had told that to my friend. So I had a female in mind when I chose the name. Then I talked to Koko's vet in SC, who said, 'nope, he's a neutered male.' And I thought, 'okay, Koko is now officially a gender-neutral name.' It fits him perfectly."

Rogers

**Shelley Rogers** (University of West Georgia) has a COVID grandcat (at right). Her son, Brian, adopted a young cat and named her Cammy.



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# Member News

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## Publications

**Peter Shirts** (Emory University) had three book reviews published in peer-reviewed journals recently, with another three due for publication this year. Congratulations, Peter! The following reviews were published in 2020:

Shirts, Peter. Review of *Beauty and Innovation in la machine chinoise: Falla, Debussy, Ravel, Roussel*, by Richard E. Mueller. *Notes* 76, no. 4 (2020): 583-585. [doi:10.1353/not.2020.0034](https://doi.org/10.1353/not.2020.0034).

Shirts, Peter. Review of *Debussy's Resonance* ed. by François de Médicis and Steven Huebner. *Notes* 77, no. 1 (2020): 126-128. [doi:10.1353/not.2020.0077](https://doi.org/10.1353/not.2020.0077).

Shirts, Peter. Review of *Music in the Role-Playing Game: Heroes & Harmonies*, ed. by William Gibbons and Steven Reale. *Music Reference Services Quarterly* 23, no.3-4 (July-December 2020): 191-193. [doi:10.1080/10588167.2020.1782712](https://doi.org/10.1080/10588167.2020.1782712).

## Presentations

**Nurhak Tuncer** (Elizabeth City State University) delivered the presentation “Immigrant Music Librarians in the United States” via Zoom for the New England Chapter of the Music Library Association (NEMLA) during their Annual Meeting on October 23, 2020. Slides for the presentation may be viewed at <http://nemla.musiclibraryassoc.org/wp-content/uploads/2020/11/Immigrant-Music-Librarians-in-the-United-States.pdf>.

## Transitions

On July 1, **Jean Wald** retired after 21 years at Stetson University. Jean began working at Stetson in 1999, and for the first twelve years she was employed by the School of Music as the Music Librarian in the Jenkins Music Library. That library, by the way, was named for Janice Jenkins, the original music librarian at Stetson and a past Member-at-Large for SEMLA. In July 2011, the music library collection was moved into Stetson’s duPont-Ball Library, and Jean spent the remaining nine years of her tenure there as Music Specialist and Research Librarian. Jean expressed her wishes for everyone to stay well and admits that she doesn’t envy anyone having to work in the pandemic, although she really loved working from home those last months! Best wishes to you in your retirement, Jean!

**Steve Gerber** retired as the music librarian at George Mason University in August. Before his retirement, Steve was named the university’s “Distinguished Faculty Librarian” for 2020, an honor that also included a \$2000 award! After retiring, Steve reports that he “promptly moved from Virginia to Greensboro, NC – and joined SEMLA.” Steve is playing viola in a local community orchestra, “properly masked and distanced, of course; hope this will be over soon.” Congratulations on your honor and your retirement, Steve. And welcome to SEMLA!

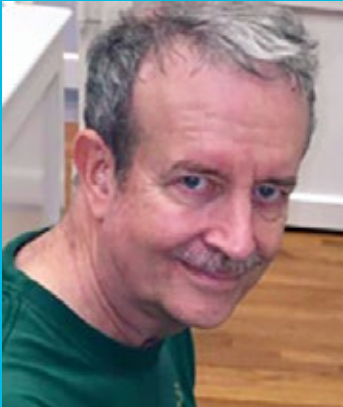


# Member News

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## Transitions (cont.)

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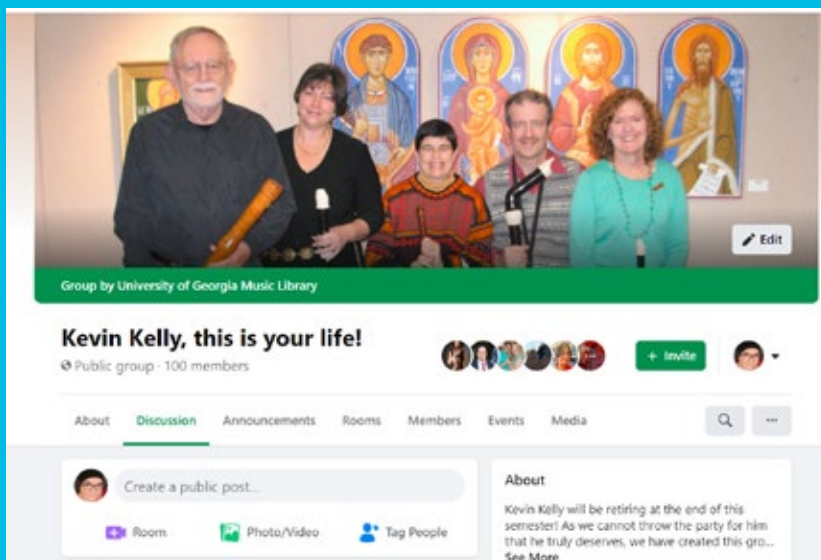
Kevin Kelly

As of January 1, 2021, **Kevin Kelly** has retired from the Music Library at the University of Georgia after 32 years. **Elizabeth Durusau** provides these additional details. “As you can imagine, I knew about Kevin’s impending retirement a while before it was public. The times being what they are, I knew we would not be able to have a celebration like he deserved. He was not only in charge of the music library, but he taught freshman music theory and the American Music History class. Just about every student who has been through here has interacted with Kevin on one level or another. Also, I have been working for Kevin for 9 years. I couldn’t let him just walk out the door without any kind of fanfare. As such, I began to formulate a plan which in the end was two-fold.

“First, we had many student assistants work for us over the nine years we had been working together, many of whom I still keep in touch with. A few emails between myself, Guy Leach, and Nan McMurry, and too many text messages to speak of later, I had organized a surprise zoom call that would include 9 of our former student assistants and our two current ones. We held that Zoom the weekend before Thanksgiving. And we actually managed to keep it a surprise right up until Kevin saw all our faces pop up on the laptop. For about an hour, our student workers took turns talking about how much working for Kevin was a wonderful experience and how their experience working here has affected their lives and their futures. It was a really touching experience.

“At the same time, I built a Facebook group (<https://www.facebook.com/groups/kevinkellyretires>) where people would be able to post messages, photos, videos, and the like, wishing Kevin well. For this I had to be extra sneaky. With the help of Guy Leach and Nan McMurry once again, plus that

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of Edith Hollander, the assistant to the head of the music school, we were able to send out invitations to the Facebook group to faculty, staff, current students, former students, retired faculty, SEMLA, and the community groups that Kevin is involved in. I added a couple fail safes to the group just to keep out spammers, and we have been very lucky. I’ve only had once instance. Also, we included in the email that anyone who did not have Facebook was welcome to send me a message, and I would post for them. It has been a delight to see the many

**Putting a Career on Record(er?)** — Elizabeth Durusau created this Facebook group for friends and colleagues to congratulate Kevin Kelly (2nd from right in photo) upon his retirement.

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## Member News — continued from page 17

pictures, the warm messages, and the overall outpouring of adoration and respect for Kevin, which he so richly deserves.

“The music library will certainly not be the same without him, but his mark on the university, this library, and the students will never be forgotten. And fortunately, he is staying in town, so he has promised to come by to see us on a regular basis. Happy retirement Kevin!! It has been an honor, a privilege, and a delight to work for you!”

When asked how long he has been a member of SEMLA, Kevin responded that he had “no idea of how long with SEMLA. Neil Hughes might remember - he’s the one who convinced me to join!” (Thank you for that, Neil!)

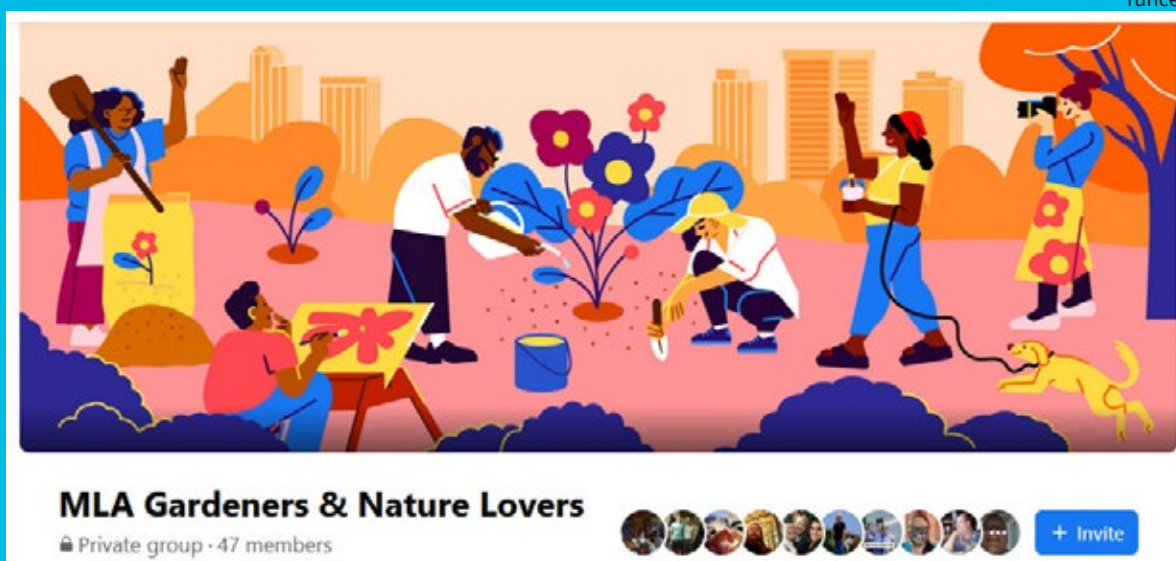
“I have been trying to sum up life with Kevin a few times,” said Elizabeth, “and every time I try to start, I just think to myself, how do I summarize 9 years???” With your actions and your words, Elizabeth. Just like this!

Congratulations on your retirement, Kevin!

### Socializations

This past November, **Nurhak Tuncer** (Elizabeth City State University) created the [“MLA Gardeners & Nature Lovers”](#) group on Facebook. Nurhak says she created the group “to build an organic relationship within the membership of MLA by sharing information about gardening and nature. This group is intended to bring peaceful communication within the members and strengthen the members’ belonging to each other, thus to the association.” Currently, the group has 47 members, including more than a dozen individuals from SEMLA. “Please spread the word and add more members to the group,” says Nurhak, “as the growing season is approaching soon, and it is always nice to share beautiful garden and nature pictures with each other.”

Tuncer



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## SEMLA MEMBERS ON THE

# PROGRAM

**MUSIC  
LIBRARY  
ASSOCIATION**  
&  
**THEATRE  
LIBRARY  
ASSOCIATION**

### MONDAY, MARCH 1 (all times Eastern)

- 3:00-4:00 PM      SESSION BLOCK 2
- 3:00-3:55 PM      ENGAGING THE DONOR: A COLLABORATIVE APPROACH  
**Zoom A**  
Stacey Krim and William “Mac” Nelson, University of North Carolina Greensboro
- 4:30-6:00 PM      SESSION BLOCK 3
- 4:30-4:55 PM      MUSIC AND PERFORMING ARTS COLLECTIONS 2.0: UNDERSTANDING AND INCORPORATING DEMAND-DRIVEN ACQUISITION OF E-BOOKS  
**Zoom C**  
Katherine Arndt, University of Alabama
- 4:30-5:55 PM      CATALOGING AND METADATA TOWN HALL  
**Zoom A**  
Rebecca Belford, Oberlin College; Kathy Glennan, University of Maryland, College Park; Kevin Kishimoto, Stanford University; Keith Knop, University of Georgia; Karen Peters and Damian Iseminger, Library of Congress; Hermine Vermeij, University of California, Los Angeles

### TUESDAY, MARCH 2 (all times Eastern)

- 2:00-3:30 PM      SESSION BLOCK 2
- 2:00-2:55 PM      USING THE PERFORMING ARTS FOR SOCIAL JUSTICE IN THE LGBTQI+ COMMUNITY  
**Zoom B**  
Beth Kattelman, Ohio State University; Holling Smith-Borne, Vanderbilt University
- 2:00-3:25 PM      GET INVOLVED IN MLA  
**Remo**  
Catherine Hammer and Lisa Hooper, organizers

### WEDNESDAY, MARCH 3 (all times Eastern)

- 12:00-1:30 PM      SESSION BLOCK 1
- 12:00-1:25 PM      PROVIDER-NEUTRAL CATALOGING FOR DIGITAL SCORES  
**Zoom A**  
Chuck Peters, Indiana University; Keith Knop, University of Georgia

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# Member News

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## WEDNESDAY, MARCH 3 (all times Eastern)

- 2:00-3:30 PM      SESSION BLOCK 2
- 2:00-3:25 PM      GUIDING ASPIRING ALLIES: THE SELF-ADVOCATE/ALLY RELATIONSHIP & LEARNING FROM THOSE WITH LIVED EXPERIENCE  
**Zoom A**  
 Winston Barham, University of Virginia; Avery Boddie, Massachusetts Institute of Technology; Adaliz Cruz, Bain & Company; Morgan Davis, College of William and Mary; **Lisa Hooper**, Tulane University; **Holling Smith-Borne** and **Sara Manus**, Vanderbilt University; Zachary Tumlin
- 4:30-6:00 PM      SESSION BLOCK 3
- 4:30-5:55 PM      MLA TECHHUB  
**Remo**  
 Woody Colahan, University of Denver; Tiffany Gillaspay, University of Notre Dame; Anna Kijas, Tufts University; Christopher Schiff, Bates College; **Beth Thompson**, Western Carolina University
- 5:00-5:55 PM      POSTER SESSION  
**Remo**  
 THE GRATEFUL DEAD @ UCG: PEACE, LOVE, AND LIBRARY COLLABORATIONS  
**Sarah B. Dorsey** and Rachel Olsen, University of North Carolina, Greensboro  
 “YOU KNOW I CAN DO THAT, RIGHT?” : CREATING AN EXPERIENTIAL INFORMATION LITERACY CURRICULUM FOR THEATRE STUDENTS  
**Lina Sheahan**, Belmont University

## THURSDAY, MARCH 4 (all times Eastern)

- 2:00-4:00 PM      SESSION BLOCK 2
- 2:30-2:55 PM      CATCHING THE FIREBIRD: INFORMATION LITERACY AND BALLET HISTORY  
**Zoom B**  
 Laura Kennedy and **Patricia Sasser**, Furman University

## FRIDAY, MARCH 5 (all times Eastern)

- 12:00-1:00 PM      SESSION BLOCK 1
- 12:00-12:55 PM      CREATIVE COLLABORATIONS: LIBRARIANS CONNECTING WITH THEIR ARTS COMMUNITIES  
**Zoom B**  
 Christine Edwards, University of Central Oklahoma; Amy Hunsaker, University of Virginia; Allison McClanahan, Indiana University; **Beth Thompson**, Western Carolina University; **Liza Weisbrod**, Auburn University
- 1:30-3:00 PM      SESSION BLOCK 2
- 1:30-2:55 PM      MLA STRATEGIC PLANNING TOWN HALL  
**Zoom A**  
**Holling Smith-Borne**, Vanderbilt University; Ruthann McTyre, Yale University

**Southeast Music Library Association  
Chapter Business Meeting  
October 16, 2020  
Virtual meeting via Zoom**

1. Call to Order

Chris Durman made a motion to call the meeting to order with a second from Sarah Dorsey. The meeting began at 3:09pm.

2. Last call for voting for new officers/referenda (Monica Figueroa)

<http://semmla.musiclibraryassoc.org/brevenotes/BN119.pdf> (page 17)

Monica made a last call for votes for new SEMMLA officers.

3. Welcome new members and first-time attendees

Catherine Hammer, Milligan University

Ryan Johnson, Duke University

Jamie Keesecker, Duke University

4. Approval of minutes from interim business meeting, February 27, 2020 (Norfolk, VA)

<http://semmla.musiclibraryassoc.org/brevenotes/BN118.pdf> (page 24)

Sarah Cohen motioned to approve the minutes as recorded with a second from Lynne Jaffe. The minutes were approved.

5. Treasurer's Report (Lina Sheahan)

a. <https://drive.google.com/file/d/1Hvac3CtJVEIefvcmw6jpi2cuUIMqC081/view?usp=sharing>

Lina Sheahan gave the Treasurer's Report. The transition to YourMembership (YM) was great. It provides a much clearer snapshot of SEMMLA membership and eases the financial work of the Treasurer.

Lina asked if the membership would be ok earmarking \$2,000 to fully fund our travel grants (\$1,000 each). Sarah Dorsey made a motion with a second by Diane Steinhaus. The motion passed.

6. Travel Grant announcement (Sara Fay)

Due to COVID, no SEMMLA travel grant was awarded; no national travel grant is awarded since we didn't know if it would be in person. Thank you to Travel Grant committee.

7. Pre-conference report (no pre-conference this year)

8. Future SEMMLA meetings

a. 2021 – Emory University (Atlanta, GA) (Peter Shirts)

Peter Shirts reported that the hotel contract can be moved to next year. The plan is to try again to hold the meeting at Emory next year, but we have to see what happens. There was a question about changing the reservation again should we not be able to meet, and Peter reported that we probably have until a month before to change. There was a question about dates for the meeting. They have not been set, but it will probably be mid-October.

b. 2022 – Florida State University (Tallahassee, FL)

We will not know anything until late spring 2022.

9. MLA in Cincinnati, OH (March 3-7, 2021)

Diane Steinhaus reported that MLA will be a virtual meeting, probably first week of March. A lot more will come out soon.

10. New Business

- a. Jake reported that there are draft pages up for the SEMLA oral histories. He has not heard back on the webpage migration to MLA umbrella WordPress. Updating the Music Collections in the Southeast database is on hold due to COVID, but it will be a priority over the next year. We will investigate transitioning it to a more dynamic setting.
- b. Shelley asked if we can update the membership database. There was a discussion about the best way to do that. Peter Shirts reported that AtMLA and GNY are set up to search for members through YM. Lina will reach out to Tracey to get that set up for us.
- c. Grover brought up that MLA elections were done online but SEMLA did not have a way to vote anonymously this year and asked if we should consider online elections. Monica looked at the Bylaws, and the wording does not support an online election. This would have to be a ByLaws change. Neil reported that we used to have a paper ballot, and you had to sign the envelope, and Lois asked if we could have a deadline for submitting votes instead of voting during the meeting. The SEMLA board was tasked with coming up with a way to do online elections.

Grover Baker made a motion that the board look into ways of doing online elections, with a second from Neil Hughes. The motion passed.

11. Announcements

- Congratulations to Lina for being SEMLA Best of Chapters nomination
- Thanks to all who helped in this rapid transition to a virtual environment – Holling, Sara Manus for Zoom; Patricia Sasser, Guy Leach, Peter Shirts, Katherine Arndt. Nomination Committee – Monica Figueroa, Sara Manus, and Amanda Scott
- Leaving the Board: Sara Fay will be leaving the board – virtual round of applause for her efforts. Monica Figueroa has been a great Member-at-Large
- Neil Hughes banquet donation for 2020—update: Neil and Marty offered to subsidize the SEMLA meeting banquet every year as circumstances allow. This year, we were unable to make use of it since there is no banquet. Neil – we are going to give a chunk of the money to MLA, the rest to the North Georgia food bank.

12. Election and Referendum Results (Monica Figueroa)

Member-at-large – Nurhak Tuncer

Vice Chair/Chair Elect – Laura Williams

13. Adjourn

Lynne Jaffe motioned to adjourn the meeting with a second by Sara Manus. The meeting was adjourned at 3:53. ■

# Southeast Chapter of the Music Library Association Treasurer's Report

For period February 25 to October 15, 2020

Submitted by Lina Sheahan

My Living Room – Nashville, TN

October 16, 2020

**Net Worth as of February 24, 2020** **\$23,442.89**

<b>INCOME</b>	
Dues	\$760.00
Annual conference registration/ banquet	\$0.00
Total Donations	\$125.00
<i>Pauline Shaw Bayne Travel Grant</i>	\$25.00
<i>SEMLA National Travel Grant</i>	\$0.00
<i>SEMLA General Fund</i>	\$100.00
Savings account interest	\$0.25
<b>TOTAL:</b>	<b>\$855.25</b>
<b>EXPENSES</b>	
National Travel Grant paid (SEMLA)	\$1,669.33
<i>Alex Chisum</i>	\$750.00
<i>Alyssa Nance</i>	\$919.33
MLA "Chapter Challenge" Donation	\$1,000.00
<i>PPL Travel Grant</i>	
Paypal/Banking Fees	\$3.65
<b>TOTAL:</b>	<b>\$2,672.98</b>
Checking account balance as of 10/15/2020	<b>\$13,323.58</b>
Savings account balance as of 10/15/2020	<b>\$2,672.29</b>
PayPal balance as of 10/15/2020	<b>\$5,409.39</b>

**Net Worth as of October 15, 2020** **\$21,443.87**

<b>Travel Grant Summaries</b>	
<b>Total Balance (as of 2/24/2020)</b>	<b>\$1,832.59</b>
<i>Pauline Shaw Bayne</i>	\$1,025.00
<i>National</i>	\$832.59
Total Paid out	-\$1,669.33
<b>Balance (as of 10/15/2020)</b>	<b>\$188.26</b>

<b>Paid Membership as of 10/15/2020</b>	
Individual Members	52
Institutional Members	1

