

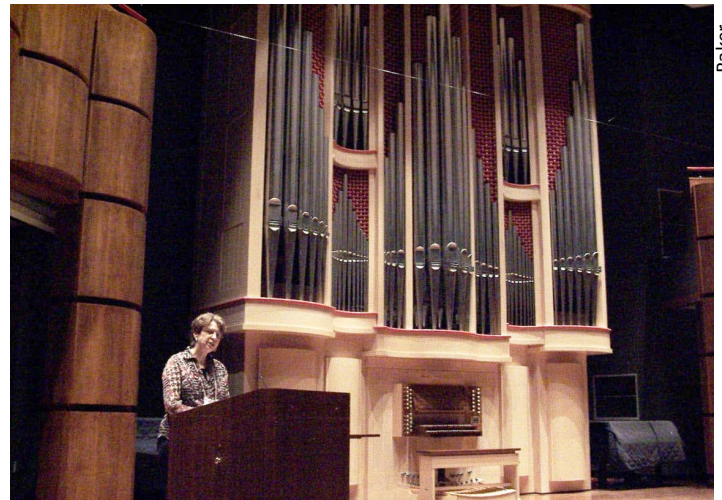


## 2010 SEMLA Annual Meeting in Columbia, SC

Gary R. Boye, Appalachian State University

For those of us coming from the colder parts of the SEMLA region, the Columbia meeting offered a final fling with summertime’s warmth and humidity, complete with a thunderstorm and, afterwards, a hint of the crisp fall weather to come. The conference took place in the University of South Carolina’s School of Music. The opening reception on Thursday night, October 14th, was sponsored by the Music Library Service Company—the food was so tasty and plentiful that many of us hardly needed to find a local restaurant for supper, but most went out at least to get reacquainted with old friends and meet new ones.

After opening remarks from Virginia Weathers, Head of Public Services at USC, the program began Friday morning with a paper by Jacob Schaub, Vanderbilt University, entitled “The Blair Performance Archive: One Library’s Online Solution Toward Making a School’s Performance History Accessible.” Many of us in music libraries throughout the region have locally generated recordings of students, faculty, and visiting performers—an all too common backlog generated in the teaching of music that is often inaccessible to local



Baker

Virginia Weathers welcomes SEMLA members to the University of South Carolina.

patrons. Jacob utilized software similar to that being used in the Global Music Archive at Vanderbilt to stream the sources online to a password protected site for local use. He shared details about the digitizing of a variety of formats, the metadata structure behind the individual entries, and typical search strategies for the database.

Dr. Pam Dennis of the University of Memphis followed with a paper with local connections: “The Leipzig-South Carolina Connection: Frank Lincoln Eyer and James A.C. Dauer.” Frank Lincoln Eyer had attended the Leipzig Conservatory in the early 1890s, before returning to the U.S. to teach, ending his career as an organ teacher at Limestone College in Gaffney, South Carolina. Similarly, James A.C. Dauer attended the Conservatory in Leipzig at a slightly earlier date: 1874-1876. A native of Charleston, South Carolina, Dauer also returned to his native country after his student days

see **Annual Meeting Report** — continued on page 8

Baker

### Contents

From the Chair .....	3
Impressions of a 1st Time Attendee .....	4
Fred Mills Collection .....	5
A Minimal Music Library Makeover .....	6
“Train Wreck” .....	7
Member News.....	10
Business Meeting Minutes.....	18
Membership Application .....	22

# SEMLA

## Southeast Chapter of the Music Library Association

### Executive Board

JOHN DRUESEDOW, Chair  
Duke University (retired)

JOYCE CLINKSCALES, Vice-Chair  
Emory University

SCOTT PHINNEY, Secretary-Treasurer  
University of South Carolina

GARY BOYE, Member-at-Large, 2009-2011  
Appalachian State University

NARA NEWCOMER, Member-at-Large, 2010-2012  
East Carolina University



### Archivist

DAVID HURSH  
East Carolina University

### Web Site Editor

KATHRYN MUNSON  
Southeastern Louisiana University

### Newsletter Editor

GROVER BAKER  
Center for Popular Music,  
Middle Tennessee State University

Images in this issue of *Breve Notes* courtesy of Grover Baker, Darlene Bertrand, Elaine Druessedow, Tim Gmeiner, and Peter Frey/University of Georgia.

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 three levels: Personal (\$10.00 U.S.), Institutional (\$15.00 U.S.), and Student (\$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:

Scott Phinney  
SEMLA Secretary/Treasurer  
University of South Carolina  
School of Music  
813 Assembly St.  
Columbia, SC 29208

### SEMLA Web Site

Kathryn Munson, Web Editor  
<http://semla.musiclibraryassoc.org>  
[kmunson@selu.edu](mailto:kmunson@selu.edu)

### Breve Notes (Newsletter)

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

Grover Baker  
Center for Popular Music  
Middle Tennessee State University  
P.O. Box 41  
Murfreesboro, TN 37132  
[gbaker@mtsu.edu](mailto:gbaker@mtsu.edu)

### SEMLA-L

To subscribe, send a message to [LISTSERV@LISTSERV.UGA.EDU](mailto:LISTSERV@LISTSERV.UGA.EDU) and type only the following in the body of the message:

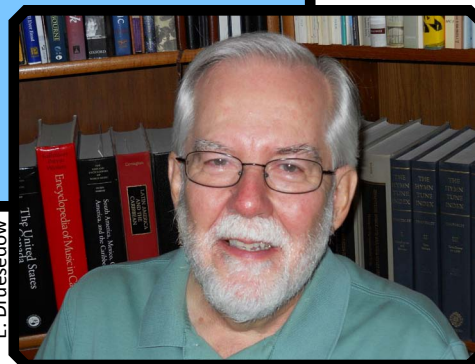
**SUBSCRIBE SEMLA-L <your name>**

You will receive a confirmation from the list.



# FROM THE CHAIR

John Druesedow  
Duke University (retired)



E. Druesedow

It was a pleasure to see such a good turn-out at our 40<sup>th</sup>-anniversary meeting in Columbia, SC, last October. And it was particularly gratifying to receive ten first-time attendees. Let's keep up the good work.

The latest *MLA Newsletter* contains a good deal of information about Philadelphia and the many things that venerable city will have to offer when the national organization meets there during the second week of February. The theme: Born Digital: A New Frontier for Music Libraries. We will meet in a renovated bank (imagine that!) and will have convenient access to many things, including something called the Reading Terminal Market. Having been a librarian for many years, it took me a short while to realize that "Reading" here is a geographical designation (<http://www.readingterminalmarket.org/>) and not the act of scanning words for content. Anyway, that is only one of the many wonders of Philadelphia, long known as "The City of Brotherly Love." Another is the great pipe organ, the world's largest, in Macy's department store (formerly, Wanamaker's)—it has to be seen and heard to be believed. Our Chapter meeting is scheduled for Thursday, 10 February, from 5-6 p.m. in Commonwealth B. Please let me know very soon if you have agenda proposals for this meeting.

Last month, I sent out a suggestion to SEMLA that we consider compiling a "basic list of music library-oriented resources somewhat specific to SEMLA." (This was based on a couple of e-mails from Jenny Colvin and Gary Boye.) If you are interested in helping in any way with this possible project, please let me know. If you have other creative ideas, please send along an e-mail to me or to any of the other SEMLA Board Members (Joyce Clinkscales, Nara Newcomer, Gary Boye, and Scott Phinney). By the way, thanks to Scott Phinney and Kathryn Munson, our new SEMLA 2010-2011 Membership Directory is now available online at our SEMLA website. Look for the "Who We Are" link and follow that one to the directory.

Keep in mind the approaching deadlines for the Philadelphia meeting and check the MLA website for the latest conference information.

Happy New Year!

John



Baker



Meeting of the Board — (left to right) Chris Durman, John Druesedow, Gary Boye, Scott Phinney, Kathryn Munson, and Grover Baker

Baker



Newly elected SEMLA officers — (left) Nara Newcomer, Member-at-Large, and (right) Joyce Clinkscales, Vice-Chair

# IMPRESSIONS OF THE SEMLA ANNUAL MEETING

JOHN BAGA, B.A., MLIS

The SEMLA 2010 Annual Meeting was the first conference that I have ever attended, so I wasn't sure what to expect. I am an aspiring music librarian, having recently obtained a B.A. in Music from Randolph College and a MLIS from UNC-Greensboro. As a newbie to the profession, I was somewhat reluctant to attend at all, thinking that I would be in over my head in terms of the speakers and workshops, or not warmly welcomed by the seasoned professionals who had established friendships with other attendees. I could not have been more wrong! The content of the presentations and workshops certainly contributed to my own professional growth and the attendees were very cordial and gracious to me. I am pleased to say that my first conference experience at SEMLA was tremendously positive for a variety of reasons.

One reason that I enjoyed the conference was the quality of the presentations. I had a particular interest in Jacob Schaub's presentation about the Blair Performance Archive since my music cataloging experience has primarily revolved around recital recordings. Through Dr. Pam Dennis' presentation, I became familiar with some remarkable music figures that were previously unknown to me. Similarly, I enjoyed learning about

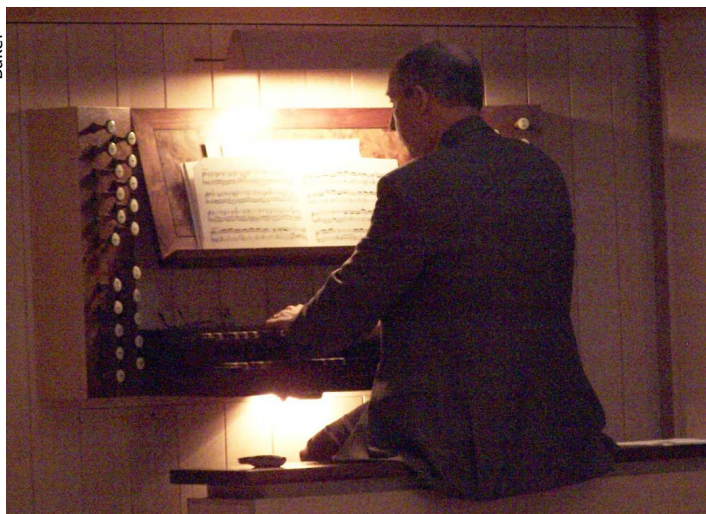
Carlisle Floyd's *Willie Stark*, an opera I knew little about, through Patricia Puckett Sasser's presentation. I also found Dr. William Bates' lecture on the Pachelbel manuscript insightful and especially memorable because of Dr. Bates' organ performance. Sara Nodine gave a great overview of information literacy and I acquired some invaluable tips for evaluating sources on the Internet. Lastly, Nara Newcomer's presentation on the Summon web-scale discovery service was a tour-de-force. Her presentation shed light on Summon's features and examined some of its deficiencies in the context of indexing a music collection.



Nara Newcomer instructs cataloging workshop participants during the "Music in Libraries: Just the Basics" preconference.

In addition to the presentations, I thoroughly enjoyed the preconference workshops. I wish I could have gone to all four workshops, but as an aspiring music cataloger, I opted for "Cataloging Sound Recordings" and "Cataloging Videorecordings/DVDs". The workshop instructors, Mac Nelson and Nara Newcomer, are clearly experts in their field and conducted informative and interactive sessions. The "Cataloging Videorecordings/DVDs" workshop was particularly engaging because it gave the attendees the opportunity to catalog a DVD from scratch using OCLC Connexion, which was conveniently installed on the computers in our classroom. I didn't have that luxury in my basic cataloging course!

Another reason I enjoyed the conference was the tour of the Ernest F. Hollings Special Collections Library. Visiting this extraordinary building was a real treat. It was fascinating to see how special collections materials are stored in underground vaults with motion detecting



Dr. William Bates performs the "Pachelbel" manuscript on the Lynn Dobson Pipe Organ in the Recital Hall of the University of South Carolina's School of Music.

see *Impressions* — continued on page 12



# UGA Libraries Receives Collection of Famed Trumpet Player

Creates 'finest' collection of brass music in  
North America

Jean Cleveland, University of Georgia Libraries

**F**red Mills had quite a reputation – as a virtuoso trumpet player, an inspirational teacher, an enthusiastic performer and as someone whose generosity was unparalleled.

Mills joined the University of Georgia School of Music in 1996 to establish its trumpet program after traveling for nearly 25 years with the legendary Canadian Brass. Mills' life ended in a September, 2009 car accident when he was returning to Athens from an overseas performance.

“In recognition of the tremendous contributions that Fred made to the music world, of the scores of people around the world who were touched by his life and teaching, and particularly the wonderful brass program at the University of Georgia, to which he devoted his post-Canadian Brass life, his family felt that it was fitting for his music collection – scores of original compositions, recordings, videos, posters and artifacts – to be housed in the UGA Libraries, where they can continue to benefit people for years to come,” said Robert Sutherland, a longtime friend of Mills and chief librarian of the Metropolitan Opera.

More than a dozen trumpets

from Mills' collection of brass instruments will be housed at the UGA School of Music, where they will be checked out by students for use in the ensembles and work on lesson and recital assignments. “It’s a wonderful resource to have for our students,” said Brandon Craswell, assistant professor of trumpet in the music school.

Additionally, the UGA Libraries will house the collection of Mel Broiles, who served as principal trumpet for the New York Metropolitan Opera and was on the faculty at the Julliard School of Music. Mills had acquired Broiles' compositions, arrangements and memorabilia, following his 2003 death, with the intention of creating a repository.

A third component of the collection – each of which is thought to be the most complete collection existing – focuses on the many Canadian Brass arrangements written by Mills. Scrapbooks, show costumes and artifacts used in performances round out the assemblage. Calling Broiles an “indefatigable composer” Sutherland said he left 46 boxes of music when he left the Met. Mills expressed an interest in housing their mutual friend's collection at UGA.

see *Mills* — continued on page 13



University of Georgia, Peter Frey

*The Fred Mills Collection includes scores, memorabilia, ephemera, personal papers, and artifacts.*

# A Music Library Minimal Makeover

Tim Gmeiner, Belmont University

**When** we moved into our “spacious new facility” on the third floor of the newly renovated main library we felt as though we had finally evolved into a separately defined unit. Music and media, for the first time, would be in the same place and we would be in charge of administering these rapidly expanding collections. Granted, in 1993 it was mostly LPs, CDs, floppies and VHS tapes...oh, and let’s not forget laser discs.



Gmeiner

**Construction of the Compact shelving...the laying of the platform and tracks. We chose to keep LPs on the peripheral wall shelves. We learned that the weight load would have been too great if we incorporated those into the center.**



Gmeiner

**Circulation Supervisors Jenni MacLean and Brook McGinnis with completed shelving.**

to the huge, hanging, red sign over the door indicating “media room”, about 2 feet from where they were standing. So, two issues needed to be addressed within a reasonable budget request. The need for compact shelving to house the expanded media collection, and some kind of Help Desk that could serve the entire unit; music reference and media direction.

After nearly 5 years of requesting the funding for the Spacesaver Compact Shelving, in 2010 we finally got approval, and the installation was accomplished during the Maymester, having a limited time frame to be sure we were ready for summer sessions. I’m delighted to say it went very smoothly, even the moving of all the media

see **Makeover** — continued on **page 11**

As we expected, within 10 years we realized that our landlocked location ruled out potential for any growth. The Listening Viewing Center (LVC) is a self-contained room with closed stacks and playback equipment. Due to the fact that users required assistance in locating these items, we chose to staff that area and place workers at that access point for circulation and searching assistance. Since my windowed office was outside that area, in the music library stacks, I would handle the music reference duties. We soon discovered that, since the LVC was a room within a room (the music library stacks) very few people could actually find it. Despite repeated efforts at marketing, instruction and signage (yes, we even included twinkle lights on a floor stand with an arrow), the most common question that came to my office was something like “where’s y’all’s videos?” I would generally count to three, breathe, and refer them



Gmeiner

**The “crime scene” pre-demolition for the service desk. Door on left leads into the LVC. My office windows are far left, behind the bookcase (off camera).**





D. Bertrand

*Lenny Bertrand on the LPT Charity Poker Circuit*

## “Train Wreck” Wreaking Havoc on Louisiana Charity Poker Circuit

**Lenny Bertrand, Tulane University**

**Lenny** Bertrand of Tulane University has been successfully “reading” competing players on the Louisiana Poker Tour (LPT) charity circuit. As “Train Wreck,” Lenny finished 2009 ranked 9th on the LPT. This year he advanced to close 2010 ranked #2.

According to Paul Myers, owner of Poker Productions LLC (the company managing LPT events), “The Louisiana Poker Tour exists to provide financial help to hometown charities and non-profit organizations in and around the state of Louisiana. This year, via the LPT, Poker Productions LLC has helped raise over \$70,000 for Louisiana non-profits.”


Lenny believes “many non-profits and charity organizations need support now more than ever. It’s more participatory and fun than just writing a check. I meet a lot of interesting people from all over Louisiana, and if I lose money, most of it is going to a deserving charity. If I win, most of it goes to charity.

“I also feel like a minor celebrity. Because of my cheerful professionalism as the “Train Wreck” most of the other players keep coming back, even if I beat

them. I mean, if you lose to a “Train Wreck” it can’t be all bad, right? But if you beat the “Train Wreck”... ah, now you have a story to tell! That helps keep this poker tour fun for all and financially viable for the non-profits sponsoring the events.

“I use some of my public service library skills, listening and observing, to perceive opponents’ poker hands, similar to deciphering a convoluted reference question. I believe librarians are critically underestimated. I do not play poker with a goal to deceive opponents. I would much rather they perceive that when I am betting, my hands are better than theirs.”

On February 26, 2011 the LPT’s top nine players of 2010 will play a much anticipated “final table” to determine the 2010 Louisiana Poker Tour champion. Lenny will enter this championship tournament with \$113,500 in chips. Naturally, Darlene Bertrand will be taking lots of photos.

When playing poker if you hear the train coming it’s probably a good idea to get off the tracks. 

## 8 • BREVE NOTES

### **Annual Meeting Report** — continued from page 1

in Leipzig to teach as a church musician at Lambuth University in Jackson, Tennessee.

Local connections continued with Patricia Puckett Sasser, University of South Carolina, with a paper entitled: “‘It Could Have Been Different’: Value and Meaning in Carlisle Floyd’s *Willie Stark*.” Floyd was born in South Carolina in 1926 and his opera *Willie Stark* (1981) was based on a character from Robert Penn Warren’s *All the King’s Men*. Patricia traced the origins of the libretto of the work through correspondence between Floyd and Warren. Like many operas past and present, *Willie Stark* has had a turbulent life amongst the public and critics, but seems to be a genuinely interesting piece of American musical history. As librarians, many of us were interested in the topic enough to wonder about the availability of recorded performances of the work; unfortunately, there does not appear to be a commercially available DVD at present, but perhaps the future will prove kinder to this particular operatic work.



**2010 SEMLA Presenters** — (clockwise, from top left) **Jacob Schaub, Pam Dennis, William Bates, Nara Newcomer, Sara Nodine, and Patricia Puckett Sasser**

For the afternoon session, Dr. William Bates of the University of South Carolina gave a paper on a manuscript recently donated to USC: “The ‘Pachelbel’ Manuscript in the Music Library of the University of South Carolina, Columbia.” An interesting and complex history of the manuscript unfolded, calling into question previous statements about the authorship of this source. It seems to have definite connections to the school of organists surrounding Pachelbel, but the notation indicates an origin somewhat later than would have been used by Pachelbel himself. We may have variations by a contemporary or student of an original work by the famous German organist. After discussing the manuscript and its history, Dr. Bates performed the work on the Lynn Dobson Pipe Organ in the Recital Hall.

Afterwards, the special collections theme continued as we toured the Ernest F. Hollings

Special Collections Library, which opened earlier this see **Annual Meeting Report** — continued on page 9



**Annual Meeting Report** — continued from page 8

year. Entering at the rear of the main Cooper Library, an entirely new building has been erected to house the large and historically important collections that represent the state and its flagship University. Special Collections staff toured individual groups of attendees through the various collections and exhibits, ending with a walk through the closed stacks and technical services areas. The facility was impressive not just for the intellectual value of its collections—I for one will always remember seeing the actual typewriter used by Joseph Heller for *Catch-22*—but also for its state-of-the-art technology for duplication, exhibition, and preservation. Later that evening, we dined in downtown Columbia at the elegant Hampton Street Vineyard. The highlight of the evening was the presentation of a 40th anniversary cake for SEMLA.

Saturday began with Sara Nodine's paper, "Exploring Information Literacy: Authenticity in Adaptable Resources." Sara, from Florida State University, focused her discussion on getting students to critically examine the standard electronic resources we all use to varying degrees, as well as newer resources such as social networking sites. The high-tech

theme continued with a paper entitled "'Summon'-ing Music: A Discovery Tool Journey" by Nara Newcomer, East Carolina University. "Discovery Tools," which search across platforms and combine the local library

catalog with such things as full-text article databases, are a hot topic amongst libraries at present. Many of us are examining these potentially useful but pricey electronic tools, and Nara examined not just the types of information you might get from a vendor, but provided a first-hand account of how a tool from a particular vendor was working for music in her library. Predictably, the results were mixed: for more general searching or multi-disciplinary users, Summon appears to work fairly well. For more advanced users, a combination of searches in the traditional library catalog interface and various databases seems more effective.

Such topics would have hardly been dreamt of when the Southeast Chapter of the Music Library Association was founded in 1970. The Association has changed a good deal since then, as has the library field and the libraries in which we work. Let's hope

for many more successful and stimulating meetings such as this in the future . . .



*Patrick Scott, Director of Rare Books and Special Collections, begins the tour of the Ernest F. Hollings Special Collections Library*



*Friday night's banquet at the Hampton Street Vineyard was topped off by cake in honor of SEMLA's 40th anniversary*

Baker

Baker

## Member News

### Publications

**Chris Durman** (University of Tennessee, Knoxville) and **Grover Baker** (Center for Popular Music, MTSU) co-authored the article “Music reference: Just the Basics,” which appears in *Tennessee Libraries*, Vol.60, No. 3, 2010. <http://www.tnla.org/displaycommon.cfm?an=1&subarticlenbr=385>.

**Harry Eskew** (Professor Emeritus, New Orleans Baptist Theological Seminary), has recently added the following article to his hymnology web site (<http://singwithunderstanding.com/>): “Georgia Origins of ‘The Sacred Harp’.”

**Renée McBride** “What Size Fits You? Large vs. Small Academic Libraries for the Technical Services Librarian.” *LIScareer*, Oct. 2010: [http://liscareer.com/mcbride\\_size.htm](http://liscareer.com/mcbride_size.htm).

### Presentations

SEMLA members will be delivering the following presentations at the MOUG and MLA Annual Meetings in Philadelphia:

#### Wednesday, February 9

8:00-9:15 AM — **Jenny Colvin** (Furman University) with Mark Scharff (Washington University), Session entitled “MOUG Dealing with Electronic Theses & Dissertations from the Back Room to the Front Lines.”

#### Thursday, February 10

1:30-3:00 PM — **Phil Vandermeer** (University of North Carolina, Chapel Hill) “Educating Music Librarians in the Digital Age.” Panel discussion sponsored by the Education Committee.

3:30-4:30 PM — **Nathalie Hristov** (University of Tennessee at Knoxville) and Matthew Harp (Arizona State University), “Marketing Your Music Library in the Digital Age.” Session sponsored by the Education Committee.

#### Friday, February 11

11:00 AM-12:00 PM — **Jenn Riley** (University of North Carolina at Chapel Hill), “BCC Town Hall.” Panel discussion sponsored by the Bibliographic

Control Committee.


11:00 AM-12:30 PM — **Jenny Colvin** (Furman University), Session entitled “Music Librarians in La-La Land: Where Do Technologies Go When They Finally Emerge?” Sponsored by the Emerging Technologies & Services Committee.

9:00-10:30 AM — **Renée McBride** (University of North Carolina, Chapel Hill), “Look What We Got! : How Inherited Data Drives Decision-Making (UNC-Chapel Hill’s 19th-Century American Sheet Music Collection).” Panel entitled: “Workflow Design for Metadata Creation”

11:30 AM-2:00 PM — **Lora Lennertz Jetton** (University of Arkansas) and Deb Kulczak (University of Arkansas), Poster presentation entitled “‘Digital Love’: The Description of ‘Pop Muzik’ in Online Resources.”

1:30-3:00 PM — **Jenn Riley** (University of North Carolina at Chapel Hill), “Sheet Music Consortium: Metadata Tools and Participation.” Panel discussion sponsored by the Bibliographic Control Committee.

#### Saturday, February 12

11:00 AM-12:30 PM — **Gary Boye** (Appalachian State University), “Microtonality in the Mountains: The Story of Tui St. George Tucker and Camp Catawba,” Best of Chapters session. (Moderator: **Grover Baker**, Center for Popular Music, Middle Tennessee State University). 





**Makeover** — continued from page 6

and fixed shelving out of the area before construction could begin. I can honestly say that the mere physical presence of these shelves has had a totally unexpected “wow factor” in the responses of the users. Admittedly, that reaction wasn’t factored into the equation when we requested funds, but we’ll gladly (humbly?) accept the compliments.

The proposal for the service desk required one partial wall removal, as well as claiming internal space from the media storage closet, behind that wall, opening into the LVC staff area. Naturally, data and electric wiring would also need to be routed. After receiving a bid from a newly appointed University contractor, final approval for this project was given and, unbelievably, after a group staff effort to design this area, the plans were brought into reality. The work was to be completed during this past fall break, and had to be accomplished (from demolition to completion) in 5 days.

After hearing many friends’ makeover horror stories, I consider the fact that it was completed within deadline a major miracle. The fact that the materials and the quality were top notch is also equally remarkable. We have again experienced the “wow factor”—twice in a year—and that has given all of us a renewed sense of pride in our domain. The fact that the door from the desk into the staff area included a window allows workers to feel that they are part of the real outside



Gmeiner

*New service desk decorated for Christmas... Now it's "Where's y'all's Christmas CDs?"*

world, rather than just sequestered in their own little niches. And of course, there’s the visibility factor for the user as well as the worker. (Yes, even student assistants do some desk time) It makes for a pleasant change in everyone’s work day. Although, in the older days, that dungeon-like work space did succeed in inspiring one former supervisor to obtain his MLIS and pursue a more pleasant job, workspace, and boss! Isn’t that correct, Grover?

Oh, yes, we still get the question about where the videos are, but now we can just point, smile, and guide them through the door immediately to their left. So much more efficient, really! **E**

## SEMLA 2011: Call for Program Ideas

The 2011 SEMLA Annual Meeting Program Committee is currently accepting proposals and ideas for the conference program. The Annual Meeting is to be held at The University of North Carolina Chapel Hill, most likely on the dates October 20-22, 2011. If you are interested in delivering a presentation or paper, or if you have any suggestions for possible topics, please contact SEMLA Program Chair, Nara Newcomer [newcomern@ecu.edu](mailto:newcomern@ecu.edu).

Deadline for submissions is April 29, 2011.

**Impressions** — continued from page 4

shelving units. The tour also took us behind the scenes where special collections materials were being digitized and processed. Many of us stood in awe of their state-of-the-art scanner, which dwarfed all of us in size and was situated in its own room.

One of the chief reasons that the conference was so pleasurable was simply the people I met. Some were new members to SEMLA just beginning their careers in music librarianship like myself, and others were longtime members and veterans of the field. All of the participants were very friendly and welcoming. I met a number of remarkable people who showed an interest in my own career goals and it was certainly kind of them to be supportive and encouraging. I found that the attendees were quite willing to engage in conversation with new members and I did not feel excluded at any point during the entire conference.

The speakers, workshops and friendly atmosphere all contributed to my positive impression of the conference, but another aspect that cannot be overlooked is the exceptional level of organization of the conference itself

and the quality of the accommodations, all coordinated by Scott Phinney. Although I have no previous conference experience to draw upon for comparison, I think all of us who participated would agree that everything worked smoothly and without a snag. The

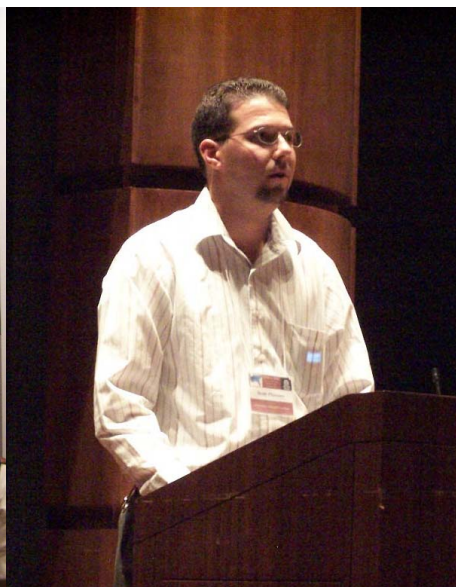
schedule of the conference program was adhered to impeccably. The hotel shuttle service to the preconference and conference sites ran on time. The receptions were beautifully catered and the banquet at Hampton Street Vineyard served an exquisite meal. Even

the conference registration materials were well put together. All of these fine accommodations were icing on the cake to the content of the conference itself.

To any members who have not yet attended a SEMLA meeting, I would certainly encourage you to go. Not only are the opportunities for professional growth through the workshops and presentations worthwhile, but the camaraderie with colleagues in such a pleasant atmosphere should not be missed. I hope to see you there next time!



**Touring the stacks of the Ernest F. Hollings Special Collections Library**



**Scott Phinney, Local Arrangements Chair**



**Banqueting at the Hampton Street Vineyard — (clockwise, from bottom left) John Baga, Matthew Shepherd, John Leslie, Renée McBride, Phil Vandermeer, Gary Boye, and Mac Nelson**



**Mills** — continued from page 5

“Both Fred and I have considerable brass libraries, but neither of us had a library of trumpet and brass music that was as extensive as Mel’s,” Sutherland said. “By combining Mel’s music with Fred’s, it is my belief that UGA now has one of the finest and most complete libraries of trumpet and brass music in North America, if not the world. It is an amazing collection.”

“Both Mills and Broiles, as well as the Canadian Brass, were highly influential on brass music of the 20<sup>th</sup> century. They revolutionized the way brass music was performed and gained a strong following with their performances and in teaching rising brass performers into the 21<sup>st</sup> century,” said P. Toby Graham, deputy university librarian at UGA. “To have a collection such as this with the depth and breadth of original works with supporting documentation should make this become an outstanding resource for any musician or enthusiast of brass music.”

Mills recorded more than 40 albums with the Canadian Brass and was nominated for a Grammy in 1992. He was a founding member of the American Symphony Orchestra, was principal trumpet for the New York City Opera and was the founding principal trumpet of the National Arts Centre Orchestra in 1969. He was, prior to that appointment, principal trumpet of the National Ballet of Canada Orchestra.

At the age of 23, Mills was hired by Leopold Stokowski to play principal trumpet in the Houston Symphony. Stokowski later appointed him the founding principal trumpet of the American Symphony Orchestra. He also played principal trumpet

in the New York City Opera Orchestra prior to returning to Canada to play with the National Ballet and National Arts Centre Orchestras. He left the National Arts Centre Orchestra to play with the Canadian Brass.



*Two of the 15 trumpets included in the collection.*

“The extraordinary artistry of the Canadian Brass, accompanied by a charismatic performance on stage, created new brass fans the world over, and Fred Mills was at the core of that vision,” said Dale Monson, Director of the UGA Hodgson School of Music. “Fred lived to play the trumpet, and his standards and devotion inspired all his students.”

The Canadian Brass was formed in 1970. In 1977, the group was the first western musicians allowed into China after the “Cultural Revolution.” In 1979, it became the first chamber ensemble to perform on the main stage at Carnegie Hall. (<http://www.canadianbrass.com>)

After joining the UGA faculty, he helped establish the UGA Brass Quintet and the Bulldog Brass Society, the graduate brass quintet.



*Caroline Killens, Head of University Archives, sorts through one of the many boxes containing parts of the Fred Mills collection.*

Because of the immense size of the collection it will not be available to the public until the opening of the new UGA Special Collections Libraries Building, set for fall 2012. It will be housed in University Archives, a unit of the Hargrett Rare Book and Manuscript Library, one of three special collections at UGA. In addition to

providing additional space for collections and exhibits, the new building will provide state-of-the-art climate control and upgraded security. (<http://www.libs.uga.edu/scfb/index.html>)



Baker



**First-time Attendees (above) — (l-r) Laura Williams, Tim Smolko, Kaylan Hutcherson, John Baga, Matthew Shepherd, Kathryn Munson, Katy Hoffler, and Kevin Fleming**

Baker



**2010 Pauline Shaw Bayne Travel Grant Winner (left) — Tim Smolko (University of Georgia)**





Baker—all this page





Baker—all this page





Baker—all this page



MINUTES

Southeast Chapter, Music Library Association  
 Annual Business Meeting  
 Columbia, SC  
 John Druessedow, chair, presiding  
 October 16, 2010

- I. Call to order at 11:02 am.
- II. Last call for voting
  - a. John Druessedow reminded the membership that voting for the open Board positions would close at the start of the meeting.
- III. Minutes for interim meeting on March 22, 2010 in San Diego were approved by consensus as published in *Breve Notes*.
- IV. Treasurer's report

**Southeast Chapter of the Music Library Association  
 Treasurer's Report  
 For period March 16, 2010 to October 12, 2010  
 Submitted by Scott Phinney  
 Columbia, SC  
 October 16, 2010**

---

<b>NET WORTH as of March 16, 2010</b>	<b>\$20,347.07</b>
<b>INCOME</b>	
Membership dues	\$835.00^
Pauline Shaw Bayne Travel Grant	\$176.61^
Other Gifts	\$103.38^
PreConference Registration	\$581.98^
Annual Conference Registration and Banquet	\$2,699.30^
Interest on checking account (as of 9/30/10)	\$0.48
Interest on money market account (as of 9/30/10)	\$9.47
<b>TOTAL</b>	<b>\$4,406.22</b>
<b>EXPENSES*</b>	
<u>SEMLA Preconference Instructors Hotel</u>	<u>\$532.64</u>
<b>TOTAL</b>	<b>\$532.64</b>
Checking account balance as of 10/12/10	\$8,050.95
Money Market account balance as of 10/12/10	\$16,169.70
<b>NET WORTH as of October 12, 2010</b>	<b>\$24,220.65</b>

---

MEMBERSHIP (paid as of 10/12/10)	
Individual	85
Institutional	4

^Figures are in partial dollars to account for fees assessed by PayPal

\*Full expenses for SEMLA 2010 Preconference and Annual Meeting forthcoming in February 2011 Interim business meeting report.



- V. Pauline Shaw Bayne Travel Grant
- a. John Druessedow introduced Tim Smolko as the 2010 Pauline Shaw Bayne Travel Grant winner.
  - b. Tim holds his library degree from the University of Pittsburgh and is presently pursuing a graduate degree in music from the University of Georgia where he works in the music cataloging department under Neil Hughes.
  - c. John said he hoped the amount of money designated to the Travel Grant will increase, particularly in response to Pauline Shaw Bayne's challenge posted to SEMLA-L just a few days earlier.
- VI. Welcome to new members and first time attendees
- a. John Druessedow welcomed John Baga (University of North Carolina at Greensboro), Kevin Fleming (Georgia State University), Katy Hoffer (Davidson College), Kaylan Hutcherson (Florida State University), Xina Lowe, Kathryn Munson (Southeast Louisiana University), Patricia Sasser (University of South Carolina), Matthew Shepherd (University of South Carolina), Tim Smolko (University of Georgia), and Laura Williams (Duke University).
  - b. John expressed his hope that these first time attendees will continue to come to SEMLA events and to MLA as they are able.
- VII. New SEMLA Appointments
- a. Commenting that a Google search for "SEMLA" alone still brings up the Wikipedia entry for the Swedish pastry as the top result, John Druessedow thanked Nara Newcomer for her years of excellent service as the SEMLA webmaster and welcomed Kathryn Munson (Southeastern Louisiana University) as the incoming webmaster.
  - b. John announced that the Archivist position was vacant following Ashlie Conway's departure from the University of South Carolina in August. He put out a call for anyone interested to seek him or Scott Phinney out for more information. Following the meeting, David Hursh volunteered to serve as Archivist and took custody of the archived materials.
- VIII. Membership
- a. John Druessedow commented that the updated Membership Directory would be made available online and will coincide with the January 2011 *Breve Notes* publication.
  - b. He noted that our membership numbers have decreased a bit since March 2010 but hopes that they will increase again, perhaps reaching the 100-member mark in the not-too-distant future.
- IX. MLA Educational Outreach Program (Preconference)
- a. Grover Baker reported that the preconference was held on Thursday, October 14 as scheduled but that the turnout was significantly down compared to the past two years.
  - b. Of the 9 that registered, 6 were library school students, which Grover found encouraging.
  - c. He suggested several possible explanations for this
    - i. There have been three workshops in the Carolinas since 2008 (SEMLA 2008, NCLA 2009, and SEMLA 2010), so the potential market for attendees might have reached the saturation point.
    - ii. The economy continues to be in a slump and many people have had travel funding cut or eliminated.
    - iii. This was also the first year that the registration rate was raised to \$85.00 for the early rate and \$100.00 for the regular rate, although Grover said he asked the participants during the evaluation period about the registration fee and they still thought the workshops were a good deal at that price.
    - iv. Grover commented that despite the fee increase, the decrease in the number of participants still did not leave enough money to cover honoraria for the instructors. The SEMLA Board voted to cover the shortfall to this end.
    - v. Neil Hughes suggested that the instructors could donate what would have been their honoraria to the Pauline Shaw Bayne Travel Grant fund, provided that a receipt was generated to acknowledge the gift.

## 20 • BREVE NOTES

- vi. Diane Steinhaus asked where the preconference was advertised and Grover responded that it was listed in SELA (Southeast Library Association) newsletter as well as on the NC, SC, and GA library association listservs.
  - vii. Joyce Clinkscales commented that the preconference is still important for the profession even if it runs at a loss for SEMLA.
  - d. Based on the assessed saturation factor and the 75<sup>th</sup> anniversary preconference activities scheduled for the 2011 Chapel Hill meeting, Grover recommended that the SEMLA preconference workshops take a break for 2011 with the idea that they would begin again for the 2012 Tuscaloosa meeting. The Board agreed with Grover's recommendation.
- X. Oral History Project
- a. Jenny Colvin provided an update on the SEMLA Oral History Project that has been in progress since 2005.
  - b. The project began with a plan to interview all of the available past presidents or chairs of SEMLA, but to date, only five have been recorded.
  - c. Jenny played clips of interviews featuring Robena Cornwell, Nancy Zovac, Bill Coscarelli, Lois Kuyper-Rushing and Neil Hughes.
  - d. She suggested that it might be a good idea to plan to conduct some of the remaining interviews at MLA in Philadelphia or SEMLA 2011 in Chapel Hill, though she was cautioned not to interfere with a parallel project being conducted by MLA that might also occur in Philadelphia.
  - e. Jenny recognized that not everyone has recording studio space at their institutions, and while studios provide the best sound, a simple microphone attached to a laptop with recording software installed on it or an inexpensive digital audio recorder would be sufficient to complete the project.
- XI. Future SEMLA meeting sites and dates
- a. John Druesedow informed the membership that the following meeting sites and dates had been offered:
    - i. 2011 – University of North Carolina at Chapel Hill
      - 1. This will be the 75<sup>th</sup> anniversary of the UNC Music Library and chaired by Renee McBride.
      - 2. It will begin with a preconference celebrating UNC's music collections throughout the years and may include a concert. The preconference will likely include 200 people besides SEMLA.
      - 3. Dates are October 20-22, 2011
      - 4. We will be staying at the Siena Hotel in Chapel Hill, a luxurious hotel on Franklin Street, at the anticipated rate of \$119.00 per night (same as 2009 and 2010 SEMLA rates) with less than 11% tax.
      - 5. The banquet will be held at the hotel's four-star Italian restaurant Il Palio.
    - ii. 2012 – University of Alabama (Tuscaloosa)
      - 1. Cynthia Miller will be the local arrangements chair for this meeting.
    - iii. 2013 – Vanderbilt University (Nashville, TN)
      - 1. SEMLA will be hosting MLA here in 2014; 2013 will be a planning meeting of sorts in keeping with SEMLA practice
      - 2. Holling Smith-Borne will chair this meeting
    - iv. 2014 – Louisiana State University (Baton Rouge, LA)
      - 1. Lois Kuyper-Rushing offered to host this meeting during our interim meeting in San Diego last March.
    - v. 2015 – Possible joint meeting with the Atlantic Chapter
      - 1. Diane Steinhaus suggested this also during the San Diego interim meeting since we haven't met with Atlantic since the 1991 meeting in Chapel Hill (under the former name "Chesapeake Chapter")
      - 2. It was commented that someone needs to approach the Atlantic Chapter chair to see if this is something they would want to do, and if so, where and when.



- XII. Best of Chapters
- a. John Druessedow announced that Gary Boye had won Best of Chapters for his presentation during the 2009 New Orleans meeting, “Microtonality in the Mountains” focusing on the music of Tui St. George Tucker.
  - b. Gary will present his paper at MLA 2011 in Philadelphia.
- XIII. Election Results
- a. Chris Durman announced that Joyce Clinkscales was elected Vice-Chair/Chair-Elect and Nara Newcomer was elected Member-at-Large
  - b. Chris thanked the committee (including Jean Wald and Mac Nelson) and the candidates (including Sara Manus for Vice-Chair/Chair-Elect and David Hursh for Member-at-Large).
- XIV. Old Business  
None reported.
- XV. New Business
- a. Lisa Hooper reported that Lenny Bertrand and Jeannette Thompson send their greetings and regrets about not being able to attend the meeting in Columbia.
  - b. Scott Phinney thanked Thomas Cooper Library and Dean Tom McNally for support, as well as University Libraries faculty and staff Amy Edwards, Jane Olsgaard, Michael Lawing, Virginia Weathers, Lori Schwartz, Patrick Scott, Elizabeth Sudduth, Dorothy Hazelrigg, and Jessica Harvey. He made a special point of thanking the shuttle drivers Joe Henderson and Bill Sudduth for excellent transportation service.
  - c. John Druessedow also thanked the local arrangements committee, the USC School of Music, and the attendees for an excellent conference.
  - d. John thanked Board members who were rotating off for their service: Chris Durman and Anna Neal.
- XVI. Adjourn at 12:03 pm.



Baker

*SEMLA 2010 University of South Carolina*

**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:

Fax:

Are you currently a member of the national Music Library Association? Yes No

Membership categories:

Personal \$10.00

Student \$5.00

Institutional \$15.00

Please make your check payable to SEMLA and mail it along with this form to:

Scott Phinney  
SEMLA Secretary/Treasurer  
University of South Carolina  
School of Music  
813 Assembly St.  
Columbia, SC 29208