



# MIDWEST NOTE-BOOK

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## CALENDAR

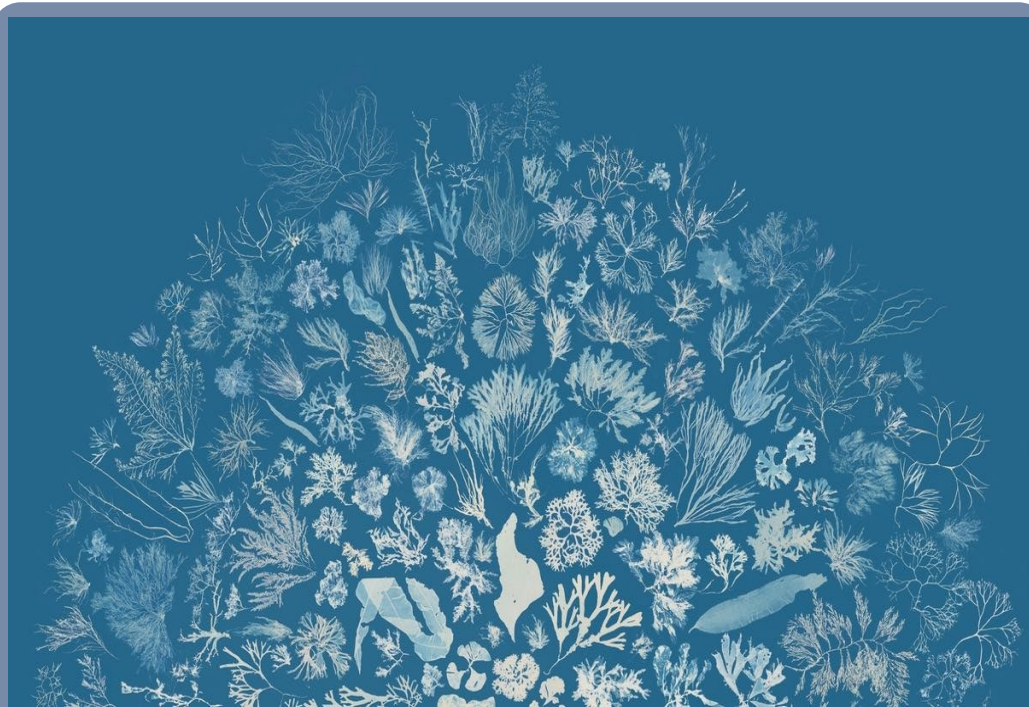
**October 21 — 22, 2021**  
Fall Chapter meeting via  
Zoom

**March 2 — 6, 2022**  
90th Annual MLA Meeting  
annual meeting  
Salt Lake City, Utah or  
Virtual (TBD)

## REMINDER

Submissions for the next  
issue of *Midwest Note-  
Book* are due August 15,  
2021.

## MLA MIDWEST GOES VIRTUAL (AGAIN!)



Detail from Katie Dean's 2018 visualization of over 300 photographs from Anna Atkins' *Cyanotypes of British Algae*, 1843. courtesy of the Metropolitan Museum of Art via [Public Domain Review](#), CC0 1.0 Start shopping for your sassy new Zoom background now!

The 80th meeting of the Music Library Association Midwest Chapter will be held virtually via Zoom, October 21-22. More information about the conference will be available in the September issue of the *Midwest Note-Book*.

In the meantime, watch for the call for proposals from the Program Committee, made up of Kate Lambaria, University of Illinois, Urbana-Champaign, Bonnie Finn, College of Saint Benedict / Saint John's University, and Emma Dederick, Indiana University.

# FROM THE CHAIR



Michael J. Duffy, IV

## Greetings from Kalamazoo!

COVID-19 has marked this past year in ways that have made life almost unrecognizable compared to any other time in my life. Through this, we have seen colleagues worry about their positions and libraries, and struggle to cope with the uncertainties of life during a pandemic. Additionally, we have seen the toll that racism has taken on people in our country, and on our profession. I am grateful to those of you who have spoken out about ills of racism and for those of you who

have persevered and adapted to provide library services to your communities through this difficult time of pandemic.

Many aspects of our professional lives have been touched by the pandemic, including the Music Library Association Annual Meeting. This year's annual meeting featured online program sessions during the week of March 1-5. In this way, we were able to meet and share our knowledge with each other, even if we did not have the opportunity to see each other in person. I know I missed seeing all of you personally, but I am glad to know that so many of you presented or participated in the Music Library Association meeting. I enjoyed presenting at the meeting, and the following Midwest Chapter members presented or facilitated program sessions at the online meeting: Jessica Abbazio, Andi Beckendorf, Rebecca Belford, Kristi Bergland, Katie Buehner, Tom Caw, Matt Ertz, Tiffany Gillaspie, Alan Green, Michelle Hahn, Grace Haynes, Andy Leach, Greg MacAyeal, Allison McClanahan, Treshani Perera, Chuck Peters, Angela Pratesi, Mallory Sajewski, Rachel Scott, Will Scharfenberger, Misti Shaw, and Z. Sylvia Yang.

Our Chapter was also very well represented by two MLA award winners. Katie Buehner received the A. Ralph Papakhian Special Achievement Award, "An award recognizing extraordinary service to the profession of music librarianship over a relatively short period of time," and Beth Christensen received the MLA Citation, "the Association's tribute for lifetime achievement, is awarded in recognition of distinguished service to music librarianship over a career" (award descriptions found on the MLA "Achievement Awards" page at <https://www.musiclibraryassoc.org/page/awardsachievement>). Congratulations, Katie and Beth! I have enjoyed working with Katie on the Chapter

## Midwest Note-Book

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*Midwest Note-Book* is available free of charge on the Web site of the Midwest Chapter of the Music Library Association. Submissions and communication regarding *Midwest Note-Book* should be sent to the editor:

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309 19th Ave S

Minneapolis, MN 55455

[bergl007@umn.edu](mailto:bergl007@umn.edu)

Deadline for submissions is the 15th of the month preceding publication.

Membership in the Midwest Chapter is \$12 annually (\$6 for students and retirees). Inquiries and renewals may be directed to the Secretary-Treasurer:

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The Midwest Chapter of the Music Library Association is a tax-exempt, non-profit organization.

## FROM THE CHAIR, *continued*

Executive Committee, and have greatly appreciated her support and expertise, and I have looked to Beth as a professional role model since the beginning of my career.

Please read the session summaries from this past Fall's Chapter meeting held online in the issue of the Midwest Note-Book. Thanks to those who contributed these summaries, and to the Program Committee members, Katie Buehner, chair, Paula Hickner, and Will Scharfenberger for reading program proposals and arranging for speakers.

I would like to extend special thanks to Katie Buehner for arranging for us to use the University of Iowa's Zoom capabilities to host our meeting.

Thanks to Kate Lambaria, who was elected to a term as Chair of the Midwest Chapter. She is now our Chair-Elect, will take over as Chair following the 2021 annual Chapter meeting, and will serve two years as Chair and one year as Past Chair. Thanks to Kate and Emma Dederick for standing for election for this position. Thanks also to Katie Buehner, who just rotated off of her four-year commitment as Chair-Elect, Chair, and Past Chair.

It is my pleasure to announce that Thomas Jencks of Roosevelt University's Performing Arts Library has been appointed as our new Chapter Web Editor. He will be replacing Jacey Kepich, who has stepped down from the position. Thanks to Jacey for providing excellent service to the Chapter in this capacity.

I wish you all health and happiness in the days to come. It is a pleasure to serve you as your Chapter Chair.

Best regards,

Mike

## SCHOLARSHIP UPDATE

The Midwest Chapter offers scholarships to eligible members working in music libraries or with music collections in libraries in the Midwest Chapter region who wish to attend its annual meeting. The Phyllis J. Schoonover Student Scholarship and the Leslie Troutman Scholarship support meeting attendance for library school students and library support staff, respectively.

Due to the virtual nature of our upcoming Fall meeting, scholarship funds will not be awarded this year.

Scholarship applications will be accepted for future in-person meetings.

You can help support scholarship funds when registering for the Fall 2021 meeting.

# CHAPTER MEETING SESSION SUMMARIES

## Researching the Negro Spiritual

Randy Jones, Grinnell College

Kathleen Abromeit, Oberlin College and Conservatory

This was the first session of the 79<sup>th</sup> meeting of the Midwest Chapter of the Music Library Association. In this session Jones and Abromeit explained their interests and research in spirituals, as well as provided demonstrations of two databases and their value for conducting research on this topic. The demonstrations used spirituals that were related to two timely examples: the deaths of Elijah McClain and Ruth Bader Ginsburg.

Abromeit explained that her interest in spirituals dated back to when she was working at the Cleveland Public Library (CPL). She details their rich collection and institutional history of research and publishing in this area. Abromeit noted that the CPL first published the *Index to Negro Spirituals* in 1937, which was reprinted in 1991 by the Center for Black Music Research at Columbia College. Abromeit's experiences at CPL led to her publication of *An Index to African American Spirituals for Solo Voice* in 1999. In 2015, her update to her 1999 index, *Spirituals: A Multidisciplinary Bibliography for Research and Performance*, was published. She outlined the considerations that went into that work.

Next, she discussed the death of Elijah McClain and the resulting Violin Vigil for Black Lives at the John Brown Farm State Historic Site, where a rendition of the spiritual "Go Down Moses" was performed in his memory. In addition to highlighting the relationship of spirituals to current social justice movements, she used the example of "Go Down Moses" to illustrate the organization and content of the database. Abromeit also commented on some of the challenges in organizing it, such as issues in determining uniform titles, authors, and other necessary fields that are specific to the research process of spirituals.

Jones began her portion by outlining a research situation in which a patron is looking to identify the composer of a spiritual, listen to a recording, and study it. This example used Denyce Graves' performance of "Deep River" at Ruth Bader Ginsburg's memorial service. From there, Jones introduced *The Spirituals Database*, which was made in 2015, but has been an ongoing project for her. This site also contains a number of different resources on spirituals. Jones used the "Deep River" example to walk the attendees through a search process that demonstrated the basic and advanced searches, facets, and the typical content in each record. She used this example search process to point to some of the considerations of researchers and performers, such as the setting of the text.

Jones also discussed her 2019 book, *So You Want to Sing Spirituals: A Guide for Performers*, and her own experience as a performer. She also explained how this work can assist in researching spirituals. For example, there are a variety of appendices that are accessible online through the publisher, the National Association of Teachers of Singing (NATS). These appendices provide additional content and resources on things such as spirituals published in musical anthologies and composer biographies.

Altogether, this session highlighted several different resources, databases, and general considerations that our profession, especially, should be aware of when researching spirituals.

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Submitted by Conal M. McNamara, University of Wisconsin-Milwaukee



# CHAPTER MEETING SESSION SUMMARIES

## **Circulating Sounds: Library Promotion and Outreach via Radio**

*Tom Caw, University of Wisconsin, Madison*

When users often turn to streaming services to satisfy their listening needs, how can library staff encourage exploration of carefully-curated sound recording collections? Tom Caw of the University of Wisconsin-Madison found an innovative solution by sharing highlights of Mills Music Library's audio holdings in a weekly radio show. By collaborating with Libraries colleagues and the student radio station on his campus, Caw produced Circulating Sounds to share recordings in a new way and with new audiences.

This program hit the airwaves in January 2020, but it was a long time in the making. Caw was a DJ for his college's radio station as an undergraduate student, and the idea of drawing on this experience to conduct outreach for Mills Music Library's recorded sound collections had been percolating in his mind for years. He'd considered working with an existing show on a station in the community as a guest to promote these collections - which include 80,000+ LPs and 30,000+ CDs, all of which circulate to users - but the time commitment seemed daunting. However, the arrival of Nate Gibson, a musician, ethnomusicologist specializing in country music, audio archivist, and the University of Wisconsin-Madison's Ethnic American Music Curator, was the deciding factor: their mutual interests in historic recordings and inventive outreach inspired Caw and Gibson to pursue a show on WSUM 91.7FM as a means to encourage use of Mills Music Library physical media collections.

After writing a show proposal and conducting an aircheck (an audition for radio DJs) in the Fall of 2019, the WSUM program director invited Caw and Gibson to join the ranks of students, faculty, and community members who present shows on the station. This aircheck featured a recording from Cuca Records, a Wisconsin-based label from Sauk City. The Cuca Records Collection is a special collection housed at Mills Music Library, and Gibson's research on the country recordings from this label made this a natural fit. The success of this aircheck led to the addition of Circulating Sounds to the spring show roster, so the hosts quickly created a plan: each week's show would highlight materials from the collection and provide background on the recording, artist(s), and genre, and the hosts would provide information about Mills Music Library's collections, location, and media circulation policies to encourage listeners to check out audio materials. The Circulating Sounds recording process and the Library's circulation procedures began to look different after the COVID-related campus shutdown in March 2020, but the show continued and library staff worked hard to make the circulating audio collections available to users as the weeks progressed.

Despite the fact they were both experienced DJs, Caw and Gibson discovered some new skills in the process of producing Circulating Sounds. Adobe Audition provided the technology needed to pre-record and edit the show, and social media served as a way to promote it. The Mills Music Library Instagram account, the hosts' personal Facebook and Twitter networks, the UW-Madison Libraries News blog, and campus email lists were all effective methods for getting the word out. Featuring faculty performers and composers likely helped with tapping into word of mouth networks in the Mead Witter School of Music, and a couple of retweets by the University Librarian gave the show wider visibility. Drawing from the Mills Music Library's archive of recordings from Wisconsin record labels and tracks recorded by regional artists allowed the hosts to create a unique community connection that may have drawn in neighborhood listeners. Though the nature of sharing the program over radio waves made it impossible to gather firm listener numbers, the feedback that Caw and Gibson received through emails and from patrons who checked out items that they learned about on the show was overwhelmingly positive.

## CHAPTER MEETING SESSION SUMMARIES

Circulating Sounds is currently on hiatus: the time needed to create a 58-minute program ranged from 6-8 hours, including researching the recordings, generating the show, editing the digital files, and sometimes even creating digital transfers of older materials like 78s, and this required a balancing act with the hosts' other duties. WSUM 91.7FM does not currently maintain an archive of these shows and licensing costs make the creation of a podcast version impractical, but fans can access the Spinitron site for Circulating Sounds to find playlists for all episodes and samples of recordings. Caw has updated the Spinitron page with links to catalog records for recordings featured on the show so listeners can easily access holdings in the Mills Music Library collections. Through this novel approach to sharing library audio collections, Caw and Gibson discovered hidden gems and introduced old favorites to a new generation of library users.

*Submitted by Jessica Abbazio, University of Minnesota, Twin Cities*

### **On The Road to Easier Digital Score Acquisition**

*Kristi Bergland, University of Minnesota, Twin Cities*

Kristi provided a summary of the University of Minnesota's approach to digital score acquisition. They have been acquiring digital scores for the past year and a half. These materials tend not to fall into the established workflows: they are not quite e-books, not quite physical scores, and not quite digital score platforms.

Everyone involved in the process comes to it from a different perspective, and the challenge is to bridge the knowledge gap between parties. For example, selectors are trying to meet a need, composers are trying to share their work, vendors and producers are trying to sell a product, acquisition staff is trying to place an order, e-resources staff is trying to secure rights, and catalogers are trying to keep it all organized.

The workflow development involved identifying the end goal and working backwards. PDFs of the score files are printed and files housed on a shared drive. Other goals included streamlining the process and working with vendors to develop boilerplate language for license text. They also developed a checklist of points to consider before purchase; the list includes questions about printing, lending, naming, and mending.

There were four major takeaways from their experience. First, library use is not the vendor/producer's business model. Second, copyright/licensing/performance rights often blur together. Third, composers, publishers, and vendors are also on the learning curve. Finally, the developed workflow does not quite work as well as desired. There are still things to work out, including when in the workflow to print the PDF, what to do when there is no title or textual identifying information on the piece, cataloging (though there is a CSS task group working on this), and how to normalize the selection process (e.g., being proactive rather than reactive to requests).

*Submitted by Mary Huismann, St. Olaf College*

## MIDWEST CHAPTER OF THE MUSIC LIBRARY ASSOCIATION: ADMINISTRATIVE STRUCTURE

### EXECUTIVE COMMITTEE

<b>Chair:</b>	Michael Duffy (Western Michigan University)
<b>Chair Elect:</b>	Kate Lambaria (University of Illinois)
<b>Secretary-Treasurer:</b>	Greg MacAyeal (Northwestern University)
<b>Newsletter Editor:</b>	Kristi Bergland (University of Minnesota)
<b>Web Editor:</b>	Thom Jencks (Roosevelt University)

### STANDING COMMITTEES

#### **Bylaws**

Deborah Morris (Roosevelt University), Chair, 2021  
Therese Dickman (Southern Illinois University, Edwardsville), 2022

#### **Membership**

Mallory Sajewski (Western Illinois University), Chair, 2020  
Jason Imbesi (University of Michigan), 2020  
Laura Thompson (Central Michigan University), 2020

#### **Program**

Kate Lambaria (University of Illinois at Urbana-Champaign), Chair, 2021  
Emma Dederick (Indiana University), 2021  
Bonnie Finn (College of Saint Benedict / Saint John's University), 2021

#### **Publications**

Carla Williams, (Ohio University), Chair, 2016-2022,  
Kathleen Haeffliger (Chicago State University), 2017-2022  
Jason Imbesi (University of Michigan), 2017-2022  
Hollis Wittman (University of Illinois, Urbana-Champaign), 2019-2022  
Anne Shelley (Illinois State University), 2019-2022  
Mallory Sawjeski (Interlochen Center for the Arts), 2019-2022  
Janet Scott (Indiana University), 2019-2022

#### **Scholarship**

Kristi Bergland (University of Minnesota), Chair, 2022  
Grace Haynes (Michigan State University), 2022

*Terms expire in October of the year indicated.  
Please report errors and omissions to the editor ([bergl007@umn.edu](mailto:bergl007@umn.edu)).*