
MUSIC
LIBRARY
ASSOCIATION
MIDWEST CHAPTER
80TH ANNUAL MEETING · OCTOBER 21-22 2021 · ONLINE

PROGRAM THURSDAY, OCTOBER 21

Note: All times are in Central Time Zone (CDT).

1:00-1:15 PM

WELCOME

Kate Lambaria, MWMLA 2021 Program Chair

1:15-2:45 PM

PLENARY SESSION

THE DYNAMIC COOK: A Recipe 100 Years in the Making

Michelle Hahn & Emma Dederick (Indiana University)

The William and Gayle Cook Music Library serves the world-renowned Jacobs School of Music at Indiana University. IU celebrated its bicentennial in 2020 and both the school and the library entered their second centuries in 2021. We have worked cooperatively to provide an unparalleled education for thousands, and an unmatched experience for thousands more. The Cook Music Library provides access to nearly half a million titles of interest to students, faculty, staff, and music enthusiasts, and contains just as many more for future exploration. This includes an amassed collection of recordings documenting the history of music in America through the history of the school. Throughout its growth, the library has been at the forefront of developing the field of music librarianship, with its legacy of faculty and history of professional involvement. IU delivers superb facilities including performance venues and an unmatched educational complex containing the Cook Music Library's current space, celebrating its 25th anniversary. The vision of the school created critical programs like the Historical Performance Institute and the Latin American Music Center, produces a full complement of opera performances, and is the home of a superior jazz program. These have influenced the library's collections and operations, leading to the development of the pivotal Variations streaming system. In this historic time, join us to revisit the past, enjoy the present, and explore the future…

RALPH PAPAKHIAN AND TECHNOLOGICAL TRANSFORMATIONS OF THE 1980S: A Personal History

Richard Griscom (University of Pennsylvania, retired)

More than ten years have passed since Ralph Papakhian's death in 2010, and on the occasion of the 200th anniversary of Indiana University, where Papakhian spent most of his career, Griscom reflects on Papakhian's contributions to the profession and the role Papakhian played in the changes that took place during the 1980s, a time when computer technology was advancing into all corners of music librarianship. Griscom began the decade as a student of Papakhian's in the librarianship program at Indiana University and ended it working with Papakhian on the launching of MLA-L. Griscom offers a personal account of his time in the IU music librarianship program, Papakhian's influence as a teacher and cataloger, the introduction and growth of email in academic institutions, and the impact of the implementation of AACR2, MARC, and library automation at both IU and Northwestern University, where Griscom began working in 1981. He ends by reflecting on the importance of the developments of the 1980s and how they kicked off decades of change, which continues today.

3:00-3:30 PM

STARTING AN MLS IN THE MIDST OF A PANDEMIC: Or, How to Survive, Adapt, and Overcome Program Fatigue

Kate Hamori, Jackson Harmeyer, Jeremiah Kamtman, & Jack Nighan (Indiana University)

No one could have predicted the pandemonium caused by the COVID-19 virus. Like many students starting graduate school, the incoming MLS music specialization cohort at Indiana University had to quickly adapt to a year of online classes. Only half of us were physically in Bloomington, making it extremely difficult to begin learning the trifecta of hands-on library skills: public services, technical services, and archival work. Additionally, it was daunting and challenging to get to know everyone in our program due to the physical restrictions. However, the Students of Music Librarianship Group, or SMLG, was able to help ease these tensions by having virtual check-ins and fun hangouts, as well as organizing several virtual professional development sessions where students could meet other music librarians to discuss unique aspects to their jobs. In this presentation, the officers of SMLG will emphasize the importance of building community among fellow students and with emerging professionals in the field of music librarianship when faced with a myriad of obstacles. We will also discuss how, despite this crisis, we have continued to build the necessary skills to succeed in our chosen profession and offer recommendations for how degree programs like ours might adapt going forward.

3:45-4:45 PM

2020: BLINK--AND OUR WORLD AND WORK LIVES CHANGED The Impact of COVID-19 and Collective Lessons Learned: A Discussion Forum

Therese Dickman (Southern Illinois University Edwardsville)

In Mid-March 2020 most academic libraries physically closed. ALA urged all libraries to close also given the COVID-19 health risks. This session is to engage participants in sharing and reporting back common experiences, challenges, opportunities gained, and lessons learned since that fateful time last year. Attendees will be divided into rooms to discuss various aspects outlined regarding the pandemic and how it impacted their work, how they adjusted to remote work, how important projects were accomplished during that time, what skills were gained, other opportunities that resulted, and lessons learned to apply going forward. Questions will be provided using Padlet and a volunteer from each group will summarize discussion points also in Padlet during their 12-minute session. Attendees may join a particular discussion group based upon their interest or type of library in which they work. A brief report after each 10-12 minute discussion session will be done before the next session. A final wrap-up discussion highlighting major points and how the past year has better prepared us for the year ahead will conclude the session.

5:00-6:00 PM

MWMLA 2021 SOCIAL HOUR

BYOB/P (Bring your own beverage, people, and/or pets!)

PROGRAM FRIDAY, OCTOBER 22

9:00-10:00 AM

CATALOGING INTEREST GROUP

Patricia Falk, coordinator (Bowling Green State University)

10:00-11:00 AM

PUBLIC SERVICES INTEREST GROUP

Z. Sylvia Yang, coordinator (Depauw University)

PROGRAM FRIDAY, OCTOBER 22, cont.

11:00-12:00 PM

TECHNOLOGY, ARCHIVES, & PRESERVATION INTEREST GROUP

Michelle Hahn, coordinator (Indiana University)

1:00-1:30 PM

WELCOME & BUSINESS MEETING

Mike Duffy, MWMLA Chair

1:45-2:30 PM

SUPPORTING TEXTBOOK AFFORDABILITY VIA MUSIC COLLECTION DEVELOPMENT

Anne Shelley & Rachel E. Scott (Illinois State University)

This presentation provides an overview of a textbook affordability initiative at Illinois State University's Milner Library. For this study, a team of librarians worked to identify and license library eBooks for a number of Spring 2021 courses. We recruited faculty, licensed one or more of their assigned texts, and conducted focus groups and surveys with participating students and faculty to gain insight into their experiences and to investigate the impact of cost-free resources on student success. We found that approximately one third of all assigned texts at Illinois State University were available for the library to license and library provision of these texts was very welcome to most student and faculty participants. This presentation will be of particular interest to librarians seeking to support textbook affordability using their collection development funds. Attendees will explore options to investigate the availability of assigned texts for fine and performing arts classes, receive feedback from participating students and faculty, and measure the impact of textbook affordability initiatives using a variety of qualitative and quantitative methods.

2:45-3:15 PM

POSTER SESSION

A LEGACY OF BACH IN BEREA, OHIO

Paul Cary (Baldwin Wallace University)

The Riemenschneider Bach Institute at Baldwin Wallace University is founded on the collections of Albert and Selma Riemenschneider, the founders of the BW Conservatory and the BW Bach Festival. Enriched by several significant donations and acquisitions, the RBI is a rich treasure trove of manuscripts, first editions, and archival materials. Some highlights of the collection include a partial-autograph set of parts for Bach's cantata 174, a rare set of 16th century Venetian part books, and a score for Brahms' German Requiem with the composer's conducting marks. The RBI is also a center for study by students and international Bach scholars, and publishes a peer-reviewed journal, BACH: Journal of the Riemenschneider Bach Institute. This poster will introduce viewers to the collections and resources of the RBI. It will provide background and context and highlight some of the treasures of the vault. It will also focus on more recent developments, specifically on digitization initiatives and on our efforts to enhance student engagement with sources and scholarship through class visits, endowed scholarships, faculty mentorship, and online exhibits. Much of the recent work focuses on highlighting the contributions of women to developing and promoting the RBI.

MUSIC LIBRARIANSHIP JOURNALS IN THE 21ST CENTURY

Joe Clark (Kent State University)

This poster will provide an in-depth examination of four major music librarianship journals' output in the 21st century. The author will analyze the content and coverage of Fontes Artis Musicae, Notes, Music Reference Services Quarterly, and CAML Review. The study will also assess what other journals have published music librarianship relate articles since 2000. Attendees will acquire a better understanding of each journal and the important differences between them. It will also allow conference attendees to know where to look to various types of literature as well as possible publication avenues for future projects.

IBERO-AMERICAN CENTENNIALS PROJECT: Curating a Subject-Specific Digital Exhibition in Omeka Classic and Omeka S

Katharine Teykl (Indiana University)

The creation of subject-specific digital exhibits highlighting diverse collections has become of significant interest, particularly as the pandemic has provided increased opportunities for implementing new digital platforms. In a collaboration between the Latin American Music Center, the Cook Music Library, and the Iberian and Latin American Collections at Indiana University Libraries, the Ibero-American Centennials Project honors cultural luminaries for their landmark contributions to the arts, humanities, and social sciences in Latin America, the Caribbean, Spain, and Portugal. The project seeks to create a curated virtual exhibition that showcases selections from IU Libraries for the featured artists, intellectuals, and writers. Here, I will delineate the initial stages of developing the exhibition in Omeka Classic (2020) and illustrate the project's ongoing transition to Omeka S (2021).

3:30-4:15 PM

COMPEL: An Electronic Music Library for a Born-Digital Age

Hollis Wittman (University of Illinois at Urbana-Champaign) & Andi Ogier (Virginia Tech)

Born-digital electronic music is on its way to becoming a permanent branch of music education for college students in the United States; composition, performance, and musicology students are required to demonstrate proficiency with at least some aspects of computer assisted musicianship. Yet it remains difficult to access electronic music- most electronic music performances are brought about through personal connections or word-of-mouth. This challenge falls into two categories: visibility and preservation. Students trying to search for electronic music have limited resources- traditional databases rarely include contemporary compositions that include electronics. Preservation is a complicated issue that few archives and libraries are willing to undertake; music libraries often hold scores but not electronics for pieces that include analog instruments and digital components, and archives are not yet prepared to preserve the complex files involved. The COMPEL Computer Music Library provides a solution. It offers a database that composers will be able to contribute to and that performers and musicologists can use to find pieces that fit their needs, based on multiple search criteria such as instrumentation, type of electronic components, and in the future, performer feedback. Since its launch in 2017, it has worked to improve the user experience and incorporate more intuitive features, and is currently planning a potential migration as well as a future preservation component.

4:30-5:00 PM

CLUE: It Wasn't the "Cook"

Michelle Hahn & Emma Dederick (Indiana University)

PRESENTER BIOGRAPHIES

PAUL CARY is Conservatory Librarian at Baldwin Wallace University in Berea, Ohio, where he oversees operations of both Jones Music Library and the Riemenschneider Bach Institute. Paul has been a member of MLA since 1990 and has served as Board Member-At-Large and Administrative Officer. He has also chaired the Instruction Subcommittee, the Reference and Public Services Committee, the Investments Subcommittee, and several search committees. Paul has twice served on the Notes staff, once as Editor of "Digital Media Reviews" and once as compiler of "Prices of Music Monographs and Scores". He is currently chairing the search committee for Assistant Chief Financial Officer. Please consider applying! In his spare time, Paul enjoys golf, birdwatching, and fumbling around with a camera.

JOE CLARK is the Head of the Performing Arts Library and Professor at Kent State University. His current research interests include user behavior, employment trends in music librarianship, collection management and resource sharing, and American vernacular music. He has published articles in journals that include Notes, Fontes Artis Musicae, Serials Review, and Journal of Academic Librarianship, Music Reference Services Quarterly, and College & Research Libraries. He spends free time playing guitar, eating spicy ethnic food, and attempting to get another hole-in-one on the golf course.

EMMA DEDERICK is the Librarian and Curator of Special Collections for the Latin American Music Center at the Indiana University Jacobs School of Music. She is also a Cataloger and Reference Librarian at the William & Gayle Cook Music Library and serves as a faculty member of the Music Librarianship Specialization Program from the Department of Information and Library Science at the Luddy School of Informatics, Computing, and Engineering also at Indiana University. Emma graduated with a Bachelor's degree in music from the Indiana University School of Music and a Master in Library Science with a Specialization in Music Librarianship from the School of Library and Information Science at the same institution.Emma has been a member of the Music Library Association, Midwest Chapter since 1997 serving in different capacities including as chair of the Technology, Archives, Preservation, and Sound Committee (TAPS) (2010-2016); chair of the Public Services Committee (2003-2005); and as a member of the Cataloging Committee/Interest group.

THERESE DICKMAN, Fine Arts Librarian and Associate Professor at SIU-Edwardsville, has curated the National Ragtime and Jazz Archive and SIUE music special collections for more than 30 years. She coordinates the MLA, Midwest Chapter Oral History Project and serves on the Publications Committee, assisting to complete drafted chapter history documents. Therese recently completed her term as chair of the MLA Oral History Committee. Her research interests include: Digital humanities; experiential learning; Louis Sullivan Architectural ornaments; St. Louis Music History; Open Educational Resources; and Integrating Music Special Collections into the Curriculum. Therese and her husband have three adult sons.

Before retiring in February 2021 as an associate university librarian at the University of Pennsylvania, **RICHARD GRISCOM** was the head of the music libraries at the University of Louisville (1988–97), University of Illinois (1997–2004), and University of Pennsylvania (2004–14). He is a graduate of Indiana University (MM, MLS '81), where he learned to catalog music under Ralph Papakhian. After taking his first job in 1981, as a music cataloger at Northwestern University, he became active in MLA, serving as a member-at-large of the board of directors (1988–90), executive secretary (1992–96), and editor of Notes (1997–2000). He is the author, with David Lasocki, of The Recorder: A Research and Information Guide, which, in its third edition (2012), won the 2014 Vincent H. Duckles Award for the best book-length bibliography or reference work on music. Parts of Griscom's MWMLA presentation will be included in a forthcoming article on the impact of technological change on music cataloging in the 1980s, scheduled for publication in Notes in 2022. The text of Griscom's presentation may be read at http://griscom.info/personal_histories/arp.html, which includes a few "outtakes" that were omitted from the presentation in the interest of time.

As Sound Recordings Cataloger, **MICHELLE HAHN** is responsible for the description, arrangement, and management of sound and video recording collections at the William & Gayle Cook Music Library. She also serves as a Music Library collection

manager for Media Collections Online (MCO), Indiana University's instance of the open-source Avalon Media System, a streaming media platform. Michelle is a frequent conference speaker, collaborating with colleagues to present on diverse topics such as library accessibility, gift workflows, digital humanities, and the library job market. She has also published articles in Directions in Music Cataloging and Music Reference Services Quarterly. She is currently the Chair of the Music OCLC Users Group, and previously served as the Newsletter Editor for MLA, Continuing Education Coordinator for MOUG, and Co-Editor-in-Chief of Music Reference Services Quarterly. She received her Master of Science in Project Management and Operations from Southern New Hampshire University, Master of Library Science with a Music Librarianship Specialization from Indiana University, her Bachelor of Music in Music Education from Ohio University. Prior to returning to Indiana University, Michelle served as Music Catalog Librarian and Interim Music Librarian at Southern Methodist University. She is a proud Indiana University Alumni Association Life Member and Alumni Student Recruiter.

KATE HAMORI is currently pursuing an MLS with a specialization in music librarianship and an MA in musicology at Indiana University. A graduate of the University of Indianapolis, she is currently serving as treasurer for IU's Student Music Librarianship Group. Kate also works as a cataloging assistant at Cook Music Library, a research assistant in the IU Jacobs musicology department, and a grader in the Music in General Studies department. Her recent musicological work has focused on intersections of cultural trauma, youth culture, and girlhood in popular music. A pianist and soprano, Kate is also a member of NOTUS, IU's contemporary vocal ensemble.

JACKSON HARMEYER studies music librarianship at Indiana University where he is the recipient of a May Copeland Fellowship and Luddy Research Award. In Bloomington, he is employed at the Cook Music Library and at the Archives of Traditional Music, and he serves as Secretary/Web Administrator to the Students of Music Librarianship Group. His first master's is in Music History from the University of Louisville where he was a recipient of the Gerhard Herz Music History Scholarship and wrote a thesis entitled, "Liminal Aesthetics: Perspectives on Harmony and Timbre in the Music of Olivier Messiaen, Tristan Murail, and Kaija Saariaho." His latest project, "Uncharted Territories: Collection Development of Unfamiliar Musical Idioms, and a Practical Case for Spectral Music," has been selected for the Music Library Association national meeting in March 2022. Already Jackson has shared research at two chapter meetings of the American Musicological Society; the University of Tennessee Contemporary Music Festival; and the Music by Women Festival. He has also served as Director of Scholarship to the Sugarmill Music Festival and Marketing Chair to the Chamber Music Society of Louisville. He is a freelance concert annotator, music blogger, CD collector, and award-winning nature photographer. Find Jackson online at www.JacksonHarmeyer.com.

JEREMIAH KAMTMAN is currently a music librarianship student and President of the Students of Music Librarianship Group at Indiana University Bloomington. Originally from Winston-Salem, North Carolina, Jeremiah was immersed in music and libraries at a very early age; he attended his first SEMLA conference in 2005 as a wee child with his mother, also a music librarian. He received his Bachelor of Music in Trombone Performance from Vanderbilt University in 2020, where he studied trombone under Jeremy Wilson and composition under Michaels Slayton, Rose, and Kurek. He has performed internationally as a trombonist, stinted with the Nashville Symphony Chorus, and has established himself as a freelance composer and arranger. While at IU, he has worked at the Archives of Traditional Music, the Cook Music Library, and most recently as a Center Supervisor for the RPS Libraries. In his free time, Jeremiah enjoys cooking, adding to his overflowing book collection, excavating ancient archeological sites (with permission), and gardening.

JACK NIGHAN is pursuing the MM in music theory and the MLS with a specialization in music librarianship. Originally from Glastonbury, Conn., Jack graduated magna cum laude from the University of Connecticut with a BM in music theory and a BA in music history, where he was principal oboist of the wind ensemble and symphony orchestra. A lover of modern music, Jack has had the privilege of performing in premieres of works by many composers including Joseph Schwantner, Miho Sasaki, and Margaret Bonds, and writing an undergraduate thesis titled "Interval-Class Pairing Models in Lutosławski's Epitaph." Jack's research interests include post-tonal theory, twentieth-century harmony, and music theory pedagogy.

PRESENTER BIOGRAPHIES, cont.

ANDI OGIER, MLIS (she/her) is an Assistant Dean in the University Libraries at Virginia Tech. She also serves as the Director of the Data Services, and has experience working on many digital library style research projects (with varying degrees of success). Although she has absolutely no musical talent, her interest lies in figuring out how to appropriately curate different kinds of data, including (most recently) computer music.

RACHEL E. SCOTT is the associate dean for information assets at Illinois State University's Milner Library, where she oversees the library's access and technical services, collection development, scholarly communication initiatives, and cultural heritage activities. Scott recently completed a PhD in historical musicology and conducts research at the intersections of information literacy, library collections and their discovery, music bibliography, and scholarly communications. She serves as co-editor-in-chief of Music Reference Services Quarterly and co-editor of the NASIG Conference Proceedings.

ANNE SHELLEY is scholarly communication librarian and music librarian at Illinois State University, where she manages the institutional repository ISU ReD and provides instruction, reference, and collection development services. Anne has been a Midwest Chapter member since 2006.

KATHARINE TEYKL is a third-year graduate student at Indiana University-Bloomington earning a dual Master's in Musicology and Library Science. She previously earned a Bachelor of Music with Research Honors in Composition from Illinois Wesleyan University in 2019. She currently serves as the Graduate Assistant for the HathiTrust Research Center (HTRC) and works as a Technical Services Assistant at the Cook Music Library at Indiana University-Bloomington. Her interests in librarianship include digital scholarship and the intersection between digital humanities and music librarianship.

HOLLIS WITTMAN earned her Master of Arts in Musicology from Western Michigan University and her MS/LIS from the University of Illinois at Urbana-Champaign.

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