



MIDWEST NOTE-BOOK

VOLUME 31 ISSUE 1 SPRING/SUMMER 2022

IN THIS ISSUE

- MLA-MW Goes to the Hoosier State 1
- From the Chair 2
- Scholarship Information 3
- Session Summaries 3
- Administrative Structure 7

CALENDAR

October 27— 29, 2022
Fall Chapter meeting at
Indiana University,
Bloomington, IN

March 1 — 5, 2023
91st Annual MLA Meeting
St. Louis, MO (hybrid)

REMINDER

Submissions for the next
issue of *Midwest Note-
Book* are due August 15,
2022.

MLA MIDWEST GOES TO INDIANA



Do you even remember how to conference in person? Pull up a map and start your trip planning now!
Detail from Samuel G. Goodrich, *Universal History Illustrated, or The Stream of Time*, 1841 courtesy of [Harvard University](https://www.harvard.edu/).

The 81st meeting of the Music Library Association Midwest Chapter will be held at Indiana University in Bloomington, Indiana, October 27-29. 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 Michael Duffy (chair), Ellen Ogihara, and Emma Dederick.

FROM THE CHAIR



Kate Lambaria

Greetings Midwest Chapter!

I'd like to start my first From the Chair column by extending sincere thanks to several individuals.

First, to our Past-Chair, Mike Duffy, for all his hard work leading our Chapter these past two years. He

has provided exceptional leadership during a pandemic and two virtual chapter meetings.

Second, to Anne Shelley, who was elected to her first term as Secretary-Treasurer, and to Anne

and Victoria Peters for standing for election. Thanks also to Greg MacAyeal for his years of service to the chapter in this role.

And third, to all the folks who helped pull off our second virtual meeting, including Program Committee members Bonnie Finn and Emma Dederick who joined me in reviewing proposals and scheduling speakers, and all our excellent session presenters. I hope you will enjoy reading the session summaries from the meeting in this issue of the Midwest Note-Book! Thanks also to the members who contributed session summaries.

It was great to see so many Midwest members at our virtual MLA national meeting this past March. Several Midwest chapter members presented, including Kathy Abromeit and Randye Jones who were selected as Best of Chapters runner-up for their presentation "Researching the Negro Spiritual". You can read more about their presentation in the [March/April issue of the MLA Newsletter](#).

Emma Dederick and Chuck Peters are hard at work preparing for our fall chapter meeting in Bloomington, IN. Keep an eye out for more information coming soon!

Best regards,

Kate

Midwest Note-Book

The Publication of the Midwest Chapter
of the Music Library Association

ISSN 1063-5327
VOL. 31, NO. 1

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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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.

SCHOLARSHIP INFORMATION

MW-MLA SCHOLARSHIPS NOW OPEN!

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.

Nominations from chapter members as well as applications from students and staff are encouraged.

To nominate or apply, download the appropriate form from the chapter website:

[Phyllis J. Schoonover Student Scholarship](#)

[Troutman Scholarship](#)

Please submit applications to the Scholarship Committee chair Kristi Bergland (bergl007@umn.edu)

CHAPTER MEETING SESSION SUMMARIES

Plenary Session, October 21, 2021

The opening plenary session highlighted the centennial of the Indiana University Jacobs School of Music in 2021 and the people and places that have propelled its legacy forward. Michelle Hahn and Emma Dederick began with an overview of the William and Gayle Cook Music Library through *The Dynamic Cook: A Recipe 100 Years in the Making*. Richard Griscom continued with remembrances of Ralph Papakhian, a pivotal figure in the history of the Cook Music Library, the profession of music librarianship, and the Music Library Association. Finally, Michelle Hahn shifted the focus to an archive of music-making on campus in *Performance at Indiana University: Celebrating 100 Years of Music*.

Emma Dederick guided us through a pictorial tour of the sights, sounds, and history of Bloomington and the IU campus. The music library moved into the new music building, Merrill Hall, when it opened in 1937. Two years later in 1939, Ethyl Lyman became the first full-time music librarian. During the mid-20th century, visionaries like Dean Wilfred C. Bain and Juan Orrego-Salas led the Jacobs School of Music through decades of growth and established innovative campus institutions such as the Latin American Music Center. The Cook Music Library facilities and collections grew alongside and together with the school, moving into the present location in the Bess Meshulam Simon Music Library and Recital Center in 1995. Following Ethyl Lyman's initial leadership, the librarians and staff of the Cook Music Library continued to serve the IU musical

CHAPTER MEETING SESSION SUMMARIES

Plenary Session - continued

community in innovative ways throughout the centenary span, mentoring generations of music librarians in the process.

For further exploration of the first 100 years of the IU Jacobs School of Music—including episodes of the podcast *Reminiscing in Time* featuring conversations with faculty, students, alumni, and staff—see <https://music.indiana.edu/about/centennial/>. For an overview of the history of the Cook Music Library, consult <https://libraries.indiana.edu/william-and-gayle-cook-music-library-history>. And to whet your appetite for a visit to campus, listen to the carillon (<https://broadcast.iu.edu/events/iub-carillon-bell-2021.html>) or navigate through a 3D rendering of the Hoagy Carmichael Room (<https://my.matterport.com/show/?m=cee3AxNmUTs>).

Richard Griscom titled his remembrances of one eminent IU librarian *Ralph Papakhian and Technological Transformations of the 1980s: A Personal History*. Ralph and Richard became acquainted in the 1980s, after Richard moved to Bloomington for a master's degree in musicology then completed the music librarianship program. It was a time of transformational and disruptive change in librarianship, prompted by rapid technological evolution. Richard warmly reminisced about his first encounters with Ralph, the Socratic method of Ralph's teaching, his intellect and sharp wit, the pride for his Armenian heritage, his political activism, and his stance that "if the work is worth doing, it's worth doing right." The connections and camaraderie between Ralph and Richard continued through years of MLA and MOUG annual meetings, discussions of music cataloging conundrums, early adoption of email communication, and service on the MLA Board of Directors. Ralph passed away in 2010. Richard noted that when Ralph won the MLA Special Achievement Award nearly two decades earlier, MLA President Don Roberts remarked that "Ralph represented the heart of the Association."

An expanded version of the text of Richard's presentation is available at https://griscom.info/personal_histories/arp.html. Tributes to Ralph Papakhian are also available on the Music Library Association, Midwest Chapter website at <https://mwmla.wp.musiclibraryassoc.org/2010/01/31/ralph-papakhian/>.

Reflecting on a century of music making at IU, Michelle Hahn noted milestones: the first related performance in 1907; the earliest surviving printed program from 1936; the first performance recording, made in 1938; and the first performance in the new Ford Hall in 1996. Of the over 1,100 performances now presented annually through the Jacobs School of Music, several hundred are recorded including those for major ensembles, faculty recitals, guest performers, doctoral candidates, and artist diplomas. The school began live-streaming most performances during the coronavirus pandemic. In addition, an IU initiative emphasized digitization of media formats within the performance recording collection considered at risk.

The Cook Music Library has managed, described, preserved, and provided access to these institutional recordings since the 1990s. The Jacobs School of Music transfers recording files to the library, which proceeds with workflows for sound and video content. Each title is cataloged according to the guidelines in place at the time of cataloging, resulting in variation in descriptive practice and corollary challenges for search and

CHAPTER MEETING SESSION SUMMARIES

retrieval by users. Michelle has provided the description templates and repeatable text strings used for the IU performance recordings at <https://tinyurl.com/PerformanceDataTemplates>.

—Submitted by Melissa Moll, University of Iowa

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)

This dynamic session gave us a glimpse of what Indiana University MLS students were doing during the pandemic to stay engaged in their academic program while trying to maintain a sense of community and a sense of self during the pandemic. Jeremiah Kamtman began by describing how they adapted their student group. They aimed for two events per semester and partnered with other groups to share the load. They hosted presentations from Music Librarians at other institutions and then, as things started to open up, focused more on workshops, resume work, and building cultural competency. They tried to tailor the meetings to their audience, for example, as some students were on the West Coast, they held sessions in the early evenings.

Jack Nighan spoke about some of the challenges remote education posed to students developing a sense of community. Some students on campus may have seen each other occasionally, but others were completely remote. Trying to have casual conversations over Zoom could be awkward and challenging. Even when people were interested, constant muting/unmuting, technology issues, and Zoom fatigue taxed their enthusiasm, and planned activities proved to be more successful. Even then, flexibility was key: when plans for movie night failed, they played group games on Jackbox instead.

Kate Hamori guided us through a deconstruction of program fatigue, recognizing that external factors, rather than program itself, became a struggle for many. She succinctly pointed out “when professionals are pushed to the limits by the pandemic, it affects professional activity.” Components of program fatigue (and strategies to counteract them) include: Zoom fatigue - giving oneself permission to break away from the expectation to have the camera on at all times; engaging in repetitive activities such as knitting while on Zoom. Digital overload - from computer to phone to tablet to television, it can be hard to disconnect mentally when so many would-be outlets are also in digital form. Hamori recommended naps, guided mindfulness, and short meditation videos to help unplug. Emotional fatigue - acknowledging the emotional weight of the isolation brought on by the pandemic, Hamori examined being alone vs. being lonely, imposter syndrome, and the struggles of isolation. In *Creating a Culture of Self-Compassion*, she challenged the myth of bulletproof professionalism and calling for us to work toward a new definition of professionalism that includes self-compassion. Though this was in the context of the IU student experience through the pandemic, Hamori’s conclusion holds insight for us all.

Jackson Harmeyer gave us a look into his own experience starting his MLS program totally remotely. Not wanting to take any chances with his parents’ health, he spent (at least) the first 18 months of his program in the woods with limited social interaction. He kept focused on his arrival at IU and attended conferences vir-

CHAPTER MEETING SESSION SUMMARIES

tually. During the time he spent without meeting classmates, he survived on personal projects. One of the great things about the IU program is the many opportunities to gain hands-on experience while working with IU library collections. Unfortunately, while courses were offered remotely, jobs were unavailable to students away from the Bloomington campus. He was able to draw on experience from previous jobs, practice cataloging with his personal CD collections, and sustain himself with the abundant adorability of goats. For his coursework he chose small discussion-based seminars, which gave much needed social contact and avoided technical classes so as not to lose skills with nothing to practice on.

Jeremiah Kamtman concluded this session with some of their main takeaways: it is important to remain flexible and adapt to your own needs; jobs are needed for all students, whether in-person or remote; social engagement is imperative; and mental health is more important than assignments.

—Submitted by Kristi Bergland, University of Minnesota

Supporting Textbook Affordability via Music Collection Development

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

The presenters provided an overview of a textbook affordability initiative at Illinois State University (ISU) Milner Library. A team of librarians worked to identify and license e-books for Spring 2021 courses. Faculty and students were engaged in the process through consultation and focus groups.

The project came out of a convergence of opportunity, need, and resources. Their consortium, CARLI, offered a grant-based opportunity to train librarians to perform student success research at their own institution. ISU decided to do a research project on student textbook affordability. The pandemic that hit in March 2020 provided the need as students could no longer access physical resources. Many students (or their families) were out of work and/or experienced financial instability, which meant that fewer students would be able to afford textbooks. Funds for the project were redirected from another initiative.

For context, ISU is an R2 institution with a high undergraduate population, with an average enrollment of approximately 20,000 students. Milner Library is the only library on campus, with about 70 full time personnel. Statistics show that 73% of students did not acquire and 89% of students delayed purchase of a required textbook or other course material due to cost. Approximately 7% of students used Milner Library as a source of textbooks.

The spring 2021 project focused on identifying and prioritizing classes and implementation. Because the number of available e-books with appropriate license terms was greater than funding allowed, a benefit to cost ratio was developed to prioritize classes. Only a couple of world music courses made the cut. The Fall 2021 project relied on subject librarian approval, used the same cost/benefit ratio, and added OER and already-licensed e-books.

Collaboration was an important part of the project, working across library departments (E-resources, Acquisitions and Cataloging, and Access Services and Reference) to accomplish the work. Faculty were also critical

CHAPTER MEETING SESSION SUMMARIES

players in the project and had to agree to participate in the study and give the library access to their course sites to add the e-book links (saving the students from having to navigate multiple platforms).

Several lessons were learned from this experience. Sustainability of such an initiative depends on the budget and despite the positive feedback, no guarantee can be made for continuation. Campus partnerships had a great impact on the approach to the work. Development of new workflows across departments and units needed to be developed. Faculty and student perceptions highlighted the importance of equity, cost savings, and the learning curve with e-books.

Next steps for the project include an ongoing assessment process, finding funding, identifying additional collaborations, and reporting out project results to others on campus.

—Submitted by Mary Huismann (St. Olaf College)

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

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

The COMPEL Computer Music Library was developed in 2017 as an attempt to address two difficulties inherent in born-digital music: visibility and preservation. Most discovery of born-digital music comes through social media or personal connections. Most traditional resources do not include electronic music. Electronic music presents several challenges for preservation as well—varieties of file types, media, etc.

The initial concept for COMPEL envisioned elements of social media discovery and preservation. Development of the first database on the Hyrax platform involved creating user personas (composers, performers, ensemble, recording & production engineer) and person records that included a brief biography, a featured recording, and related performances and/or compositions.

Unfortunately, the initial database is no longer available as it would have required too much development to continue. Several lessons were learned from the experience, however: the music ecosystem is complicated, external partners rarely follow through (even when they promise to do so), and boutique digital library solutions often result in security audit failure. Most importantly, if no one builds a way to make actual use of the system, nobody will use it!

COMPEL 2.0 moves in a different direction, focusing first on visibility then preservation. Data from the first iteration is being migrated to the Omeka platform; the data was not able to be migrated directly, but only by scraping from a Wordpress XML dump, adding an extra challenge to the process. A new metadata model is being developed that envisions connections between people and items. Preservation is becoming an increasingly pressing goal – even simple things like Sibelius files are difficult to preserve. Finally, a composer intake survey (<https://forms.gle/GWmqB9V9vpVJeb9H9>) is under development, and everyone is invited to provide feedback.

—Submitted by Mary Huismann (St. Olaf College)

MIDWEST CHAPTER OF THE MUSIC LIBRARY ASSOCIATION: ADMINISTRATIVE STRUCTURE

EXECUTIVE COMMITTEE

Chair:	Kate Lambaria (University of Illinois)
Past Chair:	Michael Duffy (Western Michigan University)
Secretary-Treasurer:	Anne Shelley (Illinois State University)
Newsletter Editor:	Kristi Bergland (University of Minnesota)
Web Editor:	Thom Jencks (Roosevelt University)

STANDING COMMITTEES and INTEREST GROUP COORDINATORS

Bylaws

Therese Dickman, Chair (Southern Illinois University, Edwardsville) 2025
Michael Duffy, ex-officio (Western Michigan University) 2022
Sheridan Stormes (Butler University – retired) 2022

Membership

Mallory Sajewski (Western Illinois University) Chair 2020
Jason Imbesi (University of Michigan) 2020
Anne Shelley (Illinois State University) ex-officio 2022

Program

Michael Duffy (Western Michigan University) Chair 2022
Emma Dederick (Indiana University) 2022
Ellen Ogihara (Cincinnati Symphony Orchestra) 2022

Publications

Mallory Sajewski ,Chair (Interlochen Center for the Arts) 2022
Carla Williams, Past-Chair (Ohio University) 2022
Rob DeLand (VanderCook College of Music) 2024
Therese Dickman (Southern Illinois University, Edwardsville) 2024
Michael Duffy (Western Michigan University) 2024
Kathleen Haeffliger (Retired) 2022
Jason Imbesi (University of Michigan) 2022
Janet Scott (Indiana University) 2022
Anne Shelley (Illinois State University) 2022
Hollis Wittman (University of Illinois at Urbana-Champaign) 2022

Scholarship

Kristi Bergland, Chair (University of Minnesota) 2022
Grace Haynes (Michigan State University) 2022
Anne Shelley, ex-officio (Illinois State University) 2022

Interest Group Coordinators

Cataloging Patty Falk (Bowling Green State University)
Public Services Sylvia Yang (DePauw University)
Technology, Archives, Preservation & Sound (TAPS) Michelle Hahn

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