# MIDWEST NOTE-BOOK

VOLUME 25 ISSUE 1 MAY 2016


## 75TH ANNIVERSARY CELEBRATION IN BLOOMINGTON-NORMAL




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*Bloomington, Illinois*

The 75th Anniversary meeting of the Midwest Chapter, Music Library Association will take place October 13-15, 2016 at the 4-Diamond rated, Marriott Bloomington-Normal Hotel & Conference Center located in "Uptown" Normal, Illinois. The conference will be sponsored jointly by the Ames Library, of Illinois Wesleyan University, and Milner Library, at Illinois State University, with Robert Delvin (IWU) and Anne Shelley (ISU) as local arrangements co-chairs.

At this date, the program is still in the early stages of planning. The Program Committee consisting of Sheri Stormes (Butler University), chair; Tom Caw (University of Wisconsin-Madison); Rob Deland (Vandercook College); Anne

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## CALENDAR

**October 13-15, 2016**
75th Annual MLA Mid-west Chapter Meeting
Bloomington-Normal, IL

**February 22-26, 2017**
86th Annual MLA Meeting
Orlando, Florida

## REMINDER

Submissions for the next issue of *Midwest Note-Book* are due August 15, 2016.

# From the Chair



*Keith Cochran*

Like many of you at this time of year, I am looking forward to the end of the spring semester and making plans for summer. In the midst of our busy schedules, I hope we can take a moment to look forward to our chapter meeting this fall in Bloomington-Normal, Illinois, Oct. 13-15, 2016.

Many of you attended our meeting during the annual conference in Cincinnati, where we discussed the upcoming chapter meeting in some detail. As you may know the meeting will be a milestone for us, since we are celebrating the 75th anniversary of the chapter! If you are interested in making this meeting a special one, I urge you to consider two points. First, watch for an announcement this summer from Sheri Stormes, our Program Committee Chair, regarding proposals. This will be your opportunity to suggest a panel or presentation that can look back on the history of our chapter in some way. Second, if you have ideas about any special events or activities to mark our anniversary, please get in touch with me! I am eager to hear from you and help coordinate with our co-Chairs for local arrangements, Bob Delvin (Illinois Wesleyan University) and Anne Shelley (Illinois State University). At our time in Cincinnati, suggestions were made about creating a special webpage, an exhibit of photographs, or even a karaoke night! If any of these ideas appeal to you, or if you would like to suggest something else, let me know.

This issue of the newsletter marks a change in the editor of our publication. Anne Shelley has served wonderfully in this capacity and has gone the extra mile in creating an online archive of past issues for us. We thank her for her many years of service in this important work. In her place, we welcome Abbey Thompson, who has recently returned to the Midwest and is likewise committed to helping us get the word out about our chapter's activities.

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## Midwest Note-Book

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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:

James Procell
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Louisville, KY 40292
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The Midwest Chapter of the Music Library Association is a tax-exempt, non-profit organization.

**http://MLAMidwest.org**

# Member News and Announcements

**Welcome our Newest Midwest Chapter Members:**

- Michelle Hahn, Assistant Librarian, Sound Recordings Cataloger, *Indiana University*
- Charles Roush, Circulation Supervisor/Bills and Fines Coordinator (Student), *Indiana University*

**Job Transitions**

- Kerri Scannell Baunach is resigning as the Head of Special Formats Cataloging and Music Catalog Librarian from the University of Kentucky as of August 5, 2016. She will be transitioning to a stay-at-home mom and part-time teacher when her kids start school at a local Classical education, part-time school.
- Misti Shaw assumed the position of Public Services & Outreach Librarian at Cook's Music Library at Indiana University in May. She wishes it to be known that she is "nervited," which is her trademark combination of nervous and excited.

**Open Positions:**

- Edison Project Cataloger, University of Michigan (Ann Arbor, Michigan)
- Head of the Albino Gorno Memorial Music Library (University of Cincinnati)
- Music Librarian and Coordinator of the Music Library, DePauw University (Greencastle, Indiana)

**Publications & Presentations:**

- Clark, Joe C. "Library as Place: What Students Value in a Performing Arts Library." *Music Reference Services Quarterly* 18, no. 3-4 (2015): 139-156. http://dx.doi.org/10.1080/10588167.2015.1093882
- Clark, Joe C., and Amanda L. Evans. "Are Audio Reserves Still Relevant in Libraries?" *Journal of Interlibrary Loan, Document Delivery & Electronic Reserve* 25, no. 1-2 (2015): 1-14. http://dx.doi.org/10.1080/1072303X.2015.1076552

# From the Outgoing Newsletter Editor...

I started editing *Midwest Note-Book* in 2009, my first year as a librarian. My main goal at the time was to not break everything Greg Fitzgerald had expertly crafted in his seven years as editor. In many ways, the newsletter and I have grown together. It serves an arguably different purpose now than it did when it started in 1969; rather than being the vehicle for late-breaking news it steadily chronicles changes in our profession. *Midwest Note-Book* has been a great teacher. I learned about deadlines, trends and staples of music librarianship, and how deeply our members care about our vibrant chapter. I am so pleased Abbey Thompson is stepping into the role of newsletter editor and returning to the executive committee. I hope she finds the role as rewarding as I did. Thank you to everyone who contributed to the newsletter these last seven years!

***—Anne Shelley, Illinois State University***

Shelley, and Bob Delvin will issue a first call for conference presentation proposals during early to mid-May.

Since this meeting marks a milestone anniversary for our Chapter, proposals of a retrospective nature that are reflective of the Chapter's rich history would be most welcome, as would be proposals addressing unique collections, current issues, or forward-looking topics in music librarianship.




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*Normal Theater*

All program events will be held at the conference hotel. The Marriott Hotel is within walking distance of both Illinois State University and Illinois Wesleyan (nice weather providing), with numerous "campus town" specialty shops, restaurants, and nightlife available for after-hours entertainment. In addition, the restored art deco Normal Theater located adjacent to the hotel specializes in vintage, classic and art cinema.

For those considering travel by Amtrak, the Bloomington-Normal "Uptown Station" is located less than two blocks from, and within eyesight of the hotel. Several trains run daily to and from Chicago/St. Louis/ Kansas City. The Marriott Hotel provides free parking for overnight hotel guests, as well as shuttle service to the Central Illinois Regional Airport with daily flights available on American Eagle and Delta from Chicago, Minneapolis, Detroit and beyond.

Conference and hotel registration details will follow in the September issue of the Midwest Note-Book. For your planning purposes, however, the quoted hotel conference room rate is $149.00 plus tax per single or double occupancy.

As in 1994, 2003, and 2010, these two host institutions look forward to welcoming the Midwest Chapter, Music Library Association to central Illinois and Bloomington-Normal.

***—Bob Delvin & Anne Shelley,***
***Local arrangements coordinators***

# Send Us Your Midwest Chapter Photos!

The Midwest Chapter of MLA will celebrate its 75th Anniversary during our annual meeting in Bloomington-Normal in October 2016. To that end we are putting out a call for any photos that you might have of members and past chapter meetings or gatherings at the national conferences. Digital copies are preferred, but we can scan physical photos if you do not have the ability to scan them yourself.

Our deadline for submissions is Tuesday, May 31st. Please contact Rebecca Littman at rlittman@uwm.edu for more details and file-type specifications.

# Call for Scholarship Applications

The Midwest Chapter offers scholarships to eligible members who wish to attend the 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 and submit the requested materials by Friday, August 26, 2016.

**Phyllis J. Schoonover Student Scholarship**

**Troutman Scholarship**

Please submit completed forms to Scholarship Committee member Eleanor Lange by U.S. Mail or e-mail:

Eleanor Lange
Interlochen Center for the Arts
Music Library
PO Box 199
Interlochen, MI 49643
(231) 276-7232
eleanor.lange@interlochen.org

# From the Chair, *continued*

Finally, a reminder that our chapter will be involved in a pilot program with the national office to handle our payment of dues in a new way. When the call goes out in June/July for you to renew your national dues, you will be able to pay for your Midwest membership as well. We hope this change will save all of us some time and be more convenient. The chapter relies on your financial support. Also, please consider donating to one of our scholarship funds, either the Leslie Troutman Scholarship (for paraprofessional and support staff) or the Phyllis J. Schoonover Scholarship (for student members). For now, the form for dues and scholarship contributions is still available at this link from our website: www.mlamidwest.org/documents/Membership%20form_14.pdf

***— Keith Cochran, Indiana University, Bloomington***

# SPEAKING OUR HISTORY:

## *Eleventh in a Series in the Midwest Chapter Oral History Project*



*Bob Delvin and Anne Shelley in 2016*

**Anne Shelley:** This is Anne Shelley. I'm here with Bob Delvin on the beautiful Illinois Wesleyan University campus. We're in his office enjoying some Earl Grey tea and looking out at a lovely snowfall.

**Bob Delvin**: I wish it were spring! [*laughs*]

**AS:** I wish it were spring, also! It's been a rough winter. Bob, could you talk about your musical background and training?

**BD**: There's been an odd coincidence in our library over the years; a fair number of the librarians and support staff have at one time or another studied the flute. My first musical training was on the flute as well, which I absolutely detested! As a boy of nine, I wanted to make lots of noise like my friends did but for some reason I got stuck with the flute. Luckily, that lasted for only a year or two. I lived in a community with a large Polish population and these were the days when Lawrence Welk was at his zenith of his popularity. Every week my parents religiously watched the Lawrence Welk show on television – we bought our first TV in 1953 when I was 6 years old. They never missed it. Myron Floren (the accordionist with perfect teeth) was their favorite. So, following the flute fiasco, I entered "Musician's Hell" at age ten or eleven, began accordion lessons from a woman down the street (she was not Polish). The same lady also taught piano, so I started taking piano lessons at about the same time. That was my induction into the realm of music. My family was nominally Dutch Reformed (that was difficult to avoid in Western Michigan at the time) and there wasn't much variety in the music we listened to at home. Most of my accordion repertoire consisted of classical music themes and hymn arrangements! I particularly remember playing an arrangement of the theme from the Grieg Piano Concerto; I confess I also learned to play the "Beer Barrel Polka" my teacher was German Lutheran after all. I continued to take accordion lessons all through high school.

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# SPEAKING OUR HISTORY: ROBERT DELVIN, *continued*

Even at that early age, I started collecting records. I had (and still have) a wind-up, portable Victrola that had belonged to my great-grandfather. When he died in 1954 he actually left this to me in his will, along with all the records that he had to go along with it. Above my mantel at home, is a painting that his son, my maternal grandfather did of our family homestead, with a river and boat in the foreground. Great Grandpa used to take the Victrola out onto his clamming boat; a flat-bottom boat he used to dredge clamshells out of Michigan's Grand River. Buttons were frequently made from clamshells in those days. He would play records and serenade his wife with music, so that's a real treasure of mine. Of course, I also had all of his old glass records. These were recordings of music from the 20s, 30s, and 40s; certainly nothing that the other nine-year-old in my elementary school were listening to. But I never was much like them anyway [*blush*]. The first child's record that I remember having was Rosemary Clooney singing "How Much Is That Doggie in the Window." It was a Little Golden Record that unfortunately, I no longer have. I wish I did. Perhaps I pre-destined to be a music librarian at that early stage. You know, like Richard LeSueur sort of…

> "I have always enjoyed libraries, and some of my best childhood memories are of spending Saturday mornings in our local public library."

I didn't participate in many high school musical activities like choir or band, only in church. By this time my voice had changed and I joined the adult church choir. I would also occasionally perform a piano solo at Sunday school, but never the accordion! In the fall of my senior year in high school however, our band director a taught a music appreciation class. He introduced the class to a lot of instrumental music and provided us miniature scores to follow along with as we listened to the music. These were my first encounters with musical scores. We also learned the rudiments of music theory. I recall composing several variations on what I was later to learn was a ground bass. One day we had a visitor who taught music history at Western Michigan University in Kalamazoo, Dr. Joan Bouchet**.** She talked to us about the origins of opera. My mother occasionally listed to the Texaco Metropolitan Opera broadcasts over the radio, so I had heard some opera before but didn't know anything about its history. I was really taken by the sound of seventeenth- and eighteenth-century music, which has remained with me to this day. That class convinced me that I wanted to study music in college.

I attended Hope College in Holland, Michigan, where you couldn't major in accordion [*laughs*] so I continued piano lessons. I also began taking organ lessons at this time. Our college chapel had a magnificent pipe organ and I fell in love with the instrument. I finally claimed organ as my principal instrument although I was never a stellar performer. I didn't possess sufficient keyboard training to really compete with many of the other organ majors. My lessons with Roger Davis served me well however. At his advice, I realized that I had much better prospects with music history (I practically memorized Grout) and theory than in applied music. I had another wonderful mentor at Hope as well there. Dr. Anthony Kooiker, who chaired the keyboard department; he was also the resident musicologist. I quickly became enamored of him and hung on every word he said in class. These were the best hours of my college education. We spent a lot of time together – even outside of class. I remained in frequent contact with him until his death in 2007. Tony set me on the path of musicology and ultimately to librarianship. I completed my B.A. in 1970 with a double major in music and religion.

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# SPEAKING OUR HISTORY: ROBERT DELVIN, *continued*

The following autumn, I began graduate study in music history and theory at Eastern Michigan University in Ypsilanti where I had received a full scholarship. I served as the teaching assistant to my advisor, Professor Edith Borroff. She was a remarkable woman in every way. She had carrot red hair and claimed to be of Russian, Norwegian, and Cherokee extraction. Her mother had been a concert pianist and her father a cantor at the Russian Orthodox cathedral in NYC. She had studied with the organist/composer Leo Sowerby, at Chicago's American Conservatory of Music and completed her PhD in musicology (as a medievalist) at the University of Michigan. She had two pet poodles named "Rondeau" (aka "Ronnie") and "Virelai." For two and half years Dr. Borroff governed most aspects of my life, but she was an incredible teacher and very dedicated to her students. She was concerned that my previous musical exposure had been too limited —Bach, Beethoven, and Brahms - and was determined to "stretch my ears" to appreciate music of all historical periods, but especially contemporary music. Edith was a friend of both John Cage and Pauline Oliveros and once introduced me to Cage during a visit he made to her home. She supervised my theses: a study domestic and popular music styles in eighteenth-century America. The paper won me graduate honors from the university.

> "Of the five librarians at Wesleyan when I arrived, three of us were named Robert … If anything went wrong, one could pretty much blame it on Bob!"

On completion of my master's degree, I moved down Washtenaw Ave. to Ann Arbor to begin my doctoral studies in musicology. My principal teacher there was Professor Richard Crawford, the American music scholar. After several semesters however, I began feeling some burnout and was running short of money. I decided to drop out temporarily and try to replenish my bank account. When Dr. Kooiker found out what I did he nearly went ballistic! Shortly afterwards, I received a telephone call from Van Zoren Library at Hope College informing me that their music librarian had retired or died (I don't remember which), and it had been suggested that I might be interested in returning to Holland to operate the branch music library. "Uncle" Tony must have figured he could keep his eye on me that way. So, I agreed. I had greatly enjoyed my student years at Hope and the prospect of returning to the campus was exciting. I worked at Hope for two years quickly realizing that music librarianship really fit my interests. The director of the college library was not a professional librarian, but rather had a Ph.D. in English and also taught Dutch. He and Dr. Kooiker advised me that if I really wanted to pursue librarianship as a career, I should acquire a MLS. So with another scholarship in hand, I moved back to Ann Arbor and completed the library degree in three terms. Some of the usual library coursework was waived for me because I already had a master's degree in music history and two years of substantial library experience. I completed my degree on my birthday, June 26, 1980. I began looking for job openings. I found one from Illinois Wesleyan University in Bloomington, IL and applied for it. I interviewed at Wesleyan on July 26, 1980 and hired immediately.

I began work as the Fine Arts Librarian here on August 1, 1980. Actually, when I arrived in Bloomington for my interview I thought I had just been dropped off at the edge-of-the-world. I had never experienced anything so flat, so hot, or so humid, as central Illinois in the middle of July. And, having grown up either on or nearby bodies of water, I was disappointed that the only water here seemed to be in atmosphere. I didn't think I could last here very long – that was thirty-five years ago!

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# SPEAKING OUR HISTORY: ROBERT DELVIN, *continued*

I have always enjoyed libraries, and some of my best childhood memories are of spending Saturday mornings in our local public library. When my mother would go grocery shopping, she would take me along into town where I would sit in the library while she shopped. The librarian, Miss Vander Been, allowed me to check out as many books out as I wished, but the following week I was expected to report back to her about what I had read. I'm sure she did this with all the children, but it made me feel special. I later worked as an assistant in our high school library. I wasn't paid anything, but the librarian Myrna Harger – we always called her "Charger Harger" – was a dear. Again, I kept in touch with her throughout my education, even after I moved to Illinois. She always seemed proud that one of her student assistants became a professional librarian. So that's how I came to be here.



*Bob Delvin in 2014*

**AS:** How is your job different today than when you started on August 1st, 1980?

**BD**: I'm still the Fine Arts Librarian, but that's about it. [*laughs*] We currently have nine faculty librarians at Illinois Wesleyan. When I started, there were five. In 1980 the library model at Wesleyan was based on "divisional" liaisons; the fine arts (art, music, theatre), humanities, sciences, social sciences, and technical services. At the time I was hired, Wesleyan also maintained a branch music library located on the top floor of the School of Music (Presser Hall), which Anne can actually see if she looks over her left shoulder and through the snow. The main library was situated across the quadrangle.

I inherited a good music collection to work with. Illinois Wesleyan was founded in 1850. The Bachelor of Music degree was initiated in 1920 and from 1932-1976 the university offered the M.M. degree as well. Until Illinois State University and the University of Illinois achieved their research university status, mid-century, Wesleyan was the principal school in downstate Illinois to study music. My predecessor Glenn Patton left Wesleyan to take a position at OCLC, the spring before I arrived. The music library was named the Thorpe Music Library during the interim. Glenn and I had similar academic backgrounds: we were both trained as organists, with a graduate degree in musicology, in addition to the MLS. Thorpe Library operated on nearly the same schedule as our main library, except during the summer months. For some reason, the air-conditioning in Presser Hall was turned off during the peak summer months – just when it was needed the most! On the top floor, under a slate roof, the temperature in music library could easily exceed, and often did top one hundred degrees Fahrenheit. This was not good for either the librarian or the vinyl recordings. I always tried to schedule as many of my vacation days as possible during these weeks. In any given semester I supervised between twelve and

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eighteen student assistants. I did pretty much everything: the acquisitions, the cataloging, and certainly all the reference work and library instruction for the School of Music. There were between two- and three-hundred music majors & minors. I also worked one evening a week at the main library reference desk.

At Glenn's expense, I would like to relate an anecdote about my interview at IWU. It illustrates how much hiring and interview practices have changed over the years. Of the five librarians at Wesleyan when I arrived, three of us were named Robert. (That's beside the point, but still interesting. If anything went wrong, one could pretty much blame it on Bob!) During my interview with the library support staff (all lovely older women), one lady asked me what type of needlework I did. "Needlework? I didn't know that was part of the job description." "Well your predecessor, Mr. Patton, would occasionally knit during shifts at the reference desk." I replied that when I lost a button off a shirt, I was more likely to go out and buy another shirt, rather than sew the button back on. Another lady asked me, "Well, don't you have a wife to sew it on for you?" "No, I am not married." She happily informed me, "Well, we can to take care of that." I wanted to retort, "sew on the button or find me a wife?" but I resisted. It didn't take them long to give up on both ideas! I have chaired or served on many search committees during my career and the list of questions we are not allowed to ask candidates easily exceeds those we are allowed to ask. All for the better…

In January of 2002, Illinois Wesleyan opened its new centralized, Ames Library, designed by the Boston architectural firm of Shepley, Bulfinch, Richardson & Abbott; a wonderful place to work and study. The branch music library was disbanded and both the music collection and I moved over to Ames. In its new home the music collection remained largely intact, except for the music reference materials, which were integrated with the general reference collection on the entry level. My office was first located on the third floor, adjacent to the score collection, but I no longer had to supervise students. Later I relocated to the entry level, closer to the reference collection and desk. Also about that time, most of our appointments were redefined; from a discipline-based to a function-based model. Currently, as the Fine Arts Librarian, I am the only librarian remaining whose responsibilities are primarily defined as discipline-based. My colleagues have position titles such as technical services, collections, information literacy, and scholarly communications. We all still have a range of responsibilities however, and our liaison areas have fluctuated to balance overall workloads, our academic interests, and expertise. Mine have remained fairly stable: music, art, and theatre, with the addition of modern languages and religion. These additions have actually worked to my advantage. They've allowed me to expand and develop interests that I had not previously envisioned. I also temporarily functioned as the university archivist and special collections librarian during a period prior to the creation of that faculty line on our campus. I hope I didn't do too much damage to that collection. I am still interested in these areas of librarianship, and sometimes think that I might have been equally happy and successful following that career path.

> "I still like to think of myself essentially as a musician; this is where my passion lies."

There are however, several things that I greatly miss about being in Presser Hall. I used to enjoy daily contact with most of the music students and faculty. The School of Music faculty and staff had centralized mailboxes located in the School of Music office, next to the faculty lounge, the copy machine, and coffee pot. This is where we gathered to socialize. The music students usually hung out either in the

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basement of Presser Hall, aka "The Pit," or they came up to the library to study. I quickly got to know many students by name, who their applied teachers were, what repertoire they were studying, etc. Many of them became personal friends as well. With the move to Ames I lost that intimate relationship with them; I really miss that! Now, the only way I get to know individual students is through appointments and/or some research need. On the other hand, I have gotten to know a lot of other students from outside of the arts who work in Ames Library. We employ about one hundred students in the library each semester. Their supervisors have generally made a point of having them become acquainted with the other library faculty and staff, so I've come to know students from other disciplines that I would not otherwise have contact with – a liberal arts thing.

"When I began my career I thought of music librarianship as a branch of musicology. Musicologists researched and taught the history and interpretation of music, while music librarians collected, curated, taught, and often produced, the tools of musical research."

Another opportunity I gained from the additional liaison responsibilities, has been co-teaching a May Term travel course with a colleague from the French Department. The course concerns the life and times of King Henry II (Plantagenet), his wife Eleanor of Aquitaine, and their offspring: Richard the Lion Heart, King John. The month-long course (with fifteen to thirty students) is spent travelling to locations in France and England pertinent to Plantagenet culture, history, and religion. We've led the course five times since 1995. It piqued my interest in learning to speak the French. As some of readers of this interview are aware, this has become a mid-life passion of mine.

In recent years, all of our librarians have proactively involved themselves in major, university-wide faculty governance. During the past two years I served on the Promotion and Tenure Committee, serving first as Vice Chair, then Committee Chair. It was a valuable experience, but also time consuming. When teaching faculty chair a major university committee, they normally receive a course release. Our librarians are not generally "instructors of record" however, so we do not qualify for this benefit; it is work we take on top of our normal workloads. Except for Wednesday night choir rehearsals, my evening hours were largely spent with a pile of case reviews to read and letters to write. Again, I learned an awful lot from this experience. Even in a small university, it is too easy to become departmentalized, or myopic – unable to see beyond your office doors. This committee service afforded me the opportunity to become familiar with the work and research of many of my colleagues from different disciplines. I am just thankful that I don't have to go through the tenure process again!

When I began my career I thought of music librarianship as a branch of musicology. Musicologists researched and taught the history and interpretation of music, while music librarians collected, curated, taught, and often produced, the tools of musical research. Whether you worked as a public services librarian or as a music cataloger/bibliographer, your primary focus was on *music.* I don't feel this is nearly the case anymore. Our MLA meetings seem increasingly focused on the impact and application of technology to research and learning, than on the music, which I trust, motivated us to become music librarians in the first place. That said, I do appreciate the benefits our profession has gained through advances in information technology,

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and I also realize that our meeting topics reflect those of librarianship in general. I guess I am just lamenting, that some of our meetings make me feel that we might just as well be attending either an ACRL or ALA meeting. I still like to think of myself essentially as a musician; this is where my passion lies. Consequently, many of my favorite MLA conference presentations have been those dealing local musical traditions, or unique music collections held by our libraries.

> "My colleagues and my student interaction are certainly two highlights of my work."

**AS:** It seems like a lot of sessions or topics that aren't so related to music are about student learning. I think the reason technology comes up a lot is to address how students are interacting with technology, and how do we keep up with technology they want us to provide for them.

**BD**: Of course you are correct Anne. When I was an undergraduate, education was much more passive than it is now. We attended class, the professor lectured, and we took notes. Coupled with our course readings, this was how we were expected to build our knowledge base. Educational theory now has us engage students in all of their various learning styles and preferences. We read about this constantly in professional literature and through workshops on teaching methodology. The classroom has become laboratory for experimentation. In my library instruction, I now pay far more attention to how I convey content, and the student's reaction to it, than I did previously. I suspect that I have to work harder at this than of my younger colleagues who grew up more in this interactive learning environment. I hope I become a better teacher for it.



*Libraries Change Lives, 1998*

**AS:** What are some favorite parts about your job?

**BD:** I work with eight other librarians at my institution and all of them are great colleagues end enjoyable to work with. Each brings special interests and expertise to our department. The Ames Library is heavily used and popular with our students. I make a point keeping my office door open most of my time and always encourage students to stop by if they see me at my desk. I really enjoy that interaction. My colleagues and student interaction are certainly two highlights of my work.

Collection development is still remains one of my favorite aspects of librarianship. I have worked hard during my career to keep pace with the School of Music curriculum, so that our collection remains robust and meets the needs of our students and faculty. This is more challenging every year, however, as our budgets stagnate, or are cut. I enjoy perusing publisher catalogs (diminishing as they are in number) and websites, reading reviews in "Notes" and spending other people's money. Getting classroom faculty involved in collection work can also be

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a challenge. One of my music colleagues once remarked that "why should he be telling me what to purchase for the library, when every time he is looking for something, he discovers that we already own it." Whether or not that is an accurate assessment of our collection, it's the kind of feedback that I think most of us appreciate receiving!

**AS:** Let's shift gears a little bit and talk about MLA and the Midwest chapter. You've been a member for a while and have had different responsibilities.

**BD**: I believe I've only missed a few Midwest Chapter meetings in the thirty-five years that I've been here. The first Chapter meeting that I attended was the 1980 meeting in Minneapolis. I believe that the first area music librarian that I had the pleasure of meeting was, not surprisingly, one or your predecessors at Illinois State, Mary Jo Brown. Mary Jo was a wonderful woman and very helpful to me on a number of occasions. Bill McClellan and Don Krummel from UIUC were also quick welcome me. Some of my closest, long-time friendships have been made through the Midwest Chapter. I won't embarrass them by name; they know who they are.

> "I would be lying if I didn't say that my most memorable chapter meetings were those that I hosted myself. "

**AS:** There's one photograph that comes to mind…

**BD**: Oh, yes, "that" photograph. One of our chapter colleagues with whom I developed a close friendship was, Leslie Troutman. At the 2003 national meeting in Austin, the local arrangements committee planned a costume event. Attendees were asked to dress as something related to musical history or with a western theme. My entry was named "Le Boeuf Sur La Toit." I dressed as a Holstein. This was not my idea! Joe Hafner brought the costume, and it took Beth Christensen to bribe me to wear the costume. So I wore the costume, endured the jibes and lewd comments, but won the "Cow Patty Award" which was a super-duper-pooper-scooper! The photograph you speak of is of Leslie Troutman and me standing together, with me looking totally ridiculous. Sadly, that believe that may have been the last time most of us saw Leslie alive; she passed away later that spring. I was very honored to be asked her husband, to offer one of the eulogies at her memorial service. It was one of the saddest occasions of my life. There were however, a fair number of other MLA friends also present to pay tribute to our friend. At the wake following the service, we celebrated Leslie in a style in which I know she would have approved: we managed to buy the Urbana Country Club clean out of champagne.

**AS:** What other stories do you have to share about the chapter?

**BD**: I'll relate another story about Leslie Troutman. We were having a chapter meeting in Iowa City. I believe Jody Falconer was still at Iowa then, and of course, Grace Fitzgerald. Several of us from Bloomington and Champaign, drove over to Iowa City together. As we crossed the border into Iowa, Leslie looked in her purse for something and realized she had forgotten to bring her wallet. She had her luggage, but not a penny or credit card to her name. It was too late to drive back to Champaign, so the rest of us chipped in to buy her drinks and her meals, etc. I think she probably did it on purpose [*laughs*]. Mary Jo and I also occasionally travelled to these meetings together, and I remember a couple times, we got lost, ending up in some farmer's field. She didn't like travelling with a map. We would just sort of head out and follow the stars try to get to wherever we were going. Sometimes getting there was more of an adventure than the meeting itself!

I would be lying if I didn't say that my most

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memorable chapter meetings were those that I hosted myself. I've hosted three meetings to date. The first was in 1994 at a local hotel called Jumer's Chateau. At that meeting, the local music session dealt with music by Bloomington-Normal composers, all composers from the faculties of IWU and ISU; compositions by Abram Plum, David Vayo, Bedford Watkins (IWU) and Roque Codero from ISU were performed. Each composer was also present to say a few words about their music. The second meeting I hosted was in 2003. It was tied to the opening of The Ames Library at Wesleyan, the year before. We had sort of gotten the wrinkles ironed out of the new operation, survived a water sprinkler disaster, and we wanted to showcase our new, cleaned-up library. A performance of a musical work composed for the dedication of the Ames Library, by one of IWU's student composers, was included. The third was in 2010. Christine Kubiak from Milner Library and I hosted this one together. We had great fun putting it together. One of the music faculty from ISU, Marie Labonville, presented a retrospective on the life and career of Roque Cordero, and one of my colleagues, Stephanie Davis-Kahl spoke about our then fledgling Digital Commons initiative. I think I would like to host one more meeting before I retire. Illinois Wesleyan places a high value on hosting smaller or regional, professional groups; we're certainly not a large enough of institution or community to host a meeting of national scope. A meeting of fifty to one hundred people is entirely conceivable however. One thing that I find interesting is that first year I hosted the chapter, there was only one plausible venue in our city to hold a meeting. In 2010, nine hotels competed for our business. The tourist industry in Bloomington-Normal has really expanded in recent years.



*"Oh, yes, **that** photograph…"*

**AS:** You had that meeting at the Marriott, right?

**BD**: Yes we held it at the new "Uptown" Marriott Hotel and Convention Center. Both the 1994 and

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# SPEAKING OUR HISTORY: ROBERT DELVIN, *continued*

2003 meetings were held at Jumers' Chateau.

**AS:** You've also been Chapter Chair.

**BD**: I had two terms as Chapter Secretary and then one as Chapter Chair. I'm very proud that the membership elected me to those positions. I enjoyed both very much. During my term as chapter chair, the accomplishment I am most proud of was the establishment our second chapter scholarship fund, in memory of Leslie Troutman. I seeded much of the initial money towards that scholarship to get that scholarship off the ground. The scholarship is directed at music paraprofessionals. Many of our institutions employ support staff with genuine interests in music and music librarianship, but often find it difficult to attend professional meetings, because of the nature of their positions and/or the lack of professional travel funds. The scholarship is intended to offer them an incentive to become more involved in the Chapter. Both this, and the Phyllis Schoonover Scholarship for students enrolled in regional LIS programs are very worthwhile funds to contribute to. It is always particularly rewarding each year, to see a new group of prospective music librarians attend our chapter meetings. They are the future of your profession.

"During my term as chapter chair, the accomplishment I am most proud of was the establishment our second chapter scholarship fund, in memory of Leslie Troutman. I seeded much of the initial money towards that scholarship to get that scholarship off the ground."

**AS:** Do you have a most memorable chapter meeting?

**BD**: That is difficult to answer; there have been many memorable meetings! Two that I particularly enjoyed were both in Lexington, Kentucky. At one, Paula Hickner's colleague, Ron Pen, the director of the John Jacob Niles Center for American Music gave a presentation on their collection of early American music materials. We also got a lesson in "Fa-So-La" (shape note) singing, a topic of particular interest to me. The other time, we travelled out to the Pleasant Hill, KY for your business luncheon and a tour of the picturesque "Shaker Village" settlement. It was a clear crisp autumn day. Both the bus ride through the rural countryside and our visit to the historic site were very enjoyable. Our recent meeting in Cleveland was also very interesting. Touring the archives of the Rock 'n' Roll Hall of Fame and seeing memorabilia from "The Beatles" and "Elvis" was lots of fun.

**AS:** I think my favorite talk on that program was Deborah Hefling, the archivist for the Cleveland Orchestra. She played clips of oral histories and recordings from the orchestra.

**BD**: Speaking of the Cleveland Orchestra, Robert Marcellus, who was the principal clarinetist in the Cleveland Orchestra under George Szell, maintained a summer home in Door Country, WS. His wife, Marion, was also a very fine pianist, and both of them had taught at Northwestern University in the 60s. One of my closest friends here at Wesleyan was an undergraduate at Northwestern and knew the Marcellus family. One summer evening while vacationing in Door County, Larry and I were entertained at Marcellus' home. At the time, I was unfamiliar with the extent of Mr. Marcellus' career. While chatting over cocktails, he asked me to name so my favorite orchestral compositions. I mentioned that one of my long-time favorites was the Schumann C Major Symphony. He asked, "Any particular recordings of it?" I replied, "Yes, the one of the Cleveland Orchestra." And he said, "Well,

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you have excellent taste. I was the principal clarinetist in that recording."

**AS:** So you picked the right answer?

**BD**: Yes, for once, I picked the right answer! He then informed me that he had also recorded the Mozart Clarinet Concerto with the Cleveland Orchestra. I immediately purchased a copy of that performance, and it too, has become one of my favorites.

**AS:** Is there anything else you would like to talk about? Take your time. I don't want to have you regret not having talked about something.

**BD**: It's more likely that I've talked too much! There is something though, again involving Leslie Troutman, that I would like to share. During the late 1980s, Leslie and I squawked a lot about how poorly the catalog interface, used at the time by most Illinois academic libraries, dealt with searching uniform titles. "Illinet Online" as it was called, generally did a decent job with monographic titles, but when it came to the complexities of music uniform titles, it really fell short-of-the mark. Sometimes, the "squeaky wheel really does get the grease." Our library consortium – ILCSO (now CARLI) offered us the services of one it's brightest computer programmers, Katherine Salika, to assist us in devising searching algorithms to help with this problem. We worked with Kathy over the course of several months on the project, frequently over lunches of

pizza and beer. We termed these "power lunches." As Leslie and I presented Kathy with the most complicated uniform titles we could devise, you could almost see the gears turning inside her brain. And I am happy to say that finally, we (Kathy) got it right! As for Leslie and I – we both got tenure! Once the music interface project was completed, the "power lunch bunch" was expanded to include other Illinois music librarians including, Bob Acker (DePaul), Allie Wise Goudy (WIU), Kim Lloyd (ISU), and Therese Dickman (SIUE) among others. We unofficially named ourselves the "Illinois Online Music Users Group" (IOMUG). We met two or three times a year, rotating among member institutions. Any excuse for a road trip. Eventually our heady topics of conversation devolved into sharing photographs of our cats and dogs. It was probably time to disband the group, but it was a lot of fun while it lasted.

"I've always found the Midwest Chapter, MLA to be filled with individuals always eager to share their expertise, resources, moral support, and most of all, their friendship. I don't believe anyone could ask for a better group of colleagues and I am so grateful to have been a part of it."

I would like to conclude by saying that I've always found the Midwest Chapter, MLA to be filled with individuals always eager to share their expertise, resources, moral support, and most of all, their friendship. I don't believe anyone could ask for a better group of colleagues and I am so grateful to have

*Editor's note: Readers of this oral history should keep in mind that this is a transcript of the spoken word, and that the interviewer, narrator, and editor sought to preserve the informal, conversational style that is inherent in such historical sources. The Music Library Association, Midwest Chapter is not responsible for the factual accuracy of the memoir, nor for the views expressed therein; these elements are for the reader to judge. The manuscript may be read, quoted, and cited freely. It may not be reproduced in whole or in part by any means, electronic or mechanical, without permission in writing from the Music Library Association, Midwest Chapter.*

# Midwest Chapter of the Music Library Association: Administrative Structure

## EXECUTIVE COMMITTEE

**Chair**: Keith Cochran (Indiana University), 2016
**Past-Chair**: Sheridan Stormes (Butler University), 2016
**Secretary-Treasurer**: James Procell (University of Louisville), 2016
**Newsletter Editor**: Abbey Thompson (Northern Illinois University), 2017
**Web Editor**: Elizabeth Hille Cribbs (Kansas City Public Library), 2016

## STANDING COMMITTEES

### Bylaws
Beth Christensen (St. Olaf College), Chair, 2016
Deborah Morris (Roosevelt University), 2016
Sheridan Stormes (Butler University), 2016

### Membership
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Jason Imbesi (University of Michigan), 2017
Jack Knapp (Oberlin College and Conservatory), 2016
Richard LeSueur (Ann Arbor, MI), 2016
Carla Williams (Indiana University), 2016

### Program
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Anne Shelley (Illinois State University), 2016
Tom Caw (University of Wisconsin-Madison), 2016
Rob DeLand (VanderCook College of Music), 2016

### Publications
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Therese Dickman (Southern Illinois University, Edwardsville), 2019
Michael J. Duffy (Western Michigan University), 2016
Kathleen Haefliger (Chicago State University), 2016
Anna Alfred LoPrete (Indiana University), 2019
Anne Shelley (Illinois State University), 2019
Wendy Sistrunk (University of Missouri-Kansas City), 2016
Abbey Thompson (Northern Illinois University), 2019
Lynne Weber (Minnesota State University-Mankato), 2019

## SPECIAL COMMITTEES

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Elizabeth Hille Cribbs (Kansas City Public Library), 2017
Emma Dederick (Indiana University), 2018
Mary Huismann (University of Minnesota), 2016
Jason Imbesi (University of Michigan), 2016
Kevin Kishimoto (University of Chicago), 2016
Jack Knapp (Oberlin Conservatory), 2019
Nicole Long (Wheaton College), 2016
Anna Alfred LoPrete (Indiana University), 2019
Deborah Morris (Roosevelt University), 2019
Chuck Peters (Indiana University), 2016
James Procell (University of Louisville), 2017
Sandy Rodriguez (University of Missouri-Kansas City), 2016
Mark Scharff (Washington University), 2019
Janet Scott (Indiana University), 2016
Wendy Sistrunk (University of Missouri-Kansas City), 2016
Lynn Gullickson Spencer (North Park University), 2018
Steve Spencer (North Park University), 2018
Sue Stancu (Indiana University), 2016
Nurhak Tuncer (Chicago, IL), 2018

### Public Services
Robert Delvin (Illinois Wesleyan University), Chair, 2018
Emma Dederick (Indiana University), 2018
Kirstin Dougan (University of Illinois at Urbana Champaign), 2018
Kathleen Haefliger (Chicago State University), 2018
Jason Imbesi (University of Michigan), 2018
Eleanor Lange (Interlochen Center for the Arts), 2018

### Scholarship
Andi Beckendorff (Luther College), Co-Chair, 2017
Robert Delvin (Illinois Wesleyan University), Co-Chair, 2017
Eleanor Lange (Interlochen Center for the Arts), 2017
James Procell (University of Louisville), Ex officio, 2017

### Technology, Archives, Preservation, and Sound (T.A.P.S.)
Emma Dederick (Indiana University), Chair, 2016

***Terms expire in October of the year indicated.***
***Please report errors and omissions to the editor (athompson15@niu.edu).***