MIDWEST NOTE-BOOK

VOLUME 25 ISSUE 3 JANUARY 2017

CELEBRATING 75 YEARS OF THE MIDWEST CHAPTER

IN THIS ISSUE

From the Chair 2
Business Meeting Minutes 3
Member News 4
Session Summaries 5
Administrative Structure 16

CALENDAR

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

October 12-14, 2017
76th Annual MLA Midwest Chapter Meeting
Iowa City, Iowa

REMINDER

Submissions for the next issue of *Midwest Note-Book* are due April 15, 2017.

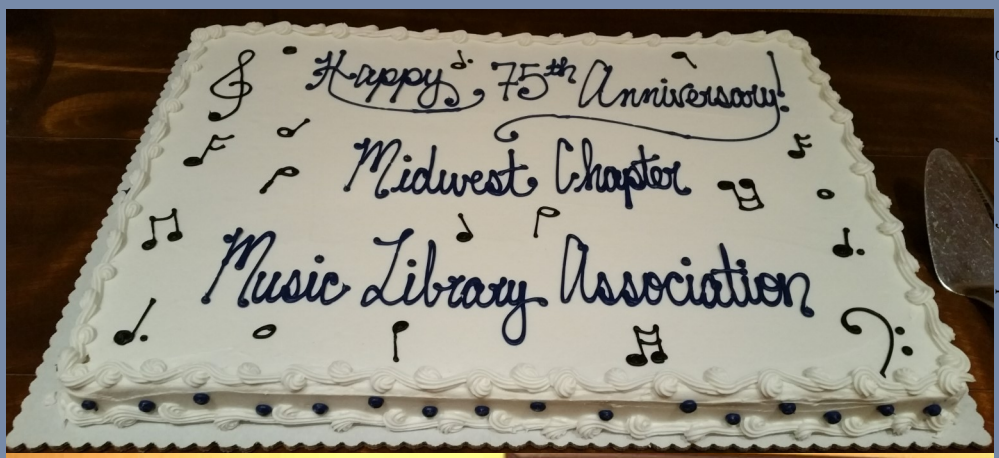


Image courtesy of Abbey Thompson

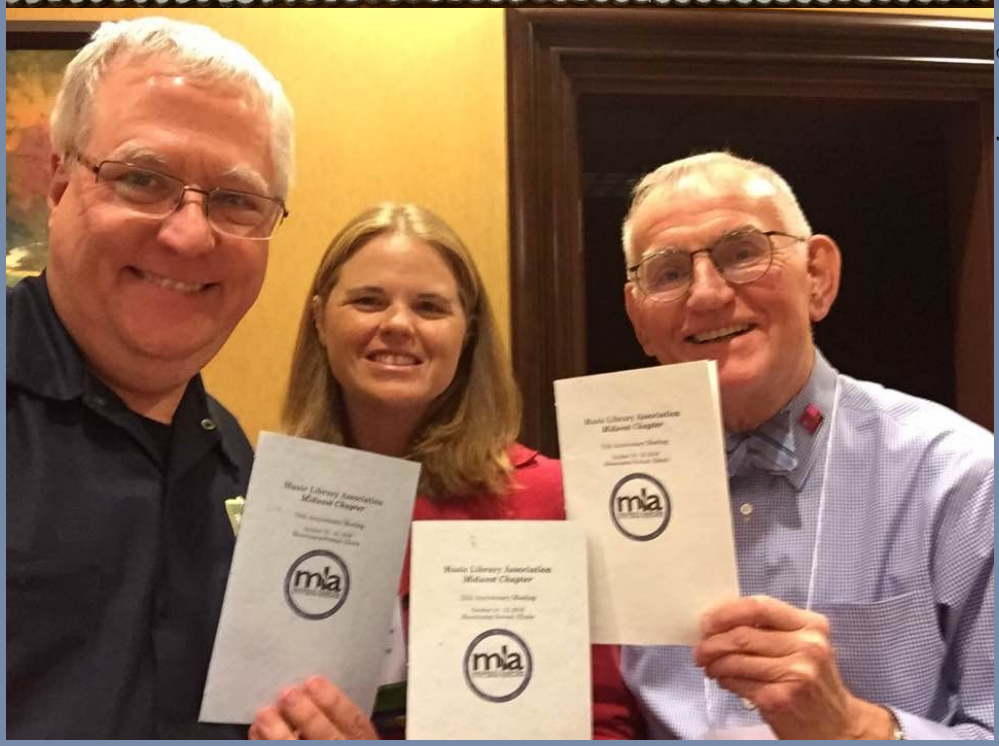


Image courtesy of Robert Delvin

Above, Celebratory cake; Below, Rob DeLand, Anne Shelley, and Bob Delvin with their hand-made programs.

From the Chair



Keith Cochran

I can hardly believe it is time to start another semester! The last few months have been a whirlwind of activity, and I am glad I have a chance on a quiet weekend to look back on our meeting from the past fall. I think our meeting in Bloomington IL was a great success and a tribute to the continued vitality of our chapter as we celebrated our 75th anniversary.

So first, I want to extend my thanks to everyone who participated in our meeting in October. Our Local Arrangements Coordinators, Bob Delvin and Anne Shelley, ensured that everything ran smoothly and provided a number of special touches, such as the beautiful conference programs (designed by former Midwest MLA member Don Widmer) and two bountiful receptions. Our program committee, consisting of Sheri Stormes (Chair), Anne Shelley, Tom Caw, Rob Deland, and Bob Delvin, put together a wide-ranging program that both looked back on the history of our chapter and focused on a number of current hot topics in music librarianship. Also, the program committee implemented poster sessions, which added to the diversity and number of presentations. We had approximately 79 attendees, including a number of first timers. The other members of the Executive Committee, secretary/ treasurer James Procell, newsletter editor, Abbey Thompson, webmaster Elizabeth Hille Cribbs, and past Chair Sheri Stormes, have guided the chapter through its work over the past year and kept everything on track. A special shout out to Elizabeth, who has been redesigning our web pages and gave us a preview of our new website at the meeting. Thanks also to our generous sponsors, Theodore Front Music Literature, Ebsco, Harrassowitz, the Ames Library and School of Music at Illinois Wesleyan University, and the Milner Library of Illinois State University, who donated money for refreshment and supplies.

Continued on page 6

Midwest Note-Book

The Publication of the Midwest Chapter of the Music Library Association

ISSN 1063-5327
VOL. 25, NO. 3

Published in May, September, and January

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:

Abbey Thompson
NIU Music Library
Music Building, Room 175-A
Northern Illinois University
DeKalb, IL 60115
athompson15@niu.edu

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

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

James Procell
Music Library
University of Louisville
2301 S. 3rd St.
Louisville, KY 40292
james.procell@louisville.edu

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

http://MLAMidwest.org

Business Meeting Minutes & Committee Reports

I. Call to Order: The meeting was called to order by Keith Cochran at 12:50 p.m.

II. Approval of the 2015 Meeting Minutes: The minutes of the 2015 meeting were printed in the January 2016 issue of Midwest Note-Book (vol. 24, no.3). A motion was made and seconded to approve the 2015 minutes. The motion passed.

III. Secretary-Treasurer's Report: The treasurer's report was presented by James Procell. As of October 15, 2016, our assets totaled $19,163.53. The Schoonover Scholarship fund balance is $1,211.89 and the Troutman Scholarship fund balance is $1,717.88. The chapter remains in very good financial standing.



Image courtesy of Robert Delvin

Sheri Stormes and Phyllis Schoonover at the business meeting

IV. Committee Reports:

a. By-Laws: No changes were made to the by-laws.

b. Cataloging: Patty Falk reported that a new committee chair is to be elected soon.

c. Membership: Paula Hickner asked attendees to consider joining the membership committee.

d. Public Services: Bob Delvin reported that the committee discussed how to incorporate the arts into the data services librarian workflow. Additionally, the committee discussed collection development. The committee seeks new members.

Continued on page 4

Member News and Announcements

Job Transitions

- Lisa Wollenberg has accepted a new position as Public Services Librarian for the Allen Library at the University of Hartford. She is glad for the new job, but sad to leave the Midwest Chapter!
- Allison McClanahan has accepted the position of Collections and Cataloging Librarian for the Archives of Traditional Music at Indiana University.

Business Meeting Minutes, *continued*

e. Publications: Rob Deland reported that the committee has 5 new members. All issues of the Midwest Note-Book are now online.

f. Technology, Archives, Preservation, and Sound (TAPS): Susannah Cleveland reported that the committee seeks new members and a new chairperson. Michelle Hahn from Indiana University was a guest speaker at the committee's meeting.

V. Scholarship Awards: Three scholarship recipients were recognized. Bob Delvin presented Lisa Wollenberg (Indiana University) with the Leslie Troutman Scholarship in the amount of $300. Phyllis Schoonover presented Treshani Perera (University of Wisconsin-Milwaukee) and Joshua Dieringer (University of Wisconsin-Madison) with the Schoonover Scholarship in the amount of $200 each.

VI. Election Results: Susannah Cleveland (Bowling Green State University) was elected to the position of chair-elect. Keith Cochran thanked Chuck Peters (Indiana University) for his willingness to run. Members of this year's nominating committee were recognized: Beth Christensen (chair), Jason Imbesi, and Nurhak Tuncer.

VII. Old Business: Keith Cochran recognized members of the following committees for their work on this year's meeting: Local Arrangements (Bob Delvin, Anne Shelley); Program (Sheri Stormes, Anne Shelley, Tom Caw, Rob Deland, Bob Delvin; Executive (Sheri Stormes, James Procell, Abbey Thompson, Elizabeth Cribbs.) The following sponsors were thanked for their generous financial contributions to this year's meeting: Theodore Front Musical Literature, Otto Harrassowitz, EBSCO, The Illinois Wesleyan University Ames Library, The Illinois Wesleyan University School of Music, and the Illinois State University Milner Library.

VIII. New Business: Keith Cochran recognized first-time attendees and students. A motion was passed for the chapter to contribute $1,000 to the MLA Diversity Scholarship Fund. Elizabeth Cribbs demonstrated the chapter's new website.

IX. Announcements: Future MLA Midwest Chapter meetings will be held in Iowa City, Iowa in 2017 and in Ann Arbor, Michigan in 2018.

X. Adjournment: The meeting adjourned at 1:25 p.m.

SESSION SUMMARIES

Illinois Wesleyan University Contemporary Music Symposium: 1952 to the Present.
— Robert (Bob) Delvin; David Vayo (Illinois Wesleyan University)

Illinois Wesleyan University (IWU) was founded in 1850 by a group of thirty civic and religious leaders who came together to establish "an Institution of learning of Collegiate grade." For over 150 years, the IWU School of Music has enjoyed a national reputation for producing talented musicians, composers and music educators.

In the Fall of 1951, IWU professors Frank R. (Runyan) Bohnhorst and Lloyd Pfautsch proposed creating a symposium on the Illinois Wesleyan campus to celebrate contemporary American music and musicians. Prominent composers/lecturers from across the nation would be invited to participate in public concerts, lectures, and master classes, including works and performances by student composer/musicians. The symposium would provide a platform for the performance and discussion of "new" music, with the goal of fostering a relationship between composers, students, and audiences. Bohnhorst was a 1944 graduate of Illinois Wesleyan and also studied sacred music at the Union Theological Seminary. He served as organist and choir director at various churches and returned to IWU in 1952 as Associate Professor of organ, music composition, and composer in residence.

The first *Contemporary American Music Symposium* was held in 1952 and featured Earl George, Grant Fletcher, and Burrill Phillips. It was a great success. Sadly, Bornhorst died prematurely in 1956 at the age of 32. His successor, Wilbur "Will" Ogdon (IWU 1956-1964) continued the annual event. The 1957 Symposium was dedicated to the memory of Frank Bohnshorst and included performances of a number to the young composer's works. According to the IWU website, through a bequest from family members, Bohnhorst's musical manuscripts will soon reside at IWU's The Ames Library's Tate Archives & Special Collections. One of the most memorable of the early symposia featured the "Dean of American Music," Aaron Copland (1958). Copland was also the invited speaker for the University's annual Founder's Day Convocation, at which he was awarded an honorary doctorate. Copland's address was entitled "Creativity in America Today". Form some reason, IWU does not possess a copy of this 1958 speech. If anyone should be able to locate the text of that address, please let Bob know! As part of the composer's estate the Illinois Wesleyan University library received copies of all of Copland's published scores.

Under Will Ogdon's leadership, the *Contemporary American Music Symposium* was renamed in 1962 as the *Symposium of Contemporary Music,* broadening its scope to include international composers and performers, though the majority of guests continue to be from the United States.

After several interim directors, the Symposium of Contemporary Music came under the directorship of Professor David Vayo in 1991. For the 500th anniversary of Columbus' arrival in America, contemporary Latin-American composers and compositions were featured in the 1991-1992 Spain in the New World Festival. The 1996 Symposium, which was to highlight the composer Morton Gould, became the "Morton Gould Memorial Concert" when Gould passed away three weeks before the event! The 1999 Symposium honored the composer John Corigliano, who told Vayo that the event "restored my faith in American schools of music." 2005 began

Continued on page 6

FROM THE CHAIR, *continued*

Also at our meeting, we announced the results of our election for the position of Chair-elect. We extend our congratulations to Susannah Cleveland, and look forward to her leadership in the future. I want to thank both Susannah and Charles Peters for agreeing to run for the position.

Looking ahead, I hope many of you will be able to attend our national meeting in Orlando, February 22-26. As in the past, we will have a chapter meeting during the conference, this time on Thursday February 23, 7:00-8:00 in Salon 12. Further ahead is our next chapter meeting in Iowa City, Iowa, October 12-14. Look for a call for papers over the summer.

Finally, let me remind you to pay your dues if you have not already done so! 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). The form for dues and scholarship contributions is available at this link from our website: MEMBERSHIP FORM

— Keith Cochran, Indiana University, Bloomington

SESSION SUMMARIES, *continued*

a new feature of including jazz composers and musicians. In tandem with the Toronto Film Festival, film music, scholars and musicologists have also had a seat at the table. The *Collegiate Choral Commissioning Program* (Pfautsch, 1952) feeds into the Fall 1998 Symposium, which included a new work for choir and the Orchid Ensemble (of Vancouver) by Singapore-based composer John Sharpley.

Grants are sought to help with funding. Ephemera, articles, and other such are being collected and digitized. And since an unexpected visit to the music library by Symposium honoree David Diamond in 1995, Bob has made sure that all featured composers' works are ordered before the event takes place! The Symposium of Contemporary continues to be part of IWU's New Music Series. It is also among the oldest continuing symposia of its type in the United States. A list of the various featured composers and musicians is a Who's Who in the world of contemporary music.

Contributed by Wendy Sistrunk, University of Missouri—Kansas City

---

Librarian as Instructor: Issues, Challenges & Benefits of Teaching the Graduate Music Research Course.
— Joe Clark (Kent State University); Michael Duffy (Western Michigan University); Anne Shelley (Illinois State University)

The presentation was split into three segments, with each presenter in turn providing an overview of their experience teaching the graduate music research course.

Joe Clark opened the presentation by speaking about his experience

Continued on page 7

at Kent State University. The course, which is offered every fall, consists of 10-26 students and is a hybrid course with both online and in-person meetings during eight of the sixteen weeks of the semester. Clark's goal is to make the course as practical as possible, so students select their own topics and create bios and CVs. Other assignments include open book critical thinking quizzes, a journal review, a review or program notes, a final, an annotated bibliography, and discussion posts.

When working with international students, Clark's challenges include language issues, plagiarism, reluctance to ask questions, applied faculty concerns about the course's workload cutting into practice time, and the written final exam. He is working on a glossary of music terminology and is offering extra credit for student contributions.

Clark said that teaching the course has raised students' awareness about what librarians can do, and students are more likely to seek help now that they have an established relationship. Other positives include a better understanding of student abilities and an improved sense of student research interests.

Michael Duffy continued the presentation, speaking about his experiences at Northern Illinois University and Western Michigan University. NIU's course primarily met face-to-face, while WMU's course shifted to a hybrid format. Duffy's methods of engaging the class include group and individual resource evaluations, discussions, and limiting lectures. He also tries to make the course as practical as possible and, following institutional precedent, requires program notes, a grant application, and a job application. Other course assignments include an annotated bibliography, a term paper, and a presentation.

When working with international students, Duffy's challenges include language issues and research ethics. The writing center and other campus support services for international students have helped, and Duffy also meets with students individually and discusses in class how to properly cite, quote, and paraphrase sources.

Duffy said that teaching the course has led to more intentional interactions with students and improved his instruction courses. He now attends more student performances and participates in WMU's early music ensemble, and has become a more involved participant in the students' education.

To finish the presentation, Anne Shelley spoke about her experience at Illinois State University. The course is offered each fall and consists of fewer than 25 students. It primarily meets face-to-face, although a course management system is used for readings, handouts, and other assignments. To engage students, Shelley limits lectures and provides informal assessments such as surveys, review worksheets, and group projects. Assignments include reviews of different library resources, bios and program notes, a research paper, an exam, a presentation, and class participation.

When working with international students, Shelley's primary challenge was language issues, particularly with terminology, sentence structure, and confidence. Her second challenge was academic integrity, particularly with program notes which do not require citations. The writing center has been very helpful with both.

Shelley said that teaching the course has helped her focus more on learning outcomes and provide clearer

Continued on page 8

directions in instruction sessions. The number and variety of reference questions has increased, and she has built stronger relationships with students, including those who are not in her class.

Although all three presenters teach the course in different settings, there are many similarities in their experiences. Most importantly, they have all found teaching the graduate music research course to have a positive and powerful impact on their work as librarians.

Contributed by Mallory Sajewski,
Western Illinois University

Piecework vs. Batchwork in Cataloging Practice: Tensions & Opportunities.
— Keith Eiten (Wheaton College)

Keith Eiten introduced this presentation as a "think-piece," to get ideas going and see what we can learn. He then explained that the terminology of the session title comes from the manufacturing business: Piecework is the process by which one person makes one item, with a high level of attention on the product. These products tend to be things we think of as artisanal. Batchwork is the process by which multiple people make separate parts of one item, with more attention on the process rather than product. These tend to be what we think of as processed products (i.e. handmade artisanal cheese vs. plastic-wrapped cheese product).

Because of the positive and negative connotations of artisanal and processed, our sense of value for piecework vs. batchwork products is skewed in favor of piecework. This can carry over to how metadata is valued. As librarians, we typically value a piecework catalog record over batchwork metadata, such as that in iTunes or Amazon. However, batchwork metadata is still useful, and often provides enough information for what the user needs.

Traditional library cataloging was piecework by necessity. Varied and complex information resources require a cataloger's attention to detail. This was especially true in the age of card catalogs, when modifying cards at a later date was extremely time-consuming. It was important to get every detail correct on the first card. Now, with digital catalogs, and the increased speed of copy cataloging, creating new records and updating old ones is much easier. Nevertheless, librarians still seem to be card-centric, and perform the "one-and-done" piecework cataloging inherited from card cataloging practices.

Although they have been slow in coming, there are a few good tools for batchwork cataloging, specifically Cataloger's Toolbox and MARCedit. Batchwork tools can be limited by the confines of MARC, but they should be considered as viable options for increased productivity.
There are several issues for catalogers to keep in mind for the future. First, is the cost of time- and labor-intensive piecework cataloging supportable in the long run? Second, most catalogers are trained in piecework thinking, and they must think in completely different ways in order to carry out batchwork processes.

Catalogers should embrace piecework and batchwork separately where they add the most value. Information resources are not uniform, so the description of these resources cannot be uniform either. Piecework cataloging is still necessary in many circumstances. However, it is possible to use various batchwork tools to streamline the piecework

Continued on page 9

process. These tools include Macro Express to automate keystrokes, MARCedit to clean up metadata (finding and changing violoncello to cello in preferred titles and subject headings), and OCLC Worldshare Collection Manager for updating records.

Creating better metadata will ultimately improve the services we provide to patrons, and batchwork thinking can help in that endeavor. Catalogers should allow their cataloging processes evolve over time, to create the best metadata possible for our patrons.

Contributed by Lisa Wollenberg, Indiana University

Reciprocal Impacts: IU's Media Digitization & Preservation Initiative (MDPI) and Metadata.
— Michele K. Hahn (Indiana University)

Before getting to the heart of her presentation, Hahn provided some background information about the Avalon Media System for digitized media as well as sound recording cataloging practices at IU. The William and Gayle Cook Music Library is currently contributing sound recordings to a large-scale digitization project led by the IU Media Digitization and Preservation Initiative (MDPI) in partnership with Sony-Memnon Archiving Services. Once the digitization project comes to an end, the music library would be charged with creating complete metadata for digitized recordings before making content available via Media Collections Online for search and discovery.

Hahn continued her presentation as an informative lesson on early cataloging rules for sound recordings and how these affected the music library's cataloging practices. Prior to adopting MARC21 cataloging rules, the 262 field was used for publication information instead of 260 (264 for RDA), and physical description was recorded in the 305 field instead of 300. In the initial stages of crosswalking MARC records to Avalon's Metadata Object Description Schema (MODS), unique descriptive fields were left out, in this case 262, 305, and repeated 245 fields. This led to the exclusion of publisher information, physical item description, and individual titles for items with collective titles. So far, about 60,000 digital files have come out of music library holdings, including 18,000 files from items with no catalog records. Physical Items were pulled from shelves for digitization without further inquiry of catalog records, thus creating a batch of digital files ready for system upload without any metadata! The only slightly-welcoming news here is that these files will sit in the backend of Avalon Media System until metadata is added and a MARC record is created for each digital surrogate. The irony, however, is that the mass scale digitization project that set out to preserve and digitize legacy media for discovery continue to remain hidden away from the public due to lack of metadata. While minimal metadata (brief title, date, main creator/contributor, notes, and repository) have been manually added by student employees for backend processing, the process is complicated by limited metadata management expertise among student workers and illegible handwriting on media containers.

A few discrepancies between digitization workflows and music library practices also led to some delays along the way. The music library shelves donations by order of receipt and does not separate sound recordings by formats during the process. In order to comply with the MDPI-Memnon format-centric digitization workflow, items had to be handpicked from the shelves and organized by format while

Continued on page 10

eliminating duplicate copies during the process. Also, the digitization quotas are based on duration rather than number of items, and duration is largely unknown for uncataloged items.

Hahn's concluding remarks included valuable advice for others planning digitization projects with similar scope and processing workflows. Separate donations by format before shelving, and keep track of duplicate copies by searching the library catalog or inventory sheets. Hahn suggested that this would be an excellent project for a student worker at the time of selecting gifts for adding to collection. Be sure to include oneself in the planning process of large digitization projects so that expectations are realistic and included in writing. Most importantly, spend time and money to clean your data prior to getting involved in a metadata-heavy project as you may not have the resources or power to halt a project midway in order to fix setbacks and procedural errors.

Contributed by Treshani Perera,
University of Wisconsin, Milwaukee

The Way It Was Across Generations: a Review and Panel Discussion.
— Therese Dickman (Southern Illinois University-Edwardsville); Lynne Weber (Minnesota State University-Mankato), speakers/moderators. Greg Fitzgerald (Western Michigan University, retired); Sheridan Stormes (Butler University); Kirstin Dougan (University of Illinois, Urbana-Champaign), Anne Shelley (Illinois State University), Jacey Kepich (Interlochen Center for the Arts), and Abbey Thompson (Northern Illinois University).

The second plenary session of the 75th Anniversary Meeting of the Music Library Association's Midwest Chapter was devoted to both recalling fond memories and looking forward to the future. Moderator Therese Dickman began with a retrospective on the Chapter's first seventy-five years and provided the membership with a glimpse into the rich oral history preserved in the "Speaking Our History" newsletter series. Clips from some of the 30 interviews gathered by members in the MLA Midwest Chapter Oral History Project provided aural snapshots of Lenore Coral, Dena Epstein, Ralph Papakhian, John Wagstaff, and others, each of whom spoke about the importance of the Chapter and the wider MLA organization in their own careers.

During the subsequent *panel discussion*, the moderators, Therese Dickman and Lynne Weber, asked advanced, mid-, and early career music librarians questions about their professional journeys, the evolving role of libraries and librarianship in the academic landscape, and their predictions for the future of the field. All the panelists gave thoughtful and detailed answers that provided the audience with a variety of perspectives and the opportunity to benefit from the panel's collective wisdom.

During the dynamic *question and answer session*, the panelists recalled their mentors with funny and poignant stories; discussed evolving resources like streaming databases, mobile technology, and online classes, and the effect of these tools on research in music libraries; and the ever-present need for specialist librarians with expert knowledge of their subject area. Several of the panelists also stressed the importance of building relationships with students, faculty, and colleagues, and highlighted ways that these relationships have helped them to be successful in their profession. In looking forward to the future for music libraries, the panelists agreed that as the nature of research evolves, music librarians should be

Continued on page 11

prepared to participate in interdisciplinary collaborations and must actively engage in advocacy on behalf of their collections, staff, and services.

The session was recorded for the MLA Midwest Chapter archives.

Contributed by Jessica M. Abbazio, Indiana University

How It Came To Be: Reflections on Evolving Committees of the Midwest Chapter, Music Library Association.
— Lynne Weber (Minnesota State University-Mankato), moderator; Beth Christensen (St. Olaf College); Greg MacAyel (Northwestern University); Phyllis Schoonover (Butler University, retired); Mark Scharff (Washington University).

In this panel moderated by Lynne Weber, Phyllis Schoonover and Mark Scharff shared their memories of and research on the history and evolution of the Cataloging Committee, and Beth Christensen and Greg MacAyel did the same for the Public Services Committee. Schoonover began by remembering Ralph Paphakian and his dedication to the committee. It was initially formed in 1979 to represent the interests of the chapter and serve as a resource for cataloging information, especially as AACR2 came on the scene in the early 1980s. By the mid-1980s, the committee was also sharing information about the comparative strengths of different online systems in dealing with music collections, the interpretation of Library of Congress rules, and issues with subject headings. Scharff's first Midwest Chapter Meeting was in 1988, the same year the revised AACR2 was published, and he immediately began attending Cataloging Committee meetings. Through the 1990s and 2000s the committee presented sessions on such varied topics as split positions (combining both cataloging and public service), cataloging the internet, automation projects, form/genre headings, ergonomic workspaces, administrative reorganization, open WorldCat, RDA, discovery layers, and staff reductions, but the focus has been and continues to be on cataloger education and training.

Christensen was unable to attend, so her remarks were read by Weber. The committee, which was then known as the Bibliographic Instruction Committee, was established in 1978. Its charge was to collect and facilitate information about collecting strengths and instruction in music libraries, provide links between general bibliographic instruction and music-specific instruction, and serve as a source for information in doing bibliographic instruction locally. As a result of this work, committee members published an article titled "Bibliographic Competencies for Music Students at an Undergraduate Level" in the March 1984 issue of Notes. The charge was declared as met and the committee was expanded and renamed as the Public Services Committee. MacAyel described encountering this article for the first time as a graduate student as a "transformative experience". A follow-up, "Information Literacy for Undergraduate Music Students: A Conceptual Framework," was published by committee members in the March 1996 issue of Notes. MacAyeal is excited about the possibility of the Midwest Chapter building on this past work and playing a role in joining current practices in music instruction and the new ACRL Framework for Information Literacy.

Contributed by Lindy Smith, Bowling Green State University

Continued on page 12

If Books Could Talk.
— Katie Buehner (University of Iowa).

Buehner's presentation was cleverly titled to introduce a Youtube video series created by University of Iowa (UI) Special Collections in collaboration with the Rita Benton Music Library. The key collaborators of the project were Colleen Theisen (Special Collections Outreach & Engagement Librarian), Heather Wacha (PhD in History '16), and Katie Buehner (Head, Rita Benton Music Library). The video series was modeled after similar educational "nerd-talk" videos such as Brain Scoop with Emily Graslie sponsored by the Chicago Field Museum, Crash Course by John and Hank Greene, and The Art Assignment by PBS Digital Studios. These videos take on the format of host + guest experts on a topic, with a short opening that captures the audience's attention on the subject matter. Buehner recommended that this opening be no longer than 10 seconds and cover the thesis statement upfront. The ideal length of video should be less than 3 minutes and semi-scripted so that the educational component comes through.

The six-episode video series "If Books Could Talk" is hosted on the UI Special Collections Youtube channel, and sets to investigate how a specific medieval manuscript ended up at the UI Special Collections, content and physical description of folio leading to information about the manuscript, and how the item in hand would reveal important information about manuscripts from the time period. The format of the video is as follows: introduction (teaser for video), title, clues (1-3), research findings presented with some animation for visual interest, conclusion, and a question for audience engagement at the end. The videos were recorded in the Special Collections Reading Room using a Canon DSLR camera, an inexpensive microphone, and a handheld digital recorder. Software used for editing the video include Adobe Photoshop, Adobe Premier Pro, Keynote, and Audacity. Period music accompanying video was carefully selected from the Vimeo Music Store, and images were taken from Wikimedia Commons and Re´pertoire International d'Iconographie Musicale (RIdIM) to form a cohesive medieval theme to the video series.

Episode 4 was presented as an example as it deals with the identification of a music manuscript with guest experts weighing-in during the research segment of the video. With the assistance of scholars Michele Aichele (PhD Candidate in Musicology at UI) and Alison Altstatt (Musicology Faculty at University of Northern Iowa), performer Phillip Rudd (DMA Candidate in Conducting), and Conservation Lab assistant Heather Bain (UI Center for the Book), the team successfully investigates and resolves the issue of tracing the provenance and remainder of the Wilton Processional.

Since adding the series to the UI Special Collections Youtube channel, videos have been promoted primarily via social media platforms such as Tumblr, Twitter, Facebook, and Omeka site for UI Special Collections. Recently, the series was featured in the University of Georgia Hargrett Hours Project blog, and the series currently has 5000+ views on Youtube. Perhaps the most interesting takeaway from this presentation was Alison Altstatt's testimony on how these collaborative projects not only lead to promotion of scholarly research but also create "connections between scholars, library collections, and the greater public" for open-access public education. In her concluding remarks, Buehner pointed out that the video series led to collaborations across three academic departments, two library units,

Continued on page 13

and two campuses (eventually!) as a result of tracing the provenance of the Wilton Processional. The only downside to taking on such a project is its time-consuming editing process. Buehner reported that it took her 2-3 hours to edit 1.5 hours of video footage, only to end up with 16 minutes of video content as part of the six-episode series.

Contributed by Treshani Perera,
University of Wisconsin, Milwaukee

Stepping Up in a Low-Level Job: Paraprofessionals & Students Processing the Leonard Bernstein Collection.
— Lisa Wollenberg (Indiana University); Eric Fisher (Indiana University).

When the family of Leonard Bernstein donated the contents of his Fairfield, CT studio to Indiana University, everything from photographs and plaques to curtains, luggage, and a bottle of nasal spray arrived in Bloomington. As processing began, multiple inventory attempts and a few times moving the boxes to a new space resulted in too little organization and too many spreadsheets. With the Grammy Museum organizing an exhibit in 2018 to celebrate the centennial of Bernstein's birth, a better system for processing the collection became critical in order to provide timely access for the museum and library patrons. The task had an added benefit: significant archival and project management experience for both paraprofessionals and student workers.

For Eric, processing the collection boosted skills in information gathering and archival procedures ranging from photographing and labeling diverse types of items to assigning inventory numbers and wrangling multiple spreadsheets. Locating items to fulfill patron requests tested the new organizational system. As a student worker, Eric gained library experience far beyond the circulation desk, learned how to handle archival materials, and participated in an on-the-job group project that can help build his resume.

From the perspective of a paraprofessional, Lisa noted growth in tech skills as she manipulated spreadsheets, converted free-text descriptions to Dublin Core, and edited transformed EAD. She also utilized and developed that crucial skill of collaboration as she navigated between library staff, archives personnel, and EAD instructors.

The contents of Leonard Bernstein's studio are now in order, with a finding aid nearly complete. A few tasks like better storage options and higher quality photos await, but the lessons that Lisa and Eric learned as they processed the collection will pay off both for them and for the institutions where they work. Two of their best pieces of advice: collaborate earlier to save time later; and employ consistent procedures. Wise words for us all.

Contributed by Melissa K. Moll,
University of Iowa

Life Before The Lyric: Exploring the Chicago Opera Collection of N.I.U.
— Abbey Thompson (Northern Illinois University).

Abbey Thompson (NIU) began her presentation by sharing the fascinating history of the various failed attempts to create a resident opera company in Chicago during the first half of the twentieth century. Mentioned were the short-lived Chicago Grand

Continued on page 14

Opera, The Chicago Opera Association, Chicago City Opera, Chicago Opera Company, and Chicago Civic Opera companies. The Rare Books and Special Collections department at NIU is the custodian of "a rich slice of Chicago's unique operatic history." The Collection spans in time from the late 1800s to the present, but the majority of the materials date from the Civic Opera period (1922-1932). The sizeable collection includes archival materials, five million square feet of painted stage materials, about 900 painted backdrops, more than 2,200 framed scenic units, and 120 detailed stage dioramas or maquettes. The designs hail from American and European scenic artists and cover the realism, romanticism, impressionism, modernism, and Art Nouveau artistic styles. The scenic materials were photographed upon their arrival at NIU in the early 80's and are available via Artstor, but the archival materials pertaining to the opera management records were only fully accessioned, described and cataloged for research use in recent years.

Abbey shared some riveting stories, from Oscar Hammerstein (the first) and his quest to dominate the American opera market, Chicago tycoon and opera financier Harold McCormick's scandalous divorce and affair with wannabe opera star Ganna Walska, to the notorious diva antics of Mary Garden, Chicago's favorite opera star in the 1920s. Because of the change in opera production standards (from the use of common costumes, props, and backdrops for various operas, to the modern practice of having a dedicated set for each production), these early companies had a hard time staying financially viable. Audiences still demanded dozens of different productions each year, but when the cost per production skyrocketed, these companies couldn't keep up and would regularly declare bankruptcy.



Image courtesy of Elizabeth Hille Cribbs

Abbey Thompson presents her research about Chicago opera collections at NIU

Continued on page 15

Prior to supporting its own opera company, Chicago was largely dependent upon the New York and the Metropolitan Opera for touring productions. When these early opera companies ran out of funds, Chicago would revive this tradition of dependence to keep their opera audiences entertained. Eventually in 1954, The Lyric Opera was founded and has sustained producing Chicago operas ever since.

Abbey then discussed how the collection came to NIU. She relayed that Alexander Adducci, an NIU theater professor, learned that The Lyric planned to destroy the bulk of early theater pieces and archival materials due to space constraints. It is said that Adducci, eager to preserve what he could, secured a truck and drove there to rescue the materials. In September 1984, NIU and the Lyric signed a deed which gave "all the old scenery and various materials" to the university.

Abbey spent much of 2015 exploring the voluminous archive of opera materials. She explained that the collection is divided into nineteen series, all of which are described in the online finding aid. If one clicks on any individual series title, it leads to a listing of contents, which is often (but not always) sub-divided by opera names.

The production notebooks alone provide ample details about how operas were produced in the first half of the century. Each one included a list of total performances given in each year going back to 1910. These lists show a continuity over time between these different opera companies; though they were financially distinct, they functioned as the same opera company through the entire stretch of time. Abbey used Gounod's Romeo and Juliet as an example to demonstrate aspects of the material available in the NIU collection. She provided glimpses into some of the series for the work, including floorplans, blueprints, programs, libretti, timesheets with cost information, reference materials, property lists, and photographs.

Speaking of collection photographs—they are easily accessible via Artstor, under the collection name, "Historical Scenic Design (Alexander Adducci). Abbey concluded her presentation with PowerPoint slides in which she had juxtaposed scene elements from the Gounod Romeo & Juliet production set as it was used in the 1920's (using the black and white photographs from the administrative side of the collection) with modern color photographs of the collection's set pieces as found in Artstor. This approach was visually effective in showing how sets to the opera have changed over time and with different operatic productions. Clearly, the NIU Chicago Opera Collection holds many historic and theatrical treasures, which are becoming more available to the research community. For more information about the Chicago Opera Collection, see the finding aid or contact Abbey directly at athompson15@niu.edu.

Contributed by Therese Dickman,
Southern Illinois University-Edwardsville

Midwest Chapter of the Music Library Association: Administrative Structure

EXECUTIVE COMMITTEE

Chair: Keith Cochran (Indiana University), 2018
Chair-Elect: Susannah Cleveland (Bowling Green State University), 2020
Secretary-Treasurer: James Procell (University of Louisville), 2017
Newsletter Editor: Abbey Thompson (Northern Illinois University), 2017
Web Editor: Elizabeth Hille Cribbs (Kansas City Public Library), 2017

STANDING COMMITTEES

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

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

Program
The new Program Committee will be announced in the next issue of the Midwest Note-Book

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

SPECIAL COMMITTEES

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

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

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

Technology, Archives, Preservation, and Sound (T.A.P.S.)
Michelle Hahn (Indiana University), Chair, 2020
Susannah Cleveland (Bowling Green State University)
Emma Dederick (Indiana University)

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