MIDWEST CHAPTER MUSIC LIBRARY ASSOCIATION

MIDWEST NOTE-BOOK

VOLUME 28 ISSUE 1 MAY 2019

MLA-Midwest Heads to Champaign-Urbana



Hyatt Place hotel, Champaign, Illinois

The 78th meeting of the Midwest Chapter of the Music Library Association will be held in Champaign-Urbana Illinois from October 24-26, 2019. The last time that MWMLA met here was 1988, which means we are once again hosting the meeting a year after Ann Arbor, who hosted last year and in 1987.

The meeting hotel is the relatively new Hyatt Place in downtown Champaign at 217 N. Neil Street, which isn't far from C-U's Willard Airport and is in walking distance to our Amtrak station. The room rate is $129 with a deadline of September 24th for

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CALENDAR

February 26– Mar 1, 2020
89th Annual MLA Meeting
Norfolk, Virginia

October 24-26, 2019
78th Annual MLA
Midwest Chapter Meeting
Champaign-Urbana, Illinois

REMINDER

Submissions for the next issue of *Midwest Note-Book* are due August 15, 2019.

From the Chair



Katie Buehner, University of Iowa

Greetings!

A long, cold winter is slowly creaking to an end, and good riddance. It was great to see so many Midwest members in St. Louis a few months ago. If you were unable to join, be sure to check out the conference videos, available on MLA's Vimeo site, to see sessions like the opening plenary with Soul of Ferguson musician Brian Owens, or a presentation from Western Michigan on screen readers and the accessibility of research tools for visually-impaired patrons.

Congratulations to Midwest members Sandy Rodriguez and Treshani Perera for the success of their Cultural Competencies pre-conference, and to Angela Pratesi for her work co-running the Wikipedia Edit-a-thon on Sunday afternoon at the St. Louis Public Library. Overall, Midwest members made many valuable and thoughtful contributions to the conference in St. Louis, and so thanks to you all.

Alvin Ly and Erin Chiparo's Shifting Workbook presentation won the nomination vote for Midwest Best of Chapters. Thank you to all who voted.

Kirstin Johnson and Kate Lambaria are hard at work on arrangements for this year's meeting in Champaign-Urbana. For more details on that meeting, be sure to check out the article that begins on the front page.

Happy warmer days to you all,

Katie

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:

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

reservations—more details to be shared later this summer. The room block is being held for October 24 and 25, and a few additional rooms have been reserved for October 23 and 26. Guests have access to free wi-fi, an indoor pool, and a 24/7 gym. There is self-parking in the deck attached to the hotel for $9.50 daily with in and out privileges and a free local shuttle.



Photo by Kirstin Johnson

MPAL Reproducing piano and rolls

A call for program proposals will go out later this summer from Mike Duffy, the program chair, so we are still in early planning stages. However, we do know that we will be dividing our time between the hotel and the University of Illinois at Urbana-Champaign's School of Music building. (Yes, astute readers will have noted that the city names swap order when referring to the cities as an entity vs. when referring to the university.) You will have an opportunity to see the Music and Performing Arts Library and hear its recently renovated reproducing player piano. An optional tour of the Sousa Archives and Center for American Music will be offered after Friday's program sessions. Due to its space limitations this will be capped at 25 attendees, but a concurrent optional tour of the Krannert Center for the Performing Arts is also in the works.

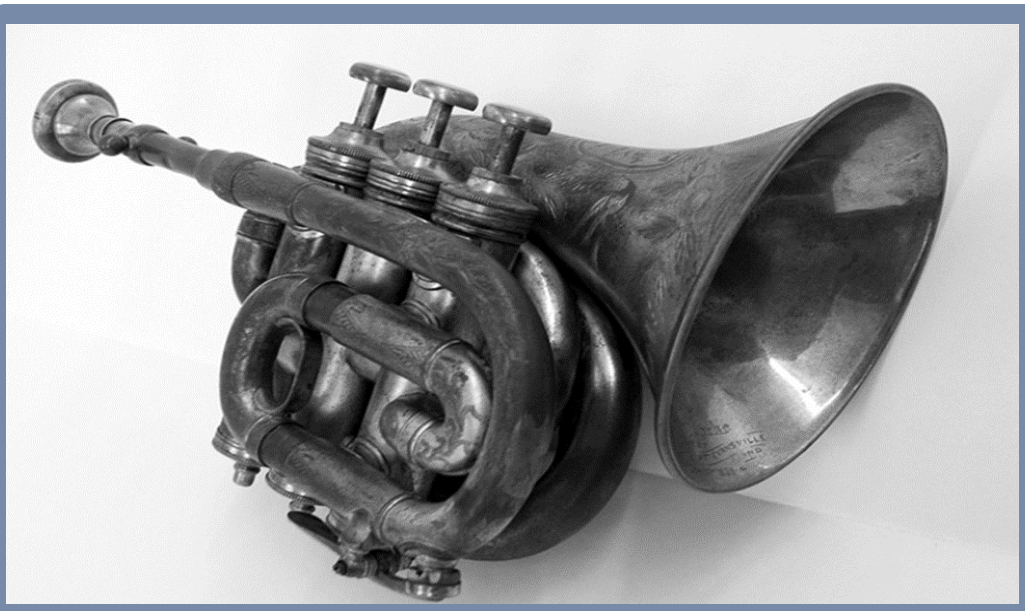


Image courtesy of Champaign County Visitors Bureau

Sousa horn at Sousa Archives and Center for American Music

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SPEAKING OUR HISTORY:

Thirteenth in a Series in the Midwest Chapter Oral History Project



Image courtesy of Beth Christensen

The one and only Beth Christensen.

On July 7, 2014, Lynne Weber conducted an oral history interview of Beth Christensen for the MLA Midwest Chapter Oral History Project. Beth Christensen, who has contributed much to MLA and the Midwest Chapter, will soon retire from her position as Music Librarian at St. Olaf College, and we honor her here by sharing that interview.

Lynne Weber: Beth, let's start out by talking about your background. What brought you into the career in which you've established yourself so well? Just tell us about your background, your education, your growing up, and your early interests.

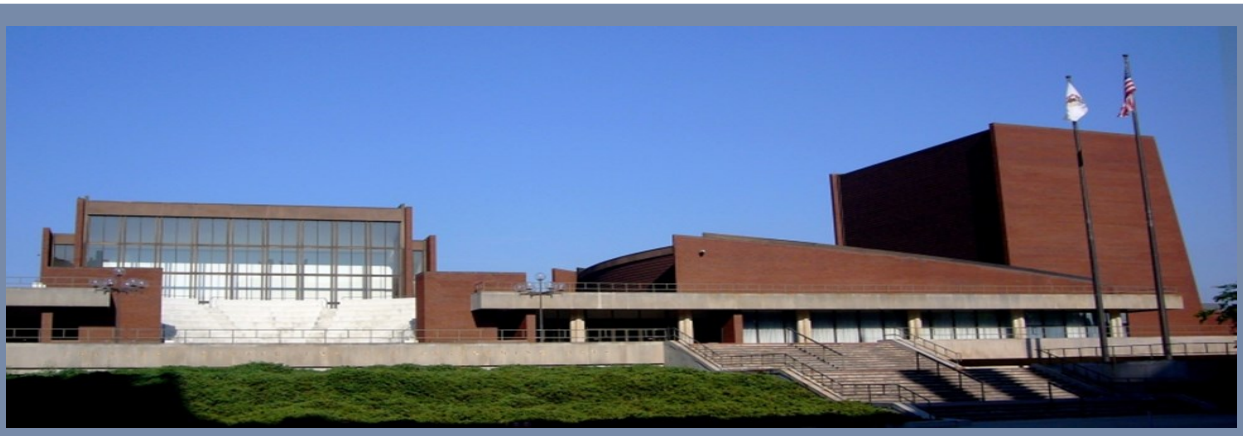
Beth Christensen: Well, I definitely came into the career of music librarianship through the side door. When I was growing up, I had a fabulous band director in my small hometown of Mendota, Illinois. It was such a small town that I couldn't have orchestral experience or private oboe lessons, but he was inspirational. He taught music theory in high school. I took two full years of music theory, including music history, and knew I wanted to be a music major in college.

I went to Illinois State University, thinking that I would go into music therapy or music education. But, after I got through some of the coursework and began some of the practical work, I realized that neither of those professions was really what I wanted. I wanted something that would put music on a pedestal, rather than use music as a tool or go through the process of creating music with students who were just learning. So between my sophomore and junior years I decided to change my major to music history, with a minor in oboe performance. It wasn't terribly practical,

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MLA-Midwest Heads to Champaign-Urbana, Continued

More information about the conference will be available in the September issue of the Midwest Note-Book. Any questions can be directed to the Local Arrangements Committee co-chairs Kirstin (Dougan) Johnson



Krannert Center for the Performing Arts of the University of Illinois at Urbana-Champaign. Photo by Aries Liang

Public services beat

Welcome to the second iteration of the Public Services Beat! For this issue, I would like to draw your attention to the MWMLA Research Guides Directory (located on the Publications tab on the Midwest Chapter of the Music Library Association website). The MWMLA Research Guides Directory is a directory of music (as well as dance and theatre to some extent) LibGuides and Subject Guides at libraries affiliated with the Midwest Chapter of the Music Library Association, and is in need of a major overhaul! Updates are scheduled to take place this summer. If you're interested in helping with this endeavor, let me know!

Are you doing something innovative in relation to public services in your library? Maybe you want to try something new or collaborate with other librarians? Let's foster some awareness and discussion around issues of public services and consider contributing to future iterations of the Public Services Beat! The Public Services Committee would love to feature you and your projects in future publications of Notebook.

Z. Sylvia Yang, Chair, Public Services Committee (2017-2020)
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but it was where my heart was. I had decided that, since I only had one college education, I wanted to go where my heart led.

Shortly before I graduated, I started thinking about what my future would hold. I decided to apply for library school on the advice of one of my music history teachers and Mary Jo Brown, who at the time was Music Librarian at Illinois State. (She had done a fabulous job of building their collection.) I decided to apply for library school at the University of Illinois. I had enough money to get through the first summer and I was hoping for an assistantship. Fortunately, I got one. I had decided that a library science degree would be very helpful if I wanted to go on in musicology. But I soon realized that I had found my home. I absolutely loved being in libraries! I had a half-time assistantship in the undergraduate library at the University of Illinois, and also a practicum in the Music Library during which I was able to spend a month or two in each of the different departments.

"I had decided that a library science degree would be very helpful if I wanted to go on in musicology.... I soon realized that I had found my home."

It was at that point that I realized my passion lay with public service: circulation and reference, versus acquisitions and cataloging. During the cataloging unit, especially, I often checked the clock because the minutes seemed to drag on, and I'd find myself wondering why an hour took so long. In contrast, when I was on the reference or circulation desks, I lost time. I enjoyed it very much. I realized that we may be suited for different kinds of library work. One of my good friends in library school who loved cataloging leaned over to me once when working the reference desk, asking "Don't you feel like all those people are out there just trying to think up questions you can't answer?" I did not, but I had a similar feeling when I was working in cataloging.

So that was my library degree. At the time I graduated, in May, I interviewed at St. Olaf College for the position of Music and Reference Librarian. I didn't think I'd ever get that far, and I was really surprised when I was offered the job. I felt like I was in way over my head, with no professional experience to speak of. I was expected to administer the library, to begin a library instruction program, to do all of the cataloging, all the collection development -- and I also worked half-time in the main library doing reference work and was in charge of the serials for the entire library system. So it was an overwhelming task in many ways.

The music library was young at the time, only two years old. Before that, it had consisted of performing scores and recordings as part of a departmental collection, with the rest of the collection in the main library. When St. Olaf built a new music building in 1976, they decided to have a fully integrated music library as part of the building. So I walked into a beautiful space with many empty shelves (which is not the case now -- it's crowded, crowded, crowded). I was able to establish many of the policies and the general tone of the music library, which was a real privilege.

After I had worked at St. Olaf for a year, I began a master's program in musicology at the University of Minnesota. It took me a while because I was working full-time and going to school part-time, but I eventually received a masters in musicology. I had the privilege of studying with Donna Cardamone-Jackson and Susan McClary during that time, and they were fabulous teachers.

LW: Thank

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you. That's a very interesting and colorful explanation of your background. I do have one question about the early days of Halvorson Music Library. So, once it was constructed, it had not only the ML's, but also the M's and the MT's and reference books that might be in other classifications?

BC: Yes, and periodicals, as well.

LW: I see. Is that still the case?

BC: It is still the case, yes. It's all integrated, although with JSTOR, we've weeded many of the older periodicals, for various reasons. But yes, it's really a privilege to have all of the component parts of the music program in one space. I feel like it's essential.

LW: It is, and it's a beautiful library. Many of us have done that, now that JSTOR is helping us out. Going ahead just a little bit, do you want to talk about changes in your responsibilities as the years went on?

BC: There have been quite a few changes. After approximately 10 years, I was able to devote my time solely to the music library (I no longer split my time between the music library and the main library). That was a result of overall staffing increases in the library system, and it just made sense for me to be there full-time. Then, we were able to hire a part-time and finally a full-time cataloger. I was no longer attempting to catalog music, and I think everyone involved in OCLC and the wider library community rejoiced in that fact! I was able to spend more time with the instruction program and collection development. My position has also been as a faculty appointment, so I've been involved with quite a few faculty committees and activities on campus, and I've really enjoyed that aspect of my work, as well.

> "I can't think of a more exciting profession to be in than librarianship, and, as someone who loves music, I can't think of a better place than being a music librarian."

LW: So, when you came, you were half-time music?

BC: Yes. The job description was for a music and reference librarian, and it also had the catchall phrase of "other duties as assigned." So that's how I was assigned things like serials and periodicals. I loved doing general reference, however, and I still miss that work. It helped me to think of music as not a discipline that was hermeneutically sealed in the music library, but rather part of general culture and history – and, in turn, I think my music background may have informed some of my general reference work. So that was good; I liked it a lot.

LW: Of course, we know that your activities expanded a great deal in the larger world of music librarians and in music in general, but are there other ways that, as the years went on, you became more involved on the campus?

BC: Yes. In terms of the library, I was the interim College Librarian for 18 months in the 1990s. I was asked if I would be interested in doing that job on a longer basis, but my heart was always with the music library. When I was doing solely administrative work I realized that I had given up the two things I cared about most: music and students. But it was a wonderful litmus test to realize what was important to me.

LW: I remember you spoke to the Music Library Association as a whole about that.

BC: Yes, I

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think we're privileged to do what we do.

LW: Do you have anything you'd like to say about your considerable writings and output, as well as honors?

BC: Well, I think being in a faculty position has necessitated publication on my part, in order to get tenure and so on. I've loved the work I've done, with several different paths -- one being librarianship, especially library instruction and information literacy. I also have an interest in American composer Carl Ruggles who lived in Winona, Minnesota, through the first part of the twentieth century. I started by being interested in his bibliography but it expanded to other things. Again, the beauty of being a music librarian is that you can have one foot in music and the other in library science, and they feed each other in terms of librarianship. So it's been fun to do those projects. It's been exciting to use libraries as well as administer libraries. I've really felt privileged to be in a position that encourages that kind of work.

> "For me, there isn't a day that goes by when I don't learn something new about music or librarianship."

> "In terms of leadership, some of my work with reference and instruction is closest to my heart."

LW: Since we're talking about your years at St. Olaf, which still go on, I should point out, I'd like to talk about the source of your vision and the devotion to your life's work. You've already touched on your background and how it shaped you. Do you have other things you'd like to stay about how you're carrying that forward, such as your love of students and music?

BC: I came to St. Olaf on a two-year plan, thinking that I would move on to an institution with graduate programs and a research library. But I fell in love working with undergraduate students. I felt like I could really make a difference in their lives in a way that was exciting to me. And, of course, I also fell in love with my husband, who works at St. Olaf. It still surprises me, all these decades later, that I'm still here. It's been a real privilege that has allowed me to carry some projects through. For instance, collection development, or some of the preservation and binding work we've done takes decades to complete. Longevity has really helped me with that. And to know the collection as well as I do: I've worked with it for decades and have an intimate knowledge of it that I use to answer reference questions. I've also built long-term meaningful relationships with the faculty.

LW: Here's a question that I think you've answered, but do you consider yourself a librarian, a musicologist, or an information specialist?

BC: Oh, I'm a librarian.

LW: How do you define the profession overall?

BC: For me, it's a profession that collects and preserves information for future generations. I feel I've also been a part of the profession's role in informing critical thinkers for future generations. When I first started, the challenge in helping students was just to find some information on the topics they were seeking. Now, of course, the challenge is wading through all of the available information. It's overwhelming for first-year students to come to terms with. So it's changed a lot in that way, and my emphasis or what I try to teach has really shifted from finding information to evaluating information. Teaching the concept of critical thinking is so exciting. Working at a liberal arts college means a commitment to life-long learning, and understanding how to find and evaluate information is at the core of being an educated being.

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LW: I've heard from more than one librarian that they might not have gone into this field if they had foreseen the large role that electronic sources would play in librarianship.

BC: It certainly keeps you from getting bored! I always think of music librarians as pioneers in the field, because since the days of wax cylinders we've been coping with technological change. We've always had to deal with recording equipment. In our library, you name it, and we'll slap a barcode on it and circulate it. I think it has kept all of us in the profession on our toes. We haven't been able to stagnate. It hasn't always been fun, but overall it's been very healthy. I do think the rapidity of the change has been difficult, however. We just haven't had time to catch our breath.

LW: What do you think are the ideal qualifications for music librarianship?

BC: I think a love of music, of information, and of libraries is the bottom line. You need to be curious, inquisitive, and passionate about libraries. I can't think of a more exciting profession to be in than librarianship, and, as someone who loves music, I can't think of a better place than being a music librarian. One of the things I always tell students – for me it is the bottom line of what is important in a profession - is that I hope to learn something new all the time. For me, there isn't a day that goes by when I don't learn something new about music or librarianship. That allows me to keep growing and to stay enthusiastic about what I do. It's important to me as a human being, and it's a fabulous profession in that way.

LW: Good, I'm glad you feel that way. What do you see for the future of librarianship?

BC: My hope is that librarians will remain essential to the field. Some concerns I have with recorded sound, especially, are that we are all subscribing to these large databases of streaming sound. And some music is not available for purchase by libraries, such as iTunes, which means that we are missing some essential recordings released during the last decade. I'm concerned that it's inhibiting our ability to build collections that reflect our local culture and the history and legacy of music in our own institutions. At the same time, having millions of tracks available on Naxos 24/7 is a wonderful service to students. So it isn't all negative, but that's a concern I have.

I'm also concerned that so many of our databases do searching behind the scenes, with algorithms that we may or may not know about or understand. Students receive essentially predigested information when they get an answer through a query, and it may or may not be what they were really asking for. Someone behind the scenes is making the decisions. So those are some concerns I have.

In terms of libraries themselves, my sense is that our print collection will probably remain valid for at least a while after general library print collections are no longer as useful, because musicians want and need scores to put on practice stands at this point. I'm also excited by libraries as collaborative learning spaces. I've always been committed to libraries as social places; I feel that once students are in the library -- even if they've come just to see if their best friend is there -- they might pick something up. Just to be in the atmosphere of a library, as a place, is important. I do feel that libraries are moving in the direction of intentional collaborative learning spaces, in addition to being repositories of books. I'm excited about that.

LW: Now there are mainstream librarians who feel that the profession is going to go away. What do you feel about that?

BC: Well, on dark days I suppose I worry about that. It's hard to say; it really is. On the one hand, I can understand that approach. But on the other, I think librarians are

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more important than ever because things are changing so quickly and people need help finding information and – again -- evaluating information. With the ups and downs of the economy, it seems that public libraries have never been more important to communities. So I hope that libraries will be an integral part of the future.

LW:

When you have sat on a reference desk and seen a lot of confused people, it's hard to think that librarianship is going away, especially when people are completely overwhelmed. Now we have a series of questions you have covered in your discussion. This is your opportunity to expand upon the answer you have already given.

Now we have a series of questions you have covered in your discussion. This is your opportunity to expand upon the answer you have already given.

We are wondering about your role in American music librarianship. You have said a great deal about your role at St. Olaf and how things have expanded and changed during your tenure. So can you speak of the bigger picture?

BC: I want to be sure I understand the question. Do you mean my contribution?

LW: Yes, and the larger picture.

BC: I was lucky enough to come to St. Olaf when we were just beginning to develop a program of course-integrated library instruction with a grant from the Center for Research Libraries/National Endowment for the Humanities. It made so much sense to me and is something that I'm passionate about to this day. I hope some of the work I've done on committees and in publications has helped others in that area. I've been fortunate to work with great faculty with whom I've collaborated on assignments. I've also been privileged to serve on the national Music Library Association Board and to hold office in the Chapter. It was fun for me, as someone from a smaller liberal arts undergraduate college, to be a part of that conversation. I think that MLA is important to all of us, and there hadn't been many librarians from small liberal arts colleges on the Board before I was elected. In terms of my work with American music, I always try to bring a library perspective to that work as well. Did that answer your questions?

> "I feel like I was put in the right place at the right time to be able to commit energy and resources to student instruction....
>
> It's the heart and soul of what I hope to leave as a legacy as a music librarian.
> I'm just so committed to it."

LW: Yes. The next question is about your personal goals. You mentioned that you originally planned to stay only for two years. Did you have plans beyond that residency?

BC: I've had to think pretty deliberately about blooming where I'm planted, because I love what I'm doing but I have been in the same position – my very first position – from the get-go. So to try to stay fresh, motivated and not go on autopilot is something I've had to be conscious about. St. Olaf has a very generous sabbatical program that has allowed us to have someone else with fresh eyes come into the music library. And I

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was on maternity leave when you came to St. Olaf with fresh eyes! Again, Lynne, thanks for that. Those times have also been good for me to get out and see and think about other libraries in addition to having someone else contribute to St. Olaf. I have blind spots, so it's been wonderful to bring other perspectives to the library. Those are some of my personal goals. I want to continue to do work, in terms of getting the message across about integrated library instruction -- I believe it's at the heart of what we need as a society.

LW: Now, moving on to your leadership role at the Midwest Chapter of the MLA.

BC: Well, the first few years I did not go to Chapter meetings. I've gone to the national meeting every year, but I didn't have funding to go to both. I forget my first Chapter meeting -- maybe three years into my career -- but I felt like someone had finally turned the light on. For the first time I felt that I really got to know other members. I remember being at the national meeting later that year, and was touched when people greeted me by name. I realized that the size of the Chapter and the wonderful people involved were what really made me feel like a part of the Music Library Association. It wasn't until going to the Chapter meeting that I felt embraced by MLA.

LW: Just remind us of your involvement in the Chapter, various positions.

BC: I was chair of the Chapter, and I've been on local arrangement committees. I have chaired the Bylaws Committee forever, and also was on the Bibliographic Instruction or Public Services Committee. So those are ways in which I've been involved.

LW: Are there any particular contributions you're proud of as an officer?

BC: Not particularly [laughing]. When I was chair, we didn't really change direction, although I might do it differently now. Although when Rick Jones was chair early on, he was committed to getting the committee structure strengthened, and I was on the ground floor of that. I think that's what has kept MLA a vital and strong organization.

LW: Did you have a group of people that you worked with especially during your term as an officer?

BC: Rick Jones. Also Allie Goudy, who was my perennial roommate. In fact, I remember when I was Program Chair for the national meeting in Baltimore. I was overwhelmed because the Board had changed the structure of the meeting after I submitted the schedule, deciding instead to have plenary sessions that were truly plenary. I had to start over. So I called Allie, she took the train from Macomb to Mendota, and we spent the day with paper all over my mother's living room. Allie helped me get that program fixed. She was a real inspiration. Also Linda Fidler early on; she was a music librarian at Oberlin, and I found her to be inspirational. I've just had such wonderful friends through the years. Bob Delvin at Illinois Wesleyan is a counterpart, since we work at similar institutions. He's come here a few times to visit. I think the friendships I've developed go well past professional friendships. They're real, personal relationships, and I really treasure so many chapter members in the genuine sense of the word.

LW: What is your idea of the role of the Midwest MLA in the context of the national organization?

BC: For one thing, it's a sense of scale. We're big enough to really have meaningful meetings, but also small enough to get to know one another. Those informal relationships -- being able to call up another library and know that you'll be talking to someone you know -- are so important. Because the Chapter is large, it's difficult to get together more frequently than once a year. Yet we are able to discuss things that deal with our own neck of the woods and our own interrelationships. I think we could probably be doing more with things like collection development,

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and I'd like to see that in the future. But mostly it's the relationships and the sense of scale.

LW: What Chapter projects have been sponsored by the national organization? We do get funding from time to time.

BC: We did a directory of instruction programs. We also did another book, I can't remember the topic, but a publication about our music libraries. We've also received money to cover the cost of our oral history. And there was a wonderful exchange program. I was able to go to Western Illinois where Allie Goudy worked, and she came here, observed classes, and spoke to our faculty. I did that with several other people, as well. That exchange program was fabulous. I also love our student programs, which I think are an offshoot of the national organization.

LW: Now this outline asks about the Chapter meetings you held as an officer. There's a reason for that insert, because there have been some very interesting events.

BC: Well, one Chapter meeting I remember well was in St. Louis [in 1992]. Therese Zoski [Dickman, Susanne Bell, and Nathan Eakin] sponsored it. We went on a [riverboat cruise] for a party. We've had some great meetings – that's the wonderful thing about the Midwest Chapter. Last year we met at the Rock and Roll Hall of Fame in Cleveland, and at a [1993] meeting in Lexington we toured a Shaker village. I remember sitting around the walls of a round structure, singing shape note tunes together, and then having a delicious meal at the Shaker restaurant.

LW: Do you remember [Sam Rushay], a guest speaker [at the 2008 Kansas City Chapter meeting], who was a historian from the Truman Presidential Library? And then at the San Francisco national meeting, we saw Vivian Perlis conducting [an interview] of composer Lou Harrison.

BC: I come back from those meetings so energized; it's the best!

LW: Do you have any funny stories you want to tell?

BC: Well, I do have a story when I was first at St. Olaf. Olaf Christiansen, who was the son of F. Melius Christiansen, the founder of the St. Olaf Choir and its music program, was still around, albeit retired. I remember he would come in, saunter around the closed stacks, and then leave. Before he'd leave the library he would always pinch my check and say "Bye." I was so young when I started out (even younger than some of the students) so I got my cheeks pinched every once in a while. There have also been many nights of laughter with MLA. At one Board meeting, Paula Matthews had rented a bed and breakfast in Maine, and one night we had the treat of lobster. Being from the Midwest I wasn't used to an entire lobster. The next thing I knew, mine had flipped off my plate and landed in Michael's [Michael Ochs] lap across the table. At another banquet in Baltimore, crab cakes were served, and unfortunately, a lot of people got food poisoning from that. I woke up and wasn't feeling very good, and it was salmonella. That's not funny, of course, but it certainly was memorable.

> "I think my greatest source of pride is simply that I'm a member, part of a group of fabulous human beings. I can't think of an organization that cares more about people or is more committed to the profession."

LW: Do you have any other people you want to mention for

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their activities in the Midwest Chapter?

BC: Katie Holum from the University of Minnesota. She was so wonderful to me. I remember going to visit her my first semester at St. Olaf and she very patiently helped me through a number of things. She was a good mentor and a good friend. Rick Jones, obviously, I miss him terribly. Oh, I just have so many friends, I'm worried that if I start to name people I'll leave some out.

LW: One thing about Rick Jones I remember is that he was celebrating a particular anniversary at Notre Dame during a Chapter meeting. He told about being encouraged by his boss to buy some of the first CDs before anyone really knew what they were.

BC: I think Richard Boss served as a sound engineering consultant, and they outfitted his whole library with CD listening equipment. Rick was also the first person that I heard discuss digitizing music for preservation, and not just for spreading it out to the masses.

LW: Well, Beth, you've had so many wonderful experiences and contributed so much, what are you most proud of as a music librarian and/or your contributions to the MLA?

BC: As a music librarian, it's without a doubt my work with instruction. I feel like I was put in the right place at the right time to be able to commit energy and resources to student instruction. I find it tremendously enjoyable. Students might not agree with that at the time, but I can't tell you how many letters I've received from students after graduation or when in graduate school thanking St. Olaf for that piece of their education. It's the heart and soul of what I hope to leave as a legacy as a music librarian. I'm just so committed to it.

LW: And what is your greatest source of pride as an MLA officer?

BC: I think my greatest source of pride is simply that I'm a member, part of a group of fabulous human beings. I can't think of an organization that cares more about people or is more committed to the profession. It's an organization that I'm always proud to be a part of -- not necessarily having a leadership role, but just being a member. In terms of leadership, some of my work with reference and instruction is closest to my heart. And I'm currently working with the Membership Committee and have been on the Career Development Committee, and I find that work very interesting. When someone gets to be at my stage in the profession, it feels like a way that I can give back to help younger members, or student members put together a resume or -- my pet issue -- a cover letter that really speaks to the position to which they're applying.

LW: That's a real gift, if you can help someone in an application.

BC: I always say that my advice should be taken with a grain of salt. However, I've been on a lot of search committees over the years, and I can at least impart what I look for in an application.

LW: In closing, do you have any words of wisdom for the next generation?

BC: Rather than words of wisdom, my hope for the next generation is that they can have a fraction of the fun I've had in this profession. I hope that they can go to work knowing they'll learn something they didn't know the previous day. That they'll have the joy of interacting with students and patrons and music, and bringing it all together in a way that comes alive every minute of every day. So, that's my hope.

LW: Thank you, Beth, for all of the time you have given.

BC: Well, thank you Lynne.

LW: Oh, it was truly my pleasure!

Midwest Chapter of the Music Library Association: Administrative Structure

EXECUTIVE COMMITTEE

Chair: Katie Buehner (University of Iowa), 2019
Chair-Elect: Michael J. Duffy IV (Western Michigan University), 2020
Secretary-Treasurer: Greg MacAyeal (Northwestern University), 2019
Newsletter Editor: Kristi Bergland (Univ. of Minnesota)
Web Editor: Jacey Kepich (Case Western Reserve Univ.)

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Sheridan Stormes (Butler University) 2019
Keith Cochran (Indiana University) 2019

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Paula Hickner (Univ. of Kentucky) 2020
Jason Imbesi (Univ. of Michigan) 2020
Laura Thompson (Central Michigan Univ.) 2020

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Melissa Moll (University of Iowa)
Lynne Weber (Minnesota State University-Mankato)

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Kathleen Haefliger (Chicago State University) 2019
Jason Imbesi (University of Michigan) 2019
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Mallory Sajewski (Western Illinois University) 2019
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