MIDWEST CHAPTER
MUSIC LIBRARY ASSOCIATION

# MIDWEST NOTE-BOOK

VOLUME 29 ISSUE 1 JUNE/JULY 2020

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## CALENDAR

**October 22 — 23, 2020**
Fall Chapter meeting via Zoom

**March 3 — 7, 2021**
89th Annual MLA Meeting/TLA annual meeting Cincinnati, Ohio or Virtual (TBD)

## REMINDER

Submissions for the next issue of *Midwest Note-Book* are due August 15, 2020.

# MLA MIDWEST GOES VIRTUAL



Detail from a design for Mozart's The Magic Flute—"The Hall of Stars in the Palace of the Queen of the Night", Act 1, Scene 6—by Karl Friedrich Schinkel, 1847q–49 courtesy of the Metropolitan Museum of Art via Public Domain Review, CC0 1.0

Start shopping for your sassy new Zoom background now!

The 79th Meeting of the Music Library Association Midwest Chapter will be held virtually via Zoom, October 22-23. More information about the conference will be available in the September issue of the Midwest Note-Book.

In the meantime, the Program Committee, made up of Katie Buehner, University of Iowa, Paula Hickner, University of Kentucky, and Will Scharfenberger, Indiana University, have put out a call for proposals for the Fall Chapter meeting.

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# From the Chair



*Michael J. Duffy, IV*

Greetings from Kalamazoo!

It was nice to see many of you at the Music Library Association annual meeting in Norfolk, Virginia. It is always heartening to me to see our Chapter so well represented at the national level. I hope that all of you who went to that meeting had a good time, connected with established colleagues, and made new connections.

This issue of *Midwest Note-Book* features another installment in our oral history series. Please read this to learn another perspective on our Chapter's past. I always enjoy those, and love to learn about the way that we came to be what we are today.

Since we last met, the COVID-19 outbreak has drastically changed the landscape of work, socializing, and most aspects of daily life for those who previously left their residences on a daily basis. I sincerely hope that all of you are safe and healthy. If you find yourself in need of financial assistance due to the COVID-19 crisis, I encourage you to seek opportunities for financial assistance provided by government and nonprofit programs in your state, and to be aware of the MLA Emergency Relief Fund, which provides one-time grants of up to $1,000 to those with a financial need related to COVID-19. You can read more about that here: https://www.musiclibraryassoc.org/page/EmergencyReliefFund.

The COVID-19 outbreak has also had quite an unfortunate effect on professional meetings. Many have been canceled, postponed, or moved online. The New England and Mountain-Plains Chapters of MLA have already had spring chapter meetings online via Zoom. These online meetings have allowed Chapter members needed professional development and social connection in spite of our need to remain physically distance to mitigate the spread of the novel coronavirus. In this vein, the Midwest Chapter will meet online via Zoom this fall, on October 22 and 23.

I know that many of you are reflecting on the unfortunate state of racism in our country, the myriad ways that this plays out in the lives of BIPOC, and the ways that white people and majority white organizations have, consciously or unconsciously, contributed to systemic racism. The Music Library Association has issued a "Statement Opposing Racism and Police Brutality," which you can read here: http://blog.musiclibraryassoc.org/mla-statement-opposing-racism-and-police-brutality/. I encourage you to read this and to think about the ways that we can work to dismantle systemic racism in our profession and for our library users.

It is a pleasure to serve you as your Chapter Chair.

Best regards,

Mike


## Midwest Note-Book

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*Midwest Note-Book* is available free of charge on the Web site of the Midwest Chapter of the Music Library Association. Submissions and communication regarding *Midwest Note-Book* should be sent to the editor:

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

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

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

# MLA Midwest goes virtual, *continued*

The Program Committee for the Midwest Chapter of the Music Library Association is accepting proposals for the Fall Chapter meeting to be held on October 22-23, 2020. After thoughtful consideration and discussion with the meeting hosts, the Executive Committee voted to hold this meeting online via Zoom. The meeting will be free of charge for all attendees. Our original host for this meeting, the University of Kentucky, will receive first pick of a future unclaimed year when we can again meet in person.

While the conference will not have a "theme", proposals are encouraged that respond to current crises, such as the COVID-19 pandemic or protests against racial injustice.

Proposals must include the following:

- A title and abstract describing the subject of the presentation
- Time needed (25, 40, or 55 minutes)
- Format of your presentation (single presenter; panel – indicate whether moderated discussion or group presentation)
- Whether you prefer to present asynchronously (pre-recorded presentation) or synchronously (live-streamed).

Please send all proposals to the Program Committee Chair, Katie Buehner, via Google Form at https://forms.gle/Q9BX2kDX6XtXQeKH7. The deadline for submissions is July 31, 2020.

We eagerly await your submissions!

Midwest MLA 2020 Program Committee
Katie Buehner, Paula Hickner, and Will Scharfenberger

# Scholarship update

The Midwest Chapter offers scholarships to eligible members working in music libraries or with music collections in libraries in the Midwest Chapter region who wish to attend its annual meeting. The Phyllis J. Schoonover Student Scholarship and the Leslie Troutman Scholarship support meeting attendance for library school students and library support staff, respectively.

Due to the virtual nature of our upcoming Fall meeting, scholarship funds will not be awarded this year.

Scholarship applications will be accepted for future in-person meetings.

You can help support scholarship funds when registering for the Fall 2020 meeting.

Editor's note: After seeing Sylvia's social media posts featuring her delicious recreation of these Norfolk favorites, I asked her to share her recipe with us in the Public Services Beat column. I would argue that this is indeed a public service.

**Rosemary Biscuits: An MLA Norfolk Throwback by Z. Sylvia Yang**

Have you ever eaten something and thought, "I could eat this every single day for the rest of my life"? No? Well, that's because you didn't have the opportunity to try one of the amazing rosemary biscuits at The Stockpot (Norfolk) during MLA's national meeting this past February. It wasn't easy when I realized that I live approximately 769 miles away from The Stockpot and that if I wanted to eat these biscuits with any sort of regularity I would either need to start saving all of my airline miles or get cracking in the kitchen. Due to COVID-19 and social distancing, devising my own recipe ended up being the winner.

So here it is, after a couple of experimental batches, a recipe for Rosemary Biscuits inspired by The Stockpot in Norfolk. May they bring you happiness during this weird time!

**Rosemary Biscuits**



YIELD: 10-ish BISCUITS | PREP TIME: 15 MINUTES

COOK TIME: 15-ish MINUTES | TOTAL TIME: 30 MINUTES

INGREDIENTS:
2.5 cups all purpose flour
.5 teaspoon of salt
2.5 teaspoons baking powder
.5 cup butter, grated and chilled
2 tablespoons chopped fresh rosemary
1 cup cold buttermilk
Heavy cream or buttermilk, to brush biscuit tops

DIRECTIONS:

Finely chop or grate your butter with a standard box grater. Place butter in the freezer while preparing other ingredients. The best biscuits are made with the COLDEST butter.



Chop your fresh rosemary, or herb(s) of choice, and add to your cup of cold buttermilk. I like to do this the night before and let the rosemary really infuse the buttermilk; infusion time depends on how herbaceous a flavor profile you want.

Sift all of your dry ingredients together. Again, this can be done the night before and sit on your counter until you're ready to make your biscuits.

Incorporate your butter with your dry ingredients. You can use a pastry cutter, a fork, or any tool of your choosing. I recommend you avoid using your hands as your body temperature will make the butter start to melt.



Create a well in your dry ingredients, and pour your rosemary buttermilk into a crater made in the flour butter mixture and stir until it forms a ball.

Turn your dough out on a floured surface and use a rolling pin to roll your dough out into a thick rectangle, about half an inch in thickness, and fold your dough in half and repeat the process about four more times.

Folding the dough will give your biscuits a layered and flaky consistency.

Once you feel your biscuits are ready, roll the dough one final time and cut your biscuits using a clean knife or a biscuit cutter if you're fancy!

This recipe should yield around 10 decent sized biscuits.

Place biscuits on a well-greased or lined baking sheet and brush the biscuits with heavy cream to ensure an even bake.

Bake biscuits at 475°F for approximately 15 minutes, or until golden brown. Serve warm with butter and jam.

NOTES:

I make biscuits about once a week and find grating butter incredibly tedious. To make my life easier, I grate a couple of sticks at a time and freeze individual containers of .5 cup of butter. This cuts down on biscuit prep time and means I don't have to wash the box grater anymore than necessary.

If you don't have or can't find buttermilk, make your own by mixing one cup cold milk with one tablespoon of lemon juice!

This recipe is very easy to modify -- you can add any herb you have on hand! I've experimented with thyme, parsley, chives, basil, and oregano.

Again, the best biscuits are made with the coldest butter. If you think your butter is getting a little too warm at this point, throw it into the freezer for a couple of minutes.

Because I'm lazy, I throw everything into my KitchenAid Stand Mixer and let the machine do all of the work. Kneading by hand or machine yields similar results.



Mouth-watering photos courtesy of Z. Sylvia Yang

# SPEAKING OUR HISTORY:

## FOURTEENTH IN A SERIES OF THE MIDWEST CHAPTER ORAL HISTORY PROJECT

### "The Way It Was Across Generations: A Panel Discussion"

75th Anniversary Meeting in Normal, Illinois
Friday, October 14, 2016

[A companion session to **"How It Came To Be: Reflections on Evolving Committees of the Midwest Chapter"** ]

**Therese Dickman:** At this point I would like to invite the panel members to come forward. We will continue documenting our chapter history with a live panel now. We have three groups of MWMLA members. Two are senior librarian members: Greg Fitzgerald, who recently retired from Western Michigan University, and Sherri Stormes from Butler University. Our mid-career members are Kirstin Dougan [Johnson] from the University of Illinois Urbana-Champaign and Anne Shelley from Illinois State University. Our newer members include Abbey Thompson from Northern Illinois University and Jacey Kepich, from the Interlochen Center for the Arts.

Lynne Weber (Minnesota State University, Mankato) and I (Therese Dickman, Southern Illinois University Edwardsville) will ask a series of questions and the [panelists] will answer them. [Addressing the panelists:] As you feel comfortable answering questions, go ahead. If you don't feel qualified to answer a particular question, we'll soon get to a different one.

**Question 1:** What or who inspired you to become a music librarian?

**Sheri Stormes:** That's easy for me because she, [Phyllis Schoonover], is sitting right in the front row. (Laughter) Phyllis Schoonover was my supervisor [when I was] a student at Butler University Music Library. Later on she was instrumental in my getting a job as the Assistant Music and Fine Arts Librarian in 1976.

**Kirstin Dougan [Johnson]:** I would say for me it would be Eunice Schroeder, who at the time was the music librarian at Lawrence University, where I was an undergrad. All those assignments you make for your students--they might actually catch someone's interest. [Eunice] assigned us one of those scavenger hunt questions: "How many of these do we have in our collection?" I was fascinated by the thought that we would look for and find all this stuff. [Eunice is] now at UC-Santa Barbara.

**Abbey Thompson:** My inspiration was Phil Vandermeer at UNC-Chapel-Hill. I was a graduate student in musicology at the time, and I ended up kind of living in the music library. (Chuckling) All my professors would find me there. One day I was outside; it was one of those first really pretty spring days. Phil sat next to me chatting, and he said, "Do you feel like you don't really fit in there in the music department?" And I said, "Yeah, a bit." He put it way more politely than that, but I don't remember the exact words. "Do you feel pressured to conform?" Something like that, and I replied, "Yes." Then he asked, "Well have you ever thought about music librarianship?" We started chatting, and that planted a seed. The next thing you know, I was jumping ship on the musicology degree. Well, I got a master's [degree] first. But then I basically walked across campus to the library school, and that was that!

It seems as though we're all inspired by people.

**Jacey Kepich:** To piggyback on what Kirstin said earlier: I was in school at the University of North Carolina in Greensboro for clarinet performance for my master's degree. My first semester I was in my research and bibliography course and perhaps was the only person in my class who actually seemed to and enjoyed the research assignments (Chuckles) and going to the library. So I can say, that was my spark for becoming a music librarian.

**Greg Fitzgerald:** I sort of fell into it by accident.

At Georgia State I was in a master's program in musicology, which I did complete. While there they asked me if I would like to supervise the departmental library. It was a small collection of scores and recordings, music ed resource room, a reserve operation and a recording facility.

So I said "Yes," because I needed the money. It was all of $6,000 a year. I liked the work, and I decided that I would go on to Library School. So I went off to Emory, and within a few months I was at Western Michigan University for thirty-three plus years.

**Anne Shelley:** My undergraduate degree was in music education and about twenty minutes into student teaching, I realized that I was on the wrong career path – even though there was a 100% survival rate for everybody involved. I finished my student teaching and graduated. As a student I had worked in a satellite library—it wasn't an official branch but at least a collection library in my department of music. I also did interlibrary loan lending in the main library.



I really enjoyed that work. So I knew as I was student teaching that I wanted to go into music librarianship. And I did enjoy teaching, and I thought, "Hey this is a great opportunity to still be involved with the collections and to be able to teach sometimes, just not like this." And so my boyfriend at the time, now husband, and I decided to pursue our master's degrees at the same time. We applied to four different institutions, and we went on a driving tour to meet the people who we would probably be involved with. One of them was Ruthann McTyre, at the University of Iowa. I didn't even realize that there was an assistantship opening and she was looking for people to take that on. I just thought, "Hey, Joe and I were going to go meet the music librarian."

She gave us a tour of the library. Then I got a call from her later that week after we got back, and she offered me the chance to work with her for two years. So that was really great.

**Sheri Stormes:** I should expound a bit, because you won't believe the situation that Phyllis and I had and how things have changed. The School of Music at Butler was formed when the Arthur Jordan Conservatory of Music joined Butler University. For years the music librarian was a music historian. But when it merged with Butler, we started hiring other people to be music librarians. The person who preceded Phyllis, I think, had some sort of break down.

**Phyllis Schoonover:** Oh, that was two before me!

**Sheri Stormes:** Was that two before you? Well, anyway, there were several interesting people who tried to put that collection together. It really was Phyllis who saved it. I can say that first-hand because I was there. I did get my undergraduate degree from Butler in vocal performance. I was one of those people who didn't really learn to sing until I was thirty. Once I had my degree, I wasn't ready for grad school. I thought, "What am I going to do? I was

working for an insurance company, and I hated it. So I visited Phyllis and I said, "If Ed [her assistant] ever leaves, let me know, because I sure would love to have his position." Well, I think the second time I went to visit her, Ed had just turned in his resignation. Now keep in mind, at this time neither Phyllis nor I had degrees in librarianship. We had degrees in music. So I went over to see Mr. Davis, who was the head librarian; he literally hired me on the spot. Later --this is why I attributed my profession to Phyllis-- she encouraged me. She said, "You know, you really ought to get your MLS, because it's a good profession. You can work with things you love, actually make a living, and sing on the side." Indeed, that is what I did. That is what we both did was pursue our MLS degrees. Finally we got them! Later on, after I learned to sing, I did quite a bit of singing, and Phyllis played the organ! (Laughter)

**Lynne Weber:** Thank you so much. I learned a lot.

What has changed for you all professionally since you became music librarians?

**Abbey Thompson:** Don't ask us. We're new! (Audience laughs)

**Sheri Stormes:** I actually brought some "show and tell" items. I gave this a lot of thought.

So remember, my position was kind of a glorified student or graduate assistantship, but it was considered a full-time position. So what did I do? Well I wrote down some of the things that I did:

I hired, supervised, trained and scheduled student assistants, usually about fifteen to twenty per semester. I performed repairs and in-house binding on scores, typed-- I can't remember if we had electric typewriter; it may have been manual—LC [Library of Congress] subject headings on lots of paper card catalog cards. White out and liquid paper were our best friends at that time. And we used a pencil and white string to tie catalog cards together, if you can imagine that. I checked in, prepared for binding, and claimed periodicals, and I fielded reference questions.

I also created displays for the bulletin board each month. My great pride was that members of the Indianapolis Symphony Orchestra came into the music library quite often, because they taught as adjunct faculty at Butler. They would always come in to see my latest bulletin board because they got a kick out of it. So that was fun. Then, of course, shelf reading, weeding and shifting, inventory, and ordering supplies. So that was the bulk of it.

My predecessor was a great guy. When he did something, he did it well. His problem was that he couldn't make a decision about things. So there were stacks and stacks, literally piled on my desk, of scores and books that he found problems with but couldn't quite decide what to do with.

So I brought show and tell: This is what I spent a lot of my time doing; this is in-house binding. I would draw appropriate sketches to decorate the covers. Oh, I need to find the right one here. We created our own score parts pockets. I want you to know that to this day-- and many of these are 20 and 30 years old --the parts still slide easily in and out. (Laughter) New Heckman Bindery [now HF Group] pockets are not made quite so well to form. So that is what we did. You can only imagine what changes there have been since then. I'll let my colleagues talk about that.

**Kirstin Dougan [Johnson]:** I started Library School in 1999. If you remember your internet history, Google started in 1998. Google actually wasn't the answer I was going to give you though. It was the advent of online audio. Everybody is affected by Google; everybody is affected by online journal indexes. Right when I was in library school, it seemed that we were shifting into all of that. Of course, we had had online catalogs for years by that point. Alexander Street Press, Naxos, and all those tools where you can now get audio online-- in addition to, of course, all of the free places like YouTube-- have re-

ally changed since when I was in library school and got my first library job. None of that really existed. So it has been a huge but obvious change.

**Anne Shelley:** I can piggyback off that a bit. I started my MLS, which was my first master's degree, in 2006, and I finished in 2008. Ruthann had me work with Amy McBeth, one of the music library staff, on delivering student audio course reserves through the new course management system, Desire to Learn. So not only did we have to get comfortable with the brand new course management system--I think they were transferring from Blackboard--we had to decide what copyright restrictions we were going to place upon this process. What would be the best and possible workflows to use? How could we work with central campus IT to support this new service? And how would we work with faculty who wanted some control in loading their own files or just [have] the library do it.

In other things for a broader perspective: I think 2006 was the first year that the iPhone came out. Kindle was a really big deal then [too]. So it was key in terms of user expectations starting to change [as to] how they wanted to access certain types of information. It was a pivotal time to be in library school.

**Abbey Thompson:** I was going to say that about the phones too. That's what has really exploded. I also attended library school from 2006 to 2008. I just wanted to point out [that] even though I started library school in 2006, I too have typed…catalog cards. Yes! In grad school I worked with special collections and rare books at UNC. Not everything had made it into the online card catalog yet. There were still backlogs upon backlogs. So certain things--because they still had to use the card catalogs-- still had to have some cards made and put in. They still have them.

**Jacey Kepich:** I am thinking about a different way to answer the question about what has changed. I'm still fairly early in my career, but I can say that my perspective on at least one issue has changed, and that is donations. When I was an undergrad, I did an internship at the Sibley Music Library at the Eastman School of Music in Rochester, New York. At the time they had just received about 100 boxes or so of donated scores and books from alumnus Gardner Read, who had passed away. So I came at a great time [when] they needed someone who was willing to go through and process it all. I said, "Oh, I'll do it because I want to get some experience." It was like Christmas every day for awhile because I kept opening boxes and finding out what was in them. Sometimes there was some great stuff, and sometimes there was not so great stuff. But it was a positive experience. Now in my current position, we don't see donations on the same scale, which is good, but we do get donations. The issues of time and space are definitely real when it comes to accepting those gifts. So it has changed my perspective a bit.

**Therese Dickman:** Perhaps the more difficult question is:

What has remained the same or similar in those years?

**Kirstin Dougan [Johnson]:** Music stands.

**Greg Fitzgerald:** Music historians! It seems that we've heard about the demise of classical music for decades, but the study of music is going to continue and be important to academic libraries. We'll continue to have students and they'll continue to have the same needs they've always had, as we heard this morning. Students need to know a lot of things, and no one but librarians seem to be teaching them. I think, actually, that's always been the way people are somehow. Other things haven't changed dramatically. The other day someone asked me what I did before I retired, I said, "a Performing Arts Librarian." The reaction always is, "Oh…that's nice." [Laughter] There's kind of a pause. They're trying to think of something to follow up. For 34 years, I get the same reaction. So it may not be the most exciting profes-

sion. People don't really understand what we do; maybe in a way that's good. But I think there are certainly still a lot of things going for us.

**Kirstin Dougan [Johnson]:** One thing that hasn't changed is that music is still hard to search for! [Laughter] Despite all the advances, online catalogs, and keyword searching, you still can't match the Mozart symphony part from the Beethoven overture. You still get the Beethoven symphonies; we haven't connected those things. Keys and work numbers and foreign languages--we're still struggling with all of that, just as we have. I don't know if that ever is going to change. I certainly hope it does.

**Sheri Stormes:** I agree with what Greg and Kirstin both said. I think the need for knowledge of music remains--deep knowledge of music--and how to read music. As somebody who is into languages: also needed are the knowledge of languages and the ability to translate different titles and terminology in different languages. The need for good communication and reference interview skills I don't think has changed. You still need to know how to talk to people and find out what they really want.

Perhaps most importantly for me, I am privileged that Keith [Cochran] often brings in his [Indiana University] music librarianship seminar students to my library to find out how "the other half" lives--that's what I usually call it. What I stress to these students perhaps more than anything is relationships … relationship building. Whether it is with your colleagues in MLA, your library staff, your faculty colleagues, staff colleagues and the students--I think one of the most important things we do is building those relationships. That served me well forty years ago, and continues to serve me well now. I am really grateful for that.

**Lynne Weber:** What do you see for the future of music librarianship?

**Audience:** [Laughter]

**Abbey Thompson:** We're the future! Oh no!

Honestly, all the things that we said were the same, I see continuing. I can see the ongoing need for communicating and reference interviews. There are also certain things with music that haven't changed for 100 years. So we're still going to have some of those same struggles, but also some of the same rewards.



**Kirstin Dougan [Johnson]:** I hope that we'll see a lot more libraries involved in putting materials online in a large-scale way or involved in other large-scale discovery efforts. You read every day about someone who sat down and made a whole big database of opera stuff, and that's great. But why didn't that come out of the library?

**Abbey Thompson:** We don't have the time.

**Kirstin Dougan [Johnson]:** I know. I know the answer. Our mission will always remain the same: to collect things, to make them available to people, to

teach people how to find and use them. That really is not ever going to change. But I think libraries have to get more involved somehow with the unlisted resources to create these systems and to make them more usable, or else we will always be playing "catch up" to people who will do it for us.

**Greg Fitzgerald:** I think there are a number of colleagues who can speak to this, but I see the roles of music librarians changing and becoming more generalist. I know that in our library, there is more pressure to do more teaching outside of music or outside performing arts, that sort of thing--to become more involved. So I think that's the direction things are going. Certainly administrators want you to be flexible, adaptable, and to do a lot of different things. That wasn't so much the case when you were really specialists back in the beginning. I know that in our place, only one of the most recent retirements has been replaced. So I am kind of concerned, and a lot of staff in our libraries are concerned about what the future will bring. Many people around my age are beginning to retire or will be retiring in the next few years. The work is going to change, as well as the environment and culture. So it will be an interesting time for you all.

**Anne Shelley:** At the risk of sounding too somber and too cliché, I think that we are just going to be facing doing more with less. It is just a trend that is going to continue. Our institutions are going to have to continue to advocate for the unique needs of our collections in terms of storage and access. I do think there are a lot of opportunities for increased digital access. That sounds too obvious, but I can't think of a better way to say that. Data management or digital preservation of fine and performing arts material has been brought up so far today. The potential to promote our services and collections more using social media and established means of communication to some of our users can offer a lot of leverage.

**Jacey Kepich:** To summarize what Sherri started saying about relationships and relationship building: I think that might be part of the way that we move forward about the circumstances Anne just mentioned about having to advocate and doing more with less. When people have a good working relationship with the librarian and people approach them and know that the library has value and resources that they can return to, they may become advocates and know what striking collections we have. The relationships that we build with people who return, I think, are going to be what sustain us.

**Therese Dickman:** What voices of wisdom! I am from Illinois, and we had no budget last year. Because our faculty colleagues pushed back, we were able to regain two or three databases that we had previously cut; so that is so true.

Now we come to the fun part. If you would share one of your favorite MLA Midwest Chapter meetings or programs or stories. Think about what was one of your favorite memories of MLA Midwest?

[Laughter]

**Greg Fitzgerald**: My favorite meeting was, of course, the Kalamazoo meeting in 1998. I think it was a pretty good meeting because years later someone said to me, "I really liked that meeting. There was always food." [Laughter] It must have been pretty successful.

I'm trying to think of funny things that have happened along the way. I always remember and Bob Delvin knows this story too about Leslie Troutman. Another Leslie story. She arrived at the chapter meeting without her wallet. [Bob chuckles] She had no money, no credit cards. Talk about bailout! Several of us had to bail her out. Where were we meeting?

**Bob Delvin:** Iowa.

**Greg Fitzgerald:** Yeah. It wasn't as easy in those days to get funds.

**Bob Delvin:** She was several hours from home.

**Greg Fitzgerald:** Yeah. So that was very funny.

To tell the truth, I don't remember too much about presentations and sessions, but locales are always things I remember-- some of the really great ones. One of the great things about the chapter and being involved in the chapter is getting to parts of the Midwest and seeing different cities. I particularly liked when we stayed in the heart of the city like we did in Milwaukee, Louisville, and Lexington. I certainly remember my first meeting, which was Oberlin, in 1981. I met many new people there, some of whom are still here and still friends. That's very good. That's another thing—the long-lasting friendships you make in the chapter. I think all of us here certainly know what I mean. You can also depend on your colleagues for advice and support. It is a very supportive group, as all of us have discovered.

I think some of our best programs have been like this one, when we look at what we do and why we do it. I always went away from MLA Midwest meetings a bit refreshed and renewed. Yeah--It is a very nice way to get some renewal and refreshment.

**Abbey Thompson:** One of my favorite meetings was actually last year in Louisville, and not just because of the bourbon, although that was delicious. Part of it is because I had been away for a couple years. I had taken a job on the east coast. The Atlantic Chapter was wonderful and welcoming, as all other MLA chapters were, but the Midwest Chapter always felt like such a great home for me. To return and have people welcome me back with open arms was so heart-warming. It was like, "Ahhh!" It felt so nice, and I felt like I was coming home again.

I joined this chapter when I had taken my first job out of library school which was in the Midwest. A lot of my work didn't deal with music at all. I felt strange coming to music library conferences as someone working doing non-music stuff, but it was a way I could still stay connected with the people, the field, and what was happening in the world of music librarianship. It really helped me get through a time professionally that was not always the most exciting for me. But I could always come and depend on my folks here in the Midwest Chapter to help me get through that and stay connected. It has helped me get to where I am now. So, thank you everyone!

**Kirstin Dougan [Johnson]:** I don't have a favorite moment, but it occurred to me as I was preparing to come here, that this is my tenth Midwest MLA meeting. Before this I was in the Southeast Chapter. Like Abbey said, other chapters are wonderful, but my ten years in this chapter have really flown by. I want to give a shout out to all the students who are here. Even though I went to school at the University of Wisconsin-Madison, I never participated in an MLA chapter then, and I really wish I had. So please encourage your fellow students to come to chapter meetings or to come to national meetings. You'll find that our meetings really are our "home." It's really when we come here that we are in our professional home. Even if you go away and come back, this is your group.

**Sheri Stormes:** I didn't realize that Greg's first meeting was in 1981, because that was my first meeting too.

Audience: "Awww."

**Sheri Stormes:** I'm sure that we met there.

**Greg Fitzgerald:** The second meeting was yours and Phyllis' meeting.

**Sheri Stormes:** That's right. Phyllis and I hosted the second one. Like Greg, I can't say that I necessarily remember sessions, although I know that we had great sessions. I do remember Richard LeSeuer telling about, "How I Done It Wrong." [Laugher] That was the name of the session and that stuck in my

mind. And I know Bob Delvin—I think it was his first presentation—spoke about hypercard and organ repertoire or something like that. I remember that one because I know how nervous Bob was the night before. We were all concerned for him. But he did just fine, thank you!

We did form special friendships, often around our individual musical interests. For instance, I am a singer, Phyllis is an organist, Bob and Greg have to do with the organ, and Richard LeSueur and Jack Knapp were interested in singing. Rick Jones was interested in singing--so were John Druesedow and Carolyn Rabson. So, we sort of formed our little "groupies." But the most memorable times, of course, were those times after hours…



**Greg Fitzgerald:** Really!

**Sherri Stormes**: …when we would share a meal and our concerns. You know, back then we didn't have the Internet. So we had each other, the telephone maybe, and snail mail; and that was it. That's how we communicated, and that's how we got through things; and we did. I remember that there was a Small Academic Libraries Working Group that we had. I thought that was the best thing since sliced bread. Later, having gone into administration, I've been to ALA and even an ACRL meeting. When I've gone to those meetings, I've thought that they're not nearly as beneficial as the meetings we've had in this group.

**Greg Fitzgerald:** One thing that goes back to the last question about the future: I noticed just today, when Keith Cochran asked first-time attendees and students to stand, that we had at least a dozen people stand. I think that is very encouraging for the future of our profession. It speaks a lot, I think, about the quality of our chapter. Please keep giving to those scholarship funds. I think that's really about the most important thing we do.

**Jacey Kepich:** Yes. I was going to talk about scholarships. My first chapter meeting was in the Southeast Chapter. This is only my second Midwest Chapter meeting. It was a scholarship that helped me get to that first meeting, my first regional meeting. So, from the perspective of someone who is not that far from library school, "Thank you for supporting such scholarships." It really is valuable to be able to come to a regional meeting and remember that, "I'm not just a librarian of upper lower Michigan or by myself." There are other librarians doing other cool things, and we're all part of the same organization, even though we have different backgrounds and stories. We can learn from those, and that's what makes these scholarships valuable.

**Anne Shelley:** I will add my thanks too as a recipient of travel scholarships, both at the regional and national levels. I don't think that I would have been able to attend the meetings I did as a student without the support of the membership. So thanks to everybody who has ever supported travel scholarships for folks to attend meetings and if you continue to do that through the years. And for people who continue to come to meetings, "Every meeting…is the best meeting!" [Laughter]

**Therese Dickman:** What has been your experience with MLA Chapter committees?

**Abbey Thompson:** They happen. [Laughter from audience.] I think they're valuable. It's a way to see

more deeply inside the organization, to see "how the sauce is made." It's not always the most exciting, but it gives you a greater perspective and helps you get to know other members better and other perspectives, I think. There is at least one committee that is a good fit for you. I mean, there is a nice spread of members among them.

**Greg Fitzgerald:** When I was going through newsletters last night--there's that wonderful link online now. Thank you, Anne! Looking at committee reports and other programs over the years, it is really astonishing the variety of programs and the work of committees, which I think is very important. I don't have any really strong memories of committees, but they're necessary and their members do a lot of good work.

**Kirstin Dougan [Johnson]:** Having served on the Executive Board, I can say that if somebody asks you to run for an office in the chapter or at national level, say "Yes." You may not get elected that first time; you may not be elected that second time, but we need the experience and the input of all our members from all our different areas. Being on the Executive Board or the head or part of a committee gives you the opportunity to shape the organization and the profession. You learn a whole lot about what your fellow colleagues know, and they probably can support you in the profession. You also learn some things not to do. [Laughter from audience.] You'll have a chance to try out being a leader and learning, "Oh, that doesn't work very well." So look for those opportunities. Don't say "No." While such roles are a lot of work, they're worth it. They will benefit you in numerous ways.

**Sheri Stormes:** I think one of my favorite meetings was one actually that I hosted for a 70th anniversary, not because I hosted it, but because the work involved made me appreciate so much the work of all those who had gone before and who come hence. So that really stands out in my experience. (35:40)

**Therese Dickman:** What do you think about the trend toward online classes? We've heard some about this earlier today, but how has that impacted your professional life?

**Abbey Thompson:** I didn't take many online classes. I may have done some classes with online components, but those didn't affect me much.

**Therese Dickman:** How about now? There are LibGuides up on our library websites.

**Abbey Thompson:** Yes. It's much bigger now.

**Jacey Kepich:** Speaking of LibGuides—we recently transitioned to LibGuides at our library. So we are catching up a bit with our online presence. Like Abbey, I took some online classes as a student and some face to face. The program I was in was also in transition at the time. I still prefer the face to face meetings. I don't know if Abbey agrees or not....

**Abbey Thompson:** I really didn't like the online classes then.

**Jacey Kepich:** I think we miss out on what we learn from the face to face interaction. There is value to having something online. It obviously creates accessibility to people who are not able to be in place where the class is being held. The dialogue that takes place when you're talking to someone who is right there with you, however, can't necessarily be replaced by the online format.

**Kirstin Dougan [Johnson]:** Ah, yes. I teach the music librarianship class at the University of Illinois; it is only offered online now. So even if you are on campus, you take the class in the online format. I find it increasingly challenging to impress upon students the value of our existing print materials that are still used all the time. There are reasons why you might still use a print reference resource. I can't just show one to them easily, and they may not be able to go to their local library and see it, because they may not have it. So I try to explain to them, "Well, I might

start with this tool; I might start here online; then I'll have to go back over to this print index; then I want to do this."

I can't make assignments in the same way because I don't know that my students are going to have access to any of those things, so the assignments almost only can revolve around the things that they have access to online. So I feel like it's forcing me to shift too fast and to focusing only on online tools. I think the students who are on campus who are lucky enough to get positions working with us end up with the better education. [Chuckles]

Just as in any library setting, understanding what it is like, the physical process as well as the online, I think is important, and I try to make that clear to the students. I am having to teach the course this way for a reason, and students should not forget about that whole other aspect.



**Greg Fitzgerald:** Talking about print items, I'm sure it sounds old-fashioned, but I still think of our physical collections as being the foundation for our libraries, and everything else builds upon that. In looking at newsletters, I was looking at Leslie Troutman's interview. Twenty years ago in 1996 she said, "Even as we move into all this information technology," and those of you who know Leslie know she was at the forefront of that—"we are still going to have physical things to take care of. We're going to still have printed music, and we're still going to have to be custodians and caretakers of all that printed stuff."

**Sheri Stormes:** I think it is important, though, as we go forward, that we not bury our heads in the sand. I talk to my students every time I have an instruction session. I ask them questions. I had a bassoon studio class in the other day. I asked, "So what happens when your teacher assigns you a piece of music? What do you do?" Well, they go online and buy it. They don't come to the library and look? No. Or they use IMSLP. I also talk to them about performers. "Can you name your favorite bassoonist?" No. "Where do you listen?" Well, they listen on YouTube and Spotify, and they don't really pay attention to whom they are listening. So I had to creatively, on the spot for this class, think of ways to get them into the stacks so they could see what was there and become at least aware of what we had in the library. Now that we are in a separate building, the students are relying more and more upon online access to materials. They do not necessarily make the trek across campus. You have to let them know what's available in the library. Now I think once I do that, they get kind of excited, but we have to be careful not become complacent. We really have to be go-getters and show them the value of recent scholarship versus what they find on IMSLP and that sort of thing.

**Therese Dickman:** How are archives and music special collections, that some of you have available, incorporated into your instruction?

The reason I ask is because at my institution (SIUE) we have music special collections and the National Ragtime and Jazz Archive, so I try to incorporate archival aspects into my course instruction. So in the Suzuki violin program, for instance, we use the John Kendall Collection. So that's one example. Kirstin, perhaps you would be the best to speak about that.

**Kirstin Dougan [Johnson]:** I think that since we're such a large institution, it's harder for me to get buy-in to get into classes multiple times. If I'm lucky, I get in a class once, and there usually isn't enough time in that time period to get everything in from the library website all the way through archival resources. Sometimes they are willing to come back. But again, we're so big that most of our special collections are held in other locations on campus. We don't have them, so that's not our department. Our archivists are not with our librarians.

**Abbey Thompson:** I was going to say that it's similar at NIU. I usually don't have the time in my one, if I'm lucky, instruction session to get through all of that. Most of our archival materials are held in a completely different building on campus. The music library is in the music building, and then across campus is the main library which houses our really excellent special collections, which I will be talking about tomorrow morning.[Chuckles] But it's something that I tend to relate to students more in one-in-one sessions when I'm chatting with them about their research. If we have something that's targeted and relevant there, I can say, "Well, have you checked out our music special collections? There may be something there that works for you." But it also just depends, because for most music subjects we don't have deep archival strengths.

**Therese Dickman:** Perhaps over time as more become digitally available, that might be easier to link too.

**Abbey Thompson:** Oh, definitely.

**Lynne Weber:** I was just wondering: Are you seeing students taking an interest in the new digital initiatives? We just acquired a digital librarian about three years ago, and it's astonishing what she's been able to encourage people to put into the digital collection now. Some of these items are getting a lot of use. For us it has been a revelation in research. Has that happened to anyone else?

**Sherri Stormes:** We are being strongly encouraged to build our digital collections, and we have two wonderful people on the staff now that are great at this sort of thing. One of them knows music well enough that he was willing to work with me and some of our Butler University music faculty composers, so that we now have a great body of their works on our digital collection site, specifically those of Jim Muholland, Frank Luce, and Mike Shelley. It's been a boon for everybody, because it takes people to their websites as well as to Butler's. And they make the connection about who's teaching and what they're doing. For instance, Jim has his own publishing company, so there's also a link to that website. So if people want to buy any material, it's kind of a win-win in that way. With recordings, while we don't put complete professional recordings on, obviously, we can put a track on the website. That enables students to listen to the professor playing the piano or playing the bassoon or whatever instrument. Again, it heightens the profile, I think, and for our students as well, because we do have some student work posted.

**Lynne Weber:** We think that the buy in for professors is slower, because they are not sure that it counts as a publication, but overall, with students, graduate students, and those at a point in their career when they are happy to share in the digital archive, it's amazing the turnaround.

**END OF PANEL SESSION**

**Q & A SESSION**

**Therese Dickman:** Let's open the session to the audience now for some questions? I have a walking mic. Perhaps you can recall a memory that might spark interest in others. Who would like to ask a question or recall something?

**Wendy Sistrunk (University of Missouri, Kansas City):** I was waiting for someone to say that one of their favorite memories was of Bob Delvin in his cow costume. [Laughter and people talking at once.]

**Kirstin Dougan [Johnson]:** It's on the website.

**Abbey Thompson:** And in the newsletter too.

**Mark Scharff (Washington University, St. Louis):** I have a lot of good memories, but I'll limit myself to one. For those who are not from the Midwest Chapter who may have gotten to hear this too, I believe the Midwest Chapter is the first recipient of Steve Wright's "The 1000 Year-Old Librarian."

**Bob Delvin:** Right.

**Therese Dickman:** That entire transcript is in the newsletter also.

**[Unidentified]:** One of my favorite sources that came out of the Bicentennial, is called RAHM, Resources of American Music History. That was pretty much born here in the Midwest Chapter, as I recall. Jean Geil and Don Krummel were a part of that. I still go to it today even though we have a wealth of information about archival resources online. I wonder if anyone else here was involved in that project in some way?




**Kirstin Dougan [Johnson]:** We were using it just the other day. That came up--why Jean's name isn't in the catalog record even though she's one of the creators. It is only under Don Krummel's name. So we were looking at the frontispiece, and I'm trying to remember who else was on there, but they were all from before.

**Therese Dickman:** How about a favorite memory of a past member-- someone who's gone on?

**Kirstin Dougan [Johnson]:** Geri Laudate. How many of you knew Geri Laudate? She was my supervisor all through library school. I worked there, along with Steve Sundell. Many of you would have known Steve as well. I don't know if it was me or the two of them. I think Tom [Caw], you came after them. We always spoke in catch phrases. So every time I came on my reference desk shift, I'd tell Steve how nervous I was, because I was just a student and I didn't know anything. So we'd sign off every conversation with, "Well, what do you know?" "Not much." "You?" [Laughter] And then Geri—I don't know if she did this much at meetings, but at work, she had this ongoing conversation with herself. She had two phrases that as a library school student, I did not know what to make of these. One of them was "I need a margarita." [Laughter] The other is, "My life is out of control." I can't be like that!

**Bob Delvin:** I think one of the most remarkable people that I've met in my years in MLA was the librarian up the street from me when I first came, Mary Jo Brown. Only a few of you probably remember her. She essentially built the collection at ISU, and she started in the early 1960's, I believe. I recall she told me that there were just a handful of ratty miniature scores, psalms and arias, some of the great classics, sort of stuffed away. Money was cheap then; there

was lots of money. So she contacted Harrassowitz and said, "Give me everything." So she built that collection, literally from scratch. I think it was my first week at Wesleyan and I got a phone call and this gravelly, dark voice said, "This is Brown from Milner Library, and I assume you're Delvin." [Laughter] I said, "Yes, ma'am." So anyway, we developed this friendship. Because of our proximity, we often went to meetings together—either with me driving or she, although it was usually me, which was a terrible mistake because we got lost half the time. She didn't believe in maps. She just kind of trusted your sense in how to get there. On more than one occasion we ended up in a corn field either in Iowa or somewhere in Wisconsin with a bunch of cows around. But she taught me so much! She was just a great, great colleague. I really do miss her even with her manner.

**Greg Fitzgerald:** I would like to remember Grace Fitzgerald, my so-called cousin, who was music cataloger at the University of Iowa and a beautiful soul. I really miss her.

**Therese Dickman:** Speaking of getting lost—My first year was in 1984 as the music librarian at Southern Illinois University Edwardsville. The closest music library to me was Washington University in St. Louis. Susanne Bell was the music librarian at that point. She was near the end of her career. I called her and asked, "Are you going to the MLA national meeting?" It was in Kentucky that year. She replied, "Yes, I am planning to go. And I said, "Would you like to carpool?" She answered, "Well, I am already taking someone, but we can caravan. Let's meet at the shopping mall, not far from the Missouri-Illinois border." Somehow I ended up at the East St. Louis Stockyards [Laughter] and I quickly realized, "This surely is not the place!" This was before Google maps and cell phones. After turning around and going the opposite direction, I eventually found that mall and we did caravan on to Kentucky. That was my first experience with MLA. At that meeting I remember how friendly everyone was to me as a newcomer.

I hope that those of you who are students, new members, or first- time attendees, recognize that we are a friendly group. We do try to help each other. We've "been in your shoes" before. So if you think of anything we can do to help you, or a question we can answer, just ask.

**Emma Dederick (Indiana University):** Hi. I'd like to remember Ralph Papakhian. I started working in 1996 as a professional librarian. I remember back in the days when we were students, Ralph was very responsible for establishing and promoting students to come to the chapter meeting. He rented a van with money they earned from the summer music cataloging workshop and he would take the IU students to the chapter meeting. If I am not mistaken, I think we were the only students at the chapter meeting or perhaps at any chapter meeting, due to Ralph Papakhian.

**Therese Dickman:** Now there are all sorts of student groups. We have the Rebecca Littman (University of Wisconsin-Milwaukee) group and various others—the U of I group and the Iowa group…

**Rebecca Littman (UW-Milwaukee):** I came to Milwaukee because I was in North Carolina in the Southeast Chapter. How many of us are from the Southeast Chapter? I actually started in the Northwest Chapter when I was in library school. But when I was in North Carolina, Linda Hartig, my predecessor, called me up and said, "I am going out to work at Carroll University. You need to apply for my job." Linda grew up in eastern Oregon and went to the University of Oregon at the same time my brother was a music major at the University of Oregon. So there's a really bazaar connection. Now one of my high school classmates has the job that Linda's father had at Eastern Oregon University. When I got to the Midwest Chapter--1998 Kalamazoo was my first chapter meeting-- I met with Linda and Rick Jones. I was introduced as the "third Rick Jones," because Rick was the first real music librarian at UW-

Milwaukee, Linda was his successor, and I'm her successor. So for years I've been introduced to people as the "third Rick Jones" (Laughter)

**Therese Dickman:** I think Kathleen Haefliger has a comment.

**Kathleen Haefliger:** I want to speak about my time when I first joined the chapter. Actually I am a lost sheep found. I was in the chapter until 1983. I was hired by Rita Benton at the University of Iowa and worked in the Rita Benton Music Library. Then I left in 1983 and returned in 2001 to the Midwest Chapter. I'd like to say something about Rita in those early days when I knew her. Not many of you may remember Rita. She was a force to be reckoned with in every way. She was so driven and energetic! Just look at the publications she did; some of you know. I remember one day. I am pretty active and I'm a pretty fast walker. The two of us in the library were both going so quickly that we almost had a great collision, almost knocking one another over, but we stopped in time. There were only six months when I actually worked for Rita. Then she went to Paris, and there she passed away. My life changed quite a bit after that. But Rita is someone that we should remember in the Midwest Chapter, MLA in general, and IAML as well.

**Therese Dickman:** Remember back to your first couple MLA or chapter meetings. There were those figures that you knew about from before--from library school, from grad school. You had read something of theirs--and then you met them, and they weren't quite the way you imagined they would appear, right? Does anyone have that sort of recollection?

**Susan Weiland (Ball State Univ.):** I had just become a music librarian. It was 1986, I guess, and there was a Conference on Music Bibliography held in Evanston. Does anyone remember a Conference on Music Bibliography? Well, anyway, my bosses decided that it would be good for me to go to this. Of course, I had no money. I had a kind friend who lived in Lake Bluff, and she invited me to come stay with her and use her train pass to Evanston. So anyway, here I am the first day, I get off the train, and I'm walking toward the hotel. I'm not sure how we recognized each other as, "This must be another music librarian," but there was another woman there. So we started walking and talking together. She was telling me that she was from New York. Someone commented, "That would be a pretty place to be, right along the lake." She said, "Oh, what lake is that?" [Laughter] A big one. Anyway, we had a pleasant conversation. We found our places and went on. I later learned that she was Suki Sommer and she was President of MLA.

Following up on what Therese said earlier—sometimes I see somebody somewhere at a conference with a manual and a look of "I don't know what to do about these few catalog records." Well, go to your chapter meeting and ask there if someone will look at your records or mentor you a bit. You'll probably find someone who will!

**Therese Dickman:** Does anyone else have a recollection?

**[Unidentified]:** It is very nice to be back. I was a Midwest chapter member my first two years of librarianship back in 1990 to 1992.This story concerns my first national meeting in the spring of …1991 in Tucson, Arizona. Remember that meeting?

**[Unidentified]:** Oh, that meeting was great!

**[Unidentified]:** I ran into an old friend from graduate school, who was at the University of Pennsylvania, and we went to dinner together. We were at a little restaurant in the Old Town, standing behind this very tiny woman, and we started talking to her. It turned out that she was at the conference too. So we invited her to eat with us. That was Dena Epstein. A more memorable evening I have scarcely ever spent. She was wonderful. She had just finished a book

about her mother. We ended up reading it. Of course, she's such a luminary in our profession, and I've always thought that was one of the special moments in my life.

**Therese Dickman:** Panelists, do you have any final thoughts or reflections?

**Jacey Kepich:** I would like to offer some advice to those who are in training, to get their professional career started: Be open minded and flexible! I remember when I was graduating from library school, I thought, "For sure I'll be working in a college or university library in an academic research setting." Six months later I found myself moving instead to northern Michigan for a cataloging job at a high school in January. It was quite an adventure. I still laugh when I tell people that my personal belongings were delivered by sled. [Laughter] Anyway, it has turned out to be a rewarding experience in more ways than one. It is not at all what I envisioned myself doing right out of school. But I am definitely glad that I took the adventure on. I just want to encourage you, if you're not sure or even if you think you know what you want to do, and something else comes up, just go for it!

You can always go back to your other intention, or you may find yourself in a situation that you enjoy just as much or as well, and you would never have known, if you hadn't tried it.

**Greg Fitzgerald:** It's wonderful to see so many new people in the chapter every year. There are always people I have not seen before. There is so much vitality among the younger members. I see great enthusiasm in the Midwest chapter.

**Abbey Thompson:** I was going to say basically what Jacey said: Take a job, take a chance, and have some fun! I've cataloged some strange stuff that had nothing to do with music, and it taught me a lot that I have translated into my job now. But stay in MLA! It got me through some times when I wasn't working with music, didn't like my job, and really didn't know what I was doing and whether I'd ever go anywhere. This group helped keep me sane at those times and remembering that this really was the path I wanted to stay in. I think it's also partially because the people are so awesome. You guys are the best colleagues anyone could have! So keep it coming!

**Therese Dickman:** Thank you, everyone!

**END of PANEL SESSION**

Transcribed and edited by Therese Dickman (5/26 & 6/30/2020) with assistance from panelist speakers, Greg Fitzgerald, Jacey Kepich, Anne Shelley, and Abbey Thompson.

**Biographies (2020)**

**Therese Dickman**, Panel Moderator, Fine Arts Librarian / Associate Professor,
*Southern Illinois University Edwardsville*

Therese Dickman has been the Fine Arts Librarian at Southern Illinois University Edwardsville and a member of the MLA Midwest Chapter since 1984. She serves as the Midwest Chapter Oral History Project Coordinator, and also as a member of the chapter's Publications and By-Laws committees; she also serves as the Chair of the MLA Oral History Committee.

**Lynne Weber**, Panel Moderator: Music Librarian / Associate Professor (Retired),
*Minnesota State University Mankato*

Lynne Weber has been a faculty member at Minnesota State for more than 20 years, and recently retired as Music Librarian in the Kiyo Suyematsu Music Library. Previously she served as Access Services Librarian and in Reference/Instruction. She is working on a 40-year update to the history of the Midwest Chapter, MLA, which she readily identifies as her favorite professional organization.

**Greg Fitzgerald**
Music and Performing Arts Librarian / Associate Professor (Retired), *Western Michigan University*

**Kirstin Dougan [Johnson]**
Head, Music and Performing Arts Library / Associate Professor, *University of Illinois at Urbana-Champaign*

**Jacey Kepich**
Research Services Librarian, *Case Western Reserve University*

**Anne Shelley**
*Music/Multimedia/Scholarly Communications Librarian—Illinois State University*
Anne Shelley has been the music librarian at Illinois State University since 2012. She has been a member of MLA and the MLA Midwest Chapter since 2006, and is the former editor of Midwest Note-Book.

**Sheridan Stormes**
*Professor and Performing Arts Librarian (Retired) Butler University*

**Abbey Thompson**
Assistant Library Director, *AMDA College and Conservatory of the Performing Arts, Los Angeles*

## MIDWEST CHAPTER OF THE MUSIC LIBRARY ASSOCIATION: ADMINISTRATIVE STRUCTURE

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