2026 Fall Meeting | Online
October 16, 2026

SCHEDULE AT A GLANCE

Friday | CDT

Morning

08:45 AM – 08:55 AM	Open Zoom Room
08:55 AM – 09:00 AM	Welcome and Opening Remarks
09:00 AM – 09:45 AM	Electronic Barn-Raising: The Data Side of a Large Acquisition of Harp Collections (Presentation) Maristella Feustle | University of North Texas
09:45 AM – 10:00 AM	Would You Make This Discoverable? Applying Archival Ethics Frameworks to Personal Music Archives (Poster Session) Vignesh Iyer | University of North Texas
10:00 AM – 10:15 AM	**Break**
10:15 AM – 10:45 AM	Performance as Research Event Series: Ideas in Action (Presentation) Molly Roy | University of Texas, Austin
10:45 AM – 11:00 AM	Music Score Preferences Among Students and Faculty at the University of North Texas: Initial Findings (Lightning Talk) Sabino Fernandez, Janelle West, and Kristin Wolski | University of North Texas
11:00 AM – 11:15 AM	**Break**
11:15 AM – 12:00 PM	Translingualism, Information Literacy, and Music Analysis (Presentation) Katrina Roush | University of Texas, Rio Grande Valley
12:00 PM – 01:00 PM	**Lunch**

Afternoon

01:00 PM – 01:45 PM	Bartók Comes to San Antonio: The Newly Restored Research Library of the New York Bartók Archives (Presentation) Carl Leafstedt | Trinity University
01:45 PM – 02:30 PM	Libraries and Web Accessibility: A Conversation (Guided Round Table Discussion/Town Hall) Charles Roush | University of Texas, Rio Grande Valley
02:30 PM – 02:45 PM	**Break**
02:45 PM – 03:30 PM	Out of Prague: Jewish Emancipation and the Rise of the Jewish Piano Virtuoso (Presentation) Tom Moore | Florida International University
03:30 PM – 03:45 PM	**Break**
03:45 PM – 04:30 PM	Finding Footing in the Shifting Sands of AI Library Instruction (Presentation) Pamela E. Pagels | Southern Methodist University
04:30 PM – 04:35 PM	Closing Remarks
04:35 PM – 05:00 PM	Open Zoom Room

2026 Fall Meeting | Online
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PROGRAM

Friday | CDT — Morning

08:45 AM – 08:55 AM — Open Zoom Room

08:55 AM – 09:00 AM — Welcome and Opening Remarks

09:00 AM – 09:45 AM — **Electronic Barn-Raising: The Data Side of a Large Acquisition of Harp Collections (Presentation)**
Maristella Feustle | University of North Texas

In 2025, the University of North Texas Music Library acquired the collections of the International Harp Archive (IHA)—over 60 collections, and over 700 boxes—from Brigham Young University. We inherited many benefits from BYU's stewardship of the collection that made the transition easier, including collection-level Encoded Archival Description (EAD) exports, and the fact that materials were organized in archival folders and boxes. But much work remained to be done to "UNT-ify" the collections by re-establishing their online footprint, migrating detailed pdf finding aids for import into ArchivesSpace, and expanding the discoverability of the collections by extending their presence into our main catalog, as well as the statewide archival consortium Texas Archival Resources Online (TARO), and updating collection creators' records in Social Networks and Archival Contexts (SNAC) to point to UNT. Most of this work happened between August 2025 and March 2026, with the intensive focus (if not the timetable) of an old-time barn-raising.

09:45 AM – 10:00 AM — **Would You Make This Discoverable? Applying Archival Ethics Frameworks to Personal Music Archives (Poster Session)**
Vignesh Iyer | University of North Texas

Personal music archives often contain materials that challenge archivists to balance preservation, access, privacy, donor intent, and ethical stewardship. This poster presents a practical decision-making framework synthesized from the archival ethics literature and applies it to representative scenarios involving materials commonly found in personal music archives, including personal correspondence, rehearsal recordings, annotated scores, unpublished writings, and informal audiovisual documentation.

The project begins by identifying recurring ethical principles and decision-making strategies in the archival literature. These principles are then synthesized into a practical framework that is applied to a series of fictional but realistic scenarios inspired by common issues encountered in personal music archives. Rather than seeking definitive answers, the project demonstrates how different ethical considerations may lead to different decisions regarding description, access, restriction, and stewardship while acknowledging that institutional policies and professional judgment remain essential.

The poster follows a traditional project structure by outlining the project's background, methodology, application of the framework, and resulting analyses of each scenario. During the poster session, attendees will be invited to consider the same scenarios after the framework and example decisions have been presented, encouraging discussion about how similar ethical principles might be applied within their own institutional contexts. These discussions are intended to illustrate the complexity of archival decision-making rather than evaluate participant responses.

Attendees will leave with a practical approach for applying archival ethics principles to complex situations in personal music archives and a deeper appreciation of the multiple factors that influence responsible archival stewardship.

10:00 AM – 10:15 AM **Break**

10:15 AM – 10:45 AM

Performance as Research Event Series: Ideas in Action (Presentation)

Molly Roy | University of Texas, Austin

Performance as research (PaR) and related frameworks, including practice as research or practice-based research, refer to the ways in which creative practices in the performing arts generate knowledge and serve as a mode of inquiry. The Performance as Research library event series, inaugurated in the spring of 2026, offers a platform for artist-scholars of every level to present new projects, develop works in progress, explore ideas, and engage with an audience community. This presentation chronicles the incubation, design, and launch of the series, sharing insights and motivations.

More broadly, the presentation contributes to ongoing conversations regarding performance and practice-based research methodologies and the role of librarians, and library spaces themselves, in supporting these forms of scholarship. How do we highlight embodied forms of knowledge production? Why do the concepts of performance as research and practice as research resonate differently across performing arts disciplinary communities? What is gained, and what is perhaps lost, when we apply the term research to artistic work? Considering such questions, this presentation seeks to further discussion, invite curiosity, and cultivate shared strategies.

10:45 AM – 11:00 AM

Music Score Preferences Among Students and Faculty at the University of North Texas: Initial Findings (Lightning Talk)

Sabino Fernandez, Janelle West, and Kristin Wolski | University of North Texas

As digital technologies continue to reshape music scholarship and performance, music libraries must better understand how users engage with print and digital music scores. Through grant-funded research we examined score format preferences among students, faculty, and staff of the UNT College of Music. We developed a survey that collected quantitative and qualitative data on participant demographics, music discipline, score usage, format preferences, and perceptions of the advantages and challenges associated with print and digital scores. This presentation will discuss the development of the research study, the design of the survey, and key findings that can help inform future music library collections and services.

11:00 AM – 11:15 AM **Break**

11:15 AM – 12:00 PM

Translingualism, Information Literacy, and Music Analysis (Presentation)

Katrina Roush | University of Texas, Rio Grande Valley

This presentation combines the pedagogical approaches of translingualism and information literacy to suggest helpful ways of approaching analytical writing with college students. Students often struggle with academic writing, and this can be a barrier to expressing insightful analytical ideas. Both translingualism and information literacy offer principles that can reduce this barrier.

Translingualism "sees difference in language . . . as a resource for producing meaning" (Horner, et. al. 2011, 303). I interpret "difference in language" to mean not only named languages (i.e., Spanish and English) but any mode of communication. When students are still learning how to write in an academic style, they can use translingualism to communicate their ideas. For example, they can annotate a score, talk instead of write, or practice freewriting. Instead of pushing to produce a "proper" academic style right away, students can learn to value other modes of expressing insights about music as part of the analytical process.

Two ACRL frames integrate well with such translingual practices. "Information Creation as a Process" emphasizes that analysis need not always sound academic and that the process of creating the analysis is just as important as its final product. Similarly, "Research as Inquiry" relaxes the pressure of academic writing and encourages students to exercise their curiosity about music and focus on the questions they are asking about it.

When students see that many ways of creating analyses are useful and valuable and that they should give themselves space to ask more questions about music, they are practicing and strengthening their information literacy skills as well as working toward rigorous analysis. This presentation provides practical ideas for reinforcing information literacy through translingual practices and guides attendees through an example to experience the beneficial shift of emphasis these ideas can offer.

Afternoon

12:00 PM – 01:00 PM0 **Lunch**

1:00 PM – 01:45 PM **Bartók Comes to San Antonio: The Newly Restored Research Library of the New York Bartók Archives (Presentation)**
Carl Leafstedt | Trinity University

Long thought to be one of the largest private collections in the Western world devoted to a single artistic figure, the New York Bartók Archives (est. 1963) was created to preserve, in the words of its founder, "everything by and about Béla Bartók." At the core of its holdings lay the comprehensive collection of autograph scores Bartók himself had brought to America in 1940 so that they could be preserved intact. (Bartók would die in New York City five years later, in September 1945.) During the 1950s and 1960s the Archives amassed an accompanying research library stunning for the breadth of its coverage: everything about Bartók's music, of course, but also 20th-century music studies of all sorts, reference works, journal articles, and an ethnography collection from around the world.

Recently this library resurfaced—in South Texas, of all places. In my illustrated presentation I will tell the story of how this remarkable collection of Bartók materials came to rest in San Antonio in 2024. During the Cold War the Hungarian government laid siege to the American Bartók Estate in courtrooms from Vienna to London to New York City. Consumed by litigation, the Archives closed its doors. In 1985 the entire Archives was moved to Florida, where it remained, closely held, in the possession of the composer's second son, Peter Bartók (1926-2020).

I'll review the process by which a team of students and scholars carefully rebuilt this library from an incoherent jumble of old books found in Peter Bartók's estate. I'll end with an appeal for advice: we still need help with its mysterious, layered classification system.

01:45 PM – 02:30 PM **Libraries and Web Accessibility: A Conversation (Guided Round Table Discussion/Town Hall)**
Charles Roush | University of Texas, Rio Grande Valley

Recent federal policy developments involving web accessibility are leading to meaningful (and sometimes complicated) changes in library practices and workflows. These shifts, far-reaching and varied, only increase in complexity when considering the many ways library workers connect with and support the campus community (not only database access and libguides, for example, but also integrating with an institution's LMS and course shells, among other things). Though the compliance deadline for adjusting to new web accessibility policies has been moved to 2027, my institution is setting earlier deadlines for this work. This has led to a heightened sense of confusion and stress for some on campus, where rushed and difficult decisions are necessary at times.

This session, after a short introduction, will provide a space for everyone present to discuss a series of questions (potentially distributed ahead of the presentation) and share any thoughts, experiences, setbacks, and solutions. Similar to a Town Hall or guided Round Table Discussion, this 45-minute presentation will ideally provide an opportunity for the TMLA community to connect, brainstorm, and compare notes as each of our institutions addresses this important issue in various ways.

02:30 PM – 02:45 PM **Break**

02:45 PM – 03:30 PM **Out of Prague: Jewish Emancipation and the Rise of the Jewish Piano Virtuoso (Presentation)**
Tom Moore | Florida International University

Jewish parents in Prague saw from the success of Ignaz Moscheles that music could be a realistic career choice; at least one son could be educated in music from an early age, and aspire to a life in music. My recent research sheds light on the remarkable harvest of piano virtuosos from Bohemia during the period 1815-1840—Sigmund Goldschmidt, Ignaz Tedesco, Charles Seymour Shiff, Charles Wehle, Bernard Rie, Leopold Lion,—virtually all unknown either to modern scholars or to the modern piano repertoire.

03:30 PM – 03:45 PM **Break**

03:45 PM – 04:30 PM

Finding Footing in the Shifting Sands of AI Library Instruction (Presentation)
Pamela E. Pagels | Southern Methodist University

This presentation will address the shifting paradigm of music library instruction as a response to the inundation of Generative AI in the information ecosystem. We know that students increasingly use AI tools such as ChatGPT for their course work. We see new AI features added to library databases on a regular basis. We understand faculty frustration that AI can be a disruptor to the research and writing process.

Librarians can see this as an opportunity to rethink library instruction. In the classroom, we can help students with AI literacy, focusing on critical thinking about information creation, authority, and AI limitations. For faculty, we can provide partnerships for assignment design that incorporates AI driven research tools while still meeting student learning outcomes.

The lecture presentation will include examples of AI tool integration and assignment design into music therapy and music education classes.

04:30 PM – 04:35 PM

Closing Remarks

04:35 PM – 05:00 PM

Open Zoom Room