



MLA / NCC NEWSLETTER

Volume 26, Number 1 (Fall 2011)

Music Library Association—Northern California Chapter



<http://www.scu.edu/library/info/directions/>

SCU Library

Fall Meeting of the Northern California Chapter
of the Music Library Association
November 4, 2011 at Santa Clara University

Santa Clara University
500 El Camino Real
Santa Clara, CA 95053

Directions: <http://scu.edu/map/parking/directions.cfm>
Transit Information: <http://scu.edu/map/parking/transit.cfm>
Nearby Hotels: <http://scu.edu/map/visiting/>.
Parking: : <http://scu.edu/map/?park=1>

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Visitor permit parking is available on Palm Drive and in the Parking structure. You can obtain Visitor Permits from the Campus Safety Main Gate Attendant. The parking structure can be accessed from the main entrance of the campus.

We will be meeting on the 2nd floor of the University Library, in Room 234.

Schedule:

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|--------------|--|
| 9am-10 | Coffee and pastries |
| 10-10:30 | “Hunting for QR Codes: Linking Students to the Music Collection” by Veronica A. Wells |
| 10:30-11:15 | “Monday Nights: The History of Thad Jones, Mel Lewis, and the Vanguard Jazz Orchestra” by Johannes Wallmann |
| 11:30-12:15 | “The Reformed Emergency Committee to Make Time Go Forward presents a history of the ‘History of Experimental Music in Northern California’ or The sound of the gong is heard everywhere” by Scot Gresham-Lancaster (via Skype) |
| 12:15pm-1:30 | Lunch |
| 1:30-2:30 | Tour of the SCU Archives & Special Collections |
| 2:30-4 | Business Meeting |



Abstracts of the presentations are available on p. XXXX. We look forward to seeing you!



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<http://mlancc.org/>

Membership in the Northern California Chapter MLA is \$10.00 annually.
Inquiries and renewals may be directed to the Secretary/Treasurer.



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Valencia Souvenirs



<http://calarts.edu/campus/>

*The Spring Meeting of MLA/NCC was held together
with the SCC on the campus of the California Institute
of the Arts in Valencia, CA on April 29-30, 2011.*



For many of us, our Friday began with sunny skies and strong winds as we walked into CalArts' Buzz Conference Room for registration and mingling over coffee, bagels, fruits, and other delightful pastries.

At 10:00am, Kathy Carbone, our CalArts Librarian host, introduced us to Zoe, a CalArts graduate student. Zoe took us on an extensive tour of their institution that included the Gamelan Room, theatre performance and production spaces, the sub-level, character animation rooms, and of course, their spacious library. Throughout our tour, we encountered talented students rehearsing, working, and utilizing facility spaces.

After our tour, we gathered in the Langley Room where Jim Soe Nyun and Rhonelle Pillsbury welcomed us with opening remarks. Laura Horwitz, this year's Program Chair, also provided us with welcoming words and expressed gratitude for MLA/NCC and SCC members who generously contributed to planning this year's meeting.

Sharon Benamou kicked-off our series of presentations with a discussion of the origins of hip hop in Israel, including factoids about Israeli society and details about the Israeli music industry. Manuel Erviti followed Sharon with a presentation about his extensive research for a music manuscript given to UC Berkeley with no title, no composer, uncommon instrumentation and inconsistent language. Using traditional reference sources as well as electronic databases, Erviti discovered it was Nicholas Charles Bochsa's composition set to poetic text by William Collins.

Before we broke for lunch, Jeff Gatten, Dean of CalArts Libraries, welcomed us. Then, we filled the Buzz Conference room and adjacent patio with

conversation while enjoying delicious rice, vegetables, teriyaki chicken, fruits, and desserts graciously provided by Theodore Front Music. After lunch, we reconvened the Langley room. Jeff Schwartz read his informative paper about the origins of Bernard Stollman's ESP independent label. We participated in an interesting discussion about the controversy of musician labor unions versus non-union musicians willing to work for low-to-no fees. Scott Stone followed with a delightful presentation about his professional brainchild that fused a euphonium music recital and library instruction.

At 2:45pm, Kathy Carbone led us outside for a brief tour of CalArts' indoor/outdoor performance venue, the Wild Beast. We saw CalArts faculty and students preparing for the evening's event, "World Music Festival: African Music & Dance."



Meeting attendees at one of the many production spaces at CalArts.

After our tour, we again gathered in the Langley room for Patricia Stroh's closing presentation about a fascinating discovery of a new editorial proof of Beethoven's "Three Sonatas for Piano, opus 2." She engaged us with intricate visual examples of engraver discrepancies as well as editorial markings possibly from Beethoven himself or possibly from an unknown editor. The evening ended with some NCC and SCC members returning to our accommodations for dinner, beverages, and conversations at Embassy Suites. Other brave members endured unseasonably cool weather to attend the free world music performance at the Wild Beast.

Saturday morning's program began early at 8:00am for registration, bagels, and coffee inside the Langley Room. At 8:15am, Nancy Lorimer shared the results of the NCC/SCC merger survey. She showed how NCC and SCC compared. The presentation led into an hour-long discussion of thoughts, opinions, and questions from among NCC and SCC members.

At 10:00am, Louise Spear moderated a panel of film music professionals, including Warren Sherk, Jeannie Pool, Alexander Rannie, and Christopher Husted, who talked about film music. Music Library was also in attendance and spoke about her work in digitally preserving Disney scores. Warren Sherk and Jeannie Pool also promoted their books.

After our lunch break, UCSD's Cristela Garcia-Spitz, Greg Reser, and Dave Kesner presented their digitization efforts for sound recordings from The Center for Music Experiment. They received a collection of sound recordings with no

markings on the reels to indicate what was contained in the sound recording.

The day ended with separate short business meetings for each chapter. In the NCC meeting, we discussed the merger and took a straw poll on whether to proceed. The vote was unanimous, but felt to be unofficial since not every member had a chance to vote. There was also some discussion regarding the forthcoming national meeting in San Jose. More on that this upcoming meeting!

I would like again to thank the Southern California Chapter and especially Laura Horwitz for their warm hospitality and lively program. I also thank them for taking these notes on the meeting! I look forward to working with them in the future.

Nancy Lorimer, Chair

Notes on the meeting (except the NCC chapter meeting) courtesy *Christeta Nini*



CalArts Library.

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Treasury Moment

A gentle reminder that the MLA/NCC membership year runs from September 1 through August 31. Dues of \$10.00 are payable at the Fall Meeting. Please check with the NCC Secretary/Treasurer at the Spring Meeting to make sure your registration is up-to-date.

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NCC/SCC Merger: Where We Currently Stand

As you all know, the Northern and Southern Chapters of the Music Library Association have been discussing the possibility of merging into one California chapter. Late last year, a task force consisting of members of both chapters was formed to look into the benefits and drawbacks of a merger. The task force consisted of myself, Tom Bickley (NCC), Scott Stone (SCC), Lisa Nitsch (SCC) and Terry Lewis (both NCC & SCC).

The primary task carried out by the task force was to create and disseminate a survey to members of both chapters. The survey looked into participation levels of chapter members and their likes and dislikes about chapter meetings and other events. I presented the findings of that survey at the joint meeting in Valencia.

One thing the survey made very clear—that for both chapters, though more so for NCC, the chapter administration and programming was carried out by a very small core group of people, many of whom had served as officers several times over the years, and that other members were unable or unwilling to do so. As for actual programming, there was a very broad range of opinions (i.e. I hate round robins vs. We need more round robins), but perhaps an overall notion that there was not enough variety and, interestingly enough, that programs were not specific enough to music libraries.

Both these findings suggested to the task force, that a merger might be beneficial to the health of both organizations. There was a lively hour-long discussion at the joint meeting, in which both pros and cons were vigorously discussed. At the end, a straw poll was held, with the room voting overwhelming in favor in continuing with exploring a merger.

With that in mind, and given that not all our members had been able to vote at the joint meeting, we held a vote this past summer via email to ask the membership for permission to work with SCC to formulate a possible joint constitution that would illustrate to members of both chapters how a joint chapter would carry out its business. We are currently in the process of creating a working group that will write this document.

More to come!

Nancy Lorimer, Chair

Santa Clara Fall 2011 Meeting Abstracts

“Hunting for QR Codes: Linking Students to the Music Collection” by *Veronica A. Wells*

The recent proliferation of smart phones and tablets has led businesses and institutions to use QR Codes, or Quick Response Codes, to link users to online content for marketing purposes. Users take a photograph of the two-dimensional arrays of black-and-white squares, and software decodes and sends them to the URL contained within. Libraries are also using QR Codes to advertise services and to help users access electronic resources. However, not many libraries are using this technology to link students with the physical collections. Veronica Wells is experimenting with QR Codes to create a fun and interactive scavenger hunt assignment for Conservatory of Music students at the University of the Pacific. This assignment is specifically designed to improve students' information competency skills by exposing them to a variety of formats of potential sources for research available to them in the physical music collection. In this presentation, Veronica will discuss the implementation process and the results of her QR Code pilot project, as well as future plans for the assignment.

“Monday Nights: The History of Thad Jones, Mel Lewis, and the Vanguard Jazz Orchestra” by *Johannes Wallmann*

In 1965, trumpeter, composer and Count Basie Band-alum Thad Jones and drummer Mel Lewis, formerly of the Stan Kenton and Woody Herman bands, formed a new big band that included many of the finest studio jazz musicians in New York. The sound of the Thad Jones / Mel Lewis Orchestra was defined by the hard-swinging, yet modern, technically demanding and melodically angular compositions of Jones, and the band's large number of high-caliber soloists (including saxophonists Eddie Daniels, Joe Farrell, and Pepper Adams, trombonist Bob Brookmeyer, and pianist Roland Hanna). The band's initial three-week run of Monday nights at the Village Vanguard jazz club was an instant success, and its Monday night residency quickly became a mainstay at New York's most prominent jazz club. As founding members of the Orchestra eventually moved on, they were replaced by talented young musicians such as Joe Lovano, Kenny Werner, Steve Coleman, Jim McNeely and Dick Oatts, some of whom spent years apprenticing in the



Meeting attendees inspecting an exhibit in a CalArts gallery space.

band before embarking on successful solo careers, and other who continue to perform with the Orchestra to this day. The Orchestra has released thirty-four albums, two of which have won Grammy awards for Large Ensemble Jazz Album of the Year. Music composed by Thad Jones and the Orchestra's later composers-in-residence, Bob Brookmeyer and Jim McNeely, is performed around the world by professional and university big bands and has profoundly influenced contemporary big band composition. Since its inception, the Orchestra also had to overcome numerous challenges, ranging from the economics of maintaining a large ensemble and the ever-changing music business, to the departure of its co-founder Jones in 1978 and the death of its then-sole leader Mel Lewis in 1990 (following which the Orchestra's members formed a co-operative not-for-profit organization and renamed the band the Vanguard Jazz Orchestra). Today, the Orchestra continues to record and tour, alongside its now forty-six year Monday night residency at the Village Vanguard (the longest-running engagement in New York jazz history).

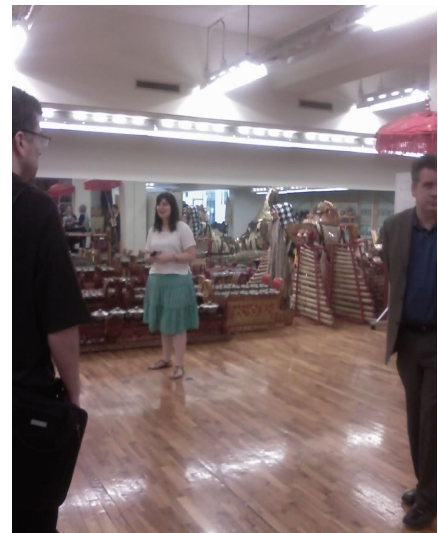
The goal of my research is to tell the story of the Thad Jones / Mel Lewis Orchestra from 1965 until today, focusing on the ensemble, its music, and the lives of its co-founders and of the key members of the group. I am currently in the process of data collection, which consists of interviews with current and surviving former members of the Orchestra, and of research in libraries and archives. At libraries in California, New York, and Germany, I have found periodicals' coverage of the Orchestra and other historical documents that have helped me establish a detailed chronology of the Orchestra, which informs and provides historical context for my interviews. In addition, interviews unearthed at various libraries and archives will play a key role in integrating the stories, opinions, and recollections of the Orchestra's two co-founders, Thad Jones and Mel Lewis, and those of other deceased key participants into those of the living musicians I am able to interview.

"The Reformed Emergency Committee to Make Time Go Forward presents a history of the "History of Experimental Music in Northern California" or The sound of the gong is heard everywhere by Scot Gresham-Lancaster

In this telematic talk composer/performer state employee Scot Gresham-Lancaster will discuss the topic of the transience of music history and the loss of information even in the near past. Starting with the history of then famous pianist/composer Louise Farrenc (31 May 1804 - 15 September 1875) a French composer, virtuosa pianist and teacher who has lapsed into almost complete obscurity. Lead to here by an amusing sculpture of her nephew A. Ernest Reyet holding his ears in the Jardin Zoologic behind the Palais Longchamp where the speaker is currently working, it lead to the understanding of fragility of music history as he was reminded of his own now fading attempt at music history documentation from 1996 - 2001 with the late eccentric computer musician Jim Horton.

<http://o-art.org/history>

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CalArts Gamelan Room.