

**Spring, 2011 Joint Meeting of the  
Northern California and Southern California Chapters,  
Music Library Association**

## **Abstracts of Presentations**

*Friday, April 29*

### **Musical counter culture: Hip-hop in Israel**

***Sharon Benamou (University of California, Los Angeles)***

While hip-hop is a uniquely American musical genre, its influence has spread all over the world. In recent years, Israeli hip-hop has come into its own, developing recognizably Israeli sounds and themes. Hip-hop has permeated nearly all the existing genres of Israeli music, and cuts a wide swath across Israeli culture. This presentation will explore the musical, political and sociological dimensions of this music.

*Sharon Benamou is currently the Hebraica/Judaica and Music Catalog Librarian at UCLA. She is the vice chair of the Cataloging Committee of AJL and a member of the Authorities subcommittee of the Bibliographic Cataloging Committee in MLA. She has an MA in Musicology from UCLA and MLIS from San Jose State University.*

### **Manuscript Research and the Digital Turn**

***Manuel Erviti (University of California, Berkeley)***

In 2004, a large nineteenth-century orchestral manuscript score by an unnamed composer was donated to the Music Library at UC Berkeley. Initial investigations attempting to identify the piece relied equally on library databases, Google searches, as well as printed sources to identify the work as an eight movement composition (copied for a Viennese performance in 1842) by the controversial French-born harp virtuoso and composer N.C. Bochsa (1789-1855). Research attempting to throw light on the broader performance and reception history of the piece initially relied on conventional, printed primary and secondary sources and revealed that the composition, originally entitled "The Power of Imitative Music," though previously thought to have been lost, was in fact first performed in London in 1836 and later in Naples in 1844. Characteristic of the ongoing research process has been unexpected facilitation of various stages of work by very recent digitization and online publication of certain key sources.

This presentation relies heavily on projected visual images of the manuscript, its texts, and (online) research resources in following an individual experience with the impact of born digital and very recently digitized sources that have propelled the research process. The informal manner of delivery will allow colleagues to second guess choices made and encourage suggestions for further work, while serving as a reminder of the value of both the traditional as well as the mutating resources that are becoming available.

*Manuel Erviti received an MS in LIS and a PhD in musicology from the University of Illinois at Urbana-Champaign in 1997. He was a reference librarian at Columbia College Chicago for three years before arriving at the Music Library, University of California, Berkeley in 2002.*

**You Never Heard Such Sounds in Your Life:  
ESP-Disk and the Economics of Independent Labels  
*Jeff Schwartz (Santa Monica Public Library)***

In 1963 Bernard Stollman started the ESP-Disk label to release an album of songs in Esperanto. A year later, inspired by several free jazz performances he saw at New York cafes, including the October Revolution shows organized by Bill Dixon, Stollman refocused the label on the new jazz. Over the next few years, ESP played a major role in documenting the second wave of free jazz, the players who walked through the doors Ornette Coleman, John Coltrane, and Cecil Taylor opened, including Albert Ayler, Paul Bley, Steve Lacy, Marion Brown, Pharoah Sanders, Frank Wright, Frank Lowe, Sunny Murray, Alan Silva, Henry Grimes, and others.

ESP's business practices were criticized from the beginning. Almost every artist who recorded for the label has complained in the press of being under- or un-paid. At one point, Stollman allowed the magazine Sounds and Fury to publish ESP's standard artist contract in an unsuccessful attempt to stop the attacks.

This paper is an attempt to sort through the conflicting accounts of ESP's heyday, to place the disagreements between Stollman and his artists in the context of the record business, of free jazz as a break from commercial music practices, and of the perception of free jazz as an expression of Black radical politics, as well as to understand the conflicts around ESP in hindsight as anticipating both the post-punk ubiquity of indie labels and contemporary critiques of the majors.

*Jeff Schwartz works as a reference librarian at the Santa Monica Public Library, where he manages the music, social science, sustainability, and graphic novel collections. He is also a bassist who in 2010 performed at the Vancouver Cultural Olympiad with Anthony Braxton, at the Festival of Arabic Music in Abu Dhabi with the Multi-Ethnic Star Orchestra (MESTO), and at numerous venues around Los Angeles with some of the area's most interesting composers and bandleaders.*

**Euphonium recitals and library instruction?!  
Recitals as an alternative library instruction method  
*Scott Stone (Chapman University)***

Chapman University Performing Arts Librarian Scott Stone presented solo euphonium lectures recital in March 2010 and February 2011. During these recitals Stone played only music that was accessible through the Music Library and briefly talked about what library resources he utilized to obtain each piece of music and study it in a proper historical context. He also instructed on locating scores and recordings for study purposes (2010) and briefly discussed the information needed to write program notes and how to obtain it using library resources (2011). Resources discussed during the recitals were Naxos Sheet Music Library, Interlibrary Loan, the OPAC, Music Online (Alexander Street Press), and Oxford Music Online.

During the months after the recitals Stone saw a marked increase in interaction with music students and faculty as shown by an increase in Individual Research Consultations and the number of informal interactions when in the Conservatory of Music and across campus. While this type of instruction might not be possible by all librarians, it does open the door to different instruction possibilities outside of the library classroom that engage students and faculty through a creative and performance based method.

*Scott Stone is the Performing Arts Librarian at Chapman University and acts as liaison to the Conservatory of Music, Dance Department, and Theatre Department. He holds a Master's in Euphonium Performance and a Master's in Library Science from the University of North Texas. He is active in both the national Music Library Association and Southern California Music Library Association. During his free time, Scott likes to perform with the Golden State British Brass Band, hike, read superhero comics, and bake desserts.*

## **A Music Publisher's Diligence: A New Source in the Case of Beethoven's Opus 2** **Patricia Stroh (San José State University)**

In the March 9, 1796, issue of the *Wiener Zeitung*, the publisher Artaria & Co. announced its edition of Beethoven's latest works, the Three Sonatas for Piano, opus 2. These were the first of what is now regarded as Beethoven's monumental testament to the piano, a corpus of 32 sonatas that challenge every aspect of a pianist's skill and musicality. The new sonatas proved to be a challenge as well for the original publisher, whose first edition is riddled with errors. How then could Artaria so boldly claim in its announcement that the edition benefited from "the greatest possible attention to beauty and accuracy"?

The evidence of Artaria's diligence lies in the discovery of multiple proof copies of the edition, each containing handwritten corrections and instructions for revising the music plates. One of these proof copies, which surfaced at a Sotheby's auction in 2009, represents the earliest extant state of the edition, engraved from an autograph manuscript that is now lost. It shows numerous corrections that were likely supervised by Beethoven and possibly marked in his own hand. This presentation will describe the relationship between this new source and other proof copies that survive in archives in California and Germany and explore how they influenced the final product. The case of Beethoven's opus 2 provides a unique opportunity to follow closely the process of creating a music edition at the end of the 18<sup>th</sup> century and examine the individual roles of the composer, engraver, and proofreaders.

*Patricia Stroh has been Curator of the Ira F. Brilliant Center for Beethoven Studies at San José State University in San José, California since 1986. She has degrees in music history and library and information studies from the University of California Berkeley and is an active member of the Music Library Association. Established in 1983, the Beethoven Center holds the largest collection of Beethoven materials in the United States and is involved in a number of Beethoven projects, including publication of *The Beethoven Journal* and development of the *Beethoven Gateway*, an online resource for Beethoven research.*

*Saturday, April 30*

**The Center for Music Experiment Archive: Creating a Digital Collection**  
***Greg Reser, Dave Kesner, Cristela Garcia-Spitz (University of California, San Diego)***

This presentation will cover the challenges and solutions of digitizing and preserving sound recordings in the archive of the Center for Music Experiment (CME), a research center for experimental and computer music founded at the University of California, San Diego in 1972. The archive's approximately 1,644 analog recordings created between 1972 and 1993 document a wide variety of unique performances, lectures and demonstrations. The UC San Diego Libraries embarked on an effort to preserve the tapes' content and make it available to researchers. The project involved use of the Archivists' Toolkit for metadata creation, digitizing the tapes in-house, adding the tapes to the Libraries' Digital Asset Management System, and building a custom player. Presenters will speak on the main components of the project from the perspectives of the audio engineer, metadata specialist, and project manager.

About CME: Under the direction of founder Roger Reynolds and other notable new music figures such as Pauline Oliveros, the Center for Music Experiment hosted conferences, sponsored performances, and supported the Computer Audio Research Laboratory (CARL). In 1993, CME evolved into the Center for Research in Computing and the Arts. Archive highlights include music by Reynolds, Oliveros, Charles Dodge, Robert Erickson, Michel Redolfi ("sub-aquatic" works recorded in the Pacific Ocean), Yuji Takahashi, David Tudor, Joji Yuasa, and performances by the Extended Vocal Techniques Ensemble and Mel Blanc.

***Greg Reser** is an image cataloger and metadata specialist at the University of California, San Diego. Before coming to UCSD, Greg was an artist living in San Diego. Greg earned his MFA from UCSD.*

***Dave Kesner** is the audio engineer for UCSD Arts Library, specializing in digital remastering and archiving of legacy recordings. Dave is a graduate of the Institute of Audio Research in New York.*

***Cristela Garcia-Spitz** is the project manager in the Digital Library Program at the University of California, San Diego. Before coming to UCSD, Cristela was the EAD Conversion Project Manager at the Mudd Manuscript Library at Princeton University. She earned her MLIS at the University of Pittsburgh.*