



# MLA / NCC NEWSLETTER

Volume 21, Number 1 (Fall 2006)

Music Library Association—Northern California Chapter



## MLA/NCC Fall Meeting November 10, 2006

The Paramount Theatre  
2025 Broadway  
Oakland, CA 94612  
<<http://www.paramounttheatre.com/welcome.html>>

African American Museum and Library  
659 14th Street  
Oakland, CA 94612  
<<http://www.oaklandlibrary.org/AAMLO/>>

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The Paramount Theatre in Oakland will host the Fall 2006 meeting of the Music Library Association / Northern California Chapter on Friday, November 10, 2006. Highlights include a tour of the Paramount Theatre, where the Oakland/East Bay Symphony will be setting up for opening night, and an overview of the Paramount Theatre score collection by member Jean Cunningham. In the afternoon we will walk over to the African American Museum and Library, part of the Oakland Public Library System. There a docent will give us a guided tour of the collections, with a particular emphasis on the music collections. We of course will also devote time to discussing Chapter business, activities in our music libraries, and take a break for lunch!

9:30-10:00	Coffee/pastries at the Paramount Theatre
10:00-Noon	Tour of Paramount Theatre and Score Collections
Noon-1:30	Lunch at a local restaurant
1:30-2:45	Business Meeting and Round Robin
3:00-4:30	Tour of the African American Museum and Library



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of the Music Library Association

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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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## In Memoriam Edward Colby

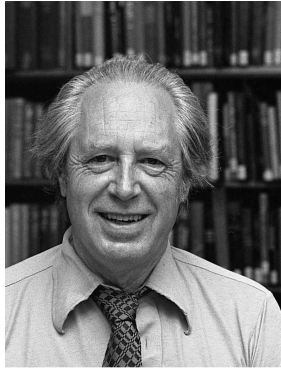
Edward Colby, Stanford University's first Music Librarian, died Friday, September 22, 2006 at age 94. His introduction to working in libraries was as a book shelfer at the Oakland Public Library, and in 1938, he worked in its newly formed Music Division. With the encouragement of the library's director, Colby earned a Certificate in Librarianship and later returned to Oakland Public as Acting Chief of its Music Division. A paper he delivered at a conference attracted the attention of two Stanford music professors who hired him in 1949 as their Music Librarian. At the time of his arrival, there was no music library and the music collection consisted of about 800 books and scores and a small collection of recordings. It fell to Colby to build a research collection to support graduate-level programs. Perhaps his most lasting legacy is the founding in 1958, with alumnus William R. Moran, of the Stanford Archive of Recorded Sound. Their vision of preserving historically important recordings was well ahead of its time. Stanford's sound archive is now the largest collection in the western U.S. Colby was active in the Music Library Association, serving as its President in 1950. He was named an Honorary Member in 1978. No services will be held. The family requests that donations in his memory be made to the Stanford Archive of Recorded Sound, or the Stanford Music Department to help fund outreach to the public schools. Donations in memoriam to Edward Colby for the Archive of Recorded Sound should be made out to: Memorial Fund of the Stanford University Libraries with a note for Edward Colby and sent to:

Kelly D Morris, Development Associate Green Library,  
Stanford University  
Stanford, California, 94305-6004

Donations for K-12 outreach in music may be made out to Stanford University with a note for Edward Colby and sent to:

Mario Champagne, Administrative Services Manager  
Music Department, Braun Music Center, Room 101E  
Stanford University  
Stanford, California, 94305-3076

*Mimi Tashiro, MLA-L, September 27, 2006*



*Chuck Painter / Stanford News Service*

Mimi Tashiro's announcement of the death of Ed Colby means that the pre-WWII generation of music librarians is now all gone! I owe him a great debt of gratitude as my mentor.

I first met Ed when I interviewed for a job at Stanford University cataloging music in 1965. This was a heady time at Stanford—they were just emerging from difficult financial times, and I was one of several librarians hired that year to beef up the libraries professional staff. At that time, the Music Library occupied the ball and banquet rooms in the old president's mansion called "The Knoll" because it was sited above the campus on the shores of "Lake Lagunita" (a sizable reservoir). Through his diligent efforts, Ed had eked out the monies for a respectable reference and musical monuments collection. Like many librarians at Stanford during the years following WWII, the emphasis had been on collection development and reference services; technical services were deferred.

I was hired to work in the main library catalog department as their first "full time" music cataloger; there were already two part-time music catalogers. I was told to see about establishing cataloging services in The Knoll. When I went up there, I was amazed to find unsorted boxes of catalog cards stashed throughout the building and a card catalog in desperate condition. Ed explained that while the cards were filed in the main catalog he had no staff to file the cards into the Music Library's catalog, so I spent my first couple of months re-constructing the catalog.

The support staffing at The Knoll was minimal, and Ed often had to take care of manning the circulation desk. He was a quintessential reference librarian, always polite and diligent in assisting his patrons. He knew his collection thoroughly -- after all, he had handled every book, and knew their contents! He knew how to focus his efforts to achieve the best results in providing service to the library's patrons. I learned from him that in collection development, one should thoroughly know and understand the needs of the library's patrons and focus one's efforts on providing the materials they needed. Unused books were an extravagance. But how did that philosophy lead to his development of the Archive of Recorded Sound? Actually the Archive fit it perfectly, because Ed understood that these were the performance practice research materials of the future and that they fit the Stanford Music Department's large and active performance practice program. Though the program was focused on the Baroque, Ed understood that recordings were the documentation of changes in twentieth century performance. Ed was also concerned that catalog access needed to be provided to the Archive collection and convinced the library administration to have me develop a plan for a catalog. David Weber, the Director of Libraries at that time, had heard that discussions were underway between representatives of Yale University, the Library of Congress and the New York Public Library, and encouraged me to become involved with them. Those discussions eventually led to the Associated Audio Archives project and to catalog access to more than 600,000 78rpm recordings.

I'm thankful to Ed for being my mentor, and for the many opportunities he provided me. He saw to it that my job duties were early on expanded to include the role of assistant music librarian, and gave me responsibilities in reference services, collection development, and in teaching the graduate music bibliography course. His vision of collection development and public services directed Stanford into the forefront of music libraries.

*Garrett Bowles, MLA-L, October 3, 2006*

## In Memoriam Antonio Calvo



*Rhonelle Runner / Cindy Jackson*

Services [were held June 16, 2006] for Antonio Mathew Calvo, who died Monday [June 12] in San Fernando. He was 44. A native of San Fernando, Mr. Calvo lived in Santa Cruz in 1990s. He earned a degree at San Francisco State and a master's in library science at San Jose State. He started his career as a music librarian at University of Pacific in Stockton, and had been the music and media librarian at Cal State Northridge for the past four years. In 2004, he was a visiting scholar at Nanjing University in China, where he met the woman who became his wife. They had been married six weeks. His family said he liked to share his talent and love of music.

He is survived by wife Shi Lu; parents Tony and Beverley Calvo of Rio del Mar; brothers Andrew Calvo of Graton and Alex Calvo of La Selva; sister Luz Calvo of Oakland; and four nieces and a nephew. Services [were held] at San Fernando Mission Cemetery.

Donations are preferred to Janus Substance Abuse Treatment Center of Santa Cruz, 200 7th Ave. Suite 150, Santa Cruz, CA 95062.

*Santa Cruz Sentinel, June 16, 2006*  
<<http://www.santacruzsentinel.com/archive/2006/June/16/obit/obit.htm>>

## Proposed Changes to the NCC Constitution and By-Laws

In anticipation of the Fall 2006 business meeting agenda, recently proposed changes to the NCC Constitution and By-Laws, discussed at the April 2006 business meeting in Berkeley, are reflected in the text underlined below.

VI

### C Web/Newsletter Editor

1 The Web/Newsletter Editor shall serve for one year. An incumbent may be reappointed.

2 The Web/Newsletter Editor shall publish the newsletter at least twice a year.

3 The Web/Newsletter editor shall ensure that the information on the chapter webpage is timely and up-to-date.

### AMENDMENTS

Amendments or by-laws to this Constitution may be proposed by the Executive Board, or by any regular member at any regular meeting, to be voted upon at the following regular meeting. A special committee may be appointed by the Chair to study the amendment(s) or by-law(s). A copy of the proposed amendment(s) or by-law(s) must be submitted by mail or electronically to all of the regular members no fewer than 30 days prior to the meeting at which the vote is to be taken. Such amendments may be adopted by a majority of the regular members present, provided there is a quorum.

*Jason Gibbs / Ed.*



## **Minutes, Business Meeting MLA-NCC/West Coast Gathering**

UC Berkeley, Morrison Hall  
April 29, 2006

Meeting was called to order at 9:45am  
by Jason Gibbs, MLA-NCC chair

In attendance: Jerry McBride (Stanford), Laura Moody (SF State), Joe Boonin (retired), Julian Woodruff (SJSU Student), Patricia Stroh (SJSU), John Roberts (UC Berkeley), Brian Vanderbrook, Ann Gambor, Rhonelle Runner (UOP), Jason Gibbs (SF Public), Jean Cunningham (Paramount Theatre Library), Tom Bickley (CSU East Bay), Michael Colby (UC Davis), Ray Heigemeier (Stanford), Manuel Erviti (UC Berkeley), Alicia Patrice (Sacramento State), Katherine Jennings (Oakland Public), Mimi Tashiro (Stanford), Liam Harty.

Discussion of election of officers, especially chair-elect and secretary/treasurer. Nominations can be submitted to Jason Gibbs. Julian Woodruff volunteered to run for chair-elect and Ann Gambor for secretary/treasurer.

Chapter Grant/Best of Chapter discussion. Various opportunities and ideas were discussed. Joe Boonin would like to get some ideas for grants together.

Changes to Constitution/By-Laws to include web/electronic voting and dissemination of information. Website/Newsletter Editor is now one position. Changes will be sent out for voting.

Joe Boonin suggested looking into using Paypal for paying dues. Discussion also included considering changing banks for the NCC account. More use of the NCC listserv was encouraged.

### **Round-Robin News**

Tom Bickley, CSU East Bay—Judy Clarence is beginning gradual retirement, Tom will take over music responsibilities. Music books and

scores have been integrated into the general collection.

Katherine Jennings, Oakland Public Library—Got extra money from Measure Q. Will be expanding collections.

Liam Harty, Stanford—Working on digitization of Monterey Jazz Festival project and quality control of metadata.

Alicia Patrice, Sacramento State—Alicia was recently awarded tenure and promotion to Associate Librarian. The library dean will be leaving for a position in Hong Kong. Materials budgets were cut by 50% across the board with music in a much worse position than others because of collected edition prices.

Manuel Erviti, UC Berkeley—New AUL for collections was named. Several public services staffing turnovers. New circ supervisor hired.

Ray Heigemeier, Stanford—1/4 time being spent on creating finding aids for the Archive of Recorded Sound.

Jean Cunningham, Paramount Theatre Library—New intern has joined, Ann Gambor. Fundraising is needed, publicity has been good as of late. 200,000 items now in collection.

Michael Colby, UC Davis—Budget flat for 5 years; recently hired 3 new Ethnomusicology professors, new development officer. Campus is looking for donors. A new position has been created: Assistant University Librarian for Humanities and Social Sciences.

Rhonelle Runner, Pacific—In midst of multi-year renovations, new space for music collection nearly complete, will result in loss of one service point; book budget cut in half.

Julian Woodruff, SJSU Student—Did a practicum in public service at CSUS this summer and is finishing the library degree this fall with the newly required electronic portfolio.

Ann Gambor—Starting internship at Paramount Theatre Library.



Patricia Stroh, SJSU—Administrative changes, new dean, new librarians to be added in Fall; new faculty to be added in music department; budget improved slightly; Beethoven Center hours have been doubled; will be getting 1823 Broadwood Fortepiano.

Brian Vanderbrook—Student in special libraries class

Joe Boonin, Retired—still actively involved in data mining for Bibliography of Printed Music.

Jerry McBride, Stanford—Moving music library LPs to remote storage; AUL gave collection development analysis to justify budget spending

Laura Moody, SFSU—Temporary lecturer at SFSU now responsible for music; there is reorganization going on in the building along with refurbishing; Laura is working on a weeding project.

Jason Gibbs, SF Public—Mayor wants everyone to have performance evaluation on file; all positions are now filled; Jason gave two papers on Vietnamese music—in Hawaii and at the Popular Culture Association; He also gave a public talk at the library for using collections.

John Roberts, UC Berkeley—New project cataloging historical libretto collections, which have been in the library since the 1960s.

*Alicia Patrice*



*Blair Whittington / Laura Horwitz*

*above* Attendees of the West Coast Chapters Meeting pause in the lobby of the Jean Gray Hargrove Music Library at UC Berkeley during a tour of the facility, April 29, 2006.



## **Stanford University Libraries Preservation Grants Received for the Monterey Jazz Festival Collection**

Stanford University Libraries has received grants from the National Historical Publications and Records Commission (NHPRC) for \$93,393 and from Save America's Treasures for \$225,000 together with a grant to the Monterey Jazz Festival from the Grammy Foundation for \$40,000 for a three-year project to preserve all of the audio tapes documenting the history of the Monterey Jazz Festival from 1958-2001 in digital form.

Once the recordings are digitized, the original tapes will be placed in optimal environmental conditions for long-term preservation. The digital recordings will be fully indexed in a database searchable from any location through the Internet, and a webpage describing the collection will be linked to the Stanford University Libraries and Monterey Jazz Festival websites. The recordings will be available for listening, study, and research at the Stanford Archive of Recorded Sound. The project will be directed by Hannah Frost, Media Preservation Librarian as Project Coordinator with Jerry McBride, Head Librarian of the Music Library and Archive of Recorded Sound, and Tim Jackson, General Manager of the Monterey Jazz Festival, as Project Directors in coordination with Stanford's newly formed Digital Library Systems and Services in the Stanford University Libraries.

The Monterey Jazz Festival, a nonprofit organization dedicated to perpetuating the performance of jazz, was founded in 1958. The Monterey Jazz Festival became established as one of the foremost jazz festivals in the United States and soon received international recognition. The three-day festival – the longest running jazz festival in the world – is held annually in September, and is distinguished for weaving emerging talent alongside the field's grand masters. The Monterey Jazz Festival

also plays a significant role in music education by providing year-round youth jazz education training programs, and scholarships.

The Stanford University Archive of Recorded Sound is one of the largest collections of historical recordings in the United States with holdings of over 275,000 recordings. Since 1984 the Monterey Jazz Festival has donated all of its recordings to the Archive of Recorded Sound. The collection comprises over 1,200 sound recordings, 370 moving image materials, and paper-based records of the founding organization, including board meeting notes, festival program materials, and etc. The collection is an American treasure of unique and irreplaceable recordings of performances by the greatest jazz musicians.

*Jerry McBride*

## **Richie Unterberger Redux**

One of the highlights of our West Coast chapter meetings were the rare and entertaining music audio and video clips presented by Richie Unterberger. His new book, *The Unreleased Beatles: Music and Film*, is coming out in November. He is available to give a book talk where he could present and discuss up to two hours of rare Beatles film clips, and also play and discuss some rare recordings discussed in the book. He can also present a more general blend of rare rock film clips, covered in my books or otherwise. There's information about Richie's books on his website, <<http://www.richieunterberger.com>>. He will be giving a program at the San Francisco Public Library on November 1, 2006 from 6:00-7:30 pm. You can contact Richie at [richie@richieunterberger.com](mailto:richie@richieunterberger.com)

*Jason Gibbs, MLANCC-L, September 19, 2006*

