Presentation titles with Abstracts

Gerry Szymanski, Eastman School of Music

Title: “Kodak moments from the life of Rochester’s greatest music lover”

James Mason, University of Toronto

Title: “Programmatically enhancing collection metadata to help assess collection diversity”

Abstract

While undertaking a collection assessment of our scores we wanted to investigate various aspects of diversity that are (or not) represented in our score collection, to get a better understanding of the collection itself, and how well it meets our user’s needs. To help accomplish this I augmented our cataloguing metadata with information on composers' nationality (country and continent of birth), sex, and birth/death dates. I used python to gather this information from Wikidata, to organize the information, and to analyze and display the information. The results were insightful and offered several possible next steps for our library.

Rebecca Shaw, University of Toronto

Title: “100 years at the University of Toronto Music Library”

Abstract

In 1921, the University of Toronto took over ownership and operation of the Toronto Conservatory, whose library collection became the basis for our present-day Music Library. The pandemic forced us to be creative about how we celebrated our anniversary. In my lightning talk, I will highlight a few of these efforts and the logistics of each, including a social media campaign “100 items for 100 years," with contributions from various current and former library staff; a series of blog posts written for the Ontario Library Association’s magazine Open Shelf, “Becoming the University of Toronto Music Library”; a physical exhibit at the Music Library; and plans for an open house in December.

Janneka Guise, Lenora Schneller, Jonathan Sauceda

Jan Guise, University of Toronto

Lenora Schneller, Cornell University
Jonathan Sauceda, Sibley Library, Eastman School of Music

Title: Re-Opening the Music Library During COVID-19...again!

Panel Presentation

Abstract:

Three music library leaders will discuss their experiences re-opening their respective music libraries for the Fall 2021 academic year, comparing their respective situations to the same time last year. Topics covered will include: logistics and protocols required at each institution for sanitation and hygiene, challenges working with different building managers in Faculty of Music and Central Libraries, managing expectations of faculty and students, scheduling staff, and which services are offered and which are not. Each panelist will speak for 10 minutes, and then we will have an open Q&A with all panelists.

Avery Brzobohaty, University of Toronto

Title: “Internet Archives Digitization”

Abstract

Following a fateful visit from the fire department, the team at the University of Toronto Music Library determined that, to meet fire ordinances and create space for the acquisition of new scores, approximately 40% of our collection must be sent to off site storage. This presentation outlines the process that has been developed to manage the ever-increasing need for space while still making offsite scores available to our patrons through digitization. The main challenges that were encountered, including selection criteria, hosting the digital copies, and integrating them into ALMA will also be discussed.

Emmalouise St. Amand, Eastman School of Music

Title: “Now Presenting the Whatever-ettes: Girl Groups and the Public Record of Black Girl Joy”

Abstract

For more than a decade in the 1950s and 1960s, vocal groups made up of teenage girls were a fixture in the American rock and roll scene. Groups like the Crystals, Shirelles, Supremes, and Ronettes are often remembered today as the faddish commercial creations of enterprising record men. In this version of music history, interchangeable girls in matching dresses shooed obediently under the spell of powerful male producers. While it’s true that some groups existed for only a single recording session, these were a tiny minority in a vast ecosystem of midcentury urban girl groups. During this time, Black girls in cities across the United States developed a vocal harmony tradition born out of joy, kinship, and community. Many never recorded, yet they are far from anonymous. Amateur and semi-professional girl groups are frequently documented in yearbooks, school newspapers, Facebook groups, and public library local history rooms. In this paper I reconsider this overlooked but very public archive of Black
girl music in order to ask questions about the role of documentation, obscurity, and anonymity in our collective memory.

Presenter Bios

Gerry Szymanski
Gerry Szymanski is Reserves and Digital Services Librarian at the Sibley Music Library and Adjunct Professor of Musicology at the Eastman School. He has served as Chair of NYSO three times, and has been Program Chair and member of the Board of the National Music Library Association. He has published one article and two reviews in NOTES and an article in Music Reference Services Quarterly.

In addition to his work at Sibley, Gerry is also a professional photographer, author, composer, filmmaker, and collector. He is the librarian for the Out Alliance Community Center, and President of the Board of the Empire Film and Media Ensemble.

VINCENT A. LENTI
Vincent Lenti, professor emeritus of piano at the Eastman School of Music, was a member of the school’s faculty from 1963 until his retirement in 2020. His responsibilities as a member of the piano department have also included coordinating primary and secondary piano instruction and supervising doctoral teaching assistants for a period of more than twenty-five years. He was also the teacher of piano literature courses for undergraduate and graduate students at Eastman. From 1970 until 1996 he was the director of the Eastman School Community Education Division, now known as the Eastman Community Music School. In that position, he pioneered resident summer programs for high school students and also solicited and established the first endowed scholarship funds dedicated to providing assistance to precollege students at Eastman. In 2002 he was the recipient of the Eastman School of Music's Eisenhart Award for Excellence in Teaching, and in 2010 he was awarded the University of Rochester’s Hutchison Medal for distinguished public service. He was appointed the official historian at Eastman in 2002 and is currently working on writing a multi-volume history of the school. Three volumes have been published to date: For the Enrichment of Community Life (2004), Serving a Great and Noble Art (2009), and Nurturing the Love of Music (2021). Since his official retirement in 2020, he has continued to teach piano on a part-time basis and has also continued in his role as the school's historian.

Mr. Lenti earned a bachelor of music degree and master of arts degree from the Eastman School of Music. A man of varied interests, he has lectured and written on a variety of different topics. His interest in the musical history of Rochester has prompted several interesting research projects, including six which have appeared as articles in Rochester History, a quarterly publication issued by the Office of the City Historian in Rochester. He has given lectures to many organizations on pedagogical issues and topics of Rochester musical history.
Mr. Lenti was a long-time member of New York State Music Teachers Association, including serving a term as treasurer for almost two decades. He also has a strong interest in church music and liturgy, and he has spoken to various churches, organizations, and associations on a variety of church-music topics. He has written dozens of articles on church music and liturgy which have been accepted for publication by such respected journals as The American Organist, Pastoral Music, The Hymn, Cross Accent, Studia Liturgica, Worship, and Sacred Music.

Emmalouise St. Amand
Emmalouise St. Amand holds a B.M. in Performance and Music Education from Ithaca College and an M.M. in Voice Performance from the Frost School of Music at the University at Miami. Her research interests include issues of embodiment, voice, and popular music. Her dissertation will explore amateur and semi-professional girl groups in the 1950s and 60s. Her paper “Listening in Lycra: Jazzercise Records and the Race of the Slender Body” recently won the Graduate Student Paper Prize from the AMS New York-St. Lawrence Chapter. Emmalouise maintains a voice studio at the Eastman Community Music School.

Rebecca Shaw
Rebecca Shaw is the Music Archivist at the University of Toronto Music Library. Before moving to Toronto, she completed her MLIS (2018) and MA in Musicology (2019) at Dalhousie University, where she also worked at the University Archives and as a research and teaching assistant for the Fountain School of Performing Arts. In her spare time, she is project director of the Differentiae Database, as part of the SSHRC-funded Digital Analysis of Chant Transmission (DACT) project.

Jan Guise
Jan Guise has been the Director of the Music Library at the University of Toronto since 2017. Prior to that she was the Head of the Eckhardt-Gramatté Music Library at the University of Manitoba for 10 years, and has held academic library positions in Newfoundland, Kansas, and Alberta. Now that she is back in the office 5 days a week, her sourdough is languishing at home.

Jonathan Sauceda
Jonathan Sauceda is the Associate Dean and Head Librarian of Sibley Library and an Associate Professor of Musicology at the Eastman School of Music. He arrived at the University of Rochester from Rutgers University-New Brunswick in August of 2021. He is current Editor of Notes: The Quarterly Journal of the Music Library Association, formerly Editor of MLA’s Technical Reports and Monographs in Music Librarianship, and recently served on the MLA Board of Directors. Research interests include the development of music libraries in the United States and Latin American popular and art music.

Lenora Schneller
Lenora Schneller is the Director of Music and Fine Arts Libraries at Cornell University, where she oversees operations at both units. She is responsible for collection development of music and dance print materials and e-resources, and she serves as
the library liaison to the Department of Music. In addition to her library appointment, Lenora teaches applied clarinet at Cornell.

James Mason

James Mason is the Metadata and Digital Initiatives Librarian the University of Toronto Music Library. James has been an active member of NYSO, CAML and MLA for many years. Currently James is interested in open data initiatives, particularly as a way to enhance library data.

Avery Brzobohaty [braws-oh-boh-hot-ee]

Avery Brzobohaty is a first year MI student and the TALint Student at the University of Toronto Music Library. In this role, she works on various projects that involve Wikidata and Internet Archives. Avery has a Bachelor of Music from University of Ottawa, and a MA in Musicology from West Virginia University. Her Master's thesis was titled, "It's Just Muzak: Music, Activism, and Advertising."