ML75. UNT
A SYMPOSIUM MARKING THE 75TH ANNIVERSARY OF THE UNIVERSITY OF NORTH TEXAS MUSIC LIBRARY
and the Establishment of the UNT Music Library 75th Anniversary Endowment in Honor of Morris Martin
April 22-23, 2016
Willis Library Forum

Abstracts

Friday, April 22

Registration: 12:30-1:00

Welcome: 1:00-1:15 — Martin Halbert, Dean of UNT Libraries

Session I: 1:15-2:30 – A History of the UNT Music Library and the Legacy of Anna Harriet Heyer

An Official and Unofficial History of the Music Library — Donna Arnold; Morris Martin, Music Librarian Emeritus, respondent

The Horned Frog, The Eagle, and The Music Library: A Tale of Two Universities — Cari Alexander

One name is synonymous with the birth of the “music library” in North Texas: Anna Harriet Heyer. The story of the little lady from Little Rock who matured into one of the best and brightest in the history of music librarianship is consistently celebrated in the hallowed halls of the two research institutions she helped to create: the research powerhouse residing on the fourth floor of Willis Library at UNT, and the lean but protein-packed Music Library within the Mary Couts Burnett Library at her beloved Texas Christian University. This brief presentation focuses on Ms. Heyer’s distinguished life from humble roots in Arkansas to the Cowtown she called “home,” as well as her lasting bequest to the two institutions she helped establish. It is a celebration given by a librarian uniquely situated to sing these praises, having benefited from the careful setting of the academic foundations in both libraries. Now attempting to fill Ms. Heyer’s (and other esteemed predecessors’) shoes, the presenter is pleased to showcase this lasting legacy through a multi-media presentation featuring images of Ms. Heyer and her contributions to music librarianship as well as artifacts which she left to her “children” in the absence of her own. The presentation will conclude with an open story telling session by those in attendance who knew Ms. Heyer personally in an attempt to educate the next generation of music librarians about this unique personage in our history.

Session II – 2:30-3:30 – Educating Music Librarians

Music Librarianship Career Training for Undergraduates and Distance Learners — Susannah Cleveland & Misti Shaw

Training for music librarianship is often considered the purview of music libraries and music librarians at MLIS-degree-granting institutions, but some students have training needs that are not accommodated by the traditional MLIS graduate study scenario. Some students develop a curiosity about the library profession while attending academic institutions without formal programs in librarianship. Others might be enrolled in MLIS programs that do not offer on-site opportunities for the practicum they are required to complete. Music librarians often have an opportunity with these students to introduce them to the profession and to professional activities, absent the formal structure of a program in music librarianship through internship and practicum experiences. For this presentation, two librarians from such non-MLIS institutions will provide examples of career introductory and training activities for undergraduates who are curious about the music library profession, and for graduate students seeking practicums. Many music students first become familiar with the work of music librarians when they enroll as
undergraduates in music programs at colleges, conservatories, or universities. After using a music library’s services and collections, and getting to know the librarian through reference conversations and teaching sessions, some students develop a curiosity about the music library profession. They sometimes wonder: is it the right profession for me? Could librarianship provide me an alternative option for a career in music? It can be difficult to make a decision to pursue a graduate degree in library science without knowing what library work entails. Additionally problematic is the fact that many campus libraries are only permitted to hire student workers who have a work/study financial aid award. For students who are unable to work in the music library, projects and miniature internships can be designed for completion during winter break or summer, or during opportune times in school semester. The first half of this presentation will focus on examples of projects and activities that can be completed by an undergraduate. These activities are explicitly designed to help an undergraduate determine whether librarianship is a career she wants to pursue. Most MLIS students need to complete some sort of practicum experience to finish a degree, but the increasingly distributed nature of online MLIS programs means that many students are not located close to their degree-granting institution. As a result, music librarians at other institutions are more-and-more frequently put into the position of offering practicum opportunities to these students. Without a ready arsenal of potential activities, taking on such a student can be daunting, so the second half of the presentation will focus on the creation of projects to satisfy these needs. Specific topics will include creating learning outcomes, selecting appropriate readings, training, and assessment. We will describe some specific successful practicum projects and mentoring strategies for librarians who might find themselves unexpectedly in this position.

*Educating Music Catalogers: The Synergy of Work and School — Jean Harden*

The Music Library at UNT makes heavy use of student workers in cataloging. All have some formal background in music and some are library school students. This presentation will discuss what and how cataloging workers are taught. In general, we try to teach not only how to catalog music with RDA in MARC, but why we catalog as we do (looking at “why” from a number of different directions) and how what catalogers do relates to the rest of the Music Library. A secondary aim is to teach how to handle a job in a library, as well as what such a job entails besides duties obvious from the position title. Supplementing this talk, two current library school students who work as cataloging assistants at UNT will talk about their experiences in school and on the job.

**Break: 3:30-4:00**

**Session III – 4:00-5:00 – Music Librarians, Music Scholars, and the Digital Humanities**

*Bridging Established and Emerging Approaches to Music Research — Rebecca Geoffroy-Schwinden, David Hunter, & Peter Mondelli, panelists; Jonathan Saucedo, moderator*

Approaches to understanding music have undergone vast changes in the last quarter century. Feminist, anthropological, and deconstructionist theories—among many others—transformed musicology in the 1980s and 90s, while digital innovations in the new millennium have remade the face of inquiry in the humanities. The kinds of resources used by researchers and performers have similarly changed dramatically in form, content, and function. In spite of these changes the adoption of particular methods by scholars in the field and students in the classroom has been uneven. This panel features three speakers with diverse backgrounds who address ways in which interdisciplinary methodologies, theories, and digital innovations can be applied across the music discipline and how this may impact traditional music research instruction and pedagogy.
Saturday, April 23

Continental Breakfast, 8:00-9:00 — Sponsored by Theodore Front Music Literature

Session IV – 9:00-10:30 – Unearthing the Hidden Treasures of Library Special Collections

"When Opera Made Its Debut Here": North Texas and Julia Smith's Cynthia Parker — Katie Buehner

In 1939, North Texas State Teacher's College staged the premiere of Cynthia Parker, a “Texas-Born Opera,” composed by alumnus Julia Smith. The work's libretto was written by Dallas Morning News journalist Jan Fortune and starred Dallas native Leonora Corona in the title role. Smith's papers, held in the special collections of the University of North Texas Music Library, provide a glimpse into the creative world of NTSC and its Department of Music, then under the leadership of Wilfrid Bain. Smith's attempts to make the work truly Texan (however misguided considering the subject of the opera) also paints a picture of regional artistic resources and practices.

Music for Silent “Spook Tales” in the University of North Texas Music Library Special Collections — Kendra Preston Leonard

The University of North Texas’s Music Library’s Special Collections is home to an extraordinary collection of about 300 pieces of music written or arranged between 1895 and 1929 for silent film accompaniment. This collection includes a number of pieces exclusive to the UNT Music Library, not found in any other public institution or repository. Even more remarkably, the UNT collection’s pieces contain, in almost every case, full sets of instrumental parts. Music for silent films was distributed in a number of formats, with sheet music for piano alone being the most common. However, cinemas with orchestras—ensembles ranging from 3-30 musicians—developed libraries of pieces that could be compiled into a score for accompanying a film. Often the parts for pieces were lost when such orchestras disbanded after the advent of sound, and to find so many pieces with all of their instrumental parts is unusual. Other distinguishing features of the collection are its representation of works published outside of the United States, particularly from France and Germany; and its holding of works by accomplished but little-known silent film composers whose works are not preserved in other collections. The collection also contains several full scores, complete with parts, for specific films. Thus the UNT collection offers many possible topics of research among its riches. The majority of music in the UNT silent film music collection comprises what was known as “mood” or genre music, such as Harry Norton’s “Combat” (1919); William C. Schoenfeld’s “Dungeon Scene” (1925); and Theo Knoche’s “Love, Passion” (1926). But the collection also holds unusual and rare pieces for portraying the supernatural on film, including three pieces for extended scenes. These pieces all depict manifestations of the human afterlife: Bert A. Anthony’s “The Ghost in the Haunted Room” (1924); Walter Broy’s “Ghost Scene” (1926); and “Phantom Visions; Skeleton Dance” (1920) by Ellsworth Stevenson. While these works are influenced by earlier musical depictions of the supernatural, particularly from the nineteenth century, they also introduce new musical gestures and textures that are designed to match the ways in which the paranormal was shown on film. Ghosts, phantoms, and dancing skeletons were enormously popular with early moving picture filmmakers and audiences. For producers, “spook tales”—as early horror or macabre movies were called—offered the opportunity to exploit the new medium to the fullest. The earliest spook tale known, Georges Méliès’s Le Manoir du Diable (1896), used stop-motion and double-exposure techniques to create the illusion of witches, demons, ghosts, and other supernatural figures appearing and disappearing mysteriously and moving through solid scenery. Such technical filmmaking virtuosity demanded accompanying music that could equally convey surprise, the mysterious, and the eerie. My analysis of Anthony’s, Broy’s, and Stevenson’s works will explore the ways composers achieved these qualities and how this new music written especially for film both called upon musical references of the past and created new signifiers for the supernatural. My presentation will conclude with an example of how this music might have been used to accompany an early spook tale.
**The Stan Kenton Collection: An American Treasure — Terry Vosbein**

Thousands of pages of hand copied music comprise the core of the Stan Kenton Collection at UNT. These scores and parts, from his first working band in 1941 to his last in 1979, offer a vivid history of the musical development of the Stan Kenton Orchestra. Included are examples of some of the most forward-thinking writers of that time. The music from this unique collection, donated to UNT by Kenton, has been studied by composers and scholars and has provided materials for performances and recordings. It is truly a tremendous American treasure and I will discuss its history, some of its highlights and a few surprise discoveries.

**BREAK 10:30—11:00**

**Session V – 11:00-12:00 – Lecture-Recital featuring the Music Library’s Ampico B Reproducing Piano / Tour of Music Special Collections**

*I Can’t Believe It’s Not Borodin: Documenting Performance Practice with Piano Rolls — Maristella Feustle*

While they are often seen simply as a novelty, piano rolls offer useful insights into history, repertoire, and performance practice in the early twentieth century. At their peak, they were a higher-fidelity sound reproduction technology than cylinders or discs, and they present a more diverse view of performers at the time, many of whom were otherwise overlooked by the recording industry. Comparisons of earlier and later performances, as well as rolls and records made by the same artists shed light on the evolution of performance practice, as well as the consolidation of the canon of "classical" music in America. This presentation will consider a few case studies of how piano rolls can be useful for research in these areas.

**LUNCH 12:00—1:30**

**Session VI – 1:30 – 3:00 – Current Trends in Musical Editions (I)**

*Dating a Manuscript from New Spain with Clues from Old Spain: A Tale of Two Antiphonals — Felicia Piscitelli*

This paper is an outgrowth of a project begun in the spring semester of 2015 to prepare a modern edition of a folio-sized antiphonal in manuscript housed in the Colonial Mexican Collection in the Cushing Memorial Library & Archives at Texas A&M University. This beautifully decorated manuscript, purchased from a rare books dealer for this collection, is believed by this vendor to have originated in present-day Mexico in the early 19th century, towards the end of the colonial era in New Spain. Unfortunately, there is no other information on provenance. It contains chants for the Divine Office for the Feast of Saint Joseph, the Paschal Triduum, and the first week of Easter; the final item is a polyphonic setting of the Salve Regina. The juxtaposition of St. Joseph’s feast day, which occurs on March 19, with Holy Week and Easter, but omitting Palm Sunday, is striking. The chants are written on a five-line staff (commonly used for chant in the Spanish-speaking world at that time) on vellum; the leaves are bound with wooden boards covered in leather with metal corners and fasteners. If this antiphonal dates from the 19th century, it would be a very late use of vellum. In the course of transcribing the texts and music of this antiphonal in modern form, another antiphonal which has a similar binding and notational style was found in Cushing Library’s Laughlin Collection. This antiphonal, entitled *Collectio Universalis antiphonárium, hymnórum (pro Vésperis laudíbúsque) et Missárum anni franciscani*, was composed and printed by J. J. Santesteban for the use of the Colegio Franciscano in Cartagena, Spain. Unlike the manuscript antiphonal, this book is printed on paper. Although there is no date of printing, the title page and overall appearance of the printing indicate that it definitely dates from the 19th century. Moreover, “J. J. Santesteban” is probably José Juan Santesteban (1809-1884), a composer, organist, choir director, collector of Basque folk music, and publisher active in San Sebastián, who also wrote a manual of
plainchant in which he described the notational practices characteristic of Spain and its territories previous to and in his lifetime. His method for teaching chant, as well as the antiphonal he compiled, was instrumental in helping me transcribe the Mexican manuscript. In addition, I compared the chants in the Mexican antiphonal to digitized chant-books in the Biblioteca Nacional de España, and found the melodies correspond to those in a Benedictine collection from 1778. Thus, the Mexican antiphonal may be from the late eighteenth century. Although there is considerable interest in the music of the colonial Mexico, relatively little has been written about New World sources of chant. With this paper I hope to acquaint other scholars with this little-known repertoire, using digital images. My long-term goal is to publish this manuscript in a modern edition.

*Mendelssohn contra Mendelssohn: The Pre-1848 British Editions of Felix Mendelssohn’s Songs, Duets, and Vocal Quartets* — John Michael Cooper

Felix Mendelssohn Bartholdy visited Britain ten times between 1829 and his death in 1847. He maintained a close circle of English friends, conducted the Philharmonic Society of London and the Birmingham Festival, and conversed and corresponded in English at length and with near-native fluency and wit. He was deeply involved in producing English translations of his stage and choral/orchestral works that would be idiomatic and approachable to English singers, and British audiences enthusiastically received works such as the symphony-cantata *Lobgesang* (MWV A 18), the incidental music to *Antigone, A Midsummer Night’s Dream*, and *Oedipus at Colonos* (MWV M 12, 13, and 14), and the oratorios *St. Paul* and *Elijah* (MWV A 14 and A 25) in English performance. He conceived and composed in English, for the English liturgy, the three motets posthumously published with the opus number 69 (MWV B 58, 59, and 60) – some of the last works he saw through to press. And most famously, in the summer of 1842 he had private audiences with Queen Victoria and the Prince Consort Albert; during one of these audiences the Queen sang two of Mendelssohn’s songs and another by his older sister, Fanny Hensel, with Mendelssohn at the piano. It is therefore not surprising that Mendelssohn’s vocal chamber music includes songs, duets, and partsongs that he composed in English on texts by poets including Lord Byron, Thomas Moore, and Walter Scott; nor is it surprising that the popularity of these works soared as “Mendelssohn mania” swept Britain over the course of the 1830s, 1840s, and beyond. What is surprising is that what caught on in the British Isles was not the patently English works, but rather English translations of songs, duets, and partsongs originally composed in German – and that because of the exigencies of mid-nineteenth-century copyright law, Mendelssohn, despite his best efforts, sometimes found himself a passive witness to British publications of his vocal chamber music. This paper documents the complete corpus of these works for the first time and explores the processes and issues entailed in the construction of an English Mendelssohnian song persona. The result is not only a glimpse of competing contemporaneous English versions of a single German song, but also a lesson in the politics of cultural appropriation and the ways in which this composer, negotiating the challenges of copyright, achieved a balance between fidelity to German textual sources and approachability to English performers and audiences.

*Statistical Indications of Notational Style in Composers' Additions of Performance Marks in Solo Piano Scores* — J. Paul Buchanan

Music emerges from notation through the contextualized interpretation of symbolic patterns in the score. As a written language, the structures of these notational patterns can be analyzed within score corpora to identify the syntactic similarities and differences that eventually provoke performance semantics. This presentation provides an example of this approach to music notation by examining the patterns of performance marks that five 19th-century composers added to the musical texts of their solo piano sonatas. Using analytic methods common in information science, the results suggest statistically persistent similarities among the works of each composer and differences among the work groups of different composers. Although based on a small sample, the results still offer statistical support for the existence of recurring stylistic patterns in composers' additions of performance marks. The presentation concludes by suggesting possible roles for music libraries in supporting this kind of empirical document-based research.
Session VII – 3:30 – 5:00 – Current Trends in Musical Editions (II)

Editing Monteverdi’s Incoronazione di Poppea as a Collaborative Project with Students — Hendrik Schulze

The critical editing of any piece of music takes an enormous amount of skill and work. Particular challenges include applying proper techniques of source critique, finding the right balance between representation of the source and ideas of musical style and historic contextualization, and the communicating of the results of meticulous research in the score, the critical report, and the preface. Monteverdi’s opera Incoronazione di Poppea (1643) with its particularly complicated source situation is a case in point. The intricate problems that any editor of this piece has to solve also arguably makes it an ideal piece to learn the necessary skills of critical editing – once you have mastered a source situation like that, other editorial projects will seem much easier. This presentation will review the challenges of critically editing Incoronazione di Poppea as a teamwork between faculty and students, as well as give a workshop report on the current project that is still in progress.

If Casals or Primrose Jumped Off a Cliff, Would You? Thoughts on Editions of J.S. Bach’s Cello Suites and Their Use by Performers — Andrew Justice

When Pablo Casals reminded the world (in the early twentieth century) of the existence of Johann Sebastian Bach’s six “Suites à Violoncello Solo senza Basso” BWV 1007-1012, he began a process of ingraining the works into the canonical repertoire for cellists and violists alike, which continues unabated to this day. Unfortunately, the early twenty-first-century conservatory tradition of adhering to the edition(s) used by one’s own teacher has also persisted to varying extents, perhaps evidenced most notably by how the Cello Suites have been transmitted down through generations of performers. All too often, a young player’s interpretation of these undeniably excellent works suffers from the technical challenge of following editorial indications from giants named Casals, Du Pre, Primrose, and Starker or the less-household-yet-still-obeyed Milton Katims and Watson Forbes. This presentation will summarize the publication and performance history of the Suites, considering their manuscript origins as well as several recordings in order to ascertain the wider spectrum of resources available to the performer wishing to create their own interpretation. Though the digital era purports to provide us with everything necessary to do so, the fact remains that the majority of these editions, sources, and recordings are found in library collections and will hence remain a vital part of this methodology for the foreseeable future.

Going Digital: Critical Directions for Online Editions — James L. Zychowicz

The prospect of online presentation adds dimensions to music editing that are not part of the print paradigm. In fact, the shift to the digital paradigm stands apart from the publishing model of previous generations because of the involvement of the user in searching, locating, and using the editions that are available in a digital format. A brief survey of the commonly used sites is revealing for the formatting that must occur when music is available online. Factors which had been associated with online communication are now critical to editions when it comes to opening, viewing, and printing music. Platforms, browsers, and bandwidth stand alongside the critical report when it comes to evaluating the utility of music available online, with the lowest common denominators influencing decisions related to cost, accessibility, and presentation. It remains to be determined how editors, publishers, and ultimately composers use the dynamic online environment of the Internet to engage audiences to play and study music in a new milieu. Models exist for single pieces, collections, and user-created editions that never previously existed for going beyond the limitations of print regarding the size of editions, their accessibility, and availability. Some aspects of the critical report may shift as sources and related materials are not just described, but presented alongside the edition.
All in all, the digital environment should offer a dynamic approach for editions of music to be presented, updated, and revised, as those involved work more facilely in a new paradigm.