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UNIVERSITY OF THE PACIFIC **SPEAKING**
VOLUMES

*A Newsletter for
 Friends and Supporters of the
 University of the Pacific Library*

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The Brubeck Collection Highlights

Featuring Faculty

Keith Hatschek

Keith Hatschek is the head of the Music Management program at Pacific's Conservatory of Music in Stockton, California. He joined the Pacific faculty in 2001, after a career in the music business. He has studied at UC Berkeley.

How does your previous career inform your teaching at Pacific?

It's helpful that prior to joining academe, I was an employer for 25 years in the music industry. It's kind of a maxim of mine that you need to build a bridge to the industry to get in the door, but once you have a seat at the table, if you don't have the drive and knowledge and the know-how, your stay will be very short. The underpinnings of our undergraduate program are to meant give students the theoretical understanding of and some real-world context for why they need to learn the fundamentals of marketing, copyright laws, statistics, or organizational behavior. These things will serve them well once they get in the door, and they'll have a broader perspective than some of their coworkers.

What I've brought from the business world is helping students understand that their success is going to be based on a value-added proposition to whoever they're working for. They have to be able to make the case why they will be a person that can move the company forward. While I was in the music business, I saw that my most successful employees were ones who were consensus builders. That's why we have a lot of team-based work and simulations in our curriculum, as well as a mandatory industry internship.

What are your areas of research interest?

I have three areas of interest. I write a monthly column for an online publication, Pro Studio Edition, that examines how music technology is used today in sound and recording. I published a book last year, *The Golden Moment*, which incorporated ten years of interviews with 55 leading sound engineers and record producers. It includes various types of best practices used in making commercial recordings.



Keith will travel to Poland this summer to attend a festival commemorating the 50th anniversary of the 1957 Sopot Jazz Festival, one of the first publicly supported jazz festivals behind the Iron Curtain. While there, he will interview some musicians that attended the Dave Brubeck concerts in 1958, as part of his research on Brubeck's influence on jazz in Poland.

The second area relates to the fact that there has never been a unified approach to career development or career planning for those seeking jobs in the music business. When I started teaching part time in 1994, I started looking at what skills and career strategies we could use to prepare students to take ownership of, and navigate their own career growth.

That research led to a book, *How to Get a Job in the Music Industry*, and a new edition will be published later this year (Editors' note: both of Hatschek's books are available at the Main Library).

Since its first edition which was published in 2001, it's proven to be useful to a number of colleges both here and overseas in English speaking territories. Colleagues say that the

book gives students a framework to see how their academic work can be applied in a professional setting – basically, how to position oneself as a pre-professional more effectively. That has led to invitations to visit several institutions to speak on the topic including New England Institute for the Arts, Middle Tennessee State University, CSU Chico among others, which has been very enjoyable.

My latest and most recent area of research is international music management, and how music functions as an element in the global music marketplace. In conversations with employers I was hearing that so many of their new hires didn't understand that the global music business was actually larger than the entire domestic market, or that Europe has different rules for both intellectual property and broadcasting. Students need to have a basic understanding to how intellectual property is handled differently in Asia. That led to my seeking out a partner university at which our students could study. Now we have an exchange set up with the University of Liverpool, where our

students can study for a semester with students from up to 30 different countries, looking at music management in a global setting that greatly broadens their understanding of the world market for music.

This experience led me then, to look at music historically, as far as its having been involved in this global business. Remembering from my music history studies that Handel and Mozart were really citizens of the world, I thought why not look at Dave Brubeck? He's a Pacifican, we have his archive, and he has toured the world.

I kept coming back to the year 1958, when Dave Brubeck already had a tour booked into the main Allied countries. The State Department wanted him to extend his tour, including stops in Turkey, Iran, Iraq, Pakistan and India. At the time, the State Department was trying to extend American influence through "soft" diplomacy, which relied on arts and culture more than bullets and bombs. President Eisenhower recognized that there were a few idiomatic American art forms, and one was jazz. The Soviets couldn't counter that. If we sent Dizzy Gillespie or Dave Brubeck, they sent the Bolshoi ballet, which communicates in a very different way, to these territories still in play, like Pakistan, Iraq, and Iran. Fifty years ago, these were seen as pivotal countries to the balance of power in the world.

What my research has uncovered is that while jazz was proscribed in Communist territories, there was a group of young musicians in Poland who were pretty much under the government radar screen and were building a small, but vital jazz scene. Some of them followed Brubeck in Poland from city to city on the train, attending each concert. A few are still alive, and I plan to interview them this summer. I want to show how Dave's tour, especially his work in Poland, really informed a whole generation of artists, who looked at what he had to say musically and about jazz as not only a form of art but also a form of free expression. The Eisenhower message was that jazz music embodied both structure and freedom in a way that Communist ideology did not support. That spirit of inventiveness and performing in the moment symbolized the spirit of America to these young Polish musicians a half century ago.

How do you use Library resources in research and teaching?

I've been able to forge a partnership with the staff from the Special Collections Department. I feel like I'm part of a team. Not only are they very knowledgeable about the Brubeck Collection, but when

I bounce ideas off of them about things that I find fascinating, like how did Dave get a concert organized in Iraq; they'll often respond with wonderful insights, such as, "I think we have a program from that Baghdad concert." Then we see that Dave's 1958 Baghdad concert was sponsored by Aramco Oil. Then you investigate Aramco Oil, and see that they had ties to the State Department. The archives have wonderful stories to tell and Shan and his colleagues help me get the most out of them.

I send my students to the Library to use resources including the journals, books, and databases; to do research, and to consult with the subject specialist librarians. I also use the Brubeck Collection in my classes, when we look at the business and social issues that Brubeck faced, including his 1960 cancellation of dozens of Southern college concerts because the schools wouldn't let him perform with an African-American bass player.

You recently traveled to Florida to interview Dave Brubeck. What did you learn?

The generosity of the Experience Music Project enabled Shan Sutton and I to conduct interviews with the Brubecks on the Project's behalf. We had two full days of filming in Florida, where Dave and Iola have a winter residence, at a time when they were both very relaxed. We now have on film some wonderful stories, including how Dave's mother first learned from Iola that she and Dave were engaged to be married! I also learned more about their experiences in Poland in 1958, and the fact that at the end of that same tour, Dave nearly died of dysentery while in Baghdad.

What do you see as important issues for the Library?

Frankly, I think our challenge as educators is trying to create a deeper understanding in our students of why libraries exist. The idea that there is not only a repository of information that's not yet on Google, but there are ways to investigate textbook bibliographies, scholarly journals, manuscripts and primary evidence. My hope is that we can continue to help Pacific students to see the Library not merely as a place you go when you have an assignment, but as a place you trust and rely on to enrich and embolden you as a scholar and a student. The librarians themselves are partners in learning. It's really a pretty special resource, and if you learn how to use it, any student or scholar can really take off.

