Music Library Association
Northern California Chapter/Southern California Chapter
50th Anniversary Celebration
October 18 -19, 1991
Pasadena Public Library
WELCOME!

On behalf of the entire MLA membership, it is a distinct pleasure to congratulate the Northern and Southern California Chapters on the occasion of their 50th Anniversaries. The program sessions, concerts, social gatherings and the publication of the Chapters’ Directory and Histories will honor this significant and golden event. What could be more appropriate than the Golden Staters celebrating their Golden Anniversaries in such magnificent style!

California MLAers have made numerous noteworthy contributions to music librarianship on the local, regional, national and international levels and I am sure that this pattern will continue for another fifty years, and longer. These accomplishments have strengthened our profession and we all appreciate your efforts.

Congratulations and best wishes! I am honored and delighted to participate in this historic event.

Don L. Roberts
MLA President

Contributions for this conference have been made by:

The Northern California Chapter, Music Library Association
The Southern California Chapter, Music Library Association
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The Society for the Preservation of Film Music
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Music Library Association
Northern California Chapter/Southern California Chapter
50th Anniversary Celebration
October 18-19, 1991
Pasadena Public Library
285 E. Walnut Street
Pasadena

Friday, October 18

9:00 AM  Registration and Exhibits
Welcoming Remarks at 9:45:
Edward Szynaka, Director, Pasadena Public Library
Gordon Theil, Chair, Southern California Chapter
Don L. Roberts, Music Library Association President

10:00 AM  SESSION I The Future of Music in California: Music and the Computer
Moderator: R. Wayne Shoaf
Garrett H. Bowles, Computers in Music at UCSD
Jeffrey Earnest, International Digital Electroacoustic Music Archive (IDEMA) Stanford University
Beverly Grigsby, Computers for Composing

12:00 PM  Lunch (On Your Own)

1:30 PM  SESSION II Music for Two Pianos by California Composers
Ayke Agus and Deon Nielsen Price of Echosphere

Introduction and Dance (1955)
Andante in B Major
Humoresque Nègre (1928)
Interruptions (1989)
Dark Dancers of the Mardi Gras (1941)
Barcarole and Tears from Suite 1 (1943)
Hora Staccato (1930)
Alt Wien (1920)

3:00 PM SESSION III The Business of Music: Great Impresarios of California
Moderator: Stephen M. Fry
Catherine P. Smith: 'Our Awe Struck Vision:' The Emergence of L.E. Behymer as an Impresario
Dorothy L. Crawford: Monday Evenings and Before: Lawrence Morton (1904-1987) in Los Angeles
4:00 PM  Exhibits

5:00 PM  Reception and Dinner at the Home of William Kraft

8:00 PM  Musical Festschrift, Part I: New Works Written in Honor of the 50th Anniversary of the Music Library Association in California See program on page 3.

Saturday, October 19

10:00 AM  SESSION IV  Film Music As A California Contribution to Music

   Moderator: Gordon Theil

   Tony Thomas, On Film Music

   Steven C. Smith, 'The Communicating Link,' Bernard Herrmann and the Role of Film Music

11:00 AM  SESSION V  California Composers of the Twentieth Century

   Moderator: Marion Taylor

   Charles Shere, Composers I Have Known

   Ed Bland, California Composers Breakout

12:00 PM  Lunch (On Your Own); Meeting of 1993 MLA Conference Local Arrangements Committee

1:30 PM  SESSION VI  California Music Librarians Who Made a Difference

   Moderator: Jeannie Pool

   Panelists: Danette Adamson, Edward E. Colby, Joan M. Meggett, and Mimi Tashiro

3:00 PM  SESSION VII  Challenges Facing California Composers

   Moderator: William Malloch

   Panelists: Marshall Bialosky, John Biggs, Jack Fortner, Jules Langer

4:00 PM  Chapter Business Meetings

5:30 PM  Banquet at Beckham Place Restaurant, 77 W. Walnut Street, Pasadena

   Special Guest Speaker: David Raksin

   Master of Ceremonies: Stephen M. Fry

8:00 PM  Musical Festschrift, Part II: New Works Written in Honor of the 50th Anniversary of the Music Library Association in California See program on page 6.
FRIDAY NIGHT CONCERT PROGRAM:
A MUSICAL FESTSCHRIFT, Part I
NORTH WIND QUINTET AND FRIENDS

Solo Cadenza for an Unwritten Violin Concerto
Ayke Agus, violin
Edward E. Colby

Three Pieces for Violin and Clarinet
Vivo
Andante
Presto
Michael Arnold, clarinet
Ayke Agus, violin
Roger Nixon

A Quiet, Lovely Piece (1991)
for clarinet and piano
Michael Arnold, clarinet
Deon Nielsen Price, piano
Emma Lou Diemer

"per perpetuatione..."
for solo piano
Higo H. Harada

Rondo
for woodwind quintet
Barbara Bennett

The French Quintet
Leisurely
Fast
Ron Caviani

The North Wind Quintet

--Intermission--

MLA Notes
for solo piano
Moderato
Lentement
Allegro
Ayke Agus, piano
Christian Plaunt

Once There Was
for clarinet and piano
Michael Arnold, clarinet
Deon Nielsen Price, piano
Joann E. Feldman

Five Bagatelles on Jewish Folk Fragments
for solo piano
Deon Nielsen Price, piano
Marshall Bialosky
Sargasso Sea

Deon Nielsen Price, piano

C. Winton Reynolds

Affects (1979)

for clarinet and piano

Rhapsodic vivace
Largo affetuoso
Scherzando

Michael Arnold, clarinet

Deon Nielsen Price, piano

Goddesses (1990)

for woodwind quintet

I. Athena
III. The Naiads
IV. Persephone
V. Artemis

Michael Kibbe

The North Wind Quintet

FRIDAY NIGHT CONCERT PROGRAM NOTES

Three Pieces for Violin and Clarinet is part of a continuing series of compositions featuring the clarinet in a one-to-one relationship with other orchestral instruments. --Roger Nixon

A Quiet, Lovely Piece for Clarinet and Piano was written May 30, 1991 for the Musical Festschrift and also in honor of the esteemed music librarians at UCSB, Martin Silver and Susan Bower. "Quiet" refers in part to the attitude one necessarily assumes in the environment of the library. The work is short, as the occasion demands, and is a romantic reverie with no pretensions to post-serialism or any other "ism," but rather a slow unwinding of a melodic line in the solo instrument with the piano performing the role of harmonic supporter and occasional commentator. --Emma Lou Diemer

Replies and Echoes for piano begins slowly with a long meandering melody which becomes progressively more animated and subsequently gives way to an intense, dynamic concluding section which is the principal "reply" of the title. The "echoes" are chiefly patterns of repeated notes which occur in differing contexts throughout the piece. --Jules Langert

"perpetuation..." for piano was written for the 50th anniversary celebration of the California Music Library Association and for the "perpetuation" of the piano. This composition reflects Harada's belief in the principle that compositions must be made as easy to perform as possible, despite the fact that this places an extraordinary burden on the composer. It is extremely difficult to write works easy to perform without sacrificing something important. Nonetheless, Harada strives to write simply not only because he believes that music that is easy to play sounds better than difficult music, but also because in this way he hopes to have some part in giving the musician the sense of pleasure that the performance of music can provide. --Higo H. Harada

Rondo integrates a traditional rondo form (ABACABA) with elements of variation technique. Consequently, "A" sections alternate with contrasting material; each "A" section, however, is itself a variation rather than an exact or near-exact repetition. The middle development section utilizes inversion and retrograde of the primary themes and also increases rhythmic activity. The final "A" begins at a slower tempo, is reharmonized, and then accelerates to a vigorous conclusion. --Barbara Bennett

The French Quintet was so named because it seemed to me to sound "French"—don't ask me why, but it did and it does. The pieces is in traditional Fast-Slow-Fast format, and the slow movement is reminiscent of a
leisurely stroll down the avenue. Tonight, we will hear the second and first movements. Enjoy.—Ron Caviani

These three pieces are nothing more than a pleasant diversion for the fingers. The first of the three lets the left hand range far and wide against a familiar tune set in quartal harmony. The second is a tuneful study in the sonority of tenths, and the third plays a dotted-sixteenth note tune against regular running sixteenths in the accompanying parts. The title, MLA Notes, derives not only from the obvious pun, but also from the tempo markings of the movements: Moderato, Largo, and Allegro.—Christian Plaunt

Once There Was is a light, sentimental tune scored for clarinet and piano. The repetition of the tune, with some elaboration in accompaniment and melody, suggests beyond the frame of this performance an expansion to variations that become improvisatory and free.—Joann E. Feldman

Five Bagatelles on Jewish Folk Fragments is part of a series of Mikrokosmos-like pieces (hopefully) that I am currently writing for piano.—Marshall Bialosky

This is one of three preludes for piano based on watery themes. It is a tone poem inspired by the seaweed-choked Sargasso Sea and the implications it has for human introspection.—C. Winton Reynolds

Affects is a sonata for b-flat clarinet and piano. The title refers to the emotions which accompany an idea. The intervals of 7ths and their inversions, 2nds, are used to portray tension and sorrow. The dissonance in the piano alternates with rhapsodic clarinet lines in the first movement, Rhapsodic Vivace. The Largo affetuoso, which follows without a break, features freely interpreted clarinet cadenzas colored with quartet tones. The mood is brighter in the final Scherzando with its bouncy rhythm in 7/8 and its fugal texture.—Deon Nielsen Price

Goddesses was written on a commissioning grant from the City of Los Angeles Cultural Affairs Department in 1990 and was premiered by the North Wind Quintet. The movements heard tonight are: Athena, the gray-eyed warrior maiden, daughter of Zeus, protectress of the city; The Naiads, water nymphs, daity dwellers of the brooks and fountains; Persephone, a lovely kidnapped maiden, held six months in Pluto’s darkened realm, yearning always for return; finally, Artemis, the moon her sacred orb, and all the woodlands her green domain.—Michael Kibbe
SATURDAY NIGHT CONCERT PROGRAM
MUSICAL FESTSCHRIFT, Part II

The California MLA Festschrift Orchestra
North Wind Quintet and Friends
Daniel Kessner, Michael Kibbe and David Rakson, conductors

CALibration (1991)  
for wind quintet, string quartet, and piano  
Roger Bourland

Magdalena Mass (tonal study for the Credo)  
for wind quintet and string quartet  
John Geist

Fanfares and Celebrations for Clio  
for wind quartet and string quartet  
Wayne Slawson

Songs without Words (1991)  
for oboe, viola, and piano  
John Crawford

Festklang (1991)  
for flute, clarinet, horn, violin, viola, and cello  
Garrett H. Bowles

Return (1977)  
for flute, violin, viola (solo), cello, and piano  
Elinor Armer

Music for a While IV  
for string quartet  
Richard Swift

Birthday Music  
for string quartet and clarinet  
Jerome Rosen

Mother and Father Waltzing (1991)  
for woodwind quintet, string quartet, and piano  
David Rakson

-Reintermission-

Replies and Echoes  
for piano  
Jules Langert

Blaise Bryski, piano

Second Edition  
for string quartet  
George Barati

In Memoriam  
violin, viola, and cello  
David Cope

Quintense  
for piano quintet  
Don Henriques
Fifty/Fifty  
for flute, oboe, clarinet, bassoon, and piano  

exploring the rigors of in between (1991)  
for flute, horn, violin, viola, and cello  

Sonnet (1991)  
for wind quintet, string quartet, and piano  

Humboldt Bay Scene  
for wind quintet, string quartet, and piano  

Gaudeamus  
for woodwind quintet, string quartet, and piano  

Alice McGonigal, flute; Michael Kibbe, oboe; Michael Arnold, clarinet; Jenice Rosen, bassoon; Louise MacGillivray, horn; Fung Ho, violin; Marcy Dieterow-Vaj, violin; Lynn Lusher Grants, viola; Erika Duke Kirkpatrick, cello; Blaise Bryski, piano, Jay Rosenthal, piano; Daniel Kessner, Michael Kibbe, and David Raksin, conductors

SATURDAY NIGHT CONCERT PROGRAM NOTES

CALibration Music is a little machine and a rather cheerful one at that.--Roger Bourland

Magdalena Mass is an instrumental study of a possible introduction to a three-act one-woman musical. Magdalena has been under construction for six years. The work has been performed publicly six times in earlier incarnations and will probably know a completed form when the composer is completed.--John Geist

Fanfares and Celebrations for Clio was composed to the glory of the muse and in honor of the 50th anniversary of the Music Library Association of California. Five brief Fanfares played by the entire ensemble enclose and separate four somewhat longer Celebrations, which are all trios for various combinations of the eight instruments. The "octatonic-plus-one" pitch-class sets that permeate the texture seem to the composer suitably raucous for the occasion.--Wayne Slawson

Song Without Words for oboe, viola and piano, inspired by the dark tones of the viola's lowest range, seeks above all to achieve a lyrical, nocturnal mood. The oboe's central "song" is framed by a prelude and postlude involving all three instruments.--John Crawford

The word "Festklang" in the title is a pun on the word "Festschrift," and extends the idea of a piece written in honor of the Music Library Association to a sounding event; it is intended to honor my California colleagues. It includes fanfare-like elements in a mosaic of changing moods, and was written using serial procedures.--Garrett H. Bowles

"Return" is taken from my song cycle, "The Golden Ring--Five Songs for California." Tonight's version has the viola taking the vocal line. The piece begins and ends with the call of the meadowlark.--Elinoir Armer
Return

A little too abstract, a little too wise,
It is time for us to kiss the earth again,
It is time to let the leaves rain from the skies,
Let the rich life run to the roots again.
I will go down to the lovely Sur Rivers
And dip my arms in them up to the shoulders.
I will find my accounting where the alder leaf quivers
In the ocean wind over the river boulders.
I will touch things and things and no more thoughts,
That breed like mouthless May-flies darkening the sky,
The insect clouds that blind our passionate hawks
So that they cannot strike, hardly can fly.
Things are the hawk’s food and noble is the mountain, Oh noble
Pico Blanco, steep sea-wave of marble.

--Robinson Jeffers
(reprinted with permission of Jeffers Literary Properties)

Music for a While IV for string quartet (one of an ongoing series of short compositions for small instrumental groups) was composed in June 1991 to honor the 50th anniversary of the California chapters of the Music Library Association. It is an off-shoot of String Quartet VI (in progress) and reflects in miniature concerns for the polyphonic unfolding of pitch, interval, duration and timbre.--Richard Swift

Birthday Music for clarinet and string quartet should speak--or sing--for itself. It is intended to express the mood and thoughts appropriate to a joyful birthday celebration in the shortest possible time, so as to avoid unduly prolonging a program which will include many other pieces. I am a clarinetist as well as a composer and so perhaps the clarinet "voice" in the ensemble is closest to my own.--Jerome Rosen

Mother and Father Waltzing" ("I think she's leading"): It is just what it says, and it is a memory of a 1920s salon piece--the ensembles in which my father often played.--David Raksin

When I received the invitation to compose a special piece for the joint California chapters of the Music Library Association’s 50th anniversary, I was deep into writing my Third String Quartet. There was enough material around me to compose two more quartets and I was delighted to use some ideas already developed--but in a different mode. I hope this piece is a fun piece for performers and audiences alike. The title, Second Edition, is a double entendre not only because of the "second edition" of the material but also because it contains at least one famous quote (Till Eulenspiegel). While this is only incidental in the work, it characterizes the overall feeling of the entire piece, which is playful and droll.--George Barati

In Memoriam is dedicated to the memory of Peter Reyner Banham, an architectural historian with whom I had a great association. Given the duration and ensemble constraints of this quasi-commission, I adopted a simple Stravinsky concept--I enjoyed them. Hence, here is a minimal bit of counterpoint which celebrates the fact that it can flex its simplicity with no contrasting elements. To this end, Peter would have loved such a basking in recursivity.--David Cope

Quintense, for piano quintet, is a tonal work based on a three-note melodic idea. Repeated staccatos, which appear as an accompaniment, provide for an intense, driving rhythm.--Don Henriques

The composition of Sonnet began on June 3rd, 1991 in the Jury Assembly Room of the Fresno County Courthouse while I was waiting to be chosen for jury duty. I am not certain that the locale was a source of inspiration or provided any musical influences, but it did provide a long enough period of "leisure" time to script the large elements of this short work. The composing of Sonnet was completed on my birthday, July 2nd, but I resisted the temptation of dedicating it to myself. The design of the piece conforms roughly to the form of the Shakespearian sonnet with three quatrains dealing with a theme (in this case a pentatonic scale and its transposed inversion), and a concluding couplet (in this piece, an inexplicably long one) summing up the main
idea. In each quatrain, one pitch from each of the source scales is deleted, until the piece converges on the pitches E flat, F B flat, and C in the couplet. In the couplet, the ensemble ruminates upon these final tones for a time amid protestations emanating from the pianist, and the piece concludes quietly.---Jack Fortner

**Humboldt Bay Scene** is a non-programmatic impression of the people and places around Humboldt Bay, from Eureka to Arcata, California. The piece is dedicated to Colleen Jacobs.---Mark Eliot Jacobs

**Gaudeamus** for woodwind quintet, string quartet, and piano. It is certainly not an unusual experience for a composer to set out to make one sort of piece, only to have the music exert its own personality and move off in directions of its own. I intended to compose a particularly “light” work that would be in keeping with the celebratory nature of this occasion, and based on the well-known and well-used *Gaudeamus igitur* theme. What emerged is a music that is a bit more “serious” than my initial expectations, juxtaposing the old with new, ending in a mood that I hope might be more appropriate to the significance of the event.---Duane Heller
BIographies INFORMATION
ON SPEAKERS AND COMPOSERS
(in alphabetical order)

DANETTE COOK ADAMSON is a cataloguer and music bibliographer at California State Polytechnic University, Pomona.

AYKE AGUS was pianist and violinist with the world-renowned violinist Jascha Heifetz during the fifteen years preceding Mr. Heifetz's death in 1987. Ms. Agus often performed as pianist with Mr. Heifetz, as well as with Mr. Gregor Piatigorsky, in chamber music recitals. She was also Mr. Heifetz's pianist for his master classes. A native of Indonesia, of Indonesia, of Chinese and Dutch descent. Ms. Agus began studying both violin and piano at the age of six. At a child prodigy, she began her concertizing career only a year later a both a violinist and a pianist. At 18, she came to Buffalo, New York, as a scholarship student, and became a violinist with the Buffalo Philharmonic. Two years later, while studying piano with Lillian Steuber, she was accepted into Mr. Heifetz's master class as a violinist, and she soon began the pianist for the class. Ms. Agus earned her Master of Music Degree in Piano Performance with Honors at the University of Southern California. Ms. Agus performs with the Chamber Music/L.A. Festival, and gives piano recitals and master classes on her annual tours to Indonesia and Europe. Her recordings include a collaboration with violinist Sherry Kloss, Forgotten Gems (from the Heifetz Legacy); as well as a solo piano compact disc. Musical Mementos of Jascha Heifetz, both for Protone Records.

ELINOR ARMER, a graduate of Mills College with an advanced degree from California State University at San Francisco, has taught at the University of California at Berkeley. Since 1976 she has been on the music faculty at the San Francisco Conservatory of Music. Founding member of the Bay Area Contemporary music series, Composers, Inc., and member of the American Music Center and the Society of Composers, Incorporated, Armer is a recipient of numerous awards from ASCAP, with which she is affiliated and several Meet the Composer grants. Commissioned throughout the country and abroad, she received the Norman Fromm Composer's Award in 1982, the Nordin Foundation Award (MacDowell Colony) in 1983, fellowships to the Charles Ives Center for American Music in 1985, Yaddo in 1989, Djerassi in 1990, and the Gerbode Foundation Award in 1990. Armer is in frequent demand as a panelist, reviewer and adjudicator, and has served on advisory panels for NEA and the U.S. Information Agency.

GEORGE BARATI is a recipient of the Naumburg, Ditson awards, two honorary doctor degrees, a Guggenheim, and several other grants, and the composer of many works in every genre, including film (The Ugly Duckling, with Ray Bolger). He has been a touring conductor for many years, playing on five continents and has made many recordings for a half dozen record companies. His music has also been published by several publishers. He was Music Director of the Barati Chamber Orchestra of San Francisco, the Honolulu Symphony and Opera (for 18 years) and is currently Music Director of the Barati Ensemble. On November 15, the University of California, Santa Cruz will celebrate the opening of the George Barati Archive with a special concert of his music. Mr. Barati is a cum laude graduate, with several diplomas, of the Franz Liszt Conservatory of Music, Budapest, Hungary. He studied composition with Roger Sessions in Princeton.

ELAINE BARKIN's current interest include collective autonomous music-making ('realtime' composition & improvisation); social, political, gender, theoretical & expressive concerns in the thought & practice of old, new, Western, non-Western, concert, traditional, popular, unpopular, improvised, non-notated musics; and the conjunction of sound with words, movement, graphics & visuals. Most recently, she and colleagues Benjamin Boretz and Jim Randall have embarked on a publications project--OPEN SPACE--consisting of compact discs, text, and graphics collections. Elaine joined the UCLA composition faculty in 1974.

BARRBARA BENNETT teaches music courses at the University of California, Riverside. She recently received a commission from the highly-acclaimed chamber group Aequalis for a work for their 92-93 season. Other recent commissions include works for the 1990 Winnipeg Fringe Festival and the 1990-91 UC Riverside Theater season. Bennett studied composition with Edwin Gerschelski, John Corina, and John Boda, completing her Doctorate in composition at Florida State University. She has been a featured composer on concerts of the National Association of Composers, USA; her composition Carilnnae for marimba and piano was recently released on CRS Records.

MARCHALL BIALOSKY was the founding chairman of both the Music and Art Departments of California State University Dominguez Hills where he is now Emeritus Professor of Music. Formerly a national chairman of the Society of Composers, Inc., he is currently the national president of The National Association of Composers/USA. He has been recently commissioned by the Louisiana Sinfonietta of Baton Rouge to compose a work for clarinet and string orchestra.
HERBERT BIELAWA was born in 1930 in Chicago, Illinois and is well known as a pianist and composer. He holds degrees from the University of Illinois, where he studied with Soulima Stravinsky, Gordon Binkerd, Burrill Phillips, Robert Kelly. He also studied with Ingolf Dahl, Halsey Stevens, and Ellis Kohs at the University of Southern California and at Aspen with Darius Milhaud. As a composer, he has received grants from the Ford Foundation, Aspen and BMI, and has been commissioned by numerous organizations including the Music Teachers National Association, the Burke Foundation and by the Bay Area Synthesizer Ensemble. He has been a Professor of Music at San Francisco State University from 1966 until his recent retirement. His numerous compositions include chamber opera, orchestral works, band pieces, choral pieces, chamber music and electronic and mixed media works. He is in Poland at the Warsaw Autumn Festival where a new work of his is being premiered this weekend.

JOHN BIGGS received his Master's Degree in composition from the University of California at Los Angeles, doing further study at the University of Southern California and the Royal Flemish Conservatory in Antwerp, Belgium. Teachers include Roy Harris, Lukas Foss, Ingolf Dahl, Flor Peeters, and Halsey Stevens. He was a composer-in-residence serving six colleges in Kansas with a grant from the Department of Health, Education, & Welfare. He was founder-director of the John Biggs Consort which toured internationally under Columbia Artists Management and has won numerous awards and honors including a Rockefeller Grant, Fulbright Grant, Atwater-Kent Award, ASCAP "Serious Music" award every year since 1974, and a number of "Meet the Composer" grants from diverse parts of the country. His output is varied, and includes music for piano, woodwinds, brass, chamber orchestra, full orchestra, concert band, solo voice and choir. His series of "Inventions" for various solo performers with taped accompaniment were written in the pioneering days of such genre, and are now performed worldwide.

ED BLAND started in music as a jazz musician in Chicago and later switched to composition. He studied composition privately with John Becker and attended the University of Chicago, where he also studied philosophy and musicology. Early on Bland expressed his philosophical and cultural views in the film, The Cry of Jazz (1959), which he co-produced with Nelam Hill. In the record industry he has composed, arranged and produced more than forty albums and numerous singles in six different markets: rock, pop, soul, country, jazz and muzak. He has composed and arranged for many pop and jazz artists including George Benson, Dizzy Gillespie, Lionel Hampton, Country Joe and the Fish, Al Hirt, Richie Havens and King Harvest. From 1974 to 1978, Bland was head of A & R, Executive Producer and Producer for Vanguard Records. He has also served as composer, musical supervisor or orchestrator for two Cannes Film Festival winners, Ganja and Hess and The Cool World, and for many other motion pictures, including NBC's Movie of the Week, Too Far To Go (1979). He served as a Presidential Commissioner on the White House Record Library Commission, 1979-1981. Bland moved to Los Angeles in 1984 and has served as orchestrator on Columbia Picture's A Soldier's Story, and as composer of the music score for the PBS Television Network special, The House of Dies Drear. His music has been performed at Lincoln Center, Carnegie Hall and elsewhere in the United States and Europe.

ROGER BOURLAND received his education from the University of Wisconsin/Madison (B.Mus), the New England Conservatory of Music (M.M.), and Harvard University (A.M., Ph.D.). His teachers have included Leon Kirchner, Gunther Schuller, Donald Martino, John Harbison, and Wm. Thomas McKinley. He has composed over one hundred works for all media: solo instrumental, chamber, vocal and choral music, electro-acoustic music, and music for orchestra. These compositions are published by E.C. Schirmer Music Co./Boston and Margun Music, and recorded on Northeastern Records, 1750 Arch, and GM Recordings. Commissioners of Bourland music include the Modern Poetry Association/NPR, National Endowment for the Arts, Pacific Serenades, The Foundation for New American Music, the Portland String Quartet, the Pro Musica Foundation, Boston Musica Viva, and ALEA III. As a film composer, he has scored "The Wolf at the Door" (CBS/Fox Videocassettes, 1987), "The Trouble with Dick" (Academy Video, 1986), "Night Life" (RCA/Columbia Videocassettes, 1988), and most recently, "Voices from Sandover" which is scheduled for syndication in 1991. He has recently completed scoring a 13-part series scheduled for syndication over radio in 1991, entitled "Poets in Person." Bourland has received the Koussevitzky Prize in Composition at Tanglewood, the John Knowles Paine Fellowship at Harvard, two ASCAP grants to Young Composers, and numerous Meet the Composer grants. He was co-founder of the Boston-based consortium "Composers in Red Sneakers." Bourland is the Chair of Composition and Theory, and Director of the Electronic Music Studios at the University of California, Los Angeles.

GARRETT H. BOWLES is the Music Librarian at the University of California, San Diego. He is a native son; he was born and educated in California. He studied composition with Richard Swift, and also received an M.A. in composition from San Jose State. His Ph.D. from Stanford University in Musicology began with an interest in computer composition and culminated in a
computer-produced thematic catalog of the *Pièces de violes* of the French Baroque composer Marin Marais.

RON CAVIANI is currently Associate Professor of Composition at the Conservatory of Music, University of the Pacific, in Stockton, California. Ron continues to pursue his compositional interests and is currently putting the finishing touches on his latest opera titled "Kitty LeRoy."

EDWARD E. COLBY was born in Oakland in 1912 holds a B.A. degree from UC Berkeley. Upon graduation he worked at the Oakland Public Library and worked in the newly formed Music Division. He returned to UC Berkeley to earn a Certificate in Librarianship in 1941. During World War II he served in the Army Intelligence in Kunming and Chungking, because of his facility with languages. In 1946 he was appointed Acting Chief of the Oakland Public Library's Music Division. He was hired at Stanford University in 1949 and worked there until 1978. He enrolled in Stanford's graduate music program and received an M.A. from Stanford University in 1956. He served as a lecturer on music bibliography at Stanford University from 1951 until 1979. He has been honored with numerous awards including Distinguished Music Librarian Award from the Music Library Association in 1978. He makes his home in San Jose, California.

DAVID COPE (b. 1941, San Francisco), following early study on the piano and violoncello, completed degrees in composition at Arizona State University and the University of Southern California (teachers included George Perle, Halsey Stevens, Ingolf Dahl and Grant Fletcher). His over seventy published compositions have received thousands of performances throughout the U.S. and abroad, including those by the Vermont, Pittsburgh, Indianapolis, Cabrillo Music Festival, and Santa Cruz Symphony Orchestra, and numerous university orchestras and wind ensembles including Cornell, Harvard, Sam Houston State, Del Mar College, Miami, and North Texas State. His works have been featured in many festival such as the Holland Festival in Amsterdam, the Autumn Festival of New Music in Como, Italy, the Cornell University Bicentennial American Music, the Warsaw Autumn Festival, the Białystok (Poland) Festival of New York, Festival de Avignon (France), and the Berlin New Music Festival. His writings on new music have been prolific. His three major books on avant garde techniques are now considered by many required reading for courses on new music. His *New Directions in Music* now appears in its fifth edition with positive reviews so numerous they have become prohibitive to list. *New Music Composition*, containing over 300 original musical examples, composed for the book, and *New Music Notation*, continue to be standard reference manuals.

DOROTHY L. CRAWFORD is presently working on a history of the ground-breaking Los Angeles chamber music concert series, "Evenings on the Roof," and "Monday Evening Concerts," from their founding in 1939 by Peter Yates and Frances Mullen Yates to the retirement of Lawrence Morton as director in 1971. With John C. Crawford, she is co-author of a pioneering study, *Expressionism in Twentieth-Century Music*, to be published by Indiana University Press in early 1993. Trained in musicology, composition, and voice, she has been active in Los Angeles as conductor/performer with the professional chamber group, The Unicorn Singers; as broadcast host on KUSC and KKGO as interviewer of musical celebrities for "Backstage at Royce," (now "Backstage L.A."); and as a record producer for the Music and Arts label. For two years she organized a series of seminars on Arnold Schoenberg's world at the Schoenberg Institute of USC and she teaches music history in UCLA's Extension Division.

JOHN CRAWFORD's instrumental music has been played by the Buffalo Philharmonic Orchestra, the Sequoia, Brandeis and Cavani Quartets, and by the Hartt Chamber Players and the Almont Ensemble. His choral works have been performed by such groups as the New England Conservatory Chorus, the Harvard Glee Club and Harvard-Radcliffe Choral Society, the Chorus Pro Musica (Boston) and Incarnation Concerts (New York), and by the USC Concert Choir and the UCLA A Cappella Choir. His music is published by E.C. Schirmer, Oxford University Press and Galaxy Music. A native of Philadelphia, Crawford received much of his training at the Yale School of Music, where he studied with Paul Hindemith and Quincy Porter. Further studies with Nadia Boulanger and Arthur Honegger in Paris were followed by graduate work at Harvard, where his teachers were Walter Piston and Randall Thompson. After receiving his doctorate from Harvard, Crawford taught at Amherst and Wellesley Colleges. He is currently a Professor in the Department of Music at the University of California, Riverside. His book, *Expressionism in Twentieth-Century Music*, written in collaboration with Dorothy L. Crawford, will be published by Indiana University Press in 1993.

EMMA LOU DIEMER is Composer-in-Residence for the Santa Barbara Symphony for the 1990-92 seasons, resident organist at First Presbyterian Church, and Professor Emeritus as of July 1, 1991 of UCSB, where she taught composition and theory for 20 years. Her marimba concerto was premiered in March by the Women's Philharmonic conducted by JoAnn Falletta with Deborah Schwartz as soloist, and her piano concerto will be premiered in November by the Santa Barbara Symphony conducted by Varujan Kojian with Betty Oberacker as soloist.
JEFFREY EARNEST has served as head of Music Technical Services of the Stanford University Library since 1988. Previously he was Music Cataloger at the University of Arkansas Libraries, Resource Manager at Lewis and Clark College School of Music, Music Librarian at Houston Public Library, and Music Librarian at the University of Houston. He received his Masters degrees in Music History and Library Science from the University of North Carolina at Chapel Hill and Bachelors degree from Oregon State University. He is currently a member of the MARC Format Subcommittee, the Music Library Facilities Subcommittee and the Working Group on Types of Musical Composers of the Music Library Association. He is the former Chair of the Texas Chapter of the MLA and is currently Secretary/Treasurer of the NOTIS Music Users Group. He is Co-Editor of the Directory of Music Collections in California (1991) and writes program note annotations for concerts and recordings.

ECHOSPHERE currently includes Ayke Agus, violin/piano; Douglas Masek, clarinet/saxophone; Darrell Taylor, tenor; and Deon Nielsen Price, piano. Based in Los Angeles, this chamber ensemble has performed around the world since 1982. These acclaimed and sought-after solo artists combine their individual talents and specialties in colorful quartets, trios, and duos. Romantic classics, American, and 20th-century styles sustain high interest in their unique programs that echo the past and point to the sphere of the future.

JOANN FELDMAN has been a Professor of Music at Sonoma State University in Rohnert Park since 1966. She attended Queens College in New York City, studying composition with opera composer Hugo Weisgall and did graduate work in composition at U.C. Berkeley. Her work as a composer has been focused on chamber music, with a recent children’s opera, The Computer Kid’s Magic Night, beginning a new area of interest.

JACK FORTNER was born in Grand Rapids, Michigan. He began the study of composition in New York in 1960 with Hall Overton of the Juilliard School of Music. He received his doctorate in 1968 from the University of Michigan where he studied with Ross Lee Finney, Niccolo Castiglioni, Leslie Bassett, and George Wilson. His principal conducting teachers were Richard Lert, Karl Karapetian, Thomas Hibbish, and Henri Gibeau. He joined the faculty of California State University at Fresno, where he serves as Chair of the Department of Music, Director of CSUF Electronic Music Studio, and Conductor of the CSUF Orchestra. As a composer he has received numerous awards and commissions for his work, including the 1966 International Composition Prize from the Fondation Royaumont of France; the 1967 Rome Prize Fellowship awarded by the American Academy in Rome; and grants from NEA, NEH, and the Martha Baird Rockefeller Foundation. He is currently completing the orchestration of a cello concerto to be premiered in Poland in the fall of 1992 and he has been invited to guest conduct orchestras in Mexico and eastern Europe in 1992 and 1993. His music is published in Europe by Editions Jobert, Paris, and in the United States by Theodore Presser Company, Philadelphia.

ANDREW FRANK was born in Los Angeles in 1946. He studied composition with Jacob Druckman at Bard College (B.A. 1968) and with George Rochberg and George Crumb at the University of Pennsylvania (M.A. 1970). He twice won the BMI Student Composer Award (1969, 1970) and since then has been the recipient of numerous awards and prizes for his musical compositions, including First Prizes from the International Trumpet Guild and the American Harp Society, the American Composers Alliance Recording Award, New York Composers Forum, and most recently, the 1989 Fine Arts Festival Music Award from Illinois State University for his Piano Quartet. He has received two NEA Composer Fellowships, several Meet the Composer Fellowships, Composers Conference Fellowship, and a Guggenheim Fellowship. He has composed nearly a hundred works, many of which are published by Mobart Music and by Margun Music. Several works may be heard on three CRI recordings, and his pieces have been performed by the Kronos Quartet, the Da Capo Chamber Players, Sonor (UC San Diego), the Penn Contemporary Players, EARPLAY, the Row Twelve Ensemble, the New York Consort and with George Rochberg and George Crumb at the University of Pennsylvania (M.A. 1970).

STEPHEN M. FRY came to the UCLA Music Library in 1975. He first joined SCCMLA in 1967 while Music Librarian at UC Riverside. While at UCR he and his wife Frances created wines from the exotic fruits developed at the campus’ Citrus Experimental Station. He has been an active member of SCCMLA, issuing the first SCCMLA Newsletter in 1970, and the initial Directory of Music Collections in Southern California.

JOHN GEIST has created work for the Kronos Quartet, the Oakland Symphony, San Francisco Girls Chorus, Margaret Jenkins Dance Company, Berkeley Repertory Theatre and other performance groups in the Bay Area. He is a winner of the 1983 Nonesuch Commission Award.

BEVERLY GRIGSBY's music has been heard throughout the United States, Europe, Latin and South America. Beginning her college education as a student of medicine at the University of Southern California, she later changed her major to music, studying theory and composition. A private student of renowned com-
poser Ernst Krenek, she developed her gift for composition, while still in her early childhood. She holds a B.A. and M.A. from California State University, Northridge, and a Doctorate of Musical Arts with honors from the University of Southern California. Having been involved with electronic music since the late 1950s, she undertook further studies in computer music synthesis at Stanford University’s Artificial Intelligence Laboratory and at MIT in 1975 and 1976, and was made a Carnegie-Mellon Fellow in 1987.

A composer of both chamber and vocal music, she has received numerous grants and awards, including a National Endowment for the Arts Fellowship to compose her first opera, Moses. Her operatic cantata, Fragments from Augustine the Saint (1971) has received several performances in Los Angeles. Dr. Grigsby has also composed film music for both commercial and documentary films involving major directors including Francis Ford Coppola and well-known writers, including Ray Bradbury. She is a Professor of Music at California State University, Northridge, where she teaches theory, composition, and musicology and serves as Director of the Computer Music Studio which she established in 1976.

HIGO H. HARADA studied musical composition with Marcel Dick at the Cleveland Institute of Music and was awarded a Broadcast Music Inc. award which made it possible for him to go to Paris to study composition and conducting with René Leibowitz. A second year of study was made possible by a Harriet Hale Wooley Fellowship. This was followed by a three-year residency at the American Academy in Rome as a recipient of the American “Prix de Rome” for Musical Composition. He has been awarded numerous prizes and awards for his compositions, the most recent being a National Endowment for the Arts Composers Fellowship. Before joining the San Jose State University Music Department Faculty, Harada taught at the University of California campuses at Los Angeles and Santa Barbara.

DUANE HELLER’s compositions have received awards from the Florilège Vocal de Tours-France, the International Trombone Association, the Barlow Foundation International Composition Context, Victor Herbert/ASCAP, baroque Choral Guild, and Phi Mu Alpha Sinfonia. Heller has received grants from the National Endowment for the Arts, the Oregon Arts Commission, the Paul Stock Foundation, Oregon State University, and Humboldt State University. In 1985 he was a visiting Fulbright Lecturer at Trinity College, Dublin. He has also written film scores for NOVA and National Geographic Society Educational Films. Heller studied composition with Normand Lockwood, Halsey Stevens, Karel Husa, and Robert Palmer. He received his Bachelor of Music degree in Composition from the University of Denver in 1973 and began his Master of Arts degree in Composition at the University of Southern California, completing the degree at the University of Denver in 1975. He received his Doctor of Musical Arts degree from Cornell University in 1990. He accompanies violist Patricia Heller in recitals featuring contemporary American music. He is currently Assistant Professor of Theory and Composition at Humboldt State University.

DON HENRIQUES, a composer and guitarist, studied at California State University, Hayward and Indiana University, Bloomington. A student of Chilean composer Juan Orrego-Salas, Mr. Henriques has composed for a variety of instruments and ensembles. He is currently on the faculty of Humboldt State University in Arcata, California.

MARK ELIOT JACOBS earned his D. Mus. degree in composition in 1986 from Northwestern University in Evanston, Illinois. There he studied composition with Ben Johnston, Stephen Syverud, and Peter Gena. He was a member of the music faculty at Humboldt State University in Arcata, California, from 1987 to 1991.

DANIEL KESSNER was born in Los Angeles in 1946 and studied with Henri Lazarof at UCLA where he received his Ph.D. with Distinction in 1971. Major awards include the Queen Marie-José International Composition Prize in Geneva, 1972, BMI Awards in 1970 and 1971, and grants from the National Endowment for the Arts in 1974 and 1977. He has had works performed all over the U.S. and Europe by such organizations as the Los Angeles Philharmonic Orchestra, the Polish National Orchestra of Poznan, Netherlands Radio Chamber Orchestra, Indianapolis Symphony Orchestra, and the Utrecht Symphony and Netherlands Opera, who jointly presented seven performances of his monodrama, The Telltale Heart, at the 1982 Holland Festival. He is currently Professor of Music at California State University Northridge, where he has taught composition and theory and directed the New Music Ensemble since 1970. Recent activities include five appearances as guest conductor of the Los Angeles Philharmonic New Music Group, frequent lecturing engagements on the Philharmonic’s "Upbeat Live" series at the Music Center, a two-week residency as Guest Artist at CSU Summer Arts 1989 in Northern California, and appointment as Artistic Director of the Music on Main concert series at the Santa Monica Heritage Museum.

Composer MICHAEL KIBBE’s (b. 1945) formal training in music performance and composition includes study at San Diego State College, New Mexico State University, CSU Northridge, UCLA and Tanglewood.
His music is currently offered by four different publishing companies and has been heard in concert and on radio throughout the United States, Mexico and Europe. He was for several years a university instructor and is at present a free-lance performer in the Los Angeles area and oboist/composer-in-residence with the North Wind Quintet since 1980. Mr. Kibbe has written over one hundred concert works, ranging from solo pieces and chamber music to large works for band, orchestra and chorus.

WILLIAM KRAFT (b.1923, Chicago) has had a distinguished, long and active career as composer, conductor, percussionist, timpanist and teacher. He was Composer-in-Residence with the Los Angeles Philharmonic from 1981-1985, during which time he organized and directed the Los Angeles Philharmonic New Music Group.

Kraft has received numerous awards and commissions, including two Anton Seidl Fellowships from Columbia University, two Guggenheim Fellowships, two Ford Foundation commissions, fellowships from the Huntington Hartford Foundation and the National Endowment for the Arts, the American Academy of Arts and Letters Music Award, the ASCAP Award, the NACUSA Award, first place in the Contemporary Record Society competition for his string quartet Weavings, and two awards in the Kennedy Center Friedheim Competition - 2nd place in 1984 for his Concerto for Timpani and Orchestra, and 1st place in 1990 for his Veils and Variations for Horn and Orchestra; commissions from the Library of Congress, U. S. Air Force Band, St. Paul Chamber Orchestra, Boston Philharmonic Orchestra, Los Angeles Philharmonic Orchestra, Kronos Quartet, Voices of Change, the Schoenberg Institute, consortium of Speculum Musicæ/San Francisco Contemporary Music Players/Contemporary Music Forum, the Boston Pops Orchestra, consortium of Chamber Music NorthWest/Music Festival of Florida/Toledo Symphony Chamber Music Series, among others. His works have been performed by many major American orchestras as well as in Europe, Japan, Korea, Australia, Israel, and the U.S.S.R. Kraft’s Contextures: Riots - Decade ’60 (1968) has been choreographed and performed by both the Scottish National Ballet and the Minnesota Dance Company.

JULES LANGERT was born in New York City and grew up there. He came to California to do graduate study in composition at UC Berkeley. In the early sixties, he went to Paris on a Fulbright and studied with Henri Dutilleux. Since his return he has taught at San Francisco State University, and is currently at Dominican College in San Rafael. He has written music for a wide variety of instrumental and vocal forces, including opera and music for the theater.

WILLIAM MALLOCH is a musicologist, writer on musical subjects, composer, musical reformer, arranger and long-time classical music radio producer. He has produced documentaries on Mahler and Dvorak that won awards from the Bruckner Society (US) and Ohio State University. He is former Artistic Director of the Ojai Festival. His interest in discovering authentic tempos for music from the past led to an NEA grant in 1979 allowing him to find and record European mechanical instruments from the Baroque and Classical periods and has published several articles on that research. His recordings include The Bach Suites for Dancing and The Art of Fuguing, a realization for contemporary orchestra of Bach’s Die Kunst der Fuge. His article “Bach and the French Overture” appears in the Summer 1991 issue of The Musical Quarterly.

JOAN M. MEGGETT was born in Los Angeles in 1909 and went to work at the Los Angeles Public Library right out of high school. She studied music on a part-time basis at the Olga Steeb Piano School and studied theory and composition with Mary Carr Moore; she later studied piano with Ethel Leginska. She served as a WAC during World War II and entered USC on the G.I. Bill, working part-time running the record library of the School of Music. She received a B.A. in English literature with a minor in music history in 1948 and later earned a degree from the USC Library School. She went to work at LAPL in 1949 and in 1955, she went to work at USC. She taught the music bibliographic course for many years and lectured in the Library School on music bibliography and reference. In 1974 the USC Friends of Music presented her with an award “for distinguished, meritorious service to the School of Music, the University and the Art of Music” and she retired in 1974. She continued to pursue her professional activities including the preparation of a repertoire survey, published in 1983, on piano music by women composers which was published in 1983.

The Los Angeles-based NORTH WIND QUINTET was established in 1970 is well known for its performance of standard woodwind quintet repertoire as well as its premiere performances of new works, many of which were written for NWQ. The group’s many accomplishments include grants from the California Arts Council, Chamber Music America, Meet the Composers and the California Community Foundation/Brody Arts fund plus nine consecutive grants from the City of Los Angeles Cultural Affairs Department since 1981. They have toured Mexico, Europe and the United States, were in residence at California State University Northridge, Department of Music for seven years, and have given numerous concerts in the schools as part of the Los Angeles Music Center on Tour Roster, Per-
forming Tree, Inc., among other presenting organizations. Their compact disc, Fantastic Voyage on the Cambria label has received splendid reviews by the press and has been heard on airline music programming services and as background music for television commercials.

ROGER NIXON is a composer, conductor and clarinetist and is best known for his music for concert band which receives hundreds of performances each year in this country and abroad, including those by such groups as the Eastman Wind Ensemble, the Musashino Wind Ensemble, the University of Michigan Symphony Band, the United States Air Force Band, and the Goldman Band. Among his numerous compositions are an opera, The Bride Comes to Yellow Sky, various song cycles, orchestral music (including a Concerto for Viola and Orchestra premiered by the San Francisco Symphony), choral works and chamber music. His compositions have been recorded on Decca, Golden Crest Records, Japan World Records, University Recordings, Reference Recordings and other labels.

CHRIS PLAUNT is a doctoral student in the School of Library and Information Studies at UC Berkeley. He holds Bachelor's and Master's degrees in Music Composition and a second Master's in Library and Information Studies. He is currently employed as a research assistant at UC Berkeley and as a Library Assistant in the Music Library of the Henry Madden Library at CSU Fresno.

JEANNIE POOL, music historian, author, radio host, concert and recording producer, and promoter of American music, has been recognized throughout the United States and Europe for her leadership role in the women-in-music movement and for her work in presenting contemporary music. An award-winning radio producer, she has specialized in contemporary music of the Americas and American composers and is heard weekly on KPFK-FM in Los Angeles. She has produced international music festivals in New York, Los Angeles, Mexico City and Paris (France) since 1980 featuring contemporary music including many world premiere performances. Currently she is the Executive Director of the Society for the Preservation of Film Music.

DEON NIELSEN PRICE, a versatile musician, performs on piano and harpsichord and conducts orchestras and choirs in musicals, cantata, and oratorio performances. She has served on several music faculties including the University of Southern California, the Crossroads School for Arts and Sciences, El Camino and several other California community colleges, the University of California, Santa Barbara, and California State University, Northridge. She coaches chamber music ensembles and vocalists, teaches theory, composition, piano and piano accompanying, and serves often as adjudicator. One of Dr. Price's most substantial contributions is to the contemporary literature for saxophone, having worked with saxophonists Douglas Masek and the late Paul Stewart, in the touring ensemble called Echosphere. Deon Price's music has been heard on radio broadcasts (regularly on KPFK-Los Angeles and KBYU in Utah), on university and community concert series, and under the auspices of American Music Week, the National Association of Composers/USA, the International Congress on Women in Music, and the Musicians' Union throughout the United States, Latin America, Europe and the Soviet Union. Her compositions are available on Cambria, Creative, and Town Hall recordings, and from Dorn and Culver Crest publishing companies.

DAVID RAKSIN is a composer, conductor, arranger, orchestrator, author and lecturer. George Gershwin heard Raksin's arrangement of "I Got Rhythm" and recommended him to the famous Harms/Chappell team that arranged music of nearly every Broadway show of that time. This led to a call to work in Hollywood assisting Charlie Chaplin with the score of his film, Modern Times, which he also orchestrated with Edward Powell. He was then twenty-three. The following year, the Philadelphia Orchestra under Leopold Stokowski performed his piece, Montage. He has composed music for more than 100 films and his stage works include three musicals, ballets, music for plays, and an original instrumentation for Igor Stravinsky's Circus Polka. His television credits include more than 300 individual programs. His concert pieces have been performed by the Philadelphia Orchestra, New York Philharmonic, Chicago Symphony, Boston Pops, Los Angeles Philharmonic, British Broadcasting Corp. Symphony, San Francisco Symphony, and he has conducted four times at the Hollywood Bowl and also at Lincoln Center in New York. He appeared on a CBC program on film music with Aaron Copland, Louis Applebaum and Sir William Walton, conducting his own music and wrote and narrated a three-year series of 64-hour-long radio programs, The Subject Is Film Music. He has served as an Adjunct Prof. of Music at the University of Southern California where he has taught since 1956. He has also taught Composition for Films and Television at UCLA and has often served as Guest Composer and Artist-in-Residence at many campuses.

C. WINTON REYNOLDS, born in Berkeley in 1963, undergraduate degree in music at UC Santa Cruz, worked at Stanford University Music Library for the last five years. He studied privately with David Rakowski and Jody Rockmaker. Presently, he is enrolled in the Masters Program at Indiana University and is studying with Claude Baker.
JEROME ROSEN was born in Boston in 1921. His principal composition teachers were Roger Sessions and Darius Milhaud. His honors and awards include those from the Guggenheim, Fromm and Rockefeller Foundations. He is Professor Emeritus of UC Davis where he founded the Department of Music.

CHARLES SCHERE was born in Berkeley in 1935 and grew up there and on a small farm in Sonoma County. He graduated from the University of California, Berkeley with a degree in English. Then he studied composition with Robert Erickson at the San Francisco Conservatory of Music and conducting, with Gerhard Samuel. He has composed in every medium. His opera to Marcel Duchamp’s *La Mariée mise a nue part ses célibataires, Même*, composed with a grant from the NEA was presented in 1984 and other music has been commissioned and performed by violinist David Abel, the Contra Costa Symphony, the San Francisco Chamber Orchestra, the Oakland Symphony Youth Orchestra, the Arch Ensemble, the Cabrillo Festival and others. He was music director of KPFA, 1964-67; an announcer, director, producer and critic at KQED, 1967-73; an instructor at Mills College, 1973-1984; and art and music critic at the *Oakland Tribune*, 1972-1988.

A writer as well as composer, Mr. Shere is currently working on book-length life and works studies of John Cage, Robert Erickson, and Lou Harrison for publication in 1992, a concerto for bassoon and strings, and the final chamber opera in the Stein trilogy.

R. WAYNE SHOAF is the Archivist at the Arnold Schoenberg Institute of the University of Southern California. He published *The Schoenberg Discography* in 1986 and is a regular contributor to the *Journal of the Arnold Schoenberg Institute*. He is a member of the MLA Preservation Committee and the Resource Sharing and Collection Development Committee. He was a founding member of the SCCARSC.

Educated at the University of Michigan and Harvard, WAYNE SLAWSON has taught at Yale and the University of Pittsburgh. He is now on the music faculty of the University of Davis where he teaches theory and composition and directs the Computer and Electronic Music Studios. His electroacoustic music and music for a variety of performing ensembles has been presented in concert in the United States and abroad. He is the author of *Sound Color* (University of California Press, 1985), which won the Society for Music Theory Outstanding Publication Award for 1986 and has authored numerous articles and reviews in books and periodicals.

CATHERINE PARSONS SMITH is Professor of Music at the University of Nevada, Reno where she teaches music history and flute. Since her biography (with C.S. Richardson) of Los Angeles composer Mary Carr Moore appeared in 1987, she has written and talked on many subjects relating to music in Los Angeles. Some topics include: music and the Progressive movement; the Federal Music Project; the founding of the Hollywood Bowl; the work of composers Clifford Vaughan and William Grant Still.

STEVEN C. SMITH is author of *A Heart At Fire’s Center: The Life and Music of Bernard Herrmann* (University of California Press, 1991). He has also edited *The Composer’s Guide* (Lone Eagle Press 1990) contributed articles to the *Calendar* section of the Los Angeles Times and written extensively for television.

RICHARD SWIFT (b. 1927), Professor Emeritus, University of California Davis, is well known as composer and theorist. His article “I-XII-99: Tonal Relations in Schoenberg’s *Verklärte Nacht*” has been reprinted in *Music at the Turn of the Century*, edited by Joseph Kerman (Univeristy of California Press, 1990); recent compositions include *A Field of Light* (1990) for chamber ensemble and *Roses Only* (1991) for mezzo-soprano and small orchestra.

MIMI TASHIRO is assistant music librarian at Stanford University Music Library, in charge of reference and collection development. She earned her MA degree in Musicology from SUNY Stony Brook and her AMLS degree from the University of Michigan. She served as Chair of the NCC MLA during 1985-86.

MARION TAYLOR has been a librarian at UC Santa Cruz since 1969. She is currently Head of Collection Planning, and bibliographer for history and music. She earned M.A. degrees in History and International Relations. She has been a member of the MLA Committee on Shared Resources and Collection Development. She was chair of the Northern California Chapter of MLA during 1989-90. She plays the viola.

GORDON THEIL is head of the Music Library at UCLA. He completed his B.A. and M.A. degrees in music at UCLA and his M.L.S. in Library Science at UC Berkeley. He was recently a Member-at-Large of the MLA Board of Directors and now serves as Chair of the MLA Nominating Committee. He is currently Chair of the SCCMLA. His book *Michael Tippett: A Bibliography* was recently published by Greenwood Press.

TONY THOMAS is the author of more than thirty books on Hollywood history including *The Great Adventure Films, The Films of 20th Century - Fox, A Wonderful Life: The Film Career of James Stewart* and his most recent, *The West That Never Was*. During thirty years in
Los Angeles, he has interviewed most major stars, producers, directors and composers. His 1973 book, *Music for the Movies*, is a landmark publication on the subject.

JOHN THOW was born in Los Angeles in 1949 and was raised in Ventura, California, where he began early composition study with Adolph Weiss. He continued work in composition at the University of Southern California with Ingolf Dahl and Ramiro Cortes, at Harvard University with Leon Kirchner and in Italy with Luciano Berio, Frano Donatoni and Luigi Dallapiccola. Before joining the music faculty at the University of California, Berkeley, where he is currently Professor of Music, he taught at Harvard University and at Boston University. Among his awards are a Fulbright Fellowship to Italy, the Rome Prize Fellowship, the Goddard Lieberson Fellowship of the American Institute of Arts and Letters, a Guggenheim Fellowship and an NEA recording grant. His works have been performed throughout the United States and in Europe.

**PLEASE NOTE:**

Special thanks to the composers of the following works which we were regrettably unable to perform at this time:

**Piece for Solo Clarinet** by Robert Basart

**Introduction and Allegro** for wind quintet, string quartet and piano by S.R. Beckler

**Chromatic Fantasy** for string quartet by Andrew Frank

**Quintadena** for woodwind quintet by Alejandro Planchart

**Velocity Studies III: RIP** for piano solo and pianos (recorded sounds on analog tape) by Allen Strange

**Moto Capriccioso** for cello and piano by John Thow

Marion Taylor.

**Collections Directory Committee**

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SCC: Kathy Glennan (USC), Chair; Marsha Berman (UCLA); Betty Roleder (Claremont Colleges); Deborah Smith (Occidental).

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Danette Adamson (Cal State Polytechnic University), SCC Co-Chair; Mimi Tashiro (Stanford), NCC Co-Chair; Richard Koprowski (Stanford); Joan O'Connor; Marion Taylor.

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**Treasurer for the meeting:** John Thombury (CSULA)

**Assistance with publicity:** Susan Bower (UCSB); Jeannie Pool; Martin Silver.

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1990-91: Karen Nagy, SCC; Victor Cardell, SCC.

1991-92: Kevin Freeman, SCC; Gordon Theil, SCC.

**MLANCC Board, 1991-92**

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Jill Cogen (Metropolitan Cooperative Library System)

Martin Silver (UCSB)

Thanks to the Pasadena Public Library, Edward Szynaka, Director, for providing the superb facilities for this meeting.

Special thanks to William Kraft and Joan Wong for their hospitality.

**Logo Design:** Stephen M. Fry; **Logo Design Execution:** McClark & Finn, Los Angeles;

**Program Booklet Design, Layout, and Preparation:** Jeannie Pool. Special appreciation to the following who helped to prepare and proofread this program booklet: Stephen M. Fry, Don L. Roberts, Jay Rosenthal and Gordon Theil.
New Books

Music for Oboe, 1650-1800:
A Bibliography
Bruce Haynes
2nd ed., rev. and expanded winter 1991/92

Musicians Wrestle Everywhere:
Emily Dickinson and Music
Carlton Lowenberg 1992

Anton Bruckner:
A Discography
Lee Lovallo December 1991

Musical References
in the Gazzetta di Napoli
Thomas Griffin spring 1992

New Scores

Elinor Armer
"Recollections" and "Revel,"
violecello & piano

Robert Basart
Deodar, solo clarinet

Robert Greenberg
In Shape, two pianos & marimba

Frank La Rocca
Divertimento, two pianos

Douglas Leedy
Canti, contrabass & chamber ensemble. Parts.

Roger Nixon
Variations for Clarinet & Cello

Burrill Phillips
Piano Sonata No. 3

Marta Ptaszynska
Moon Flowers, violoncello & piano

Martin Rokeach
Scherzo, B-flat clarinet & guitar

Elliott Schwartz
Memorial, violin & piano
Palandromes, cello & percussion
Travelogue, flute & contrabass

Robert Strizich
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