



MUSIC LIBRARY ASSOCIATION

southern california chapter
newsletter

Special Issue

Number 29

MLA SCC EXECUTIVE BOARD 1982/83

Chairperson: Martin Silver (UC Santa Barbara)
Vice-Chairperson: Joan Kunselman (CSU, Fullerton)
Secretary-Treasurer: Donald Brown (UCLA)
Members-at-Large: Don Hennessee (CSU, Long Beach)
Jerry McBride (Schoenberg Institute)
Past Chairperson: Gordon Theil (UCLA)

MUSIC LIBRARY ASSOCIATION

Board of Directors

President: D.W. Krummel
University of Illinois
at Urbana-Champaign
President-Elect: Mary Wallace Davidson
Wellesley College
Recording Secretary: George R. Hill
Bernard M. Baruch College
Treasurer: Harold J. Diamond
Herbert H. Lehman College

Members-at-Large

1981-1983

Olga Buth
University of Texas at Austin
Margaret Lospinuso
University of North Carolina at Chapel Hill
Charles Simpson
University of Illinois at Chicago Circle

1982-1984

Gillian B. Anderson
Library of Congress
Neil M. Ratliff
University of Maryland
Annie R. Thompson
Universidad de Puerto Rico

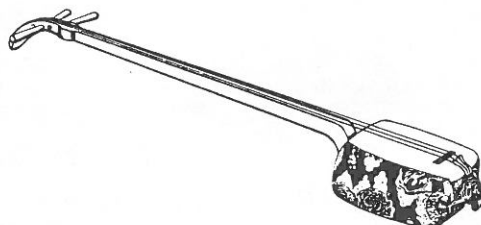
CONTENTS

Message from the Vice-Chairperson	1
Spring Meeting	2
Special Collections, Exhibits, Events, Etc.	



Dr. Stuart Erwin helps Dr. Clare Rayner
computerize the archive indexes.

"Archive showcases California Art".....	3
"Bernard Herrmann works bequeathed to UCSB".....	5
"Gifts to Ethnomusicology Archive, UCLA".....	7
"Igor Stravinsky Festival, CSU, Fullerton".....	8



Shamisen.

Chapter Activities	9
News, People and Places	9
Calendar	10

MESSAGE FROM THE VICE-CHAIRPERSON

On behalf of MLA SCC, I want to thank the Santa Barbara members and residents for such a memorable Fall Meeting. Our thanks to Jack Mullin who most graciously welcomed us into his home and studio, letting us more closely experience the development of recorded sound. We appreciate the valuable insights, offered us by Joseph Kucera, into current sound recording equipment maintained by the UC Santa Barbara Library.

Our special thanks to Martin Silver and Susan Sonnet who planned the day, and to Martin's lovely family, Barbara, Jessica, and William, who treated us to a wine and cheese reception in their home. We enjoyed Jessica's living-room harp performance.

Thanks to each one of you for a terrific day!

Joan Kunselman
Vice-Chairperson

SPRING MEETING

Joint meeting of the Southern and Northern California Chapters of the Music Library Association.

DATE: April 22nd and 23rd.

PLACE: San Francisco Bay Area.

Friday, 4/22 at UC Berkeley.

Saturday, 4/23 in San Francisco.

PROGRAM

FRIDAY a.m.

On-line Music Reference.

Jerry Persons (Stanford University), Convenor.

ARLIN - Lynn Sinclair (ARLIN)

OCLC - Carl Bengston (Systems Office, UC Davis)

Hands on session, exploring ARLIN, OCLC, MELVYL, DIALOG, and A&HCI

p.m.

Business meetings.

"Internship in Music Libraries" - Marsha Berman (UCLA).

"Reassessment of Sidney Bechet's 'Treated Gentle'", with music illustrations - David Horn (University of Exeter).

"Music and Music Libraries in the USSR" - Madeline and Vincent Duckles.

SATURDAY p.m.

Tour of Davies Hall.

"News of ARSC (Association of Recorded Sound Collections) and AAA(Associated Audio Archives)" - Jerry Persons (Stanford University) and Martin Silver (UC Santa Barbara).

"Voices of the Past: Veres Mos Singers", with illustrations played on antique equipment - Artis Wodehouse.

REGISTRATION: \$12.00 for both days.

\$8.00 for one day.

Students and Retirees pay half price.

A MORE DETAILED MAILING IS FORTHCOMING.

SPECIAL COLLECTIONS, EXHIBITS, EVENTS, ETC.

"Archive showcases California art"

When a research project unexpectedly leapt three centuries in time -- so did Dr. Clare Rayner, with a subsequent jump in topic that has led to more than 300 hours in taped interviews, an unusual resource of collected documents, theses and papers, and now, the beginnings of a computerized index to what has become the Oral History of the Arts Archive in the California State University, Long Beach University Library.

"I was working on research of 17th century keyboard tunings," says the Department of Music professor. "In that research I found previous work by a mid-20th century musician, Wesley Kuhnle. I couldn't move on until I saw what he had done, but it was inaccessible." On the advice of Peter Yates, who founded the concert series Evenings on the Roof (now Monday Evening Concerts), Rayner approached the Kuhnle family and, with luck and a little support, received all of the musician's professional papers, arrangements and compositions, research photographs and biographical records.

For Yates, it was the beginning of an archive. For Rayner, it was the beginning of an eight year involvement -- with no end in sight.

Says Rayner, "Yates said, 'You've got to build an archive on the total Southern California cultural development.' So, with the support of my department chair and the library; away we went."

It was also Yates who suggested the oral history format as the means to capture the experiences of musicians, writers and artists in this first wide-ranging resource on Southern California culture, 1920-1950. "A lot of valuable information was about to be lost as people grew older. I thought this could be my research project, my contribution. Besides, I enjoy doing things and this caught my fancy."

Caught up in the project, too, were students who contributed interviews, senior papers and graduate theses. Through these efforts, the archive documents individual careers -- such as those of composer Gerald Strand and pianist Richard Buhlig -- as well as institutions -- incorporating archives of such groups as the Long Beach Symphony and the Pacific Southern Chapter of the American Musicological Society.

Mentioned briefly are the era's stars, such as Igor Stravinsky or Arnold Schoenberg; the archive's focus is on people and groups illuminating the social, political and cultural setting in which the major figures flourished.

Through research accumulated under the archive umbrella run several currents, including the important influence of European emigrants to the cultural maturation of Southern California. "The phenomenon of so many of these learned people settling in Southern California from Nazi Germany about 1935 is the direct link between the rural Southern California of the 1920s and Southern California in its progressive, modern era," says Rayner.

In music, as in other areas of the arts, their impact was an impetus for growth. According to a description of the Oral History of the Arts Archive, "Most significant here, however, is the contrast in the musician community from the 1930s to the 1940s and the realization that a new artistic culture moved into Southern California with the arrival of the emigres. Here we have, initially, a fusion of the old and the new -- the old

SPECIAL COLLECTIONS, EXHIBITS, EVENTS, ETC. (continued)

music along with the avant-gard, as well as the old culture with that of the new."

The archive encompasses many special projects, among them a study by History Department professor Dr. Williams Weber, who researched "The Rise of the University Composer." His work, in part, reveals that exile composers, like Schoenberg and Stravinsky, helped to legitimize composing as a profession that could be firmly based in universities and colleges. Dr. Johanna Roden of the German Department contributed studies on exile writers of the times in documents and oral history interviews.

This seeming hodgepodge of topics, from a survey of jazz in Los Angeles to a study of the career of noted woman pianist Olga Streeb, is just what Rayner wants. "My philosophy is one of flexibility," he says. "Let it materialize as it materializes. Each new addition complements and helps to focus.

Ongoing support for the research has been "generally only moral support," says Rayner. The effort garnered grants from the Southern California Conference on International Studies in early stages, and the project has earned several small campus grants. Unpaid help -- whether for academic credit or due to sheer commitment to the project - has fueled the archive.

Now it is the computerization of more than 40,000 citations for the archive bibliography that demands volunteer time. Rayner, with professional programming advice from Nancy Jean Wolbert, an assistant systems analyst for the university, and Jason Bellavance, a former student who returns to work on the archive, are working together on this. "We went through dozens of pilot projects," says Rayner, who began a crash course introduction to computers little more than three years ago. "Now we're really getting somewhere."

The computerized citations reflect the research, past and ongoing. Rayner has found valuable resources in the records of individual organizations -- such as the Los Angeles Philharmonic and the Hollywood Bowl -- and in the deteriorating music scrapbooks of the Los Angeles Public Library. Rayner is currently seeking funds to microfilm this one-of-a-kind resource.

Though they're flood damaged and worn, they reflect the times, written by journalists to fit the public of the day," says Rayner. "It's another facet of primary research since they are mostly unindexed.

When more and more of the materials are indexed, Rayner believes the archive will be the basis for further research such as articles and books that will document the rise of Southern California culture. Rayner himself has written numerous studies of this sort -- but on aspects of music far predating these Southern California efforts. "My other research had come to a neat end right there. I've incorporated it in my teaching."

Of the archive project that he calls "invigorating and challenging," Rayner also says, "It was a ridiculous shift. Unusual, not predictable. But I'm always happy with the new."

Molly Maloney
School of Fine Arts
CSU, Long Beach



SPECIAL COLLECTIONS, EXHIBITS, EVENTS, ETC. (continued)

"Bernard Herrmann works bequeathed to UCSB Music Library"

The late American composer, Bernard Herrmann (1911-1975), left fifty-two manuscripts of his musical compositions to the University of California, Santa Barbara in a will which was probated in 1983. A large portion of Mr. Herrmann's personal music library had been donated to the university in 1971.

Mr. Herrmann began his career in 1933, working as staff composer, advisor and conductor for the Columbia Broadcasting System, becoming Conductor-in-Chief in 1940. He composed many works for specific radio performances and conducted many radio premieres. According to BAKER'S BIOGRAPHICAL DICTIONARY, he was probably responsible for introducing more new works to American radio audiences than any other conductor. Both Stokowski and Barbirolli conducted his Symphony (1941) and dramatic cantata "Moby Dick" with the New York Philharmonic in the 1940s. He was never successful in getting a staged performance of his only full-length opera "Wuthering Heights" (1950), but his work was performed by the Portland Opera in 1982. Two small television operas are included in the bequest along with a manuscript book of youthful works.

Although Mr. Herrmann was a versatile composer, he was known mainly for his landmark movie scores to *Citizen Kane*, *Jane Eyre*, *The Magnificent Ambersons*, *All That Money Can Buy* (also known as *The Devil and Daniel Webster*, which won him an academy Award), and seven film scores for Alfred Hitchcock, including *Psycho*, *Vertigo*, and *Torn Curtain* (never used by Hitchcock). Herrmann wrote two film scores for the director Francois Truffaut. *La Mariée Etait en Noir* (*The Bride wore Black*), was a suspense film in the style of Hitchcock, for which Truffaut declared that he required a Herrmann film score to complete the illusion.

Following is a complete checklist of works in the Bernard Herrmann Collection.

FS = Full Score Manuscript
PS = Piano Score
P = Photostat

FILM SCORES

FS	1941	All That Money Can Buy (Devil and Daniel Webster)
FS	1942	Suite from the Devil and Daniel Webster
FS	1942	The Magnificent Ambersons
PS-P	1944	Jane Eyre
FS,PS	1945	Hangover Square
FS	1946	Anna and the King of Siam
FS	1951	The Day the Earth Stood Still
FS	1951	On Dangerous Ground
FS	1952	Five Fingers
FS	1952	The Snows of Kilimanjaro
FS	1953	Beneath the Twelve Mile Reef

SPECIAL COLLECTIONS, EXHIBITS, EVENTS, ETC. (continued)

FS	1953	King of the Khyber Rifles
FS	1953	White Witch Doctor
FS	1954	The Egyptian (portion composed by Bernard Herrmann)
FS	1954	Garden of Evil
FS	1955	Prince of Players
FS	1955	The Trouble with Harry
FS	1956	The Man in the Grey Flannel Suit
FS	1957	A Hatful of Rain
FS-P	1957	The Wrong Man
FS	1958	The Naked and the Dead
FS	1958	The Seventh Voyage of Sinbad
FS	1958	Vertigo
FS	1959	Blue Denim
FS	1959	Journey to the Center of the Earth
FS	1959	North by Northwest
FS	1960	Psycho
FS-P	1961	Mysterious Island
FS	1962	Cape Fear
FS	1962	Tender is the Night
FS	1964	Marnie
FS-P	1966	Torn Curtain (score not used in the film)
FS	1967	La Mariée Était en Noir (The Bride Wore Black)
FS-P	1969	Obsession (Deja Vu)
FS-P		Williamsburg Story (Documentary) (Original in Williamsburg Museum)

NON-FILM MUSIC

FS,PS	Currier and Ives Suite
FS	Sinfonietta for Strings
FS-P	Fantasticks (4 solo voices and Orchestra), 1943
FS	Nocturne and Scherzo for Orchestra, 1935
FS	Prelude to Anathema

SPECIAL COLLECTIONS, EXHIBITS, EVENTS, ETC. (continued)

FS	Music for Chamber Orchestra and Soprano
FS	City of Brass (Speaker and Orchestra)
FS	Ballet for the play "The Body Beautiful"
FS	Egypt (Fragment)
FS,PS	Wuthering Heights (opera in four acts)
FS	Symphony
FS,PS	Moby Dick
FS	A Child is Born, a TV opera, 1955
FS	A Christmas Carol, a TV opera
FS	Overture to "Comus" by Thomas Arne, arranged by Bernard Herrmann
	Youthful Works (2 mss notebooks)

Martin Silver
UC Santa Barbara



"Gifts to Ethnomusicology Archive, UCLA"

Recently, the Ethnomusicology Archive in the Department of Music received two gift record sets containing Oriental music. The first set, entitled *A Special Album of Chinese Folk Music*, consists of fifteen LP recordings with 173 selections. Produced by Folk Music Research Center and Chinese Folk Arts Foundation in Taiwan, the album is edited by Hsu Tsangheuei. Notes in Chinese and English are printed on the slipcase of each recording. The titles of the individual records reflect current yet diminishing musical traditions found in Taiwan: the folk minstrel music of various solo performers and dialectal groups; music of several aboriginal tribes; and regional classical music including dialect speakers.

The second set, entitled *The Art of Yagi Keiji*, received through Ikuko Yuge, Lecturer in the UCLA Department of Music, is a monumental collection of eleven LP albums containing shamisen and koto music. Thirty-three songs with shamisen, koto, and/or shakuhachi accompaniment are provided, representing the major jiuta and sokyoku repertoire from the 17th through the early 20th centuries. The beautifully printed booklet in 24 pages provides detailed information on each work, including the composer, record notes author, historical background, documents, sources, tuning, texts, and interpretation.



UCLA LIBRARIAN
Volume XXXVI Number 10
November 1982, Page 79.

SPECIAL COLLECTIONS, EXHIBITS, EVENTS, ETC. (continued)"Igor Stravinsky Festival, CSU, Fullerton"

A festival held in honor of Igor Stravinsky took place on the campus at Cal State University, Fullerton during the week of October 11-17, 1982. Organized by faculty member, Nors Josephson, the festival presented a wide spectrum of Stravinsky's compositional output. Faculty and students were featured in chamber music and large ensemble performances, as well as lectures.

The Monday evening concert was a faculty chamber recital, featuring songs performed by Su Harmon, a solo clarinet performance by Kalman Bloch, and solo piano pieces performed by Leigh Unger. Also included on the program was the Concertino and L'Histoire du Soldat.

Tuesday evening concert was a student chamber recital featuring the Serenade, Fanfare for a New Theatre, and a new piano trio version of "Suite Italienne" from Pulcinella, arranged by a student group, and a lecture by Martha Baker on the lesser known Stravinsky piano works, which included the Eight Easy Pieces.

Large ensemble works for wind ensemble were performed at the concert on Wednesday evening, conducted by Benton Minor. The Octet for Wind Instruments, Symphonies of Wind Instruments, and the Concerto for Piano and Wind Instruments, with Rita Fuszek as soloist.

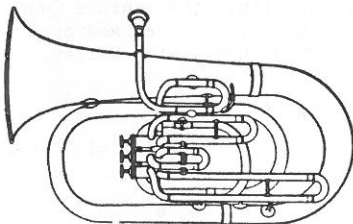
Three lectures were presented on Thursday evening. CSU, Fullerton faculty Burt Goldstein and Rodger Vaughan presented "Why Does Stravinsky Always Sound Like Stravinsky?" and "Stravinsky's Move from Serialism Into Twelve Tone." Steven Byrns presented "Stravinsky and the Theatre", illustrated with slides.

On Saturday, the University Orchestra presented the Suite No. 1, In Memoriam Dylan Thomas, Variations for Orchestra, and the Firebird Suite. Keith Clark conducted the orchestra with guest artist Alvin Brightbill as soloist in the Dylan Thomas piece.

Sunday was a mixture of ensemble works: Sonata for Two Pianos, Concerto for Two Solo Pianos, and the Septet. Pianists, Rita Fuszek and David Clemensen, John Ringgold and Mary Mark Zeyen performed these works. The University Singers, under the direction of David Thorsen, performed Les Noces.

So many faculty, staff, students, and guest artists were presented in this one week festival that many have to remain unnamed, but the festival was an inspiring group experience for the entire department of music.

Rita M. Fuszek
Music Department
CSU, Fullerton



CHAPTER ACTIVITIES

MLA SCC Business Meeting. November 12, 1982. UC SANTA BARBARA.

Chairperson Martin Silver called the meeting to order and asked for the following reports: Publications Committee, Jerry McBride, Chair. The opening topic was a discussion of the DIRECTORY OF SPECIAL MUSIC COLLECTIONS, 3rd edition. As presented by the members of the committee, the proposed directory would consist of two parts: A. Special music materials (manuscripts, rare books, etc.); B. Listings of music collections in Southern California (and Northern California, if possible). The estimated cost of \$1100.00 for 250 copies would be increased by about \$200.00 if the number of copies published were doubled. [Since the meeting, the estimated cost of 500 copies has been revised to \$1400-1500.00].

Members agreed that a cooperative venture with the Northern California Chapter would be the most desirable approach, in which case it was also thought appropriate that the Northern California Chapter provide half the capital for the project. Martin Silver proposed that we apply for a small loan from the U.C. Regents to complete the project.

Martin Silver will contact the Northern California Chapter with specific proposals. The possibility exists that we may have to go ahead with the project on our own.

Secretary-Treasurer, Don Brown. The balance in the treasury includes \$216.01 in the checking account and approximately \$17.00 in petty cash, for a total of approximately \$233.00. It was mentioned that the letters sent out to present and potential members and patrons of the Chapter, dated October 12, 1982 by Gordon Theil were realizing some results: approximately \$113.00 in donations have been received, and fourteen new memberships accounted for. In addition, several "old" members renewed their memberships in response to the reminder.

Steve Fry gave a brief report on the possibility of raising funds for our Chapter by selling tickets to selected arts productions at UCLA. It was agreed that this seems to be a practical means of gaining more operating funds.

Don Brown asked for advice from the members present about a request he received for a copy of the MLA SCC mailing list. After discussion, Gordon Theil made a motion that the Chapter will offer its mailing list for sale on printed labels for \$25.00. Marsha Berman seconded. The motion was carried unanimously.

Don Brown
Secretary-Treasurer

NEWS, PEOPLE AND PLACES

DOROTHEA KELSEY has retired after 16 years of service as Patient Librarian at the Veterans Administration Medical Center in Long Beach.

DALE REDFIELD has been transferred within the Ventura County Library System from Port Hueneme Library to Simi Valley Library. Her new address and telephone are: Dale Redfield, Simi Valley Library, 2969 Tapo Canyon Road, Simi Valley, CA 93065, (805)526-8612.

If you can use back issues of the following titles and can pick them up, please contact JOAN MEGGETT, (213)284-6913.

Fontes Artis Musicae (IAML): 1957/1 - 1977/3 (Jul-Sept). With separate indices.

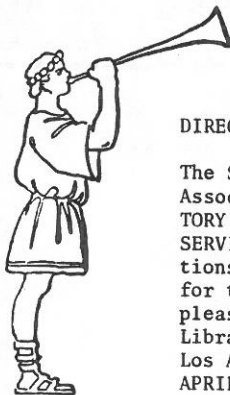
NEWS, PEOPLE AND PLACES (continued)

Jahrbuch Der Musikbibliothek Peters: 1900, 1903, 1904, 1905, 1906, 1927, 1928.
Musica Disciplina: Vol. II, 1948; Vol. III, 1949; Vol. VII, 1953; Vol. VIII, 1954; Vol. IX, 1955; Vol. X, 1956; Vol. XII, 1957.

The UCLA Music Library has a number of copies of Colin McPhee's Concerto for Wind Orchestra in miniature score. You may obtain a copy free of charge by writing MARSHA BERMAN, Music Library, 1102 Schoenberg Hall, University of California, Los Angeles, CA 90024.

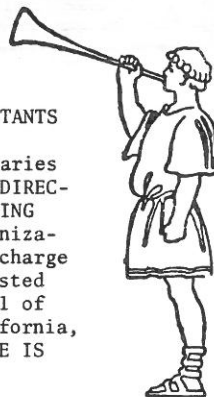
GRANTS FOR MICROS. In a new grants program designed to encourage the use of microcomputer technology in U.S. educational institutions, Radio Shack is offering \$500,000 in TRS-80 equipment. Awards will go to individuals or nonprofit educational institutions whose proposals are judged as providing the greatest benefit to the educational community. For an information packet, write Tandy TRS-80 Educational Grants Program, Radio Shack Educational Division, 400 Tandy Atrium, Fort Worth, TX 76102.

MORE GRANTS FOR MICROS. Atari computer products or cash stipends are awarded to selected individuals or organizations able to develop and promulgate new educational uses for computers in institutions, communities, or homes. The Atari Institute for Education Research is particularly looking for applications appealing to and serving broad sectors of society. For information write Ted Kahn, Atari Grant Proposal, Atari Institute, POB 427, Sunnyvale, CA 94086.



DIRECTORY OF SOUTHERN CALIFORNIA INFORMATION CONSULTANTS

The Southern California Chapter of the Special Libraries Association is in the process of updating the 1979 DIRECTORY OF LIBRARY/INFORMATION CONSULTANTS AND CONSULTING SERVICES. The Directory lists individuals and organizations located in Southern California. There is no charge for the listing. If you are interested in being listed please contact Prof. William Fisher, Graduate School of Library and Information Science, University of California, Los Angeles, CA 90024. (213)825-1379. THE DEADLINE IS APRIL 1, 1983.

CALENDAR

April 17-23	National Library Week.
June 4-9	Special Libraries Association Annual Conference. New Orleans.
June 24-30	American Library Association Annual Conference. Los Angeles.