Greetings,

It is now numerous months since our 50th anniversary big blowout with the Northern Chapter. Still feels great. For those of you who were unable to make it to Pasadena you'll learn a bit about the festivities in this issue. I'm not even going to try to recount again the many wonderful folks who made this all possible. You know who they are.

Enough resting on laurels. They say, "Rust never sleeps" (whatever that has to do with anything), and it's time to look ahead to future events and projects. Your Board has not been inactive and there are some items to report.

First, we have a new Program Chair: Linda Barnhart (UCSD). Linda is currently developing a committee and program for the Spring meeting which will likely occur sometime in May. She has graciously undertaken this task with somewhat less lead time than is generally available and has already generated some exciting possibilities.

Linda will also be serving as Co-Chair for the MLA/SCC and ARLIS/SC joint meeting in October. Those of you who attended our gathering last Spring at the Western Heritage Museum will recall the enthusiasm generated by both organizations for a substantive joint meeting covering topics of interest to both music and art librarians. Initial planning is underway and I can only imagine that great things will come of this.

A Nominating Committee has recently been appointed, consisting of Susan Bower (Chair), Kathy Glennan, and Danette Adamson. I believe there is a call for nominees for Vice Chair/Chair-Elect and Secretary/Treasurer in this issue. By all means, respond to it.

Other MLA/SCC activities are occurring as well, to be recounted in future Messages from the Chair. In the meantime, everybody stay mellow and we'll all be together again in May.

_Gordon Theil--Chair, MLA/SCC_

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Val Williams (violinist, instructor, librarian, and one of the founding members of the Afro-American Chamber Music Society) is mentioned in a recent Westways article called, "Instruments of Discovery" by Mark Lamana. This article describes the numerous activities of this 20-member ensemble, which presents musical and dance works by important African-American composers of the past and present. Through various grants, this group has promoted contemporary and classical music by composers of African heritage to schools, colleges, and the general community. Past programs have included music by: William Grant Still, Ed Bland, Jose Mauricio Nunes Garcia, and Undine Smith Moore. For future concerts, see the "Calendar of Events" section in this newsletter!!

Linda Barnhart (UCSD) is the new Program Chair for MLA/SCC. She will plan and coordinate the MLA/SCC Spring program and the joint meeting with ARLI/SC. Program committee membership will be forthcoming. If you are interested in serving on or assisting the Program Committee, please contact: Linda Barnhart, Catalog Dept., Central University Library, C-075-K, UC San Diego, La Jolla, CA 92093-0175, work telephone (619) 534-1280.

Susan Bower (UCSB) is the new chair of the MLA/SCC Nominating Committee. The committee's members include Kathy Glennan (USC) and Danette Adamson (CSU Pomona). They will propose a slate of candidates to the Board for the positions of: Vice Chair/Chair-Elect and Secretary/Treasurer.

Several MLA/SCC members participated in an American Musicological Society, Pacific/Southwest Chapter program titled, "These Are The Best Of Times; and These Are The Worst Of Times: Or What The Dickens Is Happening In The Music Libraries", which was held at UCR on February 15, 1992. Garrett Bowles (UCSD), John Tanno (UCR), Steve Fry, moderator (UCLA), and Prof. Frederick Hammond (UCLA Music Dept.) discussed how the new areas of research, collection development activities, budgetary and administrative problems, and technology are affecting music libraries, their services, and their users.
MLA 50th Anniversary in California


The 50th anniversary celebration of the Northern and Southern California Chapters of the Music Library Association commenced on Friday, October 18, 1991 at 9:45 a.m. The conference was held at the beautiful Pasadena Public Library in their wonderfully intimate theater.

Gordon Theil, Chair of MLA/SCC cordially welcomed everyone to this historic event. Vicky Johnson, Head of Information Services for Pasadena Public, welcomed us to the Library and congratulated MLA/NCC and MLA/SCC on our anniversary.

The chapters were honored and flattered by the presence of Don Roberts, President of the Music Library Association, who entertained us with interesting historical facts about ourselves. For instance, whether deliberate or by serendipity, our anniversary begins on the exact same date as the founding of the California Chapter in 1941. How's that for planning?!

Don (a noted wine aficionado) also presented the chapters with two specially acquired bottles of "port-of-the-vintage" (as opposed to 'vintage port'; ask him about it sometime) from 1941 for a special toast at dinner Friday evening.

Session I was entitled "The Future of Music in California: Music and the Computer" with Wayne Shoaf moderating. Garrett Bowles representing the Center for Music Experiment and Related Research at UCSD, began the session. He described various types of experimental music research which utilizes new types of musical instruments, musical structures, music education and psychoacoustics. He played three pieces of music created with computer technology, which varied from the manipulated sounds of voice and trumpet to electronic violin.

Jeff Earnest from Stanford followed to give a presentation about IDEAMA--International Digital ElectroAcoustic Music Archive. This archive is one of the "first completely digital archives in the world." IDEAMA is doing research on how to preserve electroacoustic music in a permanent digital storage medium. By these means, IDEAMA hopes to preserve early works that are being threatened by the deterioration of the equipment and materials used to create, play and store them.

Beverly Grigsby gave a capsule history of electroacoustic music mentioning such "firsts" as the first electronic instrument in 1906, the first film score using electroacoustic instruments in the 1940s and the first "electronic" opera, Ernst Krenek's Karl V in the early 1960s. This prompted a lively discussion on 20th century music in general.

After lunch, we were treated to a concert and discussion of duo piano music by California composers performed by Echosphere (Ayke Agus and Deon Nielsen Price). This music, almost unknown to many of us, was wonderful and the discussion of the genre and its history was extremely informative.
Session III focused on the "Great Impresarios of California" moderated by Steve Fry. Catherine Smith entertained us with the history and stories of L.E. (Lyndon Ellsworth) Behymer, who in the early part of the 20th century was well-known (or perhaps infamous) as an impresario. He was fond of exaggerating and often claimed sponsorship for groups when in fact, he had only printed the programs. He was one of the first to apply the principles of commercial theater to art music and is well-remembered for his antics. The Behymer archives are at the Huntington Library.

Dorothy Crawford spoke of Lawrence Morton's career as a promoter of new music and "new, old music" (unknown pieces of the masters). She described the "Monday Evening Concerts" and "Evenings on the Roof" series, where this and other music was played. A man of many talents, Morton was an organist, musicologist, orchestrator for films and radio, and the music curator at the LA County Museum of Art. As the brother of Arthur Morton, he had many connections with Hollywood, and was friends with the likes of David Raksin and Hugo Friedhofer.

We then had an opportunity to visit the exhibits before travelling to William Kraft's home for dinner. We were treated to a wonderful lasagna dinner and a tour of his magnificent art collection. The evening was warm, the company enlightening and that port was terrific!

We then returned to the library for the first of our concerts of "Musical Festschrift." The pieces, all written in honor of the anniversary, were varied and inspired. The performing ensembles were wind quintet, violin and piano, and various combinations therein. We were so lucky to be hearing an entire concert of music, not only brand-new, but written especially for us. The evening passed too quickly and we could hardly wait for tomorrow!

Leslie Andersen--Norwalk Regional, County of Los Angeles Public Library

Festivites Continued--The Second Day

The 50th Anniversary celebrations continued on Saturday, 19 October 1991, equalling if not surpassing the excitement and fun of the first day. The opening session dealt with film music. Tony Thomas (author of several books, including Music for the Movies) gave an engaging talk on the importance of music in film--its function, its impact on audiences, and the dramatic challenges it poses to composers. Steven C. Smith (film composer and author of A Heart at Fire's Center: The Life and Music of Bernard Herrmann) gave us an impressive summary of Herrmann's contributions to film music, ranging from his scoring of Citizen Kane and various Alfred Hitchcock films to Taxi Driver. Mr. Smith gave us a fascinating account of what it was like to be a film composer during Hollywood's golden age and he also read excerpts from Herrmann's lectures on music as a "communicating link".

The second session dealt with California composers of the 20th century. Charles Shere (composer and writer) highlighted the contributions of West Coast composers and described how California composers have been influenced by several factors: 60s poetry; the S.F. rock phenomenon; the collaboration between visual artists, musicians, and poets; the establishment of computer music centers on the West Coast; and the socio-political events of the 60s. Shere mentioned the need for preserving contemporary music (e.g. computer tapes, film music, underground cassettes). He applauded and encouraged librarians to "subversively" collect these items as an educational, political, and social responsibility to maintain archives of our culture.
Ed Bland described his personal experiences and mentioned the California composers, and library materials that have influenced his development as a composer and philosopher. Bland gave us an informative account of how composers struggle to create their own musical voice by integrating their various interests. His interests in 12-tone music (Schoenberg), neo-classical (Stravinsky), jazz (Ellington), and African percussion, led him to absorb techniques and incorporate elements into his music, without necessarily accepting the Western European musical values/aesthetics.

After a break for lunch, Danette Cook Adamson (Cal Poly Pomona) and Mimi Tashiro (Stanford) described their research for A History of the Music Library Association in California. Edward E. Colby (Stanford Music Librarian Emeritus and a California music librarian who really has made a difference) shared his knowledge of the history of MLA in California and told several anecdotes about other California music librarians. The speakers and the audience mentioned several outstanding music librarians and described their accomplishments: Jessica M. Fredricks and Carleton Sprague Smith (responsible for establishing MLA’s first chapter in California), Gladys E. Caldwell (LAPL, for re-establishing a California chapter), Vincent Duckles (UCB), Edward Colby (Stanford), Joan Meggett (USC), and Harriet Nicewonger (UCB) to name but a few.

Four composers (Marshall Bialosky, John Biggs, Jack Fortner, and Jules Langer), conducted a lively discussion about the obstacles composers have to face in terms of: snobbism, poor media coverage, lack of commissions for American and/or California composers, insufficiently funded music programs in schools, and a dearth of opportunities to hear their works performed. The composers welcomed the opportunity to create and perform works for the occasion of the 50th Anniversary and unanimously agreed that other such opportunities for composers were needed.

All the above sessions were ably assisted by moderators, listed respectively: Gordon Theil, Marion Taylor, Jeannie Pool, and William Malloch. At the banquet dinner, the chapter members gave a rousing rendition of "The California MLA Rooter Rota" concocted by Steve Fry, and listened with great enjoyment to raconteur David Raksin’s musical anecdotes.

The finale of this 2-day celebration was the MUSICAL FESTSCHRIFT II, a concert of new works written by California composers. Several composers were present to witness the audience’s appreciative reaction to their music performed by the North Wind Quintet and friends.——L. Tanji. UCI

**MLA/SCC Publications Available for Purchase**

Two essential reference tools for any music library are available for acquisition. The Directory of Music Collections in California, published in celebration of the 50th Anniversary of the California chapters of MLA, contains entries for over 120 music collections in California. This directory is available for $10.00 to individuals and $15.00 to institutions.

California’s Musical Wealth, a collection of papers presented at the 1985 joint California chapters meeting, is available for $25.00. The papers describe primary and secondary resources and archives, which document California’s musical past.

Make checks out to MLA/SCC and send orders for both publications to: Martin Silver, Music Library, UCSB, Santa Barbara, CA 93106.
Calendar of Events

1st week of March. National Conference on Film Music, sponsored by the Society for the Preservation of Film Music. Forthcoming details will be sent to all MLA/SCC members. Contact: Jeannie Pool, 818/248-5775.


April 10-12. West Coast Conference of Music Theory & Analysis, UCSB. Contact: Pieter C. van den Toorn, Music Dept., UCSB, Santa Barbara, CA 93106.

April 22-25. Association for Recorded Sound Collections Conference, Rochester, NY.


Welcome to New MLA/SCC Members!

Virginia Loe (Los Angeles Public Library)
Hilde Lu (Long Beach Public Library)
Sheila Nash (Student)