

UNIVERSITY-WIDE RESEARCH GRANTS FOR LIBRARIANS COVER SHEET

NOTE: Grant proposals are confidential until funding decisions are made.

INSTRUCTIONS: The applicant(s) must submit two (2) copies of their application packet. The application packet consists of the Cover Sheet and the Proposal. Applicants send 1 (one) printed copy of their application packet, with signatures, to the Chair of the divisional research committee, who forwards the packet to the Chair of the university-wide Research and Professional Development Committee. Applicants send the second copy of their application packet as an email attachment to the Chair of the divisional research committee who forwards it on to the Chair of the university-wide Research and Professional Development Committee.

Date of Application: January 9, 2009
Title of Proposal/Project: Reconstructing the First Performance of <i>In the Land of the Head Hunters</i> . A Critical Edition and Essay.
Expected Length of Project : 1 year
Total Funds Requested from LAUC University-Wide Research Funds: \$4185.00
Primary Applicant Your Name (include your signature on the paper copy): David Gilbert Academic Rank and Working Title: Librarian IV. Music Librarian for Public Services, UCLA Music Library Bargaining Unit Member/Non-Member: Unit Member Campus Surface Mail Address: UCLA Music Library, 1102 Schoenberg Music Building, Los Angeles, CA 90095 Telephone and Email Address: 310 825-9673; dgilbert@library.ucla.edu URL for home campus directory (will be used for link on LAUC University-Wide Funded Research Grants web page): www.directory.ucla.edu
Co-Applicant(s) Name: not applicable Academic Rank and Working Title: Bargaining Unit Member/Non-Member: Campus Surface Mail Address: Telephone and Email Address:

Proposal Abstract (not to exceed 250 words):

What is probably the earliest surviving complete orchestral score for a silent film was recently found in the Edward S. Curtis Collection at the Getty Research Institute in Los Angeles. The score was composed by John J. Braham to accompany Edward S. Curtis's 1914 feature length documentary drama *In the Land of the Head Hunters*. Curtis shot the film on Victoria Island off the Canadian Coast using an entirely native cast of Kwakwaka'wakw (Kwakiutl) actors. The film premiered at the Casino Theatre, New York, in December 1914 accompanied by Braham's score. The film was recently reconstructed and preserved by the UCLA Film and Television Archive; I reconstructed the music from the materials at the Getty Research Institute for performance with the film (see: www.curtisfilm.rutgers.edu). I am currently editing a scholarly edition of the music score for publication in the series *Music of the United States of America* (MUSA), published by AR Editions. This research grant will support my work on that scholarly edition as well as a research paper on the first performance of the film. I expect to uncover information on John J. Braham, the orchestra and performers involved in the premiere, the Casino Theatre, and perhaps existing musical material not contained in the Getty collection (a conductor's score or other manuscript material or sketches by Braham). Since the film itself as it exists today is incomplete, it cannot be used as a primary source for reconstructing the music; but the reconstructed music resulting from this project might be used in the future to reconstruct the film should further material come to light.

Does the proposal require any of the following:

Use of UC Library facilities or other site(s) requiring prior approval (Yes/No): No

If yes, include signature and position of person authorized to permit use of facilities on paper copy of application:

Release time (Yes/No): Yes

If yes, include signature(s) of person(s) authorized to approve release time on paper copy of application:

Use of Human Subjects (Yes/No): No

If yes, attach appropriate university form to paper application form. The process of obtaining IRB approval or a determination of exemption from subject protection regulations does not have to be completed prior to submitting your grant proposal. However, the grant cannot be awarded without evidence that the approval or exemption has been obtained.

List any previous grant proposals (divisional and university-wide) from this program that have been awarded to the primary applicant or co-applicants by title. Include date of completion and amount funded: None.

Budget Summary

Total amount requested from LAUC statewide research funds: \$4185.00

Total amount requested from LAUC divisional research funds:

Other funding obtained or expected (amount and source):

Fiscal Year of Application (fiscal year that funding begins): 2009-10

New Project (Yes/No): Yes

Supplemental Funding (Yes/No): No

Salaries:

Total Salaries:

Supplies: \$200 (photocopies)

Total Supplies: \$200

Travel: \$719

Total Travel:

Other Expenses: \$3266 (food and lodging)

Total Other Expenses:

Total State-Wide Research Funds Requested: \$4185.00

Revised 9/2006 bhg

Reconstructing the First Performance of *In the Land of the Head Hunters*: A Critical Edition and Essay

Proposal to the Librarians Association of the University of California

David Gilbert
January 9, 2009

Need for Research

As with many early forms of popular culture primary resources for the study of silent film are uncommon. Most research and many assumptions on how silent film was shown, what I call “silent film performance practice”, are based on sources from the 1920s because it is the era from which most evidence survives. Many fewer resources exist from the previous two decades, the time during which cinema evolved from a vaudeville novelty to a standalone medium of entertainment and art form. The decade from 1910 to 1920 is the crucial period when film matured from the Nickelodeon era to the Golden Age. The steps included: the standardization of the six reel feature length film; a film industry centered in Los Angeles; theaters built specifically for film projection ; actors experienced specifically in film acting (rather than stage acting); and finally, most important for this study, standardized or controlled musical accompaniments.

Film historians assumed for many years that “silent films were never silent”. While that may have been the case during silent film’s Golden Age, little is actually known even today about the circumstances of film performance during its childhood and adolescence. A recent study by film scholar Rick Altman (*Silent Film Sound*. New York: Columbia University Press, 2004) clearly documents how through the first decade of the 20th century there were no rules; no assumptions on film performance practice can be made based on evidence from the 1920s. Films were shown in whatever accommodation and context a proprietor chose and all that was necessary was a projector, a screen, and an audience. Altman cites several references to complaints about the noise in the makeshift venues where films were presented, but the noise came from the street (the “ballyhoo” used to attract audiences) or from the audience itself, not from musical accompaniment or sound effects. It was only later in the first decade of the twentieth century that film producers and proprietors began to attempt to provide a more standard film experience and became conscious of the role music could play in enhancing the film, their profits, and in taming audience behavior as well. Film accompaniment during the earliest time normally consisted of a series of popular songs or well known melodies preformed ad hoc by local musicians. Sometimes the music performed was even relevant to the action in the film. But producers, proprietors, and musicians soon recognized the emotional contribution and depth of meaning that music could bring to narrative silent film. Producers began distributing playlists of songs to

be performed with films. In the early teens several film companies began distributing films with “special music”, music specifically composed or compiled from existing music to accompany films. The earliest original music composed for silent films includes Camille Saint Saen’s score for *L’assassinat du Duc de Guise* (1909, but not distributed with music in the United States) and Walter Cleveland Simon’s work for Kalem beginning in 1911. The earliest picture for which we have firm evidence of original special music is *Arrah-Na-Pogue* (1911); the music was for piano and no copy is known to exist. Carl Joseph Breil claimed to be the first composer to make a living working in the film industry and contributed scores for films distributed by the Vitagraph Company in the early teens. His masterpiece of film music is the score for D.W. Griffith’s *The Birth of a Nation* (1915). Orchestral versions were distributed but only piano scores survive.

In 1914, the well known ethnographer of Native Americans, Edward S. Curtis, produced a film called *In the Land of the Head Hunters*. Curtis's intention was to document in moving images the lifeways of the Kwakwaka’wakw (Kwakiutl) people who inhabit Victoria Island and the central west coast of Canada. The film is a moving picture counterpart to the still photographs Curtis is best known for and that he published in twenty volumes between 1907 and 1930 as *The North American Indian*. (Many of these photographs have been digitized by the Library of Congress as part of their American Memory series of digital collections. Some of the images duplicate or invoke scenes from the film. See: <http://memory.loc.gov/ammem/award98/ienhtml/curthome.html>) Curtis employed native Kwakwaka’wakw as actors making *Head Hunters* the first film to use indigenous people to tell their own story. His work also preceded and influenced the better known ethnic documentary films of Robert Flaherty such as *Nanook of the North* (1922) and *Man of Arran* (1934).

Curtis had high aspirations for his film; he hoped to produce a work of artistic merit with documentary value that would appeal to a broad audience. Rather than just presenting a disconnected series of Kwakwaka’wakw festivities or rituals (similar to the disconnected short films still showing in contemporary theatres) Curtis developed a scenario that would incorporate the activities he wanted to show, provide a context for them, and clearly illustrate how the Kwakwaka’wakw lived, worked, moved, and gestured, even in everyday life. The title he devised for his story, *In the Land of the Head Hunters*, is true to the Kwakwaka’wakw custom of collecting the heads of their enemies but also no doubt fashioned to attract an audience. Curtis desired artistic achievement but required financial success to cover his costs. Color tinting of the film and special music composed by John J. Braham based on authentic Kwakwaka’wakw “melodies” added to the film’s caché.

In the Land of the Head Hunters premiered in December 1914, simultaneously at the Casino Theatre in New York City and the Moore Theatre in Seattle. A full orchestra performed Braham’s score at the New York premiere. The film was distributed by the World Film Company and ran in many small theaters through the following year, but it was not the success that Curtis hoped for. His film soon disappeared from America’s movie screens. The Great War brought economic hardship, but also changes in audience tastes, from noble savages to cowboys and Indians. Curtis’ film was mostly forgotten until the 1970s when anthropologists Bill Holm and George Quimby remade the film as *In the*

Land of the War Canoes, adding a soundtrack of native Kwakwaka'wakw music and speech and re-filming some missing scenes.

Anthropologist Aaron Glass, researching the work of Curtis among the Kwakwaka'wakw, found the original music manuscript materials for *In the Land of the Head Hunters* in the Curtis Collection at the Getty Research Institute in the Spring of 2007. That the film had been accompanied by an original orchestral score at its New York premiere was known; that any musical material still existed was not. Glass had found what is probably the earliest existing orchestral score for a feature length film. The discovery of this score inspired Glass, along with Brad Evans, an anthropologist at Rutgers University, to conceive and bring to completion a project to reconstruct the film and the original musical score and perform them together for the first time since 1914. Jere Guldin of the UCLA Film and Television Archive restored the film using material from the Archive, the Field Museum in Chicago, and the Library of Congress. I was commissioned to reconstruct the music score for performance with the film. This version premiered in the Harold Williams auditorium at the Getty in June of 2008, the music score performed by the UCLA Symphony Orchestra. Performances followed in Seattle at the same Moore Theatre where the premiere took place, Vancouver, Washington, and New York. (See www.curtisfilm.rutgers.edu for further information on this project.)

Although the original film consisted of six reels and lasted about two hours (excluding an intermission), the restored film is only a little over one hour in length. About a third of the original film no longer exists (or has not been discovered), lost due to the intervening deterioration of the celluloid and a lack of interest until recent decades in the preservation of silent film. For the Glass and Evans project I reconstructed the original score from a draft manuscript in the hand of the composer and the actual performance parts used by the musicians at the Casino Theatre. Braham composed 62 musical numbers to accompany the film, a few with titles or annotations keyed to the action. The performance parts include these 62 numbers, but also all of the necessary cuts and repetitions made to Braham's music to make it fit the film's original two hour length. In 1914 there were no rules, customs, or methods for fitting a preexisting score and synchronizing a live performance with the inexorable progress of the story on the screen. What today is accomplished by computers and synthesizers in movie studio music departments was carried out in the auditorium with live musicians during rehearsals the day before—possibly hours before-- the doors opened to the public.

The composer of the music for *In the Land of the Head Hunters*, John J. Braham, immigrated to New York City from England in 1855 at about the age of 10. By the age for 14 he was playing violin in various vaudeville and music halls. His father, Joseph Braham, directed musical productions at the theater where the musical comedy duo of Harrigan and Hart came to fame. Almost all of Braham's family (the male members) were involved in musical theater the best known being his father's brother, David Braham. John J. Braham was active in both Boston and New York and assured himself a footnote in musical history by conducting the first performances of Gilbert and Sullivan in the United States, including the American premiere of *H.M.S Pinafore* (Boston, 1878). Braham also composed many popular songs and contributed to several successful musical comedies. (For more on John J. Braham see

my Wikipedia article: en.wikipedia.org/wiki/John_J_Braham .) It is not known how Curtis came to ask Braham to write the music for his film, although the previous year Braham had composed music for the film of a passion play based on Henry Wadsworth Longfellow's poem *The Song of Hiawatha*.

Design and Methodology

The goal for the Glass and Evans project was to devise a performing edition of Braham's original score for performance with the shorter film that survives today. The goal of my current project is to produce a scholarly or critical edition of Braham's score as it was heard at its first performance in the Casino Theatre in December 1914. An accompanying essay will detail the available sources, how the score was adapted by the musicians during the rehearsals to match the film, and the evidence this work provides for the development of silent film performance practice. I hope to fill in as many details as possible on the Casino Theatre, a large music hall adapted for both film and theatre, and biographical details on the composer.

Normally, the goal of the editor of a critical edition of a musical score is to reconstruct the composer's final or ideal intention from the remaining available materials. These materials might include the composer's manuscript and sketches, copies of the manuscript, first printed editions, or prints annotated by the composer. Correspondence, performance reviews, publication information and other documentation supplement and inform the primary musical material. A definitive text is constructed based on these materials. Any differences between the final text and the sources are documented in critical notes. Numerous examples of this type of publication exist in music libraries as composer's collected works or in series of "monumental editions" representing the musical culture of a country or region.

My edition of Braham's score has been proposed for publication in the series *Music of the United States of America* published by AR Editions.

Music of the United States of America (MUSA) is a national series of scholarly editions that seeks to reflect the character and diversity of American music making. Published as a set within the *Recent Researches in American Music* series, MUSA is a joint venture with the American Musicological Society. (MUSA website: www.areditions.com/rr/index/set_musa.html) My volume will differ from most scholarly editions in that I seek to present not the composer's ideal intention but his music as actually performed at the Casino Theater in 1914. It will be related to most scholarly editions in that it will include a critical apparatus detailing the changes made and all of Braham's original music cut or altered during rehearsals.

Sources and Bibliography

The primary sources currently available to me include the autograph manuscript orchestral score in the hand of the composer, John J. Braham (160 leaves) that include the 62 musical numbers originally composed. The second manuscript source consists of eleven instrumental parts produced by

copyists at the Arthur Tams Agency in New York City. These parts were used in performance at the Casino Theatre-- the trombone player wrote the name of the theater and the dates into his part--and include the changes, deletions, and repetitions in the hand writing of the performers. Since the film itself as it exists today is incomplete, it cannot be used as a primary source for reconstructing the music. On the other hand the reconstructed music resulting from this project might be used in the future to reconstruct the film, should further material come to light.

The following bibliography includes only the major secondary sources and material related to the history of silent film music. Numerous small articles and advertisements related to Braham or to Curtis's film appear in contemporary newspapers and magazines such as *Motion Picture World*, *Motog*, *The Bioscope*, the *New York Times* and other newspapers, but these have not been listed here.

Selected Bibliography

Altman, Rick. *Silent Film Sound. Film and culture*. New York: Columbia University Press, 2004.

Bowling, Lance. "Carli Elinor: Master of the Compiled Scores." *The Cue Sheet* 11, no. 4 (October 1995): 2-4.

Elinor compiled scores from pre-existing music for silent films during the late teens through early twenties.

Braham, John J. *Hiawatha*, s.l., s.n., 1913.

Braham's score for the silent film, *Hiawatha*. Piano score with instrumental cues. Library of Congress.

Breil, Carl Joseph. "Composing with Scissors." Unpublished typescript. Carl Joseph Breil Collection. UCLA Library. Performing Arts Special Collections.

Breil discusses his role as the "first" composer of silent film music and his liberal use of pre-existing music.

---. *D.W. Griffith presents Birth of a Nation*. Piano Score. s.l.: s.n., 1914. Carl Joseph Breil Collection. UCLA Library. Performing Arts Special Collections.

One of only three copies of Breil's score known to exist, the score shows the techniques early professional film composers used to synch live music with film.

Brown, Thomas Allston. *A History of the New York Stage*. New York: Dodd, Mead, 1903.

Includes references to the Casino Theatre and John J. Braham.

Curtis, Edward S. *The North American Indian: Being a Series of Volumes Picturing and Describing the Indians of the United States and Alaska*. [Seattle] : E. S. Curtis: The University Press], 1907.

“Edward Curtis Meets The Kwakwaka'wakw : In the Land of the Head Hunters - Home.”
<http://www.curtisfilm.rutgers.edu/index.php>.

Franceschina, John Charles. *David Braham: The American Offenbach*. New York: Routledge, 2003.

“Indians in Movie Drama.” *New York Times (1857-Current file)*, December 8, 1914.
Publicity article for *In the Land of the Head Hunters* premiere.

“John Joseph Braham, composer, dies at 71.” *New York Times (1857-Current file)*, October 29, 1919.

Kanthor, Harold. “H.M.S. Pinafore and the Theater Season in Boston 1878-1879.” *Journal of Popular Culture* 24, no. 4 (1991): 119-127.

Discusses the premiere of *H.M.S. Pinafore* in the United States, conducted by John J. Braham.

Marks, Martin Miller. *Music and the Silent Film: Contexts and Case Studies, 1895-1924*. New York: Oxford University Press, 1997.

“Obituary. John Joseph Braham Sr.” *Variety*, (7 Nov 1919): 30.

Libraries and Archives to be Visited

The following is a list of libraries and archives I intend to visit using this research grant. They are listed by city and then in order of priority.

New York, New York

Shubert Archive.

The Casino Theatre was owned by the Shubert company; this is the corporate archive. The Archive holds extensive material on the Casino Theatre, one of their flagship theatres during the teens. I will examine business and personnel records from 1914. I hope to find plans, drawings, or other information that may indicate how the theatre was adapted for a film showing, where the orchestra was located in relation to the screen, and other details related to the use of the theater.

New York Public Library for the Performing Arts. Billy Rose Theatre Division.

I was able to visit the NYPL for two days in November 2007. Unfortunately about half of the material related to my project was in storage and unavailable on short notice. I expect to find material on the Casino Theatre and the career of John J. Braham in the Locke Scrapbook collection and in clipping files.

New York Historical Society.

The Society has extensive holdings on New York theaters, particularly photographs.

New York Public Library.

The New York Times is the only one of the numerous newspapers published in New York during the early decades of the nineteenth century to be available online. If time allows I hope to be able to search other New York newspapers, such as the Herald Tribune, Globe, and Mirror.

Boston, Massachusetts

Harvard University. Harvard Theatre Collection.

A major collection on theater in America, I hope to find material about Braham's career in Boston and conceivably material on the Casino Theater. Archives in this collection include: Bijou Theater Archive (Braham was music director); contemporary performing arts magazines and newsletters, programs, etc.

Harvard University. Loeb Music Library.

Because of the presence at Harvard of a major silent film scholar, Loeb Music Library holds an extensive collection of early film history material. Most important for my project are microfilms of most of the extant silent film scores from other collections including the Library of Congress, Museum of Modern Art, and the New York Public Library.

Boston Public Library.

The Boston Public Library is a central repository for Boston newspapers essential for tracing Braham's career in Boston.

Budget

Transportation			
RT Burbank - JFK	Jet Blue	399.00	
RT New York - Boston	Amtrak	320.00	
Total		719.00	
Lodging & Meals			
New York City	4 nights		
lodging @ \$360		1,440.00	
meals @ \$64		320.00	
Boston	5 nights		
lodging @ \$250		1,250.00	
meals @ \$64		256.00	
Total		3,266.00	
Photocopies		200.00	
Total Request		4,185.00	

Budget Notes:

Hotel and lodging expenses are from the U.S. Government General Services Administration although obviously I would seek the least expensive safe accommodation in both cities. Alternative flights can be explored closer to date of travel. The possibility exists of flying from LAX - Boston, Boston – New York, New York – LAX. The round trip as shown above is the cheaper alternative as of December 2008 although the Amtrak fare is surprisingly expensive.

Timetable for Completion

For the Glass and Evans project I produced a musical score and parts using the Sibelius music notation software. That score is the basis for the critical edition, currently (December 2008) underway based on the materials at hand. I intend to make my research trips to Boston and New York as soon as the grant funds are available, summer or early fall of 2009. The goal for completion of the edition and essay and submission to the editors of MUSA is January 2010.

LAUC Librarians Association of the University of California

SUPPLEMENTAL BUDGET INFORMATION This Sheet Must Accompany the Grant Application

PER DIEM

Please indicate the source of the per diem rates used in the application

- a. Federal Government: U.S. General Services Administration
- b. University
- c. Other _____
- d. Other _____

Location:	Rate	Source
1. New York, NY	\$64.00 (meals)	U.S., GSA
2. New York NY	\$360.00 (lodging)	U.S., GSA
3. Boston, MA	\$64.00 (meals)	U.S., GSA
4. Boston, MA	\$250.00 (lodging)	U.S., GSA
5.		

TRAVEL

Please indicate the source of the travel information used in the application

- a. Federal Government
- b. University
- c. Internet Search (list which service used) _____
- d. Travel Agency
- e. Other: Jet Blue, Amtrak

Location	Type	Amount	Rate	Source
1 BUR-JFK	Air	\$399		Jet Blue
2. NYC-Boston	Amtrak	\$320		Amtrak
3.				
4.				
5.				
6.				

Résumé

David Gilbert
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Education

Doctor of Philosophy in Musicology (ABD). University of Illinois at Urbana-Champaign. Dissertation research: *The Académie des Beaux-arts and Music in France, 1797-1830*. Dissertation advisor: Nicholas Temperley.

Master of Arts in Musicology (1990). University of Illinois at Urbana-Champaign. Thesis: *Hector Berlioz and the Prix de Rome of 1827: A Musical, Historical and Source Study*. Thesis advisor: Nicholas Temperley.

Master of Arts in Library Science (1981). University of Chicago. Chicago, Illinois. Thesis: *Easley Blackwood through his Works: A Thematic Catalogue and a Biography*. Thesis advisor: Hans Lenneberg.

Bachelor of Music in Composition (1973). Virginia Commonwealth University. Richmond, Virginia.

Experience

July 2001 – Present. **Music Librarian for Public Services. Music Library. University of California, Los Angeles.** Los Angeles, California.

Responsible for all aspects of public services of the Music Library as well as collection development for monographs, music scores, and video. Coordinate and provide reference services and instruction; maintain Music Library website; supervise circulation and reserves (2 fte), liaison with faculty in the music departments.

November 1999 – February 2001. **Humanities Reference Librarian. Mina Rees Library. Graduate Center. City University of New York.** New York, New York

Responsible for reorganizing and building the music collection to support the degree programs of the Graduate Center. Liaison with the music department. Maintaining library web pages in fine and performing arts and selected humanities. Organizing and managing the media library. Daily general reference duties.

March 1993-October 1999. **Music Librarian. Wellesley College.** Wellesley, Massachusetts.

Responsible for the management and administration of the Music Library. Duties include collection development in music and selection of film and video for the general collection, reference assistance in music and a weekly schedule for general reference, bibliographic instruction in music and modern languages, monitoring materials budget and expenditure for music and film and video, liaison with the music faculty and main library, supervision of 1 FTE support position.

Experience. (continued)

September, 1991-March, 1993. **Project Librarian. Humanities Preservation Project. University of Illinois at Urbana-Champaign Libraries.** Champaign, Illinois.

Responsible for the implementation and day to day organization and management of an NEH funded project for the preservation through microfilming of 19th century German, Brazilian, and Argentine literature. Duties included management of workflow, coordination of OCLC services, cataloging of microfilms, supervision of assistant librarian and graduate assistants (2.5 FTE).

1988-1990. **Teaching Assistant. School of Music. University of Illinois at Urbana-Champaign.** Champaign, Illinois.

Courses taught: Introduction to the Art of Music (Music appreciation course for non-majors). Music Literature and Materials (required course for first year music majors)

1983-1987. **Data Processing Analyst. Computer Center. University of Illinois at Chicago.** Chicago, Illinois.

1981-1983. **Assistant Librarian. Library. American Library Association.** Chicago, Illinois.

1973-1978. **Library Technical Assistant. James Branch Cabell Library. Virginia Commonwealth University.** Richmond, Virginia.

Publications and Presentations

Dussek, Jan Ladislaus. Three Fugues, op. 64. for Piano Four-Hands. Ann Arbor, MI: Steglein Publisher, 2008. (Forthcoming).

“Restoring the Music for *In the Land of the Headhunters*”. Presentation at the Symposium *Edward Curtis meets the Kwakwaka’wakw*. J. Paul Getty Research Institute, June 5-6, 2008.

“Silent Film Performance Practice: An example from a recently discovered silent film score.” Presentation for the Music Library Association, Southern California Chapter, April 30 2008.

Georges Bizet. *Petite Suite*. Preface. Hamburg: MPH, Musikproduktion Hamburg, 2007

Emmanuel Chabrier. *Gwendoline*. Preface. Hamburg: MPH, Musikproduktion Hamburg, 2007.

Luigi Cherubini. *Lodoïska*. Preface. Hamburg: MPH, Musikproduktion Hamburg, 2006.

“The Music Josephine heard: The *Plaisirs d’amour* to the *Chant du Départ*” in *Josephine and the Arts of the Empire*. Edited by Eleanor Delorme. Los Angeles: The J. Paul Getty Museum, 2005. pp. 188-203.

Book Review (French to English translation). “La vie musicale en Nouvelle-France. By Élisabeth Gallat-Morin and Jean Pierre Pinson.” *Notes, The Quarterly Journal of the Music Library Association* 62:2 (December 2005), p. 374-378.

“Usability Testing for Web Redesign: a UCLA Case Study”, with Dominique Turnbow, et. al. *OCLC Systems and Services* 21,3 (2005).

Publications and Presentations (continued)

- Culver City Chamber Orchestra Concerts. Pre-concert lecturer. May 21, 2005, and July 2, 2005.
- Los Angeles Philharmonic. UpBeat Live! Pre-concert talks. Berlioz Requiem. June 3,4, and 6 2004.
- Los Angeles Philharmonic. UpBeat Live! Pre-concert talks. Berlioz Roméo et Juliette. January 16-18, 2004.
- Notes*. Book review editor, 2001 – 2005.
- “Etats Unis d’Amérique”, in *Dictionnaire de la musique en France au XIXe siècle*. Paris: Fayard, 2003. p. 439-441.
- “Prix de Rome.” in *The New Groves Dictionary of Music and Musicians*. (New York: Macmillan, 2001.
- “Sibelius”. Software Review. *Notes* 56 (June 2000): 1005-1007.
- “Two tickets for the opera: variations, fantasies, and quadrilles for piano duet”. Presentation before the Sheet Music Roundtable at the annual meeting of the Music Library Association, Louisville, Kentucky, February 2000.
- New Edition of the Complete Works of Hector Berlioz*. Volume 6. *Prix de Rome Works*. Kassel: Bärenreiter. (Fall 1998).
- “Gabriel Fauré - Requiem (1893 Version).” Score review. *Notes* 54 (December 1997): 574-576.
- Boston Symphony Orchestra, Hector Berlioz’s *La mort d’Orphée*. Program Notes. January 1997.
- “Hector Berlioz, *Messe Solennelle*”. Video recording review. *Notes* 52 (September 1995):159-161.
- Coro Allegro. *Twentieth Century English Choral Works: Elgar, Tippett, Davies, and Howells*. Program Notes. Fall 1995.
- Coro Allegro. *Music by Richard St. Claire, Marianne Martinez, and Claude Debussy*. Program Notes. Spring 1995.
- “J’aime tes grands yeux’: Homage to Lys Gauty,” by Pascal Huynh. (Translation from the French). *Kurt Weill Foundation Newsletter* 12 (Fall 1994).
- “Publications of the Académie des Beaux-arts related to Music”. Paper presented before the Bibliography Roundtable at the annual meeting of the Music Library Association. Kansas City, Missouri. February 1994.
- Wellesley College Concert Choir. *Debussy’s Salut Printemps and other choral works*. Program Notes. May 1994.
- “Berlioz and the Prix de Rome of 1827.” Paper presented at the Midwest Chapter of the American Musicological Society. Milwaukee, Wisconsin. April 1991.

Continuing Education, Professional Memberships, and Related Activities

- California Rare Book School, Los Angeles, CA. (August 2006) “The Book in the West, with an Emphasis on California”. Gary Kurutz
- Rare Book School, Charlottesville, VA. (August 2005). “History of American Music Printing and Publishing”. Donald Krummel.
- Music Library Association. Member since 1981.
- MLA Liaison to the International Association of Music Libraries, 2009-
Chair, Nominating Committee, 2008.

Member, Board of Directors and Fiscal Officer, 2005-2007.

Publications Committee, 2001-2005.

Continuing Education, Professional Memberships, and Related Activities (continued)

Music Library Association.

Chair, Search Committee for the MLA Website Editor, 2003-4.

MLA Nominating Committee, 2003.

Chair, Ad-Hoc Task Force on the MLA Website. 2002

Editor, MLA Website, 1998-2001.

Local Arrangements Committee for 2000 Annual Meeting, New York City, web site editor.

Program Committee for 1998 Annual Meeting, Boston, Massachusetts, 1997-1998

Guide to Copyright for Music Librarians, web site, editor, 1996-1998.

Legislation Committee, 1995-1998.

Online Reference Services Subcommittee 1993- 1996.

International Association of Music Libraries-US Branch. Member since 1999.

MLA Liaison to the International Association of Music Libraries.

Treasurer of the US Branch, June 2000-2003.

Local Arrangements Committee for 2002 meeting. Berkeley, California.

Southern California Chapter of the Music Library Association. 2001-

Web site editor (2003-)

New England Chapter of the Music Library Association.

Chair, 1999-2000.

Program Chair and Meeting Coordinator, Spring 1996.

Boston Area Music Librarians, Chair, 1996-1999.

American Musicological Society, Member since 1987.

UCLA

Committee on Advancement, Promotions, and Appointments

Web Contact Center Task Force

Web Services Advisory Committee

Collection Development Council

Public Services Council

Web Redesign Team

Information Literacy Initiative. Instructional Development Group (chair)

Search Committees (Music Cataloger; Performing Arts Special Collections Librarian;
Web Services Coordinator)

Reference, Research, and Instructional Services Committee

Peer Review Committee

Wellesley College

Library Staff Development Committee, 1996-1997.

Compensation and Personnel Policy Advisory Committee, 1997-1999.

Chair, Compensation and Personnel Policy Advisory Committee, 1998-1999.

Continuing Education, Professional Memberships, and Related Activities (continued)

Performing Organizations

Jouysance, Los Angeles. (Early music performance group). 2001-2002.

Sacrum Convivium, New York. (Early music performance group).
1999-2000.

Convivium Musicum, Boston. (Early music performance group).

Singing member, 1996-1999.

Board of Directors, 1997-1999.

Coro Allegro, Boston, Singer, Member of the Board of Directors, 1994-1996.

His Majestie's Clerkes, Chicago, 1984-1987. (Early music performance group).