
Inventory of the Compositions of Elinor Armer , 1955-1995

Collection number: ARCHIVES ARMER 1

The Music Library

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Berkeley, California

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Descriptive Summary

Title: Compositions of Elinor Armer ,

Date (inclusive): 1955-1995

Collection number: ARCHIVES ARMER 1

Creator: Armer, Elinor

Extent: 3 oversize document boxes, 1 flat storage box
1.5 linear feet

Repository: The Music Library
Berkeley, California 94720-6000

Shelf location: For current information on the location of these materials, please consult the Library's online catalog.

Language: English

Donor/Acquisition

Elinor Armer, 1988 and Dec. 7, 1998

Access

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Publication Rights

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Preferred Citation

[Identification of item], Compositions of Elinor Armer , ARCHIVES ARMER 1, The Music Library, University of California, Berkeley.

Biography

Elinor Armer (b. Oakland, CA, 6 Oct. 1939). American composer and pianist. She studied composition at Mills College (BA 1961), the University of California, Berkeley (1966-8) and California State University, San Francisco (MA 1972). Her teachers included Darius Milhaud and Leon Kirchner (composition), and Alexander Libermann (piano). In 1976 she was appointed to teach at San Francisco Conservatory of Music, where she is head of the composition department. Writing with a rich harmonic vocabulary and colorful scoring, Armer has developed an individualistic style. Her compositions are often programmatic or include text; theatrical elements bring pieces to life. She is collaborating with the author Ursula K. Le Guin on an imaginative series entitled *Uses of Music in Uttermost Parts* about an archipelago of islands each of which experiences music in an unusual manner, for example as food, sexual attractant or geologic phenomena. [From *The Norton/Grove Dictionary of Women Composers*].

Scope and Content

This collection was donated to the UC Berkeley Music Library by Elinor Armer in late 1998. The collection includes manuscripts and printed scores of works by Elinor Armer dating from 1969 to 1990. Numerous sketches and notes relating to her compositions are also included in this archive, as well as a handful of personal correspondence relating to her collaborations with Ursula LeGuin.

I: Works For Orchestra

Box 2, Folder 3

Pearl. Includes notes, 50 leaves (photocopied) of the score, and 1 photocopy of the 33-page score in a 3-ring binder.

II: Instrumental Works

- Box 2, Folder 4 [Film music]. A collection of loose pieces which includes the following:
1. *Opening - Water & land, Recreation ensemble, Snow changes to spring, and End* (10 pp., ozalid) For various combinations of instruments.
 2. *Water (Film score - Dam sequence - Fr. Horn & tympanon & hanging cymbal)* (3 pp., Ms.).
 3. *Water sequence - Clarinet in B b & horn in F* (1 p. Ms.).
 4. *Morning sequence - Clarinet in B b* (1 p. Ms.).
 5. *Film score - B b clarinet* (2 p. Ms.).
- Box 2, Folder 6 *Mein junges Leben hat ein End*. Folder includes the following:
1. Ink autograph of the score (9 p.)
 2. Photocopy of Ms.
 3. Photocopy of Ms. with corrections in red ink
 4. Spiral-bound photocopy of Ms.
 5. Approximately 25 looseleaf photocopies of various pages of the Ms.
- Box 2, Folder 7 *Mirror, mirror*. Composition for two pianos. Laser-printed score with corrections in red ink (10 pp.).
- Box 2, Folder 8 *Music for beginning violin*. Pedagogical compositions for violin solo, two violins, and three violins. This folder includes the following pieces:
1. *Berceuse* (2 violins). Ms. in pencil (with *Quiet pool*).
 2. *Breathless melody, Senseless melody, Thoughtful melody* (solo violin). Ms. in ink.
 3. *Burrito* (2 violins). Ms. in ink.
 4. *Dolphins* (2 violins). Ms. in ink.
 5. *Dance until morning* (2 violins). Ms. in ink.
 6. *Four tunes in transposed modes* (solo violin). Ms. in pencil and Ms. in ink. Ms. in ink is titled *Four melodies in transposed modes*.
 7. *Friction* (2 violins). Ms. in ink.
 8. *Fugue* (3 violins). Ms. in pencil and Ms. in ink.
 9. *Games* (2 violins). Ms. in ink.
 10. *Gentle dance* (2 violins) , *Three tired birds* (solo violin). Photocopy.
 11. *Ping pong rally* (2 violins). Ms. in ink.
 12. *Protest march, Gavotte* (2 violins). Ms. in ink.
 13. *Quiet pool* (2 violins), *Theme and two variations* (solo violin). Ms. in ink.
 14. *Royal entrance, Friction* (2 violins). Ms. in pencil and Ms. in ink (*Royal entrance* only).
 15. *Two people remembering something* (2 violins). Ms. in pencil and Ms. in ink.
 16. [unidentified fragment] (solo violin), *Demons* (2 violins), *Halos* (2 violins). Photocopy of Ms. with ink addendum on final system.
- Box 2, Folder 10 [Piece for flute and piano]. No title on either copy. Folder includes Ms. in pencil (6 pp., incomplete) and photocopy (7 pp.).
- Box 2, Folder 11 *Pieces for the mind's eye*. Ms. in ink of work for chamber ensemble (fl., ob., cl., bsn., hn., tpt., tbn., vn., vc. and bass). Includes "Shadow play" (14 pp.), "Kaleidoscope" (11 pp.), and "After-images" (10 pp.). Some corrections and conductor's notes in blue ink. Also includes photocopy of piccolo part for "Kaleidoscope" (1 pp., incomplete).
- Box 2, Folder 12 *Pipe dreams. Poppies*. For flute and piano. Folder includes photocopy of Ms. (10 pp.) and Ms. in ink of flute part (3 pp.).
- Box 2, Folder 13 *Recollections and Revel*. For violoncello and piano. Photocopies of Ms. (11 pp., 11 pp). Dedicated to Bonnie Hampton and Nathan Schwartz.
- Box 2, Folder 16 *The secret*. Photocopy (9 pp.). For harp and harpsichord.
- Box 2, Folder 17 *Sonnets I-III*.
1. *Sonnet* for oboe and bassoon (2 pp., Ms. in ink)
 2. *Sonnet* for flute and English horn (1 p., Ms. in ink)
 3. *Double sonnet* for two B b clarinets (3 pp., Ms. in ink).
- Box 1, Folder 5 *String quartet*. Corrections in red and blue pencil. Marked "engraver's copy" on cover. Spiral-bound ozalid (21 pp.).
- Box 2, Folder 18 *String quartet*. Publisher's first and second proofs (21 pp. each). Both proofs are marked extensively in red ink (J. Elkus?) and blue ink (E. Armer).
- Box 3, Folder 1 *String quartet*. Folder includes the following:
1. Publisher's proof, J. B. Elkus & Son Music Publishers (20 pp.).

2. Study score (20 pp.).

3. Miscellaneous papers pertaining to the production of these scores, including a publisher's announcement, layouts, etc.

Box 3, Folder 2

Thaw. Photocopy (6 pp.) of second proof. Scored for piano solo.

III: Vocal Works

- Box 3, Folder 3 **[Children's songs].** Includes the following:
1. "Clean." Ms. in pencil (2 pp.). On the verso of these pages are two sketches in ink for unidentified works.
 2. "Clean." Photocopy (2 pp.) of Ms.
 3. "Each new day." Photocopy (1 p.).
 4. "I know what to do." Ms. in ink (2 pp.).
 5. "I know what to do (Get help. Give aid)." Ms. in ink with notes and corrections in pencil (4 pp.).
 6. "Let's eat!" Photocopy (2 pp.) of Ms.
 7. "What makes me me?" Ms. in ink (2 pp.). Verso of first page is a partial Ms. (in ink) of two pieces from *Music for beginning violin* (see above). Verso of second page is a sketch for an unidentified work.
 8. "What makes me me?" Ms. in ink (4 pp.) with numerous corrections in pencil. Obverse pages include a number of sketches for unidentified works.
 9. Photocopy of Ms. of untitled song (6 pp.)(first line: "I am how I look"). Some material from "What makes me me?"
 10. Sketch (Ms. in ink, 1 p.) of untitled song. Verso is a short sketch for an unidentified chamber work.
- Box 3, Folder 5 **Five Indian songs.** Spiral-bound ozalid (51 pp.) For voice, flute, and percussion. "Program Notes and Texts" laid in; includes song texts and program notes for other works.
- Box 3, Folder 7 **Golden years.** First page of score only (photocopy of Ms.). Text (1 p., typescript) also included in folder.
- Box 3, Folder 11 **Return.** Words by Robinson Jeffers. Ms. in ink of song for baritone [?] and piano (4 pp.).
- Box 3, Folder 12 **A season of grief.** Words by Alfred Lord Tennyson and Witter Bynner. Publisher's proof of vocal score with corrections (22 pp.). Typewritten texts (7 pp.) and photocopy of typewritten texts with program notes (8 pp.).
- Box 3, Folder 13 **[Shakespeare songs].** Photocopy (various paginations, spiral-bound). For girls' chorus (SSA) with flute and bassoon.
- Box 3, Folder 14 **[Song cycle].** Untitled song cycle consisting of the following:
1. A song not for now (Ms., 2 pp.)
 2. A corner of the circle (Ms., 5 pp.)
 3. For the mother of Kathryn Barbara (Ms., 3 pp.)
 4. The Prince of Pompadoodle (Ms., 6 pp.)
 5. Requiem for an exaggerated obituary (Ms., 2 pp.; folder also includes first page of a photocopy of a different Ms. of this song)
- In addition to the Mss., this folder includes a photocopy of the texts (typescript, 2 pp.).
- Box 3, Folder 15 **[Song cycle].** Untitled song collection (80 pp. [unpaginated] of incomplete Ms.). Typescripts and photocopies of texts with notes in composer's hand.
- Box 3, Folder 16 **Spin, earth.** Words by Raymond John Baughan: for four-part chorus (SATB) and organ (or piano). Photocopy (11 pp.) of 1977 Lawson-Gould edition.

IV: Other Ensemble Works

- Box 3, Folder 4 *The uses of music in the uttermost parts, part I: Eating with the Hoi.* Two incomplete sets of photocopied Ms.
- Box 1, Folder 7 *The uses of music in the uttermost parts, part I: Eating with the Hoi.* Folder includes Ms. in ink (each section paginated separately) and incomplete photocopy.
- Box 1, Folder 15 *The uses of music in the uttermost parts, part II: The seasons of Oling.* Ms. in ink (3 pp., incomplete). For viola, violoncello, piano, and percussion.
- Box 1, Folder 1 *The uses of music in the uttermost parts, part III: The great instrument of the Geggerets.* Ms. in pencil.
- Box 2, Folder 1 *The uses of music in the uttermost parts, part III: The great instrument of the Geggerets.* Laser-printed score.
- Box 2, Folder 2 *The uses of music in the uttermost parts, part III: The great instrument of the Geggerets.* Four copies of spiral-bound score.
- Box 1, Folder 6 *The uses of music in the uttermost parts, part IV: Anithaca.* Ms. in pencil (32 pp.), proof of printed score (incomplete, only 19 pp.) with corrections in ink, and a photocopy of the text with notes by Armer. For girls' chorus (SSSAAA).
- Box 1, Folder 2 *The uses of music in the uttermost parts, part V: Open and shut.* Composition for oboe, clarinet, violin, violoncello, and double bass. Incomplete Ms. in pencil (first two pages only).
- Box 1, Folder 3 *The uses of music in the uttermost parts, part V: Open and shut.* Ms. in pencil, 20 pp. (final page lacking). Includes title page and copy of Ursula Le Guin's poem.
- Box 2, Folder 9 *The uses of music in the uttermost parts, part V: Open and shut.* Folder includes:
1. Spiral-bound copy with markings by Jack Vad (recording engineer for Koch International).
 2. Spiral-bound copy with corrected poem text and pencilled corrections added to score.
 3. Spiral-bound copy with corrections made in red ink.
- Box 2, Folder 14 *The uses of music in the uttermost parts, part VI: Sailing among the Pheromones.* Ms. in ink (11 pp.). For guitar, marimba, harp, and tape.
- Box 2, Folder 15 *The uses of music in the uttermost parts, part VI: Sailing among the Pheromones.* Spiral-bound photocopy (11 pp.).
- Box 1, Folder 8 *The uses of music in the uttermost parts, part VIII: Island Earth.* For chorus and large orchestra. Incomplete Ms. in pencil (73 pp.).
- Box 1, Folder 9 *The uses of music in the uttermost parts, part VIII: Island Earth.* Ms. in pencil (84 pp.). A better copy.
- Box 3, Folder 8 *The uses of music in the uttermost parts, part VIII: Island Earth.* First proofs of printed score (84 pp.). Corrections marked in red (Armer) and blue pencil (J. Elkus).
- Box 1, Folder 11 *The uses of music in the uttermost parts, part VIII: Island Earth.* Printed full score, spiral-bound (84 pp., stamped "Corrected 1/5/94" and marked with numerous corrections).
- Box 1, Folder 12 *The uses of music in the uttermost parts, part VIII: Island Earth.* Ms. (incomplete, pp. 1-10 only) and photocopy of Ms. (also incomplete, pp. 1-11 only) of piano-vocal reduction.
- Box 3, Folder 10 *The uses of music in the uttermost parts, part VIII: Island Earth.* Spiral-bound choral score (44 pp.).

V: Juvenilia

- Box 3, Folder 17 **[Juvenile sketches]. Folder contains four manuscript notebooks, each with various sketches and pieces, apparently composed during Armer's pre-college or college years.**
- Box 3, Folder 18 ***Post dies octo*. Three-voice motet setting (Ms., 2 pp.). A course assignment, dated December 9, 1966. Marked with instructor's comments and grade (A).**

VI: Sketches and Notes

- Box 4, Folder 1 [Film music-notes]. One sheet of paper with typewritten notes concerning ideas for soundtracks for educational films.
- Box 1, Folder 13 [Fragments and sketches]. This folder contains 20 leaves of unidentified fragments and sketches, mostly Ms. in pencil (a few are photocopies of Mss.).
- Box 3, Folder 6 *The golden ring: Five songs for California*. Title page only (photocopy of Ms.).
- Box 4, Folder 2 [Letters]. ALS (4) plus 1 Christmas card from Ursula LeGuin.
- Box 4, Folder 3 *Lockerbones/Airbones*. Includes program notes and texts for Armer's song cycle in typescript (5 pp.). Song texts are by Ursula K. LeGuin.
- Box 4, Folder 4 [Materials pertaining to the release of Armer's compact disc]. Includes invitations to CD release party, proofs of the CD booklet with corrections in colored pencil, and a mail order form for the CD.
- Box 4, Folder 5 [Miscellaneous texts]. T.p. of a play by Armer entitled *Mowgli* and three pages (6-8) of a stage work (incomplete).
- Box 1, Folder 14 [Notes and texts pertaining to *The uses of music in uttermost parts*]. Program notes, the spoken and sung texts, and photocopies of the map of the Uttermost Archipelago.
- Box 4, Folder 6 *Rondino in blue* (sketch). Two pages of sketches, in pencil and in ink, for this work for solo clarinet.
- Box 1, Folder 16 [Sketches relating to *The uses of music in uttermost parts*]. Music sketches (on various sheets of paper) and notes. Ms. in pencil and ink.
- Box 4, Folder 7 [Unidentified texts].