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Beckler, Stan Oral History Interview

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FACULTY EMERITI INTERVIEWS
UNIVERSITY OF THE PACIFIC ARCHIVES



Beckler, Stanworth (student 1947-1951, faculty 1951-1991)

Professor of Theory and Composition

By Professor Carl Wulfman, Professor Emeritus Physics and Philosophy, Neil Lark,
Professor Emeritus, Natural Sciences, and Herb Reinhelt.

Interviews conducted between 1994-2004

Transcribed by Alissa Magorian, University Archives

Subjects: Other faculty during his early years, move out of music annex, chapel organ,
processes of composition.

**UOP ARCHIVES FACULTY EMERITI INTERVIEWS
BECKLER (STANWORTH), CONSERVATORY, 1951-1991
(Date unknown)
TAPE 3, SIDE A (Previous interview tapes 1 and 2 not found).**

CARL: Ok, see what actually happens

STAN: See if it's going to pick up the T.V. that's over there.

CARL: Right.

STAN: I really doubt if we will, but...

CARL: Ok, we'll see what's happened here, if anything has.

(Pause).

CARL: Ok, Stan, I guess as I told you, Connie insists that I ask you for sure to tell us about how you first got interested in music.

STAN: Is that...you, can you see if that thing's running?

(Pause, they fiddle with recorder).

CARL: Yes. It is turning.

STAN: Oh good. Yeah. Yeah. I just couldn't see in that little window. (Slight pause, noise of something being moved, and sounds of kids in background saying colors in answer to a teacher. Also, I think they are eating during the interview, noises of plates, forks, and knives are heard). Yeah, well, the... actually it's kind of a spread out sort of process. First of all, I was very interested in music just as a listener. You know, whenever I was two or three years old, my folks had this old Vitrola, and of course they had the old 78 records, and some of which were, well, I guess they were probably pretty good, well, there was one group, I can't remember the name of the group now, but they sang the song called *Red Wing*, there was another one, *Casey Jones*. That was a humdinger I used to love that, I'd play it over and over, and you know the machine would run down, so I'd wind it up again, and off we'd go. So anyway, I did a lot of that, a lot of that, of course there was a lot of other stuff going on too, like learning to read. I remember my grandma Beckler gave me nice book, *Land of Oz*. I guess its one of the first of the *Oz* books. But of course, at the time she gave it to me, I couldn't read yet, so she would hold me in her lap, she would read from this book, and I got to the point where I would correct her if she left out a word or anything, you know, because I was learning to read while she was doing that, so I was quite a ways ahead when I got to school. Actually... yeah, that's right, I skipped Kindergarten. Then later on I skipped the fourth

grade. That kind of stuff, so, but of course, my mom was a teacher you see, that had something to do with it I suppose. But anyways, the business of the music, I didn't really do much of anything actively with music until we got out to San Pasqual, and my mom taught piano in addition to, you know, regular classroom teaching, and so on. And there's this little girl, Eunice Dyer, she came over from a farm that was to the east to where we lived, for piano lessons. And I remember one time Eunice... you know I listened to a lot of lessons going on, I suppose I shouldn't have been doing that, but I did. And when the lesson was finished, I told my mom, and Eunice had left, because I wouldn't say this in Eunice's presence, but I said, "Mom, you know, I think I can play better than Eunice does." And my mom said, "Oh, you think so?" So she started me on the piano lessons, and then I got to where I was requiring more of her time than she really had to spare, you know, with the teaching and everything, so she passed me on to Helen Thatcher Stoddard, who was a fine piano teacher in Escondido. See we were in San Pasqual, which is about, I guess about eight miles east of, of... or maybe its south; it's either south or east of Escondido. We were there for a number of... well, until I was ready to get into the eighth grade, then we moved back into Escondido. But anyway, the idea of having, you know, the best piano teacher that was available at that time was really appealing to my mom.

CARL: So what age were you when this took place?

STAN: So, well, I would have been, oh I would say probably nine. I was seven when I first started with her, but it wasn't very long. Well, maybe I was still seven. I can't remember exactly. So I was with Mrs. Stoddard for...

WAITRESS: Will you have any deserts today, hon?

STAN: Well, I don't... what do guys...?

NEIL: None for me, thanks.

WAITRESS: More coffee, sir?

CARL I'm fine, thanks.

STAN: I don't think I need any desert, so anyway. I'll be lucky if I can finish this. So anyway, the piano lessons, of course, with a fine teacher like Mrs. Stoddard, I mean it was fantastic. She would get us together for recitals, you know, we'd do solo and sometimes little group performances, and so on. She had frequent recitals. Of course, we always sweated quite a lot, because we were suppose to play from memory, and you know, do all the right things, and all that kind of stuff. It's quite a, you know, demanding kind of thing, and kids sometimes get kind of psyched-out by it. But she... There were also a lot of benefits. I remember one time she took the whole class down to San Diego, to the Orpheum Theatre, Rachmaninov was performing, and I mean, he was one of *the* big guns. And boy! I remember, of course, we were sitting way up in the balcony, 'cause it's hard to see. But someone had brought along some opera glasses so we could see some

close up. Oh, that was... man that was inspiring. So anyway, I had a real good, real good background and so on with Mrs. Stoddard, and I kept up the piano, until of course the time came for going into the army. And then of course, everything was kind of set aside. Although, I took a lot of music along with me, or at least had it sent to me when I was, you know, got a permanent location. And I spent a lot of time in the... Well, actually it was the Post library. They had a nice little Howard grand piano on the stage, in the off, off in the library. A little auditorium is what it amounted to, but it was not a big thing. But it was enough for meetings, and this, that and the other, and small performances. So I spent a lot of time in there working on music, on my music. I spent a lot time improvising. (Music in background becomes louder). And well, I think I mentioned last time we talked, I feel that improvising is one of the greatest sources for things happening musically, because you're sort of actively, you know, well you're putting it out, in the first place, and of course you're experiencing it, you're taking it in too, while you're doing it, so it's kind of a feedback sort of system, I guess or something, where everything new that comes along is some how or other... yeah, well, it's either incorporated into the whole thing or either its discarded. No, I don't want that, no. But you're making up a lot of, making your mind up about a lot of very basic things on the spot, as to whether you will accept or reject something. And then of course, as you're putting it down on paper, then it is little by little changing. Maybe there were a few rough spots on it, from the first conception, so you sand those off, (chuckles) you know, so you get something that you're ready to keep, and so on. And so anyway, I was doing an awful lot of the improvising thing, to the point where on one of the passes that I had when I went back home, I went to see Mrs. Stoddard, and she wanted to know what I was doing. So I played some of the things that I had been improvising, and she said, "Hey that's nice stuff, why don't you start writing some of this stuff down?" I hadn't done any writing down at that point, just improvising. So I started doing that, and before I knew it I had a few little pieces finished and copied and all that kind of stuff, and I recorded them so I could send a copy to her and some of my best friends back home, and so on. So that was a way... (He is interrupted again, probably the waitress taking away dishes or something.) Thank-you! That was the way it started.

Neil: Now you mentioned in our previous discussion that we had about having a friend that was really interested in music too, when you were in the army.

STAN: Yeah, yeah. Phillip Whalen. Yeah.

HERB: Now how did you meet him? Did he play the piano, or how did that happen?

STAN: I think what happened was that he heard me tinkering away and playing this stuff that I was improvising, and he came up and, yeah, that's right, he introduced himself, and he was interested in what I was doing. And so we started talking about music. He had had a good musical experiences as a listener, anyway, he wasn't as I recall particularly musical in terms of performing music. But he sure had listened to a lot. And he had a lot of scores; he had a lot of books on music and so on. He gave me several books by Goetschivs, on... Goetschivs was one of the big names in theory back in the late 19th century and early 20th century. He wrote books on everything. Counterpoint, and form,

and harmony, you name it, he's written books on it. Great guy. Oh, and by the way, that's the interesting thing, Russ Bodley studied with Goetschivs, and he said that this Goetschivs was... had tremendous memory. Said there was one time, let's see, every morning he would start the theory class by posing a problem of some kind. (*Cheers* music heard in background). Ok, now you harmonize this melody, you know, or whatever it was that he wanted them to. So they would all sit there, and do these things on the spot, so they'd hand them in, and he'd correct them there in class. Then they'd go on to other things. But in this particular occasion, Russ remembered it very vividly, a student had got, oh, that's right, there was, there was homework that they had done at home, and brought to school, yeah, I forgot to mention that. And this particular student had got caught short the night before, I don't know, he was at a party or something, so he didn't get the you know the prepared stuff that he was suppose to bring to class, he didn't get it finished. But he had some relative that had taken a class from Goetschivs... oh, maybe 20 years earlier, and he thought oh I'll just use this, you know, so he just copied down this thing. Goetschivs spotted it. (Laughter). Says, you didn't write that. So-and-so wrote that. (Laughter). He could remember... isn't that amazing? My god. So anyway, that Goetschivs was quite something. (Someone taps utensil on plate). But he did write some books that I found very useful, in fact I still got them, and they still have Phillip Whalens's... you know, he signed them over to me with his blessings or something like that, you know. And that... That was something. But you see, now that's one of the beautiful things about this whole business, that I think I mentioned that there'd be these things that would happen to me that they just kind of fell on me from out of the sky, or something. I didn't really plan it. Like I didn't plan to teach at COP, but I was invited to teach by Dean Elliott, and stuff like that. And so here had been all these people, like Mrs. Stoddard, and Phillip Whalen, and all my friends, and all the performers that have played my music, and stuff, it seems like it has been a continuous source of inspiration. And well, my gratitude is boundless, I'll tell you that. Its just... there's no way I can express it. (Pause). Did that cover what... what? (Sounds of cutting, or utensils hitting plate are heard).

HERB: Yeah I guess that, I guess I can get away with that, especially since she's not going to listen to the tape. (Laughter). We all seem to have written some things down...

NEIL: When you first came here, you talked a little bit about the people who were mentors for you in a sense. What about young people who were more your contemporaries, who were your closer friends, who did you...?

STAN: Oh yeah, there had been some really neat people. Well, yeah, I think I... yeah, I told you about Bob Seagraves. He was in my class. He was the one who was trying to persuade me to be a double major, you know, in piano and composition, so I stuck with piano, and he tried to carry both of them through, and he ended you know, washing out on both of them in his senior year. That was a great disappointment for him. Well, I was disappointed too, because I you know, I certainly would like to see him succeed. But anyway, he was a neat guy, very good friend. We spent hour after hour, oh yeah, and sometimes we'd... I remember one time, one session we had Pasquale Anania. He was in this group. He married what was her name... Cox. Roberta, no, Rowena maybe, Cox. She

was an artist. And Pasquale Anania was, well he was very literate, very well read, very well rounded, you know, on all kinds of things, but he was also a great pontificator. He would chew off his mouth about anything, whether he knew anything about it or not. (Chuckles). In fact, as I remember one time, Jon Pearce and I had this great argument with Pasquale, Pasquale was trying to persuade us that he had seen the (Islands of Lonerhans in a Navy chart in someplace, and he was trying to... (Laughter). I think, I can't remember what exactly we did, but I think we stuffed something in his mouth and told him to go home. (Laughter). Oh, he was a great kid. But I remember one session we went on until it was after six in the morning before we got to bed. You know, it was just, you sit there, and you talk, and you argue, and sometimes the arguments go on for hours, you know that kind of thing. Nothing really was accomplished I suppose, well, there's the camaraderie I suppose, and usually you are broadening your horizons one way or another. Of course there are some difficulties sometimes. I remember one time... (Stan burps, or makes some kind of noise). Excuse me. He was kind of you might say the group leader for our particular bunch. We were all taking the same classes together, but he was another one who was, oh Keith, Keith Armor was his name I think it was. He always would be the one that you would expect to be the... *The* opinion, you know, the one that really mattered, the one that was really accurate and so on. I remember one time he got real mad at me, because I don't know, he made some sweeping statements about Wagner, and I was, well I just told him he was wrong, and I pointed out why he was wrong, and so on. And he hated my guts ever after that. (Laughter). So there were you know times when all was not completely smooth, but they were great people, and they definitely all were interested in learning and in broadening their horizons and all that. Which is the main thing, as for as I'm concerned. I enjoyed every minute of it, even if I didn't get my sleep.

NEIL: You're speaking now of the time you were a student...

STAN: Yeah, yeah right.

NEIL: How about the next few years, as a young faculty member here, who were your friends, and you know, with whom your interactions lie?

STAN: Well, of course, certainly the older faculty, well, I'm thinking of... there are two pianists, Ed Shadbolt and Mary Bowling. You know, Mary taught a lot of theory together with piano, and so on. Ed was, he confined himself to piano, well, and accompanying chamber music involved with piano and things of that kind. (People talking in background grow louder). They were fantastic. They supported me, well, every foot of the way. I wrote a four hand sonata for them, opus 22 I think it was, which they fell in love with and they performed it, oh well, I don't know, maybe half a dozen times, you know for various places, various occasions. A couple times in San Francisco, and I guess the rest of the time here. Oh and I already told you about the gal that I wrote the 3rd piano sonata for Shirley Turner. She had been, well she still is, or was Elizabeth Spelt's accompanist, a fine pianist. And you know, I had written those four variations, I think I told you, I played on the Commencement concert and so on. She liked those variations so she played them over in Germany, at the America House, in oh, Hamburg I think. Which was very nice, so as a thank you, I wrote that third piano sonata for her, and she spent a

whole year working on that bloody thing, did a beautiful job on it. So there were a lot of people, why, of course the Browns, my god. Horace Brown, violin teacher. He also conducted the orchestra, great guy, oh my, wonderful musician. His wife Alex played the cello. I wrote pieces for them. I remember, Alex was complaining, well you see the thing is with a cello, you got the cello in between you and the music you're trying to look at. And back in those days my script was pretty small, well you see being near sighted, I think it's natural that you write really small notations. She was having trouble because she was having trouble seeing the darn thing. You know, because of the distance from where the stand was from where she was. So she would complain about that, so I tried to beef up my notation a little bit, so she could see it better. Oh wow! Let's see... Some of the younger people... well of course, Ron Caviani, not that he's that much... Well, he's about ten years younger I guess. He was great. He and I shared adjacent offices in music annex for I would say maybe for 18 years, or so, that was as long as he was on the staff, he came from Michigan. He came here on the invitation of Bill Dehning, who had come from Michigan. They were buddies back in Michigan. So Ron came here, started teaching theory, so here we were side by side in these dumps... oh, and Bill Dehning had an office in there too. I remember Marge Dehning came in one day, Bill had his bill, it was this big (rolodex?); it had phone numbers, addresses, and all that kind of stuff. I remember she threw that through the window in his office, I remember I was sitting in my... and Ron was in his office too. I heard this tremendous boom and crash. What the devil's going on? I went outside to see and she had thrown his Rolodex through the window. Well the thing was that she was trying to pass her master's, and she gotten into a sticky situation with George Nemeth and she got so mad that she threw his Rolodex through the window. Life gets exciting around there. Well, and then there was, that big annex, see, my office was right next to the men's john, you know, and that was between me and the men's john was a little bit of celotex, and you know celotex is not the greatest material in the world for, you know, to be private. And I remember there was this one trumpet player, I can't remember his name, he'd go in there to warm up, and he'd be in there maybe half an hour, and he loved high notes and he also loved the pedal tones too, you know, way down the bottom of the horn, so he covered the whole range of the horn, on, and on, and on. If you're trying to do anything like correct papers, or anything, forget it. So we had kind of primitive situations, there I guess. We did have record players of sorts, in each classroom, and we had blackboards, they were real slate boards. Which is the best kind you could get. I often wonder what happened when they tore that annex down what happened to those blackboards. And of course, we had, well we did finally get some air conditioning, but it took years before that came in, and in the meantime we had bugs, flies, anything you could name, you know being in the room with us while we were trying to teach.

CARL: What year was it the music annex closed down, when did you move out?

STAN: Well I moved out when I retired, which was in 1991. And it was maybe six months, or so, after that that they started tearing it down, replacing it, you know, with the sports, Sports Center, or Fitness Center I guess. And of course, the music library went with it. The music library was in the other wing, other building, which was, I felt a great loss, because see we had the band room in Music B, down in the west end of the building that I was in, and it was a big rehearsal room, you could pack a whole band in there, and

they did it for every meeting of the band, rehearsal whatever. Then if you need to get something in the library, it was just a few steps to the other building, the library to get what you needed. So it was very handy. So I always regretted the move to the main library. And of course, you know, they don't call it a music library. They call it an Audio/Visual; that always kind of bugged me. You know, music is the most valuable part of the whole thing, you know they got books, records, and scores... well, not the books, the books are in the main library, but the all the scores and recordings and so on are in the music library, but they call it the Audio/Visual Library. (Pause).

NEIL: There have been some big changes and cycles going on during the time you were here. And I have questions about several of them. One was the period of the late 60's early 70's, the period of sort of student rebellion, the unhappiness over the Vietnam War, the beginnings of a drug culture on campus. How did this influence you and your students, Conservatory...?

STAN: Well, I had often wondered about that, as a matter of fact, because, you know, I was certainly well aware of what was going on Berkeley for instance. I mean, you'd have to be dead to not be in tune to what was happening there. Yet somehow it never seemed to get on our campus, I mean not that I was ever aware of. You know, there were no students marching around with placards and all that kind of stuff, or throwing themselves down on the street to protest something, or whatever, none of that.

NEIL: Did you see problems with drugs among you students?

STAN: Not so much. You know there were occasionally there'd be somebody that seemed to be stoned, or something, you know. But I think probably more often would be somebody that would come to class drunk, too much beer, something. But there wasn't a lot of that, either. I think our students were somehow maybe kind of insulated from some of those things. Well, not being so close to a metropolitan center, as Berkeley is. You know, you got Oakland, and San Francisco, and all that all around you. Maybe it was just a matter of physical distance from the irritation or whatever it might be. But they just didn't seem to get involved in those things. Course, I suppose maybe there were underground stuff going on, that I wasn't aware of. I, frankly, I never paid an awful lot of attention to things that were happening elsewhere on campus. I had enough to do with music, so I tended not to really get involved with, with other activities and so on. So there could have been something more, that I wasn't aware of.

NEIL: I felt in contrast that at Raymond College, that drugs really drove a wedge between students and faculty, and it really drove a wedge between faculty and faculty. There would be simply a group of students that faculty sympathized with, who were into drugs, and others who were outsiders, and there was never again the closeness with the whole of the students that there had been before that happened.

STAN: I'll be darned. Huh, well, I wasn't aware of that.

NEIL: How about another big change? The college was associated with the Methodist church in a formal way, then its ties gradually loosened, and were broken.

STAN: Yeah.

NEIL: Has this influenced you, the Conservatory, relationship with the rest of the University much?

STAN: Well, not that I'm aware of, I had always felt that I know, even when I was a student, of course, it's true, when I first arrived here as a student, chapel was mandatory. Every Tuesday morning there was chapel. There were rules like, no smoking on campus, and of course, obviously: no drinking. I think there was even a ban against co-ed dancing. Or such things of that sort, I'm not sure if it actually went that far, but I remember I had heard about it, maybe that it had already died away before I arrived. I remember there were certain religiously motivated strictures and this that and the other, that were supposed to be observed. And of course, that was one of the things the G.I.'s did when they arrived, they, they saw to it that... well, of course, Thor Romer was on our side too, you know, he, I think I told you this, he said that he would not open the End Zone, and run the End Zone, unless smoking were permitted there. So that kind of killed the ban on smoking on campus.

NEIL: Was music closely tied in with the chapel in a regular way?

STAN: Oh yeah. There's always been a very close connection, course, they had that old organ. That, by the way, that... I hated to see that go, when they took that out. It was an old three manual Aeolian Skinner, which means then that since the name Aeolian is hooked up with it, it means that it was designed to be a player organ. You know, you put the roll in, and push the lever, and off it goes. However, none of that apparatus worked, you know, from the time I was in contact with it. It was just a regular organ, just had, you could slide the panel back to see where the player mechanism was, but nothing, nothing operated. But I loved it, because it had, well, it had some great stops on it, and it had a choir manual that was the bottom manual, which the way I like to do it, I set that up for the softest possible stops, so it could be used for very soft accompaniments, as I wanted it, and I wouldn't have to change a lot of stops in the other manuals, you know, just keep that set for a very low level of sound. Then I had the, well, the middle one was the Great, and of course, there you couple everything into the Great, so you get your biggest, most massive sound. Then the top is the Swell, which had most of the color, you know like the salicional, and things like that. So, that way you had really some great resources to work with. You could couple your color in with the Great, if you wanted. Of course, you had the power there. I mean you had the very light background stuff for the bottom manual. But now we have a two manual one, which has very few stops, really, when you come right down to it, in comparison with the old one. It's got maybe only a dozen on each manual and then only two manuals. Then of course, plus pedal stops and a few couplers, but it's I think it's pretty paltry in comparison you know in terms of what you can do with the thing. And of course, too, I don't, having the organ right overhead, you know a person could get a splitting headache, if you played too long or too loud. But you know, I

play it when it's needed, but... I was sorry to see the old one go. Oh, and there's so many, god I remember, see all of the electrical mechanism for the organ was up in the belfry, the belfry was wide open, anything could get in the belfry, and did. I mean, birds, squirrels, bats, bees. God I remember one time we had an invasion of bees, bees flying all around, they'd be landing on my hand, I'd brush them off, they land on my paper, I'd brush them off again, and they were all over the place. And of course, with an old organ, see that had been in the Kress Department store in San Francisco, until the early 20's, when it was moved over. The pipes came from some old church up in the Mother Lode, so it was sort of jerrybuilt kind of thing. But since it was so old, well, it was just not in the best of health. You know, often times, they... the big air reservoir would rupture, or the one of the pipes leading to it would rupture, and of course, the organ would shut itself down, because you got a huge electric motor running, as soon as there's a drop in the containment of the air, that means the motor is going to run away, and burn itself out, so there are all kinds of safety fuses, and this that and the other, that would blow first, so that the organ is just dead. So you got to fix the breach first, and then you replace the fuses, and then you start it up again. So we went through that numerous times. There was this one time I remember when there was a switch, what was it, oh, it was the on off switch for the organ, up there, you know, on the left side of the console. There was something wrong with it, I don't know, never did figure out what was wrong. But the thing was that it just didn't start. No matter what I did, it didn't, I pushed the button, pushed the button, nothing happened. So I finally asked the secretary, the chapel secretary, if she had some stuff I could use, like a screwdriver, for instance, and if she had some illumination. Well, she didn't have a flashlight, but she did have a candle, and I remember she was dripping hot wax on me while I was trying to see what I could do, and I was poking around with this screwdriver. I had moved the bench back, and I was sitting on the pedal-board. And all of a sudden I felt this great wonderful sound, it was... a very I guess cosmic kind of thing, you know, this great rumbling roar kind of sound, and I realized the organ was on because I was sitting, you know my butt was on the pedal board, so I was covering all of those notes you see, and making this great tone cluster. (Laughter). Oh man, what an experience.

NEIL: It worked.

STAN: But yeah, now that's a little sign off, don't turn the organ off until you can fix the switch. (Pause). I think I got off the track.

NEIL: Well, we were talking about the influence of Conservatory ties with the church.

STAN: Well, the church, yeah.

NEIL: The chapel is used a lot.

STAN: Oh yeah.

NEIL: But it isn't a matter of religious obligation of the Music department, it's just good acoustics over there for all kinds of performances.

STAN: Oh yeah, Charles always has his harpsichord recitals over there. You got beautiful acoustics for that. And I mean a lot of chamber programs, vocal recitals, and this that and the other. And you know the tribute to Mike Lewis was held there. That was really beautiful. And well, of course, things have changed over the years. But Larry Meredith was the dean, he had some fascinating things, like he had Angela Davis, he had Larry Walker, you know in the Art department, he had Paul Fairbrook. He had a great, you know, not a service, but a lecture on food preparation, and this, that and the other. But he asked me to give one on music, so I did one on Revolution, or something like that, that is well, I was thinking of mainly was that, sure there is a lot of revolution in the air, but on the other hand someone needs to pay the bills and hold down the fort at home, you know. Not rush off into the revolution. In other words, I was trying to explain why I'm so conservative in my taste. I didn't go rushing off with Schoenberg and all those other guys. And there's Lawrence Ferlinghetti came over, gave an excellent reading. In fact, he read one, called "Underwear," which is the darnedest thing I've ever read. I set it to music as a matter of fact. So there have been a lot of great things that Larry Meredith did, but when he left, it just kind of dwindled. Nothing much along those lines happened. And of course now they have Catholic masses here in the evenings; which is kind of surprising I guess.

NEIL: At the time you first started composing, most of the music you wrote would be played acoustically, no application, no recording, just what you had in mind, and now, most music the rest of us hear now anyway, is music that has been recorded in a special recording studio or we hear it separately through CD's and other high quality reproduction systems.

STAN: Sure.

NEIL: And much of the best music that is played is miked, and amplified, balanced electronically. How has this influenced your own ideas about orchestration, your own compositions? Have you accommodated to it, or continued to write and think mostly in terms of un-amplified music?

STAN: Well, I know that's an interesting point. I know I've spent a lot of time thinking about at one time or another. Of course, where I get into it is in the matter of recording. Like there's one piece of mine called "Man and Diverse Bestial Companions," somewhere in the open 60's. Which is, it was a big set of poetry set to music in various combination and so on. And uh, it has been performed twice here, and both times it was poorly miked, so you couldn't, couldn't hear the recording, you can't really make out what the singers are singing. So it's a great disappointment. Then I did another one "Five Jassongs," text by E.E. Cummings. George Buckbee sang that, with a jazz band to back him up, and the jazz band made so much racket that you couldn't hear, well I mean you could hear it in the hall fine, the balance is great in the hall, but they should have miked him separately. To, so he could override what the band was doing, so he could do it, so you could hardly hear him. So I've got complaints along those lines, that is in terms of performance situation, but otherwise I'm not really all that much concerned about all

these other things that you mentioned. I think it's certainly great if you want to get the best quality recording that you can get, then you do need to do engineering of that sort, to arrive at that, but in terms of what I do myself, I've figured that I'm going to do the best I can to get the sound I that want without any of these extra, extra pushes and so on. Because most of the time when there's something of mine that's performed, you won't have those aids to depend on, and so, like say if you're in the Faye Spanos auditorium, you need to plan so that what you do can be heard without all these other, you know, paraphernalia and so on. And so no, I stick to my guns in terms of the very basic, well you know the same approach that Beethoven and Bach used.

NEIL: In your composition and your orchestration, do you use the keyboard? Do you work with the piano even if you're writing for some other instrument?

STAN: Sometimes, yeah. Well, particularly if, see the thing is that there are various aspects of, well of writing to begin with, and then of course scoring too. If you're thinking about just sheer sound, let's... maybe you got a chord, and you want to make sure that the chord produces the best possible effect, and so on, you can take that by itself and not worry about all these other things. But on the other hand, you got something that's on the move, let's say you got a virtuoso type passage, you got to plan so that the figuration will come through in the best possible fashion, so that all the notes that are part of the you know, whatever it is, like a little Cadenza, or something or other, will come through clearly. There I usually do use the key board to help me sort things out in terms of this note goes here, this note goes there, and so on, to facilitate the performance of the passage. And I know that, well for instance, Ron ran into a little trouble with yeah, that ballet score I think of his, where he had scored it for, he had scored it on his synthesizer, which meant in other words, he was playing it on his keyboard right onto the tape that was in the computer, so that the computer was doing the score as he was playing. Ok, all well and good. Well, when you take that out of the computer and make your score, then you pass it on to live performers is sometimes difficult because what he does as a pianist at the keyboard does not always translate directly into let's say the violin, or the clarinet or whatever. And so there were some complaints. I know there were some Stockton Symphony people playing his piece and they were complaining because it was very difficult to play, because you brought it straight out of the way it was on the keyboard into what they were supposed to do.

NEIL: I still think that would be even harder with using just a piano keyboard rather than a synthesizer. The synthesizer at least gives you crude imitation of the texture of the group of instruments that you're...

STAN: Yeah, that's true, that's true, but that wouldn't take care of that, see, what I was talking about was really just the passage work, the... I can't remember the word...

NEIL: Part of articulation, and of actually mechanically fingering and...

STAN: Yeah, and fingering, right. Because what you do on, let's say, a flute or clarinet, or something like that, in order to produce a certain succession of notes is not going to be exactly the same as what you do in piano, you know.

NEIL: Well, sure.

STAN: You know it's the figuration that I think makes the big difference. And so I do when I'm scoring, I do tend to think of figuration in terms of the individual instrument. You know, and there's that, that overrides what I was saying before about the, the sheer quality of sound, because you know, if it can't be played, what's the point? Forget it!

NEIL: Do you have all this in your head, did you, if you're writing in some key for orchestra, and you see a clarinet passage, do you know even if it's transposing where that clarinet's going to break, throw tone into the second register that the clarinet breaks through?

STAN: Yeah, yeah. Sure, that's all the stuff that you carry somewhere in the back your mind, or something. But I know occasionally I have to look something up, if I maybe I can't remember exactly what the absolute range is, you know, what's the bottom note, what's the top notes, and so I got a nice little book by Blatter, which gives all information, so I could check that out if I need to. But most of the time I don't have to get into that kind of thing because it's all kind of wired in I suppose in my brain somewhere, so it comes out almost automatically, unless I get into some kind of a jam. Of course there are things that have happened, I remember in the "Outcasts of Poker Flat," of course, I was working so fast, I told you about that, you know, about how the whole darn thing was done in a month or something like that. Oh what a mess! But anyway, I remember there was this one page where you had the contrabass... is it getting toward the end or what?

NEIL: I can't see that well, it's still running.

STAN: Oh ok. The contrabass was playing, and it had one note left, which was on the next page. Well, I forgot to write that last note on the next page. Oh that made me... So I had to draw staff lines at the bottom of the score, and then I put that one note in. And of course, the copyist had the obligation to pick up that note and make sure it was in the part. Oh man. No, so there are times when you get messed up, it happens to everybody. Nobody's perfect. Now I remember you had a question that we never did get around to, it had to do with the connection between mathematics and music. You remember that?

NEIL: Yeah, I don't recall now what I was asking at all specific. It's clearly common observation that people who like and do mathematics, especially theoreticians seem to like and appreciate music and sometimes are fairly accomplished at it.

STAN: Yeah, yeah. Certainly.

NEIL: I don't recall, did I ask about math in your composition?

STAN: Well, to tell you the truth, I can't remember exactly where your thoughts were headed. Maybe it was just kind of a general thing I think this is what kind of lingers in my mind, whether or not there was some sort of direct connection between mathematics and music, or something. Does that sound familiar?

Carl: Something in there, I got the sense that it was (unknown?)... and in a person's mind, if one stimulated or helped to learn the other, or something like that? Is that right Neil?

STAN: Oh yeah, ah, well that's another one.

NEIL: I don't recall what it was.

STAN: That's, that's something there's been quite a lot of attention given to that lately especially in music education circles, people have apparently been demonstrating. Say like Mozart, can be very good for stimulating other areas of the mind, so that your memory improves, and your general facility in what concepts and terms or whatever is improved, just from exposure of music. So that's an interesting area, and I don't know much about that, but it sounds, it certainly sounds feasible, because I know, well just as you've said there have been a lot instances of people who have and I say parallel careers in some science subject and some...

END OF TAPE 3, SIDE A

BEGIN TAPE 3, SIDE B

NEIL: ...that seems to be.

STAN: Yeah...

CARL: Make sure I get it right.

NEIL: You flipped it over right, from end to end, and it's playing in the right direction, it's turning ok.

CARL: Ok.

STAN: Ok, good. Well, the, see the thing is, I don't have direct observational experience, along those lines, because I know that with both of my kids, we had other things on mind besides music I guess is what it comes down to. So I never observed any of the things of that kind, I do know though, that Bonnie ended up with a great sensitivity to the point where, if we would play Ravel, Maurice Ravel, you know, see Ravel has got an interesting stylistic interpretation, where he'll put a minor second in a harmonic structure, which gives it a real (unknown?), well, it's a dissonant you know, but it's not like dropping a stack of dishes or something, it's just that it's got a great intensity of

feeling, and she would burst into tears every time we'd play that piece. Just a little kid, you know, three or four years old. So, but whether she maybe inherited some kind of sympathy or I don't know exactly what it was, but you see Betty had a musical background too. Betty and I were in the same piano class with Mrs. Stoddard, it's just that I stuck with the music, and she dropped it for other things, like (unknown?).

HERB: So you knew her when you were a little child?

STAN: Oh, yeah, yeah, yeah. We were from, I would guess probably age eight or nine or somewhere around in there...

CARL: Oh, for heaven's sakes!

STAN: ...and we were high school sweethearts, and so on. Then we got married while I was still in the army. (Pause). And I remember... oh boy, talk about the power of love! I was on my way to, see I had been on the east coast at, see what was it called? It was in the Newport News... Langley Field. Yeah. Virginia. So I was on my way across country to get to Santa Anna for separation service, and it usually takes a couple of days to go through all the paper work, and of course they try to talk you into being in the reserves and all those things, which I declined of course. Anyway, so I stopped off in Escondido on my way to Santa Ana, just that one night, and according to the best of our calculations, that was the night that did it. Bonnie was born nine months later. (Chuckles). In the fall, this was in February when I stopped over night, and Bonnie was born in the end of October.

CARL: So, you've been childhood sweethearts from age what... probably about eight, or something?

STAN: Somewhere around there. Yeah, well, you see, the thing is we live... Of course, Escondido is a small town. What my... The last house that my dad built was on 8th street, just down the hill from where the Lucas' were, the Lucas', that was Betty's family name. They were up the hill, oh, maybe a couple hundred yards from where we lived, and so we would walk to school, you know, to high school, together very often. Of course, at first she would usually walk maybe a block behind me, or something or other. (Herb chuckles). Well, you know how kids are in high school, but a little while later we got better acquainted. Yeah, that's what made it so hard when the break up finally came. We had all those years. You know it's funny, I just earlier this month I celebrated my 27th anniversary with Linda, and Betty and I were married for 27 years, exactly. (Pause).

CARL: What, are you starting to look around again?

STAN: No. (Laughter). Well, I suppose that's logical, a 27-year cycle.

CARL: Every 27 years, yeah!

STAN: I move slowly you see.

NEIL: If you're lucky, you'll make another cycle.

STAN: Yeah. Well. 3 times 9 is 27. There's something magical about that I suppose. Well, I told you about that business with the numbers. When Linda and I got married, she was 23, had been born in 48, I was 48, had been born in 23, so we had this 25 year difference between us, but you know the numbers are kind of amazing. Not that they mean anything, but...

CARL: Yeah, three cue.

STAN: Yeah.

NEIL: I had a question, I don't know if anybody else would be interested in it, but I was confused a long time in over what your name and what you liked to be called. I called you Dan and have for a long time.

STAN: Yeah, well, uh a lot of my music, well actually most of my music is stamped with Dan. And all the people, as like you know me as Dan or Danny, or whatever, and they don't know who this Stanworth is. Of course, sometimes I don't know who this Stanworth is let me tell you the truth. Well, I resisted that name for a long time. And I think maybe I told you how the Danny came to be in the first place, didn't I?

HERB and NEIL: No.

STAN: Oh, I see, well maybe then, maybe I better mention that. When I was just a little, tiny kid trying to say my own name of course, I didn't go for the whole Stanworth, I was just trying to say the initial part of it, like Stanny, you know. But I couldn't make the S sound very well, so it came out Tanny, and my folks thought oh, Tanny, that sounds kind of stupid, so let's harden it up a little bit, so we'll make it Danny, so it was kind of drafted on to the beginning of Stanworth. And then it was shortened to Dan, later on. And then I remember one of my old friends used to beef it up, you know formalize it more, and he called me Daniel, which is quite a far cry, but... weird.

NEIL: What's your middle name?

STAN: Russell. Russell.

NEIL: No connection?

STAN: No. No. Yeah, names are weird. But you know it is, I've gotten used to it by this time, and it is distinctive. I've never run across it... well, I take that back, there a science show on the discovery channel, and there was an English... I can't remember if he was in physics or... what, but he was an English scientist, and his family name, surname was Stanworth. So that was interesting. And I know there had been a legend in our family that there was a Lady Stanworth, who had left a legacy of some kind. And there were two

brothers somewhere back in our family, who wanted to try to pick up that fortune you see, but they didn't have enough money for both of them to go to London, so they pooled their money, and the brother that got the money got as far as Baltimore, and was ready to get on a ship to go to England, and he got rolled, lost all his money. So he had to come back home. So that was the end of that. (Laughter). Now there was that other question, though, I remember, when I think back on it, that you, when you first asked the question, of course maybe you're no longer interested, but when you first asked the question you were interested in the connection between mathematics and music, you know, viewed from you might say the scientific level, and I have given that a good bit of thought. Well, you know you're driven into a lot of music theory studies and so, you can't really escape it, and certainly from the standpoint of just pure physics, you're all bound by the laws of nature, you can't escape that. And you know the harmonic series I mean there it is. And you know you can complain about it if you want to, but it's not going to do a bit of good. I mean it's there, you know, you accept it. And it's beautiful the way it works too, it's like the periodic table in chemistry, you know, it's gorgeous the way the thing is laid. It's just beautiful, beautiful. But in terms of music, well, you learn how to use it. You know, if you're after overtones, then you need to know what the player does in order to bring out this particular overtone, or what fingering, or what he does with his lip, or whatever, and all of those things. So you're using it as a practical tool, something that you can't change, but you can employ it at least. However, the thing is that a lot of people take another step and say that that means then that the two are welded together and in effect you can't have one without the other. Well, to some extent I guess that is true, when you think about the harmonic series, but you don't spend all your time playing overtones, you know, there are times when you want other kinds of sounds to be produced. And that is where you need to let yourself be pried loose from this marvelous construct, and get into other things, where the... I think it's whatever inspiration is, I'm not even sure what that is, really, but whatever it is, it has to take hold and use these things, which are provided by the harmonic series, and so on, and get something beyond just overtones out of it. And that's the point where I think mathematics and music part company, of necessity, at least I say of necessity because I think that, well, it'd be like let's say the periodic table. If all you have is the periodic table, you know what value is that, I mean you can't build anything with it, well, you could tear up the paper I suppose, and maybe burn it, or something or other, get a little energy out of it that way, but you know you got to put it to work, right? You combine these various elements together and you end up with various kinds of... Well you know like the medications I have to use, and all that kind of stuff, it all comes out there in one way or another. But it's the usage... it's the application that is the valuable part about it. And so, when people ask that kind of question, I have to say, well, I'm sorry, but there's really no valuable connection from my standpoint, anyway. Course, see the one place where it kind of, there's fuel for the other argument, on the other side of the argument, in the (twelve tone?) system, which is another beautiful system as far as that goes. The twelve-tone system has no direct connection with the overtone series, because you know, each of the twelve tones is itself a fundamental. You can use overtones on each of those if you want, sure, but still you are dealing with twelve fundamentals, so that right away breaks the connection with the overtone series. And again you are just using what is provided by nature, for other things, and the see, the, where I think some of the Serialists have fallen down, is that they have come to depend

upon the series, they say, ok the series says we'll do this, we do this, we do this, have to have it all laid out you know. Therefore because the series says this must be so, then it is so, and I'll accept it. Well, unfortunately you end up with a lot of bum music that way.

CARL: End up with what?

STAN: Bum. Bum music. And I think that the best example is Schoenberg, who invented the system in the first place, he... well I've studied a lot of his music in very close detail, and I've seen cases where he does all the things you're not supposed to do if you're writing a serial piece. Well, like someone will say: you're not supposed to repeat any of the notes before you have used all of the other eleven. You know, you're not supposed to leave out any notes. You know, all, they had these various strictures that are set by... I don't know who invented them exactly, but I think probably they are trying to make sure that people who use that system are able to make a convincing case for atonality. The idea being that if you're not careful about those things, you can end up with a, a tonal effect, a, a tonal effect, I don't mean atonal, but a tonal effect. In other words, well it's very simple, if you sustain a note, somebody is liable to think that's a tonic. If you repeat it, it's (something about time?). If you keep returning to it in various figurations, you're putting emphasis on it can be construed as a tonic, and so, and if people are interested in avoiding that, then it's necessary to follow these rules and avoid repetition or avoid omission, or whatever. So you see how it gets started, but the thing is if people hide behind that series, they say, ok, now I've done it according to the series, so therefore everything should be beautiful. It doesn't work that way. And I started to say, I studied Schoenberg I see lots of examples. Well, in the very first piece of his opus 25 he engages in note repetition almost immediately, it's like measure 3 or 4, or somewhere around in there. He's got something like 9 or 10 repetitions on B flat. So how could you say that this is an atonal piece if there's all that repetition going on? Which draws the ear to that note, and you say oh that must be a tonic. Huh, it didn't bother Schoenberg. He leaves out notes, he changes the order, he'll have, notes 1, 3, 5, 2, 4 something like that, the idea being you see that his ear tells him I don't like that particular pattern that the series gives me, so I'm going to change it. Ok, so in other words there's a veto at work, or something, so the ear can be satisfied. In other words, then serial music is really no different from any other kind of music, it's just that the way the materials are given for you to use in the first place is different from where ok I'm going to start with the chord, this is the tonic, this is the subdominant, this is the dominant, and so on, and I connect them together this way and so on and so on. If you dispense with all of that equipment there, then you have to fall back on something else. And of course now, a lot of people have written atonally, but without using the series, they're just freely atonal. Actually I've done a lot of that myself. And I think that's a good way to go. Fact, as I remember, George Perle wrote an interesting book called "twelve-tone tonality," in other words, he's saying in effect "atonal tonality." You know, pretty interesting concept. You know I think that guys like Bartok and perhaps even Stravinsky on occasion got into that realm, because, simply because... well, they were using chromatic style in which all the twelve tones were available to use, whenever they chose to do that, but their ears were always saying eh, I prefer this. You know, if you give them choices, this is better than this, and so on. So that the ear is shaping things according to what feels best in that moment, in

you know, the impulse suggests this, ok let's do this, the ear goes that way. And the heck with whatever series might be constructed to try to explain it, you know, whereas the poor guys who have to depend on the series they usually end up with music that gives atonal music a bad name, really. Because it's music that nobody really wants to listen to, it doesn't have any spirit, it doesn't have any character, or whatever, it's just a bunch of notes. It's like wallpaper.

CARL: Now can you find these sort of... this distinction between the kind of a mathematical system and what is pleasant to hear, can you find that just by improvising just a small number of possibilities, or does it take, or does it become only evident to the, to some that there's no rule that will do it much, until after you have done quite a bit?

STAN: You mean when a person is first starting to compose, period? Or, or...

CARL: Let's go with when you were very young.

STAN: Oh yeah.

CARL: When you said you were having fun improvising.

STAN: Yeah, it was the ear; certainly, it was the ear. And I suppose a lot of that is shaped by experience, you know, because I had listened to a lot of music, I played a lot of music, I was studying piano, and so on. And so, I suppose you tend to get certain pathways kind of you know, imbedded somewhere in your memory, so there's a preferred course which seems to be better than others that you might have chosen. That's an interesting thing; I haven't thought about it all that much. But it's probably something along those lines, where the possibilities are narrowed by preferences, and the preferences are probably set up by, by what you enjoy from your listening experience, or maybe from what you've studied or what you've read or whatever, Beethoven used to do it this way. That, by the way, is good way to get into it, that's the way I wrote my first piano sonata. I wanted to write something in the key in F minor, which is one my favorite keys, and Beethoven's first sonata was in F minor, so I used Beethoven's first piano sonata as a model, and I imitated the things that he did, of course, I'm using sounds very different from Beethoven, it doesn't sound like Beethoven at all, but the model was there, and it translated into newer terms. Well, actually I shouldn't say newer terms, different terms, because you know it's funny so-called new music by very young people, very often is not all that new. Well, simply because they are sort of regurgitating all the things they have acquired in their brief listening experience, and so they are kind of throwing it at you all at once and so it comes out, of course it's all upside down and backwards, and everything, but what you can discern there is probably warmed over Beethoven or whatever. Now does that answer...?

NEIL: Uh huh. Yeah. I had a funny association, talking about music and physics, there's a thesis in our library that must have been written in the late forties, early fifties, on physics and music, and it's just sort of like a teaching monograph. It isn't so much like a research thesis, but it's just sort of a summary of the state of affairs in physics and music

from musical acoustics. It was written here, thesis written by somebody here, and I recognized the name as the man who taught me, he was band leader, one of the two band leaders I had back in the...

STAN: Heisinger

NEIL: No. Late forties, early fifties it would have been that he was teaching band in Mt. Shasta.

CARL: Wow.

STAN: I'll be darned.

NEIL: Lawson, Lauden, something like that.

STAN: Well, now there was...

NEIL: Lawson.

STAN: Yeah, there was, wasn't there a Dave Lawson that had the music camp?

NEIL: That isn't right.

STAN: Hmm.

NEIL: I could go look it up and ask you later. I was wondering if this was... (Carl and Stan start to say something simultaneously, and both are inaudible). You know he taught me, he led the band I played in, he was a musician, but looking back many years later, here I found this thesis in our library. Person with the same name, I was convinced it was the same person; it made sense.

STAN: Probably was.

NEIL: I was wondering did we have somebody around in the faculty who was interested in this at the time? At that time we first came.

STAN: Yeah.

NEIL: Somebody who supervised our theses.

STAN: Well, as an undergraduate, I probably wouldn't have had any connection with anything like that anyway. I don't... it doesn't ring a bell, really directly. I do know that there have been several theses of composition pieces I have run across. There was one by... actually he ended up donating a number of his compositions to this school. Wish I could remember his name. Can't remember, he was a pianist. That's interesting. I have a thesis in there myself.

NEIL: Beardsley comes to mind, is that right? Does that ring a bell?

HERB: Beardsley.

STAN: Hmm. That doesn't ring a bell either.

NEIL: I'll have to look it up and ask you later. I had one other more administrative kind of question to ask about you in the Conservatory. It seems if you were in a position of establishing a Conservatory, and you wanted it to be a Classic Conservatory that could be capable of supporting a concert orchestra, a concert band, a soloist, and chamber music and the like, that you need a sort of minimum number of people, with certain skills. You need someone who can teach music history, theory, composition, you also need people who can teach every instrument, at least every family of instruments, and that sort of sets a minimum size for a Conservatory to really be adequate. I mean there must be some minimal, minimal size to work.

STAN: Yeah.

NEIL: Several times it seemed since I've been here, fingers have been pointed at the Conservatory that they were skirting with that minimum size, that they were problems that they really were missing a low brass teacher or they didn't have enough instructors in this area, that they really couldn't cover the bases, and they couldn't justify more because the enrollment of students wasn't high enough.

STAN: Yeah sure. Right.

NEIL: And the... This hasn't been articulated, or hasn't been heavy action along these lines, but I have heard a bit about it. Has this been a problem, has this been a continual problem in the Conservatory since you've been here, has this changed?

STAN: I don't see any likelihood that, I think basically it is a perennial problem, but see one of the difficulties that we get into in this situation is that there's the difference between the on campus staff, I mean like the resident type of thing, and those who are imported from elsewhere. Well, like for instance we had Larry McGaw, trumpeter from San Francisco Symphony, he came over to give lessons. There was Floyd Cooley, tuba teacher who came over from San Francisco. Yeah and people like that who are here just for you know the lessons in their own instrument and so on and when they're through they go back home again and so on. And so you lose any possible student link which could kind of cement the relations through the whole Conservatory, so it would be kind of just floating around loose, and uh, of course, it's not, it doesn't pay very well, because the amount of money they have to spend to make it worth while for this guy to come over for lessons and so on, they probably could use some of that money more wisely in other ways. So yeah, it's a real problem. As far as I'm aware, it's always been a problem, and I don't really see any way that it's going to change. Of course, once in a while, you can luck out and have a guy who can become a permanent faculty member who also has

applied skills. Well, actually we have a number of those. Like Don DaGrade, and Bill Dominik, they both are splendid performers on their solo instruments, but they also teach theory or music education or whatever, and actually we have a tendency to try to select faculty who have more than one capability we can depend upon. That's a real good way to go. But I think that the bottom line there is that if the guy is permanently on campus, we are much better off than if he has to come in just maybe one day a week or something like that. That's fly by night kind of thing, which doesn't enable much continuity or whatever, cementing a relations and all, that kind of thing. But sometimes you have no choice. You got to... where ever you can find the guy, you have to take it, and hope that it works out.

CARL: When I first came here, Stan, I was told that the music school was one of the parts of the University that probably the most distinguished, attract... you know was really an attractive part of the university. Was that already true when you were coming as a student?

STAN: Oh, yeah. It had a good reputation, yeah.

CARL: So it's a long time.

STAN: See it started in 18 72 or somewhere around in there, 76, somewhere in that area. I know as long as I had association with it, it definitely had a good reputation. I remember I went to one conference I can't remember now where that was. I think it was in Eastman. Well, it was one of those things where at the reception and dinner party and all that kind of stuff they were introducing people from various parts of the country, and I happened to be one from the farthest away from that school, and a number of guys spoke to me afterward, said oh yeah, yeah, we know about UOP. Has a good reputation. So you know they would sort of verify that feeling. And of course, we got students scattered all over the country, and that helps to spread the word too, as far as that goes. (Pause). Yeah, it has had a good reputation, and as far as I can see, there is no reason why that should change. It does seem like there's been improvement in terms of, certainly in terms of the capabilities of the students who are coming in. That of course is one of the biggest problems of all, getting the students who have these skills that we need to be able to help boost the school, and so on. And at the same time can carry a good solid academic GPA and all that; that does not always happen, unfortunately.

CARL: And then the problem with balance.

STAN: Oh yeah.

CARL: I remember one year, ten twelve year ago, when it seemed like there were 15 flutes, and as it is, there are only 50 people majoring in performance on. (Chuckling).

NEIL: As a matter of fact...

CARL: I think it needs to be balanced.

STAN: You remember, you probably noticed that that, or maybe you didn't notice it because you haven't seen it yet, but I wrote this piece called Flute City, for Bob Halseth. Now when he asked me to write it, he had 17 flutes, and he said what do I do with 17 flutes? So I, I... I couldn't see what I could do with 17, so I brought it down to ten, so I used ten flutes in this stupid piece. But yeah, that's the kind of thing, and of course, it be other times when you have all kinds of instruments, but maybe no oboe or maybe only one oboe or something like that. Well, you're handicapped.

NEIL: Yes.

STAN: And then of course there are other things that happen like, I remember with my fifth symphony, it has a very important solo part, cause it's opus fifty, and because it's opus fifty it had to use piano somehow or other. I think I told you about how every fifth opus number needs to have piano as a solo instrument or something. So, I had... it was almost like a concerto, it wasn't a concerto, but it had a very important piano part, and so when I brought it out first of all for George Buckbee when he had the orchestra, and he was all ready to go with it, but at that time there was a kind of a little... well, it wasn't a riot, but I mean it was a... I guess it had the effect of a riot. His brass players were real rambunctious that year. They would wise off, they'd be late coming to rehearsals, and sometimes they wouldn't come at all, you know that kind of stuff. So he got real mad at them. He threw out the whole... all the brasses. "Go, go I don't want to see you again." Well, of course that left him with just strings and woodwinds, so there was no way that he could do a piece like mine. So he gave it back to me. Well, some years later Michael Allard wanted to take it up, and so I gave him all the parts and everything. And then he had trouble with the pianist, because the piano faculty didn't want to let go of their prime students to have them spend the time working on this piece of mine, because it was, you know, they were losing time they should have been spending on their solo repertoire, whatever it was they were doing for their piano degree. So they just wouldn't let go of the people. So Michael was frustrated, so he had to give them back to me, except he didn't... he didn't give me back all the parts. I'm still missing kind of maybe a dozen parts that I have to get back. But you know there are those problems that come up, that make life interesting.

PERSON IN BACKGROUND: Especially your life.

(Stan chuckles).

STAN: Oh boy. Well.

NEIL: Did you get to know Dave Goedecke very well while he was here?

STAN: Oh yeah, oh yeah.

CARL: (Inaudible) was a good friend of Dave's.

STAN: Yeah, yeah he was a great guy. Yeah he... in fact he did one of the weirdest pieces I've ever written, it's a piece called, uh, *Duplicitri*, the, I spelled it with a T-R-I at the end, and the value being that there's two's and three's. (Carl chuckles). But not only just conventional here's two and here's three, but also it was kind of a visual sort of effect, where the patterns would be in three, but had conducted in two, and you know thing so of that sort. So that if you're watching what the conductor's doing then you're getting a double dose of two's and three's in all different kinds of combinations. Anyway, he got through that thing, did an excellent job, but of course the recording didn't turn out too well because we were recording with a very cheap recorder in Music C which is not the best place to do something like that anyway. So anyway, but he did a lot of good stuff. (Sarah McLaughlin song comes on rather loudly in background). Great guy, hated to see him go. But I think what happened with him was that he was going for the deanship, and when he lost out on that, he I guess he felt that didn't want us to stick around any longer, he felt disappointed by that so he left. Oh, we're probably going to pick that up on the tape, I wouldn't be surprised.

CARL: Yeah.

STAN: But I think probably we're about done anyway, don't you think?

NEIL: I just put my list away, Stan.

STAN: Oh yeah, ok. Carl, can you think of anything?

CARL: No, actually, I'm kind of run out. But I don't know if you have, Stan, if you got things you want to say, maybe you can go outside and get this.

STAN: Well, yeah I suppose I can kind of create a little summary or something or other. Yeah why don't we shut it off, and we can go out, and...

(PAUSE).

CARL: Yeah, it's running.

STAN: Yeah, the red light is on; yeah everything seems to be (copasetic?). Yeah, well I think, of course we spent an awful lot of time on this, and I really feel for whoever's going to have to transcribe all this garbage. (Laughter).

CARL: May take them all summer.

STAN: Could be. Gee whiz. But at least you know we're doing our duty. And by the way, Neil, you know you're going to be, oh well, Carl too, you know you guys are not going to get off, you know, you're going to be cooked one of these days too, right? Ok?

CARL: I've already forgotten too much to be here.

STAN: Oh no.

CARL: Get Neil, he's got a good memory.

STAN: Oh, yeah, he does seem to have a good memory.

NEIL: I remember yesterday pretty well, I have trouble with the day before. (Laughter).

STAN: Well, we won't ask you about that.

CARL: You're in great shape. It's a problem when you can remember ten years, fifty years ago and not yesterday. (Laughter). (Wind noise is heard, as well as the coming of an airplane in the background).

STAN: Oh yeah, yeah. Well, I think probably about the only thing left that just occurred to me just as we were wrapping up over there in Lyon's uh, that maybe a little kind of a recapping of the chairmanship might be useful here. I don't know, Neil did you have any questions along those lines?

NEIL: I was interested in what happened at the time that Goedecke left, but I don't have any specific questions...

STAN: Oh, I see.

NEIL: I just don't know that much about it.

STAN: Uh huh. Yeah well, I, yeah we covered that all right. I was sorry to see him go because he was a great guy.

NEIL: Was John Elliott dean when you first came?

STAN: Yes.

NEIL: Then later Bodley?

STAN: Bodley was the next one. And then next came Steadman, and then Steadman was actually forced to leave is what it came down to. So Ira Lehn filled in for a couple years, and then Nosse arrived, and I guess Nosse had the greatest number of years in service as dean, from what he was telling us, anyway. 19 years or something like that. I hadn't realized that, but... so anyway... And of course I got feelings, everybody does, it's ah... we had our differences. Most of them having to do with that evaluation thing, you remember I got into the evaluation business a while back. And I wrote some hot letters and he wrote some hot letters back again, you know.

CARL: Now this is evaluation of whom by whom?

STAN: An evaluation of me by the students.

CARL: Oh I see, I see, ok.

STAN: And you know, I mentioned that the system was not good in that you were not allowed to confront your accuser, and you didn't really know what they were complaining about in the first place, so therefore it'd be very difficult to do anything about it. You know if you didn't get a substantive evaluation coming. Well, anyway, so but there's no point in going over that anymore. But I think just looking back over what I was able to accomplish as chair... well, actually before I became chairman too, see Stedman appointed me in I think it was 71, but before that I had been doing everything I could to build the department up. In summer times I offered a lot of new courses, survey courses, the first one was the music of Bartok. That was a very popular course; I had a lot of people sign up for that. And then another one on the music of Stravinsky, another one on the Hindemith, Schoenberg and his disciples...

CARL: Why do you think Bartok attracted so much interest?

STAN: Well, now, that's a very interesting question, and I got a very interesting answer to it. There's a very nice biography of Bartok, by Morgan who had asked Honegger, who was a very famous composer too, he's got an Pacific 2-3-1 steam engine tone poem. Anyway, Moreux asked him whom he felt were the three most important 20th Century composers and why he felt that way. So Honegger thought a little bit and then he said Schoenberg, because he's the most... see, what was the word he used? Important I guess is the word he used, something like that... significant. That was it. Significant. The most significant... Uh, Stravinsky, because he's the most interesting; and Bartok because he was the most musical. And I thought that was a very neat way of... and I feel exactly the same way myself, I've always felt an affinity for his music, and I have found that in my own style that was being developed before I really knew who Bartok was or anything, I do the same kinds of things, I'm interested in the same kinds of scale patterns, and harmonies, and rhythms and all that kind of stuff that he was, and it's kind of like we're kindred souls, you know. So to have a composer like Honegger to say something like that about Bartok I thought was very important. But anyway, so that's the reason why the first survey course I gave was Bartok, because I wanted to immerse myself in Bartok, and I think I covered one way or another every thing that he wrote that was available in those days. Of course you know always with composers, you know the longer they've been dead then the more fallout there is. You know, Juvenilia and that kind of stuff, the stuff that hadn't got published and what not you know. So it takes you thirty forty years to get everything all together. So I had my hands on everything that was available then, and I did a lot of copying and stuff by hand, ditto masters and all that stuff. Ah man. But of course these survey courses, I must have ended up with eight or ten of those over the years. There was one on American music; I remember that was very popular. Fact is, you remember Allen Waldo, he was a geologist at Delta, his wife Sherry, Cherry, took the course, and she was great. She was great. Anyway, so, as I say, I was doing those things to build up the department, and adding new courses: a course in atonal music, advanced form, well we already had one of those, but I pursued it to beyond where it usually

stopped. One course was very interesting, Aesthetic Issues in Modern Music, and you know there were a lot of those, and the fact is the way I set up the class it was like a great open forum discussion. We'd sit around with the tape recorder going and we would bounce these ideas off each other, and occasionally I'd ask a question or whatever to kind of steer things, but covered an awful lot of ground in that course. Of course, you know you need good students who have active minds and who have a good background and all that kind of stuff to get much of anyplace with it, but we had a good crew.

CARL: What was the purpose of the tape recorder?

STAN: Ah, so we would have a record of everything that had gone on, and if anybody wanted to go back on something or other, and get any further information or to ask another question of whoever it was that made this remark, it would be on the tape and he would be able to find it, so. Now I still have the whole volume of tapes, there must be... gee, I don't know, twenty of them.

CARL: Well, that's a dangerous kind of seminar to be part of. (Laughter).

STAN: Well, we all enjoyed it very, very much. Of course the thing that, see first of all I felt the whole thrust of theory teaching needed to be redirected here. And so I built a whole new program, it was called Basic Materials; it was a four-year course, starting with the freshmen. Basic Materials started with uh, well we had a 16th century counterpoint was our first main theory topic, the idea being that if we tried to go back to the Greeks, there was so little music left for maybe eight or ten pieces at the most, and some of those fragments, so it's hard to build a theory out of anything like that, whereas if you get into say Palestrina, well and of course, his predecessors, you know Josquin, and Lasso, well Lasso was a contemporary, but I mean you know there is wonderful music that can be studied and imitated, and of course there are very definite rules for writing 16th century style counterpoint so we could really get a gung-ho course going. A course to confront freshmen with something like that, that's whew... boy, talk about culture shock. You know if they come here with maybe a rock background, then they run into Palestrina, oh boy! So there's a little difficulty there. Oh, and our first class by the way had a hundred and twenty freshmen in that one class, and so I started off team teaching with Max Simoncic, uh, he was here I don't know maybe three four years before he went over to Pelta, and that helped a lot, and then we broke up the class in little study groups and so on, so we could have one main session and then they would splinter up and so on, and work over whatever problems they wanted to work on individually, and then we would put them together later in week and that kind of fit in, and that was pretty successful. But it was just...oh man. You know brand new course and then all those bodies, whew boy that was rough. And of course the basic problem with that was that I had wanted all along to have a very close tie in with history. And the problem is George Nemeth, he would start off with the Greeks, it was the logical place to start, well, I couldn't start there. See because there was nothing really for me to work on, so we were already out of step by a thousand years or so, and when our freshmen were trying to hook up with his freshmen. The rest of the (go?), the second semester was Baroque into Classical, and you know common practice harmony gets under way, and ok, fine, that's no problem there. Then

the third semester was Romantic into Early 20th Century, no problem there. Then of course the fourth semester was all late nineteenth century and twentieth Century, and we got them as far as Weber, and cats like that, and so that part of it worked very well, but it was the first semester which was really flawed in the basic concept of it. So after a number of years of that, I don't know maybe ten twelve years, forget how long, and then of course I had revised everything else you know to kind of fit with that new sequence. Then I had to turn around and do the whole bloody thing again, and we ended up basically with three years of the basic theory and then they move off into other areas later on. It was a very different situation but the thing is that I did feel that we got a lot of good accomplished. And of course I was adding these new courses along the way too. And that I suppose was really the biggest mistake that I made, because I had all of these courses which were terribly expensive, maybe two or three students per class, a two unit class, and that's just not cost effective, that's all there is to it. And so those had to be kind of discarded, and I felt sorry about that because those were the ones that I really enjoyed and the students really enjoyed too, and the ground we covered... oh boy. But you know the thing is you have to be practical, and so on. So finally about the time I was retiring, and so on... well Bob Coburn, he had been one of my students while... years ago, I forget how long exactly. And Francois Rose is an excellent theorist and composer. Both of them fine composers. So they're running the show now, and I think they're doing a good job, I mean I haven't tried to check up or anything, but it seems to me that things are progressing very, very well. But it's just not like the good old days, when I had the, the... You know all of these bloomin'... you wouldn't believe the... Oh god. (Sighs). When I was young, eh. (Laughter).

CARL: You're not actually so old at the moment.

STAN: Well, I try not to Carl, if I acted my age I probably wouldn't be able to get up off my butt here. (Laughter). Oh boy. It's great though to think back, and I really feel good about the things I was able to accomplish, and I feel good too about the amount of writing that I was able to do with all these other things.

CARL: Right, gosh.

STAN: I kind of marvel at that sometimes.

CARL: When you describe what is involved, I had...