Inventory of the Charles Shere Collection, 1945-[ongoing]

Collection number: ARCHIVES SHERE 1

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Hargrove Music Library
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Processed by:
Michelle Buchmeier
Revised by:
Atsuko Tanida and Judy Tsou
Date Completed:
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Xiuzhi Zhou

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Descriptive Summary
Title: Charles Shere Collection,
Date (inclusive): 1945-[ongoing]
Collection number: ARCHIVES SHERE 1
Creator: Shere, Charles, 1935-
Extent: Number of containers: 6 document boxes and 1 oversize flat storage box
Linear feet: 2.417
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
Charles and Lindsey Shere in October 1997.
Access
Collection is open for research.
Publication Rights
All requests for permission to publish or quote from manuscripts must be submitted in writing to the Head of the Music Library.
Preferred Citation
[Identification of item], Charles Shere Collection, ARCHIVES SHERE 1, The Music Library, University of California, Berkeley.
Biography
Shere, Charles (b Berkeley, CA, 20 Aug 1935). Composer. He attended the University of California, Berkeley (BA in English literature, 1960), and then studied composition with Luciano Berio at Mills College, Oakland, and with Robert Erickson at the San Francisco Conservatory and privately, and conducting with Gerhard Samuel. He was music director for the radio
station KPFA, Berkeley (1967-74), and later produced music programs for KQED, San Francisco (1967-1974). From 1973 to 1984 he lectured in composition and the history of music at Mills College. Admired as a writer, he was from 1972 music and art critic for the *Oakland Tribune* and from 1973 to 1978 edited and published *Ear*, a monthly magazine devoted to avant-garde music. His continuing interest in art led Shere to write and produce television programs on the artists Marcel Duchamp and Georgia O'Keefe, among others; he also lectures frequently on art and has done scholarly research on West Coast painting. Shere has received commissions from the San Francisco Contemporary Music Players, and the Arch Ensemble, Berkeley, and in 1978 was awarded a composition grant by the NEA.

Shere's music is rooted in the experimentalism of the 1960's and owes something to Cage and Stockhausen in its technical procedures. But the principal creative model for him is Duchamp, whose perceptual conundrums and whimsical arcana are reflected in many of Shere's scores, especially his "Duchamp opera," *The Bride Stripped Bare by her Bachelors, Even* (1964-; planned premiere 1986). *Tongues* (1978), and extended essay in glossolalia for chamber ensemble and speaker/singer, typifies his deft blend of wit, lyricism, and complex verbal and musical symbolism.


**Scope and Content**

The collection is divided into three series: Music Compositions, Sound Recordings, and Miscellany. The Music Composition series is further subdivided into seven subseries: Concertos, Other orchestral works, Stage music, Choral music, Chamber works, Instrumental works, and Songs. These subseries are designated by David Meckler, a student of Shere, who originally arranged the collection before transferring to the University of California, Berkeley. Although the collection consists mainly of compositions by Shere, other materials such as correspondence, programs, and reviews may be added to the collection later and rearrangement of the Miscellany series may be warranted. The materials date from circa 1954 to the present.

**SERIES 1: MUSIC COMPOSITIONS**

**SUBSERIES A: CONCERTOS**

Box Box 1, Folder 1  
*Guitar Concerto*(sketch). Unbound, many blank leaves. Undated. [41 lvs; pencil and ink manuscripts].

Folder 2  
*Sketches for Concerto for Orchestra*. Score and sketches.

Folder 3  
*Piano Concerti (1-3)*(sketches). Loose lvs: *Piano Concerto 1 A 1st state*(1 lf) & *Concerto no 2 for piano*(2 lvs). Also: folder entitled *Piano Concerto* enclosing 15 manuscript leaves and 16 blank lvs. Undated. [34 total lvs in pencil and ink].

Folder 4  
*Piano Concerti (1-3)* sketches. (Cont.) Some of the music is arranged into packets, several of which are entitled "Scene 4: Ballets of the Bachelors and the Bride (piano concerto)." Undated. [49 lvs, printer ink, ink and pencil].

Folder 5  
*Concerto for Piano and Touch, (with winds, percussion, and orchestra)*. Undated. [pen manuscript, 3 lvs].

Folder 6  
*Small Concerto*. Scored for piano and orchestra.  

II. Computer-generated score, with some handwritten notes in red pen. Undated. [7 lvs]

Folder 7  
III. Published version of *Small Concerto*. Includes notes on the piece and critical reviews of the work's performances. EAR Press, Berkeley, California, 1979. [6 lvs]  
IV. Xerox copy of III. [12 lvs].

Folder 8  
*Small Concerto* (cont.)  
I. Copies of pages from *Small Concerto*, possibly the pre-printing version. Leaves are in no noticeable order. [59 lvs].

II. Folder containing the original from which the copies in I. were made, and a complete, organized copy of *Small Concerto*. [16 lvs].

Folder 9  
*Small Concerto*(cont.) manuscripts and copies of all the individual instrumental parts. [ink manuscript with scattered pencil notes, 67 lvs].
SERIES 1: MUSIC COMPOSITIONS

SUBSERIES A: CONCERTOS

Folder 10  
*Concerto (Uncataloged)* for 2 pianos and orchestra. Long folded copy of manuscript with notes in pencil [14 lvs, connected] Also: Xerox copy [14 lvs, separate].

Folder 11  
*Concerto for Violin.* 25-leaf bound printed copy of this piece with violin part and piano reduction. (1990)

Folder 12  
*Concerto for Violin (cont.)*  
  I. 8-leaf bound copy of manuscript with notes in red pencil.  
  II. 2 lvs, unbound, of hand-written (ink and red pencil) notes on *Concerto.*  
  III. 14-leaf "bound" score of *Concerto* with attached hand-written (ink) additions. Notes in red pencil.

Folder 13  
*Concerto for Violin (cont.)*  
  I. 38-leaf printed copy of complete *Concerto* score with notes in colored pencil.  
  II. 17-leaf copy of computer-generated score of 1st movement of *Concerto.*  
  III. 18-leaf computer-generated score of part of 1st movement of *Concerto* with notes in red pen.  
  IV. 8-leaf computer-generated score of part of *Concerto* with notes in red pen.  
  V. Copies of parts for orchestra [31 lvs].

Folder 14  
*Concerto for Violin (cont.)* Notes in yellow folder. Some pages photocopied, some in pen, some in pencil, and some Type-written [65 lvs].

SUBSERIES B: OTHER ORCHESTRAL WORKS

Box Box 2,  
Folder 1  
*Chamber Symphony* sketches. Hand-written sketches in ink and red pencil. [30 lvs].

Folder 2  
*From Calls and Singing.* 2 bound printed copies of work, copy has markings in red pencil. St. Heironymous Press 1975.

Folder 3  
*Large Vocal Torch Cycle.* For voice and orchestra. German text. Sketches. [16 lvs, ink and pencil]

Folder 4  
*Music for Piano & Orchestra.* 1 manuscript score and 1 photocopy. [5 lvs ink and pencil].

Folder 5  
Fragment found with *Music for Piano and Orchestra.* [2 lvs ink and pencil]

Folder 6  
*Symphony in III.* Printed score with notes in red ink, accompanied by related letter from publisher

Folder 7  
*Symphony in III.* (Cont.) Printed score, unbound.

Folder 8  
*Symphony, 1976.* Handwritten manuscript with notes in red pencil and 1 photocopy of manuscript. (18 lvs ink and pencil).

Folder 9  
*Symphony, 1976.* (Cont.) Manuscript parts. (69 lvs, ink)

Folder 10  

SUBSERIES C: STAGE WORKS

Box Box 2,  
Folder 11  
*The Box of 1914.*  
  I. Printed score  
  II. Libretto (10 copies)  
  III. Programs for performance at the San Francisco Conservatory of Music on Jan 30, 1981.  
  IV. Reviews of the performance by the S.F. Chronicle and Examiner.  
  V. Related correspondance.  
  VI. Notes on performance.

Folder 12  
*The Box of 1914* (cont.) Score with markings. Also includes resume of Jeannie Thomas.

Folder 13  
*The Box of 1914* (cont.) "Intermediate version" of *Box* bound in folder with loose leaves including notes on the percussion parts and a photocopied resume of Shere.
### SUBSERIES C: STAGE WORKS

**Box Box 3, Folder 1**
*The Box of 1914* Notes and photos of performance on Jan. 30, 1981.

**Box Box 7, Folder 1**
Box of 1914 printed score. *The Bride Stripped Bare By Her Bachelors, Even.* Opera in three acts after the painting by Marcel Duchamp.

**Box Box 3, Folder 4**

**Folder 5**
*Ballet: Handler of Gravity* (cont.) One printed score, [ink or copy?]. 1 manuscript.

**Folder 6**
*I Like It To Be* conversational opera, one printed study score.

**Folder 7**
*Ladies’ Voices.* One published, copy of score (copyright 1987), and one computer-generated score.

**Folder 8**
*Ladies’ Voices* (cont.) Printed score, also several incomplete scores.

**Folder 9**
*Ladies’ Voices* (cont.) Printed, bound score, cover dated: "Charles Shere 5 Sept 1987."

### SUBSERIES D: CHORAL WORKS

**Box Box 4, Folder 1**
*Manieure de gravité.* One-page piece for chorus à cappella "to accompany, precede or follow Handler of Gravity for organ or Soigneur de gravité for orchestra or ABCDEF for chorus and instruments or 5 pieces for piano after H of G." [9 copies].

**Folder 2**
*Requiem with Oboe.* 2 full scores for SSAATBB chorus and oboe. Words of *Requiem* are both traditional Latin requiem text and 2 poems by Wallace Stevens--"Not Ideas about the Thing but the Thing Itself," and "Of Mere Being."

### SUBSERIES E: CHAMBER WORKS

**Box Box 4, Folder 3**
*Boone.* Work for 6 drums. [2-leaf computer-generated score and 3 photocopies of score].

**Folder 4**
*Ces Désires du quatuor: Quartet no.1 for 4 musicians.* One-leaf score and many copies of score in various sizes. [17 lvs]

**Folder 5**
*Collaborative String Quartet--Music 205.* One-leaf and one copy. [2 lvs].

**Folder 6**
*Divertissement* (for the wedding of Charles Boone and Josefa Vaughan). 1-leaf score, and 1 copy of piece for string quartet.

**Folder 7**
*Eight Banalities.* For violin and piano. 1 4-leaf manuscript, and 3 photocopies.

**Folder 8**
*En Balaçant:* Quartet no. 9 for 2 or 3 pairs of strings. 1-leaf score and copy.

**Box Box 7, Folder 2**

**Box Box 4, Folder 9**
*Fast Movement.* 5-part sketch. [2 lvs].

**Folder 10**
*For Lou Harrison.* Piece for clarinets, bassoon, viola, violin, and cello. [1 If, 2 lvs copies].

**Box Box 7, Folder 3**
*Fratture.* For violin, cello, bass, piano, percussion, trumpet, clarinet. Bound manuscript score with markings. Biographical notes included in pocket. Also enclosed: unbound copy of score.

**Box Box 4, Folder 11**
*Octet.* For 2 violins, viola, 2 cellos, piano, and clarinet (string quartet and clarinet quartet). Score and string parts

**Folder 12**
*Parergon to Wind Quintet: Flute.* Flute part score and letter containing alternate fingerings for flute. [17 lvs].

**Folder 13**
*Parergon to Wind Quintet: Trio.* Score for wind trio: English horn, bass clarinet, and bassoon [21 lvs].

**Folder 14**
*Quartet #1.* See *Ces Desires*, folder 2

**Folder 15**
*Quartet #2.* Sketch.
Folder 16  Quartet #7 “Like a piece of....” 2 copies of 1-1f score. 
       Quartet # 9. See En Balaçant, folder 6.
Folder 17  Quartet Sketches. Various sketches enclosed in folder.
Folder 18  String Quartet. Manuscript score [12 lvs] and copy .
Folder 19  Screen: Quartet No. 3 for strings. Score [1 lf].
Folder 20  Tender of Gravity. Piece for flute, oboe, clarinet, bassoon, harmonium, violin, 
viola, cello, and bass. Manuscript score [12 lvs], and copy [9 lvs].
Folder 21  Tongues. Printed conducting score.
Folder 22  Tongues. Scenario for a concerto for poet speaking in tongues, live electronics, 
taped sounds and chamber orchestra. 3 photocopied scores.
Folder 23  Tongues(cont.) Notes, photos, letters, reviews, and program sketches.
Folder 24  Tongues (cont.) Score, letters, reviews, and notes.
Folder 26  Tristan and Isolde: Prelude and Transfiguration. Parts for viola, violin 1. [4 lvs].
Folder 27  Vie Lactée. Score of piece, as well as score of Screen. Notes on Vie Lactée, En 
Balaçant, and Screen. [16 lvs].

SUBSERIES F: INSTRUMENTAL WORKS

Box Box 5,  Five Pieces after Handler of Gravity. For piano. Proofs of Five Pieces, and 
correspondence between the composer and printer regarding these proofs.
Folder 1   Computer-generated scores of the pieces.
Folder 2   For Piano, November 1965. Two 1-1f scores of piece.
Folder 3   Handler of Gravity. Score of work for organ taken from text and drawing by Marcel 
Duchamp.
Folder 4   Rose. For clarinet (in A) solo. One leaf of music with markings. An identical leaf 
with no markings
Folder 5   Seven Bagatelles. Score of pieces composed December 5, 1996 while looking at a 
number of paintings by Patrick McFarlin. Dedication: "For Eliane Lust."
Folder 6   Sonata for Piano. Manuscript and photocopy. [15 lvs--i]
Folder 7   Three Pieces for Piano. Manuscript copy of score. Computer- generated score. 

SUBSERIES G: SONGS

Box Box 5,  Alice's Pizza. Dedication: " To Alice" [Waters?] Manuscript of song for 2 voices. 
Folder 8   Some pages computer-generated, some hand- written, and some photocopied. 
Dated 26 March 1986 [7 lvs].
Folder 9   Bachelor Apparatus. Score of work and pre-printing score. [3 lvs].
Folder 10  Certain Phenomena of Sound. For high soprano and violin. Several scores of work 
written to words of a Wallace Stevens poem, some with notes in pencil or red ink. 
Poster announcing premiere of the work and other modern music performances at 
the San Francisco Museum of Modern Art.
Folder 11  Certain Phenomena of Sound(cont.)drafts of score. Program from premiere on 
Box Box 7,  Le Chien et la Rose: Poème perpetuel for voice and piano. Words By Tristan Tzara. 
Folder 4   Score and Copy, 1-leaf each.
Folder 12   "Classify combs by the number of their teeth."
Box Box 7,  Dirt and Not Copper for tenor, bassoon, and trombone. Words from Tender 
Folder 5   Buttons by Gertrude Stein. Dated 1975 1-leaf.
Folder 6   Ground Glass for soprano, piano, violin, flute, and cello. Sketch, 1-leaf.
Folder 7   Her hair does not move. Piece for voice alone.1-leaf. [*Note: the manuscript is 
very faded.]
for voice from the text by Rimbaud.
Box Box 5, Folder 13
Nothing Elegant. For soprano, oboe, and cello. On same paper sketch of Mildred's Umbrella for SAT.

Folder 14
Peeled Pencil, Choke. One-measure fragment and instructions.

Folder 15
Songs, various. Various songs and texts. Includes: Dirt and Not Copper; A White Hunter for heldentenor, piano, bassoon, and trombone (both from Tender Buttons by Gertrude Stein); Peeled Pencil, Choke; A Carafe, That is a Blind Glass for voice and instruments (7 Nov. 1983); Nothing Elegant; Eye Glasses; Shoes; It was Black, Black Took. [18 lvs].

Folder 16
Three more Stein songs: Red Roses; It Was Black, Black Took; and You Can Only Say What You Know for voice, violin, bass clarinet, and piano. Ear Press, Berkeley, 1997.

Box Box 7, Folder 9
1914 (Mallarme: Le livre) for vocalist and piano. Dedication: "for Jim 10x64."

SERIES 2: SOUND RECORDINGS

Box Box 6, Folder 1
Duchamp mix 1.

Folder 2

Folder 3

Folder 4

Folder 5
Tongues performance tape. 8/23/80.

Folder 6
Schematic score, Tongues.

SERIES 3: MISCELLANY

Box Box 5, Folder 17
List of Shere’s works. Also a chronological list (1954-82) appended at the end of list. [131 leaves].

Folder 18
Acquisition Agreement

Folder 19
Correspondence

Folder 20
Writings/Papers: Modern Concert an appealing...

Folder 21
Writings/Papers: Remolif and Shere There and Near.