

This document represents a preliminary list of the contents of the boxes of this collection. The preliminary list was created for the most part by listing the creators' folder headings. At this time researchers should be aware that we cannot verify exact contents of this collection, but provide this information to assist your research.

UC Davis Special Collections

D-135: Swift, Richard.

Box 1:

Richard Swift; Incidental Music (manila envelope):

Doctor Malgre Lui (1956) UCD.

French Farce (1958) UCD.

Antigone (1959) UCD.

Riders to the Sea (1955) Univ. of Chicago 1955.

Richard Swift; Early Music 1947-1951 (manila envelope).

Richard Swift; Tristram Shandy - Sketches, etc. - abandoned 1967. (manila envelope).

Professor Richard Swift - abandoned. (manila envelope).

Richard Swift; Student work, Music Theory, University of Chicago, 1953/54.
(manila envelope).

Richard Swift. Roses Only, for soprano and small orchestra. 1991.(score, #95).

Richard Swift. Domains for Piano. 1986. (score, #87).

Richard Swift. Things of August, for piano. 1985. (score, #86).

Richard Swift. Radix, Matrix, for piano. 1992. (score, #98).

Richard Swift. String Quartet VI, (1991-92). 1992. (score, #96).

Richard Swift. Voyages II, for four-part chorus. 1989. (score, #92).

Richard Swift. Credences of Summer. 1989. (score, #91).

Richard Swift. A Stitch in Time. 1988-89. (score, #90).

Richard Swift. Some Versions of Paraphrase. 1987. (score, #88).

Richard Swift. In the Country of the Blue, (Trio II), Violin, cello, piano. 1988.
(score, #89).

Richard Swift. Some Trees. 1982. (score, #81).

Richard Swift. Serenade Concertante II. 1985. (score, #85).

Richard G. Swift. Sinfonietta.

Erwin Johannes Bach (b.1897-d.1961). Sinfonisches Fresko, Ruf an Die Mensch Heit,
Urpartitur (earliest part). 1952-1956.

Erwin Johannes Bach. Sinfonisches Fresko, Ruf an Die Mensch Heit, for Grand Symphony
Orchestra.

Erwin Johannes Bach. Sinfonisches Fresko, continuation.

Box 2:

Richard Swift; Personal Correspondence 1956-1963. (2 folders).

Richard Swift; Correspondence 1964-1989. (8 folders).

Richard Swift. The Trial of Tender O'Shea. Libretto by Dorothy Swift. 1964.
Photos, clippings, etc.

Richard Swift; New Music Ensembles 1963-65 - Photo album.

Richard Swift; Department of Music, Student evaluations of courses 1979-1981. (notebook).

Richard Swift; Notebooks of material (letters, evaluations, etc.), one of originals and one

of copies, for Distinguished Teaching Award, UC Davis, 1980.

Richard Swift; Distinguished Teaching Award Acceptance materials, 1981. (1 folder).

Richard Swift; "The Great War" lecture, November 15, 1981. (1 folder).

Richard Swift; Lecture: "Contemporary composition in music," UC Davis, ca. 1960. (1 folder).

Richard Swift; Faculty Research Lecture, 1983. (1 folder).

Richard Swift; Teaching Award, correspondence, etc. 1980-81. (1 folder).

Richard Swift; Fourth Quartet, correspondence, clippings etc. 1973-1974. (1 folder).

Richard Swift; American Academy and Institute of Arts and Letters Award, 1978. (1 folder).

Richard Swift; Papers (Webern, Perle). n.d. (1 folder).

National Endowment for the Arts. Composer/Librettist Program Collection at The American Music Center. New York, N.Y.: The American Music Center, Inc., [1979].

American Academy and Institute of Arts and Letters. Proceedings. Second Series, Number 29. New York, N.Y.: American Academy and Institute of Arts and Letters, 1979.

Box 3:

Yearbooks:

University of Toledo, Toledo, Ohio. The Blockhouse. 1946, 1947, 1948, 1949.

Jefferson High School, Delphos, Ohio. The Delphi. 1944, 1945.

Thomas A. DeVilbiss High School, Toledo, Ohio. The Pot O' Gold. 1944, 1945, 1946.

Box 4:

Richard Swift; Black binder, Department of Music. Contents: Articles, Review Articles, Reviews, Encyclopedia Articles, Sacramento Symphony Program Notes, Programs, Letters. 1981-1984.

Richard Swift; Green Binder. Contents: Summary of Evaluations, Articles, Review Articles, Reviews, Encyclopedia Articles, Selected Articles re: Swift music, Letters and References to Swift articles, Selected Programs, Teaching Letters from Students. 1967-1981.

Richard Swift; Green Binder. Contents: Concert Programs, News Clippings. 1953-1968.

Richard Swift; Green Binder. Contents: Composition; List of Compositions, Compositions Submitted, List of Awards, List of Publications, List of Recordings, Writing about Compositions, Recent Reviews, Recent Performances. 1963-1976.

[Richard Swift?]; Pitch-Class Sets and Rows. Rev. 8/1989.

[Richard Swift?]; Invertible Counterpoint. Rev. ca. 1988/89.

Richard Swift and Robert Bloch. Musical Thinking; a first year theory text. 1972. (orange binder).

[Richard Swift?]. Sonatina, for Music 4C. (1987).

Box 5:

Richard Swift; Working notes to published scores.

Box 6:

Diplomas: Dorothy Zackrisson (Swift) - Primary grades, High School; Richard Swift - Master of Arts, University of Chicago (1956).

Marriage Certificate - Dorothy Zackrisson and Richard Swift (1951).

Student I.D. Cards - Richard Swift, University of Chicago and Princeton University.

University of Chicago Award of Fellowship - A William Rainey Harper Fellowship.

Awarded to Richard Swift, April 1, 1956.

Photo: Dorothy Zackrisson and Class of 1942 at McKinley.

Richard Swift; Certificate of Membership, American Society of Composers, Authors and Publishers.

Richard Swift; Berlioz, Translations, unpub.

Richard Swift; Verse.

[Richard Swift]; Student work; Orchestration. University of Chicago, 1953-54.

Richard Swift; Misc. concert announcements and posters, 1961-1992.

Richard Swift; Working notes and sketches for published scores.

Box 7:

1. 1950: *A Solemn Music* for Orchestra (not master copy).
2. 1950: *Elegy* for Violin and Cello.
3. 1950: *Divertimiento* for Chamber Orchestra.
4. 1951: *Partita I* for Brass and Percussion.
5. 1951: *Partita II* for Flute and Clarinet.
6. 1951: *Sonata* for Solo Flute.
7. 1951: *Composition* for Solo Trombone.
8. 1952: *Three Bagatelles* for Solo Bassoon.
9. 1953: *Two Little Pieces* for Piano.

10. 1954: Two Duets for Bassoon and Heckelphone.

Box 8:

11. 1954: *Variations* on a Theme of Milhaud for Oboe, Bassoon, Violin.

12 a.1954: *A Coronal*, for Orchestra

12 b.1954: *A Coronal*, Parts.

13. 1954-55: *String Trio*.

14. 1955: *String Quartet I*.

15. 1955: *Capriccio* for Piano, 4-hands.

16. 1955: *String Quartet I*.

17 a.1956: *Serenade Concertante* for Piano and Wind Quintet.

17 b.1956: *Serenade Concertante*, Parts.

18 a.1956: *Stravaganza I* for Violin and Piano.

18 b.1956: *Stravaganza I*- Violin (part).

19. 1956: *Epithalamium* for Soprano, Bassoon, and Violin.

20: 1956: *A Carol* for Chorus and Band.

Box 9:

21 a.1956: *Quartet* for Clarinet, Bassoon, Violin, Cello.

21 b.1956: *Quartet*, Parts.

22. 1957: *Sonata* for Clarinet and Piano.

23. 1957: *Trio* for Clarinet, Cello, Piano.

24. 1957: *Sonata* for Solo Violin (2 Versions).

25. 1958: *In This Corner* (Aiken), Soprano and Piano.

26. 1958: *Sonatina Canonica* for Flute and Piano.

- 27. 1958: *Stravaganza II* for Piano.
- 28. 1958: *String Quartet II*.
- 29 a.1958: *The Pleasures of Merely Circulating* for Band.
- 29 b.1958: *The Pleasures of Merely Circulating* Parts.
- 30. 1959: *Eve* (Dorothy Swift), Soprano and Chamber Ensemble.

Box 10:

- 31. 1959: *Stravaganza III* for Clarinet, Violin, and Piano.
- 32. 1960: *Trio* for Oboe, Clarinet, and Bassoon.
- 33. 1960: *Song* (Samuel Daniel), for Tenor and Piano (out).
- 34. 1960: *The Shimmer of Evil* (Roethke), for Chamber Chorus and Instrumental Ensemble.
- 35. 1961: *Stravaganza IV* for Viola and Piano.
- 36. 1961: *Concerto* for Piano and Chamber Ensemble.
- 37. 1962: *Stravaganza V* for Cello and Piano.
- 38. 1961: *Extravaganza* for Orchestra.
- 39 a.1963: *Domains I* (Lowell), for Baritone and Chamber Ensemble.
- 39 b.1963: *Domains I* (Parts).
- 40. 1963: *Domains II* for Percussion.

Box 11:

- 41. 1963: *Domains III* for Four Instrumental Groups (Parts Missing).
- 42. 1963-64: *Cuttings* (Roethke), for Soprano and Chamber Ensemble.
- 43. 1963-64: *Bucolics* for Harpsichord and Chamber Ensemble.
- 44. 1964: *The Trial of Tender O'Shea*, an Opera in One Scene.
- 44 a.1964: *Set-up*.

- 45: 1964: *String Quartet III*.
- 46: 1964: *Stravaganza VI* for Piano.
- 47: 1965: *Flourishes* for Chamber Ensemble.
- 48 a.1965: *Carmina Archiloch* for Soprano and Chamber Ensemble.
- 48 b.1965: Parts.
49. 1965: *Summer Notes* for Piano (1st Master Pre-Published Version).
50. 1965: *The Applicant* (Plath), for Soprano and Improvisational Ensemble.

Box 12:

51. 1965: *Music For A While I* for Violin, Viola, Harpsichord.
52. 1966: *Thrones* for Alto Flute and Contrabass.
- 53 a.1966: *Planctus* (In Memoriam: William Van O'Connor) for Chorus and Instrumental Ensemble.
- 53 b.1966: *Planctus* (Parts).
- 54: 1967: *Voyages* for Solo Oboe.
- 55 a.1967: *Tristia* for Winds, Brass, Percussion, Piano, and Contrabasses.
- 55 b.1967: *Tristia* (Parts).
56. 1968: *Concerto* for Violin and Chamber Orchestra (rev.).
57. 1968: *Stravaganza VII* for Solo Viola.
- 58: 1969: *Music For A While II*.
- 59 a.1970: *Symphony* for Orchestra.
- 59 b.1970: *Symphony* (Parts).

Box 13:

- 60 a.1971: *Thanatopsis* (Lucretius), for Mezzo-Soprano, Chorus, and Seventeen Instruments.
- 60 b.1971: *Thanatopsis* (Parts).
- 61 a.1971: *Albumblätter* for Violin and Piano.
- 61 b.1971: *Albumblätter* (Parts).
62. 1972: *Fantasy* for Flute, Viola, Harp.
63. 1972: *The Valleys Are Asleep* (Alkman) for Soprano and Piano.
- 64 a.1973: *Prime* for Alto Saxophone and Chamber Ensemble.
- 64 b.1973: *Prime* (Parts).
65. 1973: *String Quartet IV*.

Box 14:

66. 1974: *Stravaganza VIII* for Cello and Piano.
67. 1974: *Adoro Devote* (Aquinas) for Small Chorus, Tenor Sackbut, Harpsichord, Tuned Cymbals.
68. 1975: *Music For A While III* for Violin, Harpsichord.
69. 1976: *Trio* for Violin, Cello, and Piano.
- 70 a.1976-77: *Specimen Days*, Twelve Songs for Soprano and Orchestra.
- 70 b.1976-77: *Specimen Days* (Parts).

Box 15:

71. 1977: *Accolade* for Solo Harpsichord.
72. 1977: *Great Praises* for Soprano and Piano.
73. 1978: *Mein Blaues Klavier* for Piano.
74. 1978: *Stravaganza IX* for Piano.

- 75. 1979-80: *String Trio II*.
- 76. 1980: *Concerto II* for Piano and Chamber Ensemble (out).
- 77. 1981: *All in Good Time*, for Clarinet and Piano.
- 78. 1981-82: *String Quartet V*.
- 79. 1982: *March Elegy* (Akhmatova), Mezzo-Soprano, Harp.
- 80. 1982: *Two at a Time*, for Violin, Viola.

Box 16:

- 81 a. 1982: *Some Trees*, for Orchestra.
- 81 b. 1983: *Some Trees* (Parts).
- 82. 1983: *Elective Affinities*, for Cello and Piano.
- 83. 1984: *The Garden* (Marvell), for Mezzo-Soprano, Flute, Clarinet (Bass Clarinet), Viola.
- 84. 1985: *Stravaganza X* (for Ernst Krenek's 85th birthday), Piano.
- 85. 1985: *Serenade Concertante II*, Clarinet, Violin, Cello, Piano.
- 86. 1986: *Things of August*, Piano.
- 87. 1986: *Domains*, Piano.
- 88. 1987: *Some Versions of Paraphrase* for Violin, Clarinet and Piano.
- 89. 1988: *In the Country of the Blue* (Piano Trio II).

Box 17:

- 90. 1989: *A Stitch in Time*, Guitar.
- 91. 1989: *Credences of Summer*, Violin, Piano.
- 92. 1989: *Voyages II*, Small Chorus.
- 93. 1990: *A Field of Light*, 8 Instruments.
- 93 a-c. 1990: Parts.

94. 1991: *Music For A While IV*, String Quartet.
95. 1991: *Roses Only*, Soprano and Small Orchestra.

Box 18:

96. 1991-92: *String Quartet VI*.
97. 1992: *Asphodel that Greeny Flower*, Solo Flute.
98. 1992: *Radix Matrix*, Piano.
99. 1993-94: *Music For A While V*, Viola, Piano.
100. 1994: *In Arcadia*.
101. 1995: *Stravaganza XI*
- 1963: *Voice Leading I*
- Music for 'As You Like It'.*

Wrapped Volume 19:

**Richard G. Swift
Volume I
1950-1982**

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1. Divertimento, op. I	1
2. Partita II.	19
3. Sonatina for Flute Solo, op. 2A	24
4. Composition, op. 2b	28
5. Variations on a Theme by Milhaud, op. 4	31
6. A Coronal, op. 5	42
7. String Trio, op. 6	65

8. Study for Solo ‘Cello, op. 7	94
9. Capriccio, op. 9b	102
10. String Quartet I, op. 8	116
11. Serenade Concertante	142
12. Stravaganza I, for Violin and Piano, op. 10	192
13. Epithalamium, op. 11a	211
14. Epithalamium, op. 11b	217
15. Quartet for Bb Clarinet, Bassoon, Violin, ‘Cello, op 12	222
16. Sonata for A Clarinet and Piano, op. 13	238
17. Trio for Clarinet, ‘Cello and Piano, op. 15	262
18. Sonata for Solo Violin	284
19. In This Corner Wearing Trunks, op. 16	291
20. Sonatina Cononica for Flute and Piano, op. 17	125
21. Stravaganza II, for Piano, op. 18	302
22. String Quartet II, op. 19	310
23. The Pleasures of Merely Circulating, op. 20	334

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Volume II
1950-1982**

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1. Eve, op. 21	1
2. Stravaganza III, op. 24	29
3. Trio for Oboe, Clarinet, and Bassoon, op. 23	29

4. The Shimmer of Evil for Mixed Chorus and Chamber Ensemble, op. 24	43
5. Stravaganza IV for Viola and Piano, op. 25	65
6. Concerto for Piano with Chamber Ensemble, op. 26	79
7. Stravaganza V for 'Cello and Piano, op. 27	153
8. Extravaganza for Orchestra, op. 28	163
9. Voice Leading I	215
10. Domains I for Baritone, Flute, Clarinet, Trombone, Vibraphone, and 'Cello, op. 29	217
11. Domains II for Solo Percussion, op. 30	249
12. Domains III for Four Groups of Instruments, op. 31	265
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Wrapped Volume 21:

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7. In Memoriam	74
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10. Music For a While, for Violin, Viola, & Harpsichord	120
11. Thrones	130
12. Planctus	141
13. Voyages	153
14. Tristia	158
15. Concerto for Violin and Chamber Orchestra	192
16. Stravaganza VII	238
17. Music For A While II	245
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3. Fantasy, for Flute, Viola, & Harp	65
4. The Valleys Are Asleep, for Soprano and Piano	83
5. Prime, for Alto Saxophone and Chamber Ensemble	89
6. String Quartet IV	119
7. Stravaganza VIII, for 'Cello and Piano	141
8. Adoro Devote	152

9. Music For A While III, for Violin and Harpsichord	166
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7. All In Good Time, for Clarinet and Piano	137
8. March Elegy, for Mezzo-Soprano and Harp	155
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Quartet V

Box 24

Folder 1 - Richard Swift : Book Outline: UC Press : Memorandum of Agreement no date

Folder 2 – Richard Swift : Book MS (Sessions, Babbitt, Carter) Unfinished I 1980 – 89

Folder 3 – Richard Swift: Book MS (Sessions, Babbitt, Carter) Unfinished II 1980 – 89

Folder 4 – Richard Swift : Book Ms (Sessions, Babbitt, Carter) Unfinished III 1980 – 89

Disk Box 1 – Richard Swift Books (Sessions, Babbitt) – Early Versions no dates

Folder 5 – Richard Swift :: Bucolics (Performance Parts) 1963 – 64

Folder 6 – Richard Swift : Tristia (Performance Parts) 1967

Folder 7 – Richard Swift : Violin Concerto (Performance Parts) 1968

Folder 8 – Richard Swift : A Field of Light (Performance Parts) 1990

Folder 9 – Richard Swift : Planctus (Instrumental Performance Parts) 1966

Folder 10 – Richard Swift : Credences of Summer (Performance Parts) 1989

Folder 11 – Richard Swift : The Garden (Performance Parts) 1984

Folder 12 – Richard Swift : Serenade Concertante (Score and Set of Performance Parts)
1956

Folder 13 – Richard Swift : Eve (Instrumental Performance Parts and Score) 1959

Folder 14 – Richard Swift : Stravaganza I (Violin Part) 1956

Folder 15 – Richard Swift : String Quartet I (Master for Violin Part only) 1955

Folder 16 – Richard Swift : Variations on a Theme de Milhaud (Performance Parts) 1954

Folder 17 – Richard Swift : String Quartet III (Violin I, II, Viola, ‘Cello Parts) 1964

Folder 18 – Richard Swift : Partita II (Flute, Clarinet Performance Parts) 1951

Folder 19 – Richard Swift : Stravaganza III (Violin, Clarinet, Piano Parts) 1959

Folder 20 – Richard Swift : Quartet for Violin, ‘Cello, Clarinet, Bassoon (Performance
Parts) 1956

Box 25 (Folio Box)

Folder 1 – Richard Swift : In Arcadia (Performance Parts) 1994

Folder 2 – Richard Swift : String Trio I (Performance Parts) 1954-55

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Folder 2 – Richard Swift : Domains I (Performance Parts) 1963

Folder 3 – Richard Swift : String Quartet I (Performance Parts) 1955

Folder 4 – Richard Swift : The Pleasures of Merely Circulating (Performance Parts) 1959

Folder 5 – Richard Swift : A Coronal (Score and Parts) 1954

Box 27 (Folio Box)

Folder 1 – Richard Swift : Domains III (Performance Parts) 1963

Folder 2 – Richard Swift : Violin Concerto (1965) : Violin Concerto (1968) – Score and Parts

Box 28 (Folio Box)

Folder 1 – Richard Swift : First Version of Violin Concerto superseded by 1968 Revision (Score and Parts)

Folder 2 – Richard Swift : String Quartet V (Performance Parts) 1982

BOX 29

[Analyses]

Folder 1: Reprints of Others

Folder 2: Schubert: Babbitt Madrigals.

Folder 3: Babbitt: Since Schoenberg.

Folder 4: Barkin: Schoenberg Op. 23/1.

Folder 5: Babbitt: Conversations.

Folder 6: Barraque: Debussy.

Folder 7: Batstone.

Folder 8: Benjamin: Review of Forta.

Folder 9: Benjamin: A Theory of Musical Meter.

Folder 10: Benjamin & Regener on Forte.

Folder 11: Berg's Unpublished Songs (Chadwick).

Folder 12: Babbitt, by Boretz.

Folder 13: Berkeley Symposium 4/92.

Folder 14: Boretz: A World of Times.

Folder 15: Boulez: Essays.

Folder 16: Brown: Recent Schubert Discoveries (1971).

Folder 17: Buchanan: Key to Erwartung.

Folder 18: Cazden.

Folder 19: Chrisman: Webern Op. 9.

Folder 20: Chrisman, R.: Structural Aspects of Pitch-Sets.

Folder 21: Cone: Inside the Saint's Head, Criticism.

Folder 22: Cone, E.: ""The Miss Etta Comes..."

Folder 23: Cone: Sound & Syntax.

Folder 24: Westergard: Babbitt's Comp. for 12.

Folder 25: Dubiel: Slawson Review.

Folder 26: Dubiel: Review of Morris.

Folder 27: 12-Tone Techniques by Fennelly.

Folder 28: Forte, A.: Theory of Set Complexes, JMT 8:2 (Winter '64)

Folder 29: Forte: Schoenberg's Creative Evolution.

Folder 30: Sets and Non-Sets in Schoenberg.

Folder 31: Friedmann: Schoenberg's Melody.

Folder 32: Fuller: Trichord Progressions.

Folder 33: Garlington: Beethoven #9

Folder 34: Misc. Papers: Harmony.

Folder 35: Howe: Some Combinatorial Properties.

Folder 36: Hyde: Schoenberg's Sketches.

Folder 37: Sessions: Imbrie.

Folder 38: Johnson: Time-Point Sets and Meter.

Folder 39: Kaplan: Mahler X Adagio.

Folder 40: Kaplan: Temporal Fusion (Mahler).

Folder 41: Kerman: Analysis & Interpretation.

Folder 42: Kerman: Sessions Pt. 2.

Folder 43: Kerman.

Folder 44: Krumhansel & Sandell: 12 Tone.

Folder 45: Koblyakov: Boulez' Marteau.

Folder 46: Kraft: Music of PERLE.

Folder 47: Lansky: Pitch Class Consciousness.

Folder 48: Lewin: Keynote Speech, SMT 1991.

Folder 49: Lewin: A Tutorial on Klumpenhouwer.

Folder 50: Lewin: On Formal Intervals...

Folder 51: Lewin: Generalized Theory of Tonal Functions.

Folder 52: Lewin: Forte's Interval Vector.

Folder 53: Lewin, D.: Label-Free Development for 12 Pc. System.

Folder 54: Lewin: Intervallic Content.

Folder 55: Lewin: Intervallic Relations.

Folder 56: Lewin: Inversional Balance in Schoenberg.

Folder 57: Lewin: On Certain Techniques of Reordering...

Folder 58: Lewin: Analysis of Op. 15, XI.

Folder 59: Lewin: Music Theory, Phenomenology.

Folder 60: Mackey: Dissertation.

Folder 61: Manicini: Dellapiccola.

Folder 62: Martin: Bach.

Folder 63: Mead: PC Order.

Folder 64: Mead: Unordered Pitch-class Collections.

Folder 65: Mead: Babbitt.

Folder 66: Mead, Morris: Review of Schiff's "Carter."

Folder 67: Mead/Maus: Babbitt Book Review.

Folder 68: Mead: Review of Morris.

Folder 69: Mead: Carter.

Folder 70: Meyer: Simplicity & Richness.

[Class Materials; Reubens Analyses]

Folder 71: Dubiel: "When You Are Beethoven," (Schenker's Counterpoint) JMT 1990.

Folder 72: Morris/Starr: All-Interval Series.

Folder 73: Lewin: Interesting Cases of Interval Function.

Folder 74: Starr/Morris: General Theory of Combinatoriality & the Aggregate.

Folder 75: R. Morris: C V.

Folder 76: Morris: Why Weight?

Folder 77: Mead

Folder 78: Morris: Generation of Multiple-Order-Function Twelve-Tone Rows.

Folder 79: Morris: PC Complementation and its Generations. (JMT 1990)

Folder 80: Scotto: On Groupwise.

BOX 30

[Class Materials; Reubens Analyses]

Folder 1: Stefan Wolpe's "Piece in Two Parts for Six Players."

Folder 2: Starr: Derivation and Polyphony.

Folder 3: Dr. Starr: Dissertation.

Folder 4: Mead: Notes on Cello Sonata.

Folder 5: R. Bauer: Comp. Analytic Notes.

Folder 6: Starr: Sets, Invariance, and Partitions.

Folder 7: Vilar-Paya.

Folder 8: Treitler: Jeffrey Review (JAMS)

Folder 9: Weight, S.: On Bauer's "Eskimo Song."

Folder 10: Mead: Schoenberg (Key to Treasure).

Folder 11: Articles.

Folder 12: Articles.

Folder 13: Various Translations.

Folder 14: Gass, W.

Folder 15: Belli: Translations by Norse.

Folder 16: I. Berlin: Herzin.

Folder 17: Burke: Reply to Meyer.

Folder 18: Paul Celan: The Meridian and Poems.

Folder 19: Davenport.

Folder 20: Empson.

Folder 21: Grene, M.

Folder 22: Nabokov.

Folder 23: Peck: Alkman (re: Davenport).

Folder 24: Pound.

Folder 25: Quine: The Nature of Natural Knowledge, Etc.

Folder 26: Student Petitions.

Folder 27: Valirey: Time.

Folder 28: Poetry: Rilke.

Folder 29: Babbitt: Early Comp.

Folder 30: Babbitt: Theatre Songs.

Folder 31: 4th Quartet.

Folder 32: Samet: Babbitt Quartet #3.

Folder 33: Babbitt: Vision & Prayer.

Folder 34: Babbitt: My Complements to Roger.

Folder 35: Babbitt: Array- My Ends.

Folder 36: Arrays- Babbitt, Head of the Bed

Folder 37: Babbitt: Qt. #3.

Folder 38: Sextets- Babbitt.

Folder 39: Strings.

Folder 40: Duration: Carter, Perkins.

Folder 41: Salzedos: Modern Study of Harp.

Folder 42: Bagga: Notes.

Folder 43: Back.

Folder 44: Bartok: Quartet #4.

Folder 45: Bartok: Quartet #5.

[Analyses]

Folder 46: Karps' Papers.

Folder 47: Meyers: Music & Emotion.

Folder 48: Hanninen (Carter), Gollin (Bartok), Phoenix '97.

Folder 49: Morris: Make CM

Folder 50: Ralph Converse.

Folder 51: Waltzes: Babbitt, Session, Shifrin, Wuornian.

Folder 52: Robert Morris on "Roses Only."

Folder 53: Meyer, Levy.

Folder 54: Meyer: Papers.

Folder 55: Mead: Schoenberg & Babbitt,

Folder 56: Mitchell: Chromaticism.

Folder 57: Theory & Analysis of Tonal Rhythm.

Folder 58: Narmour: Hierarchy in Tonal Music.

Folder 59: Niederberg: Schoenberg Qt. 1.

Folder 60: Olmstead: Libretto of Montezuma.

Folder 61: Perle: Berg's Master Array.

Folder 62: Perle: Webern's Master Sketches.

Folder 63: Orchestration.

Folder 64: Perle.

Folder 65: Perle: Bartok Quartets.

Folder 66: Perle: Rhythm & Tempo in Berg.

Folder 67: Symmetrical Formations.

Folder 68: Perle: Lulu, MR '65.

Folder 69: Perle: Review of Maegaard.

Folder 70: Pressing: Cognitive Isomorphisms.

Folder 71: Perle: Bergraina

Folder 72: Rahn: On Pitch or Rhythm.

Folder 73: Rogers: Rotation Papers.

BOX 31

[Analyses]

Folder 1: Rimsky: Octatonic.

Folder 2: Regener, Eric: On Forte's Theory.

Folder 3: Rosen: Music a la Mode.

Folder 4: Rosen.

Folder 5: Schoenberg: Variations for Orchestra.

Folder 6: Schenker: Organic Structure.

Folder 7: Schenker: Eroica

Folder 8: Dunsby: Op. 22 #4.

Folder 9: Schoenberg: Piano Works, Kritische Berichte.

Folder 10: Schoenberg: "Vortrag/12TK/Princeton" ad. Spies.

Folder 11: Schoenberg: "Berlin Diary"

Folder 12: Schoenberg: Orchestral Variations.

Folder 13: Ciro's Paper on Arie de Capo.

Folder 14: Seelye: Babbitt.

Folder 15: Sessions: In Memorium, PNM 1985.

Folder 16: Sessions: Composer & His Message.

Folder 17: Slawson Review of Lerdahl & Jackendoff.

Folder 18: Smalley: Webern's Sketches.

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Folder 22: Treitler: Review of Kerman.

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Folder 25: 12-Tone Pieces from Grove 6.

Folder 26: Williams Jr.: In and About some Music Imagined.

Folder 27: Young: Abraham & Isaac.

Folder 28: Webster: Haydn's Quartets Chronology.

Folder 29: Wolff: Musical Offering.

Folder 30: Wolff: On New (And Not So New) Music in America.

Folder 31: Wuorinen, Charles.

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Folder 2: Andrew Mead: Some Implications of the Pitch Class.

Folder 3: Webern: Trio.

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Folder 7: Anton Webern: Zwei Lieder.

Folder 8: Stravinsky: Fanfare (1964).

Folder 9: Stravinsky: Trois Petites Chausons.

Folder 10: Stravinsky: Danse Sacrale (1943).

Folder 11: Stravinsky: Photocopies of sheet music.

Folder 12: Stravinsky: Eight Instrumental Miniatures.

Folder 13: Stravinsky: Four Songs.

Folder 14: Bergeri Trio.

Folder 15: Copland: Piano Variations.

Folder 16: Aaron Copland: Night Thoughts.

Folder 17: Carter: Stravinski Cover.

Folder 18: Wolpe: Chamber Piece #1.

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Folder 23: Bach Reader.

Folder 24: Subotnik: Challenge of Contemporary Music.

Folder 25: Swift: Papers.

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Folder 27: Webern: Variationen.

Folder 28: Webern: Op. 24 Concerto.

Folder 29: Webern: Quartet, Op. 28.

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Folder 32: Schoenberg: Organ Variations Op. 40.

Folder 33: Schoenberg: Three Little Pieces for (illegible) Orchestra.

Folder 34: Schoenberg: Petrarca Sonnet arr. Greisele, Op. 24.

Folder 35: Schoenberg: Nachtwandler (1901).

Folder 36: Stravinsky: 4 Norwegian Moods.

Folder 37: Stravinsky: The Five Fingers.

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Folder 41: Stravinsky: 4 Etudes, Op. 7.

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Folder 43: Mead, Andrew: "Webern, Tradition, and Composition with Twelve Tones."

Folder 44: Palmer: Mahler #2: I.

Folder 45: Mead, Andrew: "About *About Time's* Time."

Folder 46: Wuorinen: The Long & Short.

Folder 47: Wuorinen: A Reliquary for I.S.

Folder 48: Wuorinen: Reliquary for Stravinsky.

Folder 49: Imbrie: Short Story.

Folder 50: Edwin Dugger: 2 Rhapsodies.

Folder 51: Sessions: Diary.

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Folder 54: Roger Sessions: When Lilacs Last in the Dooryard Bloom'd.

Folder 55: Three Choruses on Biblical Texts.

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Folder 21: University of California Faculty Handbook (1995)

Folder 22: Information Technology Guide to Services UC Davis (1995-1996)

Folder 23: University of California Press (Fall 2002)

Folder 24: UC Davis Department of Music Newsletter (1997-1998)

Folder 25: Institute for Studies in American Music Newsletter (1993-2000)

Folder 26: AMS and SMT Newsletters (2002-2003)

Folder 27: Article: The Awful German Language (n.d.)

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Folder 35: Boulez: Pli Selon Pli no. 2 Improvisation I (1957)

Folder 36: Boulez: Le Soleil Des Eaux (1948)

Folder 37: Tempo no. 142-‘In Sleep, In Thunder’: Elliot Carter’s Portrait of Robert Lowell (1982)

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Folder 39: Carter: Canon for 4- Homage to William (1984)

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Folder 43: Dallapiccola, Luigi: Piccola Musica Nocturna (1954)

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Folder 46: Davies, Peter Maxwell: Five Motets (1959)

Folder 47: De Falla, Manuel: Hps Concerto (1923-1926)

Folder 48: Lumsdaine, David: Kelly Ground (1966) Folder 16: Messiaen: Etudes (1949-1950)

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Folder 50: The New Davis Trio (1995)

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Folder 54: Thow, John: Remembering OP. 109 (1994)

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Folder 4: Babbitt: Woodwind Quartet (1953)

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Folder 27: Sextets Notes (n.d.)

Folder 28: Charles Ives List of Music (n.d.)

Folder 29: Ives: Second Sonata (1903-1910)

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Folder 32: Milhaud: Cocktail Aux Clarinettes (n.d.)

Folder 33: Milhaud: Les Songes (1934)

Folder 34: Ferneyhough: Lemma-Icon-Epigram (1981)

Folder 35: Ferneyhough: Carceri d’Invenzione I (1982)

Folder 36: Ferneyhough: Adagissimo (1983)

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Folder 39: Morton Feldman List of Music (n.d.)

Folder 40: Feldman, Morton: Projection 4 (1951)

Folder 41: Arthur Berger List of Music (n.d.)

Folder 42: Berger: Three Pieces for Two Pianos (1961)

Folder 43: Berger: Five Pieces for Piano (1969)

Folder 44: Seymour Shifrin List of Music (n.d.)

Folder 45: Shifrin: The Modern Temper- A Dance for Piano Four-Hands (1959)

Folder 46: Shifrin: Konzertstück/ Concert Piece (1959)

Folder 47: Shifrin: String Quartet no.5 (1972)

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Folder 60: Shifrin: Composition for Piano (1950)

Folder 61: Ursula Mamlok list of Music (n.d.)

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Folder 65: Bauer: Octet (1994)

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Folder 7: Morris: Letter and Music (2003)

Folder 8: Morris: Fourteen Little Piano Pieces (2002)

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Folder 2: Music 104c : Listening List (Spring 1989)

Folder 3: Kirkendale: The “Great Fugue” Op. 133: Beethoven’s Art of Fugue” (n.d.)

Folder 4: Swift: Beethoven’s C# Minor Quartet: The Second Movement (n.d.)

Folder 5: Lockwood: Some Interrelations of Sketch and Autograph in an Unfinished Beethoven
Piano Concerto of 1815 (n.d.)

Folder 6: Swift: Beethoven’s Opus 135: Lento Assai (n.d.)

Folder 7: Papers on Beethoven’s Works (n.d.)

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Folder 9: Berg: Lyric Suite- Notes, Facsimile (n.d.)

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Folder 11: Boulez: Le Marteau sans Maître (n.d.)

Folder 12: Boulez Article (1977)

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Folder 49: Troop: Stockhausen's VIII (n.d.)

Folder 50: Gruppen- Stockhausen Notes from Lectures (n.d.)

Folder 51: Stockhausen Article: ...How Time Passes... (n.d.)

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Folder 65: D'Indy: Notes on Music (n.d.)

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Folder 78: Burkhart: Schoenberg's Farben, an Analysis (Fall-Winter 1973)

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Folder 1: Wuorinen, Shifrin, etc. Martino

Folder 2: Anton Webern: Das Augenlicht.

Folder 3: (Webern Sheets).

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Folder 6: Brusletten, Irvin: Nine Haiku (1960)

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Folder 12: Pousseur, Henri: Exercices Pour Piano, Impromptu et Variations I (1956)

Folder 13: Satie, Erik: Sports and Divertissements (1914)

Folder 14: Wladigeroff, Pantscho: Zehn Impression II Op. 9 (1920)

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