

ALEC WILDER ARCHIVE

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EASTMAN SCHOOL OF MUSIC
UNIVERSITY OF ROCHESTER

A revision of the original finding aid, prepared by Colleen V. Fernandez
Fall 2017



*Marian McPartland and Alec Wilder outside Louis Ouzer's Gibbs Street studio (1970s).
 Photograph by Louis Ouzer, from Marian McPartland Collection, Box 32, Folder 11, Sleeve 6.*



*Alec Wilder in Duke University band room (undated).
 Photograph by Louis Ouzer, from Alec Wilder Archive, Series 7 (Photographs), Box 1, Sleeve 11.*

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DESCRIPTION OF THE COLLECTION

Shelf location: M8A 5,1–6,7 and 7,2

Physical extent: 38 linear feet

Biographical Sketch



Alec Wilder (ca. 1940). Photograph from Alec Wilder Archive, Series 7 (Photographs), Box 1, Folder 5.

Alexander Lafayette Chew Wilder was born in Rochester, New York, on February 16, 1907. He received private instruction in counterpoint and composition from Herbert Inch and Edward Royce at the Eastman School of Music but was mostly self-taught as a composer. Wilder was a vagabond with only three suitcases of belongings; he was constantly traveling and only resided with any regularity at the Algonquin Hotel in New York City. He was respected by many of his friends for his innovative compositional style and artistic integrity, which was unaffected by popular musical trends. Most notably, Wilder utilized elements of jazz, American popular song and classical forms throughout his works, while also employing uncommon instrumentations to create a distinct, innovative sound.

Wilder got his start after he moved to New York City in 1932. During the 1930s and early 1940s, Wilder wrote many of his most popular songs, including “I’ll Be Around” and “It’s So Peaceful in the Country.” He also wrote popular octets, with such titles as *The Neurotic Goldfish* and *The Amorous Poltergeist*, which Charles W. Fox, musicologist and Eastman professor, once described as “so individual that they cannot be pigeon-holed.” Throughout his life, Wilder composed in many different forms including sonatas, suites, concertos, operas, ballets, art songs, woodwind quintets, brass quintets, jazz suites—and hundreds of popular songs. He also composed for several commercials and film scores. Additionally, Wilder enjoyed writing music for children and produced hundreds of easy study pieces for children, children’s songs for television productions and records, and an album titled *A Child’s Introduction to the Orchestra*;

he also wrote the children's songs included in the book *Lullabies and Night Songs* illustrated by Maurice Sendak. Aside from composing, Wilder also wrote hundreds of poems and dozens of short stories.

Wilder was open about his deep distrust of institutions and often shied away from publicity and recognition. As a result, many of his works have escaped public notice. Wilder omitted his own celebrated popular songs from his well-known book, *American Popular Song: The Great Innovators 1900-1950*; the omission further diminished his own musical presence within the American popular song genre. Instead, many of Wilder's friends were responsible for introducing his music to the public; Mitch Miller organized historic recordings of his works including the octets, and Frank Sinatra conducted a series of Wilder's works on the LP *Sinatra Conducts Music of Alec Wilder*. Other champions of Wilder's music have included Gunther Schuller, Marian McPartland, John Barrows, David Diamond, and many others.

Despite the efforts of his friends, Wilder detested celebrity and said he wrote music because it was the only thing that could content his spirit. He declared, "I didn't do well in terms of financial reward or recognition. But that was never the point."

Alec Wilder died of lung cancer on December 24, 1980, in Gainesville, Florida.

Scope and Content

The Alec Wilder Archive constitutes a large collection of manuscripts, printed music, recordings, literary works, correspondence, photographs, and other materials documenting the life and work of composer Alec Wilder.

The extensive series of music manuscripts, which includes sketches, drafts, fair copies, reproductions, and performance parts, and published scores of works from diverse genres and instrumentations, attest to Wilder's prolific and eclectic compositional career. The collection also contains numerous recordings, both commercially-produced and private, of Wilder's compositions and more than 40 reel-to-reel tapes of programs for his Peabody Award-winning radio series *American Popular Song with Alec Wilder and Friends* produced for NPR (1976–1978).

Wilder's writings are also well-represented in the archive via hundreds of handwritten and typed versions of poems, drafts of Wilder's published and unpublished memoirs, and several drafts of essays on a wide range of topics. Additionally, the archive contains more than 200 letters, various publicity and press items, concert programs from performances of Wilder's compositions, photographs, biographical material and memorials, artifacts, and other personal and professional papers.

Provenance

Alec Wilder did not often keep his own materials and often presented his original copies to his friends. Therefore, most of the materials in the Alec Wilder Archive have been generously donated by the friends of Alec Wilder including Marian McPartland, Louis Ouzer, David Diamond, Glenn Bowen, Judy Bell, Joseph Taubman, Gunther Schuller and Margun Music, Thomas Hampson, and countless others.

Restrictions and Use

There are no restrictions on the Alec Wilder Archive. In regards to any reproduction of any of the contents, the provisions of the United States Copyright Law (1976) and its revisions do apply. The written permission of the Depositor must be obtained for citation and for photocopying.

Associations

Given Alec Wilder's close friendships and professional associations with Marian McPartland, Louis Ouzer, and Bob Brookmeyer, the Marian McPartland Collection, Louis Ouzer Archive, and Bob Brookmeyer Collection may be of interest to researchers. Whereas the Ouzer and Brookmeyer Collections contain relatively limited material directly related to Wilder (namely, photographs from Wilder's several visits to Eastman and copies of Brookmeyer's album *7 x Wilder*, respectively), the Marian McPartland Collection preserves some additional published music by Wilder, essays about Wilder written by Ms. McPartland, and several recordings of compositions by Wilder.

Additionally, RTWSC holds two collections of Eastman composer alumni whose careers, like that of Alec Wilder, traversed popular and classical music idioms: the Walter Maurant Collection (BM 1935, MM 1936) and the Joseph Scianni Collection (MM 1953, DMA 1959).

Outside of the department, Alec Wilder's published output is well-represented in the Sibley Music Library's circulating collection and the library's recordings stacks through nearly 250 published scores and more than 200 recordings of compositions and arrangements by Wilder.

DESCRIPTION OF SERIES

Series 1: Manuscripts (MS)

This series is comprised of manuscript materials, including sketches, working drafts, fair copies, and manuscript reproductions. The materials are arranged in accession order, so there are discrepancies between the sequence of scores within each series and the numeric box and folder order.

The series is subdivided into thirteen sub-series according to genre and instrumentation as indicated below:

- Sub-series 1: Large instrumental ensemble*
- Sub-series 2: Vocal or instrumental solo with large ensemble*
- Sub-series 3: Instrumental solos, with or without accompaniment*
- Sub-series 4: Chamber music*
- Sub-series 5: Vocal chamber--voice(s) as part of chamber ensemble*
- Sub-series 6: Keyboard--two or more hands*
- Sub-series 7: Vocal solo*
- Sub-series 8: Vocal soloist ensemble with or without accompaniment*
- Sub-series 9: Choral with or without soloists and accompaniment*
- Sub-series 10: Stage works*
- Sub-series 11: Films Scores*
- Sub-series 12: Commercial music*
- Sub-series 13: Sketches*

Series 2: Printed Music

This series includes published copies of Wilder's works. It is intellectually organized by the same sub-series classification as series 1, but is also in accession order only.

Series 3: Recordings

This series includes professional, commercial, and casual recordings of Wilder's works. Casual recordings were received in an existing numbered sequence, which has been retained. The recordings are organized into the following six sub-series by format:

- Sub-series 1: Reel-to-reel*
- Sub-series 2: NPR recordings*

This sub-series consists of NPR broadcasts of Wilder's *American Popular Song* program, which have been retained as received.

Sub-series 3: Discs
Sub-series 4: Cassettes
Sub-series 5: Video cassettes
Sub-series 6: CDs

Series 4: Correspondence

This series consists of Wilder's correspondence with friends and business associates.

Series 5: Personal Papers

This series consists of the literary works by Wilder and is divided into two sub-series, poetry and prose.

Series 6: Ephemera

This series consists of a variety of materials pertaining to the life and works of Alec Wilder. It is sub-divided into five sub-series:

Sub-series 1: Biographical material
Sub-series 2: Programs from performances of Wilder's works
Sub-series 3: Listserv content, printed from the Internet listserv on Wilder.
Sub-series 4: Ancillary materials of various kinds
Sub-series 5: Artifacts relating to Wilder's life

Series 7: Photographs

This series consists of photographs relating to Wilder, the majority being photographs of Wilder.

Series 8: General

This is not a distinct series but is used to house oversized items from all other series.

INVENTORY

Series 1: Music Manuscripts

Sub-series 1: Large instrumental ensemble

Box 4

- Folder 1 *Fleugel* — [without date]
Sketches
In pencil; 6 pages of music
- Folder 9 *Piece for Eddie Powell* — [undated]
For Orchestra; sketches
In pencil; 10 pages of music
- Folder 10 *Powell Piece* — [undated]
For Orchestra
Reproduction, fair copy
50 pages of music; some pages photo-static copies in negative exposure
- Folder 11 *Shakespeare (girl)* — [undated]
Draft MS
In pencil; 11 pages of music
Provenance: Margun Music
- Folder 12 *Shakespeare II: Ophelia.* — [undated]
Draft MS
In pencil; 9 pages of music
Provenance: Margun Music
- Folder 13 *Song bag suite* — [undated]
Suite Sketches;
 1st mood
 2nd mood
 3rd mood
 4th mood
In pencil; 22 pages of music
- Folder 17 *New England suite* — [without date]
Sketches
 Seasons
 Hopscotch
 Cambridge Valley

Lullaby
Grandma
Anna Mary
Viennese
Farmer's Daughter
Pioneer Stock
Sewing
Hopscotch
Pastorale

In pencil; 57 pages of music

Folder 18 *Grey [the gaunt] — [without date]*
Sketches
In pencil; 14 pages of music
Provenance: Margun Music

Box 6

Folder 21 *Blue & [untitled] "Swing easy" — [without date]*
MS horn parts
In pencil; 2 pages of music

Folder 32 *Piece for Strings #1 — [without date]*
Draft MS
In pencil; 6 pages of music

Box 8

Folder 15 *I'll get by — [without date]*
For big band
Reproduction
17 parts, incl. one labeled for "Benny"
29 pages of music
Provenance: Yale University - Benny Goodman papers

Folder 16 *As long as we still believe — [without date]*
For big band
Reproduction; 8 pages of music
Provenance: Yale University – Benny Goodman papers

Box 9

Folder 24 *Suite for brass quintet and strings — [without date]*
Fair copy score; 61 pages of music

Box 15

- Folder 6 *Four sentiments* — [without date]
See oversize box 2/4
- Folder 7 *Four sentiments (and an afterthought)* — [without date]
Fair copy
18 parts: Flutes (picc), oboes, clarinets, bassoons, horn 1 & 2, horn 3 & 4, trumpets 1 & 2, trumpet 3, trombones 1 & 2, trombone 3, percussion & timpani, percussion - set, harp, violin I, violin II, viola, cello, bass
Ink on Ozalid masters; 89 pages of music
Provenance: Mitch Miller
- Folder 8 *Entertainment no. III* — [without date]
See oversize box 3/1
- Folder 9 *Entertainment* [no.] 6 — [1974-1975]
See oversize box 3/2
- Folder 10 *Entertainment # 6* — [1975]
See oversize box 3/3
- Folder 14 *Suite for Chamber Orchestra ("Small Pieces")* — [without date]
Music by Jerome Hill; Orchestration by Alec Wilder
Reproduction, 5 wind parts (fl, ob, clar, hrn, bsn)
 Three part invention
 Petite suite
 Canone all'ottava (no hrn)
 Lament (no fl, clar)
 Episode #2 (no fl, ob, clar, hrn)
 Episode #3 (no clar, hrn)
 Variations on a theme
 Theme
 Variation II
 Variation V
 Variation X (no fl)
 Air pathétique, homage à Scriabine
 Calliope waltz
 Barcarolle
 Improvisation
11, 14, 15, 15, 18 (73) pages of music, respectively
- Folder 15 *Suite for Chamber Orchestra ("Small Pieces")* — [without date]
Music by Jerome Hill; Orchestration by Alec Wilder
Reproduction, Harpsichord/percussion parts
 Petite Suite

Canone All'Ottava
Episode #2 (glockenspiel)
Episode #3 (glockenspiel)
Barcarolle
Improvisation

8 pages of music

- Folder 16 *Suite for Chamber Orchestra ("Small Pieces")* — [without date]
 Music by Jerome Hill; Orchestration by Alec Wilder

Reproduction, violin I parts

Three part invention (6 copies)
Petite Suite (6 copies)
Sarabande (6 copies)
Canone All'Ottava (6 copies)
Episode #2 (2 copies)
Episode #3 (1 copy)
Variations on a theme (1 copy)
 Theme
 Variation II
 Variation V

Variation X (6 copies)
Air pathétique (6 copies)
Calliope waltz (6 copies)
Barcarolle (1 copy)

67 Pages of music; multiple copies of most parts
Some water damage to margins

- Folder 17 *Suite for Chamber Orchestra ("Small Pieces")* — [without date]
 Music by Jerome Hill; Orchestration by Alec Wilder

Reproduction, violin II parts

Three part invention (6 copies)
Petite Suite (6 copies)
Canone All'ottava (6 copies)
Episode #2 (2 copies)
Episode #3 (6 copies)
Variation X (6 copies)
Air pathétique (6 copies)
Calliope waltz (6 copies)

74 Pages of music; multiple copies of most parts
Some water damage to margins

- Folder 18 *Suite for Chamber Orchestra ("Small Pieces")* — [without date]
 Music by Jerome Hill; Orchestration by Alec Wilder

Reproduction, viola parts

Three part invention (6 copies)
Petite Suite (6 copies)

Sarabande (6 copies)
Canone all'ottava (6 copies)
Lament (6 copies)
Episode #2 (2 copies)
Episode #3 (1 copy)
Variation on a theme (1 copy)
 Theme
 Variation II
 Variation V
Variation X (6 copies)
Air pathétique (6 copies)
Calliope waltz (6 copies)
Barcarolle (1 copy)

66 pages of music; multiple copies of most parts
Some water damage to margins

Folder 19 *Suite for Chamber Orchestra ("Small Pieces")* — [without date]
 Music by Jerome Hill; Orchestration by Alec Wilder
Reproduction, cello parts
 Three part invention (6 copies, one missing second page)
 Petite suite (6 copies)
 Sarabande (6 copies)
 Canone all'ottava (6 copies)
 Lament (6 copies)
 Episode #2 (2 copies)
 Episode #3 (1 copy)
 Variation on a theme (1 copy)
 Theme
 Variation II
 Variation V
 Variation X (6 copies)
 Air pathétique (6 copies)
 Calliope waltz (6 copies)
 Barcarolle (1 copy)

79 pages of music; multiple copies of most parts

Folder 20 *Suite for Chamber Orchestra ("Small Pieces")* — [without date]
 Music by Jerome Hill; Orchestration by Alec Wilder
Reproduction, Production score
 Three part invention (2 copies)
 Petite suite (2 copies)
 Sarabande (2 copies)
 Canone All'ottava (2 copies)
 Lament (2 copies)
 Episode #2 (2 copies)
 Episode #3 (2 copies)

Variation on a theme (2 copies)
Theme
Variation II
Variation V
Variation X (2 copies)
Air pathétique (1 copy)
Calliope waltz (1 copy)
Barcarolle (2 copies)
Improvisation (2 copies)
40 pages of music; two copies of most parts

Box 17

Folder 37 *The way you look* — [without date]
MS fair copy - incomplete
In pencil; 13 pages of music

Box 18

Folder 1 *It'll never sell* – [without date]
MS score – misc. jazz band arrangements
In pencil; 12 pages
Provenance: Gunther Schuller

Folder 2 *Instrumental piece*
See oversize 4/7

Folder 3 *Spring morning*
See oversize 4/8

Folder 4 *Something for the girls*
See oversize 4/9

Folder 5 *Lonely man seeks company*
See oversize 4/10

Sub-series 2: Vocal or instrumental solo with large ensemble

Box 8

Folder 13 *Entertainment no. 4* — [without date]
For French horn and chamber orchestra
Draft MS
In pencil; 98 pages of music
Corrections and notes in black ink.

“For Verne Reynolds” in heading
Provenance: Donald Hunsberger

Folder 24 *Concerto for cello and orchestra* — [without date]
Fair copy - bound score in hard cover
In ink; 86 pages of music
Accompanied by an excerpt of a letter to Aaron Copland in which he refers to this
concerto (excerpt from Letters I Never Mailed by Alec Wilder)
Provenance: Margun Music

Folder 25 *Concerto for cello and orchestra* [4th movement only] — [without date]
Draft MS, piano reduction
In ink with corrections in pencil; 7 pages of music
Provenance: Margun Music

Box 9

Folder 18 *Elegy for the whale* — [without date]
For tuba and orchestra
Reproduction score (2 copies)
19 pages of music each
Provenance: Margun Music

Folder 20 *Elegy for the whale* — [without date]
Draft MS, piano reduction
In pencil; 5 pages of music
Provenance: Margun Music

Folder 23 *Concerto for flute and chamber orchestra* — [without date]
Draft MS
In pencil; 98 pages of music
“For Frances Miller” in heading
Provenance: Margun Music

Folder 25 *Suite for tenor saxophone and strings* — [without date]
Fair copy, score
In pencil; 38 pages of music

Folder 26 *Suite for horn and strings* — [without date]
Fair copy, score
In pencil; 38 pages of music
Provenance: Margun Music

Box 10

- Folder 3 *Concerto for alto saxophone and concert band* — [without date]
Reproduction, piano reduction by David Demsey
25 pages of music
Contains performance markings
Provenance: David Demsey
- Folder 4 *Concerto for alto saxophone and concert band* — [without date]
Reproduction, piano reduction by David Demsey
Folder only contains movement III
8 pages of music
Provenance: David Demsey
- Folder 5 *Concerto for alto saxophone and concert band* — [without date]
Errata sheet
5 pages of handwritten notes
Provenance: David Demsey

Box 16

- Folder 16 *Piece for piano and small orchestra* — [without date]
Bound draft MS
In pencil; 34 pages of music
Performance markings in red and blue pencil

Box 17

- Folder 35 *It had to be you* — [without date]
MS fair copy
In pencil; 12 pages of music
- Folder 36 *Madelaine* — [without date]
MS fair copy
In pencil; 7 pages of music

Box 18

- Folder 6 *Spring magic* — [without date]
See oversize Box 4/11
- Folder 7 *Clarinet suite no. 1* — [without date]
For clarinet and string ensemble
MS, score
In pencil; 53 pages

Sub-series 3: Instrumental solos with or without accompaniment

Box 1

- Folder 37 *Behind the barn* — [without date]
Draft MS, lead sheet
In pencil. 1 page of music
Provenance: Marian McPartland
- Folder 39 *Incurably romantic* — [without date]
Draft MS, lead sheet
In pencil
2 pages of music

Box 2

- Folder 21 *Clarinet suite* — [without date]
Sketches
In ink and pencil; 35 pages of music
- Folder 22 *Clarinet suite* — [without date]
Reproduction
Score; 18 pages of music

Box 4

- Folder 19 *What a way to go!* — [without date]
MS horn part
In ink; one page of music
Slight water damage to part
Provenance: Margun Music
- Folder 20 *Sonata for baritone horn (euphonium) W131* — [without date]
Fair copy; Ozalid masters
2 parts; baritone horn (10 pages of music), piano (22 pages of music)
- Folder 21 *Suite No. 2 for tuba and piano (Jesse suite)* — [without date]
Reproduction; 9 pages of music
Provenance: Marian McPartland
- Folder 22 *Suite No. 3 for tuba and piano (suite for little Harvey)* — [copyright 1980]
Fair copy and Reproduction
Fair copy – Ozalid masters for tuba part and piano part (13 pages of music);
photocopy – piano part only (9 pages of music)
Provenance: fair copy: Margun Music; photocopy: Marian McPartland

- Folder 23 *Suite No. 4 for tuba and piano* (“*Thomas suite*”) W127 — [copyright 1981]
 Fair copy and Reproduction
 Ozalid masters for tuba part and piano part (10 pages of music)
 Reproduction of piano part (8 pages of music)
 Fair copy of tuba part and piano part (10 pages of music)
 “For Thomas Phillips” in upper left hand corner of title page
 Provenance: Margun Music
- Folder 24 *Sonatina for violin and piano* — [without date]
 MS sketch and Reproduction
 In ink; 2 pages of music
 2 photocopies of handwritten draft; each 5 pages of music
 1 violin part, missing solo interludes (4 pages of music) with piano score (21 pages of music)
 Note on score indicates, “2 different MS copies of score and part of vln sonatina in hand of Ken Richmond.”
 Reproduction of violin part (2 copies); 9 pages of music each
 Note: Copies are different; printed pages 6 and 7 are switched so that in one copy the second interlude comes after mvt III and in the other edition, it comes in the middle of mvt III
 Reproduction of score; 11 pages of music
 Contains only the 1st and 2nd movements and no interludes
 Reproduction of violin interludes; 2 pages of music
 Written on head of page in AW’s hand, “For Dr. M. H. Presberg”
 Provenance: Max Presberg
- Folder 25 *Sonatina for violin and piano* — [without date]
 Draft MS & Reproduction
 In pencil; 24 pages of music
 “For M. H. Presberg” at head of title page
 Reproduction of movement III; 5 pages of music
 Corrections in red ink
 Photocopies of MS for first and second interludes; 2 pages of music
 Provenance: Max Presberg
- Folder 26 *Sonatina for violin and piano* — [without date]
 Sketches contained in a MS book
 Also contains sketches titled, *Tuba, Piano suite (childhood suite)*, *Tuba and strings*
 In pencil; 17 pages of music
 In memo section, “By Alec Wilder to Dr. May Presberg”
 Provenance: Louis Ouzer
- Folder 28 *Small suite for bass and piano* — [without date]
 Reproduction; 15 pages of music

Provenance: Marian McPartland

Box 5

- Folder 1 *Flute pieces no. 3 & 4* — [without date]
MS flute parts
In ink; 4 pages of music
Provenance: Gift of Margun Music
- Folder 2 *Geiger suite for flute* — [without date]
Reproduction; 4 pages of music
On head of page, “for Michael”
Provenance: Marian McPartland
- Folder 3 *Sonata No. I for flute and piano* — [without date]
Draft MS
In pencil; 23 pages of music
 Corrections in red pencil
Provenance: Gift of Margun Music
- Folder 4 *English Horn Sonata W 133* — [copyright 1981]
Fair copy
2 parts; piano score (18 pages of music), English horn part (8 pages of music)
Provenance: Margun Music
- Folder 5 *Erica suite for clarinet & piano* — [without date]
Draft MS.
In pencil; 4 pages of music
Provenance: Gift of Margun Music

Box 6

- Folder 6 *Two pieces for flute with bongos* — [without date]
Sketches & reproduction
Sketch in pencil; 5 pages of music
Repro; 6 pages
Piece No. I requires switching between flute and alto flute.
Provenance: Sam Baron 5/24/88

Box 8

- Folder 17 *Sonatina for violin and piano* — [without date]
Reproduction
Complete score; 21 pages of music
Second copy of 1st movement; 6 pages of music
Second copy of 2nd movement; 5 pages of music

Possibly a different version; begins on page 8 rather than page 7 as in the complete score. Also does not contain “Interlude 1 – Tacet” marking at the end of the movement as marked in the complete score

Violin part; 6 pages of music

Contains 1st and 2nd movements and 2 interludes

Violin part; 4 pages of music

Contains 1st and 2nd movements w/o interludes

Provenance: Rose Presberg 5/12/97

Folder 18 *Sonatina for violin and piano* — [without date]
Reproduction of sketch
Violin part; 2 pages of music.
In heading, “For M. H. Presberg”
Provenance: Rose Presberg

Box 10

Folder 6 *Suite for trumpet and marimba* — [without date]
Reproduction; 13 pages of music
Provenance: Margun Music

Folder 7 *French horn solo no. 1-3* — [without date]
“Suite” for French horn solo with improvisatory percussion
Draft MS
No 1 and II in ink with corrections in pencil, no III in pencil; 12 pages of music
“For David Kappy from Alec Wilder” written in heading of no. III
Also contains one page typed letter from David Kappy with notes about the piece
According to letter:
 I. Horn with bass
 II. Solo horn (written in 1967)
 III. Horn with reggae band
Also mentions that part or all of MS is in Barrow’s handwriting, not AW’s
Provenance: Margun Music

Folder 8 *Air for French horn and concert band* — [without date]
Draft MS
In pencil; 9 pages of music
Corrections in red ink
Provenance: Margun Music

Box 11

Folder 11 *Blues* — [without date]
Sketch, Flute part
Alternate flute part in place of horn 1 in *Horn duets* (see Series 4 folder 10)
In ink; 1 page of music

- Folder 12 *Harp* [Unidentified piece] — [without date]
 Draft MS
 In ink; 3 pages of music
 Contains performance markings
 Provenance: Margun Music
- Folder 14 *Violin piece* — [without date]
 Sketch
 In pencil; 2 pages of music
 Provenance: Margun Music
- Folder 15 *Violin piece* — [without date]
 Draft MS
 Vln part and incomplete piano score (missing first 2 pages and last page)
 In ink; 11 pages of music
 Provenance: Margun Music
- Folder 17 [Piece for cello and piano]. — [without date].
 Fair copy, single movement orchestrated as part of *Cello concerto*.
 In ink; 7 pages of music.
 Provenance: Margun Music.
- Folder 18 [Cello pieces]. — [without date].
 Sketches.
 In ink; 3 pages of music.
 Provenance: Margun Music.
- Folder 19 *Cello piece*. — [without date].
 Sketch.
 In pencil; 2 pages of music.
 Provenance: Margun Music.
- Folder 20 [Cello piece]. — [without date].
 Draft MS.
 In ink; 6 pages of music.
 Provenance: Margun Music.
- Folder 21 *Cello piece*. — [without date].
 Draft MS, fragment.
 In ink; 2 pages of music.
 Provenance: Margun Music.
- Folder 22 *Cello piece*. — [without date].
 Sketch.
 Last page titled, *Little Miss Pink*.

In pencil; 5 pages of music.
Provenance: Margun Music.

- Folder 23 *Piece for bassoon and strings.* — [without date].
For bassoon, violin 1A, IIA, B, C, D; viola A, B; cello A, B; bass; percussion.
Photo-static reproduction of score and 11 parts.
Score, 22 pages of music.
Parts; 29 pages of music.
Provenance: Margun Music.
- Folder 33 *Bassooner or later.* — [without date].
Reproduction, 2 copies.
2 pages of music.
Provenance: Gift of Margun Music 7/18/96.
- Folder 34 *Double reed goof off.* — [1955].
Reproduction; 1 page of music.
Copied from volume V 1975(6) – No. 3 of “*To the World’s Bassoonists*”
newsletter.
Includes note about piece by Bernie Garfield at foot of page.
Provenance: Gift of Margun Music 7/18/96.

Box 16

- Folder 10 *Sonata #2 for tuba and piano.* — [without date].
Reproduction, solo tuba part.
10 pages of music.
- Folder 11 *Low register flute suite no. 3.* — [without date].
Reproduction, flute part.
7 pages of music.
Additional 3rd movement possibly intended for another low register flute suite.
Holograph for additional 3rd movement in series 7, box 1, folder 12.
- Folder 13 *Nothing but love.* — [without date].
For bass and piano.
MS reproduction; 2 pages of music.
“For Al Hall from Alec Wilder” in upper right corner of title page.
“August 15, 1972 - To Alec Wilder: So many thanks for taking time out to think
of me, in the form of your beautiful notes! Love, Al” written on back.
- Folder 19 *Trumpet Suite.* W132— [without date].
Reproduction, piano reduction.
14 pages of music.
Performance markings in pencil and red ink.

Box 17

- Folder 15 *2nd horn sonata*. — [without date].
MS fair copy.
In ink; 10 pages of music.
In pencil; 2 page of music on reverse.

Box 18

- Folder 8 *Clarinet Sonata*
Reproduction, fair copy clarinet part
Two copies of the 1st, 2nd and 3rd movements, one copy of 4th movement
35 pages of music

Sub-series 4: Chamber Music

Box 2

- Folder 23 *Suite for flute and strings*. — [without date].
Draft MS. Titled Flute Piece No. 1.
In pencil, corrections in red pencil; 68 pages of music.
Provenance: Margun Music.
- Folder 24 *Suite for flute and strings*. — [without date].
Sketches.
Titled Flute Piece No. 1.
In pencil; 20 pages of music.
At head of page, “(4 Movements)”
 Note on separate lined paper, “Second movement [of] a *Suite for Flute and Strings* has been re-written in third movement for *1st Flute Sonata* and is, therefore, invalid”; one page.
Provenance: Margun Music.

Box 4

- Folder 30 *Moosacaglia*. — [without date].
Draft MS.
In pencil; 3 pages of music.
 On head of page, “For Charles Lunde”.
Provenance: Margun Music.

Box 5

- Folder 6 *No Plans*. — [without date].
Reproduction; 22 pages of music.

- Folder 7 *Nobody's heart.* — [without date].
Draft MS.
In pencil; 9 pages of music.
Includes photocopy.
- Folder 8 *Pop, what's a passacaglia?.* — [without date].
Reproduction; 20 pages of music.
Missing copy of page 13.
- Folder 9 *Woodwind quintet no. 7.* — [without date].
Draft MS.
In pencil; 32 pages of music.
Provenance: Margun Music.
- Folder 10 *Woodwind quintet no. 8 (Suite for non-voting quintet).* — [November 1964].
Reproduction.
On title page, "A present from Alec Wilder".
On second page, "Written especially for the following on election weekend, November 1964:
Chris Nelsen, flute
Janet Rarick, oboe
Kent Stahlman, clarinet
Douglas McNaughton, bassoon
Nancy Schallert, horn".
22 pages of music.
Provenance: Margun Music.
- Folder 11 *Woodwind quintet no. 8 (Suite for non-voting quintet).* — [without date].
Fair copy.
5 parts:
Flute; 5 pages of music and one Ozalid strip.
Oboe; 6 pages of music.
Clarinet; 6 pages of music.
Horn; 5 pages of music.
Bassoon; 6 pages of music.
Separate copy of each part (different fair copy version); 5 parts (3 pages of music for each part).
Score; 22 pages.
Provenance: Margun Music.
- Folder 12 *Woodwind quintet no. 9.* — [without date].
Reproduction.
30 pages of music.
Provenance: Margun Music.

- Folder 13 *Woodwind quintet no. 9* W157. — [1972].
Fair copy.
5 parts; draft fair copy;
 flute; 5 pages of music and one Ozalid strip.
 oboe; 6 pages of music.
 clarinet; 4 pages of music and one Ozalid strip.
 horn; 4 pages of music.
 bassoon; 7 pages of music.
5 parts; each part 4 pages of music.
Score; 15 pages of music.
At foot of page, "Copyright 1972 Wilder Music, Inc. Assigned 1976 to Margun music, Inc."
Provenance: Margun Music.
- Folder 14 *Woodwind quintet no. 10.* — [without date].
Reproduction.
32 pages of music.
Provenance: Margun Music.
- Folder 15 *Woodwind quintet no. 12.* — [without date].
Draft MS.
In pencil; 8 pages.
Provenance: Margun Music.
- Folder 16 *She never wore makeup.* — [without date].
Reproduction.
15 pages of music.
- Folder 17 *Soon.* — [without date].
For trumpet, viola, 3 celli, bass, guitar and drums.
Draft MS.
In pencil; 7 pages.
- Folder 18 *Soon.* — [without date].
For trumpet, viola A, B & C, cello A, B & C, guitar, bass and drums.
Reproduction.
10 parts; each part 2 pages each.
Provenance: Margun Music.
- Folder 19 *Suggestion for bored dancers.* — [without date].
Reproduction.
18 pages of music.
- Folder 20 *Suite for clarinet, horn and piano* W 143. — [copyright 1980].
Fair copy.
2 parts: clarinet, 10 pages of music; horn, 9 pages of music.

Score; 37 pages of music.

Performance marking throughout all parts.

Foot at bottom of music, "Copyright Margun Music Inc."

In score, in AW's hand beside his name is the date "1964" on 2nd, 3rd and 4th movements.

Provenance: Margun Music.

- Folder 21 *Suite for clarinet, horn and piano*. — [copyright 1980].
Fair copy.
2 parts: clarinet, 10 pages of music; horn, 8 pages of music
Score; 32 pages.
Provenance: Margun Music.
- Folder 22 *Suite for flute, clarinet and piano*. — [without date].
Draft MS.
In pencil; 32 pages of music.
Provenance: Margun Music.
- Folder 23 *Suite for flute, clarinet and piano* W 144.— [copyright 1980].
Fair copy.
2 parts: flute, 9 pages of music; clarinet, 10 pages of music
Score; 24 pages of music.
Provenance: Margun Music.
- Folder 24 *Suite for flute and marimba*. — [without date].
Draft MS.
In pencil; 16 pages of music.
Provenance: Gift of Margun Music.
- Folder 25 *Suite no. 1 for tuba and bass [and piano]*. — [without date].
Fair copy.
2 parts: string bass, 5 pages of music; tuba, 5 pages of music.
Piano score; 21 pages.
“(For Carol)” in caption of 3rd movement of all parts.
Provenance: Margun Music.

Box 6

- Folder 1 *Suite no. 2 for French horn, tuba and piano* W 140. — [copyright 1980].
Fair copy.
Score and parts; 52 pages of music.
Provenance: Margun Music.
- Folder 2 *Tacet for neurotics*. — [without date].
Reproduction; 27 pages of music.

- Folder 3 *They didn't believe me.* — [without date].
Draft MS.
In pencil; 7 pages of music.
- Folder 4 *Trio for violin, cello and piano.* — [without date].
Draft MS.
In pencil; 34 pages of music.
In head of page, "For Milton Kaye".
Provenance: Gift of Margun Music.
- Folder 5 *Twelve duets for horn and bassoon.* — [without date].
Draft MS.
In ink; 16 pages of music.
Provenance: Gift of Margun Music.
- Folder 7 *An unrelenting memory.* — [without date].
Reproduction; 13 pages of music.
- Folder 8 *Walk softly.* — [without date].
Reproduction; 12 pages of music.
- Folder 9 *What happened last night?.* — [without date].
Reproduction; 15 pages of music.
- Folder 10 *When I fall in love.* — [without date].
Draft MS.
In pencil; 9 pages of music.
- Folder 13 [Violin parts, misc. pieces]. — [without date].
16. *Invention for small family (vln, hrn & stomach drum)*
21. *Why are you only a shadow?*
22. *What is time?*
23. *A hard day at the canon*
24. *Rock me, Mother (Ow!)*
25. *For Julie*
26. *Sansone idyll*
27. *Music for enceinte instruments*
28. *Chaconne a son gout*
29. *Fugueing Tune – Nu?*
30. *Do you find it easy waking up? (you would!)*
31. *Feeling in progress*
32. *Terminanteménte desde hambre*
 Entrada
 Fiambre secundo
33. *Mensique sérieuse*
34. *Julie's first dancing lesson*

35. *The clown's day off*
 36. *Convivial canon*
 37. *And she didn't wear make up*
 38-40. [Tacet]
 41. *Julie's first tooth*
 42. "A"
 43. *All through the night*
 44. *Misery with a beat*
 45. *Chorale prelude*
 46. *A flaxen head in a daffodil drift*
 47. *Euphoria*
 48. *Jack Jenny's tune*
 49. *Rehearsal blues*
 50. *He was my true friend*
 51. *Lost*
 52. *An unrelenting memory*
 53. *The drummer went for a stroll*
 54. *Dinah*
 In ink; no.'s 16, 21-26, 28-29, 31, 35-36, 41-43, 46- 49.
 In pencil; no. 27.
 Repro; no.'s 32, 34, 37, 44-45, 50-54.
 30 pages of music total.

Folder 14 [Viola parts, misc. pieces]. — [without date].

34. *Julie's first dancing lesson*
 35. *The clown's day off* [tacet]
 36. *Convivial canon*
 37. *And she didn't wear make up*
 38. *Insistence*
 39. *Walk softly*
 40. *They've torn that house down*
 41. *Julie's first tooth*
 42. "A"
 43. *All through the night*
 44. *Misery with a beat*
 45. *Chorale prelude*
 46. *A flaxen head in a daffodil drift*
 47. *Euphoria*
 48. *Jack Jenny's tune*
 49. *Rehearsal blues*
 50. *He was my true friend*
 51. *Lost*
 52. *An unrelenting memory*
 53. *The drummer went for a stroll*
 54. *Dinah*
 In ink; 18 pages of music.

- Folder 15 [Horn 1 parts, misc. pieces]. — [without date].
- 16. *Invention for small family (vln, hrn & stomach drum)* [tacet]
 - 17. *Colon: - Dash: -*
 - 18. *And twice on Sunday*
 - 19. *Evocation*
 - 20. *The only exercise that counts*
 - 21. *Why are you only a shadow?*
 - 22. *What is time?*
 - 23. *A hard day at the canon*
 - 24. *Rock me, Mother (Ow!)*
 - 25. *For Julie*
 - 26. *Sansone idyll*
 - 27. *Music for enceinte instruments*
 - 28. *Chaconne a son gout*
 - 29. *Fugueing Tune – Nu?*
 - 30. *Do you find it easy waking up?*
 - 31. *Feeling in progress*
 - 32. *Terminanteménte desde hambre*
 - Entrada*
 - Fiambre secundo*
 - 33. *Mensique sérieuse*
 - 34. *Julie's first dancing lesson* [tacet]
 - 35. *The clown's day off*
 - 36. *Convivial canon*
 - 37. *And she didn't wear make up*
 - 38. *Insistence*
 - 39. *Walk softly*
 - 40. *They've torn that house down*
 - 41. *Julie's first tooth*
 - 42. *"A"*
 - 43. *All through the night*
 - 44. *Misery with a beat*
 - 45. *Chorale prelude*
 - 46. *A flaxen head in a daffodil drift*
 - 47. *Euphoria*
 - 48. *Jack Jenny's tune*
 - 49. *Rehearsal blues*
 - 50. *He was my true friend*
 - 51. *Lost*
 - 52. *An unrelenting memory*
 - 53. *The drummer went for a stroll*
 - 54. *Dinah*
- In ink;
In pencil; no. 27
26 pages of music.

- Folder 16 [Horn 2 parts, misc. pieces]. — [without date].
- 9. *B'low the belt [tacet]*
 - 14. *Chorale*
 - 15. *Stop when next player turns blue*
 - 16. *Invention for small family (vln, hrn & stomach drum) [tacet]*
 - 17. *Colon: - Dash: -*
 - 18. *And twice on Sunday*
 - 19. *Evocation*
 - 20. *The only exercise that counts*
 - 21. *Why are you only a shadow?*
 - 22. *What is time?*
 - 23. *A hard day at the canon*
 - 24. *Rock me, Mother (Ow!)*
 - 25. *For Julie*
 - 26. *Sansone idyll*
 - 27. *Music for enceinte instruments*
 - 28. *Chaconne a son gout*
 - 29. *Fugueing Tune – Nu?*
 - 30. *Do you find it easy waking up?*
 - 31. *Feeling in progress*
 - 32. *Terminanteménte desde hambre*
 - Entrada*
 - Fiambre secundo*
 - 33. *Mensique sérieuse*
 - 34. *Julie's first dancing lesson [tacet]*
 - 35. *The clown's day off [tacet]*
 - 36. *Convivial canon*
 - 37. *And she didn't wear make up [tacet]*
 - 38. *Insistence*
 - 39. *Walk softly*
 - 40. *They've torn that house down*
 - 41. *Julie's first tooth*
 - 42. *"A"*
 - 43. *All through the night*
 - 44. *Misery with a beat*
 - 45. *Chorale prelude*
 - 46. *A flaxen head in a daffodil drift*
 - 47. *Euphoria*
 - 48. *Jack Jenny's tune*
 - 49. *Rehearsal blues*
 - 50. *He was my true friend*
 - 51. *Lost*
 - 52. *An unrelenting memory*
 - 53. *The drummer went for a stroll*
 - 54. *Dinah*

In ink; 31 pages of music.
Sketches in pencil; 5 pages of music.

- Folder 17 [Horn 3 parts, misc. pieces]. — [without date].
1. "B" [tacet]
 2. *Baby Ak dance* [tacet]
 3. "C" [tacet]
 4. *Dahvin* [tacet]
 5. *Bloz-em up* [tacet]
 6. *Where you can shove it* [tacet]
 7. *Cream farm* [tacet]
 8. *Slide in easy* [tacet]
 9. [missing]
 10. *The passing of the wind* [tacet]
 11. *Believing* [tacet]
 12. *The old goat* [tacet]
 13. *Resting* [tacet]
 14. *Chorale*
 15. *Stop when next player turns blue* [missing]
 16. *Invention for small family (vln, hrn & stomach drum)* [tacet]
 17. *Colon: - Dash: -*
 18. *And twice on Sunday*
 19. *Evocation*
 20. *The only exercise that counts*
 21. *Why are you only a shadow?*
 22. *What is time?*
 23. *A hard day at the canon*
 24. *Rock me, Mother (Ow!)*
 25. *For Julie*
 26. *Sansone idyll*
 27. *Music for enceinte instruments*
 28. *Chaconne a son gout*
 29. *Fugueing Tune – Nu?*
 30. *Do you find it easy waking up?*
 31. *Feeling in progress*
 32. *Terminanteménte desde hambre*
 Entrada
 Fiambre secundo
 33. *Mensique sérieuse* [score]
 34. *Julie's first dancing lesson* [tacet]
 35. *The clown's day off*
 36. *Convivial canon* [tacet]
 37. *And she didn't wear make up* [tacet]
 38. *Insistence*
 39. *Walk softly*
 40. *They've torn that house down*

41. *Julie's first tooth*
 42. "A "
 43. *All through the night*
 44. *Misery with a beat*
 45. *Chorale prelude*
 46. *A flaxen head in a daffodil drift*
 47. *Euphoria*
 48. *Jack Jenny's tune*
 49. *Rehearsal blues*
 50. *He was my true friend*
 51. *Lost*
 52. *An unrelenting memory*
 53. *The drummer went for a stroll*
 54. *Dinah*
- In ink; 30 pages of music.
In pencil; no. 33 - 5 pages of music.

Folder 18 [Unidentified parts for horn and trumpet]. — [without date].
Draft MS.
3 numbered pages with header, "Horn".
Trumpet sketch, titled, "*Blue*".
In pencil; 6 pages of music.

Folder 19 [Bassoon parts, misc. pieces]. — [without date].

1. "B" [tacet]
2. *Baby Ak dance* [tacet]
3. "C" [tacet]
4. *Dahvin* [tacet]
5. *Bloz-em up* [tacet]
6. *Where you can shove it* [tacet]
7. *Cream farm* [tacet]
8. *Slide in easy* [tacet]
9. *B'low the belt* [tacet]
10. *The passing of the wind* [tacet]
11. *Believing* [tacet]
12. *The old goat* [tacet]
13. *Resting* [tacet]
14. *Chorale* [tacet]
15. *Stop when next player turns blue* [tacet]
16. *Invention for small family (vln, hrn & stomach drum)* [tacet]
17. *Colon: - Dash: -*
18. *And twice on Sunday*
19. *Evocation*
20. *The only exercise that counts*
21. *Why are you only a shadow?* [tacet]
22. *What is time?* [tacet]

23. *A hard day at the canon* [tacet]
24. *Rock me, Mother (Ow!)* [tacet]
25. *For Julie* [tacet]
26. *Sansone idyll* [tacet]
27. *Music for enceinte instruments* [tacet]
28. *Chaconne a son gout* [tacet]
29. *Fugueing Tune – Nu?* [tacet]
30. *Do you find it easy waking up?* [tacet]
31. *Feeling in progress* [tacet]
32. *Terminanteménte desde hambre* [tacet]

Entrada

Fiambre secundo

33. *Mensique sérieuse* [tacet]
34. *Julie's first dancing lesson*
35. *The clown's day off*
36. *Convivial canon*
37. *And she didn't wear make up*
38. *Insistence*
39. *Walk softly*
40. *They've torn that house down*
41. *Julie's first tooth* [tacet]
42. *"A"* [tacet]
43. *All through the night*
44. *Misery with a beat*
45. *Chorale prelude*
46. *A flaxen head in a daffodil drift*
47. *Euphoria*
48. *Jack Jenny's tune*
49. *Rehearsal blues*
50. *He was my true friend*
51. *Lost*
52. *An unrelenting memory*
53. *The drummer went for a stroll*
54. *Dinah*

In ink; 19 pages of music.

Folder 20 [Unidentified horn part]. — [without date].
MS
In pencil; one page of music.

Folder 22 [Unidentified trumpet part]. — [without date].
MS.
In ink; 1 page of music.

Folder 23 *Dance for B.B.*. — [without date].
Draft MS.

- In pencil; 3 pages of music.
Provenance: Margun Music.
- Folder 24 *The endless quest.* — [without date].
Reproduction; 9 pages of music.
- Folder 26 *[Fall of] the House of Usher.* — [without date].
For flute, oboe/English horn, clarinet, bassoon, horn and percussions.
Draft MS.
In pencil; 30 pages of music.
Contains abundant performance marking in colored pencil.
Provenance: Margun Music.
- Folder 27 *In a sentimental mood.* — [without date].
Draft MS.
In pencil; 5 pages of music.
- Folder 28 *Lady in white.* — [without date].
For clarinet and flute.
Draft MS.
Score and 5 parts (flute/clar, 2nd clar, eng. horn , bass clar, trombone).
In ink; 5 pages of music.
In pencil; 2 pages of music (score).
- Folder 29 *Let's get together and cry.* — [without date].
Reproduction; 11 pages of music.
- Folder 30 *Mama never dug this scene.* — [without date].
Reproduction; 23 pages of music.
- Folder 31 *String quartet for Alec to scat over.* — [without date].
MS.
Score and 4 parts.
In pencil; 6 pages of music (score).
In ink; 12 pages of music (parts – each part 3 pages of music).
Provenance: Margun Music.

Box 7

- Folder 1 *String quartet.* W256.— [without date].
Draft MS.
In pencil; 38 pages of music.
Provenance: Margun Music.
- Folder 2 *Quintet for French horn and string quartet.* — [without date].
Fair copy.

- In pencil; 41 pages of music.
Provenance: Gift of Margun Music.
- Folder 3 *Four horn study.* — [without date].
Draft MS.
Score and 4 parts.
In pencil; 9 pages of music.
Provenance: Gift of Margun Music.
- Folder 4 *Suite for trombones.* — [without date].
For 19 trombones.
Fair copy.
In pencil; 35 pages of music.
Provenance: Margun Music.
- Folder 6 *Suite for oboe, clarinet and bassoon.* W 142.— [without date].
Fair copy.
Score and 3 parts.
Score in pencil; 20 pages of music.
Parts in ink; 26 pages of music.
In caption, “(For Beverly)”, below that, “(2nd movement only)”
Provenance: Gift of Margun Music.
- Folder 7 *The April age.* — [without date].
In pencil; 8 pages of music.
Corrections in red ink.
Draft MS.
- Folder 8 *Around the world in 2:34.* — [without date].
Reproduction; 21 pages of music.
- Folder 9 *Woodwind quintet no. 4 (Aloha Suite).* — [1957].
Draft MS & reproduction.
MS in pencil; 25 pages of music.
Corrections in ink.
Repro; 16 pages of music.
Provenance: Margun Music
- Folder 10 *Woodwind quintet no. 5.* — [without date].
Draft MS.
In pencil; 36 pages of music.
Provenance: Margun Music.
- Folder 11 *Woodwind quintet no. 6.* — [1960].
Fair copy.
In pencil; 39 pages of music.

In caption, “(Dedicated to April 1960)”.
Provenance: Margun Music.

- Folder 12 *Canons for recorders.* — [without date].
Draft MS.
In pencil; 4 pages of music.
Provenance: Margun Music.
- Folder 13 *Woodwind quintet no. 1.* — [without date].
Parts in fair copy; score in reproduction.
5 parts; 45 pages of music.
Full score; 39 pages of music.
Score of 3rd and 4th movements only; 9 pages of music.
Provenance: Judy Bell, TRO.
- Folder 14 *Woodwind quintet no. 2.* — [spring 1956].
Reproduction; 56 pages of music.
Contains form and analysis marked in pencil throughout.
Provenance: Margun Music.
- Folder 15 *Woodwind quintet no. 3.* — [without date].
Draft MS.
In pencil; 18 pages of music.
Provenance: Margun Music.
- Folder 16 *Saxophone quartet.* — [without date].
Fair copy.
In pencil; 29 pages of music.
Provenance: Gift of Margun Music.
- Folder 17 *Sentimental journey.*— [without date].
For flute, oboe, clarinet, horn, bassoon, trumpet, trombone, guitar and bass.
Draft MS.
In pencil; 8 pages of music.
Corrections in red ink.
Provenance: Margun Music.
- Folder 18 *Suite for four bassoons.* W 145. — [without date].
Score in draft MS; 4 parts in fair copy.
Parts; 8 pages of music.
Score in pencil; 16 pages of music.
Provenance: Margun Music.
- Folder 19 *Tape talk.*— [without date].
For woodwind quintet.
Draft MS.

In pencil; 2 pages of music.
Provenance: Margun Music.

Folder 20 *Trio for flute, clarinet and bassoon.* — [without date].
Reproduction; 12 pages of music.
In heading, “For Virginia”.
Provenance: Louis Ouzer.

Folder 23 *Children’s suite.* — [without date].
Draft MS.
In pencil; 9 pages of music.
Provenance: Gift of Margun Music.

Box 8

Folder 1 *Dynamism* — [without date]
Oboe, clarinet and bassoon parts
Draft MS
In ink; 3 pages of music
Provenance: Margun Music

Folder 2 *Father and son suite no. 2* — [without date]
For oboe and English horn
Draft MS
In pencil; 5 pages of music
Provenance: Gift of Margun Music

Folder 3 *Jingle bells* — [without date]
For woodwind quintet
Draft MS
In pencil; 3 pages of music
Provenance: Margun Music

Folder 7 *Ophelia* — [without date]
For woodwind quintet
Draft MS & reproduction
In pencil; 4 pages of music
Repro; 4 pages of music
Provenance: Margun Music

Folder 8 *Overture* — [without date]
For woodwind quintet
Draft MS
In pencil; 6 pages of music
Provenance: Margun Music

- Folder 9 *Passacaglia* — [without date]
 For woodwind quintet
 Draft MS score and 5 parts
 Score in pencil; 2 pages of music
 Sketch in pencil on back of oboe part; one page of music
 Parts in ink; 5 pages of music
 Provenance: Margun Music.
- Folder 10 *Pavane and chaconne by Purcell* — [without date]
 For woodwind quintet
 Draft MS
 In pencil; 11 pages of music
 Provenance: Gift of Margun Music
- Folder 11 *A present for Mr. G* — [without date]
 For woodwind quintet
 Draft MS
 In pencil; 5 pages of music
 Provenance: Margun Music
- Folder 22 *Woodwind quintet no. 1* — [without date]
 Draft MS
 In pencil; 39 pages of music
 Provenance: Judy Bell, TRO
- Folder 23 *Woodwind quintet no. 1* — [without date]
 MS copy – 3rd and 4th movements
 3rd movement:
 In pencil; 5 pages of music
 Performance markings in margins
 4th movement:
 In ink; 4 pages of music
 Provenance: Judy Bell, TRO
- Box 9
- Folder 1 *String quartet* — [without date]
 Fair copy, score
 Contains 5 movements
 In ink; 39 pages of music
 Contains corrections and markings in pencil and colored pencil
 Provenance: Margun Music
- Folder 2 *String quartet* — [without date]
 Fair copy, 4 parts
 Contains 5 movements

In ink; 79 pages of music
Contains markings in colored pencil
Provenance: Margun Music

- Folder 3 *Movement, invention and round W255* — [without date]
For flute, oboe, viola and cello
Draft MS score and parts and sketches
Sketch in pencil; 5 pages of music
Score in pencil; 11 pages of music
Parts in ink; 12 pages of music
 Additional sketch titled *Walking home from school* included on back of 3rd
 page sketch
Provenance: Margun Music
- Folder 4 [*Octet No.*] *XV (The children met the train)* — [without date]
For flute/clar 2, oboe/English horn, clar 1, bass clar, bsn, harp, drums, bass
Draft MS
In pencil; 33 pages of music.
Provenance: Margun Music
- Folder 7 [*Octet*] *No. X (Dance man buys a farm)* — [without date]
For flute/clar 2, oboe/English horn, clar 1, bass clar, bsn, harp, drums, bass
Draft MS
In pencil; 28 pages of music.
Provenance: Margun Music
- Folder 9 [*Octet*] *No. XIV (It's silk, feel it)* — [without date]
For flute/clar 2/picc or penny whistle, oboe/English horn, clar 1, bass clar, bsn,
harp, drums, bass
Draft MS
In pencil; 31 pages of music
Provenance: Margun Music
- Folder 12 [*Octet No.*] *XXIII (Bull fiddle in [a] china shop)* — [without date]
For flute/clar 2, oboe/English horn, clar 1, bass clar, bsn, harp, drums, bass
Draft MS plus bass solo part
Score in pencil; 24 pages of music
Part in ink; 1 page of music
Corrections in red and blue pencil
Provenance: Margun Music
- Folder 13 [*Octet No.*] *XXIV (Kindergarten flower pageant)* — [without date]
For flute/clar 2, oboe/English horn, clar 1, bass clar, bassoon, harp, drums, bass
Draft MS
In pencil; 31 pages of music
Corrections in red and blue pencil

Provenance: Margun Music

Folder 16 *Andante and scherzo for strings* — [without date]
Draft MS and reproduction
In pencil; 10 pages of music
Photocopy; 10 pages of music
Provenance: Margun Music

Folder 17 *Suite for trumpet and tuba* — [without date]
Draft MS
In pencil; 13 pages of music
Provenance: Margun Music

Box 10

Folder 2 *Piece for solo guitar and chamber group* — [without date]
Draft MS
In pencil; 11 pages of music
“For Frances” written at head of page
Provenance: Margun Music

Box 11

Folder 3 *Piece for string quartet no. 1* — [without date]
MS, 3 parts - lacks violin 1
In ink; 6 pages of music
Provenance: Margun Music

Folder 4 *Piece for string quartet no. 2* — [without date]
MS, 4 parts
In ink; 8 pages of music
Provenance: Margun Music

Folder 5 *Movement for a string quartet no. 3* — [without date]
MS, 4 parts
In ink; 8 pages of music
Provenance: Margun Music

Folder 7 *Movement for a string quartet* — [without date]
Draft MS, 4 parts and score
Score in pencil; 7 pages
Parts in ink; 8 pages of music
Provenance: Margun Music

Folder 8 *Movement for a string quartet* — [without date]
Draft MS, score

- In ink; 6 pages of music
Provenance: Margun Music
- Folder 9 *Horn duets* — [without date]
Draft MS, 2 parts.
 Blues
 Dance
 A staunch supporter of athletics
 Gigue
 Andante
 Theme without variations
In ink; 14 pages of music
Provenance: Margun Music
- Folder 10 *Horn duets* — [without date]
Fair copy, 2 parts, missing second page of Hrn I
 I. 83389 fanfare
 II. Andante con moto
 III. Blues
 IV. Fairly fast
 V. Gigue
 VI. Dance
 VII. A staunch supporter of athletics
In ink on Ozalid paper; 13 pages of music
Provenance: Margun Music
- Folder 13 *Trio for violin, cello and piano no. 2* — [without date]
Draft MS, 3 parts
In ink; 9 pages of music
Parts contain performance markings
Provenance: Margun Music
- Folder 16 *Trio* — [without date]
For violin, cello and piano
Draft MS, score (missing pages 7 and 8)
 Contains 2 different versions of violin and cellos parts
Score in pencil; 8 pages of music
Parts in ink; 10 pages of music
Provenance: Margun Music
- Folder 26 *[Octet] No. VII (Such a tender night)* — [without date]
For fl/alto fl/clar II, oboe/Eng horn, clar I, bass clar, bassoon, harp, bass and drums
Draft MS
In pencil; 22 pages of music

Folder 27 [*Octet*] *No. XI (She'll be seven in May)* — [without date]
For fl/clar II, oboe/Eng horn, clar I, bass clar, bassoon, harp, bass and drums
Draft MS
In pencil; 20 pages of music
Provenance: Margun Music

Folder 29 [*Octet*] *No. XII (Sea fugue mama)* — [without date]
For fl/clar II, oboe/Eng horn, clar I, bass clar, bassoon, harp, bass and drums
Draft MS
In pencil; 27 pages of music
Provenance: Margun Music

Folder 30 [*Octet no.*] *XXII (Seldom the sun)* — [without date]
Draft MS
In pencil; 20 pages of music
Provenance: Margun Music

Box 15

Folder 4 *Brass quintet no. 8* — [without date]
See oversize Box 1/6

Folder 5 *Trio for flute, clarinet and bassoon* — [without date]
See oversize Box 1/7

Folder 11 *Serenade for winds* — [without date]
Reproduction; 33 pages of music (missing 3rd movement, pages 21-25)
Accompanied by separate folder of proof pages with notes and suggestions, possibly by Gunther Schuller
Provenance: Margun Music

Folder 12 *Serenade for winds* — [without date]
See oversize Box 3/4

Folder 13 *Serenade for winds*. [movement III only] — [without date]
See oversize Box 3/5

Box 16

Folder 2 *Peacock Feathers: Piece for recorder and bass* — [without date]
Reproduction, piano part
2 pages of music
Perhaps related to sub-series 6, Box 3, folder 16: "*Peacock feathers*":
Intro to "Vespa Waltz"

- Folder 12 *Duets for French horn and tuba* — [without date]
 Reproduction, score and 2 parts
 31 pages of music
 “For Marty and Gary” in heading of parts
 [For holograph score see Sketchbook I series 13, box 10, folder 13]
- Folder 18 *IX - Pop, what’s a passacaglia?* — [March 1956]
 Draft MS
 In pencil; 21 pages of music
 Performance markings in red ink
- Box 17
- Folder 1 *Suite for harpsichord and flute* — [without date]
 Reproduction. Flute part and piano score
 In heading, “for Frank Lowe”
 Flute part; 3 pages of music
 Score; 6 pages of music
 Red ink correction in piano score
 Also in red ink in caption, “Even in red ink, this is still for Frank Lowe,
 that is, Frank Lowe the harpsichordist. Alec Wilder
- Folder 2 *Suite for baroque quartet* — [without date]
 For flute, oboe, harpsichord and bass
 Reproduction, 4 parts
 51 pages of music
- Folder 22 *If I could hold you in my arms* — [without date]
 Repro, violins A-B-C part
 2 pages of music
- Folder 38 *Lover* — [without date]
 For 2 fl doubling B-flat clar; bass clar doubling B-flat clar; 2 vlms; viola; Vlc; bass
 MS fair copy
 In pencil; 17 pages of music
- Folder 39 *My romance* — [without date]
 For 2 fl doubling B-flat clar; bass clar doubling Bb clar; 2 vlms; viola; Vlc; bass
 MS fair copy
 In pencil; 8 pages of music
- Folder 40 *I could write a book* — [without date]
 For 1 fl doubling Bb clar; 1 fl doubling Bb clar and English horn; bass clar
 doubling Bb clar; 2 vlms; viola; Vlc; bass
 MS fair copy
 In pencil; 9 pages of music

Folder 41 *Small hotel* — [without date]
For 2 fl doubling Bb clar; 1 Bb clar doubling English horn; 2 vlms; viola; Vlc;
bass
MS fair copy
In pencil; 10 pages of music.

Folder 42 *Suite for horn and tuba.*— [without date]
Repro, score
10 pages of music

Box 18

Folder 9 *Suite for non-voting quintet* – [November 1964]
“A present from Alec Wilder” on title page in ink
“Written especially for the following on election weekend, November 1964:
Chris Nelson, flute
Janet Rarich, oboe
Kent Stahlman, clarinet
Douglas McNaughten, bassoon
Nancy Schallert, horn”
In pencil; 22 pages
Provenance: Nancy Schallert

Folder 10 *Woodwind quintet no. 2* — [without date]
Photocopy of MS score
27 pages
Provenance: Judy Bell, The Richmond Organization

Folder 11 *Woodwind quintet no. 12* [actual #11] – [without date]
MS score
“For the Wingra woodwind quintet” written in ink in heading
“For Glenn Bowen” written in ink on back of last page
In pencil; 27 pages

Folder 46 *Trio for violin, cello and piano.* — [without date].
Reproduction, print by request. Score and parts.
Score, 29 pages; violin part, 10 pages; cello part, 9 pages.
Accompanied by original invoice; typescript, one page.
Provenance: Barry Snyder.

Folder 47 *Suite for Woodwind Quintet* — [1956].
MS repro parts, 5 parts
34 pages
Provenance: David Van Hoesen, received July 27, 2016

Box 19

- Folder 5 *Pieces for Two Recorders* — [without date].
Four pieces for soprano recorder and bass recorder
MS parts, 2 parts; written on front and back of single folio
In pencil; 4 pages
Written in lower right margin of bass recorder part in AW's hand: "For the
Pinslers who are a mutual act of faith."
Accompanied by typescript letter from Teri Chavkin containing information about
the item's provenance (1 p.).
Provenance: Teri Chavkin, received April 12, 2022.

Sub-series 5: Vocal Chamber: voice(s) as part of chamber ensemble

Box 1

- Folder 1 *June in February* — [without date]. Draft MS
For voice, bassoon, two horns, piano and cello
Six parts in ink (each one page of music) and score in pencil (4 pages of music)
Provenance: Margun Music
- Folder 13 *Song of Solomon* — [without date] W648
Sketch & Fair copy
For voice, English horn and harp
In pencil; sketch of score (8 pages of music)
In ink; sketches of all 3 parts with penciled corrections:
 Vocal part (2 pages of music)
 English horn (2 pages of music)
 Harp (4 pages of music)
In ink; fair copies of voice, English horn and score (3, 3 and 9 pages respectively)
Fair copy score contains performance markings
Provenance: Margun Music
- Folder 17 *Phyllis McGinley Song Cycle* — [without date]
For voice, bassoon and harp
Draft MS in pencil
 Includes 5 pages of poetry by Phyllis McGinley with AW's notes and
 sketches. Red numbers indicate which poems were set as well as the
 numerical order in which they appear in the sketch
22 pages of music
"For Frances" written on head of title page in AW's hand
Provenance: Margun Music
- Folder 18 *Pretend you're innocent* — [without date]
For voice, bassoon, 2 horns, piano and cello

Sketches in pencil; contains:
full score (6 pages of music);
condensed score (2 pages of music);
one additional page of sketches (one page of music) and;
individual parts (each one page of music)
Provenance: Margun Music

- Folder 19 *Serving Dinah* [sic] *for six* — [without date]
For voice, bassoon, 2 horns, piano and cello
Draft MS
In pencil; score (5 pages of music)
Opposite side of last page contains sketch entitled “string quartet”
In ink; individual parts (one page of music each) and additional sketch (one page of music)
Provenance: Margun Music
- Folder 35 *Songs of innocence* — [without date]
Draft MS. In pencil
For flute, oboe, clarinet, bass clarinet, bassoon, celli, tenor, soprano and alto
Poem by E. E. Cummings
42 pages of music.
Provenance: Margun Music

Box 1

- Folder 10 *John the Aptest* — [without date]
For voice, bassoon, two horns and piano
Draft MS
In ink; 5 parts (one page of music each, with the exception of piano which contains two pages of music)
- Folder 11 *Girl meets voice* — [without date]
For voice, bassoon, two horns, piano and cello
In pencil; sketch of score (3 pages of music)
In ink; 5 parts (each part 3 pages of music). Missing part for Horn 1

Box 7

- Folder 22 *Twelfth night songs* — [without date]
Draft MS of vocal score, full score, 5 woodwind parts and “Tunes of”:
 Oh mistress, mine
 Come away, Death
 Also labeled, *Chanson du Feu*
 The rain it raineth
Vocal score in pencil; 8 pages of music
Full score in pencil; 17 pages of music

5 parts in ink; 15 pages of music
Contains performance markings
Tunes [written out melody line without text] in ink; 2 pages of music
Provenance: Gift of Margun Music

Box 8

Folder 21 *Antoinette the clarinette;*
 Knute the flute;
 Bobo the oboe;
 Muldoon the bassoon — [without date]
 From *A child's introduction to the orchestra*
Draft MS and photocopy
In pencil; 21 pages of music
Photocopy; 21 pages of music
Provenance: Richmond Organization

Sub-series 6: Keyboard. 2 or more hands

Box 8

Folder 34 *Fig Lief* [sic] *Ericson* — [without date]
Sketch. In pencil
One page of music
Provenance: Marian McPartland

Folder 36 *Ballet for puppets* — [without date]
Draft MS (& Reproduction)
In pencil. 4 pages of music
Provenance: Margun Music

Folder 38 *Chromatic quest* — [without date]
Draft MS. In ink
“For M.M.” at head of page in AW’s hand
Provenance: Marian McPartland

Box 2

Folder 9 *Follow the lieder* — [without date]
For voice, bassoon and cello
Sketch & Reproduction
In ink; 3 parts, one page of music each
Photocopy of sketch, one page of music
Crossed out draft of cello part on reverse of final; one page of music
Provenance: Margun Music

Box 3

- Folder 1 *Floccinauncinihilipilification* — [without date]
Reproduction; 2 pages of music
In caption, “(real word meaning: ‘estimating as worthless’)”
Provenance: Marian McPartland
- Folder 2 *Eleven pieces for piano 4 hands* — [without date]
Sketches
 No. 1 *Thank you for what flowers?*
 No. 2 [without title]
 No. 3 [without title]
 No. 4 [without title]
 No. 8 *A small tune (which later is reprised by 7000 violins)*
 No. 9 *Schubert meets a Parisian*
 No. 11 [without title]
In pencil with corrections in red; 15 pages of music
Provenance: Gift of Margun Music
- Folder 3 *Eleven pieces for piano 4 hands* — [without date]
Reproduction; 26 pages of music
 No. 1 [untitled]
 No. 2 [untitled]
 No. 3 *Aaron goes to the ball*
 No. 4 *Son of whistle stop*
 No. 5 *Le petit jazz*
 No. 6 *Thanks for what flowers?*
 No. 7 *A small march (to be played with a left arm around partner)*
 No. 8 *A small tune (which later is reprised by 7000 violins)*
 No. 9 *Schubert meets a Parisian*
 No. 10 [untitled]
 No. 11 [untitled]
Provenance: Gift of Margun Music
- Folder 4 *Gentle ways* — [without date]
Draft MS, lead sheet
In ink, accompanied by photocopy; one page of music each
Written on head of page in AW’s hand, “For M.M.”
Provenance: Marian McPartland
- Folder 5 *Homework* — [1974]
Draft MS
In ink, accompanied by photocopy; one page of music each
Written on head of page in AW’s hand, “For M.M.”
In foot of MS, “Copyright 1974 Ambrose Music”

Performance markings in foot of photocopy
Provenance: Marian McPartland

- Folder 6 *Homework* — [1974]
Reproduction
2 pages of music
Written on head of page in AW's hand, "(for M.M.)"
Provenance: Marian McPartland
- Folder 7 *Hymn for a her* — [without date]
Draft MS, lead sheet
In ink; one page of music
In bottom right hand corner in AW's hand, "McPartlandize! signed Alec Wilder"
Provenance: Marian McPartland
- Folder 8 *Jazz tango* — [without date]
Draft MS
In ink; two pages of music
Provenance: Marian McPartland
- Folder 9 *Jazz waltz for a friend Marion McPartland* — [1974]
Draft MS. Laminated
In ink; one page of music
On foot of page, "Copyright 1974 Ambrose Music"
Provenance: Marian McPartland
- Folder 11 *Lullaby for a lady* — [without date]
Draft MS. Laminated
In ink; 2 pages of music
Written on head of page in AW's hand, "For Marian McPartland"
Provenance: Marian McPartland
- Folder 12 *Mama never dug this scene* — [without date]
Sketch, lead sheet
In pencil; 4 pages of music
Provenance: Marian McPartland
- Folder 13 *The marryon kind* — [without date]
Sketch, lead sheet
In ink; one page of music
Provenance: Marian McPartland
- Folder 14 *Name calling* — [without date]
Sketch, lead sheet
In ink; 2 pages of music
Provenance: Marian McPartland

- Folder 15 *Name calling* — [without date]
 Reproduction
 2 copies, each copy 2 pages of music
 Correction in red ink on one copy.
 Provenance: Marian McPartland
- Folder 16 “*Peacock feathers*”: *Intro to “Vespa Waltz”* — [without date]
 Reproduction; one page of music
 Provenance: Marian McPartland
- Folder 17 *Piano piece no. 5* — [without date].
 Reproduction; 2 pages of music. Accompanied by photocopy.
 Provenance: Barry Snyder, photocopy from Marian McPartland
- Folder 18 *Piano piece no. 25* — [without date]
 Reproduction; 2 pages of music Accompanied by photocopy.
 Provenance: Barry Snyder, photocopy from Marian McPartland
- Folder 19 *Piano Piece No. 27* — [without date]
 Reproduction; one page of music Accompanied by photocopy.
 Provenance: Barry Snyder, photocopy from Marian McPartland
- Folder 20 *Piano Piece No. 34* — [without date]
 Reproduction; 2 pages of music Accompanied by photocopy.
 Provenance: Barry Snyder, photocopy from Marian McPartland
- Folder 21 *Theme and variations “3 blind mice”* — [without date]
 Draft MS
 In pencil; 3 pages of music
 Provenance: Margun Music
- Folder 22 *Piano Piece No. 1 (Prelude)* — [without date]
 Sketches titled “Prelude”
 In ink and pencil; 15 pages of music
 Provenance: Margun Music
- Folder 23 [Unidentified piece for piano] — [without date]
 Sketch
 In ink; 2 pages of music
- Folder 24 *Invention for too many fingers* — [without date]
 Draft MS
 In pencil; 3 pages of music
 Accompanied by photocopy; 3 pages of music
 Provenance: Margun Music

- Folder 25 *The march of the goons* — [without date]
 Sketch
 In ink; one page of music.
 Provenance: Margun Music
- Folder 26 *Pieces for Ellis Larkins* — [without date]
 Reproduction
 Featherfall; one page of music
 A Taste; one page of music
 Bittersweet; one page of music
 Walkin' on down; 2 copies (one page of music each)
 At top right hand corner of each piece in AW's hand is noted, "For Ellis Larkins from Alec Wilder"
- Folder 27 *Ralph P. Puppydog March* — [without date]
 Draft MS
 In pencil; 2 pages of music
 On title page, "Dedicated to Roger Brackett*"
 Footnote of title page, "*The composition of this march, although commissioned and therefore financially compensated, must also include as part of its spiritual payment petting privileges"
 "Found by Bob Levy 5/5/88. See letter to J. Bell" on separate note along with draft MS
 Provenance: Margun Music
- Also included in folder:
 Reproduction
 2 copies of bassoon part; one page each
 2 copies of percussion part; one page each
 Provenance: Margun Music
- Folder 28 *Second small gift for M.M.* — [without date]
 Reproduction
 3 copies; each copy one page of music
 Provenance: Marian McPartland
- Rappin' and humpin'* — [without date]
 Sketch, lead sheet
 In pencil; 2 pages of music
 Accompanied by 2 photocopies
 Provenance: Marian McPartland
- Folder 29 *Seventeen* — [without date]
 Reproduction; 2 pages of music
 Provenance: Marian McPartland

- Folder 30 *Small fry suite* — [without date]
 Draft MS
 I. *Waking up in moonlight*
 II. *I'm only seven, but I'm right*
 III. *Now I'm a lazy fish*
 IV. *Dancing in front of the mirror*
 V. *Skip rope dance*
 VI. *Sometimes I feel quite grown up*
 In pencil; 12 pages of music
 Provenance: Margun Music
- Folder 31 *Sonata fantasy* — [without date]
 Sketches in a MS notebook
 Titled, "*Piano Sonata*"; appears to be score from 1st movement of W258 *Sonata Fantasy*
 In pencil; 15 pages of music
- Folder 32 *Sonata fantasy "Sonata for Vera and piano"* — [without date]
 Draft MS & Reproduction
 Photocopy of first movement
 In ink; 2nd, 3rd and 4th movements
 In ink and pencil; sketches
 26 pages of music
- Folder 33 *Sonata - fantasy (W258)* — [without date]
 For piano.
 Reproduction and photocopy.
 4 movements; 24 pages of music.
 Provenance: Photocopy from Barry Snyder.
- Folder 34 *Straight ahead* — [without date]
 Sketch, lead sheet
 2 parts – copy of piano part (2 pages of music)
 In ink; bass part
 In upper right hand of score, "a small present from Alec Wilder"
 In marker; sketches on bottom of bass part and reverse side for *MacArthur Park*.
 In marker; at bottom of *MacArthur Park* sketch, "Written on the back of one of my ? bass parts (1960s) M McP"
 Provenance: Marian McPartland
- Folder 35 *Suite for Piano (No.1-5)* — [without date]
 Sketch
 In pencil; 7 pages of music
 In red ink; marked measure numbers
 Provenance: Gift of Margun Music

- Folder 36 *Theme number four* — [without date]
 Draft MS
 In pencil; 2 pages of music
 Provenance: Margun Music
- Folder 37 *Two Pieces for Two Pianos* — [without date]
 Reproduction
 (#1); 2 copies (4 pages of music each)
 (#2); 2 copies (2 pages of music each)
 Provenance: Marian McPartland
- Folder 38 *The walkaway* — [without date]
 Draft MS, lead sheet
 In ink; 2 pages of music.
 Provenance: Marian McPartland
- Folder 39 *Where are the good companions?* — [without date]
 Fair copy & draft MS
 In pencil; draft (2 pages of music).
 In ink; fair copy (2 pages of music)
 “for M.M.” in upper left hand corner of fair copy
 Performance marking in fair copy; slight water damage on second page.
 Provenance: Marian McPartland
- Folder 40 *Will I be upset* — [without date]
 MS lead sheet
 In ink; in hand of Marian McPartland
 One page of music; 2 photocopies present
 Provenance: Marian McPartland
- Folder 41 *Why?* — [1974]
 Draft MS
 In pencil; 2 pages of music
 At head of page, “Can you suffer through the five measure phrases?
 (Forgive me, but it fascinates me)”
 At foot of page, “Copyright 1974 Ambrose Music”
 “Title: ‘Why?’” written after end of piece
 Provenance: Marian McPartland

Box 4

- Folder 2 *Padelford* — [without date]
 Sketch
 In pencil; 2 pages of music

Folder 27 *Gift for sharing, not shearing* — [without date]
Draft MS
In ink; piano and bass parts (2 pages of music each)
Provenance: Marian McPartland

Box 8

Folder 14 *Her first party dress* — [without date]
Reproduction; 5 pages of music
Provenance: Marian McPartland

Box 16

Folder 3 *Mimosa's solitude dance* — [without date]
Reproduction, piano part
2 pages of music.

Folder 4 *Gypsy theme* — [without date]
Reproduction
1 page of music
Penultimate and last measures crossed out, edited ending in pencil

Folder 5 *50 short pieces for piano* — [without date]
Reproduction, spiral bound
 No 1 – 50
49 pages of music

Folder 6 *Short studies for piano* — [without date]
Reproduction, spiral bound
 No. 51 – 85
43 pages of music.

Box 17

Folder 19 *Seven lively arts - opening* — [without date]
Repro; 5 pages of music.

Folder 23 *Garden (sunken, of course)* — [without date]
Repro; 1 page of music.

Box 18

Folder 12 Pieces written for Charlotte Allen — [without date]

Romantic Waltz
 In ink; one page

Jolly Waltz

In ink; one page

Boston Lullaby Waltz

In ink; one page

A small tribute to elegance

In ink; one page

Pas seul

In ink; two pages

Provenance: Jerry Wnuck

- Folder 20 *Piano piece no. 1.* — [without date].
Reproduction. 2 pages.
Provenance: Barry Snyder
- Folder 21 *Piano piece no. 2.* — [without date].
Reproduction. 3 pages.
Provenance: Barry Snyder
- Folder 22 *Piano piece no. 3.* — [without date].
Reproduction. 2 pages.
Provenance: Barry Snyder
- Folder 23 *Piano piece no. 4.* — [without date].
Reproduction. 3 pages.
Provenance: Barry Snyder
- Folder 24 *Piano piece no. 6.* — [without date].
Reproduction. 3 pages.
Provenance: Barry Snyder
- Folder 25 *Piano piece no. 7.* — [without date].
Reproduction. 2 pages.
Provenance: Barry Snyder
- Folder 26 *Piano piece no. 8.* — [without date].
Reproduction. 2 pages.
Provenance: Barry Snyder
- Folder 27 *Piano piece no. 10.* — [without date].
Reproduction. 3 pages.
Provenance: Barry Snyder
- Folder 28 *Piano piece no. 11* [incomplete]. — [without date].
Reproduction. 1 page.
Provenance: Barry Snyder

- Folder 29 *Piano piece no. 13.* — [without date].
Reproduction. 2 pages.
Provenance: Barry Snyder
- Folder 30 *Piano piece no. 14.* — [without date].
Reproduction. 3 pages.
Provenance: Barry Snyder
- Folder 31 *Piano piece no. 15.* — [without date].
Reproduction. 2 pages.
Provenance: Barry Snyder
- Folder 32 *Piano piece no. 16.* — [without date].
Reproduction. 2 pages.
Provenance: Barry Snyder
- Folder 33 *Piano piece no. 17.* — [without date].
Reproduction. 2 pages.
Provenance: Barry Snyder
- Folder 34 *Piano piece no. 19.* — [without date].
Reproduction. 3 pages.
Provenance: Barry Snyder
- Folder 35 *Piano piece no. 20.* — [without date].
Reproduction. 3 pages.
Provenance: Barry Snyder
- Folder 36 *Piano piece no. 21.* — [without date].
Reproduction. 3 pages.
Provenance: Barry Snyder
- Folder 37 *Piano piece no. 22.* — [without date].
Reproduction. 3 pages.
Provenance: Barry Snyder
- Folder 38 *Piano piece no. 23.* — [without date].
Reproduction. 3 pages.
Provenance: Barry Snyder
- Folder 39 *Piano piece no. 24.* — [without date].
Reproduction. 3 pages.
Provenance: Barry Snyder
- Folder 40 *Piano piece no. 26.* — [without date].
Reproduction. 1 page.

Provenance: Barry Snyder

- Folder 41 *Piano piece no. 28.* — [without date].
Reproduction. 2 pages.
Provenance: Barry Snyder
- Folder 42 *Piano piece no. 29.* — [without date].
Reproduction. 1 page.
Provenance: Barry Snyder
- Folder 43 *Piano piece no. 32.* — [without date].
Reproduction. 2 pages.
Provenance: Barry Snyder
- Folder 44 *Piano piece no. 33.* — [without date].
Reproduction. 1 page.
Provenance: Barry Snyder
- Folder 45 *Sonatina for violin and piano.* — [without date].
Reproduction; 21 pages. Print by request.
Accompanied by photocopy of violin part; 9 pages.
Provenance: Barry Snyder.

Sub-series 7: Vocal solo

Box 1

- Folder 2 *Love's like a lark.* — [without date].
Lead sheet.
Sketch in pencil; 1 page of music with vocal line and chord changes.
Provenance: Margun Music
- Folder 3 *Life goes on.* — [without date].
For voice and piano.
Sketch in pencil; 2 pages of music
Lyrics by Fran Landesman.
On previous folder: "Song found by Bob Levy 5/5/88. See letter to J. Bell"
Provenance: Margun Music
- Folder 4 *Never seek to tell thy love.* — [without date].
For voice and piano.
Reproduction
2 copies of score; one with performer marking in red ink, one with performer marks in pencil (each 5 pages).
Poem by William Blake.

Provenance: Marian McPartland

- Folder 12 [Sketchbook]. — [without date].
Various sketches within a green spiral bound notebook with “Song Cycle” written on the cover in AW’s hand. Contains the following titles at the head of various pages:
Intro – song cycle & connecting passage
Honest confession
Apologia
Serenade
Low register flute suite
Serenade for winds
Second detective suite
One more road
If it’s true
Napa
Little boat
Sometimes I lie
Five poems of Phyllis McGinley – I know a village
In pencil; 58 pages of music.
Provenance: Louis Ouzer
- Folder 14 [Songs] — [without date].
Various draft MS’s contained within a bound MS paper book.
Contains the following titles:
Animal song
Bathtub song
Chauncey the chipmunk
Charlie Austin
Gordon the gopher
In it together
Lyrics by Arnold Sundgaard.
In pencil; 13 pages of music.
- Folder 15 *Nobody’s home.* — [without date].
Reproduction.
Lyrics by Loonis McGlohon.
One page of music.
- Folder 16 *Peaceful.* — [without date].
Draft MS.
Piano part (2 pages of music) and bass (1 page of music).
In pencil with red and blue colored pencil in piano part.
Provenance: Margun Music
- Folder 20 *I’m off.* — [without date].

- Draft MS. In pencil.
One page of music.
Provenance: Margun Music
- Folder 21 *If you are happy.* . — [without date].
For voice and piano.
Reproduction.
Contains performance marking in red ink.
Poem by Tennessee Williams.
Provenance: Marian McPartland
- Folder 22 *Soul is like a star.* — [without date].
Draft MS, lead sheet.
In pencil. 2 pages of music.
- Found on reverse side:
- It's fun.* — [without date].
Draft MS, lead sheet.
In pencil. 2 pages of music.
Provenance: Margun Music
- Folder 23 *Stay Away!*. — [without date].
Reproduction, lead sheet.
Music by Jack O'Brien, lyric by Alec Wilder.
One page of music.
Provenance: Marian McPartland
- Folder 24 *Sunday come-a-courtin' afternoon.* — [without date].
Draft MS.
Lyric by Jack Lawrence.
3 pages of music. Contains one typed page of lyric along with a quote about the piece from AW.
Contains note on separate page: "Song found by Bob Levy 5/5/88. See letter to J. Bell."
Provenance: Margun Music
- Folder 25 *The thing about cats.* — [without date].
Reproduction.
Poem by John L'Heureux.
3 pages of music.
Provenance: Marian McPartland
- Folder 26 [How sweet is the] *time remembered.* — [without date].
Draft MS. In pencil.
4 pages of music.

- Provenance: Margun Music
- Folder 27 *Today girl.* — [without date].
 Reproduction, draft.
 Poem by Irving Townsend.
 4 pages of music.
 Provenance: Margun Music
- Folder 28 *Weather is bad.* — [without date].
 Sketch. In pencil.
 One page of music.
 Provenance: Margun Music
- Folder 29 *Welcome home.* — [without date].
 Reproduction, lead sheet.
 One page of music.
 Provenance: Marian McPartland
- Folder 30 *Who can I tum to?.* — [without date].
 Draft MS. In pencil.
 Piano, guitar (in slash notation) and bass parts (2 pages, 1 page and 1 page respectively).
 Additional potentially unrelated sketch on the reverse of the bass part with
 “song Bregman” written on the head of the page.
 In pencil, with red and blue colored pencil markings throughout.
 Provenance: Margun Music
- Folder 31 *Why do I wait any longer?.* — [without date].
 Draft MS, lead sheet.
 Words by Arnold Songaard [sic]
 In pencil. 2 pages of music.
 Contains note on separate page: “Song found by Bob Levy 5/5/88. See
 letter to J. Bell.”
 Provenance: Margun Music
- Folder 32 *Songs for Patricia.* — [without date].
 Draft MS. In pencil.
 Poems by Norman Rosten.
 20 pages of music.
 Provenance: Margun Music
- Folder 33 *Snow.* — [without date].
 Draft MS. In pencil.
 3 pages of music.
 Provenance: Margun Music

Box 2

- Folder 1 *Ballad of the old man and time.* — [without date].
Fair copy.
In ink; 4 pages of music.
Lyric by Bob Lehman.
Provenance: Margun Music.
- Folder 2 *Be not afraid.* — [without date].
Draft MS, lead sheet.
In ink; 1 page.
Provenance: Margun Music.
- Folder 3 *The boy who cried “wolf!”* . — [without date].
Draft MS.
In pencil; 3 pages of music.
Lyric by Jack Lawrence [sic].
Provenance: Margun Music
- Folder 4 *Cast your bread upon the waters.* — [1955].
Reproduction, lead sheet.
Words by Marshall Barer.
2 pages of music.
In ink, on foot of first page, “1955 – Hollis Music, Inc.”
Provenance: Marian McPartland.
- Folder 5 *Daffodil drift.* — [without date].
Sketch.
In pencil; one page of music.
Provenance: Margun Music
- Folder 6 *The dream is gone from the land.* — [without date].
Draft MS, lead sheet.
In ink; 2 pages of music.
In head of first page “For Tony Bennett”.
- Folder 7 *Easy the hard way.* — [without date].
Sketch, lead sheet.
In pencil; 3 pages of music.
Provenance: Margun Music
- Folder 8 *Ever so fair.* — [without date].
Sketch, lead sheet.
In pencil; 4 pages of music.
Lyric by Arnold Sundgaard.

Also contains pencil sketches possibly for *Jersey boy* and separate page of typed lyrics with pencil markings.
Provenance: Margun Music.

Box 4

- Folder 29 *While we're young*. — [without date].
MS lead sheet; laminated.
In pencil; one page of music.
 At bottom of page, “for Jimmy McPartland one of the true believers, thank God! Alec Wilder”.
Provenance: Marian McPartland.

Box 9

- Folder 21 *Vocalese [sic] # 1 – 5*. — [without date].
Draft MS.
In pencil; 15 pages of music.

Box 10

- Folder 18 *Louie [Let's sing to the memory of our loving friend]*. — [without date].
Draft MS, lead sheet.
In ink; 1 page of music;
 1 page of lyrics.
- Folder 21 *Hymn for a friend*. — [without date].
Reproduction; 1 page of music.
“(Jenny Lind Hyde)” written in caption.
- Folder 22 *Let's go where the music is!*. — [without date].
Reproduction; 1 page of music
 Missing 2nd page - [see box 16, folder 19 for complete copy].
Lyrics by Roger Brackett and AW.
“David Platz” written in pencil in heading.

Box 15

- Folder 21 *Things to do tomorrow*. — [without date].
 Music by Jack End; words by Alec Wilder.
Reproduction, lead sheet.
3 pages of music with accompanying letter in accession report.
Provenance: Thomas Hampson 5/5/97.

Box 16

- Folder 1 *A.M. Victor Hugo.* — [without date].
 Reproduction.
 In ink; 4 pages of music.
 “Dedicated to Jerome Hill” in heading.
 Poem: Alfred De Musset.
- Folder 7 *Things to do tomorrow.* — [without date].
 Music by Jack End; words by Alec Wilder.
 Reproduction, lead sheet.
 2 copies; 3 pages of music each.
 Provenance: Desmond Stone.
- Folder 9 *Something is up.* — [without date].
 Reproduction.
 2 pages of music.
 Poem by Percy Seitlin.
- Folder 14 *Let's go where the music is!.* — [without date].
 Reproduction; 2 pages of music.
 Lyrics by Roger Brackett and AW.
 In pencil at bottom of second page, “...Forget all the lovely and loving”
- Folder 17 *Phyllis McGinley Song Cycle.* — [1979].
 For voice, bassoon and harp.
 Reproduction; 18 pages of music.
 “for Frances” in heading.
 Corrections in ink and pencil.
- Folder 20 *A long night.* — [without date].
 Reproduction lead sheet.
 2 pages of music.
 Words by Loonis McGlohon.
- Folder 21 [Untitled song – “So sweet...”.] — [without date].
 MS, fair copy.
 In pencil; 3 pages of music.
- Folder 22 [Untitled song – “You incredibly lovely human being...”.] — [without date].
 MS, fair copy.
 In pencil; 3 pages of music.
- Folder 23 *Give me time.* — [without date].
 MS, Fair copy.
 In pencil; 3 pages of music.
- Folder 24 *Just one.* — [without date].

- MS, fair copy.
In pencil; 3 pages of music.
- Folder 25 *Sing me to sleep.* — [without date].
MS, fair copy.
In pencil; 2 pages of music.
- Folder 26 *Clam-bake.* — [without date].
MS, draft.
In pencil; 4 pages of music.
Markings in red pencil.
- Folder 27 *Lovely.* — [without date].
Draft MS.
In ink; 2 pages of music.
- Folder 28 *Once in a million years.* — [without date].
MS, fair copy.
In pencil; 2 pages of music.
- Folder 29 [Untitled song – “Sunlight’s got me”] . — [without date].
Draft MS.
In pencil; 4 pages of music.
- Folder 30 *Why so much talk about love.* — [without date].
Draft MS.
Words and music Alex Wilder
In pencil; 4 pages of music.
- Folder 31 *It’s all done with mirrors.* — [without date].
Fair copy MS.
In pencil; 4 pages of music.
- Folder 32 *Poor little debutante* — [without date]
Fair copy MS
Music and words by Alex Wilder
In ink; 3 pages of music
- Folder 33 *Time and tide* — [without date]
Fair copy MS; in laminate sleeve
Words & music Alexander Wilder
In ink; 4 pages of music.

Box 17

- Folder 12 [Unidentified song] — [without date]

MS repro.
6 (11.5" x 18") pages.

Box 18

- Folder 13 Manuscript book
 Contains:
 I'll be around
 Hello, hello
 Sing a melody
 [Untitled]
 [Untitled] lead sheet
 In pencil; 6 pages
- Folder 14 *A.M. Victor Hugo*
 MS, Fair copy
 Poem by Alfred de Musset
 "Dedicated to Jerome Hill" in heading
 One correction in pencil; 4 pages
 Accompanied by four reproductions, one marked Fargo
 Provenance: Louis Ouzer
- Folder 15 *A long night*
 Lead sheet, photocopy
 Music by AW, words by Loonis McGlohon
 2 pages
- Folder 16 *Down in the coal mine*
 "To Charlotte Whitney Allen" written inside title page
 "J.L. & A.W." written at foot of third page
 Accompanied by typescript poem "Down in a coal mine" by J.B. Georghegan
 3 pages of music; one page typescript poem
 Provenance: Jerry Wnuck

Sub-series 8: Vocal soloist ensemble with or without accompaniment

Box 19

- Folder 1 *After Love.*
 Music by Alec Wilder; lyric by Norman Gimbel. MS repro, black ink 2 pages of
 music. Vocal line with piano accompaniment. Copy right 1955 Meridian Music.
 35 W. 51st Street (New York City).
 Provenance: from the legacy of the late Mel Larned
- Folder 2 *Best of Friends.*

Music by Alec Wilder; lyric by Norman Gimbel. MS repro, black ink; 2 pages of music. Vocal line with piano accompaniment. Copyright 1955 Meridian Music, 35 W 51st Street, New York City.

Provenance: from the legacy of the late Mel Larned.

Folder 3 *Love Among the Young.*

Music by Alec Wilder; lyric by Norman Gimbel. MS repro, black ink; 4 pages of music. Vocal line with piano accompaniment. Copyright 1954 Meridian Music, 35 West 51st Street, New York City.

Provenance: from the legacy of the late Mel Larned.

Folder 4 “The New Outfit.”

Music by Alec Wilder. Published in: *Tenggren’s Cowboys and Indians*, stories by Kathryn and Byron Jackson with pictures by Gustaf Tenngren (New York: Simon and Schuster, 1948). “The New Outfit” is on pages 82-83.

Provenance: gift of Marjorie Searl – 9/5/2021.

Sub-series 9: Choral with or without soloists and accompaniment

Box 1

Folder 5 *Children’s plea for peace* — [without date]

For chorus and piano

Reproduction.

Two copies of score (each 16 pages of music)

Libretto by Children of Avon

Both scores contain performance markings in pencil

On cover of one score: “From one old child to another To Lou From Alec”

Provenance: Louis Ouzer

Folder 6 *It’s so easy to say* — [without date]

For chorus and piano

Draft MS in pencil; 9 pages

Provenance: Margun Music

Box 2

Folder 15 *Story of a good man* — [without date]

Reproduction (photocopy)

Solo vocal parts and score (5 and 10 pages of music respectively)

Provenance: Margun Music

Folder 17 *Mountain boy.* — [4 Oct 80]

Reproduction; 42 pages of music

Contains photocopies of pages 23-24 and 37-41

Libretto by Loonis McGloHon [sic]
Provenance: Louis Ouzer

Folder 18 *Mountain boy* — [without date]
Draft MS
In ink and pencil, some corrections and notes in ink or colored pencil; 38 pages
Libretto by Loonis McGlohon
Provenance: Margun Music

Folder 20 *Children's piece* — [without date]
Written in foot, "For tenor, boys' choir, flute, oboe, clar, bass clar, bssn, + 4 celli"
Draft MS
In pencil; 16 pages of music

Box 17

Folder 3 *Children's plea for peace* — [without date]
Reproduction
16 pages of music

Box 18

Folder 17 *Children's plea for peace* — [without date]
Reproduction; vocal solos
2 copies; 14 pages of music each

Sub-series 10: Stage Works

Box 2

Folder 12 *The truth about windmills* — [without date]
Sketches contained in two MS books
In pencil; 94 pages of music total
Book 1 (54 pages of music), Book 2 (40 pages of music)
Provenance: Louis Ouzer

Folder 13 *[The] truth about windmills* — [without date]
Draft MS; 146 pages of music
Libretto by Arnold Sundgaard
Contains abundant performance markings in various colored pencils and highlighter
At head of first page "Music dedicated to Arnold Sundgaard"
In caption, "(Opera in one act)"
Provenance: Louis Ouzer

- Folder 14 *Touch and see* — [without date]
 Ballet sketches & reproduction
 Sketch in pencil; 18 pages each
 Provenance: Margun Music
- Folder 19 *Alice in Wonderland* — [without date]
 For woodwind quintet and percussion
 Reproduction
 6 parts; flute (23 pages of music), oboe (18 pages of music), clarinet (23 pages),
 bassoon (21 pages of music), horn (23 pages of music), and percussion (18 pages
 of music)
 Contains title page with tempo markings for each chapter:
 Prologue
 Prologue to chapter II
 Mock turtle's story [horn solo]
 Prologue to chapter III
 Prologue to chapter IV
 Fourth Chapter
 Prologue to chapter V: A romantic caterpillar (Larva for Sale)
 Sixth Chapter
 6-A Duchess Lullaby
 Chapter VII
 Chapter VIII
 Prologue to chapter 9 [only in horn part]
 Chapter X
 10-A Lobster Quadrille
 10-B Beautiful soup
 Chapter 11
 Chapter 12
 Father William [no perc part]
 [Possibly parts from both *Alice in Wonderland Suite* and *Alice in Wonderland*]
 Provenance: Margun Music

Box 7

- Folder 21 *Overture to twelfth night* — [without date]
 For woodwind quintet
 Draft MS score and 5 parts
 Parts in ink; 15 pages of music
 Score in pencil; 10 pages of music
 Provenance: Gift of Margun Music

Box 8

- Folder 20 *Miss chicken little* — [without date]
 Chicken Little – coloratura soprano

Cocky Locky – lyric tenor
 Goosey Loosey – soprano
 Ducky lucky – mezzo soprano
 Turkey Lurkey (professor) – baritone
 The fox – high baritone
 A,B,C,D,E – soloists in chorus
 A, B, E – soprano
 C, D alto
 Chorus: sopranos – altos- tenors – baritones – basses
 1 fl, 1 ob, 1 cl, 1 bsn, 2 hn, 1 tpt, 1 perc, 1 pno, 6 vln, 3 vla, 3vc, 1 bass

Draft MS
 In pencil; 80 pages of music
 Contains abundant performance markings.
 Libretto by William Engvick
 Provenance: Judy Bell, TRO

Box 10

Folder 11 *Life goes on* — [without date]
 Fair copy, 26 parts
 114 pages of music
 One copy of each part with the exception of:
 2 copies of part for drums;
 4 copies of violin A;
 3 copies of violin B;
 3 copies of violin C;
 4 copies of viola;
 4 copies of cello;
 2 copies of bass parts
 Markings in all parts with blue and red pencil
 Provenance: Margun Music

Box 15

Folder 1 [No. 1] *False dawn (Three ballets in search of a dancer)* — [without date]
 See oversize Box 2/1

Folder 2 [No. 2] *Life goes on (Three ballets in search of a dancer).*— [without date]
 See oversize Box 2/2

Folder 3 [No. 3] *The green couch (Three ballets in search of a dancer)* — [without date]
 See oversize Box 2/3

Box 18

Folder 18 *The truth about windmills*

Reproduction
Performance markings in pencil; 101 pages

- Folder 19 *The truth about windmills*
Reproduction
Performance markings in pencil; 98 pages
Provenance: Madge Briggs, widow of Wm. F Briggs MM '58
- Folder 20 *The Scarlet Sail* [from] *The Lowland Sea*
See oversize 5/1

Sub-series 11: Film Scores

Box 2

- Folder 16 *Grocer and the dragon* — [without date]
Sketches
In pencil; 13 pages
Provenance: Margun Music

Box 4

- Folder 16 *Fall of the house of usher* — [without date]
Sketches
In pencil; 24 pages of music

Box 8

- Folder 4 *Just in case - cue I* — [without date]
For flute, oboe, clarinet, horn, bassoon, trumpet, trombone, guitar and bass
Draft MS
In pencil; 3 pages of music
Corrections in red ink
Provenance: Margun Music
- Folder 5 *Just in case - cue II* — [without date]
For flute, oboe, clarinet, horn, bassoon, trumpet, trombone, guitar and bass
Draft MS
In pencil; 4 pages of music
Provenance: Margun Music

Box 12

- Folder 1 *Albert Schweitzer, Reel I* — [without date]
A. *Title Idea* [not present – see Reel X sec. B]
B. *Boy on road*

- C. *Africa map*
- D. *Chorale (stgs) in G* [not present]
- D2. *Chorale (stgs) in Ab*
- E. *Boy on road*

Reproduction; 8 pages of music; missing *Title Idea* and *Chorale in G*
Contains 2 copies of *Africa map*

- Folder 2 *Albert Schweitzer, Reel II* — [without date]
- A. *Chorale – woodwinds – in G*
 - B. *Chorale – woodwinds – in Ab*

Reproduction; 4 pages of music

- Folder 3 *Albert Schweitzer, Reel III (Reel I German version)* — [without date]

- A. *Trip between villages* [not present]
- B. *Parsonage* [not present]
- C. *School Sequence*
- D. *School Sequence*
- E. *School Sequence*
- F. *Run off*
- G. *Prayer* [not present]
- H. *Boy on road*
- I. *Boy on road*

Reproduction; 13 pages of music; some pages unidentified and parts incomplete

- Folder 4 *Albert Schweitzer, Reel IV (Reel II German version)* — [without date]

- A. *Cadences for commentary*
- B. *School sequence (minor)*
- C. *School sequence*
- D. *Boy on road*
- E. *Rainbow sequence*
- F. *Family portrait* [not present – see Reel IX sec. C]
- G. *Cadences for commentary*

Reproduction; 9 pages of music

- Folder 5 *Albert Schweitzer, Reel V (Reel III German version)* — [without date]

- A. *Decision I*
- B. *Title Idea*
- C. *Letter Writing*

Reproduction; 8 pages of music

- Folder 6 *Albert Schweitzer, Reel VI* — [without date]

- A. *Decision I*
- B. *Operation (big ending)*
- C. *Decision I*
- D. *Reconstruction canon* [not present]
- E. *Rainbow sequence intro* [not present]

E2. *Rainbow sequence (repeat E from reel IV)* [not present]

F. *Preface to arrival*

G. *Arrival (horn solo)*

Reproduction; 10 pages of music; 4 copies of *Preface to arrival*

Folder 7 *Albert Schweitzer, Reel VII* — [without date]

A. *War years (clar. solo)*

B. *War years (viola, cello)*

C. *War years (violin, celli)*

D. *Operation* [not present – see Reel XI sec. B]

E. *New patients*

Reproduction; 6 pages of music

Folder 8 *Albert Schweitzer, Reel VIII* — [without date]

A. *Mother and child* [not present]

B. *Mother and child (film repeat)* [not present]

C. *Garden (sunken, of course) (Db)*

D. *Title idea (repeat section A – Reel I)*

Reproduction; 1 page of music

Folder 9 *Albert Schweitzer, Reel IX* — [without date]

A. *Garden (sunken, of course) (original key)*

B. *Family portrait – woodwinds*

C. *Family portrait – repeat reel IV sec. F*

D. *Beastly elevenises*

Reproduction; 9 pages of music

Folder 10 *Albert Schweitzer, Reel X* — [without date]

A. *Decision I – Repeat of Reel V sec. A*

B. *Title idea – Repeat of Reel I sec. A*

Reproduction. 8 pages of music

Folder 11 *Albert Schweitzer, Reel XI* — [without date]

A. *Storm*

B. *Operation – Repeat of Reel VII sec. D*

C. *Letter writing in “G”*

D. *Last letter writing*

Reproduction; 13 pages of music

Folder 12 *Garden (sunken, of course)* [from] *Albert Schweitzer* — [without date]

Reproduction; 1 page of music.

Folder 13 *New patient* [from] *Albert Schweitzer* — [without date]

Reproduction; 4 pages of music

Folder 14 *Cadences for commentary* [from] *Albert Schweitzer* — [without date]

- Reproduction; 1 page of music
- Folder 15 *Decision II* [from] *Albert Schweitzer* — [without date]
Reproduction; 2 pages of music
- Folder 16 *Beastly elevenses* [from] *Albert Schweitzer* — [without date]
Reproduction; 6 pages of music
- Folder 17 *Storm* [from] *Albert Schweitzer* — [without date]
Reproduction; 5 pages of music
Contains performance markings
- Folder 18 *Storm Revisited* [from] *Albert Schweitzer* — [without date]
Reproduction; 4 copies – 24 pages of music
3 copies contain performance markings
- Folder 19 *Letter Writing II (in G)* [from] *Albert Schweitzer* — [without date]
Reproduction; 2 pages of music
Contains performance markings
- Folder 20 [*Albert Schweitzer* - notes] — [without date]
Reproduction
Handwritten notes on performance order and measure numbers in various reels
In pencil, ink and colored pencil; 13 pages of notes
- Folder 21 [*Albert Schweitzer* sketches] — [without date]
Reproduction
Includes titles,
 Preface to arrival
 Storm revisited
 Last letter writing
 Family portrait
In pencil, corrections in red pencil; 7 pages of music
- Folder 22 *Albert Schweitzer, Reel I & II* — [without date]
See oversize Box 1/1
- Folder 23 *Albert Schweitzer, Reel III & IV* — [without date]
See oversize Box 1/2
- Folder 24 *Albert Schweitzer, Reel V & VI* — [without date]
See oversize Box 1/3
- Folder 25 *Albert Schweitzer, Reel VII & VIII* — [without date]
See oversize Box 1/4

Folder 26 *Albert Schweitzer, Reel IX - XI* — [without date]
See oversize Box 1/5

Box 13

Folder 1 *Albert Schweitzer, oboe part* — [without date]
Reproduction; 40 pages of music
Contains performance markings in pencil

Folder 2 *Albert Schweitzer, clarinet I part* — [without date]
Reproduction; 43 pages of music
Contains performance markings in pencil

Folder 3 *Albert Schweitzer, clarinet II/bass clarinet part* — [without date]
Reproduction; 42 pages of music
Contains performance markings in pencil

Folder 4 *Albert Schweitzer, bassoon part* — [without date]
Reproduction; 41 pages of music
Contains performance markings in pencil

Folder 5 *Albert Schweitzer, horn I & II part* — [without date]
Reproduction; 41 pages of music
Contains performance markings in pencil

Folder 6 *Albert Schweitzer, horn I & II part* — [without date]
Reproduction; 41 pages of music
Contains performance markings in pencil

Folder 7 *Albert Schweitzer, horn III & IV part* — [without date]
Reproduction; 41 pages of music
Contains performance markings in pencil

Folder 8 *Albert Schweitzer, horn III & IV part* — [without date]
Reproduction; 41 pages of music
Contains performance markings in pencil

Folder 9 *Albert Schweitzer, violin A part* — [without date]
Reproduction; 48 pages of music
Note: Contains joint violin A & B part until Reel XI in which A and B parts are separate
Contains performance markings in pencil

Folder 10 *Albert Schweitzer, violin A part* — [without date]
Reproduction; 48 pages of music

Note: Contains joint violin A & B part until Reel XI in which A and B parts are separate
Contains performance markings in pencil

Folder 11 *Albert Schweitzer*, violin A part — [without date]
Reproduction; 48 pages of music
Note: Contains joint violin A & B part until Reel XI in which A and B parts are separate
Contains performance markings in pencil

Folder 12 *Albert Schweitzer*, violin A part — [without date]
Reproduction; 48 pages of music
Note: Contains joint violin A & B part until Reel XI in which A and B parts are separate
Contains performance markings in pencil

Folder 13 *Albert Schweitzer*, violin B part — [without date]
Reproduction; 48 pages of music
Note: Contains joint violin A & B part until Reel XI in which A and B parts are separate
Contains performance markings in pencil

Box 14

Folder 1 *Albert Schweitzer*, violin B part — [without date]
Reproduction; 48 pages of music
Note: Contains joint violin A & B part until Reel XI in which A and B parts are separate
Contains performance markings in pencil

Folder 2 *Albert Schweitzer*, violin A & B parts — [without date]
Reproduction; 51 pages of music
Note: Contains joint violin A & B part until Reel XI in which A and B parts are separate
Contains both violin A & B parts for Reel XI

Folder 3 *Albert Schweitzer*, violin A & B parts — [without date]
Reproduction; 51 pages of music
Note: Contains joint violin A & B part until Reel XI in which A and B parts are separate
Contains both violin A & B parts for Reel XI

Folder 4 *Albert Schweitzer*, viola part — [without date]
Reproduction; 42 pages of music
Contains performance markings in pencil

- Folder 5 *Albert Schweitzer*, viola part — [without date]
 Reproduction; 42 pages of music
 Contains performance markings in pencil
- Folder 6 *Albert Schweitzer*, percussion part — [without date]
 Reproduction; 42 pages of music
 Extra copy of part from Reel XI
 Contains performance markings in pencil
- Folder 7 *Albert Schweitzer*, percussion part — [without date]
 Reproduction; 39 pages of music
 Contains performance markings in pencil
- Folder 8 *Albert Schweitzer*, bass part — [without date]
 Reproduction; 37 pages of music
 Contains performance markings in pencil
- Folder 9 *Albert Schweitzer*, cello part — [without date]
 Reproduction; 44 pages of music
 Contains performance markings in pencil
- Folder 10 *Albert Schweitzer*, cello part. — [without date].
 Reproduction; 44 pages of music.
 Contains performance markings in pencil.
- Folder 11 *Albert Schweitzer*, bass part — [without date]
 Reproduction; 37 pages of music
 Contains performance markings in pencil

Sub-series 12: Commercial Music

Box 1

- Folder 7 *Broom commercial* — [undated]
 Ozalid master; 4 pages of music
 Lyrics by William Engvick
 Accompanied by incomplete photocopy (2 pages of music) and 5 Ozalid
 strips used in master copy
- Folder 8 *Greyhound jingle* — [undated]
 Fair copy
 In ink on Ozalid paper. Score (2 pages of music)
- Folder 9 *Halo waltz* — [undated]
 For woodwind quintet

Fair copy
In ink on Ozalid paper; 5 parts (each 2 pages of music)

Folder 10 *Jingle - spring cigarettes* — [undated]

Fair copy
In ink on Ozalid paper; Score (2 pages of music)

Folder 11 *Tip top bread* — [2/29/60]

Reproduction; for voice and clarinet quintet

In pencil; score (6 pages of music) and sketch (2 pages of music)

In ink; 6 copies of vocal solo part (2 pages of music each), one copy of each instrumental part (2 pages of music each)

Instrumental parts contain performance markings

Sub-series 13: Sketches

Box 4

Folder 3 [Unidentified] — [undated]
Sketch; for large ensemble
In pencil; one page of music

Folder 4 [Sketchbook] — [undated]
In pencil; 3 pages of music
Includes short sketches titled:
 Fl & Marimba
 Hrn & piano

Folder 5 [Unidentified sketches] — [undated]
MS lead sheets
In pencil; 4 pages of music

Folder 6 *Xmas cookies* — [undated]
Sketches
In pencil; 3 pages of music
Provenance: Glenn Bowen

Folder 7 *Separate tables* — [undated]
Sketch lead sheets
In pencil; one page of music
Includes one photocopy

Folder 8 *Ahright ahready* — [undated]
Sketch for clarinet
In ink; one page of music

Folder 14 *Three attitudes* — [undated]
Sketches in MS notebook
In pencil; 5 pages of music, 1 page of notes
At head of page, “(For Mitch Miller)”
In caption, “Joy after misery”
Corrections and edits in red marker
Provenance: Louis Ouzer

Folder 15 *Blue.* — [undated]
Sketch; for orchestra
In pencil; 4 pages of music
Provenance: Margun Music

Box 6

Folder 11 *Chorale fantasy, Jesu meine freude* — [without date]
Sketch
In pencil and ink; 1 page of music
Provenance: Gift of David Koppy – 10/2/92

Folder 12 *Chorale fantasy, Jesu meine freude* — [without date]
Sketch
In pencil; 3 pages of music
Provenance: Gift of David Koppy – 10/2/92

Folder 25 “*Horn & bassoon*” — [without date]
Sketch
In pencil; 4 pages of music

Box 7

Folder 5 *Suite for alto and bass flutes* — [without date]
Sketches
In pencil; 4 pages of music
Performance markings in red ink
Provenance: Margun Music

Box 8

Folder 6 *Oboe jungle* — [without date]
Sketch
In pencil; 2 pages of music

On reverse side of *Oboe jungle*:

Duet yourselves — [without date]
Sketch
In pencil; 2 pages of music

Provenance: Margun Music

Folder 12 *Woodwind suite no. 2* — [without date]
Sketches contained within MS notebook
In pencil; 31 pages of music

Also contains sketches titled,
Follow the lieder
In pencil; 2 pages of music

Good night ladies
In pencil; 1 page of music

Provenance: Margun Music

Folder 19 *Peaceful* — [without date]
Sketch, lead sheet
In pencil; one page of music

Box 9

Folder 5 [*Octet*] No. XV ([*The*] children met [*the*] train) — [without date]
Sketch
In pencil; 9 pages of music
Provenance: Margun Music

Folder 6 [*Octet*] No. 8 (*Suburban Weekend*) (*Jack, this is my husband*) — [without date]
Sketch
In pencil; 9 pages of music

Folder 8 [*Octet*] No. 10 [*(Dance man buys a farm)*] — [without date]
For flute/clar 2, oboe/English horn, clar 1, bass clar, bassoon, harp, drums, bass
Sketch
In pencil; 6 pages of music
Provenance: Margun Music

Folder 10 [*Octet*] No. 14 (*It's silk, feel it*) — [without date]
For flute/clar 2/picc or penny whistle, oboe/English horn, clar 1, bass clar,
bassoon, harp, drums, bass
Sketch
In pencil; 8 pages of music
Provenance: Margun Music

- Folder 11 [*Octet No.*] XXIII (*Bull fiddle [in a china shop]*) — [without date]
 For flute/clar 2, oboe/English horn, clar1, bass clar, bassoon, harp, drums, bass
 Sketch
 In pencil; 9 pages of music
 Corrections in red pencil
 Provenance: Margun Music
- Folder 14 [*Octet No.*] XXIV (*Kindergarten [flower pageant]*) — [without date]
 For flute/clar2, oboe/English horn, clar1, bass clar, bassoon, harp, drums, bass
 Sketch
 In pencil; 8 pages of music
 Provenance: Margun Music
- Folder 15 [*Octet No.*] XXV [*(Little white samba)*] — [without date]
 Sketch
 In pencil; 12 pages of music
 Provenance: Margun Music
- Folder 19 *Elegy for the whale* — [without date]
 Sketch reproduction
 2 copies; 4 pages of music each
 Provenance: Margun Music
- Folder 22 *Flute concerto* — [without date]
 Sketches within MS notebook
 In pencil; 33 pages of music
- Box 10
- Folder 1 *Woodwind trio* — [without date]
 For flute, clarinet and bassoon
 Sketches in MS notebook
 “For Virginia” at heading
 Also includes sketches titled,
 Loneliness after love (brass quintet)
 Attitudes
 Air for trumpet
 Warm feeling
 Guitar and strings
 In pencil; 31 pages of music
 Corrections in red ink
 Provenance: Louis Ouzer
- Folder 9 *Entertainment no. 1* — [without date]
 Sketches in MS notebook

In pencil; 24 pages of music
“Fennel” written in the heading of each movement
Corrections in red
Provenance: Margun Music

- Folder 10 *Chapter 12* [from *Alice in Wonderland*] — [without date]
Sketch repro; 1 page of music
 In ink at heading, “Possible sketches for Enter. No 1 or Alice in
 Wonderland. TRO has original. R.L. 5/2/88”
Sketch repro; 1 page of music
- Folder 12 *Ladies love to be looked at* — [without date]
Sketch
In pencil; 2 pages of music, 2 pages of prose
Provenance: Arlene Bouras
- Folder 13 [Sketchbook no. 1] — [without date]
Contains sketches titled,
 WW Quin #14
 Beginning
 Verse to be a child
 Woodwind Quintet #14
 “For Art Dedrick” in heading
 Hrn + Tuba [Duets for French horn and tuba]
 [For horn and tuba parts see series 4, box 16, folder 12]
 Flute
In pencil; 26 pages of music
Provenance: Margun Music
- Folder 14 [Sketchbook No. 2] — [without date]
Contains sketches titled,
 WW Quintet #14
 “For Art Dedrick” in heading
 Suite for low register flute (1 page of music)
 Waltz for dainty feet
 Viola concerto
 WW Quintet #13 with marimba
 Suite for woodwind quintet
 In caption, “Air”
In pencil; 55 pages of music
- Folder 15 [Sketchbook No. 3] — [without date]
Contains sketches titled,
 Not too hard horn solos
 Concerto for tuba
 “For Michael Lind” in heading

Warmer Place

[possibly from *South – to a warmer place*]

“Vln”

In pencil; 11 pages of music

Provenance: Margun Music

- Folder 16 [Sketchbook No. 4] — [without date]
Contains sketches titled,
Violin interlude
Interlude #2
See the world through every eye
Page titled, *Concerto for tuba and string orch* with “for Michael Lind”
written in the heading – no music on page
In pencil; 3 pages of music
- Folder 17 *Let's sing to the memory of our loving friend* — [without date]
Sketch lead sheet
In ink; 1 page of music
Contains lyrics in pencil
Includes 2 photocopies of lead sheet, 1 photocopy of writing on back
- Folder 19 *Brass quintet* — [without date]
Sketch
In pencil; 2 pages of music
“For Marian” written on one side
- Folder 20 *The Marian kind* — [without date]
Sketch lead sheet
In pencil; 2 pages of music
Provenance: Marian McPartland
- Folder 23 *Concerto for tuba* — [without date]
Sketch [fragment]
In pencil; 1 page of music

Box 11

- Folder 1 *Octet [no.] XVIII (Her old man was suspicious)* — [without date]
Sketches
In pencil; 8 pages of music
Provenance: Margun Music
- Folder 2 [Brass quintet no. 1] — [without date]
Sketches
In pencil; 18 pages of music
Provenance: Margun Music

- Folder 6 *Movement for a string quartet no. 3* — [without date]
 Sketch
 In pencil; 4 pages of music
 Provenance: Margun Music
- Folder 24 *Octet [no.] IV (Neurotic goldfish)* — [without date]
 Sketch
 In pencil; 6 pages of music
 Includes 1 typed page with comments about piece from Margun Music
 Provenance: Margun Music
- Folder 25 *[Octet] No. 7 ([Such a] tender night)* — [without date]
 Sketch
 In pencil; 6 pages of music
- Folder 28 *[Octet no.] XII (Sea fugue mama)* — [without date]
 Sketch
 In pencil; 16 pages of music
 Provenance: Margun Music
- Folder 31 *[Octet no.] XXII [(Seldom the sun)]* — [without date]
 Sketch
 In pencil; 5 pages of music
 Provenance: Margun Music
- Folder 32 *Octet [no.] XVII* — [without date]
 Sketch
 In pencil; 7 pages of music
- Folder 35 *[Octet] No. 9 (Walking home in spring)* — [without date]
 Additional title in heading, “*(It was her first cruise)*”
 Sketch
 Also includes sketch titled,
 Jack, this is my husband
 In pencil; 9 pages of music
 Provenance: Margun Music

Box 16

- Folder 8 *Three [Four] sentiments* — [without date]
 Sketches
- I. Calm after storm*
 - II. Joy after misery*
 - III. Loneliness after love*
 - IV. Laughter after tears*

In pencil; 14 pages of music
Edits in red ink

- Folder 15 [Sketchbook – Brass Quintets] — [without date]
Sketches
Br. Quintet #7
Sometimes I lie
Flt + vlns
Br Quint #8
In pencil; 38 pages of music

- Folder 34 [Unidentified] — [without date]
MS repro; 1 page of music
“for Charlotte Allen” in caption

Box 17

- Folder 4 *Quintet (I hope)* [quintet sketches] — [without date]
Sketches
In pencil; 4 pages of music

- Folder 5 *For Julie* — [without date]
Sketch
In pencil; 4 pages of music

- Folder 6 *What does a woman do?* — [without date]
Sketch
In pencil; 2 pages of music

On reverse:

Zex — [without date]
Sketch
In pencil; 2 pages of music

- Folder 7 [Sketches for trumpet] — [without date]
Sketches
In pencil; 7 pages of music
Unidentified clarinet part on back of one page

- Folder 8 *Lightly* — [without date]
Sketch
In pencil; 2 pages of music

- Folder 9 *D’Janum’s Song No. 1 and No. 2* — [without date]
MS sketch

- In ink; 2 half pages of music
- Folder 10 *Red Sky* — [without date]
MS sketch
In pencil; 1 page of music
- Folder 11 *Minute spot #3*;
Minute spot #4 — [without date]
Sketch
In pencil; 2 pages of music
- Folder 13 *Scherzo for 3rd horn sonata* — [without date]
Sketch
In pencil; 2 pages of music
- Folder 14 *2nd horn sonata* — [without date]
Sketches
In pencil and ink; 16 pages of music
- Folder 16 *French horn sonata* — [without date]
Sketch
In pencil; 14 pages of music
- Folder 17 *Soliloquy* — [without date]
Music by R. Bloom, arr. Alec Wilder
 AW's first arrangement – unfinished
In pencil; 2 pages of music
- Folder 18 *Seven lively arts* — [without date]
For 1 fl, 2 ob, 1 cl, 1 bass cl, 1 bsn, trp, 4 hrns, guitar, bass, and drums
Sketches
Draft in pencil; 4 pages of music
Draft in ink; 4 pages of music
- Folder 20 [Instrumental sketches] — [without date]
Sketches
In pencil; 21 pages of music
- Folder 21 [Untitled – became part of horn sonata] — [without date]
Sketch
In pencil; 5 pages of music
- Folder 24 [Unidentified sketch – orchestra with chorus] — [without date]
Sketch
In pencil; 8 pages of music

- Folder 25 [Instrumental ideas] — [without date]
 Sketches
 In pencil; 15 pages of music
- Folder 26 [Misc. sketches] — [without date]
 Sketches
 Lead up to K's table pounding
 Brass Suite
 Piano piece
 Aloha Bassoon No 2
 Aloha 3
 Love song + opening
 Bassoon no. 2
 Pinochio [sic]
 Bassoon piece
 For three oboes
 In pencil; 20 pages of music
- Folder 27 *Rock me, mother* — [without date]
 Sketch
 In pencil; 2 pages of music
- Folder 28 *What is time?* — [without date]
 Sketch
 In pencil; 2 pages of music
- Folder 29 *Mundel idea* — [without date]
 Sketch
 In pencil; 4 pages of music
- Folder 30 [Instrumental sketches] — [without date]
 Sketches, includes some lead sheets
 Cello, viola, oboe, flute
 [the rest untitled]
 In pencil; 8 pages of music
- Folder 31 [Unidentified sketches] — [without date]
 Sketches
 Usprey
 (heard along a branch five track)
 Horn
 Verse to "after love"
 Best of friends
 Mit yamel kah
 Bassoon sonata
 Penguins Christmas song

Yvonne
Yours not to reason why
Brass – tuba
Duchesses Lullaby
Twinkle – theme for variations
In pencil; 49 pages of music

Folder 32 [Unidentified sketches] — [without date]
Sketches
In pencil; 28 pages of music

Folder 32 [Unidentified sketches] — [without date]
Sketches
Sansone idyll
Horseshoes
Passacaglia
Strings
Orch piece
Moment Momentous
Easy to say (verse)
In pencil; 35 pages of music

Folder 33 [Misc. song sketches] — [without date]
Sketches, lead sheets
Summer rain
Virginny Old Black Joe
Piano piece
A little louie song
Mother's lil children
Crawdads
It's fun when you're me
Lyrics by Sarah Churchill
Good night, sweet heart
An axe an apple
Boy at a window
Timber
Johnny Appleseed
Were you lost
2nd birdsong
Waltz II
In pencil; 21 pages of music

Folder 43 *Flute piece #1* — [without date]
Sketch.
In pencil; 2 pages of music

Series 2: Printed Music

Sub-series 1: Large instrumental ensemble

Box 1

- Folder 28 *Entertainment No. 6 for orchestra*
Newton Centre: Margun Music, Inc., 1979
“To Howard Scott” in heading
“Commissioned by the New York State Arts Council” in caption
- Folder 36 *Entertainment No. 6 for orchestra. [copy 2]*
Newton Centre: Margun Music, Inc., 1979
“To Howard Scott” in heading
“Commissioned by the New York State Arts Council” in caption

Sub-series 3: Instrumental solos with or without accompaniment

Box 1

- Folder 8 *Sonata for euphonium and piano*
Newton Centre: Margun Music, Inc., 1982
Edited by Gunther Schuller
- Folder 35 *Five love songs for horn and chamber orchestra*
Virginia Beach: A Moll Dur Publishing House, 1980
“for Morris Secon” in heading
2 copies of the piano reduction and horn part.

Box 2

- Folder 1 *Suite for solo guitar*
Transcribed for marimba by Gordon Stout
Wilder Music, Inc. 1968
Assigned 1976 to Margun Music Inc.
1980 Studio 4 Productions
- Folder 2 *Air for oboe and strings – copyright 1952*
Parts and score
New York, NY: The Richmond Organization,

Sub-series 4: Chamber Music

Box 1

- Folder 3 *Such a tender night - Alec Wilder octette for woodwinds and rhythm.*
[Octet No. 7]
New York: Regent Music Corp, 1944
Edited by Walter Maurant
Columbia record no. 36315
Provenance: Margun Music
- Folder 7 *Octet no. XXV Little white samba*
Newton Centre: Margun Music, Inc., 1981
- Folder 23 *Suite for alto and bass flutes W147*
Wilder Music Inc., 1970
- Folder 24 *Suite for string bass and guitar [in "D"] W 134*
Newton Centre: Margun Music, Inc., 1981
- Folder 25 *Suite for four bassoons.*
Newton Centre: Margun Music, Inc., 1982
Edited by Gunther Schuller
- Folder 26 [Woodwind] *Quintet No. 4. [Aloha suite]*
Newton Centre: Margun Music, Inc., 1980
- Folder 30 *Woodwind Quintet No. 13*
Delevan, New York: Kendor Music, Inc., 1978
"for Art Dedrick" in caption
- Folder 31 *22 duets for horns*
Newton Centre: Margun Music, Inc., 1968
- Folder 34 *Brass Quintet No. 1*
Newton Centre: Margun Music, Inc., 1980
Parts and score
- Box 2
- Folder 3 *Alice and Wonderland Suite*
For flute, oboe, clarinet, bassoon, horn and percussion
Parts and score
New York: TRO Ludlow Music, Inc., 1958
Provenance: Judy Bell, The Richmond Organization
- Folder 4 *House detective registers (Octette No. VI)*
For flute/clarinet, oboe/English horn, clarinet, bass clarinet, bassoon, harpsichord,
drums and bass

Parts and score
New York: TRO Ludlow Music, Inc., 1948
Provenance: Judy Bell, The Richmond Organization

- Folder 5 *Please do not disturb (Octette No. XIII)*
For clarinet, clarinet 2/flute, English horn/oboe, bass clarinet/flute, bassoon,
harpsichord, drums and bass
Parts and score
New York: TRO Ludlow Music, Inc., 1942
Provenance: Judy Bell, The Richmond Organization
- Folder 6 *Remember me to youth (Octette No. XXVI)*
For flute/clarinet, oboe/English horn, clarinet, bass clarinet, bassoon, harpsichord,
drums and bass
Parts and score
New York: TRO Ludlow Music, Inc., 1947
Provenance: Judy Bell, The Richmond Organization

Sub-series 6: Keyboard. 2 or more hands

Box 1

- Folder 1 *Seldom the sun.*
New York: Regent Music Corp, 1942
Columbia record no. 35648
- Folder 2 *Such a tender night.*
New York: Regent Music Corp, 1942
Columbia record no 36315
- Folder 4 *She'll be seven in May.*
New York: Regent Music Corp, 1942
- Folder 5 *Dance man buys a farm.*
New York: Regent Music Corp, 1948
Columbia record no. 36189
- Folder 6 *The children met the train.*
New York: Regent Music Corp, 1948
Columbia record no. 35648
- Folder 10 *Jazz waltz for a friend*
Ambrose Music, 1974
- Folder 27 *Her old man was suspicious*

New York: Regent Music Corp, 1948
Reproduction
Provenance: Margun Music, Inc.
Original plus two reproductions

Box 2

- Folder 7 David Diamond solo piano books
- David Diamond album for the young*
Bryn Mawr, PA: Elkan-Vogel, Inc., 1947
- Then and now – 11 pieces for very young pianists*
“like Louis Ouzer, from his old friend David Diamond 20 August, 1990 –
Rochester, NY” written on cover
New York: Southern Music Publishing Co. Inc., 1966
- Alone at the piano, book one*
New York: Southern Music Publishing Co. Inc., 1968
- Alone at the piano, book two*
New York: Southern Music Publishing Co. Inc., 1968
- Alone at the piano, book three*
New York: Southern Music Publishing Co. Inc., 1968

Sub-series 7: Vocal solo

Box 1

- Folder 9 *Love among the young*
New York: Meridian Music Corp., 1954
Lyric by Norman Gimbel
- Folder 11 *I'm headin' west (for a rest)*
New York: Cromwell Music, Inc., 1950
Words by Marshall Barer
Introduced and featured by Dick Jurgens on Columbia Records
- Folder 12 *I got big eyes for you*
New York: Essex Music, Inc., 1952
Introduced and recorded by Tommy Dorsey on Decca Records
- Folder 13 *Goodbye, John*
New York: Robert Music Corp., 1949

Lyric by Edward Eager

- Folder 14 *Give me time*
New York: Regent Music Corp., 1941
Featured and recorded by Jeri Southern
- Folder 15 *Everywhere I look*
New York: Regent Music Corp., 1943
Words by Bill Engvick
- Folder 16 *Songs were made to sing*
New York: TRO Ludlow Music, Inc.
Provenance: Judy Bell, TRO
- Folder 17 *Songs by Alec Wilder*
New York: TRO Hollis Music, Inc.
Provenance: Judy Bell, TRO
- Folder 18 *Western Star*
New York: Hampshire House Publishing Corp & TRO Ludlow Music, Inc.
Words by Arnold Sundgaard
- Folder 19 *Sleep, my heart*
New York: Regent Music Corp, 1941.
By AW and Bill Engvick
- Folder 20 *It's so peaceful in the country*
New York: Regent Music Corp., 1941
“Especially when you are there – Little Aley” written in caption
Three photocopies
One original copy; missing pages 3 and 4
- Folder 22 *Moon and sand*
New York: Regent Music Corp., 1941
Music by AW and Morty Palitz
Lyric by Bill Engvick
“and Ellen would make a perfect picture” written in caption
“Me” written beside AW’s printed name on title page
8 photocopies
- Folder 29 *Where do you go?*
New York: Barton Music Corp, 1959
Lyric by Arnold Sundgaard
- Folder 32 *Soft as spring*
New York: Regent Music, Corp., 1941

8 “professional use only” photocopies and one original

Folder 33 *Listen to your heart*
New York: Devon Music, Inc., 1957
Words by Bill Engvick
“(from the Talent Associates TV production, ‘Pinocchio’)” in caption

Box 2

Folder 8 *J.P. Dooley III*
By AW, Bill Engvick and Morty Palitz
New York: Regent Music Corp., 1942

Folder 9 *Tomorrow*
Music by Eddie Sauter, lyric by AW
New York: Harman Music, Inc., 1943

Folder 10 *Remember, my child (Vespa waltz)*
From the film, “Open the door and see all the people”
Lyric by Bill Engvick
New York: Hollis Music, Inc.

Folder 11 *Did you ever cross over to Sneden’s?*
New York: Edwin H. Morris & Company, Inc., 1947
5 photocopies

Folder 12 *Who can I turn to?*
New York: Regent Music Corp., 1941
8 photocopies

Folder 13 *I’ll be around*
New York: Vogue Music Corp., 1942

Folder 14 *Songs by Alec Wilder* [copy 2 and 3]
New York: TRO Hollis Music, Inc.
Photographs by Louis Ouzer
Provenance: Judy Bell, TRO

Folder 15 *Songs were made to sing* [copy 2 and 3]
New York: TRO Ludlow Music, Inc.
Provenance: Judy Bell, TRO

Folder 16 *Songs were made to sing*, second edition
New York: TRO Ludlow Music, Inc.
Photographs by Louis Ouzer
Provenance: Judy Bell, TRO

Folder 17 *The Alec Wilder song collection, centennial edition*
New York: TRO Ludlow Music, Inc.
In collaboration with William Engvick
Photos by Louis Ouzer

Folder 18 *Alec Wilder American popular song*
New York: TRO Ludlow Music, Inc.
In collaboration with William Engvick
Photos by Louis Ouzer

Sub-series 9: Choral with or without soloists and accompaniment

Box 1

Folder 21 *Wyoming*
East Stroudsburg, Penna.: Shawnee Press, Inc., 1945
Lyric by Eddie Pola
Arranged by Roy Ringwald
Fred Waring Choral Arrangement
Provenance: Glenn Bowen

Series 3: Recordings

Sub-series 1: Reel-to-reel

Box 1

Folder 1 *Recessional*
Tape sent to Wilder from Joe Galante of Rochester
Reel-to-reel tape, 3"
Box marked "Organ?"
Provenance: Wilder tapes

Folder 2 *Suite for solo flute in 7 movements*
Tidewater Music Festival. St Mary's College of Maryland, July 13, 1974
Virginia Nanzetta, flute
Reel-to-reel tape, 5"
Note included in box "Dear Alec, Sorry for the delay, but here finally are the unaccompanied flute pieces as performed here last July. Hope all is well. Very Best – Bob"
Provenance: Wilder tapes

Folder 3 *Dance, dream, frolic*

- For solo harp
Reel-to-reel tape, 7"
Quarter-track stereo; 7.5 ips
Provenance: Wilder tapes
- Folder 4 *Bassoon sonata no. 2*
R. Lottridge and T. Barrows, December 1969
Reel-to-reel tape, 5"
Provenance: Wilder tapes
- Folder 5 *Sonata for baritone horn and piano*
University of Tennessee, April 12, 1974
Reel-to-reel tape, 5"
4-track stereo; 7.5 ips
Provenance: Wilder tapes
- Folder 6 *Horn and bassoon duets*
Dick Lottridge & Nancy Beckwell, May 13, 1974
Reel-to-reel tape, 7"
Half-track mono
Provenance: Wilder tapes.
- Folder 7 *Sonata no. 3 for French horn and piano*
Performed by John & Tait Barrows; Madison, Wisconsin, spring 1968.
Box marked "Faculty chamber music concert Pt I"
Reel-to-reel tape, 7"
Provenance: Wilder tapes
- Folder 8 *Flute sonata no. 2*
Bonnie Boyd, flute; Mieko Nakagami, piano
Provenance: Wilder tapes
- Folder 9 *Sonata for baritone; and several other selections by different composers*
University of Wisconsin, School of Music Senior Euphonium Recital 2/29/72
Barry M. Kilpatrick, baritone; Arnold Koch, piano
Reel-to-reel tape, 7"
One side; 3.75 ips
Provenance: Wilder tapes
Concert program attached to box
In ink on program, "For Alec Wilder – Barry Kilpatrick"
- Folder 10 *Sonata for English horn and piano*
1966
Reel-to-reel tape, 7"
Provenance: Wilder tapes

- Folder 11 *Clarinet Sonata*
reel-to-reel tape, 7"
Provenance: Wilder tapes
- Folder 12 *Flute Sonata*
R. Cole and A. Beckwell, October 1, 1967
Reel-to-reel tape, 7"
Full-track; 7.5 ips
Provenance: Wilder tapes
- Folder 13 *Bass trombone sonata*
Reel-to-reel tape, 7"
Stereo; 7.5 ips
Provenance: Wilder tapes
- Folder 14 *Trio for clarinet, horn and piano*; and several selections by different composers
The University of Wisconsin School of Music
1973 Woodwind Festival Chamber Music Concert – June 24, 1973
Glenn Bowen, clarinet; Nancy Becknell, horn; Ellen Burmfister, piano.
reel-to-reel tape, 7"
Accompanied by a copy of the printed concert program
Provenance: Wilder tapes

Box 2

- Folder 15 Suite for Flute, Clarinet, Piano
1968?
Reel-to-reel tape, 5"
Provenance: Wilder tapes
- Folder 16 Suite for Flute, Clarinet, and Piano
Janet Weiss, flute; Mitchell Weiss, Clarinet; Lalanne Parrott, piano; March 4, 1970
Reel-to-reel tape, 5"
Home recording : the Weiss apartment, NYC
Provenance: Wilder tapes
- Folder 17 *Trio for tuba, guitar, and flute*
1971
Reel-to-reel tape, 5"
Quarter-track stereo; 7.5 ips
Provenance: Wilder tapes
- Folder 18 *Suite for oboe, horn and harp*
1971
Reel-to-reel tape, 5"

- 4-track stereo; 7.5 ips*
Provenance: Wilder tapes
- Folder 19 *Suite for oboe, horn and harp*
June 29, 1969
Reel-to-reel tape, 7"
Quarter-track stereo; 7.5 ips
Provenance: Wilder tapes
- Folder 20 *Suite no. 2 for clarinet, bassoon, and piano*
Reel-to-reel tape, 7"
Full-track mono; 7.5 ips
Provenance: Wilder tapes
- Folder 21 *Trio*
Performed by Barrows, Bowen, Barrows ; Madison, Wisconsin; February 26, 1968
Reel-to-reel tape, 7"
Box marked "Faculty chamber music concert Pt II"
Provenance: Wilder tapes
- Folder 22 *Woodwind Quintet No. 11*
Wingra Quintet, September 22, 1974
Reel-to-reel tape, 7"
Quarter-track stereo; 7.5 ips
Note: Long lead tape before 1st movement.
Provenance: Wilder tapes
- Folder 23 *Woodwind Quintet No. 11*; and several other selections by different composers
Faculty Chamber Music Series. Arizona State University, May 10, 1972
Gammage Wind Quintet:
 Edwin Putnik, flute
 Frank Stalzer, oboe
 Jack Ratterree, clarinet
 John Barrows, horn
 Jack Rausch, bassoon
Reel-to-reel tape, 7"
Concert program included in box
 In ink on program, "Alec – this was originally recorded on 3 ¾ - I copied
 it on 7 ½ - somewhat better. Jack"
Provenance: Wilder tapes
- Folder 24 *Woodwind Quintet No. 7*
Reel-to-reel tape, 7"
Provenance: Wilder tapes

- Folder 25 *Trio for clarinet, horn, and piano;*
Woodwind Quintet No. 10
 reel-to-reel tape, 7"
Full-track; 7.5 ips
 Provenance: Wilder tapes
- Folder 26 *Suite for non-voting quintet*
 Arizona State University student woodwind quintet.
 Coached by: Mr. John Barrows
 Kathy Luhr, flute; Rhonda Beauchamp, oboe; Dan Seiker, clarinet; Beth
 Mazur, horn; Lyle Dockendorff, bassoon.
 Reel-to-reel tape, 7"
4-track stereo; 7.5 ips
 Provenance: Wilder tapes
- Buxtehude/Wilder sonata (Jesu, joy and treasure)*
 Phoenix Woodwind Quintet
 Billy Watt, flute; Rhonda Beauchamp, oboe; Beth Fogle, clarinet; Jeanette
 Willis, horn; Lyle Dockendorff, bassoon
 Reel-to-reel tape, 7"
4-track stereo; 7.5 ips
 Provenance: Wilder tapes
- Folder 27 *Suite for baritone sax (French horn?) and woodwind quintet*
 Reel-to-reel tape, 7"
Half-track.
 Provenance: Wilder tapes
- Folder 28 *Septet*
 New York Woodwind Quintet
 Barrows & Bowen
 Reel-to-reel tape, 7"
 Last movement incomplete
 Provenance: Wilder tapes

Box 3

- Folder 29 *Septet for woodwind quintet, French horn, and baritone saxophone.*
 Tommy Newsom, flute; Phil Bodner, oboe; Walt Levinsky, clarinet; Earl Chapin,
 French horn; Wally Kane, bassoon; Gerry Mulligan, baritone saxophone; Jim
 Buffington, French horn. April 9, 1971
 Reel-to-reel tape, 7"
4-track stereo; 7.5 ips
 Compiled from rehearsal tapes
 Provenance: Wilder tapes

- Folder 30 [Unidentified]. — [5/27/71].
Reel-to-reel tape, 7"
4-track stereo; 7.5 ips
Box marked "Rehearsal Reel #1"
Provenance: Wilder tapes
- Folder 31 [Unidentified]. — [5/27/71].
Reel-to-reel tape, 7"
4-track stereo; 7.5 ips
Box marked "Rehearsal Reel #2"
Provenance: Wilder tapes
- Folder 32 [Unidentified]. — [5/27/71].
Reel-to-reel tape, 7".
4-track stereo; 7.5 ips
Box marked "Rehearsal Reel #3"
Provenance: Wilder tapes
- Folder 33 [Unidentified]. — [5/27/71].
Reel-to-reel tape, 7"
4-track stereo; 7.5 ips
Box marked "Rehearsal Reel #4"
Provenance: Wilder tapes
- Folder 34 *Concerto for tenor saxophone and chamber orchestra*
Zoot Sims, soloist. University of Miami Orchestra; Frederick Fennell, conductor.
November 20, 1968
Reel-to-reel tape, 5"
Mono; 7.5 ips
Provenance: Wilder tapes
- Folder 35 *Horn concerto*
Performed August 1961, Norfolk Connecticut.
Reel-to-reel tape, 7"
Provenance: Wilder tapes
- Folder 36 *Sonata for tuba*
Ralph Childs, tuba. Eastman - Rochester Symphony Orchestra; Walter Hendl,
conductor. February 22, 1968
Reel-to-reel tape, 7"
4-track stereo
Provenance: Wilder tapes
- Folder 38 *Concerto for oboe*
Kim Youngblood. May 23, 1972
Reel-to-reel tape, 7"

4-track stereo; 7.5 ips
Provenance: Wilder tapes

- Folder 39 *Tenor sax concerto*
Zoot Sims, soloist.
Box marked "Rehearsal tape"; "Frederick Fennel conducting?"
Reel-to-reel tape, 7"
Provenance: Wilder tapes
- Folder 40 *Concerto for clarinet and chamber orchestra*
World premiere - Glenn Bowen, clarinet. Madison Symphony orchestra. Roland Johnson, conductor. January 27, 1974
Reel-to-reel tape, 7"
Stereo 5 track; 7.5 ips
Provenance: Wilder tapes
- Folder 41 *Concerto for clarinet and chamber orchestra*
World premiere - Glenn Bowen, clarinet. Madison Symphony orchestra. Roland Johnson, conductor. January 26, 1974
Reel-to-reel tape, 7"
Stereo 2 track; 7.5 ips
Provenance: Wilder tapes

Box 4

- Folder 42 *Entertainment #4 for French horn and chamber orchestra*
Verne Reynolds, soloist; Walter Hendl, conductor; December 11, 1971
2-track stereo; 7.5 ips
Reel-to-reel tape, 7"
Provenance: Wilder tapes
- Folder 43 *Entertainment II*
Symphonic band – 1 movement
Reel-to-reel tape, 7"
Provenance: Wilder tapes
- Folder 44 *Entertainment #1*
For wind ensemble
7.5 ips
Reel-to-reel tape, 7"
Provenance: Wilder tapes
- Folder 45 [Unidentified]
Pellerite's flute class, Indiana University, December 4, 1972
Reel-to-reel tape, 5"
Provenance: Wilder tapes

Folder 47 *Suite for trombone choir*
Students of the University of Wisconsin – 19 trombones, 12 voices
Reel-to-reel tape. 7"
Provenance: Wilder tapes

Folder 48 *Music of Alec Wilder* [Full concert]
St. Mary's College of Maryland, July 15, 1973

Sonata No. 2 for flute and piano
Virginia Nanzetta, flute; Arthur Tollefson, piano.

Sonata No. 3 for French horn and piano
Diana Marx, horn; Amy Lou Levy, piano.

Sonata for clarinet and piano
Robert Umiker, clarinet; Arthyr Tollefson, piano.

Piano piece for pupils, vol. 2
 No. 2: Melanie Fuller
 No. 1: John Drymon

SIDE 2

Brass Quintet No. 4
Jim Olcott, Bob Levy, trumpet; Diana Mrx, French horn; Brian Sherline, trombone; Gary Maske, tuba.

Brassininity (same players as *Brass Quintet No. 4*)

The Popular Songs

Reel-to-reel tape, 7"
Provenance: Wilder tapes.

Folder 49 *Flute sonata no. 2; and, Horn Sonata, Op. 36* (Paul Turok)
Virginia Nanzetta, flute; Arthyr Tollefson, piano, St. Mary's College of MD
Reel-to-reel tape, 5"
“(made a few days after you left St. Mary's City)” per typed note on box.
Performance of Turok's *Horn Sonata* dated July 18, 1973 – St. Mary's College Summer Music Camp.
Provenance: Wilder tapes

Box 5

Folder 55 *Entertainment No. 3*

Ohio State University Wind Ensemble, May 9, 1975

Quarter-track stereo; 7.5 ips

“Has drop outs!” and “Left channel too low!” per note on box

Reel-to-reel tape, 5"

Provenance: Wilder tapes.

- Folder 56 *Saxophone Quartet*
Reel-to-reel tape, 7"
Provenance: Wilder tapes
- Folder 57 *Brass Quintet*
Iowa Brass Quintet
Reel-to-reel tape, 7"
Provenance: Wilder tapes.
- Folder 58 *Children's plea for peace*
Reel-to-reel tape, 4"
Provenance: Wilder tapes
- Folder 59 [Unidentified piece for wind ensemble and soprano, possibly *Five Vocalises*]
Indiana University Symphonic Wind Ensemble. Eileen Farrell, soprano; Wilbur England-conductor, January 31, 1974
Reel-to-reel tape, 7"
Provenance: Wilder tapes
- Folder 60 *Together with Love*, containing;
 137th Psalm; Did you ever cross over Sneden's; In the morning, at the end
 of side II Eileen Farrell with CBS Orchestra – August 1946.
Arrangements by AW
Eileen Farrell and André Previn, Columbia Records 1962
Reel-to-reel tape, 7"
Mono; 7.5 ips
Provenance: Wilder tapes.
- Folder 61 *Children's plea for peace*
Reel-to-reel tape, 7"
Two-track stereo; 7.5 ips
Provenance: Wilder tapes
- Folder 64 *Chicken Little Pt. 1*
Reel-to-reel tape, 5"
Provenance: Wilder tapes
- Folder 65 *Chicken Little Pt. 2*
Reel-to-reel tape, 5"
Provenance: Wilder tapes

- Folder 66 *Pantagleize Music (All cues)*
 Reel-to-reel tape, 7"
 7.5 ips
 Provenance: Wilder tapes
- Folder 76 *Stan Getz at Tanglewood*
 Stan Getz, soloist; Boston Pops Orchestra, Arthur Fiedler conducting – October 25, 1966.
1. *The bad and the beautiful* 6:33
 2. *A song after sundown* 5:35
 3. *Three pieces for Stan* 10:30
 4. *Where do you go?* 2:22
- Arrangements by AW
 Stereo; 7.5 ips
 Reel-to-reel tape, 7"
 Provenance: Wilder tapes
- Folder 78 *Kittiwake island* [track four]; and, *How do you do, I love you* [track one]
 Music by Wilder, book and lyrics by Arnold Sundgaard.
 1960 original cast
 Cast: Joe Lautner, Kathleen Murray. G. Wood, Lainie Kazan
 Reel-to-reel tape, 7"
 7.5 ips
 Provenance: Wilder tapes

Box 6

- Folder 85 *The creative world of Alec Wilder, song writer with a difference*
 Produced written and narrated by Ken Barnes for the Frank Sinatra Appreciation Society, London, England 1969.
Half-track; 7.5 ips
 Reel-to-reel tape, 7"
 Provenance: Wilder tapes

- Folder 86 *Alec Wilder Memorial Program*
 (Alec died on Dec. 24, 1980)
- Alec Wilder in conversation with Willis Conover; Wilder's music. [tape 1 of 2]
 7.5 ips
 Reel-to-reel tape, 7"
 Note included in box, "13 January 1981 Dear Mr. Schuller, Willis thought you would like a copy of this program. Best regards, Joy K. Martin, Assistant to Willis Conover, Music USA"
 Provenance: Wilder tapes.

Alec Wilder in conversation with Willis Conover about his music. [tape 2 of 2]
7.5 ips
Reel-to-reel tape, 7"
Provenance: Wilder tapes.

Both reels transferred to hard disk as of 7/8/2010, Eng: M7

Folder 87 *Suite for 2 clarinets #2*
Stereo; 7.5 ips
Reel-to-reel tape, 5"
Provenance: Wilder tapes

Folder 88 *Quintet #12*
Wingra Quintet, University of Wisconsin, 1975.
Composed: spring, 1975
Reel-to-reel tape, 7"
Provenance: Wilder tapes.

Folder 89 *Concerto for flute and chamber orchestra*
Bonita Boyd, flute; Joseph Werner, piano - 1977
Quarter-track stereo; 19.05cm/s; 1.5 mil polyester tape
Reel-to-reel tape, 7"
Provenance: Wilder tapes

Folder 90 [Wilder Octets]
SIDE 1 (recorded in 1945)
Theme & Variations (4:09)
Air for bassoon (4:31)
Air for flute (4:30)
Air for English horn (3:55)
Slow dance (4:06)
Air for oboe
[WW Octet, College String Orchestra conducted by Frank Sinatra]

SIDE 2 (recorded in 1939-40)
Seldom the sun (3:19)
Her old man was suspicious (2:26)
His first long pants (2:37)
It's silk, feel it (2:33)
Pieces of eight (2:35)
Such a tender night (3:06)
She'll be seven in May (3:00)
Octet personnel: Jimmy Carroll, Eddie Powell, Mitch Miller, Harold Soltzer, Reggie Merrill, Walter Gross, Gerry Wills, Frank Carroll and Toots Mondello.

J. Baker, H. Goltzer and M. Miller also noted on box.
Quarter-track stereo; 7.5 ips; dub.
Reel-to-reel tape, 7"
Provenance: Wilder tapes.

- Folder 91 *Oboe Sonata*
Marc Fink, oboe; University of Wisconsin, Madison
"A rough reading" per note on box
Reel-to-reel tape, 7"
Provenance: Wilder tapes
- Folder 92 *Suite for flute choir*
University of Wisconsin, students of Robert Cole, 1974 recital
Reel-to-reel tape, 5"
Provenance: Wilder tapes
- Folder 93 *Jazz suite for four horns; and Sing our song of love (Shapiro-Wilder)*
Quarter-track stereo; 7.5 ips; dub – Columbia Records.
Reel-to-reel tape, 5"
Provenance: Wilder tapes
- Folder 94 *A conversation with Alec Wilder*
With Arrand Parsons, Richard Freed and George Stone
Stereo; 3.75 ips
P.b. date: July 20, 1969; Rec. date: May 17, 1969
Reel-to-reel tape, 7"
Provenance: Wilder tapes

Box 7

- Folder 1 *Alec Wilder Concert Series at Ohio State University*
1st in the series of concerts at Ohio State University: Athens, OH
Musical director, Ron Socciarelli – May 12, 1976
Reel-to-reel tape, 7"
Provenance: Wilder tapes
- Folder 2 *Alec Wilder Concert Series at Ohio State University*
2nd in the series of concerts at Ohio State University: Athens, OH
May 13, 1976
Reel-to-reel tape, 7"
Provenance: Wilder tapes
- Folder 3 *Alec Wilder Concert Series at Ohio State University*
3rd in the series of concerts at Ohio State University: Athens, OH
May 14, 1976
Reel-to-reel tape, 7"

Provenance: Wilder tapes

Folder 4 *The truth about windmills*

Tape is recorded on both sides

Contains enclosed note addressed to Bill from AW

Quarter-track stereo; 7.5 ips

Reel-to-reel tape, 7"

Provenance: Wilder tapes

Folder 5 *Children's plea for peace*

Quarter-track stereo;

Reel-to-reel tape, 7"

Provenance: Wilder tapes

Folder 6 *"I remember Alec" A tribute to Alec Wilder on the occasion of his 74th birthday*

Presented by Milford Fargo, professor of music education

Host: Robert Freeman, director

Eastman School of Music - Howard Hanson Hall, February 16, 1981

1. I'll be Around – Mills Brothers – Decca 18318
2. It's so peaceful in the country – Mildred Bailey – Decca 3953
3. While we're young – Georgia Gibbs – Mercury 5681
4. Blue room (Rodgers, arr. Wilder) – Alec Wilder Octet – Brunswick 8505
5. The children met the train – George Russell Octet – MGM E3321
6. The boy with the wistful eyes (Ray-De Paul, arr. Wilder) – Carol Bruce – Columbia 36471
7. Alec Wilder introducing Frank Sinatra to soldiers – V Disc 635
8. Incidental music, Peter Pan (James Barrie) – Boris Karloff, Jean Arthur, original Broadway cast – Columbia 90097-V
9. Parker's Lament – Frank Parker – Columbia 40156
10. How lovely is Christmas – Bing Crosby – Golden LP 121
11. Horn belt boogie – Gunther Schuller, John Barrows, Jim Buffington, Ray Alonge; Stan Freeman – Columbia 39727
12. Lullaby for a lady – Marian McPartland, piano – Halcyon 109
13. Children's plea for peace (excerpts) – Eastman Children's Chorus, Eastman Wind Ensemble; Alec Wilder, narrator; Milford Fargo, conductor – Turnabout (Vox) 34413
14. The truth about windmills (excerpt) – Irene Stumberger, soprano; Virginia McConnell, mezzo-soprano; Milford Fargo, conductor – Tape
15. Today he's just a boy (Mountain boy)
Did you ever cross over to Sneden's
– Virginia McConnell, mezzo-soprano; Milford Fargo, piano.
16. Alec on Otto Harbach – Informal interview – tape
17. I'll be around – Diahann Carroll – Columbia 4-44477

Includes description of event and concert program.

Half-track monaural; 3.75 ips

- Reel-to-reel tape, 7"
- Folder 7 [Unknown recording]
Labeled "For A.W."
Reel-to-reel tape, 7"
- Folder 8 *Sonata for viola and piano*
Karel Blaas, viola; Jane Abbott, piano.
Full-track monaural; 7.5 ips
Reel-to-reel tape, 5"
- Folder 9 *Suite for unaccompanied French horn*
From the 12 pieces W209 - Margun Music
Reel-to-reel tape, 5"

Sub-series 2: NPR American Popular Music Radio Shows

- Folder 1 *David Allyn sings Harold Arlen*
Program #8 of *American popular song with Alec Wilder and friends*
For air week 11/21/76
Half-track stereo; 7.5 ips
Reel-to-reel tape, 10"
Remastered 10/14
Time: 58:53
South Carolina Educational Radio Net
Provenance: Thomas Hampson
- Folder 2 *David Allyn sings Jerome Kern*
Program #2 of *American popular song with Alec Wilder and friends*
For air week of Oct. 10
Half-track stereo; 7.5 ips; tail out
Reel-to-reel tape, 10"
Remastered 9/7
Time: 59:05
South Carolina Educational Radio Net
Provenance: Thomas Hampson
- Folder 3 *Tony Bennett sings Tony Bennett*
From *American popular song with Alec Wilder and friends*
Stereo
Reel-to-reel tape, 10"
Time: 59:00
Provenance: Thomas Hampson
- Folder 4 *Jackie Cain sings Tommy Wolf & Alec Wilder*

- From *American popular song with Alec Wilder and friends*
 Return date: April 15, 1977
Stereo
 Reel-to-reel tape, 10"
 Time: 59:00
 Provenance: Thomas Hampson
- Folder 5 *Jackie Cain sings Jimmy Van Heusen & others*
 From *American popular song with Alec Wilder and friends*
 Return date: March 25, 1977
Stereo
 Reel-to-reel tape, 10"
 Time: 59:01
 Provenance: Thomas Hampson
- Folder 6 *Anita Ellis sings Burke and Van Heusen*
 From Series II, Program #2 of *American popular song with Alec Wilder and friends*
Half-track stereo; 7.5 ips; tail out
 Reel-to-reel tape, 10"
 Time: 59:00
 South Carolina Educational Radio Net
 Provenance: Thomas Hampson
- Folder 7 *Anita Ellis sings Burton Lane*
 Program #7 of *American popular song with Alec Wilder and friends*
 For week of 2/12/78
 Reel-to-reel tape, 10"
Half-track stereo; 7.5 ips
 Time: 59:00
 South Carolina Educational Radio Net
 Contains handwritten note on contents of reel
 Provenance: Thomas Hampson
- Folder 8 *Johnny Hartman sings Cole Porter*
 Program #10 of *American popular song with Alec Wilder and friends*
 For air week of 12/5/76
 Reel-to-reel tape, 10"
Half-track stereo; 7.5 ips
 Time: 59:00
 Remastered 11/1
 South Carolina Educational Radio Net
 Provenance: Thomas Hampson
- Folder 9 *Johnny Hartman sings Cole Porter [copy 2]*
 Program #10 of *American popular song with Alec Wilder and friends*

For air week of 12/5/76
Reel-to-reel tape, 10"
Half-track stereo; 7.5 ips
Time: 59:00
Remastered 11/1
South Carolina Educational Radio Net
Provenance: Thomas Hampson

Folder 10 *Johnny Hartman sings Billy Strayhorn*
Program #6 of *American popular song with Alec Wilder and friends*
For air week of 11/7/76
Reel-to-reel tape, 10"
Half-track stereo; 7.5 ips
Time: 59:00
Remastered 9/22
South Carolina Educational Radio Net
Provenance: Thomas Hampson

Folder 11 *Dick Haymes sings Harry Warren*
Program #14 of *American popular song with Alec Wilder and friends*
For air week of 1/2/77
Reel-to-reel tape, 10"
Half-track stereo; 7.5 ips
Time: 59:00
Corrected show tape
Remastered 11/18
South Carolina Educational Radio Net
Provenance: Thomas Hampson

Folder 12 *Dick Haymes sings Gershwin*
From *American popular song with Alec Wilder and friends*
Reel-to-reel tape, 10"
Return date: January 15, 1977
Time: 59:00
South Carolina Educational Radio Net
Provenance: Thomas Hampson

Folder 13 *Woody Herman sings mostly blues*
Series II, program #4 of *American popular song with Alec Wilder and friends*
For air week of 1/22/78
Reel-to-reel tape, 10"
Half-track stereo; 7.5 ips
Time: 59:00
South Carolina Educational Radio Net
Provenance: Thomas Hampson

- Folder 14 *Teddi King sings Rodgers & Hart*
Program #3 from *American popular song with Alec Wilder and friends*
For air week of 10/17/76
Reel-to-reel tape, 10"
Half-track stereo; 7.5 ips
Time: 58:53
Remastered 9/9/76
South Carolina Educational Radio Net
Provenance: Thomas Hampson
- Folder 15 *Teddi King sings Mildred Bailey*
Program #3 from *American popular song with Alec Wilder and friends*
For air week of 11/28/76
Reel-to-reel tape, 10"
Half-track stereo; 7.5 ips
Time: 59:00
Remastered 10/12/76
South Carolina Educational Radio Net
Provenance: Thomas Hampson
- Folder 16 *Bernie Knee sings vintage pop songs*
Program #5 from *American popular song with Alec Wilder and friends*
For air week of 1/29/78
Reel-to-reel tape, 10"
Half-track stereo; 7.5 ips
Time: 59:00
South Carolina Educational Radio Net
Provenance: Thomas Hampson
- Folder 17 *Bernie Knee sings vintage pop songs [copy 2]*
New copy 2/2/87
Reel-to-reel tape, 10"
- Folder 18 *Irene Krall sings Coward and Legrand*
Program #8 from *American popular song with Alec Wilder and friends*
For air week of 2/19/78
Reel-to-reel tape, 10"
Half-track stereo; 7.5 ips
Time: 59:00
South Carolina Radio Network
Provenance: Thomas Hampson
- Folder 19 *Irene Krall sings swinging songs of the 70s*
Series III, program #3 from *American popular song with Alec Wilder and friends*
Reel-to-reel tape, 10"
Two-track stereo; 7.5 ips; tail out

Time: 59:00
South Carolina Educational Radio Net
Provenance: Thomas Hampson

- Folder 20 *Barbara Lea sings Willard Robison*
from *American popular song with Alec Wilder and friends*
August 19, 1976 - 2:30pm
Reel-to-reel tape, 10"
Half-track stereo; 7.5 ips
Time: 59:04
Provenance: Thomas Hampson
- Folder 21 *Barbara Lea sings Lee Wiley*
Program #7 from *American popular song with Alec Wilder and friends*
For air week of 11/14/76
Remastered 10/7/76
Reel-to-reel tape, 10"
Half-track stereo; 7.5 ips
Time: 58:59
South Carolina Educational Radio
Provenance: Thomas Hampson
- Folder 22 *Barbara Lea sings Willard Robison [copy 2]*
New copy 2/2/87
Reel-to-reel tape, 10"
Provenance: Thomas Hampson
- Folder 23 *Mary Mayo sings Vernon Duke*
from *American popular song with Alec Wilder and friends*
Return date: 2/4/1977
Stereo, Reel-to-reel tape, 10"
Time: 58:57
Provenance: Thomas Hampson
- Folder 24 *Mary Mayo sings Stephen Foster and early American songs*
from *American popular song with Alec Wilder and friends*
Return date: 1/22/1977
Stereo, Reel-to-reel tape, 10"
Time: 59:02
Provenance: Thomas Hampson
- Folder 25 *The artistry of Mabel Mercer (Part I)*
Program #12 from *American popular song with Alec Wilder and friends*
For air the week of 12/19/76
Remastered 11/11/76
Reel-to-reel tape, 10"

Half-track stereo; 7.5 ips; tail out
Time: 58:57
South Carolina Educational Radio Net
Provenance: Thomas Hampson

Folder 26 *The artistry of Mabel Mercer (Part II)*
Program #13 from *American popular song with Alec Wilder and friends*
For air the week of 12/26/76
Remastered 11/11/76
Reel-to-reel tape, 10"
Half-track stereo; 7.5 ips
Time: 59:02
South Carolina Educational Radio Net
Provenance: Thomas Hampson

Folder 27 *Ed Monteiro sings Joe Mooney*
Series II, program 12 from *American popular song with Alec Wilder and friends*
For air the week of 3/19/78
Reel-to-reel tape, 10"
Half-track stereo; 7.5 ips
Time: 59:00
South Carolina Radio Network
Provenance: Thomas Hampson

Folder 28 *Mark Murphy sings Dorothy Fields*
Program #6 from *American popular song with Alec Wilder and friends*
For air the week of 2/5/78
Reel-to-reel tape, 10"
Half-track stereo; 7.5 ips
Time: 59:00
South Carolina Radio Network
Provenance: Thomas Hampson

Folder 29 *Mark Murphy sings Cy Coleman*
Series II, program #1 from *American popular song with Alec Wilder and friends*
Reel-to-reel tape, 10"
Half-track stereo; 7.5 ips; tail out
Time: 59:00
South Carolina Educational Radio
Provenance: Thomas Hampson

Folder 30 *Portia Nelson sings Bart Howard*
Program #9 from *American popular song with Alec Wilder and friends*
For air week of 2/26/78
Reel-to-reel tape, 10"
Half-track stereo; 7.5 ips

Time: 59:00
South Carolina Educational Radio
Provenance: Thomas Hampson

- Folder 31 *Hugh Shannon sings saloon songs*
Program #10 from *American popular song with Alec Wilder and friends*
For air week of 3/5/78
Reel-to-reel tape, 10"
Half-track stereo; 7.5 ips
Time: 59:00
South Carolina Radio Network
Provenance: Thomas Hampson
- Folder 32 *Carrie Smith sings Billie Holiday*
from *American popular song with Alec Wilder and friends*
Reel-to-reel tape, 10"
Provenance: Thomas Hampson
- Folder 33 *Carrie Smith sings Hoagy Carmichael*
From *American popular song with Alec Wilder and friends*
Reel-to-reel tape, 10"
Time: 59:00
Provenance: Thomas Hampson
- Folder 34 *Marlene Verplanck sings Hugh Martin*
Program #4 from *American popular song with Alec Wilder and friends*
For air week of 10/24/76
Reel-to-reel tape, 10"
Half-track stereo; tail out
Time: 59:00
Remastered 9/16/76
South Carolina Educational Radio
Provenance: Thomas Hampson
- Folder 35 *Marlene Verplanck sings one-shot songwriters*
Program #11 from *American popular song with Alec Wilder and friends*
For air week of 12/12/76
Reel-to-reel tape, 10"
Half-track stereo; 7.5 ips; tail out
Time: 59:00
Remastered 11/3
South Carolina Educational Radio Net
Provenance: Thomas Hampson
- Folder 36 *Margaret Whiting sings Richard Whiting and Arthur Schwartz*
From *American popular song with Alec Wilder and friends*

Return date: 4/22/77
Reel-to-reel tape, 10"
Stereo
Time: 59:00
Provenance: Thomas Hampson

Folder 37 *Margaret Whiting sings Johnny Mercer*
From *American popular song with Alec Wilder and friends*
Return date: 4/1/77
Reel-to-reel tape, 10"
Stereo
Time: 59:01
Provenance: Thomas Hampson

Folder 38 *The artistry of Bobby Short (Part II)*
From *American popular song with Alec Wilder and friends*
Reel-to-reel tape, 10"
Stereo; 7.5 ips
Time: 59:00
Provenance: Thomas Hampson

Folder 39 *The songs of Tony Bennett (Pt. II)*
From *American popular song with Alec Wilder and friends*
Return date: 4/29/77
Reel-to-reel tape, 10"
Stereo
Time: 59:00
Provenance: Thomas Hampson

Folder 40 *Thelma Carpenter sings musical comedy and film song*
Program #5 from *American popular song with Alec Wilder and friends*
For air week of 10/31/76
Reel-to-reel tape, 10"
Half-track stereo; tail out
Time: 58:50
Remastered 9/16
South Carolina Educational Radio
Provenance: Thomas Hampson

Folder 41 *Memorable moments – review of series*
Series II, program #13 from *American popular song with Alec Wilder and friends*
For air week of 3/26/78
Reel-to-reel tape, 10"
Half-track stereo; 7.5 ips; tail out
Time: 59:00
South Carolina Radio Network

Provenance: Thomas Hampson

- Folder 42 *Songs of George Shearing*
Program #11 from *American popular song with Alec Wilder and friends*
For air week of 3/12/78
Reel-to-reel tape, 10"
Half-track stereo; 7.5 ips
Time: 59:00
South Carolina Radio Network
Contains NPR quality control report form stating that entire program is out of azimuth and has various mix problems, but will pass for air (dated 2/6/78)
Provenance: Thomas Hampson
- Folder 43 *The artistry of Bobby Short (Part I)*
From *American popular song with Alec Wilder and friends*
Stereo
Reel-to-reel tape, 10"
Time: 59:00
Provenance: Thomas Hampson

Sub-series 3: Discs

Box 1

- Folder 1 *Suite for horn and strings*

Entertainment No. 2

33 1/3 rpm
Special Pressing
A&R: New York, NY
Provenance: Gunther Schuller
- Folder 2 *Songs*
 Rain, rain don't go away
 It's getting awful lonely out tonight
 The first time we're alone again

 Slow waltz
 Fast waltz
 Endings
 Tree into girl
 Tree into girl long
 Tree into girl long with accel.

33 1/3 rpm
Special Pressing
Fine Recording, Inc. – Noel Productions: New York, NY
Provenance: Gunther Schuller

Folder 3 *Saxophone suite*

Songs for Patricia

33 1/3 rpm
Special Pressing
A&R: New York, NY
Provenance: Gunther Schuller

Folder 4 *Saxophone quartet*
Hollywood Sax 4
1/25/1965
33 1/3 rpm
Special Pressing
A&R: New York, NY
Provenance: Margun Music

Folder 5 Side 1:
Suite for string bass and piano
Suite for string bass and guitar

Side 2:
Suite for string bass and guitar (continued)
Sonata for string bass and piano

Gary Karr, bass; Bernard Leighton, piano; Frederick Hand, guitar
Golden Crest Records: Huntington Station, NY.
Provenance: Margun Music

Folder 6 *Suite No. 3 for tuba*
Harvey Phillips, tuba
33 1/3 rpm
Special pressing
AudiDisc: New York, USA
Provenance: Gunther Schuller

Folder 7 *Pantagleize [sic] Suite*
Introduction
Bamboula's dance
Bamboula's song

Lullaby
March
Oboe solo – lullaby
Clarinet solo – Un petit vin blanc
Minuet from quintette in B flat, composer – Franz Danzi
Love music
Soldier's song
French taps
March suite

Performed by the New York Woodwind Quintette
33 1/3 microgroove, stereo
Produced by Noel Productions
Provenance: Margun Music

Folder 8 *Songs [copy 2]*
Rain, rain don't go away
It's getting awful lonely out tonight
The first time we're alone again

Slow waltz
Fast waltz
Endings
Tree into girl
Tree into girl long
Tree into girl long with accel.

33 1/3 rpm
Special Pressing
Fine Recording, Inc. – Noel Productions: New York, NY
Provenance: Gunther Schuller

Folder 9 *Music composed by Jerome Hill;*
Orchestrated by Alec Wilder;
Conducted by Samuel Baron

Side 1:

1. *Canone alla terza*
2. *Improvisation on an air in the Phrygian mode*
3. *Calliope waltz*
4. *Lament – for M.L.K. Jr. (English horn)*
5. *Air pathétique*
6. *Episode*
7. *Barcarolle*

Side 2:

1. *Three part inventions*

2. *Petite Suite*
3. *Sarabande*
4. *Canone alla ottava*
5. *Variations on a French folk song*
6. *Lament – for M.L.K. Jr. (oboe)*
7. *Sarabande (harpsichord)*
8. *Canary music*

33 1/3 rpm

Fine recording, Inc.: New York, NY

Provenance: Margun Music

Folder 10 *Kittiwake island*
 By Alec Wilder and Arnold Sundgaard
 33 1/3 rpm
 Special Pressing
 Adelphi sound studios: New York, NY
 Provenance: Gunther Schuller

Folder 11 “*Peacock Feathers*”
 Conducted by Samuel Baron
 Side A:

1. *I see it now*
2. *5/4 dance*
3. *Love is when*
4. *Bill’s theme*
5. *Taylor Mead theme*
6. *Hat in sky*
7. *Potted palm #1*
8. *Potted palm #2*
9. *Gypsy theme*
10. *Recorder and bass duet*
11. *Steak chase*
12. *Vespa waltz*

Side B:

1. *Platform dance (Two versions)*
2. *Astroillogical parlor*
3. *Chase thru woods*
4. *Mimosa’s solitude*
5. *Lonely girl*
6. *Mimosa and me*
7. *Unbelievable (two versions)*
8. *Mimosa’s Paris dance*
9. *Potted palm #3*
10. *Dance for B.B.*

33 1/3 rpm

Special Pressing
Fine recording, Inc. – Noel Productions: New York, NY
Provenance: Gunther Schuller

Folder 12 *Songs*
Side 3:
 Destruction of the sandcastle
 Through
 Mabelle's folk tune
 High version
Side 4:
 Facing East
 Through
 Rock and roll fated
33 1/3 rpm
Special Pressing
Fine recording, Inc.: New York, NY
Provenance: Gunther Schuller

Folder 13 *Albert Schweitzer*
Side #4
33 1/3 rpm
Special Pressing
Fine sound, Inc.: New York, NY
Provenance: Gunther Schuller/Margun

Folder 14 *Albert Schweitzer*
Side #5
33 1/3 rpm
Special Pressing
Fine sound, Inc.: New York, NY
Provenance: Gunther Schuller/Margun

Folder 15 *Albert Schweitzer*
Side #6
33 1/3 rpm
Special Pressing
Fine sound, Inc.: New York, NY
Provenance: Gunther Schuller/Margun

Folder 16 *Albert Schweitzer*
Side #7 & 8
33 1/3 rpm
Special Pressing
Fine sound, Inc.: New York, NY
Provenance: Gunther Schuller/Margun

Folder 17 *Albert Schweitzer*
Side #9
33 1/3 rpm
Special Pressing
Fine sound, Inc.: New York, NY
Provenance: Gunther Schuller/Margun

Folder 18 *Alec Wilder octets*
1. *Little white samba*
2. *Little girl, grows up*
3. *Remember me to youth*
4. *The amorous poltergeist*

1. *Jack this is my husband*
2. *They needed no words*
3. *Footnote to a summer love*
4. *The children met the train*

33 1/3 rpm
Special Pressing
Mercury Records – MG 25008
Original sleeve included separately

Folder 19 *The songs of Alec Wilder*
Side 1:

1. *I'll be around* (Music & lyrics by Wilder) – Hugh Shannon
2. *Everywhere I look* (Music by Wilder, lyrics by Engvick) – Anita Ellis
3. *Walkin' sad* (Music by McGlohon, lyrics by Wilder) – Mark Murphy
4. *If someday ever comes again* (Music by Wilder, lyrics by Mercer) – Mary Mayo
5. *'S gonna be a cold, cold day* (Music by Wilder, lyrics by McGlohon) – Johnny Hartman
6. *Plenty good enough for me* (Music by Wilder, lyrics by McGlohon) – Barbara Lea
7. *Is it always like this?* (Music and lyrics by Wilder) – Bobby Short
8. *Soft as spring* (Music and lyrics by Wilder) – David Allyn
9. *Love all the quiet flower people* (Music and lyrics by Wilder) – Marlene Verplanck

Side 2:

1. *The winter of my discontent* (music by Wilder, lyrics by Berenberg) – Marlene Verplanck
2. *Let me stay* (Music by Wilder, lyrics by McGlohon) – Ed Montiero
3. *We lost our way* (Music by Wilder, lyrics by McGlohon) – Barbara Lea

4. *All of us in it together* (Music by McGlohon, lyrics by Wilder) – Anita Ellis
5. *When yesterday I loved you* (Music by Wilder, lyrics by McGlohon) – Mark Murphy
6. *Baggage room blues* (Music by Wilder, lyrics by Sundgaard) – Woody Herman
7. *Who can I turn to* (Music by Wilder, lyrics by Engvick) – Anita Ellis
8. *The lady sings the blues* (music by Wilder, lyrics by Engvick) – Tony Bennett
9. *Just an old stone house* (Music and lyrics by Wilder) – Frank Sinatra (arranged for orchestra by Alec Wilder)

On all other selections – Loonis McGlohon, piano; Terry Lafferty, fender bass; Jim Lackey, drums

33 1/3 rpm

JJA 19795A

In ink written on inside jacket, “For one of the very few friends who makes me feel safe” – Alec Wilder

Folder 20 *Alec Wilder [featuring] Eastman School of Music Faculty Members*

Side 1:

Children meet the train
Such a tender night
Jack, this is my husband
She'll be seven in May
Neurotic goldfish
Kindergarten flower pageant
Little white samba

Cynthia Folio, flute
 Judith Ricker, oboe and English horn
 Ramon Ricker, clarinet
 Andrew Sterman, clarinet
 Sydney Hodkinson, bass clarinet
 K David Van Hoesen, bassoon
 David Ratajczak, drums
 Bill Dobbins, harpsichord
 David Finck, bass

Side 2:

Suite for flute and marimba
 Bonnie Boyd, flute
 Chris Norton, marimba
Suite for guitar and bass
 Gene Bertoncini, guitar
 James Van Demark, bass

33 1/3 rpm

Pantheon PFN-2031

Recorded in the Eastman Theatre and Kresge Recording Studios, Eastman School of Music of the University of Rochester
Producer, John Santuccio; recording engineer, Ros Ritchie;
Graphics, Hal Wilson Associates
Liner notes by Mark A Radice, San Francisco State

Folder 21 *Children's plea for peace*

Side 1:

Children's plea for peace

Eastman children's chorus, members of the Eastman Wind Ensemble

Milford Fargo, Conductor

Alec Wilder, narrator

Sponsored by Rochester Association for the United Nations

Side 2:

Beethoven – "Ode to Joy", Allegro, assai vivace, from Symphony no. 9 in D minor Op. 125 (Choral)

Wilma Lipp, soprano; Elisabeth Hoengen, alto; Julius Patzak, tenor; Otto Wiener, bass

The Vienna Symphony Orchestra

Jascha Horenstein, conductor

33 1/3 rpm

Turnabout Vox – TV-S 34413 (V-3638)

Produced by Howard Scott; Engineer: H. Ros Ritchie

Cover illustration photograph by Louis Ouzer

Liner notes by Richard Freed

Provenance: Gunther Schuller

Folder 22 *Demsey plays Wilder*

David Demsey, soprano, alto and tenor saxophones

Lillian Garwood – piano (side one)

Bob Charest – piano (side two)

Tom Hoffman – guitar

John Hunter – bass

Bill Reeve – drums

Side one:

Air for saxophone

Sonata for alto saxophone and piano

Suite no. 1 for tenor saxophone and piano

I. Sempre libero e rubato

II. With passion, sempre rubato

III. Flowingly

Side two:

I'll be around

If someday comes ever again

Summer is a-comin' in

It's so peaceful in the country

A long night

33 1/3 rpm

Side one recorded January 7-8, 1985

Side two recorded April 13, 1985

Golden Crest RE 7109: Ancora, NJ

Liner note by Gunther Schuller

Folder 23 *Harvey Phillips plays Alec Wilder's tribute to the Phillip's family*

Side 1:

1. *Suite for flute and tuba* – Walter S. Hartley
2. *Two part invention No. 1* – J. S. Bach
3. *Selected movements from "sonatas for flute"* – G. F. Handel
4. *Suite no 1 for tuba and piano (Effie suite)*

Side 2:

1. *Song for Carol*
2. *Suite no. 2 for tuba and piano in four movements (Jessie suite)*
3. *Suite no. 3 for tuba and piano in four movements (Little Harvey suite)*
4. *Suite no. 4 for tuba and piano in four movements (Thomas suite)*
5. *Suite no. 5 for tuba and piano in four movements (Ethan Ayer suite)*

33 1/3 rpm

Golden Crest recital series RE-7054: Huntington Station, NY

Photograph by Louis Ouzer

In ink on back of record jacket, "To Marian with great admiration and appreciation for all you do for all musicians – Harvey Phillips

Liner notes from Frederick James and Harvey Phillips

Provenance: Marian McPartland

Folder 24 *It's so peaceful in the country*

Percy Faith and his orchestra featuring Mitch Miller on English horn and oboe

It's so peaceful in the country

While we're young

Goodbye, John

I'll be around

It could happen to you

Imagination

Love among the young

Moonlight becomes you

Who can I turn to?

So help me

Darn that dream

It's always you

33 1/3 rpm

Columbia Records LP – CL779

- Folder 25 *Mostly Wilder - Music for flute alone and flute and piano*
Virginia Nanzetta, flute; Milton Kaye, piano
Side 1:
 Sonata No. 2 for flute and piano (1965)
 Small suite for flute and piano
 Ballade
Side 2:
 Suite for unaccompanied flute (1975)
33 1/3 rpm
Golden Crest recital series RE-7054: Huntington Station, NY
Cover by Phil Nanzetta
Liner notes by Robert Levy, music director of Tidewater Music Festival
(Maryland)
- Folder 26 *John Barrows and his French horn*
Side 1:
 First sonata for horn and piano
 Allegro
 Andante
 Allegra giacosa
 Suite for Horn and piano – part I
 Dons Quixotic
 Slow and sweet
Side 2:
 Second sonata for horn and piano
 Allegro rithmico
 Andante eapizzo
 Scherzo fantastica
 Allegro Ostenato
 Suite for horn and piano – Part II
 Song
 Epilogue
 Suitable for dancing
33 1/3 rpm
Golden Crest recital series RE-7002: Huntington Station, NY
Notes from editor and AW
- Folder 27 *Marian McPartland plays the music of Alec Wilder*
Side 1:
 Jazz waltz for a friend
 Why?
 While we're young
 Lullaby for a lady
 Inner circle

Side 2:

I'll be around

Trouble is a man

Homework

Where are the good companions?

It's so peaceful in the country

Side 1: Marian McPartland, piano; Michael Moore, bass

Side 2: Marian McPartland, piano; Rusty Gilder, bass; Joe Corsello, drums

33 1/3 rpm

Halcyon Records – HAL 109

Recorded June 20 and 21 at Columbia Studios

Engineer, Frank Laico; Mixing and editing, Joe Scariza; Mastering, Gilbert Kong;

Cover collage and design (framed by George E. Bailey), Joe Hendrick; Liner

design, Susan Kemp; Color transparencies, Mel Simon; Inside photo, Katsuji Abe

Liner notes by James T Maher and Marian McPartland

In ink on inside cover, "Jan 1991 For the Sibley Music Library Best
Wishes Marian McPartland"

Provenance: Marian McPartland

Folder 28

The sand castle

Composed and orchestrated by AW

Orchestra conducted by Samuel Baron

From the major motion picture produced and directed by Jerome Hill

Picture distributed by Louis de Rochmont Associates, Inc.

Prelude

Variations

Facing east

Swing music

Incantation

Golden knight

Lonely Seascape

Ragtime music

Lullaby

Finale

33 1/3 rpm

Columbia LP – CL 1455

Liner notes by Jerome Hill

Folder 29

The music of Alec Wilder

Conducted by Frank Sinatra

The Alec Wilder Octet featuring Mitch Miller, oboe and Julius Baker, flute

Side 1 (recorded in 1945):

Theme and variations

Air for bassoon

Harold Goltzer, soloist

Air for flute

Julius Baker, soloist
Air for English horn
 Mitch Miller, soloist
Slow dance
Air for oboe
 Mitch Miller, soloist
 Woodwind Octet, the Columbia String Orchestra and harpsichord
 Conducted by Frank Sinatra
 Side 2 (recorded in 1939 and 1940):
Seldom the sun
Her old man was suspicious
His first long pants
It's silk, feel it!
Pieces of eight
Such a tender night
She'll be seven in May
 Including: Jimmy Carroll, Eddie Powell, Mitch Miller, Harold
 Goltzer, Reggie Merrill, Walter Gross, Gerry Gillis, Frank Carroll,
 Toots Mondello
 33 1/3 rpm
 Columbia Legendary Performances Odyssey – Stereo 32 16 0262
 Cover art: Richard Mantel

Box 2

- Folder 30 *New music for horns* [also contains works from various other composers]
 The Horn Club of Los Angeles
 Conducted by Gunther Schuller
 Side 1:
 Nonet for brass
 Moderate – Song – With a good humor – Swing a little
 33 1/3 rpm disc
 EMI S-36036; Stereo Angel
 Sound engineer, Carson Taylor; producer, George Sponhaltz
 In ink on back of record jacket, “For M.M. who should know better than to buy
 frozen (written) music - Alec Wilder”
 Provenance: Marian McPartland
- Folder 31 *Alec Wilder Sonata for cello and piano* [also contains Beethoven Variations]
 David Soyer, cello; Harriet Wingreen, piano
 33 1/3 rpm disc
 Golden Crest Records: Huntington Station, NY.
 Golden Crest Recital Series: RE 7009
- Folder 32 *The New York Woodwind Quintet plays the music of Alec Wilder*

Samuel Baron, flute; Jerome Roth, oboe; David Glazer, clarinet; John Barrows, horn; Bernard Garfield, bassoon

Side 1:

Quintet no. 2 for woodwinds (1956)

Allegro – Andante e rubato – presto – allegro

Suite for woodwinds!

Scherzo for flute

Andante for oboe

Side 2:

Air for clarinet

Blues for horn

Buffoonery for bassoon

Dinah (Akst – Lewis – Young)

Pavan (H. Purcell)

Chorale prelude Jesu, joy and treasure (D. Buxtehude)

Rondo andantino (K.P.E. Bach)

33 1/3 rpm disc - Golden Crest Records: Huntington Station, NY

Golden Crest Laboratory Series: CR 4028

Liner notes by Samuel Baron

- Folder 33 *Sonata for horn, tuba and piano* [also contains works from various other composers]
John Barrows, horn; Harvey Phillips, tuba; Bernie Leighton and Tait Sanford, piano
- 33 1/3 rpm disc
Golden Crest Records: Huntington Station, NY.
Golden Crest Recital Series: RE 7018
Liner notes by James T. Maher
- Folder 34 *Sonata for trumpet and piano* [also contains works from various other composers]
Joe Wilder, trumpet; Milton Kaye, piano; Harriet Wingreen, piano
- 33 1/3 rpm disc
Golden Crest Records: Huntington Station, NY.
Golden Crest Recital Series: RE 7007
Liner notes by James T. Maher
- Folder 35 *Sonata for trombone and piano* [also contains works from various other composers]
John Swallow, trombone; Harriet Wingreen, piano
- 33 1/3 rpm disc
Golden Crest Records: Huntington Station, NY.
Golden Crest Recital Series: RE 7015
Liner note by John Barrows
- Folder 36 *Sonata for tuba and piano* [also contains works from various other composers]

Harvey Phillips, tuba; Milton Kaye, piano; Bernie Leighton, piano
33 1/3 rpm disc
Golden Crest Records: Huntington Station, NY.
Golden Crest Recital Series: RE 7006

Folder 37 *Sonata #3 for French horn and piano* [also contains Hindemith Sonata for alto horn]
John barrows, French horn; Tait Sanford Barrows, piano
33 1/3 rpm disc
Golden Crest Records: Huntington Station, NY.
Golden Crest Recital Series: RE 7034
Liner notes by James T. Maher

Folder 38 *Songs for Peggy Lee / Sinatra / Ella / Tony Bennett and singers like that...*
Demonstration Record – Limited edition for artists only
Recording is authorized for professional song audition purposes only
Side 1:
Songs by Bill Engvick and AW:
I see it now
The April age
Ellen
Lovers and losers
I like it here
The lady sings the blues
33 1/3 LP
TRO – The Richmond Organization

Folder 39 *Sonata for clarinet and piano;*
Suite for flute, clarinet and piano [also contains pieces by Frank Levy]
Mitchell Weiss, clarinet and bass clarinet; Zita Carno, piano; Janet Weiss, flute
33 1/3 rpm disc
Sound Master Productions, Inc.: New York, NY; Stereo SMP-1003
Producer: Michael J. Shapiro; Engineer: Ralph Jones; Design/cover photo:
William E. Power
Recorded at Kingsley Sound and mixed at Servisound – June 1973
Liner notes by Robert Lilienfeld, June 1973

Folder 40 *A child's introduction to the orchestra*
Music by AW; lyrics by Marshall Barer; musical direction by Mitch Miller
The Sandpiper Chorus & The Golden Symphony Orchestra, directed by Mitch Miller

Side A:

1. *Antoinette the clarinet* (clarinet solo – David Oppenheim)
2. *Knute the flute* (flute solo – Edward Powell)
3. *Bobo the oboe* (oboe solo – Mitchell Miller)
4. *Muldoon the bassoon* (bassoon solo – Harold Goltzer)

5. *Crumpet the trumpet* (trumpet solo – Harry Freistadt)
6. *Poobah the tuba* (tuba solo – William Bell)
7. *Monsieur forlorn the French horn* (French horn solo – John Barrows)
8. *Mike Malone the slide trombone* (trombone solo - William Bradley)

Side B:

9. *Lucy Lynn the violin* (violin solo – George Ockner)
10. *Mello fellow the cello* (cello solo – Frank Miller)
11. *Nola the viola* (viola solo – Bernie Ocko)
12. *Lovelace the bass* (bass solo – Frank Carroll)
13. *Peter percussion* (drum solo – Terry Snyder)
14. *Max the saxophone* (saxophone solo – Don Hammond)
15. *Mort the pianoforte* (piano solo – Bernie Leighton)
16. *Lady harp* (harp solo – Myer Rosen)
17. *The orchestra* (first and second movements)
18. *The orchestra* (third and fourth movements)

33 1/3 rpm

Golden Records: New York, NY

Folder 41 *Songs for Patricia and other music of Alec Wilder*

Shannon Bolin, voice; Milton Kaye, piano

Side 1:

Songs for Patricia (words by Norman Rosten)

Side 2:

1. *Chick Lorimer* (words by Carl Sandburg)
2. *Cedars are growing* (words by Arnold Sundgaard)
3. *Definition* (words by William Engvick)
4. *Did you ever cross over to Sneden's?* (words by AW)
5. *Where do you go?* (words by Arnold Sundgaard)
6. *The plowman*
7. *River run* (words by Marshall Barer)
8. *The Coleen* (words by James Stephens)
9. *Margaret* (words by Gerald Manley Hopkins)
10. *Pied beauty* (words by Gerald Manley Hopkins)

33 1/3 rpm LP

Riverside Records: New York, NY

Riverside Specialty Series RLP 12-805

Folder 42 *The New York Woodwind Quintet plays the music of Alec Wilder*

Samuel Baron, flute; Jerome Roth, oboe; David Glazer, clarinet; John Barrows, horn; Bernard Garfield, bassoon

Side A:

Quintet no. 2 for woodwinds (1956)

Allegro – Andante e rubato – presto – allegro

Suite for woodwinds

Scherzo for flute

Andante for oboe

Side B:

Air for clarinet

Blues for horn

Buffoonery for bassoon

Dinah (Akst – Lewis – Young)

Pavan (H. Purcell)

Chorale prelude Jesu, joy and treasure (D. Buxtehude)

Rondo andantino (K.P.E. Bach)

33 1/3 microgroove disc - Golden Crest Records: Huntington Station, NY

Golden Crest Tru Hi-fi recording: CR 3019

Liner notes by Samuel Baron

Folder 43 *Barry Snyder plays Alec Wilder's suite for piano, Prokofiev 7th sonata*
Barry Snyder, pianist

Side 1:

Piano Suite – AW

Side 2:

Sonata No. 7 opus. 103 – Serge Prokofiev

33 1/3 disc

Golden Crest Records: Huntington Station, NY

Golden Crest recital series: RE-7058

Photos by Louis Ouzer

Liner notes by James W. Baskin and AW

Folder 44 *Tacet for neurotics – The music of Alec Wilder*
Mundell Lowe and his orchestra

Side 1:

1. *Suggestion for bored dancers*
2. *She never wore makeup*
3. *What happened last night?*
4. *Walk softly*
5. *Let's get together and cry*
6. *Mama never dug this scene*

Side 2:

1. *Pop, what's a passacaglia?*
2. *No plans*
3. *The endless quest*
4. *Around the world in 2:34*
5. *An unrelenting memory*
6. *Tacet for neurotics*

33 1/3 Disc

Offbeat Records produced by Bill Grauer Productions: New York, NY

Offbeat OLP 3010

Produced by Orrin Keepnews and Bill Grauer; recording engineer, Jack Higgins;
album design: Ken Deardoff; back-liner photograph: Lawrence Shustack

Liner note by Frank Sinatra

Provenance: Gunther Schuller

Folder 45 *To: Alec Wilder and the world: songs by Alec Wilder*
Shannon Bolin, voice; Milton Kaye, piano

Side 1:

1. *Songs for Patricia* (Norman Rosten)
2. *Four children's songs*
 - a. *The Golux's song* (James Thurber)
 - b. *The elephant present* (William Engvick)
 - c. *The telephone book lullaby* (Alec Wilder)
 - d. *The answers* (Frank Etherton)
3. *The plowman*

Side 2:

1. *Pied Beauty* (Gerard Manley Hopkins)
2. *The rose on the wind* (James Stephens)
3. *Margaret* (Gerard Manley Hopkins)
4. *The Coleen* (James Stephens)
5. *A little love song* (Brandley Saunders)
6. *Chick Lorimer* (Carl Sandburg)
7. *Did you ever cross over to Sneden's* (Alec Wilder)
8. *River run* (Marshall Barer)
9. *While we're young* (with Morty Palitz, William Engvick)

33 1/3 Disc

Golden Crest Records: Huntington Station, NY

Golden Crest recital series: RE-7079

Liner notes by Shannon Bolin and Milton Kaye

In ink on back of album jacket, "For one of very few [?] loved over Marian M. Alec Wilder"

Folder 46 *The New York woodwind quintet plays Alec Wilder*
Samuel Baron, flute; Jerome Roth, oboe; David Glazer, clarinet; John Barrows, horn; Arthur Weisberg, bassoon

Side 1:

Woodwind quintet no. 3
Allegro fugato
In chorale style
Allegro scherzando
Andante – allegro

Side 2:

Woodwind quintet no. 4
Andante cantabile
Allegro energico
Allegro
Slowly, with warmth and intensity
Woodwind Quintet no. 6
Allegro – Andante – March – Allegro giocoso

33 1/3 disc
Concertapes, Inc.
Monophonic; M1223
Liner notes by Samuel Baron

Folder 47 *The New York Wind Quintet – Villa-Lobos, Alec Wilder*
Samuel Baron, flute; Jerome Roth, oboe; David Glazer, clarinet; John Barrows,
horn; Bernard Garfield, bassoon

Side 1:

Villa-Lobos
Quintette (en forme de CHOROS)
Bachianas Brasilieras No. 6 for flute and bassoon
Largo
Fantasia

Side 2:

Alec Wilder
Quintet for woodwinds
Freely - faster
Slow
Up tempo
Slowly and heavily
Choros (No. 2) for flute and clarinet

33 1/3 disc
Philharmonia Records (PH-110)
Liner notes by Ruth Zimmerman

Folder 48 *The sand castle* [second copy]
Composed and orchestrated by AW
Orchestra conducted by Samuel Baron
From the major motion picture produced and directed by Jerome Hill
Picture distributed by Louis de Rochmont Associates, Inc.

Prelude
Variations
Facing east
Swing music
Incantation
Golden knight
Lonely Seascape
Ragtime music
Lullaby
Finale

33 1/3 rpm
Columbia LP – CL 1455
Liner notes by Jerome Hill

Folder 49 *Barry Snyder plays Alec Wilder's suite for piano, Prokofiev 7th sonata* [second copy]

Barry Snyder, pianist

Side 1:

Piano Suite – AW

Side 2:

Sonata No. 7 opus. 103 – Serge Prokofiev

33 1/3 disc

Golden Crest Records: Huntington Station, NY

Golden Crest recital series: RE-7058

Photos by Louis Ouzer

Liner notes by James W. Baskin and AW

Sub-series 4: Cassettes

Folder 1 *Songs of Alec Wilder*

A birthday celebration of Alec Wilder's 90th and the Eastman School's 75th

July 30, 1997 – Kilbourn Hall

Valerie Errante, soprano; Robert Wason, piano; Aleck Brinkman, double bass;

Ken Meyer, guitar

ESM/CED Summer Concert Series (1997) cassette

Date on cassette reads 9/14/97

Side A:

River Run

In the morning

Definition

The Coleen

Margaret

Lake Isle of Innisfree

The covenant (if you are happy)

The plowman

The olive tree

Where do you go?

Side B:

Listen to your heart

Blackberry winter

The echoes of my life

It's a fine day for walkin' country style

Don't deny

The winter of my discontent

Remember my child

A child is born (Thad Jones)

The wrong blues

The lady sings the blues

Moon and sand (Morty Palitz)

While we're young (Morty Palitz)

I'll be around

Provenance: ESM/CED

- Folder 2 *Her first party dress*
Alec Wilder, piano
Provenance: Marian McPartland
- Folder 3 *The truth about windmills*
- Folder 4 *Brass Quintet*
Provenance: Wilder tapes
- Folder 5 Alec Wilder Program, April 1992
Michael Lasser, NPR radio program - Fascinatin' Rhythm
Provenance: Michael Lasser
- Folder 6 *Wilder interview 6/8/75*
- Folder 7 Wilder Octets
Eddie Powell, flute; Mitch Miller, oboe; Jimmy Carroll, clarinet; Reggie Merrill,
bass clarinet; Harold Goldser, bassoon; Walter Gross, harpsichord; Gary Gillis,
drums; Frank Carroll, bass
Side 1:
 1. *The Japanese sandman*
 2. *Concerning etchings*
 3. *Sweet Sue*
 4. *Blue room*
 5. *Walking home in spring*
 6. *A debutante's diary*
 7. *Sea fugue Mama*
 8. *Neurotic goldfish* (complete)
- Folder 8 "The spirit of '78": A few songs by Alec Wilder
- Folder 9 "Sand Castle" in harmony
 "For Milford" written on cassette in ink

Sub-series 5: Videos

- Folder 1 *People of Our Time: Mabel Mercer*
Introduction by Alec Wilder
New York City, 1974
VHS Tape
Canadian Broadcasting
Provenance: Gary Gilfillan

Sub-series 6: Compact Discs

Box 1

- Item 1 *It's so peaceful in the country* [also contains *Music till midnight* by Percy Faith]
Music of AW and Jimmy van Heusen
Mitch Miller, oboe and English horn
Percy Faith, conductor and arranger
Recorded in 1953
 Track 14 - While we're young (AW)
 Track 15 – Goodbye John (AW)
 Track 16 – I'll be around (AW)
 Track 17 – It could happen to you (van Heusen)
 Track 18 – Imagination (van Heusen)
 Track 19 – Love among the young (AW)
 Track 20 – Moonlight becomes you (van Heusen)
Digitally remastered mono recording
Consists of previously released material originally recorded on analog equipment
- Item 2 *The truth about windmills*
Burned CD
- Item 3 Centennial concert CD #1
 1. Octet: *It's silk, feel it*
 2. Octet: *Such a tender night*
 3. Octet: *Jack, this is my husband*
 4. Rex Reed talk
 5. Gene Bertoncini (guitar) talk;
 Winter of my discontent
 Baggage room blues
 6. *Sonata No. 1 for flute and piano*
 7. *Did you ever cross over to Sneden's?*
 8. *Vocalise No. 1*
 9. *Blackberry winter*
 10. Aaron Gandy talk
 11. *The churkendoose*
Provenance: Judy Bell, The Richmond Organization
- Item 4 Centennial concert CD #2
 1. Tom Hampson talk
 2. Rex Reed talk
 3. Aaron Gandy introduced Bill Engvick
 4. *The moon just winked at me; Daddy long legs*
 5. *Footnote to a summer love* (clarinet solo)

6. *Suite No. 1 for horn, tuba and piano*
7. Rex Reed talk re. Jackie Cain
8. *Mimosa and me*
9. *Moon and sand*
10. *Such a tender night/While we're young*
11. *I'll be around* (Bill Mays, piano)
12. *It's so peaceful in the country*
13. Rex Reed talk

Provenance: Judy Bell, The Richmond Organization

- Item 5 *The real-great adventures of Terr'ble Thompson Hero of Hist'ry*
 From *Terr'ble Thompson The Musical*
 Originally recorded in NY - 1955
 By Gene Deitch; music by AW; lyrics by Marshall Barer
 Mitch Miller Orchestra and Chorus feat. Art Carney
 Story, Gene Deitch and William Bernal
 Provenance: Gift of Gene Deitch (Prague, Czech Republic) March 2006
- Item 6 *Alec Wilder: Suite for flute, oboe, bass & harpsichord (Baroque Suite)*
 Julie Johnson, flute; Carrie Vecchione, oboe; Rolf Erdahl, double bass;
 Gail Olszewski, harpsichord.
 Recorded at Wild Sound Recording Studio, Minneapolis, MN; August 9,
 2019.
 Provenance: Oboe Bass! (Apple Valley, MN) [duo of Carrie Vecchione and Rolf
 Erdahl], June 2021.

Series 4: Correspondence

Box 1

- Folder 1 *Correspondence donated by Glenn Bowen*
 1965-78
 65 documents: 69 pages and 23 postcards
 Includes:
- Biography of Alec Wilder by William Engvick dated November 1964 (5
 pages)
- From: AW
 To: Glenn Bowen
 [undated]
 3 from N.Y.C., NY [postcards]
 1 from Tempe, AZ [postcard]
 [date illegible – 1973?]

From Rochester, NY

November 23, 1967 – postmarked N.Y.C., NY [postcard]
November 21, 1968 – postmarked Miami, FL [postcard]
November 22, 1968 – postmarked Key West, FL [postcard]
November 22, 1968 – postmarked Key West, FL [postcard]
November 23, 1968 – postmarked Key West, FL [postcard]
November 23, 1968 – postmarked Key West, FL [postcard]

Jab at Howard Hanson

November 23, 1968 – postmarked Key West, FL [postcard]
November 24, 1968 – postmarked Key West, FL [postcard]
November 24, 1968 – postmarked Key West, FL [postcard]
November 25, 1968 – postmarked Key West, FL [postcard]
November 25, 1968 – postmarked Key West, FL [postcard]
November 25, 1968 – postmarked Key West, FL [postcard]
November 25, 1968 – postmarked Key West, FL [postcard]
November 25, 1968 – postmarked Key West, FL [postcard]
November 25, 1968 – postmarked Key West, FL [postcard]
[date illegible] 1968 – postmarked FL [postcard]
December 9, 1968 – postmarked N.Y.C., NY [postcard]
Empty envelope [undated]

From: Bill Engvick

To: Mr. Bowen

January 9, 1965

AW sketches sent to Bowen from Bill Engvick

August 25, 1965

List of AW composition dates according to Bill Engvick

September 14, 1965

Additional AW composition dates

October 1, 1965

Additional AW composition dates. Expresses interest in
Bowen's dissertation in Wilder

From: Glenn H. Bowen

To: Mr. Paul Wittke, editor at G. Schirmer, Inc.

June 26, 1966

Requesting permission to quote AW's *Woodwind quintet*
no. 3 for his dissertation on AW's chamber music with
clarinet

From: Mr. Paul Wittke, editor at G. Schirmer, Inc

To: Glenn H. Bowen

July 6, 1966

Permission granted to use quotes from AW's *Woodwind*
Quintet No. 3 for Bowen's dissertation

From: AW

To: Glenn Bowen

July 15, 1966 – postmarked Milwaukee, WIS

October, 1966 – postmarked Chicago, IL

Request from AW that he do a rough reading of the *Suite for flute, clarinet and piano* and to ask the radio station for a tape of the trio for clarinet, horn and piano

December 5, 1966 – postmarked N.Y.C., NY

AW notes that to obtain copies of the *Alto Concerto*, Bowen should contact Frank Battisti for the original score. Responds to Bowen's suggestion to shorten the canon and is willing to do so.

From: Glenn Bowen

To: Mr. Jerry Tarack

August 16, 1967

Request for information on AW's *Clarinet suite with strings*

Tarack's response written in ink on back of letter (dated Sept 13, 1967)

From: AW

To: John Barrows

November 27, 1967 – postmarked NYC, NY [envelope only]

From: Marion C. Bone

To: Glenn Bowen

June 1, 1968 – postmarked Washington D.C.

Requesting assistance for her own thesis project: an annotated bibliography of known Wilder works

From: Glenn Bowen

To: Marion C. Bone

July 1, 1968 – postmarked Madison, WI

From: AW

To: Glenn Bowen

November 12, 1968 – postmarked West Palm Beach, FL

Request for tapes

November 26, 1968 – postmarked Key West, FL

January 3, 1969 – postmarked N.Y.C., NY

Contains newspaper copy

From: AW

To: Glenn Bowen

September 1, 1970 – postmarked Boston, MA [postcard]

Acknowledgement of receipt of tape

From: Warren D. Harden

To: Glenn H. Bowen

July 5, 1972

Thanking him for sending AW materials – book reviews
and program from the premiere performance of the
euphonium concerto

From: James G. Roy, Jr. – Assistant to Oliver Daniel, Concert music
administration, Broadcast music Inc.

To: AW

July 21, 1972

Requesting materials for use in his entry on AW for
Grove's Dictionary of Music and Musicians

From: Harvey Phillips

To: Glenn Bowen

October 24, 1972

Requesting any assistance in having AW properly listed in
Grove's Dictionary

In pencil; note on document states that biography
from Bowen dissertation was sent Nov. 1

From: Glenn H. Bowen

To: Valerie O'Donoghue, Asst. Editor at *The Instrumentalist*

January 3, 1973

Regarding submittal of MS and photographs

From: Valerie O'Donoghue, Asst. Editor at *The Instrumentalist*

To: Glenn H. Bowen

January 8, 1973 [postcard]

Acknowledgement of receipt of manuscript with 1
photograph

From: Glenn Bowen

To: F. F. Swift – Editor, *Woodwind world*

March 2, 1973

Submittal of material for potential publication in
Woodwind world

From: Glenn Bowen

To: Warren Harden

April 20, 1972

Re: Harden's undertaking of a study of AW's brass music

From: AW

To: Glenn Bowen

April 26, 1973 – Rochester, NY [Envelope only]

May 3, 1973 – Rochester, NY [Envelope only]

June 3, 1973 – N.Y.C., NY

June 27, 1973 – Rochester, NY

AW mentions an article written about himself in *The New Yorker* from July 6, 1973. Also mentions that Mr. Whittaker secured him a small commission from Benny Beach.

From: Glenn Bowen

To: Marjory Hanson, project assistant in music, National Endowment for the Arts

June 27, 1973

Writing in support of AW's application for a grant from the NEA

From: AW

To: Glenn Bowen

October 23, 1973 – N.Y.C., NY [envelope only]

February 9, 1974 – N.Y.C., NY

AW thanking GB for commissioning a piece

June 22, 1974 – Rochester, NY

On the piece commissioned by GB [mentions flute, clarinet, bass clarinet]

November 9, 1975 – N.Y.C., NY

AW thanking GB for the tape and requesting more "aggressiveness" in the first and third movements

June 27, 1977 – Rochester, NY

AW on pieces that he has been writing since last December including: woodwind quintet with marimba (inspired by a performance AW heard of marimbist Gordon Stout), woodwind quintet for Art Dedrick (who ran Kendor music and wanted it for the Fredonia faculty quintet), also mentions the flute concerto and a piece for Morrice [sic] Secon in memory of John titled, "John Barrows"

November 7, 1977 – Key West, FL

December 5, 1977 – Key West, FL

AW glad that GB is playing "the duets"

From: Glenn Bowen

To: AW

January 9, 1978

Questions on notes for the “new clarinet duets” GB intends to perform in recital with the clarinet teacher at Lawrence University (Appleton)

In pencil; AW notes throughout page

From: AW

To: Glenn Bowen

[no envelope, postage date or place]

AW praise of quintet performance, thanks Nancy and Dick for performing his duets and mentions his new, in progress orchestra piece he intends to title *Music for old fashioned listeners* #97

From: AW

To: AW

[undated] – N.Y.C., NY [envelope only]

Alec Wilder: Contemporary American Composer

A descriptive study in two parts

By Ms. Bone – submitted for M. Mus Ed. To the faculty of The Catholic University of America (April 1, 1968)

Typed; 2 page outline

Taped interviews with song writers conducted by AW and/or James T. Maher

List of 12 interviews

From: Glenn Bowen

To: Desmond

[undated]

GB noticed faint writing in the back of a book from AW that he recognized as a draft of AW’s comments for the record “Tribute to John Barrows”

Xerox of draft on back of letter

Provenance: Glenn Bowen

Folder 2

Correspondence donated by Marian McPartland

From: AW

To: Edward

[undated]

Photocopy; 3 pages

From: Ned

To: Marion From: Ned

February 20, 1981

On a meeting between AW friends on February 16, 1981
[after AW's passing] possibly involving a concert and
small gathering for dinner at the Manhattan

In ink; 3 pages

From: Marion McPartland

To: Mary Wallace Davidson

February 7, 1991

Marion McPartland sent along a letter from AW to Bill Hay
about AW's radio series as well as a piece from *The New
Yorker*

In ink; 2 pages

Note in folder from February 12, 1994 notes the removal of an undated letter from
AW to Bill Hay

2 pages

Folder 3

To: Allen Kelly

From: AW

January 12, 1970 – George Town, Grand Cayman

Photocopy; 2 pages

August 24, 1976 – N.Y.C., NY

Photocopy; 1 page

August 9, 1977 – Boston, MA

Photocopy; 1 page

May 2, 1978 - Rochester, NY

Photocopy; 2 pages

February 8, 1980 – Rochester, NY

Photocopy; 2 pages

Folder 4

To: Jackie and Roy Kral

From: AW

July 5, 1955

AW mentions finding songs for the Krals who are interested in
making an album; also mentions the performance of his opera [no
title mentioned] directed by Rogers and written by AW and Bill
Engvick

Photocopy; 3 pages

May 7, 1983 [must have meant 1973]

Letter AW sent to the Krals after the sudden death of their
daughter Nicky on May 3, 1973; second page is a copy of what
AW wrote for them to place under a sturdy shell on the beach at
Fire Island where they took Nicky's ashes.

Photocopy; 2 pages

Folder 5

Correspondence re: "American Popular Song"

1969-June 1971

66 documents, 99 pages

Contains letters and legal documents pertinent to formation of the book

"American Popular Song" including various negotiations and Licenses of Print Rights for musical examples

Includes letters involving Sheldon Meyer, Executive Editor Trade Books; James T Maher; Harvey G. Phillips; Philip B. Wattenberg – Wattenberg & Wattenberg Attorneys and Counsellors; Mr. Joseph Taubman – Rubin, Watchel, Baum & Levin; John McKelle, - copyright department, MCA Music; Etta S. Laufer – copyright department, Edwin H. Morris & Company, Inc.; Herbert E. Marks – President, Edward B. Marks Music Corporation; J. M. Meade – Jerry Vogel Music Company, Inc.

Provenance: Maureen Meloy

Folder 6

Correspondence re: "American Popular Song"

July-September 1971

98 documents, 117 pages

Contains letters and legal documents pertinent to formation of the book

"American Popular Song" including various negotiations and Licenses of Print Rights for musical examples

Includes letters involving James T Maher; Harvey G. Phillips; Mr. Joseph Taubman – Rubin, Watchel, Baum & Levin; Miriam Stern, Burke & Van Heusen, Inc.; Irving Caesar, publisher – Production and popular music; Philip B. Wattenberg – Wattenberg & Wattenberg Attorneys and Counsellors; Gloria Thorner – secretary to Herbert E. Marks -Edward B. Marks Music Corporation; Herbert E. Marks – President, Edward B. Marks Music Corporation; Harry Gerson and Etta S. Laufer, copyright department - Edwin H. Morris & Company, Inc.; Paul Weirick, vice president/general manager – T. B. Harms Company; Norman Odlum, Director/copyright admin – Sesac, Inc.; Edward J. Slattery – Robbins Music Corporation Publishers; Elizabeth B. Montei – Beechwood Music Corporation; Marie Garbarine – World Music, Inc.; Sidney Herman, vice president – Famous Music Publishing Companies; Carl Michaelson, copyright division – G. Schirmer, Inc.; Donald Kahn – Gus Kahn Music Company; Adele Z. Sandler, copyright department – Bourne Music Publishers Co.; Burton L. Litwin, director of business affairs – Belwin Mills Publishing Corp.; Sol parker – Sands Music Corp.; Ed Marmor – E.D.M. Music Publishers; Michael H. Goldsen – Criterion Music Corporation; Jay Mark, vice president to copyright control – The Richmond Organization (TRO); Jay Morgenstern, executive vice president – Metromedia Music, Inc.; Paul Barry, vice-president – Twentieth century music corporation; Ruth Engelhardt, attorney; Milton Kramer – Carmichael Music Publications, Inc, Saunders Publication, Inc., and Frank Music Corp.; Fay Zucker, copyright department – Frank Music Corp.; Thomas R. Levy, resident counsel – The Aberbach Group; Murray Bass, vice-president – Hansen Publications; J. M. Meade – Jerry Vogel Music Company, Inc.

Provenance: Maureen Meloy

- Folder 7 *Correspondence re: "American Popular Song"*
 October 1971
 58 documents, 159 pages
 Includes letters involving Sheldon Meyer, Executive editor Oxford University Press; Bonnie Bourne – Bourne Music Company; Maureen Meloy, for Alec Wilder; Mr. Joseph Taubman – Rubin, Watchel, Baum & Levin; James T. Maher; Mr. Jerry Vogel – Jerry Vogel Music Company, Inc.; Harry Gerson – Edwin H. Morris & Company, Inc.; Sidney Herman, vice president – Famous music publishing Companies; Murray Bass, vice president – Hansen publications; Paul Barry, vice president – Twentieth century music corporation; Michael H. Goldsen – Criterion Music Corporation; Tommy Volando – Volando Music, Inc.; Sol Parker – Sands Music Corp.; Fay Zucker, copyright department – Saunders Publications, Inc., Carmichael Music Publications, Inc., and Frank Music Corp.; Robert C. Haring, editor and editorial director – Shapiro, Bernstein & Co., Inc.; William Handy – Handy Brothers Music, Co.; Thomas R. Levy – The Aberbach group; Sidney Herman, vice president – Famous Music Publishing Companies; Mario Conti – Peer International Corporation
 Also includes running list of musical examples in each chapter, publisher and permission status
 Provenance: Maureen Meloy
- Folder 8 *Correspondence re: "American Popular Song"*
 November – December 1971
 69 documents, 101 pages
 Provenance: Maureen Meloy
- Folder 9 *Correspondence re: "American Popular Song"*
 January – May 1972
 69 documents, 90 pages
 Provenance: Joseph Taubman
- Folder 10 *Avon Foundation*
 Correspondence concerning research grant for American Popular Song 1967-1969
 70 documents, 110 pages
 Includes research grant proposal, research cost estimate, notification of authorization of grant, matters of payment, Avon Project Status report, etc.
 Provenance: Maureen Meloy
- Folder 11 *Avon Foundation*
 1969-1971
 61 documents, 87 pages
 Includes estimated expenses, Progress report, Lists of titles cited/analyzed, list of copyright materials used in manuscript, summary of income and expense forms from New England Conservatory, documents regarding early negotiations for a contract with Oxford University Press for AW's book, *"American Popular Song"*

Provenance: Maureen Meloy

- Folder 12 *Carl Fischer, Inc.*
November 12, 1968
1 page
Letter from Eric von der Goltz, Vice-President – Carl Fischer, Inc. to Joseph Taubman, Esq. regarding AW requests for all copies on hand of “*Chick Lorimer*”
Provenance: Gift of Joseph Taubman
- Folder 13 *The impossible forest and other works*
1967-1968
4 letters; 8 pages
Letters pertaining to an unauthorized production of the opera “*The impossible forest*” to which AW called on his attorney, Joseph Taubman, to dissolve.
Provenance: Gift of Joseph Taubman
- Folder 14 *Interview tape by Arnold Shaw*
1970
4 documents, 14 pages
Interview with AW regarding Mabel Mercer, interview conducted by Arnold Shaw
Provenance: Gift of Joseph Taubman
- Folder 15 *President Nixon’s letter to Milford Fargo*
March 22, 1971
2 pages
Letter from President Nixon to Milford Fargo regarding recording of AW’s “*Children’s Plea for Peace*”
2 photocopies of the original

Box 2

- Folder 1 *Undated correspondence*
Petition to the trustees of the University of Rochester
Typed; one page

From AW
To: Dr. James Sibley Watson, Jr. (J. S. Watson, Jr.):
Tiny card in envelope – undated
[undated letter] – no envelope
AW upset by Mr. Seigel – on AW’s own philosophy of composing with as little analysis as possible
[undated letter] – no postmark
Invitation to performance of AW opera in Kilbourn Hall on Sunday October 14th after performance in Avon
Written on Algonquin Hotel stationery

[undated letter] – no postmark
Envelope from Sagamore Hotel – Rochester, NY

From: AW
To: Hildegard Watson
Undated, no envelope

From: AW [?]
To: Augusta Macomber
Valentine card in envelope

From: “The peach tree” E. + Dr. [Dr. Harry Segal and his wife Evelyn?]
To: Dr. and Mrs. J. S. Sibley Watson, Jr.
“Kindness of Mary Verhagen” [?] written on envelope
On reverse, card reads “on this date August 28, 1976

From: Arnold [Sundgaard?]
To: AW?
Missing first page

From: AW
To: Bill Briggs
[undated letter] Applauding Briggs’ performance as Mr. Lawson
[undated letter] Envelope addressed to John Maloy, Esq. noting to
deliver the letter to Bill Briggs. Letter again applauding Briggs’
baritone roll as Mr. Lawson
Provenance: Madge Briggs, widow of Wm. F Briggs MM ‘58

From: Unknown
To: AW
Appears to be voting tally with name and point rating of various
pieces, accompanied by manila envelope addressed to AW
Contains votes from George Oppenheimer, Emory Lewis,
Gottfried, Simon, Watts, A. Kroll, Leo Mishkin, John Lahn,
Herves, John Beaufont, Glover...etc. [some names not legible]

Folder 2 *1930s correspondence*

From: AW
To: J. S. Watson, Jr.
October 13, 1930 – postmarked NYC, NY

From: Howard Hanson
To: AW
January 29, 1931 – postmarked Rochester, NY

From: AW
To: Mrs. J. S. Watson
March 5, 1931 – postmarked Rochester, NY

From: AW
To: J. S. Watson, Jr.
June 2, 1933 – [envelope only]
June 8, 1937 (postcard) – postmarked Rochester, NY
March 2, 1939 – postmarked N.Y.C., NY
March 3, 1939 – postmarked N.Y.C., NY
May 20, 1939 – postmarked NYC, NY
August 11, 1939 – postmarked NYC, NY
September 11, 1939 – postmarked NYC, NY
October 17, 1939 - postmarked NYC, NY
December 29, 1939 - postmarked NYC, NY

From: George
To: AW
Feb 21, 1938
In ink; 1 page
Includes 2 photocopies

From: AW
To: unknown
1939
In ink; 2 pages

Folder 3 *1940s correspondence*

From: AW
To: J. S. Watson, Jr.
May 9, 1940 – postmarked N.Y.C., NY
May 16, 1940 – postmarked Rochester, NY
July 25, 1940 – postmarked N.Y.C., NY
October 6, 1940 – postmarked Troy, NY

From: AW
To: Miss Helen Moore
July 23, 1941 – [no envelope, 2 photocopies]
Written on Josef Schiff photography stationery
Letter on AW's election of Louis Ouzer as super-president
of *The Bulletin Board*

From: Louis Ouzer
To: Miss Helen Moore
July 23, 1941 – [no envelope, 3 photocopies]

Written on Josef Schiff photography stationery
Letter on the upcoming report of company books
August 22, 1941 – [no envelope, 2 photocopies]
On the play reports of AW's music and on appointing
Mitch Miller to the staff
A Thursday in late 1941 – [no envelope, 1 photocopy]
Letter about September 3, 1941

From: AW
To: J. S. Watson, Jr.
July 13, 1942 – postmarked N.Y.C., NY
April 7, 1943 - postmarked N.Y.C., NY
June 14, 1943 - postmarked N.Y.C., NY

From: Dennis Jordan M.D.
To: Dr. J. S. Watson, Jr.
Dec 7, 1943 [?] – Toronto, ON

From: AW
To: J. S. Watson, Jr.
June 30, 1943 - postmarked N.Y.C., NY
July 15, 1943 - postmarked N.Y.C., NY
August 24, 1943 - postmarked N.Y.C., NY
August 31, 1943 - postmarked N.Y.C., NY
June 14, 1946 - postmarked N.Y.C., NY
October 21, 1946 - postmarked N.Y.C., NY
April 29, 1947 - postmarked N.Y.C., NY
August 12, 1947 - postmarked N.Y.C., NY
November 24, 1947 - postmarked N.Y.C., NY
February 17, 1948 - postmarked N.Y.C., NY
Mentions work on a one act children's opera
30, July 1948 - postmarked N.Y.C., NY
December 6, 1948 - postmarked Rochester, NY
November 2, 1949 - postmarked N.Y.C., NY

Folder 4 *1950s correspondence*

From: AW
To: Dr. J. S. Watson, Jr.
January 5, 1950 –postmarked N.Y.C., NY
Mentions opera – costumes and sets to be done by Lemuel
Ayers and Jerome Robbins doing the staging and dances,
meeting Henry Fonda that afternoon
February 1, 1952 – postmarked Los Angeles, CA

From: Walter

To: Higgs (Hildegarde Watson?)
October 18, 1954 – Boston, MA

From: Aunt Mary
To: Hildegarde Watson
June 8, 1955

From: AW
To: Dr. J. S. Watson, Jr.
January 29, 1958 – postmarked Rochester, NY
Chapter headings I
Includes photocopy
January 29, 1958 – postmarked Rochester, NY
Chapter headings II
Includes photocopy
February 23, 1958 – postmarked Key West, FL

Folder 5 *1960s correspondence*

From: AW
To: J. S. Watson, Jr.
December 13, 1960 – postmarked Rochester, NY
Includes photocopy
[June?] 1961 – postmarked Michigan
October 8, 1961 – postmarked Rochester, NY
“Confession number one”
October 9, 1961 – postmarked Rochester, NY
“Confession number two”
October 9, 1961 – postmarked Rochester, NY
“Confession number three”
October 9, 1961 – postmarked N.Y.C., NY
“Confession number four”
October 10, 1961 – postmarked N.Y.C., NY
“Confession number five”
October 14, 1961 – postmarked West Palm Beach, FL
“Confession number six”
October 18, 1961 – postmarked West Palm Beach, FL
“Confession number seven”
October 19, 1961 – postmarked New Orleans, LA
“Confession number eight”
Willing to take risks, willing to be a neoclassical
October 20, 1961 – postmarked Memphis, TN
“Confession number nine”
October 20, 1961 – postmarked Memphis, TN
“Confession number ten”
October 20, 1961 – postmarked Hot Spring Nat’l Park, ARK

“Confession number eleven”
October 31, 1961 – postmarked Boston, MA
“Confession number twelve”
November 6, 1961 - postmarked N.Y.C., NY
“Confession number thirteen”
December 9, 1961 - postmarked N.Y.C., NY

From: Meriline Williams
To: AW
March 28, 1962 – Brunswick, GA [no envelope]

From: AW
To: J. S. Watson, Jr.
March 29, 1962 - postmarked N.Y.C., NY
April 11, 1962 - postmarked Key West, FL

From: J. S. Watson, Jr.
To: AW
April 15, 1962 [no envelope]

From: AW
To: J. S. Watson, Jr.
[Illegible] 1964 – postmarked Rochester, NY
June 23, 1964 – postmarked Scottsdale, AZ
September 19, 1964 – postmarked N.Y.C., NY
October 10, 1964 – postmarked N.Y.C., NY
November 21, 1964 – postmarked Los Angeles, CA
March 2, 1965 - postmarked Key West, FL
March 13, 1965 - postmarked Key West, FL
July 7, 1965 – postmarked Rochester, NY
Letter about 167 poems which arrived by mail Aug 14
August 16, 1965 – postmarked Washington, D.C.

From: George B. Baker, a bellboy at the Algonquin Hotel in N.Y.
To: J. S. Watson, Jr.
September 7, 1965
Re: Baker’s poems

From: AW
To: J. S. Watson, Jr.
January 6, 1966 – postmarked Key West, FL
January 9, 1966 – postmarked Key West, FL

From: J. S. Watson, Jr.
To: AW
January 10, 1966

On AW's poetry

From: AW
To: J. S. Watson, Jr.
February 7, 1966 – postmarked NYC, NY
March 3, 1966 – postmarked Key West, FL

From: Arlene Bouras
To: J. S. Watson, Jr.
April 19, 1966 – Chicago, IL

From: AW
To: J. S. Watson, Jr.
April 27, 1966 – N.Y.C., NY
April 27, 1966 – postmarked N.Y.C., NY
October 16, 1966 – postmarked N.Y.C., NY
December 6, 1966 – postmarked N.Y.C., NY
January 18, 1967 – postmarked N.Y.C., NY

From: AW
To: Hildegard Watson
February 6, 1967 – postmarked N.Y.C., NY

From: AW
To: J. S. Watson, Jr.
November 5, 1967 – postmarked N.Y.C., NY
November 9, 1967 – postmarked N.Y.C., NY
Letter w/out envelope 1967 or 68?
March 23, 1968 – postmarked Miami, FL
April 3, 1968 – postmarked Madison, Wisc.

From: J. S. Watson
To: AW
1968 – [no envelope]
Letter re: poems
Card from S.W. – 1968

From: AW
To: Hildegard Watson
September 14, 1969 – postmarked N.Y.C., NY
September 14, 1969 – postmarked N.Y.C., NY

Folder 6 *1970-1973 correspondence*

From: J. S. Watson, Jr.
To: AW

[1970?] – [no envelope]

From: AW
To: J. S. Watson, Jr.
[undated] – envelope w/out postmark
[1970?] – [no envelope]

From: AW
To: Hildegard Watson:
January 22, 1970 – postmarked Rochester, NY
Accompanied by list of questions for JSW

From: AW
To: J. S. Watson, Jr.
February 2, 1970 – postmarked N.Y.C., NY
On Algonquin Hotel stationery; 2 pages
July 11, 1970 – Winter Park, FL
Telegram

From: Aleck
To: J. S. Watson, Jr.
July 5, 1970
Contains radiologist's diagnosis from June 30

From: AW
To: J. S. Watson, Jr.
August 11, 1970 – postmarked N.Y.C., NY
On Algonquin Hotel stationery; 2 pages
September 14, 1970 – postmarked N.Y.C., NY
Followed by note of monetary gift from JSW Jr.
September 30, 1970 - postmarked Rochester, NY
October 4, 1970 – postmarked Rochester, NY
November 16, 1970 - postmarked N.Y.C., NY
December 22, 1970 – postmarked Key West, FL
January 11, 1971 – postmarked N.Y.C., NY

From: J. S. Watson, Jr.
To: AW
[undated] – [no envelope]
Response to AW letter of January 11, 1971

From: AW
To: J. S. Watson, Jr.
[undated] – [no envelope]
January 25, 1971 – postmarked Rochester, NY
February 2, 1971 – postmarked Rochester, NY

July 7, 1971 – postmarked Key West, FL
 [2 letters undated] 1972
 May 3, 1972 – postmarked Key West, FL
 May 31, 1972 – postmarked Boston, MA
 June 1, 1972 – postmarked Boston, MA
 2 letters dated January 1 included w/envelope
 [1972 – w/out envelope]
 July 4, 1972 – postmarked N.Y.C., NY
 Comments on the trio for clarinet, bassoon and piano
 Finishing suites for flute choir, brass quintet and then will
 work on sonata for viola, French horn and piano
 August 16, 1972 – postmarked N.Y.C., NY
 Postcard
 October 19, 1972 – postmarked U.S.P.S. NY 144
 November 1, 1972 – postmarked U.S.P.S. NY 144
 Mentions return to Rochester that Tuesday
 November 9, 1972 – postmarked U.S.P.S. NY 144
 November 13, 1972 – postmarked U.S.P.S. NY 144
 November 13, 1972 – postmarked U.S.P.S. NY 144
 Postcard
 November 20, 1972
 Mentions Loonis McGlohon's setting of *Love Song* to
 music
 December 1, 1972 – postmarked U.S.P.S. MA 012
 December 4, 1972 – postmarked U.S.P.S. NY 144
 More on the trio for clarinet, bassoon and piano
 February 3, 1973 – postmarked U.S.P.S. NY 144
 On the plot and beginnings of *The Truth about Windmills*
 February 15, 1973 – postmarked U.S.P.S. NY 144
 AW's thoughts on being awarded an honorary doctorate
 from University of Rochester
 February 27, 1973 – postmarked U.S.P.S. NY 144
 AW agonizing on whether to accept honorary degree

From: J. S. Watson, Jr.

To: Lucille

[March 20, 1973 – w/out envelope]

Condolences for the loss of Aleck from long illness

From: AW

To: J. S. Watson, Jr.

May 6, 1973 – postmarked Rochester, NY

Requesting monetary assistance on *The Truth about Windmills*. Includes details of plot, performance plans and est. budget

May 8, 1973 – postmarked U.S.P.S. NY 144

Thanks you letter for offer from JSW to fund *The Truth about Windmills*

June 12, 1973— postmarked N.Y.C., NY

AW on the honorary doctorate ceremony

September 10, 1973 – postmarked U.S.P.S. NY 144

October 2, 1973 – postmarked U.S.P.S. NY 144

October 4, 1973 – postmarked U.S.P.S. NY 144

December 4, 1973 – postmarked U.S.P.S. NY 144

Mentions selling book of letters to Little, Brown

From: unknown [J. S. Watson, Jr.?)

To: unknown

[1973]

“After the eleven flutes, why not a tune for bagpipe..?”

Folder 7 1974-1975 correspondence

From: AW

To: Hildegard Watson:

January 20, 1974 – postmarked Rochester, NY

From: AW

To: J. S. Watson, Jr:

May 20, 1974 – postmarked U.S.P.S. NY 144

May 31, 1974 – postmarked U.S.P.S. NY 144

AW on his inability to compose and intention to pay back the federal grant received. Upset by recent passing of John Barrows

July 2, 1974 – postmarked U.S.P.S. NY 144

July 10, 1974 – postmarked N.Y.C., NY

August 10, 1974 – postmarked U.S.P.S. NY 144

September 14, 1974 – postmarked U.S.P.S. NY 144

AW on inability to compose, having a hard time in general, esp. without encouragement of John Barrows. Mentions the upcoming publication of *Letter I never mailed*

September 14, 1974 – postmarked N.Y.C., NY

Written on Algonquin Hotel stationery

September 25, 1974 – postmark illegible

AW writes of his few moments of inspiration, fears

September 26, 1974 – postmarked U.S.P.S. NY 144

On AW's intention to pay back the CMA for the grant to write an orchestral work for the Rochester Philharmonic

September 30, 1974 – postmarked N.Y.C., NY

Written on Algonquin Hotel stationery

AW's plans to go to Santa Catalina Island

October 14, 1974 - postmark illegible
October 16, 1974 – postmarked U.S.P.S. NY 144
 AW's decision to write the orchestra piece with the grant
 fund
 In ink; 4 pages
October 16, 1974 – postmarked U.S.P.S. NY 144
 In ink; 1 page
October 27, 1974 – postmarked U.S.P.S. NY 144

From: AW
To: Hildegard Watson:
 November 5, 1971? Or 74? – postmarked San Francisco, CA
 Written on Sheraton Palace stationery

From: AW
To: J. S. Watson, Jr:
 1975
 January 13, 1975 – postmarked N.Y.C., NY
 Suite for old fashioned listeners #97
 January 31, 1975 – postmarked N.Y.C., NY
 Suite for old fashioned listeners #97 retitled as
 Entertainment #6
 April 7, 1975 – postmarked U.S.P.S. NY 144
 Written on 111 East Avenue Hotel stationery
 April 8, 1975 – postmarked U.S.P.S. NY 144

From: J. S. Watson, Jr.
To: AW
 Midnight ride day [April 18?], 1975 [no envelope]
 Typed with additional notes in ink

From: AW
To: J. S. Watson, Jr:
 April 20, 1975 – postmarked U.S.P.S. NY 144
 AW mentions key examples in his life: J. S. Watson, John
 Barrows and Louis and Lavinia Russ
 May 9, 1975 – postmarked U.S.P.S. NY 144
 Howard Scott, manager of RPO secured NY state grant for
 AW, as a result AW completed his first composition in
 over a year

From: J. S. Watson, Jr.
To: AW
 May 16, 1975 [no envelope]
 Typed letter plus draft copy with edits in ink

From: AW

To: J. S. Watson, Jr:

May 23, 1975 – postmarked U.S.P.S. NY 144

Howard Scott removed from board of directors, Mitch
Miller conducting AW orchestra piece

May 27, 1975 – postmarked U.S.P.S. NY 144

May 30, 1975 – postmarked U.S.P.S. NY 144

June 29, 1975 – postmarked N.Y.C., NY

AW “deliberate ignorance in matters pertaining to my
craft”

From: J. S. Watson, Jr.

To: AW

August 12, 1975 [no envelope]

From: AW

To: J. S. Watson, Jr:

August 13, 1975 – postmarked N.Y.C., NY

18 confessions – AW thoughts on his life and work

August 13, 1975 – postmarked N.Y.C., NY

Labeled “Afterword”

August 15, 1975 – postmarked N.Y.C., NY

Sent in an Algonquin envelope

August 19, 1975

List of all AW compositions written that year

August 30, 1975 – postmarked N.Y.C., NY

AW mentions he is about to start work on a western
musical w/the orchestra made up of banjo, country fiddle,
organ, clarinet, accordion and drums

September 9, 1975 – postmarked N.Y.C., NY

AW on his rude behavior to the “successful world”

September 10, 1975 – postmarked N.Y.C., NY

AW asking about original paintings from book Jeanne

D’Arc in the Memorial Art Gallery in Rochester (painter

Boutet de Monvel). Asking on behalf of Lavinia Russ

October 1, 1975 – postmarked U.S.P.S. WI 535

AW writing an “Upstairs Downstairs” history of the

Algonquin, working on western musical of the era of 1875

October 15, 1975 – postmarked N.Y.C., NY

Re: Miss White and Evelyn

From: AW

To: Hildegard Watson:

November 24, 1975 – postmarked N.Y.C., NY

From: AW

To: J. S. Watson, Jr:
December 2, 1975 – postmarked Avalon, CA
Loose envelope – content missing
December 12, 1975 – postmarked N.Y.C., NY
December 16, 1975 – postmarked N.Y.C., NY
On the role of anonymity in AW's composition process
One copy typed, one copy in ink
December 20, 1975 – postmarked N.Y.C., NY
One copy typed, one copy in ink

From: AW
To: Hildegard Watson:
December 30, 1975 – postmarked N.Y.C., NY
AW living peripatetically and tossing things away

Folder 8 *1976-1977 correspondence*

From: AW
To: J. S. Watson, Jr.
[undated] 1976? - [no envelope]
In ink; one page
On translating prose to French
[undated] 1976? – [envelope w/out postmark]
[Follow-up on response to above undated letter?] Re: Prose
translated into French, Mallarme poem written to Dumas.
Mentions upcoming trip to Rochester May 26
January 5, 1976 [?] – postmarked George Town, Cayman Islands
Rejection from Charlotte [Drum?]
Mentions work on Algonquin book *Upstairs, Downstairs*
and hopeful for trip to Rochester in late February
January 26, 1976 – postmarked George Town, Cayman Islands
Mentions the new radio series based on his book American
popular song
February 13, 1976 – postmarked N.Y.C., NY
Plus 3 photocopies
February 15(?), 1976 – postmarked N.Y.C., NY
Sent second draft of *Upstairs* – book about the Algonquin
February 18, 1976 – postmarked N.Y.C., NY
Finished the Algonquin book, intends to write a string
quartet for the Guarneri [?] Quartet
February 20, 1976 – postmarked N.Y.C., NY
Turned over Algonquin book to publisher, Hildegard ill
March 2, 1976 – postmarked N.Y.C., NY

From: J. S. Watson, Jr.
To: AW

Undated 3.37" x 6" card– response to letter from March 2
Contains marking in ink

From: AW

To: J. S. Watson, Jr.

March 18, 1976 – postmarked N.Y.C., NY

April 6, 1976 – postmarked Savannah, GA

Written on Sagamore Hotel stationery

In pencil; 5 pages

From: AW

To: Hildegard Watson:

April 12, 1976 – postmarked U.S.P.S. NY 10001

Accompanying letter addressed to Sibley

From: AW

To: J. S. Watson, Jr.

June 2, 1976 – postmarked N.Y.C., NY

July 1, 1976 – postmarked U.S.P.S. NY 10001

July 19, 1976 – postmarked U.S.P.S. NY 10001

AW's creative process being stifled

October 11, 1976 – postmarked Rochester, NY

Sorrow of Hildegard's passing [?]

October 13, 1976 – postmarked N.Y.C., NY

November 12, 1976 – postmarked Key West, FL

Finished cantata, *Mountain Boy*, started trio for piano,
violin and cello and a few unaccompanied flute pieces

December 3, 1976 – postmarked N.Y.C., NY

January 6, 1977 – postmarked Charlotte, NC

From: Clara

To: J. S. Watson, Jr.:

February 23, 1977 - [no envelope]

Mentions Hildegard's passing

Written on Soreno Hotel stationery, St Petersburg, FL

From: AW

To: J. S. Watson, Jr.

March 29, 1977 – postmarked N.Y.C., NY

Algonquin book refused by hotel and forbidden from being
shown to other publishers

July 23, 1977 – postmarked N.Y.C., NY

On composing good music

September 27, 1977 – postmarked Harrogate, North Yorkshire

AW trip to England and Scotland

Envelope from Kingsmill Hotel Inverness

October 30, 1977 – postmarked Columbia, SC
Rumors started by Harry Chapin
Includes poem
November 8, 1977 – postmarked Key West, FL
December 1977 – postmarked N.Y.C., NY
Postcard
AW names first love as Betty Colfax and second as
Charlotte Drum

Folder 9 *1978 correspondence*

From: AW
To: J. S. Watson, Jr.
January 16, 1978 – postmarked Boston, MA
First mention of Mrs. Nancy Watson
January 24, 1978 – postmarked N.Y.C., NY
February 4, 1978 – postmarked Charleston, SC
March [?] 1978 – postmarked George Town, Cayman Islands
June 25, 1978 – postmarked Rochester, NY
AW writing better than ever, but having problems with
nerves
Includes poem titled *Search*
First mention of Nancy in letters

From: AW
To: Dale Wasserman, note for Herbert Kaplan at foot
Late 1978 – no envelope
Accompanied by explanatory note from Herbert Kaplan of
circumstances around letter
Provenance: Herbert Kaplan

From: AW
To: Herbert Kaplan
July 1978 – no envelope
Accompanied by explanatory note from Herbert Kaplan of
circumstances around letter
Written on Treadway Williams Inn on Williams College
Campus stationary: Williamstown, MA
Provenance: Herbert Kaplan

From: AW
To: J. S. Watson, Jr.
July 26, 1978 [?] – no envelope
Contains poem, “*Not eye but my rhyme*”
July 26, 1978 – postmarked Bangor, ME

AW listening to recording of a recent brass quintet, more
confident in his skills
September 7, 1978 – postmarked N.Y.C., NY
AW on “composing by instinct” and considering
abandoning composition

From: J. S. Watson, Jr.
To: AW:
September 10, 1978 (ripped in half)
[no envelope]

From: AW
To: J. S. Watson, Jr.
September 14, 1978 – postmarked N.Y.C., NY
September 19, 1978 – postmarked N.Y.C., NY
September 20(?) 1978 – postmarked N.Y.C., NY
Postcard
September 20, 1978 – postmarked N.Y.C., NY
One copy handwritten, one copy typed
AW on composing anew after every piece
September 21, 1978 – postmarked N.Y.C., NY
Prose
September 22, 1978 – postmarked N.Y.C., NY

From: AW
To: Dr. and Mrs. J. S. Watson:
October 2, 1978 – postmarked N.Y.C., NY
On his isolation
October 4, 1978 – postmarked N.Y.C., NY
October 26, 1978 – postmarked N.Y.C., NY
AW going to Florida for an operation

From: AW
To: J. S. Watson, Jr.
December 4, 1978 – postmarked George Town, Cayman Islands
December 20, 1978 – postmarked George Town, Cayman Islands

Folder 10 *1979-81 correspondence*

From: AW
To: Nancy Watson:
4 undated letters likely from 1979
[without envelopes]

From: AW
To: Dr. and Mrs. J. S. Watson

January 19, 1979 – postmarked George Town, Grand Cayman
Islands

AW interested in lithium carbonate for depression

From: AW

To: Dr. J. S. Watson, Jr.:

January 23, 1979 – postmarked George Town, Grand Cayman
Islands

From: William R. Ploss, M.D.

To: J. S. Watson, Jr., M.D.:

February 8, 1979 – postmarked Gainesville, FL
Medical information regarding AW

From: AW

To: Dr. J. S. Watson, Jr.:

February 1, 1979 [?]

February 26, 1979 – postmarked N.Y.C., NY

From: AW

To: Dr. and Mrs. J. S. Watson

March 5, 1979 – postmarked N.Y.C., NY

Medical advice from Dr. Ploss

From: AW

To: Dr. J. S. Watson, Jr.:

March 19, 1979 – postmarked N.Y.C., NY

From: AW

To: Nancy Watson:

March 16, 1979 – postmarked Rochester, NY

March 16, 1979 – postmarked Rochester, NY

Only one envelope

From: AW

To: Dr. J. S. Watson, Jr.:

April 30, 1979 – postmarked N.Y.C., NY

July 12, 1979 – postmarked N.Y.C., NY

July 17, 1979 – postmarked N.Y.C., NY

July 23, 1979 – postmarked N.Y.C., NY

From: AW

To: Dr. and Mrs. J. S. Watson

August 14, 1979 – postmarked N.Y.C., NY

From: AW

To: Dr. J. S. Watson, Jr.:
September 12, 1979 – postmarked N.Y.C., NY

From: AW
To: Nancy Watson:
September 13, 1979 – postmarked N.Y.C., NY

From: AW
To: Dr. J. S. Watson, Jr.:
September 13, 1979 – postmarked N.Y.C., NY
October 14, 1979
Original letter plus transcription in purple

From: AW
To: Dr. and Mrs. J. S. Watson
December 10, 1979 – postmarked N.Y.C., NY
Plus photocopy

From: Susan C. Greene, librarian at Film Art Fund, Inc. Anthology Film Archives
To: Mrs. Nancy Watson
April 3, 1980 – no envelope
About renting Jerome Hill's film *The Sand Castle*

From: Robert Freeman, director at the Eastman School of Music
To: Mrs. Nancy Watson
May 8, 1980 – no envelope
Meeting to discuss possible collaboration on the school's project honoring AW

From: AW
To: Dr. J. S. Watson, Jr.:
July 2, 1980 – postmarked Rochester, NY
AW's philosophy on non-payment
August 23, 1980 – postmarked N.Y.C., NY
AW writes quotes Robert Ardrey and Gunther Schuller
October 1, 1980 – postmarked Rochester, NY

From: AW
To: Bob
December, 18, 1980 - no envelope
AW mentions increasingly bad health and inability to compose a piece for "Freddy" Fennell
Photocopy; one page

From: Robert Freeman, Director, Eastman School of Music

To: Dr. and Mrs. J. Sibley Watson, Jr.
December 31, 1980 – no envelope
On the passing of AW

From: Mrs. Nancy Watson
To: Robert Freeman
February 8, 1981 – no envelope

From: Robert Freeman, Director, Eastman School of Music
To: Dr. and Mrs. J. Sibley Watson, Jr.
February 11, 1981 – no envelope
Discusses recording *The Truth about Windmills*

From: Zena Collier
To: Mrs. Nancy Watson
July 11, 1981 – no envelope
On the decision not to publish AW's fiction based on the opinions
of Zena and Lavinia Russ

From: "Pat" [Shaw? Olivia Kaul and address on stationary]
To: Mrs. Nancy Watson
July 14, 1981 – postmarked Bluff Point, NY

From: Arlene Bouras
To: Mrs. Nancy Watson
August 27, 1981 – no envelope
On publishing AW's poems

<u>Box 3</u>	<i>Correspondence from AW to David Diamond (DD) unless otherwise noted</i> From 1946 – April 1979. Provenance: David Diamond
Folder 1	1946 – [no envelope] Written on Algonquin stationary In ink; one page
Folder 2	1947 – [no envelope] DD to conduct AW work In pencil; 2 pages
Folder 3	1947 – note [no envelope] Note written on two 7.6cm x 5cm cards In ink; 4 pages
Folder 4	April 1949 – no envelope AW about drinking, defending himself from negative remarks by Mr. Stoloff

- Mentions half scoring a long piece for Fred Waring
In ink; 2 pages
- Folder 5 1951 – no envelope
Mentions Robbins' choreography to Aaron Copland's clarinet concerto
Also mentions Otto Luening, Heinzheimer, Gus Schirmer, Herbie Stern,
Sabina and Sarah
In ink; 4 pages
- Folder 6 From: AW
To: Sabina (DD's sister)
AW in Pacific Palisades, CA for a film score
AW in blue ink; notes from Sabina to DD also on letter in brown ink
In ink; 2 pages
- Folder 7 [undated]
School opera went well, Interlochen will perform it a few times in August
which AW hopes to attend [*Kittiwake Island*? Prem. August 7, 1954 at
Interlochen]
In ink; 2 pages
- Folder 8 [undated – 1954?]
AW finished score 3 weeks ahead of time and is pleased
Plans on doing two more short ones with Arnold [Sundgaard]
Intends to see a new play of Arnold's at Barter Theatre in Abingdon, VA
In ink; 2 pages
- Folder 9 July 18, 1952
Mentions school opera for Schirmers
In ink; 2 pages
- Folder 10 [undated]
More on California and film composing with lyrics by Bill Engvick
Letter appears to pre-date folders 6, 7, 8, 9
In ink; 4 pages
- Folder 11 August 8, 1952
About to make a deal with Don Etlinger
In ink; 2 pages
- Folder 12 August 22, 1952 – postmarked St. John's Newfoundland, Canada
Sent to DD in Rome, Italy
Sends sympathies for DD not being able "to stay on"
In ink; 1 page
- Folder 13 December 25, 1952

- AW people-watching at a diner
In ink; 4 pages
- Folder 14 [undated]
 Story
 In ink; 6 pages
- Folder 15 [undated]
 John Barrows ill, Weldon Wilbur performed horn concerto with 6-hours-notice, finished “usher” job [*Fall of the house of usher*], still working on opera
 In ink; 2 pages
- Folder 16 June 19, 1953
 In Ocracoke, NC w/Arnold
 In ink; 2 pages
- Folder 17 [undated]
 In ink; 4 pages
- Folder 18 September 1953
 AW composed cantata on *Chicken Little* with libretto by Bill Engvick, beginning work on *Freddie Firefly*
 Written on Algonquin stationary
 In ink; 4 pages
- Folder 19 September 19, 1953
 Freddie Firefly likely not going to pan out,
 Written on Algonquin stationary
 In ink; 2 pages
- Folder 20 October 22, 1953
 In ink; 3 pages
- Folder 21 [undated]
 The cowboy kid and the little Dutch girl
 AW asked to write music for a film about a child turned Dodger pitcher at age 11 due to divine intervention (baseball player’s ghost)
 In ink; 6 pages
- Folder 22 [undated]
 AW mentions *Chicken Little* cantata, delivered four movement clarinet work to David [Oppenheim?]
 In ink; 4 pages
- Folder 23 May 1954

- AW in Aurora on Cayuga Lake
 On bad edits to AW and Arnold's piece done by Schirmers
 "For god's sake don't fall into that twelve-tone trap!"
 In ink; 6 pages
- Folder 24 November 1954
 LP pressed of *Child's Introduction to the Orchestra* by Golden Records
 John Barrows recording four movement work AW wrote for his quintet
 AW starting work on "Usher" picture
 In ink; 2 pages
- Folder 25 [undated]
 On what AW has written recently: musical comedy w/Arnold for
 Schirmer, five mvt. piece for strings, four mvt. piece for clarinet, another
 for flute, songs, small chamber pieces and a woodwind quintet – too
 nervous to compose *The Fall of the House of Usher* – has not started
 In ink; 6 pages
- Folder 26 August 1955
 AW on the opera, with libretto and scenery by Bill Engvick, produced by
 Frank Baker [*Miss chicken little*]
 Orchestra composed of 11 performers: The NY woodwind quintet plus
 Ruthie Buffington and four other strings
 Mentions being asked to write for film *Albert Schweitzer*
 Mentions horn sonata for John Barrows and Vera Brodsky
 In ink; 6 pages
- Folder 27 May 29, 1956
 In ink; 2 pages
- Folder 28 [undated]
 AW composing for *Albert Schweitzer*, Sinatra conducting album of color
 pieces (AW finished blue and grey), Silvan Schulman recorded AW
 woodwind quintet written for John Barrows, possibility of writing show
 for Sarah Churchill in late spring in England
 In ink; 5 pages
- Folder 29 December 28, 1956
 Western union telegram
 Typed; one page
- Folder 30 December 27, 1956
 Written on Algonquin stationary
 In ink; one page
- Folder 31 February 5, 1957

Written on Algonquin stationary
In ink; one page

- Folder 32 March 8, 1957
 Western union telegram
 Typed; one page
- Folder 33 June 1957
 AW on a writing spree – finished piano sonata, horn sonata and third
 quintet – then went on to California. Stagliano to record horn sonata,
 Barrows to record second horn sonata. AW heading out to Milwaukee
 with John and quintet, then returning to write songs for a “spectacular”
 starring Mickey Rooney
 In ink; 2 pages
- Folder 34 July 15, 1957
 Italcable telegram (Sent to DD in Florence, Italy)
 Typed; one page
- Folder 35 [undated]
 Invited DD to rehearsal in the morning
 Written on Algonquin stationary
 In ink; one page
- Folder 36 [undated – July or August 1957?]
 AW mentions “situation” with an elderly relative
 In ink; 2 pages
- Folder 37 August 1957
 AW speaks of ill aunt in the hospital; mentions Sinatra and mentions Jerry
 Robbins inviting Bronx teens to opening night to determine if the acting
 dancers are portraying the gang correctly [*West Side Story*?]
 In ink; 2 pages
- Folder 38 November 1, 1957
 Italcable telegram (Sent to DD in Florence, Italy)
 Typed; one page
- Folder 39 January 10, 1958
 AW’s aunt Emma now in nursing home and AW needs dental work –
 money tight
 In ink; 3 pages
- Folder 40 May 1958

AW briefly in France, can't return in August as planned (too anxious for air travel), AW to write overtures for 2 plays, and incidental music for *twelfth night* for pocket festival put on by Jerome Hill in Cassis.

In ink; 4 pages

Folder 41 October 1958

AW on why he can't make excursion to Europe

In ink; 4 pages

Folder 42 November 28, 1958

AW on why he can't make excursion to Europe, continued. Admits need to take only one day at a time and avoid long term planning

In ink; 2 pages

Folder 43 April 1959

AW in minor car accident, turned in license, generally depressed

In ink; 2 pages

Folder 44 October 17, 1959

Money woes, AW mentions Ethan Ayer completing libretto for *The Wings of the Dove* with music by Douglas Moore

In ink; 2 pages

Folder 45 December 8, 1959 – [Miami?]

In ink; one page

Folder 46 [undated – August 31]

In ink; one page

Pencil markings of expenses owed likely by DD

Folder 47 [undated]

Various information about others; Dental surgery for John Barrows has put him off horn for a while, Hildegard Watson wants John Barrow's quintet (NY Wind Quintet) to play in Rochester for the Friends of Music

In ink; 2 pages

Folder 48 [undated]

AW still owed money for *Grandma Moses*, AW glad to hear of Sibelius' enthusiasm towards him, AW received pleasant letter from Dr. Schweitzer, AW now doing odd jobs: opening for John Housman's *Seven lively arts*, a brass suite for Bill Bells brass quintet, score for television musical *Pinocchio*, arrangements of old pop songs for John Barrows' woodwind quintet, score for new musical of Arnold Sundgaard, songs and background music for a new album of *Alice in wonderland* recited and sung by Cyril Ritchard, songs for another album about Christmas sung by

Bing Crosby, and a few minute long pieces for an album of station breaks to be sold to disc jockeys. AW also intends to visit Europe with Jerome after all to write new score for *Twelfth night* in the Greek Theatre at Cassis. AW also mentions “strange reports” on *West Side Story*

In ink; 4 pages

Folder 49 [undated]

AW on how he has written more in 4 months than 4 years including: a flute sonata, trumpet sonata, tuba sonata, woodwind quintet, fifty short piano pieces, a cantata, an orchestra piece in 5 movements, ten four-hand piano pieces, an orchestral suite from a movie score. AW now finishing up work on suite for alto saxophone, suite for trombones and a sonata for string quartet and horn. NY Woodwind quintet to perform AW works at Friends of Music concert in Rochester. Mention of Howard Hanson.

In ink; 6 pages

Folder 50 December 8, 1960

In ink; 2 pages

Folder 51 [undated]

AW in Chicago for a week, working and visiting a friend

In ink; 2 pages

Folder 52 [undated – 1963?]

AW on missing DD’s lectures

In ink; one page

Folder 53 December 17, 1960

In ink; one page

Note in pencil on back

Folder 54 1962

In ink; 2 pages

Folder 55 [undated]

AW in Italy, but can’t stay because his copyist is having trouble with score and recording dates for the film are in 10 days

In ink; 2 pages

Folder 56 [undated]

Planning trip with Jerome, to arrive second week in October [to Europe?]

In ink; one page

Folder 57 1962

AW planning to move permanently to Key West, planning trip in October
Written on Algonquin stationary

In ink; 2 pages

- Folder 58 1963
DD to give lecture, AW working on sonata series
In ink; 2 pages
- Folder 59 February 1963
In ink; 2 pages
- Folder 60 May 1963
In ink; 2 pages
- Folder 61 June 1963
AW on indeterminate music – “part of the glorious dehumanization plot?”
In ink; 2 pages
- Folder 62 1963
Waiting for emblem, mentions Carl Haverlin and then Mr. Albee in regards to his Virginia Woolf play and preface to *The zoo story*
In ink; 2 pages
- Folder 63 1964
Written on Algonquin stationary
In ink; 2 pages
- Folder 64 1964
AW’s attitudes on composing
In ink; 6 pages
- Folder 65 January 3, 1966
AW on DD’s fourth quartet.
In ink; 2 pages
- Folder 66 1966
Written on Algonquin stationary
In ink; one page
- Folder 67 May 22, 1968
Written on The Edgewater stationary (Madison, Wisconsin)
In ink; one page
- Folder 68 May 17, 1968
In ink; one page
- Folder 69 February 1969

AW on his writing and researching false legends of popular music [for his book On American popular song?]

In ink; 2 pages

Folder 70 March 20, 1969

AW's thoughts on a review of DD's string quartet – "angered by the presumption that if a piece is not in the moment, it is not worth considering critically"

In ink; one page

Folder 71 March 28, 1969

Written on Algonquin stationery

In ink; two pages

Folder 72 [undated]

George in hospital, AW with fake teeth, is happy that DD enjoyed the book [On American popular song?]

In ink; one page

Folder 73 October 1971

AW mentions having attended first of the premieres and heard an unspecified piece and "Consortium" by Schwantner – discusses his own philosophies and how they don't line up with modern music

In ink; 5 pages

Folder 74 January 14, 1972

AW on three premieres in one evening, including pieces of DD and AW, conducted by Walter. AW notes that the pieces were not rehearsed well enough and will be performed again

In ink; 2 pages

Folder 75 July 24, 1972 – postmarked N.Y.C., NY

Postcard

AW delighted to read sections of DD's book

In ink

Folder 76 September 17, 1973 – postmarked N.Y.C., NY

AW mentions book he wrote, DD heading to Juilliard [DD became professor of composition at Juilliard in 1973]

In ink; 3 pages

Folder 77 June 26, 1974

In ink; 3 pages

Folder 78 July 26, 1974 – postmark illegible

In ink; 3 pages

- Folder 79 June 26, 1974 – postmarked U.S.P.S., NY 144
 AW mentions Hildegard Watson's irritation at not being mentioned in his
 book [*Letter I never mailed*] and that not all good friends were mentioned
 [DD was not mentioned in book either]
 In ink; 3 pages
- April 23, 1975 – postmarked Chicago, IL
 Hoping DD's work goes well at Juilliard
 In ink; 3 pages
- Folder 80 July 14, 1975 – postmarked U.S.P.S., NY 144
 In ink; one page
- Folder 81 [undated]
 Postcard
 In ink
- Folder 82 October 15, 1976 – postmarked U.S.P.S., NY 10001
 AW offering assistance for DD after his heart attack, mentions Nancy and
 Howard Hanson
 In ink; 4 pages
- Folder 83 July 6, 1978 – Postmarked Rochester, NY
 AW wishing DD well and noting that he must continue to compose despite
 age and regardless of the music quality
 In ink; one page
- Folder 84 April 1979 – postmarked N.Y.C., NY
 Postcard
 Sympathy over Ity's death
 In ink
- May 12, 1980 – postmarked George Town, Cayman Islands
 AW on receiving his fellowship and worried about composing since he
 knows of his inevitable dry spells
 "May 1980 - Alec's last letter to me" written in pencil by DD at
 heading
 In ink; one page

Box 4

- Folder 1
 From: [unidentified – initials appear to be W.R.]
 To: AW
 April 19, 1961

From: Julius Monk
To: AW
[Sunday - undated]

Folder 2 *Letters, 1964-1966*

From: AW
To: Frank
[undated]

From Lillian Ross
To AW
February 12, 1964

From: Bernard Reis & Company, CPAs
To: "Gentlemen" Re: "Who's Afraid of Virginia Woolf?"
February 18, 1964

Regarding recent audit of The Woolf Company; includes statements of receipts, disbursements, expenses as of February 1, 1964 and profit for New York and Road Company run for the eight weeks ended February 1, 1964

From: Lillian Ross
To AW
February 27, 1964

From: [unsigned – on AW's behalf]
To: Mr. Leonard Carroll
March 1, 1964

From: Howard Richmond, The Richmond Organization
To: AW
November 19, 1965
New bridge for *Pretty Walk*, lyrics by Fran Landesman

From: Walter P. Sheppard, program director Riverside Radio WRVR 106.7
To: AW
March 3, 1966

Part 1 of interview with Harry Bouras, to be broadcast at 10:30pm on March 15 and repeated at 5pm March 18; Part 2 broadcast at 10:30pm on March 17 and repeated at 5pm on March 21

From: AW
To: Arlene
April 1966

On sending her a draft of pieces he intended to call *Suite for me and the enemy* [sic]

- Folder 3 From: AW
To: Bill Hay, South Carolina Educational Television Network
 [undated]
 AW's recommendation of Marian McPartland as mediator and interviewer for radio jazz series
- Folder 4 From: AW
To: Dr. J. S. Watson, Jr.:
 [undated]
 Thank you note
 October 10, 1979
 Letter
 October 13, 1979
 Letter of confessions
- Page titled, "Alec Wilder Punning and Clowning"
 By Hildegard Watson
 [undated]
 Hildegard's reminisces of AW (one page)
- Folder 5 *Envelope with MS sketch*
Envelope from: Carroll Case
To: AW
 May 15, 1933
 Lyrics: "What do you think of Margaret dear, these were the only words she said, Father and I who lived all alone"
- Folder 6 *Letters to Glenn [Bowen?]*
 April 26, 1973
 On securing an ensemble to perform a wind ensemble piece
 May 3, 1973
 On progress of wind ensemble piece
 October 23, 1973
 On progress of wind ensemble piece
- Folder 7 From: AW
To: Dr. Max Presburg
 [undated]
 On AW's intention to compose a violin sonata for him as a measure of gratitude and affection
 Provenance: Max Presburg
- Folder 8 From: AW

To: Joyce Armitage (sister of Marian McPartland)
Copy of AW poem "Beauty! Art! Wit!..."
[undated] original
[undated] Photocopy [original not present]
Provenance: Marian McPartland

Folder 9

From: Jayne?
To: AW
January 30, 1967

From: AW
To: Shirley
[undated]
AW's response to romantic rejection

From: AW
To: [not addressed]
[undated]
AW on relationships and rejection [possibly also intended for Shirley (see above)]

From: Major Labia
To: Dudley Frashier
March 7, 1958

From: AW
To: [not addressed]
[undated]
Draft of liner notes from Cy Walter's album *Rodgers Revisited - Cy Walter plays Richard Rodgers compositions* – Atlantic records (Atlantic 1236), 1956.

Provenance: Bruce M. Creditor

Folder 10

From: AW?
To: Mitchell [Miller?]

From: Frank D'Amanda
To: J. S. Watson, Jr.:
May 19, 1942
On meeting AW and working on his draft problem

From: AW?
To: J. S. Watson, Jr.
January 2, 1970
Prose: "Front Street" (In envelope)

From: AW
To: J. S. Watson, Jr.
December 27, 1978 - Cayman Islands

Provenance: Nancy Watson Dean

Folder 11 *Letters from AW to John Barrows (Sept – Dec 1973)*

September 4, 1973

Fartalia #1

September 5, 1973

Fartalia #2

Mentions writing *The Truth about Windmills*

September 15, 1973

Fartalia #4

Mentions meeting with Arnold [Sundgaard] to consult with “opera people” and listen to a rehearsal. Also mentions that he will stay on and get to work on a new trio for Bernie and some more unaccompanied solos for Harvey

September [between 15-29], 1973

Fartalia #5

Mentions Milton Kaye’s request for ragtime, the rudeness of David Diamond, Cahill requesting to perform the piece AW wrote for Verne, Harvey putting some pieces he recorded on the back of the trio he recorded with John Barrows, progress on the Sundgaard opera, creating a piano reduction of Glenn’s concerto and Harry Boures FM station putting a couple of Grappelli records on cassettes

September 29, 1973

Fartalia #6

Mentions setting three lyrics sent by a talented woman living in London; has rewritten Ethan Ayer’s lyrics, finished 6 unaccompanied tuba solos for Harvey, and had a difficult time starting a new trio for Bernie; attempting to finish a new entertainment for wind ensemble

November 19, 1973

Fartalia #9

Mentions sending a piece to Keith Brion, who subsequently lost the 3rd and 4th pages of the fourth movement and upset AW; speaks of his adeptness with crossword puzzles; mentions wishing to compose the trio for Bernie as well as a piano and wind ensemble piece for Marian McPartland

November 20, 1973

Fartalia #10

Rant about Keith Brion losing pages of AW’s music and having to rewrite them.

November 27, 1973

Fartalia #11

Keith Brion issue continues, mentions the book of letters
[Letters I never mailed?] accepted by Little Brown.

December 7, 1973

Fartalia #12

Mentions that a wind ensemble has been assembled (not
from the music school, but of competent musicians);
mentions that Marian McPartland suggested Joe Morello,
who can't make the performance and as such was going to
send a student; also mentions that Penderecki was there
[New Haven?] with his published *Pittsburg Overture*.

Folder 12

From AW

To Dr. J. S. Watson, Jr.

July 22, 1943

Mentions that a record called *Paper Doll* sold for half a million
and contains a tune of his which should bring him some royalties

Folder 13

Miscellaneous correspondence to AW

From J. S. Watson, Jr.

November 25, 1976

October 10, 1979

From Tony Reavell

2. VIII. 78

Of the *Martello Bookshop* in Rye, East Sussex England

Mentions E. F. Benson, Miss Mapp and the Rye Festival

From: TED

May 1979

Poem for AW entitled, "The Star Thrower" after Loren
Eiseley

From: Robert Freeman, director – Eastman School of Music

January 14, 1980

Document identifying AW as an honorary degree recipient
of the University of Rochester

From: Gordon N. Ray, president

February 23, 1980

Letter regarding interest in AW's proposed Guggenheim
fellowship studies and a request to secure financial details

From Max Presburg

July 5, 1980

Regarding the violin piece written for him

From: G. Thomas Tanselle, vice president of the John Simon Guggenheim Memorial Foundation

July 8, 1980

Notice of appointment by the board of trustees to a fellowship for the period from June 1, 1980 to May 31, 1981

From: Hugh Martin

November 2, 1980

Addressed to "Uncle Al"

From: LB [Lorraine Bouras – daughter of Harry and Arlene Bouras]

November 25, 1980

From: Lavinia Russ

[undated postcard]

[undated card]

From John and Gloria Kessel

December 13 [no year]

From: Tish [St. Clair?]

[undated]

Mentions daughters Amy and Jane

Folder 14

Louis Ouzer to AW (1942-1945)

Consists predominantly of prose, stories and war accounts, some mention of AW pieces

February 26, 1942

April 1, 1943

March 5, 1944

Signed as "Dee Azur"

October 2, 1944 (France – written for Sgt. Blaker)

October 13, 1944 (France)

Prose on war

October 25, 1944 (France)

November 13, 1944 (France)

November 29, 1944 (France)

Includes letter and holiday card from Headquarters Twelfth Army Group

December 19, 1944 (France)

Mentions that "I'll be around" performed by Georgia Carroll was used in a movie short made for the G.I.s

December 26, 1944 (France)

Profound thoughts on war
 January 18, 1945 (France)
 February 13, 1945 (France)
 March 11, 1945 (France)
 March 19, 1945 (France)
 March 20, 1945 (France)
 April 3, 1945 (France)
 April 14, 1945 (Europe)
 May 17, 1945 (Wiesbaden, Germany)
 On his travels during the war and his points earned
 May 23, 1945 (Wiesbaden, Germany)
 Notes that although the war is over, it doesn't feel over; mentions
 having heard Heifetz give an outdoor concert
 August 15, 1945 (Fort Benning, Georgia)
 Signed as Dee Azur
 Mentions atomic bomb and returning to civilian life soon
 August 26, 1945 (Fort Benning, Georgia)
 Signed as Dee Azur
 September 5, 1950
 December 18, 1951 ("Double Feature" - story)
 Signed as Dee Azur
 [undated] Wednesday
 [undated] Tuesday
 Signed as Dee Azur
 March 25(Wednesday) [no year present]
 [undated] Friday
 Mentions performance of Neurotic Goldfish at Eastman and the
 audience reception
 [undated] "Post War Planning" by Dee Azur
 [undated] "We are tired..."
 Contains MS sketch in AW's hand (pencil) at bottom of page,
 noting "Solo to H.M. Harry"

Folder 15 From: AW
 To: Jackie and Roy Kral
 May 7, 1983 [likely meant to be 1973]
 Photocopied letter re: death of their eldest daughter – Nicoli Kral.
 Also includes copy of Wilder's words in memory of Niki Kral
 written in ink by Jackie Kral (original copy in AW's hand was left
 on the beach where they took Niki's ashes)
 [see also Box 1 folder 4]

Folder 16 From: *Peter Shaw, Canadian Broadcasting Corporation*
 To: *Louis Ouzer*
 April 29, 1969

Thank-you letter for photographs of recording session. Also mentions Pat's pregnancy and the hope to have AW involved in future programming.

Series 5: Personal Papers

Sub-series 1: Poetry

Box 1

- Folder 1 *Poems, pages 1-100* [copy 1]
[not dated]
 Titles included but not limited to:
 Club car (page 3)
 Hymn (page 8)
 Vacation (page 9)
 St. Regis (page 14)
 Pastorale (page 20)
 Jingle (page 26)
 Epitaph (page 26)
 Sacre du printemps (page 30)
 Defeatism (page 35)
 Debutante (page 46)
 Mob (page 49)
 Plagal Cadence (page 56)
 Idyll (page 57)
 Palmistry (page 59)
 Puberty (page 63)
 Conversation (page 69)
 Until it hurts (page 70)
 Luncheon (page 71)
 U.S. (page 85)
 Autumn (page 96)
- Folder 2 *Poems, pages 1-100* [copy 2]
[not dated]
 See folder 1 for contents
- Folder 3 *Poems, pages 1-100* [copy 3]
[not dated]
 See folder 1 for contents
- Folder 4 *Poems, pages 1-100* [copy 4]
[not dated]
 See folder 1 for contents

- Folder 5 *Poems, pages 101-200* [copy 1]
[not dated]
 Titles included but not limited to:
 Punctuation (page 108)
 Egotist (page 112)
 For my girl (page 129)
 To my best boy Charles Henri Ford (page 135)
 Pro (page 139)
 Con (page 140)
 Hymn (page 149)
 Trinity (page 150)
 Love (page 151)
 Lilacs once (page 157)
 Fifty years from home (page 160)
 Propriety (page 164)
 To the Helen who never launched (page 166)
 A prayer (page 179)
 [5/27/64] (page 180)
 Vacation (page 190)
 [5/27/64] (page 196)
 [Letter from Arlene Bouras – July 16 (1964?)] (page 197)
- Folder 6 *Poems, pages 101-200* [copy 2]
[not dated]
 See folder 5 for contents
- Folder 7 *Poems, pages 101-200* [copy 2]
[not dated]
 See folder 5 for contents
- Folder 8 *Poems, pages 101-200* [copy 4]
[not dated]
 See folder 5 for contents
- Folder 9 *Poems, pages 201-269* [copy 1]
[not dated]
 Titles included but not limited to:
 Melange (page 222)
 A love song (page 240)
 Nightmare #1 (page 245)
 Nightmare #2 (page 246)
 In defense of indulgence (page 247)
 Agnes Day (page 254)
 XVI (page 264)
 In memoriam (page 267-268)

- Folder 10 *Poems, pages 201-269* [copy 2]
 [not dated]
 See folder 9 for contents
- Folder 11 *Poems, pages 201-269* [copy 3 - incomplete]
 [not dated]
 Last page missing
 See folder 9 for contents
- Folder 12 *Poems, pages 201-269* [copy 4 - incomplete]
 [not dated]
 Contains pages 201-209, 236-269
 See folder 9 for contents
- Folder 13 *Poems, pages 201-269* [copy 5 - incomplete]
 [not dated]
 Contains pages, 210-235
 27 pages total
 See folder 9 for contents

Box 2

- Folder 1 *Early poems*
 Found together in envelope
 154 leaves and one manila envelope
 Includes letter addressed to Alec [from J. S. Watson, Jr.?)
 124 pages typed
 57 pages by hand
 Contains drafts and early sketches of verse
 “Early Verse” written on manila envelope
- “The value of the first glance”*
 Typed; one page
- “There is an end to conceit”*
 Typed; one page
- “Is it true of that inbound face over there?”*
 Typed; one page
- “Do you envy the man with the fierce desire?”*
 Typed; two pages
- “Love song”* –
 Typed; one page
- “He sat on the edge of the bed”*
 Typed; one page
 Two copies; one with edits in pencil
 Page titled, “Mistakes and Dupes” 2/14/66

"You're sixty-two years old" – [omit] 5/15/64

Typed; one page

Two copies

"I see you doing the quiet things" – [omit]

Typed; one page

Two copies

"The child saw all the grownups" – [omit]

Typed; one page

Two copies

"My dearest enemy" – omit

Typed; one page

Two copies

"Before I figured it out" – omit

Typed; one page

Two copies

"You'd never believe it, Mac" – omit

Typed; one page

Two copies

"Death would have been" – omit

Typed; one page

Two copies

"Communication #1"/"Communication #2" – omit

Typed; one page

One copy of the following poems on yellow paper, second copy on orange paper:

"Mr. Lowell and I" – 1 omit

Typed; one page

Yellow copy contains note from Dr. J. S. Watson

"As you know" – 1 omit

Typed; one page

"Some summers ago" – 1 omit

Typed; one page

"A lady drew my face" – 1 omit

Typed; one page

"As the slender bridge" – 1 omit

Typed; one page

"Vacation" – 1 omit

Typed; one page

"You with tigress violence" 1 omit

Typed; one page

"Communication #1"/"Communication #2" – 1 omit

Typed; one page

"Take my hand, stranger" – 1 omit

Typed; one page

"Even Auden is God 'n'" – 1 omit

Typed; one page

[Second copy of above on orange paper]

"Inadequate animal"

Typed; one page

"Pastorale"

Typed; one page

"It hurts too much sometimes"

Typed; one page

"The marching frieze of conscious days"

Typed; one page

"You have slowed my pulse and deepened it"

Typed; one page

"Pity becomes an inquisitor"

Typed; one page

"Fulfillment is static"

Typed; one page

"Do my ways and words seem real to you?"

Typed; one page

"He tried to laugh cynically about his trembling"

Typed; one page

"Yours is a space problem"

Typed; one page

"Large with calm and instantaneous readjustment"

Typed; one page

"Idyll"

Typed; one page

"There's a constant risk of more than pain"

Typed; one page

"Slowly am I made well"

Typed; one page

"Rags Dustin made money"

Typed; one page

"Can your disturbing little, sullen little, selfish face soften the rumble of guns"

Typed; one page

"Until it hurts"

Typed; one page

"Flow!"

Typed; one page

2 copies

"Impulse had done almost everything for him"

Typed; one page

"Defeatism"

Typed; one page

"That tree breathes no less for my weakness"

Typed; one page
"Imagine such a device as subtlety"
 Typed; one page
"Do not begrudge the sick the sun"
 Typed; one page
"No, I am not percussive"
 Typed; one page
 Note on back about Fire Dept. training school on Genesee St.
"Pallid as the lip of dusk"
 Typed; one page
"The bar, waist-high"
 Typed; one page
"What a child knows"
 Typed; one page
"We do very well with beauty"
 Typed; one page
 Notes on back, in pencil
"It does not seem a man is small"
 Typed; one page
 Notes on back in pencil
"I am never elated by my success"
 Typed; one page
"It must be false"
 Typed; one page
"May I value my weakness"
 Typed; two pages
"Watch as I write"
 Typed; one page
"If it were spring"
 Typed; one page
"I find that I'm sharing these things with you"
 Typed; one page
"It's quite safe and social"
 Typed; one page
"It isn't so much that I want to share this feeling"
 Typed; one page
"I had left a paper cup on a ledge"
 Typed; one page
 Notes on the back, in pencil
"Must I relate the perfect warmth"
 Typed; one page
"It's as true as your trying not to stand there"
 Typed; one page
"How presumptuous"
 Typed; one page
"Skip a stone into the path of the sun"

Typed; one page
 Two copies
"When I look upon the evening"
 Typed; one page
"I knew when I fashioned my tempo tonight"
 Typed; one page
"Debutante"
 Typed; one page
 Edits in ink
"Plagal Cadence"
 Typed; one page
 Originally titled, *"Transition"*
 Edits in ink
"Gregarious one, thrust up until you feel response"
 Typed; one page
"Hymn"
 Typed; one page
"Palmistry"
 Typed; one page
 Edits in pencil; notes in pencil on back
"Just for a moment"
 Typed; one page
"Strength is as good as a tree"
 Typed; one page
"Maybe your mother was scared by a monk"
 Typed; two pages
"It's wearying to see too much"
 In ink; two pages
"It wasn't books, was it"
 Typed; two pages
"Fear is too innate"
 Typed; one page
"I did this all alone"
 Typed; one page
 Edit in pencil
"Who nurses the nurses"
 Typed; one page
"What becomes clearer under fire?"
 Typed; two pages
"Sacre du printemps"
 Typed; one page
 Notes in pencil
"It's good to be with you"
 Typed; one page
"A city is unfamiliar in mist"
 Typed; one page

"The devil is fair and female"
 Typed; one page

"It's good to have loved"
 Typed; one page
 Edits in ink

"Would any of you like to know"
 Typed; one page
 Dated January 22, 1968
"Nature Ombrageuse for title?" [typed at bottom]

"Creatures of habit"
 Typed; one page

"Marching about your life"
 Typed; one page

"Club Car"
 Typed; one page
 Title in pencil

"Right now, my very dear"
 Typed; one page

"Notice the scent of life?"
 Typed; one page

"So I've run out of paper, said the word man"
 Typed; one page

"You're wrong!"
 Typed; one page

"They're waiting for you, Mister"
 Typed; one page

"This is how easy it is"
 Typed; one page

"I've tried to track this down"
 Typed; one page

To: AW

From: Dr. J. S. Watson, Jr.

Letter from 1976 – JSW Jr. sent typed copy of *Upstairs* (AW's book about the Algonquin)

"Let this be a reminder"
 In ink; one page
 Written on Algonquin stationary
 Notes in pencil on reverse

"Vacation"
 In pencil; four pages

"This thing answers me perhaps too much"
 In ink; four pages
 Written on Algonquin stationary

"I listened to the ruthless repetition of the waves"

In pencil; one page
"So"
 In pencil; two pages
 Written on Algonquin stationary
"I sit here, loving you"
 In pencil; two pages
 Written on Red Lion Inn stationary
"Lovely little girl"
 In pencil; one page
 "For my girl" written in pencil on reverse
"Maybe my health was good"
 In ink; 4 pages
"I live in a world of fools"
 In ink; two pages
"My beguiling friend"
 In pencil; 3 pages
"This thing is too beautiful..."
 Typed; one page
"A single brazen trumpet"
 In ink; one page
 On reverse of *"This thing is too beautiful..."*
"I am fed by their faces"
 In ink; 2 pages
 Written on The Sagamore stationary (Rochester, NY)
"Yes, child, the dream had to die"
 In ink; 2 pages
"There were slow nostalgic nights"
 In ink; 2 pages
 Written on Hotel Seaglade stationary (Palm Beach, FL)
"You have found me"
 In ink; one page
 Written on Algonquin stationary
"Understand finality!"
 In ink; 2 pages
 Written on Algonquin stationary
"She thinks she is fact"
 In ink; 3 pages
 Written on Algonquin stationary
"And so I've come to the new place"
 In ink; one page
"A wise child in any way"
 In pencil; 2 pages
"I have demanded"
 In pencil; 2 pages
"As we stand about"
 In pencil; 2 pages

"Youth is the best device"

In ink; 2 pages

Written on the back of Towne Tavern menus

"Anything seen once and without deliberation"

In ink; 2 pages

Written on Sagamore Hotel stationary (Rochester, NY)

"Where is the beauty in me?"

In ink; one page

Partially scribbled out with pencil

Folder 2

Poems, Gift of Marian McPartland

[not dated]

Photocopy of "Beauty! Art! Wit!..." in AW's hand (2 pages)

Plus 8 typed copies (8 pages)

10 typed copies of "Dear next reader..." (10 pages)

In ink, 5 pages of verse

One photocopy of inked page, "Is it something that makes you act crazy?"

Folder 3

Poems, Gift of Nancy Watson Dean

To: Dr. James S. Watson, Jr.

December 30, 1977 – postmarked Kansas City

"There's a death that's a gurgle..."

In ink; one page

To: Dr. James S. Watson, Jr.

January 2, 1978 – postmarked San Diego, CA

"Give me the most limped, jellied madrilène.."

"View the passing, to and fro..."

In ink; 2 pages

Folder 4

Poems, mailed to friends [1930?], 1967-68

March 23, 1968 – no envelope

"If I respect myself, I forgive myself..."

In ink; 3 pages

To: Dr. James S. Watson, Jr.

[not dated – 1930?] – N.Y.C., NY

"It's becoming a chore, a trial"

In ink; 2 pages – enveloped labeled "Any color but white"

December 1940 – no envelope

"Perforate"

Typed; one page

1940 – no envelope

"The Rendering"

Typed; one page

To: Hildegard Watson

February 5, 1941 – postmarked Rochester, NY

Written on Hotel Sagamore stationery

"Don't be surprised at anything you see..."

In ink; 2 pages

September 29, 1967 – no envelope

"Two poems received by A. Wilder"

I. *"Do not concern those who sleep with waking"*

II. *"Heart-breaking towns..."*

2 pages typed;

In ink, 4 pages labeled pages 3-6 [pages 1 and 2 not present]

March 23, 1968 – no envelope

"COOL IT, WALTER!"

In ink, 2 pages

To: Dr. James S. Watson, Jr.

April 9, 1968 – N.Y.C., NY

"Why in the name of names..."

In ink, 2 pages

"I'm much too old..."

In ink, 1 page

[not dated, not addressed]

"The lost wallet, glasses..."

Typed; 1 page

"March"

Typed; 1 page

"Pavane for the U.S."

Typed; 1 page

"Jazz Waltz"

Typed; 2 pages

Folder 5

Poems, mailed to friends 1970-1971

To: Dr. J. S. Watson

January 21, 1970 – postmarked Rochester, NY

"To Nancy"

"Had I the flair to do it if I would make my homage rhyme..."

In ink; one page

January 21, 1970

“America”

Note in AW’s hand, “These are samples of what members of a children’s choir thought they had been singing. I know the choir master and it’s not a jape”

Typed, one page

To: Dr. J. S. Watson

January 28, 1970 – postmarked Rochester, NY

“Those who fail to wonder...”

In ink; 2 pages

To: Dr. J. S. Watson

February 19, 1970 – postmarked Key West, FL

“Never tell this to the dying...”

In ink; one page

To: Dr. J. S. Watson

October 6, 1970 – postmarked Rochester, NY

“Much in the mind can change a memory...”

“Poem on the past” written on envelope in JSW’s hand

In ink; one page

[not dated, not addressed]

“Upstairs”

Typed; one page

To: Dr. J. S. Watson

October 6, 1970 – postmarked Rochester, NY

“After a long vacation of living...”

“Eagle scout lost his badge” written on envelope in JSW’s hand

To: Dr. J. S. Watson

November 16, 1970 – postmarked N.Y.C., NY

“Advice to the starry-eyed”

“Poem about love” written on envelope in JSW’s hand

In ink; one page

To: Dr. J. S. Watson

December 14, 1970 – postmarked Key West, FL

“Golden Wedding”

In ink; 2 pages

To: Dr. J. S. Watson

December 22, 1970 – postmarked Key West, FL

“Do poets write of pigeon’s feet”

In ink; 2 pages

To: Dr. J. S. Watson

December 27, 1970 – postmarked Key West, FL

“No matter what you hear me pompously proclaim...”

“The palm has dropped its coconuts” written on envelope
in JSW’s hand

In ink; 4 pages

To: Dr. J. S. Watson

December 28, 1970 – postmarked N.Y.C., NY

“I have a hundred homes...”

“I have a hundred friends” written on envelope in JSW’s
hand

In ink; 4 pages

[not addressed – no envelope]

1971

“Ideas oeuvres and people rejected...I accept rejection”

In ink; one page

To: Dr. J. S. Watson

January 3, 1971 – postmarked Boston, MA

“Prose may walk a slack wire”

In ink; one page

To: Dr. J. S. Watson

January 4, 1971 – postmarked N.Y.C., NY

“When someone who is closer to the secret than I am...”

In ink; one page

“I shall resist the growing fever...”

In ink; 2 pages

“That you can face its loss...”

In ink; one page

To: Dr. J. S. Watson

January 12, 1971 – postmarked Rochester, NY

“I do not admire you for being unafraid...”

In ink; one page

To: Dr. J. S. Watson

January 20, 1971 – postmarked N.Y.C., NY

“I know you, you heavy breathing lover...”

In ink; 2 pages

[not addressed – no envelope]

1971

"Perhaps posterity is so greedily desired..."

In ink; 2 pages

Folder 6 *Poems mailed to friends, 1972*

[not addressed – no envelope]

[undated] – loose page

"Precipitate" indeeds the word..."

In ink; one page

[not addressed – no envelope]

July 23, 1972 plus variations in October 1972 version

"Love Song"

Typed; one page

To: Dr. J. S. Watson, Jr.

1972? – no postmark on envelope

"My fondest wish"

In ink; 2 pages

[not addressed- no envelope]

1972?

"I'm harried and haunted by all that has happened"

Typed; one page

"Did I ever send you this one?" in ink at bottom

[not addressed – no envelope]

1972

"Just now I felt as a slip-coach"

Typed; one page

To: Dr. J. S. Watson, Jr.

January 22, 1972 or 4? – postmarked Rochester, NY

"Life exists like shells on sand"

In ink; 2 pages

To: Dr. J. S. Watson

January 13, 1972 – postmarked N.Y.C., NY

"Simply to hold by one's side"

In ink; 2 pages

"The arrogance of the living"

In ink; 2 pages

"Failure builds sinew and calluses"

In ink; 2 pages

"The poet bursts from a circle's center"

In ink; one page

To: Dr. J. S. Watson, Jr.
March 13, 1972 – postmarked U.S.P.S. NY 144
“I shall continue to cling”
In ink; 2 pages

To: Dr. J. S. Watson, Jr.
April 21, 1972 – postmarked U.S.P.S. NY 144
“I saw a dozen squills”
In ink; 2 pages
“A poet needs”
In ink; one page

To: Dr. J. S. Watson, Jr.
April 29, 1972 – postmarked Key West, FL
“Profession”
In ink; one page
“Speculation”
In ink; one page
“To a parlor poet”
In ink; one page

To: Dr. J. S. Watson, Jr.
May 12, 1972 – postmarked O’Hare, IL
“The inconsequence of human life”
In ink; 2 pages

To: Dr. J. S. Watson, Jr.
May 14, 1972 – postmarked Chicago, IL
“When swelling buds make a violet haze”
In ink; 2 pages

To: Dr. J. S. Watson, Jr.
July 11, 1972 – postmarked N.Y.C., NY
“Before the hand of man”
In ink; 2 pages

To: Dr. J. S. Watson, Jr.
July 23, 1972 – postmarked N.Y.C., NY
“Love song” [original version]
In ink; 3 pages

To: Dr. J. S. Watson, Jr.
August 7, 1972 – postmarked Key West, FL
“The goblins are with us, they’re marching about”
In ink; 3 pages

To: Dr. J. S. Watson, Jr.
August 14, 1972 – postmarked N.Y.C., NY
“PIBROCH OR DONUIL DHU”
In ink; one page
Photocopy included

To: Dr. J. S. Watson, Jr.
September 26, 1972 – postmarked N.Y.C., NY
“Why don’t you stop dressing up in dead animals?”
In ink; one page

To: Dr. J. S. Watson, Jr.
October, 1972 – postmarked Key West, FL
“In the face of despair”
In ink; one page

To: Dr. J. S. Watson, Jr.
October 17, 1972 – postmarked U.S.P.S. NY 144
“How can the passions of poets”
In ink; 2 pages

To: Dr. J. S. Watson, Jr.
October 19, 1972 – postmarked U.S.P.S. NY 144
Sent in 111 East Ave envelope
“The dead and the dying”
In ink; 3 pages
“Beginnings are atlases”
In ink; 2 pages
“Jazz”
In ink; 3 pages

To: Dr. J. S. Watson, Jr.
October 20, 1972 – postmarked N.Y.C., NY
Sent in Algonquin envelope
“Once I wrote”
In ink; 2 pages
“One of my few joys”
In ink; 4 pages

To: Dr. J. S. Watson, Jr.
October 30, 1972 – postmarked Key West, FL
“Love song” [later version – for original see first document in folder]
In ink; 2 pages

To: Dr. J. S. Watson, Jr.
November 3, 1972 – postmarked U.S.P.S. NY 144
“Fame”

In ink; 5 pages

To: Dr. J. S. Watson, Jr.
November 6, 1972 – postmarked U.S.P.S. NY 144
“Birds of America”

In ink; 2 pages

To: Dr. J. S. Watson, Jr.
November 6, 1972 – postmarked U.S.P.S. NY 144
“The questions which have gripped my addled mind”

In ink; 2 pages

“Thoughts on resurrection”

In ink; one page

To: Dr. J. S. Watson, Jr.
November 8, 1972 – postmarked U.S.P.S. NY 144
“Just now I felt as a slip-coach”

In ink; 5 pages

To: Dr. J. S. Watson, Jr.
November 11, 1972 – postmarked U.S.P.S. NY 144
“Sitting by a freshly filled in grave”

In ink; 3 pages

“I hear the self-elected critics”

In ink; 2 pages

To: Dr. J. S. Watson, Jr.
November 19, 1972 – postmarked U.S.P.S. NY 144
“To lovers of rhyme”

In ink; 3 pages

“It’s a cellar”

In ink; 2 pages

[not addressed – no envelope]
1972

“Could Charles Dana Gibson draw Ibsen?”

In ink; one page

Handwriting of Dr. J. S. Watson, Jr.

Folder 7 *Poems mailed to friends, 1973-1974*

To: Dr. J. S. Watson, Jr.
March 9, 1973 – postmarked George Town, Cayman Islands
“Diary II”

In ink; one page

To: Dr. J. S. Watson, Jr.

March 22, 1973 – postmarked U.S.P.S. CA 940

"I hear the merchants plot their bloody, bloodless battle plans"

In ink; 2 pages

To: Dr. J. S. Watson, Jr.

May 31, 1973 – postmarked U.S.P.S. NY 144

"I prefer the quiet time"

In ink; two pages

"As the funnel narrows"

In ink; 2 pages

To: Dr. J. S. Watson, Jr.

September 7, 1973 – postmarked Nantucket, MA

"Travelling salesmen learn to live"

In ink; 3 pages

To: Dr. J. S. Watson, Jr.

September 12, 1973 – postmarked U.S.P.S. NY 144

"Recognition"

In ink; 2 pages

To: Dr. J. S. Watson, Jr.

September 26, 1973 – postmarked U.S.P.S. NY 144

"Sounds"

In ink; 4 pages

To: Dr. J. S. Watson, Jr.

From October 4, 1973 letter [see correspondence box 2 folder 6]

– postmarked U.S.P.S. NY 144

"Is it round or as square as a table?"

In ink; 2 pages

[not addressed – no envelope, perhaps also from October 4, 1973 letter]

"Attitudinizing"

In ink; 2 pages

To: Dr. J. S. Watson, Jr.

October 21, 1973 – postmarked U.S.P.S. NY 144

"Did you ever see a quiet country town"

In ink; 2 pages

To: Dr. J. S. Watson, Jr.

November 15, 1973 – postmarked U.S.P.S. NY 144

"If there is beauty in you"

In ink; 2 pages

[not addressed – no envelope, 1974?]

Is the coward more inclined to sadness than the hero?"

In ink; 2 pages

Envelope addressed to J. S. Watson, Jr.

April 20, [1974?] - postmarked U.S.P.S. NC 275

"Such a dark flirtation [sic] with death"

In ink; 3 pages

To: Dr. J. S. Watson, Jr.

June 4, 1974 – postmarked U.S.P.S. NY 144

"The poets know"

In ink; 2 pages

To: Dr. J. S. Watson, Jr.

June 26, 1974 – postmarked U.S.P.S. NY 144

"The white-haired man in the peaked cap"

In ink; one page

Folder 8 *Poems mailed to friends, 1975*

To: Dr. J. S. Watson, Jr.

No postmark – 1975

"If I should wake before I die"

In ink; one page

[not addressed, no envelope]

March 6, 1975

"The succulence of Trollope's scallops"

Photocopy of original in AW's hand, 2 pages; plus two
typed copies, 2 pages

"I love the ladies with gracious ways"

Two typed copies on same page as typed copy of *"The
succulence of Trollope's scallops"*

To: Dr. J. S. Watson, Jr.

March 29, 1975 – postmarked U.S.P.S. NY 144

"When the poet ages"

In ink; 2 pages

To: Dr. J. S. Watson, Jr.

April 13, 1975 – postmarked N.Y.C.. NY

"I write my private thoughts to you"

In ink; one page

To: Dr. J. S. Watson, Jr.

April 21, 1975 – postmarked U.S.P.S. NY 144

"In defense of rhyme?"

In ink; 2 pages

To: Dr. J. S. Watson, Jr.

June 19, 1975 – postmarked U.S.P.S. NY 144

"Time"

In ink; one page

To: Dr. J. S. Watson, Jr.

June 20, 1975 – postmarked U.S.P.S. NY 144

"The cynic"

In ink; 4 pages

To: Dr. J. S. Watson, Jr.

July 12, 1975 – postmarked U.S.P.S. NY 144

"Poets at their business posts"

In ink; 2 pages

To: Dr. J. S. Watson, Jr.

July 16, 1975 – postmarked U.S.P.S. NY 144

"When you start needing the beloved dead"

In ink; 3 pages

To: Dr. J. S. Watson, Jr.

August 18, 1975 – postmarked N.Y.C., NY

"Attack!"

In ink; 3 pages

To: Dr. J. S. Watson, Jr.

August 20, 1975 – postmarked N.Y.C., NY

"I blossom as I wither"

In ink; 2 pages

To: Dr. J. S. Watson, Jr.

August 20, 1975 – postmarked N.Y.C., NY

"Watch them as they seek a substitute for God"

In ink; 3 pages

To: Dr. J. S. Watson, Jr.

August 22, 1975 – postmarked N.Y.C., NY

"In honor of little reason and much rhyme"

In ink; 2 pages

To: Dr. J. S. Watson, Jr.
August 25, 1975 –postmarked U.S.P.S. MA 012
“That Berkshire hill”
In ink; 2 pages

To: Dr. J. S. Watson, Jr.
September 8, 1975 –postmarked N.Y.C., NY
“Warning!”
In ink; 3 pages

To: Dr. J. S. Watson, Jr.
September 19, 1975 –postmarked U.S.P.S. NC 280
“Frustration”
In ink; 1 page

To: Dr. J. S. Watson, Jr.
September 24, 1975 –postmarked N.Y.C., NY
“When casual crowds collect”
In ink; 1 page
“Admonition to perennials”
In ink; 1 page

To: Dr. J. S. Watson, Jr.
October 14, 1975 –postmarked N.Y.C., NY
“Odd that one who has moved as much as I”
In ink; 1 page

To: Hildegard Watson
October 14, 1975 –postmarked N.Y.C., NY
“It’s sadder than you might believe”
In ink; 1 page
Includes one photocopy

To: Dr. J. S. Watson, Jr.
October 23, 1975 –postmarked N.Y.C., NY
“It’s a long thin lake”
In ink; 2 pages

To: Dr. J. S. Watson, Jr.
November 24, 1975 –postmarked N.Y.C., NY
“It can’t be other than sad”
In ink; 1 page

To: Dr. J. S. Watson, Jr.

December 1, 1975 [date received per note in JSW's hand]
"I'm told of a man who sings while he eats"
In ink; 1 page
Typed copy

To: Dr. J. S. Watson, Jr.
December 26, 1975 –postmarked N.Y.C., NY
"Upstairs"
In ink; 1 page

Folder 9 *Poems mailed to friends, 1976*

To: Dr. J. S. Watson, Jr.
[“Received unsealed at NY NY 10001” on envelope – sent from NYC,
NY]
[no date - 1976]
"I've settled my score with the macrocosmic"
In ink; 1 page

[undated, no envelope]
"Apologia"
1976
In ink; one page
With 2 photocopies

To: Dr. J. S. Watson, Jr.
January 31, 1976 –postmarked George Town, Cayman Islands
"Parable"
In ink; 1 page

To: Dr. J. S. Watson, Jr.
February 1976 –postmarked NY
"Zen monastery"
In ink; 2 pages

To: Dr. J. S. Watson, Jr.
February 5, 1976 –postmarked Miami, FL
"Upstairs #2"
In ink; 2 pages

To: Dr. J. S. Watson, Jr.
February 6, 1976 –postmarked N.Y.C., NY
"Old age is treated like an ailment"
In ink; 1 page

To: Dr. J. S. Watson, Jr.

February 20, 1976 –postmarked N.Y.C., NY
“In spite of the wine”
In ink; 2 pages

To: Dr. J. S. Watson, Jr.
February 25, 1976 –postmarked N.Y.C., NY
“The last open door”
In ink; 2 pages

To: Dr. J. S. Watson, Jr.
March 1, 1976 –postmarked N.Y.C., NY
“More about age”
In ink; 1 page

To: Dr. J. S. Watson, Jr.
March 2, 1976 –postmarked N.Y.C., NY
“Manic depressive??”
In ink; 2 pages
With one photocopy

To: Hildegard Watson
March 2, 1976 –postmarked N.Y.C., NY
“I fall in love with strangers”
In ink; 1 page

To: Dr. J. S. Watson, Jr.
March 3, 1976 –postmarked N.Y.C., NY
“As a vulture”
In ink; 1 page

To: Dr. J. S. Watson, Jr.
March 6, 1976 –postmarked Columbia, SC
“Stop looking for answers!”
In ink; 4 pages

[not addressed, no envelope]
March 9, 1976
“Did Eith [sic] Cavell ever meet M. Ravel?”
In ink; one page

To: Dr. J. S. Watson, Jr.
March 10, 1976 –postmarked N.Y.C., NY
“Men of vision walked about Athens”
In ink; 2 pages
With one typed copy

To: Hildegard Watson
March 11, 1976 –postmarked N.Y.C., NY
"I find it strange"
In ink; 4 pages
With one photocopy

To: Dr. J. S. Watson, Jr.
March 12, 1976 –postmarked N.Y.C., NY
"A stranger, a shy young man"
In ink; 4 pages
With typed copy

To: Dr. J. S. Watson, Jr.
March 12, 1976 –postmarked N.Y.C., NY
"Soothsayers and the tea-leaf readers"
In ink; 1 page

To: Dr. J. S. Watson, Jr.
March 13, 1976 –postmarked N.Y.C., NY
"Dear, dear friend"
In ink; 4 pages

To: Dr. J. S. Watson, Jr.
March 16, 1976 –postmarked N.Y.C., NY
"An adherent of Trotsky I doubt was Blavatsky"
In ink; 1 page

To: Dr. J. S. Watson, Jr.
March 18, 1976 –postmarked N.Y.C., NY
"I try to refuse"
In ink; 2 pages

To: Dr. J. S. Watson, Jr.
March 18, 1976 –postmarked N.Y.C., NY
"Men of vision walked about Athens"
Typed, with edits in ink
"Did Edith Cavell ever meet M. Ravel?"
Typed with edits
Accompanied by note in ink from AW noting corrections for J. S. Watson, Jr. to type up for him

To: Dr. J. S. Watson, Jr.
March 22, 1976 –postmarked N.Y.C., NY
"Does size create more meaning?"
In ink; 1 page

To: Hildegarde Watson
March 22, 1976 –postmarked N.Y.C., NY
 “Would you be more impressed”
 In ink; 2 pages
 With one photocopy

To: Dr. J. S. Watson, Jr.
March 23, 1976 –postmarked N.Y.C., NY
 “My hunger is to prove”
 In ink; 1 page

To: Dr. J. S. Watson, Jr.
March 24, 1976 –postmarked N.Y.C., NY
 “Apologia #98”
 In ink; 1 page

To: Dr. J. S. Watson, Jr.
March 25, 1976 –postmarked N.Y.C., NY
 “Professional point of view”
 In ink; 3 pages

To: Dr. J. S. Watson, Jr.
March 25[?], 1976 –postmarked N.Y.C., NY
 “If the CIA were to question me”
 In ink; 1 page

To: Dr. J. S. Watson, Jr.
March 29, 1976 –postmarked N.Y.C., NY
 “Keep thinking of the fingers of the willow”
 In ink; 1 page

To: Dr. J. S. Watson, Jr.
April 1, 1976 –postmarked Jacksonville, FL
 “Take your pick”
 In ink; 1 page

To: Dr. J. S. Watson, Jr.
April 14, 1976 –postmarked N.Y.C., NY
 “As I and Uta Hagan approach the big toboggan”
 In ink; 1 page
 With three photocopies of original, one typed copy with,
 “The Toboggan by Alec Wilder 4- 14-76” written in
 J.S.W.’s hand, and photocopy of typed version

To: Dr. J. S. Watson, Jr.

April 17, 1976 –postmarked Madison, WI
“More of you are ghosts to me”
In ink; 2 pages

To: Dr. J. S. Watson, Jr.
April 20, 1976 –postmarked Madison, WI
“Posterity”
In ink; 1 page

To: Dr. J. S. Watson, Jr.
May 8, 1976 –postmarked Indianapolis, IN
“After I ride on a long distance train”
In ink; 2 pages
Plus one photocopy and one typed copy

To: Dr. J. S. Watson, Jr.
May 22, 1976 –postmarked U.S.P.S. MA 021
“Do anything too much except demand”
In ink; 1 page

To: Hildegard Watson
June 1, 1976 –postmarked N.Y.C., NY
“Never fear forgetting!”
In ink; 1 page
With two photocopies

To: Dr. J. S. Watson, Jr.
July 5, 1976 –postmarked N.Y.C., NY
“Old women praying”
In ink; 1 page

To: Dr. J. S. Watson, Jr.
July 14, 1976 –postmarked N.Y.C., NY
“Acknowledging nettles from old herbacious”
In ink; 2 pages
“Classroom mid-west Eliot”
In ink; 3 pages

To: Dr. J. S. Watson, Jr.
July 19, 1976 –postmarked N.Y.C., NY
“When did I discover”
In ink; 2 pages

Folder 10 *Poems mailed to friends, 1977*

To: Dr. J. S. Watson, Jr.
May 31, 1977 –postmarked N.Y.C., NY
 “Oh, that long, hooded file of silent choices”
 In ink; 1 page
 Written on Algonquin stationary
 With one photocopy

To: Dr. J. S. Watson, Jr.
June 5, 1977 –postmarked N.Y.C., NY
 “The thunderstorm outside”
 In ink; 3 pages
 “Once I thought that any tree”
 In ink; 2 pages

To: Dr. J. S. Watson, Jr.
June 6, 1977 –postmarked N.Y.C., NY
 “A life”
 In ink; 3 pages
 With one photocopy

To: Dr. J. S. Watson, Jr.
June 7, 1977 –postmarked N.Y.C., NY
 “Chatterton wrote and forged”
 In ink; 3 pages

To: Dr. J. S. Watson, Jr.
June 8, 1977 –postmarked Rochester, NY
 “Upstairs revisited”
 In ink; 2 pages

To: Dr. J. S. Watson, Jr.
July 2, 1977 –postmarked N.Y.C., NY
 “I love ladies with gracious ways”
 In ink; 1 page
 With one photocopy
 “The succulence of trollope’s scallops”
 In ink; 2 pages
 With one typed copy

To: Dr. J. S. Watson, Jr.
August 16, 1977 –postmarked N.Y.C., NY
 “My friend”
 In ink; 2 pages
 “I was a coward”

In ink; 2 pages
"Innocent objects, euphonious sounds"
In ink; one page
"Adrenalin"
In ink; 3 pages

To: Dr. J. S. Watson, Jr.
December 30, 1977 –postmarked Kansas City, MO
"Two beginnings"
In ink; 3 pages
With one photocopy

Folder 11 *Poems mailed to friends, 1978*

[not addressed, no envelope – 1978?]
"Gratitude"
In ink; 2 pages

To: Dr. J. S. Watson, Jr.
January 24, 1978 –postmarked N.Y.C., NY
"The phoenix"
In ink; 3 pages
With one photocopy

To: Dr. J. S. Watson, Jr.
February 4, 1978 –postmarked Charleston, SC
"Oh the plotted and the planned"
In ink; 1 page
With one photocopy

To: Dr. J. S. Watson, Jr.
February 6, 1978 –postmarked Charleston, SC
"Well, you idiot!"
In ink; 1 page
"You swore you'd never sit at a bar"
In ink; two pages

To: Dr. J. S. Watson, Jr.
February 12, 1978 –postmarked N.Y.C., NY
"Twentieth Century Eulogy"
In ink; 2 pages
With one photocopy

To: Dr. J. S. Watson, Jr.
February 18, 1978 –postmarked N.Y.C., NY
"Dilemma"

In ink; 2 pages
With one photocopy

To: Dr. J. S. Watson, Jr.
March 15, 1978 –postmarked George Town, Cayman Islands
“Teapot tempest”
In ink; 3 pages

To: Dr. J. S. Watson, Jr.
May 8, 1978 –postmarked Rochester, NY
“Why don’t you two go away together?”
In ink; 1 page
With two photocopies

To: Dr. J. S. Watson, Jr.
June 15, 1978 –postmarked N.Y.C., NY
“Mem’ry”
In ink; 1 page

To: Dr. J. S. Watson, Jr.
June 26, 1978 –postmarked Rochester, NY
“When Tennyson was chosen Laureate”
In ink; 3 pages

To: Dr. J. S. Watson, Jr.
June 26, 1978 [?] –postmarked Bangor, ME
“Not eye but my rhyme”
Includes letter to JSW
Photocopy; 3 pages
Original in correspondence box 2, folder 9

To: Dr. J. S. Watson, Jr.
July 6, 1978 –postmarked Rochester., NY
“Tribute”
In ink; one page
“Once more to prophets”
In ink; one page

To: Dr. J. S. Watson, Jr.
July 28, 1978 –postmarked Blue Hill, ME
“Shall I ever know”
In ink; 2 pages

To: Dr. J. S. Watson, Jr.
September 18, 1978 –postmarked N.Y.C., NY
“The jack-booted tramp of egos”

In ink; 2 pages
"Group therapy"

In ink; 2 pages
"A crownless king"
In ink; 2 pages

[not addressed, no envelope]
September 22, 1978 –no postmark
"98th Search"
In ink; 2 pages

[not addressed, no envelope]
October 26, 1978 –no postmark
"Maudlin imagery is for the middle class"
In ink; 1 page

To: Dr. J. S. Watson, Jr.
December 15, 1978 –postmarked George Town, Cayman Islands
"I don't mind going into that longest, endless dark"
In ink; 1 page

Box 3

Folder 1 *Poems mailed to friends, 1979*

[not addressed, no envelope]
1979?
"The Guest"
In ink; one page

[not addressed, no envelope]
1979?
"The one who writes this truly knows the value of this treasure"
In ink; one page [possibly page two of another poem]

[not addressed, no envelope]
1979?
"Doctors and Patience"
Transcribed in purple ink; 2 pages

[not addressed, no envelope]
1979?
"The jack-booted tramp of egos"
In ink; one page
Second copy - transcribed in purple ink; one page

To: Dr. J. S. Watson, Jr.
May 20, 1979 –postmarked N.Y.C., NY
“Apologize?”
In ink; 2 pages

To: Dr. J. S. Watson, Jr.
May 23, 1979 –postmarked Rochester, NY
“My friend proffers an elusive smile”
In ink; 3 pages

To: Dr. J. S. Watson, Jr.
May 24, 1979 –postmarked Rochester, NY
“Posterity? Not for a minute!”
In ink; 1 page
Edit to the end of the last poem AW sent to JSW

To: Dr. J. S. Watson, Jr.
July 12, 1979 –postmarked N.Y.C., NY
“Death wasn’t precisely a gym”
In ink; 1 page

To: Dr. J. S. Watson, Jr.
October 3, 1979 –postmarked N.Y.C., NY
“For Frances”
In ink; 1 page
Written on the back of “Emilio Ristorante” menu

To: Dr. J. S. Watson, Jr.
October 8, 1979 –postmarked N.Y.C., NY
“Another search”
In ink; 1 page
Transcribed in purple ink; 1 page

To: Dr. J. S. Watson, Jr.
October 14, 1979 –postmarked N.Y.C., NY
“Guess what?!”
In ink; 1 page
Transcribed in purple ink; 1 page

To: Dr. J. S. Watson, Jr.
October 14, 1979 –postmarked N.Y.C., NY
“I love you in stone”
In ink; 1 page
Transcribed in purple ink; 1 page

To: Dr. J. S. Watson, Jr.
October 14, 1979 –postmarked N.Y.C., NY
“Pubic hair is poison ivy”
In ink; 1 page
Transcribed in purple ink; 1 page

To: Dr. J. S. Watson, Jr.
October 14, 1979 –postmarked N.Y.C., NY
“You can’t wait; you’re mortal”
In ink; 2 pages
Transcribed in purple ink; 2 pages

To: Dr. J. S. Watson, Jr.
December 10, 1979 –postmarked N.Y.C., NY
“The flickering under-water blue”
In ink; 2 pages
One photocopy of poem; 2 pages
Two photocopies of front and back of envelope; 4 pages
Original envelope not present; see correspondence box 2
folder 10

To: Dr. J. S. Watson, Jr.
April 7, 1980 –postmarked N.Y.C., NY
“At 73”
In ink; 1 page

To: Dr. J. S. Watson, Jr.
June 16, 1980 –postmarked N.Y.C., NY
“Putting words to paper”
In ink; 1 page

Folder 2 *Miscellaneous poems, manuscript*

“Beauty! Art! Wit!” – [undated]
Photocopy; 2 pages

“Would any of you like to know” – January 22, 1968
In ink; 2 pages

“My fondest wish” – [undated]
Original not present
Transcribed in purple ink; 3 pages

“The sexual act at its best” – [undated]
In ink; one page

"I guess that when the end of it" – [undated]

In ink; one page

Written on the back of book jacket for "Wolf to the Slaughter" by Ruth Rendell

"Monkey-shines" – [undated]

In ink; 2 pages

"Some celestial accountant" – [undated]

In ink; 2 pages

Envelope

To: Hildegard Watson

From: AW

Postmarked April 19, 1976 - Madison WI

No letter accompanying envelope

"Whitman Revisited"

In ink; 3 pages

"Diary"

In ink; 3 pages

"I wrote you once of reverence"

In ink; one page

"To J.S.W. from A.L.C.W." written in heading

Notes in JSW's hand on reverse

Folder 3 *Miscellaneous poems, typescript*

"Introducing A.W." – [undated]

Typed twice on same page; corrections noted in ink and pencil

On reverse:

"Paging A.W."

Typed twice on same page; note in pencil

Provenance: Dr. J. S. Watson, Jr.

"I" [and] *"II"* – March 20, 1966

4 copies of both poems on same page

3 copies of each poem individually

"There's a marvelous mystery" – May 1966

2 copies; 2 pages each

"From AW 5 '66" written in pencil in upper right corner

"On showing off" – May 1966
2 copies; one page each
"From AW 5-66" written in pencil in upper right corner

"Why do I steam about" – May 1966
2 copies; one page each
"From AW 5 '66" written in pencil in upper right corner

"Poor little children!" – [undated]
2 copies; one page each

"Pavane for the U.S." – April 25, 1966
2 copies; one page each

"The reassurance that comes" – April 25, 1966
2 copies; one page each

"Please shoot the piano player" – April 25, 1966
2 copies; one page each

"March" – April 25, 1966
2 copies; one page each

"Jazz Waltz" – April 25, 1966
2 copies; two pages each

"A ditty" – April 25, 1966
2 copies; one page each

"In order to speak or write of death" – April 25, 1966
2 copies; one page each

"The lost wallet, glasses," – April 25, 1966
2 copies; one page each

"Could Charles Dana Gibson" – March 10, 1976
One copy; one page

"Two poems by A. Wilder" – September 29, 1967
3 copies; one page each

"Would any of you like to know" – January 22, 1968
One copy; one page

"I guess that when the end of it" – July 12, 1968
One copy; one page

"Such a dark flirtation with death" – [undated]
One copy; one page

"That he was thirty five" – [undated]
One copy; one page

"A crownless king" – [undated]
2 copies; one page each

"Group therapy" – [undated]
One copy; one page

"Some new year resolutions" – [undated]
One copy; printed on a greeting card

"The Bird" – [undated]
Excerpt from the Eastman School Magazine

Folder 4 *Miscellaneous poems, undated*

"In or out"
In ink; 2 pages
One copy; 2 pages

"O sea O sky O planet round"
In ink; 5 pages
Written on Hotel Seneca stationary - Rochester, NY

"The island trip with the jolly fellow"
In ink; 2 pages
2 photocopies; 2 pages each

"What can I say to the sun from your sky?"
In ink; 3 pages
"Yes for poetry book" written on back in ink
One photocopy; 3 pages

"Parable"
In ink; one page
One photocopy; one page

"What was your mother's maiden name?"
In pencil; two pages

One photocopy; one page
On reverse:
"I'm looking for someone"
Poem scratched out but still legible
In pencil; one page
One photocopy; one page
Written on Sheraton Hotel stationary – Rochester, NY

"For every evil under the sun"
In purple ink (not AW's hand); one page

"The cross we bear"
In ink; one page
One photocopy; one page

"It's becoming a chore, a trial"
Photocopy; 2 pages

"The sexual act at its best"
Photocopy; one page
Original in same box, folder 2

"Upstairs"
4 photocopies; one manuscript [not in AW's hand]
One page each

Envelope
To: Dr. James S. Watson, Jr.
From: AW
Likely contained the brown copy of the following three poems:

"Skip a stone into the path of the sun"
2 copies; one page each

"When I look upon the evening"
2 copies; one page each

"What a child knows"
2 copies; one page each

Folder 5 *Poems sent by Arlene Bouras to Mrs. James Sibley Watson for AW's book*

October 1, 1981
To: Mrs. James Sibley Watson
From: Arlene Bouras
Letter sent along with AW poem

All letters in typescript:

- "I waited thirty years"* – 2 pages
- "How extremely good"* – 1 page
- "How can I boast"* -- 1 page
- "I am a gentleman, gentlemen"* – 1 page
- "In good time"* – 1 page
- "Just because the answers"* -- 1 page
- "A entered these doors a mere twenty years ago"* – 1 page
- "Please tell me, Mr. Know-it-all"* – 1 page
- "Beverly, or whatever your name is"* – 1 page
- "Little girl"* – 1 page
- "True posterity in the mind of a living man"* – 1 page
- "How guarded are you?"* – 1 page
- "You truly are actors."* – 1 page
- "Goodbye! Goodbye!"* – 1 page
- "Suzannah, when a child"* – 2 pages
- "If you want a lot"* – 1 page
- "If it is at all possible to recognize the miracle of one's own self"* – 1 page
- "Poets write before illness and after"* – 1 page
- "This is the sort of evening"* – 1 page
- "Shall I take a memory course?"* – 1 page
- "Certainly you're good!"* – 1 page
- "Mr. Lowell and I"* – 1 page
- "I salute you!"* – 2 pages
- "We elder lechers"* – 1 page
- "Lilacs once"* – 2 pages
- "Agnes day"* – 1 page
- "Once there was a time"* – 1 page
- "Right now, my very dear"* – 1 page
- "Notice the scent of life?"* – 1 page
- "So I've run out of paper, said the word man"* – 1 page
- "You're wrong!"* – 1 page
- "They're waiting for you, Mister"* – 1 page
- "You're sixty-two years old"* – 1 page
- "I see you doing the quiet things"* – 1 page
- "The child saw all the grownups"* – 1 page
- "Before I'd figured it out"* – 1 page
- "You'd never believe it, Mac"* – 1 page
- "Death would have been a tougher assignment"* – 1 page
- "I've tried to track this down"* – 1 page
- "This is how easy it is"* – 1 page
- "I keep seeking small talk"* – 2 pages
- "I admit it"* – 1 page
- "Melange"* – 2 pages
- "I saw you, you terribly desirable one!"* – 1 page
- "To the Helen who never launched"* – 1 page

"How horrid!" – 1 page
"Propriety" – 1 page
"Dear, dear man" – 2 pages
"For those of us who know" – 1 page
"My dear, I am a dreadful snob" – 1 page
"Sometimes, when your life is motionless" – 3 pages
"My dearest enemy" – 2 pages
"I'll never forget you" – 2 pages
"Is this birth?" – 2 pages
"I mustn't dwell on your face" – 1 page
"Fifty years from home" – 2 pages
"I' is not a very familiar word" – 1 page
"Forgive me, ladies and gentlemen" – 1 page
"Listen to the dear" – 1 page
"Let's get behind everything we sell" – 1 page
"I, the white man, stand dying" – 1 page
"Now, about secrets!" – 1 page
"My doppelganger" – 2 pages

Folder 6

Poems, manuscripts

Provenance: Gift of Arlene Bouras (2/23/94)

"How extremely good"
 In ink; one page
"How can I boast"
 In ink; one page
"I am a gentleman, gentlemen"
 In ink; one page
"In good time"
 In ink; one page
"Just because the answers are spewing from my ticked-up mouth"
 In ink; one page
"Wait! Just one second!" scratched out on reverse; still legible
"A entered these doors a mere twenty years ago"
 In ink; two pages
 Written on Santa Fe Super Chief stationary
"Please tell me, Mr. Know-it-all"
 In ink; two pages
 Written on Santa Fe Super Chief stationary
"Beverly, or whatever your name is"
 In ink; one page
 Written on back of a dinner menu sales sheet from March 28, 1966
"Now, about secrets!"
 In ink; 2 pages
 Written on Santa Fe Super Chief stationary
"Little girl"

In ink; one page
 Written on the back of lead sheet manuscript
"True posterity in the mind of a living man"

In ink; one page
 Written on back of a luncheon menu sales sheet from March 28
 [likely 1966]

"I, the white man, stand dying"
 In ink; two pages
 Written on the back of letter to AW from Ernest Williams, Jr.
 dated May 17, 1964

"How guarded are you?"
 In ink; two pages
 Written on Santa Fe Super Chief stationary

"You truly are actors."
 In ink; two pages
 Written on Santa Fe Super Chief stationary

"Goodbye! Goodbye!"
 In ink; 2 pages
 Written on Broadway Limited Pennsylvania Railroad stationary

"Suzannah, when a child"
 In ink; 2 pages

"Fifty years from home"
 In ink; 2 pages

"I musn't dwell on your face"
 In ink; 1 page

"Lilacs once"
 In ink; 2 pages

"Is this birth?"
 In ink; 4 pages
 Written on Golden State Rock Island Southern Pacific stationary

"I'll never forget you, little big one"
 Partial ink and pencil; 4 pages
 Written on Golden State Rock Island Southern Pacific stationary

"Agnes day"
 In pencil; 2 pages

"I waited thirty years"
 In ink; 3 pages

"My dear, I am a dreadful snob" [dated 7/1/64]
 In ink; 1 page

"Sometimes, when your life is motionless"
 In ink; 3 pages

"Melange"
 In ink; 2 pages

"My doppelganger"
 In ink; 2 pages

"I saw you, you terribly desirable one!"

In ink; 1 page
"To the Helen who never launched"
 In ink; 2 pages
"How horrid!"
 In ink; 1 page
"Propriety"
 In ink; 1 page
"Once there was a time"
 In ink; 2 pages
 Written on Broadway Limited Pennsylvania Railroad stationary
"Right now, my very dear"
 In ink; 2 pages
 Written on Broadway Limited Pennsylvania Railroad stationary
"Notice the scent of life?"
 In ink; 2 pages
 Written on Broadway Limited Pennsylvania Railroad stationary
"My dearest enemy"
 In ink; 4 pages
 Written on Broadway Limited Pennsylvania Railroad stationary
"You'd never believe it, Mac"
 In ink; one page
"The child saw all the grownups"
 In ink; 1 page
"Death would have been a tougher assignment"
 In ink; 2 pages
"I see you doing the quiet things"
 In ink; 2 pages
"You're sixty-two years old"
 In ink; 1 page
"I've tried to track this down"
 In ink; 2 pages
"Before I'd figured it out"
 In ink; 1 page
"'Sleepy, sleep, sleep,' crooned the mother" [in envelope]
 In ink; 2 pages
 Written on Algonquin stationary
 On reverse: *"The calling, the constant calling"* [in envelope]
 In ink; 2 pages
"We elder lechers"
 In ink; 3 pages
 Written on Broadway Limited Pennsylvania Railroad stationary
"I salute you!"
 In ink; 4 pages
 Written on Broadway Limited Pennsylvania Railroad stationary
"Forgive me, ladies and gentlemen"
 In ink; 1 page

Written on the back of a paper placemat from the Milwaukee Road
railroad

"Mr. Lowell and I"
In ink; 2 pages

"Even Anden is God n' Even McNeice."
In ink; 2 pages

"Take my hand, stranger"
In ink; 2 pages

"Communication #1"
In ink; one page

On reverse: *"Communication #2"*
In ink; one page

"As you know"
In ink; 4 pages

"You with tigress violence"
In ink; one page
Written on unfolded Sheraton Hotel Rochester, NY envelope
Notes in ink on reverse

"Some summers ago"
In ink; one page
Written on back of letter from Howard S. Richmond to AW about
a meeting involving the two of them, Jean Palitz and Bill Engvick,
dated August 8, 1963

"As the slender bridge"
In ink; 2 pages

"A lady drew my face"
In ink; 2 pages

"Had I touched you"
In ink; 2 pages
Written on Santa Fe Super Chief stationary

"Please, God"
In ink; 2 pages
Written on Santa Fe Super Chief stationary

"When I had a garden"
In ink; 2 pages

"You simply won't believe it"
In ink; 2 pages

"I admit it"
In ink; 2 pages

"From more directions than I can stand"
In ink; 3 pages
Written on Broadway Limited Pennsylvania Railroad stationary

"I'm harried and haunted by all that has happened"
In ink; 4 pages

"No one fears death"
In pencil; 2 pages

- "I, as some worthies are, am an observer"*
In ink; 2 pages
- I. *"Shall I take a memory course"* (7/15/64)
In ink; 2 pages
- II. *"Certainly, you're good!"*
In ink; 2 pages
- III. *"What on earth are you going to do with me?!"*
In ink; 2 pages
- IV. *"A love song"*
In ink; 4 pages
- V. *"Here goes a great big secret"*
In ink; 2 pages
- VI. *"My dear, dear friend"*
In ink; 2 pages
- VII. *"Tomorrow"*
In ink; 2 pages
- VIII. *"In defense of indulgence"*
In ink; 2 pages
- IX. *"My!"*
In ink; 2 pages
- X. *"Were I one given to prayer"*
In ink; 4 pages
- XI. *"He needs a mite of taking care of"*
In ink; 3 pages
- XII. *"For the frightened man"*
In ink; 3 pages
- XIII. *"Have you been for your "mental", lately?"*
In ink; one page
- XIV. *"A prayer"*
In ink; one page
- "I keep seeing small talk"* (7/28)
In ink; 3 pages
- "Sweetie-pie!"*
In ink; 2 pages
Written on Santa Fe Super Chief stationary
- "Dear wonderer"*
In ink; 2 pages
Written on Santa Fe Super Chief stationary
- "Imagine, imaginary reader"*
In ink; one page
Written on Santa Fe Super Chief stationary
- "Okay!"*
In ink; 2 pages
Written on Santa Fe Super Chief stationary
- "For those of us who know"*
In ink; 2 pages

Written on Santa Fe Super Chief stationary
"Nightmare #1"
 In ink; one page
"Nightmare #2"
 In ink; 4 pages
 Written on Santa Fe Super Chief stationary
"Darling little girl!"
 In ink; 2 pages
"My madness is a vaudeville joke"
 In ink; 2 pages
"Dear, dear man"
 In ink; 4 pages
"Matriarchs of America!"
 In ink; 2 pages
 Written on Santa Fe Super Chief stationary
"My darling!"
 In ink; 2 pages
 Written on Santa Fe Super Chief stationary
"Hey! Old lovers!"
 In ink; 2 pages
"Hello, Dolly"
 In ink; one page
"Listen to the dear darling scream" [in envelope]
 In ink; 3 pages (12.5cm x 7.5 cm)
"This is the sort of evening"
 In ink; 2 pages
"Poets write before illness and after"
 In ink; 2 pages
"Pavane for America"
 In ink; 2 pages
"The reassurance that comes with idle, talk"
 In ink; 3 pages
"Please shoot the piano player"
 In ink; one page
 Dated April 1966
"March"
 In ink; one page
"Jazz waltz"
 In ink; 3 pages
"A ditty"
 In ink; 2 pages
"In order to speak or write of death"
 In ink; one page
"The lost wallets, glasses"
 In ink; 2 pages
"The reassurance that comes with idle talk"

In ink; 3 pages
"Pavane for the U.S.A."
 In ink; 2 pages
"Why do I steam about looking slightly out of my mind?"
 In ink; 3 pages
"Poor little children"
 In ink; 2 pages
"There's a marvelous mystery"
 In ink; 4 pages
"On showing off"
 In ink; 2 pages
"Cummings said he'd only met two lemmings"
 In ink; one page
"Shrieking" [marked as page 3]
 In ink; one page
 Written on the back of Hotel Algonquin stationary
"Let's get behind everything we sell"
 In pencil; one page
"Our hope's in soap"
In pencil; one page
"If it is at all possible to recognize the miracle..." [half-way down page]
 In ink; one page
"If you want a lot" [continued at top of previous page]
 In ink; 2 pages

Envelope – postmarked June 15, 1964 - Los Angeles, CA
 From: AW
 To: Arlene Bouras

Folder 7 *Miscellaneous poems from Bruce M. Creditor*

"After societal hours, he becomes a cigarette glow"
 Typed; one page
"Pro"
 Typed; one page
"Con"
 Typed; one page
"If a man could be filled with an unholy joy"
 Typed; one page
"Like a placid Harlequin"
 Typed; one page
"Vacation"
 Typed; three pages
"What on earth do you want?"
 In ink; 3 pages
"The psychosomatic waltz"

Typed; one page

- Folder 8 *Lyrics for eight songs of AW*
 "While we're young" (lyric by William Engvick)
 Typed; one page
 "I'll be around" (lyric by AW)
 Typed; one page
 "It's so peaceful in the country" (lyric by AW)
 Typed; two pages
 "Trouble is a man" (lyric by AW)
 Typed; one page
 "Remember, my child" (lyric by William Engvick)
 Typed; one page
 "The winter of my discontent" (lyric by Ben Ross Barenberg)
 Typed; one page
 "Who can I turn to?" (lyric by William Engvick)
 Typed; one page
 "Soft as spring" (lyric by AW)
 Typed; one page

- Folder 9 *Poems*

 "A life"
 Typed; one page
 "By Alec Wilder" written in JSW's hand
 "Gratitude"
 Typed; one page

Box 4

- Folder 1 *List of poems*
 Contained within University of Rochester spiral-bound notebook
 Pages pertaining to AW in middle of notebook, between purple flags
 In ink; 19 pages in J. S. Watson Jr.'s hand
 First page dated January 17, 1966
 Index of first lines dated August 18, 1965
 In ink; 2 pages titled, "Complete List" and "Mistakes and dupes"
 with numbered lists. [Not J. S. Watson's hand - perhaps Arlene
 Bouras?]
 First carbons dated February 14, 1966

Sub-series 2: Prose

Box 1

- Folder 1 “*At noon, no shadows*” – [undated]
Typescript; 13 pages
- Folder 2 “*The biggest dog in the world*” – [undated]
Typescript; 10 pages
- Folder 3 “*The cultural explosion*” – [undated]
Typescript; 30 pages
Corrections and additions in ink in AW’s
- Folder 4 “*Don’t be surprised at anything you see*” – [undated]
Typescript; one page
- Folder 5 “*The elegant refuge – Memoir of a life at the Algonquin Hotel*” – copyright 1976
Chapters I-III; pages i-104
Dedication to Lavinia Russ
Foreword; pages i-xv
Invitation
I. While we’re young
II. The curtain raisers: Front desk and bellmen
III. The lively artists
Typescript; 122 pages total
- Folder 6 “*The elegant refuge – Memoir of a life at the Algonquin Hotel*” – copyright 1976
Chapter IV – XII; pages 105-233
IV. The Strategists
V. “When the spirit moves you...”
VI. “Mrs. Russ’s Chair”
VII. “Kind hearts and gentle people”
VIII. Pause for cats
IX. Stone-hearted men
X. Kaleidoscope
XI. *In loco parentis*
XII. “Where do you go when it starts to rain?”
Epilogue
Prominent men and women who have come to the Algonquin
Hotel
Typescript; 128 pages total
- Folder 7 *Essay on jazz and non-jazz musicians*
Photocopy of manuscript; 4 pages
Typed copy; one page

Manuscript copy in same series Box 2, folder 2

- Folder 8 *"For he looked for a city..."*
Sub title, *"Familiar objects be as if they were not familiar"*
Typescript; 3 pages
- Folder 9 *"Letters I never mailed – Clues to a life"*
Copy of published book; 243 pages
Little, Brown and Company: Boston, MA; 1975, first edition.
Jacket design by Marge Anderson, cover photograph by Louis Ouzer
Dedicated to James Sibley Watson
Card inserted into front matter, "With the compliments of the author" in
typescript, "Little, Brown and Company 34 Beacon Street Boston, MA
02106" in bottom right corner (10.5cm x 7.5cm)
- Folder 10 *"The man who put shit on the map"*
Photocopy of manuscript; 14 pages
- Folder 11 *"The man who thought about nothing but cunts"*
Photocopy of manuscript; 24 pages
- Folder 12 *"Poncho and the pigeons"*
Typescript; 19 pages
- Folder 13 *Scenario for film "Good morning!"* – January 27, 1931
Typescript; 2 pages
Notes in ink
Two photocopies; 2 pages each
- Folder 14 *Prose and scenario for film, The wedding night or "Let thy will be done"*

Prose:
"When I find myself in an unfriendly smoking compartment..."
Typescript; 1 page
"By Alexander Wilder" signed in pencil at foot of page

Scenario for film:
The wedding night or "Let thy will be done" – January 27, 1931
Typescript; 3 pages
Photocopy; 3 pages

Envelope
From: AW
To: J. S. Watson Jr.
January 27, 1931 – postmarked N.Y.C., NY

Folder 15 *The search*
Manuscript of book in AW's hand contained in 2 spiral-bound notebooks

First notebook:
 Preface
 The Search, pages 1-113
 In ink; 116 pages total

Second notebook:
 The Search, pages 114-171
 In ink; 57 pages total

Box 2

Folder 1 *Prose, gift of Arlene Bouras 2/23/94*

"There is a current book of superlatives"
 In ink; 3 pages
 Notes in pencil on back

"You've never had it so good"
 In ink; 11 pages

"Here's an average side street" [scenario]
 In ink; 2 pages
 Written on Hotel Bel-Air stationary – Los Angeles, CA

"On the moral side..."
 In ink; 5 pages
 Written on Golden State Rock Island – Southern Pacific stationary

"Our capacity to produce limitlessly..."
 In ink; 7 pages
 Written on Golden State Rock Island – Southern Pacific stationary

"When a quiet, reasonable second generation Italian..."
 In ink; 4 pages

Folder 2 *Essay on jazz and non-jazz musicians - undated*
 In ink; 4 pages
 Typed copy in Box 1 folder 7

Folder 3 *The search*
Photocopy of manuscript (manuscript in same series box 1, folder 15)
Also contains 4 inserted pages starting from page 44 titled, *"The twig is bent"*

Preface
Pages [numbered] 1-44
"The twig is bent" [insert]
Typescript; 4 pages
Title page written in ink; in AW's hand
Pages [numbered] 45-171
186 pages total

Folder 4 *"The semen's saving bank"*
Photocopy of manuscript; 15 pages

Folder 5 *"The tappings"*
Typescript; 13 pages

Folder 6 *"The symbolist painters of 1890"*
[no indication this pertains to AW]

Notes on the accompanying journal article
In J. S. Watson, Jr.'s hand
In ink; one page

Photocopy of journal article:
Wallis, Anne Armstrong, "The symbolist painters of 1890," *Marsyas* 1, no
1 (1941): pages 117-152.
Includes Plate XXIII-XX
44 pages

Folder 7 *Essays*
Provenance: Bruce M. Creditor

"Hope, when it becomes a mass attitude..."
In ink; 3 pages

"I guess that about here starts the publisher..."
In ink; 15 pages

"This constitutes a flash-front"
In ink; 7 pages

Folder 8 *"The tuxedo"*
"The tuxedo" pages 1-27
"The entertainer" pages 28-40
"VI or VII" pages 41-43
[Numbering restarts] pages 1-18
"(Eastman School)" pages 22-28
Typescript; 60 pages

Corrections in pencil; in AW's hand
Per edits, pages have been reshuffled
Provenance: Bruce M. Creditor

- Folder 9 *List of celebrities at the Algonquin*
 In ink; 11 pages
 Provenance: Gift of Herbert Kaplan
- Folder 10 *The elegant refuge (draft part 1)*
 Typescript and ink; 128 pages
 Provenance: Gift of Herbert Kaplan
- Folder 11 *The elegant refuge (draft part 2)*
 Typescript and ink; 181 pages
 Provenance: Gift of Herbert Kaplan
- Folder 12 [untitled]
 Typescript; 7 pages
 About The Sunlight Dialogues, visiting Milford Fargo's relatives
- Folder 13 *I'll be around: A play with music*
 Based on the life, music and writings of Alec Wilder
 First draft; labeled as "Lou's copy"
 Script; 33 pages
- Folder 14 *The song writer*
 Typescript; 16 pages
- Folder 15 *Litmus paper test*
 Typescript; 10 pages
- Folder 16 *By the wind grieved*
 Typescript; 11 pages
- Folder 17 *The rhododendrons*
 Typescript; 11 pages
- Folder 18 *Poncho and the pigeons*
 Typescript; 19 pages
- Folder 19 *Now*
 Typescript; 11 pages
- Folder 20 *The amateur*
 Typescript; 17 pages

Folder 21 *Tony*
Typescript; 5 pages

Box 3

Folder 1 *Donald and Mr. Constable*
Typescript; 10 pages

Folder 2 *The son*
Typescript; 21 pages

Folder 3 *The bobble birds*
Typescript; 18 pages

Folder 4 *Mrs. Albertini*
Typescript; 10 pages

Folder 5 *All of a piece*
Typescript; 6 pages

Folder 6 *Every other inch a God*
Typescript; 17 pages

Folder 7 *Mistaken identity*
Typescript; 18 pages

Folder 8 *The “smalls”*
Typescript; 13 pages

Folder 9 *Jack Spratt*
Typescript; 9 pages

Folder 10 *The tappings*
Typescript; 13 pages

Folder 11 *Mister Bouquet*
Typescript; 14 pages

Folder 12 *Another portrait of a lady*
Typescript; 18 pages
In ink; 2 pages

Folder 13 *The difference*
Typescript; 11 pages

- Folder 14 *Jesus wept*
Typescript; 5 pages
- Folder 15 *The listener*
Typescript; 7 pages
Accompanied by Hotel Algonquin tag reading, "Fred Binkley will call from Alec Wilder"; in ink
- Folder 16 *The runaway*
Typescript; 37 pages
- Folder 17 *The be-ers*
Typescript; 9 pages
- Folder 18 *Further reflections on art and the artist*
For AW
By James T Maher
Typescript; 4 pages
- Folder 19 [Untitled]
In ink; 20 pages
Parts written on Algonquin stationary
- Folder 20 *Where do you go when it starts to rain?*
In ink; 21 pages
- Folder 21 *The elegant refuge*
Typescript; 241 pages
- Folder 22 *The elegant refuge*
Manuscript; 219 pages
Accompanied by manila envelope

Box 4

- Folder 1 *The elegant refuge*
Pages grouped as found, not necessarily in order
Typescript; 130 pages
- Folder 2 *The elegant refuge*
Pages grouped as found, not necessarily in order
Typescript; 80 pages
- Folder 3 *The elegant refuge*
Pages grouped as found, not necessarily in order
Typescript; 110 pages

Folder 4 *The elegant refuge*
Pages grouped as found, not necessarily in order
Typescript; 89 pages

Folder 5 *The elegant refuge*
Pages grouped as found, not necessarily in order
Typescript; 126 pages

Series 6: Ephemera

Sub-series 1: Biographical material

Box 1

Folder 1 “*Life Story*”
Typescript; 190 pages
Notes in pencil and ink on title page

Folder 2 *Brackman, Alec Wilder works* – May 26, 1964
Reference list of AW works based on list provided by AW
Typescript; 6 pages
Provenance: Arlene Bouras

Folder 3 Wilder baptismal certificate and presidential invitation
Invitation from President and Mrs. Johnson to attend luncheon at The White House on October 10, 1967 at one o'clock
Invitation on 14.5cm x 9.75cm cardstock
Accompanied by 10cm x 6.5cm card to present at time of arrival
Provenance: Arnold Sundgaard

Baptismal Certificate

Date of baptism: June 15, 1907
Accompanied by letter from Mrs. Henry D. Ogden, parish secretary for St. Paul's Church
Provenance: Arnold Sundgaard

Letter

From: Arnold Sundgaard
To: Tom
December 23, 1989 – [no envelope]
Letter relinquishing the aforementioned items from his possession, where they had been left by AW for safekeeping
Provenance: Arnold Sundgaard

- Folder 4 New Yorker article
 "Alec Wilder," *The New Yorker*, Vol. 47 (September 4, 1971): 22-24
 Photocopy; 3 pages
- Folder 5 Alec Wilder biography
 Alec Wilder
 By William Engvick, November 1964
 Photocopy; 5 pages
 Original in series 4: Correspondence, box 1, folder 1
- Folder 6 Autobiographical account
 Contained in notebook
 In ink; 23 pages
 Provenance: Bruce M. Creditor
- Folder 7 Journal entries
 AW's journey on the Canadian National Railroad from New York through
 Foleyet, Winnipeg, Vancouver, SF, and ending in Hollywood.
- December 12, 1951*
 In ink; 2 pages
- December 13, 1951*
 In ink; 1 page
- December 14, 1951*
 In ink; 1 page
- December 24, 1951*
 In ink; 2 pages
- December 25, 1951*
 In ink; 5 pages
- December 26, 1951*
 In ink; 2 pages
- December 27, 1951*
 In ink; 3 pages
- December 28, 1951*
 In ink; 1 page
- December 29, 1951*
 In pencil; 1 page
- December 30, 1951*
 In ink; 2 pages
- December 31, 1951*
 In ink; 1 page
- January 1, 1952*
 In ink; 2 pages
- January 4, 1952*
 In ink; 4 pages

January 13, 1952
In ink; 2 pages
January 18, 1952
In ink; 2 pages
January 29, 1952
In ink; 2 pages
February 13, 1952
In ink; 1 page
February 18, 1952
In ink; 1 page
May 27, 1953
In ink; 1 page
Provenance: Bruce M. Creditor

- Folder 8 Self-portrait of AW
 Sketch
 In ink; one page
 Provenance: Bruce M. Creditor
- Folder 9 Craig Houston, signed sketch of Alec Wilder
 In ink; one page
 “For Marian with constant constancy Alec Wilder” signed at bottom
- Folder 10 Craig Houston, sketch of Alec Wilder used for *American Popular Music* [radio show]
 In ink; one page
- Folder 11 Autobiographical materials
- From: AW
 To: Dr. and Mrs. J. S. Watson, Jr.
 [month and day illegible] 1974 - Postmarked U.S.P.S. NY 144
 “*A great many years ago...*”
 On time at Eastman School of Music and “Lot in Sodom”
 In ink; 13 pages
- “*It wasn’t a habit of mine...*” [later to be titled, *Retrospect*]
 On his chance encounter with Remsen Wood at the Eastman School of Music, meeting Dr. and Mrs. J. S. Watson and “The fall of the house of usher”
 In ink; 19 pages
- “*Retrospect*”
 Typescript; 8 pages

“Retrospect” – revised June 25, 1974

Typescript; 8 pages

“Retrospect” – revised [not dated]

Typescript; 7 pages

Empty manila envelope

Labeled, “*Wilder carbon 5-30-74 plus 6-25-74 revision*” in JSW’s hand

Empty manila envelope

From AW

To: Dr. J. S. Watson, Jr.

May 23

Labeled, “*Wilder ms. Also find revised edition*” in J.S.W.’s hand

Folder 12 Biographical and genealogical materials

Genealogical tree

Incomplete; Only lists AW’s grandfather Sam Wilder, his children (AW’s father, aunts and uncle) and AW and his siblings

In ink; one page

“Alec Wilder punning and clowning”

By Hildegard Watson

Various drafts and edits

Typescript; 55 pages, edits in ink

Rough draft in ink; 7 pages

Folder 13 *Loonis McGlohon, “Dear Alec”*

Letter:

From: Thomas Hampson

To: Donald Ames, James Baskin, Warren Benson, Al Brackman, Jackie Cain, Douglas Colby, Louise Coyne, Francis Crociata, Charles Davidson, Edward DeWitt, Milford Fargo, Frederick Fennell, Robert freeman, Roy Kral, Robert Levy, James Maher, Beverly McGinniss, Loonis McGlohon, Marian McPartland, Mabel Mercer, Frances Miller, Mitch Miller, Louis Ouzer, William Ouzer, William Ploss, Harvey Phillips, M. H. Presburg, Howard Richmond, Lavinia Russ, Morris Sandgrund [sic], Gunther Schuller, Howard Scott, Joel Siegel, Barry Snyder, Sal Sparrazza, Desmond Stone, James Watson and George Wilder.

May 11, 1981

Addresses AW’s burial that occurred yesterday and encloses copies of the poems in AW’s hand that were read at the end of their gathering

"Dear Alec"

Loonis McGlohon, eulogy read at graveside farewell to AW
May 10, 1981 – Avon, NY
Typescript; 2 pages
3 photocopies present

- Folder 14 *"Alec Wilder," Current biography* [magazine] (1980)
 Current biography, "Alec Wilder," 1980, pages 427-431
 Photocopy; 5 pages
 Current biography, "Alec Wilder," Volume 41, no 7 (July 1980): 41-45
 Charles Moritz, editor
 Photocopy; 7 pages

- Folder 15 *"Alec Wilder: An introduction to the man and his music"*
 Paper-back bio-bibliography; in print.
 Compiled and designed by Nancy Zeltsman with assistance from Judith Bell, Barbara Petersen, Gunther Schuller, David Demsey, Mary Wallace Davidson, Robert Levy and Andrew Hurlburt.
 Cover photo by Geoffrey James – Algonquin Hotel lobby: NYC, 1974.
 Margun Music Inc., (1991) Newton Centre, MA: 96 pages.

- Folder 16 Miscellaneous article clippings

"Rock – mass hysteria or mass art?"

Alec Wilder, *The New York Times* (Sunday, November 5, 1972), pages 17-18
AW's arguments that rock lacks professionalism and dedication and that classical/jazz musicians work harder at their craft

"Eastman School would lose identity if it is moved"

Alec Wilder, *Rochester Democrat and Chronicle* (March 6, 1974)
Photocopy; one page
Follow-up article by Lois K. Clutz (March 8, 1974) photocopied on same page stating that Eastman School of Music will remain downtown

"Another wonderful Wilder Memorial"

Tom Hampson, *City Newspaper* (March 5, 1987), page 15
Review of annual Wilder Memorial concert at Carnegie Recital Hall on February 14, 1987

"Blowing bubbles at Carnegie"

Desmond Stone, *Rochester Democrat and Chronicle* (March 8, 1987)
Review of 3rd annual Wilder Memorial concert at Carnegie Recital Hall

- Folder 17 Reviews, provided by Arlene Bouras
- “Theatre: Musical Birds”*
 Howard Taubman
 Review on *Kittiwake Island debut* at Martinique
 Lists cast, describes plot and reviews notable musical numbers
 Original newspaper clipping and one photocopy
- “A delightful sand castle”*
 Eleanor Keen, *Chicago Sun Times* (Wed. April 25, 1962)
 Review of Jerome Hill’s film, *The sand castle*
 Photocopy; one page
- “Wilder works in premiere here Sunday”
 The Capital Times (Friday, July 23, 1965)
 Ad for performance at the Wisconsin Union Theater titled, “An Evening with the music of Alec Wilder.” Ralph Froelich, horn player from the New York Woodwind Quintet, and Zoot Sims, tenor will be guest soloists with the Madison Summer Symphony in the world premiere
 Original and one photocopy
- “Walter Winchell of New York”
 The Star-Ledger (Tuesday April 4, 1967)
 Short clipping about people’s concern that AW might withdrawal completely from the music business
 5 Photocopies; 1 page each
- Folder 18 *“Composer Alec Wilder is a loner who knows exactly what he believes in – and what he doesn’t”*
 Theodore Price, *Rochester Democrat and Chronicle* (Sunday, February 20, 1972)
 Photographs by Tim Laragy
 Original newspaper accompanied by photocopy of Wilder article
- Folder 19 Press release
 Annual Birthday Tribute to American composer, Alec Wilder
 Saint Peter’s Church, NYC (February 13, 1993)
 Typescript; 3 pages
- Folder 20 Miscellaneous newspaper clippings
- “Smart Alec”*
 Barry Ulanov, *Metronome* (May 1947)
 Original document; 3 pages

“Composer Alec Wilder is a loner who knows exactly what he believes in – and what he doesn’t”

Theodore Price, *Rochester Democrat and Chronicle* (Sunday, February 20, 1972)

Photographs by Tim Laragy

Original newspaper; 5 pages

“Back to the roots of that novelist from Batavia”

Alec Wilder, *Upstate* (Sunday, April 15, 1973)

Photographs by Louis Ouzer

About meeting Gardner family, author of *The Sunlight Dialogues*

Original newspaper clipping; 8 pages

“Library friends honor ‘gypsy’ with bowl”

Michael Walsh, *Rochester Democrat and Chronicle* (April 11, 1974)

On receiving the 18th annual literary award from the friends of of the Rochester Public Library for *The American Popular Song: The Innovators 1900-1950*

Photocopy (first column only partially legible); one page

“Speaking of Jazz”

Cue (January 27, 1975): page 10

Interview with Marian McPartland and AW

Original magazine page and photocopy; one page each

“Our footloose correspondents: American Song”

Whitney Balliett, *The New Yorker* (June 28, 1976): 64-70

About AW’s radio series, *American popular song with Alec Wilder and Friends*

Original document accompanied by reprint; 12 pages

“Alec Wilder: The compleat composer”

Marian McPartland, *Down Beat* (October 21, 1976): 16-17, 49-50, 52.

Photocopy; 6 pages

“His love is young”

The Mulberry tree papers of St. Mary’s College of Maryland

Summer 1977, Volume IV, number 2; pages 8-11

Entire magazine present; 24 pages

“‘He has made an indelible impression on American music’”

[unknown author and publisher] (Wednesday, December 24, 1980)

Quotes from Robert Freeman, director of Eastman School of Music, and on AW’s influence and time at Eastman

Photocopy; one page

“Composer Alec Wilder dies”

Tom Williams and Cliff Smith, *Rochester Times-Union* (Wednesday, December 24, 1980)

Photocopy; one page – missing additional pages

“Alec Wilder, 73, popular and ‘serious’ composer, is dead

John S. Wilson, *The New York Times* (Thursday, December 25, 1980)

Photocopy; one page

“Alec Wilder, composer, 73, dead; wrote songs and classical works”

John S. Wilson, *The New York Times* (Thursday, December 25, 1980)

Photocopy; one page

“Alec Wilder dies”

Andy Smith, *Rochester Democrat and Chronicle* [Thursday, December 25, 1980]

Photocopy; two pages

“At the end, his much-loved trains didn’t desert composer Alec Wilder”

Dave Stearns, *Rochester Times-Union* (Friday, December 26, 1980)

2 Photocopies; 2 pages each

“..ician marks death of Alec Wilder”

Georgia Urban, *KN* (December 31, 1980)

Photocopy (first column only partially legible); one page

“Alec Wilder’s music is universal”

Edward Charbonneau, *Brighton-Pittsford Post* (December 31, 1980)

Photocopy; 3 pages

“Alec Wilder was never a compromiser”

Desmond Stone, *Rochester Democrat and Chronicle* (January 4, 1981)

Photocopy; one page

“Alec Wilder wrote, by his own reckoning, three or four hundred popular songs”

Nels Nelson, *Philadelphia Daily News* (Friday January 9, 1981)

Photocopy (first column only partially legible); one page

“The talk of the town”

The New Yorker (January 12, 1981): page 27-28

Original document; 2 pages

“Private riches of Alec Wilder should go to public”

Terry Teachout, *The Kansas City Star* (Sunday, February 8, 1981)

Photocopy; one page

“Remembering Alec Wilder”

Joel E. Siegel, *Jazz Times* (March 1981): page 9
Photocopy; one page

“Local jazz artists salute Wilder”

Cliff Smith, *Rochester Times-Union* (Monday March 9, 1981)
Photocopy; one page

“Alec Wilder now at peace in the countryside”

Desmond Stone, *Rochester Democrat and Chronicle* (May 17, 1981)
Photocopy; one page

“Alec Wilder was the Tiffany’s of the tunesmiths...”

Don Freeman, *The San Diego Union* (Thursday, September 2, 1982)
Photocopy; one page

“Wilder admirers are on the prowl for his scores”

Stuart Low, *Time-Union, Rochester, NY* (June 13, 1986)
Photocopy; one page

“On the Wilder-ness trail”

Stuart Low, *Rochester Times-Union* [no date- 1987?]
Photocopy; one page

“Blowing bubbles at Carnegie”

Desmond Stone, *Rochester Times-Union* (March 8, 1987)
Photocopy; one page

Folder 21 Newspaper clippings from Glenn Bowen

“Composer cheered at Suite’s performance”

Walter Monfried, *Milwaukee Journal* (Tuesday, July 12, 1966)
Review of July 11th premiere of AW’s suite at University of Wisconsin –
Milwaukee
Performed by the New York Woodwind Quintet and guest artists Glenn
Bowen, baritone saxophone and John Barrows, French horn
Photocopy; one page

“Today’s Eastman School – Balanchine’s latest”

From “Music to my Ears”, *SR* (April 29, 1967): page 24
Original document; 2 pages

“Bernard Rogers Retires - Honored in Concert”

From “ESM Alumni Notes” (July 1967): 15-16
Photograph of Bernard Rogers and AW on back
Original document; 2 pages

"Alec Wilder"

Willis Conover, *BMI Journal* (December 1967)

Photocopy; one page

"Wilder will talk about his music"

Capital Times (Saturday, May 18, 1968)

Photocopy; one page

"Alec Wilder premiere by children's chorus"

From "ESM Alumni Notes" (June 1969): 5, 6

About May 3rd premiere of *Children's plea for peace* at St. Agnes' Roman Catholic Church in Avon, NY.

Work also repeated the next day in the Eastman Theatre.

"Notes from Eastman" [October 1969 cover]

Cover photo: AW with Eileen Malone, ESM's harp professor, prior to performance of his *Suite for harp, oboe and horn*. The work was commissioned by Malone and introduced by her with Robert Sprenckle, oboe, and Verne Reynolds, horn during American Harp Society Conference held at Eastman in June 1969

"An Eastman Album"

Rochester Review – [1970?]

Original document; 4 pages

Notes from Eastman [June 1970]

Half of page 7, 8 [original was cut in half]

Mentions recording of AW's *Children's plea for peace* with photograph of recording session

"Three Peace Concerts at ESM," pages 15, 16

May 17th performance of AW's *Children's plea for peace* premiered last year. Recorded 2 weeks earlier, will be released this year by Vox

On back: Photograph of AW signing an autograph

Original document; 4 pages

"The Talk of the town: Alec Wilder"

The New Yorker (September 4, 1971)

About AW and mention of book *American popular song*

Original document; 4 pages

[Book review]:

"American Popular Song"

Walter Clemons, *Newsweek*[?] – [1972?]

Photocopy; 2 pages

[Book review]:

"American Popular Song: The Great Innovators 1900-1950

The New Yorker, Vol XLVIII, No. 10 (April 29, 1972): pages 143-144

Original document; 2 pages

"A milestone for Alec Wilder"

High Fidelity Magazine Vol. 22 (August 1972)

About AW and his book *American Popular Song: The Great Innovators, 1900-1950*

Photocopy; one page

"Profiles: The president of the derrière-garde"

Whitney Balliett, *The New Yorker*, (July 9, 1973): pages 36-46

Long article on AW

Original document; 11 pages

"Rock as Mass Hysteria"

Alec Wilder, *Rochester Review*, (Fall, 1973)

Photocopy; 3 pages

"Alec Wilder's Music for Winds"

Glenn H. Bowen, *Woodwind World*, (December 1973): 16-19

Photocopy; 4 pages

"John Barrows"

Memorial Committee: Glenn Bowen, Robert Cole, Robert Monschein

One page eulogy for John Barrows who passed Jan. 11, 1974

Typescript; one page

"Music...in Madison..."

Wisconsin State Journal, (Sunday, January 13, 1974)

Advertisement for Madison Symphony performance of "Concerto for clarinet and chamber orchestra" – Glenn Bowen, clarinet

Photocopy; one page

"Bowen, Lottridge Symphony Soloists"

The Capital Times – Madison, WI, (Monday, January 14, 1974)

Article about Glenn Bowen, clarinet, and Richard Lottridge, bassoon, soloists in the upcoming Madison Symphony performance. Bowen premiering AW's piece "Concerto for clarinet and chamber orchestra"

Photocopy; one page

"Alec Wilder sounds off"

Robert LaBrasca, *The Capital Times* – Madison, WI, (Thurs., January 24, 1974)

Promotion of Madison Symphony performance of “Concerto for clarinet and chamber orchestra” and brief interview
Photocopy; one page

“Madison Symphony gives color to drab weekend”

Carmen Elsner, *Wisconsin State Journal*, (Monday, January 28, 1974)
Review of Madison Symphony performance of “Concerto for clarinet and chamber orchestra” – Glenn Bowen, clarinet
Photocopy; one page

“3 soloists add luster to symphony concert”

Robert LaBrasca, *Capital Times*, (January 28, 1974)
Review of Madison Symphony performance of “Concerto for clarinet and chamber orchestra” – Glenn Bowen, clarinet
Photocopy; one page

“Art, Classical Music & Madison”

Review of world premiere of AW’s “Concerto for clarinet and chamber orchestra”
Glenn Bowen, clarinet with the Madison Symphony Orchestra – February 8, 1974
Photocopy; one page

[Review of album]:

Marian McPartland: Plays the music of Alec Wilder – Halcyon 109
High Fidelity Magazine – March 1974
Photocopy; one page

“Boehm Quintette offers fringe works”

Donal Henahan, *The New York Times*, (Sunday, June 2, 1974)
Review of the NY premiere of AW’s Quintet No. 10 on May 30, 1974
Photocopy; one page

“The Wilder shores of love”

Saturday review world, (September 7, 1974)
“Trade Winds” Wm. Cole
Original document; one page [in envelope]

“The emperor’s new clothes”

Alec Wilder, *Allegro*, (December 1974)
AW against modern music
Photocopy; one page

“Tuba Man”

Hubert Saal, *Newsweek*, (January 27, 1975)
Article about Harvey Phillips, tuba. Mention of AW

Original document; clipping, 2 pages
“I thought this was a neat article. Ellen B” in ink at foot of page. “Mrs. Barrows” written on reverse
Provenance: Mrs. Phillips

“Profiles: Goodbye oompah”

Whitney Balliett, *The New Yorker*, (December 15, 1975): pages 46-62
Long article on Harvey Phillips
Original document; 11 pages

“Reading Alec Wilder’s mail”

Gene Lees, *High Fidelity Magazine*, (May 1976)
About AW and his book *Letters I never mailed*
Original document; 2 pages

“Quintet records”

Wisconsin State Journal, (Sunday, August 15, 1976)
Wingra Woodwind Quintet to record AW’s Woodwind Quintet No. 11
(1971) Photocopy; one page

“Books: Orange juice for one”

Alec Wilder, *The New Yorker*, (October 18, 1976): 181-185
Article on American popular music
Photocopy; 5 pages

“The talk of the town”

The New Yorker, (January 12, 1981)
Original document; 2 pages

“Memorial concert to honor Alec Wilder”

The Capital Times, (Saturday, January 17, 1981)
Memorial concert Sunday, January 18 by the University Of Wisconsin
School Of Music
Photocopy; one page

“Return engagement”

In “Notes from Eastman” (April 1981): pages 7, 8
Original document; one page

“Alec Wilder’s clarinet and saxophone music”

Harry R. Gee, *Saxophone Journal* 8 (Fall 1981): 30-33.
Photocopy; 4 pages

“Jazz: making do”

The New Yorker, (July 26, 1982)

About concert given on June 27, 1982 in Carnegie Hall in AW's honor –
part of Kool Jazz Festival New York
Original document; 2 pages

"Our footloose correspondents: In the country"

Whitney Balliett, *The New Yorker*, (September 6, 1982): 40-44, 49
Article about Mabel Mercer, mentions her friendship with AW several

times

Original document; 8 pages

"Orchestra's Wilder set shortchanges audience"

John Aehl, *Wisconsin State Journal*, (1983)

Wisconsin Chamber Orchestra's premiere performance of AW's *Suite for
brass quintet and strings*. Also mentions 1974 Madison Symphony
Orchestra with premiere of "Concerto for clarinet and chamber orchestra"
- Glenn Bowen, clarinet

Photocopy; one page

Folder 22 *Newspaper clippings*

"It's this way – local composer bathed in limelight of song hit"

Howard C. Hosmer, *Rochester Times-Union*, (September 9, 1941)

On success of *It's so peaceful in the country*

Photocopy; one page

"'Mandy' has found no monopoly on absent-mindedness..."

Rochester Democrat and Chronicle, (March 21, 1948)

Photocopy; one page

"Those who go back to the early days..."

Rochester Democrat and Chronicle, (December 13, 1953)

Premiere of *Carl Sandburg Suite*

Photocopy; one page

"Premiere slated for new opera by Alec Wilder"

The Union, (August 5, 1954)

On *Kittiwake Island's* upcoming world premiere by the Music Camp at
Interlochen

Photocopy; one page

"Wilder's friends don't know the fourth of it"

Down Beat, Vol 22, (January 26, 1955)

Photocopy; one page

"Alec Wilder, Rochester born composer...."

Rochester Democrat and Chronicle, (February 21, 1960)

Photocopy; one page

“Getting Wilder”

Rochester Times-Union, (May 10, 1966)

Ithaca High School performing *Concerto for alto saxophone and band*

Photocopy; one page

“Artist and Creator”

Alec Wilder, *Performing Arts Review* I (1969): 337-339

Photocopy; 3 pages

Alec Wilder’s composition to be premiered by children’s chorus May 3 and 4

Freed, Richard D., public relations at Eastman – Feb 24, 1969

Written on University of Rochester, Eastman School of Music stationary

[untitled]

Freed, Richard

Article about upcoming performance of *Children’s plea for peace* on May 3, 1969

“Peace plea on record”

Rochester Democrat and Chronicle, (December 4, 1970)

Recording of *Children’s Plea for Peace* recorded by Vox will be released nationally the week before Christmas

Photocopy; one page

“Hometown man makes good again”

Rochester Democrat and Chronicle, (May 8, 1971)

About AW’s radio series *The American Popular Song with Alec Wilder and Friends* which aired on NPR member stations, including WXXI-FM Rochester.

Photocopy; one page

“A ‘holiday’ tribute to Alec Wilder”

Rochester Democrat and Chronicle, (August 4, 1971)

Wilder songs to be featured at the 1971 Arrangers’ Holiday Concert in Highland Park Bowl

Photocopy; one page

“A milestone for Alec Wilder”

High Fidelity Magazine, Vol. 22 (August 1972)

About AW and his book *American Popular Song: The Great Innovators, 1900-1950*

Photocopy; one page

“Rock – mass hysteria or mass art?”

Alec Wilder, *The New York times* [Sunday November 5, 1972]: Page 17-18

AW’s arguments that rock lacks professionalism and dedication and that classical/jazz musicians work harder at their craft

Photocopy; 3 pages

“Book Review”

Christopher Palmer, *Crescendo International II* (Dec 1972): 13

Review of AW’s book, *American Popular song*

Photocopy; one page

“Composer Alec Wilder, profiled in current New Yorker...”

Rochester Times-Union (July 6, 1973)

Photocopy; one page

“Profiles: The president of the derrière-garde”

Whitney Balliett, *The New Yorker* (July 9, 1973): pages 36-46

Original document; 11 pages

“Opera premiere that grew out of an act of love”

Des Stone, *Rochester Democrat and Chronicle* (September 23, 1973)

About world premiere of *The Truth about Windmills*

Photocopy; one page

“Alec Wilder aids students”

Ruth B. Chamberlain, *Rochester Times-Union* (Tues. October 9, 1973)

Performance of chamber opera on Sunday October 14 of *The Truth about Windmills*” to help establish the Alec Wilder Scholarship Fund to aid Eastman School of Music Preparatory Department students

Photocopy; one page

“Alec Wilder’s opera is in praise of a friend”

Michael Walsh, *Rochester Democrat and Chronicle* (October 10, 1973)

The Truth about Windmills

Photocopy; one page

“Alec Wilder’s ‘Windmills’ premiered”

George H. Kimball, [Newspaper unknown] (October 13, 1973)

Performance of chamber opera on Sunday October 14 of *The Truth about Windmills*” to help establish the Alec Wilder Scholarship Fund to aid Eastman School preparatory department students

Photocopy; one page

On same page:

“6 given grants”

[Newspaper unknown] (February 8, 1974)

AW received grant to compose new chamber opera
Photocopy; one page

"The Ellington essence, according to Alec Wilder"
Rochester Times-Union (May 24, 1974)
What AW says about Ellington in his book *American Popular song*
Photocopy; one page

"O'er the fields we go...oompahing all the way"
Mildred Mikkanen, *Rochester Times-Union* [?] (December 1974)
About founding Tuba Christmas with Harvey Phillips
Photocopy; 2 pages

"Alec goes public"
Cliff Smith, *Rochester Times-Union* (September 16, 1975)
About *Letters I never mailed*
Photocopy; one page

"Some retrospective views"
Alec Wilder, *The University of Rochester Library Bulletin*, Volume XXVIII, no. 2 (Winter 1975): pages 79-85
Photocopy; 7 pages

"Our footloose correspondents: American Song"
Whitney Balliett, *The New Yorker* (June 28, 1976): 64-70
About AW's radio series, *American popular song with Alec Wilder and Friends*
Original document: 8 pages

"The first chorus"
Charles Suber, *Down Beat*, Vol. 43 (October 21, 1976): 6
Photocopy; one page

"Alec Wilder: The compleat composer"
Marian McPartland, *Down Beat*, Vol. 43 (Oct. 21, 1976): 16-17, 49-50.
Photocopy; 5 pages, one page missing

"Wilder airs tribute to popular song"
Cliff Smith, *Rochester Times-Union* (March 12, 1977)
World premiere of *Entertainment No. 6* by the Rochester Philharmonic Orchestra, also discusses AW's program *American popular song with Alec Wilder and friends* airing on WXXI-FM
Photocopy; one page

"Tip off on music: Alec & Friends vs. Junk:"
Rochester Times-Union – Wed. February 15, 1978

About AW's program *American popular song with Alec Wilder and friends*" airing on WXXI-FM
Photocopy; one page

"Trumpet, marimba make intriguing duo"

Francis Church, *Richmond News Leader* (April 25, 1978)

Review of the world premiere of Alec Wilder's *Suite* for marimba and trumpet

Photocopy; one page

"Composer Alec Wilder dies"

Tom Williams and Cliff Smith, *Rochester Times-Union* (Wednesday, December 24, 1980)

Photocopy; two pages

"Alec Wilder, composer, 73, dead; wrote songs and classical works"

John S. Wilson, *The New York Times* (Thursday, December 25, 1980)

Photocopy; one page

Variation of previous article

"Alec Wilder, composer, 73, dead; wrote songs and classical works"

John S. Wilson, *The New York Times* (Thursday, December 25, 1980)

Photocopy; one page

Variation of previous article

"Alec Wilder dies"

Andy Smith, *Rochester Democrat and Chronicle* (Thursday, December 25, 1980)

Photocopy; two pages

"At the end, his much-loved trains didn't desert composer Alec Wilder"

Dave Stearns, *Rochester Times-Union* (Friday, December 26, 1980)

Photocopy; one page

"Alec Wilder was never a compromiser"

Desmond Stone, *Rochester Democrat and Chronicle* (January 4, 1981)

Photocopy; one page

"The talk of the town"

The New Yorker (January 12, 1981): page 27-28

Original document; 2 pages

"A musical tribute to Alec Wilder"

Desmond Stone, *Rochester Democrat and Chronicle* (February 21, 1981)

Photocopy; one page

"Local jazz artists salute Wilder"

Cliff Smith, *Rochester Times-Union* (Monday March 9, 1981)
Photocopy; one page

"Remembering Alec Wilder"

Joel E. Siegel, *Jazz Times* (March 1981): page 9
Photocopy; one page

"Alec Wilder now at peace in the countryside"

Desmond Stone, *Rochester Democrat and Chronicle* (May 17, 1981)
Photocopy; one page

"You'll hear 'correct' way with Wilder's music in this concert"

Cliff Smith, *Rochester Times-Union* (July 30, 1981)
Tribute to AW at 20th annual Arrangers' holiday concert at the Eastman
theatre on July 31
Photocopy; 2 pages

"Jazz: making do"

The New Yorker (July 26, 1982)
About concert given on June 27, 1982 in Carnegie Hall in AW's honor –
part of Kool Jazz Festival New York
Original document; 2 pages

"Alec Wilder's Friends Remember..."

Linda Quinlan, *Penfield Post-Republican* and *Brighton-Pittsford Post* –
(Wed. August 25, 1982)
Tribute airing on WXXI
Original copies accompanied by photocopy of Brighton-Pittsford
4 pages, photocopy; 3 pages, Penfield-Post; 14 pages, Brighton-Pittsford
Provenance of original clipping: Madge Briggs

"The music of Alec Wilder"

Loonis McGlohon, *BMI: The many worlds of music I* (1983): 42-43
Photocopy; 2 pages

"Honoring a composer and a hotel"

Desmond Stone, *Rochester Democrat and Chronicle* (February 24, 1985)
Carnegie Hall Recital Hall performance of Wilder works by "Friends of
Alec Wilder"
Photocopy; one page

"Wilder admirers are on the prowl for his scores"

Stuart Low, *Rochester Time-Union* (June 13, 1986)
2 photocopy; one page each

“Blowing bubbles at Carnegie”

Desmond Stone, *Rochester Democrat and Chronicle* (March 8, 1987)
Review about 3rd annual Wilder Memorial concert at Carnegie Recital Hall

“Behind the beat with Mark Tucker: Songs by Alec Wilder (1907-1980)”

I.S.A.M. Newsletter, Vol. XVII, no. 1 (November 1987): 8-10
On AW’s popular songs with musical examples
Photocopy; 3 pages

“On the Wilder-ness trail”

Stuart Low, *Rochester Times-Union* [no date- 1987?]
Photocopy; one page

“Leonard Treash was for many years... ”

[unknown author]
[unknown publication] – [unknown year - post AW’s passing]
Photocopy; one page

Folder 23 *Newspaper clippings and articles*

“If millions of jitterbugs listen... ”

[author unknown]
Newsweek (July 28, 1941)
Typescript draft with correction in ink
Photocopy; one page

“Lounging with the Longhairs”

H.E.P., *Down Beat* (July 15, 1942)
Photocopy (partly illegible); one page

“Alec Wilder replies to charges of H.E.P.”

Mike Levin, *Down Beat* (August 1942)
AW’s response after reading accusation against him in article *“Lounging with the Longhairs”*
Photocopy; one page

“It’s this way - Composer pleased with work of ‘voice’ ”

Howard C. Hosmer, *Rochester Times-Union* – 1945[?]
AW and Frank Sinatra
Photocopy; 3 pages

“It’s all music”

[unknown author], *Seventeen* (February 1947)
About AW and Frank Sinatra and their new album with Frank conducting
Photocopy; 5 pages

“Philharmonic to give premiere”

Rochester civic music news, Vol. XIX, no. 12 (November 18, 1947): 1-2
About upcoming premiere of *Piece for orchestra* to be performed by the
Rochester Philharmonic November 20, 1947 at the Eastman theatre, Erich
Leinsdorf conducting
Photocopy; 2 pages

Copy of concert program

Premiere of *Piece for orchestra* performed by the Rochester Philharmonic
November 20, 1947 at the Eastman theatre, Erich Leinsdorf conducting
Photocopy; 2 pages

“Wilder’s music acclaimed at philharmonic”

Norman Nairn, *Rochester Times-Union* [?] (November 21, 1947)
About the premiere of *Piece for orchestra* performed by the Rochester
Philharmonic November 20, 1947 at the Eastman theatre, Erich Leinsdorf
conducting
Photocopy; one page

“Look at the duke”

Alec Wilder, *The Saturday Review* (August 28, 1948)
Article about Duke Ellington
Photocopy; 2 pages

“Dw in the New Yorker of August 18, 1951”

[author unknown], *The New Yorker* (August 18, 1951)
Typescript draft with correction in ink
Photocopy; one page

Music Library Association Notes on Alec Wilder

Mitchell Miller, “*Alec Wilder: The Lowland sea*” [and];
“*Alec Wilder: Sunday Excursion*”
Music Library Association Notes (September 1953): 671-673
Photocopy; 3 pages

“How to trap a free spirit”

Howard C. Hosmer, *Rochester Times-Union* (Tues., Feb. 23, 1960)
Interview with AW
Photocopy; 2 pages

“For Barrows by Wilder”

Saturday Review (March 26, 1960)
Photocopy; one page

“Recordings Reports II: Miscellaneous :LPs”

I.K., *Saturday Review* – October 28, 1961

Listing of AW’s record, “Wilder: Quintets Nos. 3, 4, and 6” by the New York Woodwind Quintet

Photocopy; one page

Review of opera performance

Roger Carpenter “Cavalleria Rusticana & The Lowland Sea.” *Opera*, Vol 14, No. 7 (July 1963): 500-501

Review of performance by Bristol Opera School, April 24

Photocopy; one page

“Wilder: Quintets Nos. 3, 4, and 6”

Arthur Cohn, *The American Record Guide*, Vol. 30, no. 1 (September 1963): 67

Photocopy; one page

“New recordings for instrumentalists”

[unknown author]

The Instrumentalist (December 1964): 16

New recording is AW’s *Sonata for trombone and piano*: John Swallow, trombone; Harriet Wingreen, piano (Golden Crest RE 7015)

Photocopy; one page

“The lighter side”

Gene Lees, *High Fidelity Magazine* – (December 1968)

Review of the album *Alec Wilder: The Music of Alec Wilder* conducted by Frank Sinatra

Photocopy; one page

“The wandering minstrel”

Howard Hosmel, [Chapter from *Monroe County?*] – [1971?]

Photocopy; 3 pages

“Songs and Waltzes”

From “Going on Record” By James Goodfriend, *Stereo Review*, [1972?]: 40-41

Book review of *American popular song*

Photocopy; two pages

“The composer”

[unknown author]

Composers Autograph Publications, Vol. 3, no. 2 (Spring 1972).

Review of Robert Levy’s record (Golden Crest RE 7045) with performances of AW’s *Suite for Trumpet and piano* (1969); *A song for a friend* (1967); *Caprice* (1967)

Photocopy; one page

"Alec Wilder looks at pop music"

Theodore price, [Newspaper unknown] [1972?]

Book review of *American popular song*

Photocopy; one page

"Alec Wilder – writing about song writing presents its own copyright problems for a talented composer author"

Barbara A. Bannon, *Publishers Weekly* (April 24? 1972)

Book review of *American popular song*

Photocopy; two pages

"American Popular Song: The Great Innovators, 1900-1950"

Louis M. Savary, *America* (May 13, 1972)

Book review of *American popular song*

Photocopy; one page

"Music for trumpet"

L.T., *Stereo review* (July 1972)

Review of Robert Levy's record (Golden Crest RE 7045) with performances of AW's *Suite for Trumpet and piano* (1969); *A song for a friend* (1967); *Caprice* (1967)

Photocopy; one page

"Sentimental Journey"

Charles Michener, *Newsweek* (July 31, 1972)

Book review of *American popular song*

Photocopy; one page

"Tin pan analysis"

London times literary supplement (October 27, 1972): 1283

Book review of *American popular song*

Photocopy; one page

"Reunion time for Teddi and Wilder"

Cliff Smith, *Rochester Times-Union* (February 20, 1973)

About Teddi King and Alec Wilder – AW back in Rochester to write a new opera

Photocopy; 2 pages

"Oldies and goodies"

Gary Iseminger, "Oldies and Goodies," *The Carleton Miscellany*, XIII, 2, (Spring-Summer 1973), 165-168.

Book review of *American Popular song*

Photocopy; 4 pages

“Marian is playing Wilder”

Mark Campbell, [unknown publication] – [June 1973?]

Photocopy; one page

“A jazz night of song that did it by the book”

McCandlish Phillips, *The New York Times* (Fri. July 6, 1973)

Newport Jazz Festival themed on AW’s book on American popular song

Photocopy; one page

“Alec Wilder: An uncommon genius”

Ann Prichard, *Rochester Democrat and Chronicle* – [post 1973]

Photocopy; 2 pages

Copy of Marian McPartland record jacket

“Marian McPartland plays the music of Alec Wilder (Halcyon 109)”
album cover - 1974

“To Jon and Helen Love Marian” written at top of page

Foreword about Marian McPartland by AW

Photocopy; one page

“Wilder, Alec”

Kinkle, Roger D., *The complete encyclopedia of popular music and jazz 1900-1950*, Vol 3. Arlington House; first edition 1974.

Biography and discography

Photocopy; one page

“Composer to get library’s literary award”

Jill Zelickson, *Rochester Times-Union* (March 27, 1974)

Photocopy; one page

“Alec the shy”

Bob Dardenne, *Rochester Times-Union* (April 10, 1974)

AW in town to accept Friends Annual Literary Award

Photocopy; 2 pages

“Alec talks...and survives”

Bob Dardenne, *Rochester Times-Union* (April 11, 1974)

Photocopy; one page

“Library friends honor ‘gypsy’ with bowl”

Michael Walsh, *Rochester Democrat and Chronicle* (April 11, 1974)

On receiving the 18th annual literary award from the Friends of the
Rochester Public Library for *The American Popular Song: The Innovators 1900-1950*

Photocopy (first column only partially legible); one page

“Beautiful people and Wilder, too”

Rochester Democrat and Chronicle (September 22, 1974)

Illegible original

Photocopy; one page

“Speaking of Jazz”

Cue (January 27, 1975): page 10

Interview with Marian McPartland and AW

Photocopy; one page

“McPartland – Wilder record real treat”

Cliff Smith, *Rochester Times-Union* (April 21, 1975)

“Marian McPartland plays the music of Alec Wilder (Halcyon 109)”

Photocopy; one page

Book review

Ouzer. “Letters I have never mailed,” *Music Journal*, Vol 30 (1975): 20

Photocopy; one page

“Suitcase holds all his possessions”

Desmond Stone, *Rochester Democrat and Chronicle* – (August 1975)

Photocopy; 2 pages

“Alec goes public”

Cliff Smith, *Rochester Times-Union* (September 16, 1975)

About Wilder’s book *Letters I Never Mailed*

Photocopy; 2 pages

Photocopy of record jacket

Wilder about Brass – (1976)

The Tidewater Brass Quintet

Robert Levy, Chris Gekker (trumpets); Martin Hackleman (horn); Gary

Maske (trombone); Loren Marsteller (tuba)

Golden Crest CRS-4156

Side 1:

Brass Quintet No. 5 (1975)

Brassinity (1972)

Side 2:

Brass Quintet No. 4 (1973)

Photocopy; one page

“Radio: Alec Wilder and the art of pop song”

John S. Wilson, *The New York Times* (Fri, October 1, 1976)

Photocopy; one page

“An American Tragedy”

Paul Turon, *Music Journal* (March 1977)

Mention of Tidewater Brass Quintet in AW's Fourth and fifth Quintets

Photocopy; one page

“Woodwind quintet welcomes ensemble with superb, brilliant individual talent”

Dom Dinardo, *The Evening Bulletin* (Mon., February 6, 1978)

World premiere of Quintet No. 13 with marimba featuring Gordon Stout, percussion, and the Philadelphia Woodwind Quintet

Photocopy; one page

“Record Reviews”

James R. McKay, *Fugue* (November 1978)

The Tidewater Brass Quintet performing Wilder's *Brass Quintet No. 5* (Golden Crest 1474)

Photocopy; one page

“New recordings”

The Instrumentalist (March 1979): 125

The Tidewater Brass Quintet performing Wilder's *Brass Quintet* on Golden Crest CRS 4174

Photocopy; one page

“Through wry-colored glasses”

Jack Dawson, *Rochester Times-Union* (September 21, 1979)

Photocopy; 3 pages

“Wilder: Sextet for marimba and wind quartet; suite for trumpet and marimba; suite for flute and marimba”

P.K., *Stereo Review* (September 1980)

Preview of article to be printed in magazine

Photocopy; one page

“A boy of uncommon goodness”

Desmond Stone, *Rochester Democrat and Chronicle* (October 1980)

Photocopy; one page

“Alec Wilder wrote, by his own reckoning, three or four hundred popular songs”

Nels Nelson, *Philadelphia Daily News* (Friday January 9, 1981)

Photocopy; two pages

“Letter to the Editor”

Robert Levy, *St. Mary's College of Maryland – The Mulberry Tree Papers*

Letter written to inform the college of AW's passing

Photocopy; one page

“The master of American popular song”

R. C. Smith, *The Charlotte News* (Thurs., January 22, 1981)

About life and passing of AW

Photocopy; one page

“Private riches of Alec Wilder should go to public”

Terry Teachout, *The Kansas City Star* (Sunday, February 8, 1981)

Photocopy; one page

“Tribute to Alec Wilder”

WBGO public radio program guide article [1981-1982?]

“Remember Alec Wilder” to air each Saturday at 7am beginning April 4;
hosted by Marian McPartland and Loonis McGlohon

Note written, “Bob...” unknown writer

Photocopy; one page

“Listen: On remembering Alec Wilder”

Loonis McGlohon, [unknown publication] (April 1981)

Photocopy; one page

“Wilder days”

Peter Clayton, *The Sunday Telegraph* (April 5, 1981)

Photocopy; one page

“LU concert will honor Alec Wilder”

The Post-Crescent – Wisconsin (Thurs. April 23, 1981)

Lawrence University tribute concert to AW

Photocopy; one page

“A friend recalls Alec Wilder”

John Miner, *Leisure & home* (April 25, 1981)

Interview with Robert Levy, associate professor of music at Lawrence
University, about AW

Photocopy; one page

“Stage: ‘Alec Wilder,’ a song collage”

Mel Gussow, *The New York Times* (Tues., February 9, 1982)

Review of performance conceived by Barbara Zinn and Elliot Weiss,
performed by D’Jamin Bartlett, Christine Andreas, Keith David and Craig
Lucas

Photocopy; one page

“McPartland album pre... Wilder”

Michael Anthony, *Minneapolis Tribune* (Sun., April 25, 1982)

Review of record *Marian McPartland plays the music of Alec Wilder*
(Halcyon 109)

Photocopy; one page

“Tidewater Brass Quintet IV”

Michael Meckna, *American Record Guide* (May 1982)

The Tidewater Brass Quintet performing Wilder’s *Brass Quintet No. 8*
(Golden Crest CRS 4205)

Photocopy; one page

“Festival in town for 10-day gig- Starting the day in church”

The New York Times (June 25, 1982)

Friends of Alec Wilder in Carnegie Hall

Photocopy; one page

“The Great jazz bazaar”

Jim Miller, *Newsweek* (July 12, 1982)

Wilder tribute at the Kool (Newport) Jazz Festival

Photocopy; 2 pages

“Friends of Alec Wilder and Listen to the words”

Joel E. Siegel, *Jazz Times* (September 1982)

Review of Friends of AW concert at Carnegie hall and the “Listen to the Words” concert performed in Alice Tully hall on June 28th

Photocopy; one page

“Robert Levy – Music for trumpet”

Russell Murray, *The International Trumpet Guild Journal* (Dec. 1982)

Review of Robert Levy’s record (Golden Crest RE 7045) with performances of AW’s *Suite for Trumpet and piano* (1969); *A song for a friend* (1967); *Caprice* (1967)

Photocopy; one page

“They left so much behind them”

Desmond Stone, *Rochester Democrat and Chronicle* – (1983)[?]

Photocopy; 2 pages

“‘Children’s plea’ by Alec Wilder will be heard Sunday at Lawrence”

By John Miner, *The Post-Crescent* (Wed. May 11, 1983)

Photocopy; one page

“Schulze and the wind”

[unknown author], [unknown publication] (Fri., May 13, 1983)

Performance of Children’s plea for peace on Sunday May 15 in Lawrence Memorial Chapel

Photocopy; one page

“*A plea for peace*”

Jane Dwyre Garton, *Sunday Post-Crescent* (May 15, 1983)

Photocopy, some duplicate pages; 4 pages

“*The Wilder side of Alec Wilder*”

Peter B. Traub, *Rochester Times-Union* (Sat., August 27, 1983)

On same page:

“*Kool Jazz fest gives Wilder warm tribute*”

Mary Campbell, *Rochester Times-Union* (Tues., Jun 29, 1982)

Photocopy; one page

“*Jazz – still there*”

The New Yorker (August 5, 1985)

About Norma Deloris Egstrom a.k.a. Peggy Lee

Photocopy; one page

“*A reporter in Washington*”

The New Yorker (July 28)

About the Reagan presidency

Photocopy; one page

“*Jazz musicians write good books...*”

Whitney Balliett, *The New Yorker* (December 28, 1987): 91

Photocopy; one page

“*Composing Rochester*”

Scott Cantrell, *Rochester Times-Union upfront* (Tues., April 4, 1989)

About the composition program at the Eastman School of Music, and about the composers who are ESM students and faculty or else native Rochesterians

Photocopy; 4 pages

“*A memory of Alec Wilder*”

Loonis McGlohon. *Collector's Record Club Newsletter* [?] – [undated]

Article published after AW's passing

Photocopy; one page

“*The New Records*”

J. *The New Yorker* [?]- October [? – after AW's passing]

The Tidewater Brass Quintet performing Wilder's *Brass Quintet No. 8* (Golden Crest CRS 4205) and The New York woodwind quintet

performing *The world's most beautiful girls* (Golden Crest CRS 4208)

Photocopy; one page

Box 2

- Folder 1 *"Philharmonic to give premiere"*
 Civic Music News, Vol. XIX, No. 12 (November 18, 1947): 1-2
 Premiere of *Piece for Orchestra* on November 20, 1947 by the RPO under
 conductor Erich Leinsdorf
 Original document (entire booklet); 8 pages
- Folder 2 Honorary doctorate from Columbia College
 Honorary Doctor of Arts degree conferred in Chicago, June 6, 1975
 Diploma in dark red certificate holder
- Folder 3 Alec Wilder's last will and testament
 Original letter in blue ink dated February 10, 1978
 Codicils in red ink on Algonquin stationery dated October 25, 1978
 Accompanied by original envelope
 In ink; 4 pages total
- Folder 4 *The clarinet in the music of Alec Wilder*, (excerpt)
 Glenn Bowen
 Typescript; 2 pages
- Folder 5 *Alec Wilder in spite of himself – A life of the American composer*
 Desmond Stone – November 1994
 Bound, complete draft – Typescript; 570 pages

Sub-series 2: Programs (performances of Wilder's works)

Box 1

- Folder 1 Programs, public radio/TV ads
- "Tribute to Alec Wilder – A retrospective"*
 Presented by Phi Mu Alpha Sinfonia and Lawrence University
 Guest artist – John Harmon, piano with Lawrence faculty and students
 Harper Hall - April 26 [no year]
 Provenance: Glenn Bowen
- "The Sand Castle"*
 University of Wisconsin School of Music
 Discussion with the composer following showing of the film
 Wisconsin Center - May 22 [no year]
 Provenance: Glenn Bowen

"Alec Wilder and friends discuss and perform American popular song"
Booklet advertisement for weekly public radio series *American Popular Song with Alec Wilder and Friends*
Provenance: Glenn Bowen

American popular song with Alec Wilder
Pocket folder with art from series on cover

"Mabel and Bobby"
Booklet advertisement for weekly public television series *Mabel and Bobby* produced by South Carolina ETV Network
Alec Wilder listed as consultant for the series

"Concert of music by Alec Wilder"
The Friends of Music in the Gallery in collaboration with the Memorial Art Gallery, performed by the New York Woodwind Quintet
The Fountain Court - Sunday March 20, 1960
Provenance: Glenn Bowen

"First chair concert" booklet
Madison Symphony Orchestra; Roland Johnson, conducting
AW Concerto for clarinet and chamber orchestra; Glenn Bowen, clarinet
Saturday, January 26 and Sunday, January 27, 1974
Madison Area Technical College Auditorium
Provenance: Glenn Bowen

"A tribute to Alec Wilder 1907-1980)"
Lawrence University Conservatory of Music – Phi Mu Alpha Sinfonia
Susan Woodard, piano; Herbert Hardt, percussion; Mari Taniguchi, soprano; Robert Levy, trumpet and Lawrence students
April 26, 1981 – Harper Hall
2 original copies of program
Provenance: Glenn Bowen

Folder 2 *Programs, miscellaneous*

"American ballet"
First Inter-American tour– Brazil, Uruguay, Argentina, Chile, Peru
Ecuador, Colombia, Venezuela, Panama, Puerto Rico, Cuba, Mexico
June - December 1941

"New York Woodwind Quintet"
Presented by the Great Neck Symphony Society, Inc.
March 30, 1954 – Junior High School Auditorium

“Concert of music by Alec Wilder”

The Friends of Music in the Gallery in collaboration with the Memorial Art Gallery, performed by the New York Woodwind Quintet
The Fountain Court - Sunday March 20, 1960

“An evening with the music of Alec Wilder”

Presented by the Wisconsin Union Committee
The Madison Summer Symphony Orchestra; Gordon B. Wright, conductor
July 25, 1965 - Wisconsin Union Theater

“The Truth about windmills”

Saint Agnes School Hall
October 12 and 13, 1973 – Avon, NY
2 original programs
Provenance: Madge Briggs, widow of Wm. F Briggs MM ‘58

“The Truth about windmills”

Eastman School of Music benefit performance to establish the Alec Wilder Scholarship fund ESM Preparatory Department
October 14, 1973 – Kilbourn Hall
7 original programs

“Rochester Chamber Orchestra”

David Fetler, conductor; Zvi Zeitlin, soloist
Sunday, January 11 – Nazareth College Arts Center

“Kilbourn concert series 1979-80”

K. David Van Hoesen, bassoon, and friends
January 29, 1980 - Kilbourn Hall

“Arrangers’ holiday 1981 – A tribute to Alec Wilder”

Featuring Marian McPartland, piano; Susannah McCorkle, voice
July 31, 1981 – Eastman Theatre

“Haywire: A music revue”

Sponsored by Phi Mu Alpha Sinfonia
April 3 and 4 – Kilbourn Hall

“The Wilder Winds with Gerry Mulligan”

Town Hall’s Fifth Connoisseur concert
August 7, 1971 – The Town Hall, NYC

“Alec Wilder Clues to a life”

Conceived by Barbara Zin & Elliot Weiss
The production Company in Association with Vineyard Theater
[no date] – 1981?

“While we’re young”

Music and words of AW

Conceived and adapted by Barbara Zin & Elliot Weiss

The production Company in Association with Vineyard Theater

[no date] – 1981?

Provenance: Helen Ouzer

“Fourth graduation concert with orchestra”

Eastman-Rochester Symphony Orchestra; Dr. Howard Hanson,
conducting

April 16, 1953 – Kilbourn Hall

“Songs by Alec Wilder were made to be played by Marian McPartland”

And sung by Marlene Verplanck

[no date] - Michael’s Pub, NYC

“Songs of Alec Wilder (1907-1980)”

Community Education Division Summer Concert Series

Valerie Errante, soprano; Robert Wason, piano; Aleck Brinkman, double
bass; Ken Meyer, guitar

July 30, 1997 – Kilbourn Hall

Two copies of original program

“Celebrating Wilder’s life and music”

Friends of Alec Wilder

February 14, 1987 – Weill Recital Hall at Carnegie Hall

“Celebrating Wilder’s life and music”

Friends of Alec Wilder

February 13, 1988 – Weill Recital Hall at Carnegie Hall

“Celebrating Wilder’s life and music”

Friends of Alec Wilder

February 18, 1989 – Saint Peter’s Church, NYC

“Celebrating Wilder’s life and music”

Friends of Alec Wilder

February 17, 1990 – Saint Peter’s Church, NYC

“Celebrating Wilder’s life and music”

Friends of Alec Wilder

February 16, 1991 – Saint Peter’s Church, NYC

“Celebrating Wilder’s life and music”

Friends of Alec Wilder

February 13, 1993 – Saint Peter’s Church, NYC

“Celebrating Wilder’s life and music”

Friends of Alec Wilder

February 17, 1996 – Saint Peter’s Church, NYC

Folder 3 *Programs, miscellaneous*

“Kittiwake Island”

A Mill Playhouse Premiere

Book and lyrics by Arnold Sundgaard, music by AW

August 24-28 and August 31-Sept 4 [no year]

Provenance: Bruce M. Creditor

“Sunday Excursion”

Brigham Young University Opera Workshop

Libretto by Arnold Sundgaard, music by AW

[No date or location given]

Provenance: Bruce M. Creditor

“The Lowland Sea”

The combined Armstrong mixed and male choruses annual spring concert

Libretto by Arnold Sundgaard, music by AW

May 18-20, 1953 – Lancaster, PA

Provenance: Bruce M. Creditor

“Sunday Excursion”

The Augustana College Opera Workshop

Libretto by Arnold Sundgaard, music by AW

January 13-14, 1956 – Potter Hall, Fine Arts Building, Augustana College

Provenance: Bruce M. Creditor

Folder 4 *Programs, dedication of Wilder reading room*

“I’ll be around:’ A celebration of the life and music of Alec Wilder”

Eastman School of Music, University of Rochester

Concert performed after dedication of AW reading room in Sibley Library

February 13, 1991 – Eastman Theatre

Invitation to the dedication of the AW reading room

Envelope addressed to Charles E. Lindahl

Contains two invitations and contribution card

Dedication in Sibley Music Library followed by a

Reception in Sproull Atrium and concert in Eastman Theatre

February 13, 1991

Invitation to the dedication of the AW reading room
Loose invitation
February 13, 1991

Alec Wilder Dedication/Reception/Concert RSVP list
List of those who attended; 46 total guests

Dedication agenda for Dedication of the AW reading room
List of who gave welcome, remarks and conclusion

Eastman flier advertising AW reading room dedication and concert
February 13 – Eastman Theatre

News article about the AW reading room dedication concert
Chuck Cuminale. “Dedication” from Gabba Gabba, *Rochester City Newspaper* (February 1991)

Folder 5 *Programs, “Touch & Thrash”*

“Touch & Thrash superior wares”
Supplementary catalogue Xmas, 1952
Alec Wilder, vice president I; Bill Engvick, vice president II; Margaret Spanel, vice president III
2 original copies

“Touch & Thrash superior wares”
Literary supplement Xmas, 1960
Alec Wilder, pres.; Bill Engvick, pres.
3 originals, 1 photocopy

Folder 6 *“The Lowland Sea”*
Libretto by Arnold Sundgaard, music by AW
Ithaca College Departments of Music and Drama
March 18-21, 1953 – College Theatre

Sub-series 3: Listserv documents

Box 1

Folder 1 Wilder Listserv October 1994 – March 1995
Alec Wilder mailing list for discussions on the life and works of AW
Typescript; 152 pages

Folder 2 Wilder Listserv April 1995 – December 1995
Alec Wilder mailing list for discussions on the life and works of AW

Typescript; 101 pages

Folder 3 Wilder Listserv 1996
Alec Wilder mailing list for discussions on the life and works of AW
Typescript; 268 pages

Folder 4 Wilder Listserv 1997
Alec Wilder mailing list for discussions on the life and works of AW
Typescript; 206 pages

Sub-series 4: Ancillary materials of various kinds

Box 1

Folder 1 List of Wilder holdings in Sibley and Library of Congress
Typescript; 6 pages
Photocopies of Library of Congress Wilder holdings - Music Card Catalogue
47 pages

Folder 2 Avon Foundation, "American Popular Song" Supplemental grant 1970-71
Includes letters, additional production costs, grant conditions and approval
22 pages
Provenance: Joseph Taubman

Folder 3 Avon Foundation, financial reports 1968-1970
Typescript and handwritten; 77 pages
Provenance: Joseph Taubman

Folder 4 Avon foundation, report for May 1, 1969-April 30, 1970
Typescript; 8 pages
Gift of Joseph Taubman

Folder 5 Harvey Phillips Foundation, Inc. – Alec Wilder
Typescript; 40 pages and one envelope

Folder 6 *"An analysis of woodwind quintets numbers three, six and twelve of Alec Wilder"*
Tedrow Lewis Perkins, - California State University, Fullerton
Master of Music thesis –December 15, 1977
Bound book; 73 pages

Folder 7 Alec Wilder tape transcriptions
August 11, 1969
Discussion between AW, brother George Wilder, J. S. Watson Jr., H. L. W and
Mrs. A. Robey
Typescript; 132 pages

- Folder 8 Friends of Alec Wilder, projects 1981-1982
Robert Levy, chairman of Projects to Honor Alec Wilder
Projects include:
75th birthday tribute for AW in Carnegie Hall - February 16, 1982
Establishment of "Alec Wilder – Performers assistance fund"
Creation of organization "Friends of Alec Wilder"
Typescript; 8 pages
- Folder 9 Friends of Alec Wilder, NYC display February 19 & 20, 1994
Handout on the Alec Wilder Archives in Sibley Music Library
Eastman intramural correspondence from Mary Wallace Davidson to Mary Ramé including copy of speech about AW prepared for the Friends of AW February 19, 1994 – St. Peter's Church, NYC
Speech in typescript; 8 pages
- Folder 10 Friends of Alec Wilder, NYC display February 19 & 20, 1994
Photographs and negatives taken by T. Honea
Twenty-one 4" x 6" color photographs of materials on display for the Friends of AW February 19, 1994 – St. Peter's Church, NYC
- Folder 11 Friends of Alec Wilder, NYC display February 19 & 20, 1994
Enlarged photographs taken by T. Honea
Fourteen 8" x 11" color photographs of materials on display for the Friends of AW – includes 13 paper strips with descriptions of each display; In typescript
February 19, 1994 – St. Peter's Church, NYC
- Folder 12 Certificate of registration of a claim to copyright in a musical composition
Chick Lorimer (Gone) – Words by Carl Sandburg, music by AW\
R.D. Row Music Company, Boston, MA - March 10, 1953
Typescript; one page
Provenance: Joseph Taubman
- Folder 13 Memorabilia, bumper sticker "Alec lives!"
3 stickers
- Folder 14 Contracts
Copyright and royalties contract for Mitch Miller's recording of *Horn belt boogie* and *Serenade for horns* (C1961)
Signed by Sparton of Canada, Limited on May 14, 1952
Acknowledgment signed by Alec Wilder on May 19, 1952
Provenance: Bruce M. Creditor
- Folder 15 List of works by Alec Wilder
In ink; 5 pages

Written on the back of unknown violin part

- Folder 16 List of works by Alec Wilder
 Typed list with postscript including references to AW in book "Show music on record" by Jack Raymond, signed V.H.
 Typescript; 2 pages
- Separate list titled, "Flute music by Alec Wilder"
 Typescript; one page
- Folder 17 Wilder's Columbia recordings
 A provisional listing by Peter Lowe, parts 1-4
 Typescript; 9 pages
- "Discographical forum" published by Malcolm Walker
 Typescript; 5 pages
- "*Lou Ouzer*"
 Rochester Times-Union, Tuesday, March 22, 1988
 Photocopy; one page
- Discography
 Photocopy of handwritten list; 3 pages
- Golden Crest Records Alec Wilder ad
 Made possible by Friends of Alec Wilder
 AW Golden Crest discography
- A complete listing of [Frank Sinatra's] Columbia recordings
 Notes arrangements done by AW
 Last page photocopy collage of photographs – center, middle photograph of Sinatra conducting Wilder in studio, Wilder present
 Photocopy; 4 pages
- Folder 18 Compositions of Alec Wilder
 Arranged by ensemble, notes if published and publisher
 Typescript; 9 pages
- Folder 19 List of works prepared by Robert Levy
 List prepared ca. 1986
 In ink; 3 pages

Box 2

- Folder 1 Friends of Alec Wilder – newsletters
 Vol. 1 issue 1 – photocopy; 4 pages

- Postmarked Jan. 2, 1988 – Bloomington, IN
 Vol. 4 – 2 original copies; 4 pages each
 One unaddressed
 One postmarked January 22, 1993 – Paterson, NJ
 Vol. 7 – original; 4 pages
 No postmark, January 1996
 Vol. 8 – original; 4 pages
 Postmarked January 14, 1997
 Vol. 9 – original; 4 pages
 No postmark, January 1998
- Folder 2 Computer print-outs
 List of Wilder publications
 See oversize 4/4
- Folder 3 Compositions of Wilder
 List of Wilder works at Stan Webb studio
 See oversize 4/2
- Folder 4 Library of Congress lists of Wilder
 Catalogue entries of Wilder items in Library of Congress
 See oversize 4/1
- Folder 5 “*The Bird*”
 AW’s Eastman school magazine
 Photocopy; 2 pages
- Folder 6 Margun Music catalogues
 November 1978 - Newton MA
 Bound test-run catalogue inscribed by Gunther Schuller
 31 pages
- [undated]
 Catalogue of music by Alec Wilder
 Typescript list; 7 pages
- 28 February 1980
 Letter:
 From William Rouch, general manager at Margun music
 To: AW
 Survey of sales on music for the period Feb. 1979 – Feb. 1980
 Typescript list; 2 pages
- Folder 7 Crossword puzzles
 Crossword clues labeled “XXXII” on Ozalid paper
 In ink; one page

Crossword clues and solved puzzle labeled "XXVI"
In pencil; one page

Folder 8 NEA application card
 Music program – National Endowment for the arts
 1980-81 Composers program – January 17, 1980

Folder 9 "*Kittiwake Island*" libretto
 Notes in pencil
 Typescript; 56 pages

Sub-series 5: Artifacts relating to Wilder's life

Box 1 Awards

Friends of the Rochester Public Library Annual Literary award 1974
Silver bowl – 14.5cm diameter, 11.5cm height

In box inside manila envelope:
South Carolina Tricentennial medal, 1970
Bronze, 7.5cm diameter

In manila envelope:
The Songwriters Hall of Fame Award
Presented by The National Academy of Popular Music – March 7, 1983
2.9cm x 9cm x 12.5cm

Box 2 Miscellaneous

Folder 1 Four address books belonging to AW

Folder 2 NY state driver's license and passport

Folder 3 Receipt for grave plot at The Church of St. Agnes in Avon, NY

Folder 4 Stencil used by AW

Folder 5 Chord sheet for piano and organ belonging to AW

Series 7: Photographs

Box 1

- Sleeve 1 Dr. James Sibley Watson, Jr. and Alec Wilder in No. 6 Sibley Place living room
4 Kodachrome color slides – [undated]
- Sleeve 2 Alec Wilder?
Negative of three men paddling in a river – [undated]
- Sleeve 3 Alec Wilder
Color photograph, 4.5 x 3.3” taken by Nancy Watson Dean
Print made November 1979
- Sleeve 4 Alec Wilder with unidentified young woman [Hildegarde Watson?]
B/W photograph, 7 x 5” – October 21 [no year]
Accompanied by envelope containing three negatives
- Sleeve 5 Alec Wilder
B/W photograph, 2.75 x 3.25”
“Alec Wilder in love – 1940, St. Regis again” written on the back in J. S. Watson, Jr.’s hand – [undated]
- Sleeve 6 Alec Wilder at recording of civil war record – Golden Crest Studio, 1961
B/W photograph, 4” x 3.25”
Provenance: Bruce M. Creditor
- Sleeve 7 Alec Wilder with Urling Sibley Iselin and Hildegarde Watson in living room of No. 6 Sibley Place
Color photograph, 7 x 5” – accompanied by negative
- Sleeve 8 Clara Wilder Haushalter
B/W photograph, 6” x 8” from Dudley Hoyt, New York
[undated] - In cardboard photo protector
- Sleeve 9 Marian McPartland
Three *B/W* photographs, 7.75” x 10” taken by Louis Ouzer – [undated]
- Sleeve 10 Alec Wilder with Harold Arlen and Jim Maher
B/W photograph, 10 x 8” taken by Louis Ouzer – [undated]
- Sleeve 11 Alec Wilder in the Duke University band room
B/W photograph, 10 x 8” taken by Louis Ouzer – [undated]
- Sleeve 13 Marian McPartland and Thomas Hampson standing at AW’s grave
B/W photograph, 6.75 x 8.25” taken by Louis Ouzer – [undated]

- Sleeve 14 Alec Wilder and Marian McPartland at Duke University – Durham, NC
B/W photograph, 1” x 8” taken by Louis Ouzer - [undated]
- Sleeve 15 Alec Wilder and Marian McPartland
B/W photograph, 10” x 8” taken by Jon Ouzer
At the library on the day he received the Friends of the Rochester Public Library Annual Literary award, 1974
- Sleeve 16 Alec Wilder at a party in NY for his book
B/W photograph, 8 x 10” – [undated]
- Sleeve 19 Alec Wilder and Marian McPartland at the Cookery, NY – 1960s
B/W photograph, 10” x 8” taken by Katusji Abe
- Sleeve 20 Alec Wilder and Timmy Madison [drummer] at Arranger’s Holiday – 1970s
B/W photograph, 10 x 8”
- Sleeve 21 Alec Wilder, Marian McPartland and Mabel Mercer at Berklee College of Music
B/W photograph, 10 x 8”
[undated] – Mabel Mercer receiving honorary doctorate in 1975?
- Sleeve 26 Alec Wilder and Mabel Mercer
B/W photograph, 10 x 8” taken by Louis Ouzer
- Sleeve 27 Wilder by Josef Schiff
See oversize 4/3
- Sleeve 28 Alec Wilder
B/W photograph, 8 x 10” NPR promotion for *American Popular Song*
Provenance: Ouzer?
- Sleeve 29 Alec Wilder and Loonis McGlohon
B/W photograph, 8 x 10” NPR promotion for *American Popular Song*
Provenance: Ouzer?
- Sleeve 30 Barbara Lea, Willard Robison, Lee Wiley
B/W photograph, 8 x 10” NPR promotion for *American Popular Song*
Provenance: Ouzer?
- Sleeve 31 Jerome Kern, David Allyn, Harold Arlen
B/W photograph, 8 x 10” NPR promotion for *American Popular Song*
Provenance: Ouzer?
- Sleeve 32 Richard Rodgers, Lorenz Hart, Teddi King, Mildred Bailey
B/W photograph, 8 x 10” NPR promotion for *American Popular Song*

Provenance: Ouzer?

- Sleeve 33 Marlene VerPlanck, Hugh Martin
 B/W photograph, 8 x 10" NPR promotion for American Popular Song
 Provenance: Ouzer?
- Sleeve 34 Mabel Mercer
 B/W photograph, 8 x 10" NPR promotion for American Popular Song
 Provenance: Ouzer?
- Sleeve 35 Johnny Hartman, Bill Strayhorn, Cole Porter
 B/W photograph, 8 x 10" NPR promotion for American Popular Song
 Provenance: Ouzer?
- Sleeve 36 Alec Wilder, Loonis McGlohon and Thelma Carpenter
 B/W photograph, 8 x 10" NPR promotion for American Popular Song
 Provenance: Ouzer?
- Sleeve 37 [unknown – performance of AW stage work?]
 Two *B/W photographs, 8 x 10"*
 Provenance: Madge Briggs, widow of Wm. F Briggs MM '58
- Sleeve 38 House labeled "Victorian? Villa" for sale
 Color photograph, 3.5 x 4.75"
- Sleeve 39 Alec Wilder
 See oversize 4/5
- Sleeve 40 Alec Wilder
 See oversize 4/6

Box 2

- Film 1 Concerto for alto sax and wind ensemble
 Film reel, 3.5" diameter
- Film 2 Entertainment #1
 Film reel, 3.5" diameter
- Film 3 Euphonium concerto
 Film reel, 3.5" diameter

Series 8: General/Oversized

Box 1

Folder 1 *Albert Schweitzer, Reel I & II.* — [without date].
Score (13" x 16.25")

Reel I

- A. *Title idea*
- B. *Boy on road*
- C. *Africa map*
- D. *Chorale (strings) in G*
- D2. *Chorale (strings) in Ab*
- E. *Boy on road*

Reel II

- A. *Chorale (woodwinds) in G*
- B. *Chorale (woodwinds) in Ab*

In pencil; 16 pages of music.

Contains performance markings in red and blue pencil.

Folder 2 *Albert Schweitzer, Reel III & IV.* — [without date].
Score (13" x 16.25")

Reel III

- A. *Trip between villages*
- B. *Parsonage*
- C. *School sequence*
- D. *School sequence*
- E. *School sequence*
- F. *Run off*
- G. *Prayer*
- H. *Boy on road*
- I. *Boy on road*

Reel IV

- A. *Cadences for commentary*
- B. *School sequence (minor)*
- C. *School sequence*
- D. *Boy on road*
- E. *Rainbow sequence*
- F. *Family portrait*
- G. *Cadences for commentary*

In pencil; 38 pages of music.

Contains performance markings in red and blue pencil.

Folder 3 *Albert Schweitzer, Reel V & VI.* — [without date].
Score (13" x 16.25")

Reel V

- A. *Decision I*

- B. *Title idea*
- C. *Letter writing*

Reel VI

- A. *Decision I*
- B. *Operation (big ending)*
- C. *Decision I*
- D. *Reconstruction canon*
- E. *Rainbow sequence*
- E2. *Rainbow sequence*
Repeat (section E – Reel IV score p. 47- p. 50)
- F. *Preface to arrival*
- G. *Arrival*

In pencil; 23 pages of music.

Contains performance markings in red and blue pencil.

Folder 4 *Albert Schweitzer, Reel VII & VIII. — [without date].*
Score (13" x 16.25")

Reel VII

- A. *War years (clar)*
- B. *War years (viole + celli)*
- C. *War years (violins + celli)*
- D. *Operation*
- E. *New patients*

Reel VIII

- A. *Mother and child*
- B. *Film repeat of Mother and child*
- C. *Garden (Db)*
- D. *Title idea*

(repeat of reel I – section A)

In pencil; 20 pages of music.

Contains performance markings in red and blue pencil.

Folder 5 *Albert Schweitzer, Reel IX - XI. — [without date].*
Score (13" x 16.25") draft MS

Reel IX

- A. *Garden (original key)*
- B. *Family portrait (woodwinds)*
- C. *Family portrait*
(Repeat Reel IV – section F)
- D. *Beastly eleven* [also titled as "Beastly elevenses"]

Reel X

- A. *Decision I*
(Repeat of Reel V – section A)
- B. *Title idea*
(Repeat of Reel I – section A)

Reel XI

- A. *Storm*
- B. *Operation*
(Repeat of reel VII – section D)
- C. *Letter writing in “G” (solo strings)*
- D. *Last letter writing*

In pencil; 25 pages of music, 1 page of notes.

Contains page of notes for Reel X, second copy of first page of Reel XI.

Contains performance markings in red and blue pencil.

Folder 6 *Brass quintet no. 8.* — [without date].
 Draft MS (12” x 17”)
 In pencil; 22 pages of music.
 “For the Tidewater Brass Quintet” in heading.
 Provenance: Margun Music.

Folder 7 *Trio for flute, clarinet and bassoon.* — [without date].
 Draft MS (11.5” x 17”)
 In pencil; 12 pages of music.
 “For Virginia” written in heading.
 Provenance: Margun Music.

Box 2

Folder 1 [No. 1] *False dawn (Three ballets in search of a dancer).* — [without date].
 Bound draft holograph score (10.75” x 17.625”)
 In pencil; 46 pages of music.
 Contains performance markings in red and blue pencil.
 Provenance: Margun Music.

Folder 2 [No. 2] *Life goes on (Three ballets in search of a dancer).* — [without date].
 Bound draft holograph score (10.75” x 17.625”)
 In pencil; 45 pages of music.
 Contains performance markings in red and blue pencil.
 Provenance: Margun Music.

Folder 3 [No. 3] *The green couch (Three ballets in search of a dancer).* — [without date].
 Bound draft holograph score (10.75” x 17.625”)
 In pencil; 38 pages of music.
 Contains performance markings in red and blue pencil.
 Provenance: Margun Music.

Folder 4 *Four sentiments.* — [without date].
 Draft MS (12.5” x 19”)
 I. *Calm after storm*
 II. *Joy after misery*

- III. *Loneliness after love*
- IV. *Laughter after tears*
- V. *The tune that wouldn't quit* [reproduction]

In pencil; 68 pages of music.
 "For Mitchell Miller" in heading.
 Mvt. V – reproduction of pages 53-68.
 Provenance: Mitch Miller.

Box 3

- Folder 1 *Entertainment no. III.* — [without date].
 Ozalid repro of holograph score (11" x 17")
 53 pages of music.
 Provenance: Margun Music.
- Folder 2 *Entertainment* [no.] 6. — 1974-1975.
 Fair copy holograph Ozalid master, (13" x 18.5")
 68 pages of music.
 "To Howard Scott" in heading.
 Provenance: Margun Music.
- Folder 3 *Entertainment # 6.* — 1975.
 Draft MS, holograph score (11" x 17")
 In pencil; 100 pages of music.
 "To Howard Scott" in heading.
 Provenance: Margun Music.
- Folder 4 *Serenade for winds.* — [without date].
 Draft holograph MS (10" x 17")
 In pencil; 48 pages of music.
 Contains 5 pages (pages 21-25) that appear to be first draft of 3rd
 movement and a revised ending which contains a note of approval
 possibly from Gunther Schuller.
 Provenance: Margun Music.
- Folder 5 *Serenade for winds.* [movement III only]. — [without date].
 Reproduction of holograph score (11" x 17")
 9 pages of music.
 Appears to be revised copy of movement III per Box 15 Folder 12 [see
 oversize box 3/4].
 Provenance: Margun Music.

Box 4

- Folder 1 Library of Congress lists of Wilder
 Catalogue entries of Wilder items in Library of Congress

Photocopies; 95 pages

- Folder 2 Compositions of Wilder
 List of Wilder works through 1963 held at Stan Webb studio (as of 1/1/67)
 Lenny Carroll, copyist
 In ink; 8 pages in Plastic comb binding
- Folder 3 Alec Wilder
 B/W photograph by Josef Schiff
 9.5" x 7.5" photograph on 15.5" x 11.75" mat
- Folder 4 Computer printouts

 List of Wilder publications
 Participant Catalog List
 Complete Print-out from 2/25/1983
 In ink, "2/28/83 Wilder = 651 titles (others in separate pkg.)"
 141 pages
 Participant Catalog List
 Partial BMI print-out from 10/12/1990
 76 pages
- Folder 5 *Instrumental piece* – [without date]
 MS score; – misc. jazz band arrangements
 In pencil; 37 pages
 Provenance: Gunther Schuller
- Folder 6 *Spring morning* – [without date]
 MS score; – misc. jazz band arrangements
 Photo-static copies in negative exposure; 33 pages
 Accompanied by original MS page 17 from separate jazz arrangement; title
 unknown - In pencil, corrections in red and blue; one page
 Provenance: Gunther Schuller
- Folder 7 *Something for the girls* – [without date]
 MS score; – misc. jazz band arrangements
 In pencil; 31 pages
 Provenance: Gunther Schuller
- Folder 8 *Lonely man seeks company* – [without date]
 MS score; Arranged by AW
 In pencil; 37 pages
 Provenance: Gunther Schuller
- Folder 9 *Spring magic* – [without date]

MS fair copy; Arranged by AW
In pencil; 23 pages
Warock Publishing
Provenance: Gunther Schuller

Box 5

Folder 1 *The Scarlet Sail* [from] *The Lowland Sea*
MS fair copy
In pencil; 256 pages
Provenance: Gunther Schuller

Folder 2 2 B/W photographs of AW

(1) Alec Wilder at Duke University
B/W 14 x 9.5"

(2) Alec Wilder on Swan St. just outside ESM – Rochester, NY
B/W 11 x 14"

Folder 3 *Clarinet Sonata* – [without date]
Reproduction, fair copy clarinet part
Two copies of the 1st, 2nd and 3rd movements, one copy of 4th movement
35 pages of music

Folder 4 *Woodwind quintet no. 2* — [without date]
Photocopy of MS score
27 pages
Provenance: Judy Bell, The Richmond Organization