

WAYNE BARLOW COLLECTION

Eastman School of Music Archives 2001/9/7 AND 2018/1/8

RUTH T. WATANABE SPECIAL COLLECTIONS

SIBLEY MUSIC LIBRARY

EASTMAN SCHOOL OF MUSIC

UNIVERSITY OF ROCHESTER

Manuscripts processed by Maria Cristina Fava (fall, 2004);
Sound recordings processed by Andrew O'Connor (winter 2019)
and by Nathan Savant (winter 2020);
Revisions by David Peter Coppen (summer, 2015; winter 2021)



*Wayne Barlow rehearsing members of the Eastman Philharmonia and Eastman School Symphony Orchestra in preparation for the premier of his Soundscapes for orchestra and electronic tape, given on March 10, 1972.
Photograph by Louis Ouzer; from Louis Ouzer Archive Ouzer R1479-image 8A*



*Photograph of Eastman composition faculty Samuel Adler, Wayne Barlow, and Joseph Schwantner, with Ted Price (music critic) discussing score by Adler prior to premiere (November 12, 1971).
Photograph attributed to Louis Ouzer, from ESPA 33-93 (8x10).*

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DESCRIPTION OF COLLECTION

Accession nos. 2001/9/7 and 2018/1/8

Shelf location: M4B 1,1-8

Physical extent: 22.5 linear feet

Biographical sketch



Photograph from The Score, 1977.

American composer and academic Wayne Brewster Barlow was born in Elyria, Ohio, on September 6, 1912. He studied composition under Edward Royce, Bernard Rogers, and Howard Hanson at the Eastman School of Music, where he received the degrees B.Mus. (1934), M. Mus. (1935), and Ph.D. (1937). His was the first doctorate in composition conferred by the University of Rochester on an Eastman School candidate, and only the third Ph.D. conferred in Eastman's history altogether. He elected additional studies in composition under Arnold Schoenberg at the University of Southern California in 1935. In 1937 Barlow was appointed to the faculty of the Eastman School, where his initial teaching responsibilities were in the department of music theory but later, in the 1950s, were shifted away from theory and were concentrated in composition. Dr. Barlow was also assigned administrative responsibilities in addition to his academic duties. From 1938 until 1941, he served as special assistant to the Director in charge of programming at the Eastman School's annual Festivals of American Music. From 1947, he was involved with the administration of graduate work, which culminated in his appointment as associate dean for graduate research studies in 1957. Eventually he was named chairman of the composition department. Dr. Barlow was named professor emeritus upon his retirement in 1978.

Alongside his academic career, he was an active church musician, serving as organist and choirmaster for the parish of St. Thomas Episcopal Church, Brighton, New York (1946–76), and then for the parish of Christ Church (Episcopal) in downtown Rochester (1976–78). Related to that activity, he taught a course on church music at the Eastman School.

Much of Dr. Barlow's creative energy in his later Eastman years was devoted to the field of electronic music. In 1963–64 he attended a seminar in electronic music at the University of Toronto under Myron Schaeffer, director of that institution's electronic music laboratory. In 1964–65 he held a Fulbright post-doctoral research grant for six months' research in electronic music, during which time he was attached to the Universities of Brussels, Ghent, and Utrecht. Thereafter, in 1968 he founded an electronic music studio at the Eastman School, serving as its director until his retirement. (Dr. Barlow described his interest in electronic music and his launching of the Eastman studio in his article "Electronic Music at Eastman: A Brief History," published in *Eastman Notes*, 14 [Summer 1980].) His work in electronic music was formally recognized in 1971 when the Eastman School of Music commissioned a new work from him for the observance of the School's 50th anniversary year. In fulfillment of the commission, Barlow composed *Soundscapes*, scored for electronic tape and orchestra.

As a composer, Barlow worked in various genres and wrote for various performing forces, but the greater number of his works were scored for orchestra, for chamber forces (including chamber orchestra), and for vocal or choral forces, principally with liturgical or other sacred texts. Numerous of the latter were composed in response to commissions. A smaller number of works were composed for solo keyboard (both piano and organ), which had been the background of his own instrumental training. Those compositions that were written exclusively for electronic media were three: *Study in Electronic Sound* (1965), *Moonflight* (1970), and *Soundprints in Concrete* (1975). His musical language has been described as "an eclectic, tonal, free 12-note style." (W. Thomas Marrocco and Mary Wallace Davidson in "Barlow, Wayne," *Grove Music Online*, ed. L. Macy [Accessed 25 February 2007], <<http://www.grovemusic.com>>) The works list published in the *New Grove Dictionary of Music and Musicians* credits Dr. Barlow with 57 completed compositions, written between 1934 and 1989, but in spite of the longevity of his career, no more than one dozen of his works were published. The bulk of his music was disseminated through private printing means, while those few that were published were issued by Concordia, Carl Fischer, J. Fischer & Bro., H. W. Gray, and Theodore Presser. He scored his greatest commercial success with *The Winter's Passed*, a chamber work scored for oboe and strings (and in a separate version for solo piano accompaniment), which was published by Carl Fischer (1938), and which has been recorded for commercial release by numerous artists in the ensuing decades.

Dr. Barlow travelled extensively, mainly within the U.S., as an invited guest lecturer, guest composer, and conductor of his own compositions. The numerous institutions at which he spoke included the University of Alabama (1952); the University of Delaware (1952); Stetson University (1953); Spring Hill College, Mobile, Alabama (1961); the University of West Virginia (1962); Hardin-Simmons University (1966); Miami University (1967); Mansfield State College (1968); and Mt. Allison University (1969). He was also the invited composer-in-residence at the Brevard Music Center, Brevard, North Carolina (1982). He received numerous commissions, including those from Edward Benjamin; Corcordia Music Publisher; the

University of Rochester Glee Club; the Penfield (New York) School District; and the Roman Catholic Diocese of Rochester, New York. He wrote a textbook, *Foundations of Music* (Appleton-Century-Crofts, 1953), and also four articles, published in the *Music Journal* (1953, 1962), *The Choral Journal* (1963), and *Electronic Music Review* (1968; reprinted in *Music Educators Journal*, 1968).

Dr. Barlow died on December 17, 1996, in Rochester, New York. He had been preceded in death by his son Robert, a 1961 graduate of the Eastman School, who passed in 1989.

Provenance

The Wayne Barlow Collection was the gift of Mrs. Joan Barlow Donat, daughter of the composer, in September 2001. The Barlow compositions in manuscript and manuscript facsimile were bequeathed to the Eastman School of Music by the composer's widow, Mrs. Helen Barlow, who passed away in April 2001. A later gift of the composer's private library of sound recordings was rendered by Mrs. Donat in January 2018.

Scope and content note

The Wayne Barlow Collection represents a near-complete gathering of Dr. Barlow's original compositions in sketches, manuscripts, manuscript facsimiles, and publications. For purposes of preservation and ease of access, Dr. Barlow's compositions have been divided between two separate units of the Eastman School of Music:

- The Ruth T. Watanabe Special Collections (RTWSC) department of the Sibley Music Library houses all extant Ozalid masters of Dr. Barlow's original works, and also the scores and parts of those compositions scored for smaller forces (specifically, fewer than eight parts). In addition, RTWSC houses the various sketches, manuscripts, and other documents deemed to be of archival significance.
- The Ensembles Library of the Eastman School of Music houses the performing materials (scores and parts) that had been generated from the Ozalid masters of the larger-scale instrumental and choral works (specifically, those scored for eight or more parts). Those performing materials are available by addressing directly the staff of the Ensembles Library.

Owing to the circumstance that so few of his compositions were published, Dr. Barlow in many instances assumed personal oversight of the storage and distribution of the performing materials of his works. The legacy of that circumstance is manifest in the unusually high number of manuscript facsimile copies present in this collection, in effect off-prints, many of which are marked with performers' annotations, and which would routinely have been returned to Dr. Barlow following performance use.

The Wayne Barlow Collection also holds a substantive library of sound recordings representing a working collection of music, mostly electronic, that Dr. Barlow maintained for his own reference. Among the sound recordings are also service copies of performances of his own works, many (but by no means all) of which originated at the Eastman School of Music. Significantly, the recordings of his own music also include representation of the designated tape parts for those original compositions combining acoustical instruments and electronic media.

Restrictions on use

While there are no restrictions on access to the Wayne Barlow Collection, the provisions of the United States Copyright Law (1976) and its revisions do apply. Except in those instances in which copyright has been assigned elsewhere, permission for reproductions and for performance must be sought from the composer's daughter, Mrs. Joan Barlow Donat.

Associations

The Wayne Barlow Collection represents one among RTWSC's continually growing corpus of collections comprising the professional papers of faculty composers and graduate composers of the Eastman School of Music. As of October 2019, the other composers in that number are Samuel Adler, William Ames, Louis Angelini, Warren Benson, William Bergsma, Gordon Binkerd, Will Gay Bottje, Francis James Brown, Alexander Courage, Leon Dallin, Robert Delaney, R. Nathaniel Dett, D. Lee Gannon, David Geppert, Howard Hanson, Sydney Hodkinson, Michael Isaacson, Gomer Llywelyn Jones, Louis Karchin, Harry Kaufman, Homer Todd Keller, Wolfgang Knittel, Boris Kremenliev, John La Montaine, W. Francis McBeth, Louis Mennini, Robert Mols, Walter Mourant, Burrill Phillips, Gardner Read, Verne Reynolds, Bernard Rogers, Herman Rudin, P. Peter Sacco, Allan Schindler, Joseph Scianni, Malcolm Seagrave, Stanley Sussman, Donald White, Alec Wilder, and Rayburn Wright.

DESCRIPTION OF SERIES

The holdings of the Wayne Barlow Collection are organized around definite series based on performing forces. Within each series, the holdings have been placed in chronological sequence insofar as that sequence can be discerned. Years of composition or of completion are provided whenever they appear on the given holdings; such years are rendered within square brackets when they have been provided based on other sources.

SUB-GROUP I: MANUSCRIPTS

Series 1: Early Works

This series holds a number of juvenilia and student compositions, all pre-dating the conferral of Wayne Barlow's baccalaureate (1934).

Series 2: Dramatic Works

This series is comprised of the small number of works that Dr. Barlow composed for ballet or other dramatic performing contexts.

Series 3: Works for Instrumental Ensemble

This series is comprised of compositions for any ensemble larger than that of a chamber group, whether orchestra, chamber ensemble, or wind ensemble.

Series 4: Vocal and Choral Works

This series is comprised of works for vocal forces, whether for solo voice or for choral ensemble, with any type of accompanying forces.

Series 5: Chamber Works

This series is comprised of works for instrumental groupings most clearly identified as "chamber", i.e. smaller than a chamber orchestra.

Series 6: Keyboard Works

This series is comprised of works for piano or organ.

Series 7: Publications for Liturgical Use

This series is comprised of settings prepared by Dr. Barlow for publication, including four of the five collections of his *Voluntaries on the Hymn of the Week* (Concordia).

Series 8: Sketches and Miscellanea

This series is comprised of pencil sketches and manuscript books, not all of which are readily identified with respect to date or intended work.

Series 9: Oversized

Created for convenience, this series preserves those items that would otherwise have belonged to any of the other series, but which require special housing

consideration on grounds of their oversized dimensions or other physical characteristics.

SUB-GROUP II: SOUND RECORDINGS

Dr. Barlow's library of sound recordings has been subdivided into three series based on physical format.

Series 1: 5" reels

Sub-series A: Original works by Wayne Barlow

Sub-sub-series i: Single works

Sub-sub-series ii: Compilations (i.e., two or more works)

Sub-series B: Other composers' content

Series 2: 7" reels

Sub-series A: Original works by Wayne Barlow

Sub-sub-series i: Single works

Sub-sub-series ii: Compilations (i.e., two or more works)

Sub-series B: Other composers' content

Series 3: Audio-cassettes

Series 1 and Series 2 have both been further sub-divided into two sub-series: original works by Wayne Barlow; and other composers' content. Within both of the Sub-series B (Other composers' content), a synthetic order has been imposed by alphabetizing the items based on [the side captions appearing on the recording containers]. Where Dr. Barlow happened to enter a composer name, title, or collective rubric/heading, those same keywords have been cited herein. In instances of compilations of content, the first composer's name cited has been used as the basis for alphabetizing.

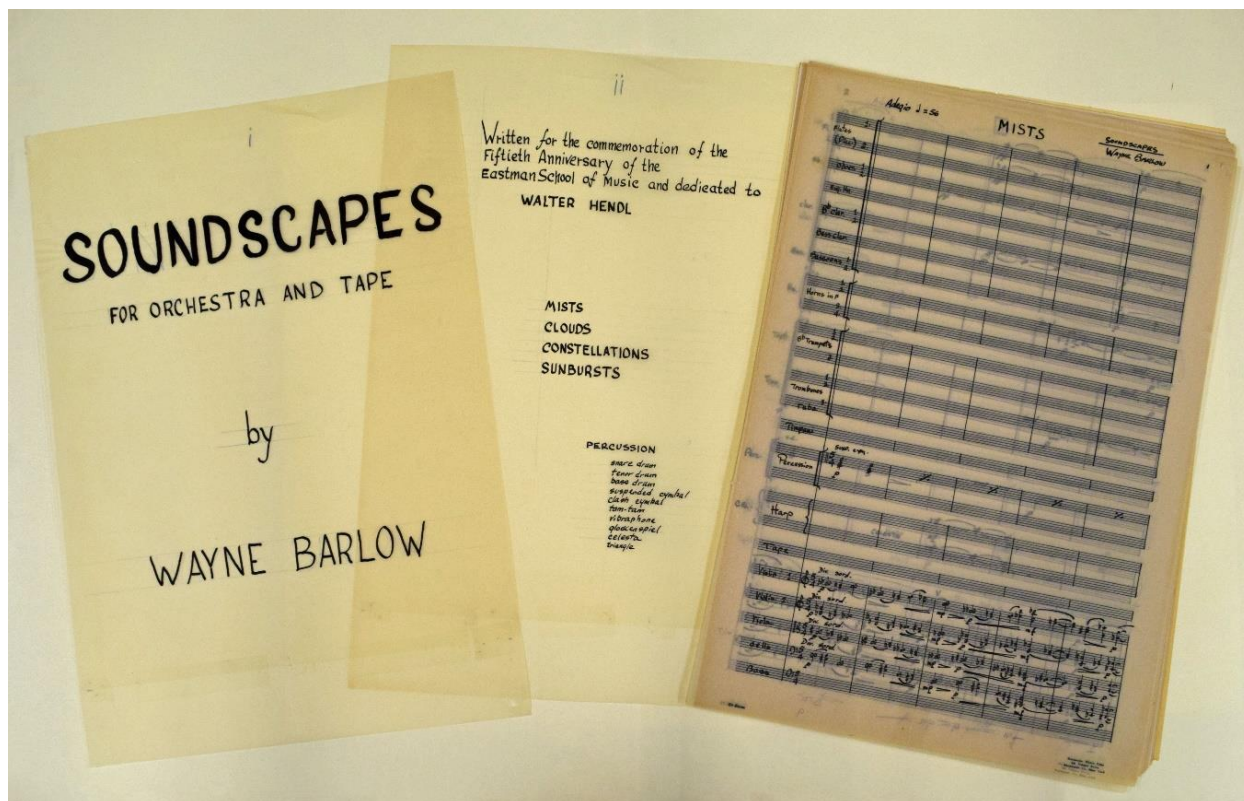
In rendering the item descriptions, two sources of information have been taken into consideration for each recording:

1. the side caption, i.e., that title or rubric appearing on the side of the container, such as would be legible when reading the containers as shelved.
2. label description, i.e., that description (usually more extensive) appearing on the body of the container's label.

In rare instances, descriptive notes have been transcribed from labels that were affixed directly to the tape reels.

The convention within the finding aid has been to present on the first line of each entry a transcription of whatever caption appears on the side of the container (which is most often a short-form description), i.e., that description that is eye-legible when reading the contents on a shelf; and then to present on each entry's second and subsequent lines that descriptive information that appears on the container's main label area (which is usually more complete). Finally, any technical data and comments such as may appear on the container or on the reel itself are presented on the last line, italicized.

Entries and descriptive notes left by Dr. Barlow have been transcribed as they appear, including any abbreviations and other short-form renderings.



Soundscapes. For orchestra and tape. Full score (Ozalid masters). From Wayne Barlow Collection, Box 13, Folder 1.

INVENTORY

SUB-GROUP I: MANUSCRIPTS

Series 1: Early Works

Box 1

- folder 1 *The Dream*. For voice and piano. Words by A. M. Scruggs. — May 1931
Ink MS; 3 pages of music. [Also see box 1/11.]
- folder 2 *Lakeside Scenes: Descriptive Suite*. For piano. — Completed August, 1931
[I.] Dawn. Pencil MS; 3 pages of music.
II. Surf. Ink MS; 3 pages of music.
III. Clouds. Ink MS; 3 pages of music.
- folder 3 *Novelette*. For piano. — November, 1931
Ink MS; 3 pages of music.
- folder 4 *Psalm of Praise*. Anthem for mixed voices and organ. — January, 1932
Text: Psalm 106. Ink MS; 11 pages of music.
Accompanied by an MS repro copy of the work in another rendering in
WBB's hand; incomplete.
- folder 5 *Rhythmic Study*. For piano. — February, 1932
Ink MS; 4 pages of music.
- folder 6 *Soliloquy (Reverie)*. For piano and 'cello. — March, 1932
Score (ink MS; 2 pages of music) and 'cello part (ink MS; 1 page of music).
- folder 7 *Waltz*. For piano. — March 1932
Ink MS; 3 pages of music.
- folder 8 *Scherzo*. For piano. — March, 1932
Ink MS; 2 pages of music.
- folder 9 *Prelude*. For piano. — April, 1932
Ink MS; 2 pages of music.
- folder 10 *Stars*. For voice and piano. Words by Carl Sandburg — May, 1932
Ink MS; 2 pages of music.
- folder 11 *The Dream*. For voice and piano. Words by A. M. Scruggs. — May, 1932
Ink MS; 5 pages of music. [See also box 1/1; the 1932 version has a more
elaborate accompaniment than that seen in the May, 1931 manuscript.]

- folder 12 *Theme and Variations* In B-flat major. For piano. — May, 1932
Ink MS; 13 pages of music.
- folder 13 *Intermezzo*. For piano. — July, 1932
Ink MS; 4 pages of music.
- folder 14 *Mystic Poem*. For organ. — September 7, 1932
Ink MS; 8 pages of music.
Lines by William Sharp in ink on the title page.
- folder 15 *Far Sunset*. For violin and piano. For Pat Kinney. — December, 1932
Score (ink MS; 4 pages of music) and violin part (ink MS; 2 pages of music).
Words of William Sharp added as an epigraph on the first page of music of
the score.
Accompanied by negative photostatic copies of both the score and the violin
part.
- folder 16 *Lands*. For baritone with piano. Words by James E. Warren, Jr. — [1932]
Ink MS; 5 pages of music.
Year of composition lightly pencilled on title page in (discernibly) WBB's
hand.
- folder 17 *Grotesque March*. For piano. — January, 1933
Ink MS; 3 pages of music.
- folder 18 *Nocturne*. For piano. — February, 1933
Ink MS; 2 pages of music.
- folder 19 *The Valley of Silence*. Song. Words by William Sharp. — April 11, 1933
Ink MS; 4 pages of music.
- folder 20 *Choral Meditation*. For organ. — April, 1933
Ink MS; 2 pages of music.
- folder 21 *The Hills*. Song. Text unattributed. — August, 1933
Ink MS; 2 pages of music. Accompanied by a vocal part (ink MS; 1 page).

Series 2: Dramatic Works

- folder 22 *False Faces*. Choral ballet in a prologue and two scenes. Concert version. Story
by Leone Coffey. — 1935
MS repro score; 56 pages of music. Bears pencilled performance markings.
“Presented as a thesis for the Degree Master of Music, June, 1935.”—on title
page.

- folder 23 *Three Moods for Dancing*. — [1940]
 For orchestra. Movements are: I. Neo Classic, II. Impressionist, III. Cubist.
 Ink MS of I, Neo-Classic (6 pages of music).
 Pencil sketch of the three movements (5, 4, 4 pages of music).
 Ozalid masters of the parts for strings.
 Cf. Box 12/1 (Oversized) for the MS full score (47 pp.), used for conducting.
- folder 24 *Three Moods for Dancing*. Orchestral parts (1/2).
 For orchestra. Movements are: I. Neo Classic, II. Impressionist, III. Cubist.
 MS repro parts for strings: vn I. 13, vn II. 10, va. 7, cello. 8, bass. 5 ; part
 for snare drum, bass drum, cymbals, suspended cymbals, & xylophone.
 2, harp. 4.
 Most of the parts bear performance markings in pencil. Some of the vn, va and
 cello parts lack certain pages.
- folder 25 *Three Moods for Dancing*. Orchestral parts (2/2).
 For orchestra. Movements are: I. Neo Classic, II. Impressionist, III. Cubist.
 MS repro parts for woodwinds, brass, percussion, harp, and celeste: flute I, II,
 piccolo, oboe I, II, English horn, B flat clarinet I, II, bass clarinet, bassoon
 I, II, contra bassoon. mvt. III only, horn I, II, III, IV, C trumpet I, II, III,
 trombone I, trombone III. mvt. III only, trombone III. mvt. III only, tuba.
 mvt. III only, timpani, xylophone, harp, celesta.
- folder 26 *The Black Madonna*. A ballet in three scenes, adapted from the play by William
 Sharp. — December, 1941
 Description of the scene, settings, costumes, and dramatis personae (2 pages,
 typescript).
 Pencil draft (16 pages of music).
 Ozalid piano-vocal score with underlying text (14 pages of music).
 8 choral scores derived from the Ozalid piano-vocal score (each 7 pages of
 music).
 Ozalid parts: vn I, vn II, vla, vc, bass, perc (snare drum, bass drum, cymbals,
 suspended cym., xylophone).

Series 3: Works for Instrumental Ensemble

box 2

- folder 1 *De Profundis*. Poem for orchestra. — 1934
 Ink MS; 27 pages of music.
 Ink MS; 32 pages of music.
 Pencil sketches; 6 pages of music. Dated January, 1934.

- folder 2 *De Profundis*. Poem for orchestra.
 Ozalid masters of the strings parts (vn I, vn II, vla, vc, bass).
 MS repro orchestral parts:
 vn I (5), vn II (4), vla (3), vc (2), bass (2), fl I, fl II, ob II/Engl hn, cl I, cl II, bn I, bn II, F hn II, F hn III, F hn IV, tpt I, tpt II, tbn I, tbn II, tbn III, tuba, timp, tenor drum/cymbals, bass drum/tam-tam,
- folder 3 *The Winter's Passed*. For oboe and strings. — [1938]
 MS repro parts (in a copyist's hand):
 Oboe solo, vn I and solo vn (2), vn I (7), vn II (7), vla (5), vc (4), bass (3).
 Accompanied by a copy of the published version for oboe with piano accompaniment (copyright 1940 by the Eastman School of Music), itself accompanied by a copy of unsigned program notes (1 page, typescript).
- folder 4 *Lyrical Piece*. For B-flat clarinet and strings. — [1943]
 Master copy of the score (20 pages of music), together with a negative photostatic copy of same.
 A hybrid set of parts, comprised of Ozalid masters of the vn I, vn II, and vla parts, a MS copy of the vc part, and a published copy of the solo clarinet part.
 Accompanied by 5 copies of the Carl Fischer publication of the manifestation for clarinet and piano (CF cat. no. W1917), together with Music Lovers' Shoppe (Rochester, NY) purchase order for same.
- folder 5 *Lento and Allegro*. For orchestra. — [1955]
 Ozalid masters of score; 64 pages of music.
 Ozalid masters of string parts: vn I, vn II, vla, vc, bass, cb.
 MS repro parts: fl 1, fl 2, ob 1, ob 2, cl 1, cl 2, bsn 1, bsn 2, hn 1, hn 2, hn 3, hn 4, tpt 1, tpt 2, tbn 1, tbn 2, tbn 3, tuba, timp, perc 1, perc 2 harp.
- folder 6 *Night Song*. — For orchestra. 1956
 Ozalid masters of score; 27 pages of music.
 Negative photostatic copy of the score.
- folder 7 *Intrada, Fugue and Postlude*. For brass ensemble. — 1959
 Ozalid master score; 31 pages of music. Bears dedicatee's name in caption, and both the year of completion and year of copyright at foot of first page of music.
 Ozalid master score; 31 pages of music. A different manifestation than the above-cited.
 Ozalid masters of parts: tpt 1, tpt 2, tpt 3, hn 1, hn 2, hn 3, hn 4, tbn 1, tbn 2, tbn 3, bar 1, bar 2, tuba 1 (2), tuba 2 (2).

folder 8 *Rota*. For chamber orchestra. — 1959
Ozalid masters of score; 20 pages of music.
Ozalid masters of parts: fl, Engl hn, cl, bsn, hn 1, hn 2, tpt 1, tpt 2, vn 1, vn 2,
vla, vc, bass.
Ozalid masters of piano reduction; 2 pages of music.
Negative photostatic copy of score, incomplete (19 pages).
MS repro copies (2) of the piano reduction; one copy marked by WBB.

Box 3

folder 1 *Images*. For harp and orchestra. — 1961
Negative photostatic copy of solo harp part; 18 pages of music.

folder 2 *Images*. For harp and orchestra. — 1961
Negative photostatic copy of piano reduction score; 36 pages of music.

folder 3 *Images*. For harp and orchestra. — 1961
Negative photostatic copy of piano reduction score; 31 pages of music. [Both
the title keyword “orchestra” and the copyright year rubbed out on the first
page of music, apparently indicating revisions in progress for the 1963
version.]

folder 4 *Images*. For harp and orchestra. — 1961
Piano reduction score, first movement only; annotated by Robert Barlow [so
identified by Joan Barlow Donat in 2001]; 14 pages of music.

folder 5 *Images*. For harp and orchestra. — 1961
Piano reduction score; 36 pages of music. [Cover title “for harp and
instruments” is at variance with the caption title “for harp and orchestra”.]
Bears annotations by a pianist performer.

folder 6 *Images*. For harp and orchestra. — 1961
Ozalid masters of parts: fl, ob, Engl hn, cl 1, cl 2, bsn, hn 1, hn 2, tpt 1, tpt 2,
tbn, vn 1, vn 2, vla, vc, bass.

folder 7 *Sinfonia Da Camera*. — [1962]
Ozalid masters of the instrumental parts: vn 1, vn 2, va, vc, bass, fl 1, fl 2, ob
1, ob 2, cl 1, cl 2, bsn 1, bsn 2, hn 1, hn 2, tpt 1, tpt 2, tbn, timp, perc,
piano.

folder 8 *Images*. For harp and instruments. — 1963
Masters (transparent) of score, reduced in size; 83 pages of music.

folder 9 *Images*. For harp and instruments. — 1963
Negative photostatic copy of score, generated from a spiral-bound copy; 83
pages of music.

- folder 10 *Images*. For harp and instruments. — 1963
Masters (transparent) of piano reduction score, at full size; 31 pages of music.
- folder 11 *Images*. For harp and instruments. — 1963
Masters (transparent) of solo harp part, at full size; 15 pages of music;
accompanied by a negative photostatic copy of same. harp part;
- folder 12 *Images*. For harp and instruments. — 1963
Ozolid masters of parts: fl, ob, Engl hn, cl, bsn, hn, tpt, vn 1, vn 2, vla, vc,
bass.
- folder 13 *Vistas*. For orchestra. — 1963
Pencil draft; 43 pages of music. Bears title “Quiet Piece” in caption.
Negative photostatic copy of score; 28 pages of music.
Ozolid masters of parts: vn 1, vn 2, vla, vc, bass, fl 1/2, cl 1, cl 2, ob/Engl hn,
bsn 1/2, hn 1/2, tpt 1/2, tbn 1/2, timp/perc, harp.

Box 4

- folder 1 *Overture, Hampton Beach*. For orchestra. — 1971
Pencil sketches.
Ozolid masters of parts: vn 1A, vn 1B, vn 2a, vn 2B, vla 1, vla 2, vc 1, vc 2,
bass, fl 1, fl 2, ob 1, ob 2, cl 1, cl 2, bsn 1, bsn 2, hn 1, hn 2, hn 3, hn 4, tpt
1, tpt 2, tpt 3, tbn 1, tbn 2, tbn 3, tuba, timp, perc, harp/celeste.
- folder 2 *Soundsapes*. For orchestra and tape. — 1971
Ozolid masters of parts: vn 1, vn 2, vla, vc, bass, fl 1, fl 2, ob 1, ob 2, Engl hn,
cl 1, cl 2, bass cl, bsn 1, bsn 2, hn in F 1, hn in F 2, hn in F 3, hn in F 4, tpt
1, tpt 2, tpt 3, tbn 1, tbn 2, tuba, timp, harp, perc, tape .
- folder 3 *Divertissement*. For flute and chamber orchestra. — 1980
Pencil sketches.
Manuscript book with pencil sketches.
- folder 4 *Divertissement*. — 1980
Ozolid masters of score; 78 pages of music.
Ozolid masters of flute/alto flute part; 6 pages of music.
- folder 5 *Frontiers*. For symphonic band. — 1982
In WBB’s hand. Ozolid masters of parts: ob 1/2, picc 1/2, fl 1/2, Engl hn, cl
1/2, cl 3, alto cl, bass cl, bsn 1/2, alto sax 1/2, tenor sax, bari sax, cor 1/2,
cor 3, tpt 1/2, hn 1/2, hn 3/4, tbn 1/2, tbn 3, bari, tuba 1 in E-flat/2 in B-
flat, timp, perc.

- folder 6 *Frontiers*. For symphonic band. — 1982
 In a copyist's hand. Ozalid masters of parts: picc 1, picc 2, fl 1, fl 2, ob 1, ob 2, Engl hn, cl 1, cl 2, cl 3, alto cl, bass cl, bsn 1, bsn 2, alto sax 1, alto sax 2, tenor sax, bari sax, bass sax, cor 1, cor 2, cor 3, tpt 1, tpt 2, hn 1, hn 2, hn 3, hn 4, tbn 1, tbn 2, tbn 3 (bass), bari hn, tuba 1, tuba 2, perc.
- folder 7 *Requiem and Alleluia*. For trombone choir. — 1991
 To the memory of Emory Remington.
 Pencil sketches, in MS notebook (title "Winter's Passed" on cover).
 Ink MS score; 28 pages of music. Loose-leaf.
 MS repro score, spiral-bound; 28 pages of music.
 Master parts (8), labelled "Trombone I" through "Trombone VIII".
- folder 8 *Fanfare for the University of Alabama*. — [undated]
 Ink MS; 3 pages of music.
 Ink MS parts tpt 1, tpt 2.
 MS repro score; 3 pages of music.
- folder 9 *Variation on a Theme by Hanson*. For orchestra. — [undated]
 Pencil MS; 6 pages of music.
- folder 10 *Variation on a Theme from "The Musicians of Bremen" by Bernard Rogers*. For 11 instruments. — [undated]
 Ink MS parts: piano, vn 1, vn 2, vc, bass, fl, ob, cl, bsn, hn in F, tpt in C, timp, perc.

Series 4: Vocal and Choral Works

Box 4

- folder 11 *Zion in Exile*. Cantata. — 1937
 Ozalid masters of parts: vn 1, vn 2, vla, vc, bass.
 Ozalid masters of piano vocal score; 63 pages of music.

Box 5

- folder 1 *Songs from "The Silence of Amor"*. For soprano voice and orchestra. — 1938
 Poems by William Sharp.
 Texts of the three songs (2 pages; typescript).
 Invoice from City Blue Print Company (May 21, 1952) for generation of prints.
 Ozalid masters of score; 40 pages of music.
 Ozalid masters of piano vocal score; 15 pages of music (in a copyist's hand).
 Ozalid masters of parts: vn 1, vn 2, vla, vc, bass.

- Ink MS parts (in a copyist's hand): vn 1, vn 2, vla, vc, fl 1, fl 2/alto fl, cl 1, cl 2 ob 1, ob 2, bsn 1, bsn 2, hn 1, hn 2, tpt 1 in C, tpt 2 in C, perc, harp (2).
 Ink MS piano vocal score; 14 pages of music, unnumbered.
 MS repro parts: vn 1 (5), vn 2 (4), vla (3), vc (3), bass (2).
 Pencil sketches.
- folder 2 *Lament from Zion in Exile*. For string quartet, piano, and soprano solo. — 1941
 MS score; 5 pages of music.
 “Arranged April 27, 1941”—on title page of score.
 Ink MS parts: piano, vn I, vn II, vla I, vla II, vc, bass.
 Ozalid master of piano-vocal score; 4 pages of music.
- folder 3 *Madrigal for a Bright Morning*. For SAATB a capella. — 1941
 Text by John R. Slater.
 MS repro score; 3 pages of music.
 “March 17, 1941”—at end of score.
- folder 4 *The Twenty-Third Psalm*. For mixed chorus, organ and orchestra. — [1944]
 Ozalid masters of the instrumental parts: vn 1, vn 2, va, vc, bass, fl 1, fl 2, ob 1, ob 2, cl 1, cl 2, bsn 1, bsn 2, hn 1, hn 2, tpt 1, tpt 2.
- folder 5 *Three Songs after Shakespeare*. For soprano with piano. — 1948
 Texts: From You Have I been absent in the spring (Sonnet XCVIII); Street Vendor's Song (from *The Winter's Tale*); Shall I compare thee to a summer's day? (Sonnet XVIII).
 Ozalid masters of score; 11 pages of music.
 “April, 1948”—at end of score.
 MS repro score; 11 pages of music. 2 copies of same.
 Three additional MS repro copies of the “Street Vendor's Song”; and one MS repro copy of the “Street Vendor's Song” and “Shall I compare thee” together.
- folder 6 *Mass in G*. For chorus and orchestra. — 1951
 Movements: Kyrie eleison; Gloria in excelsis; Credo; Sanctus; Cantio pro elevatione (for Strings); Agnus Dei.
 Ozalid masters of score; 88 pages of music.
 Ozalid masters of strings parts: vn I, vn II, vla, vc, bass.
- folder 7 *Mass in G*. — 1951
 Negative masters of piano-vocal score; 58 pages of music. In **Kodak Sheet Film** box.
- folder 8 *Mass in G*. — 1951
 Sundry additional MS repro pages and pencil sketches.

- folder 9 *Poems for Music*. Four songs for soprano after poems by Robert Hillyer. — 1956, 1958
 Texts: Serenade; Madrigal; The Gull; The Starry Music.
 Ozalid masters of score; 16 pages of music.
 MS repro score (pages 3-13) and two MS repro copies of “Madrigal”.
 Two MS repro scores, each reduced in dimensions; one looseleaf and the other spiral-bound.
- folder 10 *Poems for Music*. Four songs for soprano after poems by Robert Hillyer. — 1956, 1958
 Ozalid masters of the instrumental parts: fl 1, fl 2, ob 1, ob 2, cl 1, cl 2, bsn 1, bsn 2, hn 1, hn 2, tpt 1, tpt 2, tbn, perc, timp, harp, vn 1, vn 2, va, vc, bass.
- folder 11 *We All Believe in One True God*. For choir, organ, and brass quartet ad libitum. — 1965
 Words by Tobias Clausnitzer, 1668; translated by Catherine Winkworth.
 For Hans Vigeland.
 Copyright 1968 by Wayne Barlow, Rochester, N.Y. U.S.A.
 Printed score; 16 pages of music. Two copies of same. Printed under the agency of Allied Print, Inc. (Rochester, NY).
 Ozalid masters of brass parts: tpt I, tpt II, tbn I, tbn II.
 MS repro copies of brass parts: tpt I, tpt II, tbn I (marked “Horn” in pencil), tbn (numeric designation marked out); accompanied by a MS part in WBB’s hand for horn in F.
 Pencil draft; 13 pages of music.
- folder 12 *The Woodpecker with Long Ears*. For voices, piano, and tape. — [1966]
 Poem by Tom Robinson.
 Texts of poems “The Woodpecker” by Elizabeth Madox Roberts, and, “The Woodpecker with Long Ears” by Tom Robinson (1 page, typescript).
 Pencil sketch; 4 pages of music.
 Ozalid masters of score; 4 pages of music.
 MS repro score; 4 pages of music. Three copies of same.

Box 6

- folder 1 *Wait for the Promise of the Father*. For soloists, chorus, organ, and orchestra. — 1968
 Movements:
 I. Wait for the Promise
 II. When the Day of Pentecost
 III. Men of Judea
 IV. And in the Last Days
 V. And Peter Said to Them, “Repent . . .”
 VI. I Keep the Lord
 VII. Blessed Be the God and Father

VIII. But False Prophets
IX. But the Day of the Lord
X. All Flesh is Like Grass

MS repro score; 115 pages of music. The vocal lines pasted onto the leaves of MS paper. "Oct. 1968"—at end of score.

MS repro score; 82 pages of music. The vocal lines pasted onto the leaves of MS paper.

- folder 2 *Wait for the Promise of the Father.* — 1968
Ozalid masters of orchestral parts: fl, ob, cl, bsn, hn, org, vn I, vn II, vla, vc, bass.
Negative-polarity repro of the vocal score, incomplete; pages 3-35.
Ozalid masters of score; 82 pages of music. Image now severely faded.
Sundry additional pages, including a master copy of the assembled texts.
"Copyright 1969 by Wayne Barlow"—on first page of music of the vocal score.
- folder 3 *Voices of Faith.* For soprano solo, narrator, mixed chorus, and orchestra. — 1974
"Commissioned by the Augusta Symphony Orchestra for the observance of the nation's Bicentennial 1976"—on title page of vocal score.
Ozalid masters of orchestral parts: vn 1, vn 2, vla, vc, bass, fl 1, fl 2, ob 1-2, bsn 1-2, cl 1-2, hn 1-3, hn 2-4, tbn 1-2, tbn 3/tuba, tpt 1-2, timp/perc, harp.
Ink MS vocal score; 42 pages of music.
"Copyright 1975 by Wayne Barlow"—on first page of vocal score.
Copies of the composer's program notes (1 page, typescript) and by copies of the texts set within the work (4 pages, typescript).
Two manuscript books, each spiral-bound, containing pencil sketches for this composition.
- folder 4 *Voices of Darkness.* For reader, piano, percussion, and magnetic tape. — 1974
"For Sidney Hodkinson and the Musica Nova of the Eastman School of Music"—on first page of music in the score.
"November, 1974. Rochester, N.Y."—at end of score.
Movements: Antigone (Jean Cocteau); The Sphinx (Jean Cocteau); Medea (Robinson Jeffers).
Copies of the composer's program notes (1 page, typescript).
Composer's performance notes (1 page, typescript).
Ozalid masters of the score; 54 pages of music.
MS repro score; 2 copies, each spiral-bound.

Box 7

- folder 1 *What Wondrous Love.* For mixed voices, piano or organ, and guitar. — 1976
Early American hymn, arranged by WBB.

“To the Choir of St. Thomas’ Episcopal Church, Rochester, N.Y.”—on first page of music.

Ozalid masters of score; 4 pages of music.

MS repro score, annotated with guitar chords.

Numerous MS repro scores in octavo dimensions for choral use.

folder 2

A Bicentennial Celebration Service. — [1976]

Movements: (1) Processional, “How Firm a Foundation” (Early American); (2) Gloria in excelsis, “Mass on Shaker Hymns” (Barlow); (3) Gradual, “Let Us Break Bread Together” (Spiritual); (4) Sermon hymn, “In Christ There is no East or West”; Offertory Anthem, “What Wondrous Love” (arr. Barlow); Doxology; (6) Sanctus, “Mass on Shaker Hymns” (Barlow); (7), (8), (9), Communion hymns; (10), Recessional, “Glorious Things of Thee are Spoken” (Early American).

WBB’s notes (1 page, typescript).

Order of service, citing the individual selections (1 page, typescript).

One compilation of the various musical selections in sequence, stapled.

Photocopies of two of the hymn settings.

Accompanied by a copy of a parish service bulletin (Sunday, February 15, 1976) documenting use of this music in a celebration of the Eucharist.

folder 3

Out of the Cradle Endlessly Rocking. For chamber chorus, tenor solo, clarinet, viola, piano, and tape. — 1978

Text by Walt Whitman.

MS repro score; 62 pages of music. The piano and vocal lines pasted onto the leaves of MS paper.

Ozalid masters of piano-vocal score; 29 pages of music.

MS repro piano-vocal score.

folder 4

Out of the Cradle Endlessly Rocking. — 1978

Ozalid masters of instrumental parts: B-flat cl, vla.

MS repro copies of instrumental parts.

Manuscript book marked “Cradle” containing pencil sketches.

folder 5

The Seven Seals of Revelation. — 1989

“Commissioned by and dedicated to Brevard Music Center, Brevard, North Carolina 1989”—on cover of vocal score.

Copy of the text (3 pages, typescript).

Ink MS vocal score; 45 pages of music.

folder 6

The Seven Seals of Revelation. — 1989

Ink MS instrumental parts: vn I, vn II (pages 1-2 lacking), vla, bass (pages 1-2 lacking), fl II, cl I, cl II, ob I (pages 3-4 lacking), ob II, bsn I, bsn II, hn I, hn II, hn III, hn IV, tpt I, tpt II, tbn I, tbn II, tbn III, tuba, timp, perc.

- folder 7 *The Seven Seals of Revelation.* — 1989
Manuscript book containing pencil sketches.
- folder 8 *St. Thomas Amen.* For mixed voices a capella. — [undated]
Numerous copies of MS repro score; apparently generated for ensemble use.
(WBB's own use is indicated by marking on one copy, which on its verso
bears the words in WBB's hand: "All together now — on the upbeat.")
- folder 9 *The Lord is in His Holy Temple.* For mixed voices and keyboard. — [undated]
MS repro score; 2 pages of music.
- folder 10 *All Things Come of Thee.* For mixed voices and keyboard. — [undated]
MS repro score; 2 pages of music.
- folder 11 *The Truth from Above.* For mixed voices, piano or organ, and guitar. — [undated]
Early English; arranged by WBB.
"To the Choir of St. Thomas' Episcopal Church, Rochester, N.Y."—At head of
score.
MS repro score; 4 pages of music.
Accompanied by one copy bearing WBB's handwritten additions.

Series 5: Chamber Works

box 8

- folder 1 *String Quartette.* — [presumably between 1934 and 1937]
"Post-graduate"—on score.
Ink MS score; 15 pages of music.
Ink MS parts: vn I, vn II, va, vc.
- folder 2 *Prelude, Air and Variation.* For bassoon, string quartet and piano. — 1947
Ozalid masters of parts: vn I, vn II, va, vc, bsn, piano.
MS repro parts: vn I, vn II, va, vc, bsn, piano.
- folder 3 *Prelude, Air and Variation.* For bassoon, string quartet and piano. — 1947
MS repro score; 33 pages of music. 2 copies, each looseleaf.
- folder 4 *Prelude, Air and Variation.* For bassoon, string quartet and piano. — 1947
One complete performance set: MS repro score, hardbound plus five parts.
Additional copy of the MS repro score, hardbound.
- folder 5 *Quintet for Piano and Strings.* — 1951
Ozalid masters of score (61 pages of music) and parts (vn 1, vn 2, va, vc).

- folder 6 *Quintet for Piano and Strings.* — 1951
MS repro parts (vn 1, vn 2, va, vc): two sets of the same impression.
- folder 7 *Quintet for Piano and Strings.* — 1951
MS repro score; 61 pages of music. One spiral-bound; the other looseleaf within a hardboard cover.
- folder 8 *Triptych.* For string quartet. — 1953
Ozalid masters of score (pages 2-22, incomplete; page 1 lacking) and parts (vn 1, vn 2, va, vc). Accompanied by Ozalid masters of a bass part.
- folder 9 *Triptych.* For string quartet. — 1953
MS repro parts: vn 1, vn 2, va, vc.
- folder 10 *Triptych.* For string quartet. — 1953
MS repro score; 22 pages of music. Three copies, one of which is spiral-bound.
- box 9
- folder 1 *Images for Harp, Clarinet, and String Quartet.* — 1963
Ozalid masters of score (53 pages of music) and parts (cl, vn 1, vn 2, va, vc).
- folder 2 *Images for Harp, Clarinet, and String Quartet.* — 1963
MS repro score (53 pages of music). Two copies, each bound with tape.
- folder 3 *Images for Harp, Clarinet, and String Quartet.* — 1963
MS repro score, spiral-bound and parts at reduced dimensions.
- folder 4 *Trio for Oboe, Viola and Piano.* — 1964
“For Robert Sprenkle, Francis Tursi, and Armand Basile”—on first page of score.
Ozalid masters of score (40 pages of music) and parts (ob, va).
- folder 5 *Trio for Oboe, Viola and Piano.* — 1964
MS repro parts. Two sets, one of which bears performance markings.
- folder 6 *Trio for Oboe, Viola and Piano.* — 1964
Three copies of the MS repro score. Two copies at 40 pages of music, each spiral-bound, one of which is in the dimensions of a perusal copy. The third copy at 39 pages of music.
- folder 7 *Elegy for Viola and Orchestra.* — 1968
Ozalid masters of the score; 34 pages of music.
Ozalid masters of instrumental parts: vn 1, vn 2, va, vc, bass, fl 1-2, ob 1-2 (Engl hn), cl 1-2 (bass cl), bsn 1-2, hn 1-2, tpt 1-2, tbn 1-2, tbn 3/tuba, timp, perc, harp.

Ozalid masters of the piano reduction score; 11 pages of music.

- folder 8 *Elegy for Viola and Orchestra*. — 1968
MS repro piano reduction score; 11 pages of music. Two copies, of which
bears pencilled markings apparently in WBB's hand.
Pencil sketches.
- folder 9 *Duo for Harp and Tape*. — 1971
"For Robert Barlow"—at head of score.
"Rochester, N.Y. Feb. 4, 1971"—at end of score.
Ozalid masters of score; 19 pages of music. The composer's performance
notes precede page 1.
Accompanied by a second set of Ozalid masters, also in WBB's hand and also
comprised of 19 pages of music, but representing an altogether different
rendering of the musical text.
MS repro score; two copies.

Box 10

- folder 1 *Vocalise and Canon*. For tuba and piano. — 1976
MS repro score (4 pages of music) and tuba part for the Vocalise. Two copies
of the score present.
MS repro score (6 pages of music) of the Canon. Two copies present.
- folder 2 *Intermezzo for Viola and Harp*. — 1980
"For the New York State Music Teachers Association 1980"—at head of score.
Ozalid masters of the score (11 pages of music) and viola part.
MS repro score; two copies.
- folder 3 *Sonatina for Four*. For flute, clarinet, violoncello, and harp. — 1984
Ozalid masters of the score; 32 pages of music.
Two MS repro copies of the score, each spiral-bound within boards.
- folder 4 *Meditation on the Agnus Dei*. [Based on the final movement of the Mass in G.]
For string quintet. — [undated]
Ink MS score; 15 pages of music.
Ozalid masters of parts: vn I, vn II, va, vc, bass.

Series 6: Keyboard Works

Box 10

- folder 5 *Sonata for Piano*. (20-page variant.) — 1947
N.B. This variant of the score is an autograph MS.
Ozalid masters of the score; 20 pages of music.

MS repro score. Three copies, two of which are bound within boards.

- folder 6 *Sonata for Piano*. (24-page variant.) — 1947
N.B. This variant of the score is a copyist's MS.
Two MS repro copies of the score, each looseleaf.
Two MS repro copies of the score, each spiral-bound.
One MS repro copy of the score, enlarged to 11 x 14".
- folder 7 *Dynamisms for Two Pianos*. — 1966
"To Yarbrough and Cowan, Duo-Pianists"—following title page of the score.
"December, 1966. Rochester, N.Y."—at end of the score.
Ozolid masters of the score; 25 pages of music.
- folder 8 *Dynamisms for Two Pianos*. — 1966
Four MS repro copies of the score: one perusal copy (8 x 9 in.), spiral-bound;
one looseleaf copy (8.5 x 11 in.); two stapled copies (each 11 x 14 in.).
- folder 9 *Prelude in E*. For piano. — [presumably 1968]
"For James Zaccaria"—at head of score.
Ozolid masters of the score; 2 pages of music.
MS repro copy of the score.
- folder 10 *Invention in A*. For piano. — 1968
"For James Zaccaria"—at head of score.
"Wayne Barlow. June, 1968"—at end of score.
Ozolid masters of the score; 2 pages of music.
MS repro copy of the score.

Box 11

- folder 1 *Wedding Processional*. For organ. — [undated]
Ozolid masters; 3 pages of music.
MS repro copy of the score.
Additional copy mounted on cardstock, presumably used by WBB at the organ console.

Series 7: Publications for Liturgical Use

Box 11

- folder 2 *Three Christmas Tunes*. Arranged for organ by Wayne Barlow. St. Louis: Concordia, c1960.
Contents: Joseph, Dearest (14th-century German folk song); Voici Le Noël (Old French folk song); Veni, Immanuel (Latin Advent hymn).

- folder 3 *Four Chorale Voluntaries*. Settings by Wayne Barlow. St. Louis: Concordia, c1981.
 Contents: Come, Follow Me, the Savior Spake (Machs mit mir, Gott); Sing Praise to God, the Highest Good (Lobt Gott den Herren, ihr); My Soul, Now Praise Your Maker (Nun lob, meine Seele); Creator Spirit, by Whose Aid (All Ehr und Lob). Four copies, accompanied by a looseleaf repro copy.
- folder 4 *Voluntaries on the Hymn of the Week*, Part 1: Advent to Transfiguration. St. Louis: Concordia, c1963. Three copies, two of which bear WBB's pencilled markings.
- folder 5 *Voluntaries on the Hymn of the Week*, Part 2: Septuagesima to Good Friday. St. Louis: Concordia, c1964. Two copies, each of which bears WBB's pencilled markings.
- folder 6 *Voluntaries on the Hymn of the Week*, Part 3: Easter to Trinity Sunday. St. Louis: Concordia, c1966. Two bound copies, each of which bears WBB's markings, and an unbound, looseleaf copy.
- folder 7 Ozalid masters of the settings that were published in: *Voluntaries on the Hymn of the Week*, Part 3.
- folder 8 MS repro copies of the settings that were published in: *Voluntaries on the Hymn of the Week*, Part 4. Two sets, one at 8.5 x 11" and the other at 9.5 and 12.5".

Box 14

Missa Sancti Thomae. For voices in unison. — 1963
 "To the memory of Lyndol Mitchell."
 Copyright 1963 by The H. W. Gray Co., Inc. 29 copies.

Series 8: Sketches and Miscellanea

Box 11

- folder 9 Pencil sketches for various of the settings that were published as *Voluntaries on the Hymn of the Week*.
- folder 10 *Portuguese Christmas Carol*. Arranged by Wayne Barlow.
 Ink MS; 2 pages of music. With MS repro copies.
- folder 11 Two hymn settings: Come, Risen Lord; and, For All Your Saints. (Each is also identified by its number in *The Hymnal 1940*.)
 Pencil MS; 3 pages of music.

- folder 12 *Sarabande*. In four voices.
Pencil MS; 4 pages of music.
- folder 13 *Holy Manna*. For flute, clarinet, and string quartet.
Pencil MS; 5 pages of music (incomplete).
- folder 14 Untitled. For organ.
Ink MS; 1 page of music.
- folder 15 Music from *The Sacred Harp*.
Pencil MS; 1 page of music.
- folder 16 Various pencil sketches, MS repro copies, and Ozalid masters, most of which are
entirely unidentified as to title, date, and occasion of writing.
- folder 17 Two spiral-bound manuscript notebooks containing pencil sketches; one marked
“Variations” on its cover; the other marked “Sonatina for Four”.
- folder 18 One bound manuscript book containing pencilled counterpoint exercises, and also
pencilled sketches for compositions bearing the following titles: Choral
Fantasia for Organ; Fugue; Fugue for Organ; Divertimento II; Intermezzo;
Divertimento [for] Piano.

Series 9: Oversized Scores

Box 12

- folder 1 *Three Moods for Dancing*. — 1940
“To Thelma Biracree”—at head of score.
Ink MS score; 47 pages of music, unnumbered.
Bears conductor’s performance markings.
- folder 2 *Poems for Music*. — 1958
Ozalid masters of score; 55 pages of music.
- folder 3 *Frontiers*. For symphonic band. — rev. 1985
“For Jamie Hafner and the Transylvania Symphonic Band, Brevard Music
Center”—at head of score.
Ozalid masters of score; 36 pages of music.
- folder 4 *Mass in G*. — 1951
Ozalid masters of score; 85 pages of music.
Accompanied by WBB’s notes on writing this work (1 page, typescript).

- folder 5 *Zion in Exile*. Cantata for soprano, tenor, baritone and bass soli, mixed chorus and orchestra. — 1937
The text from the Old Testament.
“Presented as thesis requirement for the degree Doctor of Philosophy in Music, the Eastman School of Music of the University of Rochester, Rochester, New York. June, 1937”—on title page of score.
“THE END -- completed March 23, 1937 Wayne B. Barlow”—at end of score.
Ozalid masters of score; 120 pages of music.
- folder 6 *Sinfonia da Camera*. — [1962]
Ozalid masters of score; 72 pages of music (incomplete).
MS repro score; 87 pages of music.
- folder 7 *Voices of Faith*. For soprano solo, narrator, mixed chorus, and orchestra. — 1976
“Commissioned by the Augusta Symphony Orchestra for the observance of the nation’s Bicentennial 1976”—on title page of score.
Movements: to [sic] the hills; The Mayflower Compact; Verses Descriptive of New England; Contemplations; Make Yee a Joyfull Noise.
Ozalid masters of score; 47 pages of music.
- folder 8 *The Twenty-third Psalm*. For tenor soloist, mixed chorus, and orchestra. — [1944]
Ozalid masters of score; 17 pages of music.
Ozalid masters of instrumental parts: vn 1, vn 2, va, vc, bass, fl 1, fl 2, ob 1, ob 2, cl 1, cl 2, bn 1, bn 2, hn 1, hn 2, tpt 1, tpt 2.
- folder 9 *Overture, Hampton Beach*. For orchestra. — 1971
“Commissioned by Alfred University for the opening of McLean Physical Education Center and performed by the Rochester Philharmonic Orchestra, Samuel Jones conducting, September 19, 1971.”—on cover of score.
Verses by John Greenleaf Whittier on cover of score (first line: The sunlight glitters keen and bright).
Ozalid masters of the score; 27 pages of music.
- Box 13
- folder 1 *Vistas*. For orchestra. — 1963
“Commissioned by and dedicated to Edward Benjamin”—at head of score.
Ozalid masters of the score; 28 pages of music.
- folder 2 *Sonata for Piano*. — 1947
Camera-ready masters of the 24-page variant.

- folder 3 *Soundscapes for Orchestra and Tape*. — 1971
“Written for the commemoration of the Fiftieth Anniversary of the Eastman School of Music and dedicated to Walter Hendl”—preceding the first page of music.
Movements: Mists; Clouds; Constellations; Sunbursts.
Ozalid masters of the score; 49 pages of music.
- folder 4 *The Seven Seals of Revelation*. For mixed chorus and orchestra. — 1989
“For Henry Janiec / Commissioned by and dedicated to Brevard Music Center, Brevard, North Carolina”—on cover of score.
Ink MS score; 126 pages of music. The vocal lines pasted onto the leaves of MS paper.
MS repro score; pages 5-126 (incomplete).
- folder 5 *Images for Harp and Instruments*. — 1963
“To Robert Barlow”—at head of score.
Ozalid masters of the score; 83 pages of music.
MS repro piano reduction score, spiral-bound; 31 pages of music. Two copies.

SUB-GROUP II: SOUND RECORDINGS

NOTE TO THE RESEARCHER:

The convention within the finding aid has been to present (1) on the first line of each entry, a transcription of whatever caption appears on the side of a tape's container (which is most often a short-form description), i.e. that description that is eye-legible when reading the contents on a shelf; and then, (2) on each entry's second and subsequent lines, the descriptive information that appears on the container's main label area (which is usually more complete). Finally, any technical data such as may appear on the container (or on the reel itself) are presented on the last line, italicized.

Entries and descriptive notes left by Dr. Barlow have been transcribed as they appear, including any abbreviations and other short-form renderings.

Series 1: 5" reels

Sub-series A: Original works by Wayne Barlow

Sub-sub-series i: Single works

Box 14

- | | |
|--------|---|
| item 1 | Duo for Harp and Tape
Wayne Barlow: Duo for Harp and Tape. Robert Barlow, harp
<i>7 ½"; 4-track mono</i> |
| item 2 | Dynamisms for 2 pianos
<i>7 ½"</i> |
| item 3 | [Hymn voluntaries] Barlow: 4 organ pieces
Barlow: Hymn Voluntaries.
1) Christ Lay in Death's Strong Bands.
2) O little Flock, Fear Not the Foe.
3) Dear Christians, One and All Rejoice
4) Come Holy Ghost, Creator Blest.
<i>7 ½" ¼ tr. Stereo</i> |
| item 4 | [Hymn voluntaries] 3 organ pieces.
Barlow: 3 organ pieces
1) Christ lag...
2) 2) O little flock....
3) 3) Dear Christians, one and all rejoice.
<i>¼ tr. Stereo. 7 ½"</i> |
| item 5 | Moonflight
<i>[no other information]</i> |

- item 6 Night Song
 7 ½" 4-track mono
- item 7 Barlow: Night Song
 8 min.
 7 ½" 4-track mono
- item 8 Nightsounds/Music
 Birdsong [3 other tracks previously indicated but crossed out]
- item 9 Rota
 Rota for Chamber Orch. by Wayne Barlow. 5:07.
 7 ½" mono
- item 10 Sinfonia da Camera- Janiec BMC- 1982
 Sinfonia da Camera. Janiec BMC [i.e., Brevard Music Center]. 8/12/82
 3 ¾ speed
- item 11 Sinfonietta/Rondo-Ov./Mass in G/Lyrical Piece.
 1) Sinfonietta-2nd move. 4:45
 2) Rondo Overture 4:00
 3) Cantio pro Elevatione (strings) from Mass in G. 2:30
 4) Lyrical Piece for Clarinet & Strings 4:00
 7 ½" ips
- item 12 Soundscapes for Orchestra and Tape
 Soundscapes: Mists. Clouds. Constellations. Sunbursts.
 3-3/4 i.p.s.; 4-track mono
- item 13 Study in Electronic Sound
 Barlow: Study in Electronic Sound.
 2-track 7 ½" stereo.
- item 14 Study in Electronic Sound
 Barlow: Study (climax rev.)
 7 ½" ["Env. Foll" written on side and on reel]
- item 15 Study in Electronic Sound
 Barlow: Study in Electronic Sound.
 7 ½" ips; ¼ tr. stereo
- item 16 Trio for Oboe Viola, Piano- 1964
 Wayne Barlow, Trio for Oboe, Viola, Piano.
 Robert Sprenkle, oboe; Francis Tursi, viola; Armand Basile, piano.

Recorded by Whitford L. Hall, Minister of Music, First Congregational Church, Washington, D.C., May 17, 1964.
7 ½ ips.; full track

item 17 Vistas
[label indicates “cut at 8’ 50”; track listing on reverse crossed out]

item 18 Vocalise and Canon for Tuba and Piano
Wayne Barlow: Vocalise and Canon for Tuba and Piano. Duration 6:04
Cherry Beauregard, tuba; Dorothy Payne, piano.
7 ½ i.p.s.; half-track stereo

Box 15

item 1 Waves
[no other information]

Sub-sub-series ii: Compilations

item 2 *[side caption lacking; three selections indicated on label]*
I. Night Song
II. Rota.
III. The Winter’s Passed, for Oboe and Strings.
¼ track mono 3-3/4 i.p.s. Single Channel. Can be played on 2 or 4 track players.

item 3 Sinfonia da Camera / Intrada, Fugue, Postlude-etc.
Excerpts (beginnings of each movement): Sinfonia Da Camera / Intrada, Fugue, and Postlude for orchestral brasses.
7 ½ i.p.s.; 4-track stereo

item 4 We All Believe/ Mass in G/ Wait for the Promise
1) We All Believe in One True God. Chorus, brass quartet and organ.
2) Mass in G: Sanctus, Cantio pro Elevatione, Agnus Dei. Chorus, strings, and organ.
3) Wait for the Promise of the Father: I Keep the Lord (vi), All Flesh is Like Grass (X). Chorus, instruments, and organ.
Half-track mono. 3-3/4 ips. One channel only. Can be played on 2 or 4-track machines.

Sub-series B: Other composers’ content

item 5 Bells of Xmas 1981 (Karl Haas)
[no other information]
3 ¾” ½ track mono 2 side

- item 6 Clark: Star Bursts
 [no other information]

- item 7 Cowell: Ongaku (1957)
 Whitney-Louisville
 7 ½" ips

- item 8 Davis BSN
 *[track listings of three works by Ross Lee Finney originally appearing on
 reel container; however, that information crossed out on the spine,
 suggesting that the tape may have been recorded over]*

- item 9 Words of St. Peter / Electronic Tape. Richard Felciano.
 Performance tape for piece for tape and organ.
 7 ½" ips; full track mono

- item 10 Coming of Age. Fine / Etler / Benson / Hodkinson. 6.5-80
 Coming of Age.
 3 ¾" ½ tr mono

- item 11 Lewkovitch: Mass
 6/26/55 Danish Festival

- item 12 Riegger: Var[iations] For Piano & Orch. (1954)
 7 ½"

- item 13 Aftertones of Infinity
 Joseph Schwantner *[track listing written out but crossed out]*
 ½-track stereo 7 ½"

- item 14 Harry Somers (Canadian): Suite for Harp and Chamber Orch.
 [no further information]

- item 15 Varese: Ionization
 [no other information]

- item 16 Leroy Williams
 Where The Rainbow Ends: for Wind Ensemble
 7 ½ ips ¼ track stereo

- item 17 Leroy Williams: Mus. Concrete Etc.
 [no other information]

Series 2: 7" reels

Sub-series A: Original works by Wayne Barlow

Sub-sub-series i: Single works

Box 16

- item 1 BARLOW: DUO for Hp. and Tp. TAPE PART
 Wayne Barlow: Duo for Harp and Tape. Tape part
 ½ track stereo. 7 ½" head out
- item 2 *[side caption lacking]*
 Barlow: Duo for Harp & Tape. Tape part.
 2 tr stereo 7 ½"
- item 3 Duo for Harp and Tape-D. Fleisher, harp
 Wayne Barlow: Duo for Harp and Tape. Deborah Fleisher, Harpist.
 7 ½ ips. ½ track stereo
- item 4 BARLOW: DUO (Tape pt.)
 Barlow: Duo for Harp & Tape. Tape Part.
 2 tr stereo. 7 ½" Tail out
- item 5 BARLOW: DUO Hp. & Tape. Tape pt.
 Wayne Barlow: Duo for Harp and Tape. Tape part.
 7 ½"- ½ track stereo. Head out
- item 6 BARLOW. DUO harp & tape.. Tape part.
 Wayne Barlow: Duo for Harp and Tape
 ¼ track stereo; 4-track; tail out
- item 7 Harp Duo-Masters
 Wayne Barlow. Duo for harp & tape. Tape
 [information transcribed from old container to new]
- item 8 Harp Duo tape part
 Harp Duo tape part.
 [information transcribed from old container to new]
- item 9 Barlow: Dynamisms
 Wayne Barlow: Dynamisms for Two Pianos. (1967)
 I: Densities—II: Timbres—III. Projections. *[no further information]*
 ¼ track stereo 7 ½ ips

- item 10 BARLOW: ORGAN
 Barlow: Hymn Voluntaries For Organ:
 Christ Lay in Death's Strong Bonds—O Little Flock, Fear not The
 Foe—Dear Christians, One and All Rejoice—Come Holy Ghost,
 Creator Blest.
- item 11 Barlow: Images
 Wayne Barlow: Images, for Harp & Orchestra. Robert Barlow, Harp.
 Duration 16:42
 Full track mono. 7 ½ ips.
- item 12 BARLOW: IMAGES. NGA [*i.e., National Gallery of Art*]
 Barlow: Images. R. Barlow, Harp. R. Bales & Nat. Gallery of Art Orch.
 Copied from NPR cassette of performance. April 1982. Time: 19:30
- item 13 Barlow: Intermezzo Va. & Hp.
 Wayne Barlow-Intermezzo for Viola & Harp. 10 ½' [*i.e., in duration*]
 2 tr stereo- 7 ½ ips; head out

Box 17

- item 1 BARLOW: INTERMEZZO
 Intermezzo for Viola and Harp
 2 tr stereo. 7 ½" ips-head out ready to play
- item 2 BARLOW: Intermezzo for Harp & Viola
 Barlow: Intermezzo for Harp & Viola.
 Pitch corrected. ¼ tr stereo 7 ½"
- item 3 BARLOW: INTRADA . . .
 Barlow. Intrada; Fugue; Postlude
 7 ½ ips ½ track mono
- item 4 Barlow: Intrada . . .
 Intrada, Fugue, and Postlude (Duplicate)
 Barlow: Intrada, Fugue & Postlude for Brass. ESM Brass Ensemble.
 7 ½ ips. Mono
- item 5 WB: Lento & Allegro
 Lento and Allegro- W. Barlow.
 ¼-tr mono. 7 ½ ips head out.
- item 6 WB MASS IN G 5-10-51 WB cond. Premiere w/ orch
 Wayne Barlow. Mass in G 5/10/51.
 ¼" stereo. 7 ½ ips tail out

- item 7 Mass in G strgs * brass
 Barlow: Mass in G (1951) for chorus, strings and brass.
 Kyrie—Gloria—Credo—Sanctus & Benedictus—Cantio pro
 Elevatione—Agnus Dei.
 7 ½" ips mono single-track
- item 8 Barlow: Mass in G
 Mass in G- strings and brasses- [April 30] 1957.
 Kyrie eleison—Gloria in excelsis—Credo—Sanctus—Cantio pro
 Elevatione—Agnus Dei.
 *[excerpt from printed program affixed to container: performers cited were
 The Eastman Singers; Dr. David Fetler, conducting]
 Single track. 7 ½ ips. Program information taped on back.*
- item 9 Microtonal
 Microtonal. BASF tape
- item 10 Moonflight *[title added later by JBD]*
- item 11 Out of the Cradle: excerpts
 Out of the cradle. 3 excerpts.
 7 ½" ¼ tr
- item 12 Out of the Cradle
 Concert of Electronic & Live Music / Wayne Barlow, Director. Kilbourn
 Hall, 4/4/78.
 Out of the Cradle Endless Rocking / Barlow.
 1/2-track stereo; 1 mil poly; 7 1/2 ips
- item 13 BARLOW: OUT OF THE CRADLE . . .
 Barlow: Out of the Cradle Endlessly Rocking. Tape Part
 7 ½" ½ tr stereo. 2-track

Box 18

- item 1 Poems for Music
 Poems for Music. (Serenade omitted)
 J. Antoine *[i.e. Joseph Antoine, soprano]*
 7 ½ ips. mono.; single-track
- item 2 Barlow. Sax[oophone] Concerto
 No other information on container or reel.
- item 3 BARLOW: SINFONIA
 SINFONIA. *[previous content citation crossed out]*

- item 4 BARLOW: SINFONIA. MSTR
 Dr. Wayne Barlow. Sinfonia da Camera.
 Mono. 7 ½ ips. Head out
- item 5 BARLOW: Sinfonia da Camera
 Barlow: Sinfonia da Camera (1962):
 Overture—Canon—Scherzo and Musette—Aria—Finale.
 7 ½" mono; pitch sharp 1/2 step
- item 6 BARLOW: SONATA [for piano]
 Sonata / Barlow
- item 7 BARLOW: PA. SONATA
 Barlow: Piano Sontata
 7 ½" Full track
- item 8 Barlow: Soundprints
 Barlow: Soundprints In Concrete.
 Wooden Nickels—Messenger of Bronze—The Tyranny of Time.
 ½ tr stereo. 7 ½" head out
- item 9 Barlow: Soundprints
 Soundprints. *[no further information]*
 7 ½" ½ tr st.
- item 10 Barlow: Soundprints
 Barlow=Soundprints. *[no further information]*
 7 ½" ¼ tr stereo
- item 11 Soundprints
 [no further information]
- item 12 Barlow: Soundscapes (perf.)
 Barlow. Soundscapes *[based on side caption; presumably the premiere*
 performance at the Eastman School of Music, March 10, 1972]
 7 ½ ips 2 track stereo
- item 13 BARLOW: Soundscapes. New mixdown
 Barlow: Soundscapes for Tape & Orchestra. New mixdown
 7 ½ ips (19 cms) ¼ track stereo

Box 19

- item 1 BARLOW: SOUNDSCAPES
 Barlow: Soundscapes
 ½ tr 7 ½"

- item 2 BARLOW: SOUNDSCAPES (complete)
 Barlow: Soundscapes
 7 ½ 2-track stereo
- item 3 Soundscapes--master
 Soundscapes. Master
 [information transcribed from old container to new]
- item 4 Soundscapes--sub-master
 Soundscapes. Sub-master
 [information transcribed from old container to new]
- item 5 Barlow: Soundscapes. New mix
 Barlow: Soundscapes for Orchestra & Tape (New mixdown)
 ½-track stereo. 7 ½ ips. Tail out. 19 cms 2-track stereo
- item 6 Soundscapes / Tape part
 Soundscapes. Tape part
- item 7 Soundscapes: tape part
 Tape Part *[label affixed to reel]. 15"*
- item 8 Barlow: Study . . .
 Barlow: "Study in Electronic Sound." Realized at the Electronic Music
 Studio of University of Utrecht, Holland. 1965.
 2-track stereo 15 ips
- item 9 BARLOW: STUDY [in electronic sound]
 Barlow. Study . . . *[title on label affixed to reel]*
 15 ips, stereo
- item 10 Barlow: Trio [for oboe, viola and piano]
 Trio. *[detailed info of reel's previous content crossed out]*
- item 11 Barlow: Trio
 Wayne Barlow: Trio for Oboe, Viola, and Piano. (1964)
 ¼ stereo. 7 ½ ips
- item 12 BARLOW: TRIPTYCH III Brevard Strg. Selection — Janiec
 Barlow: Lento espressivo for strings: Triptych III from the String Quartet.
- item 13 BARLOW: TRIPTYCH
 Barlow: Triptych (dub). Erling Bloch Quartet, Copenhagen 1956
 7 ½" ¼ tr mono

Box 20

- item 1 **BARLOW: TRIPTYCH**
Wayne Barlow: Triptych for String Quartette (1953)
Quarter-track stereo 7 ½" ips mono
- item 2 Vistas
Barlow. Vistas
7 ½ ips. Stereo
- item 3 Barlow: Voices of Darkness
Musica Nova. Kilbourn Hall 1/17/75.
Voices of Darkness / Barlow.
½ tr stereo- 1 mic poly. 7 ½ ips
- item 4 Barlow: Voices of Darkness—perf.
Voices of Darkness. Barlow. Kilbourn Hall. 1/17/75
1/2-track stereo; 1 mil poly; 7 1/2 ips
- item 5 Barlow: Voices of Darkness performance
Barlow: Voices of Darkness. Piano, percussion and tape.
Jean Sloop, narrator.
7 ½ ips ¼ tr stereo. From 1/2-track master.
- item 6 Voices of Darkness-- tape part
Voices of Darkness by Wayne Barlow. Tape part
7 ½" half-track stereo. Tail out.
[information transcribed to new reel container during processing]
- item 7 Voices of Darkness--tape part
Barlow: Voices of Darkness-tape part.
¼ track stereo 7 ½ ips Head out.
- item 8 Barlow: Voices of Darkness
Barlow: Voices of Darkness
7 ½" ½ tr stereo
- item 9 **BARLOW: VOICES OF FAITH**
Voices of Faith -- Barlow 2/28/76
The Augusta Symphony Orchestra.
Recorded by: Sports Film Service, Sound Recording Division, 1110
Terrace Circle Drive, North Augusta, S.C. 29841.
¼ tr stereo 7 ½ ips.
- item 10 Barlow: Wait for the Promise
Barlow- "Wait for the Promise of the Father"

7 ½ ips. 2 track stereo.

- item 11 WAIT FOR . . . VII. X
 Wait For VII, X [*caption label and side label are identical*]
 ¼ tr 7 ½”
- item 12 BARLOW: WE ALL BELIEVE . . .
 Barlow: We All Believe In One True God: for chorus, brass, and organ.
 7 ½”, ½ tr. Stereo

Box 21

Sub-sub-series ii: Compilations

- item 1 BARLOW: Constellations”; Intermezzo
 1) “Constellations” from Soundscapes for orchestra and tape 1972
 2) Intermezzo for viola and harp 1980
 Quarter-track stereo. 7 ½ ips. Leader separates selections
- item 2 BARLOW: DYNAMISMS; INTERMEZZO
 Barlow.
 1. Dynamisms
 2. Intermezzo [*title labels affixed to disc*]
- item 3 Moers; Barlow
 Robert Moers: Musica da Camera (1965).
 Barlow: Dynamisms (1967) [*no further information*]
 Stereo 7½”
- item 4 Barlow. Dynamisms; Elegy
 Barlow. 1. Dynamisms.
 2. Elegy. [*no further information*]
 ¼ tr stereo. 7½”
- item 5 Barlow. Images, Rota
 1) Barlow: Images (1961) Harp & Orch. 4/24/61*
 2) Rota for Chamber Orch (1959)
 *w/ cuts to confirm to revision
 7 ½ ips
- item 6 BARLOW: IMAGES; SINFONIA. NGA [*i.e., National Gallery of Art*]
 Barlow. I) Images for Harp & Chamber Orch.
 II) Sinfonia Da Camera.
 Footage: I-60-140; II 445-580. 5 minutes each.

- item 7 BARLOW: Intrada, Sonata, Poems for Music MSTR
 1) Intrada, Fugue & Postlude for Brass Ensemble (1959)
 2) Sonata for Piano (1947) (Echániz)
 3) Poems for Music (1958) (Antoine).
 4) By Wayne Barlow
 7 ½ ips mono single-track. Adjust pitch half-step down
- item 8 Barlow: Moon Flight, Study . . .
 Barlow: Moon flight; Study in Electronic Sound
 7 ½" stereo
- item 9 *[lacks caption label]*
 BARLOW: 1. Night Song; 2. Vistas
 [source of information is label affixed to reel]
- item 10 OUT OF THE CRADLE; DUO HARP & TAPE
 Concert of Electronic & Live Music / Wayne Barlow, Director. Kilbourn
 Hall, 4/4/78.
 Out of the Cradle Endlessly Rocking / Barlow.
 Duo for Harp & Tape / Barlow.
 ½ track stereo- 1 mil poly. 7 ½ ips
- item 11 BARLOW: CRADLE; HARP DUO; VOCALISE & CANON
 Side one: Out of the Cradle.
 Side two: Duo for Harp & Tape-Mono.
 Vocalise & Canon.
 ¼ track. 7 ½"
- item 12 Barlow: 1) Prelude, Air & Variation. Bsn & Pa Quintet; 2) Lyrical Piece. Clar. &
 Stgs.
 Side 1: Prelude Air and Variations; Lyrical Piece for Clarinet and Strings.
 ¼ track mono. 7 ½ ips head out. Non-Dolby.
- item 13 Barlow: Trio. Dynamisms
 1) Trio for oboe, viola and piano (1964)
 2) 2) Dynamisms for two pianos (1967)
 7 ½" 4-track stereo head out

Sub-series B: Other composers' content

Box 22

- item 1 Acoustics
 Slaymaker. Fixed formant vs fixed wave shape.
 7 ½ mono.

- item 2 Arel: E.M. #1
 Bulent Arel: Stereo Electronic Music No. 1 (1960)
- item 3 Arel: Music for a Sacred Svc.
 Arel: Music for a Sacred Service.
 7 ½ 2 track stereo
- item 4 Argento/Bartok
 RPO-Carnegie Hall 3/29/79
 Argento: In Praise of Music
 Zinman
 Bartok: Miraculous Maudarin
- item 5 Babbitt: Philomel
 Babbitt: Philomel [*“EXXON” handwritten and crossed out*]
 7 ½” ½ tr stereo
- item 6 [*lacks side caption*]
 Grazyna Bacewicz: Music for Strings, Trumpets and Percussion (1958).
 PHILLIPS
 Joep Straesser: 22 pages (1965). DONEMUS
- item 7 Tadeusz Baird: Erotica (1961). *Philips PHS 900-141* Peter Schat: Entelechy I
 (1961). *Donemus DAVS 6702*
 Stereo 7 ½”
- item 8 [*lacks side caption*]
 Francois Bayle: Vapeur (Electronic & live).
 Francais-Bernard Mache: Terre de Feu (electronic).
 Philippe Carson: Turmac (factory sounds) .
 BAM: Musique Experimentale II.
 2-track Mono 7 ½”
- item 9 Belgian Electronic Music
 Louis DeMeester: Incantations; Ring Variaties v. Klavier; Prologue.
 Emmanuel Van Weerst: Hygiene.
 Dider Gazelle: Studie.
 Lucien Goethals: Cellotape.
 7 ½” mono
- item 10 Berio: Circles [*side description identical to label description*]
 No other information
- item 11 Berio, etc.
 Side 1 (David Burge, piano):
 Berio: Sequenza IV (1966)

Dallapiccola: Quaderno Musicale di Annalibera (1952)
[tape enters about one minute deep into composition because of technical problems]

Hannay: Sonorities (1966)
[brief introduction by David Burge]

Side 2:

Wuorinen: Second Trio (fl, vcl, pa)
Joan Templar Smith, flute; James Stroud, 'cello; David Burge, piano.
7 1/2 i.p.s., half-track mono

item 12 Boretz

Benjamin Boretz. "Group Variations (for computer)"
7 1/2 1/2 2 stereo

item 13 Bottje

Representative electronic works [by] Will Gay Bottje.
1) Study with Piano (from Three Etudes for Wind Quintet and Tape) 1963.
4:40. 2-channel realized Univ. of Utrecht, S. Ill, Univ. Quintet.
Leader.
2) Intuitive Impulse 1963 5:15. Univ. of Utrecht 2-channel.
Leader.
"All of the following realized in S. Ill. Univ. Studio."
3) Four Monochromes (from a set of six) 1965. 1. For the Birds (single)
2. Lonesome Reflection (single) 3. Homage à Debussy (single) 4. And
the Pulse Quickens (2-chan)
Leader
4) Studies in Equal Temperament [sic] (from set of 10) 1966 1. Fantasia
with 9 and 5 (single) 2. Invention (31 tone) (single) 3. Fantasia with 9
and 15 (single) 4. 28 tone chorale (single) 5. Sonatina (19 tone)
(single)
Leader.
5) 5 Black Jelly Beans-1966. (two-channel)

Box 23

item 1 Bottje

Will Gay Bottje
1. Dance Images (Elec. Suite) 7 1/2 ips-2 cha.
A Touch of Latin—Puppet Mockery—Dragonflies—Seven Come
Eleven (7, 8, 9, 10, 11 equ. temperament successively).
2. In The Hours of Darkness (Elec. Suite). (Original 4 track-2
synchronized 2 tr. mach) this version 2 track. 1st movement also in a
version for 2 flutes and tapes). Piece has been performed 3 times with
improvised percussion; also without any instruments. Celestial
Motions Creatures of the Night Voodoo.

- item 2 Bottje
 Bottje. 1966-67 Electronic Suite "In The Hours of Darkness"
 (original 4 channel).
 1. Heavenly Bodies 5:05—2. Creatures of the Night 4:25—3. Voodoo
 8:30. Mvts 2 and 3 also done with percussion.
 Made in S.Ill. University Studio.
 Stereo 7 ½ ips; chan A= tr. 1 and 2. B= tr 3 and 4.
- item 3 Conc. Pieces. Bottje
 [label with typescript details pasted over previously entered track listing]
 Will Gay Bottje. Tape (only) for the following works:
 1) MODALITIES- Saxophone Quartet and Tape 1970 (2 channel, 7 ½ ips)
 Music-A.C.A. (Pioneer)
 (leader)
 2) CONCERT PIECE Violin and Tape 1969 (leader) 2 channel, 7 ½ ips)
 Music-A.C.A (Pioneer)
 (leader)
 3) BELLS: Chorus and Tape. 1969. (leader) (1 channel, but taped on both
 7 1/2) Music-Belwyn.
 (leader)
 4) DUOS FOR ONE: Easy Piano pieces and tape (1 chan, taped on both –
 7 ½). Music, A.C.A. (Pioneer) no leader between movements.
 Mirrors—Canon—Thoughtful Moment—Canon II—Where—Player
 chooses—Showoff.
 [added in pencil:] S.I.U. Studio
- item 4 Carter
 Elliot Carter: Concerto for Piano [VIC LSC-3001]
 7 1/2" stereo
- item 5 Carter: Dbl. Conc./Var. For Orch.
 Carter: Double Concerto for harpsichord, piano & two chamber orchestras
 (1961).
 Variations for Orchestra (1955)
 speed 7" (first work); speed 3 3/4" (second work); stereo
- item 6 Carter: Variations for Orchestra
 Carter: Variations for Orchestra (1956)
 7 ½" single-track mono
- item 7 Crumb: Star Child
 Crumb. Star Child
 7 ½" ½ tr stereo

- item 8 Columbia-Princeton E.M.C. 10th Ann. Album, vol. 1
 1) Otto Luening: “In The Beginning” from Theater Piece No. 2 (1956)
 2) Milton Babbitt: “Vision & Prayer” (1961)
 3) V. Ussachevsky “Computer Piece No. 1” (1968)
 4) “Two Sketches for a computer piece” (1971).
 5) Pril Smiley: “Kolyosa” (1970)
- item 9 Columbia-Princeton E.M.C. 10th Ann. Album, vol. II
 1) Alice Shields: “The Transformation of Ani” (1970)
 2) Bülent Arel: “Stereo Electronic Music No. 2” (1970)
 3) Mario Davidovsky: “Synchronisms no. 5” (1969); and, “Music for
 Computers, Electronics Sounds and Players”
 4) Charles Dodge: “Extensions for Trumpet and Tape” (INCOMPLETE)
 7 ½ ips; 2 track stereo
- item 10 Constant, Nigg
 Marius Constant (b. 1925, Rumania): 24 Preludes for Orchestra (1958)
 [15’]
 Serge Nigg (b. 1924, Paris): Concerto for Violin and Orchestra (1957)
 [28’]. Christian Ferras, Violin.
 Heliodor HS 25058
 7 ½” stereo
- item 11 Crumb: Ancient Voices....
 George Crumb. Ancient Voices of Children
- item 12 Dartmouth Prize Winners.
 [description handwritten on labels affixed directly to reel]
 1) Olly Wilson. Cetus. 1st prize. U. of Illinois.
 2) Wm. Hellerman. Ariel. Col-Princeton.
 3) Rudnik. Dixi. Polish Radio
- item 13 Davidowsky-Ligeti-Feldman
 Davidowski [sic]: 3 Synebronisms. 1) Fl & Tape 2) Insts & Tape 3) Cello
 & Tape
 Ligeti: Atmospheres.
 Feldman: Out of “Last Pieces”
 7 ½”

Box 24

- item 1 Druckman Animus I
 Jacob Druckman: “Animus I” (13:00). Andre Smith, Trombonist

- item 2 Druckman: Animus III
 Druckman: Animus III (1971): clarinet and tape.
 7 ½" 2-tr stereo
- item 3 Druckman: Synapse. Valentine
 Druckman: Synapse Valentine (1971)
 Synapse: electronic.
 Valentine: double bass alone.
 7 ½" 2-tr stereo
- item 4 Druckman, Schwantner, Harbison
 Jacob Druckman (b. 1928): Incertens (1968). fl, ob, clar, bn, hn, trpt, trom,
 vn, va, cello, bass, pa, elec. organ, perc.
 Joseph Schwantner (b. 1943): Diaphonia Intervallum (1966). Alto Sax, fl,
 pa, 2 vn, va, 2 cellos, bass.
 John Harbison (b. 1938): Confinement (1965). Fl, ob, E.H., clar, bass clar,
 alto sax, trpt, trom, vn, va, cello, bass, pa, perc.
 Stereo 7 ½"
- item 5 DUTCH
 [preceded by green leader]
 PETER SCHAT
 0-0460 Entelechy I
 0468-end Signalement

 [preceded by red leader]
 LOUIS ANDRIESSEN
 0-0215 Nocturnes
 0220-0340 Ittrospezione III

 KEES VAN BAAREN
 0350-0820 Concerto per pianoforte

 CAREL BRONS
 0830-end Invenzione for organ
- item 6 Dutch—Van Vlijmen, Van Baaren
 (counter 000) Van Vlijmen: Gruppi per 20 instrumenti e percussion.
 (counter 173) Van Baaren: Sopraposizioni II.
 (counter) 303
 [recorded on Kodak Sound Recording Tape]
 7 ½" full track mono
- item 7 From Dutch Radio.
 TR. I
 1) (counter 000) Falla: Concerto, Harps + 5 inst.

- 2) (counter 190) Goethals: Elec. Music Expl.
- 3) (counter 390) Badings: Symphonische Klankfiguren
- 4) (counter 520) C.-Tedesco: Conc. for Guitar

TR. II

- 1) (counter 000) Feldman: Durations
- 2) (counter 281) Earl Brown: Music for Va, Cello & Piano
- 3) (counter 315) Alex. Semlinsky: 2 Songs
- 4) (counter 385) Orthel: Picc. Sinfonia.
- 5) (counter) 497. Takemizu:
- 6) (counter 523) Sako:
- 7) (counter 561) Takahashi:
- 8) (counter 619) Cage:

- item 8 Eimert: 6 Studien--Epitaph
Herbert Eimert. Sechs Studien (1962).
Epitaph für Aikichi Kuboyama (1962)
7 1/2" 2-tr stereo

- item 9 Electronic Music I (from records)
Davidovsky: Study #2.
Eimert: Etude on Sound Mixtures.
Varèse: Déserts (excerpt).
Ussachevsky: Metamorphosis.
Dockstader: Elec. Piece #4
7 1/2" 2-track

- item 10 Eloy / Pousseur / Cage / Stockhausen / Lazaroff
Eloy: Equivalences
Pousseur: Madrigal III
Cage: Variations IV (etc.)
Stockhausen: Momente (etc.)
Lazaroff: Tempi Concertati.

- item 11 ERB
Donald Erb: In No Strange Land: trom, bass, tape.
Donald Erb: Reconnaissance: vn, bass, pa, perc, Moog synthesizer, and
Moog polyphonic instrument. (Live moog.)

- item 12 Fine / Knight / Laderman / Mayuzumi / Takemitsu
Irving Fine: Romanza (ww 5ette) 1963.
Morris Knight: Instances (ww 5ette) 1964.
Ezra Laderman: Theme, Variations & Finale for winds & strings (Octet)
1957 (mono).
Toshiro Mayuzumi: Mandala Symphony (1960).
Toru Takemitsu: Textures (1964)

item 13 Gent/Inst & Tape
 Gent: Gazella; Posseoir; Goijwerts; Boissons.

Box 25

item 1 *[lacks side caption]*
 [side 1 citations crossed out]
 Side 2:
 1) Collages. Roberto Gerhard
 2) Revelation and Fall. Peter Maxwell Davies

item 2 Ginastera: Cantata . . .
 Ginastera: Cantata para América
 Magica (perc & soprano)
 Stereo 7 ½"

item 3 Hartley: Concerto for 23 Winds
 Hartley. Concerto for 23 Winds (1958)
 7 ½ ips single-track mono

item 4 Hearing
 No other information

item 5 Henry: Var. for Sigh and Door
 Pierre Henry: Variations for A Sigh & A Door. (Bejart Ballet)
 3 ¾" 2-tr stereo

item 6 Henze: Symph. #1, #4
 Symph. #1-Side 1
 Symph #4-Side 2
 [recorded on a Kodak Sound Recording Tape, 1250 ft. on 1 1/2 DUROL
 BASE, type 31A; purchased at Sibley, Lindsay & Curr Co.]

item 7 Husa: Prague.
 Dr. Barlow. Husa-Music for Prague

item 8 IMAI
 Yoshika Imai, piano. February 4, 1982 8:30 pm. Kilbourn Hall
 [recital by candidate for the degree Master of Music in Performance and
 Literature, and for the Performer's Certificate. Student from the class
 of David Burge.]
 Program:
 1) Sonata No. 27 in G major- J. Haydn
 2) Chaînes (1973) Part I-Akira Miyoshi.
 3) Rhapsodies (1973)-C. Curtis- Smith

- 4) Reflexives for piano & tape-Joe Hudson
 5) Barcarolle, op. 60 in F# Major-F. Chopin.
1/4 tr. stereo 7 1/2 ips tails out

- item 9 ISCM 1978
 ISCM [International Society for Contemporary Music] Helsinki 1978.
 Mache: Octuor (France).
 Maros: Lament (Hungary).
 Heinio: Akasa (Finland).
 Shinohara: Relations (Japan).
 Consoli: Music for Chambers (USA).
 Leuendi: Six Turkish Folk Poems (Holland).
 From WRVO, Oswego 6-20-79
- item 10 IVES
 Music and Art. Lecture Tape
 *[! conflicting information: side caption "IVES" prominently written over
 previously entered side caption "MUSIC and ART"]*
 7.5 ips
- item 11 *[lacks side caption]*
 Ives Psalm 90
 [extensive previously written track listing crossed out with large black X]
- item 12 Kagel, Eimert, Ligeti
 Kagel: Transición.
 Eimert: Selection 1.
 Ligeti: Articulation
- item 13 Kagel, Stockhausen
 1) Mauricio Kagel: Transición II (1959) for pa, perc & 2 magnetic tapes
 2) Karlheinz Stockhausen: Xyklus (1959) for 1 percussionist
 3) Stockhausen: Refrain (1959) for pa, wood blocks, celeste, antique
 cymbals, vibraphone, cowbells, glock.
 stereo 3 3/4"

Box 26

- item 1 Kirchner St. Q. #3
 Kirchner: Str[ing] Qu[artet] # 3 w/ tape 1967
 2-tr stereo 7 1/2"
- item 2 Langlais: Missa Salve Regina
 Langlais: Missa Salve Regina. Notre Dame, 1955
 1 track mono. 7 1/2 ips

- item 3 Lutoslauski [sic]
 Track 1:
 1) Van Vlijmen: Songs; 2 pianos orch. [*begin at counter*] 000
 2) Pijper: Quartet #5 [*begin at counter*] 200)
 3) Van Baaren: Quartet II, Sovraposizioni I [*begin at counter*] 305
 4) Milhaud: Quartet #7 [*begin at counter*] 381
 5) Searle: Sym. #1 (part) [*begin at counter*] 472
 6) Seiber: Elegy, va & orch [*begin at counter*] 570-62
- Track 2:
 1) Lutoslauski: Quartet [performed by the] LaSalle Quartet (counter 000)
 2) Peyrot: Suite for Guitar (counter 272)
 3) Wissmer: Quadriga
 4) Gerber: 3 piano pieces (counter 437)
 5) Vibert: Chant de la Nuit (counter 506)
 6) Willejsma: 2 Madrigals, vn & piano (counter 534)
 7) Maarten Bon: Capriccioso & Ostinato for fl. (counter 612)
 8) Theo Bruins: 6 Studies for Piano (counter 648)
 3 ¾" *Holland*
- item 4 Lutoslawski: 3 poems, Postlude [*side caption identical to label description*]
- item 5 Maroglu, Buffet
 Works by Ilhan Mimaroglu.
 1) Wings of the Delirious Demon.
 2) Anacolutha: Encounter & Episode II.
 3) Interlude II
 4) Prelude #8.
 5) Provocations
 6) White Cockatoo
 7) Hyperboles.
- Jean Du Buffet: Musical Experiences.
 1) Aguichements
 2) L'eau
 3) Délibérants
 4) Pleure et Applaudit.
 3 ¾ ips 2 track stereo
- item 6 Messiaen: Quartet
 Messiaen: Quartet for the End of Time:
 1) Crystal Liturgy—2) Vocalise for the Angel who announces the end of time—3) Abyss of the Birds—4) Intermezzo—5) In praise of the eternity of Jesus—6) Dance of Fury, for the 7 trumpets—7) Cluster of rainbows, for the angel who....—8) In praise of the immortality of Jesus.

- item 7 Messiaen, Boulez, Koechlin
 Messiaen: Chronochromie.
 Boulez: Le Soleil des Eaux.
 Koechlin: Les Bandar-Log.
 Angel 536295
 7 ½" stereo.
- item 8 *[description on side label now faded]*
 Moroi & Mayuzumi: Variations (elec. sounds).
 Maderna: Syntaxis (excerpt).
 7 1/2"
- item 9 Music for Computer, Electronic Sounds & Players. Dodge! Arel.
 1) Charles Dodge; "Folia"
 2) "Extensions for Trumpet and Tape"
 3) Bülent Arel "Mimiana II: Frieze"
 7 ½ ips ½ 2-tr stereo
- item 10 9 Tailors Sig
 Signature-9 Tailors
- item 11 Peabody Electric Music Center. Pieces by Woolf/Trythall
 Woolf-1) Where Did They All Go? (1969)
 2) Lov-e-ly Days (1969)
 Trythall 3) Breathing Bag #4 (1969)
 Realized in the Electronic Music Center, George Peabody College,
 Nashville, Tenn.
 7 ½ ips.; 2-tr stereo
- item 12 Penderecki: Passion
 Penderecki: Passion According to St. Luke. Victor 6015
 Stereo 3 ¾"
- item 13 Persichetti
 Persichetti-Psalm
 ½ tr
- Box 27
- item 1 PHILLIPS: Sonata, Cello & Piano
 Phillips: Sonata for Cello & Piano. Carl Stern w/ Phillips. (1949)
 7 ½ ips

- item 2 Polish
 Side 1:
 Penderecki: Threnody for the Victims of Hiroshima (52 strings).
 Lutoslawski: 3 poems of Henri Michaux for choir & orch.
 Side 2:
 Malawski: Symph. Etudes for Pa & Orch.
 Lutoslawski: Postlude for Orch.
- item 3 Polish Avant-Garde (instr.)
 1) Kotonski: Pour Quatre
 2) Seroeki: Swinging music.
 3) Schäffer: Quartet 2+2
 4) Szalonek: Improvisations Sonoristiques
 5) Krauze: Polychromie
 6) Dobrowolski: Krabogapa
 2-tr stereo 3 3/4"
- item 4 Pousseur "Rimes..."
 Henri Pousseur: "Rimes pour différentes sources sonores" (instruments & tape)
 7 1/2" 1/2-track stereo
- item 5 Pousseur / LeCaine / Stephen
 1. Hugh LeCaine: Dripsody (elec.)
 2. Henri Pousseur: "Rimes pour différentes sources sonores (inst. & tape)
 3. V. Stephen: Fireworks (elec.)
 7 1/2" 1/2-track stereo
- item 6 Pousseur Liege
 Pousseur: Trois Visages de Liege.
 1/4 tr stereo. 7 1/2"
- item 7 Powell: Haiku Settings
 Mel Powell. Haiku Settings (inst.)
 7 1/2" stereo
- item 8 Reynolds, Myrow
 [the following handwritten selections crossed out with an X]
 Robert Reynolds (b. 1934): Quick are the Mouths of Earth (1965).
 3 fl., ob., trpt., 2 trom., 3 celli, pa., perc.
 Fredric Myrow (b. 1939): Songs from the Japanese (1965)
 sop., fl., alto fl., clar., bass clar., vn., va., cello, bass, pa., hpschd., perc.
- item 9 Rogers: Dance Scenes
 Rogers: Dance Scenes. The Rising Moon—Fire Flies—Samurai. 1950.
 Single track mono. 7 1/2 ips

- item 10 Semegen: E.C. #2: Spectra (1979)
 Daria Semegen. Electronic Composition No. 2: Spectra (1979)
 Broadcast Music Inc. (BMI) c1979 by Daria Semegen
 7 1/2 ips, 1/2 track, 2-channel stereo
- item 11 Shaffer: Symphony (Electronic Music)
 Boguslaw Schaffer: Symphony (Electronic Music)
- item 12 Ezra Sims: Quartet #3 (1962)
 (w/ 1/4 and 1/6 tones)
 7 1/2" stereo
- item 13 Source #1 Ashley, Behrman
 Source: Music of the Avant-Garde, Record #1
 Robert Ashley-The Wolfman.
 David Behrman-Wave Train.
 7 1/2" stereo

Box 28

- item 1 Stockhausen. Berio
 [the two names appearing as a side caption do not entirely correspond to the label caption]
 Berio: Momenti / Omaggio à Joyce.
 Maderna: Continuo
- item 2 Subotnik: Sidewinder
 Subotnik: Sidewinder
 3 3/4" 2-tr stereo
- item 3 Subotnik: "Touch"
 Subotnik: Touch
 3 3/4" 2-tr stereo
- item 4 Subotnik: "Touch"
 Subotnik: Touch
 7 1/2" stereo 1/2-tr. stereo
- item 5 Takemitsu
 1. Water-music. Concrète: water drops.
 2. Vocalism AI (Love)- Vocal sound AI
- item 6 Vladimir Ussachevsky Of Wood and Brass
 Ussachevsky: Of Wood & Brass
 Stereo; 15 ips

- item 7 Ussachevsky: "Of wood...." ; Stockhausen: "Gesang..."
 Ussachevsky: Of Wood & Brass.
 Stockhausen: Gesang der Jünglinge
 7 ½" 2 tr stereo
- item 8 Vaughn [sic] Williams- 5 Mystical Songs; Duruflé Requiem
 1) Duruflé: Requiem.
 2) 2) Vaughn [sic] Williams-5 mystical songs
- item 9 Wuorinen: Time's Encomium
 Charles Wuorinen (b. 1938): Time's Encomium: for synthesized and
 processed synthesized sound.
 Orig. Sounds- RCA synthesizer; segments processed at Columbia
 Princeton.
 Stereo 3 ¾"
- item 10 Xenakis: Metastasis, etc.
 Iannis Xenakis.
 1) Metastasis
 2) Pithoprakta
 3) Eonta.
 Instrumental. Vanguard-Cardinal VCS 10030
 3 ¾" stereo.
- item 11 Xenakis: Orient-Occident [*side caption identical to label description*]
 7 ½ ips
- item 12 Xenakis, Henry
 [*a first selection preceding the Xenakis, Ferrari: Visage V, crossed out*]
 Xenakis: Orient-Occident.
 Henry: Entité
- item 13 York
 Electronic music from York.
 Andrew Bentley: Moan.
 Martin Gellhorn: Compression Ices '72.
 John Carsdale: Dionysus.
 Trevor Wishart: Machine. Part I, Part II, Part III.
 3 ¾ i.p.s. 2-track stereo

Box 29

- item 1 Barlow Box I
 Master side 2
 Chanson Elliude Good
 7" reel

- item 2 Barlow Box II
 Master side 1
 Handel good
 7" reel

- item 3 Death A *[side caption identical to label description]*
 7" reel

- item 4 AGFA Tape *[side caption identical to label description]*
 [previous side caption crossed out]

- item 5 #26 M.O.H. "Brealack"
 M.O.H.
 Brealock
 8trk 00-6:00 Beds
 8trk 6:30-12:30 Beds
 [previous side caption crossed out]

- item 6 1000 HZ.

- item 7 Death Chords
 Death Chords A+B
 3 pulses *[previous side caption crossed out]*
 Debussy Preludes
 Bhe II
 7 1/2"

- item 8 Bird *[side caption identical to label description]*

Series 3: Audio-cassettes

Box 30

- item 1 American Music Festival Program I-1 & 2 of 4
 1982. National Public Radio.

- item 2 American Music Festival Program I 3 & 4 of 4
 1982. National Public Radio.

- item 3 American Music Festival Program I 3 & 4 of 4. C.2
 Duplicate of item 2

- item 4 W.B. Orch.
 [no further information]

- item 5 BMC [*i.e. Brevard Music Center*] 1986 Symphonic Band.
 [no further information]
- item 6 Hymn Voluntaries for Organ
 75 Years of Chamber Music from Eastman. Wayne Barlow: Hymn
 Voluntaries for Organ. Kilbourn Hall. October 27, 1996
- item 7 Winter's Passed [sic]
 Winter's Passed. Wayne Barlow.
- item 8 Winter's Past- DAT
 Winter's Passed. Barlow.
- item 9 Music for Fl, Vc, Hp, with Cl, Pf- Mvt. II
 N. Papyanis.
- item 10 Images for Harp and Instruments
 Images for Harp & Instruments by Wayne Barlow. Robt. Barlow. Harp.
 Nat. Gallery of Art. Washington.
- item 11 Lento for Strings///Images
 A: 1) Sinfonia 2) Night Song
 B: 1) Lento for Strings 2) Images
- item 12 Duo-3 mvt.
 Barlow: Duo 3 mvmts.
- item 13 Mass in G
 Mass in G. Barlow.
 Kyrie, Gloria, Sanctus, Cantio pro, Elevatione, Agnus Dei.
- item 14 [*side caption lacking*]
 A) 1) Hymn Voluntaries for Organ. 2) Lento for Strings. 3) Songs: Poems
 for Music. Barlow.
 B) 1) Dynamisms for 2 pianos. 2) Images for Harp and Clarinet Quintet.
- item 15 1. Mass in G. 2. We All Believe Wait For
 Wayne Barlow. Side 1) Mass in G Excerpt.
 Side 2) 1-We All Believe. 2- Wait for the Promise Excerpt
- item 16 Barlow: Images, Intermezzo, Trio
 A) Barlow: Images for Harp and Instruments
 B) 1) Intermezzo for Harp and Viola. 2) Trio for Oboe, Viola and Piano.

- item 17 Wayne Barlow
 A) Voices of Darkness. Female reader, piano, percussion, and tape.
 B) 1) Four organ chorale preludes. 2) Vocalise and Canon for tube and piano
- item 18 Poulenc Gloria. Stabat Mater
 Kathleen Battle. Tanglewood Festival Chorus. Boston Symphony Orchestra. Seiji Ozawa.
- item 19 *[side caption lacking]*
 Side A: Five Psalms for voice and chamber ensemble. P. Peter Sacco, composer- tenor.
 Side B: Five Psalms for voice and piano. P. Peter Sacco, composer-tenor.

APPENDIX

Apart from the Wayne Barlow Collection as maintained in the Sibley Music Library, copies of the scores and parts (in manuscript facsimile) for the works listed below were placed in the ESM's Ensembles Library. Interested parties are encouraged to address Ensembles Library personnel directly.

Works for instrumental ensemble

Lyrical Piece (1943)
Lento and Allegro (1955)
Night Song (1956)
Intrada, Fugue, and Postlude (1959)
Rota (1959)
Images for Harp and Orchestra (1961)
Sinfonia da Camera (1962)
Vistas (1963)
Elegy for Viola and Orchestra (1968)
Overture: Hampton Beach (1971)
Soundscapes (1971)
Divertissement (1980)
Frontiers (1982)

Vocal and choral works

Zion in Exile (1937)
Songs from *The Silence of Amor* (1938)
The Twenty-Third Psalm (1944)
Mass in G (1951)
Poems for Music (1958)
Wait for the Promise of the Father (1968)
Voices of Faith (1974)
Out of the Cradle Endlessly Rocking (1978)
The Seven Seals of Revelation (1989)

Chamber works

Meditation on the Agnus Dei: based on the final movement of the Mass in G
Lento for Strings (Triptych III)