

WILLIAM BERGSMA COLLECTION

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UNIVERSITY OF ROCHESTER

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DESCRIPTION OF COLLECTION

Shelf location: C3B 5,6 — 6,5

Extent: 20 linear feet

Biographical Sketch

Mr. Bergsma's life and career have been amply described elsewhere. This brief sketch is provided to serve as the most ready detail in accompaniment to his manuscripts.

Composer and academic William Lawrence Bergsma was born in Oakland, California on April 1st, 1921. After attending Stanford University for two years (1938-40) he enrolled at the Eastman School of Music, where he earned the BA (1942) and MM (1943) degrees in composition. His primary teachers at Eastman were Howard Hanson and Bernard Rogers. At the Eastman School Mr. Bergsma's work was recognized not only at the academic level, but also at the professional level. In the first instance, several of his works were performed in the [twice-yearly] Symposia of Student Works for Orchestra, but in the second instance, his compositions were programmed for performance at the Eastman School's annual Festivals of American Music. These included his opera *Aucassin and Nicolette*, his ballet suite *Paul Bunyan*, his ballet *Gold and the Señor Commandante*, and his *Symphony for Chamber Orchestra*, in the latter of which he was invited to take the podium in a concert of the Eastman School Little Symphony of Phi Mu Alpha. He dedicated his solo piano composition *Three Fantasies* (1943) to ESM professor of piano Cécile Staub Genhart.

In 1946 Mr. Bergsma was appointed to the composition faculty of the Juilliard School of Music. In 1960 he was appointed chairman of both the Department of Composition and the Department of Literature and Materials of Music; in 1961 he assumed the position of Associate Dean. In 1963 Mr. Bergsma was appointed Director of the School of Music of the University of Washington (Seattle), serving in that capacity until his resignation as Director in 1971. He remained on the School of Music faculty as a member of the composition and theory faculty until his retirement in 1985, whereupon emeritus status was conferred on him.

Mr. Bergsma was a prolific composer who worked in a variety of genres: orchestral, chamber, choral and vocal, solo instrumental, operatic, and ballet. His works were recorded for commercial release on the Mercury, Decca, and Columbia labels. In addition, he was recognized with fellowships and grants from the NEA, the American Academy of Arts and Sciences, and the John Simon Guggenheim Memorial Foundation.

Mr. Bergsma died of a heart attack on March 18th, 1994 while hospitalized in Seattle. The University of Washington School of Music organized a memorial concert in his honor, a recording of which resides in the given collection.

Provenance

The collection was the gift of Mr. Bergsma's daughter, Anne Bergsma (Seattle, Washington), given in several installments in the years 2009-2012.

Scope and Content

The collection is comprised of three areas of material: original compositions, consisting of manuscript facsimiles and published copies; a variety of personal and professional papers chronicling Mr. Bergsma's activities; and a collection of sound recordings, the bulk privately made and a smaller number commercially released. Mr. Bergsma's prominence as a musical academic and as a composer of the second half of the 20th-century render this collection an essential resource.

In addition, other institutions hold material relevant to Mr. Bergsma's life and work. The Library of Congress is the primary repository of his music manuscripts. (Box 14 of the given collection holds relevant correspondence regarding Mr. Bergsma's deposit of manuscripts with LC.) In addition, the Juilliard School of the Music and the University of Washington (Seattle) hold material relevant to Mr. Bergsma's faculty service at each.

Restrictions on use

There are no restrictions on access. However, copyright restrictions do attend Mr. Bergsma's original compositions and also the sound recordings thereof. The written consent of all copyright owners will be required in the event of any reproduction requests.

Associations

The William Bergsma Collection is one in a significant number of collections of professional and personal papers of American composers and Eastman School graduates that have been received by the Sibley Music Library. In that number are the collections of Mr. Bergsma's mentors Howard Hanson and Bernard Rogers, and also those of his peer composers, including Wayne Barlow ('30, '34, '37) and Alexander Courage ('41).

DESCRIPTION OF SERIES

Sub-group I: ORIGINAL COMPOSITIONS

This sub-group is comprised of manuscript facsimiles and also published copies of many of Mr. Bergsma's compositions. The holdings are organized around four distinct series based on performing forces, such as are delineated below, with a fifth series comprised of oversized scores.

Series 1: Orchestral

Series 2: Operatic

Series 3: Vocal

Series 4: Chamber and Solo Instrumental

Series 5: Oversized Scores

Sub-group B: PERSONAL PAPERS

This sub-group is comprised of a variety of documents that chronicle Mr. Bergsma's professional and personal activities. Prominent among them are publicity items (including press clippings), concert and recital programs, and professional correspondence. In addition, a small number of photographs are present, including several professional portraits taken at various representative points in Mr. Bergsma's career. Finally, a special series is devoted to the memorial concert that the University of Washington School of Music mounted in Mr. Bergsma's honor after his death.

The documents are sub-divided as spelled out below.

Series 6: Publicity

Sub-series A: Biographical data

Sub-series B: Articles and other writings

Sub-series C: Press items

Series 7: Programs

Series 8: Correspondence

Series 9: William Bergsma Memorial Concert

Series 10: Photographs

Series 11: Professional Recognition

Sub-group C: SOUND RECORDINGS AND OTHER MEDIA

This sub-group is comprised of sound recordings, the greater number of which are of private issue—that is, privately captured in performance or in rehearsal, rather than having been commercially released. A few items have been officially produced by various agencies; the provenance of such items are cited within their respective entries.

For the many recordings that were privately made, researchers are advised that citations incorporate the full extent of information that accompanied the original formats represented in the collection. The accompanying information varies widely in extent, from minimal to detailed, and also in legibility, and the repository has refrained from over-interpreting in those instances when dates, performers' names, and recording agency could be determined with certainty. In some instances, research in a variety of sources—historical, bibliographic, and/or discographic—has enabled the verification of, as well as the elaboration upon, any particularly nebulous citations that happened to accompany any given recordings.

The holdings are sub-divided by format, as spelled out below.

Series 1: Instantaneous discs

Series 2: Analog tape formats

Sub-series A: 7" reels

Sub-sub-series i: Reels containing a single work

Sub-sub-series ii: Reels containing more than one work

Sub-series B: 5" reels

Sub-series C: Audio-cassette tapes

Series 3: Other media

Sub-series A: LP records (33 1/3 rpm)

Sub-series B: VHS

Sub-series C: CD

INVENTORY

Sub-group I: ORIGINAL COMPOSITIONS

Series A: Orchestral

Box 1

- Folder 1 *A Carol On Twelfth Night.* — 1954.
Galaxy Music Corporation, 1956. 48 pages of music.
“William Bergsma / his copy / Sept. 29, 1959”—inscription on title page.
- Folder 2 *Chameleon Variations for Orchestra.*—1959-60.
Galaxy Music Corporation, 1961. 65 pages of music.
- Folder 3 *Dances for Limon for Small Orchestra.*—1960.
3 MS repro scores, each spiral-bound; 88 pages of music.
Annotated in red ink and in pencil. Leaf of pencil sketch clipped.
- Folder 4 *Dances for Limon for Small Orchestra.*—1960.
MS repro parts for woodwinds and brass Parts.
- Folder 5 *Dances for Limon for Small Orchestra.*—1960.
MS repro parts for piano, percussion, and strings.
- Folder 6 *Dances for Limon for Small Orchestra.*—1960.
MS repro parts.
- Folder 7 *Dances for Limon for Small Orchestra.*—1960.
MS repro score, annotated in blue ink; accompanied by program note.
- Folder 8 *First Symphony.*—1949.
MS repro score, spiral-bound; 129 pages of music.
- Folder 9 *The Fortunate Islands.*—1947.
MS repro score, bound; 40 pages of music.
- Folder 10 *The Fortunate Islands.*—1947, 1956.
MS repro score, spiral-bound; 40 pages of music.
- Folder 11 *Gold and the Señor Commandante.*—1941.
Parts. Galaxy Music Corporation, 1965.
“William Bergsma / his copy” – inscription on cover.

Box 2

- Folder 1 *Lost Portraits for Orchestra.*—1945.
MS repro score, spiral-bound; 45 pages of music.
- Folder 2 *Lost Portraits for Orchestra.*—1945.
Parts. G. Schirmer.
- Folder 3 *Lost Portraits for Orchestra.*—1945.
MS repro parts, annotated in red ink and in pencil.
- Folder 4 *March with Trumpets.*—1957.
Conductor's score and parts for woodwinds, brass, and percussion. Galaxy Music Corporation, 1957.
- Folder 5 *March with Trumpets.* Arranged for orchestra.—1957, 1970.
Parts for woodwinds, brass, and percussion. Galaxy Music Corporation, 1970.
- Folder 6 *March with Trumpets.* Arranged for orchestra.—1957, 1970.
Parts for violin I and violin II. Galaxy Music Corporation, 1970.
- Folder 7 *March with Trumpets.* Arranged for orchestra.—1957, 1970.
Parts for viola, violoncello, and bass. Galaxy Music Corporation, 1970.
- Folder 8 *Music on a Quiet Theme.*—1942.
MS repro score, bound; 20 pages of music.
- Folder 9 *Paul Bunyan: a Ballet for Orchestra.*—1937.
Score; 36 pages of music. Carl Fischer, 1947.
“William Bergsma / his copy / 3/22/47” – inscription on cover page.
- Folder 10 *Paul Bunyan: a Ballet for Orchestra.*—1937, 1938.
MS repro score; 115 pages of music.

Box 3

- Folder 1 *Second Symphony: “Voyages” for Chorus, Soloists, and Orchestra.*—1976.
MS repro score, spiral-bound; 92 pages of music.
- Folder 2 *Second Symphony: “Voyages” for Chorus, Soloists, and Orchestra.*—1976.
MS repro score, spiral-bound; 92 pages of music.
“William Bergsma / 1976” – inscription on cover.
- Folder 3 *Serenade, To Await the Moon.*—1965.
Score; 50 pages of music. Galaxy Music Corporation, 1969.

- Folder 4 *The Sharik Dances: for orchestra.*—[?1976]
MS repro trial piano sketch, annotated in red ink.
- Folder 5 *The Sharik Dances.*—[?1976]
MS repro piano sketch. 2 copies.
- Folder 6 *Sweet was the Song the Virgin Sung; Tristan Revisited: Variations and a Fantasy*
for Viola and Orchestra.—1977.
MS repro piano reduction score, bound; 20 pages of music.
- Folder 7 *Symphony for Chamber Orchestra.*—1942.
MS repro score, bound; 67 pages of music.
- Folder 8 *Symphony for Chamber Orchestra.*—1942.
MS repro conductor's score, bound; 65 pages of music.
- Folder 9 *Trumpet Sing Jubilee for Orchestra.*—1940.
MS repro score; 40 pages of music.
- Folder 10 *Variations on "High Barbaree" (2nd Movement of First Symphony).*—1940.
MS repro score; 40 pages of music.
- Folder 11 *Violin Concerto.*—1966.
MS repro score, bound; 84 pages of music. Annotated in red ink and pencil.

Series 2: Operatic

Box 4

- Folder 1 *The Glorious Fourth: a one-act opera.*—1951.
Plot Synopsis.
"William Bergsma / April 12, 1957"—inscription on front.
- Folder 2 *Gold and the Senor Commandante: a ballet.*—1941.
Plot synopsis (typescript, 2 pages).
- Folder 3 *The Murder of Comrade Sharik: an opera in two acts.*—1969-1977.
Libretto and other papers.
- Folder 4 *The Murder of Comrade Sharik: an opera in two acts.*—1969-1977.
MS repro piano-vocal score, bound; 108 pages of music. Annotated in red ink.
"William Bergsma / his copy / 4/19/86"—inscription on title page. Accompanied
by a printed program, attached inside the cover.
- Folder 5 *The Murder of Comrade Sharik: an opera in two acts.*—1969-1977.

- Plot synopsis (typescript, 2 pages).
- Folder 6 *The Wife of Martin Guerre*.
Pencil MS; 2 pages. Revisions, marked “2/24/1967”
- Folder 7 *The Wife of Martin Guerre*.
Pencil MS; 3 pages. Revisions, marked “7/10/1967”.
- Folder 8 *The Wife of Martin Guerre*.
MS repro; 3 pages. Revisions, marked “7/10/1967”.
- Folder 9 *The Wife of Martin Guerre*.
Ink and pencil MS; 3 pages. Revisions, undated.
- Folder 10 *The Wife of Martin Guerre*.
Plot synopsis (typescript, 2 pages), with a “synopsis for orchestral parts only”
(typescript, 1 page) and notes “about the story” (typescript, 1 page).
- Folder 11 Lewis, Janet. *The Wife*: an opera libretto in three acts, based on her novel *The Wife of Martin Guerre*. John Daniel & Company, 1988. Copyright 1958 by Janet Lewis.
- Folder 12 *The Wife of Martin Guerre*.—1952-55; rev. 1958.
MS repro vocal score of Act I; 74 pages of music.
“Correct to 8/28/60”—pencilled on first page of music.

Series 3: Vocal

- Folder 13 *Bethsabe Bathing*. For mezzo-soprano with piano accompaniment.—1961.
Galaxy Music Corporation, 1962. 4 pages of music.
Poem by George Peele.
- Folder 14 *Cantilena: from “In Space.”* For soprano with piano accompaniment.
Galaxy Music Corporation. 1981. 9 pages of music.
- Folder 15 *Confrontation from the Book of Job*. For chorus and orchestra.
Text (2 pages). 2 copies.
- Folder 16 *Confrontation from the Book of Job*. for chorus and orchestra.
Text divided for SATB Chorus (typescript, 12 pages).
- Folder 17 “Doll’s Boy’s Asleep.” No. 2 from *Six Songs to Poems by E. E. Cummings*. For
high voice and piano.
Carl Fischer, 1947. 3 pages of music.

- Folder 18 *Four Songs for medium voice, clarinet, bassoon and piano.*—1981.
MS repro score, spiral-bound; 9 pages of music.
- Folder 19 *Four Songs for medium voice, clarinet, bassoon and piano.* 1981.
MS repro score; 9 pages of music. 2 copies.
Accompanied by a photocopy of the texts.
- Folder 20 *I Toad You So.* For kid’s voice and marimba (or piano).—1986, rev. 1990.
Pencil MS; 7 pages of music.
- Folder 21 *In a Glass of Water Before Retiring.* For SATB with soprano solo and piano.
Carl Fischer, 1947. 8 pages of music. 2 copies.
Poem by Stephen Vincent Benét.
“William Bergsma / his copy—inscription on front of one copy.
- Folder 22 *Let True Love Among Us Be.* For two-part chorus and piano.
Carl Fischer, 1950. 9 pages of music.
13th-century poem rendered into modern English by Nancy Nickerson.
“William Bergsma / 23 i 50”—inscription on front.
- Folder 23 *Oh, Mother, on This Blessed Day.* For voice with piano or organ. — 1959.
MS repro score; 5 pages of music.
Copyright 1959 by Galaxy Music Corporation.
Words and music attributed to Lawrence Wilbur (a pen name under which Mr.
Bergsma composed this work, according to Mr. Bergsma’s daughter Anne
Bergsma).
- Folder 24 *On the Beach at Night.* For SATB a cappella.
Carl Fischer, 1947. 18 pages of music.
Poem by Walt Whitman.
“William Bergsma / his copy / 8 ii 48”—inscription on front.
- Folder 25 *Praise.* For SATB and organ.
Galaxy Music Corporation, 1959. 6 pages of music.
Poem by George Herbert.
- Folder 26 “I. Answer: The Snow.” From: *Riddle Me This.* Choral settings of three
traditional riddles for unaccompanied mixed chorus.
Galaxy Music Corporation, 1957. 22 pages of music. 2 copies.
- Folder 27 “II. Answer: The Egg.” From: *Riddle Me This.* Choral settings of three
traditional riddles for unaccompanied mixed chorus.
Galaxy Music Corporation, 1957. 11 pages of music.
- Folder 28 “III. Answer: The Cow.” From: *Riddle Me This.* Choral settings of three
traditional riddles for unaccompanied mixed chorus.

Galaxy Music Corporation, 1957. 36 pages of music. 3 copies.
“WB / reference copy / 1/23/57”—inscription on one copy.

- Folder 29 *The Sun, The Soaring Eagle, The Turquoise Prince, The God*. For mixed chorus, brass and percussion.
Galaxy Music Corporation, 1968. 32 pages of music.
“Commissioned by The American Choral Directors Association. Premiere Performance: Music Educators National Conference, Seattle, Washington / March 14, 1968.”
- Folder 30 *We Pause Briefly*. For SATB a cappella.
MS repro; 2 pages of music.
- Folder 31 *Wishes, Wonders, Portents, Charms*. For mixed chorus with instruments.
Galaxy Music Corporation, 1979. 64 pages of music.
Piano/choral score. Annotated in pencil.
Texts traditional; and from poems by Sir Walter Scott, Walt Whitman, and Herman Melville.
- Folder 32 *Wishes, Wonders, Portents, Charms*. For mixed chorus with instruments.
MS repro piano reduction score; 64 pages of music.
“Correct to 12/7/74”—on first page of music.
- Folder 33 *Wishes, Wonders, Portents, Charms*. For mixed chorus with instruments.
MS repro piano reduction score; 64 pages of music.

Series 4: Chamber and Solo Instrumental

Box 5

- Folder 1 *Blatant Hypotheses*. For trombone and percussion.
Galaxy Music Corporation, 1982. Score (11 pages) and trombone part (4 pages). 2 copies.
- Folder 2 *Blatant Hypotheses*. For trombone and percussion. — 1977.
MS repro score; 10 pages. 2 copies.
- Folder 3 *Blatant Hypotheses*. For trombone and percussion.— 1977.
Ozalid masters of the score; 7 pages.
- Folder 4 *Changes for Seven*. For woodwind quintet, percussion and piano.
Galaxy Music Corporation, 1975. Score and parts.
- Folder 5 *Clandestine Dialogues*. For cello and percussion.
Galaxy Music Corporation, 1976. Score and cello part.

- Folder 6 *Fifth Quartet: in one movement.* — 1982.
MS repro parts. Proof copies; annotated in red ink with corrections and additions.
- Folder 7 *Fifth Quartet: in one movement.* — 1982.
Ozalid masters of the score and parts.
- Folder 8 *Fifth Quartet: in one movement.* — 1982.
MS repro score; 38 pages of music. 2 copies, each spiral-bound.
One copy annotated in red ink and pencil.
- Folder 9 *First String Quartet.* — 1942.
G. Schirmer, 1946. Copyright 1946 by William Bergsma.
Parts.
- Folder 10 *Four All.* For clarinet, cello, trombone and percussion. — 1979.
Galaxy Music Corporation, 1982. Score and parts. 2 copies.
- Folder 11 *Four All.* For clarinet, cello, trombone and percussion. — 1979.
Ozalid masters of the score; 10 pages.
- Folder 12 *Fourth Quartet.* — 1970-71.
Ozalid masters of the score; 28 pages of music.
- Folder 13 *Fourth Quartet.* — 1970-71.
Ozalid masters of the parts.
- Folder 14 *Fourth Quartet.*
Galaxy Music Corporation, 1977. Score and Parts.
- Folder 15 *A Lick and a Promise.* For alto saxophone and chimes. — 1988.
MS repro score; 7 pages of music. 2 copies, one bearing annotations in red ink.
- Folder 16 *A Lick and a Promise.* For Alto Saxophone and Chimes. — 1988, rev. 1990.
MS repro score; 7 pages of music.
Revisions in green ink.
- Folder 17 *Masquerade.* For woodwind quintet. — 1986.
MS repro score, spiral-bound; 43 pages of music.
“Correction copy”—pencilled on first page of music.
- Folder 18 *Pastorale and Scherzo.* For recorder or flute and two violas. — 1943.
Hargail Music Press, 1945. Score and parts.
“Bergsma / corrected copy”—inscription in ink on cover.

- Folder 19 *Piano Variations.* — 1984.
MS repro score; 16 pages of music.
Accompanied by table of contents (typescript, 1 page).
- Folder 20 *Prelude.* For piano. — 1936; rev. 1937.
Ink MS; 2 pages of music.
- Folder 21 *Quartet No. 3.* For strings.
Carl Fischer, 1956.
Study score; 25 pages of music.
“William Bergsma / 6/26/60 / his copy”—inscription on title page.
- Folder 22 *Quartet No. 3.* For strings.
Carl Fischer, 1956.
Parts.
- Box 6
- Folder 1 *Quintet for Flute and String Quartet.* — 1979.
MS repro parts.
- Folder 2 *Quintet for Flute and String Quartet.* — 1979.
MS repro score, spiral-bound (64 pages of music) and parts.
Score and parts annotated in ink with corrections and additions.
- Folder 3 *Quintet for Flute and String Quartet.* — 1979.
Ozolid masters of the score; 64 pages of music.
- Folder 4 *Quintet for Flute and String Quartet.* — 1979.
Ozolid masters of the parts.
- Folder 5 *Quintet for Flute and String Quartet.* — 1979 [revised 1980].
MS repro score; 64 pages of music.
“PROOF COPY”—on first page of music. Copy annotated in red ink.
- Folder 6 *Quintet for Flute and String Quartet.* — 1979; revised 1980.
MS repro parts. Annotated in red ink.
“Red pencil corrections should already be in parts./ red ink correction and changes need to be made./ WB 9/9/80.”—composer’s note on first page of flute part.
- Folder 7 *Quintet for Flute and String Quartet.*
Galaxy Music Corporation, 1988.
Score and 2 sets of parts.

- Folder 8 *Sixth Quartet*. — 1991.
MS repro score; 33 pages of music.
Two copies, each spiral-bound; one marked “correction copy” on its cover.
- Folder 9 *String Quartet No. 2*.
Hargail Music Press, 1948. 19 pages of music. 2 copies.
- Folder 10 *Fourth Quartet*. — 1974.
MS repro score; 28 pages of music.
Copyright Galaxy Music Corporation.
- Folder 11 *Suite for Brass Quartet*.
Carl Fischer, 1946. Score and parts.
“William Bergsma / his copy / 5/26/46.”—inscription on title page of score.
- Folder 12 *Symmetries*. For oboe, bassoon and piano. — 1982.
MS repro part for oboe; 5 pages of music.
- Folder 13 *The Voice of the Coelacanth: Rhapsodic Variations for Horn, Violin and Piano*.
— 1980.
MS repro parts.
- Folder 14 *The Voice of the Coelacanth: Rhapsodic Variations for Horn, Violin and Piano*.
— 1980.
Ozolid masters of the parts.
- Folder 15 *The Voice of the Coelacanth: Rhapsodic Variations for Horn, Violin and Piano*.
King’s Crown Music Press, 1984. Score and parts.

Series 5: Oversized scores

Box 7

- Folder 1 *Confrontation: From the Book of Job*. For chorus and orchestra. — 1963.
MS repro score, spiral-bound; 80 pages of music.
“Revision copy”—pencilled on first page of music.
- Folder 2 *Symphony for Chamber Orchestra* [later *First Symphony for Chamber Orchestra*].
— 1942, revised 1986.
MS repro score, spiral-bound; 67 pages of music.
Copiously annotated in red ink and in pencil.
- Folder 3 *First Symphony*. — 1949.
MS repro score, spiral-bound; 129 pages of music.
Annotated in blue pencil.

- Folder 4 *First Symphony*. — 1949.
MS repro score, spiral-bound; 129 pages of music.
“William Bergsma / Juilliard / NYC / Copy 2”—inscription inside front cover.
Annotated in blue and green pencil.
- Folder 5 *The Fortunate Islands*. For string orchestra. — 1947, revised 1956.
MS repro score, spiral-bound; 40 pages of music.
Annotated in red ink.
- Folder 6 *Gold and the Señor Commandante*. A ballet. — 1941.
MS repro score, bound; 96 pages of music.
Bears performance markings in pencil.
- Folder 7 *Gold and the Señor Commandante*. A ballet. — 1941.
MS repro piano score; 26 pages of music. Program notes tipped in before the first
page of music.
Dedicated to the composer’s wife. “To Nickie: / doesn’t that / look nice in print?
/ Love, Bill”—inscription on title page.
- Folder 8 *In Campo Aperto*. For oboe concertante, two bassoons and strings. — 1981.
MS repro score, spiral-bound, and parts.

Box 8

- Folder 1 *In Celebration: Toccata for the Sixth Day*. — 1962.
MS repro score, spiral-bound; 51 pages of music.
Bears performance markings in pencil.
- Folder 2 *The Murder of Comrade Sharik: an opera in two acts*. — 1973.
MS repro piano-vocal score, spiral-bound; 108 pages of music.
Accompanied by a printed program (Gershwin Theater, April 1986), affixed to
inside front cover.
Composer’s note on title page: “correct to new ending; / but not reliable / WB
5/17/86”.
- Folder 3 *Second Symphony: Voyages*. For soloists, chorus and orchestra. — 1976.
MS repro score, spiral-bound; 67 pages of music.
Corrected copy; annotated in red pencil.
- Folder 4 *Serenade, To Await the Moon*. For orchestra. — 1965.
MS repro score, spiral-bound; 36 pages of music.
- Folder 5 *Sweet was the Song the Virgin Sung; Tristan Revisited: Variations and a Fantasy
for Viola and Orchestra*. — 1977, revised 1978.
MS repro score, spiral-bound; 113 pages of music.

Folder 6 *Symphony No. 1*. For orchestra. — 1940.
MS repro score, spiral-bound; 70 pages of music.
Presentation copy. “For E. H Young / 6-19-41 / in deep gratitude / Bill.”—
 inscription inside front cover.

Folder 7 *Violin Concerto*. — 1966.
MS repro piano reduction score, spiral-bound; 31 pages of music.
Proof copy. Annotated in red pencil.

Box 9

folder 1 *The Wife of Martin Guerre*. An opera in three acts. — 1952-55, revised 1958,
1960, and 1990.
MS repro score of Act I, bound; 190 pages of music.
Annotated in blue pencil.

folder 2 *The Wife of Martin Guerre*. An opera in three acts. — 1952-55, revised 1958,
1960, and 1990.
MS repro score of Act II, spiral-bound; 203 pages of music.
Annotated in blue pencil.

folder 3 *The Wife of Martin Guerre*. An opera in three acts. — 1952-55, revised 1958,
1960, and 1990.
MS repro score of Act II, bound; 203 pages of music.
Unmarked.

folder 4 *The Wife of Martin Guerre*. An opera in three acts. — 1952-55, revised 1958,
1960, and 1990.
MS repro score of Act III; 156 pages of music.
Annotated in red ink.

folder 5 *The Wife of Martin Guerre*. An opera in three acts. — 1952-55, revised 1958,
1960, and 1990.
MS repro vocal score, spiral-bound; 250 pages.
“WB copy for revisions / best score 9/90 WB”—pencilled on page 1.

Sub-group II: PERSONAL PAPERS

Series 6: Publicity

Sub-series A: Biographical data

Box 10

- Folder 1 Biographical information
- Folder 2 Press kit, spiral-bound.
- Folder 3 Press kit, bound.
- Item 4: Press kit, in binder.

Sub-series B: Articles and other writings

Box 11

- Folder 1 Articles, papers and talks by William Bergsma, 1954-63 (8 documents).
- Folder 2 Articles, papers and talks by William Bergsma, 1964-86 (11 documents).
- Folder 3 Articles about William Bergsma from "Selected Essays and Reviews" by Richard Franko Goldman, 1950-63 (1 book).
- Folder 4 Articles about William Bergsma, 1956 (3 copies of *Julliard Review*, Spring 1956).
- Folder 5 Articles about William Bergsma, 1956-74 (22 documents).
- Folder 6 Articles about William Bergsma, 1975-79 (13 documents).
- Folder 7 Articles about William Bergsma, 1980-95 (19 documents).
- Folder 8 Articles about William Bergsma, undated (1 document).
- Folder 9 "The Wife of Martin Guerre," Text and Sources from *TriQuarterly* 55, Fall 1982 (1 document).

Sub-series C: Newspaper clippings

Box 12

Folder 1	1960-68 (38 documents)
Folder 2	1969-72 (19 documents)
Folder 3	1973-77 (26 documents)
Folder 4	1978-80 (19 documents)
Folder 5	1981-84 (25 documents)
Folder 6	1985-2005 (9 documents)
Folder 7	Undated (28 documents)

Series 7: Programs

Folder 8	1947-61 (12 documents).
Folder 9	1962-63 (10 documents).
Folder 10	1964-66 (16 documents).
Folder 11	1967 (17 documents).
Folder 12	1968-69 (38 documents).

Box 13

Folder 1	1970-71 (25 documents).
Folder 2	1972-75 (31 documents).
Folder 3	1976 (20 documents).
Folder 4	1977-78 (34 documents).
Folder 5	1979-82 (29 documents).
Folder 6	1983-85 (26 documents).
Folder 7	1986-87 (38 documents).

Folder 8 1988-91 (27 documents).

Box 14

Folder 1 1992-2013 (30 documents).

Folder 2 Undated (13 documents).

Folder 3 Program notes (42 documents).

Series 8: Correspondence

Box 14

Folder 4 Bret Johnson, 1981-85 (16 documents).

Folder 5 Choral companies, 1971-83 (3 documents).

Folder 6 College professors, 1956-74 (20 documents).

Folder 7 College professors, 1975-86 (28 documents).

Folder 8 Companies, various, 1955-90 (34 documents).

Folder 9 Regarding the composition *Confrontation: From the Book of Job*, 1962-64 (36 documents).

Folder 10 Contracts and commissions, 1964-88 (5 documents).

Folder 11 Dorothy Klotzman, 1973-91 (5 documents).

Folder 12 Jill Timmons, 1984-92 (13 documents).

Folder 13 Library of Congress, 1960-68 (22 documents).

Folder 14 Library of Congress, 1969-81 (16 documents).

Folder 15 Musical dictionaries (i.e., Mr. Bergsma's inclusion in), 1974-85 (4 documents).

Folder 16 Opera companies, 1955-73 (9 documents).

Folder 17 Performers, various, 1973-86 (19 documents).

Folder 18 Professional development, 1960-89 (13 documents).

- Folder 19 Symphony orchestras, 1956-91 (17 documents).
- Folder 20 William Schuman, 1974-86 (5 documents).
- Folder 21 The Rockefeller Foundation, 1981-82 (7 documents)
- Folder 21 WNIB/WNIZ radio station, 1986-89 (9 documents).
- Folder 22 “Coming to Terms: Counterpoint in the Twentieth Century,” 1986-89 (11 documents).
- Folder 23 Other correspondents, 1936-95 (9 documents).

Series 9: William Bergsma Memorial Concert (1994)

Box 15

- Folder 1 Letters of tribute from friends and colleagues (16 documents) (*first of two*)
- Folder 2 Letters of tribute from friends and colleagues (16 documents) (*second of two*)
- Folder 3 *In Memory of William Bergsma*. 3 copies of the booklet of tributes
- Folder 4 William Bergsma Memorial Concert. Contains a copy of the press release; five copies of the printed program; and a copy (with accompanying photocopy) of the concert review published in *The Seattle Times*, October 14, 1994. (13 documents)
- Folder 5 William Bergsma: In Memoriam, 1994-95. Contains letters of condolence; and, copies of the obituaries that were published in *The New York Times*, *The Seattle Times*, *The Seattle Post-Intelligencer*, and *The Herald*. (19 documents)

Series 10: Photographs

Box 15

- Sleeve 1 William Bergsma with his wife Nancy in Rome, Italy. May, 1968.
Color, 3.5 x 5”
- Sleeve 2 William Bergsma with an unidentified man. November, 1969.
Color, 3.5 x 3.5”
- Sleeve 3 William Bergsma: portrait (passport photo, possibly). Undated.
B&W, 2.5 x 2.5”

- Sleeve 4 William Bergsma: informal pose in a cafeteria. September, 1970.
Two copies: each color, one at 3.5 x 5" and the other at 8 x 10"
- Sleeve 5 William Bergsma at the Bellagio, Villa Serbellonis. February-March, 1982.
B&W, 5 x 7"
- Sleeve 6 William Bergsma: portrait. Dated October 3rd, 1945.
B&W, 8x10"
- Sleeve 7 USSR composers' delegation at the Juilliard School of Music.
William Bergsma is seated at far right. Tikhon Khrennikov, sixth from far right, looks on while Dmitri Shostakovich, fifth from right, holds open a book. (Erroneously dated 1961 on reverse; the five composers visited the USA in the fall of 1959.) "NW Arts 8/15/75" inscribed on the reverse.
B&W, 8 x 10"
- Sleeve 8 William Bergsma (at left) with two unidentified men.
The two men hold a score of Mr. Bergsma's composition *The Sun, Soaring Eagle, Turquoise Prince, God*. They wear badges of the American Choral Director's Association Conference, 1968.
B&W, 8 x 10"
- Sleeve 9 William Bergsma with colleagues Elizabeth Sawyer and Stanley Wolfe at the Juilliard School of Music, 1955.
B&W, 3.25 x 4.5"
- Sleeve 10 William Bergsma holding scores of his *Violin Concerto* and *Paul Bunyan Suite*, 1972.
Photo by *The Seattle Times*; this print sold for one-time publication use in the printed program at the William Bergsma Memorial Concert (1994).
B&W, 8 x 10"
- Sleeve 11 William Bergsma (second from right) with the members of the Philadelphia Quartet on-stage in Meany Theater at the University of Washington on October 11th, 1974. (The Quartet performed Mr. Bergsma's Fourth Quartet (1970-71).)
B&W, 8 x 10"
- Sleeve 12 William Bergsma: portrait. Undated.
B&W, 8 x 10"
- Sleeve 13 William Bergsma at the piano with manuscript. Undated.
B&W, 8 x 10"
- Sleeve 14 William Bergsma at the piano with manuscript. Undated.
B&W, 8 x 10"

- Sleeve 15 William Bergsma, seated, writing a manuscript.
Two copies: each B&W, 3.5 x 5"
- Sleeve 16 William Bergsma: profile view. Undated.
Photo by Vose Greenough (New York City).
B&W, 8 x 10"
- Sleeve 17 William Bergsma: profile view. Undated.
Photo by Pach Bros. (New York City).
Six copies: each B&W, 8 x 10"
- Sleeve 18 William Bergsma: portrait. Undated. (One copy inscribed on reverse, "William Bergsma Director – School of Music, Univ of Wn.")
Photo by Bender (New York City).
Three copies: each B&W, 8 x 10"
- Sleeve 19 William Bergsma: three-quarter view, formal. Undated.
Photo by Bender (New York City).
Two copies: each B&W, 8 x 10"
- Sleeve 20 William Bergsma (at left) and an unidentified man at the Eastman School of Music on the occasion of the ESM's alumni reunion in October, 1985. Accompanied by a cover note from Charles Krusenstjerna, Director of Alumni Relations for the ESM.
Photo by Louis Ouzer.
B&W, 8 x 10"
- Sleeve 21 William Bergsma in a variety of poses on four contact sheets of images. Photography by Ben Marra, University of Washington Audio-Visual Services, December 20, 1974.
Four contact sheets: B&W
- Sleeve 22 William Bergsma in his youth: portrait. Mounted in a keepsake sleeve and accompanied by note, "Thought your children would enjoy these."
Photo by Kee Coleman (San Francisco).
B&W, 6 x 8"
- Sleeve 23 William Bergsma: profile view. Mounted on cardstock.
Signed by the photographer (San Francisco, 1949), but the name not entirely discernible.
B&W, 11 x 14" as mounted
- Sleeve 24 William Bergsma: a variety of professional poses on three contact sheets during his Juilliard years.
Photography by M. J. Dain (New York City).
Three contact sheets: B&W

- Sleeve 25 William Bergsma, on telephone, from a photo shoot during his Juilliard years (cf. box 15, sleeve 24).
Photo by M. J. Dain (New York City).
B&W, 9.5 x 13"
- Sleeve 26 William Bergsma, seated, during an undescribed event. Extract from a publication (the page originally measuring 9 x 12").
B&W, 4.5 x 6"
- Sleeve 27 Leaders and members of the Eastman School chapter at the first National Convention of Phi Mu Alpha Sinfonia. Seated in the first row are Howard Hanson (center) and Harold Gleason (fourth from left).
Photo by Furlong Studio.
B&W, 10 x 13"
- Sleeve 28 The assembled members of the first chapter of Phi Mu Alpha Sinfonia.
Photo by J. E. Purdy & Co. (Boston).
B&W, 10 x 13"
- Sleeve 29 William Bergsma: various poses on extracts from three contact sheets. 1984.
B&W

Series 11: Professional Recognition

Box 16

- Item 1 Framed check from The Koussevitzky Music Foundation Inc. June 9, 1944.
- Item 2 Framed letter from The American Academy of Arts and Letters. May 18, 1945.
- Item 3 Framed check from The American Academy of Arts and Letters. May 18, 1945.
- Item 4 Framed letter from the John Simon Guggenheim Memorial Foundation. May 15, 1947.
- Item 5 Burlingame High School "Alumnus of the Year Award." 1969-1970.
- Item 6 Bachelors of Arts Degree, Eastman School of Music, University of Rochester. May 11, 1942.
- Item 7 Masters of Music Degree, Eastman School of Music, University of Rochester. September 25, 1943.
- Folder 8 Awards and honors, 1960-88 (12 documents).

Sub-group III: SOUND RECORDINGS AND OTHER MEDIA

Series 1: Instantaneous Discs

Binder 1

- Item 1 *Quartet No. 2.*
The Gordon String Quartet at the Fourteenth Annual Festival of American Music,
Eastman School of Music, April 24th, 1944. Parts 1 and 2.
Eastman School of Music Recording.
Accompanied by a copy of the printed concert program.
- Item 2 *Quartet no. 2.*
Continuation of the performance captured in Item 1. Parts 3 and 4.
- Item 3 *Quartet no. 2.*
Continuation of the performance captured in Item 1. Parts 5 and 6.
- Item 4 *Music On A Quiet Theme.*
The Eastman-Rochester Symphony Orchestra under Howard Hanson, conductor.
Parts 1 and 2.
Eastman School of Music Recording.
- Item 5 *Suite for Brass Quintet.*
The Juilliard Brass Ensemble via Station WNYC, May 11, 1946.
Carnegie Hall Recording Co..
- Item 6 *Six Songs of e e cummings.*
Carolyn Sholund and Donald Kemp. Part 1 of 3.
Juilliard School of Music Acoustics Department.
- Item 7 *Six Songs of e e cummings.*
Continuation of the performance captured in Item 6. Parts 2 and 3.
- Item 8 *Music on a Quiet Theme.*
The Philharmonic-Symphony Society of New York under Howard Hanson,
conductor, January 18, 1946.
Carnegie Hall Recording Co..

Binder 2

- Item 1 *The Wife of Martin Guerre.*
Act I from a complete performance on February 15th, 1956.
Juilliard School of Music Acoustics Department.

- Item 2 *The Wife of Martin Guerre.*
Act II from a complete performance on February 15th, 1956.
Juilliard School of Music Acoustics Department.
- Item 3 *The Wife of Martin Guerre.*
Act III from a complete performance on February 15th, 1956.
Juilliard School of Music Acoustics Department.
- Item 4 Intermission interviews with William Bergsma on the occasion of the first
performance of his opera, February 15th, 1956.
Juilliard School of Music Acoustics Department.
- Item 5 “*Not By Chance*”; and, *March with Trumpet.*
Performing forces not identified. December 11, 1957.
Gotham Recording Corporation, New York.
- Item 6 *String Quartet.*
Performed by the Gordon String Quartet on May 4th, 1942.
Eastman School of Music Recording.
- Item 7 *String Quartet.*
Continuation of the performance captured in Item 6. Parts III and IV.
- Item 8 *Third String Quartet.*
The Juilliard Quartet on February 17th, 1956.
With: *Piano Concerto* by Roger Sessions. Beveridge Webster and the Juilliard
Orchestra under Jean Morel, conductor.
- Item 9 *Trumpet Sing Jubilee.*
In the [Symposium of Student Works for Orchestra] on July 9th, 1941.
Eastman School of Music Recording.
- Item 10 *First Symphony.*
First Movement, Parts I and II. Ditson Festival, Columbia University. Isler
Solomon, Conductor on May 21st, 1950.
Carnegie Hall Recording Company.
- Item 11 *First Symphony.*
Continuation of the performance captured in Item 10. Second Movement; Third
Movement, Parts I and II; and, Fourth Movement, Part I.
Carnegie Hall Recording Company.
- Item 12 *First Symphony.*
Continuation of the performance captured in Item 10. Fourth Movement,
conclusion; Fifth Movement, parts I and II.
Carnegie Hall Recording Company.

Series 2: Analog tape formats

Sub-series A: 7" reels

Sub-sub-series i: Reels containing a single work

Box 17

- Item 1 *Cantilena from "In Space".*
Marni Nixon, soloist. University of Washington Contemporary Group; William Bergsma, conductor. May 21, 1975.
2-track stereo; 7.5 ips
- Item 2 *Chameleon Variations.*
Performing forces unidentified. April, 1949.
Box marked "Test".
- Item 3 *Chameleon Variations.*
Portland Junior Symphony; Jacob Avshalomov, conductor.
Dub from CRI 140.
- Item 4 *Chameleon Variations.*
Eastman-Rochester Symphony Orchestra; Howard Hanson, conductor. May 5, 1962.
Box marked "Property of Galaxy Music Publishers, New York City."
- Item 5 *Changes.* For solo woodwind quintet, harp, percussion and strings.
Seattle Youth Symphony Orchestra with the Soni Vestorum Vial Quintet; Vilem Sokol, conductor. Premiere performance on May 24, 1971.
2-track stereo; 7.5 ips
- Item 6 *Changes for Seven.*
The Contemporary Group Wind Quintet of the University of Washington, with Sheila McNutt, piano and David Shrader, percussion. February 20, 1972.
- Item 7 *Changes for Seven.* For woodwind quintet, percussion, and piano.
Douglass College Woodwind Quintet, with Jefferson Connell, piano and John Vander Weg, percussion. November 15, 1977.
Mono; 7.5 ips
- Item 8 *Clandestine Dialogues.* For 'cello and percussion.
Charles Brennand, 'cello and David Shrader, percussion. October 17, 1973.
2-track stereo; 7.5 ips

- Item 9 *Concerto for Violin and Orchestra.*
Tacoma-University of Puget Sound Symphony Orchestra with Edward Seferian,
violin; William Bergsma, conductor.
“Dub from bad dub”
1-track; 7.5 ips
- Item 10 *Concerto for Violin and Orchestra.*
University Sinfonietta (University of Washington) with Emanuel Zetlin, violin;
Stanley Chapple, conductor. January 24, 1968.
Accompanied by a copy of the printed concert program.
Full-track mono; 7.5 ips
- Item 11 Second copy of Item 10.
- Item 12 *Concerto for Violin and Orchestra.*
University of Houston Symphony with Fredell Lack, violin; A. Clyde Roller,
conductor. April, 1969.
4-track stereo; 7.5 ips
- Box 18
- Item 1 *Concerto for Violin and Orchestra.*
Polish Radio and Television Orchestra with Edward Statkiewicz , violin;
Zdzislaw Szostak, conductor.
2-track stereo; 7.5 ips
- Item 2 *Concerto for Wind Quintet.*
The New York Wind Quintet. Coolidge Auditorium of the Library of Congress,
October 30, 1958.
7.5 ips
- Item 3 *Confrontation From the Book of Job.*
Mid-America Chorale and Orchestra; John Dexter, conductor. Des Moines, Iowa,
December, 1965.
- Item 4 *Confrontation From the Book of Job.*
“Lamp Unto My Feet” broadcast via CBS-TV, October 10, 1965.
[No further details]
- Item 5 *Confrontation From the Book of Job.*
Chorus and Orchestra of the University of Washington; Stanley Chapple,
conductor. June 3, 1966.
Stereo; 7.5 ips
- Item 6 Second copy of Item 4.

- Item 7 *Confrontation from the Book of Job.*
[No details]
- Item 8 *Dances for Limon.*
[No details]
- Item 9 *Dances from A New England Album (1856)*
University of Washington Conductor's Orchestra; Harvey Jewell, James Van
Horn, conductors.
Accompanied by a postcard (April 28; postmarked 1976) to Mr. and Mrs. William
Bergsma from one Gloria
Stereo; 7.5 ips
- Item 10 *Documentary 1.*
Seattle Youth Symphony Orchestra, May 15, 1967.
2-track stereo
- Item 11 “*Documentary*”: *Suite for Orchestra.*
Honolulu Symphony Orchestra; George Barati, conductor. Premiere performance
on December 15, 1963.
1-track mono; 7.5 ips
- Item 12 *Documentary Two: Billie's World.*
Seattle Youth Symphony Orchestra; Vilem Sokol, conductor. November 14,
1983.
Half-track; 7.5 ips
- Item 13 *Fantastic Variations for Viola and Piano on a Theme from Tristan and Isolde.*
William Primrose, viola and David Stimer, piano. First performances: Harvard
Musical Association, Boston, on March 2nd and 3rd, 1961.
1-track; 7.5 ips
- Box 19
- Item 1 *First Symphony.*
CBS Symphony; Izler Solomon, conductor. At the Ditson Festival, May, 1950.
1-track; 7.5 ips
- Item 2 *First Symphony.*
CBS Symphony; Izler Solomon, conductor. May, 1950.
“Re-processed for stereo”
2-track stereo; 7.5 ips
- Item 3 “*The Forgotten*” (film score).
[No further details]
7.5 ips

- Item 4 *The Fortunate Islands.*
The Santa Cecilia Orchestra; Alfredo Antonini, conductor.
Dub from CRI 112; recycled for stereo. April 1, 1976.
- Item 5 *Gold and the Señor Commandante.*
Eastman-Rochester Symphony Orchestra; Howard Hanson, conductor.
Reel also contains *Once Upon A Time* by Bernard Rogers.
1-track mono; 7.5 ips
- Item 6 *Illegible Canons.* For clarinet and percussion.
University of Washington Contemporary Group. May 23, 1969.
2-track stereo; 7.5 ips
- Item 7 *Illegible Canons.*
“Protection copy of edited original — DBX”
[No further details]
15 ips
- Item 8 *“In Space”* .
Marni Nixon with the University of Washington Contemporary Group. May 21,
1975.
2-track stereo; 7.5 ips
- Item 9 *March with Trumpets.*
University of Washington Symphony Orchestra; Samuel Krachmalnick,
conductor. On the occasion of the University President’s inaugural, 1974.
- Item 10 *March with Trumpets.*
Seattle Youth Symphony Orchestra; Vilem Sokol, conductor.
2-track stereo; 7.5 ips
- Item 11 *Paul Bunyan Suite.*
Seattle Youth Symphony Orchestra; William Bergsma, conductor.
2-track stereo; 7.5 ips
- Item 12 *Portrait of a City.*
[Title from note inside reel box; numerous details obliterated from box exterior.]
Accompanied by script within box (manuscript, 5 pages).
- Item 13 *Portrait of a City.*
[No further details]
7.5 ips

Box 20

- Item 1 *Quintet for Flute and String Quartet.*
The Philadelphia String Quartet; Felix Skowronek, flute. April 1, 1981.
2-track stereo; 7.5 ips
- Item 2 *Serenade, To Await the Moon.*
Dub from rehearsal tape. The Musical Arts Orchestra; Milton Katims, conductor.
Sherwood Hall, La Jolla, California. August 22, 1965.
1-track mono; 7.5 ips
- Item 3 Second copy of Item 2. (5" reel enclosed in the 7" box.)
- Item 4 *Serenade, To Await the Moon.*
Oberlin Teachers Performance Institute; Henry Trautwein, conductor. August 3,
1968.
Half-track mono; 7.5 ips
- Item 5 *Serenade, To Await the Moon.*
University of Washington Sinfonietta; Stanley Chapple, conductor. February 16,
1969.
2-track stereo; 7.5 ips
- Item 6 *Serenade, To Await the Moon .*
National Gallery Orchestra; Richard Bales, conductor. Recorded during the 38th
American Music Festival at the National Gallery of Art on May 24, 1981.
National Public Radio recording.
3-track stereo; 7.5 ips
- Item 7 *Six Songs to Texts by e e cummings.*
Carolyn Sholund, soprano; Don Kemp, piano. "Bad dub from 1951 LP"
Full track stereo; 7.5 ips
- Item 8 *Second Quartet.*
Juilliard String Quartet. March 25 (26?), 1962.
Full-track mono; 7.5 ips
- Item 9 *Second Quartet.*
Walden String Quartet. "Dub from American Recording Society #18"
Single-track; 7.5 ips
- Item 10 *Third Quartet.*
Juilliard String Quartet. Dub from Columbia ML5476
Single-track; 7.5 ips

Item 11 *Fourth String Quartet.*
The Philadelphia Quartet. Premiere performance of the revised version, Meany Theater at the University of Washington, on October 11th, 1974.
Accompanied by a copy of the printed program.
2-track stereo; 7.5 ips

Item 12 Second copy of Item 11.
Accompanied by a copy of the printed program.

Box 21

Item 1 *Fifth Quartet*
[No further details]
Quarter-track; 7.5 ips

Item 2 *The Sun, The Soaring Eagle, The Turquoise Prince, The God.*
[No further details]
Provenance: Galaxy Music Corporation
Quarter-track stereo

Item 3 *Sweet was the Song the Virgin Sung: Tristan Revisited.*
Donald McInnes, viola with the Seattle Symphony Orchestra; Rainer Miedel, conductor. April 10th, 1978.
1-track mono; 7.5 ips

Item 4 Second copy of Item 8.
Full-track mono; 7.5 ips

Item 5 *Symmetries.*
[No further details]
Quarter-track; 7.5 ips

Item 6 *Second Symphony: Voyages.*
First performance, May 11th, 1976.
Great Falls Symphony Orchestra; E. Harvey Jewell, conductor. Great Falls Symphonic Choir; Mary Moore, conductor and soprano soloist.
2-track stereo; 7.5 ips

Item 7 *Symphony for Chamber Orchestra.*
[apparently contains only a fragment, as per note on the box exterior; no further details]

Item 8 *Tangents, Book I.*
Grant Johannesen, piano. Dub from Golden Crest CRS 4111.
Stereo (quad.); 7.5 ips

- Item 9 *Tangents*.
 “Almost all of *Tangents* when written (1949-1950)”: nos. 1-6, 7-12 indicated.
 [No further details]
- Item 10 *The Voice of the Coelacanth: Rhapsodic Variation for Horn, Violin and Piano*.
 Robin Graham, piano; James Buswell, horn; Charles Wadsworth, piano. Alice
 Tully Hall, Lincoln Center for the Performing Arts, May, 1981. “From PBS”
 Accompanied by a copy of the printed program, affixed to reel box exterior.
Quarter-track stereo; 7.5 ips.
- Item 11 *Viola Variations* [sic].
 March 19, 1976.
 Protected copy (DBX encoded) of edited original.
 [No further details]
- Item 12 *The Wife of Martin Guerre*.
 “Unrevised and uncut original, Act I. Trial performance, January 11, 1956.”
 [No further details]

Box 22

- Item 1 *The Wife of Martin Guerre*.
 Act 1 (timing: 35:04) and Act II, Scenes 1 and 2 (timing: 34:30). February, 1956.
2-track; 7.5 ips
- Item 2 *The Wife of Martin Guerre*. Act I.
 Act I; Act II, scenes i and ii. “Transcribed from various performances”
7.5 ips
- Item 3 *The Wife of Martin Guerre*.
 Act I. Performed at Jane Addams Auditorium (Seattle, Washington), [presumably
 by University of Washington forces], Stanley Chapple, conductor, on
 February 17, 1967.
 Accompanied by a copy of the personnel listings from the printed program.
2-track stereo; 7.5 ips
- Item 4 Second copy of Item 1.
Full-track mono; 7.5 ips
- Item 5 *The Wife of Martin Guerre*.
 Act II. Performed on February 17, 1967.
Full-track mono; 7.5 ips
- Item 6 Second copy of Item 3.
2-track stereo; 7.5 ips

- Item 7 *The Wife of Martin Guerre.*
Act III. Performed on February 17, 1967.
Full-track mono; 7.5 ips
- Item 8 Second copy of Item 5.
2-track stereo; 7.5 ips
- Item 9 *The Wife of Martin Guerre.*
Act II, Scene iii to end; and, Act III (complete).
Transcribed from various performances. [No further details]
7.5 ips
- Item 10 *The Wife of Martin Guerre.*
Act III, "Unrevised". Recorded on February 15, 1956. [No further details]
Dual-track; 7.5 ips
- Item 11 *Wishes, Wonders, Portents, Charms.*
Florilegium Chamber Choir; JoAnn Rice, conductor.
Quarter-track; 7.5 ips

Sub-sub-series ii: reels containing more than one work

- Item 12 *Trumpet Sing Jubilee: Rhapsody for Orchestra; and, Variations on a Sea Chanty*
"High Barbaree".
The first work performed by the Rochester Civic Orchestra (Howard Hanson,
conductor) on April 23rd, 1941; the second work performed by the same
orchestra (Hanson, conductor) on April 22nd, 1942.
Eastman School of Music Recording Department
Single-track mono; 7.5 ips

Box 23

- Item 1 *Changes; Violin Concerto; and, Serenade, To Await the Moon.*
[No further details]
2-track stereo; 7.5 ips
- Item 2 *Illegible Canons; Clandestine Dialogues; Blatant Hypotheses; and, Four All.*
[No further details]
Half-track stereo; 7.5 ips
- Item 3 *March with Trumpets; and, seven other selections by other composers.*
All performed by the Goldman Band; Richard Franko Goldman, conductor.
Dub from Decca DL 78633, *Band Masterpieces, Played by the Goldman Band.*

- Item 4 *Music on a Quiet Theme*; and, *First Symphony* (Sessions); and, *Dance Symphony* (Copland).
The first two works performed by the Japan Philharmonic Symphony Orchestra (William Strickland, conductor); the third work performed by the same orchestra (Akeo Watanabe, conductor).
The first two works dubbed from CRI 131; the third from CRI 129.
- Item 5 *Music on a Quiet Theme*; and, *Chameleon Variations*.
Performed by the Syracuse University Symphony Orchestra (William Bergsma, guest composer-conductor) on April 29th, 1962.
Syracuse University Audiovisual Center Recording Department
7.5 ips
- Item 6 “*Not by Chance*”; *March With Trumpets*; and, *Riddle Me This*.
The first work a film score, recorded on June 5th, 1957 (Alfredo Antonini, conductor). The second work conducted by [presumably Richard Franko] Goldman, dubbed from WNYC on July 24th, 1957. The third work performed at, or else by forces of, Illinois Wesleyan University.
7.5 ips
- Item 7 *String Quartet No. 1*; and, *Set of Dances*.
The first work performed by the Gordon Quartet on April 29th, 1942 (premiere performance); the second work performed by the Rochester Civic Orchestra (Howard Hanson, conductor on January 23rd, 1943).
Eastman School of Music Recording Department
Single-track mono; 7.5 ips
- Item 8 *Fourth Quartet*; *Illegible Canons*; and, *Fantastic Variations for Viola and Piano on a Theme from **Tristan and Isolde***.
The first work performed by the Philadelphia String Quartet; the second work performed by William Smith, clarinet and Dan Dunbar, percussion; the third work performed by Donald McInnes, viola and Randolph Hokanson, piano.
Dubbed from MHS 3533. [! DPC: copy of this in the SML?]
2-track stereo; 7.5 ips
- Item 9 Second copy of Item 8.
“Copy of edited original”
2-track stereo; 7.5 ips
- Item 10 [unidentified]
March 18, 1976. Bergsma’s name cited; also name “McGinnis” (? possibly Violist Donald McInnes).
Reel one of two.
15 ips

Item 11 [unidentified]
March 18, 1976. Bergsma's name cited; also name "McGinnis" (? possibly
Violist Donald McInnes).
Reel two of two.
15 ips

Item 12 *Quartet* [its number not cited]
February 9, 1976
15 ips

Sub-series C: 5" reels

Box 24

Item 1 *Billie's World.*
[No further details]
Galaxy Music Corporation

Item 2 *Blatant Hypotheses.*
Stuart Dempster, trombone; Dan Dundar, percussion.
Premiere performance on April 19, 1978.
2-track; 7.5 ips

Item 3 *Chameleon Variations.*
The Juilliard Orchestra; Jean Morel, conductor. December 5, 1961.

Item 4 *Changes for Seven.*
The Contemporary Group Wind Quintet of the University of Washington; with
Sheila McNutt, piano and David Shrader, percussion. Recorded on February
20, 1972.
2-track stereo; 7.5 ips

Item 5 *Clandestine Dialogues.*
Charles Brennand, 'cello; David Shrader, percussion. Recorded on October 17,
1973.
2-track stereo; 7.5 ips

Item 6 *Concerto for Woodwind Quintet.*
"Rough piano sketch"
[No further details]

Item 7 *Fantastic Variations on a theme from **Tristan and Isolde.***
Peter Mark, viola; Landon Young, piano. Performed in recital on October 27th,
1967.

- Item 8 *In Campo Aperto.*
[presumably Seattle] Youth Chamber Orchestra; Gerard Schwartz, conductor.
Galaxy Music Corporation
4-track; 7.5 ips
- Item 9 *In Celebration: Toccata for the Sixth Day.*
The Juilliard Orchestra; Jean Morel, conductor. Performed on September 28,
1962 during the opening week of Philharmonic Hall.
1-track mono; 7.5 ips
- Item 10 *Riddle Me This.*
The Juilliard Orchestra; Abe Kaplan, conductor. February, 1958.

Sub-series D: Audio-cassette tapes

Box 24

- Item 11 *Confrontation from the Book of Job.*
[Performing forces not cited]
Plymouth Congregational Church, Des Moines, Iowa. November 24th, 1963.
- Item 12 *Piano Variations.*
Jill Timmons, piano.
- Item 13 William Bergsma Memorial Concert.
University of Washington School of Music, October 13th, 1994.

Series 3: Other media

Sub-series A: LP format (33 1/3 rpm)

Box 25

- Item 1 *Changes for Woodwind Quintet, harp, percussion and strings.*
Seattle Youth Symphony Orchestra; Vilem Sokol, Conductor.
Non-commercial recording *Seattle Youth Symphony Orchestra 1970-1971.*
- Item 2 *Documentary One: Suite for Orchestra (1963).*
Seattle Youth Symphony Orchestra; Vilem Sokol, conductor.
Non-commercial recording *Seattle Youth Symphony Orchestra 1966-1967.*

- Item 3 *The Fortunate Islands.*
The Orchestra of the “Accademia Nazionale di Santa Cecilia-Roma.” Alfredo Antonini, conductor.
Composers Recordings CRI-112
- Item 4 *Gold and the Señor Commandante.*
Disc also includes Kent Kennan’s *Three Pieces* and Bernard Rogers’ *Once Upon a Time.*
Eastman-Rochester Symphony, Howard Hanson, conducting.
Mercury MG50147
- Item 5 *Music on a Quiet Theme.*
Disc also includes Roger Sessions’ *Symphony no. 1* and Russell Smith’s *Tetrameron.*
Japan Philharmonic Symphony Orchestra; Akeo Watanabe and William Strickland (in the Bergsma work), conductors.
Composers Recordings CRI-131
- Item 6 *Paul Bunyan Suite.*
Disc also includes George F. McKay’s *Evocation Symphony*, Wayne Barlow’s *The Winter’s Passed*, and the third movement (Allegro molto vivace) from Peter Ilyich Tchaikovsky’s *Symphonie Pathétique.*
Seattle Youth Symphony Orchestra; Vilem Sokol, conductor.
Non-commercial recording *Seattle Youth Symphony Orchestra, 1963-64 Season*
- Item 7 *Riddle Me This.*
Disc includes eight other works by various composers.
The Vancouver Chamber Choir; Jon Washburn, conductor.
Music of the Americas. Grouse Records WRCI-2584
- Item 8 *Tangents.*
Disc also includes Aaron Copland’s *Piano Variations*, Roy Harris’ *American Ballads*, and Norman Dello Joio’s *Two Nocturnes.*
Grant Johannesen, piano.
Grant Johannesen plays American Piano Music. Golden Crest CRS 4111
- Item 9 *Violin Concerto.*
Edward Statkiewicz, violin; Polish Radio and Television Orchestra; Zdzislaw Szostak, conductor.
Disc also includes Morton Subotnik’s *Laminations* and John Eaton’s *Concert Piece for Synket & Symphony Orchestra* (each performed by different forces).
Vox Turnabout TV-S 34428
- Item 10 Scenes from *The Wife of Martin Guerre.*
Mary Judd, Regina Sarfaty, Stephen Harbachick, and members of the 1956 original cast with chamber orchestra; Frederic Waldman, conductor.
Composers Recordings CRI-105

Item 11

A Carol on Twelfth Night.

Album also includes Alberto Ginastera's *Pampeana No. 3: A Pastoral Symphony*, Henri Sauguet's *Les Trois Lys: Mouvement Symphonique*, Robert Ward's *Euphony for Orchestra*, Jacques Ibert's *Louisville Concerto*, Gardner Read's *Toccata Giocosa*, and the *Rhapsodic Variations for Tape Recorder and Orchestra* composed jointly by Otto Luening and Vladimir Ussachevsky. The Louisville Orchestra; Robert Whitney, conductor. In volume one of a two-volume boxed compilation of recordings of works commissioned by the Louisville Philharmonic Society.

Item 12

Volume two of the collection cited immediately above.
(No works of William Bergsma are contained in this volume.)

Item 13

On the Beach at Night.

Disc includes eight other works by various composers. University of Richmond Choir; James Erb, Director. 10" disc. Non-commercial recording.

Sub-series B: VHS format

Box 24

Item 15

The Murder of Comrade Sharik: A Chamber Opera in Two Acts.

Premiere performance by Brooklyn College Opera Theater, April, 1986. Galaxy Music Corporation

Sub-series C: CD format

Box 24

Item 14

Complete Piano Music of William Bergsma.

"Premiere recording of the complete piano works." Jill Timmons, Piano. Contents: Tangents (31:21); Three Fantasies (6:15); Piano Variations (16:54). Laurel Record (Los Angeles, California) LR-852CD