Photograph by Louis Ouzer, from Marian McPartland Collection, Box 32, Folder 11, Sleeve 6.

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

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INVENTORY
Series 1: Music Manuscripts (MS)

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

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Series 3: Recordings .

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Sub-series 1: Reel-to-reel
Sub-series 2: NPR recordings
Sub-series 3: Discs
Sub-series 4: Cassettes
Sub-series 5: Videos
Sub-series 6: CD's
Series 4: Correspondence

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Series 5: Personal Papers

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Sub-series 1: Poetry
Sub-series 2: Prose
Series 6: Ephemera

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Sub-series 1: Biographical material
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Sub-series 2: Programs (performances of Wilder’s works)
Sub-series 3: Listserv documents
Sub-series 4: Ancillary materials of various kinds
Sub-series 5: Artifacts relating to Wilder’s life

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DESCRIPTION OF THE COLLECTION

Shelf location: M8A 5,1–6,7 and 7,2
Physical extent: 38 linear feet

Biographical Sketch

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

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

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

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


**Scope and Content**

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

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

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

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

**Restrictions and Use**

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

**Associations**

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

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

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

Series 1: Manuscripts (MS)

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

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

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

Series 2: Printed Music

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

Series 3: Recordings

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

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

This sub-series consists of NPR broadcasts of Wilder's American Popular Song program, which have been retained as received.
Sub-series 3: Discs
Sub-series 4: Cassettes
Sub-series 5: Video cassettes
Sub-series 6: CDs

**Series 4: Correspondence**

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

**Series 5: Personal Papers**

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

**Series 6: Ephemera**

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

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

**Series 7: Photographs**

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

**Series 8: General**

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

**Series 1: Music Manuscripts**

*Sub-series 1: Large instrumental ensemble*

**Box 4**

**Folder 1**  *Fleugel* — [without date]
Sketches
In pencil; 6 pages of music

**Folder 9**  *Piece for Eddie Powell* — [undated]
For Orchestra; sketches
In pencil; 10 pages of music

**Folder 10**  *Powell Piece* — [undated]
For Orchestra
Reproduction, fair copy
50 pages of music; some pages photo-static copies in negative exposure

**Folder 11**  *Shakespeare (girl)* — [undated]
Draft MS
In pencil; 11 pages of music
Provenance: Margun Music

**Folder 12**  *Shakespeare II: Ophelia.* — [undated]
Draft MS
In pencil; 9 pages of music
Provenance: Margun Music

**Folder 13**  *Song bag suite* — [undated]
Suite Sketches;
1st mood
2nd mood
3rd mood
4th mood
In pencil; 22 pages of music

**Folder 17**  *New England suite* — [without date]
Sketches
*Seasons*
*Hopscotch*
*Cambridge Valley*
Lullaby
Grandma
Anna Mary
Viennese
Farmer’s Daughter
Pioneer Stock
Sewing
Hopscotch
Pastorale
In pencil; 57 pages of music

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

Box 6

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

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

Box 8

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

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

Box 9

Folder 24 Suite for brass quintet and strings — [without date]
Fair copy score; 61 pages of music
Box 15

Folder 6  
*Four sentiments* — [without date]  
See oversize box 2/4

Folder 7  
*Four sentiments (and an afterthought)* — [without date]  
Fair copy  
18 parts: Flutes (picc), oboes, clarinets, bassoons, horn 1 & 2, horn 3 & 4, trumpets 1 & 2, trumpet 3, trombones 1 & 2, trombone 3, percussion & timpani, percussion set, harp, violin I, violin II, viola, cello, bass  
Ink on Ozalid masters; 89 pages of music  
Provenance: Mitch Miller

Folder 8  
*Entertainment no. III* — [without date]  
See oversize box 3/1

Folder 9  
*Entertainment* [no.] 6 — [1974-1975]  
See oversize box 3/2

Folder 10  
*Entertainment # 6* — [1975]  
See oversize box 3/3

Folder 14  
*Suite for Chamber Orchestra (“Small Pieces”)* — [without date]  
Music by Jerome Hill; Orchestration by Alec Wilder  
Reproduction, 5 wind parts (fl, ob, clar, hrn, bsn)  
  *Three part invention*  
  *Petite suite*  
  *Canone all’ottava* (no hrn)  
  *Lament* (no fl, clar)  
  *Episode #2* (no fl, ob, clar, hrn)  
  *Episode #3* (no clar, hrn)  
  *Variations on a theme*  
    *Theme*  
    *Variation II*  
    *Variation V*  
    *Variation X* (no fl)  
  *Air pathétique, hommage à Scriabine*  
  *Calliope waltz*  
  *Barcarolle*  
  *Improvisation*  
11, 14, 15, 15, 18 (73) pages of music, respectively

Folder 15  
*Suite for Chamber Orchestra (“Small Pieces”)* — [without date]  
Music by Jerome Hill; Orchestration by Alec Wilder  
Reproduction, Harpsichord/percussion parts  
*Petite Suite*
Canone All’Ottava
Episode #2 (glockenspiel)
Episode #3 (glockenspiel)
Barcarolle
Improvisation
8 pages of music

Folder 16  
*Suite for Chamber Orchestra (‘Small Pieces’) — [without date]*
Music by Jerome Hill; Orchestration by Alec Wilder
Reproduction, violin I parts
- *Three part invention* (6 copies)
- *Petite Suite* (6 copies)
- *Sarabande* (6 copies)
- *Canone All’Ottava* (6 copies)
- *Episode #2* (2 copies)
- *Episode #3* (1 copy)
- *Variations on a theme* (1 copy)
  - *Theme*
  - *Variation II*
  - *Variation V*
- *Variation X* (6 copies)
- *Air pathétique* (6 copies)
- *Calliope waltz* (6 copies)
- *Barcarolle* (1 copy)
67 Pages of music; multiple copies of most parts
Some water damage to margins

Folder 17  
*Suite for Chamber Orchestra (‘Small Pieces’) — [without date]*
Music by Jerome Hill; Orchestration by Alec Wilder
Reproduction, violin II parts
- *Three part invention* (6 copies)
- *Petite Suite* (6 copies)
- *Canone All’ottava* (6 copies)
- *Episode #2* (2 copies)
- *Episode #3* (6 copies)
- *Variation X* (6 copies)
- *Air pathétique* (6 copies)
- *Calliope waltz* (6 copies)
74 Pages of music; multiple copies of most parts
Some water damage to margins

Folder 18  
*Suite for Chamber Orchestra (‘Small Pieces’) — [without date]*
Music by Jerome Hill; Orchestration by Alec Wilder
Reproduction, viola parts
- *Three part invention* (6 copies)
- *Petite Suite* (6 copies)
Sarabande (6 copies)
Canone all’ottava (6 copies)
Lament (6 copies)
Episode #2 (2 copies)
Episode #3 (1 copy)
Variation on a theme (1 copy)
  Theme
  Variation II
  Variation V
Variation X (6 copies)
Air pathétique (6 copies)
Calliope waltz (6 copies)
Barcarolle (1 copy)
66 pages of music; multiple copies of most parts
Some water damage to margins

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

Folder 20  Suite for Chamber Orchestra (“Small Pieces”) — [without date]
  Music by Jerome Hill; Orchestration by Alec Wilder
  Reproduction, Production score
    Three part invention (2 copies)
    Petite suite (2 copies)
    Sarabande (2 copies)
    Canone All’ottava (2 copies)
    Lament (2 copies)
    Episode #2 (2 copies)
    Episode #3 (2 copies)
Variation on a theme (2 copies)
  Theme
  Variation II
  Variation V
Variation X (2 copies)
Air pathétique (1 copy)
  Calliope waltz (1 copy)
  Barcarolle (2 copies)
  Improvisation (2 copies)
40 pages of music; two copies of most parts

Box 17

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

Box 18

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

Folder 2 Instrumental piece
See oversize 4/7

Folder 3 Spring morning
See oversize 4/8

Folder 4 Something for the girls
See oversize 4/9

Folder 5 Lonely man seeks company
See oversize 4/10

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

Box 8

Folder 13 Entertainment no. 4 — [without date]
For French horn and chamber orchestra
Draft MS
In pencil; 98 pages of music
Corrections and notes in black ink.
“For Verne Reynolds” in heading
Provenance: Donald Hunsberger

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

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

Box 9

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

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

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

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

Folder 26  *Suite for horn and strings* — [without date]
Fair copy, score
In pencil; 38 pages of music
Provenance: Margun Music
Box 10

Folder 3  *Concerto for alto saxophone and concert band* — [without date]
Reproduction, piano reduction by David Demsey
25 pages of music
Contains performance markings
Provenance: David Demsey

Folder 4  *Concerto for alto saxophone and concert band* — [without date]
Reproduction, piano reduction by David Demsey
Folder only contains movement III
8 pages of music
Provenance: David Demsey

Folder 5  *Concerto for alto saxophone and concert band* — [without date]
Errata sheet
5 pages of handwritten notes
Provenance: David Demsey

Box 16

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

Box 17

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

Folder 36  *Madelaine* — [without date]
MS fair copy
In pencil; 7 pages of music

Box 18

Folder 6  *Spring magic* – [without date]
See oversize Box 4/11

Folder 7  *Clarinet suite no. 1* – [without date]
For clarinet and string ensemble
MS, score
In pencil; 53 pages
Sub-series 3: Instrumental solos with or without accompaniment

Box 1

Folder 37  Behind the barn — [without date]
Draft MS, lead sheet
In pencil. 1 page of music
Provenance: Marian McPartland

Folder 39  Incurably romantic — [without date]
Draft MS, lead sheet
In pencil
2 pages of music

Box 2

Folder 21  Clarinet suite — [without date]
Sketches
In ink and pencil; 35 pages of music

Folder 22  Clarinet suite — [without date]
Reproduction
Score; 18 pages of music

Box 4

Folder 19  What a way to go! — [without date]
MS horn part
In ink; one page of music
Slight water damage to part
Provenance: Margun Music

Folder 20  Sonata for baritone horn (euphonium) W131 — [without date]
Fair copy; Ozalid masters
2 parts; baritone horn (10 pages of music), piano (22 pages of music)

Folder 21  Suite No. 2 for tuba and piano (Jesse suite) — [without date]
Reproduction; 9 pages of music
Provenance: Marian McPartland

Folder 22  Suite No. 3 for tuba and piano (suite for little Harvey) — [copyright 1980]
Fair copy and Reproduction
Fair copy – Ozalid masters for tuba part and piano part (13 pages of music);
photocopy – piano part only (9 pages of music)
Provenance: fair copy: Margun Music; photocopy: Marian McPartland
Folder 23  *Suite No. 4 for tuba and piano ("Thomas suite")* W127 — [copyright 1981]
Fair copy and Reproduction
Ozalid masters for tuba part and piano part (10 pages of music)
Reproduction of piano part (8 pages of music)
Fair copy of tuba part and piano part (10 pages of music)
“For Thomas Phillips” in upper left hand corner of title page
Provenance: Margun Music

Folder 24  *Sonatina for violin and piano* — [without date]
MS sketch and Reproduction
In ink; 2 pages of music
2 photocopies of handwritten draft; each 5 pages of music
1 violin part, missing solo interludes (4 pages of music) with piano score (21 pages of music)
    Note on score indicates, “2 different MS copies of score and part of vln sonatina in hand of Ken Richmond.”
Reproduction of violin part (2 copies); 9 pages of music each
    Note: Copies are different; printed pages 6 and 7 are switched so that in one copy the second interlude comes after mvt III and in the other edition, it comes in the middle of mvt III
Reproduction of score; 11 pages of music
    Contains only the 1st and 2nd movements and no interludes
Reproduction of violin interludes; 2 pages of music
Written on head of page in AW’s hand, “For Dr. M. H. Presberg”
Provenance: Max Presberg

Folder 25  *Sonatina for violin and piano* — [without date]
Draft MS & Reproduction
In pencil; 24 pages of music
    “For M. H. Presberg” at head of title page
Reproduction of movement III; 5 pages of music
    Corrections in red ink
Photocopies of MS for first and second interludes; 2 pages of music
Provenance: Max Presberg

Folder 26  *Sonatina for violin and piano* — [without date]
Sketches contained in a MS book
    Also contains sketches titled, *Tuba, Piano suite (childhood suite), Tuba and strings*
In pencil; 17 pages of music
In memo section, “By Alec Wilder to Dr. May Presberg”
Provenance: Louis Ouzer

Folder 28  *Small suite for bass and piano* — [without date]
Reproduction; 15 pages of music
Provenance: Marian McPartland

Box 5

Folder 1  *Flute pieces no. 3 & 4* — [without date]
MS flute parts
In ink; 4 pages of music
Provenance: Gift of Margun Music

Folder 2  *Geiger suite for flute* — [without date]
Reproduction; 4 pages of music
On head of page, “for Michael”
Provenance: Marian McPartland

Folder 3  *Sonata No. I for flute and piano* — [without date]
Draft MS
In pencil; 23 pages of music
Corrections in red pencil
Provenance: Gift of Margun Music

Folder 4  *English Horn Sonata* W 133 — [copyright 1981]
Fair copy
2 parts; piano score (18 pages of music), English horn part (8 pages of music)
Provenance: Margun Music

Folder 5  *Erica suite for clarinet & piano* — [without date]
Draft MS.
In pencil; 4 pages of music
Provenance: Gift of Margun Music

Box 6

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

Box 8

Folder 17  *Sonatina for violin and piano* — [without date]
Reproduction
Complete score; 21 pages of music
Second copy of 1st movement; 6 pages of music
Second copy of 2nd movement; 5 pages of music
Possibly a different version; begins on page 8 rather than page 7 as in the complete score. Also does not contain “Interlude 1 – Tacet” marking at the end of the movement as marked in the complete score

Violin part; 6 pages of music
    Contains 1st and 2nd movements and 2 interludes
Violin part; 4 pages of music
    Contains 1st and 2nd movements w/o interludes

Provenance: Rose Presberg 5/12/97

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

Box 10

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

Folder 7  *French horn solo no. 1-3* — [without date]
“Suite” for French horn solo with improvisatory percussion
Draft MS
No 1 and II in ink with corrections in pencil, no III in pencil; 12 pages of music
“For David Kappy from Alec Wilder” written in heading of no. III
Also contains one page typed letter from David Kappy with notes about the piece
According to letter:
    I. Horn with bass
    II. Solo horn (written in 1967)
    III. Horn with reggae band

Also mentions that part or all of MS is in Barrow’s handwriting, not AW’s
Provenance: Margun Music

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

Box 11

Folder 11  *Blues* — [without date]
Sketch, Flute part
Alternate flute part in place of horn 1 in *Horn duets* (see Series 4 folder 10)
In ink; 1 page of music
Folder 12  *Harp* [Unidentified piece] — [without date]
Draft MS
In ink; 3 pages of music
Contains performance markings
Provenance: Margun Music

Folder 14  *Violin* piece — [without date]
Sketch
In pencil; 2 pages of music
Provenance: Margun Music

Folder 15  *Violin* piece — [without date]
Draft MS
Vln part and incomplete piano score (missing first 2 pages and last page)
In ink; 11 pages of music
Provenance: Margun Music

Folder 17  [Piece for cello and piano]. — [without date].
Fair copy, single movement orchestrated as part of *Cello concerto*.
In ink; 7 pages of music.
Provenance: Margun Music.

Folder 18  [Cello pieces]. — [without date].
Sketches.
In ink; 3 pages of music.
Provenance: Margun Music.

Folder 19  *Cello* piece. — [without date].
Sketch.
In pencil; 2 pages of music.
Provenance: Margun Music.

Folder 20  [Cello piece]. — [without date].
Draft MS.
In ink; 6 pages of music.
Provenance: Margun Music.

Folder 21  *Cello* piece. — [without date].
Draft MS, fragment.
In ink; 2 pages of music.
Provenance: Margun Music.

Folder 22  *Cello* piece. — [without date].
Sketch.
Last page titled, *Little Miss Pink*. 
In pencil; 5 pages of music.
Provenance: Margun Music.

Folder 23 *Piece for bassoon and strings.* — [without date].
For bassoon, violin 1A, IIA, B, C, D; viola A, B; cello A, B; bass; percussion.
Photo-static reproduction of score and 11 parts.
Score, 22 pages of music.
Parts; 29 pages of music.
Provenance: Margun Music.

Folder 33 *Bassooner or later.* — [without date].
Reproduction, 2 copies.
2 pages of music.
Provenance: Gift of Margun Music 7/18/96.

Folder 34 *Double reed goof off.* — [1955].
Reproduction; 1 page of music.
Copied from volume V 1975(6) – No. 3 of “To the World’s Bassoonists” newsletter.
Includes note about piece by Bernie Garfield at foot of page.
Provenance: Gift of Margun Music 7/18/96.

Box 16

Folder 10 *Sonata #2 for tuba and piano.* — [without date].
Reproduction, solo tuba part.
10 pages of music.

Folder 11 *Low register flute suite no. 3.* — [without date].
Reproduction, flute part.
7 pages of music.
Additional 3rd movement possibly intended for another low register flute suite.
Holograph for additional 3rd movement in series 7, box 1, folder 12.

Folder 13 *Nothing but love.* — [without date].
For bass and piano.
MS reproduction; 2 pages of music.
“For Al Hall from Alec Wilder” in upper right corner of title page.
“AUGUST 15, 1972 - TO ALEC WILDER: SO MANY THANKS FOR TAKING TIME OUT TO THINK OF ME, IN THE FORM OF YOUR BEAUTIFUL NOTES! LOVE, AL” written on back.

Folder 19 *Trumpet Suite.* W132— [without date].
Reproduction, piano reduction.
14 pages of music.
Performance markings in pencil and red ink.
Box 17

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

Box 18

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

Sub-series 4: Chamber Music

Box 2

Folder 23  
\textit{Suite for flute and strings}. — [without date].
Draft MS. Titled Flute Piece No. 1.
In pencil, corrections in red pencil; 68 pages of music.
Provenance: Margun Music.

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

Box 4

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

Box 5

Folder 6  
\textit{No Plans}. — [without date].
Reproduction; 22 pages of music.
Folder 7  *Nobody's heart.* — [without date].
Draft MS.
In pencil; 9 pages of music.
Includes photocopy.

Folder 8  *Pop, what's a passacaglia?*. — [without date].
Reproduction; 20 pages of music.
    Missing copy of page 13.

Folder 9  *Woodwind quintet no. 7.* — [without date].
Draft MS.
In pencil; 32 pages of music.
Provenance: Margun Music.

Folder 10  *Woodwind quintet no. 8 (Suite for non-voting quintet).* — [November 1964].
Reproduction.
On title page, “A present from Alec Wilder”.
On second page, “Written especially for the following on election weekend, November 1964:
    Chris Nelsen, flute
    Janet Rarick, oboe
    Kent Stahlman, clarinet
    Douglas McNaughton, bassoon
    Nancy Schallert, horn”.
22 pages of music.
Provenance: Margun Music.

Folder 11  *Woodwind quintet no. 8 (Suite for non-voting quintet).* — [without date].
Fair copy.
5 parts:
    Flute; 5 pages of music and one Ozalid strip.
    Oboe; 6 pages of music.
    Clarinet; 6 pages of music.
    Horn; 5 pages of music.
    Bassoon; 6 pages of music.
Separate copy of each part (different fair copy version); 5 parts (3 pages of music for each part).
Score; 22 pages.
Provenance: Margun Music.

Folder 12  *Woodwind quintet no. 9.* — [without date].
Reproduction.
30 pages of music.
Provenance: Margun Music.
Folder 13  Woodwind quintet no. 9 W157. — [1972].
Fair copy.
5 parts; draft fair copy;
  flute; 5 pages of music and one Ozalid strip.
  oboe; 6 pages of music.
  clarinet; 4 pages of music and one Ozalid strip.
  horn; 4 pages of music.
  bassoon; 7 pages of music.
5 parts; each part 4 pages of music.
Score; 15 pages of music.
At foot of page, “Copyright 1972 Wilder Music, Inc. Assigned 1976 to Margun music, Inc.”.
Provenance: Margun Music.

Folder 14  Woodwind quintet no. 10. — [without date].
Reproduction.
32 pages of music.
Provenance: Margun Music.

Folder 15  Woodwind quintet no. 12. — [without date].
Draft MS.
In pencil; 8 pages.
Provenance: Margun Music.

Folder 16  She never wore makeup. — [without date].
Reproduction.
15 pages of music.

Folder 17  Soon. — [without date].
For trumpet, viola, 3 celli, bass, guitar and drums.
Draft MS.
In pencil; 7 pages.

Folder 18  Soon. — [without date].
For trumpet, viola A, B & C, cello A, B & C, guitar, bass and drums.
Reproduction.
10 parts; each part 2 pages each.
Provenance: Margun Music.

Folder 19  Suggestion for bored dancers. — [without date].
Reproduction.
18 pages of music.

Folder 20  Suite for clarinet, horn and piano W 143. — [copyright 1980].
Fair copy.
2 parts: clarinet, 10 pages of music; horn, 9 pages of music.
Score; 37 pages of music.
Performance marking throughout all parts.
Foot at bottom of music, “Copyright Margun Music Inc.”
In score, in AW’s hand beside his name is the date “1964” on 2nd, 3rd and 4th movements.
Provenance: Margun Music.

Folder 21  
*Suite for clarinet, horn and piano.* — [copyright 1980].
Fair copy.
2 parts: clarinet, 10 pages of music; horn, 8 pages of music
Score; 32 pages.
Provenance: Margun Music.

Folder 22  
*Suite for flute, clarinet and piano.* — [without date].
Draft MS.
In pencil; 32 pages of music.
Provenance: Margun Music.

Folder 23  
*Suite for flute, clarinet and piano* W 144.— [copyright 1980].
Fair copy.
2 parts: flute, 9 pages of music; clarinet, 10 pages of music
Score; 24 pages of music.
Provenance: Margun Music.

Folder 24  
*Suite for flute and marimba.* — [without date].
Draft MS.
In pencil; 16 pages of music.
Provenance: Gift of Margun Music.

Folder 25  
*Suite no. 1 for tuba and bass [and piano].* — [without date].
Fair copy.
2 parts: string bass, 5 pages of music; tuba, 5 pages of music.
Piano score; 21 pages.
“(For Carol)” in caption of 3rd movement of all parts.
Provenance: Margun Music.

Box 6

Folder 1  
*Suite no. 2 for French horn, tuba and piano* W 140. — [copyright 1980].
Fair copy.
Score and parts; 52 pages of music.
Provenance: Margun Music.

Folder 2  
*Tacet for neurotics.* — [without date].
Reproduction; 27 pages of music.
Folder 3  
*They didn't believe me.* — [without date].  
Draft MS.  
In pencil; 7 pages of music.

Folder 4  
*Trio for violin, cello and piano.* — [without date].  
Draft MS.  
In pencil; 34 pages of music.  
In head of page, “For Milton Kaye”.  
Provenance: Gift of Margun Music.

Folder 5  
*Twelve duets for horn and bassoon.* — [without date].  
Draft MS.  
In ink; 16 pages of music.  
Provenance: Gift of Margun Music.

Folder 7  
*An unrelenting memory.* — [without date].  
Reproduction; 13 pages of music.

Folder 8  
*Walk softly.* — [without date].  
Reproduction; 12 pages of music.

Folder 9  
*What happened last night?* — [without date].  
Reproduction; 15 pages of music.

Folder 10  
*When I fall in love.* — [without date].  
Draft MS.  
In pencil; 9 pages of music.

Folder 13  
[Violin parts, misc. pieces]. — [without date].  
16. *Invention for small family (vln, hrn & stomach drum)*  
21. Why are you only a shadow?  
22. What is time?  
23. A hard day at the canon  
24. Rock me, Mother (Ow!)  
25. For Julie  
26. Sansone idyll  
27. *Music for enceinte instruments*  
28. Chaconne a son gout  
29. Fugueing Tune – Nu?  
30. Do you find it easy waking up? (you would!)  
31. Feeling in progress  
32. Terminanteménte desde hambre  
   Entrada  
   Fiambre secundo  
33. Mensique sérieuse  
34. Julie’s first dancing lesson
35. The clown’s day off
36. Convivial canon
37. And she didn’t wear make up
38-40. [Tacet]
41. Julie’s first tooth
42. “A”
43. All through the night
44. Misery with a beat
45. Chorale prelude
46. A flaxen head in a daffodil drift
47. Euphoria
48. Jack Jenny’s tune
49. Rehearsal blues
50. He was my true friend
51. Lost
52. An unrelenting memory
53. The drummer went for a stroll
54. Dinah
In ink; no.’s 16, 21-26, 28-29, 31, 35-36, 41-43, 46-49.
In pencil; no. 27.
Repro; no.’s 32, 34, 37, 44-45, 50-54.
30 pages of music total.
Folder 15 [Horn 1 parts, misc. pieces]. — [without date].

16. Invention for small family (vln, hrn & stomach drum) [tacet]
17. Colon: - Dash: -
18. And twice on Sunday
19. Evocation
20. The only exercise that counts
21. Why are you only a shadow?
22. What is time?
23. A hard day at the canon
24. Rock me, Mother (Ow!)
25. For Julie
26. Sansone idyll
27. Music for enceinte instruments
28. Chaconne a son gout
29. Fugueing Tune – Nu?
30. Do you find it easy waking up?
31. Feeling in progress
32. Terminanteménté desde hambre
   Entrada
   Fiambre secundo
33. Mensique sérieuse
34. Julie’s first dancing lesson [tacet]
35. The clown’s day off
36. Convivial canon
37. And she didn’t wear make up
38. Insistence
39. Walk softly
40. They’ve torn that house down
41. Julie’s first tooth
42. “A”
43. All through the night
44. Misery with a beat
45. Chorale prelude
46. A flaxen head in a daffodil drift
47. Euphoria
48. Jack Jenny’s tune
49. Rehearsal blues
50. He was my true friend
51. Lost
52. An unrelenting memory
53. The drummer went for a stroll
54. Dinah

In ink;
In pencil; no. 27
26 pages of music.
Folder 16  [Horn 2 parts, misc. pieces]. — [without date].

9. B’low the belt [tacet]
14. Chorale
15. Stop when next player turns blue
16. Invention for small family (vln, hrn & stomach drum) [tacet]
17. Colon: - Dash: -
18. And twice on Sunday
19. Evocation
20. The only exercise that counts
21. Why are you only a shadow?
22. What is time?
23. A hard day at the canon
24. Rock me, Mother (Ow!)
25. For Julie
26. Sansone idyll
27. Music for enceinte instruments
28. Chaconne a son gout
29. Fugueing Tune – Nu?
30. Do you find it easy waking up?
31. Feeling in progress
32. Terminanteménte desde hambre
   Entrada
   Fiambre secundo
33. Mensique sérieuse
34. Julie’s first dancing lesson [tacet]
35. The clown’s day off [tacet]
36. Convivial canon
37. And she didn’t wear make up [tacet]
38. Insistence
39. Walk softly
40. They’ve torn that house down
41. Julie’s first tooth
42. “A”
43. All through the night
44. Misery with a beat
45. Chorale prelude
46. A flaxen head in a daffodil drift
47. Euphoria
48. Jack Jenny’s tune
49. Rehearsal blues
50. He was my true friend
51. Lost
52. An unrelenting memory
53. The drummer went for a stroll
54. Dinah
In ink; 31 pages of music.
Sketches in pencil; 5 pages of music.

Folder 17  [Horn 3 parts, misc. pieces]. — [without date].
  1. “B” [tacet]
  2. Baby Ak dance [tacet]
  3. “C” [tacet]
  4. Dahvin [tacet]
  5. Bloz-em up [tacet]
  6. Where you can shove it [tacet]
  7. Cream farm [tacet]
  8. Slide in easy [tacet]
  9. [missing]
 10. The passing of the wind [tacet]
 11. Believing [tacet]
 12. The old goat [tacet]
 13. Resting [tacet]
 14. Chorale
  15. Stop when next player turns blue [missing]
 16. Invention for small family (vln, hrn & stomach drum) [tacet]
 17. Colon: - Dash: -
 18. And twice on Sunday
 19. Evocation
 20. The only exercise that counts
 21. Why are you only a shadow?
 22. What is time?
 23. A hard day at the canon
 24. Rock me, Mother (Ow!)
 25. For Julie
 26. Sansone idyll
 27. Music for enceinte instruments
 28. Chaconne a son gout
 29. Fugueing Tune – Nu?
 30. Do you find it easy waking up?
 31. Feeling in progress
 32. Terminanteménte desde hambre
      Entrada
      Fiambre sevundo
 33. Mensique sérieuse [score]
 34. Julie’s first dancing lesson [tacet]
 35. The clown’s day off
 36. Convivial canon [tacet]
 37. And she didn’t wear make up [tacet]
 38. Insistence
 39. Walk softly
 40. They’ve torn that house down
41. Julie’s first tooth
42. “A”
43. All through the night
44. Misery with a beat
45. Chorale prelude
46. A flaxen head in a daffodil drift
47. Euphoria
48. Jack Jenny’s tune
49. Rehearsal blues
50. He was my true friend
51. Lost
52. An unrelenting memory
53. The drummer went for a stroll
54. Dinah

In ink; 30 pages of music.
In pencil; no. 33 - 5 pages of music.

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

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

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

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

Folder 23  Dance for B.B.. — [without date].
Draft MS.
In pencil; 3 pages of music.  
Provenance: Margun Music.

Folder 24  
*The endless quest.* — [without date].  
Reproduction; 9 pages of music.

Folder 26  
[Fall of] the *House of Usher.* — [without date].  
For flute, oboe/English horn, clarinet, bassoon, horn and percussions.  
Draft MS.  
In pencil; 30 pages of music.  
Contains abundant performance marking in colored pencil.  
Provenance: Margun Music.

Folder 27  
*In a sentimental mood.* — [without date].  
Draft MS.  
In pencil; 5 pages of music.

Folder 28  
*Lady in white.* — [without date].  
For clarinet and flute.  
Draft MS.  
Score and 5 parts (flute/clar, 2nd clar, eng. horn, bass clar, trombone).  
In ink; 5 pages of music.  
In pencil; 2 pages of music (score).

Folder 29  
*Let's get together and cry.* — [without date].  
Reproduction; 11 pages of music.

Folder 30  
*Mama never dug this scene.* — [without date].  
Reproduction; 23 pages of music.

Folder 31  
*String quartet for Alec to scat over.* — [without date].  
MS.  
Score and 4 parts.  
In pencil; 6 pages of music (score).  
In ink; 12 pages of music (parts – each part 3 pages of music).  
Provenance: Margun Music.

Box 7

Folder 1  
*String quartet.* W256. — [without date].  
Draft MS.  
In pencil; 38 pages of music.  
Provenance: Margun Music.

Folder 2  
*Quintet for French horn and string quartet.* — [without date].  
Fair copy.
Folder 3  
*Four horn study.* — [without date].
Draft MS.
Score and 4 parts.
In pencil; 9 pages of music.
Provenance: Gift of Margun Music.

Folder 4  
*Suite for trombones.* — [without date].
For 19 trombones.
Fair copy.
In pencil; 35 pages of music.
Provenance: Margun Music.

Folder 6  
*Suite for oboe, clarinet and bassoon.* W 142. — [without date].
Fair copy.
Score and 3 parts.
Score in pencil; 20 pages of music.
Parts in ink; 26 pages of music.
In caption, “(For Beverly)”, below that, “(2nd movement only)”
Provenance: Gift of Margun Music.

Folder 7  
*The April age.* — [without date].
In pencil; 8 pages of music.
Corrections in red ink.
Draft MS.

Folder 8  
*Around the world in 2:34.* — [without date].
Reproduction; 21 pages of music.

Folder 9  
*Woodwind quintet no. 4 (Aloha Suite).* — [1957].
Draft MS & reproduction.
MS in pencil; 25 pages of music.
  Corrections in ink.
Repro; 16 pages of music.
Provenance: Margun Music

Folder 10  
*Woodwind quintet no. 5.* — [without date].
Draft MS.
In pencil; 36 pages of music.
Provenance: Margun Music.

Folder 11  
*Woodwind quintet no. 6.* — [1960].
Fair copy.
In pencil; 39 pages of music.
In caption, “(Dedicated to April 1960)”.
Provenance: Margun Music.

Folder 12  
*Canons for recorders.* — [without date].
Draft MS.
In pencil; 4 pages of music.
Provenance: Margun Music.

Folder 13  
*Woodwind quintet no. 1.* — [without date].
Parts in fair copy; score in reproduction.
5 parts; 45 pages of music.
Full score; 39 pages of music.
Score of 3rd and 4th movements only; 9 pages of music.
Provenance: Judy Bell, TRO.

Folder 14  
*Woodwind quintet no. 2.* — [spring 1956].
Reproduction; 56 pages of music.
Contains form and analysis marked in pencil throughout.
Provenance: Margun Music.

Folder 15  
*Woodwind quintet no. 3.* — [without date].
Draft MS.
In pencil; 18 pages of music.
Provenance: Margun Music.

Folder 16  
*Saxophone quartet.* — [without date].
Fair copy.
In pencil; 29 pages of music.
Provenance: Gift of Margun Music.

Folder 17  
*Sentimental journey.*— [without date].
For flute, oboe, clarinet, horn, bassoon, trumpet, trombone, guitar and bass.
Draft MS.
In pencil; 8 pages of music.
Corrections in red ink.
Provenance: Margun Music.

Folder 18  
*Suite for four bassoons.* W 145. — [without date].
Score in draft MS; 4 parts in fair copy.
Parts; 8 pages of music.
Score in pencil; 16 pages of music.
Provenance: Margun Music.

Folder 19  
*Tape talk.*— [without date].
For woodwind quintet.
Draft MS.
Folder 20  *Trio for flute, clarinet and bassoon.* — [without date].
Reproduction; 12 pages of music.
In heading, “For Virginia”.
Provenance: Louis Ouzer.

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

Box 8

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

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

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

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

Folder 8  *Overture* — [without date]
For woodwind quintet
Draft MS
In pencil; 6 pages of music
Provenance: Margun Music
Folder 9  *Passacaglia* — [without date]
For woodwind quintet
Draft MS score and 5 parts
Score in pencil; 2 pages of music
Sketch in pencil on back of oboe part; one page of music
Parts in ink; 5 pages of music
Provenance: Margun Music.

Folder 10  *Pavane and chaconne by Purcell* — [without date]
For woodwind quintet
Draft MS
In pencil; 11 pages of music
Provenance: Gift of Margun Music

Folder 11  *A present for Mr. G* — [without date]
For woodwind quintet
Draft MS
In pencil; 5 pages of music
Provenance: Margun Music

Folder 22  *Woodwind quintet no. 1* — [without date]
Draft MS
In pencil; 39 pages of music
Provenance: Judy Bell, TRO

Folder 23  *Woodwind quintet no. 1* — [without date]
MS copy – 3rd and 4th movements
3rd movement:
   In pencil; 5 pages of music
   Performance markings in margins
4th movement:
   In ink; 4 pages of music
Provenance: Judy Bell, TRO

Box 9

Folder 1  *String quartet* — [without date]
Fair copy, score
Contains 5 movements
In ink; 39 pages of music
Contains corrections and markings in pencil and colored pencil
Provenance: Margun Music

Folder 2  *String quartet* — [without date]
Fair copy, 4 parts
Contains 5 movements
In ink; 79 pages of music  
Contains markings in colored pencil  
Provenance: Margun Music

Folder 3  
**Movement, invention and round** W255 — [without date]  
For flute, oboe, viola and cello  
Draft MS score and parts and sketches  
Sketch in pencil; 5 pages of music  
Score in pencil; 11 pages of music  
Parts in ink; 12 pages of music  
Additional sketch titled *Walking home from school* included on back of 3rd page sketch  
Provenance: Margun Music

Folder 4  
[Octet No.] XV (*The children met the train*) — [without date]  
For flute/clar 2, oboe/English horn, clar 1, bass clar, bsn, harp, drums, bass  
Draft MS  
In pencil; 33 pages of music.  
Provenance: Margun Music

Folder 7  
[Octet] No. X (*Dance man buys a farm*) — [without date]  
For flute/clar 2, oboe/English horn, clar 1, bass clar, bsn, harp, drums, bass  
Draft MS  
In pencil; 28 pages of music.  
Provenance: Margun Music

Folder 9  
[Octet] No. XIV (*It's silk, feel it*) — [without date]  
For flute/clar 2/picc or penny whistle, oboe/English horn, clar 1, bass clar, bsn, harp, drums, bass  
Draft MS  
In pencil; 31 pages of music  
Provenance: Margun Music

Folder 12  
[Octet No.] XXIII (*Bull fiddle in a shop*) — [without date]  
For flute/clar 2, oboe/English horn, clar 1, bass clar, bsn, harp, drums, bass  
Draft MS plus bass solo part  
Score in pencil; 24 pages of music  
Part in ink; 1 page of music  
 Corrections in red and blue pencil  
Provenance: Margun Music

Folder 13  
[Octet No.] XXIV (*Kindergarten flower pageant*) — [without date]  
For flute/clar 2, oboe/English horn, clar 1, bass clar, bassoon, harp, drums, bass  
Draft MS  
In pencil; 31 pages of music  
Corrections in red and blue pencil
Provenance: Margun Music

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

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

Box 10

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

Box 11

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

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

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

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

Folder 8  
*Movement for a string quartet* — [without date]  
Draft MS, score
Folder 9  *Horn duets* — [without date]
Draft MS, 2 parts.
- *Blues*
- *Dance*
- *A staunch supporter of athletics*
- *Gigue*
- *Andante*
- *Theme without variations*
In ink; 14 pages of music
Provenance: Margun Music

Folder 10  *Horn duets* — [without date]
Fair copy, 2 parts, missing second page of Hrn I
I. 83389 fanfare
II. Andante con moto
III. Blues
IV. Fairly fast
V. Gigue
VI. Dance
VII. A staunch supporter of athletics
In ink on Ozalid paper; 13 pages of music
Provenance: Margun Music

Folder 13  *Trio for violin, cello and piano no. 2* — [without date]
Draft MS, 3 parts
In ink; 9 pages of music
Parts contain performance markings
Provenance: Margun Music

Folder 16  *Trio* — [without date]
For violin, cello and piano
Draft MS, score (missing pages 7 and 8)
Contains 2 different versions of violin and cellos parts
Score in pencil; 8 pages of music
Parts in ink; 10 pages of music
Provenance: Margun Music

Folder 26  *[Octet] No. VII (Such a tender night)* — [without date]
For fl/alto fl/clar II, oboe/Eng horn, clar I, bass clar, bassoon, harp, bass and drums
Draft MS
In pencil; 22 pages of music
Folder 27  
**[Octet] No. XI (She'll be seven in May)** — [without date]  
For fl/clar II, oboe/Eng horn, clar I, bass clar, bassoon, harp, bass and drums  
Draft MS  
In pencil; 20 pages of music  
Provenance: Margun Music

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

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

Box 15

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

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

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

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

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

Box 16

Folder 2  
**Peacock Feathers: Piece for recorder and bass** — [without date]  
Reproduction, piano part  
2 pages of music  
Perhaps related to sub-series 6, Box 3, folder 16: “Peacock feathers”:  
*Intro to “Vespa Waltz”*
Folder 12  
*Duets for French horn and tuba* — [without date]
Reproduction, score and 2 parts
31 pages of music
“For Marty and Gary” in heading of parts
[For holograph score see Sketchbook I series 13, box 10, folder 13]

Folder 18  
*IX - Pop, what’s a passacaglia?* — [March 1956]
Draft MS
In pencil; 21 pages of music
Performance markings in red ink

Box 17

Folder 1  
*Suite for harpsichord and flute* — [without date]
Reproduction. Flute part and piano score
In heading, “for Frank Lowe”
Flute part; 3 pages of music
Score; 6 pages of music
Red ink correction in piano score
Also in red ink in caption, “Even in red ink, this is still for Frank Lowe, that is, Frank Lowe the harpsichordist. Alec Wilder

Folder 2  
*Suite for baroque quartet* — [without date]
For flute, oboe, harpsichord and bass
Reproduction, 4 parts
51 pages of music

Folder 22  
*If I could hold you in my arms* — [without date]
Repro, violins A-B-C part
2 pages of music

Folder 38  
*Lover* — [without date]
For 2 fl doubling B-flat clar; bass clar doubling B-flat clar; 2 vlns; viola; Vlc; bass
MS fair copy
In pencil; 17 pages of music

Folder 39  
*My romance* — [without date]
For 2 fl doubling B-flat clar; bass clar doubling Bb clar; 2 vlns; viola; Vlc; bass
MS fair copy
In pencil; 8 pages of music

Folder 40  
*I could write a book* — [without date]
For 1 fl doubling Bb clar; 1 fl doubling Bb clar and English horn; bass clar doubling Bb clar; 2 vlns; viola; Vlc; bass
MS fair copy
In pencil; 9 pages of music
Folder 41  
*Small hotel* — [without date]
For 2 fl doubling Bb clar; 1 Bb clar doubling English horn; 2 vlns; viola; Vlc; bass
MS fair copy
In pencil; 10 pages of music.

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

Box 18

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

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

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

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

Folder 47  
*Suite for Woodwind Quintet* — [1956].
MS repro parts, 5 parts
34 pages
Provenance: David Van Hoesen, received July 27, 2016
Sub-series 5: Vocal Chamber: voice(s) as part of chamber ensemble

Box 1

Folder 1  
*June in February* — [without date], Draft MS
For voice, bassoon, two horns, piano and cello
Six parts in ink (each one page of music) and score in pencil (4 pages of music)
Provenance: Margun Music

Folder 13  
*Song of Solomon* — [without date] W648
Sketch & Fair copy
For voice, English horn and harp
In pencil; sketch of score (8 pages of music)
In ink; sketches of all 3 parts with penciled corrections:
  - Vocal part (2 pages of music)
  - English horn (2 pages of music)
  - Harp (4 pages of music)
In ink; fair copies of voice, English horn and score (3, 3 and 9 pages respectively)
Fair copy score contains performance markings
Provenance: Margun Music

Folder 17  
*Phyllis McGinley Song Cycle* — [without date]
For voice, bassoon and harp
Draft MS in pencil
  - Includes 5 pages of poetry by Phyllis McGinley with AW’s notes and sketches. Red numbers indicate which poems were set as well as the numerical order in which they appear in the sketch
22 pages of music
“For Frances” written on head of title page in AW’s hand
Provenance: Margun Music

Folder 18  
*Pretend you’re innocent* — [without date]
For voice, bassoon, 2 horns, piano and cello
Sketches in pencil; contains:
  - full score (6 pages of music);
  - condensed score (2 pages of music);
  - one additional page of sketches (one page of music) and;
  - individual parts (each one page of music)
Provenance: Margun Music

Folder 19  
*Serving Dinah* [sic] for six — [without date]
For voice, bassoon, 2 horns, piano and cello
Draft MS
In pencil; score (5 pages of music)
Opposite side of last page contains sketch entitled “string quartet”
In ink; individual parts (one page of music each) and additional sketch (one page of music)
Provenance: Margun Music

Folder 35  *Songs of innocence* — [without date]
Draft MS. In pencil
For flute, oboe, clarinet, bass clarinet, bassoon, cello, tenor, soprano and alto
Poem by E. E. Cummings
42 pages of music.
Provenance: Margun Music

Box 1

Folder 10  *John the Aptest* — [without date]
For voice, bassoon, two horns and piano
Draft MS
In ink; 5 parts (one page of music each, with the exception of piano which contains two pages of music)

Folder 11  *Girl meets voice* — [without date]
For voice, bassoon, two horns, piano and cello
In pencil; sketch of score (3 pages of music)
In ink; 5 parts (each part 3 pages of music). Missing part for Horn 1

Box 7

Folder 22  *Twelfth night songs* — [without date]
Draft MS of vocal score, full score, 5 woodwind parts and “Tunes of”:
*Oh mistress, mine*
*Come away, Death*
Also labeled, *Chanson du Feu*
*The rain it raineth*
Vocal score in pencil; 8 pages of music
Full score in pencil; 17 pages of music
5 parts in ink; 15 pages of music
Contains performance markings
Tunes [written out melody line without text] in ink; 2 pages of music
Provenance: Gift of Margun Music

Box 8

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

Sub-series 6: Keyboard. 2 or more hands

Box 8

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

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

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

Box 2

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

Box 3

Folder 1 *Floccinauncinihilipilification* — [without date]
Reproduction; 2 pages of music
In caption, “(real word meaning: ‘estimating as worthless’)”
Provenance: Marian McPartland

Folder 2 *Eleven pieces for piano 4 hands* — [without date]
Sketches
  No. 1 *Thank you for what* flowers?
  No. 2 [without title]
No. 3 [without title]
No. 4 [without title]
No. 8 *A small tune (which later is reprised by 7000 violins)*
No. 9 *Schubert meets a Parisian*
No. 11 [without title]

In pencil with corrections in red; 15 pages of music
Provenance: Gift of Margun Music

Folder 3  *Eleven pieces for piano 4 hands* — [without date]
Reproduction; 26 pages of music
  No. 1 [untitled]
  No. 2 [untitled]
  No. 3 *Aaron goes to the ball*
  No. 4 *Son of whistle stop*
  No. 5 *Le petit jazz*
  No. 6 *Thanks for what flowers?*
  No. 7 *A small march (to be played with a left arm around partner)*
  No. 8 *A small tune (which later is reprised by 7000 violins)*
  No. 9 *Schubert meets a Parisian*
  No. 10 [untitled]
  No. 11 [untitled]

Provenance: Gift of Margun Music

Folder 4  *Gentle ways* — [without date]
Draft MS, lead sheet
In ink, accompanied by photocopy; one page of music each
Written on head of page in AW’s hand, “For M.M.”
Provenance: Marian McPartland

Folder 5  *Homework* — [1974]
Draft MS
In ink, accompanied by photocopy; one page of music each
Written on head of page in AW’s hand, “For M.M.”
In foot of MS, “Copyright 1974 Ambrose Music”
Performance markings in foot of photocopy
Provenance: Marian McPartland

Folder 6  *Homework* — [1974]
Reproduction
2 pages of music
Written on head of page in AW’s hand, “(for M.M.)”
Provenance: Marian McPartland

Folder 7  *Hymn for a her* — [without date]
Draft MS, lead sheet
In ink; one page of music
In bottom right hand corner in AW’s hand, “McPartlandize! signed Alec Wilder”
Provenance: Marian McPartland

Folder 8

*Jazz tango* — [without date]
Draft MS
In ink; two pages of music
Provenance: Marian McPartland

Folder 9

*Jazz waltz for a friend Marion McPartland* — [1974]
Draft MS. Laminated
In ink; one page of music
On foot of page, “Copyright 1974 Ambrose Music”
Provenance: Marian McPartland

Folder 11

*Lullaby for a lady* — [without date]
Draft MS. Laminated
In ink; 2 pages of music
Written on head of page in AW’s hand, “For Marian McPartland”
Provenance: Marian McPartland

Folder 12

*Mama never dug this scene* — [without date]
Sketch, lead sheet
In pencil; 4 pages of music
Provenance: Marian McPartland

Folder 13

*The marryon kind* — [without date]
Sketch, lead sheet
In ink; one page of music
Provenance: Marian McPartland

Folder 14

*Name calling* — [without date]
Sketch, lead sheet
In ink; 2 pages of music
Provenance: Marian McPartland

Folder 15

*Name calling* — [without date]
Reproduction
2 copies, each copy 2 pages of music
Correction in red ink on one copy.
Provenance: Marian McPartland

Folder 16

*“Peacock feathers”*: *Intro to “Vespa Waltz”* — [without date]
Reproduction; one page of music
Provenance: Marian McPartland

Folder 17

*Piano piece no. 5* — [without date].
Reproduction; 2 pages of music. Accompanied by photocopy.
Provenance: Barry Snyder, photocopy from Marian McPartland

Folder 18  *Piano piece no. 25* — [without date]
Reproduction; 2 pages of music Accompanied by photocopy.
Provenance: Barry Snyder, photocopy from Marian McPartland

Folder 19  *Piano Piece No. 27* — [without date]
Reproduction; one page of music Accompanied by photocopy.
Provenance: Barry Snyder, photocopy from Marian McPartland

Folder 20  *Piano Piece No. 34* — [without date]
Reproduction; 2 pages of music Accompanied by photocopy.
Provenance: Barry Snyder, photocopy from Marian McPartland

Folder 21  *Theme and variations* "3 blind mice" — [without date]
Draft MS
In pencil; 3 pages of music
Provenance: Margun Music

Folder 22  *Piano Piece No. 1 (Prelude)* — [without date]
Sketches titled “Prelude”
In ink and pencil; 15 pages of music
Provenance: Margun Music

Folder 23  [Unidentified piece for piano] — [without date]
Sketch
In ink; 2 pages of music

Folder 24  *Invention for too many fingers* — [without date]
Draft MS
In pencil; 3 pages of music
Accompanied by photocopy; 3 pages of music
Provenance: Margun Music

Folder 25  *The march of the goons* — [without date]
Sketch
In ink; one page of music.
Provenance: Margun Music

Folder 26  *Pieces for Ellis Larkins* — [without date]
Reproduction
  *Featherfall*; one page of music
  *A Taste*; one page of music
  *Bittersweet*; one page of music
  *Walkin’ on down*; 2 copies (one page of music each)
At top right hand corner of each piece in AW’s hand is noted, “For Ellis Larkins from Alec Wilder”

Folder 27  
*Ralph P. Puppydog March* — [without date]  
Draft MS  
In pencil; 2 pages of music  
On title page, “Dedicated to Roger Brackett*”  
Footnote of title page, “*The composition of this march, although commissioned and therefore financially compensated, must also include as part of its spiritual payment petting privileges”  
“Found by Bob Levy 5/5/88. See letter to J. Bell” on separate note along with draft MS  
Provenance: Margun Music

Also included in folder:  
Reproduction  
2 copies of bassoon part; one page each  
2 copies of percussion part; one page each  
Provenance: Margun Music

Folder 28  
*Second small gift for M.M.* — [without date]  
Reproduction  
3 copies; each copy one page of music  
Provenance: Marian McPartland

*Rappin’ and humpin’* — [without date]  
Sketch, lead sheet  
In pencil; 2 pages of music  
Accompanied by 2 photocopies  
Provenance: Marian McPartland

Folder 29  
*Seventeen* — [without date]  
Reproduction; 2 pages of music  
Provenance: Marian McPartland

Folder 30  
*Small fry suite* — [without date]  
Draft MS  
I.  
   *Waking up in moonlight*  
II.  
   *I’m only seven, but I’m right*  
III.  
   *Now I’m a lazy fish*  
IV.  
   *Dancing in front of the mirror*  
V.  
   *Skip rope dance*  
VI.  
   *Sometimes I feel quite grown up*  
In pencil; 12 pages of music  
Provenance: Margun Music
Folder 31  
*Sonata fantasy* — [without date]  
Sketches in a MS notebook  
Titled, “*Piano Sonata*”; appears to be score from 1st movement of W258 *Sonata Fantasy*  
In pencil; 15 pages of music

Folder 32  
*Sonata fantasy “Sonata for Vera and piano”* — [without date]  
Draft MS & Reproduction  
Photocopy of first movement  
In ink; 2nd, 3rd and 4th movements  
In ink and pencil; sketches  
26 pages of music

Folder 33  
*Sonata - fantasy (W258)* — [without date]  
For piano.  
Reproduction and photocopy.  
4 movements; 24 pages of music.  
Provenance: Photocopy from Barry Snyder.

Folder 34  
*Straight ahead* — [without date]  
Sketch, lead sheet  
2 parts – copy of piano part (2 pages of music)  
In ink; bass part  
In upper right hand of score, “a small present from Alec Wilder”  
In marker; sketches on bottom of bass part and reverse side for *MacArthur Park*.  
In marker; at bottom of *MacArthur Park* sketch, “Written on the back of one of my ? bass parts (1960s) M McP”  
Provenance: Marian McPartland

Folder 35  
*Suite for Piano (No.1-5)* — [without date]  
Sketch  
In pencil; 7 pages of music  
In red ink; marked measure numbers  
Provenance: Gift of Margun Music

Folder 36  
*Theme number four* — [without date]  
Draft MS  
In pencil; 2 pages of music  
Provenance: Margun Music

Folder 37  
*Two Pieces for Two Pianos* — [without date]  
Reproduction  
(#1); 2 copies (4 pages of music each)  
(#2); 2 copies (2 pages of music each)  
Provenance: Marian McPartland
Folder 38  *The walkaway* — [without date]
Draft MS, lead sheet
In ink; 2 pages of music.
Provenance: Marian McPartland

Folder 39  *Where are the good companions?* — [without date]
Fair copy & draft MS
In pencil; draft (2 pages of music).
In ink; fair copy (2 pages of music)
“For M.M.” in upper left hand corner of fair copy
Performance marking in fair copy; slight water damage on second page.
Provenance: Marian McPartland

Folder 40  *Will I be upset* — [without date]
MS lead sheet
In ink; in hand of Marian McPartland
One page of music; 2 photocopies present
Provenance: Marian McPartland

Folder 41  *Why?* — [1974]
Draft MS
In pencil; 2 pages of music
   At head of page, “Can you suffer through the five measure phrases?
   (Forgive me, but it fascinates me)”
   At foot of page, “Copyright 1974 Ambrose Music”
   “Title: ‘Why?’” written after end of piece
Provenance: Marian McPartland

Box 4

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

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

Box 8

Folder 14  *Her first party dress* — [without date]
Reproduction; 5 pages of music
Provenance: Marian McPartland
Box 16

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

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

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

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

Box 17

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

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

Box 18

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

  *Romantic Waltz*
  In ink; one page
  *Jolly Waltz*
  In ink; one page
  *Boston Lullaby Waltz*
  In ink; one page
  *A small tribute to elegance*
  In ink; one page
  *Pas seul*
  In ink; two pages
Provenance: Jerry Wnuck

Folder 20  *Piano piece no. 1.* — [without date].
Folder 21  Piano piece no. 2. — [without date].
Reproduction. 3 pages.
Provenance: Barry Snyder

Folder 22  Piano piece no. 3. — [without date].
Reproduction. 2 pages.
Provenance: Barry Snyder

Folder 23  Piano piece no. 4. — [without date].
Reproduction. 3 pages.
Provenance: Barry Snyder

Folder 24  Piano piece no. 6. — [without date].
Reproduction. 3 pages.
Provenance: Barry Snyder

Folder 25  Piano piece no. 7. — [without date].
Reproduction. 2 pages.
Provenance: Barry Snyder

Folder 26  Piano piece no. 8. — [without date].
Reproduction. 2 pages.
Provenance: Barry Snyder

Folder 27  Piano piece no. 10. — [without date].
Reproduction. 3 pages.
Provenance: Barry Snyder

Folder 28  Piano piece no. 11 [incomplete]. — [without date].
Reproduction. 1 page.
Provenance: Barry Snyder

Folder 29  Piano piece no. 13. — [without date].
Reproduction. 2 pages.
Provenance: Barry Snyder

Folder 30  Piano piece no. 14. — [without date].
Reproduction. 3 pages.
Provenance: Barry Snyder

Folder 31  Piano piece no. 15. — [without date].
Reproduction. 2 pages.
Provenance: Barry Snyder
Folder 32  
*Piano piece no. 16.* — [without date].  
Reproduction. 2 pages.  
Provenance: Barry Snyder

Folder 33  
*Piano piece no. 17.* — [without date].  
Reproduction. 2 pages.  
Provenance: Barry Snyder

Folder 34  
*Piano piece no. 19.* — [without date].  
Reproduction. 3 pages.  
Provenance: Barry Snyder

Folder 35  
*Piano piece no. 20.* — [without date].  
Reproduction. 3 pages.  
Provenance: Barry Snyder

Folder 36  
*Piano piece no. 21.* — [without date].  
Reproduction. 3 pages.  
Provenance: Barry Snyder

Folder 37  
*Piano piece no. 22.* — [without date].  
Reproduction. 3 pages.  
Provenance: Barry Snyder

Folder 38  
*Piano piece no. 23.* — [without date].  
Reproduction. 3 pages.  
Provenance: Barry Snyder

Folder 39  
*Piano piece no. 24.* — [without date].  
Reproduction. 3 pages.  
Provenance: Barry Snyder

Folder 40  
*Piano piece no. 26.* — [without date].  
Reproduction. 1 page.  
Provenance: Barry Snyder

Folder 41  
*Piano piece no. 28.* — [without date].  
Reproduction. 2 pages.  
Provenance: Barry Snyder

Folder 42  
*Piano piece no. 29.* — [without date].  
Reproduction. 1 page.  
Provenance: Barry Snyder

Folder 43  
*Piano piece no. 32.* — [without date].
Reproduction. 2 pages.  
Provenance: Barry Snyder

Folder 44  *Piano piece no. 33.* — [without date].  
Reproduction. 1 page.  
Provenance: Barry Snyder

Folder 45  *Sonatina for violin and piano.* — [without date].  
Reproduction; 21 pages. Print by request.  
Accompanied by photocopy of violin part; 9 pages.  
Provenance: Barry Snyder.

*Sub-series 7: Vocal solo*

**Box 1**

Folder 2  *Love’s like a lark.* — [without date].  
Lead sheet.  
Sketch in pencil; 1 page of music with vocal line and chord changes.  
Provenance: Margun Music

Folder 3  *Life goes on.* — [without date].  
For voice and piano.  
Sketch in pencil; 2 pages of music  
Lyrics by Fran Landesman.  
On previous folder: “Song found by Bob Levy 5/5/88. See letter to J. Bell”  
Provenance: Margun Music

Folder 4  *Never seek to tell thy love.* — [without date].  
For voice and piano.  
Reproduction  
2 copies of score; one with performer marking in red ink, one with performer marks in pencil (each 5 pages).  
Poem by William Blake.  
Provenance: Marian McPartland

Folder 12  [Sketchbook]. — [without date].  
Various sketches within a green spiral bound notebook with “Song Cycle” written on the cover in AW’s hand. Contains the following titles at the head of various pages:  
*Intro – song cycle & connecting passage*  
*Honest confession*  
*Apologia*  
*Serenade*  
*Low register flute suite*
Serenade for winds
Second detective suite
One more road
If it’s true
Napa
Little boat
Sometimes I lie

Five poems of Phyllis McGinley – I know a village

In pencil; 58 pages of music.
Provenance: Louis Ouzer

Folder 14  [Songs] — [without date].
Various draft MS’s contained within a bound MS paper book.
Contains the following titles:
Animal song
Bathtub song
Chauncey the chipmunk
Charlie Austin
Gordon the gopher
In it together

Lyrics by Arnold Sondgaard.
In pencil; 13 pages of music.

Folder 15  Nobody’s home. — [without date].
Reproduction.
Lyrics by Loonis McGlohon.
One page of music.

Folder 16  Peaceful. — [without date].
Draft MS.
Piano part (2 pages of music) and bass (1 page of music).
In pencil with red and blue colored pencil in piano part.
Provenance: Margun Music

Folder 20  I’m off. — [without date].
Draft MS. In pencil.
One page of music.
Provenance: Margun Music

Folder 21  If you are happy. . — [without date].
For voice and piano.
Reproduction.
Contains performance marking in red ink.
Poem by Tennessee Williams.
Provenance: Marian McPartland
Folder 22  
*Soul is like a star.* — [without date].
Draft MS, lead sheet.
In pencil. 2 pages of music.

Found on reverse side:

*It’s fun.* — [without date].
Draft MS, lead sheet.
In pencil. 2 pages of music.
Provenance: Margun Music

Folder 23  
*Stay Away!.* — [without date].
Reproduction, lead sheet.
One page of music.
Provenance: Marian McPartland

Folder 24  
*Sunday come-a-courtin’ afternoon.* — [without date].
Draft MS.
Lyric by Jack Lawrence.
3 pages of music. Contains one typed page of lyric along with a quote about the piece from AW.
Contains note on separate page: “Song found by Bob Levy 5/5/88. See letter to J. Bell.”
Provenance: Margun Music

Folder 25  
*The thing about cats.* — [without date].
Reproduction.
Poem by John L’Heureux.
3 pages of music.
Provenance: Marian McPartland

Folder 26  
*[How sweet is the] time remembered.* — [without date].
Draft MS. In pencil.
4 pages of music.
Provenance: Margun Music

Folder 27  
*Today girl.* — [without date].
Reproduction, draft.
Poem by Irving Townsend.
4 pages of music.
Provenance: Margun Music

Folder 28  
*Weather is bad.* — [without date].
Sketch. In pencil.
One page of music.
Provenance: Margun Music

Folder 29  Welcome home. — [without date].
Reproduction, lead sheet.
One page of music.
Provenance: Marian McPartland

Folder 30  Who can I turn to?. — [without date].
Draft MS. In pencil.
Piano, guitar (in slash notation) and bass parts (2 pages, 1 page and 1 page respectively).
  Additional potentially unrelated sketch on the reverse of the bass part with “song Bregman” written on the head of the page.
In pencil, with red and blue colored pencil markings throughout.
Provenance: Margun Music

Folder 31  Why do I wait any longer?. — [without date].
Draft MS, lead sheet.
Words by Arnold Songaard [sic]
In pencil. 2 pages of music.
  Contains note on separate page: “Song found by Bob Levy 5/5/88. See letter to J. Bell.”
Provenance: Margun Music

Folder 32  Songs for Patricia. — [without date].
Draft MS. In pencil.
Poems by Norman Rosten.
20 pages of music.
Provenance: Margun Music

Folder 33  Snow. — [without date].
Draft MS. In pencil.
3 pages of music.
Provenance: Margun Music

Box 2

Folder 1  Ballad of the old man and time. — [without date].
Fair copy.
In ink; 4 pages of music.
Lyric by Bob Lehman.
Provenance: Margun Music.

Folder 2  Be not afraid. — [without date].
Draft MS, lead sheet.
In ink; 1 page.
Provenance: Margun Music.

Folder 3  
*The boy who cried “wolf!”*. — [without date].
Draft MS.
In pencil; 3 pages of music.
Lyric by Jack Lawrene [sic].
Provenance: Margun Music

Folder 4  
*Cast your bread upon the waters*. — [1955].
Reproduction, lead sheet.
Words by Marshall Barer.
2 pages of music.
In ink, on foot of first page, “1955 – Hollis Music, Inc.”
Provenance: Marian McPartland.

Folder 5  
*Daffodil drift*. — [without date].
Sketch.
In pencil; one page of music.
Provenance: Margun Music

Folder 6  
*The dream is gone from the land*. — [without date].
Draft MS, lead sheet.
In ink; 2 pages of music.
In head of first page “For Tony Bennett”.

Folder 7  
*Easy the hard way*. — [without date].
Sketch, lead sheet.
In pencil; 3 pages of music.
Provenance: Margun Music

Folder 8  
*Ever so fair*. — [without date].
Sketch, lead sheet.
In pencil; 4 pages of music.
Lyric by Arnold Sundgaard.
Also contains pencil sketches possibly for Jersey boy and separate page of typed
closed lyrics with pencil markings.
Provenance: Margun Music.

Box 4

Folder 29  
*While we're young*. — [without date].
MS lead sheet; laminated.
In pencil; one page of music.
At bottom of page, “for Jimmy McPartland one of the true believers, thank
God! Alec Wilder”.
Provenance: Marian McPartland.
Box 9

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

Box 10

Folder 18 Louie [Let's sing to the memory of our loving friend]. — [without date].
Draft MS, lead sheet.
In ink; 1 page of music;
  1 page of lyrics.

Folder 21 Hymn for a friend. — [without date].
Reproduction; 1 page of music.
“(Jenny Lind Hyde)” written in caption.

Folder 22 Let's go where the music is!. — [without date].
Reproduction; 1 page of music
  Missing 2nd page - [see box 16, folder 19 for complete copy].
Lyrics by Roger Brackett and AW.
“David Platz” written in pencil in heading.

Box 15

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

Box 16

Folder 1 A.M. Victor Hugo. — [without date].
Reproduction.
In ink; 4 pages of music.
“Dedicated to Jerome Hill” in heading.
Poem: Alfred De Musset.

Folder 7 Things to do tomorrow. — [without date].
Music by Jack End; words by Alec Wilder.
Reproduction, lead sheet.
2 copies; 3 pages of music each.
Provenance: Desmond Stone.
Folder 9  *Something is up.* — [without date].
Reproduction.
2 pages of music.
Poem by Percy Seitlin.

Folder 14  *Let's go where the music is!.* — [without date].
Reproduction; 2 pages of music.
Lyrics by Roger Brackett and AW.
In pencil at bottom of second page, “…Forget all the lovely and loving”

Folder 17  *Phyllis McGinley Song Cycle.* — [1979].
For voice, bassoon and harp.
Reproduction; 18 pages of music.
“For Frances” in heading.
Corrections in ink and pencil.

Folder 20  *A long night.* — [without date].
Reproduction lead sheet.
2 pages of music.
Words by Loonis McGlohon.

Folder 21  [Untitled song – “So sweet…”]. — [without date].
MS, fair copy.
In pencil; 3 pages of music.

Folder 22  [Untitled song – “You incredibly lovely human being…”]. — [without date].
MS, fair copy.
In pencil; 3 pages of music.

Folder 23  *Give me time.* — [without date].
MS, Fair copy.
In pencil; 3 pages of music.

Folder 24  *Just one.* — [without date].
MS, fair copy.
In pencil; 3 pages of music.

Folder 25  *Sing me to sleep.* — [without date].
MS, fair copy.
In pencil; 2 pages of music.

Folder 26  *Clam-bake.* — [without date].
MS, draft.
In pencil; 4 pages of music.
Markings in red pencil.
Folder 27  
* Lovely. — [without date].
  Draft MS.
  In ink; 2 pages of music.

Folder 28  
* Once in a million years. — [without date].
  MS, fair copy.
  In pencil; 2 pages of music.

Folder 29  
* [Untitled song – “Sunlight’s got me”] . — [without date].
  Draft MS.
  In pencil; 4 pages of music.

Folder 30  
* Why so much talk about love. — [without date].
  Draft MS.
  Words and music Alex Wilder
  In pencil; 4 pages of music.

Folder 31  
* It’s all done with mirrors. — [without date].
  Fair copy MS.
  In pencil; 4 pages of music.

Folder 32  
* Poor little debutante — [without date]
  Fair copy MS
  Music and words by Alex Wilder
  In ink; 3 pages of music

Folder 33  
* Time and tide — [without date]
  Fair copy MS; in laminate sleeve
  Words & music Alexander Wilder
  In ink; 4 pages of music.

Box 17

Folder 12  
* [Unidentified song] — [without date]
  MS repro.
  6 (11.5” x 18”) pages.

Box 18

Folder 13  
Manuscript book
  Contains:
  * I’ll be around
  * Hello, hello
  * Sing a melody
  * [Untitled]
  [Untitled] lead sheet
In pencil; 6 pages

Folder 14  
**A.M. Victor Hugo**  
MS, Fair copy  
Poem by Alfred de Musset  
“Dedicated to Jerome Hill” in heading  
One correction in pencil; 4 pages  
Accompanied by four reproductions, one marked Fargo  
Provenance: Louis Ouzer

Folder 15  
**A long night**  
Lead sheet, photocopy  
Music by AW, words by Loonis McGlohon  
2 pages

Folder 16  
**Down in the coal mine**  
“To Charlotte Whitney Allen” written inside title page  
“J.L. & A.W.” written at foot of third page  
Accompanied by typescript poem “Down in a coal mine” by J.B. Georghegan  
3 pages of music; one page typescript poem  
Provenance: Jerry Wnuck

Box 19

Folder 1  
**After Love.**  
Provenance: from the legacy of the late Mel Larned

Folder 2  
**Best of Friends.**  
Provenance: from the legacy of the late Mel Larned.

Folder 3  
**Love Among the Young.**  
Music by Alec Wilder; lyric by Norman Gimbel. MS repro, black ink; 4 pages of music. Vocal line with piano accompaniment. Copyright 1954 Meridian Music, 35 West 51st Street, New York City.  
Provenance: from the legacy of the late Mel Larned.

Folder 4  
“The New Outfit.”  

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

Box 1

Folder 5  *Children’s plea for peace* — [without date]
For chorus and piano
Reproduction.
Two copies of score (each 16 pages of music)
Libretto by Children of Avon
Both scores contain performance markings in pencil
On cover of one score: “From one old child to another To Lou From Alec”
Provenance: Louis Ouzer

Folder 6  *It’s so easy to say* — [without date]
For chorus and piano
Draft MS in pencil; 9 pages
Provenance: Margun Music

Box 2

Folder 15  *Story of a good man* — [without date]
Reproduction (photocopy)
Solo vocal parts and score (5 and 10 pages of music respectively)
Provenance: Margun Music

Folder 17  *Mountain boy.* — [4 Oct 80]
Reproduction; 42 pages of music
Contains photocopies of pages 23-24 and 37-41
Libretto by Loonis McGloHon [sic]
Provenance: Louis Ouzer

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

Folder 20  *Children's piece* — [without date]
Written in foot, “For tenor, boys’ choir, flute, oboe, clar, bass clar, bsn, + 4 celli”
Draft MS
In pencil; 16 pages of music
Box 17

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

Box 18

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

Sub-series 10: Stage Works

Box 2

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

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

Folder 14  
*Touch and see* — [without date]
Ballet sketches & reproduction
Sketch in pencil; 18 pages each
Provenance: Margun Music

Folder 19  
*Alice in Wonderland* — [without date]
For woodwind quintet and percussion
Reproduction
6 parts; flute (23 pages of music), oboe (18 pages of music), clarinet (23 pages), bassoon (21 pages of music), horn (23 pages of music), and percussion (18 pages of music)
Contains title page with tempo markings for each chapter:

Prologue
Prologue to chapter II
Mock turtle’s story [horn solo]
Prologue to chapter III
Prologue to chapter IV
Fourth Chapter
Prologue to chapter V: A romantic caterpillar (Larva for Sale)
Sixth Chapter
6-A Duchess Lullaby
Chapter VII
Chapter VIII
Prologue to chapter 9 [only in horn part]
Chapter X
10-A Lobster Quadrille
10-B Beautiful soup
Chapter 11
Chapter 12
Father William [no perc part]
[Possibly parts from both Alice in Wonderland Suite and Alice in Wonderland]

Provenance: Margun Music

Box 7

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

Box 8

Folder 20 Miss chicken little — [without date]
Chicken Little – coloratura soprano
Cocky Locky – lyric tenor
Goosey Loosey – soprano
Ducky lucky – mezzo soprano
Turkey Lurkey (professor) – baritone
The fox – high baritone
A, B, C, D, E – soloists in chorus
A, B, E – soprano
C, D alto
Chorus: sopranos – altos- tenors – baritones – basses
1 fl, 1 ob, 1 cl, 1 bsn, 2 hn, 1 tpt, 1 perc, 1 pno, 6 vln, 3 vla, 3vc, 1 bass

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

Box 10

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

Box 15

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

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

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

Box 18

Folder 18  *The truth about windmills*  
Reproduction  
Performance markings in pencil; 101 pages

Folder 19  *The truth about windmills*  
Reproduction  
Performance markings in pencil; 98 pages  
Provenance: Madge Briggs, widow of Wm. F Briggs MM ‘58

Folder 20  *The Scarlet Sail* [from] *The Lowland Sea*  
See oversize 5/1
Sub-series 11: Film Scores

Box 2

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

Box 4

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

Box 8

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

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

Box 12

Folder 1  Albert Schweitzer, Reel I — [without date]
  A. Title Idea [not present – see Reel X sec. B]
  B. Boy on road
  C. Africa map
  D. Chorale (stgs) in G [not present]
  D2. Chorale (stgs) in Ab
  E. Boy on road
Reproduction; 8 pages of music; missing Title Idea and Chorale in G
Contains 2 copies of Africa map

Folder 2  Albert Schweitzer, Reel II — [without date]
  A. Chorale – woodwinds – in G
  B. Chorale – woodwinds – in Ab
Reproduction; 4 pages of music
Folder 3  
*Albert Schweitzer, Reel III (Reel I German version)* — [without date]

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

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

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

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

Reproduction; 9 pages of music

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

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

Reproduction; 8 pages of music

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

A. *Decision I*
B. *Operation (big ending)*
C. *Decision I*
D. *Reconstruction canon* [not present]
E. *Rainbow sequence intro* [not present]
E2. *Rainbow sequence (repeat E from reel IV)* [not present]
F. *Preface to arrival*
G. *Arrival (horn solo)*

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

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

A. *War years (clar. solo)*
B. *War years (viole, cello)*
C. *War years (violin, celli)*
D. *Operation* [not present – see Reel XI sec. B]
E. *New patients*

Reproduction; 6 pages of music
Folder 8  
*Albert Schweitzer, Reel VIII — [without date]*  
A. *Mother and child* [not present]  
B. *Mother and child (film repeat)* [not present]  
C. *Garden (sunken, of course) (Db)*  
D. *Title idea (repeat section A – Reel I)*  
Reproduction; 1 page of music

Folder 9  
*Albert Schweitzer, Reel IX — [without date]*  
A. *Garden (sunken, of course) (original key)*  
B. *Family portrait – woodwinds*  
C. *Family portrait – repeat reel IV sec. F*  
D. *Beastly elevenses*  
Reproduction; 9 pages of music

Folder 10  
*Albert Schweitzer, Reel X — [without date]*  
A. *Decision I – Repeat of Reel V sec. A*  
B. *Title idea – Repeat of Reel I sec. A*  
Reproduction. 8 pages of music

Folder 11  
*Albert Schweitzer, Reel XI — [without date]*  
A. *Storm*  
B. *Operation – Repeat of Reel VII sec. D*  
C. *Letter writing in “G”*  
D. *Last letter writing*  
Reproduction; 13 pages of music

Folder 12  
*Garden (sunken, of course) [from] Albert Schweitzer — [without date]*  
Reproduction; 1 page of music.

Folder 13  
*New patient [from] Albert Schweitzer — [without date]*  
Reproduction; 4 pages of music

Folder 14  
*Cadences for commentary [from] Albert Schweitzer — [without date]*  
Reproduction; 1 page of music

Folder 15  
*Decision II [from] Albert Schweitzer — [without date]*  
Reproduction; 2 pages of music

Folder 16  
*Beastly elevenses [from] Albert Schweitzer — [without date]*  
Reproduction; 6 pages of music

Folder 17  
*Storm [from] Albert Schweitzer — [without date]*  
Reproduction; 5 pages of music  
Contains performance markings
<table>
<thead>
<tr>
<th>Folder</th>
<th>Description</th>
</tr>
</thead>
</table>
| Folder 18 | *Storm Revisited* [from] *Albert Schweitzer* — [without date]  
Reproduction; 4 copies – 24 pages of music  
3 copies contain performance markings |
| Folder 19 | *Letter Writing II (in G)* [from] *Albert Schweitzer* — [without date]  
Reproduction; 2 pages of music  
Contains performance markings |
| Folder 20 | [Albert Schweitzer - notes] — [without date]  
Reproduction  
Handwritten notes on performance order and measure numbers in various reels  
In pencil, ink and colored pencil; 13 pages of notes |
| Folder 21 | [Albert Schweitzer sketches] — [without date]  
Reproduction  
Includes titles,  
- *Preface to arrival*  
- *Storm revisited*  
- *Last letter writing*  
- *Family portrait*  
In pencil, corrections in red pencil; 7 pages of music |
| Folder 22 | *Albert Schweitzer, Reel I & II* — [without date]  
See oversize Box 1/1 |
| Folder 23 | *Albert Schweitzer, Reel III & IV* — [without date]  
See oversize Box 1/2 |
| Folder 24 | *Albert Schweitzer, Reel V & VI* — [without date]  
See oversize Box 1/3 |
| Folder 25 | *Albert Schweitzer, Reel VII & VIII* — [without date]  
See oversize Box 1/4 |
| Folder 26 | *Albert Schweitzer, Reel IX - XI* — [without date]  
See oversize Box 1/5 |

**Box 13**

| Folder 1 | *Albert Schweitzer*, oboe part — [without date]  
Reproduction; 40 pages of music  
Contains performance markings in pencil |
| Folder 2 | *Albert Schweitzer*, clarinet I part — [without date]  
Reproduction; 43 pages of music  
Contains performance markings in pencil |
Folder 3  *Albert Schweitzer*, clarinet II/bass clarinet part — [without date]
Reproduction; 42 pages of music
Contains performance markings in pencil

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

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

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

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

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

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

Folder 10  *Albert Schweitzer*, violin A part — [without date]
Reproduction; 48 pages of music
Note: Contains joint violin A & B part until Reel XI in which A and B parts are separate
Contains performance markings in pencil

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

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

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

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

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

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

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

Folder 5  *Albert Schweitzer*, viola part — [without date]
Reproduction; 42 pages of music
Contains performance markings in pencil

Folder 6  *Albert Schweitzer*, percussion part — [without date]
Reproduction; 42 pages of music
Extra copy of part from Reel XI
Contains performance markings in pencil

Folder 7  *Albert Schweitzer*, percussion part — [without date]
Reproduction; 39 pages of music
Contains performance markings in pencil
Folder 8  *Albert Schweitzer*, bass part — [without date]
Reproduction; 37 pages of music
Contains performance markings in pencil

Folder 9  *Albert Schweitzer*, cello part — [without date]
Reproduction; 44 pages of music
Contains performance markings in pencil

Folder 10  *Albert Schweitzer*, cello part. — [without date].
Reproduction; 44 pages of music.
Contains performance markings in pencil.

Folder 11  *Albert Schweitzer*, bass part — [without date]
Reproduction; 37 pages of music
Contains performance markings in pencil

*Sub-series 12: Commercial Music*

Box 1

Folder 7  *Broom commercial* — [undated]
Ozalid master; 4 pages of music
Lyrics by William Engvick
Accompanied by incomplete photocopy (2 pages of music) and 5 Ozalid strips used in master copy

Folder 8  *Greyhound jingle* — [undated]
Fair copy
In ink on Ozalid paper. Score (2 pages of music)

Folder 9  *Halo waltz* — [undated]
For woodwind quintet
Fair copy
In ink on Ozalid paper; 5 parts (each 2 pages of music)

Folder 10  *Jingle - spring cigarettes* — [undated]
Fair copy
In ink on Ozalid paper; Score (2 pages of music)

Folder 11  *Tip top bread* — [2/29/60]
Reproduction; for voice and clarinet quintet
In pencil; score (6 pages of music) and sketch (2 pages of music)
In ink; 6 copies of vocal solo part (2 pages of music each), one copy of each instrumental part (2 pages of music each)
Instrumental parts contain performance markings

*Sub-series 13: Sketches*

**Box 4**

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

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

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

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

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

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

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

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

Box 6

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

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

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

Box 7

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

Box 8

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

On reverse side of *Oboe jungle*:

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

Provenance: Margun Music

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

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

*Good night ladies*
In pencil; 1 page of music

Provenance: Margun Music

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

Box 9

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

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

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

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

Folder 11  *[Octet No.] XXIII (Bull fiddle [in a china shop]) — [without date]*
For flute/clar 2, oboe/English horn, clar 1, bass clar, bassoon, harp, drums, bass
Sketch
In pencil; 9 pages of music
Corrections in red pencil
Provenance: Margun Music

Folder 14  *[Octet No.] XXIV (Kindergarten [flower pageant]) — [without date]*
For flute/clar 2, oboe/English horn, clar 1, bass clar, bassoon, harp, drums, bass
Sketch
In pencil; 8 pages of music
Provenance: Margun Music

Folder 15  
[Octet No.] XXV [(Little white samba)] — [without date]  
Sketch  
In pencil; 12 pages of music  
Provenance: Margun Music

Folder 19  
Elegy for the whale — [without date]  
Sketch reproduction  
2 copies; 4 pages of music each  
Provenance: Margun Music

Folder 22  
Flute concerto — [without date]  
Sketches within MS notebook  
In pencil; 33 pages of music

Box 10

Folder 1  
Woodwind trio — [without date]  
For flute, clarinet and bassoon  
Sketches in MS notebook  
“For Virginia” at heading  
Also includes sketches titled,  
Loneliness after love (brass quintet)  
Attitudes  
Air for trumpet  
Warm feeling  
Guitar and strings  
In pencil; 31 pages of music  
Corrections in red ink  
Provenance: Louis Ouzer

Folder 9  
Entertainment no. 1 — [without date]  
Sketches in MS notebook  
In pencil; 24 pages of music  
“Fennel” written in the heading of each movement  
Corrections in red  
Provenance: Margun Music

Folder 10  
Chapter 12 [from Alice in Wonderland] — [without date]  
Sketch repro; 1 page of music  
In ink at heading, “Possible sketches for Enter. No 1 or Alice in Wonderland. TRO has original. R.L. 5/2/88”  
Sketch repro; 1 page of music
Folder 12  Ladies love to be looked at — [without date]  
Sketch  
In pencil; 2 pages of music, 2 pages of prose  
Provenance: Arlene Bouras

Folder 13  [Sketchbook no. 1] — [without date]  
Contains sketches titled,  
WW Quin #14  
Beginning  
Verse to be a child  
Woodwind Quintet #14  
“For Art Dedrick” in heading  
Hrn + Tuba [Duets for French horn and tuba]  
[For horn and tuba parts see series 4, box 16, folder 12]  
Flute  
In pencil; 26 pages of music  
Provenance: Margun Music

Folder 14  [Sketchbook No. 2] — [without date]  
Contains sketches titled,  
WW Quintet #14  
“For Art Dedrick” in heading  
Suite for low register flute (1 page of music)  
Waltz for dainty feet  
Viola concerto  
WW Quintet #13 with marimba  
Suite for woodwind quintet  
In caption, “Air”  
In pencil; 55 pages of music

Folder 15  [Sketchbook No. 3] — [without date]  
Contains sketches titled,  
Not too hard horn solos  
Concerto for tuba  
“For Michael Lind” in heading  
Warmer Place  
[possibly from South – to a warmer place]  
“Vln”  
In pencil; 11 pages of music  
Provenance: Margun Music

Folder 16  [Sketchbook No. 4] — [without date]  
Contains sketches titled,  
Violin interlude  
Interlude #2  
See the world through every eye
Page titled, *Concerto for tuba and string orch* with “for Michael Lind” written in the heading – no music on page
In pencil; 3 pages of music

Folder 17  *Let's sing to the memory of our loving friend* — [without date]
Sketch lead sheet
In ink; 1 page of music
Contains lyrics in pencil
Includes 2 photocopies of lead sheet, 1 photocopy of writing on back

Folder 19  *Brass quintet* — [without date]
Sketch
In pencil; 2 pages of music
“For Marian” written on one side

Folder 20  *The Marian kind* — [without date]
Sketch lead sheet
In pencil; 2 pages of music
Provenance: Marian McPartland

Folder 23  *Concerto for tuba* — [without date]
Sketch [fragment]
In pencil; 1 page of music

Box 11

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

Folder 2  [Brass quintet no. 1] — [without date]
Sketches
In pencil; 18 pages of music
Provenance: Margun Music

Folder 6  *Movement for a string quartet no. 3* — [without date]
Sketch
In pencil; 4 pages of music
Provenance: Margun Music

Folder 24  *Octet [no.] IV (Neurotic goldfish)* — [without date]
Sketch
In pencil; 6 pages of music
Includes 1 typed page with comments about piece from Margun Music
Provenance: Margun Music
Folder 25  
Octet No. 7 ([Such a] tender night) — [without date]
Sketch
In pencil; 6 pages of music

Folder 28  
Octet no. XII (Sea fugue mama) — [without date]
Sketch
In pencil; 16 pages of music
Provenance: Margun Music

Folder 31  
Octet no. XXII ([Seldom the sun]) — [without date]
Sketch
In pencil; 5 pages of music
Provenance: Margun Music

Folder 32  
Octet no. XVII — [without date]
Sketch
In pencil; 7 pages of music

Folder 35  
Octet No. 9 (Walking home in spring) — [without date]
Additional title in heading, “(It was her first cruise)”
Sketch
Also includes sketch titled,  
Jack, this is my husband
In pencil; 9 pages of music
Provenance: Margun Music

Box 16

Folder 8  
Three [Four] sentiments — [without date]
Sketches
I. Calm after storm
II. Joy after misery
III. Loneliness after love
IV. Laughter after tears
In pencil; 14 pages of music
Edits in red ink

Folder 15  
[Sketchbook – Brass Quintets] — [without date]
Sketches
Br. Quintet #7
Sometimes I lie
Flt + vlns
Br Quint #8
In pencil; 38 pages of music
Box 17

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

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

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

On reverse:

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

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

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

Folder 9  *D’Janum’s Song No. 1 and No. 2* — [without date]
MS sketch
In ink; 2 half pages of music

Folder 10  *Red Sky* — [without date]
MS sketch
In pencil; 1 page of music

Folder 11  *Minute spot #3; Minute spot #4* — [without date]
Sketch
In pencil; 2 pages of music
Folder 13  *Scherzo for 3\textsuperscript{rd} horn sonata* — [without date]
Sketch
In pencil; 2 pages of music

Folder 14  *2\textsuperscript{nd} horn sonata* — [without date]
Sketches
In pencil and ink; 16 pages of music

Folder 16  *French horn sonata* — [without date]
Sketch
In pencil; 14 pages of music

Folder 17  *Soliloquy* — [without date]
Music by R. Bloom, arr. Alec Wilder
   AW’s first arrangement – unfinished
In pencil; 2 pages of music

Folder 18  *Seven lively arts* — [without date]
For 1 fl, 2 ob, 1 cl, 1 bass cl, 1 bsn, trp, 4 hrns, guitar, bass, and drums
Sketches
Draft in pencil; 4 pages of music
Draft in ink; 4 pages of music

Folder 20  [Instrumental sketches] — [without date]
Sketches
In pencil; 21 pages of music

Folder 21  [Untitled – became part of horn sonata] — [without date]
Sketch
In pencil; 5 pages of music

Folder 24  [Unidentified sketch – orchestra with chorus] — [without date]
Sketch
In pencil; 8 pages of music

Folder 25  [Instrumental ideas] — [without date]
Sketches
In pencil; 15 pages of music

Folder 26  [Misc. sketches] — [without date]
Sketches
   *Lead up to K’s table pounding*
   *Brass Suite*
   *Piano piece*
   *Aloha Bassoon No 2*
   *Aloha 3*
"Love song + opening
Bassoon no. 2
Pinocchio [sic]
Bassoon piece
*For three oboes*

In pencil; 20 pages of music

Folder 27  *Rock me, mother* — [without date]
Sketch
In pencil; 2 pages of music

Folder 28  *What is time?* — [without date]
Sketch
In pencil; 2 pages of music

Folder 29  *Mundel idea* — [without date]
Sketch
In pencil; 4 pages of music

Folder 30  [Instrumental sketches] — [without date]
Sketches, includes some lead sheets
  *Cello, viola, oboe, flute*
  [the rest untitled]
In pencil; 8 pages of music

Folder 31  [Unidentified sketches] — [without date]
Sketches
  *Usprey
  (heard along a branch five track)*
  *Horn*
  *Verse to “after love”*
  *Best of friends*
  *Mit yamel kah*
  *Bassoon sonata*
  *Penguins Christmas song*
  *Yvonne*
  *Yours not to reason why*
  *Brass – tuba*
  *Duchesses Lullaby*
  *Twinkle – theme for variations*
In pencil; 49 pages of music

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

Sketches

Sansone idyll
Horseshoes
Passacaglia
Strings
Orch piece
Moment Momentous
Easy to say (verse)

In pencil; 35 pages of music

Folder 33  [Misc. song sketches] — [without date]

Sketches, lead sheets

Summer rain
Virginny Old Black Joe
Piano piece
A little louie song
Mother’s lil children
Crawdads
It’s fun when you’re me
Lyrics by Sarah Churchill
Good night, sweet heart
An axe an apple
Boy at a window
Timber
Johnny Appleseed
Were you lost
2nd birdsong
Waltz II

In pencil; 21 pages of music

Folder 43  Flute piece #1 — [without date]

Sketch.

In pencil; 2 pages of music

Series 2: Printed Music

Sub-series 1: Large instrumental ensemble

Box 1

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

*Sub-series 3: Instrumental solos with or without accompaniment*

**Box 1**

Folder 8  *Sonata for euphonium and piano*  
Newton Centre: Margun Music, Inc., 1982  
Edited by Gunther Schuller

Folder 35  *Five love songs for horn and chamber orchestra*  
“for Morris Secon” in heading  
2 copies of the piano reduction and horn part.

**Box 2**

Folder 1  *Suite for solo guitar*  
Transcribed for marimba by Gordon Stout  
Wilder Music, Inc. 1968  
Assigned 1976 to Margun Music Inc.  
1980 Studio 4 Productions

Folder 2  *Air for oboe and strings* – copyright 1952  
Parts and score  
New York, NY: The Richmond Organization,

*Sub-series 4: Chamber Music*

**Box 1**

Folder 3  *Such a tender night - Alec Wilder octette for woodwinds and rhythm.*  
[Octet No. 7]  
New York: Regent Music Corp, 1944  
Edited by Walter Mourant  
Columbia record no. 36315  
Provenance: Margun Music

Folder 7  *Octet no. XXV Little white samba*  
Folder 23  *Suite for alto and bass flutes* W147  
Wilder Music Inc., 1970

Folder 24  *Suite for string bass and guitar [in “D”]* W 134  

Folder 25  *Suite for four bassoons.*  
Newton Centre: Margun Music, Inc., 1982  
Edited by Gunther Schuller

Folder 26  [Woodwind] *Quintet No. 4. [Aloha suite]*  
Newton Centre: Margun Music, Inc., 1980

Folder 30  *Woodwind Quintet No. 13*  
“for Art Dedrick” in caption

Folder 31  *22 duets for horns*  
Newton Centre: Margun Music, Inc., 1968

Folder 34  *Brass Quintet No. 1*  
Newton Centre: Margun Music, Inc., 1980  
Parts and score

Box 2

Folder 3  *Alice and Wonderland Suite*  
For flute, oboe, clarinet, bassoon, horn and percussion  
Parts and score  
Provenance: Judy Bell, The Richmond Organization

Folder 4  *House detective registers (Octette No. VI)*  
For flute/clarinet, oboe/English horn, clarinet, bass clarinet, bassoon, harpsichord, drums and bass  
Parts and score  
New York: TRO Ludlow Music, Inc., 1948  
Provenance: Judy Bell, The Richmond Organization

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

**Sub-series 6: Keyboard. 2 or more hands**

**Box 1**

Folder 1  
*Seldom the sun.*  
New York: Regent Music Corp, 1942  
Columbia record no. 35648

Folder 2  
*Such a tender night.*  
New York: Regent Music Corp, 1942  
Columbia record no 36315

Folder 4  
*She’ll be seven in May.*  
New York: Regent Music Corp, 1942

Folder 5  
*Dance man buys a farm.*  
New York: Regent Music Corp, 1948  
Columbia record no. 36189

Folder 6  
*The children met the train.*  
New York: Regent Music Corp, 1948  
Columbia record no. 35648

Folder 10  
*Jazz waltz for a friend*  
Ambrose Music, 1974

Folder 27  
*Her old man was suspicious*  
New York: Regent Music Corp, 1948  
Reproduction  
Provenance: Margun Music, Inc.  
Original plus two reproductions

**Box 2**

Folder 7  
David Diamond solo piano books

*David Diamond album for the young*  
Bryn Mawr, PA: Elkan-Vogel, Inc., 1947
Then and now – 11 pieces for very young pianists
“like Louis Ouzer, from his old friend David Diamond 20 August, 1990 – Rochester, NY” written on cover

Alone at the piano, book one

Alone at the piano, book two

Alone at the piano, book three

Sub-series 7: Vocal solo

Box 1

Folder 9  Love among the young
New York: Meridian Music Corp., 1954
Lyric by Norman Gimbel

Folder 11 I’m headin’ west (for a rest)
New York: Cromwell Music, Inc., 1950
Words by Marshall Barer
Introduced and featured by Dick Jurgens on Columbia Records

Folder 12 I got big eyes for you
Introduced and recorded by Tommy Dorsey on Decca Records

Folder 13 Goodbye, John
New York: Robert Music Corp., 1949
Lyric by Edward Eager

Folder 14 Give me time
New York: Regent Music Corp., 1941
Featured and recorded by Jeri Southern

Folder 15 Everywhere I look
New York: Regent Music Corp., 1943
Words by Bill Engvick

Folder 16 Songs were made to sing
New York: TRO Ludlow Music, Inc.
Provenance: Judy Bell, TRO

Folder 17  *Songs by Alec Wilder*
New York: TRO Hollis Music, Inc.
Provenance: Judy Bell, TRO

Folder 18  *Western Star*
Words by Arnold Sundgaard

Folder 19  *Sleep, my heart*
New York: Regent Music Corp, 1941.
By AW and Bill Engvick

Folder 20  *It’s so peaceful in the country*
New York: Regent Music Corp., 1941
“Especially when you are there – Little Aley” written in caption
Three photocopies
One original copy; missing pages 3 and 4

Folder 22  *Moon and sand*
New York: Regent Music Corp., 1941
Music by AW and Morty Palitz
Lyric by Bill Engvick
“and Ellen would make a perfect picture” written in caption
“Me” written beside AW’s printed name on title page
8 photocopies

Folder 29  *Where do you go?*
New York: Barton Music Corp, 1959
Lyric by Arnold Sundgaard

Folder 32  *Soft as spring*
New York: Regent Music, Corp., 1941
8 “professional use only” photocopies and one original

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

Box 2

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

Folder 9  
*Tomorrow*  
Music by Eddie Sauter, lyric by AW  

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

Folder 11  
*Did you ever cross over to Sneden’s?*  
5 photocopies

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

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

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

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

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

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

Folder 18  
*Alec Wilder American popular song*  
New York: TRO Ludlow Music, Inc.  
In collaboration with William Engvick  
Photos by Louis Ouzer
Sub-series 9: Choral with or without soloists and accompaniment

Box 1

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

Series 3: Recordings

Sub-series 1: Reel-to-reel

Box 1

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

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

Folder 3  Dance, dream, frolic
For solo harp
Reel-to-reel tape, 7"
Quarter-track stereo; 7.5 ips
Provenance: Wilder tapes

Folder 4  Bassoon sonata no. 2
R. Lottridge and T. Barrows, December 1969
Reel-to-reel tape, 5"
Provenance: Wilder tapes

Folder 5  Sonata for baritone horn and piano
Folder 6  
*Horn and bassoon duets*  
Dick Lottridge & Nancy Beckwell, May 13, 1974  
Reel-to-reel tape, 7"  
*Half-track mono*  
Provenance: Wilder tapes.

Folder 7  
*Sonata no. 3 for French horn and piano*  
Performed by John & Tait Barrows; Madison, Wisconsin, spring 1968.  
Box marked “Faculty chamber music concert Pt I”  
Reel-to-reel tape, 7"  
Provenance: Wilder tapes

Folder 8  
*Flute sonata no. 2*  
Bonnie Boyd, flute; Mieko Nakagami, piano  
Provenance: Wilder tapes

Folder 9  
*Sonata for baritone*; and several other selections by different composers  
University of Wisconsin, School of Music Senior Euphonium Recital 2/29/72  
Barry M. Kilpatrick, baritone; Arnold Koch, piano  
Reel-to-reel tape, 7"  
*One side; 3.75 ips*  
Provenance: Wilder tapes  
Concert program attached to box  
In ink on program, “For Alec Wilder – Barry Kilpatrick”

Folder 10  
*Sonata for English horn and piano*  
1966  
Reel-to-reel tape, 7"  
Provenance: Wilder tapes

Folder 11  
*Clarinet Sonata*  
oreel-to-reel tape, 7"  
Provenance: Wilder tapes

Folder 12  
*Flute Sonata*  
R. Cole and A. Beckwell, October 1, 1967  
Reel-to-reel tape, 7"  
*Full-track; 7.5 ips*  
Provenance: Wilder tapes

Folder 13  
*Bass trombone sonata*
Reel-to-reel tape, 7"
*Stereo; 7.5 ips
Provenance: Wilder tapes

Folder 14 *Trio for clarinet, horn and piano*; and several selections by different composers
The University of Wisconsin School of Music
1973 Woodwind Festival Chamber Music Concert – June 24, 1973
Glenn Bowen, clarinet; Nancy Becknell, horn; Ellen Burmfister, piano.
reel-to-reel tape, 7"
Accompanied by a copy of the printed concert program
Provenance: Wilder tapes

Box 2

Folder 15 Suite for Flute, Clarinet, Piano
1968?
Reel-to-reel tape, 5"
Provenance: Wilder tapes

Folder 16 Suite for Flute, Clarinet, and Piano
Janet Weiss, flute; Mitchell Weiss, Clarinet; Lalanne Parrott, piano; March 4, 1970
Reel-to-reel tape, 5"
Home recording: the Weiss apartment, NYC
Provenance: Wilder tapes

Folder 17 *Trio for tuba, guitar, and flute*
1971
Reel-to-reel tape, 5"
*Quarter-track stereo*; 7.5 ips
Provenance: Wilder tapes

Folder 18 *Suite for oboe, horn and harp*
1971
Reel-to-reel tape, 5"
*4-track stereo*; 7.5 ips
Provenance: Wilder tapes

Folder 19 *Suite for oboe, horn and harp*
June 29, 1969
Reel-to-reel tape, 7"
*Quarter-track stereo*; 7.5 ips
Provenance: Wilder tapes

Folder 20 *Suite no. 2 for clarinet, bassoon, and piano*
Reel-to-reel tape, 7"
Folder 21  
_Trio_
Performed by Barrows, Bowen, Barrows; Madison, Wisconsin; February 26, 1968
Reel-to-reel tape, 7"
Box marked “Faculty chamber music concert Pt II”
Provenance: Wilder tapes

Folder 22  
_Woodwind Quintet No. 11_  
Wingra Quintet, September 22, 1974
Reel-to-reel tape, 7"
Quarter-track stereo; 7.5 ips
Note: Long lead tape before 1st movement.
Provenance: Wilder tapes

Folder 23  
_Woodwind Quintet No. 11_; and several other selections by different composers  
Faculty Chamber Music Series. Arizona State University, May 10, 1972
Gammage Wind Quintet:
   Edwin Putnik, flute
   Frank Stalzer, oboe
   Jack Ratterree, clarinet
   John Barrows, horn
   Jack Rausch, bassoon
Reel-to-reel tape, 7"
Concert program included in box
In ink on program, “Alec – this was originally recorded on 3 ¾ - I copied it on 7 ½ - somewhat better. Jack”
Provenance: Wilder tapes

Folder 24  
_Woodwind Quintet No. 7_
Reel-to-reel tape, 7"
Provenance: Wilder tapes

Folder 25  
_Trio for clarinet, horn, and piano;_  
_Woodwind Quintet No. 10_  
Reel-to-reel tape, 7"
Full-track; 7.5 ips
Provenance: Wilder tapes

Folder 26  
_Suite for non-voting quintet_
Arizona State University student woodwind quintet.
   Coached by: Mr. John Barrows
   Kathy Luhr, flute; Rhonda Beauchamp, oboe; Dan Seiker, clarinet; Beth Mazur, horn; Lyle Dockendorff, bassoon.
Reel-to-reel tape, 7"
4-track stereo; 7.5 ips
Provenance: Wilder tapes

_Buxtehude/Wilder sonata (Jesu, joy and treasure)_
Phoenix Woodwind Quintet
Billy Watt, flute; Rhonda Beauchamp, oboe; Beth Fogle, clarinet; Jeanette Willis, horn; Lyle Dockendorff, bassoon
Reel-to-reel tape, 7"
4-track stereo; 7.5 ips
Provenance: Wilder tapes

Folder 27  _Suite for baritone sax (French horn?) and woodwind quintet_  
Reel-to-reel tape, 7"
_Half-track._
Provenance: Wilder tapes

Folder 28  _Septet_  
New York Woodwind Quintet
Barrows & Bowen
Reel-to-reel tape, 7"
_Last movement incomplete._
Provenance: Wilder tapes

Box 3  

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

Folder 30  [Unidentified]. — [5/27/71].
Reel-to-reel tape, 7"
4-track stereo; 7.5 ips
Box marked “Rehearsal Reel #1”
Provenance: Wilder tapes

Folder 31  [Unidentified]. — [5/27/71].
Reel-to-reel tape, 7"
4-track stereo; 7.5 ips
Box marked “Rehearsal Reel #2”
Provenance: Wilder tapes
Folder 32  [Unidentified]. — [5/27/71].
Reel-to-reel tape, 7”.
4-track stereo; 7.5 ips
Box marked “Rehearsal Reel #3”
Provenance: Wilder tapes

Folder 33  [Unidentified]. — [5/27/71].
Reel-to-reel tape, 7”
4-track stereo; 7.5 ips
Box marked “Rehearsal Reel #4”
Provenance: Wilder tapes

Folder 34  *Concerto for tenor saxophone and chamber orchestra*
Zoot Sims, soloist. University of Miami Orchestra; Frederick Fennell, conductor.
November 20, 1968
Reel-to-reel tape, 5”
Mono; 7.5 ips
Provenance: Wilder tapes

Folder 35  *Horn concerto*
Reel-to-reel tape, 7”
Provenance: Wilder tapes

Folder 36  *Sonata for tuba*
Reel-to-reel tape, 7”
4-track stereo
Provenance: Wilder tapes

Folder 38  *Concerto for oboe*
Kim Youngblood. May 23, 1972
Reel-to-reel tape, 7”
4-track stereo; 7.5 ips
Provenance: Wilder tapes

Folder 39  *Tenor sax concerto*
Zoot Sims, soloist.
Box marked “Rehearsal tape”; “Frederick Fennel conducting?”
Reel-to-reel tape, 7”
Provenance: Wilder tapes

Folder 40  *Concerto for clarinet and chamber orchestra*
World premiere - Glenn Bowen, clarinet. Madison Symphony orchestra. Roland
Johnston, conductor. January 27, 1974
Reel-to-reel tape, 7"
*Stereo 5 track; 7.5 ips*
Provenance: Wilder tapes

Folder 41  *Concerto for clarinet and chamber orchestra*
World premiere - Glenn Bowen, clarinet. Madison Symphony orchestra. Roland
Johnston, conductor. January 26, 1974
Reel-to-reel tape, 7"
*Stereo 2 track; 7.5 ips*
Provenance: Wilder tapes

Box 4

Folder 42  *Entertainment #4 for French horn and chamber orchestra*
Verne Reynolds, soloist; Walter Hendl, conductor; December 11, 1971
*2-track stereo; 7.5 ips*
Reel-to-reel tape, 7"
Provenance: Wilder tapes

Folder 43  *Entertainment II*
Symphonic band – 1 movement
Reel-to-reel tape, 7"
Provenance: Wilder tapes

Folder 44  *Entertainment #1*
For wind ensemble
*7.5 ips*
Reel-to-reel tape, 7"
Provenance: Wilder tapes

Folder 45  [Unidentified]
Pellerite’s flute class, Indiana University, December 4, 1972
Reel-to-reel tape, 5"
Provenance: Wilder tapes

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

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

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

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

*Sonata for clarinet and piano*
Robert Umiker, clarinet; Arthy Tollefson, piano.

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

SIDE 2

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

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

*The Popular Songs*

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

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

Box 5

Folder 55  *Entertainment No. 3*
Ohio State University Wind Ensemble, May 9, 1975
*Quarter-track stereo; 7.5 ips*
“Has drop outs!” and “Left channel too low!” per note on box
Reel-to-reel tape, 5"
Provenance: Wilder tapes.

Folder 56  *Saxophone Quartet*
Reel-to-reel tape, 7"
Provenance: Wilder tapes
Folder 57  
Brass Quintet  
Iowa Brass Quintet  
Reel-to-reel tape, 7"  
Provenance: Wilder tapes.

Folder 58  
Children’s plea for peace  
Reel-to-reel tape, 4"  
Provenance: Wilder tapes

Folder 59  
[Unidentified piece for wind ensemble and soprano, possibly Five Vocalises]  
Reel-to-reel tape, 7"  
Provenance: Wilder tapes

Folder 60  
Together with Love, containing:  
137th Psalm; Did you ever cross over Sneden’s; In the morning, at the end of side II  
Eileen Farrell with CBS Orchestra – August 1946.  
Arrangements by AW  
Eileen Farrell and André Previn, Columbia Records 1962  
Reel-to-reel tape, 7"  
Mono; 7.5 ips  
Provenance: Wilder tapes.

Folder 61  
Children’s plea for peace  
Reel-to-reel tape, 7"  
Two-track stereo; 7.5 ips  
Provenance: Wilder tapes

Folder 64  
Chicken Little Pt. I  
Reel-to-reel tape, 5"  
Provenance: Wilder tapes

Folder 65  
Chicken Little Pt. 2  
Reel-to-reel tape, 5"  
Provenance: Wilder tapes

Folder 66  
Pantagleize Music (All cues)  
Reel-to-reel tape, 7"  
7.5 ips  
Provenance: Wilder tapes

Folder 76  
Stan Getz at Tanglewood  
Stan Getz, soloist; Boston Pops Orchestra, Arthur Fiedler conducting – October 25, 1966.  
1. The bad and the beautiful  
6:33
2. *A song after sundown* 5:35
3. *Three pieces for Stan* 10:30
4. *Where do you go?* 2:22

Arrangements by AW

*Stereo; 7.5 ips*

Reel-to-reel tape, 7"

Provenance: Wilder tapes

Folder 78  
*Kittiwake island* [track four]; and, *How do you do, I love you* [track one]

Music by Wilder, book and lyrics by Arnold Sundgaard.

1960 original cast

Cast: Joe Lautner, Kathleen Murray, G. Wood, Lainie Kazan

Reel-to-reel tape, 7"

*7.5 ips*

Provenance: Wilder tapes

Box 6

Folder 85  
*The creative world of Alec Wilder, song writer with a difference*


*Half-track; 7.5 ips*

Reel-to-reel tape, 7"

Provenance: Wilder tapes

Folder 86  
*Alec Wilder Memorial Program*

(Alec died on Dec. 24, 1980)

Alec Wilder in conversation with Willis Conover; Wilder’s music. [tape 1 of 2]

*7.5 ips*

Reel-to-reel tape, 7"

Note included in box, “13 January 1981 Dear Mr. Schuller, Willis thought you would like a copy of this program. Best regards, Joy K. Martin, Assistant to Willis Conover, Music USA”

Provenance: Wilder tapes.

Alec Wilder in conversation with Willis Conover about his music. [tape 2 of 2]

*7.5 ips*

Reel-to-reel tape, 7"

Provenance: Wilder tapes.

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

Folder 87  
*Suite for 2 clarinets #2*

*Stereo; 7.5 ips*

Reel-to-reel tape, 5"
Provenance: Wilder tapes

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

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

Folder 90  
[Wilder Octets]
SIDE 1 (recorded in 1945)
*Theme & Variations* (4:09)
*Air for bassoon* (4:31)
*Air for flute* (4:30)
*Air for English horn* (3:55)
*Slow dance* (4:06)
*Air for oboe*

[WW Octet, College String Orchestra conducted by Frank Sinatra]
SIDE 2 (recorded in 1939-40)
*Seldom the sun* (3:19)
*Her old man was suspicious* (2:26)
*His first long pants* (2:37)
*It’s silk, feel it* (2:33)
*Pieces of eight* (2:35)
*Such a tender night* (3:06)
*She’ll be seven in May* (3:00)

Octet personnel: Jimmy Carroll, Eddie Powell, Mitch Miller, Harold Soltzer, Reggie Merrill, Walter Gross, Gerry Wills, Frank Carroll and Toots Mondello.

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

Folder 91  
*Oboe Sonata*
Marc Fink, oboe; University of Wisconsin, Madison
“A rough reading” per note on box
Reel-to-reel tape, 7"
Provenance: Wilder tapes
Folder 92  
*Suite for flute choir*
University of Wisconsin, students of Robert Cole, 1974 recital
Reel-to-reel tape, 5"
Provenance: Wilder tapes

Folder 93  
*Jazz suite for four horns;* and *Sing our song of love* (Shapiro-Wilder)  
*Quarter-track stereo; 7.5 ips; dub – Columbia Records.*
Reel-to-reel tape, 5"
Provenance: Wilder tapes

Folder 94  
*A conversation with Alec Wilder*
With Arrand Parsons, Rochard Freed and George Stone  
*Stereo; 3.75 ips*
P.b. date: July 20, 1969; Rec. date: May 17, 1969
Reel-to-reel tape, 7"
Provenance: Wilder tapes

Box 7

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

Folder 2  
*Alec Wilder Concert Series at Ohio State University*
2*nd* in the series of concerts at Ohio State University: Athens, OH
May 13, 1976
Reel-to-reel tape, 7"
Provenance: Wilder tapes

Folder 3  
*Alec Wilder Concert Series at Ohio State University*
3*rd* in the series of concerts at Ohio State University: Athens, OH
May 14, 1976
Reel-to-reel tape, 7"
Provenance: Wilder tapes

Folder 4  
*The truth about windmills*
Tape is recorded on both sides
Contains enclosed note addressed to Bill from AW
*Quarter-track stereo; 7.5 ips*
Reel-to-reel tape, 7"
Provenance: Wilder tapes

Folder 5  
*Children’s plea for peace*
Quarter-track stereo;  
Reel-to-reel tape, 7"  
Provenance: Wilder tapes

Folder 6  
“I remember Alec” A tribute to Alec Wilder on the occasion of his 74th birthday  
Presented by Milford Fargo, professor of music education  
Host: Robert Freeman, director  
Eastman School of Music - Howard Hanson Hall, February 16, 1981  
1. I’ll be Around – Mills Brothers – Decca 18318  
2. It’s so peaceful in the country – Mildred Bailey – Decca 3953  
3. While we’re young – Georgia Gibbs – Mercury 5681  
4. Blue room (Rodgers, arr. Wilder) – Alec Wilder Octet – Brunswick 8505  
5. The children met the train – George Russell Octet – MGM E3321  
6. The boy with the wistful eyes (Ray-De Paul, arr. Wilder) – Carol Bruce – Columbia 36471  
7. Alec Wilder introducing Frank Sinatra to soldiers – V Disc 635  
8. Incidental music, Peter Pan (James Barrie) – Boris Karloff, Jean Arthur, original Broadway cast – Columbia 90097-V  
9. Parker’s Lament – Frank Parker – Columbia 40156  
10. How lovely is Christmas – Bing Crosby – Golden LP 121  
11. Horn belt boogie – Gunther Schuller, John Barrows, Jim Buffington, Ray Alonge; Stan Freeman – Columbia 39727  
12. Lullaby for a lady – Marian McPartland, piano – Halcyon 109  
13. Children’s plea for peace (excerpts) – Eastman Children’s Chorus, Eastman Wind Ensemble; Alec Wilder, narrator; Milford Fargo, conductor – Turnabout (Vox) 34413  
14. The truth about windmills (excerpt) – Irene Stumberger, soprano; Virginia McConnell, mezzo-soprano; Milford Fargo, conductor – Tape  
15. Today he’s just a boy (Mountain boy)  
Did you ever cross over to Sneden’s  
– Virginia McConnell, mezzo-soprano; Milford Fargo, piano.  
16. Alec on Otto Harbach – Informal interview – tape  
17. I’ll be around – Diahann Carroll – Columbia 4-44477  
Includes description of event and concert program.  
Half-track monaural; 3.75 ips  
Reel-to-reel tape, 7"  

Folder 7  
[Unknown recording]  
Labeled “For A.W.”  
Reel-to-reel tape, 7"  

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

*Sub-series 2: NPR American Popular Music Radio Shows*

Folder 1  
*David Allyn sings Harold Arlen*
Program #8 of *American popular song with Alec Wilder and friends*
For air week 11/21/76  
*Half-track stereo; 7.5 ips*
Reel-to-reel tape, 10"
Remastered 10/14
Time: 58:53
South Carolina Educational Radio Net
Provenance: Thomas Hampson

Folder 2  
*David Allyn sings Jerome Kern*
Program #2 of *American popular song with Alec Wilder and friends*
For air week of Oct. 10  
*Half-track stereo; 7.5 ips; tail out*
Reel-to-reel tape, 10"
Remastered 9/7
Time: 59:05
South Carolina Educational Radio Net
Provenance: Thomas Hampson

Folder 3  
*Tony Bennett sings Tony Bennett*
From *American popular song with Alec Wilder and friends*
*Stereo*
Reel-to-reel tape, 10"
Time: 59:00
Provenance: Thomas Hampson

Folder 4  
*Jackie Cain sings Tommy Wolf & Alec Wilder*
From *American popular song with Alec Wilder and friends*
Return date: April 15, 1977  
*Stereo*
Reel-to-reel tape, 10"
Time: 59:00
Provenance: Thomas Hampson

Folder 5  
*Jackie Cain sings Jimmy Van Heusen & others*
From *American popular song with Alec Wilder and friends*
Return date: March 25, 1977
Folder 6  Anita Ellis sings Burke and Van Heusen
   From Series II, Program #2 of American popular song with Alec Wilder and friends
   Half-track stereo; 7.5 ips; tail out
   Reel-to-reel tape, 10"
   Time: 59:00
   South Carolina Educational Radio Net
   Provenance: Thomas Hampson

Folder 7  Anita Ellis sings Burton Lane
   Program #7 of American popular song with Alec Wilder and friends
   For week of 2/12/78
   Reel-to-reel tape, 10"
   Half-track stereo; 7.5 ips
   Time: 59:00
   South Carolina Educational Radio Net
   Contains handwritten note on contents of reel
   Provenance: Thomas Hampson

Folder 8  Johnny Hartman sings Cole Porter
   Program #10 of American popular song with Alec Wilder and friends
   For air week of 12/5/76
   Reel-to-reel tape, 10"
   Half-track stereo; 7.5 ips
   Time: 59:00
   Remastered 11/1
   South Carolina Educational Radio Net
   Provenance: Thomas Hampson

Folder 9  Johnny Hartman sings Cole Porter [copy 2]
   Program #10 of American popular song with Alec Wilder and friends
   For air week of 12/5/76
   Reel-to-reel tape, 10"
   Half-track stereo; 7.5 ips
   Time: 59:00
   Remastered 11/1
   South Carolina Educational Radio Net
   Provenance: Thomas Hampson

Folder 10  Johnny Hartman sings Billy Strayhorn
   Program #6 of American popular song with Alec Wilder and friends
Folder 11  Dick Haymes sings Harry Warren  
Program #14 of American popular song with Alec Wilder and friends  
For air week of 1/2/77  
Reel-to-reel tape, 10"  
Half-track stereo; 7.5 ips  
Time: 59:00  
Corrected show tape  
Remastered 11/18  
South Carolina Educational Radio Net  
Provenance: Thomas Hampson

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

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

Folder 14  Teddi King sings Rodgers & Hart  
Program #3 from American popular song with Alec Wilder and friends  
For air week of 10/17/76  
Reel-to-reel tape, 10"  
Half-track stereo; 7.5 ips  
Time: 58:53  
Remastered 9/9/76  
South Carolina Educational Radio Net  
Provenance: Thomas Hampson
Folder 15  *Teddi King sings Mildred Bailey*
Program #3 from *American popular song with Alec Wilder and friends*
For air week of 11/28/76
Reel-to-reel tape, 10"
*Half-track stereo; 7.5 ips*
Time: 59:00
Remastered 10/12/76
South Carolina Educational Radio Net
Provenance: Thomas Hampson

Folder 16  *Bernie Knee sings vintage pop songs*
Program #5 from *American popular song with Alec Wilder and friends*
For air week of 1/29/78
Reel-to-reel tape, 10"
*Half-track stereo; 7.5 ips*
Time: 59:00
South Carolina Educational Radio Net
Provenance: Thomas Hampson

Folder 17  *Bernie Knee sings vintage pop songs [copy 2]*
New copy 2/2/87
Reel-to-reel tape, 10"

Folder 18  *Irene Krall sings Coward and Legrand*
Program #8 from *American popular song with Alec Wilder and friends*
For air week of 2/19/78
Reel-to-reel tape, 10"
*Half-track stereo; 7.5 ips*
Time: 59:00
South Carolina Radio Network
Provenance: Thomas Hampson

Folder 19  *Irene Krall sings swinging songs of the 70s*
Series III, program #3 from *American popular song with Alec Wilder and friends*
Reel-to-reel tape, 10"
*Two-track stereo; 7.5 ips; tail out*
Time: 59:00
South Carolina Educational Radio Net
Provenance: Thomas Hampson

Folder 20  *Barbara Lea sings Willard Robison*
from *American popular song with Alec Wilder and friends*
August 19, 1976 - 2:30pm
Reel-to-reel tape, 10"
*Half-track stereo; 7.5 ips*
Time: 59:04
Folder 21  *Barbara Lea sings Lee Wiley*
Program #7 from *American popular song with Alec Wilder and friends*
For air week of 11/14/76
Remastered 10/7/76
Reel-to-reel tape, 10"
*Half-track stereo; 7.5 ips*
Time: 58:59
South Carolina Educational Radio
Provenance: Thomas Hampson

Folder 22  *Barbara Lea sings Willard Robison* [copy 2]
New copy 2/2/87
Reel-to-reel tape, 10"
Provenance: Thomas Hampson

Folder 23  *Mary Mayo sings Vernon Duke*
from *American popular song with Alec Wilder and friends*
Return date: 2/4/1977
Stereo, Reel-to-reel tape, 10"
Time: 58:57
Provenance: Thomas Hampson

Folder 24  *Mary Mayo sings Stephen Foster and early American songs*
from *American popular song with Alec Wilder and friends*
Return date: 1/22/1977
Stereo, Reel-to-reel tape, 10"
Time: 59:02
Provenance: Thomas Hampson

Folder 25  *The artistry of Mabel Mercer (Part I)*
Program #12 from *American popular song with Alec Wilder and friends*
For air the week of 12/19/76
Remastered 11/11/76
Reel-to-reel tape, 10"
*Half-track stereo; 7.5 ips; tail out*
Time: 58:57
South Carolina Educational Radio Net
Provenance: Thomas Hampson

Folder 26  *The artistry of Mabel Mercer (Part II)*
Program #13 from *American popular song with Alec Wilder and friends*
For air the week of 12/26/76
Remastered 11/11/76
Reel-to-reel tape, 10"
Folder 27  
*Ed Monteiro sings Joe Mooney*
Series II, program 12 from *American popular song with Alec Wilder and friends*
For air the week of 3/19/78
Reel-to-reel tape, 10"
*Half-track stereo; 7.5 ips*
Time: 59:00
South Carolina Radio Network
Provenance: Thomas Hampson

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

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

Folder 30  
*Portia Nelson sings Bart Howard*
Program #9 from *American popular song with Alec Wilder and friends*
For air week of 2/26/78
Reel-to-reel tape, 10"
*Half-track stereo; 7.5 ips*
Time: 59:00
South Carolina Educational Radio
Provenance: Thomas Hampson

Folder 31  
*Hugh Shannon sings saloon songs*
Program #10 from *American popular song with Alec Wilder and friends*
For air week of 3/5/78
Reel-to-reel tape, 10"
*Half-track stereo; 7.5 ips*
Time: 59:00
Folder 32  Carrie Smith sings Billie Holiday
from American popular song with Alec Wilder and friends
Reel-to-reel tape, 10"
Provenance: Thomas Hampson

Folder 33  Carrie Smith sings Hoagy Carmichael
From American popular song with Alec Wilder and friends
Reel-to-reel tape, 10"
Time: 59:00
Provenance: Thomas Hampson

Folder 34  Marlene Verplanck sings Hugh Martin
Program #4 from American popular song with Alec Wilder and friends
For air week of 10/24/76
Reel-to-reel tape, 10"
Half-track stereo; tail out
Time: 59:00
Remastered 9/16/76
South Carolina Educational Radio
Provenance: Thomas Hampson

Folder 35  Marlene Verplanck sings one-shot songwriters
Program #11 from American popular song with Alec Wilder and friends
For air week of 12/12/76
Reel-to-reel tape, 10"
Half-track stereo; 7.5 ips; tail out
Time: 59:00
Remastered 11/3
South Carolina Educational Radio Net
Provenance: Thomas Hampson

Folder 36  Margaret Whiting sings Richard Whiting and Arthur Schwartz
From American popular song with Alec Wilder and friends
Return date: 4/22/77
Reel-to-reel tape, 10"
Stereo
Time: 59:00
Provenance: Thomas Hampson

Folder 37  Margaret Whiting sings Johnny Mercer
From American popular song with Alec Wilder and friends
Return date: 4/1/77
Reel-to-reel tape, 10"
Folder 38  
**The artistry of Bobby Short (Part II)**
From *American popular song with Alec Wilder and friends*
Reel-to-reel tape, 10"
*Stereo; 7.5 ips*
Time: 59:00
Provenance: Thomas Hampson

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

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

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

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

Provenance: Thomas Hampson

Folder 43  
*The artistry of Bobby Short (Part I)*  
From *American popular song with Alec Wilder and friends*  
*Stereo*  
Reel-to-reel tape, 10"  
Time: 59:00  
Provenance: Thomas Hampson

*Sub-series 3: Discs*

**Box 1**

**Folder 1**  
*Suite for horn and strings*  

*Entertainment No. 2*

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

**Folder 2**  
*Songs*  

*Rain, rain don’t go away*  
*It’s getting awful lonely out tonight*  
*The first time we’re alone again*

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

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

*Songs for Patricia*

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

Folder 4  
*Saxophone quartet*

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

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

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

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

Folder 6  
*Suite No. 3 for tuba*

Harvey Phillips, tuba  
33 1/3 rpm  
Special pressing  
Audiodisc: New York, USA  
Provenance: Gunther Schuller

Folder 7  
*Pantagleize [sic] Suite*

*Introduction*  
*Bamboola’s dance*  
*Bamboola’s song*  
*Lullaby*  
*March*  
*Oboe solo – lullaby*  
*Clarinet solo – Un petit vin blanc*  
*Minuet from quintette in B flat, composer – Franz Danzi*  
*Love music*
Soldier’s song  
French taps  
March suite  
Performed by the New York Woodwind Quintette  
33 1/3 microgroove, stereo  
Produced by Noel Productions  
Provenance: Margun Music

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

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

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

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

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

Side 2:  
1. Three part inventions  
2. Petite Suite  
3. Sarabande  
4. Canone alla ottava  
5. Variations on a French folk song  
7. Sarabande (harpischord)
8. Canary music

33 1/3 rpm
Fine recording, Inc.: New York, NY
Provenance: Margun Music

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

Folder 11 “Peacock Feathers”
Conducted by Samuel Baron
Side A:
1. I see it now
2. 5/4 dance
3. Love is when
4. Bill’s theme
5. Taylor Mead theme
6. Hat in sky
7. Potted palm #1
8. Potted palm #2
9. Gypsy theme
10. Recorder and bass duet
11. Steak chase
12. Vespa waltz

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

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

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

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

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

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

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

Folder 18  
**Alec Wilder octets**

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

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

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

Folder 19  
**The songs of Alec Wilder**

**Side 1:**

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

**Side 2:**

1. *The winter of my discontent* (music by Wilder, lyrics by Berenberg) – Marlene Verplanck  
2. *Let me stay* (Music by Wilder, lyrics by McGlohon) – Ed Montiero  
3. *We lost our way* (Music by Wilder, lyrics by McGlohon) – Barbara Lea  
4. *All of us in it together* (Music by McGlohon, lyrics by Wilder) – Anita Ellis  
5. *When yesterday I loved you* (Music by Wilder, lyrics by McGlohon) – Mark Murphy

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6. *Baggage room blues* (Music by Wilder, lyrics by Sundgaard) – Woody Herman

7. *Who can I turn to* (Music by Wilder, lyrics by Engvick) – Anita Ellis

8. *The lady sings the blues* (music by Wilder, lyrics by Engvick) – Tony Bennett

9. *Just an old stone house* (Music and lyrics by Wilder) – Frank Sinatra
   (arranged for orchestra by Alec Wilder)

On all other selections – Loonis McGlohon, piano; Terry Lafferty, fender bass; Jim Lackey, drums
33 1/3 rpm
JJA 19795A

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

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

Side 1:
*Children meet the train*
*Such a tender night*
*Jack, this is my husband*
*She’ll be seven in May*
*Neurotic goldfish*
*Kindergarten flower pageant*
*Little white samba*

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

Side 2:
*Suite for flute and marimba*
Bonnie Boyd, flute
Chris Norton, marimba

*Suite for guitar and bass*
Gene Bertoncini, guitar
James Van Demark, bass

33 1/3 rpm
Pantheon PFN-2031

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

Folder 21  
*Children’s plea for peace*

**Side 1:**
- *Children’s plea for peace*
  - Eastman children’s chorus, members of the Eastman Wind Ensemble
  - Milford Fargo, Conductor
  - Alec Wilder, narrator
  - Sponsored by Rochester Association for the United Nations

**Side 2:**
- *Beethoven – “Ode to Joy”, Allegro, assai vivace, from Symphony no. 9 in D minor Op. 125 (Choral)*
  - Wilma Lipp, soprano; Elisabeth Hoengen, alto; Julius Patzak, tenor; Otto Wiener, bass
  - The Vienna Symphony Orchestra
  - Jascha Horenstein, conductor

33 1/3 rpm
- Turnabout Vox – TV-S 34413 (V-3638)
- Produced by Howard Scott; Engineer: H. Ros Ritchie
- Cover illustration photograph by Louis Ouzer
- Liner notes by Richard Freed
- Provenance: Gunther Schuller

Folder 22  
*Demsey plays Wilder*

David Demsey, soprano, alto and tenor saxophones
- Lillian Garwood – piano (side one)
- Bob Charest – piano (side two)
- Tom Hoffman – guitar
- John Hunter – bass
- Bill Reeve – drums

**Side one:**
- *Air for saxophone*
- *Sonata for alto saxophone and piano*
- *Suite no. 1 for tenor saxophone and piano*
  - I. Sempre libero e rubato
  - II. With passion, sempre rubato
  - III. Flowingly

**Side two:**
- *I’ll be around*
- *If someday comes ever again*
- *Summer is a-comin’ in*
- *It’s so peaceful in the country*
- *A long night*

33 1/3 rpm
- Side one recorded January 7-8, 1985
- Side two recorded April 13, 1985
Folder 23  
*Harvey Phillips plays Alec Wilder’s tribute to the Phillip’s family*

Side 1:
1. *Suite for flute and tuba* – Walter S. Hartley
2. *Two part invention No. 1* – J. S. Bach
4. *Suite no 1 for tuba and piano (Effie suite)*

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

33 1/3 rpm
Golden Crest recital series RE-7054: Huntington Station, NY
Photograph by Louis Ouzer
In ink on back of record jacket, “To Marian with great admiration and appreciation for all you do for all musicians – Harvey Phillips
Liner notes from Frederick James and Harvey Phillips
Provenance: Marian McPartland

Folder 24  
*It’s so peaceful in the country*
Percy Faith and his orchestra featuring Mitch Miller on English horn and oboe

*It’s so peaceful in the country*
*While we’re young*
*Goodbye, John*
*I’ll be around*
*It could happen to you*
*Imagination*
*Love among the young*
*Moonlight becomes you*
*Who can I turn to?*
*So help me*
*Darn that dream*
*It’s always you*

33 1/3 rpm
Columbia Records LP – CL779

Folder 25  
*Mostly Wilder - Music for flute alone and flute and piano*
Virginia Nanzetta, flute; Milton Kaye, piano
Side 1:
- **Sonata No. 2 for flute and piano (1965)**
- Small suite for flute and piano
- Ballade

Side 2:
- **Suite for unaccompanied flute (1975)**

33 1/3 rpm
Golden Crest recital series RE-7054: Huntington Station, NY
Cover by Phil Nanzetta
Liner notes by Robert Levy, music director of Tidewater Music Festival (Maryland)

**Folder 26**  
*John Barrows and his French horn*

Side 1:
- First sonata for horn and piano
  - Allegro
  - Andante
  - Allegra giacosa
- Suite for Horn and piano – part I
  - Dons Quixotic
  - Slow and sweet

Side 2:
- Second sonata for horn and piano
  - Allegro rithmico
  - Andante eapizzo
  - Scherzo fantastica
  - Allegro Ostenato
- Suite for horn and piano – Part II
  - Song
  - Epilogue
  - Suitable for dancing

33 1/3 rpm
Golden Crest recital series RE-7002: Huntington Station, NY
Notes from editor and AW

**Folder 27**  
*Marian McPartland plays the music of Alec Wilder*

Side 1:
- Jazz waltz for a friend
- Why?
- While we’re young
- Lullaby for a lady
- Inner circle

Side 2:
- I’ll be around
- Trouble is a man
- Homework
Where are the good companions?
It's so peaceful in the country
Side 1: Marian McPartland, piano; Michael Moore, bass
Side 2: Marian McPartland, piano; Rusty Gilder, bass; Joe Corsello, drums
33 1/3 rpm
Halecyon Records – HAL 109
Recorded June 20 and 21 at Columbia Studios
Engineer, Frank Laico; Mixing and editing, Joe Scariza; Mastering, Gilbert Kong;
Cover collage and design (framed by George E. Bailey), Joe Hendrick; Liner design, Susan Kemp; Color transparencies, Mel Simon; Inside photo, Katsuji Abe
Liner notes by James T Maher and Marian McPartland

In ink on inside cover, “Jan 1991 For the Sibley Music Library Best Wishes Marian McPartland”
Provenance: Marian McPartland

Folder 28  The sand castle
Composed and orchestrated by AW
Orchestra conducted by Samuel Baron
From the major motion picture produced and directed by Jerome Hill
Picture distributed by Louis de Rochmont Associates, Inc.

Prelude
Variations
Facing east
Swing music
Incantation
Golden knight
Lonely Seascape
Ragtime music
Lullaby
Finale
33 1/3 rpm
Columbia LP – CL 1455
Liner notes by Jerome Hill

Folder 29  The music of Alec Wilder
Conducted by Frank Sinatra
The Alec Wilder Octet featuring Mitch Miller, oboe and Julius Baker, flute
Side 1 (recorded in 1945):
Theme and variations
Air for bassoon
Harold Goltzer, soloist
Air for flute
Julius Baker, soloist
Air for English horn
Mitch Miller, soloist
Slow dance
Air for oboe
   Mitch Miller, soloist
Woodwind Octet, the Columbia String Orchestra and harpsichord
Conducted by Frank Sinatra
Side 2 (recorded in 1939 and 1940):
   Seldom the sun
   Her old man was suspicious
   His first long pants
   It’s silk, feel it!
   Pieces of eight
   Such a tender night
   She’ll be seven in May
Including: Jimmy Carroll, Eddie Powell, Mitch Miller, Harold Goltzer, Reggie Merrill, Walter Gross, Gerry Gillis, Frank Carroll, Toots Mondello
33 1/3 rpm
Columbia Legendary Performances Odyssey – Stereo 32 16 0262
Cover art: Richard Mantel

Box 2

Folder 30 New music for horns [also contains works from various other composers]
The Horn Club of Los Angeles
Conducted by Gunther Schuller
   Side 1:
      Nonet for brass
      Moderate – Song – With a good humor – Swing a little
33 1/3 rpm disc
EMI S-36036; Stereo Angel
Sound engineer, Carson Taylor; producer, George Sponhaltz
In ink on back of record jacket, “For M.M. who should know better than to buy frozen (written) music - Alec Wilder”
Provenance: Marian McPartland

Folder 31 Alec Wilder Sonata for cello and piano [also contains Beethoven Variations]
David Soyer, cello; Harriet Wingreen, piano
33 1/3 rpm disc
Golden Crest Records: Huntington Station, NY.
Golden Crest Recital Series: RE 7009

Folder 32 The New York Woodwind Quintet plays the music of Alec Wilder
Samuel Baron, flute; Jerome Roth, oboe; David Glazer, clarinet; John Barrows, horn; Bernard Garfield, bassoon
   Side 1:
      Quintet no. 2 for woodwinds (1956)
      Allegro – Andante e rubato – presto – allegro

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Suite for woodwinds!
Scherzo for flute
Andante for oboe

Side 2:
Air for clarinet
Blues for horn
Buffoonery for bassoon
Dinah (Akst – Lewis – Young)
Pavan (H. Purcell)
Chorale prelude Jesu, joy and treasure (D. Buxtehude)
Rondo andantino (K.P.E. Bach)

33 1/3 rpm disc - Golden Crest Records: Huntington Station, NY
Golden Crest Laboratory Series: CR 4028
Liner notes by Samuel Baron

Folder 33 Sonata for horn, tuba and piano [also contains works from various other composers]
John Barrows, horn; Harvey Phillips, tuba; Bernie Leighton and Tait Sanford, piano

33 1/3 rpm disc
Golden Crest Records: Huntington Station, NY.
Golden Crest Recital Series: RE 7018
Liner notes by James T. Maher

Folder 34 Sonata for trumpet and piano [also contains works from various other composers]
Joe Wilder, trumpet; Milton Kaye, piano; Harriet Wingreen, piano

33 1/3 rpm disc
Golden Crest Records: Huntington Station, NY.
Golden Crest Recital Series: RE 7007
Liner notes by James T. Maher

Folder 35 Sonata for trombone and piano [also contains works from various other composers]
John Swallow, trombone; Harriet Wingreen, piano

33 1/3 rpm disc
Golden Crest Records: Huntington Station, NY.
Golden Crest Recital Series: RE 7015
Liner note by John Barrows

Folder 36 Sonata for tuba and piano [also contains works from various other composers]
Harvey Phillips, tuba; Milton Kaye, piano; Bernie Leighton, piano

33 1/3 rpm disc
Golden Crest Records: Huntington Station, NY.
Golden Crest Recital Series: RE 7006
Folder 37  *Sonata #3 for French horn and piano* [also contains Hindemith Sonata for alto horn]
John barrows, French horn; Tait Sanford Barrows, piano
33 1/3 rpm disc
Golden Crest Records: Huntington Station, NY.
Golden Crest Recital Series: RE 7034
Liner notes by James T. Maher

Folder 38  *Songs for Peggy Lee / Sinatra / Ella / Tony Bennett and singers like that...*
Demonstration Record – Limited edition for artists only
Recording is authorized for professional song audition purposes only
Side 1:

Songs by Bill Engvick and AW:
- *I see it now*
- *The April age*
- *Ellen*
- *Lovers and losers*
- *I like it here*
- *The lady sings the blues*

33 1/3 LP
TRO – The Richmond Organization

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

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

Side A:
1. *Antoinette the clarinet* (clarinet solo – David Oppenheim)
2. *Knute the flute* (flute solo – Edward Powell)
3. *Bobo the oboe* (oboe solo – Mitchell Miller)
4. *Muldoon the bassoon* (bassoon solo – Harold Goltzer)
5. *Crumpet the trumpet* (trumpet solo – Harry Freistadt)
6. *Poobah the tuba* (tuba solo – William Bell)
8. *Mike Malone the slide trombone* (trombone solo - William Bradley)

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

33 1/3 rpm
Golden Records: New York, NY

**Folder 41**

**Songs for Patricia and other music of Alec Wilder**
Shannon Bolin, voice; Milton Kaye, piano

Side 1:

**Songs for Patricia** (words by Norman Rosten)

Side 2:

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

33 1/3 rpm LP
Riverside Records: New York, NY
Riverside Specialty Series RLP 12-805

**Folder 42**

**The New York Woodwind Quintet plays the music of Alec Wilder**
Samuel Baron, flute; Jerome Roth, oboe; David Glazer, clarinet; John Barrows, horn; Bernard Garfield, bassoon

Side A:

*Quintet no. 2 for woodwinds (1956)*

*Allegro* – *Andante e rubato* – *presto* – *allegro*

*Suite for woodwinds*

*Scherzo for flute*

*Andante for oboe*

Side B:

*Air for clarinet*

*Blues for horn*

*Buffoonery for bassoon*

*Dinah* (Akst – Lewis – Young)
Pavan (H. Purcell)  
Chorale prelude Jesu, joy and treasure (D. Buxtehude)  
Rondo andantino (K.P.E. Bach)  
33 1/3 microgroove disc - Golden Crest Records: Huntington Station, NY  
Golden Crest Tru Hi-fi recording: CR 3019  
Liner notes by Samuel Baron

Folder 43  
Barry Snyder plays Alec Wilder’s suite for piano, Prokofiev 7th sonata  
Barry Snyder, pianist  
Side 1:  
   Piano Suite – AW  
Side 2:  
   Sonata No. 7 opus. 103 – Serge Prokofiev

Folder 44  
Tacet for neurotics – The music of Alec Wilder  
Mundell Lowe and his orchestra  
Side 1:  
   1. Suggestion for bored dancers  
   2. She never wore makeup  
   3. What happened last night?  
   4. Walk softly  
   5. Let’s get together and cry  
   6. Mama never dug this scene  
Side 2:  
   1. Pop, what’s a passacaglia?  
   2. No plans  
   3. The endless quest  
   4. Around the world in 2:34  
   5. An unrelenting memory  
   6. Tacet for neurotics

Folder 45  
To: Alec Wilder and the world: songs by Alec Wilder  
Shannon Bolin, voice; Milton Kaye, piano
Side 1:
1. Songs for Patricia (Norman Rosten)
2. Four children’s songs
   a. The Golux’s song (James Thurber)
   b. The elephant present (William Engvick)
   c. The telephone book lullaby (Alec Wilder)
   d. The answers (Frank Etherton)
3. The plowman

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

33 1/3 Disc
Golden Crest Records: Huntington Station, NY
Golden Crest recital series: RE-7079
Liner notes by Shannon Bolin and Milton Kaye
In ink on back of album jacket, “For one of very few [?] loved over Marian M. Alec Wilder”

Folder 46  The New York woodwind quintet plays Alec Wilder
Samuel Baron, flute; Jerome Roth, oboe; David Glazer, clarinet; John Barrows, horn; Arthur Weisberg, bassoon
Side 1:
Woodwind quintet no. 3
   Allegro fugato
   In chorale style
   Allegro scherzando
   Andante – allegro

Side 2:
Woodwind quintet no. 4
   Andante cantabile
   Allegro energico
   Allegro
   Slowly, with warmth and intensity
Woodwind Quintet no. 6
   Allegro – Andante – March – Allegro giocoso

33 1/3 disc
Concertapes, Inc.
Monophonic; M1223
Liner notes by Samuel Baron
Folder 47  
*The New York Wind Quintet – Villa-Lobos, Alec Wilder*
Samuel Baron, flute; Jerome Roth, oboe; David Glazer, clarinet; John Barrows, horn; Bernard Garfield, bassoon

*Side 1:*
- Villa-Lobos
  - *Quintette (en forme de CHOROS)*
  - *Bachianas Brasileiras No. 6 for flute and bassoon*
    - *Largo*
    - *Fantasia*

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

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

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

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

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

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

*Side 1:*
- *Piano Suite – AW*
Side 2:

*Sonata No. 7 opus. 103 – Serge Prokofiev*

33 1/3 disc
Golden Crest Records: Huntington Station, NY
Golden Crest recital series: RE-7058
Photos by Louis Ouzer
Liner notes by James W. Baskin and AW

*Sub-series 4: Cassettes*

Folder 1  *Songs of Alec Wilder*
A birthday celebration of Alec Wilder’s 90th and the Eastman School’s 75th
July 30, 1997 – Kilbourn Hall
Valerie Errante, soprano; Robert Wason, piano; Aleck Brinkman, double bass; Ken Meyer, guitar
ESM/CED Summer Concert Series (1997) cassette
Date on cassette reads 9/14/97

   Side A:
   
   *River Run*
   *In the morning*
   *Definition*
   *The Coleen*
   *Margaret*
   *Lake Isle of Innisfree*
   *The covenant (if you are happy)*
   *The plowman*
   *The olive tree*
   *Where do you go?*

   Side B:

   *Listen to your heart*
   *Blackberry winter*
   *The echoes of my life*
   *It’s a fine day for walkin’ country style*
   *Don’t deny*
   *The winter of my discontent*
   *Remember my child*
   *A child is born* (Thad Jones)
   *The wrong blues*
   *The lady sings the blues*
   *Moon and sand* (Morty Palitz)
   *While we’re young* (Morty Paltiz)
   *I’ll be around*

Provenance: ESM/CED

Folder 2  *Her first party dress*
Alec Wilder, piano
Provenance: Marian McPartland

Folder 3  *The truth about windmills*

Folder 4  *Brass Quintet*
Provenance: Wilder tapes

Folder 5  Alec Wilder Program, April 1992
Michael Lasser, NPR radio program - Fascinatin' Rhythm
Provenance: Michael Lasser

Folder 6  *Wilder interview 6/8/75*

Folder 7  Wilder Octets
Eddie Powell, flute; Mitch Miller, oboe; Jimmy Carroll, clarinet; Reggie Merrill, bass clarinet; Harold Goldser, bassoon; Walter Gross, harpsichord; Gary Gillis, drums; Frank Carroll, bass
Side 1:
1.  *The Japanese sandman*
2.  *Concerning etchings*
3.  *Sweet Sue*
4.  *Blue room*
5.  *Walking home in spring*
6.  *A debutante’s diary*
7.  *Sea fugue Mama*
8.  *Neurotic goldfish* (complete)

Folder 8  “The spirit of ‘78”: A few songs by Alec Wilder

Folder 9  “Sand Castle” in harmony
“For Milford” written on cassette in ink

*Sub-series 5: Videos*

Folder 1  *People of Our Time: Mabel Mercer*
Introduction by Alec Wilder
New York City, 1974
VHS Tape
Canadian Broadcasting
Provenance: Gary Gilfillan
Sub-series 6: Compact Discs

Box 1

Item 1  
*It’s so peaceful in the country* [also contains *Music till midnight* by Percy Faith]  
Music of AW and Jimmy van Heusen  
Mitch Miller, oboe and English horn  
Percy Faith, conductor and arranger  
Recorded in 1953  
Track 14 – *While we’re young* (AW)  
Track 15 – *Goodbye John* (AW)  
Track 16 – *I’ll be around* (AW)  
Track 17 – *It could happen to you* (van Heusen)  
Track 18 – *Imagination* (van Heusen)  
Track 19 – *Love among the young* (AW)  
Track 20 – *Moonlight becomes you* (van Heusen)  
Digitally remastered mono recording  
Consists of previously released material originally recorded on analog equipment

Item 2  
*The truth about windmills*  
Burned CD

Item 3  
Centennial concert CD #1  
1. Octet: *It’s silk, feel it*  
2. Octet: *Such a tender night*  
3. Octet: *Jack, this is my husband*  
4. Rex Reed talk  
5. Gene Bertoncini (guitar) talk;  
   *Winter of my discontent*  
   *Baggage room blues*  
6. *Sonata No. 1 for flute and piano*  
7. *Did you ever cross over to Sneden’s?*  
8. *Vocalise No. 1*  
9. *Blackberry winter*  
10. Aaron Gandy talk  
11. *The churkendoose*  
Provenance: Judy Bell, The Richmond Organization

Item 4  
Centennial concert CD #2  
1. Tom Hampson talk  
2. Rex Reed talk  
3. Aaron Gandy introduced Bill Engvick  
4. *The moon just winked at me; Daddy long legs*  
5. *Footnote to a summer love* (clarinet solo)  
6. *Suite No. 1 for horn, tuba and piano*  
7. Rex Reed talk re. Jackie Cain
8. Mimosa and me
9. Moon and sand
10. Such a tender night/While we’re young
11. I’ll be around (Bill Mays, piano)
12. It’s so peaceful in the country
13. Rex Reed talk

Provenance: Judy Bell, The Richmond Organization

Item 5

The real-great adventures of Terr’ble Thompson Hero of Hist’ry

From Terr’ble Thompson The Musical

Originally recorded in NY - 1955
By Gene Deitch; music by AW; lyrics by Marshall Barer
Mitch Miller Orchestra and Chorus feat. Art Carney
Story, Gene Deitch and William Bernal

Provenance: Gift of Gene Deitch (Prague, Czech Republic) March 2006

Item 6

Alec Wilder: Suite for flute, oboe, bass & harpsichord (Baroque Suite)

Julie Johnson, flute; Carrie Vecchione, oboe; Rolf Erdahl, double bass;
Gail Olszewski, harpsichord.
Recorded at Wild Sound Recording Studio, Minneapolis, MN; August 9, 2019.

Provenance: Oboe Bass! (Apple Valley, MN) [duo of Carrie Vecchione and Rolf Erdahl], June 2021.

Series 4: Correspondence

Box 1

Folder 1

Correspondence donated by Glenn Bowen
1965-78
65 documents: 69 pages and 23 postcards
Includes:

Biography of Alec Wilder by William Engvick dated November 1964 (5 pages)

From: AW
To: Glenn Bowen
[undated]
3 from N.Y.C., NY [postcards]
1 from Tempe, AZ [postcard]
[date illegible – 1973?]

From Rochester, NY
November 21, 1968 – postmarked Miami, FL [postcard]
November 22, 1968 – postmarked Key West, FL [postcard]
November 22, 1968 – postmarked Key West, FL [postcard]
November 23, 1968 - postmarked Key West, FL [postcard]
November 23, 1968 - postmarked Key West, FL [postcard]
Jab at Howard Hanson
November 23, 1968 - postmarked Key West, FL [postcard]
November 24, 1968 - postmarked Key West, FL [postcard]
November 24, 1968 - postmarked Key West, FL [postcard]
November 25, 1968 - postmarked Key West, FL [postcard]
November 25, 1968 - postmarked Key West, FL [postcard]
November 25, 1968 - postmarked Key West, FL [postcard]
November 25, 1968 - postmarked Key West, FL [postcard]
November 25, 1968 - postmarked Key West, FL [postcard]
[date illegible] 1968 - postmarked FL [postcard]
December 9, 1968 – postmarked N.Y.C., NY [postcard]
Empty envelope [undated]

From: Bill Engvik
To: Mr. Bowen
January 9, 1965
AW sketches sent to Bowen from Bill Engvik
August 25, 1965
List of AW composition dates according to Bill Engvik
September 14, 1965
Additional AW composition dates
October 1, 1965
Additional AW composition dates. Expresses interest in Bowen’s dissertation in Wilder

From: Glenn H. Bowen
To: Mr. Paul Wittke, editor at G. Schirmer, Inc.
June 26, 1966
Requesting permission to quote AW’s Woodwind quintet no. 3 for his dissertation on AW’s chamber music with clarinet

From: Mr. Paul Wittke, editor at G. Schirmer, Inc
To: Glenn H. Bowen
July 6, 1966
Permission granted to use quotes from AW’s Woodwind Quintet No. 3 for Bowen’s dissertation

From: AW
To: Glenn Bowen
July 15, 1966 – postmarked Milwaukee, WIS
October, 1966 – postmarked Chicago, IL
Request from AW that he do a rough reading of the *Suite for flute, clarinet and piano* and to ask the radio station for a tape of the trio for clarinet, horn and piano

December 5, 1966 – postmarked N.Y.C., NY
AW notes that to obtain copies of the *Alto Concerto*, Bowen should contact Frank Battisti for the original score. Responds to Bowen’s suggestion to shorten the canon and is willing to do so.

From: Glenn Bowen
To: Mr. Jerry Tarack
August 16, 1967
Request for information on AW’s *Clarinet suite with strings*
Tarack’s response written in ink on back of letter (dated Sept 13, 1967)

From: AW
To: John Barrows
November 27, 1967 – postmarked NYC, NY [envelope only]

From: Marion C. Bone
To: Glenn Bowen
June 1, 1968 – postmarked Washington D.C.
Requesting assistance for her own thesis project: an annotated bibliography of known Wilder works

From: Glenn Bowen
To: Marion C. Bone
July 1, 1968 – postmarked Madison, WI

From: AW
To: Glenn Bowen
November 12, 1968 – postmarked West Palm Beach, FL
Request for tapes
November 26, 1968 – postmarked Key West, FL
January 3, 1969 – postmarked N.Y.C., NY
Contains newspaper copy

From: AW
To: Glenn Bowen
September 1, 1970 – postmarked Boston, MA [postcard]
Acknowledgement of receipt of tape

139
From: Warren D. Harden
To: Glenn H. Bowen
     July 5, 1972
         Thanking him for sending AW materials – book reviews and program from the premiere performance of the euphonium concerto

From: James G. Roy, Jr. – Assistant to Oliver Daniel, Concert music administration, Broadcast music Inc.
To: AW
     July 21, 1972
         Requesting materials for use in his entry on AW for Grove’s Dictionary of Music and Musicians

From: Harvey Phillips
To: Glenn Bowen
     October 24, 1972
         Requesting any assistance in having AW properly listed in Grove’s Dictionary
             In pencil; note on document states that biography from Bowen dissertation was sent Nov. 1

From: Glenn H. Bowen
To: Valerie O’Donoghue, Asst. Editor at The Instrumentalist
     January 3, 1973
         Regarding submittal of MS and photographs

From: Valerie O’Donoghue, Asst. Editor at The Instrumentalist
To: Glenn H. Bowen
     January 8, 1973 [postcard]
         Acknowledgement of receipt of manuscript with 1 photograph

From: Glenn Bowen
To: F. F. Swift – Editor, Woodwind world
     March 2, 1973
         Submittal of material for potential publication in Woodwind world

From: Glenn Bowen
To: Warren Harden
     April 20, 1972
         Re: Harden’s undertaking of a study of AW’s brass music

From: AW
To: Glenn Bowen
April 26, 1973 – Rochester, NY [Envelope only]
May 3, 1973 – Rochester, NY [Envelope only]
June 3, 1973 – N.Y.C., NY
June 27, 1973 – Rochester, NY
AW mentions an article written about himself in *The New Yorker* from July 6, 1973. Also mentions that Mr. Whittaker secured him a small commission from Benny Beach.

From: Glenn Bowen
To: Marjory Hanson, project assistant in music, National Endowment for the Arts
June 27, 1973
Writing in support of AW’s application for a grant from the NEA

From: AW
To: Glenn Bowen
October 23, 1973 – N.Y.C., NY [envelope only]
February 9, 1974 – N.Y.C., NY
AW thanking GB for commissioning a piece
June 22, 1974 – Rochester, NY
On the piece commissioned by GB [mentions flute, clarinet, bass clarinet]
November 9, 1975 – N.Y.C., NY
AW thanking GB for the tape and requesting more “aggressiveness” in the first and third movements
June 27, 1977 – Rochester, NY
AW on pieces that he has been writing since last December including: woodwind quintet with marimba (inspired by a performance AW heard of marimbist Gordon Stout), woodwind quintet for Art Dedrick (who ran Kendor music and wanted it for the Fredonia faculty quintet), also mentions the flute concerto and a piece for Morrice [sic] Secon in memory of John titled, “John Barrows”
November 7, 1977 – Key West, FL
December 5, 1977 – Key West, FL
AW glad that GB is playing “the duets”

From: Glenn Bowen
To: AW
January 9, 1978
Questions on notes for the “new clarinet duets” GB intends to perform in recital with the clarinet teacher at Lawrence University (Appleton)
In pencil; AW notes throughout page

From: AW
To: Glenn Bowen
[no envelope, postage date or place]
AW praise of quintet performance, thanks Nancy and Dick for performing his duets and mentions his new, in progress orchestra piece he intends to title *Music for old fashioned listeners* #97

From: AW
To: AW
[undated] – N.Y.C., NY [envelope only]

*Alec Wilder: Contemporary American Composer*
A descriptive study in two parts
By Ms. Bone – submitted for M. Mus Ed. To the faculty of The Catholic University of America (April 1, 1968)
Typed; 2 page outline

Taped interviews with song writers conducted by AW and/or James T. Maher
List of 12 interviews

From: Glenn Bowen
To: Desmond
[undated]
GB noticed faint writing in the back of a book from AW that he recognized as a draft of AW’s comments for the record “Tribute to John Barrows”
Xerox of draft on back of letter

Provenance: Glenn Bowen

Folder 2  *Correspondence donated by Marian McPartland*
From: AW
To: Edward
[undated]
Photocopy; 3 pages

From: Ned
To: Marion
From: Ned
February 20, 1981
On a meeting between AW friends on February 16, 1981 [after AW’s passing] possibly involving a concert and small gathering for dinner at the Manhattan
From: Marion McPartland
To: Mary Wallace Davidson
February 7, 1991
Marion McPartland sent along a letter from AW to Bill Hay about AW’s radio series as well as a piece from *The New Yorker*

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

Folder 3  *To: Allen Kelly*  
*From: AW*  
January 12, 1970 – George Town, Grand Cayman  
Photocopy; 2 pages  
August 24, 1976 – N.Y.C., NY  
Photocopy; 1 page  
August 9, 1977 – Boston, MA  
Photocopy; 1 page  
May 2, 1978 - Rochester, NY  
Photocopy; 2 pages  
February 8, 1980 – Rochester, NY  
Photocopy; 2 pages

Folder 4  *To: Jackie and Roy Kral*  
*From: AW*  
July 5, 1955  
AW mentions finding songs for the Krals who are interested in making an album; also mentions the performance of his opera [no title mentioned] directed by Rogers and written by AW and Bill Engvick  
Photocopy; 3 pages  
May 7, 1983 [must have meant 1973]  
Letter AW sent to the Krals after the sudden death of their daughter Nicky on May 3, 1973; second page is a copy of what AW wrote for them to place under a sturdy shell on the beach at Fire Island where they took Nicky’s ashes.  
Photocopy; 2 pages

Folder 5  *Correspondence re: “American Popular Song”*  
1969-June 1971  
66 documents, 99 pages
Contains letters and legal documents pertinent to formation of the book “American Popular Song” including various negotiations and Licenses of Print Rights for musical examples
Provenance: Maureen Meloy

Folder 6  
Correspondence re: “American Popular Song”  
July-September 1971  
98 documents, 117 pages  
Contains letters and legal documents pertinent to formation of the book “American Popular Song” including various negotiations and Licenses of Print Rights for musical examples
Provenance: Maureen Meloy

Folder 7  
Correspondence re: “American Popular Song”  
October 1971
58 documents, 159 pages
Also includes running list of musical examples in each chapter, publisher and permission status
Provenance: Maureen Meloy

Folder 8  
*Correspondence re: “American Popular Song”*
November – December 1971
69 documents, 101 pages
Provenance: Maureen Meloy

Folder 9  
*Correspondence re: “American Popular Song”*
January – May 1972
69 documents, 90 pages
Provenance: Joseph Taubman

Folder 10  
*Avon Foundation*
Correspondence concerning research grant for American Popular Song 1967-1969
70 documents, 110 pages
Includes research grant proposal, research cost estimate, notification of authorization of grant, matters of payment, Avon Project Status report, etc.
Provenance: Maureen Meloy

Folder 11  
*Avon Foundation*
1969-1971
61 documents, 87 pages
Includes estimated expenses, Progress report, Lists of titles cited/analyzed, list of copyright materials used in manuscript, summary of income and expense forms from New England Conservatory, documents regarding early negotiations for a contract with Oxford University Press for AW’s book, “American Popular Song”
Provenance: Maureen Meloy
Folder 12  *Carl Fischer, Inc.*  
November 12, 1968  
1 page  
Letter from Eric von der Goltz, Vice-President – Carl Fischer, Inc. to Joseph Taubman, Esq. regarding AW requests for all copies on hand of “*Chick Lorimer*”  
Provenance: Gift of Joseph Taubman

Folder 13  *The impossible forest and other works*  
1967-1968  
4 letters; 8 pages  
Letters pertaining to an unauthorized production of the opera “*The impossible forest*” to which AW called on his attorney, Joseph Taubman, to dissolve.  
Provenance: Gift of Joseph Taubman

Folder 14  *Interview tape by Arnold Shaw*  
1970  
4 documents, 14 pages  
Interview with AW regarding Mabel Mercer, interview conducted by Arnold Shaw  
Provenance: Gift of Joseph Taubman

Folder 15  *President Nixon’s letter to Milford Fargo*  
March 22, 1971  
2 pages  
Letter from President Nixon to Milford Fargo regarding recording of AW’s “*Children’s Plea for Peace*”  
2 photocopies of the original

Box 2

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

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

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

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

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

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

From: Unknown
To: AW
Appears to be voting tally with name and point rating of various pieces, accompanied by manila envelope addressed to AW
Contains votes from George Oppenheimer, Emory Lewis, Gottfried, Simon, Watts, A. Kroll, Leo Mishkin, John Lahn, Herves, John Beaufont, Glover…etc. [some names not legible]
March 5, 1931 – postmarked Rochester, NY

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

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

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

Folder 3  

1940s correspondence

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

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

From: Louis Ouzer
To: Miss Helen Moore
July 23, 1941 – [no envelope, 3 photocopies]
Written on Josef Schiff photography stationery
Letter on the upcoming report of company books
August 22, 1941 – [no envelope, 2 photocopies]
   On the play reports of AW’s music and on appointing
   Mitch Miller to the staff
A Thursday in late 1941 – [no envelope, 1 photocopy]
   Letter about September 3, 1941

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

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

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

Folder 4  1950s correspondence

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

From: Walter
To: Higgs (Hildegarde Watson?)
   October 18, 1954 – Boston, MA
From: Aunt Mary
To: Hildegarde Watson
June 8, 1955

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

Folder 5  
1960s correspondence

From: AW
To: J. S. Watson, Jr.
December 13, 1960 – postmarked Rochester, NY
Includes photocopy
[June?] 1961 – postmarked Michigan
October 8, 1961 – postmarked Rochester, NY
“Confession number one”
October 9, 1961 – postmarked Rochester, NY
“Confession number two”
October 9, 1961 – postmarked Rochester, NY
“Confession number three”
October 9, 1961 – postmarked N.Y.C., NY
“Confession number four”
October 10, 1961 - postmarked N.Y.C., NY
“Confession number five”
October 14, 1961 – postmarked West Palm Beach, FL
“Confession number six”
October 18, 1961- postmarked West Palm Beach, FL
“Confession number seven”
October 19, 1961 – postmarked New Orleans, LA
“Confession number eight”
Willing to take risks, willing to be a neoclassical
October 20, 1961 – postmarked Memphis, TN
“Confession number nine”
October 20, 1961 - postmarked Memphis, TN
“Confession number ten”
October 20, 1961 – postmarked Hot Spring Nat’l Park, ARK
“Confession number eleven”
October 31, 1961 – postmarked Boston, MA
“Confession number twelve”
November 6, 1961 - postmarked N.Y.C., NY
“Confession number thirteen”
December 9, 1961 - postmarked N.Y.C., NY

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

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

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

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

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

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

From: J. S. Watson, Jr.
To: AW
January 10, 1966
On AW’s poetry
Folder 6 1970-1973 correspondence

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

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

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

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

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

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

From: AW  
To: J. S. Watson, Jr.  
   [undated] – [no envelope]  
   January 25, 1971 – postmarked Rochester, NY  
   February 2, 1971 – postmarked Rochester, NY  
   July 7, 1971 – postmarked Key West, FL  
   [2 letters undated] 1972
May 3, 1972 – postmarked Key West, FL
May 31, 1972 – postmarked Boston, MA
June 1, 1972 – postmarked Boston, MA
2 letters dated January 1 included w/envelope
[1972 – w/out envelope]
July 4, 1972 – postmarked N.Y.C., NY
Comments on the trio for clarinet, bassoon and piano
Finishing suites for flute choir, brass quintet and then will work on sonata for viola, French horn and piano
August 16, 1972 – postmarked N.Y.C., NY
Postcard
October 19, 1972 – postmarked U.S.P.S. NY 144
November 1, 1972 – postmarked U.S.P.S. NY 144
Mentions return to Rochester that Tuesday
November 9, 1972 – postmarked U.S.P.S. NY 144
November 13, 1972 – postmarked U.S.P.S. NY 144
November 13, 1972 – postmarked U.S.P.S. NY 144
Postcard
November 20, 1972
Mentions Loonis McGlohon’s setting of Love Song to music
December 1, 1972 – postmarked U.S.P.S. MA 012
December 4, 1972 – postmarked U.S.P.S. NY 144
More on the trio for clarinet, bassoon and piano
February 3, 1973 – postmarked U.S.P.S. NY 144
On the plot and beginnings of The Truth about Windmills
February 15, 1973 – postmarked U.S.P.S. NY 144
AW’s thoughts on being awarded an honorary doctorate from University of Rochester
February 27, 1973 – postmarked U.S.P.S. NY 144
AW agonizing on whether to accept honorary degree

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

[March 20, 1973 – w/out envelope]
Condolences for the loss of Aleck from long illness

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

May 6, 1973 – postmarked Rochester, NY
Requesting monetary assistance on The Truth about Windmills. Includes details of plot, performance plans and est. budget
May 8, 1973 – postmarked U.S.P.S. NY 144
Thanks you letter for offer from JSW to fund The Truth about Windmills
June 12, 1973 – postmarked N.Y.C., NY
AW on the honorary doctorate ceremony
September 10, 1973 – postmarked U.S.P.S. NY 144
October 2, 1973 – postmarked U.S.P.S. NY 144
October 4, 1973 – postmarked U.S.P.S. NY 144
December 4, 1973 – postmarked U.S.P.S. NY 144
Mentions selling book of letters to Little, Brown

From: unknown [J. S. Watson, Jr.?]
To: unknown
[1973]
“After the eleven flutes, why not a tune for bagpipe..?”

Folder 7 1974-1975 correspondence

From: AW
To: Hildegarde Watson:
    January 20, 1974 – postmarked Rochester, NY

From: AW
To: J. S. Watson, Jr:
    May 20, 1974 – postmarked U.S.P.S. NY 144
    May 31, 1974 – postmarked U.S.P.S. NY 144
        AW on his inability to compose and intention to pay back
        the
        federal grant received. Upset by recent passing of John
        Barrows
    July 2, 1974 – postmarked U.S.P.S. NY 144
    July 10, 1974 – postmarked N.Y.C., NY
    August 10, 1974 – postmarked U.S.P.S. NY 144
    September 14, 1974 – postmarked U.S.P.S. NY 144
        AW on inability to compose, having a hard time in general,
        esp. without encouragement of John Barrows. Mentions the
        upcoming publication of Letter I never mailed
    September 14, 1974 – postmarked N.Y.C., NY
        Written on Algonquin Hotel stationery
    September 25, 1974 – postmark illegible
        AW writes of his few moments of inspiration, fears
    September 26, 1974 – postmarked U.S.P.S. NY 144
        On AW’s intention to pay back the CMA for the grant to
        write an orchestral work for the Rochester Philharmonic
    September 30, 1974 – postmarked N.Y.C., NY
        Written on Algonquin Hotel stationery
        AW’s plans to go to Santa Catalina Island
    October 14, 1974 - postmark illegible
    October 16, 1974 – postmarked U.S.P.S. NY 144
AW’s decision to write the orchestra piece with the grant fund
In ink; 4 pages
October 16, 1974 – postmarked U.S.P.S. NY 144
In ink; 1 page
October 27, 1974 – postmarked U.S.P.S. NY 144

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

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

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

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

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

From: AW
To: J. S. Watson, Jr:
May 23, 1975 – postmarked U.S.P.S. NY 144
Howard Scott removed from board of directors, Mitch Miller conducting AW orchestra piece
May 27, 1975 – postmarked U.S.P.S. NY 144
June 29, 1975 – postmarked N.Y.C., NY
AW “deliberate ignorance in matters pertaining to my craft”

From: J. S. Watson, Jr.
To: AW
August 12, 1975 [no envelope]

From: AW
To: J. S. Watson, Jr:
August 13, 1975 – postmarked N.Y.C., NY
18 confessions – AW thoughts on his life and work
August 13, 1975 – postmarked N.Y.C., NY
Labeled “Afterword”
August 15, 1975 – postmarked N.Y.C., NY
Sent in an Algonquin envelope
August 19, 1975
List of all AW compositions written that year
August 30, 1975 – postmarked N.Y.C., NY
AW mentions he is about to start work on a western musical w/the orchestra made up of banjo, country fiddle, organ, clarinet, accordion and drums
September 9, 1975 – postmarked N.Y.C., NY
AW on his rude behavior to the “successful world”
September 10, 1975 – postmarked N.Y.C., NY
AW asking about original paintings from book Jeanne D’Arc in the Memorial Art Gallery in Rochester (painter Boutet de Monvel). Asking on behalf of Lavinia Russ
October 1, 1975 – postmarked U.S.P.S. WI 535
AW writing an “Upstairs Downstairs” history of the Algonquin, working on western musical of the era of 1875

From: AW
To: Hildegarde Watson:
November 24, 1975 – postmarked N.Y.C., NY

From: AW
To: J. S. Watson, Jr:
December 2, 1975 – postmarked Avalon, CA
On the role of anonymity in AW’s composition process
One copy typed, one copy in ink

From: AW
To: Hildegarde Watson:

December 30, 1975 – postmarked N.Y.C., NY
AW living peripatetically and tossing things away

Folder 8  1976-1977 correspondence

From: AW
To: J. S. Watson, Jr.
In ink; one page
On translating prose to French
[Follow-up on response to above undated letter?] Re: Prose translated into French, Mallarme poem written to Dumas.
Mentions upcoming trip to Rochester May 26
January 5, 1976 [?] – postmarked George Town, Cayman Islands
Rejection from Charlotte [Drum?] 
Mentions work on Algonquin book Upstairs, Downstairs and hopeful for trip to Rochester in late February
January 26, 1976 – postmarked George Town, Cayman Islands
Mentions the new radio series based on his book American popular song
February 13, 1976 – postmarked N.Y.C., NY
Plus 3 photocopies
February 15(?), 1976 – postmarked N.Y.C., NY
Sent second draft of Upstairs – book about the Algonquin
February 18, 1976 – postmarked N.Y.C., NY
Finished the Algonquin book, intends to write a string quartet for the Guarneri [?] Quartet
February 20, 1976 – postmarked N.Y.C., NY
Turned over Algonquin book to publisher, Hildegarde ill
March 2, 1976 – postmarked N.Y.C., NY

From: J. S. Watson, Jr.
To: AW
Undated 3.37” x 6” card– response to letter from March 2
Contains marking in ink
From: AW
To: J. S. Watson, Jr.
March 18, 1976 – postmarked N.Y.C., NY
April 6, 1976 – postmarked Savannah, GA
Written on Sagamore Hotel stationery
In pencil; 5 pages

From: AW
To: Hildegarde Watson:
April 12, 1976 – postmarked U.S.P.S. NY 10001
Accompanying letter addressed to Sibley

From: AW
To: J. S. Watson, Jr.
June 2, 1976 – postmarked N.Y.C., NY
July 1, 1976 – postmarked U.S.P.S. NY 10001
AW’s creative process being stifled
October 11, 1976 – postmarked Rochester, NY
Sorrow of Hildegarde’s passing
October 13, 1976 – postmarked N.Y.C., NY
November 12, 1976 – postmarked Key West, FL
Finished cantata, Mountain Boy, started trio for piano, violin and cello and a few unaccompanied flute pieces
December 3, 1976 – postmarked N.Y.C., NY
January 6, 1977 – postmarked Charlotte, NC

From: Clara
To: J. S. Watson, Jr.: February 23, 1977 - [no envelope]
Mentions Hildegarde’s passing
Written on Soreno Hotel stationery, St Petersburg, FL

From: AW
To: J. S. Watson, Jr.
March 29, 1977 – postmarked N.Y.C., NY
Algonquin book refused by hotel and forbidden from being shown to other publishers
July 23, 1977 – postmarked N.Y.C., NY
On composing good music
September 27, 1977 – postmarked Harrogate, North Yorkshire
AW trip to England and Scotland
Envelope from Kingsmill Hotel Inverness
October 30, 1977 – postmarked Columbia, SC
Rumors started by Harry Chapin
Folder 9  1978 correspondence

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

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

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

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

From: AW
To: J. S. Watson, Jr.
July 26, 1978 [?] – no envelope
Contains poem, “Not eye but my rhyme”
July 26, 1978 – postmarked Bangor, ME
AW listening to recording of a recent brass quintet, more confident in his skills
September 7, 1978 – postmarked N.Y.C., NY
AW on “composing by instinct” and considering abandoning composition

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

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

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

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

Folder 10 1979-81 correspondence

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

From: AW
To: Dr. and Mrs. J. S. Watson
    January 19, 1979 – postmarked George Town, Grand Cayman Islands
        AW interested in lithium carbonate for depression
From: AW
To: Dr. J. S. Watson, Jr.:
   January 23, 1979 – postmarked George Town, Grand Cayman Islands

From: William R. Ploss, M.D.
To: J. S. Watson, Jr., M.D.:
   February 8, 1979 – postmarked Gainesville, FL
   Medical information regarding AW

From: AW
To: Dr. J. S. Watson, Jr.:
   February 1, 1979 [?]
   February 26, 1979 – postmarked N.Y.C., NY

From: AW
To: Dr. and Mrs. J. S. Watson
   March 5, 1979 – postmarked N.Y.C., NY
   Medical advice from Dr. Ploss

From: AW
To: Dr. J. S. Watson, Jr.:
   March 19, 1979 – postmarked N.Y.C., NY

From: AW
To: Nancy Watson:
   March 16, 1979 – postmarked Rochester, NY
   March 16, 1979 – postmarked Rochester, NY
   Only one envelope

From: AW
To: Dr. J. S. Watson, Jr.:
   April 30, 1979 – postmarked N.Y.C., NY
   July 12, 1979 – postmarked N.Y.C., NY
   July 17, 1979 – postmarked N.Y.C., NY
   July 23, 1979 – postmarked N.Y.C., NY

From: AW
To: Dr. and Mrs. J. S. Watson
   August 14, 1979 – postmarked N.Y.C., NY

From: AW
To: Dr. J. S. Watson, Jr.:
   September 12, 1979 – postmarked N.Y.C., NY
From: AW
To: Nancy Watson:
September 13, 1979 – postmarked N.Y.C., NY

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

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

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

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

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

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

From: Robert Freeman, Director, Eastman School of Music
To: Dr. and Mrs. J. Sibley Watson, Jr.
    December 31, 1980 – no envelope
    On the passing of AW
From: Mrs. Nancy Watson
To: Robert Freeman
   February 8, 1981 – no envelope

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

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

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

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

Box 3  *Correspondence from AW to David Diamond (DD) unless otherwise noted*
From 1946 – April 1979. Provenance: David Diamond

Folder 1  1946 – [no envelope]
   Written on Algonquin stationary
   In ink; one page

Folder 2  1947 – [no envelope]
   DD to conduct AW work
   In pencil; 2 pages

Folder 3  1947 – note [no envelope]
   Note written on two 7.6cm x 5cm cards
   In ink; 4 pages

Folder 4  April 1949 – no envelope
   AW about drinking, defending himself from negative remarks by Mr. Stoloff
   Mentions half scoring a long piece for Fred Waring
   In ink; 2 pages
Folder 5 1951 – no envelope
   Mentions Robbins’ choreography to Aaron Copland’s clarinet concerto
   Also mentions Otto Luening, Heinzheimer, Gus Schirmer, Herbie Stern,
   Sabina and Sarah
   In ink; 4 pages

Folder 6 From: AW
   To: Sabina (DD’s sister)
   AW in Pacific Palisades, CA for a film score
   AW in blue ink; notes from Sabina to DD also on letter in brown ink
   In ink; 2 pages

Folder 7 [undated]
   School opera went well, Interlochen will perform it a few times in August
   which AW hopes to attend [Kittiwake Island? Prem. August 7, 1954 at
   Interlochen]
   In ink; 2 pages

Folder 8 [undated – 1954?]
   AW finished score 3 weeks ahead of time and is pleased
   Plans on doing two more short ones with Arnold [Sundgaard]
   Intends to see a new play of Arnold’s at Barter Theatre in Abingdon, VA
   In ink; 2 pages

Folder 9 July 18, 1952
   Mentions school opera for Schirmers
   In ink; 2 pages

Folder 10 [undated]
   More on California and film composing with lyrics by Bill Engvick
   Letter appears to pre-date folders 6, 7, 8, 9
   In ink; 4 pages

Folder 11 August 8, 1952
   About to make a deal with Don Etlinger
   In ink; 2 pages

Folder 12 August 22, 1952 – postmarked St. John’s Newfoundland, Canada
   Sent to DD in Rome, Italy
   Sends sympathies for DD not being able “to stay on”
   In ink; 1 page

Folder 13 December 25, 1952
   AW people-watching at a diner
   In ink; 4 pages

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Folder 14  [undated]
Story
In ink; 6 pages

Folder 15  [undated]
John Barrows ill, Weldon Wilbur performed horn concerto with 6-hours-notice, finished “usher” job [Fall of the house of usher], still working on opera
In ink; 2 pages

Folder 16  June 19, 1953
In Ocracoke, NC w/Arnold
In ink; 2 pages

Folder 17  [undated]
In ink; 4 pages

Folder 18  September 1953
AW composed cantata on Chicken Little with libretto by Bill Engvick, beginning work on Freddie Firefly
Written on Algonquin stationary
In ink; 4 pages

Folder 19  September 19, 1953
Freddie Firefly likely not going to pan out,
Written on Algonquin stationary
In ink; 2 pages

Folder 20  October 22, 1953
In ink; 3 pages

Folder 21  [undated]
The cowboy kid and the little Dutch girl
AW asked to write music for a film about a child turned Dodger pitcher at age 11 due to divine intervention (baseball player’s ghost)
In ink; 6 pages

Folder 22  [undated]
AW mentions Chicken Little cantata, delivered four movement clarinet work to David [Oppenheim?]
In ink; 4 pages

Folder 23  May 1954
AW in Aurora on Cayuga Lake
On bad edits to AW and Arnold’s piece done by Schirmers
“For god’s sake don’t fall into that twelve-tone trap!”
Folder 24  November 1954
  LP pressed of *Child’s Introduction to the Orchestra* by Golden Records
  John Barrows recording four movement work AW wrote for his quintet
  AW starting work on “Usher” picture
  In ink; 2 pages

Folder 25  [undated]
  On what AW has written recently: musical comedy w/Arnold for Schirmer, five mvt. piece for strings, four mvt. piece for clarinet, another for flute, songs, small chamber pieces and a woodwind quintet – too nervous to compose *The Fall of the House of Usher* – has not started
  In ink; 6 pages

Folder 26  August 1955
  AW on the opera, with libretto and scenery by Bill Engvick, produced by Frank Baker [*Miss chicken little*]
  Orchestra composed of 11 performers: The NY woodwind quintet plus Ruthie Buffington and four other strings
  Mentions being asked to write for film *Albert Schweitzer*
  Mentions horn sonata for John Barrows and Vera Brodsky
  In ink; 6 pages

Folder 27  May 29, 1956
  In ink; 2 pages

Folder 28  [undated]
  AW composing for *Albert Schweitzer*, Sinatra conducting album of color pieces (AW finished blue and grey), Silvan Schulman recorded AW woodwind quintet written for John Barrows, possibility of writing show for Sarah Churchill in late spring in England
  In ink; 5 pages

Folder 29  December 28, 1956
  Western union telegram
  Typed; one page

Folder 30  December 27, 1956
  Written on Algonquin stationary
  In ink; one page

Folder 31  February 5, 1957
  Written on Algonquin stationary
  In ink; one page
Folder 32  March 8, 1957
Western union telegram
Typed; one page

Folder 33  June 1957
AW on a writing spree – finished piano sonata, horn sonata and third quintet – then went on to California. Stagliano to record horn sonata, Barrows to record second horn sonata. AW heading out to Milwaukee with john and quintet, then returning to write songs for a “spectacular” starring Mickey Rooney
In ink; 2 pages

Folder 34  July 15, 1957
Italcable telegram (Sent to DD in Florence, Italy)
Typed; one page

Folder 35  [undated]
Invited DD to rehearsal in the morning
Written on Algonquin stationary
In ink; one page

Folder 36  [undated – July or August 1957?]
AW mentions “situation” with an elderly relative
In ink; 2 pages

Folder 37  August 1957
AW speaks of ill aunt in the hospital; mentions Sinatra and mentions Jerry Robbins inviting Bronx teens to opening night to determine if the acting dancers are portraying the gang correctly [West Side Story?]
In ink; 2 pages

Folder 38  November 1, 1957
Italcable telegram (Sent to DD in Florence, Italy)
Typed; one page

Folder 39  January 10, 1958
AW’s aunt Emma now in nursing home and AW needs dental work – money tight
In ink; 3 pages

Folder 40  May 1958
AW briefly in France, can’t return in August as planned (too anxious for air travel), AW to write overtures for 2 plays, and incidental music for twelfth night for pocket festival put on by Jerome Hill in Cassis.
In ink; 4 pages

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Folder 41  October 1958
AW on why he can’t make excursion to Europe
In ink; 4 pages

Folder 42  November 28, 1958
AW on why he can’t make excursion to Europe, continued. Admits need
to take only one day at a time and avoid long term planning
In ink; 2 pages

Folder 43  April 1959
AW in minor car accident, turned in license, generally depressed
In ink; 2 pages

Folder 44  October 17, 1959
Money woes, AW mentions Ethan Ayer completing libretto for *The Wings
of the Dove* with music by Douglas Moore
In ink; 2 pages

Folder 45  December 8, 1959 – [Miami?]
In ink; one page

Folder 46  [undated – August 31]
In ink; one page
Pencil markings of expenses owed likely by DD

Folder 47  [undated]
Various information about others; Dental surgery for John Barrows has
put him off horn for a while, Hildegarde Watson wants John Barrow’s
quintet (NY Wind Quintet) to play in Rochester for the Friends of Music
In ink; 2 pages

Folder 48  [undated]
AW still owed money for *Grandma Moses*, AW glad to hear of Sibelius’
enthusiasm towards him, AW received pleasant letter from Dr.
Schweitzer, AW now doing odd jobs: opening for John Housman’s *Seven
lively arts*, a brass suite for Bill Bells brass quintet, score for television
musical *Pinocchio*, arrangements of old pop songs for John Barrows’
woodwind quintet, score for new musical of Arnold Sundgaard, songs and
background music for a new album of *Alice in wonderland* recited and
sung by Cyril Ritchard, songs for another album about Christmas sung by
Bing Crosby, and a few minute long pieces for an album of station breaks
to be sold to disc jockeys. AW also intends to visit Europe with Jerome
after all to write new score for *Twelfth night* in the Greek Theatre at
Cassis. AW also mentions “strange reports” on *West Side Story*
In ink; 4 pages
AW on how he has written more in 4 months than 4 years including: a flute sonata, trumpet sonata, tuba sonata, woodwind quintet, fifty short piano pieces, a cantata, an orchestra piece in 5 movements, ten four-hand piano pieces, an orchestral suite from a movie score. AW now finishing up work on suite for alto saxophone, suite for trombones and a sonata for string quartet and horn. NY Woodwind quintet to perform AW works at Friends of Music concert in Rochester. Mention of Howard Hanson.

Folder 51
AW in Chicago for a week, working and visiting a friend

Folder 54
1962
In ink; 2 pages

Folder 55
[undated]
AW in Italy, but can’t stay because his copyist is having trouble with score and recording dates for the film are in 10 days

Folder 56
[undated]
Planning trip with Jerome, to arrive second week in October [to Europe?]

Folder 57
1962
AW planning to move permanently to Key West, planning trip in October
Written on Algonquin stationary
In ink; 2 pages

Folder 58
1963
DD to give lecture, AW working on sonata series
In ink; 2 pages
<table>
<thead>
<tr>
<th>Folder</th>
<th>Date</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>59</td>
<td>February 1963</td>
<td>In ink; 2 pages</td>
</tr>
<tr>
<td>60</td>
<td>May 1963</td>
<td>In ink; 2 pages</td>
</tr>
<tr>
<td>61</td>
<td>June 1963</td>
<td>AW on indeterminate music – “part of the glorious dehumanization plot?” In ink; 2 pages</td>
</tr>
<tr>
<td>62</td>
<td>1963</td>
<td>Waiting for emblem, mentions Carl Haverlin and then Mr. Albee in regards to his Virginia Woolf play and preface to <em>The zoo story</em> In ink; 2 pages</td>
</tr>
<tr>
<td>63</td>
<td>1964</td>
<td>Written on Algonquin stationary In ink; 2 pages</td>
</tr>
<tr>
<td>64</td>
<td>1964</td>
<td>AW’s attitudes on composing In ink; 6 pages</td>
</tr>
<tr>
<td>65</td>
<td>January 3, 1966</td>
<td>AW on DD’s fourth quartet. In ink; 2 pages</td>
</tr>
<tr>
<td>66</td>
<td>1966</td>
<td>Written on Algonquin stationary In ink; one page</td>
</tr>
<tr>
<td>67</td>
<td>May 22, 1968</td>
<td>Written on The Edgewater stationary (Madison, Wisconsin) In ink; one page</td>
</tr>
<tr>
<td>68</td>
<td>May 17, 1968</td>
<td>In ink; one page</td>
</tr>
<tr>
<td>69</td>
<td>February 1969</td>
<td>AW on his writing and researching false legends of popular music [for his book <em>On American popular song</em>] In ink; 2 pages</td>
</tr>
<tr>
<td>70</td>
<td>March 20, 1969</td>
<td>In ink; one page</td>
</tr>
</tbody>
</table>
AW’s thoughts on a review of DD’s string quartet – “angered by the presumption that if a piece is not in the moment, it is not worth considering critically”

In ink; one page

Folder 71  March 28, 1969
Written on Algonquin stationary
In ink; two pages

Folder 72  [undated]
George in hospital, AW with fake teeth, is happy that DD enjoyed the book [On American popular song?]
In ink; one page

Folder 73  October 1971
AW mentions having attended first of the premieres and heard an unspecified piece and “Consortium” by Schwantner – discusses his own philosophies and how they don’t line up with modern music
In ink; 5 pages

Folder 74  January 14, 1972
AW on three premieres in one evening, including pieces of DD and AW, conducted by Walter. AW notes that the pieces were not rehearsed well enough and will be performed again
In ink; 2 pages

Folder 75  July 24, 1972 – postmarked N.Y.C., NY
Postcard
AW delighted to read sections of DD’s book
In ink

Folder 76  September 17, 1973 – postmarked N.Y.C., NY
AW mentions book he wrote, DD heading to Juilliard [DD became professor of composition at Juilliard in 1973]
In ink; 3 pages

Folder 77  June 26, 1974
In ink; 3 pages

Folder 78  July 26, 1974 – postmark illegible
In ink; 3 pages

Folder 79  June 26, 1974 – postmarked U.S.P.S., NY 144
AW mentions Hildegard Watson’s irritation at not being mentioned in his book [Letter I never mailed] and that not all good friends were mentioned [DD was not mentioned in book either]
April 23, 1975 – postmarked Chicago, IL
Hoping DD’s work goes well at Juilliard

In ink; 3 pages

Folder 80
July 14, 1975 – postmarked U.S.P.S., NY 144
In ink; one page

Folder 81
[undated]
Postcard
In ink

Folder 82
October 15, 1976 – postmarked U.S.P.S., NY 10001
AW offering assistance for DD after his heart attack, mentions Nancy and Howard Hanson
In ink; 4 pages

Folder 83
July 6, 1978 – Postmarked Rochester, NY
AW wishing DD well and noting that he must continue to compose despite age and regardless of the music quality
In ink; one page

Folder 84
April 1979 – postmarked N.Y.C., NY
Postcard
Sympathy over Ity’s death
In ink

May 12, 1980 – postmarked George Town, Cayman Islands
AW on receiving his fellowship and worried about composing since he knows of his inevitable dry spells
“May 1980 - Alec’s last letter to me” written in pencil by DD at heading
In ink; one page

Box 4

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

From: Julius Monk
To: AW
[Sunday - undated]
From Lillian Ross
To AW
February 12, 1964

From: Bernard Reis & Company, CPAs
To: “Gentlemen” Re: “Who’s Afraid of Virginia Woolf?”
February 18, 1964
Regarding recent audit of The Woolf Company; includes statements of receipts, disbursements, expenses as of February 1, 1964 and profit for New York and Road Company run for the eight weeks ended February 1, 1964

From: Lillian Ross
To AW
February 27, 1964

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

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

From: Walter P. Sheppard, program director Riverside Radio WRVR 106.7
To: AW
March 3, 1966
Part 1 of interview with Harry Bouras, to be broadcast at 10:30pm on March 15 and repeated at 5pm March 18; Part 2 broadcast at 10:30pm on March 17 and repeated at 5pm on March 21

From: AW
To: Arlene
April 1966
On sending her a draft of pieces he intended to call Suite for me and the eneme [sic]

From: AW
To: Bill Hay, South Carolina Educational Television Network
[undated]
AW’s recommendation of Marian McPartland as mediator and interviewer for radio jazz series

Folder 4  From: AW  
To: Dr. J. S. Watson, Jr.:  
[undated]  
        Thank you note  
        October 10, 1979  
        Letter  
        October 13, 1979  
        Letter of confessions  

Page titled, “Alec Wilder Punning and Clowning”  
By Hildegarde Watson  
[undated]  
        Hildegarde’s reminisces of AW (one page)

Folder 5  
Envelope with MS sketch  
Envelope from: Carroll Case  
To: AW  
May 15, 1933  
        Lyrics: “What do you think of Margaret dear, these were the only words she said, Father and I who lived all alone”

Folder 6  
Letters to Glenn [Bowen?]  
April 26, 1973  
        On securing an ensemble to perform a wind ensemble piece  
May 3, 1973  
        On progress of wind ensemble piece  
October 23, 1973  
        On progress of wind ensemble piece

Folder 7  From: AW  
To: Dr. Max Presburg  
[undated]  
        On AW’s intention to compose a violin sonata for him as a measure of gratitude and affection  
        Provenance: Max Presberg

Folder 8  From: AW  
To: Joyce Armitage (sister of Marian McPartland)  
        Copy of AW poem “Beauty! Art! Wit!...”  
[undated] original  
[undated] Photocopy [original not present]  
        Provenance: Marian McPartland
Folder 9

From: Jayne?
To: AW
January 30, 1967

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

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

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

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

Provenance: Bruce M. Creditor

Folder 10

From: AW?
To: Mitchell [Miller?] 

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

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

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

Provenance: Nancy Watson Dean
Folder 11  

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

September 4, 1973  
Fartalia #1

September 5, 1973  
Fartalia #2  
Mentions writing *The Truth about Windmills*

September 15, 1973  
Fartalia #4  
Mentions meeting with Arnold [Sundgaard] to consult with “opera people” and listen to a rehearsal. Also mentions that he will stay on and get to work on a new trio for Bernie and some more unaccompanied solos for Harvey

September [between 15-29], 1973  
Fartalia #5  
Mentions Milton Kaye’s request for ragtime, the rudeness of David Diamond, Cahill requesting to perform the piece AW wrote for Verne, Harvey putting some pieces he recorded on the back of the trio he recorded with John Barrows, progress on the Sundgaard opera, creating a piano reduction of Glenn’s concerto and Harry Boures FM station putting a couple of Grappelli records on cassettes

September 29, 1973  
Fartalia #6  
Mentions setting three lyrics sent by a talented woman living in London; has rewritten Ethan Ayer’s lyrics, finished 6 unaccompanied tuba solos for Harvey, and had a difficult time starting a new trio for Bernie; attempting to finish a new entertainment for wind ensemble

November 19, 1973  
Fartalia #9  
Mentions sending a piece to Keith Brion, who subsequently lost the 3rd and 4th pages of the fourth movement and upset AW; speaks of his adeptness with crossword puzzles; mentions wishing to compose the trio for Bernie as well as a piano and wind ensemble piece for Marian McPartland

November 20, 1973  
Fartalia #10  
Rant about Keith Brion losing pages of AW’s music and having to rewrite them.

November 27, 1973  
Fartalia #11  
Keith Brion issue continues, mentions the book of letters [Letters I never mailed?] accepted by Little Brown.

December 7, 1973  
Fartalia #12
Mentions that a wind ensemble has been assembled (not from the music school, but of competent musicians); mentions that Marian McPartland suggested Joe Morello, who can’t make the performance and as such was going to send a student; also mentions that Penderecki was there [New Haven?] with his published *Pittsburg Overture*.

Folder 12
From AW
To Dr. J. S. Watson, Jr.
July 22, 1943
Mentions that a record called *Paper Doll* sold for half a million and contains a tune of his which should bring him some royalties

Folder 13 *Miscellaneous correspondence to AW*

From J. S. Watson, Jr.
November 25, 1976
October 10, 1979

From Tony Reavell
2. VIII. 78
Of the *Martello Bookshop* in Rye, East Sussex England
Mentions E. F. Benson, Miss Mapp and the Rye Festival

From: TED
May 1979
Poem for AW entitled, “The Star Thrower” after Loren Eiseley

From: Robert Freeman, director – Eastman School of Music
January 14, 1980
Document identifying AW as an honorary degree recipient of the University of Rochester

From: Gordon N. Ray, president
February 23, 1980
Letter regarding interest in AW’s proposed Guggenheim fellowship studies and a request to secure financial details

From Max Presburg
July 5, 1980
Regarding the violin piece written for him

From: G. Thomas Tanselle, vice president of the John Simon Guggenheim Memorial Foundation
July 8, 1980
Notice of appointment by the board of trustees to a fellowship for the period from June 1, 1980 to May 31, 1981

From: Hugh Martin
   November 2, 1980

Addressed to “Uncle Al”
From: LB [Lorraine Bouras – daughter of Harry and Arlene Bouras]
   November 25, 1980
From: Lavinia Russ
   [undated postcard]
   [undated card]

From John and Gloria Kessel
   December 13 [no year]

From: Tish [St. Clair?]
   [undated]
   Mentions daughters Amy and Jane

Folder 14  *Louis Ouzer to AW (1942-1945)*
Consists predominantly of prose, stories and war accounts, some mention of AW pieces

   February 26, 1942
   April 1, 1943
   March 5, 1944
      Signed as “Dee Azur”
   October 2, 1944 (France – written for Sgt. Blaker)
   October 13, 1944 (France)
      Prose on war
   October 25, 1944 (France)
   November 13, 1944 (France)
   November 29, 1944 (France)
      Includes letter and holiday card from Headquarters Twelfth Army Group
   December 19, 1944 (France)
      Mentions that “I’ll be around” performed by Georgia Carroll was used in a movie short made for the G.I.s
   December 26, 1944 (France)
      Profound thoughts on war
   January 18, 1945 (France)
   February 13, 1945 (France)
   March 11, 1945 (France)
   March 19, 1945 (France)
   March 20, 1945 (France)
April 3, 1945 (France)
April 14, 1945 (Europe)
May 17, 1945 (Wiesbaden, Germany)
   On his travels during the war and his points earned
May 23, 1945 (Wiesbaden, Germany)
   Notes that although the war is over, it doesn’t feel over; mentions
   having heard Heifetz give an outdoor concert
August 15, 1945 (Fort Benning, Georgia)
   Signed as Dee Azur
   Mentions atomic bomb and returning to civilian life soon
August 26, 1945 (Fort Benning, Georgia)
   Signed as Dee Azur

September 5, 1950
December 18, 1951 (“Double Feature” - story)
   Signed as Dee Azur
[undated] Wednesday
[undated] Tuesday
   Signed as Dee Azur
March 25 (Wednesday) [no year present]
[undated] Friday
   Mentions performance of Neurotic Goldfish at Eastman and the
   audience reception
[undated] “Post War Planning” by Dee Azur
[undated] “We are tired…”
   Contains MS sketch in AW’s hand (pencil) at bottom of page,
   noting “Solo to H.M. Harry”

Folder 15 From: AW
To: Jackie and Roy Kral
   May 7, 1983 [likely meant to be 1973]
   Photocopied letter re: death of their eldest daughter – Nicoli Kral.
   Also includes copy of Wilder’s words in memory of Niki Kral
   written in ink by Jackie Kral (original copy in AW’s hand was left
   on the beach where they took Niki’s ashes)
   [see also Box 1 folder 4]

Folder 16 From: Peter Shaw, Canadian Broadcasting Corporation
To: Louis Ouzer
   April 29, 1969
   Thank-you letter for photographs of recording session. Also
   mentions Pat’s pregnancy and the hope to have AW involved in
   future programming.
Series 5: Personal Papers

Sub-series 1: Poetry

Box 1

Folder 1  Poems, pages 1-100 [copy 1]  [not dated]
          Titles included but not limited to:
          Club car (page 3)
          Hymn (page 8)
          Vacation (page 9)
          St. Regis (page 14)
          Pastorale (page 20)
          Jingle (page 26)
          Epitaph (page 26)
          Sacre du printemps (page 30)
          Defeatism (page 35)
          Debutante (page 46)
          Mob (page 49)
          Plagal Cadence (page 56)
          Idyll (page 57)
          Palmistry (page 59)
          Puberty (page 63)
          Conversation (page 69)
          Until it hurts (page 70)
          Luncheon (page 71)
          U.S. (page 85)
          Autumn (page 96)

Folder 2  Poems, pages 1-100 [copy 2]  [not dated]
          See folder 1 for contents

Folder 3  Poems, pages 1-100 [copy 3]  [not dated]
          See folder 1 for contents

Folder 4  Poems, pages 1-100 [copy 4]  [not dated]
          See folder 1 for contents

Folder 5  Poems, pages 101-200 [copy 1]  [not dated]
          Titles included but not limited to:
          Punctuation (page 108)
Egotist (page 112)
For my girl (page 129)
To my best boy Charles Henri Ford (page 135)
Pro (page 139)
Con (page 140)
Hymn (page 149)
Trinity (page 150)
Love (page 151)
Lilacs once (page 157)
Fifty years from home (page 160)
Propriety (page 164)
To the Helen who never launched (page 166)
A prayer (page 179)
[5/27/64] (page 180)
Vacation (page 190)
[5/27/64] (page 196)
[Letter from Arlene Bouras – July 16 (1964?)] (page 197)

Folder 6  Poems, pages 101-200 [copy 2]
[not dated]
   See folder 5 for contents

Folder 7  Poems, pages 101-200 [copy 2]
[not dated]
   See folder 5 for contents

Folder 8  Poems, pages 101-200 [copy 4]
[not dated]
   See folder 5 for contents

Folder 9  Poems, pages 201-269 [copy 1]
[not dated]
   Titles included but not limited to:
      Melange (page 222)
      A love song (page 240)
      Nightmare #1 (page 245)
      Nightmare #2 (page 246)
      In defense of indulgence (page 247)
      Agnes Day (page 254)
      XVI (page 264)
      In memoriam (page 267-268)

Folder 10  Poems, pages 201-269 [copy 2]
[not dated]
   See folder 9 for contents
Folder 11  *Poems, pages 201-269 [copy 3 - incomplete]*  
[not dated]  
Last page missing  
See folder 9 for contents

Folder 12  *Poems, pages 201-269 [copy 4 - incomplete]*  
[not dated]  
Contains pages 201-209, 236-269  
See folder 9 for contents

Folder 13  *Poems, pages 201-269 [copy 5 - incomplete]*  
[not dated]  
Contains pages, 210-235  
27 pages total  
See folder 9 for contents

Box 2

Folder 1  *Early poems*  
Found together in envelope  
154 leaves and one manila envelope  
Includes letter addressed to Alec [from J. S. Watson, Jr.?]  
124 pages typed  
57 pages by hand  
Contains drafts and early sketches of verse  
“Early Verse” written on manila envelope  

“*The value of the first glance*”  
Typed; one page  

“*There is an end to conceit*”  
Typed; one page  

“*Is it true of that inbound face over there?*”  
Typed; one page  

“*Do you envy the man with the fierce desire?*”  
Typed; two pages  

“*Love song*” –  
Typed; one page  

“*He sat on the edge of the bed*”  
Typed; one page  
Two copies; one with edits in pencil  
Page titled, “*Mistakes and Dupes*” 2/14/66  
“*You’re sixty-two years old*” – [omit] 5/15/64  
Typed; one page  
Two copies  

“*I see you doing the quiet things*” – [omit]  
Typed; one page
Two copies
“The child saw all the grownups” – [omit]
   Typed; one page
Two copies
“My dearest enemy” – omit
   Typed; one page
Two copies
“Before I figured it out” – omit
   Typed; one page
Two copies
“You’d never believe it, Mac” – omit
   Typed; one page
Two copies
“Death would have been” – omit
   Typed; one page
Two copies
“Communication #1”/”Communication #2” – omit
   Typed; one page

One copy of the following poems on yellow paper, second copy on orange paper:
   “Mr. Lowell and I” – 1 omit
      Typed; one page
   Yellow copy contains note from Dr. J. S. Watson
   “As you know” – 1 omit
      Typed; one page
   “Some summers ago” – 1 omit
      Typed; one page
   “A lady drew my face” – 1 omit
      Typed; one page
   “As the slender bridge” – 1 omit
      Typed; one page
   “Vacation” – 1 omit
      Typed; one page
   “You with tigress violence” 1 omit
      Typed; one page
   “Communication #1”/”Communication #2” – 1 omit
      Typed; one page
   “Take my hand, stranger” – 1 omit
      Typed; one page
   “Even Auden is God ‘n’” – 1 omit
      Typed; one page

[Second copy of above on orange paper]
   “Inadequate animal”
      Typed; one page
“Pastorale”
Typed; one page
“It hurts too much sometimes”
Typed; one page
“The marching frieze of conscious days”
Typed; one page
“You have slowed my pulse and deepened it”
Typed; one page
“Pity becomes an inquisitor”
Typed; one page
“Fulfillment is static”
Typed; one page
“Do my ways and words seem real to you?”
Typed; one page
“He tried to laugh cynically about his trembling”
Typed; one page
“Yours is a space problem”
Typed; one page
“Large with calm and instantaneous readjustment”
Typed; one page
“Idyll”
Typed; one page
“There’s a constant risk of more than pain”
Typed; one page
“Slowly am I made well”
Typed; one page
“Rags Dustin made money”
Typed; one page
“Can your disturbing little, sullen little, selfish face soften the rumble of guns”
Typed; one page
“Until it hurts”
Typed; one page
“Flow!”
Typed; one page
2 copies
“Impulse had done almost everything for him”
Typed; one page
“Defeatism”
Typed; one page
“That tree breathes no less for my weakness”
Typed; one page
“Imagine such a device as subtlety”
Typed; one page
“Do not begrudge the sick the sun”
Typed; one page
“No, I am not percussive”

Typed; one page
Note on back about Fire Dept. training school on Genesee St.

“Pallid as the lip of dusk”

Typed; one page

“The bar, waist-high”

Typed; one page

“What a child knows”

Typed; one page

“We do very well with beauty”

Typed; one page
Notes on back, in pencil

“It does not seem a man is small”

Typed; one page
Notes on back in pencil

“I am never elated by my success”

Typed; one page

“It must be false”

Typed; one page

“May I value my weakness”

Typed; two pages

“Watch as I write”

Typed; one page

“If it were spring”

Typed; one page

“I find that I’m sharing these things with you”

Typed; one page

“It’s quite safe and social”

Typed; one page

“It isn’t so much that I want to share this feeling”

Typed; one page

“I had left a paper cup on a ledge”

Typed; one page
Notes on the back, in pencil

“Must I relate the perfect warmth”

Typed; one page

“It’s as true as your trying not to stand there”

Typed; one page

“How presumptuous”

Typed; one page

“Skip a stone into the path of the sun”

Typed; one page
Two copies

“When I look upon the evening”

Typed; one page

“I knew when I fashioned my tempo tonight”
Typed; one page

“Debutante”
 Typed; one page
 Edits in ink

“Plagal Cadence”
 Typed; one page
 Originally titled, “Transition”
 Edits in ink

“Gregarious one, thrust up until you feel response”
 Typed; one page

“Hymn”
 Typed; one page

“Palmistry”
 Typed; one page
 Edits in pencil; notes in pencil on back

“Just for a moment”
 Typed; one page

“Strength is as good as a tree”
 Typed; one page

“Maybe your mother was scared by a monk”
 Typed; two pages

“It’s wearying to see too much”
 In ink; two pages

“It wasn’t books, was it”
 Typed; two pages

“Fear is too innate”
 Typed; one page

“I did this all alone”
 Typed; one page
 Edit in pencil

“Who nurses the nurses”
 Typed; one page

“What becomes clearer under fire?”
 Typed; two pages

“Sacre du printemps”
 Typed; one page
 Notes in pencil

“It’s good to be with you”
 Typed; one page

“A city is unfamiliar in mist”
 Typed; one page

“The devil is fair and female”
 Typed; one page

“It’s good to have loved”
 Typed; one page
 Edits in ink
“Would any of you like to know”
  Typed; one page
  Dated January 22, 1968
  “Nature Ombrageuse for title?” [typed at bottom]
“Creatures of habit”
  Typed; one page
“Marching about your life”
  Typed; one page
“Club Car”
  Typed; one page
  Title in pencil
“Right now, my very dear”
  Typed; one page
“Notice the scent of life?”
  Typed; one page
“So I’ve run out of paper, said the word man”
  Typed; one page
“You’re wrong!”
  Typed; one page
“They’re waiting for you, Mister”
  Typed; one page
“This is how easy it is”
  Typed; one page
“I’ve tried to track this down”
  Typed; one page

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

“Let this be a reminder”
  In ink; one page
  Written on Algonquin stationary
  Notes in pencil on reverse
“Vacation”
  In pencil; four pages
“This thing answers me perhaps too much”
  In ink; four pages
  Written on Algonquin stationary
“I listened to the ruthless repetition of the waves”
  In pencil; one page
“So”
  In pencil; two pages
  Written on Algonquin stationary
“I sit here, loving you”
In pencil; two pages
Written on Red Lion Inn stationary
“Lovely little girl”
   In pencil; one page
   “For my girl” written in pencil on reverse
“Maybe my health was good”
   In ink; 4 pages
“I live in a world of fools”
   In ink; two pages
“My beguiling friend”
   In pencil; 3 pages
“This thing is too beautiful…”
   Typed; one page
“A single brazen trumpet”
   In ink; one page
   On reverse of “This thing is too beautiful…”
“I am fed by their faces”
   In ink; 2 pages
   Written on The Sagamore stationary (Rochester, NY)
“Yes, child, the dream had to die”
   In ink; 2 pages
“There were slow nostalgic nights”
   In ink; 2 pages
   Written on Hotel Seaglade stationary (Palm Beach, FL)
“You have found me”
   In ink; one page
   Written on Algonquin stationary
“Understand finality!”
   In ink; 2 pages
   Written on Algonquin stationary
“She thinks she is fact”
   In ink; 3 pages
   Written on Algonquin stationary
“And so I’ve come to the new place”
   In ink; one page
“A wise child in any way”
   In pencil; 2 pages
“I have demanded”
   In pencil; 2 pages
“As we stand about”
   In pencil; 2 pages
“Youth is the best device”
   In ink; 2 pages
   Written on the back of Towne Tavern menus
“Anything seen once and without deliberation”
   In ink; 2 pages
Written on Sagamore Hotel stationary (Rochester, NY)

“Where is the beauty in me?”

In ink; one page

Partially scribbled out with pencil

Folder 2

Poems, Gift of Marian McPartland

[not dated]

Photocopy of “Beauty! Art! Wit!...” in AW’s hand (2 pages)

Plus 8 typed copies (8 pages)

10 typed copies of “Dear next reader…” (10 pages)

In ink, 5 pages of verse

One photocopy of inked page, “Is it something that makes you act crazy?”

Folder 3

Poems, Gift of Nancy Watson Dean

To: Dr. James S. Watson, Jr.

December 30, 1977 – postmarked Kansas City

“There’s a death that’s a gurgle...”

In ink; one page

To: Dr. James S. Watson, Jr.

January 2, 1978 – postmarked San Diego, CA

“Give me the most limped, jellied madrilène..”

“View the passing, to and fro...”

In ink; 2 pages

Folder 4

Poems, mailed to friends [1930?], 1967-68

March 23, 1968 – no envelope

“If I respect myself, I forgive myself...”

In ink; 3 pages

To: Dr. James S. Watson, Jr.

[not dated – 1930?] –N.Y.C., NY

“It’s becoming a chore, a trial”

In ink; 2 pages – enveloped labeled “Any color but white”

December 1940 – no envelope

“Perforate”

Typed; one page

1940 – no envelope

“The Rendering”

Typed; one page

To: Hildegarde Watson

February 5, 1941 – postmarked Rochester, NY
Written on Hotel Sagamore stationery

“Don’t be surprised at anything you see...”
In ink; 2 pages

September 29, 1967 – no envelope

“Two poems received by A. Wilder”
I. “Do not concern those who sleep with waking”
II. “Heart-breaking towns...”
2 pages typed;
In ink, 4 pages labeled pages 3-6 [pages 1 and 2 not present]

March 23, 1968 – no envelope

“COOL IT, WALTER!”
In ink, 2 pages

To: Dr. James S. Watson, Jr.
April 9, 1968 – N.Y.C., NY

“Why in the name of names...”
In ink, 2 pages
“I’m much too old...”
In ink, 1 page

[not dated, not addressed]

“The lost wallet, glasses...”
Typed; 1 page

“March”
Typed; 1 page

“Pavane for the U.S.”
Typed; 1 page

“Jazz Waltz”
Typed; 2 pages

Folder 5  Poems, mailed to friends 1970-1971

To: Dr. J. S. Watson
January 21, 1970 – postmarked Rochester, NY

“To Nancy”
“Had I the flair to do it if I would make my homage rhyme...”
In ink; one page

January 21, 1970

“America”
Note in AW’s hand, “These are samples of what members of a children’s choir thought they had been singing. I know the choir master and it’s not a jape”
Typed, one page
To: Dr. J. S. Watson
January 28, 1970 – postmarked Rochester, NY
“Those who fail to wonder...”
In ink; 2 pages

To: Dr. J. S. Watson
February 19, 1970 – postmarked Key West, FL
“Never tell this to the dying...”
In ink; one page

To: Dr. J. S. Watson
October 6, 1970 – postmarked Rochester, NY
“Much in the mind can change a memory...”
“Poem on the past” written on envelope in JSW’s hand
In ink; one page

[not dated, not addressed]
“Upstairs”
Typed; one page

To: Dr. J. S. Watson
October 6, 1970 – postmarked Rochester, NY
“After a long vacation of living...”
“Eagle scout lost his badge” written on envelope in JSW’s hand

To: Dr. J. S. Watson
November 16, 1970 – postmarked N.Y.C., NY
“Advice to the starry-eyed”
“Poem about love” written on envelope in JSW’s hand
In ink; one page

To: Dr. J. S. Watson
December 14, 1970 – postmarked Key West, FL
“Golden Wedding”
In ink; 2 pages

To: Dr. J. S. Watson
December 22, 1970 – postmarked Key West, FL
“Do poets write of pigeon’s feet”
In ink; 2 pages

To: Dr. J. S. Watson
December 27, 1970 – postmarked Key West, FL
“No matter what you hear me pompously proclaim...”
“The palm has dropped its coconuts” written on envelope in JSW’s hand
In ink; 4 pages

To: Dr. J. S. Watson
December 28, 1970 – postmarked N.Y.C., NY
“I have a hundred homes...”
“I have a hundred friends” written on envelope in JSW’s hand
In ink; 4 pages

[not addressed – no envelope]
1971
“Ideas oeuvres and people rejected...I accept rejection”
In ink; one page

To: Dr. J. S. Watson
January 3, 1971 – postmarked Boston, MA
“Prose may walk a slack wire”
In ink; one page

To: Dr. J. S. Watson
January 4, 1971 – postmarked N.Y.C., NY
“When someone who is closer to the secret than I am...”
In ink; one page
“I shall resist the growing fever...”
In ink; 2 pages
“That you can face its loss...”
In ink; one page

To: Dr. J. S. Watson
January 12, 1971 – postmarked Rochester, NY
“I do not admire you for being unafraid...”
In ink; one page

To: Dr. J. S. Watson
January 20, 1971 – postmarked N.Y.C., NY
“I know you, you heavy breathing lover...”
In ink; 2 pages

[not addressed – no envelope]
1971
“Perhaps posterity is so greedily desired...”
In ink; 2 pages
Poems mailed to friends, 1972

 Folder 6

[not addressed – no envelope]
[undated] – loose page
“Precipitate” indeed the word…”
In ink; one page

[not addressed – no envelope]
July 23, 1972 plus variations in October 1972 version
“Love Song”
Typed; one page

To: Dr. J. S. Watson, Jr.
1972? – no postmark on envelope
“My fondest wish”
In ink; 2 pages

[not addressed- no envelope]
1972?
“I’m harried and haunted by all that has happened”
Typed; one page
“Did I ever send you this one?” in ink at bottom

[not addressed – no envelope]
1972
“Just now I felt as a slip-coach”
Typed; one page

To: Dr. J. S. Watson, Jr.
January 22, 1972 or 4? – postmarked Rochester, NY
“Life exists like shells on sand”
In ink; 2 pages

To: Dr. J. S. Watson
January 13, 1972 – postmarked N.Y.C., NY
“Simply to hold by one’s side”
In ink; 2 pages
“The arrogance of the living”
In ink; 2 pages
“Failure builds sinew and calluses”
In ink; 2 pages
“The poet bursts from a circle’s center”
In ink; one page

To: Dr. J. S. Watson, Jr.
March 13, 1972 – postmarked U.S.P.S. NY 144
“I shall continue to cling”  
In ink; 2 pages

To: Dr. J. S. Watson, Jr.  
April 21, 1972 – postmarked U.S.P.S. NY 144
“*I saw a dozen squills*”  
In ink; 2 pages
“A poet needs”  
In ink; one page

To: Dr. J. S. Watson, Jr.  
April 29, 1972 – postmarked Key West, FL  
“*Profession*”  
In ink; one page
“*Speculation*”  
In ink; one page
“To a parlor poet”  
In ink; one page

To: Dr. J. S. Watson, Jr.  
May 12, 1972 – postmarked O’Hare, IL  
“The inconsequence of human life”  
In ink; 2 pages

To: Dr. J. S. Watson, Jr.  
May 14, 1972 – postmarked Chicago, IL  
“When swelling buds make a violet haze”  
In ink; 2 pages

To: Dr. J. S. Watson, Jr.  
July 11, 1972 – postmarked N.Y.C., NY  
“Before the hand of man”  
In ink; 2 pages

To: Dr. J. S. Watson, Jr.  
July 23, 1972 – postmarked N.Y.C., NY  
“*Love song*” [original version]  
In ink; 3 pages

To: Dr. J. S. Watson, Jr.  
August 7, 1972 – postmarked Key West, FL  
“The goblins are with us, they’re marching about”  
In ink; 3 pages

To: Dr. J. S. Watson, Jr.  
August 14, 1972 – postmarked N.Y.C., NY
“PIBROCH OR DONUIL DHU”
In ink; one page
Photocopy included

To: Dr. J. S. Watson, Jr.
September 26, 1972 – postmarked N.Y.C., NY
“Why don’t you stop dressing up in dead animals?”
In ink; one page

To: Dr. J. S. Watson, Jr.
October, 1972 – postmarked Key West, FL
“In the face of despair”
In ink; one page

To: Dr. J. S. Watson, Jr.
October 17, 1972 – postmarked U.S.P.S. NY 144
“How can the passions of poets”
In ink; 2 pages

To: Dr. J. S. Watson, Jr.
October 19, 1972 – postmarked U.S.P.S. NY 144
Sent in 111 East Ave envelope
“The dead and the dying”
In ink; 3 pages
“Beginnings are atlases”
In ink; 2 pages
“Jazz”
In ink; 3 pages

To: Dr. J. S. Watson, Jr.
October 20, 1972 – postmarked N.Y.C., NY
Sent in Algonquin envelope
“Once I wrote”
In ink; 2 pages
“One of my few joys”
In ink; 4 pages

To: Dr. J. S. Watson, Jr.
October 30, 1972 – postmarked Key West, FL
“Love song” [later version – for original see first document in folder]
In ink; 2 pages

To: Dr. J. S. Watson, Jr.
November 3, 1972 – postmarked U.S.P.S. NY 144
“Fame”
In ink; 5 pages

To: Dr. J. S. Watson, Jr.
November 6, 1972 – postmarked U.S.P.S. NY 144
“Birds of America”
In ink; 2 pages

To: Dr. J. S. Watson, Jr.
November 6, 1972 – postmarked U.S.P.S. NY 144
“The questions which have gripped my addled mind”
In ink; 2 pages
“Thoughts on resurrection”
In ink; one page

To: Dr. J. S. Watson, Jr.
November 8, 1972 – postmarked U.S.P.S. NY 144
“Just now I felt as a slip-coach”
In ink; 5 pages

To: Dr. J. S. Watson, Jr.
November 11, 1972 – postmarked U.S.P.S. NY 144
“Sitting by a freshly filled in grave”
In ink; 3 pages
“I hear the self-elected critics”
In ink; 2 pages

To: Dr. J. S. Watson, Jr.
November 19, 1972 – postmarked U.S.P.S. NY 144
“To lovers of rhyme”
In ink; 3 pages
“It’s a cellar”
In ink; 2 pages

[not addressed – no envelope]
1972
“Could Charles Dana Gibson draw Ibsen?”
In ink; one page
Handwriting of Dr. J. S. Watson, Jr.

Folder 7 Poems mailed to friends, 1973-1974
To: Dr. J. S. Watson, Jr.
March 9, 1973 – postmarked George Town, Cayman Islands
“Diary II”
In ink; one page
To: Dr. J. S. Watson, Jr.
March 22, 1973 – postmarked U.S.P.S. CA 940
“I hear the merchants plot their bloody, bloodless battle plans”
In ink; 2 pages

To: Dr. J. S. Watson, Jr.
May 31, 1973 – postmarked U.S.P.S. NY 144
“I prefer the quiet time”
In ink; two pages
“As the funnel narrows”
In ink; 2 pages

To: Dr. J. S. Watson, Jr.
September 7, 1973 – postmarked Nantucket, MA
“Travelling salesmen learn to live”
In ink; 3 pages

To: Dr. J. S. Watson, Jr.
September 12, 1973 – postmarked U.S.P.S. NY 144
“Recognition”
In ink; 2 pages

To: Dr. J. S. Watson, Jr.
September 26, 1973 – postmarked U.S.P.S. NY 144
“Sounds”
In ink; 4 pages

To: Dr. J. S. Watson, Jr.
From October 4, 1973 letter [see correspondence box 2 folder 6]
– postmarked U.S.P.S. NY 144
“Is it round or as square as a table?”
In ink; 2 pages

[not addressed – no envelope, perhaps also from October 4, 1973 letter]
“Attitudinizing”
In ink; 2 pages

To: Dr. J. S. Watson, Jr.
October 21, 1973 – postmarked U.S.P.S. NY 144
“Did you ever see a quiet country town”
In ink; 2 pages

To: Dr. J. S. Watson, Jr.
November 15, 1973 – postmarked U.S.P.S. NY 144
“If there is beauty in you”
In ink; 2 pages
[not addressed – no envelope, 1974?]
*Is the coward more inclined to sadness than the hero?*”
In ink; 2 pages

Envelope addressed to J. S. Watson, Jr.
April 20, [1974?] - postmarked U.S.P.S. NC 275

“*Such a dark fliration [sic] with death*”
In ink; 3 pages

To: Dr. J. S. Watson, Jr.
June 4, 1974 – postmarked U.S.P.S. NY 144
“The poets know”
In ink; 2 pages

To: Dr. J. S. Watson, Jr.
June 26, 1974 – postmarked U.S.P.S. NY 144
“The white-haired man in the peaked cap”
In ink; one page

Folder 8  *Poems mailed to friends, 1975*

To: Dr. J. S. Watson, Jr.
No postmark – 1975
“If I should wake before I die”
In ink; one page

[not addressed, no envelope]
March 6, 1975
“The succulence of Trollope’s scallops”
Photocopy of original in AW’s hand, 2 pages; plus two typed copies, 2 pages
“I love the ladies with gracious ways”
Two typed copies on same page as typed copy of “The succulence of Trollope’s scallops”

To: Dr. J. S. Watson, Jr.
March 29, 1975 – postmarked U.S.P.S. NY 144
“When the poet ages”
In ink; 2 pages

To: Dr. J. S. Watson, Jr.
April 13, 1975 – postmarked N.Y.C., NY
“I write my private thoughts to you”
In in; one page

199
To: Dr. J. S. Watson, Jr.
April 21, 1975 – postmarked U.S.P.S. NY 144
“In defense of rhyme?”
In ink; 2 pages

To: Dr. J. S. Watson, Jr.
June 19, 1975 – postmarked U.S.P.S. NY 144
“Time”
In ink; one page

To: Dr. J. S. Watson, Jr.
June 20, 1975 – postmarked U.S.P.S. NY 144
“The cynic”
In ink; 4 pages

To: Dr. J. S. Watson, Jr.
July 12, 1975 – postmarked U.S.P.S. NY 144
“Poets at their business posts”
In ink; 2 pages

To: Dr. J. S. Watson, Jr.
July 16, 1975 – postmarked U.S.P.S. NY 144
“When you start needing the beloved dead”
In ink; 3 pages

To: Dr. J. S. Watson, Jr.
August 18, 1975 – postmarked N.Y.C., NY
“Attack!”
In ink; 3 pages

To: Dr. J. S. Watson, Jr.
August 20, 1975 – postmarked N.Y.C., NY
“I blossom as I wither”
In ink; 2 pages

To: Dr. J. S. Watson, Jr.
August 20, 1975 – postmarked N.Y.C., NY
“Watch them as they seek a substitute for God”
In ink; 3 pages

To: Dr. J. S. Watson, Jr.
August 22, 1975 – postmarked N.Y.C., NY
“In honor of little reason and much rhyme”
In ink; 2 pages

200
To: Dr. J. S. Watson, Jr.
“That Berkshire hill”
In ink; 2 pages

To: Dr. J. S. Watson, Jr.
September 8, 1975 – postmarked N.Y.C., NY
“Warning!”
In ink; 3 pages

To: Dr. J. S. Watson, Jr.
September 19, 1975 – postmarked U.S.P.S. NC 280
“Frustration”
In ink; 1 page

To: Dr. J. S. Watson, Jr.
September 24, 1975 – postmarked N.Y.C., NY
“When casual crowds collect”
In ink; 1 page
“Admonition to perennials”
In ink; 1 page

To: Dr. J. S. Watson, Jr.
October 14, 1975 – postmarked N.Y.C., NY
“Odd that one who has moved as much as I”
In ink; 1 page

To: Hildegarde Watson
October 14, 1975 – postmarked N.Y.C., NY
“It’s sadder than you might believe”
In ink; 1 page
Includes one photocopy

To: Dr. J. S. Watson, Jr.
October 23, 1975 – postmarked N.Y.C., NY
“It’s a long thin lake”
In ink; 2 pages

To: Dr. J. S. Watson, Jr.
November 24, 1975 – postmarked N.Y.C., NY
“It can’t be other than sad”
In ink; 1 page

To: Dr. J. S. Watson, Jr.
December 1, 1975 [date received per note in JSW’s hand]
“I’m told of a man who sings while he eats”
Poems mailed to friends, 1976

To: Dr. J. S. Watson, Jr.
[“Received unsealed at NY NY 10001” on envelope – sent from NYC, NY]
[no date - 1976]
“*I’ve settled my score with the macrocosmic*”
In ink; 1 page

[undated, no envelope]
“*Apologia*”
1976
In ink; one page
With 2 photocopies

To: Dr. J. S. Watson, Jr.
January 31, 1976 –postmarked George Town, Cayman Islands
“*Parable*”
In ink; 1 page

To: Dr. J. S. Watson, Jr.
February 1976 –postmarked NY
“*Zen monastery*”
In ink; 2 pages

To: Dr. J. S. Watson, Jr.
February 5, 1976 –postmarked Miami, FL
“*Upstairs #2*”
In ink; 2 pages

To: Dr. J. S. Watson, Jr.
February 6, 1976 –postmarked N.Y.C., NY
“*Old age is treated like an ailment*”
In ink; 1 page

To: Dr. J. S. Watson, Jr.
February 20, 1976 –postmarked N.Y.C., NY
“*In spite of the wine*”
In ink; 2 pages

To: Dr. J. S. Watson, Jr.
February 25, 1976 – postmarked N.Y.C., NY
“The last open door”
In ink; 2 pages

To: Dr. J. S. Watson, Jr.
March 1, 1976 – postmarked N.Y.C., NY
“More about age”
In ink; 1 page

To: Dr. J. S. Watson, Jr.
March 2, 1976 – postmarked N.Y.C., NY
“Manic depressive??”
In ink; 2 pages
With one photocopy

To: Hildegarde Watson
March 2, 1976 – postmarked N.Y.C., NY
“I fall in love with strangers”
In ink; 1 page

To: Dr. J. S. Watson, Jr.
March 3, 1976 – postmarked N.Y.C., NY
“As a vulture”
In ink; 1 page

To: Dr. J. S. Watson, Jr.
March 6, 1976 – postmarked Columbia, SC
“Stop looking for answers!”
In ink; 4 pages

[not addressed, no envelope]
March 9, 1976
“Did Eith [sic] Cavell ever meet M. Ravel?”
In ink; one page

To: Dr. J. S. Watson, Jr.
March 10, 1976 – postmarked N.Y.C., NY
“Men of vision walked about Athens”
In ink; 2 pages
With one typed copy

To: Hildegarde Watson
March 11, 1976 – postmarked N.Y.C., NY
“I find it strange”
   In ink; 4 pages
   With one photocopy

To: Dr. J. S. Watson, Jr.
March 12, 1976 –postmarked N.Y.C., NY
“A stranger, a shy young man”
   In ink; 4 pages
   With typed copy

To: Dr. J. S. Watson, Jr.
March 12, 1976 –postmarked N.Y.C., NY
“Soothsayers and the tea-leaf readers”
   In ink; 1 page

To: Dr. J. S. Watson, Jr.
March 13, 1976 –postmarked N.Y.C., NY
“Dear, dear friend”
   In ink; 4 pages

To: Dr. J. S. Watson, Jr.
March 16, 1976 –postmarked N.Y.C., NY
“An adherent of Trotsky I doubt was Blavatsky”
   In ink; 1 page

To: Dr. J. S. Watson, Jr.
March 18, 1976 –postmarked N.Y.C., NY
“I try to refuse”
   In ink; 2 pages

To: Dr. J. S. Watson, Jr.
March 18, 1976 –postmarked N.Y.C., NY
“Men of vision walked about Athens”
   Typed, with edits in ink
“Did Edith Cavell ever meet M. Ravel?”
   Typed with edits
   Accompanied by note in ink from AW noting corrections for J. S.
   Watson, Jr. to type up for him

To: Dr. J. S. Watson, Jr.
March 22, 1976 –postmarked N.Y.C., NY
“Does size create more meaning?”
   In ink; 1 page
To: Hildegarde Watson
March 22, 1976 – postmarked N.Y.C., NY
“Would you be more impressed”
In ink; 2 pages
With one photocopy

To: Dr. J. S. Watson, Jr.
March 23, 1976 – postmarked N.Y.C., NY
“My hunger is to prove”
In ink; 1 page

To: Dr. J. S. Watson, Jr.
March 24, 1976 – postmarked N.Y.C., NY
“Apologia #98”
In ink; 1 page

To: Dr. J. S. Watson, Jr.
March 25, 1976 – postmarked N.Y.C., NY
“Professional point of view”
In ink; 3 pages

To: Dr. J. S. Watson, Jr.
March 25[?], 1976 – postmarked N.Y.C., NY
“If the CIA were to question me”
In ink; 1 page

To: Dr. J. S. Watson, Jr.
March 29, 1976 – postmarked N.Y.C., NY
“Keep thinking of the fingers of the willow”
In ink; 1 page

To: Dr. J. S. Watson, Jr.
April 1, 1976 – postmarked Jacksonville, FL
“Take your pick”
In ink; 1 page

To: Dr. J. S. Watson, Jr.
April 14, 1976 – postmarked N.Y.C., NY
“As I and Uta Hagan approach the big toboggan”
In ink; 1 page
With three photocopies of original, one typed copy with,
“The Toboggan by Alec Wilder 4-14-76” written in
J.S.W’s hand, and photocopy of typed version

To: Dr. J. S. Watson, Jr.
April 17, 1976 – postmarked Madison, WI
“More of you are ghosts to me”
In ink; 2 pages

To: Dr. J. S. Watson, Jr.
April 20, 1976 –postmarked Madison, WI
“Posterity”
In ink; 1 page

To: Dr. J. S. Watson, Jr.
May 8, 1976 –postmarked Indianapolis, IN
“After I ride on a long distance train”
In ink; 2 pages
Plus one photocopy and one typed copy

To: Dr. J. S. Watson, Jr.
“Do anything too much except demand”
In ink; 1 page

To: Hildegarde Watson
June 1, 1976 –postmarked N.Y.C., NY
“Never fear forgetting!”
In ink; 1 page
With two photocopies

To: Dr. J. S. Watson, Jr.
July 5, 1976 –postmarked N.Y.C., NY
“Old women praying”
In ink; 1 page

To: Dr. J. S. Watson, Jr.
July 14, 1976 –postmarked N.Y.C., NY
“Acknowledging nettles from old herbacious”
In ink; 2 pages
“Classroom mid-west Eliot”
In ink; 3 pages

To: Dr. J. S. Watson, Jr.
July 19, 1976 –postmarked N.Y.C., NY
“When did I discover”
In ink; 2 pages
To: Dr. J. S. Watson, Jr.
May 31, 1977 –postmarked N.Y.C., NY
“*Oh, that long, hooded file of silent choices*”
   In ink; 1 page
   Written on Algonquin stationary
   With one photocopy

To: Dr. J. S. Watson, Jr.
June 5, 1977 –postmarked N.Y.C., NY
“The thunderstorm outside”
   In ink; 3 pages
“*Once I thought that any tree*”
   In ink; 2 pages

To: Dr. J. S. Watson, Jr.
June 6, 1977 –postmarked N.Y.C., NY
“A life”
   In ink; 3 pages
   With one photocopy

To: Dr. J. S. Watson, Jr.
June 7, 1977 –postmarked N.Y.C., NY
“Chatterton wrote and forged”
   In ink; 3 pages

To: Dr. J. S. Watson, Jr.
June 8, 1977 –postmarked Rochester, NY
“*Upstairs revisited*”
   In ink; 2 pages

To: Dr. J. S. Watson, Jr.
July 2, 1977 –postmarked N.Y.C., NY
“I love ladies with gracious ways”
   In ink; 1 page
   With one photocopy
“*The succulence of trollope’s scallops*”
   In ink; 2 pages
   With one typed copy

To: Dr. J. S. Watson, Jr.
August 16, 1977 –postmarked N.Y.C., NY
“My friend”
   In ink; 2 pages
“*I was a coward*”
In ink; 2 pages
“Innocent objects, euphonious sounds”
In ink; one page
“Adrenalin”
In ink; 3 pages

To: Dr. J. S. Watson, Jr.
December 30, 1977 –postmarked Kansas City, MC
“Two beginnings”
In ink; 3 pages
With one photocopy

Folder 11 Poems mailed to friends, 1978

[not addressed, no envelope – 1978?]
“Gratitude”
In ink; 2 pages

To: Dr. J. S. Watson, Jr.
January 24, 1978 –postmarked N.Y.C., NY
“The phoenix”
In ink; 3 pages
With one photocopy

To: Dr. J. S. Watson, Jr.
February 4, 1978 –postmarked Charleston, SC
“Oh the plotted and the planned”
In ink; 1 page
With one photocopy

To: Dr. J. S. Watson, Jr.
February 6, 1978 –postmarked Charleston, SC
“Well, you idiot!”
In ink; 1 page
“You swore you’d never sit at a bar”
In ink; two pages

To: Dr. J. S. Watson, Jr.
February 12, 1978 –postmarked N.Y.C., NY
“Twentieth Century Eulogy”
In ink; 2 pages
With one photocopy

To: Dr. J. S. Watson, Jr.
February 18, 1978 –postmarked N.Y.C., NY
“Dilemma”
In ink; 2 pages
With one photocopy

To: Dr. J. S. Watson, Jr.
March 15, 1978 –postmarked George Town, Cayman Islands
“Teapot tempest”
In ink; 3 pages

To: Dr. J. S. Watson, Jr.
May 8, 1978 –postmarked Rochester, NY
“Why don’t you two go away together?”
In ink; 1 page
With two photocopies

To: Dr. J. S. Watson, Jr.
June 15, 1978 –postmarked N.Y.C., NY
“Mem’ry”
In ink; 1 page

To: Dr. J. S. Watson, Jr.
June 26, 1978 –postmarked Rochester, NY
“When Tennyson was chosen Laureate”
In ink; 3 pages

To: Dr. J. S. Watson, Jr.
June 26, 1978 [?] –postmarked Bangor, ME
“Not eye but my rhyme”
Includes letter to JSW
Photocopy; 3 pages
Original in correspondence box 2, folder 9

To: Dr. J. S. Watson, Jr.
July 6, 1978 –postmarked Rochester, NY
“Tribute”
In ink; one page
“Once more to prophets”
In ink; one page

To: Dr. J. S. Watson, Jr.
July 28, 1978 –postmarked Blue Hill, ME
“Shall I ever know”
In ink; 2 pages

To: Dr. J. S. Watson, Jr.
September 18, 1978 –postmarked N.Y.C., NY
“The jack-booted tramp of egos”
In ink; 2 pages
“Group therapy”
In ink; 2 pages
“A crownless king”
In ink; 2 pages

[not addressed, no envelope]
September 22, 1978 –no postmark
“98th Search”
In ink; 2 pages

[not addressed, no envelope]
October 26, 1978 –no postmark
“Maudlin imagery is for the middle class”
In ink; 1 page

To: Dr. J. S. Watson, Jr.
December 15, 1978 –postmarked George Town, Cayman Islands
“I don’t mind going into that longest, endless dark”
In ink; 1 page

Box 3

Folder 1 Poems mailed to friends, 1979

[not addressed, no envelope]
1979?
“The Guest”
In ink; one page

[not addressed, no envelope]
1979?
“The one who writes this truly knows the value of this treasure”
In ink; one page [possibly page two of another poem]

[not addressed, no envelope]
1979?
“Doctors and Patience”
Transcribed in purple ink; 2 pages

[not addressed, no envelope]
1979?
“The jack-booted tramp of egos”
In ink; one page
Second copy - transcribed in purple ink; one page
To: Dr. J. S. Watson, Jr.
May 20, 1979 –postmarked N.Y.C., NY
“Apologize?”
In ink; 2 pages

To: Dr. J. S. Watson, Jr.
May 23, 1979 –postmarked Rochester, NY
“My friend proffers an elusive smile”
In ink; 3 pages

To: Dr. J. S. Watson, Jr.
May 24, 1979 –postmarked Rochester, NY
“Posterity? Not for a minute!”
In ink; 1 page
Edit to the end of the last poem AW sent to JSW

To: Dr. J. S. Watson, Jr.
July 12, 1979 –postmarked N.Y.C., NY
“Death wasn’t precisely a gym”
In ink; 1 page

To: Dr. J. S. Watson, Jr.
October 3, 1979 –postmarked N.Y.C., NY
“For Frances”
In ink; 1 page
Written on the back of “Emilio Ristorante” menu

To: Dr. J. S. Watson, Jr.
October 8, 1979 –postmarked N.Y.C., NY
“Another search”
In ink; 1 page
Transcribed in purple ink; 1 page

To: Dr. J. S. Watson, Jr.
October 14, 1979 –postmarked N.Y.C., NY
“Guess what?! ”
In ink; 1 page
Transcribed in purple ink; 1 page

To: Dr. J. S. Watson, Jr.
October 14, 1979 –postmarked N.Y.C., NY
“I love you in stone”
In ink; 1 page
Transcribed in purple ink; 1 page
To: Dr. J. S. Watson, Jr.
October 14, 1979 –postmarked N.Y.C., NY
“Pubic hair is poison ivy”
In ink; 1 page
Transcribed in purple ink; 1 page

To: Dr. J. S. Watson, Jr.
October 14, 1979 –postmarked N.Y.C., NY
“You can’t wait; you’re mortal”
In ink; 2 pages
Transcribed in purple ink; 2 pages

To: Dr. J. S. Watson, Jr.
December 10, 1979 –postmarked N.Y.C., NY
“The flickering under-water blue”
In ink; 2 pages
One photocopy of poem; 2 pages
Two photocopies of front and back of envelope; 4 pages
Original envelope not present; see correspondence box 2 folder 10

To: Dr. J. S. Watson, Jr.
April 7, 1980 –postmarked N.Y.C., NY
“At 73”
In ink; 1 page

To: Dr. J. S. Watson, Jr.
June 16, 1980 –postmarked N.Y.C., NY
“Putting words to paper”
In ink; 1 page

Folder 2 Miscellaneous poems, manuscript

“Beauty! Art! Wit!” – [undated]
Photocopy; 2 pages

“Would any of you like to know” – January 22, 1968
In ink; 2 pages

“My fondest wish” – [undated]
Original not present
Transcribed in purple ink; 3 pages

“The sexual act at its best” – [undated]
In ink; one page
“I guess that when the end of it” – [undated]  
In ink; one page  
Written on the back of book jacket for “Wolf to the Slaughter” by Ruth Rendell

“Monkey-shines” – [undated]  
In ink; 2 pages

“Some celestial accountant” – [undated]  
In ink; 2 pages

Envelope  
To: Hildegard Watson  
From: AW

Postmarked April 19, 1976 - Madison WI  
No letter accompanying envelope

“Whitman Revisited”  
In ink; 3 pages

“Diary”  
In ink; 3 pages

“I wrote you once of reverence”  
In ink; one page  
“To J.S.W. from A.L.C.W.” written in heading  
Notes in JSW’s hand on reverse

Folder 3  Miscellaneous poems, typescript

“Introducing A.W.” – [undated]  
Typed twice on same page; corrections noted in ink and pencil  
On reverse:  
“Paging A.W.”  
Typed twice on same page; note in pencil  
Provenance: Dr. J. S. Watson, Jr.

“I” [and] “II” – March 20, 1966  
4 copies of both poems on same page  
3 copies of each poem individually

“There’s a marvelous mystery” – May 1966  
2 copies; 2 pages each  
“From AW 5 ’66” written in pencil in upper right corner
“On showing off” – May 1966
2 copies; one page each
“From AW 5-66” written in pencil in upper right corner

“Why do I steam about” – May 1966
2 copies; one page each
“From AW 5 ’66” written in pencil in upper right corner

“Poor little children!” – [undated]
2 copies; one page each

“Pavane for the U.S.” – April 25, 1966
2 copies; one page each

“The reassurance that comes” – April 25, 1966
2 copies; one page each

“Please shoot the piano player” – April 25, 1966
2 copies; one page each

“March” – April 25, 1966
2 copies; one page each

“Jazz Waltz” – April 25, 1966
2 copies; two pages each

“A ditty” – April 25, 1966
2 copies; one page each

“In order to speak or write of death” – April 25, 1966
2 copies; one page each

“The lost wallet, glasses,” – April 25, 1966
2 copies; one page each

“Could Charles Dana Gibson” – March 10, 1976
One copy; one page

“Two poems by A. Wilder” – September 29, 1967
3 copies; one page each

“Would any of you like to know” – January 22, 1968
One copy; one page
“I guess that when the end of it” – July 12, 1968
One copy; one page

“Such a dark flirtation with death” – [undated]
One copy; one page

“That he was thirty five” – [undated]
One copy; one page

“A crownless king” – [undated]
2 copies; one page each

“Group therapy” – [undated]
One copy; one page

“Some new year resolutions” – [undated]
One copy; printed on a greeting card

“The Bird” – [undated]
Excerpt from the Eastman School Magazine

Folder 4  Miscellaneous poems, undated

“In or out”
In ink; 2 pages
One copy; 2 pages

“O sea O sky O planet round”
In ink; 5 pages
Written on Hotel Seneca stationary - Rochester, NY

“The island trip with the jolly fellow”
In ink; 2 pages
2 photocopies; 2 pages each

“What can I say to the sun from your sky?”
In ink; 3 pages
“Y es for poetry book” written on back in ink
One photocopy; 3 pages

“Parable”
In ink; one page
One photocopy; one page

“What was your mother’s maiden name?”
In pencil; two pages
One photocopy; one page

On reverse:
“I’m looking for someone”
  Poem scratched out but still legible
  In pencil; one page
  One photocopy; one page

Written on Sheraton Hotel stationary – Rochester, NY

“For every evil under the sun”
  In purple ink (not AW’s hand); one page

“The cross we bear”
  In ink; one page
  One photocopy; one page

“It’s becoming a chore, a trial”
  Photocopy; 2 pages

“The sexual act at its best”
  Photocopy; one page
  Original in same box, folder 2

“Upstairs”
  4 photocopies; one manuscript [not in AW’s hand]
  One page each

Envelope
  To: Dr. James S. Watson, Jr.
  From: AW
  Likely contained the brown copy of the following three poems:

“Skip a stone into the path of the sun”
  2 copies; one page each

“When I look upon the evening”
  2 copies; one page each

“What a child knows”
  2 copies; one page each

Folder 5  Poems sent by Arlene Bouras to Mrs. James Sibley Watson for AW’s book

October 1, 1981
To: Mrs. James Sibley Watson
From: Arlene Bouras
  Letter sent along with AW poem
All letters in typescript:

“I waited thirty years” – 2 pages
“How extremely good” – 1 page
“How can I boast” – 1 page
“I am a gentleman, gentlemen” – 1 page
“In good time” – 1 page
“Just because the answers” – 1 page
“A entered these doors a mere twenty years ago” – 1 page
“Please tell me, Mr. Know-it-all” – 1 page
“Beverly, or whatever your name is” – 1 page
“Little girl” – 1 page
“True posterity in the mind of a living man” – 1 page
“How guarded are you?” – 1 page
“You truly are actors.” – 1 page
“Goodbye! Goodbye!” – 1 page
“Suzannah, when a child” – 2 pages
“If you want a lot” – 1 page
“If it is at all possible to recognize the miracle of one’s own self” – 1 page
“Poets write before illness and after” – 1 page
“This is the sort of evening” – 1 page
“Shall I take a memory course?” – 1 page
“Certainly you’re good!” – 1 page
“Mr. Lowell and I” – 1 page
“I salute you!” – 2 pages
“We elder lechers” – 1 page
“Lilacs once” – 2 pages
“Agnes day” – 1 page
“Once there was a time” – 1 page
“Right now, my very dear” – 1 page
“Notice the scent of life?” – 1 page
“So I’ve run out of paper, said the word man” – 1 page
“You’re wrong!” – 1 page
“They’re waiting for you, Mister” – 1 page
“You’re sixty-two years old” – 1 page
“I see you doing the quiet things” – 1 page
“The child saw all the grownups” – 1 page
“Before I’d figured it out” – 1 page
“You’d never believe it, Mac” – 1 page
“Death would have been a tougher assignment” – 1 page
“I’ve tried to track this down” – 1 page
“This is how easy it is” – 1 page
“I keep seeking small talk” – 2 pages
“I admit it” – 1 page
“Melange” – 2 pages
“I saw you, you terribly desirable one!” – 1 page
“To the Helen who never launched” – 1 page
“How horrid!” – 1 page
“Propriety” – 1 page
“Dear, dear man” – 2 pages
“For those of us who know” – 1 page
“My dear, I am a dreadful snob” – 1 page
“Sometimes, when your life is motionless” – 3 pages
“My dearest enemy” – 2 pages
“I’ll never forget you” – 2 pages
“Is this birth?” – 2 pages
“I mustn’t dwell on your face” – 1 page
“Fifty years from home” – 2 pages
“’I’ is not a very familiar word” – 1 page
“Forgive me, ladies and gentlemen” – 1 page
“Listen to the dear” – 1 page
“Let’s get behind everything we sell” – 1 page
“I, the white man, stand dying” – 1 page
“Now, about secrets!” – 1 page
“My doppelganger” – 2 pages

Folder 6  Poems, manuscripts
Provenance: Gift of Arlene Bouras (2/23/94)

“How extremely good”
In ink; one page

“How can I boast”
In ink; one page

“I am a gentleman, gentlemen”
In ink; one page

“In good time”
In ink; one page

“Just because the answers are spewing from my ticked-up mouth”
In ink; one page

“Wait! Just one second!” scratched out on reverse; still legible

“A entered these doors a mere twenty years ago”
In ink; two pages
Written on Santa Fe Super Chief stationary

“Please tell me, Mr. Know-it-all”
In ink; two pages
Written on Santa Fe Super Chief stationary

“Beverly, or whatever your name is”
In ink; one page
Written on back of a dinner menu sales sheet from March 28, 1966

“Now, about secrets!”
In ink; 2 pages
Written on Santa Fe Super Chief stationary

“Little girl”
“True posterity in the mind of a living man”
In ink; one page
Written on the back of a luncheon menu sales sheet from March 28
[likely 1966]

“I, the white man, stand dying”
In ink; two pages
Written on the back of letter to AW from Ernest Williams, Jr.
dated May 17, 1964

“How guarded are you?”
In ink; two pages
Written on Santa Fe Super Chief stationary

“You truly are actors.”
In ink; two pages
Written on Santa Fe Super Chief stationary

“Goodbye! Goodbye!”
In ink; 2 pages
Written on Broadway Limited Pennsylvania Railroad stationary

“Suzannah, when a child”
In ink; 2 pages

“Fifty years from home”
In ink; 2 pages

“I musn’t dwell on your face”
In ink; 1 page

“Lilacs once”
In ink; 2 pages

“Is this birth?”
In ink; 4 pages
Written on Golden State Rock Island Southern Pacific stationary

“I’ll never forget you, little big one”
Partial ink and pencil; 4 pages
Written on Golden State Rock Island Southern Pacific stationary

“Agnes day”
In pencil; 2 pages

“I waited thirty years”
In ink; 3 pages

“My dear, I am a dreadful snob” [dated 7/1/64]
In ink; 1 page

“Sometimes, when your life is motionless”
In ink; 3 pages

“Melange”
In ink; 2 pages

“My doppelganger”
In ink; 2 pages

“I saw you, you terribly desirable one!”
“To the Helen who never launched”  
In ink; 2 pages

“How horrid!”  
In ink; 1 page

“Propriety”  
In ink; 1 page

“Once there was a time”  
In ink; 2 pages
Written on Broadway Limited Pennsylvania Railroad stationary

“Right now, my very dear”  
In ink; 2 pages
Written on Broadway Limited Pennsylvania Railroad stationary

“Notice the scent of life?”  
In ink; 2 pages
Written on Broadway Limited Pennsylvania Railroad stationary

“My dearest enemy”  
In ink; 4 pages
Written on Broadway Limited Pennsylvania Railroad stationary

“You’d never believe it, Mac”  
In ink; one page

“The child saw all the grownups”  
In ink; 1 page

“Death would have been a tougher assignment”  
In ink; 2 pages

“I see you doing the quiet things”  
In ink; 2 pages

“You’re sixty-two years old”  
In ink; 1 page

“I’ve tried to track this down”  
In ink; 2 pages

“Before I’d figured it out”  
In ink; 1 page

“‘Sleepy, sleep, sleep,’ crooned the mother” [in envelope]  
In ink; 2 pages
Written on Algonquin stationary

On reverse: “The calling, the constant calling” [in envelope]  
In ink; 2 pages

“We elder lechers”  
In ink; 3 pages
Written on Broadway Limited Pennsylvania Railroad stationary

“I salute you!”  
In ink; 4 pages
Written on Broadway Limited Pennsylvania Railroad stationary

“Forgive me, ladies and gentlemen”  
In ink; 1 page
“I, as some worthies are, am an observer”
  In ink; 2 pages
I. “Shall I take a memory course” (7/15/64)
  In ink; 2 pages
II. “Certainly, you’re good!”
  In ink; 2 pages
III. “What on earth are you going to do with me?!!
  In ink; 2 pages
IV. “A love song”
  In ink; 4 pages
V. “Here goes a great big secret”
  In ink; 2 pages
VI. “My dear, dear friend”
  In ink; 2 pages
VII. “Tomorrow”
  In ink; 2 pages
VIII. “In defense of indulgence”
  In ink; 2 pages
IX. “My!”
  In ink; 2 pages
X. “Were I one given to prayer”
  In ink; 4 pages
XI. “He needs a mite of taking care of”
  In ink; 3 pages
XII. “For the frightened man”
  In ink; 3 pages
XIII. “Have you been for your “mental”, lately?
  In ink; one page
XIV. “A prayer”
  In ink; one page
“I keep seeing small talk” (7/28)
  In ink; 3 pages
“Sweetie-pie!”
  In ink; 2 pages
Written on Santa Fe Super Chief stationary
“Dear wonderer”
  In ink; 2 pages
Written on Santa Fe Super Chief stationary
“Imagine, imaginary reader”
  In ink; one page
Written on Santa Fe Super Chief stationary
“Okay!”
  In ink; 2 pages
Written on Santa Fe Super Chief stationary
“For those of us who know”
  In ink; 2 pages

222
Written on Santa Fe Super Chief stationary

“Nightmare #1”
In ink; one page

“Nightmare #2”
In ink; 4 pages
Written on Santa Fe Super Chief stationary

“Darling little girl!”
In ink; 2 pages

“My madness is a vaudeville joke”
In ink; 2 pages

“Dear, dear man”
In ink; 4 pages

“Matriarchs of America!”
In ink; 2 pages
Written on Santa Fe Super Chief stationary

“My darling!”
In ink; 2 pages
Written on Santa Fe Super Chief stationary

“Hey! Old lovers!”
In ink; 2 pages

“Hello, Dolly”
In ink; one page

“Listen to the dear darling scream” [in envelope]
In ink; 3 pages (12.5cm x 7.5 cm)

“This is the sort of evening”
In ink; 2 pages

“Poets write before illness and after”
In ink; 2 pages

“Pavane for America”
In ink; 2 pages

“The reassurance that comes with idle, talk”
In ink; 3 pages

“Please shoot the piano player”
In ink; one page
Dated April 1966

“March”
In ink; one page

“Jazz waltz”
In ink; 3 pages

“A ditty”
In ink; 2 pages

“In order to speak or write of death”
In ink; one page

“The lost wallets, glasses”
In ink; 2 pages

“The reassurance that comes with idle talk”
In ink; 3 pages
“Pavane for the U.S.A.”
In ink; 2 pages
“Why do I steam about looking slightly out of my mind?”
In ink; 3 pages
“Poor little children”
In ink; 2 pages
‘There’s a marvelous mystery”
In ink; 4 pages
“On showing off”
In ink; 2 pages
“Cummings said he’d only met two lemmings”
In ink; one page
“Shrieking” [marked as page 3]
In ink; one page
Written on the back of Hotel Algonquin stationary
“Let’s get behind everything we sell”
In pencil; one page
“Our hope’s in soap”
In pencil; one page
“If it is at all possible to recognize the miracle...” [half-way down page]
In ink; one page
“If you want a lot” [continued at top of previous page]
In ink; 2 pages

Envelope – postmarked June 15, 1964 - Los Angeles, CA
From: AW
To: Arlene Bouras

Folder 7 Miscellaneous poems from Bruce M. Creditor

“After societal hours, he becomes a cigarette glow”
Typed; one page
“Pro”
Typed; one page
“Con”
Typed; one page
“If a man could be filled with an unholy joy”
Typed; one page
“Like a placid Harlequin”
Typed; one page
“Vacation”
Typed; three pages
“What on earth do you want?
In ink; 3 pages
“The psychosomatic waltz”
Folder 8  
**Lyrics for eight songs of AW**  
“While we’re young”’ (lyric by William Engvick)  
Typed; one page  
“I’ll be around” (lyric by AW)  
Typed; one page  
“It’s so peaceful in the country” (lyric by AW)  
Typed; two pages  
“Trouble is a man”’ (lyric by AW)  
Typed; one page  
“Remember, my child” (lyric by William Engvick)  
Typed; one page  
“The winter of my discontent” (lyric by Ben Ross Barenberg)  
Typed; one page  
“Who can I turn to?” (lyric by William Engvick)  
Typed; one page  
“Soft as spring” (lyric by AW)  
Typed; one page

Folder 9  
**Poems**  
“A life”  
Typed; one page  
“By Alec Wilder” written in JSW’s hand  
“Gratitude”  
Typed; one page

Box 4  
Folder 1  
**List of poems**  
Contained within University of Rochester spiral-bound notebook  
Pages pertaining to AW in middle of notebook, between purple flags  
In ink; 19 pages in J. S. Watson Jr.’s hand  
First page dated January 17, 1966  
Index of first lines dated August 18, 1965  
In ink; 2 pages titled, “Complete List” and “Mistakes and dupes” with numbered lists. [Not J. S. Watson’s hand - perhaps Arlene Bouras?]  
First carbons dated February 14, 1966
Sub-series 2: Prose

Box 1

Folder 1  “At noon, no shadows” – [undated]
Typescript; 13 pages

Folder 2  “The biggest dog in the world” – [undated]
Typescript; 10 pages

Folder 3  “The cultural explosion” – [undated]
Typescript; 30 pages
Corrections and additions in ink in AW’s

Folder 4  “Don’t be surprised at anything you see” – [undated]
Typescript; one page

Folder 5  “The elegant refuge – Memoir of a life at the Algonquin Hotel” – copyright 1976
Chapter I-III: pages i-104
Dedication to Lavinia Russ
Foreword; pages i-xv
Invitation
I. While we’re young
II. The curtain raisers: Front desk and bellmen
III. The lively artists
Typescript; 122 pages total

Folder 6  “The elegant refuge – Memoir of a life at the Algonquin Hotel” – copyright 1976
Chapter IV – XII: pages 105-233
IV. The Strategists
V. “When the spirit moves you…”
VI. “Mrs. Russ’s Chair”
VII. “Kind hearts and gentle people”
VIII. Pause for cats
IX. Stone-hearted men
X. Kaleidoscope
XI. In loco parentis
XII. “Where do you go when it starts to rain?”
Epilogue
Prominent men and women who have come to the Algonquin
Hotel
Typescript; 128 pages total

Folder 7  Essay on jazz and non-jazz musicians
Photocopy of manuscript; 4 pages
Typed copy; one page
Manuscript copy in same series Box 2, folder 2

Folder 8  "For he looked for a city..."
Sub title, “Familiar objects be as if they were not familiar”
Typescript; 3 pages

Folder 9  “Letters I never mailed – Clues to a life”
Copy of published book; 243 pages
Jacket design by Marge Anderson, cover photograph by Louis Ouzer
Dedicated to James Sibley Watson
Card inserted into front matter, “With the compliments of the author” in
typescript, “Little, Brown and Company 34 Beacon Street Boston, MA
02106” in bottom right corner (10.5cm x 7.5cm)

Folder 10  “The man who put shit on the map”
Photocopy of manuscript; 14 pages

Folder 11  “The man who thought about nothing but cunts”
Photocopy of manuscript; 24 pages

Folder 12  “Poncho and the pigeons”
Typescript; 19 pages

Folder 13  Scenario for film “Good morning!” – January 27, 1931
Typescript; 2 pages
Notes in ink
Two photocopies; 2 pages each

Folder 14  Prose and scenario for film, The wedding night or “Let thy will be done”

Prose:
“When I find myself in an unfriendly smoking compartment...”
Typescript; 1 page
“By Alexander Wilder” signed in pencil at foot of page

Scenario for film:
The wedding night or “Let thy will be done” – January 27, 1931
Typescript; 3 pages
Photocopy; 3 pages

Envelope
From: AW
To: J. S. Watson Jr.
January 27, 1931 – postmarked N.Y.C., NY
Folder 15  
*The search*  
Manuscript of book in AW’s hand contained in 2 spiral-bound notebooks

First notebook:  
*Preface*  
*The Search, pages 1-113*  
In ink; 116 pages total

Second notebook:  
*The Search, pages 114-171*  
In ink; 57 pages total

Box 2

Folder 1  
*Prose, gift of Arlene Bouras 2/23/94*

“There is a current book of superlatives”  
In ink; 3 pages  
Notes in pencil on back

“You’ve never had it so good”  
In ink; 11 pages

“Here’s an average side street” [scenario]  
In ink; 2 pages  
Written on Hotel Bel-Air stationary – Los Angeles, CA

“On the moral side...”  
In ink; 5 pages  
Written on Golden State Rock Island – Southern Pacific stationary

“Our capacity to produce limitlessly...”  
In ink; 7 pages  
Written on Golden State Rock Island – Southern Pacific stationary

“When a quiet, reasonable second generation Italian...”  
In ink; 4 pages

Folder 2  
*Essay on jazz and non-jazz musicians - undated*  
In ink; 4 pages  
Typed copy in Box 1 folder 7

Folder 3  
*The search*  
Photocopy of manuscript (manuscript in same series box 1, folder 15)  
Also contains 4 inserted pages starting from page 44 titled, *“The twig is bent”*
Preface
Pages [numbered] 1-44
“The twig is bent” [insert]
Typescript; 4 pages
Title page written in ink; in AW’s hand
Pages [numbered] 45-171
186 pages total

Folder 4 “The semen’s saving bank”
Photocopy of manuscript; 15 pages

Folder 5 “The tappings”
Typescript; 13 pages

Folder 6 “The symbolist painters of 1890”
[no indication this pertains to AW]
Notes on the accompanying journal article
In J. S. Watson, Jr.’s hand
In ink; one page

Photocopy of journal article:
Includes Plate XXIII-XX
44 pages

Folder 7 Essays
Provenance: Bruce M. Creditor

“Hope, when it becomes a mass attitude...”
In ink; 3 pages

“I guess that about here starts the publisher...”
In ink; 15 pages

“This constitutes a flash-front”
In ink; 7 pages

Folder 8 “The tuxedo”
“The tuxedo” pages 1-27
“The entertainer” pages 28-40
“VI or VII” pages 41-43
[Numbering restarts] pages 1-18
“(Eastman School)” pages 22-28
Typescript; 60 pages
Corrections in pencil; in AW’s hand
Per edits, pages have been reshuffled
Provenance: Bruce M. Creditor

Folder 9  List of celebrities at the Algonquin
          In ink; 11 pages
          Provenance: Gift of Herbert Kaplan

Folder 10 The elegant refuge (draft part 1)
           Typescript and ink; 128 pages
           Provenance: Gift of Herbert Kaplan

Folder 11 The elegant refuge (draft part 2)
           Typescript and ink; 181 pages
           Provenance: Gift of Herbert Kaplan

Folder 12 [untitled]
           Typescript; 7 pages
           About The Sunlight Dialogues, visiting Milford Fargo’s relatives

Folder 13 I’ll be around: A play with music
           Based on the life, music and writings of Alec Wilder
           First draft; labeled as “Lou’s copy”
           Script; 33 pages

Folder 14 The song writer
           Typescript; 16 pages

Folder 15 Litmus paper test
           Typescript; 10 pages

Folder 16 By the wind grieved
           Typescript; 11 pages

Folder 17 The rhododendrons
           Typescript; 11 pages

Folder 18 Poncho and the pigeons
           Typescript; 19 pages

Folder 19 Now
           Typescript; 11 pages

Folder 20 The amateur
           Typescript; 17 pages
Folder 21  

  *Tony*  
  Typescript; 5 pages

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Box 3

Folder 1  

  *Donald and Mr. Constable*  
  Typescript; 10 pages

Folder 2  

  *The son*  
  Typescript; 21 pages

Folder 3  

  *The bobble birds*  
  Typescript; 18 pages

Folder 4  

  *Mrs. Albertini*  
  Typescript; 10 pages

Folder 5  

  *All of a piece*  
  Typescript; 6 pages

Folder 6  

  *Every other inch a God*  
  Typescript; 17 pages

Folder 7  

  *Mistaken identity*  
  Typescript; 18 pages

Folder 8  

  *The “smalls”*  
  Typescript; 13 pages

Folder 9  

  *Jack Spratt*  
  Typescript; 9 pages

Folder 10  

  *The tappings*  
  Typescript; 13 pages

Folder 11  

  *Mister Bouquet*  
  Typescript; 14 pages

Folder 12  

  *Another portrait of a lady*  
  Typescript; 18 pages  
  In ink; 2 pages

Folder 13  

  *The difference*  
  Typescript; 11 pages
Folder 14  Jesus wept
          Typescript; 5 pages

Folder 15  The listener
          Typescript; 7 pages
          Accompanied by Hotel Algonquin tag reading, “Fred Binkley will call
          from Alec Wilder”; in ink

Folder 16  The runaway
          Typescript; 37 pages

Folder 17  The be-ers
          Typescript; 9 pages

Folder 18  Further reflections on art and the artist
          For AW
          By James T Maher
          Typescript; 4 pages

Folder 19  [Untitled]
          In ink; 20 pages
          Parts written on Algonquin stationary

Folder 20  Where do you go when it starts to rain?
          In ink; 21 pages

Folder 21  The elegant refuge
          Typescript; 241 pages

Folder 22  The elegant refuge
          Manuscript; 219 pages
          Accompanied by manila envelope

Box 4

Folder 1  The elegant refuge
          Pages grouped as found, not necessarily in order
          Typescript; 130 pages

Folder 2  The elegant refuge
          Pages grouped as found, not necessarily in order
          Typescript; 80 pages

Folder 3  The elegant refuge
          Pages grouped as found, not necessarily in order
          Typescript; 110 pages
Folder 4  *The elegant refuge*
Pages grouped as found, not necessarily in order
Typescript; 89 pages

Folder 5  *The elegant refuge*
Pages grouped as found, not necessarily in order
Typescript; 126 pages

**Series 6: Ephemera**

*Sub-series 1: Biographical material*

**Box 1**

Folder 1  “*Life Story*”
Typescript; 190 pages
Notes in pencil and ink on title page

Folder 2  *Brackman, Alec Wilder works – May 26, 1964*
Reference list of AW works based on list provided by AW
Typescript; 6 pages
Provenance: Arlene Bouras

Folder 3  Wilder baptismal certificate and presidential invitation
Invitation from President and Mrs. Johnson to attend luncheon at The White House on October 10, 1967 at one o’clock
Invitation on 14.5cm x 9.75cm cardstock
Accompanied by 10cm x 6.5cm card to present at time of arrival
Provenance: Arnold Sundgaard

Baptismal Certificate
Date of baptism: June 15, 1907
Accompanied by letter from Mrs. Henry D. Ogden, parish secretary for St. Paul’s Church
Provenance: Arnold Sundgaard

Letter
From: Arnold Sundgaard
To: Tom
December 23, 1989 – [no envelope]
Letter relinquishing the aforementioned items from his possession, where they had been left by AW for safekeeping
Provenance: Arnold Sundgaard
Folder 4  New Yorker article
Photocopy; 3 pages

Folder 5  Alec Wilder biography

Alec Wilder
By William Engvick, November 1964
Photocopy; 5 pages
Original in series 4: Correspondence, box 1, folder 1

Folder 6  Autobiographical account
Contained in notebook
In ink; 23 pages
Provenance: Bruce M. Creditor

Folder 7  Journal entries
AW’s journey on the Canadian National Railroad from New York through Foleyet, Winnipeg, Vancouver, SF, and ending in Hollywood.

December 12, 1951
In ink; 2 pages

December 13, 1951
In ink; 1 page

December 14, 1951
In ink; 1 page

December 24, 1951
In ink; 2 pages

December 25, 1951
In ink; 5 pages

December 26, 1951
In ink; 2 pages

December 27, 1951
In ink; 3 pages

December 28, 1951
In ink; 1 page

December 29, 1951
In pencil; 1 page

December 30, 1951
In ink; 2 pages

December 31, 1951
In ink; 1 page

January 1, 1952
In ink; 2 pages

January 4, 1952
In ink; 4 pages
January 13, 1952
In ink; 2 pages

January 18, 1952
In ink; 2 pages

January 29, 1952
In ink; 2 pages

February 13, 1952
In ink; 1 page

February 18, 1952
In ink; 1 page

May 27, 1953
In ink; 1 page

Provenance: Bruce M. Creditor

Folder 8  Self-portrait of AW
          Sketch
          In ink; one page
          Provenance: Bruce M. Creditor

Folder 9  Craig Houston, signed sketch of Alec Wilder
          In ink; one page
          “For Marian with constant constancy Alec Wilder” signed at bottom

Folder 10 Craig Houston, sketch of Alec Wilder used for American Popular Music [radio show]
           In ink; one page

Folder 11 Autobiographical materials

From: AW
To: Dr. and Mrs. J. S. Watson, Jr.
[month and day illegible] 1974 - Postmarked U.S.P.S. NY 144
“A great many years ago…”
   On time at Eastman School of Music and “Lot in Sodom”
   In ink; 13 pages

“It wasn’t a habit of mine…” [later to be titled, Retrospect]
   On his chance encounter with Remsen Wood at the Eastman School of Music, meeting Dr. and Mrs. J. S. Watson and “The fall of the house of usher”
   In ink; 19 pages

“Retrospect”
   Typescript; 8 pages
“Retrospect” – revised June 25, 1974  
Typescript; 8 pages

“Retrospect” – revised [not dated]  
Typescript; 7 pages

Empty manila envelope  
Labeled, “Wilder carbon 5-30-74 plus 6-25-74 revision” in JSW’s hand

Empty manila envelope  
From AW  
To: Dr. J. S. Watson, Jr.  
May 23  
Labeled, “Wilder ms. Also find revised edition” in J.S.W.’s hand

Folder 12  Biographical and genealogical materials

Genealogical tree  
Incomplete; Only lists AW’s grandfather Sam Wilder, his children (AW’s father, aunts and uncle) and AW and his siblings  
In ink; one page

“Alec Wilder punning and clowning”  
By Hildegarde Watson  
Various drafts and edits  
Typescript; 55 pages, edits in ink  
Rough draft in ink; 7 pages

Folder 13  Loonis McGlohon, “Dear Alec”  
Letter:  
From: Thomas Hampson  
May 11, 1981  
Addresses AW’s burial that occurred yesterday and encloses copies of the poems in AW’s hand that were read at the end of their gathering
“Dear Alec”
Loonis McGlohon, eulogy read at graveside farewell to AW
May 10, 1981 – Avon, NY
Typescript; 2 pages
3 photocopies present

Folder 14
Photocopy; 5 pages
Charles Moritz, editor
Photocopy; 7 pages

Folder 15
“Alec Wilder: An introduction to the man and his music”
Paper-back bio-bibliography; in print.
Compiled and designed by Nancy Zeltsman with assistance from Judith Bell, Barbara Petersen, Gunther Schuller, David Demsey, Mary Wallace Davidson, Robert Levy and Andrew Hurlburt.

Folder 16
Miscellaneous article clippings

“Rock – mass hysteria or mass art?”
AW’s arguments that rock lacks professionalism and dedication and that classical/jazz musicians work harder at their craft

“Eastman School would lose identity if it is moved”
Alec Wilder, Rochester Democrat and Chronicle (March 6, 1974)
Photocopy; one page
Follow-up article by Lois K. Clutz (March 8, 1974) photocopied on same page stating that Eastman School of Music will remain downtown

“Another wonderful Wilder Memorial”
Tom Hampson, City Newspaper (March 5, 1987), page 15
Review of annual Wilder Memorial concert at Carnegie Recital Hall on February 14, 1987

“Blowing bubbles at Carnegie”
Desmond Stone, Rochester Democrat and Chronicle (March 8, 1987)
Review of 3rd annual Wilder Memorial concert at Carnegie Recital Hall
Folder 17  
Reviews, provided by Arlene Bouras

“Theatre: Musical Birds”
Howard Taubman
Review on Kittiwake Island debut at Martinique
Lists cast, describes plot and reviews notable musical numbers
Original newspaper clipping and one photocopy

“A delightful sand castle”
Eleanor Keen, Chicago Sun Times (Wed. April 25, 1962)
Review of Jerome Hill’s film, The sand castle
Photocopy; one page

“Wilder works in premiere here Sunday”
The Capital Times (Friday, July 23, 1965)
Ad for performance at the Wisconsin Union Theater titled, “An Evening with the music of Alec Wilder.” Ralph Froelich, horn player from the New York Woodwind Quintet, and Zoot Sims, tenor will be guest soloists with the Madison Summer Symphony in the world premiere
Original and one photocopy

“Walter Winchell of New York”
The Star-Ledger (Tuesday April 4, 1967)
Short clipping about people’s concern that AW might withdrawal completely from the music business
5 Photocopies; 1 page each

Folder 18  
“Composer Alec Wilder is a loner who knows exactly what he believes in – and what he doesn’t”
Theodore Price, Rochester Democrat and Chronicle (Sunday, February 20, 1972)
Photographs by Tim Laragy
Original newspaper accompanied by photocopy of Wilder article

Folder 19  
Press release
Annual Birthday Tribute to American composer, Alec Wilder
Saint Peter’s Church, NYC (February 13, 1993)
Typescript; 3 pages

Folder 20  
Miscellaneous newspaper clippings

“Smart Alec”
Barry Ulanov, Metronome (May 1947)
Original document; 3 pages
“Composer Alec Wilder is a loner who knows exactly what he believes in – and what he doesn’t”
Theodore Price, Rochester Democrat and Chronicle (Sunday, February 20, 1972)
Photographs by Tim Laragy
Original newspaper; 5 pages

“Back to the roots of that novelist from Batavia”
Alec Wilder, Upstate (Sunday, April 15, 1973)
Photographs by Louis Ouzer
About meeting Gardner family, author of The Sunlight Dialogues
Original newspaper clipping; 8 pages

“Library friends honor ‘gypsy’ with bowl”
Michael Walsh, Rochester Democrat and Chronicle (April 11, 1974)
On receiving the 18th annual literary award from the friends of the
Rochester Public Library for The American Popular Song: The Innovators
1900-1950
Photocopy (first column only partially legible); one page

“Speaking of Jazz”
Cue (January 27, 1975): page 10
Interview with Marian McPartland and AW
Original magazine page and photocopy; one page each

“Our footloose correspondents: American Song”
Whitney Balliett, The New Yorker (June 28, 1976): 64-70
About AW’s radio series, American popular song with Alec Wilder and Friends
Original document accompanied by reprint; 12 pages

“Alec Wilder: The compleat composer”
Photocopy; 6 pages

“His love is young”
The Mulberry tree papers of St. Mary’s College of Maryland
Summer 1977, Volume IV, number 2; pages 8-11
Entire magazine present; 24 pages

“‘He has made an indelible impression on American music’”
[unknown author and publisher] (Wednesday, December 24, 1980)
Quotes from Robert Freeman, director of Eastman School of Music, and
on AW’s influence and time at Eastman
Photocopy; one page
“Composer Alec Wilder dies”
  Tom Williams and Cliff Smith, *Rochester Times-Union* (Wednesday, December 24, 1980)
  Photocopy; one page – missing additional pages

“Alec Wilder, 73, popular and ‘serious’ composer, is dead
  Photocopy; one page

“Alec Wilder, composer, 73, dead; wrote songs and classical works”
  Photocopy; one page

“Alec Wilder dies”
  Andy Smith, *Rochester Democrat and Chronicle* [Thursday, December 25, 1980]
  Photocopy; two pages

“At the end, his much-loved trains didn’t desert composer Alec Wilder”
  Dave Stearns, *Rochester Times-Union* (Friday, December 26, 1980)
  2 Photocopies; 2 pages each

“...ician marks death of Alec Wilder”
  Georgia Urban, *KN* (December 31, 1980)
  Photocopy (first column only partially legible); one page

“Alec Wilder’s music is universal”
  Edward Charbonneau, *Brighton-Pittsford Post* (December 31, 1980)
  Photocopy; 3 pages

“Alec Wilder was never a compromiser”
  Photocopy; one page

“Alec Wilder wrote, by his own reckoning, three or four hundred popular songs”
  Photocopy (first column only partially legible); one page

“The talk of the town”
  Original document; 2 pages

“Private riches of Alec Wilder should go to public”
  Terry Teachout, *The Kansas City Star* (Sunday, February 8, 1981)
  Photocopy; one page
“Remembering Alec Wilder”
Photocopy; one page

“Local jazz artists salute Wilder”
Cliff Smith, *Rochester Times-Union* (Monday March 9, 1981)
Photocopy; one page

“Alec Wilder now at peace in the countryside”
Photocopy; one page

“Alec Wilder was the Tiffany’s of the tunesmiths...”
Don Freeman, *The San Diego Union* (Thursday, September 2, 1982)
Photocopy; one page

“Wilder admirers are on the prowl for his scores”
Photocopy; one page

“On the Wilder-ness trail”
Stuart Low, *Rochester Times-Union* [no date- 1987?]
Photocopy; one page

“Blowing bubbles at Carnegie”
Desmond Stone, *Rochester Times-Union* (March 8, 1987)
Photocopy; one page

Folder 21  Newspaper clippings from Glenn Bowen

“Composer cheered at Suite’s performance”
Review of July 11<sup>th</sup> premiere of AW’s suite at University of Wisconsin – Milwaukee
Performed by the New York Woodwind Quintet and guest artists Glenn Bowen, baritone saxophone and John Barrows, French horn
Photocopy; one page

“Today’s Eastman School – Balanchine’s latest”
Original document; 2 pages

“Bernard Rogers Retires - Honored in Concert”
From “ESM Alumni Notes” (July 1967): 15-16
Photograph of Bernard Rogers and AW on back
Original document; 2 pages
“Alec Wilder”
Willis Conover, BMI Journal (December 1967)
Photocopy; one page

“Wilder will talk about his music”
Capital Times (Saturday, May 18, 1968)
Photocopy; one page

“Alec Wilder premiere by children’s chorus”
From “ESM Alumni Notes” (June 1969): 5, 6
About May 3rd premiere of Children’s plea for peace at St. Agnes’ Roman Catholic Church in Avon, NY.
Work also repeated the next day in the Eastman Theatre.

“Notes from Eastman” [October 1969 cover]
Cover photo: AW with Eileen Malone, ESM’s harp professor, prior to performance of his Suite for harp, oboe and horn. The work was commissioned by Malone and introduced by her with Robert Sprencle, oboe, and Verne Reynolds, horn during American Harp Society Conference held at Eastman in June 1969

“An Eastman Album”
Rochester Review – [1970?]
Original document; 4 pages

Notes from Eastman [June 1970]
Half of page 7, 8 [original was cut in half]
Mentions recording of AW’s Children’s plea for peace with photograph of recording session
“Three Peace Concerts at ESM,” pages 15, 16
May 17th performance of AW’s Children’s plea for peace” premiered last year. Recorded 2 weeks earlier, will be released this year by Vox
On back: Photograph of AW signing an autograph
Original document; 4 pages

“The Talk of the town: Alec Wilder”
The New Yorker (September 4, 1971)
About AW and mention of book American popular song
Original document; 4 pages

[Book review]:
“American Popular Song”
Walter Clemons, Newsweek[?] – [1972?]
Photocopy; 2 pages
[Book review]:
“American Popular Song: The Great Innovators 1900-1950
_The New Yorker_, Vol XLVIII, No. 10 (April 29, 1972): pages 143-144
Original document; 2 pages

“A milestone for Alec Wilder”
_High Fidelity Magazine_ Vol. 22 (August 1972)
About AW and his book _American Popular Song: The Great Innovators, 1900-1950_
Photocopy; one page

“Profiles: The president of the derrière-garde”
Whitney Balliett, _The New Yorker_, (July 9, 1973): pages 36-46
Long article on AW
Original document; 11 pages

“Rock as Mass Hysteria”
Alec Wilder, _Rochester Review_, (Fall, 1973)
Photocopy; 3 pages

“Alec Wilder’s Music for Winds”
Glenn H. Bowen, _Woodwind World_, (December 1973): 16-19
Photocopy; 4 pages

“John Barrows”
Memorial Committee: Glenn Bowen, Robert Cole, Robert Monschein
One page eulogy for John Barrows who passed Jan. 11, 1974
Typescript; one page

“Music...in Madison...”
_Wisconsin State Journal_, (Sunday, January 13, 1974)
Advertisement for Madison Symphony performance of “Concerto for clarinet and chamber orchestra” – Glenn Bowen, clarinet
Photocopy; one page

“Bowen, Lottridge Symphony Soloists”
_The Capital Times_ – Madison, WI, (Monday, January 14, 1974)
Article about Glenn Bowen, clarinet, and Richard Lottridge, bassoon, soloists in the upcoming Madison Symphony performance. Bowen premiering AW’s piece “Concerto for clarinet and chamber orchestra”
Photocopy; one page

“Alec Wilder sounds off”
Robert LaBrasca, _The Capital Times_ – Madison, WI, (Thurs., January 24, 1974)
Promotion of Madison Symphony performance of “Concerto for clarinet and chamber orchestra” and brief interview
Photocopy; one page

“Madison Symphony gives color to drab weekend”
Review of Madison Symphony performance of “Concerto for clarinet and chamber orchestra” – Glenn Bowen, clarinet
Photocopy; one page

“3 soloists add luster to symphony concert”
Robert LaBrasca, *Capital Times*, (January 28, 1974)
Review of Madison Symphony performance of “Concerto for clarinet and chamber orchestra” – Glenn Bowen, clarinet
Photocopy; one page

“Art, Classical Music & Madison”
Review of world premiere of AW’s “Concerto for clarinet and chamber orchestra”
Glenn Bowen, clarinet with the Madison Symphony Orchestra – February 8, 1974
Photocopy; one page

[Review of album]:
*Marian McPartland: Plays the music of Alec Wilder* – Halcyon 109
*High Fidelity Magazine* – March 1974
Photocopy; one page

“Boehm Quintette offers fringe works”
Review of the NY premiere of AW’s Quintet No. 10 on May 30, 1974
Photocopy; one page

“The Wilder shores of love”
*Saturday review world*, (September 7, 1974)
“Trade Winds” Wm. Cole
Original document; one page [in envelope]

“The emperor’s new clothes”
AW against modern music
Photocopy; one page

“Tuba Man”
Hubert Saal, *Newsweek*, (January 27, 1975)
Article about Harvey Phillips, tuba. Mention of AW
“Profiles: Goodbye oompah”
Long article on Harvey Phillips
Original document; 11 pages

“Reading Alec Wilder’s mail”
About AW and his book *Letters I never mailed*
Original document; 2 pages

“Quintet records”
*Wisconsin State Journal*, (Sunday, August 15, 1976)
Wingra Woodwind Quintet to record AW’s Woodwind Quintet No. 11 (1971)
Photocopy; one page

“Books: Orange juice for one”
Article on American popular music
Photocopy; 5 pages

“The talk of the town”
*The New Yorker*, (January 12, 1981)
Original document; 2 pages

“Memorial concert to honor Alec Wilder”
*The Capital Times*, (Saturday, January 17, 1981)
Memorial concert Sunday, January 18 by the University Of Wisconsin School Of Music
Photocopy; one page

“Return engagement”
In “Notes from Eastman” (April 1981): pages 7, 8
Original document; one page

“Alec Wilder’s clarinet and saxophone music”
Photocopy; 4 pages

“Jazz: making do”
*The New Yorker*, (July 26, 1982)
About concert given on June 27, 1982 in Carnegie Hall in AW’s honor – part of Kool Jazz Festival New York
Original document; 2 pages

“Our footloose correspondents: In the country”
Whitney Balliett, *The New Yorker*, (September 6, 1982): 40-44, 49
Article about Mabel Mercer, mentions her friendship with AW several times
Original document; 8 pages

“Orchestra’s Wilder set shortchanges audience”
Wisconsin Chamber Orchestra’s premiere performance of AW’s *Suite for brass quintet and strings*. Also mentions 1974 Madison Symphony Orchestra with premiere of “Concerto for clarinet and chamber orchestra” - Glenn Bowen, clarinet
Photocopy; one page

Folder 22  Newspaper clippings

“It’s this way – local composer bathed in limelight of song hit”
Howard C. Hosmer, *Rochester Times-Union*, (September 9, 1941)
On success of *It’s so peaceful in the country”*
Photocopy; one page

‘Mandy’ has found no monopoly on absent-mindedness…”
*Rochester Democrat and Chronicle*, (March 21, 1948)
Photocopy; one page

“Those who go back to the early days…”
*Rochester Democrat and Chronicle*, (December 13, 1953)
Premiere of *Carl Sandburg Suite*
Photocopy; one page

“Premiere slated for new opera by Alec Wilder”
The *Union*, (August 5, 1954)
On Kittiwake Island’s upcoming world premiere by the Music Camp at Interlochen
Photocopy; one page

“Wilder’s friends don’t know the fourth of it”
Photocopy; one page

“Alec Wilder, Rochester born composer….”
*Rochester Democrat and Chronicle*, (February 21, 1960)
“Getting Wilder”
*Rochester Times-Union*, (May 10, 1966)
Ithaca High School performing *Concerto for alto saxophone and band*
Photocopy; one page

“Artist and Creator”
Photocopy; 3 pages

*Alec Wilder’s composition to be premiered by children’s chorus May 3 and 4*
Freed, Richard D., public relations at Eastman – Feb 24, 1969
Written on University of Rochester, Eastman School of Music stationary

[untitled]
Freed, Richard
Article about upcoming performance of *Children’s plea for peace* on May 3, 1969

“Peace plea on record”
*Rochester Democrat and Chronicle*, (December 4, 1970)
Recording of *Children’s Plea for Peace* recorded by Vox will be released nationally the week before Christmas
Photocopy; one page

“Hometown man makes good again”
*Rochester Democrat and Chronicle*, (May 8, 1971)
About AW’s radio series *The American Popular Song with Alec Wilder and Friends* which aired on NPR member stations, including WXXI-FM Rochester.
Photocopy; one page

“A ‘holiday’ tribute to Alec Wilder”
*Rochester Democrat and Chronicle*, (August 4, 1971)
Wilder songs to be featured at the 1971 Arrangers’ Holiday Concert in Highland Park Bowl
Photocopy; one page

“A milestone for Alec Wilder”
*High Fidelity Magazine*, Vol. 22 (August 1972)
About AW and his book *American Popular Song: The Great Innovators, 1900-1950*
Photocopy; one page
“Rock – mass hysteria or mass art?”
AW’s arguments that rock lacks professionalism and dedication and that classical/jazz musicians work harder at their craft
Photocopy; 3 pages

“*Book Review*”
Photocopy; one page

“Composer Alec Wilder, profiled in current New Yorker...”
*Rochester Times-Union* (July 6, 1973)
Photocopy; one page

“Profiles: The president of the derrière-garde”
Original document; 11 pages

“Opera premiere that grew out of an act of love”
About world premiere of *The Truth about Windmills*
Photocopy; one page

“Alec Wilder aids students”
Performance of chamber opera on Sunday October 14 of *The Truth about Windmills* to help establish the Alec Wilder Scholarship Fund to aid Eastman School of Music Preparatory Department students
Photocopy; one page

“Alec Wilder’s opera is in praise of a friend”
Michael Walsh, *Rochester Democrat and Chronicle* (October 10, 1973)
*The Truth about Windmills*
Photocopy; one page

“Alec Wilder’s ‘Windmills’ premiered”
George H. Kimball, [Newspaper unknown] (October 13, 1973)
Performance of chamber opera on Sunday October 14 of *The Truth about Windmills* to help establish the Alec Wilder Scholarship Fund to aid Eastman School preparatory department students
Photocopy; one page

On same page:
“6 given grants”
[Newspaper unknown] (February 8, 1974)
AW received grant to compose new chamber opera
Photocopy; one page

“The Ellington essence, according to Alec Wilder”
Rochester Times-Union (May 24, 1974)
What AW says about Ellington in his book American Popular song
Photocopy; one page

“O’er the fields we go...oompahing all the way”
Mildred Mikkanen, Rochester Times-Union (?) (December 1974)
About founding Tuba Christmas with Harvey Phillips
Photocopy; 2 pages

“Alec goes public”
Cliff Smith, Rochester Times-Union (September 16, 1975)
About Letters I never mailed
Photocopy; one page

“Some retrospective views”
Photocopy; 7 pages

“Our footloose correspondents: American Song”
Whitney Balliett, The New Yorker (June 28, 1976): 64-70
About AW’s radio series, American popular song with Alec Wilder and Friends
Original document: 8 pages

“The first chorus”
Charles Suber, Down Beat, Vol. 43 (October 21, 1976): 6
Photocopy; one page

“Alec Wilder: The compleat composer”
Photocopy; 5 pages, one page missing

“Wilder airs tribute to popular song”
Cliff Smith, Rochester Times-Union (March 12, 1977)
World premiere of Entertainment No. 6 by the Rochester Philharmonic Orchestra, also discusses AW’s program American popular song with Alec Wilder and friends” airing on WXXI-FM
Photocopy; one page

“Tip off on music: Alec & Friends vs. Junk:”
About AW’s program American popular song with Alec Wilder and friends” airing on WXXI-FM
Photocopy; one page

“Trumpet, marimba make intriguing duo”
Francis Church, Richmond News Leader (April 25, 1978)
Review of the world premiere of Alec Wilder’s Suite for marimba and trumpet
Photocopy; one page

“Composer Alec Wilder dies”
Tom Williams and Cliff Smith, Rochester Times-Union (Wednesday, December 24, 1980)
Photocopy; two pages

“Alec Wilder, composer, 73, dead; wrote songs and classical works”
Photocopy; one page
Variation of previous article

“Alec Wilder, composer, 73, dead; wrote songs and classical works”
Photocopy; one page
Variation of previous article

“Alec Wilder dies”
Andy Smith, Rochester Democrat and Chronicle (Thursday, December 25, 1980)
Photocopy; two pages

“At the end, his much-loved trains didn’t desert composer Alec Wilder”
Dave Stearns, Rochester Times-Union (Friday, December 26, 1980)
Photocopy; one page

“Alec Wilder was never a compromiser”
Desmond Stone, Rochester Democrat and Chronicle (January 4, 1981)
Photocopy; one page

“The talk of the town”
Original document; 2 pages

“A musical tribute to Alec Wilder”
Desmond Stone, Rochester Democrat and Chronicle (February 21, 1981)
Photocopy; one page
“Local jazz artists salute Wilder”
Cliff Smith, *Rochester Times-Union* (Monday March 9, 1981)
Photocopy; one page

“*Remembering Alec Wilder*”
Photocopy; one page

“Alec Wilder now at peace in the countryside”
Photocopy; one page

“You’ll hear ‘correct’ way with Wilder’s music in this concert”
Cliff Smith, *Rochester Times-Union* (July 30, 1981)
Tribute to AW at 20th annual Arrangers’ holiday concert at the Eastman theatre on July 31
Photocopy; 2 pages

“*Jazz: making do*”
The *New Yorker* (July 26, 1982)
About concert given on June 27, 1982 in Carnegie Hall in AW’s honor – part of Kool Jazz Festival New York
Original document; 2 pages

“Alec Wilder’s Friends Remember…”
Tribute airing on WXXI
Original copies accompanied by photocopy of Brighton-Pittsford
4 pages, photocopy; 3 pages, Penfield-Post; 14 pages, Brighton-Pittsford
Provenance of original clipping: Madge Briggs

“The music of Alec Wilder”
Photocopy; 2 pages

“Honoring a composer and a hotel”
Desmond Stone, *Rochester Democrat and Chronicle* (February 24, 1985)
Carnegie Hall Recital Hall performance of Wilder works by “Friends of Alec Wilder”
Photocopy; one page

“Wilder admirers are on the prowl for his scores”
Stuart Low, *Rochester Time-Union* (June 13, 1986)
2 photocopy; one page each
“Blowing bubbles at Carnegie”
Desmond Stone, Rochester Democrat and Chronicle (March 8, 1987)
Review about 3rd annual Wilder Memorial concert at Carnegie Recital Hall

“Behind the beat with Mark Tucker: Songs by Alec Wilder (1907-1980)
On AW’s popular songs with musical examples
Photocopy; 3 pages

“On the Wilder-ness trail”
Stuart Low, Rochester Times-Union [no date- 1987?]
Photocopy; one page

“Leonard Treash was for many years...”
[unknown author]
[unknown publication] – [unknown year - post AW’s passing]
Photocopy; one page

Folder 23 Newspaper clippings and articles

“If millions of jitterbugs listen...”
[author unknown]
Newsweek (July 28, 1941)
Typescript draft with correction in ink
Photocopy; one page

“Lounging with the Longhairs”
H.E.P., Down Beat (July 15, 1942)
Photocopy (partly illegible); one page

“Alec Wilder replies to charges of H.E.P.”
Mike Levin, Down Beat (August 1942)
AW’s response after reading accusation against him in article “Lounging with the Longhairs”
Photocopy; one page

“It’s this way - Composer pleased with work of ‘voice’”
Howard C. Hosmer, Rochester Times-Union – 1945[?]
AW and Frank Sinatra
Photocopy; 3 pages

“It’s all music”
[unknown author], Seventeen (February 1947)
About AW and Frank Sinatra and their new album with Frank conducting
Photocopy; 5 pages
“Philharmonic to give premiere”
About upcoming premiere of *Piece for orchestra* to be performed by the Rochester Philharmonic November 20, 1947 at the Eastman theatre, Erich Leinsdorf conducting
Photocopy; 2 pages

*Copy of concert program*
Premiere of *Piece for orchestra* performed by the Rochester Philharmonic November 20, 1947 at the Eastman theatre, Erich Leinsdorf conducting
Photocopy; 2 pages

“Wilder’s music acclaimed at philharmonic”
Norman Nairn, *Rochester Times-Union* [?] (November 21, 1947)
About the premiere of *Piece for orchestra* performed by the Rochester Philharmonic November 20, 1947 at the Eastman theatre, Erich Leinsdorf conducting
Photocopy; one page

“Look at the duke”
Article about Duke Ellington
Photocopy; 2 pages

“Dw in the New Yorker of August 18, 1951”
[author unknown], *The New Yorker* (August 18, 1951)
Typescript draft with correction in ink
Photocopy; one page

*Music Library Association Notes on Alec Wilder*
Mitchell Miller, “Alec Wilder: The Lowland sea” [and];
“Alec Wilder: Sunday Excursion”
*Music Library Association Notes* (September 1953): 671-673
Photocopy; 3 pages

“How to trap a free spirit”
Interview with AW
Photocopy; 2 pages

“For Barrows by Wilder”
*Saturday Review* (March 26, 1960)
Photocopy; one page
“Recordings Reports II: Miscellaneous :LPs”
I.K., Saturday Review – October 28, 1961
Listing of AW’s record, “Wilder: Quintets Nos. 3, 4, and 6” by the New
York Woodwind Quintet
Photocopy; one page

Review of opera performance
Roger Carpenter “Cavalleria Rusticana & The Lowland Sea.” Opera, Vol
14, No. 7 (July 1963): 500-501
Review of performance by Bristol Opera School, April 24
Photocopy; one page

“Wilder: Quintets Nos. 3, 4, and 6”
Arthur Cohn, The American Record Guide, Vol. 30, no. 1 (September
1963): 67
Photocopy; one page

“New recordings for instrumentalists”
[unknown author]
The Instrumentalist (December 1964): 16
New recording is AW’s Sonata for trombone and piano: John Swallow,
trombone; Harriet Wingreen, piano (Golden Crest RE 7015)
Photocopy; one page

“The lighter side”
Gene Lees, High Fidelity Magazine – (December 1968)
Review of the album Alec Wilder: The Music of Alec Wilder conducted by
Frank Sinatra
Photocopy; one page

“The wandering minstrel”
Howard Hosmel, [Chapter from Monroe County?] – [1971?]
Photocopy; 3 pages

“Songs and Waltzes”
From “Going on Record” By James Goodfriend, Stereo Review, [1972?]:
40-41
Book review of American popular song
Photocopy; two pages

“The composer”
[unknown author]
Review of Robert Levy’s record (Golden Crest RE 7045) with
performances of AW’s Suite for Trumpet and piano (1969); A song for a
friend (1967); Caprice (1967)
“Alec Wilder looks at pop music”
Theodore Price, [Newspaper unknown] [1972?]
Book review of American popular song
Photocopy; one page

“Alec Wilder – writing about song writing presents its own copyright problems for a talented composer author”
Book review of American popular song
Photocopy; one page

“American Popular Song: The Great Innovators, 1900-1950”
Louis M. Savary, America (May 13, 1972)
Book review of American popular song
Photocopy; one page

“Music for trumpet”
L.T., Stereo review (July 1972)
Review of Robert Levy’s record (Golden Crest RE 7045) with performances of AW’s Suite for Trumpet and piano (1969); A song for a friend (1967); Caprice (1967)
Photocopy; one page

“Sentimental Journey”
Charles Michener, Newsweek (July 31, 1972)
Book review of American popular song
Photocopy; one page

“Tin pan analysis”
London times literary supplement (October 27, 1972): 1283
Book review of American popular song
Photocopy; one page

“Reunion time for Teddi and Wilder”
Cliff Smith, Rochester Times-Union (February 20, 1973)
About Teddi King and Alec Wilder – AW back in Rochester to write a new opera
Photocopy; 2 pages

“Oldies and goodies”
Book review of American Popular song
Photocopy; 4 pages
“Marian is playing Wilder”
Mark Campbell, [unknown publication] – [June 1973?]
Photocopy; one page

“A jazz night of song that did it by the book”
Newport Jazz Festival themed on AW’s book on American popular song
Photocopy; one page

“Alec Wilder: An uncommon genius”
Photocopy; 2 pages

Copy of Marian McPartland record jacket
“Marian McPartland plays the music of Alec Wilder (Halcyon 109)”
album cover - 1974
“To Jon and Helen Love Marian” written at top of page
Foreword about Marian McPartland by AW
Photocopy; one page

“Wilder, Alec”
Kinkle, Roger D., The complete encyclopedia of popular music and jazz
Biography and discography
Photocopy; one page

“Composer to get library’s literary award”
Jill Zelickson, Rochester Times-Union (March 27, 1974)
Photocopy; one page

“Alec the shy”
Bob Dardenne, Rochester Times-Union (April 10, 1974)
AW in town to accept Friends Annual Literary Award
Photocopy; 2 pages

“Alec talks…and survives”
Bob Dardenne, Rochester Times-Union (April 11, 1974)
Photocopy; one page

“Library friends honor ‘gypsy’ with bowl”
Michael Walsh, Rochester Democrat and Chronicle (April 11, 1974)
On receiving the 18th annual literary award from the Friends of the Rochester Public Library for The American Popular Song: The Innovators 1900-1950
Photocopy (first column only partially legible); one page
“Beautiful people and Wilder, too”
Rochester Democrat and Chronicle (September 22, 1974)
Illegible original
Photocopy; one page

“Speaking of Jazz”
Cue (January 27, 1975): page 10
Interview with Marian McPartland and AW
Photocopy; one page

“McPartland – Wilder record real treat”
Cliff Smith, Rochester Times-Union (April 21, 1975)
“Marian McPartland plays the music of Alec Wilder (Halcyon 109)”
Photocopy; one page

Book review
Photocopy; one page

“Suitcase holds all his possessions”
Desmond Stone, Rochester Democrat and Chronicle – (August 1975)
Photocopy; 2 pages

“Alec goes public”
Cliff Smith, Rochester Times-Union (September 16, 1975)
About Wilder’s book Letters I Never Mailed
Photocopy; 2 pages

Photocopy of record jacket
Wilder about Brass – (1976)
The Tidewater Brass Quintet
Robert Levy, Chris Gekker (trumpets); Martin Hackleman (horn); Gary Maske (trombone); Loren Marsteller (tuba)
Golden Crest CRS-4156
Side 1:
Brass Quintet No. 5 (1975)
Brassinity (1972)
Side 2:
Brass Quintet No. 4 (1973)
Photocopy; one page

“Radio: Alec Wilder and the art of pop song”
John S. Wilson, The New York Times (Fri, October 1, 1976)
Photocopy; one page
“An American Tragedy”  
Mention of Tidewater Brass Quintet in AW’s Fourth and fifth Quintets  
Photocopy; one page

“Woodwind quintet welcomes ensemble with superb, brilliant individual talent”  
World premiere of Quintet No. 13 with marimba featuring Gordon Stout, percussion, and the Philadelphia Woodwind Quintet  
Photocopy; one page

“Record Reviews”  
James R. McKay, *Fugue* (November 1978)  
The Tidewater Brass Quintet performing Wilder’s *Brass Quintet No. 5*  
(Golden Crest 1474)  
Photocopy; one page

“New recordings”  
*The Instrumentalist* (March 1979): 125  
The Tidewater Brass Quintet performing Wilder’s *Brass Quintet* on  
Golden Crest CRS 4174  
Photocopy; one page

“Through wry-colored glasses”  
Jack Dawson, *Rochester Times-Union* (September 21, 1979)  
Photocopy; 3 pages

“Wilder: Sextet for marimba and wind quartet; suite for trumpet and marimba;  
suite for flute and marimba”  
Preview of article to be printed in magazine  
Photocopy; one page

“A boy of uncommon goodness”  
Photocopy; one page

“Alec Wilder wrote, by his own reckoning, three or four hundred popular songs”  
Photocopy; two pages

“Letter to the Editor”  
Robert Levy, *St. Mary’s College of Maryland – The Mulberry Tree Papers*  
Letter written to inform the college of AW’s passing  
Photocopy; one page
“The master of American popular song”
About life and passing of AW
Photocopy; one page

“Private riches of Alec Wilder should go to public”
Terry Teachout, The Kansas City Star (Sunday, February 8, 1981)
Photocopy; one page

“Tribute to Alec Wilder”
WBGO public radio program guide article [1981-1982?]
“Remember Alec Wilder” to air each Saturday at 7am beginning April 4;
hosted by Marian McPartland and Loonis McGlohon
Note written, “Bob…” unknown writer
Photocopy; one page

“Listen: On remembering Alec Wilder”
Loonis McGlohon, [unknown publication] (April 1981)
Photocopy; one page

“Wilder days”
Photocopy; one page

“LU concert will honor Alec Wilder”
Lawrence University tribute concert to AW
Photocopy; one page

“A friend recalls Alec Wilder”
Interview with Robert Levy, associate professor of music at Lawrence
University, about AW
Photocopy; one page

“Stage: ‘Alec Wilder, ‘a song collage”
Review of performance conceived by Barbara Zinn and Elliot Weiss,
performed by D’Jamin Bartlett, Christine Andreas, Keith David and Craig Lucas
Photocopy; one page

“McPartland album pre... Wilder”
Michael Anthony, Minneapolis Tribune (Sun., April 25, 1982)
Review of record Marian McPartland plays the music of Alec Wilder
(Halcyon 109)
“Tidewater Brass Quintet IV”
Michael Meckna, American Record Guide (May 1982)
The Tidewater Brass Quintet performing Wilder’s Brass Quintet No. 8
(Golden Crest CRS 4205)
Photocopy; one page

“Festival in town for 10-day gig- Starting the day in church”
The New York Times (June 25, 1982)
Friends of Alec Wilder in Carnegie Hall
Photocopy; one page

“The Great jazz bazaar”
Jim Miller, Newsweek (July 12, 1982)
Wilder tribute at the Kool (Newport) Jazz Festival
Photocopy; 2 pages

“Friends of Alec Wilder and Listen to the words”
Joel E. Siegel, Jazz Times (September 1982)
Review of Friends of AW concert at Carnegie hall and the “Listen to the Words” concert performed in Alice Tully hall on June 28th
Photocopy; one page

“Robert Levy – Music for trumpet”
Review of Robert Levy’s record (Golden Crest RE 7045) with performances of AW’s Suite for Trumpet and piano (1969); A song for a friend (1967); Caprice (1967)
Photocopy; one page

“They left so much behind them”
Desmond Stone, Rochester Democrat and Chronicle – (1983)[?]
Photocopy; 2 pages

“‘Children’s plea’ by Alec Wilder will be heard Sunday at Lawrence”
Photocopy; one page

“Schulze and the wind”
[unknown author], [unknown publication] (Fri., May 13, 1983)
Performance of Children’s plea for peace on Sunday May 15 in Lawrence Memorial Chapel
Photocopy; one page
“‘A plea for peace’”
Jane Dwyre Garton, Sunday Post-Crescent (May 15, 1983)
Photocopy, some duplicate pages; 4 pages

“The Wilder side of Alec Wilder”
Peter B. Traub, Rochester Times-Union (Sat., August 27, 1983)
On same page:
“Kool Jazz fest gives Wilder warm tribute”
Mary Campbell, Rochester Times-Union (Tues., Jun 29, 1982)
Photocopy; one page

“Jazz – still there”
The New Yorker (August 5, 1985)
About Norma Deloris Egstrom a.k.a. Peggy Lee
Photocopy; one page

“A reporter in Washington”
The New Yorker (July 28)
About the Reagan presidency
Photocopy; one page

“Jazz musicians write good books…”
Whitney Balliett, The New Yorker (December 28, 1987): 91
Photocopy; one page

“Composing Rochester”
Scott Cantrell, Rochester Times-Union upfront (Tues., April 4, 1989)
About the composition program at the Eastman School of Music, and
about the composers who are ESM students and faculty or else native
Rochesterians
Photocopy; 4 pages

“A memory of Alec Wilder”
Loonis McGlohon. Collector’s Record Club Newsletter [?] – [undated]
Article published after AW’s passing
Photocopy; one page

“The New Records”
J. The New Yorker [?]– October [? – after AW’s passing]
The Tidewater Brass Quintet performing Wilder’s Brass Quintet No. 8
(Golden Crest CRS 4205) and The New York woodwind quintet
performing The world’s most beautiful girls (Golden Crest CRS 4208)
Photocopy; one page
Box 2

Folder 1  
*Philharmonic to give premiere*
Premiere of *Piece for Orchestra* on November 20, 1947 by the RPO under conductor Erich Leinsdorf
Original document (entire booklet); 8 pages

Folder 2  
Honorary doctorate from Columbia College
Honorary Doctor of Arts degree conferred in Chicago, June 6, 1975
Diploma in dark red certificate holder

Folder 3  
Alec Wilder’s last will and testament
Original letter in blue ink dated February 10, 1978
Codicils in red ink on Algonquin stationery dated October 25, 1978
Accompanied by original envelope
In ink; 4 pages total

Folder 4  
The clarinet in the music of Alec Wilder, (excerpt)
Glenn Bowen
Typescript; 2 pages

Folder 5  
Alec Wilder in spite of himself – A life of the American composer
Desmond Stone – November 1994
Bound, complete draft – Typescript; 570 pages

Sub-series 2: Programs (performances of Wilder’s works)

Box 1

Folder 1  
Programs, public radio/TV ads

“Tribute to Alec Wilder – A retrospective”
Presented by Phi Mu Alpha Sinfonia and Lawrence University
Guest artist – John Harmon, piano with Lawrence faculty and students
Harper Hall - April 26 [no year]
Provenance: Glenn Bowen

“The Sand Castle”
University of Wisconsin School of Music
Discussion with the composer following showing of the film
Wisconsin Center - May 22 [no year]
Provenance: Glenn Bowen
“Alec Wilder and friends discuss and perform American popular song”
Booklet advertisement for weekly public radio series American Popular Song with Alec Wilder and Friends
Provenance: Glenn Bowen

American popular song with Alec Wilder
Pocket folder with art from series on cover

“Mabel and Bobby”
Booklet advertisement for weekly public television series Mabel and Bobby produced by South Carolina ETV Network
Alec Wilder listed as consultant for the series

“Concert of music by Alec Wilder”
The Friends of Music in the Gallery in collaboration with the Memorial Art Gallery, performed by the New York Woodwind Quintet
The Fountain Court - Sunday March 20, 1960
Provenance: Glenn Bowen

“First chair concert” booklet
Madison Symphony Orchestra; Roland Johnson, conducting
AW Concerto for clarinet and chamber orchestra; Glenn Bowen, clarinet
Saturday, January 26 and Sunday, January 27, 1974
Madison Area Technical College Auditorium
Provenance: Glenn Bowen

“A tribute to Alec Wilder 1907-1980)”
Lawrence University Conservatory of Music – Phi Mu Alpha Sinfonia
Susan Woodard, piano; Herbert Hardt, percussion; Mari Taniguchi, soprano; Robert Levy, trumpet and Lawrence students
April 26, 1981 – Harper Hall
2 original copies of program
Provenance: Glenn Bowen

Folder 2 Programs, miscellaneous

“American ballet”
First Inter-American tour– Brazil, Uruguay, Argentina, Chile, Peru
Ecuador, Colombia, Venezuela, Panama, Puerto Rico, Cuba, Mexico
June - December 1941

“New York Woodwind Quintet”
Presented by the Great Neck Symphony Society, Inc.
March 30, 1954 – Junior High School Auditorium
“Concert of music by Alec Wilder”
The Friends of Music in the Gallery in collaboration with the Memorial Art Gallery, performed by the New York Woodwind Quintet
The Fountain Court - Sunday March 20, 1960

“An evening with the music of Alec Wilder”
Presented by the Wisconsin Union Committee
The Madison Summer Symphony Orchestra; Gordon B. Wright, conductor
July 25, 1965 - Wisconsin Union Theater

“The Truth about windmills”
Saint Agnes School Hall
October 12 and 13, 1973 – Avon, NY
2 original programs
Provenance: Madge Briggs, widow of Wm. F Briggs MM ‘58

“The Truth about windmills”
Eastman School of Music benefit performance to establish the Alec Wilder Scholarship fund ESM Preparatory Department
October 14, 1973 – Kilbourn Hall
7 original programs

“Rochester Chamber Orchestra”
David Fetler, conductor; Zvi Zeitlin, soloist
Sunday, January 11 – Nazareth College Arts Center

“Kilbourn concert series 1979-80”
K. David Van Hoesen, bassoon, and friends
January 29, 1980 - Kilbourn Hall

“Arrangers’ holiday 1981 – A tribute to Alec Wilder”
Featuring Marian McPartland, piano; Susannah McCorkle, voice
July 31, 1981 – Eastman Theatre

“Haywire: A music revue”
Sponsored by Phi Mu Alpha Sinfonia
April 3 and 4 – Kilbourn Hall

“The Wilder Winds with Gerry Mulligan”
Town Hall’s Fifth Connoisseur concert
August 7, 1971 – The Town Hall, NYC

“Alec Wilder Clues to a life”
Conceived by Barbara Zin & Elliot Weiss
The production Company in Association with Vineyard Theater
[no date] – 1981
“While we’re young”
Music and words of AW
Conceived and adapted by Barbara Zin & Elliot Weiss
The production Company in Association with Vineyard Theater
[no date] – 1981?
Provenance: Helen Ouzer

“Fourth graduation concert with orchestra”
Eastman-Rochester Symphony Orchestra; Dr. Howard Hanson, conducting
April 16, 1953 – Kilbourn Hall

“Songs by Alec Wilder were made to be played by Marian McPartland”
And sung by Marlene Verplanck
[no date] - Michael’s Pub, NYC

“Songs of Alec Wilder (1907-1980)”
Community Education Division Summer Concert Series
Valerie Errante, soprano; Robert Wason, piano; Aleck Brinkman, double bass; Ken Meyer, guitar
July 30, 1997 – Kilbourn Hall
Two copies of original program

“Celebrating Wilder’s life and music”
Friends of Alec Wilder
February 14, 1987 – Weill Recital Hall at Carnegie Hall

“Celebrating Wilder’s life and music”
Friends of Alec Wilder
February 13, 1988 – Weill Recital Hall at Carnegie Hall

“Celebrating Wilder’s life and music”
Friends of Alec Wilder
February 18, 1989 – Saint Peter’s Church, NYC

“Celebrating Wilder’s life and music”
Friends of Alec Wilder
February 17, 1990 – Saint Peter’s Church, NYC

“Celebrating Wilder’s life and music”
Friends of Alec Wilder
February 16, 1991 – Saint Peter’s Church, NYC

“Celebrating Wilder’s life and music”
Friends of Alec Wilder
February 13, 1993 – Saint Peter’s Church, NYC

“Celebrating Wilder’s life and music”
Friends of Alec Wilder
February 17, 1996 – Saint Peter’s Church, NYC

Folder 3  Programs, miscellaneous

“Kittiwake Island”
A Mill Playhouse Premiere
Book and lyrics by Arnold Sundgaard, music by AW
August 24-28 and August 31-Sept 4 [no year]
Provenance: Bruce M. Creditor

“Sunday Excursion”
Brigham Young University Opera Workshop
Libretto by Arnold Sundgaard, music by AW
[No date or location given]
Provenance: Bruce M. Creditor

“The Lowland Sea”
The combined Armstrong mixed and male choruses annual spring concert
Libretto by Arnold Sundgaard, music by AW
May 18-20, 1953 – Lancaster, PA
Provenance: Bruce M. Creditor

“Sunday Excursion”
The Augustana College Opera Workshop
Libretto by Arnold Sundgaard, music by AW
January 13-14, 1956 – Potter Hall, Fine Arts Building, Augustana College
Provenance: Bruce M. Creditor

Folder 4  Programs, dedication of Wilder reading room

“'I'll be around: 'A celebration of the life and music of Alec Wilder”
Eastman School of Music, University of Rochester
Concert performed after dedication of AW reading room in Sibley Library
February 13, 1991 – Eastman Theatre

Invitation to the dedication of the AW reading room
Envelope addressed to Charles E. Lindahl
Contains two invitations and contribution card
Dedication in Sibley Music Library followed by a
Reception in Sproull Atrium and concert in Eastman Theatre
February 13, 1991
Invitation to the dedication of the AW reading room
   Loose invitation
   February 13, 1991

Alec Wilder Dedication/Reception/Concert RSVP list
   List of those who attended; 46 total guests

Dedication agenda for Dedication of the AW reading room
   List of who gave welcome, remarks and conclusion

Eastman flier advertising AW reading room dedication and concert
   February 13 – Eastman Theatre

News article about the AW reading room dedication concert
   Chuck Cuminale. “Dedication” from Gabba Gabba, Rochester City Newspaper (February 1991)

Folder 5  Programs, “Touch & Thrash”

“Touch & Thrash superior wares”
   Supplementary catalogue Xmas, 1952
   Alec Wilder, vice president I; Bill Engvick, vice president II; Margaret Spanel, vice president III
   2 original copies

“Touch & Thrash superior wares”
   Literary supplement Xmas, 1960
   Alec Wilder, pres.; Bill Engvick, pres.
   3 originals, 1 photocopy

Folder 6  “The Lowland Sea”
   Libretto by Arnold Sundgaard, music by AW
   Ithaca College Departments of Music and Drama
   March 18-21, 1953 – College Theatre

Sub-series 3: Listserv documents

Box 1

Folder 1  Wilder Listserv October 1994 – March 1995
   Alec Wilder mailing list for discussions on the life and works of AW
   Typescript; 152 pages

Folder 2  Wilder Listserv April 1995 – December 1995
   Alec Wilder mailing list for discussions on the life and works of AW
Sub-series 4: Ancillary materials of various kinds

Box 1

Folder 1 List of Wilder holdings in Sibley and Library of Congress
Typescript; 6 pages
Photocopies of Library of Congress Wilder holdings - Music Card Catalogue
47 pages

Folder 2 Avon Foundation, “American Popular Song” Supplemental grant 1970-71
Includes letters, additional production costs, grant conditions and approval
22 pages
Provenance: Joseph Taubman

Folder 3 Avon Foundation, financial reports 1968-1970
Typescript and handwritten; 77 pages
Provenance: Joseph Taubman

Folder 4 Avon foundation, report for May 1, 1969-April 30, 1970
Typescript; 8 pages
Gift of Joseph Taubman

Folder 5 Harvey Phillips Foundation, Inc. – Alec Wilder
Typescript; 40 pages and one envelope

Folder 6 “An analysis of woodwind quintets numbers three, six and twelve of Alec Wilder”
Tedrow Lewis Perkins, - California State University, Fullerton
Master of Music thesis –December 15, 1977
Bound book; 73 pages

Folder 7 Alec Wilder tape transcriptions
August 11, 1969
Discussion between AW, brother George Wilder, J. S. Watson Jr., H. L. W and Mrs. A. Robey
Typescript; 132 pages
Folder 8  Friends of Alec Wilder, projects 1981-1982
Robert Levy, chairman of Projects to Honor Alec Wilder
Projects include:
  75th birthday tribute for AW in Carnegie Hall - February 16, 1982
  Establishment of “Alec Wilder – Performers assistance fund”
  Creation of organization “Friends of Alec Wilder”
Typescript; 8 pages

Folder 9  Friends of Alec Wilder, NYC display February 19 & 20, 1994
  Handout on the Alec Wilder Archives in Sibley Music Library
  Eastman intramural correspondence from Mary Wallace Davidson to
  Mary Ramé including copy of speech about AW prepared for the Friends
  of AW February 19, 1994 – St. Peter’s Church, NYC
Speech in typescript; 8 pages

Folder 10  Friends of Alec Wilder, NYC display February 19 & 20, 1994
  Photographs and negatives taken by T. Honea
  Twenty-one 4” x 6” color photographs of materials on display for the
  Friends of AW February 19, 1994 – St. Peter’s Church, NYC

Folder 11  Friends of Alec Wilder, NYC display February 19 & 20, 1994
  Enlarged photographs taken by T. Honea
  Fourteen 8” x 11” color photographs of materials on display for the
  Friends of AW – includes 13 paper strips with descriptions of each
  display; In typescript
  February 19, 1994 – St. Peter’s Church, NYC

Folder 12  Certificate of registration of a claim to copyright in a musical composition
  Chick Lorimer (Gone) – Words by Carl Sandburg, music by AW
  R.D. Row Music Company, Boston, MA - March 10, 1953
Typescript; one page
Provenance: Joseph Taubman

Folder 13  Memorabilia, bumper sticker “Alec lives!”
  3 stickers

Folder 14  Contracts
  Copyright and royalties contract for Mitch Miller’s recording of Horn belt
  boogie and Serenade for horns (C1961)
  Signed by Sparton of Canada, Limited on May 14, 1952
  Acknowledgment signed by Alec Wilder on May 19, 1952
Provenance: Bruce M. Creditor

Folder 15  List of works by Alec Wilder
  In ink; 5 pages
Written on the back of unknown violin part

Folder 16  List of works by Alec Wilder
Typed list with postscript including references to AW in book “Show music on record” by Jack Raymond, signed V.H.
Typescript; 2 pages

Separate list titled, “Flute music by Alec Wilder”
Typescript; one page

Folder 17  Wilder’s Columbia recordings
A provisional listing by Peter Lowe, parts 1-4
Typescript; 9 pages

“Discographical forum” published by Malcolm Walker
Typescript; 5 pages

“Lou Ouzer”
Rochester Times-Union, Tuesday, March 22, 1988
Photocopy; one page

Discography
Photocopy of handwritten list; 3 pages

Golden Crest Records Alec Wilder ad
Made possible by Friends of Alec Wilder
AW Golden Crest discography

A complete listing of [Frank Sinatra’s] Columbia recordings
Notes arrangements done by AW
Last page photocopy collage of photographs – center, middle photograph of Sinatra conducting Wilder in studio, Wilder present
Photocopy; 4 pages

Folder 18  Compositions of Alec Wilder
Arranged by ensemble, notes if published and publisher
Typescript; 9 pages

Folder 19  List of works prepared by Robert Levy
List prepared ca. 1986
In ink; 3 pages

Box 2

Folder 1  Friends of Alec Wilder – newsletters
Vol. 1 issue 1 – photocopy; 4 pages
Folder 2  Computer print-outs
List of Wilder publications
See oversize 4/4

Folder 3  Compositions of Wilder
List of Wilder works at Stan Webb studio
See oversize 4/2

Folder 4  Library of Congress lists of Wilder
Catalogue entries of Wilder items in Library of Congress
See oversize 4/1

Folder 5  “The Bird”
AW’s Eastman school magazine
Photocopy; 2 pages

Folder 6  Margun Music catalogues
November 1978 - Newton MA
Bound test-run catalogue inscribed by Gunther Schuller
31 pages
[undated]
Catalogue of music by Alec Wilder
Typescript list; 7 pages

28 February 1980
Letter:
From William Routch, general manager at Margun music
To: AW
Typescript list; 2 pages

Folder 7  Crossword puzzles
Crossword clues labeled “XXXII” on Ozalid paper
In ink; one page
Crossword clues and solved puzzle labeled “XXVI”
In pencil; one page

Folder 8  NEA application card
          Music program – National Endowment for the arts
          1980-81 Composers program – January 17, 1980

Folder 9  “Kittiwake Island” libretto
          Notes in pencil
          Typescript; 56 pages

Sub-series 5: Artifacts relating to Wilder’s life

Box 1  Awards

      Friends of the Rochester Public Library Annual Literary award 1974
      Silver bowl – 14.5cm diameter, 11.5cm height

      In box inside manila envelope:
      South Carolina Tricentennial medal, 1970
      Bronze, 7.5cm diameter

      In manila envelope:
      The Songwriters Hall of Fame Award
      Presented by The National Academy of Popular Music – March 7, 1983
      2.9cm x 9cm x 12.5cm

Box 2  Miscellaneous

Folder 1  Four address books belonging to AW

Folder 2  NY state driver’s license and passport

Folder 3  Receipt for grave plot at The Church of St. Agnes in Avon, NY

Folder 4  Stencil used by AW

Folder 5  Chord sheet for piano and organ belonging to AW
**Series 7: Photographs**

**Box 1**

Sleeve 1  Dr. James Sibley Watson, Jr. and Alec Wilder in No. 6 Sibley Place living room  
4 Kodachrome color slides – [undated]

Sleeve 2  Alec Wilder?  
Negative of three men paddling in a river – [undated]

Sleeve 3  Alec Wilder  
*Color* photograph, 4.5 x 3.3” taken by Nancy Watson Dean  
Print made November 1979

Sleeve 4  Alec Wilder with unidentified young woman [Hildegarde Watson?]  
*B/W* photograph, 7 x 5” – October 21 [no year]  
Accompanied by envelope containing three negatives

Sleeve 5  Alec Wilder  
*B/W* photograph, 2.75 x 3.25”  
“Alec Wilder in love – 1940, St. Regis again” written on the back in J. S. Watson, Jr.’s hand – [undated]

Sleeve 6  Alec Wilder at recording of civil war record – Golden Crest Studio, 1961  
*B/W* photograph, 4” x 3.25”  
Provenance: Bruce M. Creditor

Sleeve 7  Alec Wilder with Urling Sibley Iselin and Hildegarde Watson in living room of No. 6 Sibley Place  
*Color* photograph, 7 x 5” – accompanied by negative

Sleeve 8  Clara Wilder Haushalter  
*B/W* photograph, 6” x 8” from Dudley Hoyt, New York  
[undated] - In cardboard photo protector

Sleeve 9  Marian McPartland  
Three *B/W* photographs, 7.75” x 10” taken by Louis Ouzer – [undated]

Sleeve 10  Alec Wilder with Harold Arlen and Jim Maher  
*B/W* photograph, 10 x 8” taken by Louis Ouzer – [undated]

Sleeve 11  Alec Wilder in the Duke University band room  
*B/W* photograph, 10 x 8” taken by Louis Ouzer – [undated]

Sleeve 13  Marian McPartland and Thomas Hampson standing at AW’s grave  
*B/W* photograph, 6.75 x 8.25” taken by Louis Ouzer – [undated]
Sleeve 14  Alec Wilder and Marian McPartland at Duke University – Durham, NC
          *B/W* photograph, 1” x 8” taken by Louis Ouzer - [undated]

Sleeve 15  Alec Wilder and Marian McPartland
          *B/W* photograph, 10” x 8” taken by Jon Ouzer
          At the library on the day he received the Friends of the Rochester Public
          Library Annual Literary award, 1974

Sleeve 16  Alec Wilder at a party in NY for his book
          *B/W* photograph, 8 x 10” – [undated]

Sleeve 19  Alec Wilder and Marian McPartland at the Cookery, NY – 1960s
          *B/W* photograph, 10” x 8” taken by Katusji Abe

Sleeve 20  Alec Wilder and Timmy Madison [drummer] at Arranger’s Holiday – 1970s
          *B/W* photograph, 10 x 8”

Sleeve 21  Alec Wilder, Marian McPartland and Mabel Mercer at Berklee College of Music
          *B/W* photograph, 10 x 8”
          [undated] – Mabel Mercer receiving honorary doctorate in 1975?

Sleeve 26  Alec Wilder and Mabel Mercer
          *B/W* photograph, 10 x 8” taken by Louis Ouzer

Sleeve 27  Wilder by Josef Schiff
          See oversize 4/3

Sleeve 28  Alec Wilder
          *B/W* photograph, 8 x 10” NPR promotion for *American Popular Song*
          Provenance: Ouzer?

Sleeve 29  Alec Wilder and Loonis McGlohon
          *B/W* photograph, 8 x 10” NPR promotion for *American Popular Song*
          Provenance: Ouzer?

Sleeve 30  Barbara Lea, Willard Robison, Lee Wiley
          *B/W* photograph, 8 x 10” NPR promotion for *American Popular Song*
          Provenance: Ouzer?

Sleeve 31  Jerome Kern, David Allyn, Harold Arlen
          *B/W* photograph, 8 x 10” NPR promotion for *American Popular Song*
          Provenance: Ouzer?

Sleeve 32  Richard Rodgers, Lorenz Hart, Teddi King, Mildred Bailey
          *B/W* photograph, 8 x 10” NPR promotion for *American Popular Song*
Provenance: Ouzer?

Sleeve 33  Marlene VerPlanck, Hugh Martin
           B/W photograph, 8 x 10” NPR promotion for *American Popular Song*
           Provenance: Ouzer?

Sleeve 34  Mabel Mercer
           B/W photograph, 8 x 10” NPR promotion for *American Popular Song*
           Provenance: Ouzer?

Sleeve 35  Johnny Hartman, Bill Strayhorn, Cole Porter
           B/W photograph, 8 x 10” NPR promotion for *American Popular Song*
           Provenance: Ouzer?

Sleeve 36  Alec Wilder, Loonis McGlohon and Thelma Carpenter
           B/W photograph, 8 x 10” NPR promotion for *American Popular Song*
           Provenance: Ouzer?

Sleeve 37  [unknown – performance of AW stage work?]
           Two B/W photographs, 8 x 10”
           Provenance: Madge Briggs, widow of Wm. F Briggs MM ‘58

Sleeve 38  House labeled “Victorian? Villa” for sale
           Color photograph, 3.5 x 4.75”

Sleeve 39  Alec Wilder
           See oversize 4/5

Sleeve 40  Alec Wilder
           See oversize 4/6

Box 2

Film 1  Concerto for alto sax and wind ensemble
        Film reel, 3.5” diameter

Film 2  Entertainment #1
        Film reel, 3.5” diameter

Film 3  Euphonium concerto
        Film reel, 3.5” diameter
Series 8: General/Oversized

Box 1

Folder 1  *Albert Schweitzer, Reel I & II.* — [without date].
Score (13” x 16.25”)

  Reel I
  A. Title idea
  B. Boy on road
  C. Africa map
  D. Chorale (strings) in G
  D2. Chorale (strings) in Ab
  E. Boy on road

  Reel II
  A. Chorale (woodwinds) in G
  B. Chorale (woodwinds) in Ab

In pencil; 16 pages of music.
Contains performance markings in red and blue pencil.

Folder 2  *Albert Schweitzer, Reel III & IV.* — [without date].
Score (13” x 16.25”)

  Reel III
  A. Trip between villages
  B. Parsonage
  C. School sequence
  D. School sequence
  E. School sequence
  F. Run off
  G. Prayer
  H. Boy on road
  I. Boy on road

  Reel IV
  A. Cadences for commentary
  B. School sequence (minor)
  C. School sequence
  D. Boy on road
  E. Rainbow sequence
  F. Family portrait
  G. Cadences for commentary

In pencil; 38 pages of music.
Contains performance markings in red and blue pencil.

Folder 3  *Albert Schweitzer, Reel V & VI.* — [without date].
Score (13” x 16.25”)

  Reel V
  A. Decision I
B. Title idea  
C. Letter writing  

Reel VI  
A. Decision I  
B. Operation (big ending)  
C. Decision I  
D. Reconstruction canon  
E. Rainbow sequence  
E2. Rainbow sequence  
Repeat (section E – Reel IV score p. 47- p. 50)  
F. Preface to arrival  
G. Arrival  

In pencil; 23 pages of music.  
Contains performance markings in red and blue pencil.  

Folder 4  
*Albert Schweitzer, Reel VII & VIII.* [without date].  
Score (13” x 16.25”)  

Reel VII  
A. War years (clar)  
B. War years (viole + celli)  
C. War years (violins + celli)  
D. Operation  
E. New patients  

Reel VIII  
A. Mother and child  
B. Film repeat of Mother and child  
C. Garden (Db)  
D. Title idea  
(repeat of reel I – section A)  

In pencil; 20 pages of music.  
Contains performance markings in red and blue pencil.  

Folder 5  
*Albert Schweitzer, Reel IX - XI.* [without date].  
Score (13” x 16.25”) draft MS  

Reel IX  
A. Garden (original key)  
B. Family portrait (woodwinds)  
C. Family portrait  
(Repeat Reel IV – section F)  
D. Beastly eleven [also titled as “Beastly elevenses”]  

Reel X  
A. Decision I  
(Repeat of Reel V – section A)  
B. Title idea  
(Repeat of Reel I – section A)  

Reel XI
A. Storm
B. Operation
   (Repeat of reel VII – section D)
C. Letter writing in “G” (solo strings)
D. Last letter writing

In pencil; 25 pages of music, 1 page of notes.
Contains page of notes for Reel X, second copy of first page of Reel XI.
Contains performance markings in red and blue pencil.

Folder 6 Brass quintet no. 8. — [without date].
Draft MS (12” x 17”)
In pencil; 22 pages of music.
“For the Tidewater Brass Quintet” in heading.
Provenance: Margun Music.

Folder 7 Trio for flute, clarinet and bassoon. — [without date].
Draft MS (11.5” x 17”)
In pencil; 12 pages of music.
“For Virginia” written in heading.
Provenance: Margun Music.

Box 2

Folder 1 [No. 1] False dawn (Three ballets in search of a dancer). — [without date].
Bound draft holograph score (10.75” x 17.625”)
In pencil; 46 pages of music.
Contains performance markings in red and blue pencil.
Provenance: Margun Music.

Folder 2 [No. 2] Life goes on (Three ballets in search of a dancer). — [without date].
Bound draft holograph score (10.75” x 17.625)
In pencil; 45 pages of music.
Contains performance markings in red and blue pencil.
Provenance: Margun Music.

Folder 3 [No. 3] The green couch (Three ballets in search of a dancer). — [without date].
Bound draft holograph score (10.75” x 17.625”)
In pencil; 38 pages of music.
Contains performance markings in red and blue pencil.
Provenance: Margun Music.

Folder 4 Four sentiments. — [without date].
Draft MS (12.5” x 19”)
   I. Calm after storm
   II. Joy after misery
III. Loneliness after love
IV. Laughter after tears
V. The tune that wouldn’t quit [reproduction]

In pencil; 68 pages of music.
“For Mitchell Miller” in heading.
Provenance: Mitch Miller.

Box 3

Folder 1  Entertainment no. III. — [without date].
Ozalid repro of holograph score (11” x 17”)
53 pages of music.
Provenance: Margun Music.

Fair copy holograph Ozalid master, (13” x 18.5”)
68 pages of music.
“To Howard Scott” in heading.
Provenance: Margun Music.

Draft MS, holograph score (11” x 17”)
In pencil; 100 pages of music.
“To Howard Scott” in heading.
Provenance: Margun Music.

Folder 4  Serenade for winds. — [without date].
Draft holograph MS (10” x 17”)
In pencil; 48 pages of music.
Contains 5 pages (pages 21-25) that appear to be first draft of 3rd movement and a revised ending which contains a note of approval possibly from Gunther Schuller.
Provenance: Margun Music.

Folder 5  Serenade for winds. [movement III only]. — [without date].
Reproduction of holograph score (11” x 17”)
9 pages of music.
Appears to be revised copy of movement III per Box 15 Folder 12 [see oversize box 3/4].
Provenance: Margun Music.

Box 4

Folder 1  Library of Congress lists of Wilder
Catalogue entries of Wilder items in Library of Congress
Photocopies; 95 pages

Folder 2  Compositions of Wilder
List of Wilder works through 1963 held at Stan Webb studio (as of 1/1/67)
Lenny Carroll, copyist
In ink; 8 pages in Plastic comb binding

Folder 3  Alec Wilder
B/W photograph by Josef Schiff
9.5” x 7.5” photograph on 15.5” x 11.75” mat

Folder 4  Computer printouts
List of Wilder publications
Participant Catalog List
  Complete Print-out from 2/25/1983
  In ink, “2/28/83 Wilder = 651 titles (others in separate pkg.)”
  141 pages
Participant Catalog List
  Partial BMI print-out from 10/12/1990
  76 pages

Folder 5  *Instrumental piece* – [without date]
MS score; – misc. jazz band arrangements
In pencil; 37 pages
Provenance: Gunther Schuller

Folder 6  *Spring morning* – [without date]
MS score; – misc. jazz band arrangements
Photo-static copies in negative exposure; 33 pages
Accompanied by original MS page 17 from separate jazz arrangement; title unknown - In pencil, corrections in red and blue; one page
Provenance: Gunther Schuller

Folder 7  *Something for the girls* – [without date]
MS score; – misc. jazz band arrangements
In pencil; 31 pages
Provenance: Gunther Schuller

Folder 8  *Lonely man seeks company* – [without date]
MS score; Arranged by AW
In pencil; 37 pages
Provenance: Gunther Schuller

Folder 9  *Spring magic* – [without date]
Box 5

Folder 1  *The Scarlet Sail* [from] *The Lowland Sea*
MS fair copy
In pencil; 256 pages
Provenance: Gunther Schuller

Folder 2  *2 B/W photographs of AW*

(1) Alec Wilder at Duke University
*B/W 14 x 9.5”*

(2) Alec Wilder on Swan St. just outside ESM – Rochester, NY
*B/W 11 x 14”*

Folder 3  *Clarinet Sonata* – [without date]
Reproduction, fair copy clarinet part
Two copies of the 1st, 2nd and 3rd movements, one copy of 4th movement
35 pages of music

Folder 4  *Woodwind quintet no. 2* — [without date]
Photocopy of MS score
27 pages
Provenance: Judy Bell, The Richmond Organization