

ALLAN SCHINDLER COLLECTION

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UNIVERSITY OF ROCHESTER

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DESCRIPTION OF COLLECTION

Shelf location: C4A 16,5 — C4A 17,6
Extent: 28 linear feet

Biographical Sketch



Allan Schindler, posing in the Eastman Computer Music Center. Photograph used for Dr. Schindler's Cominsky Promenade portrait to commemorate his retirement.

Allan W. Schindler (b. May 15, 1944, Stamford, CT; d. October 8, 2018, Fairport, NY) was a Professor of Composition in the Composition Department of the Eastman School of Music (1978–2015) and the founder and inaugural Director of the Eastman Computer Music Center.

While growing up Schindler learned to play several instruments, studying woodwinds, piano and theory at the Cleveland Institute of Music and privately, and learned the Schillinger System of composition under Bert Henry. While in high school and as an undergraduate he spent a lot of time playing in jazz and rock bands and classical chamber ensembles and working as a freelance musician and arranger.

Schindler pursued his undergraduate education at Oberlin College (BM in Music Composition, BA in English, 1967), followed by graduate study at the University of Chicago (MA, 1969; and PhD in Composition, 1971, with additional studies in musicology), where he worked with the beloved if irascible Ralph Shapey and with Richard Wernick. Before pursuing his PhD

he taught composition and theory and conducted the new music ensemble for a year at Ball State University (1969–1970). After completing his studies Schindler taught for seven years in the theory/composition department at Boston University (1972–1978), where he directed the electroacoustic music program, taught graduate seminars in contemporary and tonal theory, and participated in the production of new music concerts throughout the Boston area. In 1978 he accepted a position at the Eastman School of Music as a Professor of Composition and founding Director of the Eastman Computer Music Center, where he worked until his retirement (and the conferral of emeritus status) in 2015.

Schindler's musical compositions can be divided into: (1) purely acoustic instrumental works; (2) electroacoustic pieces; (3) works that feature solo or ensemble voices or instruments in combination with computer music resources; and (4) multimedia compositions that include video/film and/or dance. These works have been performed frequently by leading soloists and ensembles and on multimedia and film festivals throughout North America and Europe, and in Asia, South America, New Zealand and Australia. Several of his compositions are available in commercially released compact disc recordings. Seven of his works are published by Semar Editore (Rome) and by Mostly Marimba Publications. Like many other contemporary composers, however, Schindler preferred to handle publication and distribution of most of his compositions himself. Among the awards and prizes that Schindler received for these works include a Fromm Foundation commission (2008), a William Walton Foundation residency (2008), a Bourges citation (2007) and three grants from the National Endowment for the Arts (1983, 1986, 1992).

In addition to his compositional work Schindler was active for many years in music text publishing, serving as the Consulting Editor for Music at McGraw-Hill (1990–97), Alfred A. Knopf/Random House (1983–90) and Holt, Rinehart, Winston (1975–83), and as an editorial consultant for Grolier Inc., the Longman Group and other publishers.

His own publications include six articles in the Academic American Encyclopedia; a music appreciation text (*Listening to Music*, 1983); general editorship of the Proceedings of the 1983 International Computer Music Conference and ancillary publications; reviews in *Computer Music Journal* and other journals; and co-authorship of the 2005 article “Animated Imagery, Animated Music” published by YYY Artists' publications and the 2005 Ottawa International Animation Festival.

Schindler was a co-founder, and, for twelve years (1997–2009) a co-director and co-producer of the yearly ImageMovementSound Festival, which sponsored the creation and presentation of innovative collaborative works incorporating music, film and dance. In 1983 he served as director of the International Computer Music Association Conference, and over the course of his decades-long career he served on the governing, advisory, editorial and selection committees of numerous composition, new music performance, electroacoustic and conducting awards organizations and competitions.

The above biographical sketch is adapted from the brief biography of Dr. Schindler published on his personal webpage at <https://ecmc.rochester.edu/allan/bio.htm> (accessed December 1, 2023).

Provenance

The Allan Schindler Collection was the gift of Mrs. Nancy Schindler, widow of the composer, and was received by Sibley Music Library in October 2019.

Scope and Content

The collection comprises the personal and professional papers of Allan Schindler. The bulk of the material pertains to his compositions. Forty-five of Dr. Schindler's original compositions are represented in the Collection in various manifestations, as both print material (namely sketches, manuscript drafts, camera-ready masters and reproductions, marked scores and parts, published imprints) and media (specifically, audio recordings, videos of multimedia compositions, and data files). The Collection also contains several user guides, tutorials, handbooks, and other documentation for software and resources for computer music composition, including documentation Dr. Schindler personally created for the Eastman Computer Music Center. Additionally, there are several items from Dr. Schindler's personal library (i.e., scores, books, commercial audio recordings) as well as some professional papers and a limited number of personal items (e.g., diplomas).

Restrictions on use

There are no restrictions on the use of the Collection. Requests for reproductions of material protected by U.S. Copyright Law and its revisions will be granted only upon presentation of the written permission of all associated copyright holder(s).

Associations

The Allan Schindler Collection is one of numerous collections of professional papers of Eastman School of Music graduates and faculty members who specialized in composition. The Sibley Music Library holds the papers of composers Samuel Adler (BM, 1934; MM, 1935; PhD, 1937), Warren Benson, Sydney Hodkinson (BM, 1957; MM, 1958), and Bernard Rogers, each of whom served on the ESM Composition Faculty. Additionally, the library houses the papers of several ESM composer alumni, including the collections of Gardner Read (BM, 1936; MM, 1937), Homer Todd Keller (BM, 1937; MM, 1938), Alexander Courage (BM, 1941), Gordon Binkerd (MM, 1941), William Bergsma (BA, 1942; MM, 1943), John LaMontaine (BM, 1942), and Will Gay Bottje (DMA, 1955).

DESCRIPTION OF SERIES

SUB-GROUP I: PRINT MATERIALS

Series 1: Original compositions

Series 1 contains original compositions by Dr. Schindler in various manifestations, namely sketches, manuscript drafts, camera-ready masters and reproductions, marked scores and parts, and published imprints. These materials have been arranged into the following two sub-series:

Sub-series A: Individual compositions

This sub-series contains sketches, scores, and parts for individual works by Dr. Schindler. Throughout his career, Dr. Schindler managed the publication and distribution of most of his compositions himself, and he kept on hand multiple performance-ready copies of many of his works. In this series, RTWSC personnel preserved at least one copy of each distinct manifestation of a given composition; scores and parts containing annotations, conducting cues, and performance markings were also preserved.

The compositions have been arranged in chronological order by date of composition. Two unfinished and undated/unidentified works are filed at the end of the chronological sequence.

N.B. The sketches and scores in Series 1 are housed in storage containers appropriate to their respective dimensions. Due to the varying dimensions of the materials, there is a discrepancy between the chronological sequence of titles and the numeric box order.

Sub-series B: Working files

Dr. Schindler maintained several folders and binders of material related to recent and ongoing composition projects; the documents contained therein include sketches, composition notes, reference material, and other working files. These materials have been rehoused in archival-quality folders with folder headings taken from Dr. Schindler's original binder or folder labels.

Series 2: Papers

Sub-series A: Eastman Computer Music Center materials

This sub-series contains user guides, tutorials, and other software documentation that was written for or used in the Eastman Computer Music Center (i.e., documentation

that is specifically labeled “ECMC” or “Eastman”) as well as a limited number of equipment manuals and user guides.

Sub-series B: Manuals and tutorials

Sub-series B contains user guides, tutorials, handbooks, and other documentation for software and resources available on ECMC computer systems. Many of these documents appear to have been maintained as reference copies, having been originally housed in 3-ring binders or 3-prong folders with tab dividers for convenient reference. The documents have been arranged in alphabetical order by title, with Dr. Schindler’s original labels (where present) indicated with double quotation marks.

Sub-series C: Professional papers

Sub-series C contains pedagogical material (e.g., course syllabi and handouts); articles on electronic music at Eastman; concert programs (including program booklets for the International Computer Music Conference); original writings by Dr. Schindler; and written material for a proposed comprehensive introductory textbook on computer music (e.g., book proposal, chapter outlines, drafts, notes).

Sub-series D: Personal papers

Sub-series D contains Dr. Schindler’s high school, undergraduate, master’s, and doctorate diplomas; his Eastman School of Music Faculty Service Award; his PhD paper on Beethoven’s *Grosse Fugue*; a student paper on Hugo Wolf’s Lied; and other personal documents.

Sub-series E: Ephemera

Sub-series E is comprised of two folders: one containing copies of a publicity poster for the 2002 ImageMovementSound festival, and a second containing a sampling of the envelopes that originally held material for Dr. Schindler’s original compositions (now Series 1). The sampling of envelopes, which bear markings from a variety of printing companies (e.g., Cameo Music Reproduction, Kinkos), attests to Dr. Schindler’s work to publish and distribute scores of his own compositions.

Series 3: Library

Series 3 is comprised of print material from Dr. Schindler’s personal library of scores and books. Within each sub-series, the materials have been arranged in alphabetical order by surname of the composer or author.

Sub-series A: Scores

Sub-series B: Books

SUB-GROUP II: MEDIA

Series 1: A. S. Compositions, Data and Audio CDs

Dr. Schindler maintained an organized series of optical discs (e.g., CD-R, DVD+R) containing audio recordings and data files relevant to his compositions, including audio recordings of complete works, audio recordings of computer parts, and source soundfiles and mixes for computer parts.

Dr. Schindler's original organization of these discs has been preserved in a sequence of 11 sub-series, which is listed below. The discs in sub-series A through sub-series I were received arranged in a set of nine white plastic storage boxes, each with typescript labels designating the contents. (N.B. The whereabouts of Dr. Schindler's box 1 of Audio CDs are unknown.) The discs in sub-series J and sub-series K were received stored in two cardboard shoeboxes, which similarly bore labels created by Dr. Schindler. Within each sub-series, Dr. Schindler's original organization has been preserved, and the sub-series headings replicate the original box labels.

Sub-series A: Data CDs 1, Soundfiles of Acoustic Recordings

Sub-series B: Data CDs 2, Computer Parts for Earlier Works

Sub-series C: Data CDs 3, Computer Parts for Recent Works

Sub-series D: Data CDs 4, Film/Musical Compositions

Sub-series E: Data CDs 5

Sub-series F: Audio CDs 2, Computer Parts for Earlier Works

Sub-series G: Audio CDs 3, Computer Parts for Recent Works

Sub-series H: Audio CDs 4, Film/Musical Compositions, Earlier Works: 1998–2002

Sub-series I: Audio CDs 5, Film/Musical Compositions, Recent Works: 2002–

Sub-series J: Complete Soundfiles for Recent Compositions

Sub-series K: Complete Backups Including Source Soundfiles for Recent Compositions

Series 2: Media for original compositions

Series 2 is comprised of sound recordings, video recordings, and data files related to Dr. Schindler's original compositions. A variety of media formats are present, including reel-to-reel magnetic tapes, audiocassette tapes, compact discs (CDs), Digital Audio Tapes (DATs), VHS tapes, DV and mini DV tapes, DVDs, computer disks (i.e., 5.25" magneto-optical disk, zip disk), optical data discs (e.g., CD-R, CD-RW, DVD+R), and Digital Data Storage (DDS) tapes.

Media containing recordings or files for only one composition are arranged in sub-series A (individual compositions) and organized in chronological order by composition date. Media containing multiple compositions by Dr. Schindler have been separated to sub-series B.

Sub-series A: Individual compositions

Sub-series B: Multiple compositions

Series 3: ImageMovementSound Festival

This series contains media from the ImageMovementSound Festival, namely VHS and DVD recordings of multimedia works that were presented at the festival and data files produced for a publicity trailer for the 2006 festival (with original music by Dr. Schindler). These items have been arranged in chronological order by festival date.

Series 4: Professional activities

Series 4 contains audio recordings and data files created by Dr. Schindler in the course of his other professional activities. The material represented includes an audio recording of an interview, audio examples prepared for lectures or talks, listening examples and documents prepared for courses, and files for Dr. Schindler's professional webpage. The recorded interview is on an audiocassette tape; the remaining items in this series are audio CDs and optical data discs (e.g., CD-RW or DVD+RW).

Series 5: Soundfiles library (SFLIB)

The media in Series 5 contain raw soundfiles compiled by Dr. Schindler for use in computer music compositions. Multiple formats of media are present, including optical data discs (e.g., CD-RW, DVD+R), audio CDs, one Digital Audio Tape (DAT), and 7" and 10" reel-to-reel magnetic tapes.

Series 6: Backups and data storage

Series 6 comprises backups (data CDs), a boot disk (3.5" floppy disk), a driver and utilities CD, and two portable external hard drives containing a variety of files.

Series 7: Commercial CD and CD-ROM recordings

Series 7 contains 61 commercial and institutional recordings (i.e., Eastman School of Music concerts) as well as one commercial CD-ROM. The recordings in sub-series A (works by one composer) are arranged in alphabetical order by composer surname, and the recordings in sub-series B (works by multiple composers) are arranged in alphabetical order by performer or, for recordings with multiple performers or ensembles, by title.

Sub-series A: Works by one composer

Sub-series B: Works by multiple composers

INVENTORY

SUB-GROUP I: PRINT MATERIALS

Series 1: Original compositions

Sub-series A: Individual compositions

Box 1

- Box 1/1 Sonata for clarinet, violoncello and piano. — [February 11, 1964].
Score (incomplete; p. 1 only). Ozalid masters (ink MS); 1 page.
- Box 1/2 Sonata for clarinet, violoncello and piano. — February 11, 1964.
Score. MS repro, bound; 29 pages.
At end of score: "Feb. 11, 1964."
Affixed to verso of last page of score: copy of recital program, Student
Recital, Oberlin College, March 4, 1964.
- Box 1/3 Piano suite. — April 20, 1964.
7 movements: Rondeau — Soliloquy — Scherzo — Prayer — Courante —
Lament — Whisper.
Score (incomplete; p. 15 lacking). Ozalid masters (ink MS); 14 pages.
At foot of title page: "20 April 64."
- Box 1/4 Piano suite. — April 20, 1964.
7 movements: Rondeau — Soliloquy — Scherzo — Prayer — Courante —
Lament — Whisper.
Score. MS repro, bound. 15 pages.
At foot of title page: "20 April 64."
- Box 1/5 Trio for flute, horn and harp, op. 31. — December 1964.
Score (incomplete; p. 28 lacking). Ozalid masters (ink MS); 27 pages.
- Box 1/6 Trio for flute, horn and harp, op. 31. — December 1964.
Score. MS repro, bound; 28 pages.
Annotated in pencil with either performance markings or corrections.
- #### Box 11
- Box 11/1 Plaint: variations for chamber orchestra. — April 1965.
Score. MS repro, bound; 22 pages.
At foot of title page: "April 1965."

Box 1

- Box 1/7 Fantasy for woodwinds. — August 30, 1965.
Score. Ozalid masters (ink MS); 30 pages.
At end of score: “30 Aug 65.”
- Box 1/8 Fantasy for woodwinds. — August 30, 1965.
Score. MS repro, bound; 30 pages. Two copies.
At end of score: “30 Aug 65.”
- Box 1/9 Chessmen: for brass octet. — September 18, 1965.
5 movements: The rook — The bishop — The knight — The queen — The king.
Score. Ozalid masters (ink MS); 28 pages.
At foot of title page: “18 Sept. 65.”
At end of score: “November 65.”
- Box 1/10 Chessmen: for brass octet. — September 18, 1965.
5 movements: The rook — The bishop — The knight — The queen — The king.
Score. MS repro, bound; 28 pages.
Annotated in pencil with conducting cues and performance markings.
At foot of title page: “18 Sept. 65.”
At end of score: “November 65.”
- Box 1/11 Three songs of Christmastide: for mezzo-soprano, baritone, piano. — November 1965.
3 movements: I. God’s Son is born (mezzo-soprano) — II. All you that are good fellows (baritone) — III. This day (both singers).
Score. Ozalid masters (ink MS); 19 pages.
At foot of title page: “Nov. 65.”
- Box 1/12 Three songs of Christmastide: for mezzo-soprano, baritone, piano. — November 1965.
3 movements: I. God’s Son is born (mezzo-soprano) — II. All you that are good fellows (baritone) — III. This day (both singers).
Score. MS repro, bound; 19 pages.
At foot of title page: “Nov. 65.”
- Box 1/13 Long trail. — June 1966.
Score. MS repro, bound; 46 pages.
Annotated in pencil with conducting cues and performance markings.
At foot of title page and at end of score: “June 66.”

Box 11

- Box 11/2 Orchestral suite: for chamber orchestra. — November 1966.
Score (C score). Ozalid masters (ink MS); 30 pages.
At foot of title page: “November ’66.”
- Box 11/3 Orchestral suite: for chamber orchestra. — November 1966.
Score (C score). MS repro, bound; 30 pages.
Annotated in red pencil with notes on dynamics on p. 4 and p. 6.
At foot of title page: “November ’66.”
- Box 11/4 Orchestral suite: for chamber orchestra. — November 1966.
Score (C score). MS repro, bound; 30 pages.
At foot of title page: “November ’66.”
- Box 11/5 Two movements: for chamber ensemble. — March 1968.
Score. MS repro, bound; 52 pages.
Annotated in red and blue pencil to indicate simultaneous and non-simultaneous attacks.
At end of score: “Chicago / March ’68.”

Box 1

- Box 1/14 Two movements: for chamber ensemble. — [March 1968].
Parts (1 of 2). Ozalid masters (ink MS); 5 parts (flute, clarinet, horn, celesta, harp).
- Box 1/15 Two movements: for chamber ensemble. — [March 1968].
Parts (2 of 2). Ozalid masters (ink MS); 5 parts (percussion, violin I, violin II, viola, violoncello).
- Box 1/16 String sextet: in six sections. — October 1968–February 1969.
Score. Ozalid masters (ink MS); 48 pages.
At foot of title page: “Oct 68–Feb 69 / Chicago.”
- Box 1/17 String sextet: in six sections. — [October 1968–February 1969].
Parts. Ozalid masters (ink MS); 3 parts (violin I & II, viola I & II, cello & bass).
- Box 1/18 String sextet: in six sections. — [October 1968–February 1969].
Violin I & II part. MS repro, bound; 23 pages. 2 copies.
Copy 1 annotated in pencil with performance markings.
- Box 1/19 String sextet: in six sections. — [October 1968–February 1969].
Viola I & II part. MS repro, bound; 19 pages. 2 copies.
Copy 1 annotated in pencil with performance markings.

- Box 1/20 String sextet: in six sections. — October 1968–February 1969; c2002.
Violoncello & double bass part. Software-generated, bound; 18 pages. 3
copies.
Copies 2–3 annotated in pencil with performance markings.
At foot of title page: “October 1968–February 1969 / Chicago.”
- Box 1/21 String sextet: in six sections. — October 1968–February 1969.
Score. MS repro, bound; 48 pages.
Interleaved in score: pencil MS rehearsal notes; 2 pages.
At foot of title page: “Oct 68–Feb 69 / Chicago.”
- Box 2**
- Box 2/1 [Blues for the children of light]: for flute (double piccolo), clarinet, bassoon,
trumpet in C, one percussionist, solo viola, solo violoncello, solo double bass. —
[1970–1971].
N.B. Dissertation for PhD in Composition, University of Chicago, 1972.
Sketches. Pencil MS; 6 folios+1 leaf.
- Box 2/2 [Blues for the children of light]: for flute (double piccolo), clarinet, bassoon,
trumpet in C, one percussionist, solo viola, solo violoncello, solo double bass. —
[1970–1971].
Originally in envelope labeled “Sketches for dissertation pc.”
Sketches. Pencil MS; 52 folios+3 leaves.
Also in folder: notes on MS 1018, folios 1–48 [“A Collection of Madrigals,
Motets and Songs in Score,” Library of St. Michael’s College, Tenbury].
Pencil MS; 1 folio.
- Box 2/3 Blues for the children of light: for flute (double piccolo), clarinet, bassoon,
trumpet in C, one percussionist, solo viola, solo violoncello, solo double bass. —
1970–1971.
Score. Ozalid masters (ink MS); 77 pages.
At end of score: “1970–71.”
- Box 2/4 Blues for the children of light. — [1970–1971].
Parts (1 of 3). Ozalid masters (ink MS); 2 parts (flute & clarinet, bassoon &
viola).
- Box 2/5 Blues for the children of light. — [1970–1971].
Parts (2 of 3): violoncello & contrabass part. Ozalid masters (ink MS); 19
pages.
- Box 2/6 Blues for the children of light. — [1970–1971].
Parts (3 of 3): trumpet & percussionist part. Ozalid masters (ink MS); 22
pages.

- Box 2/7 Blues for the children of light. — 1970–1971.
Score. MS repro, bound; 77 pages.
At end of score: “1970–71.”
Annotated in colored pencil and pencil with conducting cues.
- Box 2/8 Blues for the children of light. — [1970–1971].
Flute (& clarinet); clarinet (& flute) parts. MS repro, bound; 2 parts.
Both parts annotated in pencil with performance markings.
- Box 2/9 Blues for the children of light. — [1970–1971].
Bassoon (& viola); trumpet (& percussionist) parts. MS repro, bound; 2 parts.
Both parts annotated in pencil with performance markings.
- Box 2/10 Blues for the children of light. — [1970–1971].
Percussionist (& trumpet) part. MS repro, bound; 22 pages. Two copies.
Both copies annotated in pencil with performance markings.
- Box 2/11 Blues for the children of light. — [1970–1971].
Viola (& bassoon); violoncello (& contrabass) parts. MS repro, bound; 2 parts.
Both parts annotated in pencil with performance markings.
- Box 2/12 Blues for the children of light. — [1970–1971].
Contrabass (& violoncello) part. MS repro, bound; 19 pages.
- Box 2/13 Blues for the children of light. — 1970–1971.
Score. MS repro, bound; 77 pages.
At end of score: “1970–71.”
Unmarked.
- Box 3**
- Box 3/1 Cirrus, and beyond: for flute, violoncello, percussion, synthesizer sounds on tape.
— January 1975.
“For my son Garrick”
Score. Ozalid masters (ink MS); 50 pages.
At end of score: “Boston / Jan. 75.”
- Box 3/2 Cirrus, and beyond: for flute, violoncello, percussion, synthesizer sounds on tape.
— January 1975.
“For my son Garrick”
Score, marked as flute part. MS repro, bound; 50 pages.
Annotated in pencil and ink with performance markings and fingering diagrams.
At end of score: “Boston / Jan. 75.”

- Box 3/3 Cirrus, and beyond: for flute, violoncello, percussion, synthesizer sounds on tape.
— January 1975.
“For my son Garrick”
Score, marked as violoncello part. MS repro, bound; 50 pages. Two copies.
Copy 1 incomplete; comprised of pages 23–50 only.
Both copies annotated in pencil with performance markings.
At end of score: “Boston / Jan. 75.”
- Box 3/4 Cirrus, and beyond: for flute, violoncello, percussion, synthesizer sounds on tape.
— January 1975.
“For my son Garrick”
Score, marked as percussion position 1 part. MS repro, bound; 50 pages.
Annotated in pencil with performance markings.
At end of score: “Boston / Jan. 75.”
- Box 3/5 Cirrus, and beyond: for flute, violoncello, percussion, synthesizer sounds on tape.
— January 1975.
“For my son Garrick”
Score, marked as percussion position 2 part (incomplete; p. 14–50 only). MS
repro, bound; 37 pages.
Annotated in pencil with performance markings.
At end of score: “Boston / Jan. 75.”
- Box 3/6 Cirrus, and beyond: for flute, violoncello, percussion, synthesizer sounds on tape.
— January 1975.
“For my son Garrick”
Score, marked as percussion position 3 part. MS repro, bound; 50 pages.
Annotated in pencil with performance markings.
At end of score: “Boston / Jan. 75.”
- Box 3/7 Cirrus, and beyond: for flute, violoncello, percussion, synthesizer sounds on tape.
— January 1975.
“For my son Garrick”
Score, marked as percussion position 1 part (incomplete; select pages only).
MS repro, pages originally fastened with two metal hinged snap rings; 10
leaves, total.
Annotated in pencil with performance markings.
At end of score: “Boston / Jan. 75.”
- Box 3/8 Cirrus, and beyond: for flute, violoncello, percussion, synthesizer sounds on tape.
— January 1975.
“For my son Garrick”
Score, marked as percussion position 2 part (incomplete; select pages only).
MS repro, pages originally fastened with two metal hinged snap rings; 10
leaves, total.

Annotated in pencil with performance markings.
At end of score: "Boston / Jan. 75."

Box 3/9 Cirrus, and beyond: for flute, violoncello, percussion, synthesizer sounds on tape.
— January 1975.
"For my son Garrick"
Score, marked as percussion position 3 part (incomplete; select pages only).
MS repro, pages originally fastened with two metal hinged snap rings; 16
leaves, total.
At end of score: "Boston / Jan. 75."

Box 3/10 Cirrus, and beyond: for flute, violoncello, percussion, synthesizer sounds on tape.
— January 1975.
"For my son Garrick"
Score. MS repro, bound; 50 pages.
Annotated in pencil with conducting cues.
At end of score: "Boston / Jan. 75."

Box 3/11 Cirrus, and beyond: for flute, violoncello, percussion, synthesizer sounds on tape.
— January 1975.
"For my son Garrick"
Score. MS repro, bound; 50 pages.
Unmarked.
At end of score: "Boston / Jan. 75."

Box 4

Box 4/1 Awakenings: study for piano in 3 movements. —September 1975.
Score. Ozalid masters (ink MS); 22 pages.
At end of score: "Boston / September 75."

Box 4/2 Awakenings: study for piano in 3 movements. —September 1975.
Score. MS repro; 22 pages.
At end of score: "Boston / September 75."

Box 4/3 Awakenings: study for piano in 3 movements. —September 1975.
Score. MS repro, bound; 22 pages. 2 copies.
At end of score: "Boston / September 75."

Box 4/4 Opener: [for three treble instruments]. — October 16–24, 1976.
"Written for members of the Empire Brass Quintet."
Score. Ozalid masters (ink MS); 2 pages.
At end of score: "Oct. 16–24, 1976 / Boston."

Box 4/5 Opener: [for three treble instruments]. — October 16–24, 1976.
"Written for members of the Empire Brass Quintet"

Score. MS repro; 2 pages. 5 copies.
Copies 1–2 affixed to cardstock.
At end of score: “Oct. 16–24, 1976 / Boston.”

- Box 4/6 Visionary: for flute, clarinet, bassoon, violin, harp, and tape. — February 1977.
“For my daughter Danielle”
Score. Ozalid masters (ink MS); 58 pages.
At end of score: “Boston / 2/77.”
- Box 4/7 Visionary: for flute, clarinet, bassoon, violin, harp, and tape. — [February 1977].
Flute part. Ozalid masters (ink MS); 9 pages.
- Box 4/8 Visionary: for flute, clarinet, bassoon, violin, harp, and tape. — [February 1977].
B-flat clarinet part. Ozalid masters (ink MS); 9 pages.
- Box 4/9 Visionary: for flute, clarinet, bassoon, violin, harp, and tape. — [February 1977].
Bassoon part. Ozalid masters (ink MS); 8 pages.
- Box 4/10 Visionary: for flute, clarinet, bassoon, violin, harp, and tape. — [February 1977].
Violin part. Ozalid masters (ink MS); 9 pages.
- Box 4/11 Visionary: for flute, clarinet, bassoon, violin, harp, and tape. — [February 1977].
Harp part. Ozalid masters (ink MS); 12 pages.
- Box 4/12 Visionary: for flute, clarinet, bassoon, violin, harp, and tape. — [February 1977].
“For my daughter Danielle”
Score (incomplete; p. 1–55 only). MS repro; 55 pages.
- Box 4/13 Visionary: for flute, clarinet, bassoon, violin, harp, and tape. — February 1977.
“For my daughter Danielle”
Score. MS repro, bound; 58 pages.
At end of score: “Boston / 2/77.”
- Box 4/14 Visionary: for flute, clarinet, bassoon, violin, harp, and tape. — [February 1977].
Parts (incomplete set). MS repro; 3 parts (clarinet, bassoon, harp).
Clarinet and harp parts annotated in pencil with performance markings.

Box 11

- Box 11/6 Take me places: for flute (alto flute in movement II), clarinet, violin, violoncello, piano, percussion (1 player). — June–December 1979.
3 movements: 1. The winds begin to rise — 2. Soft hour, that wakes the wish
— 3. Chariot of fire.
Score. Ozalid masters (ink MS); 48 pages.
At end of score: “Rochester, NY / 6/79–12/79.”

Box 4

- Box 4/15 Take me places: for flute (alto flute in movement II), clarinet, violin, violoncello, piano, percussion (1 player). — [June–December 1979].
3 movements: 1. The winds begin to rise — 2. Soft hour, that wakes the wish — 3. Chariot of fire.
Parts (1 of 3). Ozalid masters (ink MS). 2 parts (flute, clarinet).
- Box 4/16 Take me places: for flute (alto flute in movement II), clarinet, violin, violoncello, piano, percussion (1 player). — [June–December 1979].
3 movements: 1. The winds begin to rise — 2. Soft hour, that wakes the wish — 3. Chariot of fire.
Parts (2 of 3). Ozalid masters (ink MS). 2 parts (violin, violoncello).
- Box 4/17 Take me places: for flute (alto flute in movement II), clarinet, violin, violoncello, piano, percussion (1 player). — [June–December 1979].
3 movements: 1. The winds begin to rise — 2. Soft hour, that wakes the wish — 3. Chariot of fire.
Parts (3 of 3). Ozalid masters (ink MS). 2 parts (piano, percussion).

Box 11

- Box 11/7 Take me places: for flute (alto flute in movement II), clarinet, violin, violoncello, piano, percussion (1 player). — June–December 1979.
3 movements: 1. The winds begin to rise — 2. Soft hour, that wakes the wish — 3. Chariot of fire.
Score. Software-generated masters; 59 pages.
At end of score: “Rochester, NY / 6/79–12/79.”
- Box 11/8 Take me places: for flute (alto flute in movement II), clarinet, violin, violoncello, piano, percussion (1 player). — June–December 1979.
3 movements: 1. The winds begin to rise — 2. Soft hour, that wakes the wish — 3. Chariot of fire.
Percussion part. Software-generated masters; 3, 2, 7 pages. 2 copies.
Copy 2 annotated in pencil with performance markings.

Box 4

- Box 4/18 Take me places: for flute (alto flute in movement II), clarinet, violin, violoncello, piano, percussion (1 player). — June–December 1979.
3 movements: 1. The winds begin to rise — 2. Soft hour, that wakes the wish — 3. Chariot of fire.
Score. Software-generated, spiral-bound; 59 pages.
At end of score: “Rochester, NY / 6/79–12/79.”

Box 4/19 Take me places: for flute (alto flute in movement II), clarinet, violin, violoncello, piano, percussion (1 player). — June–December 1979.
3 movements: 1. The winds begin to rise — 2. Soft hour, that wakes the wish — 3. Chariot of fire.
Score. MS repro, bound; 48 pages.
At end of score: “Rochester, NY / 6/79–12/79.”

Box 11

Box 11/9 Take me places: for flute (alto flute in movement II), clarinet, violin, violoncello, piano, percussion (1 player). — June–December 1979.
3 movements: 1. The winds begin to rise — 2. Soft hour, that wakes the wish — 3. Chariot of fire.
Score. MS repro, bound; 48 pages.
At end of score: “Rochester, NY / 6/79–12/79.”

Box 11/10 Spring winds, autumn gusts: song cycle for soprano, piano & computer-generated tape. — [1983].
5 movements: Rain falling — December night — From “A love letter” — Am I really old? — Fire inside of me.
Score. Ozalid masters (MS repro, with typescript timings); 43 pages.

Box 11/11 Spring winds, autumn gusts: song cycle for soprano, piano & computer-generated tape. — [1983].
5 movements: Rain falling — December night — From “A love letter” — Am I really old? — Fire inside of me.
Score. MS repro, bound; 10, 6, 7, 12, 8 pages [43 pages, total].

Box 11/12 Spring winds, autumn gusts: song cycle for soprano, piano & computer-generated tape. — [1983].
5 movements: Rain falling — December night — From “A love letter” — Am I really old? — Fire inside of me.
Score. MS repro, bound; 10, 6, 7, 12, 8 pages.
Typescript sheet with texts of the five poems affixed to title page verso:
1. Rain falling / King Hyo-Jong
2. December night / Hwang Chini
3. From “A love letter” / Anna Wickham
4. Am I really old? / Kim Jung-ku
5. Fire inside of me / Kim Duk-Ryung

Box 11

Box 11/13 Tremor of night and day: for violoncello and computer-generated tape. — [November 1983].
Score (incomplete; pages 3–15 only). Ozalid masters (ink MS); 13 pages.

Box 4

- Box 4/20 Tremor of night and day: for violoncello and computer-generated tape. — November 1983.
“Written for Robert Sylvester”
Title page bears quotation from *The outermost house* / Henry Benton.
Score [violoncello part with tape cues]. Ozalid masters (ink MS); 11 pages.
At end of score: “Rochester, NY / November ’83 / This work was supported by a grant from the National Endowment for the Arts.”
- Box 4/21 Tremor of night and day: for violoncello and computer-generated tape. — November 1983.
Draft of score and sketches. Pencil MS. 16 folios.
At end of draft score: “Rochester / November ’83 / This work was supported by a grant from the National Endowment for the Arts.”
- Box 4/22 Tremor of night and day: for violoncello and computer-generated tape. — November 1983.
“Written for Robert Sylvester”
Title page bears quotation from *The outermost house* / Henry Benton.
Score [violoncello part with tape cues]. MS repro, bound; 11 pages. 2 copies.
At end of score: “Rochester, NY / November ’83 / This work was supported by a grant from the National Endowment for the Arts.”
- Box 4/23 Tremor of night and day: for violoncello and computer-generated tape. — November 1983.
“Written for Robert Sylvester”
Title page bears quotation from *The outermost house* / Henry Benton.
Performance and tape operator’s score. Ozalid masters (MS repro); 11 pages.
Reproduced from emended MS repro score in Box 4/24.
At end of score: “Rochester, NY / November ’83 / This work was supported by a grant from the National Endowment for the Arts.”
- Box 4/24 Tremor of night and day: for violoncello and computer-generated tape. — November 1983.
“Written for Robert Sylvester”
Title page bears quotation from *The outermost house* / Henry Benton.
Performance and tape operator’s score. MS repro; 11 pages.
Copy 1 produced from Ozalid masters in Box 4/20, emended with newly typescript title page, notes on the computer tape part, performance directions, and timings.
Copies 2–3 bound.
At end of score: “Rochester, NY / November ’83 / This work was supported by a grant from the National Endowment for the Arts.”

Box 4/25 Tremor of night and day: for violoncello and computer-generated tape. — November 1983.
“Written for Robert Sylvester”
Performance and tape operator’s score. MS repro; 11 pages.
Annotated in pencil with emendations to tape cues and timing notes.
At end of score: “Rochester, NY / November ’83 / This work was supported by a grant from the National Endowment for the Arts.”

Box 5

Box 5/1 Eternal winter: for trombone and computer-generated tape. — April 1985.
Written for John Marcellus.
Draft of score. Pencil MS; 13 folios.
Annotated in green ink with corrections.
At end of score: “Rochester / 4/85.”
Accompanied by pencil MS title page. 1 page.

Box 12

Box 12/1 Eternal winter: for trombone and computer-generated tape. — April 1985.
“Written for John Marcellus”
Score. Ozalid masters (ink MS); 23 pages.
At end of score: “Rochester / April, 1985.”

Box 12/2 Eternal winter: for trombone and computer-generated tape. — April 1985.
“Written for John Marcellus”
Score. MS repro, bound; 23 pages.
Annotated in pencil with corrections and revisions to tape timings.
At end of score: “Rochester / April, 1985.”

Box 12/2 Eternal winter: for trombone and computer-generated tape. — April 1985.
“Written for John Marcellus”
Score. MS repro, bound; 23 pages.
At end of score: “Rochester, 1985–1986.”

Box 12/3 Vessels of magic: for violin, clarinet and piano. — March 1987.
3 movements: I. Black crescent — II. The loneliness and mystery of a street
— III. Candle dancers.
Score. Ozalid masters (ink MS); 64 pages.
At end of score: “3/87 / Composition of this work was supported by a grant from the National Endowment for the Arts.”

Box 5

Box 5/2 Vessels of magic: for violin, clarinet and piano. — [March 1987].
3 movements: I. Black crescent — II. The loneliness and mystery of a street
— III. Candle dancers.
Piano part. Ozalid masters (MS repro); 28 pages.

Box 5/3 Vessels of magic: for violin, clarinet and piano. — March 1987.
3 movements: I. Black crescent — II. The loneliness and mystery of a street
— III. Candle dancers.
Violin & clarinet part. Ozalid masters (MS repro); 27 pages.
At foot of title page: “Composition of this work was supported by a grant
from the National Endowment for the Arts / 3/87.”

Box 5/4 Vessels of magic: for violin, clarinet and piano. — [March 1987].
3 movements: I. Black crescent — II. The loneliness and mystery of a street
— III. Candle dancers.
Piano part. MS repro, bound; 28 pages.

Box 5/5 Vessels of magic: for violin, clarinet and piano. — March 1987.
3 movements: I. Black crescent — II. The loneliness and mystery of a street
— III. Candle dancers.
Violin & clarinet part. MS repro, bound; 27 pages.
At foot of title page: “Composition of this work was supported by a grant
from the National Endowment for the Arts / 3/87.”

Box 12

Box 12/5 Vessels of magic: for violin, clarinet and piano. — [March 1987].
3 movements: I. Black crescent — II. The loneliness and mystery of a street
— III. Candle dancers.
Piano part (incomplete; p. 28 lacking). MS repro; 27 pages.

Box 12/6 Vessels of magic: for violin, clarinet and piano. — March 1987.
3 movements: I. Black crescent — II. The loneliness and mystery of a street
— III. Candle dancers.
Violin & clarinet part. MS repro; 27 pages.
At foot of title page: “Composition of this work was supported by a grant
from the National Endowment for the Arts / 3/87.”

Box 5

Box 5/6 Vessels of magic: for violin, clarinet and piano. — March 1987.
3 movements: I. Black crescent — II. The loneliness and mystery of a street
— III. Candle dancers.
Score. MS repro masters; 64 pages.

At end of score: “3/87 / Composition of this work was supported by a grant from the National Endowment for the Arts.”

Box 5/7

Vessels of magic: for violin, clarinet and piano. — March 1987.
3 movements: I. Black crescent — II. The loneliness and mystery of a street — III. Candle dancers.
Score. MS repro, bound; 64 pages.
At end of score: “3/87 / Composition of this work was supported by a grant from the National Endowment for the Arts.”

Box 12

Box 12/7

Vessels of magic: for violin, clarinet and piano. — March 1987.
3 movements: I. Black crescent — II. The loneliness and mystery of a street — III. Candle dancers.
Score. MS repro, bound; 64 pages.
At end of score: “3/87 / Composition of this work was supported by a grant from the National Endowment for the Arts.”

Box 12/8

At the edge: for solo percussionist and computer-generated tape. — [January 1988].
Score. Ozalid masters (ink MS); 17 pages.
At foot of performance notes: “Composition of this work was supported by a grant from the National Endowment for the Arts.”

Box 12/9

At the edge: for solo percussionist and computer-generated tape. — January 1988.
“Written for John Beck”
Score. MS repro, bound; 17 pages.
At foot of title page: “January 1988.”

Box 7

Box 7/1

Breath of life: for computer-generated sounds. — [1996–1997].
Originally in folder labeled “Breath of Life / Ryan piece.”
Notes on soundfiles (typescript and pencil MS); sketches in staff notation (pencil MS and MS repro).

Box 7/2

Breath of life: for computer-generated sounds. — [1996–1997].
Originally in folder labeled “Breath of Life / composition sketches, notes.”
[1] “Lecture notes and example source sounds for Breath of Life.” Final; draft. Typescript. 4, 3 pages.
[2] Notes on soundfiles (typescript and pencil MS); sketches in staff notation (pencil MS and MS repro).

Box 5

Box 5/8 Breakaway!: for symphony orchestra. — [1997].
“*Breakaway!* commissioned by the Rochester Philharmonic Orchestra in celebration of its 75th Anniversary Season. First performance November 6 & 8, 1997 by the Rochester Philharmonic Orchestra ...”
Score (C score). Software-generated masters; 43 pages.

Box 5/9 Breakaway!: for symphony orchestra. — [1997].
“*Breakaway!* commissioned by the Rochester Philharmonic Orchestra in celebration of its 75th Anniversary Season. First performance November 6 & 8, 1997 by the Rochester Philharmonic Orchestra ...”
Score (C score). Software-generated repro, bound; 43 pages. 2 copies.

Box 12

Box 12/10 Breakaway!: for symphony orchestra. — [1997].
“*Breakaway!* commissioned by the Rochester Philharmonic Orchestra in celebration of its 75th Anniversary Season. First performance November 6 & 8, 1997 by the Rochester Philharmonic Orchestra ...”
Score (C score). Software-generated repro, bound; 43 pages.
Annotated in pencil with corrections.

Box 7

Box 7/3 Breakaway!: for symphony orchestra. — [1997].
[1] Notes. Pencil/ink MS; 1 page.
[2] Full set of parts. Software-generated masters (camera-ready); 33 parts.

Box 7/4 Breakaway!: for symphony orchestra. — [1997].
Originally accompanied annotated performance parts; see Box 5/10–18 and Box 6/1–2.
Composer’s notes [errata lists for oboe 1 and string parts; violin 1 bowings].
Ink MS and MS repro; 28 pages, total.

Box 5

Box 5/10 Breakaway!: for symphony orchestra. — [1997].
Parts (1 of 11). Software-generated repro, bound; 5 parts (flute 1, flute 2/alto, oboe 1, oboe 2/English horn [2]).
All parts annotated in pencil with performance markings.

Box 5/11 Breakaway!: for symphony orchestra. — [1997].
Parts (2 of 11). Software-generated repro, bound; 4 parts (clarinet 1, clarinet 2, bassoon 1 & 2 [2]).
All parts annotated in pencil with performance markings.

- Box 5/12 Breakaway!: for symphony orchestra. — [1997].
Parts (3 of 11). Software-generated repro, bound; 5 parts (horn 1 & 2 [3], horn 3 & 4 [2]).
All parts annotated in pencil with performance markings.
- Box 5/13 Breakaway!: for symphony orchestra. — [1997].
Parts (4 of 11). Software-generated repro, bound; 6 parts (trumpet 1, trumpet 2, trombone 1, trombone 2, bass trombone, tuba).
All parts annotated in pencil with performance markings.
- Box 5/14 Breakaway!: for symphony orchestra. — [1997].
Parts (5 of 11). Software-generated repro, bound; 7 parts (timpani, percussion 1 [3], percussion 2 [3]).
Copies 1–2 of all parts annotated in pencil with performance markings.
Also in folder: typescript legend for percussion notation; 1 page. 5 copies.
- Box 5/15 Breakaway!: for symphony orchestra. — [1997].
Parts (6 of 11): harp part. Software-generated repro, bound; 8 pages.
Annotated in pencil with performance markings.
- Box 5/16 Breakaway!: for symphony orchestra. — [1997].
Parts (7 of 11): violin 1 part. Software-generated repro, bound; 7 pages. 7 copies.
Annotated in pencil with performance markings.
- Box 5/17 Breakaway!: for symphony orchestra. — [1997].
Parts (8 of 11): violin 2 part. Software-generated repro, bound; 6 pages. 6 copies.
Annotated in pencil with performance markings.
- Box 5/18 Breakaway!: for symphony orchestra. — [1997].
Parts (9 of 11): viola part. Software-generated repro, bound; 6 pages. 5 copies.
Annotated in pencil with corrections and performance markings.
- Box 6**
- Box 6/1 Breakaway!: for symphony orchestra. — [1997].
Parts (10 of 11): cello part. Software-generated repro, bound; 5 pages. 4 copies.
Annotated in pencil with performance markings.
- Box 6/2 Breakaway!: for symphony orchestra. — [1997].
Parts (11 of 11): bass part. Software-generated repro, bound; 5 pages. 4 copies.
Annotated in pencil with corrections and performance markings.

Box 12

Box 12/11 Cross over: for tenor saxophone solo and wind ensemble. — [November 1997].
“Commissioned by the Eastman School of Music for saxophonist David Demsey and the Eastman Wind Ensemble, Donald Hunsberger, director, in celebration of the 75th anniversary of the School.”
2 movements: I. First light (Dave’s big horn) — II. To the other side (Don’s big band).
Transposed score. Software-generated masters (camera-ready), loose-leaf; 61 pages.

Box 6

Box 6/3 Cross over: for tenor saxophone solo and wind ensemble. — [November 1997].
“Commissioned by the Eastman School of Music for saxophonist David Demsey and the Eastman Wind Ensemble, Donald Hunsberger, director, in celebration of the 75th anniversary of the School.”
2 movements: I. First light (Dave’s big horn) — II. To the other side (Don’s big band).
Transposed score. Software-generated (camera-ready), loose-leaf; 61 pages.

Box 7

Box 7/5 Cross over: for tenor saxophone solo and wind ensemble. — [November 1997].
“Commissioned by the Eastman School of Music for saxophonist David Demsey and the Eastman Wind Ensemble, Donald Hunsberger, director, in celebration of the 75th anniversary of the School.”
2 movements: I. First light (Dave’s big horn) — II. To the other side (Don’s big band).
Parts (1 of 21). Software-generated repro, bound; 3 parts (piccolo, flute 1, flute 2).
All parts annotated in pencil with performance markings.

Box 7/6 Cross over: for tenor saxophone solo and wind ensemble. — [November 1997].
“Commissioned by the Eastman School of Music for saxophonist David Demsey and the Eastman Wind Ensemble, Donald Hunsberger, director, in celebration of the 75th anniversary of the School.”
2 movements: I. First light (Dave’s big horn) — II. To the other side (Don’s big band).
Parts (2 of 21). Software-generated repro, bound; 2 parts (oboe, English horn).
All parts annotated in pencil with performance markings.

- Box 7/7 Cross over: for tenor saxophone solo and wind ensemble. — [November 1997].
“Commissioned by the Eastman School of Music for saxophonist David Demsey and the Eastman Wind Ensemble, Donald Hunsberger, director, in celebration of the 75th anniversary of the School.”
2 movements: I. First light (Dave’s big horn) — II. To the other side (Don’s big band).
Parts (3 of 21). Software-generated repro, bound; 3 parts (clarinet 1, clarinet 2, clarinet 3).
All parts annotated in pencil with performance markings.
- Box 7/8 Cross over: for tenor saxophone solo and wind ensemble. — [November 1997].
“Commissioned by the Eastman School of Music for saxophonist David Demsey and the Eastman Wind Ensemble, Donald Hunsberger, director, in celebration of the 75th anniversary of the School.”
2 movements: I. First light (Dave’s big horn) — II. To the other side (Don’s big band).
Parts (4 of 21). Software-generated repro, bound; 2 parts (bass clarinet, contrabass clarinet).
All parts annotated in pencil with performance markings.
- Box 7/9 Cross over: for tenor saxophone solo and wind ensemble. — [November 1997].
“Commissioned by the Eastman School of Music for saxophonist David Demsey and the Eastman Wind Ensemble, Donald Hunsberger, director, in celebration of the 75th anniversary of the School.”
2 movements: I. First light (Dave’s big horn) — II. To the other side (Don’s big band).
Parts (5 of 21). Software-generated repro, bound; 2 parts (bassoon, contrabassoon).
All parts annotated in pencil with performance markings.
- Box 7/10 Cross over: for tenor saxophone solo and wind ensemble. — [November 1997].
“Commissioned by the Eastman School of Music for saxophonist David Demsey and the Eastman Wind Ensemble, Donald Hunsberger, director, in celebration of the 75th anniversary of the School.”
2 movements: I. First light (Dave’s big horn) — II. To the other side (Don’s big band).
Parts (6 of 21). Software-generated repro, bound; 2 parts (alto saxophone 1, alto saxophone 2).
All parts annotated in pencil with performance markings.
- Box 7/11 Cross over: for tenor saxophone solo and wind ensemble. — [November 1997].
“Commissioned by the Eastman School of Music for saxophonist David Demsey and the Eastman Wind Ensemble, Donald Hunsberger, director, in celebration of the 75th anniversary of the School.”
2 movements: I. First light (Dave’s big horn) — II. To the other side (Don’s big band).

Parts (7 of 21). Software-generated repro, bound; 2 parts (tenor saxophone, baritone saxophone).
All parts annotated in pencil with performance markings.

Box 7/12 Cross over: for tenor saxophone solo and wind ensemble. — [November 1997].
“Commissioned by the Eastman School of Music for saxophonist David Demsey and the Eastman Wind Ensemble, Donald Hunsberger, director, in celebration of the 75th anniversary of the School.”
2 movements: I. First light (Dave’s big horn) — II. To the other side (Don’s big band).
Parts (8 of 21). Software-generated repro, bound; 2 parts (horn 1, horn 2).
All parts annotated in pencil with performance markings.

Box 7/13 Cross over: for tenor saxophone solo and wind ensemble. — [November 1997].
“Commissioned by the Eastman School of Music for saxophonist David Demsey and the Eastman Wind Ensemble, Donald Hunsberger, director, in celebration of the 75th anniversary of the School.”
2 movements: I. First light (Dave’s big horn) — II. To the other side (Don’s big band).
Parts (9 of 21). Software-generated repro, bound; 2 parts (horn 3, horn 4).
All parts annotated in pencil with performance markings.

Box 7/14 Cross over: for tenor saxophone solo and wind ensemble. — [November 1997].
“Commissioned by the Eastman School of Music for saxophonist David Demsey and the Eastman Wind Ensemble, Donald Hunsberger, director, in celebration of the 75th anniversary of the School.”
2 movements: I. First light (Dave’s big horn) — II. To the other side (Don’s big band).
Parts (10 of 21). Software-generated repro, bound; 3 parts (trumpet 1, trumpet 2, trumpet 3).
All parts annotated in pencil with performance markings.

Box 7/15 Cross over: for tenor saxophone solo and wind ensemble. — [November 1997].
“Commissioned by the Eastman School of Music for saxophonist David Demsey and the Eastman Wind Ensemble, Donald Hunsberger, director, in celebration of the 75th anniversary of the School.”
2 movements: I. First light (Dave’s big horn) — II. To the other side (Don’s big band).
Parts (11 of 21). Software-generated repro, bound; 3 parts (trombone 1, trombone 2, bass trombone).
All parts annotated in pencil with performance markings.

Box 7/16 Cross over: for tenor saxophone solo and wind ensemble. — [November 1997].
“Commissioned by the Eastman School of Music for saxophonist David Demsey and the Eastman Wind Ensemble, Donald Hunsberger, director, in celebration of the 75th anniversary of the School.”

2 movements: I. First light (Dave's big horn) — II. To the other side (Don's big band).

Parts (12 of 21): tuba part. Software-generated repro, bound; 6 pages.

Annotated in pencil with performance markings.

Box 7/17

Cross over: for tenor saxophone solo and wind ensemble. — [November 1997].

“Commissioned by the Eastman School of Music for saxophonist David Demsey and the Eastman Wind Ensemble, Donald Hunsberger, director, in celebration of the 75th anniversary of the School.”

2 movements: I. First light (Dave's big horn) — II. To the other side (Don's big band).

Parts (13 of 21): string bass part. Software-generated repro, bound; 8 pages.

Annotated in pencil with performance markings.

Box 7/18

Cross over: for tenor saxophone solo and wind ensemble. — [November 1997].

“Commissioned by the Eastman School of Music for saxophonist David Demsey and the Eastman Wind Ensemble, Donald Hunsberger, director, in celebration of the 75th anniversary of the School.”

2 movements: I. First light (Dave's big horn) — II. To the other side (Don's big band).

Parts (14 of 21): piano part. Software-generated repro, bound; 12 pages.

Annotated in pencil with performance markings.

Box 7/19

Cross over: for tenor saxophone solo and wind ensemble. — [November 1997].

“Commissioned by the Eastman School of Music for saxophonist David Demsey and the Eastman Wind Ensemble, Donald Hunsberger, director, in celebration of the 75th anniversary of the School.”

2 movements: I. First light (Dave's big horn) — II. To the other side (Don's big band).

Parts (15 of 21): percussion 1 part. Software-generated repro, bound; 8 pages.
2 copies.

Copy 2 annotated in pencil with performance markings.

Box 7/20

Cross over: for tenor saxophone solo and wind ensemble. — [November 1997].

“Commissioned by the Eastman School of Music for saxophonist David Demsey and the Eastman Wind Ensemble, Donald Hunsberger, director, in celebration of the 75th anniversary of the School.”

2 movements: I. First light (Dave's big horn) — II. To the other side (Don's big band).

Parts (16 of 21): percussion 2 part. Software-generated repro, bound; 8 pages.
2 copies.

Copy 2 annotated in pencil with performance markings.

Box 7/21 Cross over: for tenor saxophone solo and wind ensemble. — [November 1997].
“Commissioned by the Eastman School of Music for saxophonist David Demsey and the Eastman Wind Ensemble, Donald Hunsberger, director, in celebration of the 75th anniversary of the School.”
2 movements: I. First light (Dave’s big horn) — II. To the other side (Don’s big band).
Parts (17 of 21): percussion 3 part. Software-generated repro, bound; 7 pages.
4 copies.

Box 7/22 Cross over: for tenor saxophone solo and wind ensemble. — [November 1997].
“Commissioned by the Eastman School of Music for saxophonist David Demsey and the Eastman Wind Ensemble, Donald Hunsberger, director, in celebration of the 75th anniversary of the School.”
2 movements: I. First light (Dave’s big horn) — II. To the other side (Don’s big band).
Parts (18 of 21): percussion 4 part. Software-generated repro, bound; 8 pages.
2 copies.

Box 8

Box 8/1 Cross over: for tenor saxophone solo and wind ensemble. — [November 1997].
“Commissioned by the Eastman School of Music for saxophonist David Demsey and the Eastman Wind Ensemble, Donald Hunsberger, director, in celebration of the 75th anniversary of the School.”
2 movements: I. First light (Dave’s big horn) — II. To the other side (Don’s big band).
Parts (19 of 21): percussion 5 part. Software-generated repro, bound; 8 pages.
2 copies.
Copy 2 annotated in pencil with performance markings.

Box 8/2 Cross over: for tenor saxophone solo and wind ensemble. — [November 1997].
“Commissioned by the Eastman School of Music for saxophonist David Demsey and the Eastman Wind Ensemble, Donald Hunsberger, director, in celebration of the 75th anniversary of the School.”
2 movements: I. First light (Dave’s big horn) — II. To the other side (Don’s big band).
Parts (20 of 21): percussion 6 part. Software-generated repro, bound; 7 pages.
Annotated in pencil with performance markings.

Box 8/3 Cross over: for tenor saxophone solo and wind ensemble. — [November 1997].
“Commissioned by the Eastman School of Music for saxophonist David Demsey and the Eastman Wind Ensemble, Donald Hunsberger, director, in celebration of the 75th anniversary of the School.”
2 movements: I. First light (Dave’s big horn) — II. To the other side (Don’s big band).
Parts (21 of 21): harp part. Software-generated repro, bound; 7 pages.

Annotated in pencil with performance markings.

Box 12

Box 12/12 Cross over: for tenor saxophone solo and wind ensemble. — November 1997.
“Commissioned by the Eastman School of Music for saxophonist David Demsey and the Eastman Wind Ensemble, Donald Hunsberger, director, in celebration of the 75th anniversary of the School.”
2 movements: I. First light (Dave’s big horn) — II. To the other side (Don’s big band).
Transposed score. Software-generated repro, bound; 61 pages.
Annotated in pencil and red ink with corrections.
At foot of title page: “November 1997 / Premiere April 1998.”

Box 12/13 Cross over: for tenor saxophone solo and wind ensemble. — [November 1997].
“Commissioned by the Eastman School of Music for saxophonist David Demsey and the Eastman Wind Ensemble, Donald Hunsberger, director, in celebration of the 75th anniversary of the School.”
2 movements: I. First light (Dave’s big horn) — II. To the other side (Don’s big band).
Transposed score. Software-generated repro, bound; 61 pages.

Box 12/14 Cross over: for tenor saxophone solo and wind ensemble. — [November 1997].
“Commissioned by the Eastman School of Music for saxophonist David Demsey and the Eastman Wind Ensemble, Donald Hunsberger, director, in celebration of the 75th anniversary of the School.”
2 movements: I. First light (Dave’s big horn) — II. To the other side (Don’s big band).
Transposed score. Software-generated repro, bound; 61 pages.

Box 13

Box 13/1 Cross over: for tenor saxophone solo and wind ensemble. — [November 1997].
“Commissioned by the Eastman School of Music for saxophonist David Demsey and the Eastman Wind Ensemble, Donald Hunsberger, director, in celebration of the 75th anniversary of the School.”
2 movements: I. First light (Dave’s big horn) — II. To the other side (Don’s big band).
Transposed score. Software-generated repro, bound; 61 pages.

Box 8

Box 8/4 Cross over: for tenor saxophone solo and wind ensemble. — [November 1997].
“Commissioned by the Eastman School of Music for saxophonist David Demsey and the Eastman Wind Ensemble, Donald Hunsberger, director, in celebration of the 75th anniversary of the School.”

2 movements: I. First light (Dave's big horn) — II. To the other side (Don's big band).
Masters of parts (1 of 18). Software-generated masters (camera-ready); 3 parts (piccolo, flute 1, flute 2).

Box 8/5

Cross over: for tenor saxophone solo and wind ensemble. — [November 1997].
“Commissioned by the Eastman School of Music for saxophonist David Demsey and the Eastman Wind Ensemble, Donald Hunsberger, director, in celebration of the 75th anniversary of the School.”
2 movements: I. First light (Dave's big horn) — II. To the other side (Don's big band).
Masters of parts (2 of 18). Software-generated masters (camera-ready); 2 parts (oboe, English horn).

Box 8/6

Cross over: for tenor saxophone solo and wind ensemble. — [November 1997].
“Commissioned by the Eastman School of Music for saxophonist David Demsey and the Eastman Wind Ensemble, Donald Hunsberger, director, in celebration of the 75th anniversary of the School.”
2 movements: I. First light (Dave's big horn) — II. To the other side (Don's big band).
Masters of parts (3 of 18). Software-generated masters (camera-ready); 3 parts (clarinet 1, clarinet 2, clarinet 3).

Box 8/7

Cross over: for tenor saxophone solo and wind ensemble. — [November 1997].
“Commissioned by the Eastman School of Music for saxophonist David Demsey and the Eastman Wind Ensemble, Donald Hunsberger, director, in celebration of the 75th anniversary of the School.”
2 movements: I. First light (Dave's big horn) — II. To the other side (Don's big band).
Masters of parts (4 of 18). Software-generated masters (camera-ready); 2 parts (bass clarinet, contrabass clarinet).

Box 8/8

Cross over: for tenor saxophone solo and wind ensemble. — [November 1997].
“Commissioned by the Eastman School of Music for saxophonist David Demsey and the Eastman Wind Ensemble, Donald Hunsberger, director, in celebration of the 75th anniversary of the School.”
2 movements: I. First light (Dave's big horn) — II. To the other side (Don's big band).
Masters of parts (5 of 18). Software-generated masters (camera-ready); 2 parts (bassoon, contrabassoon).

Box 8/9

Cross over: for tenor saxophone solo and wind ensemble. — [November 1997].
“Commissioned by the Eastman School of Music for saxophonist David Demsey and the Eastman Wind Ensemble, Donald Hunsberger, director, in celebration of the 75th anniversary of the School.”

2 movements: I. First light (Dave's big horn) — II. To the other side (Don's big band).
Masters of parts (6 of 18). Software-generated masters (camera-ready); 2 parts (alto saxophone 1, alto saxophone 2).

Box 8/10 Cross over: for tenor saxophone solo and wind ensemble. — [November 1997].
“Commissioned by the Eastman School of Music for saxophonist David Demsey and the Eastman Wind Ensemble, Donald Hunsberger, director, in celebration of the 75th anniversary of the School.”
2 movements: I. First light (Dave's big horn) — II. To the other side (Don's big band).
Masters of parts (7 of 18). Software-generated masters (camera-ready); 2 parts (tenor saxophone, baritone saxophone).

Box 8/11 Cross over: for tenor saxophone solo and wind ensemble. — [November 1997].
“Commissioned by the Eastman School of Music for saxophonist David Demsey and the Eastman Wind Ensemble, Donald Hunsberger, director, in celebration of the 75th anniversary of the School.”
2 movements: I. First light (Dave's big horn) — II. To the other side (Don's big band).
Masters of parts (8 of 18). Software-generated masters (camera-ready); 2 parts (horn 1 [2], horn 2).

Box 8/12 Cross over: for tenor saxophone solo and wind ensemble. — [November 1997].
“Commissioned by the Eastman School of Music for saxophonist David Demsey and the Eastman Wind Ensemble, Donald Hunsberger, director, in celebration of the 75th anniversary of the School.”
2 movements: I. First light (Dave's big horn) — II. To the other side (Don's big band).
Masters of parts (9 of 18). Software-generated masters (camera-ready); 2 parts (horn 3, horn 4).

Box 8/13 Cross over: for tenor saxophone solo and wind ensemble. — [November 1997].
“Commissioned by the Eastman School of Music for saxophonist David Demsey and the Eastman Wind Ensemble, Donald Hunsberger, director, in celebration of the 75th anniversary of the School.”
2 movements: I. First light (Dave's big horn) — II. To the other side (Don's big band).
Masters of parts (10 of 18). Software-generated masters (camera-ready); 3 parts (trumpet 1, trumpet 2, trumpet 3).

Box 8/14 Cross over: for tenor saxophone solo and wind ensemble. — [November 1997].
“Commissioned by the Eastman School of Music for saxophonist David Demsey and the Eastman Wind Ensemble, Donald Hunsberger, director, in celebration of the 75th anniversary of the School.”

2 movements: I. First light (Dave's big horn) — II. To the other side (Don's big band).

Masters of parts (11 of 18). Software-generated masters (camera-ready); 2 parts (trombone 1, trombone 2).

Box 8/15

Cross over: for tenor saxophone solo and wind ensemble. — [November 1997].

“Commissioned by the Eastman School of Music for saxophonist David Demsey and the Eastman Wind Ensemble, Donald Hunsberger, director, in celebration of the 75th anniversary of the School.”

2 movements: I. First light (Dave's big horn) — II. To the other side (Don's big band).

Masters of parts (12 of 18). Software-generated masters (camera-ready); 2 parts (bass trombone, tuba).

Box 8/16

Cross over: for tenor saxophone solo and wind ensemble. — [November 1997].

“Commissioned by the Eastman School of Music for saxophonist David Demsey and the Eastman Wind Ensemble, Donald Hunsberger, director, in celebration of the 75th anniversary of the School.”

2 movements: I. First light (Dave's big horn) — II. To the other side (Don's big band).

Masters of parts (13 of 18): string bass part. Software-generated masters (camera-ready); 8 pages.

Box 8/17

Cross over: for tenor saxophone solo and wind ensemble. — [November 1997].

“Commissioned by the Eastman School of Music for saxophonist David Demsey and the Eastman Wind Ensemble, Donald Hunsberger, director, in celebration of the 75th anniversary of the School.”

2 movements: I. First light (Dave's big horn) — II. To the other side (Don's big band).

Masters of parts (14 of 18): harp part. Software-generated masters (camera-ready); 10 pages.

Box 8/18

Cross over: for tenor saxophone solo and wind ensemble. — [November 1997].

“Commissioned by the Eastman School of Music for saxophonist David Demsey and the Eastman Wind Ensemble, Donald Hunsberger, director, in celebration of the 75th anniversary of the School.”

2 movements: I. First light (Dave's big horn) — II. To the other side (Don's big band).

Masters of parts (15 of 18): piano part. Software-generated masters (camera-ready); 12 pages.

Box 8/19

Cross over: for tenor saxophone solo and wind ensemble. — [November 1997].

“Commissioned by the Eastman School of Music for saxophonist David Demsey and the Eastman Wind Ensemble, Donald Hunsberger, director, in celebration of the 75th anniversary of the School.”

2 movements: I. First light (Dave's big horn) — II. To the other side (Don's big band).

Masters of parts (16 of 18). Software-generated masters (camera-ready); 2 parts (percussion 1, percussion 2).

Box 8/20

Cross over: for tenor saxophone solo and wind ensemble. — [November 1997].

“Commissioned by the Eastman School of Music for saxophonist David Demsey and the Eastman Wind Ensemble, Donald Hunsberger, director, in celebration of the 75th anniversary of the School.”

2 movements: I. First light (Dave's big horn) — II. To the other side (Don's big band).

Masters of parts (17 of 18). Software-generated masters (camera-ready); 2 parts (percussion 3, percussion 4).

Box 8/21

Cross over: for tenor saxophone solo and wind ensemble. — [November 1997].

“Commissioned by the Eastman School of Music for saxophonist David Demsey and the Eastman Wind Ensemble, Donald Hunsberger, director, in celebration of the 75th anniversary of the School.”

2 movements: I. First light (Dave's big horn) — II. To the other side (Don's big band).

Masters of parts (18 of 18). Software-generated masters (camera-ready); 2 parts (percussion 5, percussion 6).

Box 6

Box 6/4

Outermost: film/musical composition (imagery by Stephanie Maxwell). — [1998].

[1] Sketches (staff notation). Pencil MS; 7 pages.

[2] Notes on soundfiles. Typescript; 24 pages.

Annotated in pencil with notes and emendations.

Box 8

Box 8/22

Outermost: film/musical composition (imagery by Stephanie Maxwell). — [1998].

Originally in 3-ring binder labeled “Outermost” with color cardstock dividers.

[1] Notes on soundfiles, including lists of soundfiles, instruments and scores, and DAT tapes. Typescript.

Annotated in pencil with notes and emendations.

Also in folder (follows dividers for sections 5–6):

[2] Somewhere: film/musical composition (imagery by Stephanie Maxwell). — [1999].

List of sound files; notes on audio DAT tape of source soundfiles; film sequence timings. Typescript.

Annotated in pencil with notes and emendations.

- Box 8/23 Somewhere: film/musical composition (imagery by Stephanie Maxwell). — [1999].
Originally in folder labeled "Somewhere."
[1] Sketches (staff notation). Pencil MS; 3 pages.
[2] Notes on soundfiles. Typescript; 3 pages.
Annotated in pencil with additional notes.
See also Box 8/22.
- Box 8/24 Akhmatova songs: for soprano, violoncello and computer. — [February 2001].
Sketches. Pencil MS and MS repro; 11 pages.
- Box 8/25 Akhmatova songs: for soprano, violoncello and computer. — [February 2001].
[1] Sketches (staff notation). Ink MS and MS repro; 2 pages.
Annotated in pencil with additional notes.
[2] Notes on soundfiles. Typescript; 4 pages.
Annotated in pencil with additional notes.
- *** Akhmatova songs: for soprano, violoncello and computer. — [February 2001].
See Box 10/5 for additional sketches and notes on soundfiles.
- Box 6**
- Box 6/5 Akhmatova songs: for soprano, violoncello and computer. — [February 2001].
[1] Sketches/notes on soprano and violoncello parts. Pencil MS; 1 page.
[2] "1. Love conquers by deception." Score. MS repro; 9 pages. 3 copies.
[3] ["2. Everything promised him to me."] Score (incomplete; p. 1–8 only).
MS repro; 8 pages.
[4] "1. Love conquers by deception." Score. Software-generated; 10 pages.
- Box 6/6 Akhmatova songs: for soprano, violoncello and computer. — February 2001.
"Written for Pamela Jordan Schiffer"
3 movements: 1. Love conquers by deception — 2. Everything promised him to me — 3. Jealous, troubled and tender.
Score. Software-generated repro, spiral-bound; vii, 28 pages.
Annotated and emended in pencil for performance.
At end of score: "Rochester / February 2001."
Scores originally housed in envelope with ImageMovementSound 2002 publicity poster (8 copies); posters separated to Box 13/18.
- Box 6/7 Akhmatova songs: for soprano, violoncello and computer. — February 2001.
"Written for Pamela Jordan Schiffer"
3 movements: 1. Love conquers by deception — 2. Everything promised him to me — 3. Jealous, troubled and tender.
Score. Software-generated repro, spiral-bound; vii, 28 pages. 2 copies.

At end of score: "Rochester / February 2001."

Box 13

Box 13/2 Akhmatova songs: for soprano, violoncello and computer. — February 2001.
"Written for Pamela Jordan Schiffer"
3 movements: 1. Love conquers by deception — 2. Everything promised him to me — 3. Jealous, troubled and tender.
Score. Software-generated masters, loose-leaf; vii, 28 pages.
At end of score: "Rochester / February 2001."

Box 13/3 Akhmatova songs: for soprano, violoncello and computer. — February 2001.
3 movements: 1. Love conquers by deception — 2. Everything promised him to me — 3. Jealous, troubled and tender.
Score. Software-generated repro (photocopy); 28 pages.
Annotated in pencil and red ink with corrections.
Note at head of p. 1: "Sept 2001 corrections."
At end of score: "Rochester / February 2001."

Box 13/4 Akhmatova songs: for soprano, violoncello and computer. — February 2001.
Originally in envelope labeled "Akhmatova original MS."
3 movements: 1. Love conquers by deception — 2. Everything promised him to me — 3. Jealous, troubled and tender.
[1] Score. MS repro; 27 pages.
Annotated in pencil and red ink with corrections.
At foot of p. 1: "A. S. copy."
At end of score: "Rochester / Feb 2001."
[2] "2. Everything promised [sic] him to me." Draft of score (incomplete, pages numbered 10–12 only). Software-generated repro; 3 pages. 2 copies.

*** terra incognita: film/musical composition (imagery by Stephanie Maxwell). — [2001].
See Box 10/5 and Box 10/7 for sketches and notes on soundfiles.

Box 6/8 The dying of the light: for solo viola and computer-generated sounds. — [January 2003].
Originally in folder labeled "Dying of the light / Viola part old."
Sketches and drafts of viola part; performance notes. Pencil MS and MS repro; 24 pages.

*** The dying of the light: for solo viola and computer-generated sounds. — [January 2003].
See Box 10/5 for additional sketches and notes on soundfiles.

Box 6/9 The dying of the light: for solo viola and computer-generated sounds. — January 2003.

“Written for John Graham”

[1] Explication of the computer part. Typescript; 3 pages. 2 copies.

[2] Score. Software-generated masters (camera-ready); 17 pages. 4 copies.

At foot of title page: “January 2003.”

Box 6/10 The dying of the light: for solo viola and computer-generated sounds. — January 2003.

“Written for John Graham”

Score. Software-generated repro, bound; 17 pages. 3 copies.

At foot of title page: “January 2003.”

*** Time streams: film/musical composition (imagery by Stephanie Maxwell). — [2003].

See Box 10/8 for sketches and notes on soundfiles.

Box 9

Box 9/1 Precipice: for five-octave marimba and computer-generated sounds. — [March 2004].

Sketches (staff notation). Ink MS and MS repro; 42 pages.

Annotated in pencil with additional notes.

Interleaved in sketches: notes on soundfiles. Typescript; 1 page.

*** Precipice: for five-octave marimba and computer-generated sounds. — [March 2004].

See Box 10/5 for additional sketches, notes on soundfiles, and reference material.

Additional reference material on marimba scoring in Box 10/6.

Box 13

Box 13/5 Precipice: for five-octave marimba and computer-generated sounds. — [March 2004].

Draft of score (incomplete; pages 1, 7, 8 only). Software-generated repro; 3 pages.

Title on score: “The Untitled.”

Annotated in pencil with corrections.

Box 13/6 Precipice: for five-octave marimba and computer-generated sounds. — March 2004.

Commissioned by Nathaniel Bartlett.

Score. Software-generated masters (camera-ready), prepared for publication (Asbury Park, NJ: Keyboard Percussion Publications, c2011), loose-leaf; 17 pages.

Stamp on p. 1: “Complimentary Promotional Copy Presented to Allan Schindler.”

At end of score: “Rochester / March 2004.”

Originally housed in envelope with data CD with soundfiles of computer part; see Box 30/6.

Box 13/7 Precipice: for five-octave marimba and computer-generated sounds. — March 2004.

Commissioned by Nathaniel Bartlett.

Score. Software-generated repro (camera-ready); 17 pages.

At end of score: “Rochester / March 2004.”

Box 13/8 Precipice: for five-octave marimba and computer-generated sounds. — March 2004.

Commissioned by Nathaniel Bartlett.

Score. Software-generated masters; 17 pages.

At end of score: “Rochester / March 2004.”

Box 6

Box 6/11 Precipice: for five-octave marimba and computer-generated sounds. — March 2004.

Commissioned by Nathaniel Bartlett.

Score. Software-generated masters (camera-ready); 17 pages.

At end of score: “Rochester / March 2004.”

Accompanying data CD separated to Box 30/12.

Box 6/12 Precipice: for five-octave marimba and computer-generated sounds. — March 2004.

Commissioned by Nathaniel Bartlett.

Score. Software-generated repro, bound; 17 pages.

At end of score: “Rochester / March 2004.”

Box 13

Box 13/9 Precipice: for five-octave marimba and computer-generated sounds. — March 2004.

Commissioned by Nathaniel Bartlett.

Score. Software-generated repro, spiral-bound; 17 pages.

At end of score: “Rochester / March 2004.”

Box 6

- Box 6/13 Diaspora: for soprano and computer-generated sounds. — [March 2005].
Originally in 3-ring binder labeled "A. S. Current Composition / Heather Gardner"; with unlabeled tab dividers.
Written for Heather Gardner.
Poems by Kenneth Staples.
Title page, texts, performance notes, and explication of the computer part (typescript); notes on soundfiles (typescript); sketches in staff notation (pencil MS and MS repro).
Typescript notes on soundfiles and pencil MS sketches annotated in pencil with notes and emendations.

Box 13

- Box 13/10 Diaspora: for soprano and computer-generated sounds. — [March 2005].
Originally in envelope labeled "Diaspora / pencil sketches."
2 movements: 1. Time was usury — 2. Nameless and long dead suns.
[1] ["1. Time was usury."] Score (incomplete; p. 1 lacking). Pencil MS and MS repro; 7 pages.
[2] ["2. Nameless and long dead suns."] Sketches. Pencil MS; 2 pages.
[3] ["2. Nameless and long dead suns."] Draft of score (incomplete; pages 2–4 only). Pencil MS; 3 pages.
[4] Score excerpts (incomplete; pages 3, 4, 5, 7, 8, 11 only). Software-generated repro; 6 pages. 5 copies of each page.
- Box 13/11 Diaspora: for soprano and computer-generated sounds. — March 2005.
2 movements: 1. Time was usury — 2. Nameless and long dead suns.
"Written for Heather Gardner"
Poems by Kenneth Staples.
Score. Software-generated masters; vii, 13 pages.
Scores originally housed in envelope with zip disk case (marked "Eternal Winter"); disk case separated to Box 37/4.
- Box 13/12 Diaspora: for soprano and computer-generated sounds. — March 2005.
2 movements: 1. Time was usury — 2. Nameless and long dead suns.
"Written for Heather Gardner"
Poems by Kenneth Staples.
Score. Software-generated repro ("master copy"); vii, 13 pages.
- Box 13/13 Diaspora: for soprano and computer-generated sounds. — March 2005.
2 movements: 1. Time was usury — 2. Nameless and long dead suns.
"Written for Heather Gardner"
Poems by Kenneth Staples.
Score. Software-generated repro; vii, 13 pages. 2 copies.

- Box 13/14 *Diaspora*: for soprano and computer-generated sounds. — March 2005.
 2 movements: 1. Time was usury — 2. Nameless and long dead suns.
 “Written for Heather Gardner”
 Poems by Kenneth Staples.
 Score. Software-generated repro, spiral-bound; vii, 13 pages.
- Box 13/15 *Diaspora*: for soprano and computer-generated sounds. — March 2005.
 2 movements: 1. Time was usury — 2. Nameless and long dead suns.
 “Written for Heather Gardner”
 Poems by Kenneth Staples.
 Score. Software-generated repro, spiral-bound; vii, 13 pages.
 Interleaved in score: explication of the computer part. Typescript; 6 pages.

Box 9

- Box 9/2 *Diaspora*: for soprano and computer-generated sounds. — March 2005.
 Explication of the computer part. Typescript; 6 pages. 2 copies.

Box 9

- Box 9/3 *Passage*: film/musical composition (imagery by Peter Byrne and Carole Woodlock). — [2007].
 Sketches (staff notation). Pencil MS; 15 pages.
 Interleaved in sketches: notes on soundfiles. Typescript; 2 pages.
- Box 9/4 *Passage*: film/musical composition (imagery by Peter Byrne and Carole Woodlock). — [2007].
 Composer’s notes (“Introduction to *Passage* and *Vivre*”) [lecture notes?].
 Typescript; 2 pages.
- *** *Vivre*: electroacoustic composition for 8, 4 or 2 channel playback. — [2008].
 See Box 9/4 for composer’s notes.

Box 6

- Box 6/14 *Take flight*: for five-octave marimba, computer processing and computer-generated sound. —May 2009.
 Score. Pencil MS, loose-leaf; 17 pages.
 At end of score: “Rochester / May 2009.”

Box 9

- Box 9/5 *Take flight*: for five-octave marimba, computer processing and computer-generated sound. —May 2009.
 “Commissioned by the Fromm Music Foundation”
 Score. Software-generated repro, bound; 17 pages. 3 copies.

At end of score: "Rochester / May 2009."

- Box 9/6 Take flight: for five-octave marimba, computer processing and computer-generated sound. —May 2009.
"Commissioned by the Fromm Music Foundation"
Score. Software-generated masters; 17 pages.
At end of score: "Rochester / May 2009."
- Box 9/7 Off-Line: soundtrack for experimental animated film (produced by Tom Gasek). — [2010].
Originally in 3-prong folder labeled "Gasek / Off-Line."
Notes on soundfiles (typescript and pencil MS); sketches in staff notation (pencil MS and MS repro); director notes for sound design (typescript). 32 pages, total.
- Box 9/8 Fore ever after: for alto saxophonist and percussionist. —December 2010.
3 movements: I. With eyes open (Etre aux aguets) — II. Woman in the window — III. Dark and brilliant night.
Score. Software-generated masters; 22 pages.
Accompanied by copy 2 of score pages 17–22; 6 pages, total.
At foot of title page: "Rochester / December 2010."
- Box 9/9 Fore ever after: for alto saxophonist and percussionist. —December 2010.
3 movements: I. With eyes open (Etre aux aguets) — II. Woman in the window — III. Dark and brilliant night.
Alto saxophone part. Software-generated masters; 25 pages.
At foot of title page: "Rochester / December 2010."
- Box 9/10 Fore ever after: for alto saxophonist and percussionist. —December 2010.
3 movements: I. With eyes open (Etre aux aguets) — II. Woman in the window — III. Dark and brilliant night.
Percussion part. Software-generated masters; 24 pages.
At foot of title page: "Rochester / December 2010."
- Box 9/11 Fore ever after: for alto saxophonist and percussionist. —December 2010.
3 movements: I. With eyes open (Etre aux aguets) — II. Woman in the window — III. Dark and brilliant night.
Score. Software-generated repro, bound; 22 pages. 2 copies.
At foot of title page: "Rochester / December 2010."
- Box 9/12 Fore ever after: for alto saxophonist and percussionist. —December 2010.
3 movements: I. With eyes open (Etre aux aguets) — II. Woman in the window — III. Dark and brilliant night.
Alto saxophone part. Software-generated repro, bound; 25 pages. 2 copies.
At foot of title page: "Rochester / December 2010."

Box 9/13 Fore ever after: for alto saxophonist and percussionist. —December 2010.
3 movements: I. With eyes open (Etre aux aguets) — II. Woman in the window — III. Dark and brilliant night.
Percussion part. Software-generated repro, bound; 24 pages. 2 copies.
At foot of title page: “Rochester / December 2010.”

Box 13

Box 13/16 Shattered glaciers: for soprano and computer-generated sounds. — 2011.
“Written for Jamie Jordan.”
Poem by Kenneth Staples.
Score. Software-generated masters; 15 pages.

Box 6

Box 6/15 Shattered glaciers: for soprano and computer-generated sounds. — 2011.
“Written for Jamie Jordan.”
Poem by Kenneth Staples; text on t.p. verso of scores.
Score. Software-generated repro, bound (upright); 15 pages. 3 copies.

Box 9

Box 9/14 Shattered glaciers: for soprano and computer-generated sounds. — [2011].
Explication of the computer part. Typescript masters; 5 pages.

Box 9/15 Shattered glaciers: for soprano and computer-generated sounds. — [2011].
Explication of the computer part. Typescript repro; 5 pages. 2 copies.
Accompanying CD of computer part (PD patch and soundfiles) separated to Box 31/9.

Box 9/16 Shattered glaciers: for soprano and computer-generated sounds. — March 2011.
“Written for Jamie Jordan.”
Poem by Kenneth Staples; text on t.p. verso of scores.
Score. Software-generated masters (oblong); 24 pages.

Box 9/17 Shattered glaciers: for soprano and computer-generated sounds. — March 2011.
“Written for Jamie Jordan.”
Poem by Kenneth Staples; text on t.p. verso of scores.
Score. Software-generated repro (oblong); 24 pages. 3 copies.
Copy 3 bound.

Box 6

- Box 6/16 Finger sticking: finger percussion duet. — 2011.
3 movements: 1. Do you udu? — 2. All two short — 3. Pan day ro? Shaker ray!
Score. Software-generated repro, bound; 23 pages. 2 copies (assigned to Player 1 and Player 2, respectively).
Copy 1 (Player 1) annotated in pencil with emendations to performance notes.

Box 13

- Box 13/17 Finger sticking: finger percussion duet. — 2011.
3 movements: 1. Do you udu? — 2. All two short — 3. Pan day ro? Shaker ray!
Score. Software-generated masters; 9, 2, 5 pages. 2 copies (assigned to Player 1 and Player 2, respectively).

Box 9

- Box 9/18 Finger sticking: finger percussion duet. — 2011.
3 movements: 1. Do you udu? — 2. All two short — 3. Pan day ro? Shaker ray!
Score. Software-generated masters; 23 pages.

- Box 9/19 Finger sticking: finger percussion duet. — 2011.
3 movements: 1. Do you udu? — 2. All two short — 3. Pan day ro? Shaker ray!
Score. Software-generated repro, bound; 23 pages. 2 copies.

- Box 9/20 Finger sticking: finger percussion duet. — 2011.
3 movements: 1. Do you udu? — 2. All two short — 3. Pan day ro? Shaker ray!
Score. Software-generated repro, bound; 23 pages. 2 copies.

- Box 9/21 A fire rekindled: for solo guitar. — September 2015.
“Written for Dieter Hennings and dedicated to my wife Nancy Schindler”
Score. Software-generated repro, spiral-bound; 12 pages.
At end of score: “Rochester / Sept. 2015.”

Box 6

- Box 6/17 [Kyrie eleison]: for SATB voices and strings. — s.d.
Score (incomplete; pages 2–9 only). Ozalid masters (ink MS); 8 pages.

Box 6/18 [Kyrie eleison]: for SATB voices and strings. — s.d.
Draft of vocal score (incomplete; pages 2–4 only, without text). Ozalid masters (ink MS); 3 pages.

Box 6/19 [Unidentified]. — s.d.
Originally in folder labeled “Comp. work current.”
[1] Sketches (staff notation). Pencil MS; 4 pages.
[2] Notes on soundfiles. Typescript; 3 pages.

Sub-series B: Working files

Box 10

Box 10/1 “Current Composition.”
Originally housed in 3-ring binder with tab dividers.
Reference material: excerpts from multiphonics, quarter-tone, and alternate fingering charts for alto saxophone; tutorial for creating jazz articulations in Sibelius; chart of 31-tone equal temperament.

Box 10/2 “A. S. Comp. / NOT current.” [1 of 2.]
Notes on soundfiles (typescript); lists of soundfiles (typescript); chart of percussion soundfiles (ink/pencil MS). 13 pages, total.

Box 10/3 “A. S. Comp. / NOT current.” [2 of 2: “Space Reverbs” subfolder.]
Notes on soundfiles (typescript); “Csound system for implementing reverbs” tutorial (typescript). 35 pages, total.
Annotated in pencil with additional notes.

Box 10/4 “Composition Notes / Long term, not current piece.”
Notes on soundfiles. Typescript and pencil MS; 35 pages, total.
Annotated in pencil with additional notes.

Box 10/5 “Notes and Sketches for Previous Compositions.”
Originally housed in 3-ring binder with tab dividers.
Contains material for: Precipice; The dying of the light; Akhmatova songs; terra incognita.
Primarily notes on soundfiles (typescript); includes some sketches (staff notation) (pencil MS).

Box 10/6 “A. S. Computer Music Composition Notes.” [1 of 3.]
Originally housed in 3-ring binder with tab dividers.
Contains 9 tab dividers, labeled: Notes; STE; STE scores; SUS; Mixes; Scores; A. S. soundfiles; LN Funes; SFLIB.
Primarily lists of soundfiles and additional notes (typescript); also includes “Ingrid Gordon’s Marimba Scoring Guide” (printout from website),

annotated lists of soundfiles (typescript), and sketches (staff notation) (pencil MS).

Box 10/7 “A. S. Computer Music Composition Notes.” [2 of 3: “Completed Compositions” subfolder.]

Originally housed in separate folder within 3-ring binder.

Notes on soundfiles, labeled “PAM” and “terra incognita” (typescript). 12, 5 pages.

Box 10/8 “A. S. Computer Music Composition Notes.” [3 of 3: “Time Streams” subfolder.]

Originally housed in separate folder within 3-ring binder.

[1] Sketches (staff notation). Pencil MS; 17 pages.

[2] Notes on soundfiles. Typescript; 5 pages.

Box 10/9 “Microtuning.”

Notes on soundfiles (typescript); charts for 12-, 19-, and 31-tone equal temperament; liner notes for *Easley Blackwood: Microtonal*, Cedille Records, CDR 90000 018 (photocopy); and notes on temperament (in staff notation) (MS repro and pencil MS).

Box 10/10 [Outline of 19-tone and 31-tone equal temperament scales.]

Staff notation. Ink MS; 1 page.

Series 2: Papers

Sub-series A: Eastman Computer Music Center materials

Box 14

Box 14/1 “ECMC Users’ Guide.” [Copy 1.]

Allan Schindler, “Eastman Computer Music Center (ECMC) Users’ Guide” [complete document; sections 1–9], 13 August 2012.

N.B. Each section lists last updated date:

Abstract (13 August 2012);

1. Introduction to the ECMC Computer Network (August 2012);

2. A quick window manager and UNIX tutorial (August 2012);

3. The audio system in the Linux sound room (August 2012);

4. Listing, playing and creating soundfiles (August 2012);

5. Using external media: CDs, DVDs and removable USB storage devices (August 2012);

6. File copying, conversion and archiving (August 2012);

7. Spatial ambience and localization programs (November ~~2007~~ 2012);

8. Introduction to the Eastman Csound Library (August 2004);

9. Analysis and resynthesis procedures (June ~~2002~~ 2005).

- Box 14/2 "ECMC Users' Guide." [Copy 2.]
Allan Schindler, "Eastman Computer Music Center (ECMC) Users' Guide"
[complete document; sections 1–9], 13 August 2012.
- Box 14/3 "Eastman Computer Music Center: SGI/NeXT Users' Guide" [ECMC Users'
Guide]. [Copy 3, AS Office Copy].
Originally in 3-ring binder with tab dividers.
Allan Schindler, "Eastman Computer Music Center (ECMC) Users' Guide"
[complete document; sections 1–9], 13 August 2012.
Accompanied by loose pages from previous versions (10 p.).
- Box 14/4 "ECMC Users' Guide" [excerpts].
Originally in 3-ring binder with tab dividers.
Excerpts from Allan Schindler, "Eastman Computer Music Center (ECMC)
Users' Guide," 13 August 2012:
5. Using external media: CDs, DVDs and removable USB storage devices
(August 2012);
6. File copying, conversion and archiving (August 2012);
8. Introduction to the Eastman Csound Library (July 2001);
9. Analysis and resynthesis procedures (February 2008) (p. 1–7 only);
9. Analysis and resynthesis procedures (June 2002) (with revisions in
pencil).
Also in folder: Allan Schindler, "ECMS Csound Library Ambisonic
processing modules," 11 December 2006 (15 p.); MS notes (2 p.).
- Box 14/5 [ECMC Users' Guide, Section 9; "Report on the 1983 International Computer
Music Conference."]
Originally in unlabeled 2-pocket folder.
[1] Table of contents (incomplete) and Section 9: Analysis and resynthesis
procedures, from Allan Schindler, "Eastman Computer Music Center
(ECMC) Users' Guide," [s.d.].
[2] Robert Gross, with Conrad Cummings, Deta Davis, Ruth Dreier, Craig
Harris, Mark Kahrs, Stephan Kaske, Dexter Morrill, Bruce Pennycook,
Stephen Pope, and John Strawn, "Report on the 1983 International
Computer Music Conference," *Computer Music Journal*, vol. 8, no. 2
(Summer 1984): 7–23.
- Box 14/6 "Eastman Csound Tutorial." [Copy 1.]
Allan Schindler, "Eastman Csound Tutorial," HTML version last revised
June–September 1998. 128 p.
- Box 14/7 "Eastman Csound Tutorial." [Copy 2; MIDI Studio Copy.]
Originally in 3-ring binder and labeled "ECMC MIDI Studio copy."
Allan Schindler, "Eastman Csound Tutorial," HTML version last revised
June–September 1998. 128 p.

- Box 14/8 “Eastman Csound Tutorial: Manual pages, score templates and example scores”;
 “ECMC Csound Library: Ambisonic processing modules.”
Originally in 3-ring binder.
 [1] Allan Schindler, “Eastman Csound Tutorial: Manual pages, score templates and example scores,” December 3, 1999. [5]+[18]+[4] p.
 [2] Allan Schindler, “ECMC Csound Library: Ambisonic processing modules,” December 11, 2006. 15 p.
- Box 14/9 “ECMC MIDI Studio: Documentation for DSP Applications.”
Originally in 3-ring binder.
 Tom Erbe, “SoundHack User’s Manual,” version 0.888, [s.d.]. [44] p.
- Box 14/10 [MIDI Studio Routing, ECMC Room 54.]
 Diagram. 5 copies. 1 p., each.
- Box 14/11 “ECMC PVC Example Files.”
 Allan Schindler, “ECMC PVC Example Files,” January 22, 2001. 210 p.
 Includes excerpts from Appendix D of F. Richard Moore, *Elements of Computer Music*, 1st ed. [Englewood Cliffs, NJ: Prentice Hall, 1990].
- Box 14/12 [Lenovo G455.G55 User Guide.]
 User Guide v1.0 (January 2010). 106 p.
- Box 14/13 “Samsung 24” monitor.”
 Quick Setup Guide, DVD, warranty, safety instructions, and microfiber cloth.
- Box 15**
- Box 15/1 “HR824” [High Resolution Active Studio Monitor].
 Owner’s Manual (and duplicate photocopy) and warranty.
- Box 15/2 [Collection of user guides/manuals.]
Originally in 2-pocket folder.
 [1] ASUS USB-N13 (ASUS 802.11n Network Adapter). Quick Start Guide.
 [2] Delta 1010 Digital Recording System. User manual.
 [3] Maxtor OneTouch III USB 2.0. Quick Start Guide.
 [4] Maxtor OneTouch III USB 2.0. Installation software (data CD).
 [5] Netgear N900 Wireless Dual Band Gigabit Router WNDR4500. User manual, v1.0 (July 2012).
- Box 15/3 [Loose equipment owner’s manuals.]
 [1] Blue Sky Bass Management Controller (BMC). Owner’s Manual for 5.1 Applications Issue 1.
 [2] Mackie HRS120 High Resolution Powered Subwoofer. Owner’s Manual.
 [3] Nokia 445Xpro, 446Xpro, 447Xpro USB. Manual.

- Box 15/4 “Macintosh” [instructions].
[1] Mårten Björk, “Burning files to a CD or DVD,” [Mac for Beginners], [s.d.].
[2] Christopher Breen, “How to rip CDs with iTunes,” Macworld, January 12, 2011.
[3] “Configuring Logic Pro for Surround” [tutorial from unidentified source].
Also in original folder: “The T Variable” [unidentified document/draft] (1 p.).

Sub-series B: Manuals and tutorials

Box 15

- Box 15/5 “Kontakt” [Kontakt Player] [manual excerpts].
Originally in 3-prong folder.
Excerpts from “Kontakt Player: Getting Started” guide and “Kontakt Player 2 User Guide.”
- Box 15/6 “Logic” [Logic Pro 9] [manual excerpts].
Originally in 3-prong folder.
Excerpts from user manual(s), tutorial(s), and other documentation [source(s) unidentified, primarily ©2009 Apple].
- Box 15/7 “Logic Basics” [Logic Pro 9] [manual/tutorial excerpts].
Originally in 3-prong folder.
Excerpts from “Logic Pro 9 User Manual” and other documentation [primarily printed from <http://documentation.apple.com>].
Interleaved among manual excerpts: resources, notes/handouts, and sketches related to composing for guitar (13 p., total).
- Box 15/8 “Logic” [Logic Pro X] [manual excerpts].
Excerpts from user manual(s), tutorial(s), and other documentation [source(s) unidentified, primarily ©2009 Apple].
- Box 15/9 “Logic ES software instruments” [manual].
Originally in 3-prong folder with tab dividers.
Includes documentation on Logic Pro’s ES M, ES P, ES1, and ES2.
- Box 15/10 “Logic MIDI” [manual excerpts].
Originally in 3-prong folder with tab dividers.
Includes documentation on MIDI editors, Hyper Editor, and EVOC 20 PolySynth in Logic Pro.
- Box 15/11 “Marimba Lumina” [user’s guide].
Marimba Lumina 2.5 User’s Guide (Doc. No. UG Marimba 2.5) (March 2001). 30 p.

- Box 15/12 “Max” [tutorials].
Tutorials 4–20 from “Max Tutorials and Topics” (p. 17–80).
Also in folder: “Max/MSP Frequently Asked Questions: History and Background,” Cycling74, accessed March 12, 2004.
- Box 15/13 “Max/MSP” [manual excerpt].
Excerpt from “MSP: Getting Started, Tutorials and Topics, Reference” (p. 1–79).
- Box 16**
- Box 16/1 “MSP” [tutorial].
Includes sections “How MSP Works” and MSP Tutorials 1–20 [from “MSP: Tutorials and Topics”] (p. 23–119).
- Box 16/2 [The *nGen* Manual.]
Mikel Kuehn, “The *nGen* Manual,” version 1.0.0 (August 15, 2001). 31 p.
- Box 16/3 “*nGen*” [The *nGen* Manual, copy 2.]
Mikel Kuehn, “The *nGen* Manual,” version 1.0.0 (August 15, 2001). 33 p.
- Box 16/4 “*nGen*” [manual excerpts].
Originally in 3-prong folder.
Examples, manual excerpts and other documentation; primarily excerpts from Mikel Kuehn, “The *nGen* Manual,” version 1.0.0 (August 15, 2001) and version 2.0 (April 19, 2006).
- Box 16/5 “Pd” [PureData] [manual].
Originally in 3-prong folder.
[1] Miller S. Puckette, “PD Manual,” version 0.36 (October 28, 2003). 24 p.
[2] Additional documentation and examples [from unidentified sources].
- Box 16/6 “Pure Data, Pd” [tutorial].
Originally in 3-ring binder with tab dividers.
Tutorial (“Dataflow tutorials,” accessed November 6, 2008), examples, and other documentation [from unidentified sources].
- Box 16/7 “Pure Data / Pd” [reference].
Originally in 3-ring binder.
Reference material/documentation, examples, and articles [from diverse, primarily unidentified sources].

- Box 16/8 “Pd” [Pure Data] [manual excerpts].
Originally in 3-prong folder.
 Examples and other reference material/documentation; includes excerpts from
 “Pure Data Manual,” accessed November 6, 2008.
- Box 16/9 “Pd articles” [reference].
Originally in 3-prong folder.
 Primarily chapters [from *Bang: Pure Data*, ed. Fränk Zimmer, trans. Aileen
 Derieg and Maureen Levis (Hofheim: Wolke Verlag, 2006)], p. 11–169;
 also includes Frank Barknecht, “Beginner’s Guide to the FFT-objects in
 Pd,” [s.d.] and other documentation.
- Box 16/10 “Reaktor” [Reaktor 5] [Operation Manual excerpts].
 Excerpts from two versions/editions of “Reaktor 5: Operation Manual” [s.d.].
- Box 17**
- Box 17/1 [Reaktor 5] [manual excerpts].
 Excerpts from “Reaktor 5.5: Getting Started Guide,” [s.d.].
- Box 17/2 [Reaktor 5] [manual excerpts and notes].
 Documentation, MS notes, and excerpts from “Reaktor 5.5: Instrument
 Reference” [s.d.].
- Box 17/3 “Reaktor” [Reaktor 5, Reaktor Core] [manual excerpts and tutorials].
 Excerpts from Reaktor 5 manual and Reaktor Core manual; also includes
 Symple Synth tutorials for Reaktor v5, accessed December 8, 2014.
- Box 17/4 Sibelius 6 Handbook.
 Tom Clarke and David Spreadbury, *Sibelius 6 Handbook*, edition 6.1
 (September 2009). 140 p.
- Box 17/5 “Sibelius 6 Reference.” [1 of 2].
Originally in 3-ring binder with tab dividers.
 [Daniel Spreadbury, Ben Finn, and Jonathan Finn,] *Sibelius 6 Reference*,
 [edition 6.1 (September 2009)], p. 5–264.
- Box 17/6 “Sibelius 6 Reference.” [2 of 2].
Originally in 3-ring binder with tab dividers.
 [Daniel Spreadbury, Ben Finn, and Jonathan Finn,] *Sibelius 6 Reference*,
 [edition 6.1 (September 2009)], p. 267–681.
- Box 17/7 [Sibelius 6 Install discs.]
 [1] Sibelius 6, v6.1 (Avid, c2009). DVD-ROM.
 [2] “Sibelius 6.11, full install” (disc burned March 26, 2010). DVD-ROM.

- Box 17/8 “Sonic Birth” [manual excerpt].
Originally in 3-prong folder.
Antoine Missout, “Sonic Birth Manual,” [s.d.], p. i–vii, 4–23.
- Box 17/9 “SoundHack / SPEAR / AudioSculpt” [manuals].
Originally in 3-prong folder with tab dividers.
[1] Tom Erbe, “SoundHack User’s Manual,” version 0.888, [s.d.].
[2] Documentation and resources for SPEAR [from various sources]. [13] p., total.
[3] Description and list of features for AudioSculpt [from IRCAM], with accompanying MS notes. [5] p., total.
- Box 17/10 “SuperCollider” [reference, tutorials, and examples].
Originally in 3-ring binder with tab dividers.
Excerpts from Scott Wilson, “Getting Started With SuperCollider,” [s.d.]; H. James Harkins, “A Practical Guide to Patterns,” [s.d.]; Charles Céleste Hutchins, “How to Program in SuperCollider,” June 4, 2010; and other documentation.
- Box 17/11 “SuperCollider” [reference].
Originally in 3-ring binder.
[1] Miller Puckette, “PD: pure data, version 0.23, documentation,” assembled by James Croson (September 1998).
[2] David Michael Cottle, “Computer Music with examples in SuperCollider 3,” May 1, 2005, excerpts (p. 1–8, 60–151).
- Box 18**
- Box 18/1 “SuperCollider” [tutorial].
Originally in 3-ring binder.
Tutorials, examples, and other documentation for SuperCollider 3 [from various sources, accessed 2008–2009].
- Box 18/2 “SuperCollider” [tutorial, examples].
Originally in 3-ring binder with tab dividers.
Tutorials, examples, and other documentation for SuperCollider 3 [from various sources, accessed 2008–2009].
- Box 18/3 “SC Book, Chpt. 2, 3” [SuperCollider] [reference].
[1] Joshua Parmenter, “The Unit Generator,” in *The SuperCollider Book*, ed. Scott Wilson, Nick Collins, and David Cottle (Cambridge: MIT Press, 2011): 55–79.
[2] Scott Wilson and Julio d’Escriván, “Composition with SuperCollider,” in *The SuperCollider Book*, ed. Scott Wilson, Nick Collins, and David Cottle (Cambridge: MIT Press, 2011): 81–103.

- Box 18/4 “SuperCollider” [manual excerpt].
Originally in 3-prong folder.
Excerpt from Scott Wilson, “Getting Started with SuperCollider,” [s.d].
- Box 18/5 “Waves Gold” [manual excerpts].
Excerpts from multiple manuals, including “Mixing the Project,” ch. 9 [in “Exploring Logic Pro”]; “TrueVerb Plug-in Manual”; “MetaFlanger Manual”; “SuperTap Manual”; and “WaveSystem Manual.”
- Box 18/6 “Waves Tune” [manual excerpts].
Excerpts from multiple manuals/resources, including “Enigma Manual”; “MondoMod Manual”; “Rewire in Logic Pro”; “Waves Tune: Tuning Correction Plug-in for Vocals and Monophonic Sound Sources”; and “WaveSystem Manual.”
- Box 18/7 [Loose software documentation.]
Excerpts from multiple manuals/resources; primarily documentation for Max, including Max MIDI tutorial; also includes tutorial for Adobe Acrobat. [37] leaves, total.
- Box 18/8 [Table of Contents from David Cottle, *Computer Music with Examples in SuperCollider and Logic Pro*.]
4 p. (p. 2–6).
- Box 18/9 [Excerpts from H. James Harkins, “A Practical Guide to Patterns.”]
[30] p.

Sub-series C: Professional papers

Box 18

- Box 18/10 [CMP 225: Introduction to Computer Music Techniques, semester 1, fall 2013.]
Contents organized with unlabeled tab dividers.
Includes course syllabus and handouts/documentation.
Also in folder (tab 3): course syllabus for CMP 421: Advanced Computer Music Techniques, semester 1, autumn 2013.
- Box 18/11 “Intro Class, semester 1” [CMP 225: Introduction to Computer Music Techniques, semester 1, fall 2014].
Contents organized with unlabeled tab dividers.
Includes course syllabus, handouts/documentation, and listening notes.
- Box 18/12 [CMP 225: Introduction to Computer Music Techniques, semester 1, fall 2014].
Originally in 3-ring binder with color cardstock labeled with section headings.

Includes course syllabus, handouts/documentation, and ECMC equipment policy.

Box 18/13 “CMP 226: Introduction to Computer Music Techniques, spring semester” [semester 2] [spring 2015].

Originally in 3-ring binder with tab dividers.

Includes course syllabus, handouts/documentation, and MS notes.

CMP 421: Advanced Computer Music Techniques, semester 1, autumn 2013.
Housed with material for CMP 225, fall 2013; see Box 18/10.

Box 19

Box 19/1 “Advanced Class, semester 1” [CMP 421: Advanced Computer Music Techniques, semester 1, autumn 2014].
Includes course syllabus, draft of “Eastman Computer Music Center (ECMC) Users’ Guide” (August 13, 2012), and handouts/documentation.

Box 19/2 “CMP 421: Advanced Class, semester 2” [*recte* semester 1] [autumn 2014].
Includes course syllabus, notes, and handouts/documentation.

Box 19/3 “CMP 422: Advanced Computer Music Techniques, spring semester” [spring 2015].
Originally in 3-ring binder with unlabeled tab dividers.
Includes course syllabus, Csound manual, and worksheets/notes.

Box 19/4 [CMP 422: Advanced Computer Music Techniques, semester 2, spring 2015.]
Course syllabus and class presentation assignment.

Box 19/5 “ECMC Listening” [course materials].
Includes typescript and handwritten notes on specific recordings as well as photocopies of liner notes.

Box 19/6 [*Eastman Notes*, vol. 14, no. 1 (December 1980).]
Full issue of journal. 16 p.
Includes 2 articles on electronic music at Eastman: “Electronic music at Eastman: A brief history” by Wayne Barlow (p. 4–6) and “Electronic music at Eastman: The new studio” (p. 7–9).

Box 19/7 [*Eastman Computer Music Center, 25th Anniversary Concert Series* booklet (2006–2007).]
2 copies. 37 p., each.
Includes article “A (not so brief) history of the ECMC” by Dr. Schindler (p. 2–21).

Box 19/8 [International Computer Music Conference 1983 conference program book.]
Conference held October 7–10, 1983, Eastman School of Music, Rochester, NY.
Includes performance of *Five Songs from Spring Winds, Autumn Gusts* by Dr. Schindler (Concert I, October 7, 1983) [flagged].

Box 6

Box 6/20 “1983 ICMC Conference at Eastman.”
Material related to the International Computer Music Conference held October 7–10, 1983, Eastman School of Music, Rochester, NY.
Includes 6 photographs of the conference (photos by Louis Ouzer); correspondence (1 letter); 2 publicity circulars; 5 press clippings (with duplicates); and Gross et al. “Report on the 1983 International Computer Music Conference,” *Computer Music Journal*, vol. 8, no. 2 (Summer 1984): 7–23.

Box 19

Box 19/9 [International Computer Music Conference 1998 conference program book.]
Conference held October 1–6, 1998, University of Michigan, Ann Arbor, MI.
Performance of *Breath of Life* by Dr. Schindler (Concert I, October 1, 1998) listed on p. 41.

Box 19/10 [International Computer Music Conference 2000 conference program book.]
Conference held August 27–September 1, 2000, Berlin, Germany.
Performance of *Outermost* by Dr. Schindler (August 28, 2000) listed on p. 27.

Box 19/11 [International Computer Music Conference 2000 conference proceedings.]
Proceedings of the 2000 International Computer Music Conference, edited by Ioannis Zannos (San Francisco, CA: International Computer Music Association, 2000). 563 p.

Box 19/12 [Concert programs with works by Dr. Schindler.]
[1] 30th Annual New Music Festival, MidAmerican Center for Contemporary Music, Bowling Green State University, October 2009, festival booklet.
Performance of *Diaspora* by Dr. Schindler listed on p. 7.
[2] Eastman Computer Music Center Concert of Electroacoustic Music, Eastman School of Music, October 27, 2014. 2 copies.
Includes performance of *roundabout* by Allan Schindler.

Box 19/13 [Ossia programs, 2008.]
2 items: 2007–2008 season booklet and 1 individual program.

- Box 19/14 "A. S. Writings."
Originally in 2-pocket folder.
[1] Allan Schindler, "The Problem of Melody in Electroacoustic Music,"
Allan Schindler, accessed June 19, 2005,
<http://www.esm.rochester.edu/allan/melodyessay.html>.
[2] "Defining Sounds," Allan Schindler, c2005,
[\[https://ecmc.rochester.edu/allan/html/Defining_Sounds.htm\]](https://ecmc.rochester.edu/allan/html/Defining_Sounds.htm).
- Box 20**
- Box 20/1 Allan Schindler, *Listening to Music* (New York: Holt, Rinehart & Winston, c1980).
Textbook. 432 p.
Front cover lacking.
- Box 20/2 [*Listening to Music*, recordings and accompanying material.]
Binder containing:
[1] 6 audiocassette tapes [recordings to accompany *Listening to Music* text].
[2] Thomas Hitchings and Allan Schindler, *Notes on the Recordings to Accompany Listening to Music* (New York: Holt, Rinehart & Winston, 1980). 29 p.
[3] Kenneth N. Cuthbert with Allan Schindler, *Study Guide to Accompany Listening to Music* (New York: Holt, Rinehart & Winston, 1980). 89 p.
Also in folder: promotional leaflet for the textbook, issued by the publisher.
- Box 20/3 "Computer Music Text current" [material for computer music textbook].
Draft of proposal for a comprehensive introductory textbook on computer music (tentatively titled *Computer Music: The Resources, Development and Repertoire*) (6 p.); accompanied by related documents and notes.
- Box 20/4 "Computer Music Book Done."
List of listening examples, chapter outline, drafts, and other notes related to Dr. Schindler's work on a textbook on computer music.
- Box 20/5 "Notes Books / Ch. 5, Software."
Includes notes (typescript and MS) and reference material (1 article) related to Dr. Schindler's work on a textbook on computer music.
- Box 20/6 "A. S. Book / Ch. 6, Synthesis."
Typescript and MS notes (primarily summaries of previous literature on computer music) related to Dr. Schindler's work on a textbook on computer music.
- Box 20/7 "Computer Music Text — Done" [Ch. 9 draft].
Typescript draft of chapter 9 ("A detailed look at sixteen classic works"). 16 p.

- Box 20/8 “Computer M Book / Listening.”
Typescript and MS notes (primarily notes on specific composers and compositions) related to Dr. Schindler’s work on a textbook on computer music.
- Box 20/9 “Listening / Rock, Jazz.”
Typescript notes (primarily notes on specific composers and compositions) related to Dr. Schindler’s work on a textbook on computer music.
- Box 20/10 “Computer M. Book / Notes, Books, History.”
Typescript and MS notes (primarily notes on previous literature on the history and development of electronic and computer music) related to Dr. Schindler’s work on a textbook on computer music.
Also includes article excerpted from *Tableau* (magazine of the Division of the Humanities at the University of Chicago) (“Two Perspectives on the Digital Humanities”).
- Box 20/11 “A. S. Book / Acoustics, Dig. Audio.”
Typescript notes (notes on previous literature on digital audio) related to Dr. Schindler’s work on a textbook on computer music.
- Box 20/12 “Current and Future Development / Computer Music.”
Typescript and MS notes (primarily summaries of previous literature on computer music); likely related to Dr. Schindler’s work on a textbook on computer music.
- Box 20/13 “Books Misc.”
Typescript and MS notes (primarily summaries of previous literature on computer music); likely related to Dr. Schindler’s work on a textbook on computer music.
- Box 20/14 “Book Publishers, Norton.”
Pencil MS notes (1 p.).
- Box 20/15 “Publishers.”
University of Rochester Press information and forms for authors (including printouts from website, www.urpress.com, accessed May 2, 2016) (7 p., total).
- Box 20/16 “A. S. works / program notes / CD jacket labels.”
Typescript notes to accompany CD recording of the computer part for *Spring Winds, Autumn Gusts* by Dr. Schindler (incomplete; p. 2 only).

Box 20/17 “CD labels.”
 Templates and drafts of CD jewel case inserts for recordings of works by Dr. Schindler; also includes timing sheets and program notes for select compositions.

Box 20/18 “Misc.”
 Typescript and MS notes and documents. 5 p., total.

Sub-series D: Personal papers

Box 21

Box 21/1 High School diploma, Charles Brush High School (June 1962).
 6” x 8”; in commemorative diploma holder, 6.5” x 8.25”.

Box 21/2 Bachelor of Music diploma, Oberlin College (June 1967).
 2 diplomas (in English and Latin), 6” x 8”; in Oberlin College diploma holder, 6.5” x 8.75”.

Box 21/3 Master of Arts diploma, University of Chicago (June 1969).
 8.75” x 10.75”; in University of Chicago diploma holder, 9.5” x 11.5”.

Box 21/4 University of Chicago Convocation program (June 1969).

Box 21/5 Doctor of Philosophy diploma, University of Chicago (June 1972).
 8.75” x 10.75”; in University of Chicago diploma holder, 9.5” x 11.5”.

Box 21/6 University of Chicago Convocation program (June 1972).

Box 21/7 Faculty Service Award, Eastman School of Music (April 27, 2013).
 In recognition for 35 years of service.
 8.5” x 11”; in University of Rochester diploma holder, 9” x 11.5”.

Box 21/8 Allan Schindler, “Clarity and Ambiguity in Beethoven’s *Grosse Fugue*: A Study of Melodic and Rhythmic Design,” PhD paper, University of Chicago, 1972. 92 p.
 [Copy 1.]
 Originally housed in report cover with metal prong fastener.

Box 21/9 Allan Schindler, “Clarity and Ambiguity in Beethoven’s *Grosse Fugue*: A Study of Melodic and Rhythmic Design,” PhD paper, University of Chicago, 1972. 92 p.
 [Copy 2.]
 Unbound original, with examples and diagrams pasted in.

- Box 21/10 Allan Schindler, "Hugo Wolf's Conception of the Romantic Lied in Theory and Practice," [s.d.]. 43+[7] p.
[Copy 1.]
Originally housed in report cover with metal prong fastener.
- Box 21/11 Allan Schindler, "Hugo Wolf's Conception of the Romantic Lied in Theory and Practice," [s.d.]. 43+[7] p.
[Copy 2.]
Originally housed in report cover with metal prong fastener.
- Box 21/12 [Oberlin College Class of 1966 directory.]
206 p.
Dr. Schindler included on p. 141.
- Box 21/13 [Superhuman OS training material.]
Handout and training material from Superhuman OS v1.0 Workbook, 2014.

Sub-series E: Ephemera

Box 13

- Box 13/18 ImageMovementSound 2002 publicity poster.
Originally housed in envelope with printed scores of Akhmatova songs; see Box 6/6–7.
8 copies.
- Box 13/19 Original envelopes.
Sampling of envelopes that originally held material for Dr. Schindler's original compositions (see Series 1); includes envelopes from various printing companies and associated receipts (e.g., Cameo Music Reproduction, Kinkos). 8 envelopes, 2 receipts from printers.
Envelopes annotated by Dr. Schindler to denote contents.

Series 3: Library

Sub-series A: Scores

Box 22

- Box 22/1 Bach, J. S. *178 Chorale Harmonizations of Joh. Seb. Bach: A Comparative Edition for Study*. Edited by Donald Martino. Vols. 1–2. Newton, MA: Dantalian, 1984. 51, 15 pages.

- Box 22/2 Bartok, Bela. *String Quartet No. 1, Op. 7*. Kalmus Miniature Orchestra Scores, No. F253. New York: Edwin F. Kalmus, [s.d.]. 9 pages.
- Box 22/3 Corigliano, John. *Concerto for Clarinet and Orchestra*. G. Schirmer's Edition of Scores of Orchestral Works and Chamber Music, No. 148. New York: G. Schirmer, 1982. 122 pages.
- Box 22/4 Corigliano, John. *Concerto for Oboe and Orchestra 1975*. Piano reduction and solo part. New York: G. Schirmer, 1983. 48, 25 pages.
- Box 22/5 Corigliano, John. *Sonata for Violin and Piano*. Piano score and part. New York: G. Schirmer, 1967. 47, 19 pages.
- Box 22/6 Cowell, Henry. *Quartet Romantic; Quartet Euphometric*. Score. Edition Peters, No. 66518. New York: C. F. Peters, 1974. 31 pages.
Interleaved in score: photocopy of Quartet euphometric (p. 28–31). 4 pages.
- Box 22/7 Debussy, Claude. *Gigues. Images pour orchestre no. 1*. [Study score.] Edition originale. Paris: Editions Durand & Cie, 1913. 39 pages.
- Box 22/8 Debussy, Claude. *Iberia. Images pour orchestre no. 2*. [Study score.] Edition originale. Paris: Editions Durand & Cie, 1910. 110 pages.
- Box 22/9 Debussy, Claude. *La mer*. Kalmus Miniature Orchestra Scores, No. 611. New York: Edwin F. Kalmus, [s.d.]. 137 pages.
- Box 22/10 Ives, Charles E. *Scherzo (Over the Pavements)*. For chamber orchestra. Score and incomplete set of parts. New York: Peer International, 1954. 20 pages, 3 parts (trumpet, percussion, piano).
Score annotated in pencil with conducting cues.
- Box 22/11 Mahler, Gustav. *Lieder eines fahrenden Gesellen = Songs of a Wayfarer*. Eulenburg Miniature Scores, No. 1053. London: Ernst Eulenburg, 1946. 68 pages.
Annotated in pencil with measure numbers.
- Box 22/12 Penderecki, Krzysztof. *Aus dem Psalmen Davids*. Partitur. Edition Moeck, Nr. 5002. Celle: Hermann Moeck, 1960. 47 pages.
- Box 22/13 Schoenberg, Arnold. *Fourth String Quartet, op. 37*. G. Schirmer's Edition of Study Scores of Orchestral Works and Chamber Music, No. 21. New York: G. Schirmer, 1939. 107 pages.
- Box 22/14 Strauss, Richard. *Death and Transfiguration (Tod und Verklaerung), op. 24*. Kalmus Miniature Orchestra Scores, No. 75. New York: Edwin F. Kalmus, [s.d.]. 90 pages.

- Box 22/15 Varèse, Edgard. *Arcana*. Full score. New York: Colfranc Music Publishing Corp., 1964. 116 pages.
- Box 22/16 Varèse, Edgard. *Hyperprism*. Full score. New York: G. Ricordi & Co., 1961. 17 pages.
- Box 22/17 Varèse, Edgard. *Octandre*.
 [1] Full score. New York: Franco Colombo, 1967. 24 pages.
 Annotated in pencil and red pencil with conducting cues.
 [2] Full score. Revised and edited by Chou Wen-Chung, 1980. New York: Colfranc Music Publishing Corp., 1980. 26 pages.
 Movement I annotated in pencil with analytical markings.

Sub-series B: Books

Box 23

- Box 23/1 Aikin, Jim. *Csound Power! The Comprehensive Guide*. Boston: Course Technology, 2013. 285 pages.
- Box 23/2 Akhmatova, Anna. *The Complete Poems of Anna Akhmatova*. Translated by Judith Hemschemeyer. Edited and introduced by Roberta Reeder. Updated and expanded edition. Boston: Zephyr Press, 1997. 947 pages.
- Box 23/3 Boulanger, Richard, ed. *The Csound Book: Perspectives in Software Synthesis, Sound Design, Signal Processing, and Programming*. Cambridge, MA: MIT Press, 2000. 740 pages.
 Accompanying 2 CD-ROMs lacking.
- Box 23/4 Farnell, Andy. *Designing Sound*. Cambridge, MA: MIT Press, 2010. 664 pages.
- Box 23/5 Pellman, Samuel. *An Introduction to the Creation of Electroacoustic Music*. Belmont, CA: Wadsworth Publishing Co., 1994. 441 pages.
- Box 23/6 Roads, Curtis. *Microsound*. Cambridge, MA: MIT Press, 2001. 409 pages.
 Accompanying audio CD lacking.
- Box 23/7 Roads, Curtis. *Microsound*. First MIT Press paperback edition. Cambridge, MA: MIT Press, 2004. 409 pages.
 Includes audio CD.
- Box 23/8 Roads, Curtis, and John Strawn, eds. *Foundations of Computer Music*. First MIT Press paperback edition. Cambridge, MA: MIT Press, 1987. 712 pages.

- Box 23/9 Roads, Curtis, with John Strawn, Curtis Abbott, John Gordon, and Philip Greenspun. *The Computer Music Tutorial*. 3rd printing. Cambridge, MA: MIT Press, 1998. 1234 pages.
- Box 24**
- Box 24/1 Sacks, Oliver. *Musicophilia: Tales of Music and the Brain*. Revised and expanded. New York: Vintage Books, 2008. 425 pages.
- Box 24/2 Schillinger, Joseph. *The Schillinger System of Musical Composition*. Vol. 1: Books 1–7. New York: Carl Fischer, 1946. 878 pages.
- Box 24/3 Schillinger, Joseph. *The Schillinger System of Musical Composition*. Vol. 2: Books 8–12. New York: Carl Fischer, 1946. 758 pages.
- Box 24/4 Stone, Kurt. *Music Notation in the Twentieth Century: A Practical Guidebook*. New York: W. W. Norton, 1980. 357 pages.
- Box 24/5 Strange, Patricia, and Allen Strange. *The Contemporary Violin: Extended Performance Techniques*. Berkeley: University of California Press, 2001. 337 pages.
Invoice from publisher interleaved.
- Box 24/6 Wells, Thomas. *The Technique of Electronic Music*. New York: Schirmer Books, 1981. 303 pages.
- Box 24/7 Wilkinson, Scott R. *Tuning In: Microtonality in Electronic Music*. Milwaukee, WI: Hal Leonard Books, 1988. 120 pages.
Letter to Dr. Schindler from the publisher (form letter to accompany complimentary copy) interleaved.
- Box 24/8 Wilson, Scott, David Cottle, and Nick Collins, eds. *The SuperCollider Book*. Cambridge, MA: MIT Press, 2011. 756 pages.

SUB-GROUP II: MEDIA

Series 1: A. S. Compositions, Data and Audio CDs

Sub-series A: Data CDs 1, Soundfiles of Acoustic Recordings

Box 25

- Box 25/1 String sextet: in six sections. — October 1968–February 1969.
Optical data disc (CD-R).
Soundfiles of Ossia March 21, 2003, performance; .wav & .aiff (44.1k/16-bit).
- Box 25/2 Eternal winter: for trombone and computer-generated tape. — April 1985.
Optical data disc (CD-R).
Soundfiles of John Marcellus CD recording [see Box 29/14]; .wav & .aiff (44.1k/16-bit).
- Box 25/3–6 Akhmatova songs: for soprano, violoncello and computer. — February 2001.
Audio CD. 4 copies.
Pamela Schiffer, soprano; Philip von Maltzahn, cello.
Performance of October 18, 2001.
Copy 4 (Box 25/6) annotated with note: “.wav soundfiles, normalized to peak amp of 3200, 44.1k/16-bit.”
- Box 25/7–8 The dying of the light: for solo viola and computer-generated sounds. — January 2003.
Audio CD. 2 copies.
John Graham, viola.
Performance at Kilbourn Hall, Eastman School of Music, February 5, 2003.
- Box 25/9–10 The dying of the light: for solo viola and computer-generated sounds. — January 2003.
Optical data disc (CD-R). 2 copies.
John Graham, viola.
Soundfiles of performance at Kilbourn Hall, Eastman School of Music, February 5, 2003; .wav & .aiff (44.1k/16-bit).

Sub-series B: Data CDs 2, Computer Parts for Earlier Works

Box 25

- Box 25/11 Spring winds, autumn gusts: song cycle for soprano, piano & computer-generated tape. — 1983.
Optical data disc (CD-R).

Soundfiles (32 files); .aiff & .wav (48k and 44.1k).

- Box 25/12 Tremor of night and day: for violoncello and computer-generated tape. — November 1983.
Optical data disc (CD-R).
Soundfiles (24 files); .aiff & .wav (48k and 44.1k).
- Box 25/13–14 Eternal winter: for trombone and computer-generated tape. — April 1985.
Optical data disc (CD-R). 2 copies.
Soundfiles; .aiff & .wav (44.1k).
- Box 25/15 Eternal winter: for trombone and computer-generated tape. — April 1985.
Optical data disc (CD-R).
Soundfiles of John Marcellus CD recording [see Box 29/14]; .wav & .aiff (44.1k/16-bit).
- Box 25/16 At the edge: for solo percussionist and computer-generated tape. — January 1988.
Optical data disc (CD-R); May 17, 2001 [see insert in case].
Soundfiles (16 files); .aiff & .wav (48k and 44.1k).
- Box 25/17 Breath of life: for computer-generated sounds. — 1996–1997.
Optical data disc (CD-R); May 17, 2005.
“Current (5/17/05) master WAVE soundfile; Also original master; See README files.”
- Box 25/18 Breath of life: for computer-generated sounds. — 1996–1997.
Optical data disc (DVD+RW); May 17, 2005.
“Soundfiles 5/17/05; Revised current EQ versions: BREATHOFLIFE.wav, .aiff, .FL.wav (32-bit floats); original + ALT. versions also included.”
- Box 25/19 “Early works: Data CD.”
Optical data disc (CD-R); November 1998.
“Data CD, 44.1k aiff soundfiles; Old data CD of Edge, Winter, Tremor, Spring, Outermost.”
Contains soundfiles (23 files) for five compositions:
At the edge. — January 1988.
Eternal winter. — April 1985.
Tremor of night and day. — November 1983.
Spring winds, autumn gusts. — 1983.
Outermost. — [1998].

Sub-series C: Data CDs 3, Computer Parts for Recent Works

Box 25

- Box 25/20 Precipice: for five-octave marimba and computer-generated sounds. — March 2004.
Optical data disc (DVD+R).
“Computer part for Precipice; .wav and .aiff soundfiles all formats; PD patch.”
- Box 25/21–22 Precipice: for five-octave marimba and computer-generated sounds. — March 2004.
Optical data disc (CD-R); March 26, 2004. 2 copies (labeled copy 1 and copy 3, respectively).
B format, 32-bit float master soundfiles.
Disk 1 of 2: Cue 1 and Cue 2 of 6 cues.
- Box 25/23 Precipice: for five-octave marimba and computer-generated sounds. — March 2004.
Optical data disc (CD-R); March 26, 2004.
B format, 32-bit float master soundfiles.
Disc 2 of 2: Cue 3 through Cue 6 of 6 cues.
- Box 25/24 Precipice: for five-octave marimba and computer-generated sounds. — March 2004.
Optical data disc (CD-R); March 26, 2004.
Quad 96 kb/24-bit master soundfiles (4 channel).
Cues 1, 2 and 3 of 6 cues.
- Box 25/25 Precipice: for five-octave marimba and computer-generated sounds. — March 2004.
Optical data disc (CD-R); March 28, 2004.
Quad 96 kb/24-bit WAVE soundfiles (4 channel).
Cues 4, 5 and 6 of 6 cues.
- Box 25/26–27 Diaspora: for soprano and computer-generated sounds. — March 2005.
Optical data disc (DVD+R). 2 copies.
“Computer part for Diaspora; PD patch and soundfiles.”
- Box 25/28 Diaspora: for soprano and computer-generated sounds. — March 2005.
Optical data disc (DVD+R).
“Computer part, Disc 1, 96kHz/24-bit, quad wave; 6 cues for movement 1 ‘Time was usury’; 2 PD patches.”

- Box 25/29 Diaspora: for soprano and computer-generated sounds. — March 2005.
Optical data disc (CD-R).
“Computer part, Disc 2, 96k/24-bit, quad; 3 cues for movement 2 ‘Nameless and long dead suns.’”
- Box 25/30 Diaspora: for soprano and computer-generated sounds. — March 2005.
Optical data disc (CD-R).
“Computer part, Disc 3, 96k/24-bit, stereo; (1) all 9 computer part cues; (2) 2 PD patches.”
- Box 25/31 Diaspora: for soprano and computer-generated sounds. — March 2005.
Optical data disc (CD-R).
“Computer part, Disc 4 of 4, 44.1k/16-bit, wave; (1) all 9 cues, stereo; (2) all 9 cues, quad; (3) PD patches.”
- Box 25/32 Akhmatova songs: for soprano, violoncello and computer. — February 2001.
Optical data disc (CD-R).
8 soundfiles; .aiff & .wav (44.1k).
- Box 25/33 Akhmatova songs: for soprano, violoncello and computer. — February 2001.
terra incognita: film/musical composition (imagery by Stephanie Maxwell). — 2001.
Optical data disc (CD-R).
Soundfiles; .aiff & .wav (44.1k).
- Box 25/34 The dying of the light: for solo viola and computer-generated sounds. — January 2003.
Optical data disc (CD-R).
“Source, WAVE soundfiles; 44.1k/16-bit; includes cue 1 through cue 8 + all source soundfiles used in the piece.”
- Box 25/35 The dying of the light: for solo viola and computer-generated sounds. — January 2003.
Optical data disc (CD-R).
“Computer part for The dying of the light; 8 .wav & 8 .aiff; 44.1k/16-bit soundfiles.”
- Box 25/36 The dying of the light: for solo viola and computer-generated sounds. — January 2003.
Audio CD.
“Computer part for The dying of the light; performance version.”
- Box 25/37 “3 films + Akhmatova Songs Data CD.”
Optical data disc (CD-R).
Soundfiles (16 files); 44.1k .aiff & .wav.
Contains soundfiles for four compositions:

Outermost. — 1998.
Somewhere. — 1999.
terra incognita. — 2001.
Akhmatova songs. — February 2001.

Sub-series D: Data CDs 4, Film/Musical Compositions

Box 25

Box 25/38 Akhmatova songs: for soprano, violoncello and computer. — February 2001.
terra incognita: film/musical composition (imagery by Stephanie Maxwell). — 2001.

Optical data disc (CD-R).
Soundfiles; .aiff & .wav.

Box 25/39 terra incognita: film/musical composition (imagery by Stephanie Maxwell). — 2001.

Audio CD.
“Terra lecture examples.”
14 soundfiles (.wav).

Box 25/40 passe-partout: film/musical composition (imagery by Stephanie Maxwell). — 2002.

Raindreams: screen dance (created with choreographer Susannah Newman and videographer/film maker Nancy Ghertne). — 2002.

Optical data disc (CD-R).
Soundfiles (4 files); .wav & .aiff.

Box 26

Box 26/1 passe-partout: film/musical composition (imagery by Stephanie Maxwell). — 2002.

Raindreams: screen dance (created with choreographer Susannah Newman and videographer/film maker Nancy Ghertne). — 2002.

Optical data disc (CD-R).
Soundfiles (4 files); .wav & .aiff.

Box 26/2 passe-partout: film/musical composition (imagery by Stephanie Maxwell). — 2002.

Raindreams: screen dance (created with choreographer Susannah Newman and videographer/film maker Nancy Ghertne). — 2002.

Optical data disc (CD-R).
Soundfiles; .wav & .aiff (44.1k stereo).

- Box 26/3 Time streams: film/musical composition (imagery by Stephanie Maxwell). — 2003.
Optical data disc (CD-R).
Soundfiles (“whole piece”); .aiff & .wav (44.1k/16-bit).
- Box 26/4 Time streams: film/musical composition (imagery by Stephanie Maxwell). — 2003.
Optical data disc (CD-R).
“Source soundfiles; all source soundfiles plus complete piece.”
- Box 26/5 Time streams: film/musical composition (imagery by Stephanie Maxwell). — 2003.
Optical data disc (CD-R).
“Soundfiles; 1. TIMESTREAMS.wav; 2. All source soundfiles; 3. All mixes.”
- Box 26/6 Time streams: film/musical composition (imagery by Stephanie Maxwell). — 2003.
The dying of the light: for solo viola and computer-generated sounds. — January 2003.
Optical data disc (CD-R).
“(1) Time Streams, complete piece, .wav & .aiff (44.1k/16-bit); (2) Dying of the light, cue 1 through cue 8, .wav only.”
- Box 26/7 Second sight: film/musical composition (imagery by Stephanie Maxwell and Peter Byrne). — 2005.
Optical data disc (CD-R).
“Master mixes, whole piece; (1) 96k/24-bit quad; (2) 44.1k/16-bit wave; (3) 48k/16-bit .wav; (4) 48k/16-bit .aiff.”
- Box 26/8 Second sight: film/musical composition (imagery by Stephanie Maxwell and Peter Byrne). — 2005.
Optical data disc (CD-R).
Soundfiles (2 files); .wav.
“1. B format master; 2. 96k/24-bit stereo.”
- Box 26/9 Second sight: film/musical composition (imagery by Stephanie Maxwell and Peter Byrne). — 2005.
Optical data disc (CD-R).
“Disc 1 of 2; Complete piece; (1) B format 96k float; (2) 96k/24-bit stereo.”
- Box 26/10 Second sight: film/musical composition (imagery by Stephanie Maxwell and Peter Byrne). — 2005.
Optical data disc (CD-R).
“Complete piece; (1) 96k/24-bit quad; (2) CD quality 44.1k/16-bit stereo; (3) & (4) 48k/16-bit stereo .wav and .aiff.”

- Box 26/11 Second sight: film/musical composition (imagery by Stephanie Maxwell and Peter Byrne). — 2005.
DVD.
“Closing credits deleted; playable DVD-V.”
- Box 26/12 Second sight: film/musical composition (imagery by Stephanie Maxwell and Peter Byrne). — 2005.
Optical data disc (DVD+R).
“Complete piece (no sources except Unix file); All formats, 96k/24-bit quad, stereo, B, 48k stereo, CD.”
- Box 26/13 Second sight: film/musical composition (imagery by Stephanie Maxwell and Peter Byrne). — 2005.
Optical data disc (DVD+R).
“All soundfiles and ASCII files used to create the piece including master final mixes in B format, 96k/24-bit quad, 96k/24-bit stereo, CD quality, 48k/16-bit .aiff and .wav.”
- Box 26/14 ImageMovementSound 2006 trailer: film/musical composition. — 2006.
Optical data disc (CD-R).
“Soundfiles of complete piece, various formats.”
- Box 26/15 Passage: film/musical composition (imagery by Peter Byrne and Carole Woodlock). — 2007.
Optical data disc (DVD+R); March 13, 2007.
“Complete piece, all sampling rates and word sizes, wxyz, 8 channel, quad, and stereo; .wav format only; copy 1.”
- Box 26/16 Vivre: electroacoustic composition for 8, 4 or 2 channel playback. — 2008.
Optical data disc (DVD+R).
“Performance versions, 96k/24-bit, 8 channel, quad, stereo, ambisonic encoded.”
- Box 26/17 Off-Line: soundtrack for experimental animated film (produced by Tom Gasek). — [2010].
Optical data disc (DVD+R).
“Masters for complete piece, .wav and .aiff; B format wxyz, 96k/24-bit quad & stereo, 48k/16-bit stereo & quad, .mp3.”
- Box 26/18 “Data CD: Music for 5 films.”
Optical data disc (CD-R); April 26, 2002.
Soundfiles; .aiff & .wav (44.1k stereo).
Contains soundfiles for five compositions:
passe-partout. — 2002.
Raindreams. — 2002.
terra incognita. — 2001.

Somewhere. — 1999.
Outermost. — 1998.

Sub-series E: Data CDs 5

Box 26

Box 26/19–20 Spring winds, autumn gusts: song cycle for soprano, piano & computer-generated tape. — 1983.

Optical data disc (CD-R). 2 copies.

Soundfiles for computer part (32 files); .aiff and .wav (48k and 44.1k).

Box 26/21–22 Tremor of night and day: for violoncello and computer-generated tape. — November 1983.

Optical data disc (CD-R). 2 copies.

Soundfiles (24 files); .aiff & .wav (48k and 44.1k).

Copy 1 (Box 26/21) CD insert annotated by AS with note on track quality;
May 17, 2001.

Box 26/23 Eternal winter: for trombone and computer-generated tape. — April 1985.

Optical data disc (CD-R).

Soundfiles; .aiff & .wav (44.1k).

Box 26/24–25 At the edge: for solo percussionist and computer-generated tape. — January 1988.

Optical data disc (CD-R). 2 copies.

Soundfiles (16 files); .aiff & .wav (48k and 44.1k).

Box 26/26 Breath of life: for computer-generated sounds. — 1996–1997.

Optical data disc (CD-R).

Soundfiles; .aiff & .wav (44.1k).

Box 26/27 Akhmatova songs: for soprano, violoncello and computer. — February 2001.
terra incognita: film/musical composition (imagery by Stephanie Maxwell). — 2001.

Optical data disc (CD-R).

Soundfiles (15 files; see ink MS label taped to front of case); .aiff & .wav
(44.1k).

Box 26/28 Akhmatova songs: for soprano, violoncello and computer. — February 2001.

Optical data disc (CD-R).

Files for software-generated score (Finale score, Word .doc title page and
front matter).

Box 26/29–30 passe-partout: film/musical composition (imagery by Stephanie Maxwell). — 2002.

Raindreams: screen dance (created with choreographer Susannah Newman and videographer/film maker Nancy Ghertne). — 2002.

Optical data disc (CD-R); April 26, 2002. 2 copies.

Soundfiles; .wav & .aiff (44.1k stereo).

Box 26/31 “Data CD, Archive CD.”

Optical data disc (CD-R).

Soundfiles (23 files); .aiff (44.1k).

In case: printout of disc contents with timings.

Contains soundfiles for five compositions:

At the edge. — January 1988.

Eternal winter. — April 1985.

Tremor of night and day. — November 1983.

Spring winds, autumn gusts: 1. Rain falling; 2. December night; 4. Am I really old; 5. Fire inside of me. — 1983.

Outermost. — 1998.

Box 26/32 “SFLIB 1: WAVE format.”

Optical data disc (CD-RW).

[Soundfile library.]

“Disc 1 of 2, zip archives; africa, america, australia, brassloop, chinaperc, choir, gamelan, japan, csutil.”

Sub-series F: Audio CDs 2, Computer Parts for Earlier Works

Box 26

Box 26/33 Tremor of night and day: for violoncello and computer-generated tape. — November 1983.

Spring winds, autumn gusts: song cycle for soprano, piano & computer-generated tape. — 1983.

Audio CD.

Audio recording of the computer parts (14 tracks).

Box 26/34–35 Eternal winter: for trombone and computer-generated tape. — April 1985.

Audio CD. 2 copies.

Audio recording of the computer part (4 tracks).

Box 26/36 Breath of life: for computer-generated sounds. — 1996–1997.

Audio CD.

“EQ version of May 05.”

Sub-series G: Audio CDs 3, Computer Parts for Recent Works

Box 27

- Box 27/1–4 Akhmatova songs: for soprano, violoncello and computer. — February 2001.
Audio CD. 4 copies.
Computer part (5 tracks).
- Box 27/5–6 Akhmatova songs: for soprano, violoncello and computer. — February 2001.
Audio CD. 2 copies.
Pamela Schiffer, soprano; Philip von Maltzahn, cello.
Performance of October 18, 2001.
- Box 27/7 passe-partout: film/musical composition (imagery by Stephanie Maxwell). — 2002.
Audio CD.
1 track.
- Box 27/8 Precipice: for five-octave marimba and computer-generated sounds. — March 2004.
Optical data disc (CD-R); March 28, 2004.
Quad 96 kb/24-bit WAVE soundfiles (4 channel).
Disc 2 of 2: Cues 4, 5 and 6 of 6 cues.

Sub-series H: Audio CDs 4, Film/Musical Compositions, Earlier Works: 1998–2002

Box 27

- Box 27/9 Breath of life: for computer-generated sounds. — 1996–1997.
Audio CD.
“This compact disk recording contains a single track with a recording of
Breath of Life (1996–1997).”
- Box 27/10 Outermost: film/musical composition (imagery by Stephanie Maxwell). — 1998.
Audio CD.
“Music for the film Outermost (1998).”
- Box 27/11 Outermost: film/musical composition (imagery by Stephanie Maxwell). — 1998.
Somewhere: film/musical composition (imagery by Stephanie Maxwell). — 1999.
Audio CD; May 1998.
2 tracks.
“Music for the film/musical compositions Outermost (1998) and Somewhere
(1999).”

- Box 27/12 terra incognita: film/musical composition (imagery by Stephanie Maxwell). — 2001.
Audio CD.
14 tracks.
“Terra lecture examples audio CD.”
- Box 27/13–14 Raindreams: screen dance (created with choreographer Susannah Newman and videographer/film maker Nancy Ghertne). — 2002.
Audio CD; April 28, 2002. 2 copies.
1 track.
- Box 27/15 Time streams: film/musical composition (imagery by Stephanie Maxwell). — 2003.
Optical data disc (CD-R).
Soundfiles; .wav & .aiff (44.1k/16-bit stereo).
- Box 27/16 Roundabout: film/musical composition (imagery by Peter Byrne and Carole Woodlock). — 2010.
Optical data disc (CD-R).
“Roundabout audio only; FL.wxyz, 96k/24-bit quad & stereo, 48k/16-bit stereo.”
- Box 27/17 “Schindler: Music for 5 films. Audio CD.”
Audio CD; April 26, 2002.
Contains recordings of five compositions (5 tracks):
Raindreams. — 2002.
passe-partout. — 2002.
terra incognita. — 2001.
Somewhere. — 1999.
Outermost. — 1998.
- Box 27/18–19 “3 films: Audio CD.”
Audio CD. 2 copies.
Contains recordings of three compositions:
Outermost. — 1998.
Somewhere. — 1999.
terra incognita. — 2001.
- Box 27/20–21 “Allan Schindler: Breath of Life and music to 3 films.”
Audio CD. 2 copies.
Contains recordings of four compositions:
Breath of Life. — 1996–1997.
Outermost. — 1998.
Somewhere. — 1999.
terra incognita. — 2001.

Sub-series I: Audio CDs 5, Film/Musical Compositions, Recent Works: 2002–

Box 27

- Box 27/22–23 *passee-partout*: film/musical composition (imagery by Stephanie Maxwell). — 2002.
Raindreams: screen dance (created with choreographer Susannah Newman and videographer/film maker Nancy Ghertne). — 2002.
Audio CD. 2 copies.
2 tracks.
- Box 27/24 Raindreams: screen dance (created with choreographer Susannah Newman and videographer/film maker Nancy Ghertne). — 2002.
Optical data disc (CD-R); March 27, 2002.
Soundfiles (2 files); .aiff & .wav.
- Box 27/25 Time streams: film/musical composition (imagery by Stephanie Maxwell). — 2003.
Audio CD.
1 track.
- Box 27/26–27 *Precipice*: for five-octave marimba and computer-generated sounds. — March 2004.
Audio CD; May 18, 2004. 2 copies.
Computer part (6 tracks).
- Box 27/28 *Second sight*: film/musical composition (imagery by Stephanie Maxwell and Peter Byrne). — 2005.
Optical data disc (DVD+RW); May 2005.
“Soundfiles and all Unix files used to make the piece including final soundfile mixes.”
- Box 27/29 *Vivre*: electroacoustic composition for 8, 4 or 2 channel playback. — 2008.
Optical data disc (DVD+R); November 28, 2009.
“96k masters; B format, cube, quad, stereo.”
- Box 27/30 *Vivre*: electroacoustic composition for 8, 4 or 2 channel playback. — 2008.
Optical data disc (DVD+R).
“All source mixes except part 1, part 2, part 3, R.”
- Box 27/31 *Roundabout*: film/musical composition (imagery by Peter Byrne and Carole Woodlock). — 2010.
Optical data disc (DVD+RW).
“Roundabout soundfile source.”

Box 27/32 “5 films, Data.”
Optical data disc (CD-R); April 26, 2002.
Soundfiles; .aiff & .wav (44.1k stereo).
Contains soundfiles for five compositions:
 passe-partout. — 2002.
 Raindreams. — 2002.
 terra incognita. — 2001.
 Somewhere. — 1999.
 Outermost. — 1998.

Sub-series J: Complete Soundfiles for Recent Compositions

Box 28

- Box 28/1 Passage: film/musical composition (imagery by Peter Byrne and Carole Woodlock). — 2007.
Optical data disc (DVD+R); March 13, 2007.
“Final mix soundfiles; .aiff format only”; “Complete piece; 8 chan, quad, stereo, B format; 96k, 48k, 44.1k.”
- Box 28/2 Passage: film/musical composition (imagery by Peter Byrne and Carole Woodlock). — 2007.
Optical data disc (DVD+R); March 13, 2007.
“Final mix soundfiles; .wav format only”; “Complete piece; 8 chan, quad, stereo, B format; 96k/24-bit, 48k/16-bit, 44.1k/16-bit.”
- Box 28/3 Vivre: electroacoustic composition for 8, 4 or 2 channel playback. — 2008.
Optical data disc (DVD+R).
“96k masters; B format, cube (8), quad, stereo.”
- Box 28/4 Vivre: electroacoustic composition for 8, 4 or 2 channel playback. — 2008.
Optical data disc (DVD+R).
“Major mixes: Parts 1, 2, 3; R mix, SEC 1; whole piece B format, quad, stereo.”
- Box 28/5 Vivre: electroacoustic composition for 8, 4 or 2 channel playback. — 2008.
Optical data disc (DVD-R).
“96k, 8 channel, quad, stereo + wxyz encoded.”
- Box 28/6 Vivre: electroacoustic composition for 8, 4 or 2 channel playback. — 2008.
Optical data disc (DVD+R).
“96k and 44.1k master soundfiles.”

- Box 28/7 Vivre: electroacoustic composition for 8, 4 or 2 channel playback. — 2008.
Optical data disc (DVD+R).
“Source soundfiles; disc 3; J through Q.”
- Box 28/8 Off-Line: soundtrack for experimental animated film (produced by Tom Gasek).
— [2010].
Optical data disc (DVD+R).
“WAV & AIFF masters of complete piece; wxyz, 8 chan WAV; 9624 quad & stereo WAV & AIFF; 4816 quad and stereo WAV & AIFF; mp3.”
- Box 28/9 Roundabout: film/musical composition (imagery by Peter Byrne and Carole Woodlock). — 2010.
Optical data disc (DVD+RW); February 21, 2010.
“Masters B, quad, stereo; major mixes.”
- Box 28/10 Roundabout: film/musical composition (imagery by Peter Byrne and Carole Woodlock). — 2010.
Optical data disc (DVD-RW).
“Masters B format, quad, stereo, 4416; plus riffs, sounds.”
- Box 28/11 Roundabout: film/musical composition (imagery by Peter Byrne and Carole Woodlock). — 2010.
Optical data disc (CD-RW).
“SF backups; A B C chord EP; Hit line mixes; short SRC.”
- Box 28/12 Roundabout: film/musical composition (imagery by Peter Byrne and Carole Woodlock). — 2010.
Optical data disc (DVD+R).
“Source sound files; mixes/riffs/scroll; B format, quad, stereo masters.”
- Box 28/13 Shattered glaciers: for soprano and computer-generated sounds. — 2011.
Optical data disc (DVD+R).
“B format masters; cue 1–cue 10; 9624, 4416; also 9624 quad decoded; 9624 stereo decoded; K3 mix, K4 mix.”
- Box 28/14 Shattered glaciers: for soprano and computer-generated sounds. — 2011.
Optical data disc (DVD+R); April 20, 2011.
“Source soundfiles; no mixes.”

Sub-series K: Complete Backups Including Source Soundfiles for Recent Compositions

Box 28

- Box 28/15 Precipice: for five-octave marimba and computer-generated sounds. — March 2004.
Audio CD.
Computer part (6 tracks).
- Box 28/16 Precipice: for five-octave marimba and computer-generated sounds. — March 2004.
Optical data disc (DVD+R).
“Computer part cues for Precipice, all formats, .wav and .aiff soundfiles; PD patch.”
- Box 28/17 Precipice: for five-octave marimba and computer-generated sounds. — March 2004.
Optical data disc (CD-R).
“Computer part for Precipice; 6 soundfiles in .wav or .aiff format; PD patch; 44.1kHz/16-bit stereo.”
- Box 28/18 Precipice: for five-octave marimba and computer-generated sounds. — March 2004.
Optical data disc (DVD+R).
“Computer part for Precipice; 96 kHz/24-bit; .wav format; (1) 6 quad soundfiles; (2) 6 stereo soundfiles.”
- Box 28/19–20 Precipice: for five-octave marimba and computer-generated sounds. — March 2004.
Optical data disc (CD-R); March 26, 2004. 2 copies.
B format, 32-bit float master soundfiles.
Disc 1 of 2: Cue 1 and Cue 2 of 6 cues.
- Box 28/21–23 Precipice: for five-octave marimba and computer-generated sounds. — March 2004.
Optical data disc (CD-R); March 26, 2004. 3 copies.
B format, 32-bit float master soundfiles.
Disc 2 of 2: Cue 3 through Cue 6 of 6 cues.
- Box 28/24 Precipice: for five-octave marimba and computer-generated sounds. — March 2004.
Optical data disc (CD-R); March 28, 2004.
Quad, 96 kb/24-bit master soundfiles (4 channel).
[Disc 1 of 2:] Cues 1, 2 and 3 of 6 cues.

- Box 28/25 [Precipice: for five-octave marimba and computer-generated sounds. — March 2004.]
Optical data disc (CD-R).
[Working soundfiles for Precipice, commissioned by Nathaniel Bartlett.]
“NB soundfiles, Cue 1: E mix; F mix and submixes.”
- Box 28/26 [Precipice: for five-octave marimba and computer-generated sounds. — March 2004.]
[Working soundfiles for Precipice, commissioned by Nathaniel Bartlett.]
Optical data disc (CD-R); January 17, 2004.
“NB sounds; Disc 1 cdr, Jan 17, 2004; 619 MB.”
In case: printout of list of soundfiles on disc (2 pages).
- Box 28/27 [Precipice: for five-octave marimba and computer-generated sounds. — March 2004.]
[Working soundfiles for Precipice, commissioned by Nathaniel Bartlett.]
Optical data disc (CD-R).
“NB soundfiles, cue 1.”
B format (96 k); quad and stereo (44.1k/16-bit).
- Box 28/28 [Precipice: for five-octave marimba and computer-generated sounds. — March 2004.]
[Working soundfiles for Precipice, commissioned by Nathaniel Bartlett.]
Optical data disc (CD-R); February 1, 2004.
“NB soundfiles, cue 1, C & D; source soundfiles used in mixes; copy 1 of 2.”
B format (96 k); quad and stereo (44.1k/16-bit).
- Box 28/29 [Precipice: for five-octave marimba and computer-generated sounds. — March 2004.]
[Working soundfiles for Precipice, commissioned by Nathaniel Bartlett.]
Optical data disc (CD-R).
“NB soundfiles; A, B, C mixes and submixes; copy 1 of 2.”
- Box 28/30 [Precipice: for five-octave marimba and computer-generated sounds. — March 2004.]
[Working soundfiles for Precipice, commissioned by Nathaniel Bartlett.]
Optical data disc (CD-R); January 1, 2004.
“NB Cue 1 soundfiles; C mix, D mix, C & D submixes; no src soundfiles;
copy 2 of 2.”
- Box 28/31 [Precipice: for five-octave marimba and computer-generated sounds. — March 2004.]
[Working soundfiles for Precipice, commissioned by Nathaniel Bartlett.]
Optical data disc (CD-R); January–February 10, 2003.
“NB source soundfiles, cue 1, E and F and riffs/sounds.”

- Box 28/32 [Precipice: for five-octave marimba and computer-generated sounds. — March 2004.]
[Working soundfiles for Precipice, commissioned by Nathaniel Bartlett.]
Optical data disc (CD-RW).
“Cue 2, G; SRC soundfiles, not mixes; soundfiles used to make mixes.”
- Box 28/33 [Precipice: for five-octave marimba and computer-generated sounds. — March 2004.]
[Working soundfiles for Precipice, commissioned by Nathaniel Bartlett.]
Optical data disc (CD-R).
“NB 4”; “NB source soundfiles for A mixes and B mixes; copy 1 of 2.”
- Box 28/34 [Precipice: for five-octave marimba and computer-generated sounds. — March 2004.]
[Working soundfiles for Precipice, commissioned by Nathaniel Bartlett.]
Optical data disc (CD-RW).
“NB 96k soundfiles; NB sounds, sounds dir.”
- Box 28/35 [Precipice: for five-octave marimba and computer-generated sounds. — March 2004.]
[Working soundfiles for Precipice, commissioned by Nathaniel Bartlett.]
Optical data disc (CD-RW).
“NB soundfiles; nb1.tgz, 562 mb.”
- Box 28/36 [Precipice: for five-octave marimba and computer-generated sounds. — March 2004.]
[Working soundfiles for Precipice, commissioned by Nathaniel Bartlett.]
Optical data disc (CD-RW).
“NB pvc voice soundfiles.”
- Box 28/37 Diaspora: for soprano and computer-generated sounds. — March 2005.
Audio CD.
Performance by Heather Gardner, soprano.
- Box 28/38 Diaspora: for soprano and computer-generated sounds. — March 2005.
Optical data disc (DVD+R).
Soundfiles of performance by Heather Gardner, soprano; .wav (96k/24-bit quad and stereo; 44k/16-bit).
- Box 28/39 Diaspora: for soprano and computer-generated sounds. — March 2005.
Optical data disc (DVD+R).
“9 master computer part soundfiles for performance; all formats: B, 96k/24-bit quad, 96k/24-bit stereo, 44.1k/16-bit stereo, PD patch and lite patch; all Unix files used to make the piece.”

- Box 28/40 Diaspora: for soprano and computer-generated sounds. — March 2005.
Optical data disc (DVD-R).
“Computer part, 96k quad & stereo, 44.1k stereo, PD patches.”
- Box 28/41 Diaspora: for soprano and computer-generated sounds. — March 2005.
CD case and insert only (optical data disc lacking); June 28, 2005.
“Diaspora computer part; all cues, all formats; PD patch.”
- Box 28/42 Diaspora: for soprano and computer-generated sounds. — March 2005.
Optical data disc (CD-R); May 2005.
“Diaspora B format masters; cue 1-1, cue 1-3, cue 1-4, cue 1-5, cue 1-6.”
Disc 1 of 2.
- Box 28/43 Diaspora: for soprano and computer-generated sounds. — March 2005.
Optical data disc (CD-R); May 2005.
“Diaspora B format masters; cue 1-2, cue 2-1, cue 2-2, cue 2-3.”
Disc 2 of 2.
- Box 28/44 Diaspora: for soprano and computer-generated sounds. — March 2005.
Optical data disc (CD-R).
“Diaspora computer part; 2 PD patches; 96kHz/24-bit quad .wav; 6 cues for
movement 1, ‘Time was usury.’”
Disc 1.
- Box 28/45 Diaspora: for soprano and computer-generated sounds. — March 2005.
Optical data disc (CD-R).
“Diaspora computer part; 96kHz/24-bit quad .wav; 3 cues for movement 2,
‘Nameless and long dead suns.’”
Disc 2.
- Box 28/46 Diaspora: for soprano and computer-generated sounds. — March 2005.
Optical data disc (CD-R).
“Diaspora; 96kHz/24-bit stereo .wav; (1) all 9 computer part cues; (2) PD
patch.”
Disc 3.
- Box 28/47 Diaspora: for soprano and computer-generated sounds. — March 2005.
Optical data disc (CD-R).
“Diaspora computer part; 44.1kHz/16-bit .wav; (1) all 9 cues, stereo; (2) all 9
cues, quad; (3) 2 PD patches.”
Disc 4 of 4.
- Box 28/48 Diaspora: for soprano and computer-generated sounds. — March 2005.
Optical data disc (DVD+R).
“Diaspora; soundfiles used to make songs 1 & 2; Directories 1, 2, chords, PD,
riffs, riffs2.”

Disc 1 of 2.

- Box 28/49 Diaspora: for soprano and computer-generated sounds. — March 2005.
Optical data disc (DVD+R).
“Diaspora; soundfiles used to make songs 1 & 2; sounds, sounds2, submixes
(soundfiles used to make the 9 cues).”
Disc 2 of 2.
- Box 28/50 Diaspora: for soprano and computer-generated sounds. — March 2005.
Optical data disc (DVD+R).
“Diaspora; 2 chords, riffs, riffs2, sounds, sounds 2; B format source
soundfiles.”
- Box 28/51 Diaspora: for soprano and computer-generated sounds. — March 2005.
Optical data disc (DVD+RW).
“DVD made at conclusion of song 2 ... 1/rec/submixes; all submixes used to
make the 9 final cue mixes; poems, words, phonemes; Heather & Ken.”
- Box 28/52 Diaspora: for soprano and computer-generated sounds. — March 2005.
Optical data disc (DVD+RW).
“Diaspora: performance by Heather Gardner”; “Diaspora performance and
sources for performance.”

Box 29

- Box 29/1 Second sight: film/musical composition (imagery by Stephanie Maxwell and
Peter Byrne). — 2005.
Optical data disc (DVD+RW).
“Second Sight complete master; soundfiles and all soundfiles and ASCII files
used to make the piece.”
- Box 29/2 Take flight: for five-octave marimba, computer processing and computer-
generated sound. — May 2009.
Optical data disc (DVD+R).
“SF1 through SF16 (complete); E, F, final (8 chan decoded), G, H, riffs,
2ounds, PD patch (96k).”
- Box 29/3 Take flight: for five-octave marimba, computer processing and computer-
generated sound. — May 2009.
Optical data disc (DVD+R).
“B format; 16 soundfiles; A, B, C, bird (96k).”
- Box 29/4 Take flight: for five-octave marimba, computer processing and computer-
generated sound. — May 2009.
Optical data disc (DVD+R).
“All 16 soundfiles; B format, .wxyz (96k & 88k) floats.”

Box 29/5 Take flight: for five-octave marimba, computer processing and computer-generated sound. — May 2009.
Optical data disc (DVD+R).
“Soundfiles decoded for cube (8 ch), quad and stereo (96k/24-bit/16-bit).”

Box 29/6 Take flight: for five-octave marimba, computer processing and computer-generated sound. — May 2009.
Optical data disc (DVD+R).
“Computer part (88.2k); B format, .wxyz and 8 channel cube decoded.”

Box 29/7 Shattered glaciers: for soprano and computer-generated sounds. — 2011.
Optical data disc (DVD+R).
“Computer part, 10 cues: 1. 96k float, .wxyz; 2. 44/16 .wxyz; 3. Decoded 96/24 quad; 4. Decoded 96/24 stereo; 5. Decoded 44/16 stereo.”

Series 2: Media for original compositions

Sub-series A: Individual compositions

Box 29

Box 29/8 String sextet: in six sections. — October 1968–February 1969.
Optical data disc (CD-R); 2006.
“11/24/06 New Zealand, Tahiti .jpegs; 2006 Sextet score.”
Contains Sibelius files of computer-generated score; also contains image files from personal travels.

Box 40

Box 40/1 Cirrus, and beyond: for flute, violoncello, percussion, synthesizer sounds on tape. — January 1975.
7” reel-to-reel tape (7.5 ips, 2-track stereo); January 21, 1977.
Audio recording of performance at Mandel Hall, University of Chicago.
CCP [Contemporary Chamber Players].

Box 40/2 Cirrus, and beyond: for flute, violoncello, percussion, synthesizer sounds on tape. — January 1975.
7” reel-to-reel tape (7.5 ips, 2-track stereo).
Audio recording.

Box 40/3 Cirrus, and beyond: for flute, violoncello, percussion, synthesizer sounds on tape. — January 1975.
7” reel-to-reel tape (7.5 ips, half-track stereo).
Audio recording.

- Box 40/4 Visionary: for flute, clarinet, bassoon, violin, harp and tape. — February 1977.
7" reel-to-reel tape (7.5 ips, 2-channel stereo).
Audio recording.
- Box 40/5 Take me places: for flute (alto flute in movement II), clarinet, violin, violoncello, piano, percussion (1 player). — June–December 1979.
7" reel-to-reel tape (7.5 ips, quarter-track stereo); October 31, 1980.
Audio recording.
Musica Nova.
- Box 40/6–7 Take me places: for flute (alto flute in movement II), clarinet, violin, violoncello, piano, percussion (1 player). — June–December 1979.
7" reel-to-reel tape (7.5 ips, quarter-track stereo). 2 copies.
Audio recording.
20th Century Consort; Christopher Kendall, conductor.
- Box 29**
- Box 29/9 Take me places: for flute (alto flute in movement II), clarinet, violin, violoncello, piano, percussion (1 player). — June–December 1979.
Commercial audio CD: *20th Century Consort, Christopher Kendall, conductor*. Innova, Innova 633, 2005. CD.
Contents: Take me places / Allan Schindler -- Cantata for tenor voice, percussion and electronic sounds / Maurice Wright -- Elixir (Consortium VIII) / Joseph Schwantner -- Elektrikaleidoscope / George Rochberg.
- Box 29/10 Take me places: for flute (alto flute in movement II), clarinet, violin, violoncello, piano, percussion (1 player). — June–December 1979.
Optical data disc (CD-R).
"Take me places, Finale score."
- Box 29/11 Take me places: for flute (alto flute in movement II), clarinet, violin, violoncello, piano, percussion (1 player). — June–December 1979.
Optical data disc (CD-R).
"Take me places, Finale score files, Chris Brakel."
- Box 40**
- Box 40/8 Spring winds, autumn gusts: song cycle for soprano, piano and computer-generated tape. — 1983.
7" reel-to-reel tape (7.5 ips, 2-track stereo); October 7, 1985.
Audio recording.
ICMC concert; October 7, 1985.

Box 40/9–10 Spring winds, autumn gusts: song cycle for soprano, piano and computer-generated tape. — 1983.
7” reel-to-reel tape (15 ips, 2-track stereo, dbx type I). 2 copies.
Audio recording of the tape cues.

Box 40/11 Spring winds, autumn gusts: song cycle for soprano, piano and computer-generated tape. — 1983.
7” reel-to-reel tape (15 ips, 2-track stereo, Dolby A).
Audio recording of the tape cues.
Note in case: “2 cues for Fire inside only.”

Box 41

Box 41/1–2 Spring winds, autumn gusts: song cycle for soprano, piano and computer-generated tape. — 1983.
7” reel-to-reel tape (15 ips, 2-track stereo, NAB). 2 copies.
Audio recording of the tape cues.

Box 41/3–5 Spring winds, autumn gusts: song cycle for soprano, piano and computer-generated tape. — 1983.
7” reel-to-reel tape (7.5 ips, 2-track stereo, NAB). 3 copies.
Audio recording of the tape cues.

Box 35

Box 35/1 Spring winds, autumn gusts: song cycle for soprano, piano & computer-generated tape. — 1983.
Originally in box labeled “Audio DATS: Performances of pieces and Ryan Sources.”
Digital Audio Tape (DAT).
Joan Sapiro Beale, soprano; Brian Pezzone, piano.

Box 35/8 Spring winds, autumn gusts: song cycle for soprano, piano & computer-generated tape. — 1983.
Originally in unmarked case.
Computer part.

Box 41

Box 41/6–8 Tremor of night and day: for violoncello and computer-generated tape. — November 1983.
7” reel-to-reel tape (15 ips, half-track stereo, dbx Type I). 3 copies.
Audio recording of the tape cues.

Box 41/9 Tremor of night and day: for violoncello and computer-generated tape. — November 1983.

7" reel-to-reel tape (15 ips, half-track stereo, Dolby A).
Audio recording [of the tape cues].
Label on back of case: "Back-up tape; L.C. 1dB too hot."

Box 41/10 Tremor of night and day: for violoncello and computer-generated tape. —
November 1983.
7" reel-to-reel tape (7.5 ips, half-track stereo, NAB).
Audio recording of the tape cues.

Box 41/11 Tremor of night and day: for violoncello and computer-generated tape. —
November 1983.
7" reel-to-reel tape (7.5 ips, half-track stereo, NAB).
Audio recording of the tape cues.

Box 42

Box 42/1 Tremor of night and day: for violoncello and computer-generated tape. —
November 1983.
7" reel-to-reel tape (7.5 ips, half-track stereo, NAB). [Copy 2.]
Audio recording of the tape cues.

Box 42/2 Tremor of night and day: for violoncello and computer-generated tape. —
November 1983.
7" reel-to-reel tape (15 ips, half-track stereo, NAB).
Audio recording of the tape cues.

Box 42/3 Tremor of night and day: for violoncello and computer-generated tape. —
November 1983.
7" reel-to-reel tape (15 ips, half-track stereo, NAB).
Audio recording [of the tape cues].
Label on back of case: "This is a backup tape."

Box 42/4-5 Tremor of night and day: for violoncello and computer-generated tape. —
November 1983.
7" reel-to-reel tape (7.5 ips, quarter-track stereo). 2 copies.
Audio recording of the tape cues.
"Rehearsal and audition quality tape. Do not use in performance."

Box 29

Box 29/12 Tremor of night and day: for violoncello and computer-generated tape. —
November 1983.
Commercial audio CD: *CCRMA at Stanford University: Compositions*.
CDCM Computer Music Series, vol. 8. Centuar, CRC 2091, 1991. CD.
The Jefferson String Quartet; Nohema Fernandez, piano; Pamela Jordan,
soprano.

Contents: Quadro / Chris Chafe -- Tremor of night and day / Allan Schindler -
- Telegram to the President / David Jaffe -- Diptych / Jonathan Berger --
Quartet / Dexter Morrill.

Box 42

Box 42/6 Eternal winter: for trombone and computer-generated tape. — April 1985.
7” reel-to-reel tape (15 ips, half-track stereo, NAB).
Audio recording of the tape part.

Box 29

Box 29/13 Eternal winter: for trombone and computer-generated tape. — April 1985.
Commercial audio CD: *New Music Festival Virtuosi: Bowling Green State
University*. Capstone Records, CPS-8603, 1988. CD.
Contents: Taking measures / Eugene O’Brien -- Eternal winter / Allan
Schindler -- Fluxus II / Ramon Zupko -- Sonata for alto saxophone and
piano / William Albright.

Box 29/14 Eternal winter: for trombone and computer-generated tape. — April 1985.
Commercial audio CD: *Songs, Dances & Incantations: American Music for
Trombone*. Eastman American Music Series, vol. 2. Albany Records,
TROY583, 2003.
John Marcellus, trombone.
Contents: Concertino for trombone and woodwinds / Raymond Premru --
Mission red for trombone and electronics / Michael Davis -- Eternal
winter for trombone and electronics / Allan Schindler -- T. Rex for
trombone and electronics / Mark Phillips -- Tara’s theme from “Gone with
the Wind” / Max Steiner (adaptation by Vern Kagarice) -- Songs, dances
and incantations for trombone, tenor saxophone, cello and piano / Bill
Dobbins.

Box 29/15 Eternal winter: for trombone and computer-generated tape. — April 1985.
Audio CD; September 21, 1981.
John Marcellus, trombone.
“Eternal winter, John Marcellus, CD pre-release, 9/21/81.”

Box 29/16 Eternal winter: for trombone and computer-generated tape. — April 1985.
Audio CD (1 track).
John Marcellus, trombone.
“Eternal winter, audio, CD pre-release.”

Box 29/17 Eternal winter: for trombone and computer-generated tape. — April 1985.
Optical data disc (CD-R).
“Eternal winter, patch & audio, data CD.”

Box 29/18 Eternal winter: for trombone and computer-generated tape. — April 1985.
Optical data disc (DVD+R).
“Eternal winter, Pd patch and soundfiles for performance.”

Box 35

Box 35/2 Eternal winter: for trombone and computer-generated tape. — April 1985.
Originally in box labeled “Audio DATS: Performances of pieces and Ryan Sources.”
Digital Audio Tape (DAT).
John Marcellus, trombone.
Performance of April 24, 1985.

Box 37

Box 37/3 “Eternal winter.” Zip disk case only (disk lacking).
Originally housed in envelope with scores of Diaspora; see Box 13/11–15.
“Eternal winter; new 48k .wav soundfiles for etwin1 & etwin3 which had clips.”

Box 42

Box 42/7 At the edge: for solo percussionist and computer-generated tape. — January 1988.
5” reel-to-reel tape (15 ips, half-track stereo).
Audio recording of the calibration tones for the tape part.

Box 29

Box 29/19 At the edge: for solo percussionist and computer-generated tape. — January 1988.
Commercial audio CD: *The Virtuoso in the Computer Age, IV*. CDCM
Computer Music Series, vol. 14. Centuar, CRC 2170, 1993.
Contents: Trembling / Morton Subotnick -- Help me remember / Rodney
Waschka, II -- UIUS & Jest fa Laffs / Salvatore Martirano -- Interlude and
fantasy / Douglas Scott -- At the edge / Allan Schindler.

Box 29/20–21 At the edge: for solo percussionist and computer-generated tape. — January 1988.
Audio CD. 2 copies.
Computer part (4 tracks).
Note in case of copy 2 (Box 29/21): “Bad.”

Box 35

Box 35/3 At the edge: for solo percussionist and computer-generated tape. — January 1988.
Originally in box labeled “Audio DATS: Performances of pieces and Ryan Sources.”
Digital Audio Tape (DAT).

John Beck, percussionist.
Note on tape insert: “48k; copper wire, S.R. conversion.”

Box 35/26 Breath of life: for computer-generated sounds. — 1996–1997.
5.25” magneto-optical disk.
“Ryan piece, final mixes, copy 2.”

Box 29

Box 29/22 Breath of life: for computer-generated sounds. — 1996–1997.
Optical data disc (DVD+RW); May 17, 2005.
“BREATHOFLIFE.wav current master; see README.”

Box 35

Box 35/4 Breath of life: for computer-generated sounds. — 1996–1997.
Originally in box labeled “Audio DATS: Performances of pieces and Ryan Sources.”
Digital Audio Tape (DAT).
“Ryan piece; sf sources for mixes; Tape 1, Intro–C.”

Box 35/5 Breath of life: for computer-generated sounds. — 1996–1997.
Originally in box labeled “Audio DATS: Performances of pieces and Ryan Sources.”
Digital Audio Tape (DAT).
“Ryan – original source recordings.”

Box 35/9–12 Breath of life: for computer-generated sounds. — 1996–1997.
Originally in unmarked case.
Digital Audio Tape (DAT). 4 copies.
Audio recording (44.1k, stereo).

Box 35/13 Breath of life: for computer-generated sounds. — 1996–1997.
Originally in unmarked case.
Digital Audio Tape (DAT).
“Examples from Breath of Life, for lecture notes.”

Box 35/14 Breath of life: for computer-generated sounds. — 1996–1997.
Originally in unmarked case.
Digital Data Storage (DDS).
“Breath of Life tar data backup of .aiff soundfile.”

Box 29

Box 29/23–24 Breakaway!: for symphony orchestra. — 1997.
Audio CD; November 8, 1997 (premiere performance). 2 copies.

Rochester Philharmonic Orchestra; Robert Bernhardt, conductor.

Box 37

Box 37/4 [Breakaway! parts.] 100 MB Iomega zip disk.
[Contains software-generated parts for Breakaway!: for symphony orchestra.
— 1997.]
Disk formatted for Macintosh.

Box 35

Box 35/15–17 Outermost: film/musical composition (imagery by Stephanie Maxwell). — 1998.
Originally in case labeled “Outermost; Somewhere.”
Digital Audio Tape (DAT); March 25, 1998. 3 copies.
Audio recording (44.1k stereo).

Box 35/18 Outermost: film/musical composition (imagery by Stephanie Maxwell). — 1998.
Originally in case labeled “Outermost; Somewhere.”
Digital Audio Tape (DAT); November 1998.
“Outermost source, soundfiles, 44.1kHz 52 IDs through abs time 30:00.”

Box 35/19 Somewhere: film/musical composition (imagery by Stephanie Maxwell). — 1999.
Originally in case labeled “Outermost; Somewhere.”
Digital Audio Tape (DAT); March 22, 1999.
Audio recording (44.1k/16-bit).

Box 35/20 Somewhere: film/musical composition (imagery by Stephanie Maxwell). — 1999.
Originally in case labeled “Outermost; Somewhere.”
Digital Audio Tape (DAT); April 1999.
“Somewhere, audio source soundfiles”; “44.1k, 16-bit stereo and some mono
source soundfile.”

Box 35/21 Somewhere: film/musical composition (imagery by Stephanie Maxwell). — 1999.
Originally in case labeled “Outermost; Somewhere.”
Digital Audio Tape (DAT).
“Somewhere; tar data tape.”

Box 35/22 Somewhere: film/musical composition (imagery by Stephanie Maxwell). — 1999.
Originally in case labeled “Outermost; Somewhere.”
Digital Data Storage (DDS); April 1999.
“Somewhere source soundfiles.”

Box 29

- Box 29/25 Akhmatova songs: for soprano, violoncello and computer. — February 2001.
Audio CD; October 18, 2001.
Pamela Schiffer, soprano; Philip von Maltzahn, cello.
- Box 29/26 Akhmatova songs: for soprano, violoncello and computer. — February 2001.
Audio CD.
Computer part (5 tracks).
- Box 29/27 Akhmatova songs: for soprano, violoncello and computer. — February 2001.
Optical data disc (CD-R); October 18, 2001.
Soundfiles of performance by Pamela Schiffer and Philip von Maltzahn; .wav
(44.1k/16-bit).
- Box 29/28 Akhmatova songs: for soprano, violoncello and computer. — February 2001.
Optical data disc (CD-R).
“Old; Akhmatova – Pam; original .aiff sources at completion of the piece.”
- Box 29/29 terra incognita: film/musical composition (imagery by Stephanie Maxwell). — 2001.
Commercial DVD: *Sound and Video Anthology*. Computer Music Journal, vol. 27 (2003). MIT Press, CMJ DVD-27-4, 2003.
Contents: Surface osculations / Ted Apel -- (after) / Benjamin Broening -- Copper Islands / Kristine H. Burns -- Noisgate 67 / Matthew Burtner -- Al nur (La luce) / Alessandro Cipriani -- DigitalDoo2003 / Perry Cook -- Performance excerpts / interface -- Rebicycling / Manuel Rocha Iturbide -- Free reeds / Paul Koonce -- faktura / Dennis H. Miller -- Resonant image / Adrian Moore -- terra incognita / Allan Schindler and Stephanie Maxwell -- Molly / Alicyn Warren -- Sound examples / Eric Ducasse -- Sound examples / Rajmil Fischman -- Sound examples / Kelly Fitz et al. -- Migration pétérée / Hans Tutschku -- Sound examples / Vesa Välimäki, Mikael Laurson, and Cumhur Erkut.

Box 36

- Box 36/7 terra incognita: film/musical composition (imagery by Stephanie Maxwell). — 2001.
BASF Mini Digital Video (DV) tape; 2001.
Video recording (NTSC, stereo).

Box 29

Box 29/30 passe-partout: film/musical composition (imagery by Stephanie Maxwell). — 2002.

Optical data disc (DVD+R). 2 copies (marked copy #1 and copy #2, respectively).

QuickTime video.

Box 29/31–33 passe-partout: film/musical composition (imagery by Stephanie Maxwell). — 2002.

Optical data disc (DVD+R). 3 copies.

QuickTime video.

Box 29/34 passe-partout: film/musical composition (imagery by Stephanie Maxwell). — 2002.

Optical data disc (CD-R).

“passe-partout sources; no complete mix, sources only; UNIX files in PASUNIXFILES.tgz; all other files are source soundfiles.”

Box 38

Box 38/1–5 Raindreams: screen dance (created with choreographer Susannah Newman and videographer/film maker Nancy Ghertne). — 2002.

VHS tape; 2002. 5 copies.

Video recording (NTSC, stereo).

Box 38/6 Raindreams: screen dance (created with choreographer Susannah Newman and videographer/film maker Nancy Ghertne). — 2002.

VHS tape; 2002.

Video recording (PAL, stereo).

Box 38/7 Raindreams: screen dance (created with choreographer Susannah Newman and videographer/film maker Nancy Ghertne). — 2002.

VHS tape; 2002.

Video recording (prepared for ImageMovementSound Festival 2002).

Box 29

Box 29/35 Raindreams: screen dance (created with choreographer Susannah Newman and videographer/film maker Nancy Ghertne). — 2002.

Optical data disc (CD-R).

“Sources disc 1; all source soundfiles except directory; no mixes; 44.1k, .aiff soundfiles.”

Box 29/36 Raindreams: screen dance (created with choreographer Susannah Newman and videographer/film maker Nancy Ghertne). — 2002.

Optical data disc (CD-R).

“Sources disc 2; UNIX files, sounds directory, mixes; raindreams.aiff & .wav; 44.1k .aiff soundfiles.”

Box 29/37 The dying of the light: for solo viola and computer-generated sounds. — [January 2003].

Audio CD.

Computer part cues (8 tracks); audition copy.

Box 29/38 The dying of the light: for solo viola and computer-generated sounds. — [January 2003].

Audio CD.

Computer part cues.

“Graham version; Dying of the light computer part; version 2 audio CD; Schindler Final w/ cut.”

Box 29/39 The dying of the light: for solo viola and computer-generated sounds. — [January 2003].

Optical data disc (CD-R).

Soundfiles for computer part (16 files); .wav & .aiff (44.1k/16-bit).

Box 38

Box 38/8 Time streams: film/musical composition (imagery by Stephanie Maxwell). — 2003.

VHS tape; 2003.

Video recording (NTSC, color, stereo).

Box 38/9 Time streams: film/musical composition (imagery by Stephanie Maxwell). — 2003.

VHS tape; 2003.

Video recording (NTSC, stereo).

Box 30

Box 30/1–2 Time streams: film/musical composition (imagery by Stephanie Maxwell). — 2003.

DVD. 2 copies.

Copy 1 (Box 30/1) marked “Master.”

Box 36

Box 36/8 Time streams: film/musical composition (imagery by Stephanie Maxwell). — 2003.

Panasonic Mini Digital Video (DV) tape; 2003.

Video recording (NTSC, stereo).

Box 30

- Box 30/3 Precipice: for five-octave marimba and computer-generated sounds. — March 2004.
Commercial audio CD: *Precipice: Modern Marimba*. Albany Records, TROY855, 2006. Sealed in shrink-wrap.
Nathaniel Bartlett, marimba.
Contents: Opening / Phillip Glass -- Precipice / Allan Schindler -- Interlude / Greg Wilder -- Silhouettes / Augusta Reed Thomas -- Vermont counterpoint / Steve Reich (marimba version, Nathaniel Bartlett).
- Box 30/4 Precipice: for five-octave marimba and computer-generated sounds. — March 2004.
Audio CD.
Nathaniel Bartlett, marimba.
Audio recording (44.1kHz/16-bit).
- Box 30/5 Precipice: for five-octave marimba and computer-generated sounds. — March 2004.
Audio CD.
Computer part (6 tracks).
- Box 30/6 Precipice: for five-octave marimba and computer-generated sounds. — March 2004.
Originally housed in envelope with masters of score; see Box 13/6.
Optical data disc (CD/DVD), issued with published score (Asbury Park, NJ: Keyboard Percussion Publications, 2011).
Soundfiles of computer part (6 files).
- Box 30/7 Precipice: for five-octave marimba and computer-generated sounds. — March 2004.
Optical data disc (DVD+R).
“Computer part for Precipice; .wav and .aiff soundfiles, all formats; PD patch.”
- Box 30/8 Precipice: for five-octave marimba and computer-generated sounds. — March 2004.
Optical data disc (CD-R).
“Computer part for Precipice; 44.1kHz/16-bit stereo; 6 soundfiles in .wav or .aiff format; pd patch.”
- Box 30/9 Precipice: for five-octave marimba and computer-generated sounds. — March 2004.
Optical data disc (DVD+R).

Soundfiles for computer part (18 files); 3 formats: 96k/24-bit quad; 96k/24-bit stereo; 44.1k/16-bit stereo.

- Box 30/10 Precipice: for five-octave marimba and computer-generated sounds. — March 2004.
Optical data disc (CD-R); March 26, 2004.
Quad 96 kb/24-bit .wav soundfiles (4 channel).
Disc 1 of 2: Cues 1, 2 and 3 of 6 cues.
- Box 30/11 Precipice: for five-octave marimba and computer-generated sounds. — March 2004.
Optical data disc (CD-R); March 28, 2004.
Quad 96 kb/24-bit WAVE soundfiles (4 channel).
Disc 2 of 2: Cues 4, 5 and 6 of 6 cues.
- Box 30/12 Precipice: for five-octave marimba and computer-generated sounds. — March 2004.
Originally housed in envelope with masters of score; see Box 6/11.
Optical data disc (CD-R).
Files for software-generated score (Finale score, Word .doc title page and performance notes).
- Box 30/13 Diaspora: for soprano and computer-generated sounds. — March 2005.
Audio CD; October 23, 2009.
Deborah Norin-Kuehn, soprano.
Recorded live at New Music Festival 30 concert in Kobacker Hall, Bowling Green State University, October 23, 2009.
- Box 30/14–16 Diaspora: for soprano and computer-generated sounds. — March 2005.
Audio CD. 3 copies.
Heather Gardner, soprano.
- Box 30/17 Diaspora: for soprano and computer-generated sounds. — March 2005.
Audio CD; February 21, 2009.
Jamie Jordan, soprano.
Recorded at Syracuse University, February 21, 2009.
- Box 30/18 Diaspora: for soprano and computer-generated sounds. — March 2005.
Audio CD; March 2009.
Jamie Jordan, soprano.
“Syracuse Concert, Jamie Jordan, 3/09.”
- Box 30/19 Diaspora: for soprano and computer-generated sounds. — March 2005.
Optical data disc (DVD+R).

“Diaspora performance, Heather Gardner, soprano; .wav soundfiles; 3 versions: (1) 96k/24-bit quad, (2) 96k/24-bit stereo, (3) 44.1k/16-bit stereo.”

- Box 30/20 Diaspora: for soprano and computer-generated sounds. — March 2005.
Optical data disc (DVD+R).
“All 9 computer part cues, all formats: B, 96k/24-bit quad, 96k/24-bit stereo, CD quality; also: 2 PD patches.”
- Box 30/21 Diaspora: for soprano and computer-generated sounds. — March 2005.
Optical data disc (DVD+R).
“Computer part cues, 96k quad & stereo, 44.1k/16-bit stereo, PD patches.”
- Box 30/22 Diaspora: for soprano and computer-generated sounds. — March 2005.
Optical data disc (DVD-R).
“Computer part complete, B format, 96k float only.”
- Box 30/23 Diaspora: for soprano and computer-generated sounds. — March 2005.
Optical data disc (CD-R).
“Disc 3, 96k/24-bit stereo .wav; (1) all 9 computer part cues; (2) PD patches.”
- Box 30/24–25 Second sight: film/musical composition (imagery by Stephanie Maxwell and Peter Byrne). — 2005.
DVD; 2005. 2 copies.
Video recording (NTSC, stereo).
- Box 30/26–32 Passage: film/musical composition (imagery by Peter Byrne and Carole Woodlock). — 2007.
DVD; 2007. 7 copies.
Video recording (NTSC, stereo).
- Box 30/33 Passage: film/musical composition (imagery by Peter Byrne and Carole Woodlock). — 2007.
Optical data disc (DVD+R); 2007.
Video recording (“video DVD; VTS_01_1.vob”).
- Box 30/34 Passage: film/musical composition (imagery by Peter Byrne and Carole Woodlock). — 2007.
Optical data disc (DVD-R).
“Passage; not fully tested for quality”; “Emergency use only; quality questionable.”
- Box 30/35 Passage: film/musical composition (imagery by Peter Byrne and Carole Woodlock). — 2007.
Optical data disc (DVD+R).

“Passage complete audio, .wav and .aiff; .wxyz 8-channel, quad, stereo; no 48k or 44.1k.”

- Box 30/36 Passage: film/musical composition (imagery by Peter Byrne and Carole Woodlock). — 2007.
Optical data disc (DVD+RW); February 11, [2007].
“PB DVD+RW backups, Feb 11, Passage.”
- Box 30/37 Passage: film/musical composition (imagery by Peter Byrne and Carole Woodlock). — 2007.
Optical data disc (DVD+RW); February 7, [2007].
“Peter Byrne IMS piece, full backup disc 1, DVD+RW, Feb 7 full backup.”
- Box 30/38 Passage: film/musical composition (imagery by Peter Byrne and Carole Woodlock). — 2007.
Optical data disc (CD-R).
“Passage images.”
- Box 36**
- Box 36/5–6 Passage: film/musical composition (imagery by Peter Byrne and Carole Woodlock). — 2007.
Originally in case labeled “Peter Byrne video.”
Sony DVCAM Digital Video (DV) tape; March 23, 2007. 2 copies.
Video recording (NTSC, stereo).
- Box 30**
- Box 30/39 Vivre: electroacoustic composition for 8, 4 or 2 channel playback. — 2008.
Audio CD.
- Box 30/40 Vivre: electroacoustic composition for 8, 4 or 2 channel playback. — 2008.
Optical data disc (DVD+R).
“Vivre performance master soundfiles; 96k, 44.1k, 8-channel, quad, stereo.”
- Box 30/41 Vivre: electroacoustic composition for 8, 4 or 2 channel playback. — 2008.
Optical data disc (DVD+R).
“Vivre 96k and 44.1k, performance versions, 8-channel, quad, stereo.”
- Box 30/42 Vivre: electroacoustic composition for 8, 4 or 2 channel playback. — 2008.
Optical data disc (CD/DVD).
“Vivre, 8-channel, quad, 96k/24-bit, encoded floats master.”
- Box 30/43 Vivre: electroacoustic composition for 8, 4 or 2 channel playback. — 2008.
Optical data disc (DVD+R).
“Vivre mixes & submixes A through Q, soundfile sources.”

Disc 1.

- Box 30/44 Vivre: electroacoustic composition for 8, 4 or 2 channel playback. — 2008.
Optical data disc (DVD+R).
“Vivre soundfile sources A through I.”
Disc 2.
- Box 30/45 Vivre: electroacoustic composition for 8, 4 or 2 channel playback. — 2008.
Optical data disc (DVD+R).
“Vivre source soundfiles, R, riffs, sounds.”
Disc 4.
- Box 30/46 Off-Line: soundtrack for experimental animated film (produced by Tom Gasek).
— [2010].
Optical data disc (DVD+R).
“Master soundfiles of entire piece, .wav & .aiff, B format master; 96k/24-bit quad & stereo, .wav, .aiff; 8-channel 96k/24-bit; 48k/16-bit .wav & stereo, mp3.”
- Box 30/47 Off-Line: soundtrack for experimental animated film (produced by Tom Gasek).
— [2010].
Optical data disc (DVD-R); October 26, 2008.
“Soundfile backup, 10/26/08 end of sec. E; X part 1 A to E, riffs, sounds, all important s.f. dirs.”
- Box 30/48 Off-Line: soundtrack for experimental animated film (produced by Tom Gasek).
— [2010].
Optical data disc (CD-R).
“Tom Gasek soundtrack for Offline, 48kHz/16-bit stereo, .aiff, .mp3.”
- Box 30/49 Off-Line: soundtrack for experimental animated film (produced by Tom Gasek).
— [2010].
Optical data disc (DVD+R).
“DVD+R with alternate soundfile formats.”
- Box 30/50 Off-Line: soundtrack for experimental animated film (produced by Tom Gasek).
— [2010].
Optical data disc (CD-R); October 12, 2008.
Video file (without sound).
“Offline final edit, T. Gasek, 10/12/08.”
- ***
Roundabout: film/musical composition (imagery by Peter Byrne and Carole Woodlock). — 2010.
Audio recording on CD in Box 34/17 (Eastman Computer Music Center, Concert of Electroacoustic Music, October 27, 2014).

Box 31

Box 31/1–3 Roundabout: film/musical composition (imagery by Peter Byrne and Carole Woodlock). — 2010.
DVD; 2010. 3 copies.
Video recording (NTSC).
Copy 3 (Box 31/3) accompanied by original sleeve marked “Final version with credits.”

Box 31/4 Roundabout: film/musical composition (imagery by Peter Byrne and Carole Woodlock). — 2010.
DVD.
“Roundabout, DVD master.”

Box 31/5 Roundabout: film/musical composition (imagery by Peter Byrne and Carole Woodlock). — 2010.
DVD.
“Roundabout, DVD copy.”

Box 31/6 Roundabout: film/musical composition (imagery by Peter Byrne and Carole Woodlock). — 2010.
Optical data disc (DVD-R).
“Source soundfiles; ABC chord, EF hit, line mixes, .mp3 short, SRC, 96k/24-bit stereo master.”

Box 36

Box 36/3–4 Roundabout: film/musical composition (imagery by Peter Byrne and Carole Woodlock). — 2010.
Originally in case labeled “Peter Byrne video.”
Sony DVCAM Mini Digital Video (DV) tape. 2 copies.
Video recording (NTSC, 16:9, stereo).

Box 31

Box 31/7 Fore ever after: for alto saxophonist and percussionist. — December 2010.
Audio CD; March 15, 2011 (world premiere).
Recording from Eastman School of Music Faculty Artist Series concert, Kilbourn Hall, March 15, 2011.

Box 31/8 Fore ever after: for alto saxophonist and percussionist. — December 2010.
Optical data disc (CD-RW); August 10, 2010.
Contains Sibelius files of computer-generated score and parts.

Box 31/9 Shattered glaciers: for soprano and computer-generated sounds. — 2011.
Originally housed with explication of the computer part in Box 9/15.

- Optical data disc (DVD+R).
 “Computer part for Shattered Glaciers; PD patch and soundfiles, 44.1k and 96k.”
- Box 31/10 Shattered glaciers: for soprano and computer-generated sounds. — 2011.
 Optical data disc (DVD+R).
 “PD patch and soundfiles, 96k and 44.1k.”
- Box 31/11 Shattered glaciers: for soprano and computer-generated sounds. — 2011.
 Optical data disc (DVD+R).
 “PD performance patch and soundfiles, 96k and 44.1k.”
- Box 31/12 Shattered glaciers: for soprano and computer-generated sounds. — 2011.
 Optical data disc (DVD+R).
 “PD patch and soundfiles, 96k and 44.1k.”
- Box 31/13 Shattered glaciers: for soprano and computer-generated sounds. — 2011.
 Optical data disc (DVD+R).
 “Computer part, 96k float and 44k/16-bit .wxyz; decoded stereo and quad; no hex, oct.”
- Box 31/14 Shattered glaciers: for soprano and computer-generated sounds. — 2011.
 Optical data disc (DVD+R).
 “96k/24-bit & 44k/16-bit masters, cues 1–10.”
- Box 31/15 Shattered glaciers: for soprano and computer-generated sounds. — 2011.
 Optical data disc (CD/DVD); June 3, 2011.
 “6/3/2011, Jamie Jordan, Allan Schindler; 24/96 file; data CD, 1 of 1.”
- *** Shattered glaciers: for soprano and computer-generated sounds. — 2011.
 Sibelius and Word .doc files for computer-generated score saved on portable external hard drive in Box 37/7.
- Box 31/16 Finger sticking: finger percussion duet. — 2011.
 Audio CD; March 29, 2011.
 Ossia.
 Recorded at Kilbourn Hall, Eastman School of Music, March 29, 2011.
 Written on CD label: “Finger sticking, original unedited performance, one track.”
- *** Finger sticking: finger percussion duet. — 2011.
 Sibelius and Word .doc files for computer-generated score saved on portable external hard drive in Box 37/7.
- *** A fire rekindled: for solo guitar. — September 2015.

Sibelius and Word .doc files for computer-generated score saved on portable external hard drive in Box 37/7.

Sub-series B: Multiple compositions

Box 40

Box 42/8 Visionary: for flute, clarinet, bassoon, violin, harp and tape. — February 1977.
Cirrus, and beyond: for flute, violoncello, percussion, synthesizer sounds on tape.
— January 1975.
7” reel-to-reel tape (7.5 ips, 2-channel stereo).
Audio recording.

Box 36

Box 36/1 Take me places: for flute (alto flute in movement II), clarinet, violin, violoncello, piano, percussion (1 player). — June–December 1979.
Eternal winter: for trombone and computer-generated tape. — April 1985.
Audiocassette tape.
Side A: Eternal winter (John Marcellus, trombone; October 17, 1985) --
Side B: Take me places (20th Century Consort; Christopher Kendall, conductor; March 1983).

Box 35

Box 35/6 Breakaway!: for symphony orchestra. — 1997.
Cross over: for tenor saxophone solo and wind ensemble. — November 1997.
Originally in box labeled “Audio DATS: Performances of pieces and Ryan Sources.”
Digital Audio Tape (DAT).
Jeff Corcoran, engineer; December 17, 1997.

Box 35/23 Outermost: film/musical composition (imagery by Stephanie Maxwell). — 1998.
Somewhere: film/musical composition (imagery by Stephanie Maxwell). — 1999.
Originally in case labeled “Outermost; Somewhere.”
Digital Data Storage (DDS); November 15, 1998.
“Outermost tar file with all Unix files, then source soundfiles; Also:
Somewhere .aiff 44k soundfile at the end of this tape.”

Box 35/24–25 Outermost: film/musical composition (imagery by Stephanie Maxwell). — 1998.
Somewhere: film/musical composition (imagery by Stephanie Maxwell). — 1999.
Originally in case labeled “Outermost; Somewhere.”
Digital Audio Tape (DAT); March 25, 1999. 2 copies.

Box 31

- Box 31/17 “Allan Schindler Acoustic Works.”
 Audio CD.
 Contents: Finger sticking -- Fore ever after -- Akhmatova songs.
N.B. Disc insert lists title of second work as “Fore after ever.”
- Box 31/18–19 “3 works of Allan Schindler.”
 Audio CD. 2 copies.
 Contents: The dying of the light -- String sextet -- Eternal winter.
- Box 31/20 [Akhmatova songs; terra incognita; Somewhere: data files.]
 Optical data disc (CD-R).
 Contains soundfiles for: Akhmatova songs; terra incognita; Somewhere.
 “Old; 3 gzipped tarballs; .aiff 44.1k/16-bit soundfiles; AkhTerSome.sf.sre.”
- Box 31/21 [Diaspora; Precipice; String sextet: Finale and Sibelius score files.]
 Optical data disc (CD-RW).
 Contains Finale and Sibelius files of computer-generated scores for: Diaspora;
 Precipice; String sextet.
- Box 31/22 [Fore ever after; Finger sticking; Shattered glaciers; A fire rekindled: Sibelius score files.]
 Optical data disc (CD-R).
 Contains Sibelius files of computer generated scores for: Fore ever after;
 Finger sticking; Shattered glaciers; A fire rekindled.
N.B. Disc insert lists title of Fore ever after as “Fore after ever.”
- Box 31/23 [A fire rekindled; Finger sticking; Fore ever after; Shattered glaciers: Sibelius score files.]
 Optical data disc (CD-R).
 Contains Sibelius files of computer generated scores for: A fire rekindled;
 Finger sticking; Fore ever after; Shattered glaciers.
N.B. Disc insert lists title of Fore ever after as “Fore after ever.”
- Box 31/24 [Roundabout; Time streams: QuickTime files.]
 Optical data disc (CD/DVD). 2 copies.
 Contains QuickTime files of Roundabout; Time streams.
 Copy 2 labeled “QuickTime Master.”
- Box 31/25 [Diaspora; Shattered glaciers; The dying of the light: data files.]
 Optical data disc (DVD+R).
 “Pd performance patches for Diaspora, Shattered glaciers, Dying of the light.”
- Box 31/26 [Diaspora; Shattered glaciers; Take flight: data files.]
 Optical data disc (DVD+R).
 “Pd performance patches for Diaspora, Shattered glaciers, Take flight.”

Box 31/27 [Image files from film/musical compositions.”
Optical data disc (CD-R).
“300 dpi .jpeg images, stills from films; Stephanie Maxwell and Allan Schindler.”

Series 3: ImageMovementSound Festival

Box 39

Box 39/1 ImageMovementSound Festival 1999.
VHS tape; April 7, 1999.
“ImageMovementSound Festival ’99; April 7, 1999; Kilbourn Hall, Eastman School of Music.”
Accompanied by note: “Eastman; Bradley, Croson, Frazer-Reed, McDonald, Mertl, Newhouse, Price, Schindler, Wilder.”

Box 39/2 ImageMovementSound Festival 2000.
VHS tape (92 min.); April 16, 2000.
“ImageMovementSound Festival 2000; April 16, 2000, Hartwell Dance Theater, SUNY College at Brockport.”

Box 39/3 ImageMovementSound Festival 2001.
VHS tape (146 min.); April 2001.
“ImageMovementSound Festival 2001; Hartwell Dance Theater, SUNY College at Brockport; Ingle Auditorium, RIT; April 2001.”

*** ImageMovementSound Festival 2002.
See Box 13/18 for publicity poster.

Box 39/4 ImageMovementSound Festival 2003.
VHS tape (123 min.); April 2003.

Box 39/5–7 ImageMovementSound Festival 2005.
DVD. 3 copies.
Contains video recordings of the IMS Festival trailer and 11 multimedia works from the festival.

Box 31

Box 31/28 IMS 2006 trailer.
Optical data disc (CD-R); 2006.
“Music for the 2006 IMS trailer; 48kHz/16-bit .aiff soundfile.”

Box 31/29 IMS 2006 trailer.

Optical data disc (CD-R); March 31, 2006.
“IMS 2006 trailer, .aiff, 48k/16-bit soundfiles; 3/31/06.”

Box 31/30 IMS 2006 trailer.
Optical data disc (CD-RW); 2006.
“Video for IMS trailer.”

Box 39

Box 39/8–9 ImageMovementSound Festival 2007.
DVD. 2 copies. (Both copies sealed in shrink-wrap.)
Contains video recordings of the IMS Festival trailer and 12 multimedia works from the festival.
Includes work by Allan Schindler: Passage: film/musical composition (imagery by Peter Byrne and Carole Woodlock). — 2007.

Series 4: Professional activities

Box 36

Box 36/2 Allan Schindler Interview; Susie Snowden.
Audiocassette tape; October 19, 1992.

Box 31

Box 31/31 “U of Chicago talk, 10 examples.”
Optical data disc (CD-R).

Box 31/32 “Diaspora lecture: 19 examples.”
Audio CD.

Box 31/33 “Symposium talk: Passage & Vivre.”
Audio CD.
15 tracks.

Box 31/34 “Examples for 2 essays.”
Audio CD.
26 tracks.

Box 31/35 “CMP 225 Listening Examples, Disc 1.”
Audio CD.
12 tracks.

Box 31/36–37 “CMP 225 Listening Examples, Disc 2.”
Audio CD. 2 copies.

7 tracks.

- Box 31/38 “Intro. Class Listening Examps.” (2009).
Optical data disc (DVD+RW); January 2009.
- Box 31/39 “Advanced Class Listening Examples.”
Optical data disc (CD-RW).
- Box 31/40 [Music by Luciano Berio.]
Audio CD.
Contents: Visage / Berio.
- Box 31/41 [Music by Luca Francesconi.]
Audio CD.
2 tracks.
[Contents: Etymo -- Animus I.]
- Box 31/42 [Music by Paul Koonce.]
Audio CD.
6 tracks.
Contents: Out of breath -- Infant aulos -- Anacrusis -- Afterglow -- Free reeds
-- Midnight oil.
- Box 31/43 [Music by Luciano Berio, Paul Lansky, and Dexter Morrill.]
Audio CD.
No tracklist.
- ***
ESM course documents.
Additional relevant files saved on portable external hard drive in Box 37/7.
- Box 31/44 “AS webpages, .mp3 example, source .wav & .aiff soundfiles.”
Optical data disc (CD-RW).
- Box 31/45 “AS webpages current” (2005).
Optical data disc (CD-RW); July 12, 2005.

Series 5: Soundfiles library (SFLIB)

- ***
SFLIB [sound file library].
Additional backups saved on portable external hard drives in Box 37/6 and
Box 37/7.

Box 31

- Box 31/46–47 “AS Permanent Soundfiles, Disc 1” (2004).

Optical data disc (CD-RW); October 12, 2004. 2 copies.
See insert in case for list of contents.
Disc 1 of 6.

Box 32

Box 32/1-2 “AS Permanent Soundfiles, Disc 2” (2004).
Optical data disc (CD-RW); October 12, 2004. 2 copies.
See insert in case for list of contents.
Disc 2 of 6.

Box 32/3 “AS Permanent Soundfiles, Disc 4” (2004).
Optical data disc (CD-RW); October 12, 2004.
See insert in case for list of contents.
Disc 4 of 6.

Box 32/4 “AS Permanent Soundfiles, Disc 1” (2005).
Optical data disc (DVD+RW); August 11, 2005.
See insert in case for list of contents.
Disc 1 (copy 2).

Box 32/5 “AS Permanent Soundfiles, Disc 2” (2005).
Optical data disc (DVD+RW); August 11, 2005.
See insert in case for list of contents.
Disc 2 (copy 2).

Box 32/6 “AS Permanent Soundfiles, Disc 3” (2005).
Optical data disc (DVD+RW); August 11, 2005.
See insert in case for list of contents.
Disc 3 (copy 1).

Box 32/7 “AS permanent soundfiles” [Disc 1] (2007).
Optical data disc (DVD+R); July 26, 2007.
“AS permanent soundfiles, Sounds 96, INST, DVD+R, July 26, 2007.”

Box 32/8 “AS permanent soundfiles” [Disc 2] (2007).
Optical data disc (DVD+R); July 26, 2007.
“AS permanent soundfiles, July 26/07”; “anal; Cage; Glass; .mp3; PVC; Riffs
96; samples; SMSR; sounds” [list of top-level folders on disc].

Box 32/9 “AS permanent soundfiles” (2010).
Optical data disc (DVD+R); March 14, 2010.
“AS permanent soundfiles, 3/14/2010”; “Long; PVC; Sounds; Sounds 96”
[list of top-level folders on disc].

Box 32/10 “AS soundfiles samples” (2013).

Optical data disc (DVD+R); June 2013.
“AS soundfiles samples, June 2013, 44.1k/16-bit.”

- Box 32/11 “Oct 8, asbackup, choir sndfiles, .aiff & .wav.”
Optical data disc (CD-RW).
- Box 32/12 “AS cons edited, AS consonate in samples/ascons.”
Optical data disc (CD-RW).
- Box 32/13 “AS winsound soundfiles, long, Riffs44, x44, x96.”
Optical data disc (DVD+R); July 26, 2007.
- Box 32/14 “WAVE format SFLIB, Disc 2 of 2” (2001).
Optical data disc (CD-R); December 27, 2001.
“Zip archives of each folder: env, perc, string, voice, wind, world,
worldstring, x.”
- Box 32/15 “WAVE format SFLIB, Disc 2 of 2.”
Optical data disc (CD-RW).
“Windows .zip format, individual folders: env, perc, string, wind, world, x,
worldstring.”
- Box 32/16–17 “AIFF format SFLIB, Disc 1 of 3” (2002).
Optical data disc (CD-R); August 2002. 2 copies (marked copy 2 and copy 3,
respectively).
Copy 2 (Box 32/10) includes printout with list of contents in case.
Disc 1 of 3.
- Box 32/18–19 “AIFF format SFLIB, Disc 2 of 3” (2002).
Optical data disc (CD-R); August 2002. 2 copies (marked copy 3 and copy 4,
respectively).
Copy 4 (Box 32/13) includes printout with list of contents in case.
Disc 2 of 3 (copy 4).
- Box 32/20–21 “AIFF format SFLIB, Disc 3 of 3” (2002).
Optical data disc (CD-R); August 2002. 2 copies (marked copy 2 and copy 3,
respectively).
Copy 2 (Box 32/14) includes printout with list of contents in case.
Disc 3 of 3.
- Box 32/22 “WAVE format SFLIB, Disc 2 of 2” (2002).
Optical data disc (CD-RW); August 2002.
See insert in case for list of contents.
Disc 2 of 2 (copy 3).
- Box 32/23 “Windows uncompressed SFLIB, Disc 1 of 2” (2004).

- Optical data disc (CD-R); June 15, 2004.
Disc 1 of 2.
- Box 32/24 “Windows: WAVE sflib and sflib96” (2004).
Optical data disc (DVD-R); June 15, 2004.
- Box 32/25 “SFLIB additions” (2004).
Optical data disc (CD-R); September 20, 2004.
- Box 32/26 “SFLIB 96, Disc 1.”
Optical data disc (CD-RW).
- Box 32/27 [19-tone scale; C major scale in 19-tone equal temperament; octatonic.]
Audio CD.
3 tracks.
- Box 32/28 “Glass crystal soundfiles.”
Audio CD.
25 tracks.
- Box 32/29 “gam2.”
Optical data disc (DVD+R).
- Box 32/30 “ND, 11/20/06.”
Optical data disc (DVD+R).
“ND, 11/20/06, at end of D, SEC1 (0A), B, C, D; mixes, chords, ascons,
asriffs, dv, sounds.”
- Box 32/31 “ND full backup, Disc 3, Jan 3.”
Optical data disc (DVD+RW).
- Box 32/32 “ND full backups soundfiles, Disc 2, May 21.”
CD case only (DVD+RW disc lacking).
- Box 32/33 “ND CDRW Quick backups, Aug 13.”
Optical data disc (CD-RW).
- Box 32/34 “ND soundfile backups, Disc 1” (2007).
Optical data disc (DVD+RW); June 29, 2007.
- Box 32/35 “ND full backup, Disc 4” (2007).
Optical data disc (DVD+RW); December 14, 2007.
- Box 32/36 “PB, all important mixes & soundfiles” (2009).
Optical data disc (DVD+RW); January 5, 2009.

Box 32/37 "TG soundfile backup" (2008).
Optical data disc (DVD+RW); November 16, 2008.

Box 32/38 "10/10/09."
Optical data disc (DVD-R); October 10, 2009.

Box 32/39 "8/9/13 & locbin."
Optical data disc (DVD+RW); August 9, 2013.

Box 35

Box 35/7 [Unidentified.]
Originally in box labeled "Audio DATS: Performances of pieces and Ryan Sources."
Digital Audio Tape (DAT).
"JG."

Box 42

Box 42/9 "Concrete pieces 1978."
7" reel-to-reel tape (7.5 ips).
Note on inside of case: "1. Perot; 2. Barness (w.b. & tam tam only sound sources). Tape loop near end contains 35 splices)."

Box 42/10 "Garrick & Danielle, 10/19/78."
7" reel-to-reel tape (7.5 ips, 2-channel stereo); October 19, 1978.

Box 43

Box 43/1 "Tape B; Sounds from Eternal Winter; sftar raw mode 1600 BPI; Copy 1; 6/16/86."
10" reel-to-reel tape; June 16, 1986.

Box 43/2 "Tape C; Copy 2; sftar 1600 BPI raw mode."
10" reel-to-reel tape.

Box 43/3 "Tape D; Copy 1; sftar 1600 BPI raw mode; 7/86."
10" reel-to-reel tape; July 1986.

Box 43/4 "Tape D; Copy 2; sftar 1600 BPI raw mode; 7/86."
10" reel-to-reel tape; July 1986.
Label on side of case: "Outermost; Somewhere."

Box 43/5 "Play-r Tape 2; Copy 1; 1600 BPI raw mode; 12/27/86."
10" reel-to-reel tape; December 27, 1986.

Label originally on side of case: "Copy 1 does not have comments for snapsall, pop1all, pop2all, moracosall, sleighall. Use tape copy 2 for these comments." [Label housed behind primary label in holder on side of case.]

Box 44

Box 44/1 "Play-R Tape 3; Copy 1; voice riffs/crotales; non-raw, 800 BPI."
10" reel-to-reel tape; December 4, 1985.
Label on side of case: "800 BPI, non-raw; listed 12/4/85; sftar
svfb/dev/rmt01."

Box 44/2 "W."
10" reel-to-reel tape.

Series 6: Backups and data storage

Box 32

Box 32/40 "Turnkey, AS System."
Optical data disc (CD-RW); September 19, 2004.

Box 32/41 "10/16/15"; "AS Linux backups."
Optical data disc (DVD+RW); October 16, 2015.

Box 37

Box 37/1 "Linux boot disk." 3.5" floppy disk.
"Linux boot disk; 2.4.23-1.11, rh, 90.corma; Old Redhat system on Athlon
system."

Box 37/2 [Unlabeled disk.] 3.5" floppy disk.

Box 37/5 "Wireless LAN Adapter driver, utility and documentation." Data CD.

Box 37/6 WD Elements portable external hard drive, with USB-C to Micro USB cable.
1 TB; 3 partitions.
Contains compressed archives (WD_UNIX) and SFLIB [sound file library]
files (WD_SND).

Box 37/7 Seagate FreeAgent GoFlex portable external hard drive, with USB-C to Micro
USB cable.
500 GB; 3 partitions.
Contains compressed archives (WD_MAC); Sibelius and Word .doc files for
scores (Shattered glaciers, Finger sticking, A fire rekindled) (WD_WIN);

various professional documents (e.g., ESM course documents, ECMC documents, software documentation) and soundfiles (WD_LAPTOP).

Series 7: Commercial CD and CD-ROM recordings

Sub-series A: Works by one composer

Box 33

- Box 33/1 Adams, John. *Century Rolls; Lollapalooza; Slonimsky's Earbox*. Nonesuch, 79607-2, 2000. CD.
Emanuel Ax, piano; Cleveland Orchestra; Christoph von Dohnányi, conductor (Century Rolls). Hallé Orchestra; Kent Nagano, conductor (Lollapalooza; Slonimsky's Earbox).
- Box 33/2 Adams, John. *Harmonium; The Klinghoffer Choruses*. Nonesuch, 79549-2, 2000. CD.
San Francisco Symphony; John Adams, conductor; San Francisco Symphony Chorus; Vance George, director (Harmonium). Orchestra of the Opéra de Lyon; Kent Nagano, conductor; London Opera Chorus; Richard Cooke, director (Choruses from the Death of Klinghoffer).
- Box 33/3 Bach, J. S. *Brandenburgische Konzerte 1, 2, 3*. Archiv, 410 500-2, 1982. CD.
The English Concert; Trevor Pinnock, director and harpsichord.
- Box 33/4 Berio, Luciano. *Sinfonia; Eindrücke*. Erato, 2292-45228-2, 1986. CD.
New Swingle Singers; Orchestre National de France; Pierre Boulez, conductor.
- Box 33/5 Birtwistle, Harrison. *Secret Theatre; Tragœdia; Five Distances; Three Settings of Celan*. Deutsche Grammophon, 439 910-2, 1995. CD.
Ensemble InterContemporain; Pierre Boulez, conductor. Christine Whittlesey, soprano (Three settings of Celan).
- Box 33/6 Corigliano, John. *Symphony No. 1*. Erato, 2292-45601-2, 1991. Case only; CD lacking.
Chicago Symphony Orchestra; Daniel Barenboim, conductor.
- Box 33/7 De Castro Robinson, Eve. *Other Echoes: Music for Orchestra*. Atoll CD, ACD 300, 2000.
Contents: Other echoes (Auckland Philharmonia; Nicholas Braithwaite, conductor) -- Triple clarinet concerto (Shona Charlton, Peter Scholes, Nicola May, clarinets; Auckland Philharmonia; John Hopkins, conductor) -- Pendulums of blue (New Zealand Symphony Orchestra; Matthias

Bamert, conductor) -- Noah's ark (Ensemble Philharmonia; John Elmsly, conductor).

- Box 33/8 Górecki, Henryk Mikołaj. *Kleines Requiem für eine Polka; Harpsichord Concerto; Good Night*. Nonesuch, 9 79362-2, 1995. CD.
London Sinfonietta. David Zinman, conductor (Kleines Requiem für eine Polka). Elzbieta Chojnacka, harpsichord; Markus Stenz, conductor (Concerto for harpsichord and string orchestra). Dawn Upshaw, soprano (Good night).
- Box 33/9 Koonce, Paul. *Walkabout & Back: Electroacoustic Works*. Mode, Mode 90, 2000. CD.
Contents: Walkabout -- Hothouse -- Pins -- The flywheel dream.
- Box 33/10 Lachenmann, Helmut. *Schwankungen am Rand*. ECM New Series, ECM 1789, 2002. CD.
Ensemble Modern; Peter Eötvös, director.
- Box 33/11 Lansky, Paul. *Ride*. Bridge, Bridge 9103, 2000. CD.
Contents: Idle chatter junior -- Ride -- Looking back -- Heavy set --
Dancetracks: remix.
- Box 33/12 Lansky, Paul. *Things She Carried*. Bridge, Bridge 9076, 1997. CD.
Hannah MacKay, reader.
Contents: Things she carried -- Things she noticed -- Wish in the dark --
Things she remembered -- Interlude -- Things she read -- Everybody heard
-- Things she knew.
- Box 33/13 Ligeti, György. *Lontano; Atmosphères; Apparitions; San Francisco Polyphony; Concert Românesc*. Teldec, 8573-88261-2, 2001. CD only (not in original case; liner notes lacking).
[Berlin Philharmonic Orchestra; Jonathan Nott, conductor.]
- Box 33/14 Lillios, Elainie. *Entre espaces*. Empreintes Digitales, IMED 11110, 2011. CD (sealed in shrink-wrap).
Contents: Dreams in the desert -- Arturo -- Hastening toward the half moon --
Backroads -- Threads -- Stumbling dance -- Listening beyond...
- Box 33/15 Lutoslawski, Witold. *Concerto for Orchestra; Symphony No. 3*. Erato, 4509-91711-2, 1993. CD.
Chicago Symphony Orchestra; Daniel Barenboim, conductor.
- Box 33/16 Lutoslawski, Witold. *Orchestral Works Vol. 3*. NAXOS, 8.553423, 1996. CD.
Polish National Radio Symphony Orchestra; Antoni Wit, conductor.

Contents: Paganini variations (Bernd Glemser, piano) -- Paroles tissées (Piotr Kusiewicz, tenor) -- Les espaces du sommeil (Adam Kruszewski, baritone) -- Symphony no. 3.

Box 33/17 Lutoslawski, Witold. *Piano Concerto; Symphony No. 2*. Sony Classics, SK 67189, 1996. CD.

Los Angeles Philharmonic Orchestra; Esa-Pekka Salonen, conductor.

Contents: Fanfare for Los Angeles Philharmonic -- Concerto for piano and orchestra (Paul Crossley, piano) -- Chantefleurs et chantefables (Dawn Upshaw, soprano) -- Symphony no. 2.

Box 33/18 Morrill, Dexter. *Computer Music, Volume 1: Recordings (Accompaniments) for Live Performance*. Chenango Valley Music, CD1, 1990. CD.

Contents: Getz variations for tenor sax and computer -- Six dark questions for soprano and computer -- Studies for trumpet and computer -- Fantasy quintet for piano and computer -- Woodwind quintet with computer generated tape: IV. Dance.

Box 33/19 Morrill, Dexter. *Music for Stanford*. Centaur, CRC 2732, 2004. CD.

Contents: Getz variations (Stan Getz, saxophone) -- Sea songs (Maureen Chowning, soprano) -- Salzburg variations (Chris Chafe, celletto) -- Quartet (Helmut Braunlich, violin; Ignacio Alcover, violoncello) -- Chowning.

Box 33/20 Morrill, Dexter. *Three Concertos*. Centaur, CRC 2604, 2002. CD.

Northern Illinois Philharmonic; Steve Squires and Brian Groner, conductors.

Contents: Concerto for saxophone and orchestra (Steve Duke, soprano saxophone) -- Concerto for trombone and orchestra (John Mindeman, trombone) -- Concerto for cornet and seventeen instruments (Mark Ponzio, cornet).

Box 33/21 Morrill, Dexter. *Works for Saxophone*. Centaur, CRC 2214, 1994. CD.

David Demsey, soprano and tenor saxophones.

Contents: Getz variations -- Sketches for invisible man -- Six studies and an improvisation.

Box 33/22 Penderecki, Krzysztof. *Penderecki Gala*. Sony Classical, SK 66284, 1995. CD.

Sinfonia Varsovia; Warsaw National Philharmonic Choir; Krzysztof Penderecki and Henryk Wojnarowski, conductors.

Contents: Sinfonietta per archi -- Quartet for clarinet and string trio -- Sonata for violin and piano -- Benedicamus domino -- Song of cherubim -- Lacrimosa for soprano, chorus, and orchestra -- Concerto for flute and chamber orchestra (Jean-Pierre Rampal, flute).

Box 33/23 Reich, Steve. *New York Counterpoint; Eight Lines; Four Organs*. Nonesuch, 79481-2, 1997. CD only (not in original case; liner notes lacking).

[Evan Ziporyn, clarinets (New York Counterpoint).] Bang on a Can.

- Box 33/24 Reich, Steve. *Proverb; Nagoya Marimbas; City Life*. Nonesuch, 79430-2, 1996. CD case only (CD lacking).
Theatre of Voices; members of The Steve Reich Ensemble; Paul Hillier, conductor (Proverb). Bob Becker and James Preiss, marimbas (Nagoya marimbas). The Steve Reich Ensemble; Bradley Lubman, conductor (City life).
- Box 33/25 Roads, Curtis. *Point Line Cloud: Electronic Music 1999–2003*. Asphodel, ASP3000, 2004. CD & DVD (sealed in shrink-wrap).
Contents: Now -- Eleventh vortex -- Half-life, part I: Sonal atoms -- Half-life, part II: Granules -- Sculptor -- Volt air, part I -- Volt air, part II -- Volt air, part III -- Volt air, part IV -- Fluxon -- Pictor alpha -- Nanomorphosis -- Tenth vortex.
- Box 33/26 Sánchez-Gutiérrez, Carlos. *Diaries: Works for Large Ensemble*. Urtext, JBCC 211, 2012. CD.
Eastman BroadBand Ensemble; Juan Trigos, conductor.
Contents: ... Ex machina -- Diaries -- Five memos -- Son del corazón.
- Box 33/27 Takemitsu, Toru. *Music of Takemitsu, 1930–1996*. Telarc, CD-80469, 1998. CD. I Fiamminghi; Rudolf Werthen, conductor.
Contents: From *Black Rain*: Death and resurrection; Funeral music -- From *José Torres*: Music of training and rest -- Nostalgia -- A way a lone II -- Entre-temps -- Toward the sea II.
- Box 33/28 Ung, Chinary. *Seven Mirrors*. New World Records, 80619-2, 2005. CD.
Contents: Spiral VI (Quake) -- Seven mirrors (Gloria Cheng, piano) -- Grand alap (Walter Gray, cello; Rob Tucker, percussion) -- Grand spiral (“Desert flowers bloom”) (La Jolla Symphony; Harvey Sollberger, conductor).
- Box 33/29 Ung, Chinary. *Southwest Chamber Music*. Cambria, CD 8854, 2007. CD.
Elissa Johnston and Kathleen Roland, sopranos; Jeff von der Schmidt, conductor.
Contents: Aura -- Oracle -- Still life after death.

Sub-series B: Works by multiple composers

Box 34

- Box 34/1 Amauta [instrumental group]. *Sueños = Dreams*. [s.n.], AMA-01, [s.d.]. CD.
15 tracks [instrumental Andean music].

- Box 34/2 Chanticleer. *Our American Journey*. Teldec Classics, 0927-48556-2, 2002. CD case only (CD lacking).
18 tracks.
- Box 34/3 *Christmas Joy, Vol. 2: Glorious Antique Musical Boxes Play Christmas Carols*. Musical Wonder House, TC804CD, [s.d.]. CD.
34 tracks.
- Box 34/4 *Computer Music Currents 1*. Wergo, WER 2021-50, 1989. CD only (not in original case; liner notes lacking).
[Contents: Don Quixotte Corporation: a loud speaking melodrama / Alain Savouret -- Points / Christer Lindwall -- Round the corners of purgatory / Daniel V. Oppenheim.]
- Box 34/5 *Computer Music Currents 3*. Wergo, WER 2023-50, 1989. CD.
Contents: Le sommeil d'Euclide / François Bayle -- Eclipse / Richard Karpen -- Leviathan / William Schottstaedt -- Vom Übersetzen über den Fluß / Johannes Goebel.
- Box 34/6 *Computer Music Currents 4*. Wergo, WER 2023-50, 1989. CD case only (CD lacking).
Contents: Scritto / David Evan Jones -- Interphone / Michel Decoust -- Roundelay / Charles Dodge -- Cherode I / Jean-Baptiste Barrier -- Vox-5 / Trevor Wishart -- The vanity of words / Roger Reynolds.
- Box 34/7 *Computer Music Currents 7*. Wergo, WER 2027-50, 1990. CD case only (CD lacking).
Contents: Il nome / Richard Karpen -- L'autre face / Jean-Claude Risset -- Anima / Lars-Gunnar Bodin -- Digital tantra I / Tracy L. Petersen -- Ogni pensiero vola / Frances White -- A study in white / Joji Yuasa.
- Box 34/8 *Computer Music Currents 12*. Wergo, WER 2032-2, 1995. CD.
Contents: Aloni / Thierry Lancino -- Gipsy children's giant dance with Ili Fourier / Tamas Ungvary.
- Box 34/9 *Computer Music Currents 13*. The historical CD of digital sound synthesis. Wergo, WER 2033-2, 1995. CD.
Contents: The silver scale; Pitch variations / Newman Guttman -- Stochatta; Variations in timbre and attack; Sea sounds; Eight-tone canon / John R. Pierce -- Numerology; The second law; Bicycle built for two; Masquerades; International lullaby / Max V. Mathews -- Study no. 1; Study no. 2 / David Lewin -- Dialogue / James Tenney -- Pipe and drum; Trio / Ercolino Ferretti -- Mudgett, monologues for a mass murderer / James Randall.
- Box 34/10 Eastman Computer Music Studio (May 7, 2006). CD.

Recorded in ESM 120, Eastman School of Music, May 7, 2006.
Contents: 12thfret / Winders -- Conversion / Sekhon, II -- Supercollider /
Meeker -- All that remains / Eremiasova.

- Box 34/11 Eastman Computer Music Center's 25th Anniversary (October 12, 2006). CD.
Recorded in Kilbourn Hall, Eastman School of Music, October 12, 2006.
Jean-Claude Risset and Dexter Morrill, guest composers; David Demsey,
guest tenor saxophone.
Contents: Revelations / Kojs -- Getz variations / Morrill -- Moments
newtoniens / Risset -- Resonant sound spaces / Risset -- Voilements /
Risset.
- Box 34/12 Eastman Computer Music Center's 25th Anniversary (November 16, 2006). CD.
Recorded in Kilbourn Hall, Eastman School of Music, November 16, 2006.
Perry Cook, guest artist; Randall Hall, saxophone; Jason Price, trumpet;
Jennifer Sacher Wiley, violin; Jennifer Blyth, piano.
Contents: Shadowed / Scherzinger -- Alternative controllers for computer
mediated performance / Cook -- Scritto improv redux / Cook -- Aries /
Stockhausen -- To be neither proud nor ashamed / Ernste -- Shadow steps /
Long -- Excerpts from Sonata with words: Time travel; Five years old;
Timber / Long.
- Box 34/13 Eastman Computer Music Center Class Concert (May 4, 2009). CD.
Recorded in ESM 120, Eastman School of Music, May 4, 2009.
Contents: Copper candle / Liberatore -- Lepana 2 / Nietfeld and
Krishnamurthy -- Angels / Cox -- Fliegen / Bellor -- Chinese chicken gates
/ Worthington -- Parallels / Hatcher -- Storm / Henderson -- Consolation /
Pope.
- Box 34/14 Eastman Computer Music Center, Concert of Electroacoustic Music (March 14,
2011). CD.
Recorded in Kilbourn Hall, Eastman School of Music, March 14, 2011.
Tristan Murail, guest conductor.
Contents: Talk -- Here and there / Dhomont -- Thema / Vaggione -- The vines
in the carpet / Liberatore -- Winter fragments / Murail -- Allegories /
Murail.
- Box 34/15–16 Eastman Computer Music Center (November 12, 2012). CD. 2 copies.
Recorded in Hatch Recital Hall, Eastman School of Music, November 12,
2012.
Elainie Lillios, guest composer; Erin Lesser, flute.
Contents: Listening beyond ... / Lillios -- Amok koma / Romitelli -- Dreams
in the desert / Lillios -- Asymptotic flux: First study in entropy / Buchanan
-- 2BTextures / Lillios -- Liebes-Lied / Lemke -- Among fireflies / Lillios.

- Box 34/17 Eastman Computer Music Center, Concert of Electroacoustic Music (October 27, 2014). CD.
Recorded in Hatch Recital Hall, Eastman School of Music, October 27, 2014.
Rand Steiger, guest composer.
Contents: Capriccio for violin and two sound tracks / H. Badings -- Tombeau de Messiaen / J. Harvey -- roundabout / A. Schindler -- Light on water / R. Steiger -- A menacing plume / Steiger.
- Box 34/18 Eastman Computer Music Center, ECMC Concert of Final Projects (December 15, 2014). CD.
Recorded in the Ray Wright Room (ESM 120), Eastman School of Music, December 15, 2014.
Contents: Nocturne : stereo / Arthur Keegan-Boyle -- voice, toy piano, cello : 3 mics, quad (voice part played by bassoon) / Edo Frenkel -- Logic 5.1 playback / Marc Laroussimi -- stereo / James Garber -- stereo / Jacob Begis -- Pd patch, stereo / Nick Jelenaiuskas (Nikolas Allen) -- stereo / Brandon Salzman / quad / Justin Jaramillo -- quad / Evan Henry -- Logic 5.1 playback / Chris Demelriou -- stereo / Zach Sheets -- stereo / Sam Fraser.
- Box 34/19 Fitzgerald, Ella. *Oh Lady, Be Good! Best of the Gershwin Songbook*. Verve, 314 529 581-2, 1996. CD.
17 tracks.
- Box 34/20 Hall, Randall, saxophone. *Neither Proud Nor Ashamed: New Music for Saxophone*. Innova, 660, 2006. CD only (not in original case; liner notes lacking).
6 tracks: HARD / Christian Lauba -- Reflecting pool / Randall Hall -- Sequenza VIIb / Luciano Berio -- Schism / Nicolas Scherzinger -- To be neither proud nor ashamed / Kevin Ernste -- necronebula / Jonathon Kirk.
- Box 34/21 Harp Consort, The. *Spanish Dances*. BMG Classical, 05472-11340-2, 1995. CD case only (CD lacking).
Andrew Lawrence-King, director.
25 tracks.
- Box 34/22 *ICMC 98*. Ann Arbor, MI: International Computer Music Conference, 1998. CD only (not in original case; liner notes lacking).
7 tracks: Words / Daniel Worley -- Walkabout / Paul Koonce -- Veni Creator Spiritus / Colby Leider -- dinergy 2 : for sho and live computer / Tamami Tono -- Environs / Robert Mackay -- Det nødvendige / Rasmus Bruuse Lunding -- Slipping image : for flute, violin, cello, percussion, and tape / Sean Varah.
- Box 34/23 *ICMC 2000*. Berlin: International Computer Music Conference, 2000. CD.
10 tracks.

- Box 34/24 The King's Singers. *All at Once Well Met: English Madrigals*. EMI, CDC 7 49265 2, 1987. CD.
35 tracks.
- Box 34/25 The King's Singers. *20th Anniversary Celebration Sampler*. EMI, CDKINGS 2 (7 69375 2), 1988. CD.
13 tracks.
- Box 34/26 Los Koyas, flûte des Andes. *Les Andes*. Collection ww.world. Atoll Music, 528 217-2, 2000. CD.
13 tracks [instrumental Andean music].
- Box 34/27 The Modern Jazz Quartet and the Swingle Singers. *Place vendôme*. Philips, 824 545-2, 1988. CD.
7 tracks.
- Box 39**
- Box 39/10 *MusikWeltKarte: Der Edison-Phonograph und die musikalische Kartographie der Erde = World Map of Music: The Edison Phonograph and the Musical Cartography of the Earth*. Museum Collection Berlin, Audiovisuell 1. Berlin: Ethnologisches Museum Staatliche Museen zu Berlin, 2007. CD-ROM.
- Box 34**
- Box 34/28 Peyroux, Madeleine. *Careless Love*. Rounder, 11661-3192-2, 2004, CD.
12 tracks.
- Box 34/29 *Raindrops: The Ultimate in Relaxation*. Magic Moods, MR-2-2812, [s.d.]. CD.
1 track [nature sounds].
Interleaved in case: pencil MS note with description of rain sounds at specific timings.
- Box 34/30 San Martin, Mauricio. *Spirit of the Incas = Espíritu de los Incas*. Ethnico Music, EM1001, 2001. CD case only (CD lacking).
8 tracks.
- Box 34/31 Stern, Isaac. *Isaac Stern: A Life in Music*. Sony Classics, SMK 64 505, 1995. CD.
Contents: Concerto in D for Violin and Orchestra / Igor Stravinsky (Columbia Symphony Orchestra; Igor Stravinsky, conductor) -- Concerto for Violin and Orchestra / George Rochberg (Pittsburgh Symphony Orchestra; André Previn, conductor).
- Box 34/32 Zeltsman, Nancy. *See Ya Thursday*. Equilibrium, EQ 29, 1999. CD.
11 tracks.