

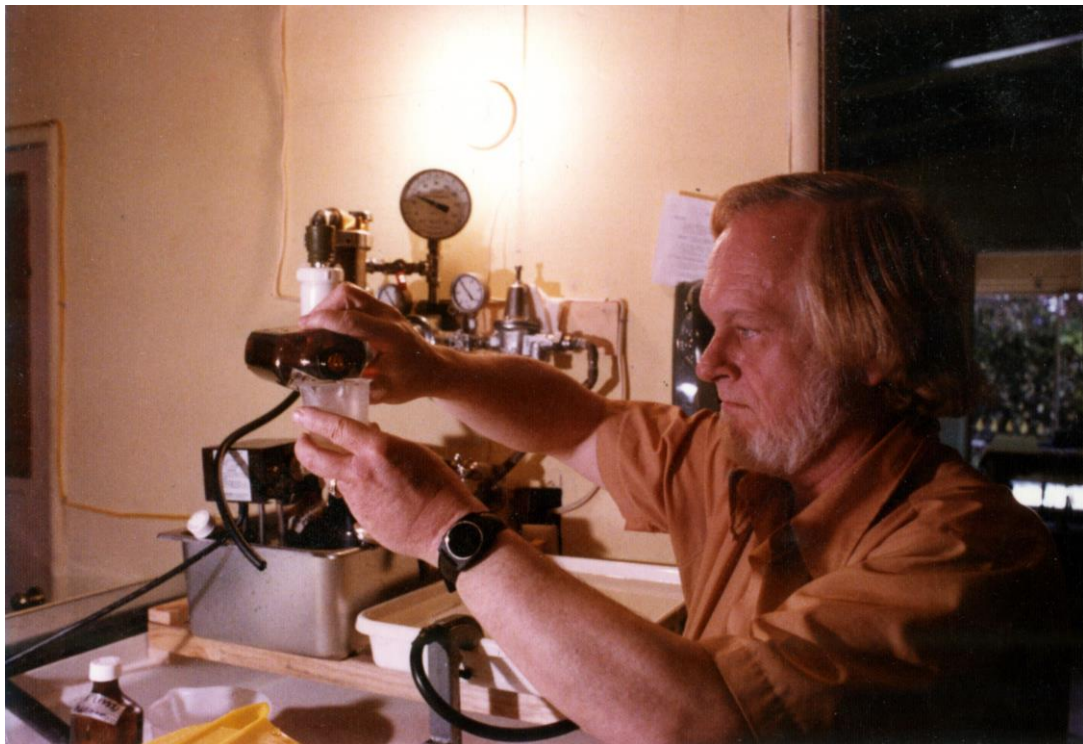
MALCOLM SEAGRAVE COLLECTION

RUTH T. WATANABE SPECIAL COLLECTIONS
SIBLEY MUSIC LIBRARY
EASTMAN SCHOOL OF MUSIC
UNIVERSITY OF ROCHESTER

Processed by Kelli Kathman, 2001-02
Finding aid prepared by Jeffrey Meyer, summer 2002;
revised by David Peter Coppen, winter 2021



*Malcolm Seagrave conducting unidentified ensemble (dated between 1968–1976).
Photograph attributed to Jim Doll (Wenatchee, WA), from Malcolm Seagrave Collection, Box 12/8.*



Malcolm Seagrave in his darkroom (photograph processed 1977). From Malcolm Seagrave Collection, Box 12/10.

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DESCRIPTION OF COLLECTION

Accession no. SC2001.3

Shelf location: M3A 7,5 – 8,4

Physical extent: 18 linear feet

Biographical sketch



(Left) Senior portrait (ca. 1950), from Malcolm Seagrave Collection, Box 12/1;
(Right) Portrait, undated, from Malcolm Seagrave Collection, Box 12/2.

Malcolm Robert Seagrave—American composer, conductor, pianist, and teacher—was born in Tracy, California, on March 30, 1928. His father, Marshall Seagrave, was an accomplished engineer, and his mother, Margaret Seagrave, was a talented violinist. The young Malcolm showed talent for the piano at a very early age. After completing high school, he earned an Associate of Arts degree in music at Stockton College (Stockton, California) in 1948 and then enrolled at the College of the Pacific (today the University of the Pacific, Stockton, California), where he earned the Bachelor of Music degree in 1950. He thereafter enrolled at the Eastman School of Music, where he studied composition under Wayne Barlow and Bernard Rogers, eventually earning the degree Master of Music in 1952. At Eastman he was elected president of the Alpha Nu chapter of the Phi Mu Alpha national music fraternity. His thesis composition for the M.M. degree, the *Sinfonia* for chamber orchestra, was performed by the Eastman-Rochester Symphony Orchestra in March, 1952 at the annual Student Symposium of Works for Orchestra. (Documents within the collection indicate that Mr. Seagrave signed himself M. Robert Seagrave and was familiarly addressed as “Bob” as a young man, but on the advice of Howard Hanson, he adopted the full-time use of his first given name, Malcolm.)

Following his graduation from Eastman, Mr. Seagrave fulfilled his national service obligation by serving in the U.S. Air Force (1952–56), during which time he conducted band rehearsals and performances; at his last station assigned, he served as acting bandleader. He left active service in 1956, remaining on standby service status until his honorable discharge in 1960. In 1956, Mr. Seagrave moved to Los Angeles to begin graduate studies in music at the University of California, including formal training in conducting under Ingolf Dahl. He also served as chief musical coach of the USC opera department as well as tutoring students in theory, ear training, form and analysis, orchestration, and composition.

In 1959, Mr. Seagrave returned to the Eastman School of Music as a candidate for the Doctor of Musical Arts degree, studying composition under Howard Hanson. He held a teaching fellowship in the music theory department for two years and, in addition, for one year held an assistantship in the opera department. His work in the D.M.A. program solidified his profile as an orchestral composer. Besides having composed his orchestral works *Sinfonia* (1952) and *Centrifuge* (1956), during his doctoral studies, Mr. Seagrave composed his *Concerto for Violin and Orchestra* and also his *Symphony No. 1*, which he submitted as his doctoral thesis. On April 24, 1961, the *Symphony* was performed in its entirety by the Eastman-Rochester Symphony Orchestra under Howard Hanson's baton at the Eastman School's 31st annual Festival of American Music. On completing his doctorate in the summer of 1961, Dr. Seagrave accepted a position as Associate Professor of Music at Alliance College (Cambridge Springs, Pennsylvania), where he would serve until June 1968. During his last two years on the Alliance College faculty, he served as conductor and musical director of the Allegheny Sinfonietta in Meadville, Pennsylvania.

In 1968, Dr. Seagrave accepted a one-year appointment under a Title III program as Visiting Artist in Music in central Washington State. During that year, his activities included lecturing on contemporary music, conducting community orchestras, composing and conducting several choral works, and composing the music for a stage version of T. S. Eliot's unfinished verse drama *Sweeney Agonistes*. In 1969, he was appointed Chairman of the Performing Arts Division at Wenatchee Valley College (Wenatchee, Washington); simultaneously, he was appointed Musical Director of the Wenatchee Valley College-Community Symphony Orchestra, which was just then undergoing a transition to a full-sized symphony orchestra. Dr. Seagrave would use his position to conduct ambitious programs and to engage renowned soloists, including its concertmaster for three seasons (1970-73), veteran performer Camilla Wicks.

In 1976, Dr. Seagrave was granted a one-year sabbatical leave from his Wenatchee Valley College position and moved to Carmel, California, with the intention of dedicating the entire year to composing. That fall, he accepted a commission to compose a one-act opera based on Oscar Wilde's short story *The Birthday of the Infanta*; the success of the opera's premiere in February 1977 prompted Dr. Seagrave to apply for an additional year of ordinary leave, which, when granted, he devoted to further composition and to laying plans for future collaborative projects, mostly for the stage. He was named composer-in-residence for Hidden Valley Opera in Carmel, and he also continued to work as a conductor at the community level. Seagrave finally resigned his WVC position in favor of his becoming a freelance composer and conductor. His new life outside of academe provided the much-desired time and freedom to compose; he also branched out into other areas. Seagrave and his cousin Will Connell were in a position to provide

an assist to the professional launch of the rock group Aviary, two members of which were former students of Seagrave's. It was also during this time that he was contracted to write music for the feature film *Phantasm* (1978), an endeavor in which he shared the billing with Fred Myrow. Following the success of *Phantasm*, Seagrave moved to Los Angeles with the intention of working in film and television. His activity in the industry eventually encompassed work on five feature films altogether, as well as composing musical cues for post-production services, but in spite of these achievements, he obtained no further work of significance and eventually returned to the Monterey area.

Seagrave's last major work was his largest: an opera based on the story *The Fall of Freddie, The Leaf* by renowned author-psychologist Dr. Leo F. Buscaglia. (The Buscaglia story was first published in 1982 by Holt, Rinehart and Winston). Correspondence with Dr. Buscaglia preserved in the collection confirms the latter's favorable disposition to the Seagrave project, but the question of financing a production ultimately went unresolved. Discussions with Moskontsert (USSR) for a Russian premiere were initially promising, but this prospect, also, went unrealized. In December 1990, Dr. Seagrave assembled the necessary performing forces for a complete read-through of the opera, which was captured on tape. (An audio-cassette is preserved in the collection; the collection also holds copies of the complete performing materials: conductor's score, instrumental parts, and piano-vocal scores).

Throughout his adult life, Dr. Seagrave ardently pursued an avocation as a photographer. During his USC studies, he invested this interest by working in a camera store; later on, having purchased a home in Carmel, he built a darkroom where he experimented with printing, particularly with the new color printing processes that were becoming available. Photographs preserved in the collection attest to Dr. Seagrave's enjoyment of photography in a variety of settings.

Following a period of declining health, Dr. Seagrave died in hospital in Monterey, California, on January 5, 2001.

This biographical sketch is based on primary sources preserved in the collection. The Ruth T. Watanabe Special Collections department acknowledges with gratitude Mr. Will Connell, cousin of Dr. Seagrave, for providing family background and other information in contribution to this biographical sketch of Malcolm Seagrave.

Provenance

The collection was the gift of Dr. Seagrave's niece, Eve Connell. The gift was facilitated by Dr. Seagrave's cousin, Mr. Will Connell of Grass Valley, California.

Scope and content note

The collection embodies a substantive part of the creative work of this composer and conductor who left full-time academic life to pursue his artistic aims as a freelance professional.

Malcolm Seagrave's creative work as a composer and arranger is manifest in his manuscripts of orchestral, chamber, solo instrumental, and dramatic works. His circle of professional colleagues and acquaintances is profiled in the photographs, correspondence, and manuscripts of other composers' works that the collection holds. His flair for setting drama to music, an interest which emerged only after he had entered professional life, is amply manifest in the manuscripts and supporting documents of his compositions *The Birthday of the Infanta*, *Oscar*, and *The Fall of Freddie*, *The Leaf*. A special aspect of the collection lies in the live concert recordings that originated during his years as conductor and musical director of the Wenatchee Valley College-Community Symphony Orchestra. One of the more eclectic facets of Seagrave's career is his association with the rock group Aviary (active 1975-1981), stemming primarily from his teacher/student connection with one of the group's members, Brad Love. Finally, Seagrave's avocation as an amateur photographer is present in the numerous photographs of flora and of California landscapes and seascapes.

Restrictions on use

There are no restrictions on access to the collection. RTWSC adheres to the provisions of the United States Copyright Law and its revisions, under which restrictions on photocopying and other reproductions do apply. Until such a time as Malcolm Seagrave's works enter the public domain, the written permission of his executor or nearest living relative must be obtained by any user seeking copies in any format. Any other protected content within the collection is bound by the assignment of rights to its respective copyright holder(s).

Associations

The Malcolm Seagrave Collection is one in an ever-expanding corpus of collections of the professional papers of Eastman School of Music alumni. Others in that number who bear special mention are the collections of ESM alumni Wayne Barlow, William Bergsma, Gordon Binkerd, David Geppert, Homer Todd Keller, Gardner Read, all of whom shared with Malcolm Seagrave the distinction of having earned their composition degrees under Howard Hanson's tutelage, and all of whom went on to academic careers.

Quite apart from musical life, Dr. Seagrave's avocation for photography prompts mention of another ESM alumnus, composer Alexander Courage, who was recognized in certain quarters for his own photographic work, and whose archival collection at RTWSC similarly holds original photographs taken by this composer on numerous occasions throughout his adult life.

DESCRIPTION OF SERIES

Series 1: Original Compositions

The manuscripts of original works and arrangements have been subdivided by medium, as defined in the headings appearing immediately below. Within each sub-series, the manuscripts have been arranged alphabetically by title. The last sub-series is comprised of manuscripts and sketches of incomplete or else unidentified content.

Given that most of Malcolm Seagrave's works were unpublished, the greater number of them are physically manifest in Ozalid masters together with the reproductions that were sourced from those masters. (Within this finding aid, the rubric "MS repro" signifies such reproductions.) It is evident that Dr. Seagrave managed the distribution and circulation of the performing materials of his compositions, and further, performers' markings in pencil and/or in ink are in evidence on numerous scores and parts.

- Sub-series A: Vocal and Choral Works
- Sub-series B: Chamber Works
- Sub-series C: Orchestral Works
- Sub-series D: Keyboard Works
- Sub-series E: Winds and Band Works
- Sub-series F: Stage Works
- Sub-series G: Other Manuscripts and Sketches

Series 2: Works by Other Composers

This series is comprised of original works by other composers—primarily friends, associates, and colleagues of Malcolm Seagrave.

Series 3: Personal Papers

This series, sub-divided into the two sub-series cited below, contains much substantive documentation in the way of official documents, personal and professional correspondence, and concert programs, both from events featuring Malcolm Seagrave's works, as well as those that he conducted. Sub-series A contains family information such as a family tree, a family history, papers pertaining to the work of Marshall Seagrave, Malcolm's father, and an account written by Malcolm of a Christmas visit to El Salvador, native land of his partner Cesar.

- Sub-series A: Various Papers and Correspondence
- Sub-series B: Publicity and Programs

Series 4: Photographs

This series comprises a gathering of photographs, both professional and non-professional. The photographs have been sub-divided according to their dimensions, as defined in the headings appearing immediately below. Attributions to photographers have been transcribed whenever they appear on the prints.

Of primary interest, the series presents shots of Malcolm Seagrave in various professional contexts, as well as shots of his circle of friends, colleagues, and family members. In his mature years Dr. Seagrave was an avid amateur photographer, a pursuit manifest in the collection's numerous shots of local flora, as well as California landscapes and seascapes and other points of interest.

Sub-series A: 8 x 10" sleeves
Sub-series B: 5 x 7" sleeves
Sub-series C: 4.5 x 5.5" sleeves

Several photographs of larger dimensions were housed in Series 3, box 9 owing to the accommodation offered by the larger records storage containers.

Series 5: Sound Recordings

The sound recordings have been sub-divided by format, as spelled out below. Within the largest sub-series, that being sub-series B (7" analog reels), the content falls into two areas: live recordings of concert performances; and, recordings of Mr. Seagrave's own works (whether recorded live in concert or not). Apart from the principal division into these two areas, no attempt has been made to impose any further kind of order.

As regards the live concert recordings, concerts by the Wenatchee Valley Symphony (in full, the Wenatchee Valley Symphony College-Community Symphony Orchestra) under Dr. Seagrave's direction are well represented. These include concerts in which renowned violinist Camilla Wicks Thomas was both concertmaster and occasional soloist (years 1972-75). A smaller number of recordings date from Dr. Seagrave's years at Alliance College in Pennsylvania, site of his first academic appointment.

Several of the recordings of Dr. Seagrave's own works represent anthology recordings of tracks compiled from various masters.

In the archival context, the problems of identification and description of non-commercial sound recordings are an inevitable result of hurried or inadequate description of recordings by their owners. Lacking the means for ready playback of unidentified or under-identified analog content, RTWSC personnel have opted to transcribe the provided descriptions as they appear, without presuming to interpret or to infer their meanings, except in those instances involving abbreviations whose meanings may safely be understood to be self-evident based either on common use or on internal evidence within the collection.

Sub-series A: 10" analog reels and 12" analog discs
Sub-series B: 7" analog reels
Sub-series C: 5" (and smaller) analog reels; and, compact discs
Sub-series D: Audio-cassettes

Series 6: Ephemera

Besides a handbill promoting the motion picture *Phantasm*, this series is comprised of several items that might be called the tools of the trade for a conductor: posters promoting concert performances, and a baton.

Series 7: Oversized Scores

While not technically constituting a series in and of itself, this series has been devised for filing convenience to accommodate those manuscripts whose dimensions surpassed the size of records storage containers normally used for the holdings of their respective series.

INVENTORY

Series 1: Original Compositions

Sub-series A: Vocal and choral works

Box 1

- folder 1 *After Sorrow's Night.*
For SATB a cappella. Text by Richard Watson Gilder.
Ink MS; 3 pages of music.
In caption of first page: December 25, 1949.
- folder 2 *Beyond Your Innocent Eyes.*
For SATB a cappella. Text by Rick Friday.
MS repro; 4 pages of music.
At foot of first page: ©April, 1969 Rick Friday and Malcolm Seagrave. All rights reserved.
- folder 3 *A Contemporary Pastoral.*
For SATB a cappella. Text by Ken Brady.
MS repro; 9 pages of music.
At first of first page: ©1968 Ken Brady and Malcolm Seagrave. All rights reserved.
- folder 4 *Country Sunday: Winter.*
For mezzo and piano. Text by Babette Deutch.
Ink MS; 3 pages of music.
- folder 5 [Two selections from] *The Frogs.*
Vocal score: for piano and voices. Words by Donovan Gray.
Pencil MS; 13 pages of music.
At foot of first page: Music ©Malcolm Seagrave, 1971.

No. 1. Overture — Xanthias' Lament.
- folder 6 *Joy.*
For solo voice and piano. Words by [Robinson] Jeffers.
Ink MS; 5 pages of music.
In caption of first page: 1947.
Accompanied by a pencil draft; 3 pages of music.
- folder 7 *Kyrie.*
For SATTB a cappella.
Pencil MS; two pages of music.

- folder 8 *The Lillies Will Tell!*
 For SATB a cappella. A musical narrative on the Polish folk ballad, “Stała nam sie nowina, Pani pana zabiła ...”. Continuity by Marion Moore Coleman; musical arrangements by MS.
 Published score. Cambridge Springs, Pennsylvania: Alliance College Publications, 1962. 14 pages.
 ! Accompanied by additional MS material believed to have been created for the same 1961 event as was the given published score. These additional materials are copies of Seagrave settings of other Polish folk songs.
- folder 9 *Motet: In Festo Apostolorum; and, Hosanna.*
 For SATB [sic] a cappella.
 Ink MS; 8 pages of music.
 Scribal MS.
- folder 10 *Smoky Valley.*
 For solo voice and piano. Words by Harry Ruby.
 Published score. New York: Mills Music, Inc., c1959. 3 pages.
- folder 11 *Tears and Cheers.*
 For TTBB a cappella. Text unattributed; possibly by Seagrave.
 MS repro; 3 pages of music.
 In caption of first page: 24 Aug 53.
 First line of text: Oh we love the halls of ivy, that surround us here today.
- folder 12 [Opus 4, nos. 2-4]
 For voice and piano.
 MS repro; 6 pages of music.
 At foot of each page of music: ©1959 Mills Music, Inc.
 Each of the three opus numbers signed Malcolm R. Seagrave and dated 1958.

Sub-series B: Chamber music

- folder 13 *Piano Trio/The Aardvark.*
 For piano, violin, and violoncello.
 Composer’s desktop publishing; score (32 pages of music) and two parts.
 Not dated.
- folder 14 *Adagio for String Quartet.*
 For two violins, viola, and violoncello.
 Ink MS; 2 pages of music.
 At end of score: M. Robert Seagrave 7/28/56 (Composed summer, 1947).
 Accompanied by drafts in pencil and in ink.

- folder 15 *An Antiphonal Fanfare.*
For ten brass instruments (two choirs, each having two B-flat trumpets, one horn in F, and two trombones).
Score (3 pages of music) and ten parts; Ozalid masters.
In caption of first page of score: Malcolm R. Seagrave 3/11/'57 (rev. 3/30/'57).
Accompanied by three MS repro copies of the score; and, by a pencil draft.
- folder 16 *Bosie's Tune.*
For violin and piano.
Score (3 pages of music) and violin part; pencil MS.
Score and part both dated 10/2/81.
Accompanied by Ozalid masters and MS repro copies.
- folder 17 *Duo for Trombone and Piano.*
For trombone and piano.
Several manifestations present; none is complete:
Score in Ozalid masters; 4 pages of music
Score in Ozalid masters; 3 pages of music
Pencil score; 15 pages of music
Trombone part in pencil
Variant title *Overture for Trombone and Piano* appears on one of the Ozalid masters.
- folder 18 *Clarinet Trio.*
For three B-flat clarinets.
Transposed score (7 pages of music) and two (not three) parts; pencil MS.
Score dated 1952.
One of the clarinet parts bears dedication: to Dave Dunton.
- folder 19 *Duo for violin and 'cello, opus 1, no. 2.*
For violin and violoncello.
Score (5 pages of music) ; Ozalid masters.
Dedication in caption of first page: to A. John Nastari.
At end of score: Completed at Laughlin Air Force Base, Del Rio, Texas on 19 January, 1956.
Accompanied by one MS repro copy of score.
- folder 20 *Four Dispositions.* Composer's manuscript, c1970.
For flute, B-flat, clarinet, horn in F, and bassoon.
Four parts; ink MS.
In caption of first page each score: Malcolm Seagrave (5/4/70).

I. Joyful — II. Wistful — III. Fearsome — IV. Satanic.

- folder 21 *In Memory of John Caldwell.*
Concertino for oboe and string quartet.
Score (29 pages of music) and five parts. Seatone Music, ©1995.
“John Caldwell quietly led a community of fledgling composers in Philadelphia for a generation. With affectionate mirth, he nourished the spirit of others who, as John, found purpose in beauty.”—dedication after title page of score.
Accompanied by a second copy of the set (score and parts); provenance: Fredric Fox.
- I. Eulogy — II. Elegy — III. Epiphany.
- folder 22 *Intermezzo for Violin and Piano.*
Score (two pages of music) and violin part; ink MS.
Dedication in caption of first page; to my friend, John Nastari.
Date in caption of first page; ca. April, 1949.
Accompanied by a pencil draft.
- folder 23 *Lento for String Quartet.*
For two violins, viola, and violoncello.
Score (5 pages of music); Ozalid masters.
In caption of first page: November, 1950; date at end of score: 1/8/’52.
Accompanied by two MS repro copies, bound.
- folder 24 *Passacaglia.*
For flute and violoncello.
Two parts; pencil MS.
Without date.
- folder 25 *A Piece for violin and piano.*
Score (three pages of music); ink MS.
Accompanied by a pencil draft.
Without date.
- folder 26 *Reflections.*
For violin and piano.
Score (5 pages of music); ink MS.
“Written for my mother - December 25, 1948”—on score’s title page.
- folder 27 *String Quartet, opus 1, no. 4.*
Piano reduction score (5 pages of music); ink MS.
Date in caption of piano reduction’s first page: 9/’50.
Accompanied by pencil drafts; the opus number appears on one of those.
- folder 28 *String Trio, opus 1, no. 3.*
For violin, viola and ‘cello.

Score (15 pages of music) and three parts; Ozalid masters.
Dedication in caption of first page of score: to Gerald Epperson.
At end of score: M. Seagrave 9/25/'56.
Accompanied by one MS repro copy of the score, bound.

- folder 29 *String Trio*, opus 1, no. 3.
For violin, viola and 'cello.
Pencil draft, sketched out across 19 pages of music, of which only the first eight pages constitute a coherent, numbered sequence.
- folder 30 *String Trio*, opus 1, no. 3.
For violin, viola and 'cello.
Three parts; Ozalid masters.
In a copyist's hand. Accompanied by MS repro copies.
- folder 31 *Theme and Twelve Variations*, opus 1, no. 1.
For unaccompanied violin.
Score (3 pages of music); MS repro.
Dedication in caption of first page: to my wife, Barbara.
Dated 3 Jan. 54.
Accompanied by pencil drafts.
- folder 32 *Trio Sonatina*.
For clarinet in A, violin and piano.
Dedication on score title page: to Donald Michalsky.
Score (21 pages of music) and two parts; MS repro.
At end of score: Malcolm R. Seagrave 11/9/'57.
Accompanied by MS writing book bearing pencil drafts.

Sub-series C: Orchestral works

Box 2

- folder 1 *Allegro Moderato*.
For orchestra.
Score (17 pages of music, incomplete); pencil MS.
Parts present (most are ink MS):
flute I / flute II / oboe I / oboe II / B-flat clarinet I / B-flat clarinet II / bassoon
I / bassoon II / F horn I / F horn II / F horn III / F horn IV / B-flat trumpet
I / B-flat trumpet II / trombone I / trombone II / bass trombone / violin I /
violin II / viola / 'cello / string bass.
Accompanied by Ozalid masters for the strings parts.
- folder 2 *Bassoon Concerto*.
For bassoon and orchestra.

Score (38 pages of music); ink and pencil MS.
On score title page: Eastman, 1951 (spring).
Accompanied by MS writing book in which a piano reduction score was written in pencil.

- folder 3 *Brandenburg Concerto No. 3 in G Major*, II (Grave). J. S. Bach; arranged Malcolm Seagrave.
Score (8 pages of music) and parts; ink MS.
At end of score: Malcolm Seagrave 1/11/76 (7:00 p.m.).
Parts present: violin I, II / violin III / viola I / viola II, III / violoncello I / violoncello II, III / bass / cembalo /
- folder 4 *Centrifuge*.
For chamber orchestra.
Pencil sketches.
- folder 5 *Centrifuge*, opus 1, no. 5.
For chamber orchestra.
Score (35 pages of music) and parts; Ozalid masters.
On score title page: Completed in Los Angeles, Calif., 12/15/'56.
Parts present: flute I / flute II (+ piccolo) / oboe I / oboe II / clarinet I / clarinet II / bassoon I / bassoon II / horn I / horn II / trumpet / trombone / timpani + misc. percussion / piano / violin I / violin II / violas / violoncello / Cb. [presumably contra-bass] /
- folder 6 *Centrifuge*, opus 1, no. 5
For chamber orchestra.
Parts; MS repro.
Annotated in pencil with performers' markings.
- folder 7 *Violin Concerto* [i.e., *Concerto for Violin and Orchestra*].
Reduction for violin with two pianos (11 pages of music, incomplete); pencil MS.
Accompanied by pencil MS of what appears to be the violin cadenza.
- folder 8 *Concerto for Violin and Orchestra*.
Score (27 pages of music); MS repro. Two copies, each bound.
Parts; MS repro.
Parts present: violin I (4) / violin II (3) / viola (3) / 'cello (3) / string bass (2) / flute I / flute II / oboe I / oboe II / B-flat clarinet I / B-flat clarinet II / bassoon I / bassoon II / horn I in F / horn II in F / horn III in F / horn IV in F / B-flat trumpet I / B-flat trumpet II / trombones I and II (2) / bass trombone / tuba / timpani / percussion / harp.
- folder 9 *Concerto for Violin and Orchestra*.
Score (27 pages of music) and parts; Ozalid masters.

- folder 10 *Dance Overture.*
 For orchestra.
 Score (26 pages of music); Ozalid masters.
 At end of score: orchestration completed 2:30 p.m. Sunday, October 6, 1968.
 M.S.
 Parts; ink MS.
 Parts present: flute + piccolo / oboe I / oboe II / clarinet in B-flat I / clarinet in B-flat II / bassoon I / bassoon II / horn I in F / horn II in F / trumpet I in B-flat / trumpet II in B-flat / trombone I (tenor) / trombone II (bass) / percussion I / percussion II / timpani / violin I / violin II / viola / violoncello / contrabass.
 Accompanied by one set of MS repro parts.
- folder 11 *Sinfonia.*
 For orchestra.
 Score (48 pages of music); pencil MS.
 Accompanied by copy of title page from his masters thesis.
 “Written in partial fulfillment of the requirements for the degree, Master of Music, Department of Composition, at the Eastman School of Music of the University of Rochester, Rochester, New York — April 4 1952.”—on score title page.
- folder 12 *Sinfonia.*
 For orchestra.
 Parts; ink MS.
 Parts present: flute I / flute II / piccolo / oboe I / oboe II / cor anglais / B-flat clarinet I / B-flat clarinet II / bass clarinet (B-flat) / bassoon I / bassoon II / horn I in F / horn II in F / horn III in F / horn IV in / trumpet I in B-flat / trumpet II in B-flat / trombone I / trombone II / trombone III (bass) / timpani / percussion.
- Box 3
- folder 1 *Symphony No. 1.*
 For orchestra.
 Two-piano score (41 pages of music, each movement paginated separately); pencil MS. Appended by additional pages of II (2 pages of music) and IV (5 pages of music).
 Accompanied by pages of pencil sketches, and by a set of repro pages of the two-piano score, marked up in pencil.
 N.B. Dr. Seagrave’s thesis composition for the Doctor of Musical Arts degree in composition at the Eastman School of Music.

 I. Allegretto — II. Lento sostenuto — III. Scherzo — IV. Finale.

folder 2

A Theme and Variations for Chamber Orchestra.

For chamber orchestra.

Two manifestations present:

Score (10 pages of music); ink MS.

In caption of page 1: M. Robert Seagrave 9/'49.

Score (8 pages of music); ink MS.

On title page: September, 1949.

Sub-series D: Keyboard works

folder 3

Four Dispositions.

For piano.

Score (8 pages of music); MS repro. Two copies.

Accompanied by a pencil draft (9 pages of music).

I. Joyful — II. Wistful — III. Fearsome — IV. Satanic.

folder 4

Sonata All'antico.

For organ.

Score (10 pages of music); Ozalid masters.

Dedication on title page: to Russell Wickmann.

Date on title page: Malcolm R. Seagrave 8/30/'60.

Accompanied by one MS repro copy.

folder 5

Take Us to Your Leader! March, opus 3, no. 4.

N.B. Suggested alternative titles, as per program notes: *Greetings, Earthpeople!*; or, *Greetings, People of Earth.* .

For organ, clarinet in C and drums.

Score (7 pages of music) and two parts; MS repro.

At end of score: Malcolm R. Seagrave 6/26/'58.

Accompanied by pencil draft; by a score for organ solo (3 pages of music);
and, by one copy of Seagrave's program notes, suggesting alternate
instrumentations.

Stamped at foot of first page of score: Copyright 1959 Mills Music, Inc.

folder 6

[Three piano solos], opus 3, nos. 1-3.

Three scores (each 2 pages of music); MS repro.

Each score stamped at foot of its first page: Copyright 1959 Mills Music, Inc.

Perpetual Polka (no. 1) — Tango (no. 2) — Waltz (no. 3).

Sub-series E: Winds and band works

- folder 7 *Hail Kiwanis (March)!*
For concert band.
Score (4 pages of music); Ozalid masters.
In caption of first page: Seagrave 23 Sept 53.
Accompanied by one page of pencil sketches.
- folder 8 *Music for Winds and Percussion.*
Score (34 pages of music) and parts; pencil MS.
At end of score: 1:15 p.m. 1/7/71.
At foot of last page of score: ©1972 All rights reserved. Malcolm Seagrave.
Parts present: piccolo / flute I / flute II / oboe / B-flat clarinet I / B-flat clarinet II / bassoon / E-flat alto saxophone I / E-flat alto saxophone II / B-flat tenor saxophone / B-flat bass clarinet / E-flat baritone saxophone / French horn I / French horn II / [French] horn III / trumpet I / trumpet II / trumpet III / trombone I / trombone II / tuba / percussion I / percussion II / timpani.
! Certain parts in MS repro format.
Accompanied by a pencil draft (11 pages of music, numbered 1-10, 102 [sic]); and, by one MS repro copy of the score.
- folder 9 *Ouvre Ton Coeur (Open Thy Heart).* Georges Bizet; arranged by Malcolm Seagrave.
For voice and band.
Score (15 pages of music) and parts; ink MS.
Parts present: flute I / flute II / oboes I and II / B-flat clarinet I / B-flat clarinet II / B-flat clarinet III / B-flat clarinet IV / B-flat bass clarinet / bassoons I and II / E-flat alto saxophone I / E-flat alto saxophone II / B-flat tenor saxophone / baritone saxophone / B-flat cornet I / B-flat cornet II / F horns I and II / F horns III and IV / trombone I / trombone II / trombone III / baritone / bass / timpani / percussion.
- folder 10 *Prelude in G minor*, opus 23, no. 5. Sergei Rachmaninoff; arr. Malcolm Seagrave.
For piano and band.
Condensed score (7 pages of music); pencil MS.
- folder 11 *San Francisco, California.*
For concert band.
Score (23 pages of music); pencil MS.
In caption of first page: Seagrave Labor Day 53.
Accompanied by pencil sketch.

Sub-series F: Stage works

- folder 12 *The Birthday of the Infanta.*
Opera in one act based upon a tale by Oscar Wilde. Libretto by Janet Lewis with Malcolm Seagrave.
- Libretto drafts and supporting documents.
- a. Synopsis (typescript, 6 pages), dated at end: Malcolm Seagrave 12/14/76
 - b. Libretto (typescript, 10 pages)
 - c. Libretto (typescript, 13 pages)
 - d. Libretto (typescript, 8 pages appended by one additional page), corrected and annotated in pencil
 - e. photocopy of NEA grant application (3 pages)
 - f. photocopy of Oscar Wilde story text
 - g. note to Seagrave from “Ed” (5 July 1977) (typescript, 1 page)
 - h. letter to Seagrave from “Ed” (19 July 1977) (handwritten, 5 pages)
 - i. photocopy of printed program from the world premiere performance, April 2, 1977, by the Hidden Valley Opera Ensemble.
! Handwritten comment by Malcolm Seagrave on program’s cover page: “Composed, orchestrated and copied between Dec. 26, 1976 and March 2, 1977, a total of 9 weeks! Much too fast, but”
 - j. Sundry other pages of dialogue (typescript, 8 pages altogether)
- folder 13 *The Birthday of the Infanta.*
Piano-vocal score (64 pages of music); pencil MS.
“Orig.”—rubric added in ink at head of page 1.
At end of score: Completed 2/10/77, 2:21 p.m. ©Malcolm Seagrave (musical rights).
- folder 14 *The Birthday of the Infanta.*
Pencil sketches.
- folder 15 *The Birthday of the Infanta.*
Piano-vocal score (64 pages of music); MS repro.
Bears additions and corrections in pencil and in ink.
- folder 16 *The Birthday of the Infanta.*
Piano-vocal score (64 pages of music); MS repro.
Bears additions in pencil.
- folder 17 *The Birthday of the Infanta.*
Opera in one act on a tale by Oscar Wilde. Janet Lewis Winters, librettist.
Full score (99 pages of music); MS repro.
At end of score: Completed 12:11 A.M. 3//77 Malcolm Seagrave.

- folder 18 *The Birthday of the Infanta.*
Full score (99 pages of music); MS repro.
Second copy.
- Box 4
- folder 1 *The Birthday of the Infanta.*
Full score (99 pages of music); MS repro.
Third copy.
Markings in pencil.
- folder 2 *The Birthday of the Infanta.*
Instrumental parts; MS repro.
Parts present: flute / oboe / B-flat clarinet / bassoon / percussion (2) /
harpsichord / violin I / violin II / viola / violoncello I / violoncello II /
contra-bass.
- folder 3 *The Fall of Freddie, the Leaf.*
On a story by Leo Buscaglia. Libretto by Richard Street.
Conductor's score. Seatone Music, c1989. 291 pages.
Unmarked copy.
- folder 4 *The Fall of Freddie, the Leaf.*
Sub-title on this copy: an entertainment in one act.
Piano-vocal score (128 pages of music); pencil MS.
At end of score: January 1, 1989.
- folder 5 *The Fall of Freddie, the Leaf.*
Sub-title on this copy: an entertainment in one act.
Piano-vocal score (125 pages of music); MS repro.
Sourced from pencil MS. in folder 4.
Pencil markings in pencil.
- folder 6 *The Fall of Freddie, the Leaf.*
Sub-title on this copy: an entertainment in one act.
Piano-vocal score (128 pages of music); MS repro.
Sourced from pencil MS. in folder 4.
At end of score: January 1, 1989.
- folder 7 *The Fall of Freddie, the Leaf.*
Instrumental parts: strings. Seatone Music, ©Malcolm Seagrave.
Parts present: violin I / violin II / viola / celli I, II / bass viol.
Parts bound.

- folder 8 *The Fall of Freddie, the Leaf.*
Instrumental parts: winds and percussion. Seatone Music, ©Malcolm Seagrave.
Parts present: flute / oboe (+ Engl. horn) / B-flat clarinet / bassoon / F horn / percussion / synth. I and II.
Parts bound.
- Box 5
- folder 1 *The Fall of Freddie, the Leaf.*
Pencil sketches.
- folder 2 *The Fall of Freddie, the Leaf.*
Libretto and supporting materials.
a. Libretto. Typescript, 10 pages marked “1st draft”
b. Repro of (a)
c. Libretto by Richard Street, based on story by Leo Buscaglia. ©1987 by Richard Street. Bound. Word-processed, 20 pages with two additional pages (1 and 10) tipped in. Pencil markings;
d. Photocopy of intended printed program for production by the Hidden Valley Opera
e. revised scenario, dated 2/11/87
f. Repro of story by Leo Buscaglia, Ph.D.
g. sundry loose libretto pages, some marked in pencil
- folder 3 *The Fall of Freddie, the Leaf.*
Electronic manuals:
a. Chroma instruction manual, ©CBS, Inc. 1982.
b. Chroma Expander performance manual, rev. 2.1.
c. Chroma Chart.
- folder 4 *The Fall of Freddie, the Leaf.*
Piano-vocal score, bound. Seatone Music, ©1989. 137 pages.
- folder 5 *The Fall of Freddie, the Leaf.*
Full score. Computer-generated and printed on a dox matrix printer. 224 pages, not separated.
- folder 6 *Oscar*: a musical drama based on major events in the life of Oscar Wilde.
Libretto and supporting materials.
a. synopsis (typescript, 5 pages) and libretto manuscript
b. scenario (typescript, 4 pages)
c. notes on Constance Wilde (typescript, 2 pages)
d. outline of scenes (typescript, 1 page)
e. lines assigned to Constance (typescript, 2 pages)
f. libretto manuscript

folder 7 *Oscar.*
Musical numbers in pencil MS; notes; and sketches.

Completed numbers include:
“What a funny little man you are” (3 pages)
“Please remember that you love me” (3 pages)
“Wouldn’t you?” (3 pages)

Projected numbers include:
“Up the wooden stairs to Bedfordshire” (pencil MS, 1 page; accompanied by typescript text)
“Marquess of Queensbury” (pencil MS, 1 page)

folder 8 *Sweeney Agonistes.*
Piano-vocal score with percussion. Pencil MS; 52 pages of music.
Without date.
MS is internally complete and ends conclusively with double-bar and *finis* rubric; no indications as to the occasion of this work.

folder 9 *Sweeney Agonistes.*
Additional MS material, including a bass part (6 pages).
Without date.

Sub-series G: Other manuscripts and sketches

Box 6

folder 1 Manuscripts and sketches, unidentified and/or (in some instances) incomplete.

Folder contains material for two projected stage projects:

- a. *Punch and Judy*: a new opera by Malcolm Seagrave and R. Wright Campbell; and,
- b. a synoptic sketch for a proposed Christmas opera in one act (title not then determined)

MS music material occasionally accompanied by items of correspondence and other documents.

folder 2 Manuscripts and sketches, unarranged and (in some instances) incomplete.

folder 3 Manuscripts and sketches, unarranged and (in some instances) incomplete.

folder 4 Manuscripts and sketches, unarranged.
Folder contains the pencil MS of a projected piano concerto arranged by Seagrave from Mozart’s Piano Sonata in A minor, K. 330.

Series 2: Works by Other Composers

Box 7

folder 1

B. & M., Inc. Two works present:

Anti-Baron American Flyboy.

For piccolo or melody saxophone in C, 4 horns, 2 trombones, tuba, timpani, percussion and piano.

Computer-generated score; 7 pages of music.

“The Baron Strides Again”

[harmonic lead sheet], transmitted by Xerox Telecopier; 6 pages of music.

Accompanied by a piano score of same title (computer-generated; 1 page, incomplete). ! Verso of latter provides a full-page list of “Malcolm’s Addresses 10/11/92” (i.e., his circle of contacts).

folder 2

Begg, Jr., John. *Pardon my Bliss.*

Vocal score (2 pages of music); MS repro.

At foot of page 2: M.S. 2/6/'84. Seagrave arrangement?

folder 3

Caldwell, Jon [i.e. John]. Five works present:

Fugue in e for 4 voices. — 1974

Score (3 pages of music); MS repro.

Fugue No. 1 in F.

Score (3 pages of music); MS repro.

Ratzen-Tanzen.

For marimba.

Score (10 pages of music); MS repro.

At end of score: Philadelphia, April, 20, 1994.

Romance for Oboe and Strings. — 1974

Score (9 pages of music); MS repro.

Swift Illusions.

For TTBB voices, B-flat clarinet and string bass.

Score (9 pages of music); MS repro.

Dedication at foot of first page: In loving memory of Robert J. Davis.

At end of score: January 16, 1994, Philadelphia, Pa. John M. Caldwell.

folder 4

Cole, Mervin. Two works present:

The Leaden-Eyed. — 1971

For SATB voices, two trumpets, trombone and bass trombone. Text by Vachel Lindsay.

Score (13 pages of music); MS repro.

First line of text: Let not young souls be smothered out before they do quaint deeds and fully flaunt their pride.

Set for Mixed Trio.

For flute, B-flat clarinet and violoncello.

Score (20 pages of music) and three parts; MS repro.

Title from violoncello part.

folder 5

Davis, Aaron B. *Kyrie.*

For SATB voices, chimes, guitars, drums, optional electric piano and optional soprano descant.

Score (7 pages of music); MS repro.

In caption of first page: ©1973 in the U.S.A by Aaron Davis All rights reserved.

“To Malcolm thanks for the help your student Aaron Davis”—composer’s inscription in ink on first page.

folder 6

Davison, John. Two works present:

Magnificat Planetarum. — 1974

For SA voices and piano.

Score (20 pages of music); MS repro.

Prepare Ye The Way of the Lord.

Evening or Advent anthem for SATB. Text: Luke III,4-6.

Score (4 pages of music); MS repro.

At end of score: August, 1975.

folder 7

Griffes, Charles T. *The Fountain of the Acqua Paola.*

New York: G. Schirmer, c1971.

No. III from the composer’s *Roman Sketches.*

Provenance: Nellie May Sloan.

folder 8

Guggenheim, Paul M.D. *Threnody.*

Score (28 pages of music) MS repro.

Title, dedication, and attribution on score’s title page appear as one continuous entity. Complete transcription: Threnody for my friend & colleague, Normal Simms, M.D., neurosurgeon, dead by his own hand, Æt 35, July 28, 1975 Symbolic Psychobiography in the form of a Dialog between Organ & Pianoforte, being Variations on: “How Lovely shines

the Morning Star” or Partita sopra: “Wie schön leuchtet uns der Morgenstern” / A.D. 8/6/75 Revised 1/9—10/76 Recopied, Etc., Sat. 2/19/77 by Paul Guggenheim, MD.

Dedication appears on verso of title page, preceding the start of the music.
Source of text (this information in caption of first page of music): I. Wie schön leuchtet uns der Morgenstern (after Phillipe Nicolaio (1556-1605); harmonization by J. S. Bach *371 Four-Part Chorales*, #278, p. 134, Ed Breitkopf).

folder 9

Guy, David. Two works present:

The Answer's No!

Words and music by David Guy.
Vocal lead sheet (2 pages of music); MS repro.

Let's Do What Lovers Do!

Words and music by David Guy.
Vocal lead sheet (2 pages of music); MS repro.

folder 10

Kohs, Ellis B. *Ten Little Pieces*.

For piano.
Score (6 pages of music); MS repro, bound.
Reproduced and bound by Independent Music Publishers, New York City.
Publisher's facsimile edition.
At end of score: E.B.K. 10-28-40 -- 12:15 AM.

folder 11

Meyer, Charles. Two works present:

Second String Quartet.

For two violins, viola and 'cello.
Score (24 pages); MS repro.
Dedication in caption of first page: To Malcolm Seagrave.
At foot of first page: Copyright March 17, 1972.
At end of score: Charles Meyer March 17, 1972 Greeley, Colo.

Sonata in One Movement.

For piano.
Score (8 pages of music); MS repro.

folder 12

Lasso, Orlando di. *I Know a Young Maiden Wondrous Fair*.

For SATB voices.
Boston: E.C. Schirmer Music Co., c1935.

folder 13

Michalsky, Donal R. Three works present:

Kyrie.

For TTBB voices a cappella.

Score (5 pages of music); pencil MS.

In caption of first page: Arr. of Miss Brevis orig. for mixed voices and winds.

At end of score: Jan 1954.

Pastorale.

For two violins.

Score (3 pages of music); MS repro.

At end of score: Donal R. Michalsky Schertz, Texas Sept. 4, 55.

“Variations” (of the chaconne type) on Chopin’s C minor Prelude (No. 20).

For piano.

Score (3 pages of music); MS repro.

In caption of first page: Donal Michalsky Xmas 1951.

Dedication on first page: To Ludwig Heymann.

folder 14

Myrow, Fredric. Four works present:

Four Songs in Spring (Vier Lieder im Frühling).

For soprano, flute, viola and two cellos. Texts by Heinrich Heine; translations by Fredric Myrow.

Score (16 pages of music) and two parts. Mills Music, c1960.

Parts for viola and Cello II are present; flute and Cello I parts lacking.

I. Wenn ich in Deine Augen seh’ (When I gaze deeply into your eyes) — II.

Im wunderschönen Monat Mai (In radiant wondrous May) — III. Das

macht den Menschen glücklich (That man is truly lucky) — IV. Am

leuchtenden Sommermorgen (On a glistening summer morning).

Handwritten note by WC on cover: “Close friend of Malcolm Seagrave”.

Genesis Concerto. Piano solo version.

Score (38 pages of music); MS repro.

At foot of title page: Copyright 1970 Myrow Music Co.

Dedication on title page: Dedicated To The Women In My Life----My

wonderful and patient wife, Beatrice / and my three beautiful

granddaughters, / Courtney Rebecca / Rachael Josefa / Elizabeth Ann.

I. In the Beginning (Creation) — II. And on the Seventh Day — III. Epilogue.

The River and I.

For voice and piano.

Score (5 pages of music); MS repro.

At foot of first page: Copyright 1959 Mills Music, Inc.

The River and I.

Arranged by Malcolm Seagrave for mixed voices (SATB) with piano accompaniment. Words by Jerry Gladstone.

Score (15 pages). Mills Music, ©1960. Two copies.

folder 15

Ray, Benny. Three works present:

"L.A."

Words and music by Benny Ray.

Vocal lead sheet (2 pages of music); MS repro.

Road Lovin' Man.

Words and music by Benny Ray.

Vocal lead sheet (2 pages of music); MS repro.

Why Did You Leave Me?

Words and music by Benny Ray.

Vocal lead sheet (2 pages of music); MS repro.

folder 16

Riggs, Jim. Five works present:

String Quartet No. 1.

For two violins, viola, violoncello.

Score (17 pages of music); MS repro, bound.

Date on title page: Dec. 1975.

Accompanied by composer's handwritten letter to Seagrave, dated 6-3-76.

1. Prelude and Fugue — 2. Chorale — 3. Humoresque — 4. Elegie.

Sonata for Vibraphone and Percussion.

For vibraphone, piano, snare drum, tenor drum, small triangle, suspended cymbal, tambourine, bass drum.

Score (21 pages of music); MS repro.

Date on title page: March '75.

Accompanied by the printed program of a recital performance by the

Contemporary Music Ensemble, Eastern Washington State College, May 25, 1976.

Upon Observing the Clouds over Icycle Ridge.

For string quartet and percussion (chimes, tambourine, snare drum, triangle, cymbal, gong).

Score (23 pages of music); MS repro.

Date in caption of first page: December, 1974.

Variations on a Theme by Béla Bartók.

For piano.

Score (6 pages of music); MS repro.

Theme adapted from No. 75 “Triplets” from book III of the Mikroskosmos.
At foot of first page of music: ©4/8/74, Jim Riggs. All rights reserved.

Variations on a Theme by Béla Bartók.

For band.

Score (36 pages of music); MS repro, bound.

At foot of title page: “The six variations © (in piano form) Jim Riggs,
4/8/1974. All rights reserved.

Accompanied by the printed program from a concert performance of this work
by the Eastern Washington State College Wind Ensemble (without date).

- folder 17 Seagrave, Margaret. *The Sandman’s Christmas Lullaby*.
Words and music by Margaret Seagrave.
For voice and piano.
Score (2 pages of music); ink MS.
- folder 18 Sparks, Randy, founder-director. *The New Christy Minstrels Tall Tales! Choral Album*.
A collection of choral arrangements transcribed faithfully from their third
Columbia record album ...by John Brimhall.
Score (64 pages of music). ©1963 by Cherrybell Music Publishing Co.
- folder 19 Swisher, Gloria. *Siciliana*.
For piano.
Score (2 pages of music); MS repro.
Dedication in caption of first page: to Donovan Gray.
At end of score: Caracas, Venezuela February, 1963.
- folder 20 Seagrave, Malcolm, editor. *Songs of Tau Kappa Epsilon*.
For voice with piano accompaniment.
Score (27 pages). Publisher’s information lacking.
“Revised Edition, 1966”.
- folder 21 Thomson, Randall. *Choose Something Like a Star*. From *Frostiana*.
For mixed voices with piano accompaniment. Words by Robert Frost.
Vocal score (12 pages). Boston: E.C. Schirmer Music Company, c1959.
- folder 22 Tosh [Stephen]. *Carmel Suite – I. Point Lobos*.
For orchestra.
Parts; MS repro.
Parts present: violin I / violin II / viola / violoncello / bass / flute I / flute II /
oboe I / oboe II / B-flat clarinet I / B-flat clarinet II / bassoon I / bassoon II
/ horn in F I / horn in F II / horn in F III / horn in F / IV / harp / percussion.
Composer’s full name not provided, nor the date nor circumstances of
composition.

folder 23 Tosh [Stephen]. *Carmel Suite – II. Night Life*.
For wind ensemble.
Parts; MS repro.
Parts present: four flutes / alto saxophone in E-flat I / alto saxophone in E-flat II / tenor saxophone in B-flat I / baritone saxophone in E-flat / trumpet in B-flat I / trumpet in B-flat II / trumpet in B-flat III / trumpet in B-flat IV / trombone I / trombone II / trombone III / trombone IV / drums / electronic bass /
Composer's full name not provided, nor the date nor circumstances of composition.

folder 24 Tosh [Stephen]. *Carmel Suite – IV. Back Again*.
For orchestra.
Parts; MS repro.
Parts present: violin I / violin II / viola / violoncello / bass / flute I / flute II / 4 flutes (III, IV, V, VI from stage band) / oboe I / oboe II / clarinet in B-flat I / clarinet in B-flat II (double bass clarinet) / bassoon I / bassoon II / alto saxophone I and II / baritone saxophone / trumpet in B-flat III and IV / horn in F I and II / horn in F III and IV / piano/harp / percussion
Composer's full name not provided, nor the date nor circumstances of composition.

Box 8

folder 1 Tosh, Stephen. Three works present:

Cheek Fugue.

For piano four hands. Based on "Cheek to Cheek" by Cole Porter.
Score (7 pages of music); MS repro.
At end of score: December 24, 1975.

Earth Song.

For orchestra.
Parts; MS repro.
Parts present: violin I / violin II / viola / cello / string bass / horns III and IV / horns III and IV / percussion, piano and Hammond organ.

Songs for an Angel.

For soprano and piano. Texts by Norma Ring.
Score (13 pages of music); computer-generated.
At foot of first page: ©1994 by Publisher.
At end of score: Dec. 8, 1993.
I. The Poet — II. Disruption — III. Hallelujah!.

folder 2 Wilson, Gloria. *Vocalise*.
For voice and piano.

Score (3 pages of music); MS repro.
Dedication in caption of first page: to Sharon Bennett.

folder 3 Wade, Dell. *Theme and Variations*, op. 8
For piano.
Score (18 pages of music); MS repro.
Dedication on title page: dedicated to Malcolm Seagrave.
At end of score: 3/27/76.

folder 4 White, Michael. [A work in two movements; its title not discernible]
For piano.
Score (7 and 6 pages of music, respectively); MS repro.
Year 1959 indicated in caption of first page of I.
Accompanied by a press clipping (*The Seattle Times*, Wednesday, February 21, 1962), with photo, promoting the composer as Composer-in-Residence in the Seattle Public Schools.

I. March — II. Nocturne.

Series 3: Personal Papers

Sub-series A: Various papers and correspondence

Box 8

folder 5 Papers from the file of Malcolm's father, inventor Marshall Seagrave.

folder 6 Papers from the file of Malcolm's father, inventor Marshall Seagrave.

folder 7 Registration of copyright over musical setting of *The Fall of Freddie, The Leaf*; registration effective Oct. 30, 1997.

folder 8 Copies of collected poetry and prose, including poem "Advance" by Robert Seagrave; and, Malcolm Seagrave's copy of "Because I Loved Him: The Life and Loves of Lillie Langry" by Noel B. Gerson (William Morrow & Company, 1971).

folder 9 Biographical information and publicity
Contents include three business cards; and, one copy of a curriculum vitae.

folder 10 Other documents, not elsewhere described:
Seagrave family tree;
eulogy delivered by Malcolm Seagrave for composer Henry Holt (October 4, 1997);

a plan for a project string quartet project (“a foil for the composer’s fiercely romantic leanings”); published obituary for composer colleague Fredric Myrow; and, several musical cartoons/caricatures, including the Sunday color printing of the *Peanuts* strip, June 1st, 1958 (“And here’s her answer. ‘Dear Lucy . . . never fall in love with a musician.’ Hmmmm . . . I kind of suspected that . . .”).

- folder 11 Family history. Typescript, 64 pages.
“Written by Grace Allen Connell, Will Connell’s mother & cousin to Marshall Seagrave, Malcolm’s father. References how the Allens raised Marshall in early 1900s. California, early 1960s.”—WC handwritten comment on page 1.
- folder 12 Master of Music diploma, University of Rochester, 1952.
In commemorative blue folder.
- folder 13 Roster of Personnel, Lecture Recital by Malcolm Seagrave.
Work: Concerto in B-flat (Dumbarton Oaks) by Igor Stravinsky
Date: May 9, 1961, 8:15 P.M.
Place: Cutler Union (large auditorium)
- folder 14 Career Objectives. Typescript, 1 page.
(Constitutes part III of a longer document.)
- folder 15 Outline of projected costs for a production of *Freddie* in the then-USSR (1 page).
Accompanied by a 3.5” diskette bearing text matter.
- folder 16 Mr. Seagrave’s account of a visit to El Salvador. Two copies (each 9 pages), appearing under varying titles:
“What I did on my Christmas vacation” (provenance: Fredric Fox).
“How I spent my Christmas vacation” (provenance: Will Connell).
- folder 17 Correspondence, 1957-1990
- folder 18 Correspondence, 1991-1999
- folder 19 Correspondence, not dated as to year.
- folder 20 Official documents. Contents:
one signed copy of Mr. Seagrave’s Last Will and Testament;
the instrument of appointment of Durable Power of Attorney for Health Care Decisions, signed by Mr. Seagrave on 6 June 2000;
the instrument of appointment of Durable General Power of Attorney, signed by signed by Malcolm on 6 July 2000;

and, Mr. Seagrave's Certificate of Death, executed and certified in the County of Monterey, 8 January 2001.

Sub-series B: Publicity and programs

Box 9

- folder 1 Press clippings, 1952, 1963, 1964
- folder 2 Press clippings, 1967, 1970, 1973
- folder 3 Press clippings, February through April, 1974
- folder 4 Press clippings, May through July, 1974; January, 1975
- folder 5 Press clippings, May, 1975; 1976
- folder 6 Press clippings, 1977, 1979, 1981
- folder 7 Press clippings, 1982, 1984, 1987
- folder 8 Press clippings, 1997, 1998
- folder 9 Programs, 1957-1960.
- folder 10 Programs, 1961-1965.
- folder 11 Programs, 1966-1970.
- folder 12 Programs, 1971-1975.
- folder 13 Programs, 1976 – 1985.
- folder 14 Programs, 1986 – 1990.
- folder 15 Programs, 1991 – 2000.
- folder 16 Programs, undated as to year.
- folder 17 Reviews written by Malcolm Seagrave.
 - Santa Cruz County Symphony Orchestra, 2/5/88 (draft, 2 pages);
 - Max Van Egmond/Linda Burman-Hall/Nohema Fernandez, February 14, 1988 (draft, 2 pages);
 - Monterey County Symphony, October 11, 1987 (draft, 2 pages);
 - Monterey Symphony, March 21, 1999 (draft, 1 page);

Tong-il Han, piano, December 1987 (published, 2 pages);
Joyce Jones, organ (published, 2 pages);
Boston Chambers Players (published, 1 page).

- folder 18 Oversized Photographs.
a. The five members of Aviary. B&W, 11 x 8.5”
b. Malcolm Seagrave (portrait). B&W, 7.5 x 9.5”. Mounted on matte
c. Malcolm Seagrave driving tractor. Color 9.5 x 7.5”
d. Malcolm Seagrave (portrait). B&W, 11 x 13.5”
- folder 19 Oversized Photographs.
Four prints by Malcolm Seagrave, mounted on matte.
- folder 20 Oversized photograph.
Malcolm Seagrave on the podium, likely a rehearsal. B&W, 8.5 x 11”
- folder 21 Chevigny, Hector. *Lost Empire*.
Oregon: Binford and Mort, c1965.
Inscribed by Will Connell for Malcolm Seagrave.

Series 4: Photographs

Sub-series A: 8 x 10” sleeves

Box 10

- folder 1 Malcolm Seagrave in concert dress with baton. Color. Undated. Photo by Jim Doll (Wenatchee, WA).
- folder 2 Malcolm Seagrave as a young adult; bespectacled. B&W. Undated.
- folder 3 Malcolm Seagrave as a young adult. B&W. Undated.
- folder 4 Malcolm Seagrave with conductor’s baton. B&W. Undated. Photo by Jim Doll (Wenatchee, WA).
- folder 5 Malcolm Seagrave in his maturity. B&W. Undated.
- folder 6 Malcolm Seagrave with camera, outdoors in winter. Color. Undated.
- folder 7 Malcolm Seagrave; interior shot. Color. Undated.
- folder 8 Malcolm Seagrave. Color. Undated.
- folder 9 Malcolm Seagrave (same attire as photo in sleeve 8). Color. Undated.

- folder 10 Malcolm Seagrave (same attire as photo in sleeve 8). Color. Undated
- folder 11 Malcolm Seagrave in concert dress with baton. Color. Undated. Photo by Jim Doll (Wenatchee, WA).
- folder 12 Malcolm Seagrave (same attire as photo in sleeve 8). Color. Undated.
- folder 13 Malcolm Seagrave as a young adult (likely senior portrait). B&W. Undated.
- folder 14 Contact sheet of three images: Malcolm Seagrave holding conductor's baton. B&W. Undated.
- folder 15 Malcolm Seagrave as a young adult (likely senior portrait). B&W. Undated. *Duplicate of photo in sleeve 13.*
- folder 16 Four individuals with pianist Miss Siedgreniewska; Malcolm Seagrave (bespectacled) at far right. B&W. 1964.
- folder 17 From left to right, Dr. Malcolm Seagrave, Ruth Slenczynska, and and Dr. Parcinski. B&W. September 19th, 1965. Photo by Blair Matejczyk (Cambridge Springs, PA).
- folder 18 Malcolm Seagrave conducting a young persons' chorus in a gymnasium amidst holiday decorations. B&W. Undated.
- folder 19 Malcolm Seagrave with a student at the piano. B&W. Undated.
- folder 20 Malcolm Seagrave leading an orchestral rehearsal in a classroom; solo pianist in foreground. B&W. Undated.
- folder 21 Malcolm Seagrave acknowledging applause with soloists; orchestra in pit in foreground and chorus on risers in background. B&W. Undated.
- folder 22 Joint meeting of the Circle K Club of Alliance College (Cambridge Springs, Pennsylvania) and the Kiwanis Club of Cambridge Springs, Pennsylvania. B&W. Undated. Photo by Blair Matejczyk (Cambridge Springs, Pennsylvania).
- folder 23 Rich Bryons, a student of Malcolm Seagrave and also drummer of group Aviary. Color. Undated.
- folder 24 Cesar Garcia at the seacoast. Color. Undated.
- folder 25 Cesar Garcia at the seacoast. Color. Undated.
- folder 26 Cesar Garcia at the seacoast. Color. Undated.

- folder 27 Cesar Garcia at the seacoast. Color. Undated.
- folder 28 Brad Love, student of Malcolm Seagrave and member of group Aviary. B&W. Ca. 1975.
- folder 29 Brad Love, student of Malcolm Seagrave and member of group Aviary. B&W. Ca. 1975.
- folder 30 Davall [sic] Poole, student of Malcolm Seagrave and rock organist. Color. 1980s.
- folder 31 Ruth Slenczynska, pianist (publicity photo, International Artists, Paris, Tennessee). B&W. Undated. Photo by James J. Kriegsmann, New York.
- folder 32 Ruth Slenczynska, pianist (publicity photo, International Artists, Paris, Tennessee). B&W. Undated. *Photographer's name at lower left; not entirely discernible.*
- folder 33 Camilla Wicks with violin: close-up of her face. B&W. Undated.
- folder 34 Contact sheet of 15 shots of the members of group Aviary on a beach. Color. Undated.
- folder 35 The five members of rock group Aviary. B&W. Undated.
- folder 36 The five members of rock group Aviary performing at The Club. Color. May 9, 1975.
- folder 37 The members of rock group Aviary during set-up at a venue. B&W. Undated.
- folder 38 Contact sheet of 15 shots of the members of rock group Aviary; ten shots are portraits of Brad Love. Color. Undated.
- folder 39 Contact sheet of six shots of the members of rock group Aviary at the seacoast. Color. Undated.
- folder 40 Contact sheet of fifteen shots capturing two members of rock group Aviary, posing with a pet snake. Color. Undated.
- folder 41 Portrait of one member of rock group Aviary. Color. Undated.
- folder 42 Portrait of one member of rock group Aviary. Color. Undated.
- folder 43 Unidentified young man; likely a student of Malcolm Seagrave. Color. Undated.
- folder 44 Portrait of an unidentified man; formal pose. B&W. Undated.

- folder 45 Three-quarter shot of an unidentified young man; likely a student of Malcolm Seagrave. B&W. Undated.
- folder 46 Portrait of one member of rock group Aviary. Color. Undated.
- folder 47 Unidentified young woman. B&W. Undated. Photo by Bernard of Hollywood.
- folder 48 Unidentified woman in her maturity. Color. Undated.
- folder 49 Unidentified young woman (same as in photo in sleeve 47). B&W. Undated. Photo by Bernard of Hollywood.
- folder 50 Unidentified man posing with violin. B&W. Undated.
- folder 51 Exterior shot of Malcolm Seagrave's home in Carmel, California. Color. Undated.
- folder 52 Flora. Color. Undated. Photo likely by Malcolm Seagrave.
- folder 53 Flora. Color. Undated. Photo likely by Malcolm Seagrave.
- folder 54 Flora. Color. Undated. Photo likely by Malcolm Seagrave.
- folder 55 Landscape at sunset. Color. Undated. Photo likely by Malcolm Seagrave.
- folder 56 Mountain landscape in winter. Colo. Undated. Photo likely by Malcolm Seagrave.
- folder 57 Cesar Garcia at the seacoast. Color. Likely 1980s.

Sub-series B: 5 x 7" sleeves

Box 11

- folder 1 Malcolm Seagrave, seen from behind, conducting an ensemble. Color. Undated.
- folder 2 Malcolm Seagrave with two unidentified women; exterior shot. Color. Undated.
- folder 3 Malcolm Seagrave at Calico Ghost Town, California. Color. Ca. 1962.
- folder 4 Malcolm Seagrave; exterior shot among animals. Color. Undated.
- folder 5 Malcolm Seagrave, seen from behind, conducting an ensemble. (Same venue as photo in sleeve 12/1.) Color. Undated.

- folder 6 Malcolm Seagrave; exterior shot among animals (same location as photo in sleeve 12/4). Color. Undated.
- folder 7 Malcolm Seagrave; interior shot. Color. Ca. 1985.
- folder 8 Malcolm Seagrave, seen from behind, conducting an ensemble. (Same venue as photo in sleeve 12/1.) Color. Undated.
- folder 9 Malcolm Seagrave, seen from behind, conducting an ensemble. (Same venue as photo in sleeve 12/1.) Color. Undated.
- folder 10 Malcolm Seagrave, seen from behind, conducting an ensemble. (Same venue as photo in sleeve 12/1.) Color. Undated.
- folder 11 Malcolm Seagrave conducting an orchestra, possibly the Wenatchee Valley Symphony Orchestra. B&W. Undated.
- folder 12 Malcolm Seagrave conducting an orchestra, possibly the Wenatchee Valley Symphony Orchestra. B&W. Undated.
- folder 13 Malcolm Seagrave conducting an orchestra, possibly the Wenatchee Valley Symphony Orchestra. B&W. Undated.
- folder 14 Malcolm Seagrave and unidentified man, possibly a student. Color. Undated.
- folder 15 Malcolm Seagrave, at piano, leading an ensemble rehearsal. B&W. Undated.
- folder 16 Malcolm Seagrave, at piano, leading an ensemble rehearsal. B&W. Undated.
- folder 17 Cesar Garcia in a formal pose. Color. Undated.
- folder 18 Cesar Garcia. Color. Undated; photo processed in May, 1993.
- folder 19 Cesar Garcia during trip to El Salvador in the 1980s. Color.
- folder 20 Unidentified venue captured in sleeve 12/1. Color. Undated.
- folder 21 Unidentified young couple. Color. Undated.
- folder 22 Unidentified young woman. Color. Undated.
- folder 23 Unidentified group of three seated at table. Color. Undated.
- folder 24 Unidentified group of three seated at table (cf. photo in sleeve 12/23). Color. Undated.

- folder 25 Unidentified photo memorial with flowers. Color. Undated.
- folder 26 Birthplace of Malcolm Seagrave, Tracy, California. Color. Undated.
- folder 27 Wave at the seashore. Color. Undated. Photo likely by Malcolm Seagrave
- folder 28 Seascape. Color. Undated. Photo likely by Malcolm Seagrave.
- folder 29 Seascape with flora in foreground. Color. Undated. Photo likely by Malcolm Seagrave.
- folder 30 Flora. Color. Undated. Photo likely by Malcolm Seagrave.
- folder 31 Flora. Color. Undated. Photo likely by Malcolm Seagrave.
- folder 32 Landscape: lake setting with hills in distance, seen at sunset. Color. Undated. Photo likely by Malcolm Seagrave.
- folder 33 Flora. Color. Undated. Photo likely by Malcolm Seagrave.
- folder 34 Waterscape; wave in foreground. Color. Undated. Photo likely by Malcolm Seagrave.
- folder 35 El Salvador. Color. Undated.
- folder 36 El Salvador. Color. Undated.
- folder 37 El Salvador: market scene. Color. Undated.
- folder 38 El Salvador: children. Color. Undated.
- folder 39 El Salvador. Color. Undated.
- folder 40 El Salvador. Color. Undated.
- folder 41 El Salvador. Color. Undated.
- folder 42 [? El Salvador] Color. Undated. *Cf. green license plate.*
- folder 43 [? El Salvador]. Color. Undated. *Cf. USA flags and green license plates.*
- folder 44 Seashore. Color. Undated.
- folder 45 Flora. Color. Undated.
- folder 46 Flora. Color. Undated.

folder 47 Seashore, with waves in distance. Color. Undated.

folder 48 Flora. Color. Undated.

folder 49 Flora. Color. Undated.

Sub-series C: 4.5 x 5.5" sleeves

Box 12

folder 1 Malcolm Seagrave, bespectacled; formal shot (? graduation). Identical to photo in sleeve 10/2. B&W. Undated.

folder 2 Malcolm Seagrave. B&W. Undated.

folder 3 Malcolm Seagrave. B&W. Undated.

folder 4 Malcolm Seagrave. Color. Undated.

folder 5 Malcolm Seagrave as a young adult; identical to photo in sleeve 10/3. B&W. Undated.

folder 6 Malcolm Seagrave. Color. Undated.

folder 7 Malcolm Seagrave wielding conductor's baton. Color. Undated. Photo by Jim Doll (Wenatchee, Washington).

folder 8 Malcolm Seagrave wielding conductor's baton. Color. Undated. Photo by Jim Doll (Wenatchee, Washington).

folder 9 Malcolm Seagrave posing with conductor's baton. Color. Undated. Photo by Jim Doll (Wenatchee, Washington).

folder 10 Malcolm Seagrave in his darkroom. Color. Undated. (Photo processed in 1977.)

folder 11 Malcolm Seagrave. B&W. Undated.

folder 12 Malcolm Seagrave, standing at roadside in a rural area. Color. Undated.

folder 13 Malcolm Seagrave; exterior shot. B&W. Undated.

folder 14 Malcolm Seagrave on a sandy beach. Color. Undated.

- folder 15 Malcolm Seagrave, in concert garb, standing among some unidentified people (post-concert reception?). Color. Undated.
- folder 16 Malcolm Seagrave, on podium, acknowledging an unidentified soloist (her back to the camera). Color. Undated.
- folder 17 Group shot of five people; Malcolm Seagrave, in concert garb, at far right. Color. Undated.
- folder 18 Malcolm Seagrave, bespectacled, as a young adult; identical to photo in sleeve 10/2. B&W. Undated.
- folder 19 Malcolm Seagrave. Color. Undated.
- folder 20 Malcolm Seagrave, seated; exterior shot. Color. Undated.
- folder 21 Camilla Wicks, with violin. B&W. Undated.
- folder 22 Camilla Wicks, with violin. B&W. Undated.
- folder 23 Camilla Wicks, with violin. B&W. Undated.
- folder 24 Camilla Wicks, with violin. B&W. Undated.
- folder 25 Brad Love; exterior shot. Color. Undated.
- folder 26 Cesar Garcia, in distance, among a gathering of people. Color. Undated.
- folder 27 Gathering of seven unidentified people outside a house. B&W. Undated.
- folder 28 Unidentified man, seated, with dog. Color. Undated.
- folder 29 Unidentified woman (server in apron) presenting bottle of wine. Color. Undated.
- folder 30 Unidentified man (server in apron) uncorking bottle of wine. Color. Undated.
- folder 31 Unidentified woman seated at desk with scores open in front of her. Color Undated.
- folder 32 Margaret Seagrave (Malcolm's mother) with cat. Color. Ca. 1985.
- folder 33 Bird perching on antenna. Color. Undated.
- folder 34 Dog on a large divan. Color. Undated.
- folder 35 Unidentified artwork. Color. Undated.

- folder 36 Two unidentified servers, the same man and woman captured in photos in sleeves 12/29 and 12/30. Color. Undated.
- folder 37 Unidentified server, the same woman captured in photo in sleeve 12/29. Color. Undated.
- folder 38 Unidentified server, the same woman captured in photo in sleeve 12/29. Color. Undated.
- folder 39 Unidentified man with two dogs (cf. 12/28 and 12/34). Color. Undated.
- folder 40 Landscape. Color. Undated.
- folder 41 Ocean shoreline. Color. Undated.
- folder 42 Seal at the coastline. Color. Undated.
- folder 43 Coastline. Color. Undated.
- folder 44 Seagull. Color. Undated.
- folder 45 Landscape. Color. Undated.
- folder 46 Mountain landscape. Color. Undated.
- folder 47 Malcolm Seagrave's desk. Color. Undated.
- folder 48 Rolls-Royce motor vehicle of vintage model. Color. Undated.

Series 5: Sound Recordings

Sub-series A: 10" analog reels and 12" analog discs

Box 13

- item 1 Two Brad [Love] Songs.
10" reel.
CD service copy of this content generated by Matthew D. Guarnere (Rochester, New York) in January 2014; separated to box 21.
- item 2 *Aviary.*
Ten tracks (four on side 1; six on side 2).
LP ©1979 CBS Records. "Property of CBS / Demonstration only / not for sale".—label on second side of jacket.

- item 3 *First Symphony* / Malcolm Seagrave.
Eastman-Rochester Orchestra; Howard Hanson, conducting.
April, 1961.
Side A: 1st movt.
Side B: 2nd, 3rd, 4th movts.
12" disc
Service copy generated by the ESM Recording Arts department.
- item 4 *Centrifuge* / Malcolm R. Seagrave.
10" reel
- item 5 *Phantasm*. Original Motion Picture Soundtrack:
LP. Varèse Sarabande VC 81105.
*CD service copy of this content generated by Matthew D. Guarneri
(Rochester, New York) in January, 2014; separated to box 21.*
- item 6 Music of Malcolm Seagrave:
Scherzo and March from *First Symphony*;
Excerpt from *Phantasm*;
Aerial Landscape;
Bosie's Theme from *Oscar*.
10/3/82.
10" reel
- item 7 "I Hardly Ever See Him Now" [from] *Oscar*.
10" reel
- item 8 [Four numbers from] *Oscar*:
(1) Bosie's Theme
(2) Bosie: "What a funny little man"
(3) Constance: "Tell me now"
(4) De Profundis (Prison)
10" reel
- item 9 Quest, June 1979.
10" reel
- Box 14
- item 1 Quest, June 1979.
10" reel
- item 2 Quest – II Basic Tracks.
10" reel

- item 3 Quest
10" reel
- item 4 Seagrave: *Variations [for Violin Alone]*
Camilla Wicks, violinist
10" reel
- item 5 8-track Master: *Aerial Landscape* and "*When We Were Young*"
10" reel

Sub-series B: 7" analog reels

Box 15

- item 1 Alliance College Chorus (1/7/64)
Christmas
- item 2 Wenatchee Strings (WVSO) Baroque Program (Seagrave conducting)
December 1972.
- item 3 Wenatchee Valley Symphony / Malcolm Seagrave, conductor.
February 27, 1972
Brahms: Symphony No. 2 in D
- item 4 Sunday "dress" rehearsal (beginning w/ Mozart 40 -- IV)
- item 5 Wenatchee Symphony / Seagrave 1971
Sunday Nov. 7 performance
1st half:
Mozart Magic Flute Overture
Mozart Symphony 40
- item 6 Wenatchee Symphony / Seagrave 1971
Sunday Nov 7 performance
2nd half:
Handel *Water Music*
Gloria Wilson Swisher *Concerto for Clarinet and Orchestra*
(Gary Oules, clarinet soloist)
- item 7 Wenatchee Symphony / Malcolm Seagrave, conductor.
(1) Magic Flute Overture / Mozart
(2) Symphony No. 40 in g minor / Mozart
(3) Water Music Suite / Handel-Harty (-Seagrave)
(4) Concerto for Clarinet and Orchestra / Gloria Wilson Swisher
Gary Oules, clarinet soloist

MASTER

- item 8 W.V.C-C. Symphony Orch. / Malcolm Seagrave, cond.
SIDE I:
(1) 2/28/71 Carmen Suite No. 2 / Bizet
(2) 2/2871 Concert Piece for bassoon & strings / Phillips (Dennis Michel, soloist)
(3) 2/28/71 Centrifuge for small orch / Seagrave
SIDE II:
(1) The Lark Ascending / Vaughan Williams (Camilla Wicks Thomas, soloist)
(2) 1952 (?)
- item 9 Wenatchee Valley College-Community Symphony Orchestra Concert.
November 11, 1969.
- item 10 Wenatchee Valley College-Community Symphony Orchestra Concert. November 26, 1968.
- Box 16
- item 1 Wenatchee Valley Symphony
Side One:
(1) Brandenburg Concerto #5 / J. S. Bach
Beth Ward, flute; Camilla Wicks Thomas, violin; Stephen Tosh, harpsichord
(2) Horn Concerto No. 3 / Mozart
Fred Easter, French horn
INTERMISSION
(3) Intro - Allegro for flute, clarinet harp and strings / Ravel
Nancy van Winkle flute; Caroline McKee; clarinet; Camille Peterson, harp
(4) First Symphony / Malcolm Seagrave
Malcolm Seagrave, Conductor
- item 2 Wenatchee Valley Symphony
Malcolm Seagrave, conductor
SAME CONTENT AS THAT OF item 1 IN THIS BOX
- item 3 CARMINA BURANA
- item 4 Wenatchee Valley College Collegiate Chorus
- item 5 Alliance College Chorus: Xmas (Kolendi.)
- item 6 Alliance College Chorus: Xmas music ("Lo How a Rose," etc.)
- item 7 Wenatchee Beethoven 9th

- item 8 Wenatchee Valley Collegiate Chorus: Rehearsal.
- item 9 Wenatchee Valley Symphony. February 9, 1975
 Malcolm Seagrave, conductor
 ROSSINI: William Tell Overture
 MOZART: Piano Concerto (K. 467) in C major
 Brad Love, pianist
 BRAHMS: *Fourth Symphony*
- item 10 Wenatchee Symphony 2/9/75
 Malcolm Seagrave, conductor
**same content as item 9, above*
- item 11 THE WENATCHEE SYMPHONY / Malcolm Seagrave conducting
 2/9/75
**same content as item 9, above*
- item 12 Wenatchee Valley Symphony MOZART CONCERT 5/19/74
 REQUIEM / Orchestra with W.V.C. Collegiate Singers and soloists
 “1st part of Kyrie is from recording made from above stage. Switches to other
 recording (from out in audience) in middle of movement. (2nd recording
 started 1/2 step high.)”
 JUPITER SYMPHONY / “Sorry! First 1 3/4 movements are 1/2 step high due
 to malfunction of machine!”
- item 13 Wenatchee Valley Symphony Concert 5/19/74
presumed to hold same content as item 12, above
- Box 17
- item 1 CARMINA 1973 (Wenatchee, Wa.)
- item 2 CARMINA BURANA.
- item 3 WVC Symphony Master
- item 4 Wenatchee Symphony Concert. Seagrave 10/29/72 Both sides
- item 5 Wenatchee Symphony Concert. Seagrave 10/29/72 Both sides
- item 6 *Song of Democracy*. May 1970
- item 7 2 Concerts M.S. Apr. 6/76. “MASTER”

Box 18

- item 1 Wenatchee Valley Symphony, November 2, 1975.
- item 2 Earl Robinson
- item 3 Sibelius: *Violin Concerto*.
Camilla Wicks, violinist with Radio Stockholm (Ehrling), 1951.
- item 4 February 28, 1971. 1st Half.
(printed program for this event in box 9/12)
- item 5 *Birthday of The Infanta*. H.V. 4.77

Box 19

- item 1 *Birthday of the Infanta*. April 3, 1977. Two performances:
Side 1: Evening performance
Side 2: Afternoon performance
- item 2 *Infanta*. (2nd recording with noises.)
Originally accompanied by press clipping "A World Premiere at Hidden Valley"; separated to box 9/13.
- item 3 [Performing forces and date not cited]
(1) Centrifuge / Seagrave
(2) Symphony Serena / Paul Hindemith (III)
(3) Sym. no. 2 (Strings) / Honegger (last movt)
(4) War Requiem / Britten (Libera mei to concl.)
- item 4 Two works by Dr. Malcolm Seagrave
(1) Centrifuge for orchestra (1956)
The Redlands University-Community Orchestra / Dr. Marvin Tritt, cond.
(1957)
(2) *String Trio*, Op. 1, No. 3
Anita van Heers, vn; William Major, vla; Lynne Cawley, vlc (1957)
- item 5 *Centrifuge*; and, *Trio Sonatina*.
- item 6 *Music for Winds and Percussion*
- item 7 *Organ Sonata*.
- item 8 *Sonata All'Antico*. Steven Tosh, organist.
- item 9 *String Trio* (original.)

(2) Centrifuge (1956)	116-209
(3) Four Dispositions (1970)	211-287
(4) Sonata All' Antico (1961)	289-402
(5) First Symphony (1960)	404-648
(6) String Trio (1956)	651-837
(7) Music for Winds and Percussion (1971)	840-926
(8) Dance Overture (1968)	929-994
(9) Violin Concerto (1961) 1st movt, opening only	997-1049

item 9 Compositions by Malcolm Seagrave:
Same selections indicated as for reel 8, above.
 Container marked OFFICE COPY.

item 10 Studio Concert (Trio Sonatina)

item 11 [Two selections indicated]
 Variations for violin alone / Seagrave
 Roman Carnival Overture / Berlioz (SU Orch.)

item 12 Shippich–Seagrave Production (Light Show.)

Sub-series C: 5" (and smaller) analog reels and compact discs

Box 21

item 1 *Centrifuge* for orchestra / Malcolm R. Seagrave.
 Recorded by Redlands Orchestra (March 22, 1958)
 4" reel

item 2 *Centrifuge* / Seagrave. 3/22/58
 5" reel

item 3 Seagrave, comp [oser?]
 5" reel
 Side 1: Adagio & Fugue. Douglas D. Nott
 Side 2: Centrifuge. Malcolm Seagrave.
 Side 2. Elegy. William Wood
 Spokane Symphony 3/28/74
*[the given side numbers crossed out in red and indicated as 2,1,2,
 respectively]*

item 4 *Duo for Violin and 'Cello* / Robert Seagrave.
 5" reel

- item 5 *Theme and Variations for Violin Alone.*
5” reel
- item 6 *Intermezzo in A major / Brahms.* Malcolm Seagrave,
5” reel
- item 7 *Phantasm.* Original Motion Picture Soundtrack.
Music by Fred Myrow and Malcolm Seagrave. 16 tracks.
Varèse Sarabande VC 81105 Stereo
CD
- item 8 Two BRAD songs
CD service copy of content on 10” reel, box 13/1

Sub-series D: Audio-cassettes

Box 22

- item 1 *Piano Trio – The Aardvark.*
(Mosaic 1.5, Yamaha PF85) Mac.
Recorded 6/19/97.
I. Allegro non troppo — II. Adagio.
- item 2 [*The Birthday of the*] *Infanta.* March 30, 1977.
- item 3 SIDE A. *The Birthday of the Infanta.* April 3, 1977.
SIDE B. Stacey Phelps, violinist.
- item 4 SIDE A. [*The Birthday of the*] *Infanta.* March 31, 1977.
SIDE B. “Repeat”
- item 5 [*The Birthday of the*] *Infanta.*
- item 6 *Concertino for Oboe and String Quartet* (In Memory of John Caldwell).
John Mack, oboe soloist; The Rackham String Quartet.
I. Eulogy — II. Elegy — III. Epiphany.
Recorded 6/19/97.
“MASTER w/ talk”
- item 7 *Evolutions Sampler:* Seagrave and Hirsch, c1986.
- item 8 *Evolutions.* Seagrave and Hirsch.
- item 9 SIDE A. SeaSampler II (master, c1987)
SIDE B. [*The Fall of*] *Freddie, the Leaf.* Excerpts.

- item 10 *The Fall of Freddie, the Leaf*. “First run-through of voices with keyboards. HVMS 12/30/90”
- item 11 Ann’s Special [*The Fall of*] *Freddie the Leaf* Sampler. c1987
- item 12 [*The Fall of*] *FREDDIE* [*the Leaf*]
- item 13 CALDWELL #1
- item 14 SIDE A. (1) *In Memory of John Caldwell*. 1995
 I. Eulogy — II. Elegy.
 John Mack, oboe; Rackham [String] Quartet.
- (2) Synthesizer version.
 I. Eulogy — II. Elegy — Epiphany.
- (3) *Piano Trio: The Aardvark*.
 Mosaic 1.5 Yamaha Pf 85 Mac.
 SIDE B. I. Allegro non troppo — II. Adagio.
- item 15 *In Memory of John Caldwell*.
 Mack + Rackham [String] Quartet 6/17/96.
- item 16 *In Memory of John Caldwell*.
 I. Eulogy — II. Elegy.
- item 17 *Oscar: A Musical Drama* by Malcolm Seagrave.
 (1) Bosie’s Theme
 (2) “Funny Little Man”
 (3) Constance: “Tell me Now!”
 (4) De Profundis
- item 18 *Oscar: A Musical Drama*. (4 Musical Excerpts, c1984) by Malcolm Seagrave.
- item 19 *Oscar (Wilde.)*
 (1) Bosie’s Theme
 (2) “Funny Little Man”
 (3) Constance: “Tell me Now!”
 (4) De Profundis
- item 20 Quest 1/79
 Working Hard
 Alone in your Heart
 Ocean Song

Northern Lights
Queen of Pain*
Music: Jeff Workman
Lyric: Chuck Bramlet
*Music & Lyric: Jeff Workman

- item 21 Quest 1/79
Working Hard
Alone in your Heart
Ocean Song
Northern Lights
Queen of Pain*
Music: Jeff Workman
Lyric: Chuck Bramlet
*Music & Lyric: Jeff Workman
- item 22 SeaSampler (Music of Malcolm ©86)
- item 23 *Sweet Savage Love / Seagrave.*
- item 24 Malcolm's Music Sampler No. 1, ©1983.
- item 25 Synth Sampler No. 1B (jingles) ©1983.
- item 26 Synth Sampler No. 1B (jingles) ©1983.
- item 27 Synth Sampler No. 1B (jingles) ©1983.
- item 28 Seagrave ©1981.
- item 29 Wenatchee Valley Symphony [Orchestra] / Malcolm Seagrave, cond. 11/2/75.
SIDE A. Haydn: Sym. No. 104
Sibelius: Swan of Tuonela (Fred Fox, Eng. hornist)
At conclusion of Sibelius Applause, flip to Side B for Rachmaninoff.
SIDE B. Rachmaninoff: Piano Concerto No. 2 (Camille Peterson, piano soloist)
- item 30 Wenatchee Valley Symphony [Orchestra] / Malcolm Seagrave, conductor.
2/22/76
SIDE A. Bach: Brandenburg Concerto No. 3
Mozart: Violin Concerto K. 218 (David Pollitt, soloist)
SIDE B. Gould: American Salute
Hanson: Second Symphony ("Romantic")
- item 31 CHANGE: A Journey of Love.
Words: Nadya Giusi; Music: ©Malcolm Seagrave. ©1987.

item 32 Music of Malcolm Seagrave (c. 10/03/82).
No track listing.

Series 7: Ephemera

Box 23

item 1 Poster:
M. Seagrave conducts the Wenatchee Valley Symphony Feb. 27 1972.
14 x 20"; scrolled.

item 2 Dance Overture / Malcolm Seagrave. — 8/'68
For orchestra.
Full score; MS repro.
Scrolled.
Printed by Cameo Music Reproduction, Hollywood, California.

item 3 Baton. White plastic with wooden handle; measures 13.5 inches in length.

Series 8: Oversized Scores

Box 24

folder 1 Music manuscripts. Various pages, not all of which bear titles.

folder 2 Arrangements in manuscript:

Goodbye. Words and music by Brad Love; orch. by Malcolm Seagrave.
Full score (5 pages of music); pencil MS.

The Snow is Falling. Words and music by Brad Love; orch. by Malcolm Seagrave.
Full score (3 pages of music); pencil MS.

Puddles. Words and music by Brad Love; arr. and orch. by Malcolm Seagrave.
Full score (7 pages of music); pencil MS.

Soaring. [Words and music by Brad] Love; [orch. by Malcolm Seagrave].
Full score (6 pages of music); pencil MS.

The Snow is Falling. Words and music by Brad Love; arr. and orch. by Malcolm Seagrave.
Full score (3 pages of music); pencil MS.
At end of score: May, 1978. M.S.

B.W.B.B. (i.e., *Boogie Woogie Bugle Boy*).

For orchestra.

Full score (13 pages of music); pencil MS.

I.T.M. (i.e., *In the Mood*).

For orchestra.

Full score (17 pages of music); pencil MS.

St. L.B.M. (i.e., *St. Louis Blues March*).

For orchestra.

Full score (27 pages of music); pencil MS.

folder 3

Arrangements in manuscript:

I Will Hear / Love. [Presumably orch. by Malcolm Seagrave.]

Full score (3 pages of music); pencil MS

Aviary.

Mystic Sharon / Love. [Presumably orch. by Malcolm Seagrave.]

Full score (6 pages of music); pencil MS.

Aviary.

1

Average Boy / Love. [Presumably orch. by Malcolm Seagrave.]

Full score (8 pages of music); pencil MS.

Aviary.

Anthem for the U.S.A. / Love. [Presumably orch. by Malcolm Seagrave.]

Full score (10 pages of music); pencil MS.

Aviary.

Puddles / Love. [Presumably orch. by Malcolm Seagrave.]

Full score (7 pages of music); pencil MS.

Aviary.

Close As You Can Get / Love. [Presumably orch. by Malcolm Seagrave.]

Full score (9 pages of music); pencil MS.

Aviary.

Box 25

folder 1

[*First Symphony*.]

For orchestra.

Full score (79 pages of music); MS repro.

At end: Malcolm R. Seagrave. 2:18 PM 3/1/'60.

I. Allegretto — II. Grave angoscioso — III. Scherzoso — IV. Finale. Alla marcia.

- folder 2 Ten posters promoting concerts by the Wenatchee Valley Symphony and/or the Wenatchee Valley College-Community Symphony Orchestra / Malcolm Seagrave, Musical Director and Conductor.
- folder 3 *Sinfonia*. — 1951
For orchestra.
Full score (48 pages of music) and strings parts; Ozalid masters.
On title page of score: written in partial fulfillment of the requirements for the degree, Master of Music, Department of Composition, at the Eastman School of Music of the University of Rochester, Rochester, New York — April 4, 1952.
Parts present: Ist [sic] violins / 2nd violins / viola / cello / basses /
Accompanied by three MS repro copies, two of which are bound, and one of which (bound) bears performance markings in red ink.
- folder 4 *Centrifuge*, opus 1, no. 5.
For chamber orchestra.
Full score (35 pages of music), bound; MS repro. Two copies.
On title page: Completed in Los Angeles, Calif., 12/15/'56.
- folder 5 *Modal Prelude* / Charles Meyer.
For orchestra.
Full score (38 pages of music); MS repro, bound.
Dedication in caption of first page: To Richard Bourassa.
At end of score: Charles Meyer Greeley, Colorado December, 1972 (Master's Thesis for School of Music, University of Northern Colorado).
- folder 6 *Genesis Concerto* / Josef Myrow.
For piano and orchestra.
Full score (22 pages of music); MS repro, bound.
This score comprises the first movement only (In The Beginning).
On title page: Copyright ©1971 Myrow Music Company, West Hollywood, California.
- Box 26 *The Fall of Freddie, the Leaf*.

Performing materials. Full score (six copies) and Piano-vocal score (nine copies), all spiral-bound.
- Box 27 *The Fall of Freddie, the Leaf*.

Instrumental parts, each spiral-bound.