

ROBERT W. MOLS COLLECTION

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*(Left) Sgt. Robert Mols with other members of the US Army Air Force band during USAF tour (ca. 1942–1946);
(Right) Dr. Robert Mols at Del Mar College, Corpus Christi, TX (1948–52). Photographs provided by Jeff Mols.*

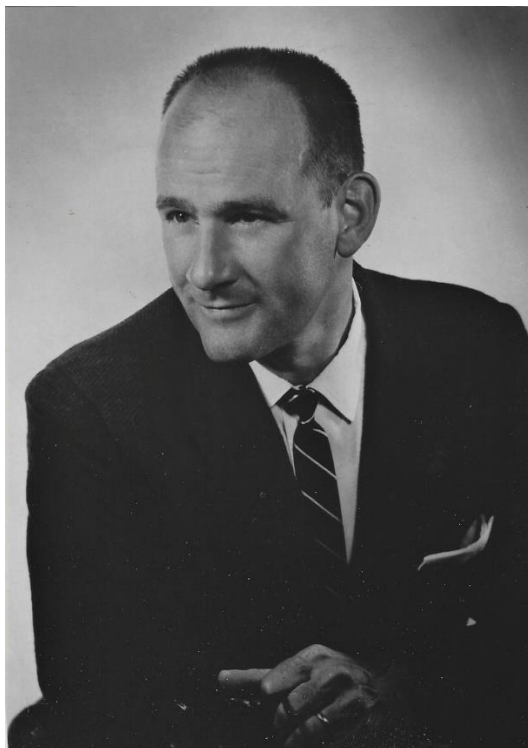
TABLE OF CONTENTS

Description of the Collection	3
Description of Series	6
Inventory	7

DESCRIPTION OF THE COLLECTION

Accession no. 2012/10/1
Shelf location: M4A 3,1
Physical extent: 0.3 linear feet

Biographical sketch



Photograph provided by Jeff Mols.

Robert William Mols, composer and conductor, was born in Buffalo, New York, on September 24, 1921. After graduating from Fosdick-Masten Park High School in Buffalo, Mols matriculated at the Eastman School of Music, earning a bachelor's degree in 1943. He enlisted in the United States Army Air Force in 1942 and through the duration of WWII played the flute in the Air Force Band and served one year as the band's assistant director. Following his military service, he returned to Eastman to pursue graduate studies; for his master's degree (1946), Mols completed a thesis titled "The Use of the Piccolo in the Orchestra between 1800 and 1850."

From 1948–1952, Mr. Mols held a faculty appointment at Del Mar College in Corpus Christi, TX, after which he briefly performed as a member of the Sauter-Finegan Orchestra. In 1953, Mr. Mols was appointed to the newly formed music department of the State University of New York at Buffalo as a full-time assistant professor to teach theory and flute and direct the student orchestra and bands. Over the duration of his 32-year career at SUNY-Buffalo, Mols headed the theory and instrumental divisions; he also founded the University at Buffalo

Woodwind Quartet. During his extensive tenure, the Music Department hosted prestigious visits by such ensembles as the Slee Beethoven Quartet and also hosted annual composers-in-residence, including Aaron Copland, Ned Rorem, and Carlos Chavez. In 1956, Mr. Mols composed “Victory March,” which was adopted as the campus fight song and performed on the occasion of every football game.

Mr. Mols returned to Eastman as a mature student and, in 1962, earned the Ph.D. in composition, studying under Howard Hanson and Wayne Barlow, as well as the Eastman School’s Performer’s Certificate for flute performance. During the 1961–62 season, the Eastman-Rochester Symphony Orchestra performed one movement of Robert Mols’s dissertation composition *Symphony No. 1*, with Dr. Howard Hanson, conductor. The performance was given under the auspices of the ESM’s annual Festival of American Music.

Outside of his campus appointment, Dr. Mols maintained a private flute studio for over 40 years. Additionally, after receiving a grant to study conducting at the prestigious Mozarteum at the University of Salzburg in Austria, conducting was a mainstay of his professional life. In 1958, he founded the Western New York Youth Orchestra, which was the outgrowth of four orchestral workshops for high school students that had been held annually from 1954–1957 under the joint sponsorship of the SUNY-Buffalo’s music department and the Buffalo Philharmonic Orchestra. Mols also founded and directed the Cheektowaga Symphony and served as music director and conductor of the Genesee Symphony Orchestra (Batavia, New York).

Dr. Mols’s numerous publications include *20 Concert Studies from the Works of J. S. Bach* for flute (Southern Music, 1966); the series *20 Modern Duets*, variously for clarinet, for flute, and for saxophone (Almitra Music); *Sonata for Flute and Piano* (JP Publications, 1977); and *Excursion* for flute choir (Zalo Publications, 1980). He retired from SUNY-Buffalo in 1985, whereupon he was granted Professor Emeritus status.

A resident of Williamsville, New York, Dr. Mols died on November 29, 2013, at the age of 92. He was survived by his widow Grace (*née* Jaeger), his three children, five grandchildren, and six great-grandchildren. A movement from his Sonata for Flute was performed at his memorial service on December 13, 2013.

Provenance

The collection was the gift of Dr. Mols and was received by the Sibley Music Library in October 2012.

Scope and content note

The collection is comprised of the greater number of Dr. Mols’ original compositions, all of which are represented in Ozalid masters.

Restrictions and use

No restrictions have been placed on access. The provisions of the U.S. Copyright Law and its revisions do attend Dr. Mols' original compositions, and the written consent of his surviving family will be required before reproductions in any format will be granted.

Associations

The Robert W. Mols Collections is one of a growing number of manuscript collections reflecting the exemplary work of composer-graduates of the Eastman School of Music. In that number are the collections of Wayne Barlow (BM 1934, MM 1935, PhD 1937), John La Montaine (BM 1942), William Bergsma (BA 1942, MM 1943), Rayburn Wright (BM 1943), Louis Angelini (MM 1960, PhD 1968), and Michael Isaacson (PhD 1979), among others.

DESCRIPTION OF SERIES

The holdings are arranged in one series, comprised of manuscripts and/or manuscript facsimiles. The compositions are arranged in alphabetical order by their given titles.

INVENTORY

Box 1

- folder 1 *Andante and Allegro*. For orchestra. — 1962
Full score. Fair copy (Ozolid masters; ink MS). 34 pages of music.
- folder 2 *Andante and Allegro*. For orchestra. — 1962
Instrumental parts. Fair copy (Ozolid masters; ink MS). 21 parts (47 pages of music, total).
- folder 3 *Cantilena*. For solo oboe, harp, and strings. To Ronnie. — 1966
Full score. Fair copy (Ozolid masters; ink MS). 10 pages of music.
Instrumental parts. Fair copies (Ozolid masters; ink MS). 7 parts (14 pages of music, total).
- folder 4 *Commix*. For band. Dedicated to Nicholas A. Poccia and the Miami University Symphonic Band. — 1974
Full score. Fair copies (Ozolid masters; ink MS). 36 pages of music.
- folder 5 *Concertino*. Dedicated to Manuel Alvarez and the Sweet Home Junior High School Band.
Instrumental parts. Fair copies (Ozolid masters; ink MS). 29 parts (61 pages of music, total).
- folder 6 *Enchainment*. For saxophone quartet. To the Amherst Saxophone Quartet. — 1981
Full score. Fair copy (Ozolid masters; ink MS). 16 pages of music.
Instrumental parts. Fair copies (Ozolid masters; ink MS). 4 parts (12 pages of music, total).
- folder 7 *Fantasia on a Gregorian Theme*. For wind quintet. — 1954
Full score. Fair copy (Ozolid masters; ink MS). 5 pages of music.
Instrumental parts. Fair copies (Ozolid masters; ink MS). 5 parts (10 pages of music, total).
- folder 8 *Hallucinations*. For flute choir. — no date
Full score. Fair copy (Ozolid masters; ink MS). 6 p. of music (numbered 7-12).
Instrumental parts. Fair copies (Ozolid masters; ink MS). 5 parts (5 pages of music, total).
- folder 9 *Improvisation*. For solo trumpet. To David Kuehn. — 1988
Score. Fair copy (Ozolid masters; ink MS). 2 pages of music.

- folder 10 *Miniatures and Coda*. For flute choir. — 1969
 1. Chorale — 2. Canon — 3. Circus — Coda.
 Full score. Fair copy (Ozalid masters; ink MS). 18 pages of music.
 Instrumental parts. Fair copies (Ozalid masters; ink MS). 5 parts (15 pages of
 music, total).
- folder 11 *Mosaics*. For saxophone quartet. — 1987
 Instrumental parts. Fair copies (Ozalid masters; ink MS). 4 parts (14 pages of
 music, total).
 Accompanied by set of reproduction parts (MS repro). 4 parts (13 pages of
 music, total; 1 page of tenor part lacking).
- folder 12 *Serenade*. For E-flat alto saxophone and strings. — 1975
 Pages of music are lacking; only the title page and instrumentation list are
 extant (Ozalid masters; ink MS). 2 pages of text.
- folder 13 *Sonata for Flute and Piano*. — 1949
 Piano score. Fair copy (Ozalid masters; ink MS). 18 pages of music.
 Flute part. Fair copy (Ozalid masters; ink MS). 5 pages of music.
- folder 14 *Spanish Dance*. For wind quintet. — 1956
 Full score. Fair copy (Ozalid masters; ink MS). 4 pages of music.
 Instrumental parts. Fair copies (Ozalid masters; ink MS). 5 parts (10 pages of
 music, total).
- folder 15 *Symphony No. 1*. For symphony orchestra. — 1961
 Full score. Fair copy (Ozalid masters; ink MS). 80 pages of music.
- folder 16 *Symphony No. 1*. For symphony orchestra. — 1961
 Instrumental parts. Fair copies (Ozalid masters; ink MS). 20 parts (112 pages
 of music, total).
- folder 17 *Symphony No. 2*. For symphony orchestra. — 1967
 Full score. Fair copy (Ozalid masters; ink MS). 50 pages of music.
- folder 18 *Symphony No. 2*. For symphony orchestra. — 1967
 String and percussion parts (violin I; violin II; viola; cello; double bass;
 percussion). Fair copies (Ozalid masters; ink MS). 6 parts (28 pages of
 music, total).
- folder 19 *Three for Eight*. For flute, oboe, clarinet, trumpet, two horns, piano, and
 percussion. — 1970
 I. Slow — II. Exhibition — III. Fast
 Full score. Fair copy (Ozalid masters; ink MS). 21 pages of music.

folder 20

Three for Eight. — 1970

I. Slow — II. Exhibition — III. Fast

Instrumental parts. Fair copies (Ozalid masters; ink MS). 8 parts (26 pages of music, total).