THE R. MURRAY SCHAPER PAPERS

Accession 1977-7

MUS 85

INVENTORY

prepared by
Myra Grimley Dahl

National Library of Canada
Ottawa
1987
**CONTENTS**

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Biography</td>
<td>iii</td>
</tr>
<tr>
<td>Introduction</td>
<td>iv</td>
</tr>
<tr>
<td>Archival Inventory</td>
<td>viii</td>
</tr>
<tr>
<td>Index to titles of R. Murray Schafer's musical works</td>
<td>ix</td>
</tr>
<tr>
<td><strong>MUSICAL WORKS SERIES</strong></td>
<td></td>
</tr>
<tr>
<td>a) Dated (except <em>Patria</em> works)</td>
<td>1</td>
</tr>
<tr>
<td>b) <em>Patria</em> I to IV</td>
<td>20</td>
</tr>
<tr>
<td>c) Undated works and miscellaneous items</td>
<td>27</td>
</tr>
<tr>
<td><strong>TAPES SERIES</strong></td>
<td></td>
</tr>
<tr>
<td>a) Musical works (except <em>Patria</em> works)</td>
<td>29</td>
</tr>
<tr>
<td>b) <em>Patria</em> I to IV</td>
<td>34</td>
</tr>
<tr>
<td>c) Interviews</td>
<td>36</td>
</tr>
<tr>
<td>d) Talks</td>
<td>37</td>
</tr>
<tr>
<td>e) Miscellaneous</td>
<td>38</td>
</tr>
<tr>
<td><strong>LITERARY WORKS SERIES</strong></td>
<td></td>
</tr>
<tr>
<td>a) For R. Murray Schafer's books</td>
<td>39</td>
</tr>
<tr>
<td>b) Miscellaneous</td>
<td>40</td>
</tr>
<tr>
<td><strong>CORRESPONDENCE SERIES</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>41</td>
</tr>
<tr>
<td><strong>CONCERT PROGRAMMES SERIES</strong></td>
<td></td>
</tr>
<tr>
<td>(including some brochures)</td>
<td></td>
</tr>
<tr>
<td>a) Musical works (except <em>Patria</em> works)</td>
<td>43</td>
</tr>
<tr>
<td>b) <em>Patria</em> I to IV</td>
<td>45</td>
</tr>
<tr>
<td>c) Musical works, miscellaneous</td>
<td>45</td>
</tr>
</tbody>
</table>
### CLIPPINGS SERIES

| a) Musical works (except Patria works) | 46 |
| b) Patria I to IV | 48 |
| c) Books (and booklets) | 48 |
| d) Projects | 49 |
| e) Miscellaneous | 50 |

### DIARIES AND NOTEBOOKS SERIES (Restricted) | 51 |

### OTHER DOCUMENTS SERIES

| a) Miscellaneous documents | 52 |
| b) Posters | 53 |
| c) Ten Centuries Concerts (Concert programmes and clippings) | 54 |

Appendix 1

Related materials | 58

Appendix 2

Shelf List | 59

In 1972, Schaefer's music was performed in a concert at the University of Toronto. Schaefer's music was also included in the University's 1972-73 season, featuring works by various composers. The University of Toronto's Institute of International Studies includes Schaefer's music in its curriculum, and the music is also performed at various concerts and recitals throughout the year.

In addition to his work as a composer, Schaefer has published several articles on music theory and composition. His writings have appeared in various academic journals, and he has presented several papers at international music conferences. Schaefer's research interests include the history of music, the development of new musical forms, and the relationship between music and society.

Schaefer has also been involved in the promotion of contemporary music, and he has served on the boards of several music organizations. He has been a member of the Canadian Music Centre and has contributed to its activities. Schaefer has also been active in the promotion of new music in Canada and has contributed to the establishment of the Canadian Music Centre, which is dedicated to the promotion and dissemination of contemporary music.

Schaefer's music has been performed by many ensembles and orchestras throughout North America and Europe. His works have been recorded on several CD labels, and his music is available online through various music distribution platforms.

Schaefer's music is characterized by its use of non-traditional forms and techniques, and its exploration of the relationship between music and the visual arts. His compositions often incorporate elements of visual art, dance, and theatre, creating a multimedia experience for the listener. Schaefer's music is known for its complexity, and it often requires a high level of technical skill from the performers.

Schaefer's music has been awarded numerous prizes and grants, and he has received several commissions from various organizations. His compositions have been featured in many concerts and festivals, and he has been invited to give lectures and workshops at various universities and music institutions.

Schaefer's music is widely regarded as one of the most important figures in the promotion and development of contemporary music in Canada. His contributions to the field have been recognized through numerous awards and honours, and he is highly respected for his dedication to the advancement of music in Canada.

INTRODUCTION

The R. Murray Schafer Papers described in this inventory document aspects of his activity from ca. 1944 to 1984. Without a doubt, the core of this fonds is the large number of musical manuscripts covering the period from his earliest compositions through to his yet-to-be-completed Patria series of works (Nos. I to IV are found here) and other musical-theatrical works on a grand scale.

Included among the early musical manuscripts are some little-known works such as Partita (1955), and Petit Divertissement Angevin, (1958), inscribed "mostly from piano compositions of 1952-53," as well as glimpses of some of his later monumental works. For instance, foreshadowings of Apocalypsis: Credo and St. John's Vision (1976-77) and the Patria series (begun ca. 1965) may be found even in such early works as If Ye Love Me (1950), inscribed "from St. John XIV...", and Haddon Hall (undated) - this latter being music for a play written when the composer was about 18 years old. Some of his early works also portray deference, though with a hint of jocularity, to the classical tradition through such titles as A Bit of Saucy Mozart and The Handel Bounce.

The musical manuscripts are enhanced by the inclusion of 67 magnetic tapes, principally of performances of his works, and by evidence of his contributions to the academic and literary worlds through his teaching and writings. Documentation includes drafts of literary works, reviews, press clippings, and extracts from periodicals relating to such activities as the World Soundscape Project which he instigated. There are also about ten tapes of interviews which formed the basis for his book, British Composers in Interview, done mostly while he was living in London, England, ca. 1958-61. Concert programmes relate not only to concerts of his own works but also to Ten Centuries Concerts (Toronto) of which he was founding President in 1961. Some correspondence is included though much of it is in photocopy form. As might be expected, artwork is plentiful throughout his musical and literary manuscripts.
One suspects that from an early age Schafer deliberately aspired to make his mark as a composer. He may also have been one of those rare individuals who, while in the process of creating his works, understood that music historians in the future might wish to study his manuscripts. Most are meticulously annotated to include dates of completion, notes as to their intent and in some cases even an indication of how long the work took to compose (in hours and minutes). Researchers will be delighted to note for instance that Dolce-Vivace, 1951, is inscribed: "My first composition - Inspired by Scarlatti sonatas."

ACCESSION 1977-7

The papers described in Accession 1977-7 were acquired by the National Library of Canada from Schafer principally in 1977 and 1984, though items were received between these dates. Researchers wishing to know precise dates when certain undated or amended documents were received will need to consult staff and examine acquisition files in the Music Division since these dates cannot readily be determined from records available.

ARRANGEMENT OF MUSICAL AND LITERARY MANUSCRIPTS

To facilitate access to these works and permit the future insertion of anticipated additions, these manuscripts have been arranged in a chronological order dictated by the date of the earliest dated item. All variants of the same work, from early sketches and drafts through to the final version, have been grouped under this date.

Researchers should note, therefore, that a work under a specific date may span a number of years. For example, the musical work Five Musical Lectures. A Music Lesson... appears under the date 1953, since that is the date of the earliest dated draft. Schafer revised this work a number of times over the next years and in 1956 he gave it the title (and published it as) Three Contemporaries: Benjamin Britten, Paul Klee, Ezra Pound. In 1957 he titled it, Benjamin Britten: A Distinguished Composer - Paul Klee: From the Diaries - Ezra Pound: His Pilgrimage, and it was published as such in 1974. Despite the fact that more than one title has been given by the composer (in this case 6) all variants from 1953 to 1974 are grouped under the date 1953.
INDEX BY TITLE

Researchers who wish access to Schafer's musical manuscripts by title are directed to the alphabetical "Index to Titles of R. Murray Schafer's Musical Works" found at the beginning of the inventory.

DATES

Where a date is not given by the composer, it has either been provided in square brackets or has been entered as an undated item depending on what other information was available either within the Papers themselves or in other standard reference sources. Question marks within square brackets indicate an element of uncertainty about the date. Manuscripts that could not be dated at all are to be found at the end of the MUSICAL WORKS SERIES in alphabetical order and their titles, where given, can also be found in the alphabetical index.

NOTE CONCERNING TRANSFERRED TAPES

The only material removed from physical storage with the R. Murray Schafer Papers was some tapes of public performances of Schafer's musical works. These have been transferred to the Recorded Sound Collection of the Music Division of the National Library of Canada. They are, however, all listed in this inventory and can be recognized by the identifier, "Rec. S.", followed by an accession number for easy retrieval. Those tapes which form an integral part of a work, usually called "tape cues", or those tapes described elsewhere in this introduction remain with the Papers.
MATERIAL ADDED TO THE PAPERS

In the course of publicizing its acquisition of the R. Murray Schafer Papers and providing material for exhibitions, the National Library of Canada has made a number of large photographs of single pages from Schafer's musical and literary works. These are grouped separately and listed in "Appendix 1".

Other material, usually press clippings or concert programmes, appears to have been added to the Papers by National Library staff from time to time. Although not properly part of the R. Murray Schafer Papers these can be identified by their dates which are always later than the last year of acquisition (1984).

Myra Grimley Dahl
March 1987
ARCHIVAL INVENTORY

SCHAPER, R. MURRAY, 1933-
PAPERS, ca. 1944-1984*

3 METERS: 36 boxes, 67 tapes.
COMPOSER, EDUCATOR, ENVIRONMENTALIST, VISUAL ARTIST, LITERARY SCHOLAR.
CONSISTS OF FOLLOWING SERIES:
MUSICAL WORKS SERIES (ca. 1950-1983 and miscellaneous n.d.); TAPES
SERIES (ca. 1959-1980); LITERARY WORKS SERIES (ca. 1971-1984 and
miscellaneous n.d.); CORRESPONDENCE SERIES (1950-1983); CONCERT
PROGRAMMES SERIES (ca. 1944-1985); CLIPPINGS SERIES (ca. 1953-1985);
DIARIES AND NOTEBOOKS SERIES (Restricted) (1954-1984); OTHER DOCUMENTS

* SEE "Material added to the papers" in the Introduction (p. vii)
regarding an explanation for the inclusion of material dated 1985.
Index to titles of R. Murray Schafer's musical works

This is a compilation of all titles of musical works found in Accession 1977-7. The date refers to the earliest date found on the manuscript with that title and it has therefore determined the work's chronological position in the Musical Works Series of this Finding Aid, pp. 1-19.

"Programmes" refers to the Concert Programmes Series, pp. 43-45. "Tapes" refers to the Tapes Series, pp. 29-38, and "Clippings" refers to the Clippings Series, pp. 46-50.

Adieu, Robert Schumann. 1976, SEE ALSO Programmes; Clippings

Amènte Núfè (from the Litany of Re). 1981

Apocalypse, Part One: St. John's Vision. 1977, SEE ALSO Tapes; Programmes; Clippings

Apocalypse, Part Two: Credo. 1976, SEE ALSO Tapes; Programmes; Clippings

Arcana. Patria III, SEE ALSO Tapes; Programmes; Clippings

Beauty and the Beast. Patria III, SEE ALSO Programmes; Clippings

Benjamin Britten: A Distinguished Composer; Paul Klee: From the Diaries; Ezra Pound: His Pilgrimage. SEE Three Contemporaries...

Beyond the Great Gate of Light. SEE Lustro

Ring, Bang, Boom. SEE Clippings: Projects
A Bit of Saucy Mozart. Undated
Brebeuf. SEE Jean de Brebeuf
Canzoni for Prisoners. 1961, SEE ALSO Tapes; Clippings
The Characteristics of Man. SEE Patria I
Concertino for String Orchestra. 1960
Concerto for Harpsichord and Eight Wind Instruments in Three Movements. 1954
SEE ALSO Programmes; Clippings
Concerto d'Eté for 11 Instruments. SEE Partita
Concerto for String Orchestra. 1960
Cortège. 1977, SEE ALSO Tapes; Programmes
CPR SEE Train
The Crown of Ariadne. Patria IV, SEE ALSO Programmes; Clippings
Delight Thyself in the Lord. Undated
Dithyramb No. 2 for String Orchestra. 1962
Divan I Shams I Tabriz. SEE Lustro
Divisions for Baroque Trio. 1962; SEE ALSO Clippings
Dolce - Vivace. 1951
Dream Passage. Patria II: SEE Tapes; Clippings
East. 1972, SEE ALSO Programmes; Clippings
Elegy. 1954, SEE ALSO Programmes; Clippings
Elegy for Cello and Piano. SEE Elegy
Elegy for Cello and Strings. SEE Elegy
Enchantress. 1971, SEE ALSO Programmes; Clippings
Epitaph for Moonlight. SEE Tapes; Programmes; Clippings; Other Documents: World Music Week, 1975

The Epithalamium of Theseus and Ariadne. SEE Patria IV

Felix's Girls. Patria III, SEE ALSO Programmes; Clippings

Festival Te Deum in D-. 1953

Five Greek Dances Violin and Piano. 1958

Five Musical Lectures. A Music Lesson. Number One: In Appreciation of Polytonality. SEE Three Contemporaries...

Five Musical Lectures: Number Two - Benjamin Britten, A Most Distinguished Composer. SEE Three Contemporaries...

Five Studies on Texts from "Tituli Historiarum" by Prudentius. 1961, SEE ALSO Programmes; Clippings; Other Documents: Ten Centuries Concerts

Four Songs on Texts from Tagore. 1962

From the Tibetan Book of the Dead. Patria II, SEE ALSO Tapes; Programmes; Correspondence

Gamelan. Patria III, SEE ALSO Programmes

A Garden of Bells. 1983

The Garden of the Heart. 1980, SEE ALSO Programmes; Clippings

Gavotte in G-. 1952

The Geography of Eros. SEE Loving / Toi

Gita. Patria I, SEE ALSO Tapes; Programmes

Haddon Hall. Undated

The Handel Bounce. Undated

Harbour Symphony for 10 Ships' Horns. 1983

Hear Me Out. Patria III, SEE ALSO Programmes
Hebrew Dances for String Orchestra. 1956
Here the Sounds Go Round. SEE Tapes; Clippings: Projects
Hymn[s] to Night. Patria IV, SEE ALSO Tapes; Programmes; Clippings
If Ye Love Me. 1950
In the Enduring Districts. Undated
In Memoriam [sic] Alberto Guerrero. 1959; SEE ALSO Programmes
In Search of Zoroaster. 1971, SEE ALSO Programmes; Clippings; Other Documents: Posters
Invertible Material for Orchestra. 1962; SEE ALSO Clippings
Ishtar's Aria. SEE Loving / Toi
Jahreszeiten de Minne / Seasons of Love. SEE Minnelieder
Jean de Brébeuf. 1961, SEE ALSO Clippings
Jonah. 1979, SEE ALSO Programmes; Clippings
The Judgement of Jael. 1961
Kaleidoscope. SEE Tapes; Clippings: Projects
Kinderlieder. 1958, SEE ALSO Programmes
Libertine. Undated
The Litany of Re. SEE Ra
Loving / Toi. 1965, SEE ALSO Tapes; Programmes; Clippings
Lumen. SEE Programmes
Justro. SEE Tapes, SEE ALSO Programs; Clippings; Other Documents: World Music Week, 1975;
Lyric for Organ. 1952, SEE ALSO Programmes
Maiden's Song for Chorus of Altos and Sop[rano]s. Undated
Minimusic. SEE Programmes

Miniwanka (The Moments of Water). 1971, SEE ALSO Tapes; Programmes; Clippings

Minnelieder. 1956, SEE ALSO Programmes; Clippings

A Music Lesson. SEE Three Contemporaries...

Music for Play. Undated

Music for Wilderness Lake. 1979; SEE Clippings

Neun Lieder für Kinder. SEE Kinderlieder

Neunzehn Minnelieder. SEE Minnelieder

Nocturne (for piano). 1951

Nocturne for Piano. 1953

No Longer Than Ten (10) Minutes. 1970, SEE Programmes; Clippings

North / White. 1973, SEE ALSO Tapes; Clippings

Overtones, Opus 1, Song 3. Undated

Parisian Suite: The Seine River. 1951

Partita. 1955

Partita for String Orchestra. 1962

Partita No. 1 for String Orchestra. 1961

Patria I. SEE ALSO Tapes; Programmes; Clippings

Patria II. SEE ALSO Tapes; Programmes; Clippings

Patria III. SEE ALSO Tapes; Programmes; Clippings

Patria IV. SEE ALSO Tapes; Programmes; Clippings

Petit Divertissement Angevin. 1958
Piece for Piano with Polytonal Development [sic]. 1953

Pieces.  SEE Patria I

The Princess of the Stars. Patria: Prologue; SEE ALSO Programmes

Protest and Incarceration. 1960, SEE ALSO Programmes; Clippings

Psalms for Voice and Piano. SEE Programmes

Psalm 148. 1973, SEE ALSO Tapes

Ra (The Litany of Re). 1981, SEE ALSO Programmes; Clippings

The Recitative Becomes the Aria. 1961

Requiem for the Party Girl. Patria II, SEE ALSO Tapes; Programmes

Sappho. SEE Clippings

Sea Road. 1951

Seasons of Love. SEE Minnelieder

Situational Music for Brass Quintet. Patria III, SEE ALSO Programmes

Skylark, Op. 3. Undated

Snowforms. SEE Clippings

Sonata (piano solo). 1951

Sonata Da Camera For Two Celli Alone. 1958

Sonata No. Two in A Major. 1951

Sonatina for Flute & Harpsichord (or Piano). 1958, SEE ALSO Programmes; Clippings

Sonatina for Recorder (or Oboe) & Piano (or Harpsichord). 1958

Song Cycle. Undated

Son of Heldenleben. 1968, SEE ALSO Tapes, SEE ALSO Programmes; Clippings
Sonorities for Brass.  SEE Clippings

Sound Sculpture #1.  SEE Tapes

Statement in Blue.  SEE Programmes; Clippings

String Quartet No.1.  SEE Tapes; Programmes; Clippings

String Quartet No. 2 (Waves).  1976, SEE ALSO Programmes; Clippings

String Quartet No.3.  1981

"Sumer is icumen in" as Cantus Firmus in Ars Nova Style.  1964

Sun.  1982; SEE ALSO Clippings

Suite for Cello, Clarinet and Piano.  1954

La Testa d'Adriane (or d'Adrianna).  Patria III

Le Testament.  1960, SEE ALSO Tapes

Theseus.  Patria IV

Third String Quartet.  SEE String Quartet No.3

Three Contemporaries: Benjamin Britten, Paul Klee, Ezra Pound.  1953;
SEE ALSO Programmes; Clippings

Three Ideograms.  1958, SEE ALSO Programmes; Clippings

Three Pastoral Songs: No. One - Benjamin Britten, A Most Distinguished Composer.
SEE Three Contemporaries...

Threnody.  SEE Tapes; Programmes; Clippings

Toccatina for Organ.  1952, SEE ALSO Programmes

Train.  1976; SEE ALSO Clippings

A Tribute to Mozart - Piano Suite No. 1.  Undated

Trio (clarinet, cello and piano).  SEE Programmes
Untitled Composition for Orchestra [No. 1]. 1963, SEE ALSO Tapes (?); Programmes
Untitled Composition for Orchestra No. 2. 1963
Wizard Oil and Indian Sagwa. Patria III
Yeow and Pax. SEE Tapes; Programmes
MUSICAL WORKS SERIES

Organized in the following order:

c) Undated and miscellaneous items: in alphabetical order, pp. 27-28.

SEE ALSO alphabetical index to titles of musical works, pp. ix-xvi.

1950

BOX FOLDER

1 1 If Ye Love Me. 13 Apr 1950. Motet for SATB; pencil, ms., 1 leaf. Inscribed "from St. John XIV, 15,16, 17."

1951


2 ** Nocturne. 10 May 1951. Piano solo; ink, ms., 4 pp. Inside cover of manuscript book is inscribed: "Inspired by Chopin Nocturne, 'My first successful composition' but I had trouble going from C+ to E-.

2 ** Parisian Suite: The Seine River. 30 May - 1 June 1951. Piano solo; ink, ms., 3 pp. Inside cover of manuscript book has a lengthy inscription.


2 Toccata for Organ. [1951?]. Brief sketch, pencil, ms., 1 leaf.


** Items in Box 1 Folder 2 are to be found in one disbound manuscript book which also contains several unidentified sketches and fragments.

4 Sea Road. Aug 1951. Voice and piano; ink, ms., 1 leaf. Inside cover of manuscript book is inscribed: "A type of sea shanty adapted from a poem of John Masefield. I used 4 verses of the poem but changed a few of the lines and the metre in order to fit it to the music - written in 30 minutes." Schafer indicates that he wrote 2 of these 30 minute pieces.

1952

5 ** Lyric for Organ. [1952?]. Ink, ms., 1 leaf.

5 Gavotte in G-. 26 Apr 1952. Piano solo; ms., 1 leaf.


Benjamin Britten: A Distinguished Composer (Toronto, 1954) - Paul Klee: From the Diaries (Vienna, Feb 1957) - Ezra Pound: His Pilgrimage. (Vienna, Nov 1957) Voice and piano; ink, ms., 2 copies, 7 pp. each.
Texts: ink, ms., 1 leaf.


Annotated blueprint, 19 pp. Inscribed "for Phyllis".

Benjamin Britten: A Distinguished Composer - Paul Klee: From the Diaries - Ezra Pound: His Pilgrimage. 19 Nov 1974. Voice and piano; photocopy of publication proof, 18 leaves (p.11 missing), annotated in red ink.

1954

Cello part: ink, ms., 2 pp.

Cello part: transparencies, 2 leaves.

Elegy for Cello and Piano is the third movement of Suite for Clarinet, Cello and Piano except in its earliest draft (box MI folder 4).


Full score: transparencies, 15 leaves.

Cello part (movements 1 and 4): transparencies, 5 leaves. Clarinet part (movements 1, 2, and 4): transparencies, 8 leaves.
Concerto for Harpsichord and Wind Instruments. 1954.
Drafts, pencil, ms.:
[Draft A]: "Movement One: first movement begun June 20
completed Aug 2, 1954," 16 pp.; "Second Movement:
Pavanne zur Erinnerung (sic) an Paul Klee, begun Aug 20
completed Oct 26, 1954," 4 pp; "Third Movement: again to
Paul Klee, who is an immaculate draughtsman, I am sure
would be pleased with the sight of these pages," 10 pp.

[Draft B]: ms., 34 pp. (incomplete?)
Unidentified fragment (belonging to this work?)

Concerto for Harpsichord and Eight Wind Instruments in Three
Movements. Toronto, Winter 1954-55. Instrumental parts:
Flute I; Flute 2; Oboe; Clarinet in Bb and A; Bass Clarinet in
Bb; Horn in F; Bassoon I: ms., 16 leaves.

Bassoon I part: 11 pp.
Flute I part: 12 pp.

2 sketches of artwork for cover.

Concerto for Harpsichord and Eight Wind Instruments.
June 1954-Jan 1955. Full score: blueprint, 60 pp., annotations
in pencil.

Concerto d'Été for 11 Instruments. (early title for Partita).
[1955?]. Sketch for first movement: pencil, ms., 1 leaf.

Partially bound, ink, ms., 46 pp. Inscribed: "To Phyllis with
all my love as a very belated Xmas present for 1955."

Drafts: pencil, ms., 31 leaves.

Full score: transparencies, 38 leaves.

Full score: blueprint, ms., 38 pp.
<table>
<thead>
<tr>
<th>BOX</th>
<th>FOLDER</th>
</tr>
</thead>
<tbody>
<tr>
<td>II</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Hebrew Dances for String Orchestra. [1956?]. Sketch, ms., 1 leaf.</td>
</tr>
<tr>
<td></td>
<td>This manuscript book also contains miscellaneous unidentified fragments and sketches.</td>
</tr>
<tr>
<td>2</td>
<td>Neunzehn Minnelieder. [1956?]. Voice and woodwind quintet; 3 sketches and miscellaneous fragments: pencil and ink, ms., 37 leaves. Enclosed in sketches of artwork for Sonata for Flute and Harpsichord (1958), with inscription for &quot;Die Jahreszeiten der Minne&quot;.</td>
</tr>
<tr>
<td>4</td>
<td>Jahreszeiten der Minne / Seasons of Love. Vienna, 1956; Toronto, 195 19 songs for mezzo soprano, wind quintet; full score, blueprint, ms., 44 pp.</td>
</tr>
<tr>
<td>5</td>
<td>Artwork: transparencies, 1 leaf.</td>
</tr>
</tbody>
</table>

1958


Full score: transparencies, 17 leaves.

Cello I part, Toronto, Spring 1958: ink, ms., 41 pp. (manuscript book)

Cello II part: ink, ms., 42 pp. (manuscript book)

"Movement 2," draft: ms., pencil, 5 leaves including a fragment.


Full score: transparencies, 11 leaves.
SOMETIMES WE SPENT WHOLE DAYS...

...LISTENING...

...TO SINGLE SOUNDS...

(from Smoke: A Novel)
Sonatina for Recorder & Piano (or Harpsichord). [1958].
Movements I and II: pencil, ms., 4 pp. (incomplete?).

Sonatina for Flute & Harpsichord (or Piano). [1958].
Movements I and III: pencil, ms., 4 pp.

Flute part: photocopy of publication proof, annotated, 7 pp.

Notes by Peter Huse of errata in publication proof: ink, ms., 10 pp.

Full score: blueprint, 22 pp.
Flute part: blueprint, 8 pp.

SEE Neunzehn Minnelieder [1956?] for cover artwork.

Three Ideograms. Toronto, Dec 1958. Piano solo; ink, ms., annotated, 20 pp. Inscribed: "For Walter Ball who not only suggested these pieces but ended up writing 3/4 of them as well".

Full score: transparencies, 15 pp.
Artwork for cover, with transparency.

1960

IV  1  Protest and Incarceration. [1960]. 2 Songs for mezzo-
    soprano and orchestra; pencil, ms., 32 pp.

    Chart of tone row: pencil, ms., 1 leaf.

    Typewritten text with annotations in pencil, 1 leaf.

    Ink, ms., with annotations, 32 pp.

5  Chart of tone row: pencil, ms., 1 leaf.
    Graph: ink, ms., 1 leaf.
    Diary notes dated 7-21 Feb [1960?] found with score: ink, 
    ms., 1 leaf.

6  Concertino for String Orchestra. [1960]. Full score: ink, 
    ms., 24 pp. Dedicated to John Weinzeig.

    score, ink, ms., with annotations in pencil, 20 pp.
    Further corrections: pencil, ms., 3 pp.

V  1  Le Testament. 1960. "An opera in one act and two scenes, 
    music and dialogue by Ezra Pound. This edition commissioned by 
    the BBC Third Program." Texts for the songs by François 
    Villon, edited by R. Murray Schafer. Full score, blueprint, 
    101 pp.

    Draft: pencil, ms., 99 leaves.

3  Odysseus Magazine of the Arts. Vol.1, No.1, Aug-Sept 
    1971 (Troubadour Press, Portland, Oregon); includes 
    unsigned article on Ezra Pound's opera.
   Full score: transparencies, 34 leaves.

   Chart of tone row: pencil, ms., 1 leaf.
   Unidentified fragment: pencil, ms., 2 leaves.


5 "Manuscript on transparencies," 79 leaves.


2 Draft: pencil, ms., 21 leaves.

3 Sketch of tone row: ms., pencil, 1 leaf.


5 Five Studies on Texts from "Tituli Historiarum" by Prudentius. [1961]. Four flutes and soprano; pencil, ms., 23 pp. Inscribed "To Dom Christopher Rush."
(Movements 1, 2, 3, 4) / Toronto, 19 Mar 1962 (Movement 5).
Strings, bells, winds, brass & percussion; pencil, ms., 26 pp.

Notes by the composer for Movement 5: ink, ms., 1 leaf.

Full score: ink, ms., 63 pp.
Typewritten programme notes by the composer, carbon copy,
1 leaf.

Full score: photocopy, 63 pp.

Transparencies: 63 leaves.

1962

Divisions for Baroque Trio.  [1962?].  Flute, oboe,
harpsichord, tape; "final version," pencil, ms., 10 leaves.

Partita for String Orchestra.  [1962?].  Full score,
blueprint, 14 pp.

Invertible Material for Orchestra.  11-12 Mar 1962.  Full
score, pencil, ms., 5 leaves.

Four Songs on Texts from Tagore.  24 July 1962.  Women's
chorus; full score, pencil, ms., 11 leaves.
<table>
<thead>
<tr>
<th>BOX</th>
<th>FOLDER</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>1963</td>
</tr>
<tr>
<td></td>
<td>7</td>
<td>Transparencies: 11 leaves.</td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>Untitled Composition for Orchestra No.2. 1963. Transparencies: 8 leaves.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1964</td>
</tr>
<tr>
<td>VII</td>
<td>11</td>
<td>&quot;Sumer is icumen in&quot; as Cantus Firmus in Ars Nova Style. May 1964. Bells, cornetto, lute, tenor krumhorn, alto trombone; full score, ink, ms., 4 pp. Inscribed: &quot;For Rowly, in memory of the wonderful experience of working with him on the Machaut Mass&quot;.</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Libretto (in English and French); photocopy, annotated 53 pp.</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>Typewritten programme notes by the composer, carbon copy, 3 leaves.</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>Complete &quot;original version,&quot; [1965]: full score, blueprint, with annotations, 239 pp. Composer's note: &quot;pp. 1-80 of this score are now replaced by the revised version of the new score.&quot;</td>
</tr>
</tbody>
</table>
1968


1970


2 Revision(?): full score, pencil and ink, ms., 30 leaves with "After-notes" dated May 1971.

1971

IX 1 [Enchantress?] [1971]. Soprano, exotic flute and 8 celli; fragments, pencil, ms., 2 leaves.

SEE ALSO Arcana (Patria III - "Pieces")

M-IV 3 In Search of Zoroaster. Vancouver, 18-26 June 1971. Solo male voice, choir, percussion, tape, organ optional; pencil, ms., 23 leaves. Inscribed: "Written in the indication of the midnight shadow: May the constellation be fortunate."

4 Sketch, pencil, ms., 1 leaf.

5 "Corrected Score" with annotations, July 1971, 42 pp.

6 Text re p. 26 of "Corrected Score": pencil, ms., 1 leaf.


8 Notes re North American Indian dialects used as text: ms., 3 leaves (including 1 photocopy).
**BOX FOLDER**

<table>
<thead>
<tr>
<th>M-IV</th>
<th>9</th>
<th><strong>East. 7-14 Dec 1972.</strong> Small orchestra and percussion; pencil, ms., 13 leaves.</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td></td>
<td>Chart of note and text sequences: pencil, ms., 3 leaves. 2 graphs of work: pencil and ink, 2 leaves.</td>
</tr>
<tr>
<td>11</td>
<td></td>
<td>Draft, pencil, ms., 5 leaves.</td>
</tr>
<tr>
<td>12</td>
<td></td>
<td>&quot;Introductory notes&quot; and &quot;performance notes&quot;; pencil, ms., 3 leaves.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1973</td>
</tr>
<tr>
<td>13</td>
<td></td>
<td><strong>North / White. [1973].</strong> Orchestra; draft, pencil, ms., 10 leaves.</td>
</tr>
<tr>
<td>14</td>
<td></td>
<td>2 graphs: pencil, ms., 3 leaves.</td>
</tr>
<tr>
<td>15</td>
<td></td>
<td><strong>Psalm 148. Vancouver, 8-11 July 1973. Choir, percussion played by choir; pencil, ms., 9 leaves.</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td>1975</td>
</tr>
<tr>
<td>3</td>
<td></td>
<td>Draft: pencil, ms., 22 leaves.</td>
</tr>
<tr>
<td>4</td>
<td></td>
<td>&quot;Thema (Es dur) für das Pianoforte von Robert Shumann&quot;: photocopy with annotations, 1 leaf.</td>
</tr>
</tbody>
</table>
1976


"2nd version" Monteagle, 12-26 Apr 1976: pencil, ms., 19 leaves.

"3rd version" 25 Jan-6 Feb/12-26 Apr 1976: pencil, ms., 21 leaves. Programme notes and Performers' Notes by the composer: typewritten, 1 p.

Photocopy of third version: 23 leaves (including 2 in pencil).


[CPR] (also called Train). [June, 1976]. Junior string orchestra and percussion with optional wind and/or brass; graph and outline: ink, ms., 3 leaves.

Draft, pencil, ms., 7 leaves.

Draft, pencil and ink, ms., 9 leaves.


Apocalypsis, Part Two: Credo. Monteagle, Dec 1976. 12 4-part choirs, tape; "final manuscript," camera-ready for publication, ink, ms., 58 leaves.

Draft with tone row: pencil, ms., 28 leaves.

Text: typewritten with annotations, 3 leaves.
1977


5 Early drafts, graphs and artwork: pencil and ink, ms., 25 leaves.


7 "Revised and copied", April 1977: camera-ready for publication, ink, ms., 75 leaves and cover artwork transparencies.

8 Charts and graphs (rolled).

L-II  6 Cortège.  28 Sept 1977.  Chamber orchestra; draft, pencil, ms., 21 leaves. Inscribed: "For Mouche - who likes theatre."

7 Draft: pencil, ms., 18 leaves.

1979

M-V  1 Music for Wilderness Lake.  Sept 1979.  12 trombones;

Dusk. Various drafts: pencil, ms., 15 leaves.

2 Dusk.  "First draft": pencil, ms., 6 leaves.


4 Dusk. Score used by the composer during performance and filming: photocopy with annotations, 7 leaves.

5 Dawn. Score used by the composer during performance and filming: photocopy with annotations, 9 leaves.

6 Dusk. Final score: pencil, ms., 14 leaves.

7 Dawn. Final score: pencil, ms., 16 leaves.

8 List of (musical) signs used: typewritten, 2 leaves.

Music for Wilderness Lake continues next page...
Music for Wilderness Lake (continued)

M-V
9  "Composer's notes": typewritten, annotated, 7 leaves.

10  Sketches of the site (Madawaska Lake, Ontario): pencil, ms., 3 leaves including 1 photocopy.

11  Instructions to musicians re location of composer's residence: typewritten and pencil map, 3 leaves. Mailing list for the trombone group, Sonare: photocopy, annotated, 2 leaves.

SEE ALSO Musical Works Series - Undated and miscellaneous items.

X

2  Camera-ready for publication, ink, ms., 11 leaves.

3  Text: typewritten with extensive annotations, 6 leaves.

1980


5  Drafts: pencil, ms., 20 leaves including 4 leaves, photocopy.


7  Photocopy of "Final Draft": annotated, 83 pp.
1981

BOX  FOLDER
M-VI  1 The Litany of Re (also known as Ra).  1981.  "Recreation of an Egyptian Mystery Ritual" for actors, dancers and singers; "A First Sketch," text, typewritten, 9 leaves.
   "A First Sketch": photocopy with annotations, 9 leaves.
   Graph in colour, 1 leaf.
   [First draft of full score]: pencil, ms., 114 leaves.

   Draft: pencil, ms., 7 leaves.
   Final version (?), 1-13 May 1982: pencil, ms., 10 leaves.

M-V  12 String Quartet No.3.  1-7 June 1981.  "First draft," pencil, ms., 18 leaves.
   Camera-ready for publication, ink, ms., 26 leaves.
1982


16 Camera-ready for publication, ink, ms., 15 leaves.

1983


M-V 17 A Garden of Bells. 18 Sept 1983. Choir; full score, pencil, ms., 9 leaves. Inscribed "To my wife - for our wedding anniversary."
PATRIA I to IV
In numerical order

(Prologue)

BOX FOLDER

11 "Final manuscript," Monteagle Valley (Ontario), 15 July - 14 Aug 1981: pencil, ms., 38 leaves and cover artwork.

Patricia I
"The Characteristics of Man"

L-III 1 The Characteristics of Man. Mission City, B.C.,
1 July-17 Sept 1974. Mezzo soprano, mine soloist, actors,
chorus, instruments, 3 percussion, tape; "first complete
draft," pencil and ink, ms., 114 leaves.

2 [Revised], Vancouver, 1 Nov 1974 - 5 Jan 1975:
camera-ready for publication with artwork and typewritten
text, ink, 114 leaves.

3 Corrections to the printed score (Toronto, Berandal

4 Graph of work: pencil and ink, ms., 2 leaves.

5 Set design sketches: ink, ms., 6 leaves.

XI 1 Source material: newspaper clippings.

2 Photographs and negatives.

3 Miscellaneous texts, graphs and music: pencil and ink,
ms. and photocopies, 15 leaves.

Editing Unit Four "Porta e Vestibolo Infernale." 1 May - 22 June 1968. Draft, pencil, ms., 13 leaves.

Draft: pencil, ms., 8 leaves.

Patria II
"Requiem for the Party Girl"

Requiem for the Party Girl. [1966?] "A work for the stage": mezzo soprano, actors, dancers, mixed chorus, instruments, tape; camera-ready for publication, leaves 1 - 54.

Leaves 55 to end.

From the Tibetan Book of the Dead [unit 5]. West Vancouver, 11-12 Oct 1968. Flute, clarinet, soprano, choir, tape; full score, blueprint. Copy 1 dedicated "to Peter & Jane Phillips".

Copy 2: same as copy 1 but lacking dedication.
BOX  FOLDER
XI  4    Arcana. 10-17 Sept 1972. Singer and chamber orchestra; pencil, ms., 34 leaves.
      Chart of Egyptian text: pencil, ms., 3 leaves.
      Notes about Egyptian text: pencil and ink, ms., 4 leaves.
      Lighting cues: ink, ms., 1 leaf.

      SEE ALSO [Enchantress?] [1971].

M-VII  6   La Testa d'Adriane (or sometimes spelled d'Adrianna). 8 Jan 1977. A theatre piece for soprano and accordion; draft, pencil, ms., 7 leaves.
      Draft: pencil, ms., 11 leaves.
      Camera-ready for publication, 15 Jan 1978: "Dedicated to Mary Morrison and Joseph Macerollo," 14 leaves.
      Composer's notes: typewritten and ms., 4 leaves.

XI  9    Hear Me Out (an editing unit). [1978]. For 4 voices; [first draft], ink, ms., 8 leaves.
      Revision (?), 7-15 Mar 1979: typewritten, 7 leaves.
      Camera-ready for publication: ink, ms., 21 leaves.

XII  1   Felix's Girls. [1978]. Nine settings for choir of text by Henry Felix; draft, pencil, ms., 8 leaves and 3 leaves of typewritten text about Lotte, Hermine and Gretchen.
XII 3 Gamelan (editing unit 24). Mar 1979. Four voices; "original manuscript," pencil, ms., 9 leaves.

Camera-ready for publication, 1980, and cover artwork: ink, ms., 13 leaves.


Camera-ready for publication: ink, ms., 41 leaves. (p.1 missing?)

"Performer's Notes": typewritten, 3 leaves.

Artwork.


Photocopy of first draft, with annotations, 8 leaves.

Draft: pencil, ms., 6 leaves.

Text: typewritten with annotations, 3 leaves. Notes re ornamentation: ink, ms., 1 leaf.

Camera-ready for publication, 1982, with artwork and notes to printer: ink, ms., 8 leaves.


Draft: pencil and ink, ms., 16 leaves.

Street map of Stratford, Ontario. Performance notes, typewritten: 1 leaf, original, and 1 leaf, photocopy.
PATRIA IV
"The Epithalamium* of Theseus and Ariadne"

BOX  FOLDER


2  Hymns to Night.  [1976].  "1st sketch," with chart of tone row; pencil, ms., 34 leaves.


4  "Errata in Orchestral Score and Parts": typewritten, photocopy, 2 leaves.

5  German text adapted from Novalis' Hymnen an die Nacht and English text Hymns to Night: typewritten, 2 leaves.


7  Hymnen an die Nacht text: photocopy, 52 pp.; Hymns to Night text: photocopy with annotations, 7 pp.

8  Chart of accompanying tape: pencil and ink, 1 leaf.

M-IX 1  The Crown of Ariadne.  [1978].  Harp solo with percussion; drafts, pencil, ms., 11 leaves.

2  "Original manuscript," pencil, ms., 14 leaves.

3  Photocopy of "original manuscript" with pencil corrections by the composer, 14 leaves.

4  Camera-ready for publication (Bancroft, Ontario, Arcana Editions, 1979), including cover artwork: ink, ms., 17 leaves. Forward by harpist Judy Loman.

5  Photocopy of camera-ready publication score with annotations in red pen by Judy Loman, 15 leaves.

6  Composer's performance notes: pencil and ink, ms., 4 leaves.


Typewritten text with extensive annotations, 9 leaves.

Background notes, typewritten, 9 leaves.

c) Undated and miscellaneous items
In alphabetical order -- generally early works.

<table>
<thead>
<tr>
<th>BOX</th>
<th>FOLDER</th>
<th>Title</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>XIV</td>
<td>1</td>
<td>Untitled. Baritone and piano (First line: &quot;For many years I have circulated...&quot;); pencil, ms., 2 leaves.</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td></td>
<td>A Bit of Saucy Mozart. Piano solo; ink, ms., 3 leaves.</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td></td>
<td>Delight Thyself in the Lord. Baritone or bass and piano or organ; ink, ms., 1 leaf.</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td></td>
<td>Haddon Hall. Libretto and sundry texts, pencil and ink, ms., 14 leaves.</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td></td>
<td>[Untitled excerpt from Haddon Hall?] Voice and 2 pianos First line: &quot;Alone with loneliness...&quot;; pencil and ink, ms., 3 leaves.</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td></td>
<td>Maiden's Song for Chorus of Altos &amp; Sop[rano]s. Ink, ms., 7 leaves.</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td></td>
<td>[Untitled excerpt from Haddon Hall?]. Chorus and piano First line: &quot;Old tubal cain was a man of might in the days when earth was new.&quot;; ink, ms., 3 leaves.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>SEE ALSO Music for Play.</td>
<td></td>
</tr>
<tr>
<td>IV</td>
<td>2</td>
<td>The Handel Bounce. Piano solo; ink, ms., 1 leaf.</td>
<td></td>
</tr>
<tr>
<td>XIV</td>
<td>6</td>
<td>In the Enduring Districts. Chorus and orchestra; pencil, ms., 1 leaf, with artwork.</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td></td>
<td>Libertine. Libretto, pen and crayon, ms., 6 leaves.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>SEE ALSO Music for Play.</td>
<td></td>
</tr>
</tbody>
</table>
Love Songs. Tone rows only; pencil, ms., 1 leaf.

Music for Play. Miscellaneous instruments; pencil and ink, ms., 1 leaf.

SEE ALSO Haddon Hall and Libertine.

Overtones, Opus 1, Song 3. Voice and piano; pencil, ms., 1 leaf.


Song Cycle. Voice and piano; drafts for 5 songs, pencil, ms., 5 leaves.

A Tribute to Mozart - Piano Suite No.1. Ink, ms., 1 leaf. Artwork on cover.

Miscellaneous items
In no particular order

Exercise book. Pencil, ms., 14 leaves and annotated cover.

Unidentified fragment [tone row for Music for Wilderness Lake?]: pencil, ms., 1 leaf.

Graphs found with Adieu, Robert Schumann: ink, ms., 2 leaves.

SEE ALSO Box I Folder 2 and Box II Folder 1 which contain unidentified sketches and fragments.

* * * * * * * * * *
TAPES SERIES

Organized in the following order:

a) Musical works (except Patria works): in alphabetical order, pp. 29-34.
b) Patria I to IV: in numerical order, pp. 34-35.
c) Interviews: in alphabetical order by surname of interviewee, pp. 36-37.
d) Talks, p. 37.
e) Miscellaneous, p. 38.

<table>
<thead>
<tr>
<th>LOCATION</th>
<th>ACCESSION NUMBER</th>
<th>RECORDED SOUND</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rec.S.</td>
<td>465, 466, 467, 468</td>
<td>Apocalypsis. 4 reels. 7 1/2 ips. 1/2 track stereo. 7&quot;. Dubbing. Part I and Part II. First performance. Transferred</td>
</tr>
<tr>
<td>8</td>
<td>RMS COL</td>
<td>Apocalypsis. 1 reel. 7 1/2 ips. quadraphonic. 7&quot;. Dubbing. &quot;Sound effects.&quot;</td>
</tr>
<tr>
<td>2, 3</td>
<td>RMS COL</td>
<td>Apocalypse, Part II: Credo. 2 reels (1/2&quot;, 1/4&quot;). 7 ips. 4 track quadraphonic. 10&quot;. [Masters?]. &quot;Tape inserts.&quot;</td>
</tr>
<tr>
<td>9</td>
<td>RMS COL</td>
<td>Canzoni for Prisoners. 1 reel. 7 1/2 ips. 1/2 track. 7&quot;. Dubbing. &quot;Toronto Symphony Orchestra (1965)&quot; and preliminary talk by composer.</td>
</tr>
</tbody>
</table>
Canzoni for Prisoners.
1 reel. 7 1/2 ips. 1/2 track stereo. 7". Dubbing.
Toronto Symphony (1965).

Cortège.
1 reel. 7 1/2 ips. 7". Dubbing.
National Arts Centre Orchestra; Mario Bernardi, cond.

Epitaph for Moonlight.
1 reel. 7 1/2 ips. 1/2 track. mono. 7". Dubbing.
"Premiere performance. Point Grey Secondary School
Choir, Vancouver, 1969."
Prefaced by interview.

Expo '67, Man & Life Pavilion:
Visual Illusions Film.
1 reel. 15 ips. 7". Dubbing.
1) Kaleidoscope Pavilion:
Sound track, 3 areas.
(last area incomplete); and
2) Man & Life Pavilion:
Visual Illusions Film.
1 reel. 7 1/2 ips. and 15 ips. 7". [Dubbing?].
SEE ALSO Clippings - Projects

Man & Life Pavilion:
1) Intro music to cell model.
2) Effects for cell model.

Here the Sounds Go Round. Phonodisc.
8 in. 33 1/3 rpm. monaural.
To accompany exhibition, Sounds Unseen.
SEE ALSO Clippings - Projects
<table>
<thead>
<tr>
<th>Rec.S.</th>
<th>470</th>
</tr>
</thead>
<tbody>
<tr>
<td>[Jean de] Brébeuf.</td>
<td>1 reel. 7 1/2 ips. 7&quot;. Dubbing. Toronto Symphony.</td>
</tr>
<tr>
<td>16</td>
<td>RMS COL</td>
</tr>
<tr>
<td>1 reel. 7 1/2 ips. 1/2 track stereo. 7&quot;. Master. &quot;Tape inserts numbered cuts 1 - 33.&quot;</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>RMS COL</td>
</tr>
<tr>
<td>1 reel. 7 1/2 ips. 1/2 track stereo. 7&quot;. Master. &quot;Tape inserts numbered cuts 1 - 32.&quot;</td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>RMS COL</td>
</tr>
<tr>
<td>1 reel. 7 1/2 ips. mono. 5&quot;. Dubbing (from radio?) Mary Morrison, soprano; Howard Cable, conductor; April 1964. Includes intermission interview by Maryvonne Kendergi with R. Murray Schafer, Harry Somers and Keith Bissell re Ten Centuries Concerts. In French. Followed by interview with R. Murray Schafer.</td>
<td></td>
</tr>
<tr>
<td>Rec.S.</td>
<td>479</td>
</tr>
<tr>
<td>5</td>
<td>RMS COL</td>
</tr>
<tr>
<td>1 reel. 15 ips. quadraphonic. 10&quot;. Dubbing (?)</td>
<td></td>
</tr>
<tr>
<td>Tape cues (?)</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>RMS COL</td>
</tr>
<tr>
<td>1 reel. 15 ips. 10&quot;. Master. &quot;Tape cues, 1-5&quot;</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>RMS COL</td>
</tr>
<tr>
<td>1 reel. 15 ips. 10&quot;. Master.</td>
<td></td>
</tr>
<tr>
<td>Tape cues (?)</td>
<td></td>
</tr>
<tr>
<td>Rec.S.</td>
<td>482</td>
</tr>
<tr>
<td>Miniwanka.</td>
<td>1 reel. 7 1/2 ips. 1/4 track stereo. 5&quot;. Dubbing.</td>
</tr>
<tr>
<td>Vancouver Chamber Singers, 1972.</td>
<td>Transferred</td>
</tr>
</tbody>
</table>
| Rec.S. | 484 | Miniwanka.  
|       |     | 1 reel. 7 1/2 ips. 1/2 track stereo. 5". Dubbing (?)  
|       |     | Transferred  
|       | 485 | Miniwanka.  
|       |     | 1 reel. 7 1/2 ips. 1/4 track stereo. 7". Dubbing.  
|       |     | 1972.  
|       |     | Transferred  
|       | 486 | Miniwanka.  
|       |     | 1 reel. 7 1/2 ips. 1/4 track stereo. 7". Dubbing.  
|       |     | "NYO [National Youth Orchestra] dub."  
|       |     | Transferred  
|       | 487 | Miniwanka.  
|       |     | 1 reel. 7 1/2 ips. 7". Dubbing (?)  
|       |     | Transferred  
|       | 483 | North / White.  
|       |     | 1 reel. 7 1/2 ips. 1/4 track stereo. 5". Dubbing.  
|       |     | National Youth Orchestra.  
|       |     | Transferred  
|       | 484 | North / White.  
|       |     | 1 reel. 7 1/2 ips. 1/2 track stereo. 5". Dubbing (?)  
|       |     | National Youth Orchestra.  
|       |     | Transferred  
|       | 485 | North / White.  
|       |     | 1 reel. 7 1/2 ips. 1/4 track stereo. 7". Dubbing.  
|       |     | Transferred  
|       | 486 | North / White.  
|       |     | 1 reel. 7 1/2 ips. 1/4 track stereo. 7". Dubbing.  
|       |     | "NYO [National Youth Orchestra] dub."  
|       |     | Transferred  
|       | 487 | Psalm [148].  
|       |     | 1 reel. 7 1/2 ips (?) 7". Dubbing (?)  
|       |     | Transferred  
| 18    |     | Son of Heldenleben.  
| RMS COL |     | 1 reel. 7 1/2 ips. full track stereo, 7". Master.  
|       |     | "7 numbered inserts."  

<table>
<thead>
<tr>
<th>Rec.S.</th>
<th>496</th>
<th>Son of Heldenleben.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>1 reel. 7 1/2 ips. 1/4 track stereo. 7&quot;. Dubbing.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Montreal Symphony Orchestra.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Transferred</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Rec.S.</th>
<th>489</th>
<th>Sound Sculpture #1. SEE Tapes - miscellaneous.</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Rec.S.</th>
<th>490</th>
<th>String Quartet No.1.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>1 reel. 7 1/2 ips. mono. 7&quot;. Dubbing.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Transferred</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Rec.S.</th>
<th>491</th>
<th>String Quartet [No.1].</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>1 reel. 7 1/2 ips. 1/2 track stereo. 7&quot;. Dubbing.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Transferred</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>2 reels. 7 1/2 ips. 7&quot;. [Dubbing?]</td>
</tr>
<tr>
<td></td>
<td></td>
<td>&quot;Part One of Two&quot; and &quot;Part Two of Two.&quot;</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Transferred</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Rec.S.</th>
<th>494, 495</th>
<th>Le Testament.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>2 reels. 7 1/2 ips. 1/4 track stereo. 7&quot;. Dubbing.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>&quot;Side #1&quot; and &quot;Side #2.&quot;</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Transferred</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>19</th>
<th>RMS COL</th>
<th>Threnody.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>1 reel. 15 ips. 1/2 track stereo. 7&quot;. Master.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>&quot;Tape inserts numbered 1 - 6.&quot;</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Rec.S.</th>
<th>496</th>
<th>Threnody.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>1 reel. 7 1/2 ips. 1/4 track stereo. 7&quot;. Dubbing.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Vancouver Junior Symphony.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Transferred</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Rec.S.</th>
<th>470</th>
<th>Untitled Composition for Orchestra.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>1 reel. 7 1/2 ips. 7&quot;. Dubbing.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Toronto Symphony.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Transferred</td>
</tr>
</tbody>
</table>
Yeow and Pax.
1 reel. 7 1/2 ips. 1/2 track stereo. 7". Master.
"Tape inserts 1 - 4 numbered."

b) Patria works
In numerical order

**Patria I**

<table>
<thead>
<tr>
<th>15</th>
<th>RMS COL</th>
<th>480</th>
<th>Rec.S.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Gita.</td>
<td></td>
<td>Gita.</td>
</tr>
<tr>
<td></td>
<td>1 reel. 7 1/2 ips. 7&quot;. Master.</td>
<td>1 reel. 7 1/2 ips. 1/2 track stereo. 7&quot;. Dubbing (?)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>&quot;Taped sections: cuts 1 - 9.&quot;</td>
<td>&quot;Tanglewood première.&quot;</td>
<td></td>
</tr>
</tbody>
</table>

**Patria II**

<table>
<thead>
<tr>
<th>488</th>
<th>Rec.S.</th>
<th>6</th>
<th>RMS COL</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1 reel. 7 1/2 ips. mono. 7&quot;. 1967 Dubbing.</td>
<td>1 reel. 7 1/2 ips. (?) 10&quot;. Master.</td>
<td>1 reel. 7 1/2 ips. (?) 10&quot;. Master.</td>
</tr>
<tr>
<td></td>
<td>&quot;First performance, Vancouver, with Phyllis Mailing.&quot;</td>
<td>&quot;Tape One&quot; (Tape cues).</td>
<td>&quot;Tape Two&quot; (Tape cues).</td>
</tr>
</tbody>
</table>

Transferred

Transferred
Dream Passage.
Rec.S. 473, 474
2 reels. 7 1/2 ips. 1/2 track stereo. 7". Dubbing.
"Part I (of II)" and "Part II (of II)."
Transferred

Dream Passage.
Rec.S. 475, 476, 477
3 reels. 7 1/2 ips. 1/2 track stereo. 7". Dubbing.

From the Tibetan Book of the Dead.
RMS COL
1 reel. 7 1/2 ips. 1/2 track stereo. 7". Master.
"Tape inserts numbered 1 - 5."
"Contains vocal ending after ending with Arabic."
N.B. "Property of Universal Edition. This tape must not be reproduced."

From the Tibetan Book of the Dead.
Rec.S. 478
1 reel. 7 1/2 ips. 1/2 track stereo. 7". Dubbing.
University of British Columbia Chamber Chorus.

Patria III

Arcana.
Rec.S. 469
1 reel. 7 1/2 ips. 1/4 track stereo. 7". Dubbing.
Transferred

Patria IV

Hymn to Night ("Orchestral version").
Rec.S. 481
1 reel. [7 1/2 ips.] 7". Dubbing (?)
CJRT Orchestra; Paul Robinson, conductor, Riki Turofsky, soprano.
Recorded: Ryerson Theatre, Toronto, 8 Jan 1978.
Transferred
c) Interviews

With R. Murray Schafer as interviewer, unless indicated otherwise.

In alphabetical order of interviewee

26
RMS COL

BENJAMIN, Arthur.
1 reel. 7 1/2 ips. mono. 5". Master (?)
"Recorded June 23 / 1959."

BISSELL, Keith. SEE The Geography of Eros

27
RMS COL

GOEHR, Alexander.
1 reel. 7 1/2 ips. mono. 5". Master (?)
"In conversation about the Leeds Festival commission: Sutter's Gold."

28
RMS COL

GOEHR, Alexander.
1 reel. 7 1/2 ips. mono. 5". Master (?)
"Interview - Part One."

29
RMS COL

GOEHR, Alexander.
1 reel. 7 1/2 ips. mono. 5". Master (?)
"Interview - Part Two."

KAZAROVA, Raina. SEE last item this section

30
RMS COL

LLOYD, A.L.
1 reel. 7 1/2 ips. mono. 5". Master (?)
"Interview about folk music (Bucharest, 1959)."

NEGREANO, (Mr.). SEE last item this section.

24
RMS COL

SPARLE, Humphrey.
1 reel. 7 1/2 ips. mono. 7". Master (?)
"Interview, Feb. 1960."

SOMERS, Harry. SEE The Geography of Eros

31
RMS COL

TIPPETT, Michael.
1 reel. 7 1/2 ips. mono. 5". Master (?)
"Interview, June 24, 1959."
<table>
<thead>
<tr>
<th>No.</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>32</td>
<td>WEINZWEIG, John.</td>
</tr>
<tr>
<td></td>
<td>1 reel. 7 1/2 ips. mono. 5&quot;. Master (?)</td>
</tr>
<tr>
<td></td>
<td>&quot;Interview, 1967.&quot;</td>
</tr>
<tr>
<td>33</td>
<td>WELLESZ, Egon.</td>
</tr>
<tr>
<td></td>
<td>1 reel. 7 1/2 ips. mono. 5&quot;. Master (?)</td>
</tr>
<tr>
<td></td>
<td>1) Dance music in Bucharest</td>
</tr>
<tr>
<td></td>
<td>2) Interview with Mr. Negreano, director</td>
</tr>
<tr>
<td></td>
<td>of the State Philharmonic Georges Enesco</td>
</tr>
<tr>
<td></td>
<td>3) Interview with Raina Kazarova [RK]</td>
</tr>
<tr>
<td></td>
<td>4) Illustrations for interview with RK</td>
</tr>
<tr>
<td></td>
<td>5) The whistler in Sophia</td>
</tr>
<tr>
<td>34</td>
<td>1 reel. 7 1/2 ips. mono. 5&quot; Master (?)</td>
</tr>
</tbody>
</table>

### a) Talks
Given by R. Murray Schafer unless indicated otherwise.

<table>
<thead>
<tr>
<th>No.</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>22</td>
<td>Four talks on Romanian and Bulgarian Folk Music.</td>
</tr>
<tr>
<td></td>
<td>1 reel. 7 1/2 ips. mono. 5&quot;. [Master?]</td>
</tr>
<tr>
<td></td>
<td>Recorded in 1959.</td>
</tr>
</tbody>
</table>

**Interview with R. Murray Schafer:**

SEE Epitaph for Moonlight

The Geography of Eros

<table>
<thead>
<tr>
<th>No.</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>23</td>
<td>The Obliging Art.</td>
</tr>
<tr>
<td></td>
<td>1 reel. 7 1/2 ips. mono. 7&quot;. [Master?]</td>
</tr>
<tr>
<td></td>
<td>&quot;Talk with musical illustrations for CBC Radio,</td>
</tr>
<tr>
<td></td>
<td>June 1, 1962 ... [discussion of] music in the serice of</td>
</tr>
<tr>
<td></td>
<td>different kinds of patrons...&quot;</td>
</tr>
</tbody>
</table>

Ten Centuries Concerts. SEE The Geography of Eros
e) Miscellaneous

21
RMS COL

Music Education Demo Tape.
1 reel. 7 1/2 ips. stereo. 5". Dubbing (?)
Excerpts from Statement in Blue, Epitaph for Moonlight,
Miniwanka.

35
RMS COL

Sound Sculpture #1.
1 reel. 7 1/2 ips. mono. 5". Master (?)
"Takes 1 and 2"
(Tape starts with about 2 minutes of the composer
playing jazz on the piano.)

SEE ALSO Clippings - Projects, Exhibition: Sounds Unseen
Sometimes we spent whole days repeating one word, gradually revealing new aspects of its meaning...

(from Smoke: A Novel)
LITERARY WORKS SERIES

Organized in the following order:

b) Miscellaneous: in no particular order, p. 40.

A) For R. Murray Schafer's books
In chronological order of earliest dated draft

<table>
<thead>
<tr>
<th>BOX</th>
<th>FOLDER</th>
</tr>
</thead>
<tbody>
<tr>
<td>XV</td>
<td>1</td>
</tr>
<tr>
<td>M-X</td>
<td>1</td>
</tr>
<tr>
<td>M-XI</td>
<td>1</td>
</tr>
<tr>
<td>XVI</td>
<td>1</td>
</tr>
</tbody>
</table>


Smoke: A Novel. 1976. Text and drawings; "original manuscript," camera-ready for publication, ink, ms., 76 leaves.


The Listening Book. [1979?]. Camera-ready for publication, ink, ms., 19 leaves. Inscribed: "for b p [nichol] & Steve [McCaffery]."

Dicamus et Labyrinths: A Philologist's Notebook. [1984]. Draft, photocopy with annotations by composer and others, 244 leaves.

"Final manuscript": pencil and ink, ms., 142 leaves.

"First draft": typewritten with extensive annotations, 158 leaves.

"Alphabetized text," "unusual words for study" and miscellaneous other texts: typewritten and pencil, ms., 28 leaves.
b) Miscellaneous
In no particular order

SEE ALSO Louis Riel: A Case Study (Appendix 1, Addendum)

BOX  FOLDER

XVI  3 Review (?), brief discussion of various works: typewritten, carbon copy (2 copies), 4 leaves (each). Review of Bach Partitas played by Glenn Gould: typewritten, carbon copy, 4 leaves.

4 Fragment of unidentified origin in the hand of the composer re the Canadian soundscape: ink, ms., 1 leaf.

5 Early (?) notes on biblical texts (found inside Sonata Da Camera for Two Celli): pencil, ms., 4 leaves.

6 Early (?) notes on miscellaneous subjects and a mailing list: pencil, ms., 5 leaves.
"You have said so little tonight."

(from Smoke: A Novel)
ORGANIZED INTO VARIOUS GROUPINGS: SUBJECT, ASSOCIATION, MUSICAL WORK, INDIVIDUAL, ETC.

ADDRESS TO R. MURRAY SCHAFER UNLESS INDICATED OTHERWISE.

BOX  FOLDER

XVII  1  LETTER OF REFERENCE FROM:

G.E. Evans (Principal), 21 Feb 1950;
M. Hudgins (Art Instructor), 23 Apr 1952;
Dr. Arnold Walter, 3 Feb 1956;

John J. Weinzeig, 24 Feb 1956;
SEE ALSO TWO LETTERS FROM THE JOHN WEINZEIG PAPERS
(Appendix I, Addendum)

Alberto Guerrero, Feb 1956.
Letter to Mr. H.J. Schafer from Howard Spence, 17 Dec 1956.

2  CANADA COUNCIL:

Schafer's grant proposal [1958], photocopy.
Information, letter and acknowledgment card from the

3  CANADIAN BROADCASTING CORPORATION:

RE CONCERTO FOR HARPSICHORD AND EIGHT WIND INSTRUMENTS FROM:

Carl Little, 2 Dec 1958.
Duncan Sandison, 19 Jan 1959.
Duncan Sandison, 29 Jan 1959.
CANADIAN MUSIC COUNCIL:
SEE ALSO Other Documents Series.

Schafer to the Canadian Music Council, 4 Apr 1968.
From John Roberts to members, 13 April 1971, regarding
London ISCM (International Society for Contemporary
Music) performance of From the Tibetan Book of the
Dead. 2 letters (1 English, 1 French), photocopy.
Minutes of meeting, 24 Sept 1971, photocopy, explaining
reasons for non-performance of the above-mentioned work.
From John Roberts, 25 Mar 1977, re first "Composer of the Year"
award.

RISELING, Robert A.

Six letters from Robert A. Riseling to Schafer, Apr 1978 to Apr
1979 and two replies (photocopies) from Schafer, May and
Sept 1978.
Copy of letter from Frank McEachren (Ontario Arts Council), to
Robert A. Riseling confirming grant to Schafer and
bp nichol, 12 July 1979.

re ARCANA:

Schafer to Prof. D.B. Redford, 17 July 1972, photocopy.
Schafer to Prof. D.B. Redford, 31 Aug 1972, photocopy.
Wynn [Dr. Wynn Roberts], [Aug 1972].
Schafer to Irving Hellen [i.e. Heller], 5 Sept 1972, photocopy.
Don [Prof. D.B.] Redford, [Sept or Oct 1972].
Schafer to Prof. D.B. Redford, 6 Oct 1972.
Redford's reply consists of notes on Schafer's original
letter.

re FELIX'S GIRLS:

HEAR ME OUT:
JONAH:

Letter from Schafer to Harold Madill (printer) concerning
printing of Jonah and Hear Me Out, 30 Oct 1979,
photocopy.

Miscellaneous:
Twelve letters from various correspondents, 1968-83.
CONCERT PROGRAMMES SERIES
(including some brochures)

Organized in the following order:

a) Musical works (except Patria works): in alphabetical order, p. 43-44.
b) Patria I to IV: in numerical order, p. 45.
c) Musical works, miscellaneous: in chronological order, p. 45.

N.B. The number after the title refers to the number of different programmes in the collection.

For programmes of Ten Centuries Concerts collected by R. Murray Schafer, SEE p. 53.

c) Musical works (except Patria works)

<table>
<thead>
<tr>
<th>BOX</th>
<th>FOLDER</th>
</tr>
</thead>
<tbody>
<tr>
<td>XXXI</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Adieu, Robert Schumann (8)</td>
</tr>
<tr>
<td></td>
<td>Apocalypsis (complete) (2)</td>
</tr>
<tr>
<td></td>
<td>Arcana (3)</td>
</tr>
<tr>
<td></td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Concerto for Harpsichord and Eight Wind Instruments (2)</td>
</tr>
<tr>
<td></td>
<td>Cortège (2)</td>
</tr>
<tr>
<td></td>
<td>East (1)</td>
</tr>
<tr>
<td></td>
<td>Elegy for Cello and Piano (1)</td>
</tr>
<tr>
<td></td>
<td>Enchantress (1)</td>
</tr>
<tr>
<td></td>
<td>Epitaph for Moonlight (2)</td>
</tr>
<tr>
<td></td>
<td>SEE ALSO Other Documents Series - World Music Week</td>
</tr>
</tbody>
</table>
|   |   | Five Studies on Texts from "Tituli Historiarum" (3)  
|   | SEE ALSO Other Documents Series - Ten Centuries Concerts |
|   | The Garden of the Heart (1) |
|   | In Search of Zoroaster (3) |
|   | Jonah (2) |
|   | Kinderlieder (1) |
|   | Loving / Toi (1)  
|   | Ishtar's Aria (2)  
|   | The Geography of Eros (1) |
| 4 | Lumen (1) |
| 4 | Lustro (2)  
| SEE ALSO Other Documents Series - World Music Week  
| Divan I Shams I Tabriz (1)  
| Music for the Morning of the World (8) |
| Lyric for Organ (1) |
| 5 | Minimusic (1) |
| 5 | Miniwanka (Moments of Water (2) |
| 5 | Minnelieder (4) |
| 5 | "...No Longer Than (10) Minutes" (2) |
| 5 | Protest and Incarceration (1) |
| 5 | Psalms for Voice and Piano (1) |
| 6 | Ra (2) |
| 6 | Sappho (1) |
| 6 | Situational Music for Brass (1) |
| 6 | Sonatina (for flute and piano) (1) |
| 6 | Son of Heldenleben (6) |
| 6 | Statement in Blue (2) |
| 7 | String Quartet No.1 (16) |
| 8 | String Quartet No.2 (5) |
| 8 | Three Ideograms (1) |
| 8 | Threnody (7) |
| 8 | Trio (for clarinet, cello and piano) (1) |
| 8 | Toccata for Organ (1) |
| 8 | Untitled Composition for Orchestra [No.1?] (1) |
| 8 | Yeow and Pax (1) |
b) **Patria I to IV**  
In numerical order

| XXXI | 9 | Prologue: The Princess of the Stars (1)  
Patria I: Gita (4)  
Patria II - Requiems for the Party Girl (8)  
From the Tibetan Book of the Dead (3) |
|------|---|----------------------------------------|
| 10   |   | Patria III: Beauty and the Beast (2)  
Felix's Girls (3)  
Gamelan (1)  
Hear Me Out (1) |
| 11   |   | Patria IV: Hymn to Night (5)  
The Crown of Ariadne (7) |

<table>
<thead>
<tr>
<th>XXXI</th>
<th>12</th>
<th>1944-78 (20)</th>
</tr>
</thead>
<tbody>
<tr>
<td>13</td>
<td></td>
<td>1979-85 (16)</td>
</tr>
</tbody>
</table>
ORGAN RECITAL
by
DOUGLAS BOILE, A.
assisted by
JAMES MILLIGAN, Baritone

1. Introduction and Allegro (Concerto No. 2)
   It was Handel's practice to introduce an idyll during the performance of his oratorios, an interlude which was then sung. Many of these oratorios were transcriptions of original works.

2. Trumpet Tune and Air

3. "Omn, Saviour of the Gentiles"

4. Toccata and Fugue in D Minor
   Both sections of the toccata are above the writing of the concerto. This is perhaps the best known concerto work in this form. The toccata is rhapsodic in its beginning and ending with cadenza-like passages.

5. A Group of Songs
   James Milligan

6. Folk Tune
   Percy Whitlock

7. Arabesque
   Louis Vienne

8. Humoresque
   Pietro Yon

9. Marching Tune
   Hugh Bancroft

10. Toccata
   Murray Schafer

Murray Schafer is a young man, not yet twenty, who has been experimenting with various forms of composition under the guidance of Mr. John Weinseig. Although this is the first performance of this work, it has attracted the attention of Mr. Richard Alden, the American Concert Organist.
CLIPPINGS SERIES
from newspapers and periodicals
1953-1985

Organized in the following order:

b) Patria I to IV: in numerical order, p. 48.
c) Books (and booklets), p. 48.
d) Projects, p. 49.
e) Miscellaneous, p. 50.

N.B. Items not related to a specific musical work or ones that are about several works are in chronological order in the Miscellaneous section of this inventory.

<table>
<thead>
<tr>
<th>BOX</th>
<th>FOLDER</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>XXXI</td>
<td>14</td>
<td>Adieu, Robert Schumann</td>
</tr>
<tr>
<td></td>
<td>15</td>
<td>Apocalypsis (Parts 1 and 2)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Beyond the Great Gate of Light, SEE Lustro</td>
</tr>
<tr>
<td></td>
<td>16</td>
<td>Canzoni for Prisoners</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Concerto for Harpsichord and Eight Wind Instruments</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Cortège</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Divan I Shams I Tabriz, SEE Lustro</td>
</tr>
<tr>
<td></td>
<td>17</td>
<td>Divisions for Baroque Trio</td>
</tr>
<tr>
<td></td>
<td></td>
<td>East</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Elegy</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Enchantress</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Epitaph for Moonlight</td>
</tr>
</tbody>
</table>
Five Studies on Texts from "Tituli Historiarum" by Prudentius
The Garden of the Heart
In Memoriam Alberto Guerrero
In Search of Zoroaster
Invertible Material for Orchestra
Jean de Brébeuf
Jonah

Loving / Toi

Lustro

Miniwanka
Minnelieder
Music for the Morning of the World, SEE Lustro

Music for Wilderness Lake

"...No Longer Than Ten (10) Minutes."
North / White
Protest and Incarnation

Ra

Sappho
Snowforms
Son of Heldenleben

Sonorities for Brass
Sonatina for Flute and harpsichord
Statement in Blue
String Quartet No.1
String Quartet No.2 ("Waves")

Sun
Three Contemporaries
Three Ideograms
Threnody
Train
b) Patria I to IV
In numerical order

XXXI 28  Princess of the Stars (Prologue)
Patria I: Gita

29  Patria II: Requiems for the Party Girl
    From the Tibetan Rok of the Dead
    Dream Passage

30  Patria III: Arcana
    Beauty and the Beast
    Felix's Girls

31  Patria IV: Hymn to Night
    The Crown of Ariadne

c) Books (and booklets)
In alphabetical order by title

By R. Murray Schafer unless indicated otherwise

XXXII 1  Ariadne

2  The Book of Noise

XVII 9, 10  British Composers in Interview

XXXII 3  The Composer in the Classroom

4  Ear Cleaning

5  Ezra Pound and Music

6  E.T.A. Hoffman and Music

7  The Music of the Environment

8  The New Soundscape
XXXII  9  Le Paysage Sonore
   SEE ALSO The Tuning of the World;
   Clippings - Projects:
   World Soundscape Project.

10  Smoke: A Novel

11  The Tuning of the World
   SEE ALSO Le Paysage Sonore;
   Clippings - Projects:
   World Soundscape Project.

12  R. Murray Schafer, by Stephen Adams

---

d) Projects
   Arranged alphabetically by name or type of project

XXXII  13  Exhibition: Sounds Unseen, 1982
   SEE ALSO Clippings - Projects:
   Sound Sculptures.
   Tapes: Here the Sounds Go Round.

15  Expo '67: Kaleidoscope
    Sound accompanying the film of the same name at the
    Man and Life Pavilion.
    SEE ALSO Tapes.

16  Film: Bing, Bang, Boom

17  Sound Sculptures
    SEE ALSO Clippings - Projects -
    Exhibition: Sounds Unseen.
    Posters.

18  World Soundscape Project (items in English)

19  World Soundscape Project (items in other languages)
    SEE ALSO Clippings - Books:
    The Tuning of the World.
    Clippings - miscellaneous.
    Other Documents Series.
e) Miscellaneous
   In chronological order

<table>
<thead>
<tr>
<th>XXXII</th>
<th>20</th>
<th>1953-65</th>
</tr>
</thead>
<tbody>
<tr>
<td>21</td>
<td>1966-67</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>1968-71</td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>1972-73</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>1974-75</td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>1976-77</td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>1978</td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>1979</td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>1980-85</td>
<td></td>
</tr>
</tbody>
</table>
The diaries and notebooks of R. Murray Schafer are closed until after his death, at his request. Items consist of packages sealed and labeled by R. Murray Schafer.

<table>
<thead>
<tr>
<th>BOX</th>
<th>PACKAGE</th>
<th>DATE</th>
</tr>
</thead>
<tbody>
<tr>
<td>XVIII</td>
<td>1</td>
<td>1954-76</td>
</tr>
<tr>
<td>XVIX</td>
<td>1</td>
<td>1976-77</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>1977-78</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>1979-80</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>1980-81</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>1982-84</td>
</tr>
</tbody>
</table>
OTHER DOCUMENTS SERIES

Organized in the following order:

a) Miscellaneous documents, pp. 52-53.
b) Posters, p. 53.
c) Ten Centuries Concerts
   i) Clippings and articles, p. 54.
   ii) Concert programmes, pp. 55-57.

---

a) Miscellaneous documents

<table>
<thead>
<tr>
<th>BOX</th>
<th>FOLDER</th>
</tr>
</thead>
<tbody>
<tr>
<td>XXXII</td>
<td>29</td>
</tr>
<tr>
<td>30</td>
<td>Contains itineraries and flyers relevant to foreign lecture-demonstration tours on the soundscape theme, 1971-80.</td>
</tr>
<tr>
<td>31</td>
<td>WORLD MUSIC WEEK, 1975:</td>
</tr>
<tr>
<td></td>
<td>Contains copy of talk by R. Murray Schafer, The Music of the Environment (in English and in French); programme booklet and two flyers.</td>
</tr>
<tr>
<td>32</td>
<td>THE CANADIAN MUSIC COUNCIL:</td>
</tr>
<tr>
<td></td>
<td>SEE ALSO Correspondence Series.</td>
</tr>
<tr>
<td></td>
<td>Annual Conference, 1970: contains agenda (in English and in French) and a preliminary news release in both languages.</td>
</tr>
<tr>
<td></td>
<td>(Canadian Music Council continues next page)</td>
</tr>
</tbody>
</table>
(Canadian Music Council continued)

Citation to R. Murray Schafer read by Keith MacMillan upon Schafer's receipt of the Canadian Music Council Medal, 1972.

A dinner programme, concert invitation and a business card.


Certificates, diplomas and high school report cards.

Dossier re R. Murray Schafer prepared by the Canadian Cultural Centre in Paris, 1975, containing a biography, list of musical works and a discography and one photograph each (taken ca. 1975) of: R. Murray Schafer, Marius Constant and the Orford String Quartet.

b) Posters

In Search of Zoroaster: poster for the world premiere performance, 5 May 1973, at the Hopkins Centre, Hanover, N.H., U.S.A.

Sounds Unseen: A travelling exhibition of musical manuscript and sound sculpture, June 1982 - Sept 1983.

I Have Never Seen a Sound

Sound Sculpture No.1

Sound Sculpture No.2
c) Ten Centuries Concerts

Ten Centuries Concerts was the name given to a series of chamber concerts held in Toronto between 1962 and 1966. Started by R. Murray Schafer, Harry Somers, Norman Symonds, Gordon Delamont and Harry Freedman, the intention was to present concerts of neglected music of all periods. R. Murray Schafer was its first President.

Ten Centuries Concerts were held in the Concert Hall of the Edward Johnson Building on the first Sunday of each month from October to April inclusive.

Organized in the following order:

i) Clippings and articles

ii) Concert programmes

i) Clippings and articles

<table>
<thead>
<tr>
<th>BOX</th>
<th>FOLDER</th>
</tr>
</thead>
<tbody>
<tr>
<td>XXXII</td>
<td>36</td>
</tr>
<tr>
<td></td>
<td>1979: newspaper article written by R. Murray Schafer entitled &quot;Ten Centuries Concerts: A Recollection.&quot;</td>
</tr>
<tr>
<td></td>
<td>37</td>
</tr>
</tbody>
</table>
ii) Concert programmes

For work by R. Murray Schafer, SEE 5 Dec 1965

BOX   FOLDER

XXXII 38  1962-63 season

7 Oct 1962.
Chavez, Ravel, Rochberg, McCauley and Dixieland improvisations by the Trump Davidson Sextet.

4 Nov 1962.
Music of the Middle Ages including Aucassin and Nicolette, followed by music of the 20th century: Schoenberg's Pierrot Lunaire.

9 Dec 1962.
The Siege of Quebec by Kotzware-De Krifft; Machaut, Purcell.

39  6 Jan 1963.
Schumann, Prokofiev, Brahms.

3 Feb 1963.
Josquin des Prés, Beckwith, Varèse, Brahms, Gesualdo and Stravinsky.

J.S. Bach and jazz by Delamont, Freedman, Rob McConnell and Norman Symonds.

7 Apr 1963.
Fauré, Galliard, Hindemith, Kasemets, Janáček.
1963-64 season

Hindemith, Rameau, Freedman, Webern, Quesnel.

3 Nov 1963.
Music from the 14th-16th centuries and jazz by Norm Symonds and Ron Collier.

2 Feb 1964.
Hindemith, Beethoven, Debussy.

1964-65 season

10 Jan 1965.
Early American songs, J.S. Bach, Weinzweig, Freedman.

7 Mar 1965.
Mozart, Liszt, Schumann, Garant, Dallapiccola, Ives.

4 Apr 1965.
Banchieri, Anhalt, [Myron] Schaeffer, Iapp, film by Snow.

1965-66 season

Contains flyer (2 pp.) listing concert dates and programmes for season.

Classical Indian music, Fukushima, Childs, Kasemets.

5 Dec 1965.
Schmitt, R. Murray Schafer (Five Studies on Texts by Prudentius), Gladstone, Behrens.
<table>
<thead>
<tr>
<th>BOX</th>
<th>FOLDER</th>
</tr>
</thead>
<tbody>
<tr>
<td>XXXII</td>
<td>43</td>
</tr>
</tbody>
</table>

| 6 Jan 1966. |
| Thomas Tomkins and others, Mather, Boulez. |

| 6 Feb 1966. |
| Ockeghem, de la Rue, Palestrina, Carissimi, Jelly Roll Morton, Hermann Goetz. |

**1966-67 season**

| 44 |
| Contains flyer (2 pp.) listing the repertoire of Ten Centuries Concerts, 1962-66. |

| 8 Jan 1967. |
| An illustrated survey of Toronto's music, 1867-1967, assembled under the direction of Helmut Kallmann; Pentland; Somers. |

| 5 Mar 1967. |
| A Passiontide play with music, Davidovsky, Ciamaca, Beecroft, Szymanowski, Anhalt. |
APPENDIX 1

Appendix 1 contains the following material, filed with the Schafer Papers, which belongs to the National Library of Canada.

a) Photographic copies of pages from the works of R. Murray Schafer.
b) Items framed with mats.
c) Addendum.

<table>
<thead>
<tr>
<th>BOX</th>
<th>FOLDER</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>L-IV</td>
<td>7</td>
<td>Apocalypsis - Part One: John's Vision. Cover.</td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>Patria I - The Characteristics of Man. Pages 1, 18, 31, 58, 102 and 106.</td>
</tr>
<tr>
<td></td>
<td>9</td>
<td>Patria II - Requiem for the Party Girl. Pages 44, 47, 48, 49, 50, 65 and 100.</td>
</tr>
<tr>
<td></td>
<td>10</td>
<td>Sounds Unseen. 2 posters.</td>
</tr>
<tr>
<td></td>
<td>11</td>
<td>Smoke: A Novel. Pages 44, 45 and 51.</td>
</tr>
</tbody>
</table>

a) Photographic copies, etc.
APPENDIX 2

Shelf List
36 boxes

Organized in the following order:

a) Small boxes (19): I to XIX
b) Medium boxes (11): M-I to M-XI
c) 8" document boxes (2): XXXI-XXXII
d) Large (oversize) boxes (4): L-I to L-IV

<table>
<thead>
<tr>
<th>BOX NUMBER</th>
<th>NUMBER OF FOLDERS</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>13</td>
</tr>
<tr>
<td>II</td>
<td>9</td>
</tr>
<tr>
<td>III</td>
<td>9</td>
</tr>
<tr>
<td>IV</td>
<td>7</td>
</tr>
<tr>
<td>V</td>
<td>3</td>
</tr>
<tr>
<td>VI</td>
<td>6</td>
</tr>
<tr>
<td>VII</td>
<td>11</td>
</tr>
<tr>
<td>VIII</td>
<td>4</td>
</tr>
<tr>
<td>IX</td>
<td>9</td>
</tr>
<tr>
<td>X</td>
<td>7</td>
</tr>
<tr>
<td>BOX NUMBER</td>
<td>NUMBER OF FOLDERS</td>
</tr>
<tr>
<td>------------</td>
<td>-------------------</td>
</tr>
<tr>
<td>XI</td>
<td>10</td>
</tr>
<tr>
<td>XII</td>
<td>7</td>
</tr>
<tr>
<td>XIII</td>
<td>9</td>
</tr>
<tr>
<td>XIV</td>
<td>16</td>
</tr>
<tr>
<td>XV</td>
<td>1</td>
</tr>
<tr>
<td>XVI</td>
<td>6</td>
</tr>
<tr>
<td>XVII</td>
<td>11</td>
</tr>
<tr>
<td>XVIII</td>
<td>1 package</td>
</tr>
<tr>
<td>XIX</td>
<td>5 packages</td>
</tr>
</tbody>
</table>

b) Medium boxes

| M-I        | 13                |
| M-II       | 10                |
| M-III      | 9                 |
| M-IV       | 15                |
| M-V        | 11                |
| M-VI       | 11                |
| M-VII      | 9                 |
| M-VIII     | 10                |
| M-IX       | 9                 |
| M-X        | 3                 |
| M-XI       | 2                 |
Date(s) of Accession: January 30, 1991


Description: Sketches, manuscripts and copies of 24 of Schafer’s compositions; scripts; correspondence (Istvan Anhalt; Toru Takemitsu; Serge Garant; John Cage; Pierre Mercure; Pierre Boulez; Claude Lévi-Strauss; Jean Papineau-Couture, etc.); clippings; drawings; concert programmes and promotional documents; writings; bulletins; newsletter and brochure; biographical documents; documents regarding Le testament (music: Ezra Pound – poems: F. Villon); Ezra Pound – correspondence; notes scores – photocopies; recording (violinist Ahmad Al Hifnaw (Egypt); photographs.

Restrictions: None

Duplicates Removed: 3 cm. of photocopies of correspondence, clippings and concert programmes.

Documents transferred: 3 periodicals and 1 published score.

Dimension: 1.27 m of textual records. – 15 photographs. – 135 slides. – 1 cassette.

Boxing: October 29 – November 9, 1992; 126 folders; 15 boxes: 4 upright, 5 flat-small, 6 flat-large; cabinet (4 folders); 5 tubes.

Stéphane Jean
November 18, 1992
Title of Fonds/Titre du fonds
R. MURRAY SCHAFER

File Code of the Fonds (Accession Number)/Cote de fonds (Numéro d’acquisition)

Box Number/Numéro de boîte
1

Dimension
20 cm.

Restrictions

Medium/Support

Recorded Sound Enregistrement Sonore
Audiovisual Audiovisuel
Machine Readable Ordinalongue
Photographic Photographique
Printed Imprimé

Paper

Other:

Date of/de description
Oct. 29, 1992

Signature

Page 1 of/du 2

FOLDER CHEMISE DESCRIPTION CM DATE(S)
1 Correspondence with John Beckwith
 0.5 cm. 1958-1989
2 Correspondence with Istvan Anhalt
 1.5 cm. 1962-1987
3 Correspondence with Bruce Mather
 0.5 cm. 1962-1989
4 Correspondence with Udo Kasemets
 8 items 1963-1973
5 Correspondence with Gabriel Charpentier
 6 items 1966-1989
6 Correspondence with Brian Fawcett
 6 items 1976-1987
7 Correspondence with Robert Zend
 7 items 1976-1979
8 Correspondence with Yehudi Menuhin
 9 items 1976-1986
9 Correspondence with Laszlo Lajtha
10 Correspondence with Curtis Smith
 13 items 1972-1984
11 Correspondence with John Rimmer
 13 items 1974-1983
12 Correspondence with Toru Takemitsu
13 Correspondence with Bob Aitken
 15 items 1964-1984
14 Correspondence with John Weinzeig
 14 items 1951-1984
15 Correspondence with Michael Tippett
16 Correspondence with Harry Somers
17 Correspondence with Richard Kostelanetz
 8 items 1980-1988
18 Correspondence with Barry Truax
19 Correspondence with François Baschet
 8 items 1980-1985
20 Correspondence with Gilles Tremblay
 7 items 1963-1984
21 Correspondence with Henry Cowell; Harry Partch; Malcolm Arnold; Padraic Colum; Constantin Illeff; Edmund Rubbra; Alan Bush; William Walton; Peter Maxwell Davies; Peter Fricke; Jean Papineau-Couture; Serge Garant; Pierre Mercure; Norma Beecroft; Iain Baxter; Pauline Oliveros; Charles Boone; Harry Freedman; John Cage; Oskar Morawetz; Luis de Pablo; Pierre Boulez; Bengt Hambraeus;
 2 cm 1956-1989, n.d.
Title of Fonds/Titre du fonds
R. MURRAY SCHAFER

File Code of the Fonds (Accession Number)/Cote de fonds (Numéro d’acquisition)
MUSIC - (accession January 1991) 1991-20

Box Number/Numéro de boîte
1

Dimension
20 cm.

Restrictions

Medium/Support

Recorded Sound
Audiovisual
Machine Readable
Photographic
Printed

Enregistrement sonore Audiovisuel Ordinolingué Photographique Imprimé

Paper
☑ Papier

Other:

Date of/de description
Oct. 29, 1992

Signature

Page 2 of/de 2

FOLDER CHEMISE

DESCRIPTION

CM

DATE(S)

Marius Constant; Bernard Rands; Toshi Ichiyanagi; Steve McCaffery; Claude Lévi-Strauss; Robert Wilson; Trevor Whishart; Lejaren Hiller; R. Barreto-Riviera; Jon White; John Robert Colombo; John Oliver and Claude Schryer; Dorothy Livesay; Anton Kuerti; Omar Pound; Paul Treberge; Sydney Hodkinson; Gordon Monohan; Hugh Kenner; Edward Schafer; Suzi Gablik; Eli Mandel; B.W. Powe; Joachim-Errnest Berendt; Patrick Cardy; Paul Dutton; Dick Higgins; BP Nichol; John Paynter; Makoto Shinohara; Michael Colgrass; Murray Adaskin; John Rea; Theo Loewendie; Dane Rudhyar; Maurice Ohana; Benjamin Britten; Stephen Spender; Allos Haba; Peter Racine Fricke; Sir Arthur Bliss; Domenico di-Paoli; Lennox Berkeley; Ego Wellewsz; Charles Dutoit; Claude Michaux; John A. Miller; Leigh Cross; Peter R. Meyer.

22 Patria 3: The Greatest Show on Earth - photocopy of the first draft of the script.
1 item 1983

23 Patria 3: The Greatest Show on Earth - photocopy of the second version of the script.
1 item 1986
<table>
<thead>
<tr>
<th>FOLDER CHEMISE</th>
<th>DESCRIPTION</th>
<th>CM</th>
<th>DATE(S)</th>
</tr>
</thead>
<tbody>
<tr>
<td>24</td>
<td>Patria 3: <em>The Greatest Show on Earth</em> - Package of pages in preparation for final printed.</td>
<td>1.5 cm.</td>
<td>1987</td>
</tr>
<tr>
<td>25</td>
<td>Patria 3: <em>The Greatest Show on Earth</em> - final typescript of printed text.</td>
<td>1 item.</td>
<td>1987</td>
</tr>
<tr>
<td>27</td>
<td>Patria 4: <em>The Black Theatre of Hermes Trismegistos</em> - original text with much rewriting.</td>
<td>1 item</td>
<td>1983</td>
</tr>
<tr>
<td>29</td>
<td>RA - copy of original script used by singer (Nephys).</td>
<td>1 item.</td>
<td>1983</td>
</tr>
<tr>
<td>30</td>
<td>RA - script - copy (annotated).</td>
<td>1 item.</td>
<td>1983</td>
</tr>
<tr>
<td>31</td>
<td>RA - script - copy (annotated).</td>
<td>1 item.</td>
<td>[1985]</td>
</tr>
<tr>
<td>32</td>
<td>RA - source documents.</td>
<td>1.5 cm.</td>
<td>n.d.</td>
</tr>
<tr>
<td>33</td>
<td>RA - notes on the Egyptian Gods.</td>
<td>0.5 cm.</td>
<td>n.d.</td>
</tr>
<tr>
<td>34</td>
<td>RA - Miscellaneous graphics.</td>
<td>0.5 cm.</td>
<td>n.d.</td>
</tr>
<tr>
<td>35</td>
<td>RA - brochure.</td>
<td>1 item.</td>
<td>1983</td>
</tr>
<tr>
<td>36</td>
<td>Clippings.</td>
<td>2 cm.</td>
<td>1967-1985, n.d.</td>
</tr>
<tr>
<td>37</td>
<td>Clippings.</td>
<td>2 cm.</td>
<td>1986-1988, n.d.</td>
</tr>
<tr>
<td>FOLDER CHEMISE</td>
<td>DESCRIPTION</td>
<td>CM</td>
<td>DATE(S)</td>
</tr>
<tr>
<td>----------------</td>
<td>-----------------------------------------------------------------------------</td>
<td>--------</td>
<td>---------------</td>
</tr>
<tr>
<td>38</td>
<td>Clippings.</td>
<td>1 cm.</td>
<td>1989-1990, n.d.</td>
</tr>
<tr>
<td>39</td>
<td>Concert programmes and publicity.</td>
<td>2 cm.</td>
<td>1984</td>
</tr>
<tr>
<td>40</td>
<td>Concert programmes and publicity.</td>
<td>2 cm.</td>
<td>1985-1986</td>
</tr>
<tr>
<td>41</td>
<td>Concert programmes and publicity.</td>
<td>2 cm.</td>
<td>1987-1988</td>
</tr>
<tr>
<td>42</td>
<td>Concert programmes and publicity.</td>
<td>2 cm.</td>
<td>1989</td>
</tr>
<tr>
<td>43</td>
<td>Concert programmes and publicity.</td>
<td>1 cm.</td>
<td>1990, n.d.</td>
</tr>
<tr>
<td>44</td>
<td>Bulletins, newsletter, brochure.</td>
<td>0.5 cm.</td>
<td>1971-1989</td>
</tr>
<tr>
<td>45</td>
<td>Correspondence with the New Direction (about Ezra Pound music).</td>
<td>1.5 cm.</td>
<td>1967-1982, n.d.</td>
</tr>
</tbody>
</table>
Title of Fonds/Titre du fonds  
R. MURRAY SCHAFER  

File Code of the Fonds (Accession Number)/Cote de fonds (Numéro d’acquisition)  
MUS 85  

Box Number/Numéro de boîte  
4  

Restrictions  

Medium/Support  
- Enregistrement Sonore  - Audiovisuel  
- Machine Readable  - Photographique  
- Paper  - Other:  

Date of/de description  
Nov. 3, 1992  

Signature  

Page 1 of/de 1  

<table>
<thead>
<tr>
<th>FOLDER CHEMISE</th>
<th>DESCRIPTION</th>
<th>CM</th>
<th>DATE(S)</th>
</tr>
</thead>
<tbody>
<tr>
<td>50</td>
<td>Le testament (music: Ezra Pound; poems: F. Villon) - BBC 1931 version (photocopies).</td>
<td>1.5 cm.</td>
<td>n.d.</td>
</tr>
<tr>
<td>52</td>
<td>Le testament (music: Ezra Pound; poems: F. Villon) - Misc.: clippings; correspondence; notes; libretto; brochure; press release; 4 photographs; etc.</td>
<td>2 cm.</td>
<td>1924-1983, n.d.</td>
</tr>
<tr>
<td>54</td>
<td>Le testament (music: Ezra Pound; poems: F. Villon) - California performance: includes correspondence; clippings; 8 photographs.</td>
<td>0.5 cm</td>
<td>1971-1973, n.d.</td>
</tr>
<tr>
<td>55</td>
<td>Writing about Fiddle Music, Sonata Ghudonis and Cavalcanti (music by Ezra Pound) - Includes photocopies of manuscripts of Sonata Ghudonis and Cavalcanti</td>
<td>2 cm</td>
<td>n.d.</td>
</tr>
<tr>
<td>56</td>
<td>Ezra Pound - correspondence; notes; scores - photocopies.</td>
<td>1 cm.</td>
<td>1932-1933</td>
</tr>
<tr>
<td>57</td>
<td>&quot;Anthell - musical supplement&quot; - published score.</td>
<td>1 item</td>
<td>c1925</td>
</tr>
<tr>
<td>58</td>
<td>Pound-Music files at the Beinecke Library.</td>
<td>1 item</td>
<td>n.d.</td>
</tr>
<tr>
<td>59</td>
<td>Biographical documents.</td>
<td>3 items</td>
<td>1984-1989, n.d.</td>
</tr>
<tr>
<td>60</td>
<td>Misc.</td>
<td>1 cm.</td>
<td>1984-1987, n.d.</td>
</tr>
</tbody>
</table>
**FOLDER CHEMISE** | **DESCRIPTION** | **CM** | **DATE(S)**
---|---|---|---
61 | Four songs on text of Tagore, for women's chorus - manuscript (transparency). | 1 item | 1962
62 | Concerto for harp and orchestra - scores - manuscripts. | 4 items | [1987]
63 | Concerto for harp and orchestra - score - final pencil manuscript and cover to printed score. | 1 item | 1987-1988
64 | Concerto for harp and orchestra - harp solo part. | 1 item | 1988
65 | Concerto for harp and orchestra - chart showing themes and graph of 2nd movement. | 2 items | [1987]
Title of Fonds/Titre du fonds
R. MURRAY SCHAFER  MUS 85

File Code of the Fonds (Accession Number)/Cote de fonds (Numéro d’acquisition)
1991-20

Box Number/Numéro de boîte
6

Dimension
5 cm.

Restrictions

Medium/Support

<table>
<thead>
<tr>
<th>Recorded Sound</th>
<th>Audiovisual</th>
<th>Machine Readable</th>
<th>Photographic</th>
<th>Printed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Enregistrement Sonore</td>
<td>Audiovisuel</td>
<td>Ordinolingué</td>
<td>Photographique</td>
<td>Imprimé</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Paper</th>
<th>Other:</th>
</tr>
</thead>
<tbody>
<tr>
<td>✓ Papier</td>
<td>Autre:</td>
</tr>
</tbody>
</table>

Date of description
Nov. 4, 1992

Date of
Signature
Page 1 of 1

<table>
<thead>
<tr>
<th>FOLDER</th>
<th>DESCRIPTION</th>
<th>CM</th>
<th>DATE(S)</th>
</tr>
</thead>
<tbody>
<tr>
<td>CHEMISE</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>66</td>
<td>Fire, for voices and clackers - scores - manuscripts.</td>
<td>2 items</td>
<td>1986</td>
</tr>
<tr>
<td>67</td>
<td>Guitar concerto - first pencil draft - score.</td>
<td>1 item</td>
<td>1989</td>
</tr>
<tr>
<td>68</td>
<td>Guitar concerto - final pencil manuscript - score and cover to printed score.</td>
<td>1 item</td>
<td>1989</td>
</tr>
<tr>
<td>69</td>
<td>Guitar concerto - another version (11 pages), charts and graphs.</td>
<td>0.5 cm.</td>
<td>[1989]</td>
</tr>
<tr>
<td>70</td>
<td>Dances from the court of King Minos of Crete, for chamber group - scores - manuscripts.</td>
<td>2 items</td>
<td>[1988]-1989</td>
</tr>
<tr>
<td>71</td>
<td>In memoriam Alberto Guerrero, for string orchestra - score - manuscript (transparency).</td>
<td>1 item</td>
<td>1959</td>
</tr>
<tr>
<td>FOLDER CHEMISE</td>
<td>DESCRIPTION</td>
<td>CM</td>
<td>DATE(S)</td>
</tr>
<tr>
<td>----------------</td>
<td>------------------------------------------------------------------------------</td>
<td>------</td>
<td>-----------</td>
</tr>
<tr>
<td>72</td>
<td>Flute concerto - score - final pencil manuscript.</td>
<td>1 item</td>
<td>1984</td>
</tr>
<tr>
<td>73</td>
<td>Fourth string quartet - score - manuscript - includes 3 miscellaneous pages of scannables.</td>
<td>4 items</td>
<td>1988, n.d.</td>
</tr>
<tr>
<td>74</td>
<td>Fourth string quartet - score - final ink manuscript and cover (drawing) to printed score.</td>
<td>1 item</td>
<td>1989</td>
</tr>
<tr>
<td>75</td>
<td>Fourth string quartet - score - photocopy (annotated).</td>
<td>1 item</td>
<td>1988</td>
</tr>
<tr>
<td>76</td>
<td>Fifth string quartet (Rosalind) - scores - manuscripts.</td>
<td>2 items</td>
<td>1989</td>
</tr>
</tbody>
</table>
**FOLDER CHEMISE** | DESCRIPTION | CM | DATE(S) |
---|---|---|---|
77 | Fifth string quartet (Rosalind) - final ink manuscript and cover (drawing) to printed score. | 1 item | 1989 |
78 | Fifth string quartet (Rosalind) - scores - photocopies (annotated). | 2 items | 1989 |
79 | Patria: The Prologue: The Princess of the Stars, for voices and orchestra - manuscript and photocopy - graphics by the author. | 1 item | 1981 |
80 | Patria: The Prologue: The Princess of the Stars, for voices and orchestra - photocopy (annotated). | 1 item | 1981 |
81 | RA, for voices and orchestra - editing units 1 (Manu), 7 (RA), 20 (Hasroot) and 32-35 (Double Mea) - manuscripts. | 1.5 cm. | 1983 |
<table>
<thead>
<tr>
<th>Folder</th>
<th>Description</th>
<th>CM</th>
<th>Date(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>82</td>
<td>Cavallani (Ezra Pound) - used file: includes correspondence; notes; scores.</td>
<td>1 cm.</td>
<td>1963-1970, n.d.</td>
</tr>
<tr>
<td>63</td>
<td>The Death of the Buddha, for choir - first pencil draft.</td>
<td>1 Item</td>
<td>[1988]</td>
</tr>
<tr>
<td>84</td>
<td>The Death of the Buddha, for choir - musical graphs and charts, handwritten copy of text and annotated photocopy of text.</td>
<td>0.5 cm.</td>
<td>[1988]</td>
</tr>
<tr>
<td>85</td>
<td>The Death of the Buddha, for choir - final pencil manuscript.</td>
<td>1 Item</td>
<td>1989</td>
</tr>
<tr>
<td>86</td>
<td>Scores - misc (photocopies).</td>
<td>2 cm.</td>
<td>n.d.</td>
</tr>
<tr>
<td>87</td>
<td>Scores - misc (photocopies).</td>
<td>1 cm.</td>
<td>n.d.</td>
</tr>
<tr>
<td>FOLDER</td>
<td>DESCRIPTION</td>
<td>CM</td>
<td>DATE(S)</td>
</tr>
<tr>
<td>--------</td>
<td>-------------</td>
<td>----</td>
<td>---------</td>
</tr>
<tr>
<td>88</td>
<td>Le cri de Merlin, for solo guitar - first draft - manuscript (includes additional pencil notes).</td>
<td>2 items</td>
<td>1986, n.d.</td>
</tr>
<tr>
<td>89</td>
<td>Le cri de Merlin, for solo guitar - second draft - manuscript.</td>
<td>1 Item</td>
<td>1987</td>
</tr>
<tr>
<td>90</td>
<td>Le cri de Merlin, for solo guitar - final ink manuscript used by printer.</td>
<td>1 Item</td>
<td>1983</td>
</tr>
<tr>
<td>91</td>
<td>Ko-Wo-Kiku (listen to the incense), for orchestra - score - manuscript.</td>
<td>1 Item</td>
<td>1983</td>
</tr>
<tr>
<td>92</td>
<td>Ko-Wo-Kiku, for orchestra - charts used in composition and correspondence with Sapan.</td>
<td>6 items</td>
<td>1984-1986, n.d.</td>
</tr>
<tr>
<td>93</td>
<td>Theseus, for harp and string quartet - photocopy of original pencil manuscript with author's corrections and final ink manuscript.</td>
<td>2 Items</td>
<td>1983</td>
</tr>
<tr>
<td>94</td>
<td>Theseus, for harp and string quartet - photocopy of final ink manuscript with Judy Loman's corrections to harp part.</td>
<td>1 Item</td>
<td>1983</td>
</tr>
<tr>
<td>95</td>
<td>Theseus, for harp and string quartet - cover to printed score, original ink drawing by composer.</td>
<td>1 Item</td>
<td>1983</td>
</tr>
<tr>
<td>96</td>
<td>Dream Rainbow/Dream Thunder, for orchestra - sketches and first pencil draft (incomplete).</td>
<td>2 Items</td>
<td>1986</td>
</tr>
<tr>
<td>97</td>
<td>Sun-Father - Sky-Mother, for voice - manuscripts.</td>
<td>2 Items</td>
<td>1995</td>
</tr>
<tr>
<td>98</td>
<td>North White, for orchestra - score - manuscript.</td>
<td>1 Item</td>
<td>1973</td>
</tr>
</tbody>
</table>
**MUSIC DIVISION - ARCHIVE'S PRELIMINARY PROCESSING FORM**

**DIVISION DE LA MUSIQUE - BORDEAU DE TRAITEMENT PRÉLIMINAIRE DES DOCUMENTS D'ARCHIVES**

**Title of Fonds/Titre du fonds**

R. MURRAY SCHAFFER

**File Code of the Fonds (Accession Number)/Cote de fonds (Numéro d’acquisition)**

MUS 85

**Box Number/Numéro de boîte**

11

**Dimension**

7 cm.

**Restrictions**

---

**Medium/Support**

- Recorded Sound
- Audiovisual
- Machine Readable
- Photographic
- Printed

- Paper: ✔
- Other: 

---

**Date of/de description**

Nov. 6, 1992

**Signature**

[Signature]

---

<table>
<thead>
<tr>
<th>FOLDER CHEMISE</th>
<th>DESCRIPTION</th>
<th>CM</th>
<th>DATE(S)</th>
</tr>
</thead>
<tbody>
<tr>
<td>99</td>
<td>The Star Princess and the waterlilies, for voices - scores - manuscripts includes text by composer (annotated).</td>
<td>3 items</td>
<td>1984</td>
</tr>
<tr>
<td>100</td>
<td>Magic songs, for male voice choir - scores - manuscript.</td>
<td>2 items</td>
<td>1990</td>
</tr>
<tr>
<td>101</td>
<td>Magic songs - version for mixed chorus (SATB) - score - manuscript</td>
<td>1 item</td>
<td>1990</td>
</tr>
<tr>
<td>102</td>
<td>Buskers (original title Rounds), for flute, violin and viola - scores - manuscripts.</td>
<td>2 items</td>
<td>1985-1988</td>
</tr>
<tr>
<td>103</td>
<td>Patria: The Prologue: The Princess of the stars, for voices and orchestra - final ink manuscript (Contains numerous drawings by Jerrard and Diana Smith) - calligraphy by Jean Elliott.</td>
<td>1 item</td>
<td>[1981]</td>
</tr>
<tr>
<td>104</td>
<td>Patria 4: The black Theatre of Hermes Trismegistos, for voices and tape - original pencil and ink manuscript.</td>
<td>1 item</td>
<td>1984</td>
</tr>
<tr>
<td>105</td>
<td>Patria 4: The black Theatre of Hermes Trismegistos, for voices and tape - published scores (annotated).</td>
<td>2 items</td>
<td>1984-c1988</td>
</tr>
</tbody>
</table>
MUSIC DIVISION - ARCHIVE'S PRELIMINARY PROCESSING FORM
DIVISION DE LA MUSIQUE - BORDEREAU DE TRAITEMENT PRÉLIMINAIRE DES DOCUMENTS D'ARCHIVES

Title of Fonds/Titre du fonds
R. MURRAY SCHAFER  MUS 85

File Code of the Fonds/Accession Number/Cote de fonds (Numéro d’acquisition)
MUS 85 (accession January 1991) 1991-20

Box Number/Numéro de boîte
12

Dimension
7 cm.

Restrictions

Medium/Support

<table>
<thead>
<tr>
<th>Recorded Sound</th>
<th>Audiovisual</th>
<th>Machine Readable</th>
<th>Photographic</th>
<th>Printed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Enregistrement Sonore</td>
<td>Audiovisuel</td>
<td>Ordinolingué</td>
<td>Photographique</td>
<td>Imprimé</td>
</tr>
<tr>
<td>Paper</td>
<td>Autre:</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Date of/de description
Nov. 9, 1992

Signature

Page 1 of/de 1

<table>
<thead>
<tr>
<th>FOLDER CHEMISE</th>
<th>DESCRIPTION</th>
<th>CM</th>
<th>DATE(S)</th>
</tr>
</thead>
<tbody>
<tr>
<td>106</td>
<td>Patria 5: <em>The Crown of Ariadne</em>, for voices and orchestra - scores - manuscripts and photocopies.</td>
<td>1.5 cm.</td>
<td>[1982]</td>
</tr>
<tr>
<td>107</td>
<td>Patria 4 (patra b): <em>The Crown of Aradne</em>, for voices and orchestra - manuscript and copy.</td>
<td>1 item</td>
<td>1982</td>
</tr>
<tr>
<td>108</td>
<td>Patria 5: <em>The Crown of Ariadne</em>, for voices and orchestra - manuscript and copy - version.</td>
<td>1 item</td>
<td>1990</td>
</tr>
<tr>
<td>FOLDER CHEMISE</td>
<td>DESCRIPTION</td>
<td>CM</td>
<td>DATE(S)</td>
</tr>
<tr>
<td>----------------</td>
<td>-------------</td>
<td>-----</td>
<td>---------</td>
</tr>
<tr>
<td>109</td>
<td>RA - Photocopy of editing units 32 -35 (Double MAAT) with author's corrections.</td>
<td>1 item</td>
<td>n.d.</td>
</tr>
<tr>
<td>110</td>
<td>Cover and title page.</td>
<td>3 items</td>
<td>n.d.</td>
</tr>
</tbody>
</table>
**MUSIC DIVISION - ARCHIVE'S PRELIMINARY PROCESSING FORM**

**DIVISION DE LA MUSIQUE - BORDEREAU DE TRAITEMENT PRÉLIMINAIRE DES DOCUMENTS D'ARCHIVES**

**Title of Fonds/Titre du fonds**
R. MURRAY SCHAFER

**File Code of the Fonds (Accession Number)/Cote de fonds (Numéro d’acquisition)**

**Box Number/Numéro de boîte**
14

**Dimension**
6 cm.

**Restrictions**

<table>
<thead>
<tr>
<th>Medium/Support</th>
<th>Recorded Sound</th>
<th>Audiovisual</th>
<th>Machine Readable</th>
<th>Photographic</th>
<th>Printed</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Enregistrement Sonore</td>
<td>Audiovisuel</td>
<td>Ordinolingué</td>
<td>Photographique</td>
<td><em>Imprimé</em></td>
</tr>
<tr>
<td><em>Paper</em></td>
<td><em>Papier</em></td>
<td>Other:</td>
<td>Autre:</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Date of description**
Nov. 9, 1992

<table>
<thead>
<tr>
<th>FOLDER CHEMISE</th>
<th>DESCRIPTION</th>
<th>CM</th>
<th>DATE(S)</th>
</tr>
</thead>
<tbody>
<tr>
<td>111</td>
<td>Flute Concerto - score - first pencil draft and charts and graphs.</td>
<td>4 items</td>
<td>1984, n.d.</td>
</tr>
<tr>
<td>112</td>
<td>Snowforms, for Choir - manuscripts and photocopy (annotated) - graphic scores.</td>
<td>3 items</td>
<td>1983</td>
</tr>
<tr>
<td>113</td>
<td>Patria 4: The black theatre of Hermes Trismegistas - additional pencil variations.</td>
<td>1 item</td>
<td>n.d.</td>
</tr>
<tr>
<td>114</td>
<td>Patria 4: The black theatre of Hermes Trismegistas - ink manuscript.</td>
<td>1 item</td>
<td>1984</td>
</tr>
<tr>
<td>115</td>
<td>RA, for voices, orchestra and tape - Final ink manuscript as prepared for printer, a very graphic score with many pages of illustrations and drawings.</td>
<td>1 item</td>
<td>1989</td>
</tr>
<tr>
<td>116</td>
<td>Patria: The prologue: The Princess of the stars - Four drawings by Diana Smith.</td>
<td>4 items</td>
<td>[1981]</td>
</tr>
</tbody>
</table>
MUSIC DIVISION - ARCHIVES PRELIMINARY PROCESSING FORM

DIVISION DE LA MUSIQUE - BORDEAUX DE TRAITEMENT PRÉLIMINAIRE DES DOCUMENTS D'ARCHIVES

Title of Fonds/Titre du fonds
R. MURRAY SCHAFER

File Code of the Fonds (Accession Number)/Cote de fonds (Numéro d’acquisition)
MLS 85 1991-20

Box Number/Numéro de boîte
15

Dimension
4 cm

Restrictions

Medium/Support

<table>
<thead>
<tr>
<th>Medium/Support</th>
<th>Paper</th>
<th>Other:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recorded Sound</td>
<td>Enregistrement Sonore</td>
<td>Autre:</td>
</tr>
<tr>
<td>Audiovisual</td>
<td>Audiovisuel</td>
<td></td>
</tr>
<tr>
<td>Machine Readable</td>
<td>Ordinolingué</td>
<td></td>
</tr>
<tr>
<td>Photographic</td>
<td>Photographique</td>
<td></td>
</tr>
<tr>
<td>Printed</td>
<td>Imprimé</td>
<td></td>
</tr>
</tbody>
</table>

Date of/de description
April 18, 1994

Signature

Page 1 of 1

<table>
<thead>
<tr>
<th>FOLDER</th>
<th>DESCRIPTION</th>
<th>CM</th>
<th>DATE(S)</th>
</tr>
</thead>
<tbody>
<tr>
<td>118</td>
<td><em>Patria IV: The Black Theatre of Hermes Trismegistos</em>, for voices and orchestra – score – original ink manuscript.</td>
<td>2 cm</td>
<td>1988</td>
</tr>
<tr>
<td>119</td>
<td><em>The Garden of the Heart</em>, for voices and orchestra – score and cover - manuscripts.</td>
<td>2 cm</td>
<td>1980, n.d.</td>
</tr>
<tr>
<td>FOLDER</td>
<td>CHEMISE</td>
<td>DESCRIPTION</td>
<td>CM</td>
</tr>
<tr>
<td>--------</td>
<td>---------</td>
<td>-------------</td>
<td>----</td>
</tr>
<tr>
<td>120</td>
<td>Cab.</td>
<td>Map of the city of Basel – Basel soundwalk.</td>
<td>1 item</td>
</tr>
<tr>
<td>121</td>
<td>Cab.</td>
<td>RA – large colour graph</td>
<td>1 item</td>
</tr>
</tbody>
</table>
# Music Division - Archives Preliminary Processing Form

**Title of Fonds/Titre du fonds:**

R. Murray Schafer

**File Code of the Fonds (Accession Number)/Cote de fonds (Numéro d’acquisition):**

MUS 85 - 1991-20

**Box Number/Numéro de boîte:**

Cabinet: containers 18 and 22; tubes: containers 19 to 21

**Dimension:**

9 items

**Restrictions:**

**Medium/Support:**

- [ ] Recorded Sound
- [ ] Audiovisual
- [X] Machine Readable
- [ ] Photographic
- [ ] Printed

Path: Papier

**Date of/de description:**

April 18, 1994

**Signature:**

Page 1 of/1

## Folder CHEMISE

<table>
<thead>
<tr>
<th>FOLDER CHEMISE</th>
<th>DESCRIPTION</th>
<th>CM</th>
<th>DATE(S)</th>
</tr>
</thead>
<tbody>
<tr>
<td>122 Cab. 18</td>
<td>Graphs.</td>
<td>1 item</td>
<td>n.d.</td>
</tr>
<tr>
<td>123 Tube 19</td>
<td>Graph for Untitled compositions #1</td>
<td>1 item</td>
<td>n.d.</td>
</tr>
<tr>
<td>124 Tube 20</td>
<td>Graphs.</td>
<td>2 items</td>
<td>n.d.</td>
</tr>
<tr>
<td>125 Tube 21</td>
<td>Graph – transparency</td>
<td>1 item</td>
<td>n.d.</td>
</tr>
<tr>
<td>126 Cab. 22</td>
<td>Posters.</td>
<td>4 items</td>
<td>1983-1986, n.d.</td>
</tr>
</tbody>
</table>
c) 8" document boxes

<table>
<thead>
<tr>
<th>BOX NUMBER</th>
<th>NUMBER OF FOLDERS</th>
</tr>
</thead>
<tbody>
<tr>
<td>XXXI</td>
<td>31</td>
</tr>
<tr>
<td>XXXII</td>
<td>45</td>
</tr>
</tbody>
</table>

d) Large (oversize) boxes

<table>
<thead>
<tr>
<th>LETTER</th>
<th>NUMBER</th>
</tr>
</thead>
<tbody>
<tr>
<td>L-I</td>
<td>8</td>
</tr>
<tr>
<td>L-II</td>
<td>11</td>
</tr>
<tr>
<td>L-III</td>
<td>5</td>
</tr>
<tr>
<td>L-IV</td>
<td>10</td>
</tr>
</tbody>
</table>
Date of Accession : April 1994

Inclusive Dates : 1988-1989

Description : Diary.

Dimension : 0.5 cm. (textual document).

Boxing : June 30, 1994; 1 folder; 1 box - upright.

Observation : restricted document.

Stéphane Jean
June 30, 1994
**Title of Fonds/Titre du fonds**
R. MURRAY SCHAFER

**File Code of the Fonds (Accession Number)/Cote de fonds (Numéro d'acquisition)**
MUS 85 (1994-9)

<table>
<thead>
<tr>
<th>Box Number/Numéro de boîte</th>
<th>Dimension</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>0.5 cm.</td>
</tr>
</tbody>
</table>

**Restrictions**
1 (not to be opened until after your death)

**Medium/Support**
- Recorded Sound
- Audiovisual
- Machine Readable
- Photographic
- Printed
- Paper

**Date of/de description**
June 30, 1994

<table>
<thead>
<tr>
<th>Folder CHEMISE</th>
<th>Description</th>
<th>CM</th>
<th>DATE(S)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Diary</td>
<td>0.5 cm.</td>
<td>1988-1989</td>
</tr>
</tbody>
</table>
R. MURRAY SCHELLER FONDS (MUS 85)

Preliminary Processing Report

Dates of accession: Aug 16, 1994

Inclusive Dates: 1984-1993

Description: Diaries.

Dimension: 3 cm. of textual documents.

Boxing: August 23, 1994; 3 folders; 1 box - up right.

Observation: restricted documents.

Jeannine Barriault
August 23, 1994
MUSIC DIVISION - ARCHIVE'S PRELIMINARY PROCESSING FORM
DIVISION DE LA MUSIQUE - BORDEEAU DE TRAITEMENT PRÉLIMINAIRE DES DOCUMENTS D'ARCHIVES

Title of Fonds/Titre du fonds
R. MURRAY SCHAFER FONDS

File Code of the Fonds (Accession Number)/Cote de fonds (Numéro d'acquisition)
MUS 85
(1994-22; date: Aug. 16 1994)

Box Number/Numéro de boîte
1 (in: Acc. April 1994)
Dimension
3 cm

Restrictions
Restricted

Medium/Support
Recorded Sound
Audiovisual
Machine Readable
Photographic
Printed

X Paper
X Other:

Date of/de description
Aug. 23, 1994
Signature

Page 1 of/de 1

<table>
<thead>
<tr>
<th>FOLDER</th>
<th>DESCRIPTION</th>
<th>CM</th>
<th>DATE(S)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>Diary</td>
<td>1 cm</td>
<td>1984-1986</td>
</tr>
<tr>
<td>3</td>
<td>Diary</td>
<td>1 cm</td>
<td>1990-1991</td>
</tr>
<tr>
<td>4</td>
<td>Diary</td>
<td>1 cm</td>
<td>1992-1993</td>
</tr>
</tbody>
</table>