
THE R. MURRAY SCHAFER PAPERS

Accession 1977-7

MUS 85

INVENTORY

prepared by
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R. Murray Schafer

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BIOGRAPHY

SCHAFER, R. (Raymond) Murray. Composer, writer, educator, b Sarnia, Ont, 18 Jul 1933. LRSM 1952, hon LL D (Carleton U) 1980. Suppressing a youthful urge to become a painter, he entered the RCMP and the U of Toronto in 1952 to study with Alberto Guerrero (piano), Gretia Kraus (harpsichord), John Weinzwieg (composition), and Arnold Walter (musicology). In view of Schaffer's later proclivities, however, his casual contact with Marshall McLuhan at the university might be singled out as the strongest and most lasting influence on his intellectual development. Disillusioned by what he came to view as the confining atmosphere of the university, Schaffer terminated his formal studies in 1955 and embarked upon an intensive autodidactic routine with an emphasis on languages, literature, and philosophy. The LRSM remains his only formal diploma.

When in 1956 Schaffer left Canada his plan was to study music at the Vienna Academy. Once there, however, his main attention was absorbed by medieval German – an early manifestation of his strong interest in unusual and exotic languages. After nearly two years in Vienna he went to England, where he studied briefly and informally with the composer Peter Racine Fricker. During his lengthy stay in Britain Schaffer supported himself largely by journalism (the major result of which was a book, *British Composers in Interview*) and by the preparation of a performing edition of the poet Ezra Pound's little-known opera *Le Testament* (1920-1) broadcast by the BBC in 1961. It was also in England, 1 Jul 1961, that he married his first wife, the Canadian mezzo-soprano Phyllis Mailing.

Back in Toronto Schaffer organized in 1961 and for a time directed the Ten Centuries Concerts. He then began 12 years of teaching, first (1963-5) as artist-in-residence at Memorial U, and then (1965-75) at Simon Fraser U. It was at Simon Fraser, with the aid of grants from Unesco and the Donner Canadian Foundation, that he set up the World Soundscape Project dedicated to the study of man's relationship to his acoustic environment. Schaffer moved in 1975 to a farm near Bancroft, Ont, but has remained affiliated with the project. In September 1975 he married Jean Elliott. During 1976 and 1977 he brought to completion a labour of love begun 16 years earlier – the preparation of a complete edition of the musical writings and musical works (including the two operas) of Ezra Pound.

Schaffer's earliest extant works – the *Concerto for Harpsichord and Eight Wind Instruments*, the *Sonatina for Flute and Harpsichord (or Piano)*, and the *Partita for String Orchestra* may be singled out – reveal a debt to his teacher Weinzwieg in particular and to the currents of post-war serialism in general. Their very titles recall the kind of neo-classical dodecaphonism fashionable in the 1950s. However the *Minnelieder*, a setting of 13 love songs from medieval Germany, though neoclassi-

cal in flavour, generate an atmosphere which the composer acknowledges to be Mahlerian. Significantly, Schaffer has singled out this expressive work as his first important achievement.

In the early 1960s Schaffer began to draw on diverse mid-20th-century compositional techniques and on the language, literature, and philosophy of ancient and recent cultures, and to explore the mythology and symbolism of modern life. The result was a succession of chillingly effective multimedia studies on 20th-century urban themes of alienation and psychoneurosis. *Protest and Incarceration*, *Canzoni for Prisoners*, the bilingual TV opera *Loving*, and *Requiem for the Party Girl* (winner of the Fromm Foundation Prize, 1968) reflect a searching, wide-ranging social consciousness which motivates and informs all of Schaffer's activities.

Canzoni for Prisoners, five interconnected movements for orchestra, is a sombre, pointillistic, and somewhat Webernesque work of great textural delicacy which may be viewed as an anti-fascist statement dedicated to that committed species of non-violent conscientious objector which became a force in Western society in the mid-1960s. *Requiem for the Party Girl*, the central episode in a planned triptych called *Patria*, documents the mental collapse and suicide of a young woman who becomes a poignant symbol of acute loneliness and alienation in the dehumanized labyrinth of contemporary urban society. Characteristically, in this and many later works, Schaffer utilizes the full resources of the multimedia theatre in a hybrid form the composer has referred to as 'Theatre of Confluence' (a kind of neo-Gesamtkunstwerk which reflects Schaffer's urge to explore the relationships between the arts).

An important aspect of Schaffer's multi-faceted career has been his deep involvement in music education. His unique and imaginative booklets – *The Composer in the Classroom*, *Ear Clearing*, *The New Soundscape*, *When Words Sing*, and *Blunders in the Classroom* – illustrate the composer's experiences with students and are among the first attempts to introduce Cageian concepts of creative hearing and sensory awareness into the Canadian classroom. As an adjunct to his teaching Schaffer has composed several works for youth orchestra and choir. *Statement in Blue*, *Therudy* (a moving and bitter commentary on the bombing of Nagasaki based on comments by survivors), and *Epitaph for Moonlight* introduce young musicians to an unusual range of sounds while involving them in the creative process through a minimal use of aleatoric techniques.

As the self-styled 'father of acoustic ecology' Schaffer has been concerned about the damaging effects of technological sounds on humans, especially those living in the 'sonic sewers' of urban environments. His booklets *The Book of Noise* and *The Music of the Environment* are reasoned but impassioned pleas for anti-noise legislation and im-

provement of the urban soundscape through the elimination or reduction of potentially destructive sounds. Coincidental with his critical exploration of the new soundscape has been a search for alternative life styles which has led Schaffer to a growing preoccupation with eastern thought and religion. His mature music reveals an ever widening stylistic and linguistic boundary along with a tendency towards mysticism and a kind of oriental quietism. The sources are of a rich and unorthodox diversity, ranging from 13th-century Persian love poems in *Duan i Shams i Tabriz* (part 1 of *Lustra*) and the product of a 1969 Canada Council sponsored visit to Persia and Turkey) to fragments of a Bruckner symphony in *Music for the Morning of the World* (part 2 of *Lustra*), the verse of Rabindranath Tagore in *Beyond the Great Gate of Light* (part 3 of *Lustra*), the sounds of the sea and the poetry of Hesiod, Homer, Melville, and Pound in *Okeanos*, and Middle Egyptian hieroglyphs in *Ariana*. The first complete performance of *Lustra* was given in 1973 by the CBC and the second in 1975 as a special event of the General Assembly of the International Music Council (held that year in Canada) that preceded World Music Week.

Although Schaffer's outlook is largely internationalist, there have been signs in the mid-1970s that he is retreating into a more parochial culture to avoid contact with the garish and unhealthy aspects of the sonic landscape. His search for spiritual unity has led to a synthesis of 20th-century avant-garde techniques with the spirit of 19th-century romanticism. The highly original result has secured him a special status among Canadian musicians of his generation. He received the CM Council's first Composer of the Year Award in 1977 and the first Jules Léger Prize for New Chamber Music (for his *String Quartet No. 2*) in 1978. In 1980 he was awarded the Prix international Arthur-Honegger for *Quartet No. 1*. He is an affiliate of IBCO Canada and an associate of the CM Centre.

Alan M. Gilmour, *Encyclopedia of Music in Canada*, pp. 249-255

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 jocularly, 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

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

1977-7

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 SERIES (ca. 1963-1984).

* 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
- Amen^ote N^ouf^e (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 Lustru
- Bing, Bang, Boom. SEE Clippings: Projects

- 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 Memorium [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
 Iustro. SEE Tapes, SEE ALSO Programmes; 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

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

Requiems 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
- Toccata 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

MUSICAL WORKS SERIES

Organized in the following order:

- a) Dated (except Patria works): in chronological order of earliest dated draft, pp. 1-19.
- b) Patria I to IV: in numerical order, pp. 20-26.
- c) Undated and miscellaneous items: in alphabetical order, pp. 27-28.

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

a) Dated (except Patria works)
In chronological order

BOX	FOLDER		1950
I	1	<u>If Ye Love Me.</u>	13 Apr 1950. Motet for SATB; pencil, ms., 1 leaf. Inscribed "from St. John XIV, 15,16, 17."
			1951
	2	** <u>Dolce-Vivace.</u>	Jan 1951. Piano solo; ink, ms., 1 p. Inside cover of manuscript book is inscribed: "My first composition - Inspired by Scarlatti sonatas."
	2	** <u>Sonata.</u>	Apr 1951. Piano solo; ink, ms., 1 p. Inside cover of manuscript book is inscribed: "Inspired by Mozart's Bb Piano Concerto. I began on Tonic ended on subdom[inant] instead of dom[inant] - failure!"

BOX FOLDER

- I 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 ** Sonata No. Two in A Major. 7-8 Aug 1951. Piano solo.
Allegretto (first movement): ink, ms., 5 pp.
Andante (second movement): ink, ms., 1 p.
Lento Sostenuto, Dolce-Vivace (second movement): ink,
ms., 3 pp.
Gavotte in A minor: Pencil, ms., 1 p.
- 2 Toccata for Organ. [1951?]. Brief sketch, pencil, ms., 1 leaf.
- 3 Final version (?): ink, ms., 6 leaves. Signed: "Murray
Schafer, Op. 2."

** 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.

1953

BOX FOLDER

- I 5 Piece for Piano with Polytonal Developement [sic]. 18 May 1953. Green ink, ms., 3 pp. "Dedicated to P.M. [Phyllis Mailing] as an aid to the better appreciation of M. Darius Milhaud. Composed in 1 hr 10 mins."
- 6 Nocturne for Piano. 17-20 June 1953. Piano solo; ms., 4 pp. 2 copies. Copy 1 dedicated to Phyllis Mailing, inscribed: "Enough of clouds, waves, aquariums, water spirits and nocturnal scents; What we need is a music of the earth, every-day music. Jean Cocteau." Signed: "Murray Schafer Opus 2." Copy 2 shows some alterations.
- 7 Festival Te Deum in D-. Aug 1953. Chorus and organ; ink, ms., 7 pp. 2 copies. Copy 1 inscribed: "To John Hodgins and some of the members of the choir of Grace Church-on-the-Hill." Both copies signed: "Murray Schafer Op.2." Copy 2 shows some alterations.
- 8 Five Musical Lectures. A Music Lesson. Number One: In Appreciation of Polytonality. [version 1] [1953?]. Voice and piano; ink, ms., 4 pp. Signed: "Murray Schafer Op.2."
- 8 A Music Lesson [re polytonality]. [version 2] 1953. Voice and piano; pencil, ms., 4 pp.
Sketches, pencil, ms., 2 pp.
- 9 Five Musical Lectures: Number Two - Benjamin Britten, A Most Distinguished Composer. [1953?]. Voice and piano; ink, ms., 1 leaf. Signed: "Murray Schafer, Op.2."
- 9 Three Pastoral Songs: No. One - Benjamin Britten, A Most Distinguished Composer. [1953?]. Voice and piano; pencil, ms., 1 leaf. Signed: "Murray Schafer, Op.2."

BOX FOLDER

- I 10 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.
- 11 Three Contemporaries: Benjamin Britten, Paul Klee, Ezra Pound.
1954-1956. Voice and piano; transparencies, 20 leaves.
- 12 Annotated blueprint, 19 pp. Inscribed "for Phyllis".
- 13 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

- M-I 1 Elegy for Cello and Piano. 1954. Full score, blueprint,
ms., 2 pp.
Cello part: ink, ms., 2 pp.
- 2 Cello part: transparencies, 2 leaves.
- 3 Elegy. Toronto, 1954, arr. solo cello and string orchestra,
1958. Blueprint, 4 pp. including sketch for cover artwork.
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).
- 4 Suite for Clarinet, Cello and Piano. Jan-Apr 1954.
Movements 1, 2, 3: ink and pencil, ms., 27 pp.
- 5 Suite for Cello, Clarinet and Piano. Toronto, Jan-Apr 1954.
Ink, ms., 5 leaves.
- 6 Full score: transparencies, 15 leaves.
- 7 Cello part (movements 1 and 4): transparencies, 5 leaves.
Clarinet part (movements 1, 2, and 4): transparencies,
8 leaves.

BOX FOLDER

- M-I 8 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.
- 9 [Draft B]: ms., 34 pp. (incomplete?)
Movement 2: ms., 4 pp.
Unidentified fragment (belonging to this work?)
- 10 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.
- 11 Bassoon I part: 11 pp.
Flute I part: 12 pp.
- 12 2 sketches of artwork for cover.
- 13 Concerto for Harpsichord and Eight Wind Instruments.
June 1954-Jan 1955. Full score: blueprint, 60 pp., annotations in pencil.

1955

- M-II 1 Concerto d'Été for 11 Instruments. (early title for Partita). [1955?]. Sketch for first movement: pencil, ms., 1 leaf.
- 2 Partita. Toronto, Nov-Dec 1955 / Vienna, June-July 1956. Partially bound, ink, ms., 46 pp. Inscribed: "To Phyllis with all my love as a very belated Xmas present for 1955."
- 3 Drafts: pencil, ms., 31 leaves.
- 4 Full score: transparencies, 38 leaves.
- 5 Full score: blueprint, ms., 38 pp.

1956

BOX FOLDER

II 1 Hebrew Dances for String Orchestra. [1956?]. Sketch, ms.,
1 leaf.

1 Minnelieder. [1956?]. Draft of 4 songs: pencil, ms., 18 pp.

This manuscript book also contains miscellaneous
unidentified fragments and sketches.

2 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 "Die Jahreszeiten
der Minne".

3 [Minnelieder]. [1956?]. Woodwind quintet and guitar;
drafts of 11 songs for voice: pencil, ms., 22 pp.

4 Jahreszeiten der Minne / Seasons of Love. Vienna, 1956;
Toronto, 195 19 songs for mezzo soprano, wind quintet; full
score, blueprint, ms., 44 pp.

5 Artwork: transparencies, 1 leaf.

1958

6 Five Greek Dances for Violin and Piano. Toronto, Feb-Dec 1958.
Full score, transparencies, 31 leaves.
Violin part: transparencies, 10 pp.
Cover artwork with transparency.

BOX	FOLDER			
II	7	<u>Neun Lieder für Kinder.</u>	Mar 1958.	Soprano and piano; transparencies, 18 leaves. Cover artwork: transparency.
	8	<u>Kinderlieder</u> (previously titled <u>Neun Lieder für Kinder</u>).	Toronto, Mar 1958.	Soprano and piano; blueprint, ms., 9 leaves. Annotations in pencil. Texts in English and German: typewritten, with annotations, 7 leaves.
	9			Photocopy of publication proof: annotated, 21 leaves. Texts: photocopy, typewritten, 3 leaves.
M-II	6	<u>Sonata Da Camera for Two Celli Alone.</u>	Toronto, 1958.	Full score, blueprint, ms., 16 pp. Artwork for cover by Joachim du Bellay.
	7			Full score: transparencies, 17 leaves.
	8			Cello I part, Toronto, Spring 1958: ink, ms., 41 pp. (manuscript book)
	9			Cello II part: ink, ms., 42 pp. (manuscript book)
	10			"Movement 2," draft: ms., pencil, 6 leaves including a fragment.
III	1	<u>Petit Divertissement Angevin.</u>	Toronto, Apr 1958.	Flute, oboe, clarinet, cello; blueprint, ms., 11 pp. Inscription on cover: "mostly from piano compositions of 1952-53."
	2			Full score: transparencies, 11 leaves.

SOMETIMES WE SPENT WHOLE DAYS...

VOICE

PICCOLO

CLARINET

TRUMPET

GLOCKENSPIEL

PIANO

HARP

VIOLIN

CELLO

BASS

... LISTENING ...

... TO SINGLE SOUNDS ...

Handwritten musical notation for various instruments including Voice, Piccolo, Clarinet, Trumpet, Glockenspiel, Piano, Harp, Violin, Cello, and Bass. The score is divided into two systems. The right system features a large, detailed drawing of a horn, with musical staves and notes flowing into and around it. The text "... LISTENING ..." is written above the horn, and "... TO SINGLE SOUNDS ..." is written below it. The word "TRUMPET" is written above the horn's bell. The word "CON SORD (CUP)" is written above the horn's body. The word "SOL. FRONT" is written below the horn's body. The word "PIZZ." is written below the horn's body. The word "F" is written below the horn's body.

(from Smoke: A Novel)

BOX FOLDER

- III 3 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.
- 4 Full score, Toronto, Sept 1958: photocopy of publication
proof, annotated, 20 pp.
Flute part: photocopy of publication proof, annotated,
7 pp.
- 5 Notes by Peter Huse of errata in publication proof: ink,
ms., 10 pp.
- 6 Full score: blueprint, 22 pp.
Flute part: blueprint, 8 pp.

SEE Neunzehn Minnelieder [1956?] for cover artwork.

- 7 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".
- 8 Full score: transparencies, 15 pp.
Artwork for cover, with transparency.

1959

- 9 In Memorium [sic] Alberto Guerrero. [1959?]. Strings;
pencil, ms., 10 pp.

1960

BOX	FOLDER	
IV	1	<u>Protest and Incarceration.</u> [1960]. 2 Songs for mezzo-soprano and orchestra; pencil, ms., 32 pp.
	2	Chart of tone row: pencil, ms., 1 leaf.
	3	Typewritten text with annotations in pencil, 1 leaf.
	4	<u>Concerto for String Orchestra.</u> London, (U.K.) 10-14 Feb, 1960. 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	<u>Concertino for String Orchestra.</u> [1960]. Full score: ink, ms., 24 pp. Dedicated to John Weinzweig.
	7	<u>Concertino Per Archi.</u> London, (U.K.) June, 1960. Full score, ink, ms., with annotations in pencil, 20 pp. Further corrections: pencil, ms., 3 pp.
V	1	<u>Le Testament.</u> 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.
	2	Draft: pencil, ms., 99 leaves.
	3	<u>Odysseus Magazine of the Arts.</u> Vol.1, No.1, Aug-Sept 1971 (Troubadour Press, Portland, Oregon): includes unsigned article on Ezra Pound's opera.

BOX	FOLDER	
VI	1	<u>Partita No.1 for String Orchestra.</u> London, (U.K.) Jan 1961. Full score: pencil, ms., 34 pp. Inscribed: "for John Beckwith."
	2	Full score: transparencies, 34 leaves.
	3	<u>The Recitative Becomes the Aria.</u> London, (U.K.) Feb 1961. String orchestra; pencil, ms., 34 leaves. Chart of tone row: pencil, ms., 1 leaf. Unidentified fragment: pencil, ms., 2 leaves.
	4	<u>Jean de Brébeuf: A Cantata for Baritone and Orchestra.</u> London, (U.K.) 1-30 May 1961. Full score, pencil, ms., 86 pp.
	5	"Revised," 1-28 Sept 1961: pencil, ms., 79 pp.
	6	"Manuscript on transparencies," 79 leaves.
VII	1	<u>The Judgement of Jael: A Cantata for Soprano, Mezzo Soprano and Orchestra.</u> London, (U.K.) 8 June - 25 Aug 1961. Full score, pencil, ms., 63 pp.
	2	Draft: pencil, ms., 21 leaves.
	3	Sketch of tone row: ms., pencil, 1 leaf.
	4	"Revised," Nov 1961: pencil, ms., 52 pp.
	5	<u>Five Studies on Texts from "Tituli Historiarum" by Prudentius.</u> [1961]. Four flutes and soprano; pencil, ms., 23 pp. Inscribed "To Don Christopher Rush."

BOX FOLDER

- M-III 1 Canzoni for Prisoners. London, (U.K.) Dec 1961
(Movements 1, 2, 3, 4) / Toronto, 19 Mar 1962 (Movement 5).
Strings, bells, winds, brass & percussion; pencil, ms., 26 pp.
- 2 Notes by the composer for Movement 5: ink, ms., 1 leaf.
- 3 Full score: ink, ms., 63 pp.
Typewritten programme notes by the composer, carbon copy,
1 leaf.
- 4 Full score: photocopy, 63 pp.
- 5 Transparencies: 63 leaves.

1962

- VII 6 Divisions for Baroque Trio. [1962?]. Flute, oboe,
harpsichord, tape; "final version," pencil, ms., 10 leaves.
- 7 Partita for String Orchestra. [1962?]. Full score,
blueprint, 14 pp.
- 8 Invertible Material for Orchestra. 11-12 Mar 1962. Full
score, pencil, ms., 5 leaves.
- 9 Four Songs on Texts from Tagore. 24 July 1962. Women's
chorus; full score, pencil, ms., 11 leaves.

BOX FOLDER

VII 10 Dithyramb No.2 for String Orchestra. Toronto, Aug 1962.
Full score, pencil, ms., 7 leaves.

1963

M-III 6 Untitled Composition for Orchestra [No.1]. 1963. Full score,
blueprint, 11 pp.

7 Transparencies: 11 leaves.

8 Untitled Composition for Orchestra No.2. 1963.
Transparencies: 8 leaves.

1964

VII 11 "Sumer is icumen in" as Cantus Firmus in Ars Nova Style.
May 1964. Bells, cornetto, lute, tenor krumhorn, alto
trombone; full score, ink, ms., 4 pp. Inscribed: "For Rowly,
in memory of the wonderful experience of working with him on
the Machaut Mass".

VIII 1 Loving. St. John's [Newfoundland], Nov 1964. "The text: A
first draft," typewritten, 46 pp.

2 Libretto (in English and French): photocopy, annotated
53 pp.

3 Typewritten programme notes by the composer, carbon copy,
3 leaves.

4 Complete "original version," [1965]: full score,
blueprint, with annotations, 239 pp. Composer's note:
"pp. 1-80 of this score are now replaced by the revised
version of the new score."

BOX FOLDER

1968

- M-III 9 Son of Heldenleben. Montreal/Vancouver, 1 July - 28 Aug 1968. Orchestra, percussion, harp, piano, tape; blueprint, 33 pp. "Dedicated to Jack Behrens."

1970

- M-IV 1 No Longer Than Ten (10) Minutes. Vancouver, Oct-Nov 1970. Orchestra; camera-ready for publication, 27 leaves.
- 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.
- 7 Miniwanka (The Moments of Water). Vancouver, Aug 1971. Choir; pencil, ms., 6 leaves.
- 8 Notes re North American Indian dialects used as text: ms., 3 leaves (including 1 photocopy).

BOX FOLDER

- M-IV 9 East. 7-14 Dec 1972. Small orchestra and percussion;
pencil, ms., 13 leaves.
- 10 Chart of note and text sequences: pencil, ms., 3 leaves.
2 graphs of work: pencil and ink, 2 leaves.
- 11 Draft, pencil, ms., 5 leaves.
- 12 "Introductory notes" and "performance notes"; pencil,
ms., 3 leaves.

1973

- 13 North / White. [1973]. Orchestra; draft, pencil, ms.,
10 leaves.
- 14 2 graphs: pencil, ms., 3 leaves.
- 15 Psalm 148. Vancouver, 8-11 July 1973. Choir, percussion
played by choir; pencil, ms., 9 leaves.

1975

- IX 2 Adieu, Robert Schumann. Maynooth, Ontario, Dec 1975-Jan 1976.
Contralto solo, orchestra, percussion, piano; "sketch," pencil,
ms., 15 leaves. "Dedicated to my parents."
- 3 Draft: pencil, ms., 22 leaves.
- 4 "Thema (Es dur) für das Pianoforte von Robert Shumann":
photocopy with annotations, 1 leaf.

1976

- BOX FOLDER
- IX 5 String Quartet No.2 (Waves). Monteagle, Ontario,
ca. 25 Jan-6 Feb 1976. "1st version"; pencil, ms., 6 pp.
- 6 "2nd version" Monteagle, 12-26 Apr 1976: pencil, ms.,
19 leaves.
- 7 "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.
- 8 Photocopy of third version: 23 leaves (including 2 in
pencil).
- 9 "Revised and Copied" 25-30 Oct 1976: camera-ready for
publication, ink, ms., 21 leaves and title page.
- L-II 1 [CPR] (also called Train). [June, 1976]. Junior string
orchestra and percussion with optional wind and/or brass; graph
and outline: ink, ms., 3 leaves.
- 2 Draft, pencil, ms., 7 leaves.
- 3 Draft, pencil and ink, ms., 9 leaves.
- 4 Train. Vancouver - Toronto, 1976. Transparencies, 7 leaves.
- 5 Draft of performance notes: pencil and ink, 6 leaves.
2 CP Rail Systems timetables: 25 Apr 1976 to 30 Oct
1976, 1 annotated. 1 timetable for The Canadian, 1976-77.
- L-I 1 Apocalypsis, Part Two: Credo. Monteagle, Dec 1976.
12 4-part choirs, tape; "final manuscript," camera-ready for
publication, ink, ms., 58 leaves.
- 2 Draft with tone row: pencil, ms., 28 leaves.
- 3 Text: typewritten with annotations, 3 leaves.

1977

BOX FOLDER

- L-I 4 Apocalypse, Part One: St. John's Vision. 1-17 Feb 1977.
"First draft"; pencil and ink with extensive annotations,
32 leaves.
- 5 Early drafts, graphs and artwork: pencil and ink, ms.,
25 leaves.
- 6 "Revised and copied", April 1977: annotated, 66 pp.
- 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.
- 3 Dusk. (and) Dawn. "Second draft": pencil, ms., 15 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...

BOX FOLDER

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 1 Jonah: A Musical-Dramatic Work. [1979]. R. Murray Schafer and friends; draft: typewritten and pencil, ms., 11 leaves with artwork.
- 2 Camera-ready for publication, ink, ms., 11 leaves.
- 3 Text: typewritten with extensive annotations, 6 leaves.

1980

- 4 The Garden of the Heart. 31 July 1980. Voice and orchestra; "Rewrite," pencil, ms., 81 leaves. Including incomplete first draft(?) on reverse: 2-29 June, 1980.
- 5 Drafts: pencil, ms., 20 leaves including 4 leaves, photocopy.
- 6 "Final Draft," 10 Oct 1980: pencil, ms., 83 pp. including draft title page, typewritten text and notes: 4 pp. Inscribed: "for Maureen Forrester."
- 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.
- 2 "A First Sketch": photocopy with annotations, 9 leaves.
- 3 Graph in colour, 1 leaf.
- 4 "First Draft of the Text," Nov 1981: typewritten, 44 leaves.
- 5 "First Draft of the Text," Nov 1981: photocopy with annotations, 44 leaves.
- 6 "Revised Draft of the Text," Dec 1981: photocopy, 79 pp.
- 7 "Revised Draft of the Text," June 1982: photocopy with extensive annotations, 115 leaves.
- 8 [First draft of full score]: pencil, ms., 114 leaves.
- 9 From "The Litany of Re": Amēnte Nufē. 28 Apr 1981. "First draft," photocopy (portions cut out), annotated, 9 leaves.
- 10 Draft: pencil, ms., 7 leaves.
- 11 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.
- 13 "Revised & copied," 19-30 June 1981: pencil and ink, ms., 25 leaves.
- 14 Third String Quartet. Monteagle Valley, June 1981. Camera-ready for publication, ink, ms., 26 leaves.

1982

BOX FOLDER

- M-V 15 Sun: A Composition for Choir. 7 Mar 1982. Draft, pencil,
ms., 13 leaves.
- 16 Camera-ready for publication, ink, ms., 15 leaves.

1983

- L-II 8 Harbour Symphony for 10 Ships' Horns. [1983]. Draft, ink,
ms., 5 leaves.
- 9 Harbour Symphony. St. John's, (Newfoundland) 13 July 1983.
Camera-ready for publication, ink, ms., 10 leaves.
- 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

- L-II 10 The Princess of the Stars. 5-23 Apr 1981. "First Draft,"
pencil, ms., 29 leaves.
- 11 "Final manuscript," Monteagle Valley (Ontario), 15 July -
14 Aug 1981: pencil, ms., 38 leaves and cover artwork.

Patria I
"The Characteristics of Man"

- L-III 1 The Characteristics of Man. Mission City, B.C.,
1 July-17 Sept 1974. Mezzo soprano, mime soloist, actors,
chorus, instruments, 3 percussion, tape; "first complete
draft," pencil and ink, ms., 110 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, Berandol
Ltd., 1978): typewritten, photocopy, 4 leaves.
- 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.

BOX FOLDER

- M-VII 1 Gita. Burnaby, B.C., 28 Apr-10 June 1967. Choir,
3 trumpets, 3 horns, 3 trombones, tuba, tape; full score, ms.,
35 pp. Inscribed: "for Saint-Denys Garneau - his qhost."
- L-IV 1 Editing Unit Four "Porta e Vestibolo Infermale."
1 May - 22 June 1968. Draft, pencil, ms., 13 leaves.
- 2 Draft: pencil, ms., 8 leaves.
- 3 An [sic] Babylonian Penitential Psalm (accompaniment to Editing
Units 17-20). 13-24 Dec 1967. Draft, pencil, ms., 25 leaves.
Dedicated "To Istvan Anhalt."

Patria II
"Requiems for the Party Girl"

BOX FOLDER

- M-VII 2 Requiems 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.
- 3 Leaves 55 to end.
- 4 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".
- 5 Copy 2: same as copy 1 but lacking dedication.

PATRIA III
"Pieces"

BOX	FOLDER	
XI	4	<u>Arcana</u> . 10-17 Sept 1972. Singer and chamber orchestra; pencil, ms., 34 leaves.
	5	"Corrected score for publication," 30 Nov 1972; 32 pp. Dedicated "to Paul."
	6	Chart of Egyptian text: pencil, ms., 3 leaves.
	7	Notes about Egyptian text: pencil and ink, ms., 4 leaves.
	8	Lighting cues: ink, ms., 1 leaf.
		SEE ALSO [<u>Enchantress?</u>] [1971].
M-VII	6	<u>La Testa d'Adriane</u> (or sometimes spelled d'Adrianna). 8 Jan 1977. A theatre piece for soprano and accordion; draft, pencil, ms., 7 leaves.
	7	Draft: pencil, ms., 11 leaves.
	8	Camera-ready for publication, 15 Jan 1978: "Dedicated to Mary Morrison and Joseph Macerollo," 14 leaves.
	9	Composer's notes: typewritten and ms., 4 leaves.
XI	9	<u>Hear Me Out</u> (an editing unit). [1978]. For 4 voices; [first draft], ink, ms., 8 leaves.
	10	Revision (?), 7-15 Mar 1979: typewritten, 7 leaves.
	11	Camera-ready for publication: ink, ms., 21 leaves.
XII	1	<u>Felix's Girls</u> . [1978]. Nine settings for choir of text by Henry Felix; draft, pencil, ms., 8 leaves and 3 leaves of typewritten text about Lotte, Hermina and Gretchen.
	2	Camera-ready for publication (Bancroft, Ontario: Arcana Editions, 1980): ink, ms., 28 leaves and 4 miscellaneous leaves.

BOX FOLDER

- XII 3 Gamelan (editing unit 24). Mar 1979. Four voices; "original manuscript," pencil, ms., 9 leaves.
- 4 Camera-ready for publication, 1980, and cover artwork: ink, ms., 13 leaves.
- M-VIII 1 Beauty and the Beast. 14-19 Nov 1979. "An opera for solo voice, masks and string quartet; first draft," pencil, ms., 36 leaves.
Miscellaneous fragments: 5 leaves.
- 2 "Revised and copied," 1-7 Jan 1980: pencil, ms., 39 leaves. "Dedicated to Mouche who likes roses & fairy stories."
- 3 Camera-ready for publication: ink, ms., 41 leaves. (p.1 missing?)
- 4 "Performer's Notes": typewritten, 3 leaves.
- 5 Artwork.
- 6 Wizard Oil & Indian Sagwa. 2 Sept 1980. "A composition for clarinet & speaker for Bob Riseling & b p nichol; first draft," pencil and ink, ms., 8 leaves.
- 7 Photocopy of first draft, with annotations, 8 leaves.
- 8 Draft: pencil, ms., 6 leaves.
- 9 Text: typewritten with annotations, 3 leaves. Notes re ornamentation: ink, ms., 1 leaf.
- 10 Camera-ready for publication, 1982, with artwork and notes to printer: ink, ms., 8 leaves.
- XII 5 Situational Music for Brass Quintet. July 1981. Camera-ready for publication: pencil and ink, ms., 15 leaves. "Dedicated to Albert Mayr."
- 6 Draft: pencil and ink, ms., 16 leaves.
- 7 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 | |
|------|--------|---|
| XIII | 1 | <u>Patria IV.</u> n.d. Text: typewritten, photocopy, 3 leaves. |
| | 2 | <u>Hymns to Night.</u> [1976]. "1st sketch," with chart of tone row; pencil, ms., 34 leaves. |
| | 3 | <u>Hymn (sic) to Night.</u> Monteagle (Ontario), 24 Nov 1976. Soprano solo, orchestra, piano, harp, tape; "final manuscript," pencil, 44 pp. |
| | 4 | "Errata in Orchestral Score and Parts": typewritten, photocopy, 2 leaves. |
| | 5 | German text adapted from Novalis' <u>Hymnen an die Nacht</u> and English text <u>Hymns to Night</u> : typewritten, 2 leaves. |
| | 6 | "Chamber version," Monteagle (Ontario), 21 Nov 1976: pencil, ms., 22 leaves. |
| | 7 | <u>Hymnen an die Nacht</u> text: photocopy, 52 pp.; <u>Hymns to Night</u> text: photocopy with annotations, 7 pp. |
| | 8 | Chart of accompanying tape: pencil and ink, 1 leaf. |
| M-IX | 1 | <u>The Crown of Ariadne.</u> [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. |

(*Epithalamium: "A nuptial song or poem in praise of the bride and bridegroom." Shorter Oxford English Dictionary, 3rd ed.)

BOX FOLDER

M-IX 7 Part Two: The Crown of Ariadne. Nov-Dec 1978. Draft,
pencil, ms., 61 leaves.

8 Typewritten text with extensive annotations, 9 leaves.

9 Background notes, typewritten, 9 leaves.

XIII 9 Theseus. Stratford (Ontario), Jun-July 1983 Harp and
strings; pencil, ms., 33 leaves. Inscribed: "For Jean."

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

BOX FOLDER

- XIV 1 Untitled. Baritone and piano (First line: "For many years I have circulated...."); pencil, ms., 2 leaves.
- 2 A Bit of Saucy Mozart. Piano solo; ink, ms., 3 leaves.
- 2 Delight Thyself in the Lord. Baritone or bass and piano or organ; ink, ms., 1 leaf.
- 3 Haddon Hall. Libretto and sundry texts, pencil and ink, ms., 14 leaves.
- 4 [Untitled excerpt from Haddon Hall?] Voice and 2 pianos
First line: "Alone with loneliness...."; pencil and ink, ms., 3 leaves.
- 5 Maiden's Song for Chorus of Altos & Sop[ra]no[s]. Ink, ms., 7 leaves.
- 5 [Untitled excerpt from Haddon Hall?]. Chorus and piano
First line: "Old tubal cain was a man of might in the days when earth was new."; ink, ms., 3 leaves.

SEE ALSO Music for Play.

- IV 2 The Handel Bounce. Piano solo; ink, ms., 1 leaf.
- XIV 6 In the Enduring Districts. Chorus and orchestra; pencil, ms., 1 leaf, with artwork.
- 7 Libertine. Libretto, pen and crayon, ms., 6 leaves.

SEE ALSO Music for Play.

BOX FOLDER

- XIV 8 Love Songs. Tone rows only; pencil, ms., 1 leaf.
- 9 Music for Play. Miscellaneous instruments; pencil and ink, ms., 1 leaf.
- SEE ALSO Haddon Hall and Libertine.
- 10 Overtones, Opus 1, Song 3. Voice and piano; pencil, ms., 1 leaf.
- 11 Skylark. Voice and piano; pencil and ink, ms., 1 leaf, with artwork. Signed: "Murray Schafer Op. 3."
- 12 Song Cycle. Voice and piano; drafts for 5 songs, pencil, ms., 5 leaves.
- 13 A Tribute to Mozart - Piano Suite No.1. Ink, ms., 1 leaf. Artwork on cover.

Miscellaneous items
In no particular order

- 14 Exercise book. Pencil, ms., 14 leaves and annotated cover.
- 15 Unidentified fragment [tone row for Music for Wilderness Lake?]: pencil, ms., 1 leaf.
- 16 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.

* * * * *

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 - c) Interviews: in alphabetical order by surname of interviewee, pp. 36-37.
 - d) Talks, p. 37.
 - e) Miscellaneous, p. 38.
-

- a) Musical works (except Patria works)
In alphabetical order

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

Rec.S. 471 Canzoni for Prisoners.
1 reel. 7 1/2 ips. 1/2 track stereo. 7". Dubbing.
Toronto Symphony (1965).
Transferred

Rec.S. 472 Cortège.
1 reel. 7 1/2 ips. 7". Dubbing.
National Arts Centre Orchestra; Mario Bernardi, cond.
Transferred

10
RMS COL 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.

11
RMS COL Expo '67, Man & Life Pavillion:
Visual Illusions Film.
1 reel. 15 ips. 7". Dubbing.

12
RMS COL 1) Kaleidoscope Pavillion:
Sound track, 3 areas.
(last area incomplete); and
2) Man & Life Pavillion:
Visual Illusions Film.
1 reel. 7 1/2 ips. and 15 ips. 7". [Dubbing?].
SEE ALSO Clippings - Projects

13
RMS COL Man & Life Pavillion:
1) Intro music to cell model.
2) Effects for cell model.
1 reel. 15 ips. 7". Dubbing.

Box	Folder	
XXXII	14	<u>Here the Sounds Go Round.</u> Phonodisc. 8 in. 33 1/3 rpm. monaural. To accompany exhibition, <u>Sounds Unseen.</u> SEE ALSO Clippings - Projects

Rec.S.	470	<u>[Jean de] Brébeuf.</u> 1 reel. 7 1/2 ips. 7". Dubbing. Toronto Symphony.	Transferred
16	RMS COL	<u>Loving / Toi.</u> 1965 version. 1 reel. 7 1/2 ips. 1/2 track stereo. 7". Master. "Tape inserts numbered cuts 1 - 33."	
17	RMS COL	<u>Loving / Toi.</u> 1978 version. 1 reel. 7 1/2 ips. 1/2 track stereo. 7". Master. "Tape inserts numbered cuts 1 - 32."	
25	RMS COL	<u>The Geography of Eros.</u> 1 reel. 7 1/2 ips. mono. 5". 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.	
Rec.S.	479	<u>The Geography of Eros.</u> 1 reel. 7 1/2 ips. 7". Dubbing. "Premiere performance, Mary Morrison."	Transferred
5	RMS COL	<u>Lustro.</u> (complete) 1 reel. 15 ips. quadrasonic. 10". Dubbing (?) Tape cues (?)	
4	RMS COL	<u>Divan I Shams I Tabriz.</u> 1 reel. 15 ips. 10". Master. "Tape cues, 1-5"	
1	RMS COL	<u>Beyond the Great Gate of Light.</u> 1 reel. 15 ips. 10". Master. Tape cues (?)	
Rec.S.	482	<u>Miniwanka.</u> 1 reel. 7 1/2 ips. 1/4 track stereo. 5". Dubbing. Vancouver Chamber Singers, 1972.	Transferred

Rec.S.	484	<u>Miniwanka.</u> 1 reel. 7 1/2 ips. 1/2 track stereo. 5". Dubbing (?) Transferred
Rec.S.	485	<u>Miniwanka.</u> 1 reel. 7 1/2 ips. 1/4 track stereo. 7". Dubbing. 1972. Transferred
Rec.S.	486	<u>Miniwanka.</u> 1 reel. 7 1/2 ips. 1/4 track stereo. 7". Dubbing. "NYO [National Youth Orchestra] dub." Transferred
Rec.S.	487	<u>Miniwanka.</u> 1 reel. 7 1/2 ips. 7". Dubbing (?) Transferred
Rec.S.	483	<u>North / White.</u> 1 reel. 7 1/2 ips. 1/4 track stereo. 5". Dubbing. National Youth Orchestra. Transferred
Rec.S.	484	<u>North / White.</u> 1 reel. 7 1/2 ips. 1/2 track stereo. 5". Dubbing (?) National Youth Orchestra. Transferred
Rec.S.	485	<u>North / White.</u> 1 reel. 7 1/2 ips. 1/4 track stereo. 7". Dubbing. National Youth Orchestra, 1973. Transferred
Rec.S.	486	<u>North / White.</u> 1 reel. 7 1/2 ips. 1/4 track stereo. 7". Dubbing. "NYO [National Youth Orchestra] dub." Transferred
Rec.S.	487	<u>Psalm [148].</u> 1 reel. 7 1/2 ips (?) 7". Dubbing (?) Transferred
18 RMS COL		<u>Son of Heldenleben.</u> 1 reel. 7 1/2 ips. full track stereo, 7". Master. "7 numbered inserts."

- Rec.S. 496 Son of Heldenleben.
1 reel. 7 1/2 ips. 1/4 track stereo. 7". Dubbing.
Montreal Symphony Orchestra.
Transferred
- Sound Sculpture #1. SEE Tapes - miscellaneous.
- Rec.S. 489 String Quartet No.1.
1 reel. 7 1/2 ips. mono. 7". Dubbing.
Orford String Quartet. Shaw Festival, 1971.
Transferred
- Rec.S. 490 String Quartet No.1.
1 reel. 7 1/2 ips. 1/4 track stereo. 7". Dubbing.
Purcell String Quartet.
Transferred
- Rec.S. 491 String Quartet [No.1].
1 reel. 7 1/2 ips. 1/2 track stereo. 5". Dubbing.
Transferred
- Rec.S. 492, 493 Le Testament.
2 reels. 7 1/2 ips. 7". [Dubbing?]
"Part One of Two" and "Part Two of Two."
Transferred
- Rec.S. 494, 495 Le Testament.
2 reels. 7 1/2 ips. 1/4 track stereo. 7". Dubbing.
"Side #1" and "Side #2."
Transferred
- 19
RMS COL Threnody.
1 reel. 15 ips. 1/2 track stereo. 7". Master.
"Tape inserts numbered 1 - 6."
- Rec.S. 496 Threnody.
1 reel. 7 1/2 ips. 1/4 track stereo. 7". Dubbing.
Vancouver Junior Symphony.
Transferred
- Rec.S. 470 Untitled Composition for Orchestra.
1 reel. 7 1/2 ips. 7". Dubbing.
Toronto Symphony.
Transferred

20
RMS COL

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

15
RMS COL

Gita.
1 reel. 7 1/2 ips. 7". Master.
"Taped sections: cuts 1 - 9."

Rec.S. 480

Gita.
1 reel. 7 1/2 ips. 1/2 track stereo. 7". Dubbing (?)
"Tanglewood première."

Transferred

Patria II

Rec.S. 488

Requiems for the Party Girl.
1 reel. 7 1/2 ips. mono. 7". 1967 Dubbing.
"First performance, Vancouver, with Phyllis Mailing."
Transferred

6
RMS COL

Requiems for the Party Girl.
1 reel. 7 1/2 ips.(?) 10". Master.
"Tape One" (Tape cues).

7
RMS COL

Requiems for the Party Girl.
1 reel. 7 1/2 ips.(?) 10". Master.
"Tape Two" (Tape cues).

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

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

14
RMS COL From the Tibetan Book of the Dead.
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."

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

Patria III

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

Patria IV

Rec.S. 481 Hymn to Night ("Orchestral version").
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 SEARLE, Humphr[e]y.
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."

- 32
RMS COL WEINZWEIG, John.
1 reel. 7 1/2 ips. mono. 5". Master (?)
"Interview, 1967."
- 33
RMS COL WELLESZ, Egon.
1 reel. 7 1/2 ips. mono. 5". Master (?)
- 1) Dance music in Bucharest
 - 2) Interview with Mr. Negreano, director
of the State Philharmonic Georges Enesco
 - 3) Interview with Raina Kazarova [RK]
 - 4) Illustrations for interview with RK
 - 5) The whistler in Sophia
- 34
RMS COL 1 reel. 7 1/2 ips. mono. 5" Master (?)

d) Talks

Given by R. Murray Schafer unless indicated otherwise.

- 22
RMS COL Four talks on Romanian and Bulgarian Folk Music.
1 reel. 7 1/2 ips. mono. 5". [Master?]
Recorded in 1959.

Interview with R. Murray Schafer:

SEE Epitaph for Moonlight
The Geography of Eros

- 23
RMS COL The Obliging Art.
1 reel. 7 1/2 ips. mono. 7". [Master?]
"Talk with musical illustrations for CBC Radio,
June 1, 1962 ... [discussion of] music in the serice of
different kinds of patrons...."

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

LITERARY WORKS SERIES

Organized in the following order:

- a) For R. Murray Schafer's books: in chronological order of earliest dated draft, p. 39.
 - b) Miscellaneous: in no particular order, p. 40.
-

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

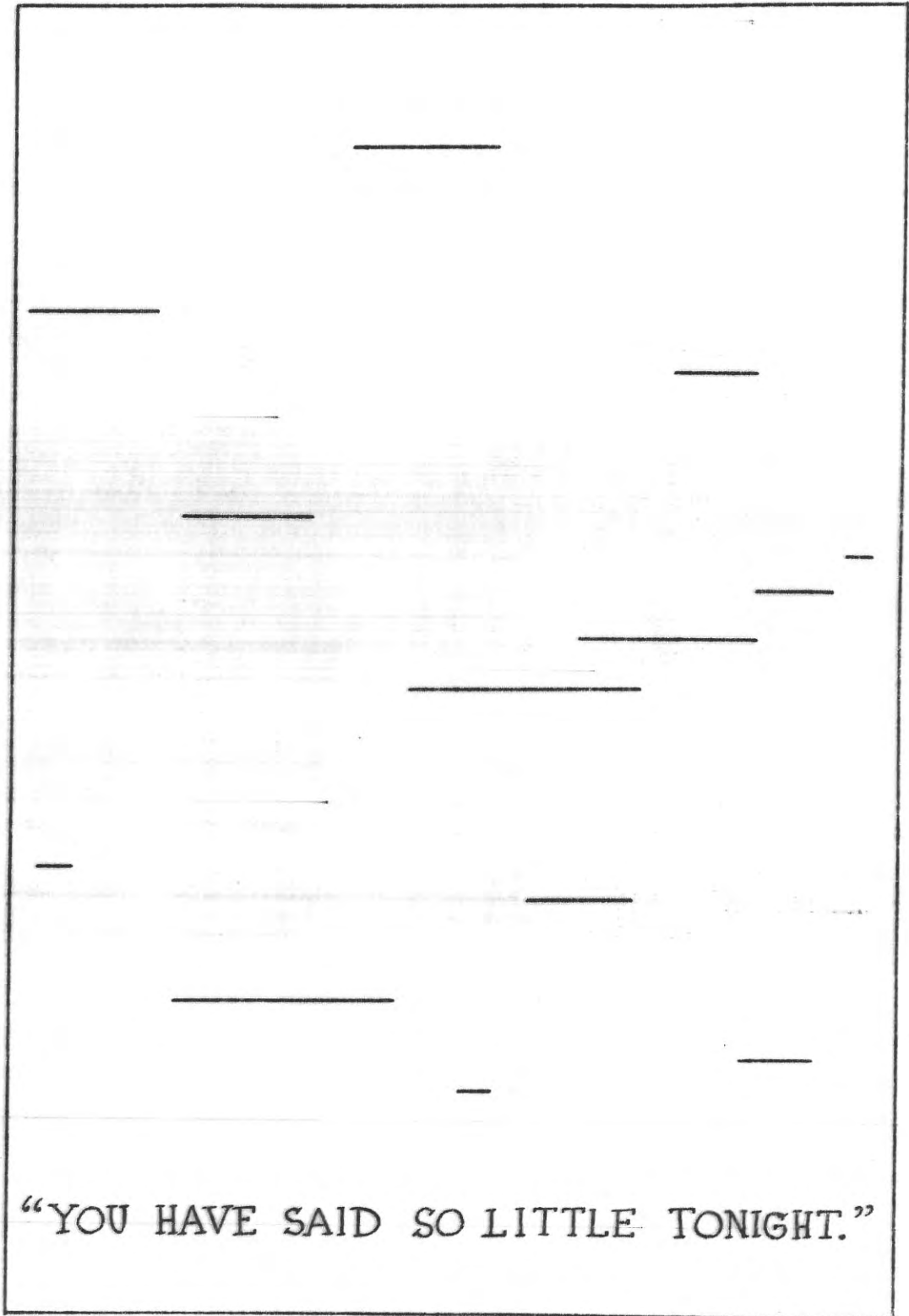
BOX	FOLDER	
XV	1	<u>The Tuning of the World.</u> [1971] "Original manuscript," typewritten with annotations, 420 pp. Glossary of Soundscape Terms: photocopy, 8 pp. (at end of book).
M-X	1	<u>Smoke: A Novel.</u> 1976. Text and drawings; "original manuscript," camera-ready for publication, ink, ms., 76 leaves.
	2	"Corrected copy" of published book, 73 pp.
	3	<u>The Listening Book.</u> [1979?]. Camera-ready for publication, ink, ms., 19 leaves. Inscribed: "for b p [nichol] & Steve [McCaffery]."
M-XI	1	<u>Dicamus et Labyrinthos: A Philologist's Notebook.</u> [1984]. Draft, photocopy with annotations by composer and others, 244 leaves.
	2	"Final manuscript": pencil and ink, ms., 142 leaves.
XVI	1	"First draft": typewritten with extensive annotations, 158 leaves.
	2	"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)

CORRESPONDENCE SERIES

Organized into various groupings: subject, association, musical work, individual, etc.

Addressed 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. Weinzweig, 24 Feb 1956;
SEE ALSO Two letters from the John Weinzweig Papers
(Appendix 1, 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 acknowledgement card from the
Canada Council, 1958.

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.

BOX FOLDER

XVII 4 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.

5 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.

6 re ARCANA:

Schafer to Prof. D.B. Redford, 17 July 1972, photocopy.
Prof. D.B. Redford, 16 Aug 1972.
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.

7 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.
And re Felix's Girls, 3 May 1980.

8 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.

a) Musical works (except Patria works)

BOX	FOLDER	
XXXI	1	Adieu, Robert Schumann (8) Apocalypse (complete) (2) Arcana (3)
	2	Concerto for Harpsichord and Eight Wind Instruments (2) Cortège (2) East (1) Elegy for Cello and Piano (1) Enchantress (1) Epitaph for Moonlight (2) SEE ALSO Other Documents Series - World Music Week

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)

c) Musical works, miscellaneous
In chronological order

XXXI	12	1944-78 (20)
	13	1979-85 (16)

Viola Rhapsody (1954)
 MACEY GADESKY, Viola
 HOPE FEROFF, Piano

Three Contemporaries (1956)
 1. Benjamin Britten
 2. Paul Klee
 3. Ezra Pound
 PHYLLIS MAILING, Mezzo-Soprano
 WELDON KILBURN, Piano

UNITED COMPOSITION FOR ORCHESTRA

United Composition for Orchestra (1962) que joue l'Obu est un court morceau de quatre minutes, une œuvre ce qu'il y a de plus simple elle procède du silence qui précède l'audition, jusqu'à un sommet, la musique retourne ensuite graduellement au silence. Notons qu'une loi de construction musicale, à l'instar de la loi physique de l'attraction gravitationnelle, veut que la progression à un mouvement soit plus lente que la chute.

Le matériel comporte deux éléments : un rideau de notes tenues en constants mouvements glissandos sur des petits intervalles de quart-de-ton ou des demi-tons, et de longs intervalles en lesquels la progression se fait à l'instar d'une chute.

**(1756-1791)
 CONCERTO EN MI BÉMOL
 MAJEUR K. 365**

Mozart compose le Concerto K. 365 pour deux pianos entre janvier 1779 et novembre 1780 probablement en janvier 1779. Il est à Salzbourg, tout juste de retour de son voyage à Mannheim-Paris, marqué par le souvenir d'après des Parisiens. L'œuvre est dédiée par lui-même et Nannerl à son frère aîné Wolfgang.

ORGAN RECITAL

by
 DOUGLAS BODLE, A.

assisted by

JAMES MILLIGAN, Barito

1. Introduction and Allegro (Concerto No.2)

It was Handel's practice to introduce an audience an interlude which was then though Many of the concerti were transcriptions but the music to be played is a portion of original works.

2. Trumpet Tune and Air

3. "Come, Saviour of the Gentiles"

4. Toccata and Fugue in D Minor

Bach raised the toccata far above the writing of composers. This is perhaps the best known example work in this form. The toccata is rhapsodic in beginning and ending with cadenza-like passages.

5. A Group of Songs

James Milligan

6. Folk Tune Fercy Whitlock

Paeon Percy Whitlock

7. Arabesque Louis Vierne

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 Weinsweig. Although this is the first performance of this work, it has attracted the attention of Mr. Richard Ellsasser, the American Concert Organist.

Quartet No. 14 in G Major K. 387
 Death and the Maiden
 Allegro
 Andante con moto
 Scherzo: allegro molto
 Presto

Quartet No. 2 (1910) (Hovos)
 Allegro vivace assai
 Andante con moto
 Andante con moto
 Molto allegro

Programme
 Mozart
 R. Murray Schafer
 Schubert

presentation of the
 JULES LÉGER PRIZE
 for New Chamber Music
 to Mr. Schafer

The CBC broadcast is produced by Jane Forster
 The original Quartet is retranscribed by Denis Langlois



THE CANADIAN CONCERT ASSOCIATION
 OF NEWMARKET

Member Association
 of
 Concert Associations of Canada

PRESENTS

Harold Mossfield
 baritone

Walter Ball
 pianist

Pearl Kerr
 accompanist

they pointed out to me that delegates would be uncomfortable in Nagasaki."

Jacob Bronowski, Science and Human Values

Threnody

For Youth Orchestra, Speakers, Chorus and Tape, Presented by CBC Radio
 MacMillan Theatre, Edward Johnson Building, Tuesday, November 25, 1959
 For Broadcast on "CBC Tuesday Night" Tuesday, December 2nd at 8:10 pm
 EST on CBL, 740 in Toronto and the National Radio Network

THE
 MENNONITE
 COLLEGIATE
 INSTITUTE
 OF GREATER
 WINDSOR

WEDNESDAY, JANUARY 19TH, 1959

ESIDENCE"

er comes to MUN from Toronto, where he was born and where he studied music. A composer of, to use his term, AGANT-GARDE work, he has supported himself as a composer for the CBC. He spent five years in Europe, two of them on a Canada grant from the Canada Council. He has written a book on music published by Faber and Grafton and three on his own, and has a book on music published by Faber and Grafton which he hopes to start during his year at MUN.

Perhaps you should begin by explaining what an "Artist in Residence" is.

SCHAFER: I am not talking about analysing it technically; I am simply coming to know it better by reading opinions with others and hearing new music. This is in with other subjects such as history, literature and art in general. No special aptitude would be required, just a little curiosity.

INTERVIEWER: A lot of people think that in art leads to snobbery. From what you have been saying, I suppose you would disagree with this.

SCHAFER: Yes! That's feeble reasoning. If it were true, then everyone who tried to perfect himself or sensitize his existence would be a snob. The Saints would be snobs, Plato and Da Vinci would be snobs. For that matter so would a professional athlete. No, let us say that a few people may become snobbish about their tastes, but that says nothing against the improvement of taste itself.

can analyse music and discuss it intellectually. I said "intellectually"—not intellectually. I am not talking about analysing it technically; I am simply coming to know it better by reading opinions with others and hearing new music. This is in with other subjects such as history, literature and art in general. No special aptitude would be required, just a little curiosity.

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Should I tell you about a pet theory of mine? I believe we often cling to certain kinds of music simply because it is considered the

But He Likes It Here

RALPH THOMAS

Schaler left for Europe when he was 22 because he couldn't stand it any longer. Now he's back. He found he couldn't stand Europe even when he compares the two places, he can't understand why an artist would want to go there.

His five-year sojourn in Europe he chalks up to a youthful wanderlust. Back in Canada he now he describes his return as "a sign of growth."

The composer-musicologist said that there's a terrible tendency in Canada to exaggerate what is going on in Europe today. "I don't know," he exclaimed. "There are plenty of concerts in Vienna, sure, but what? Right now, there's more time here than you have time to go to."

It's not that we don't have any culture here. It's just that ours is different. It's bad when people assume we have to transplant Europe into Canada. That's not what went wrong with the Vancouver festival. Why would we do a Salzburg festival in Canada?"



MURRAY SCHAFER
"I'm glad I'm back. The atmosphere is more flexible"

Critics Council

Indictment

The most serious problem confronting the music critic is the one most often ignored. Can music be criticized at all with any validity? Unquestionably the question admits a negative answer. We have, however, as in many things been lulled into a "willing suspension of disbelief," to recall Coleridge's statement.

The first task of the critic at present is to recapitulate briefly the experience that the work of art had on him and the second is to comment upon this experience.

While literary critics may be able to cope with this—and indeed we have Gibbon's confession that Longinus described a certain passage of Homer better than its author—the music critic is defeated at the outset, for it is impossible to describe music in terms of language, unless he loses himself in the romantic spirit of things where all arts become one.

Although personal analogies exist between music and the other arts, the abstract nature of music defies any objective alliance. It is a failure to realize this that results in crossed values and courts critical disaster. The most common way to cross values is to sling at least a dozen epithets around the neck of every man. This results in little more than an exercise in vocabulary, for what do the words "society," "consummation" or "brilliance" indicate about any musical performance?

I believe criticism should contribute to the enjoyment of a work of art. The music critic can accomplish this in only one way. He must discourse not about music, but rather around it, commenting on the things the music cannot tell. For example, he should tell us about the historical climate of a work, its composition, its aims and its appeals.

The critic who makes universal pronouncements is the one who most invites universal laughter. Criticism was a most unhealthy invention arising probably, as T. S. Eliot observes, out of an artistic frustration. But now that it's with us we should ensure that it says something positive of its own instead of offering tepid analogies for the real works themselves.

—MURRAY SCHAFER

"I'm glad I'm back. The atmosphere is more flexible"

for Prisoners." wife Phyllis, a Canadian singer he met and married in London 2 1/2 years ago, in a neat little apartment above a store.

A young Canadian composer, Murray Schaffer, 32, completed a two-week stint of his subject was



And Al Clarke sends in this cheering bit of Scripps' "Real Sport":

"Rower—Murray Schaffer is ending another successful season with a high score. We hope at High School. An appropriate closing credit mention of Murray Schaffer's season is in the Scripps yearbook. With the help of Bill Brown, Steve Collier and James P. Fisher and Charles Rowton turned in a great Memorial service. At the Memorial service, Murray Schaffer and Al Clarke sent in this cheering bit of Scripps' 'Real Sport':

Fongs, garbage cans, and singing students... at the Beatles' musicicianship"



ATE



R. Murray Schaffer, artist in residence at Memorial University, Newfoundland

include direct which g var- to the alents, "angel to com- ple of reed- ing an or un- ad- ing the at the 14 and flamm- mar at

all bus- s' Com- muni- cation groups ers this appear- asis.

Phyllis (known ke her Europe, it Sturt- on. She un- dertakes a pro- gram of circles in Toronto teaching music to

MURRAY SCHAFER, COMPOSER

For Mrs. Minnie, Sept 22, 1965.

ably. Although?

Well, for one thing, there's something new and exciting going on up there called "open houses." Existing and things new and exciting have a way of pouring in. This 22 year old Canadian composer.

But let him tell the story:

he explained that he had a PhD and was rather proud of it. In fact, I don't have any academic degrees. But I was told that was the main stream. I was allowed to enter the program in the September when about 70 students in two classes of 25 each, some of them with eight to 10 years musical experience and some who couldn't even read music.

In a 14 week semester you can't perform outdoors but I wanted at least to cheer out the "corn" and get

MURRAY

CLIPPINGS SERIES
from newspapers and periodicals
1953-1985

Organized in the following order:

- a) Musical Works (except Patria works): in alphabetical order, pp.46-47.
- 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.

a) Musical Works (except Patria works)
In alphabetical order

BOX	FOLDER	
XXXI	14	Adieu, Robert Schumann
	15	Apocalypsis (Parts 1 and 2) Beyond the Great Gate of Light, SEE Lustro
	16	Canzoni for Prisoners Concerto for Harpsichord and Eight Wind Instruments Cortège Divan I Shams I Tabriz, SEE Lustro
	17	Divisions for Baroque Trio East Elegy Enchantress Epitaph for Moonlight

XXXI	18	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
	19	Loving / Toi
	20	Lustro
	21	Miniwanka Minnelieder Music for the Morning of the World, SEE Lustro
	22	Music for Wilderness Lake
	23	"...No Longer Than Ten (10) Minutes." North / White Protest and Incarnation
	24	Ra
	25	Sappho Snowforms Son of Heldenleben
	26	Sonorities for Brass Sonatina for Flute and harpsichord Statement in Blue String Quartet No.1 String Quartet No.2 ("Waves")
	27	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 Bok 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 Pavillion.
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

XXXII	20	1953-65
	21	1966-67
	22	1968-71
	23	1972-73
	24	1974-75
	25	1976-77
	26	1978
	27	1979
	28	1980-85

DIARIES AND NOTEBOOKS SERIES

RESTRICTED

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.

BOX	PACKAGE	
XVIII	1	1954-76
XVIX	1	1976-77
	2	1977-78
	3	1979-80
	4	1980-81
	5	1982-84

RESTRICTED

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

BOX	FOLDER	
XXXII	29	Contains flyers and announcements relevant to lecture-demonstrations in Canada on the theme of soundscape, 1971-84, and announcements of talks on the theme of education: 1964, 1966, and 1971.
	30	Contains itineraries and flyers relevant to foreign lecture-demonstration tours on the soundscape theme, 1971-80.
	31	WORLD MUSIC WEEK, 1975: Contains copy of talk by R. Murray Schafer, <u>The Music of the Environment</u> (in English and in French); programme booklet and two flyers.
	32	THE CANADIAN MUSIC COUNCIL: SEE ALSO Correspondence Series. Annual Conference, 1970: contains agenda (in English and in French) and a preliminary news release in both languages.

(Canadian Music Council continues next page)

BOX	FOLDER	
XXXII	32	(Canadian Music Council continued) Citation to R. Murray Schafer read by Keith MacMillan upon Schafer's receipt of the Canadian Music Council Medal, 1972.
	33	A dinner programme, concert invitation and a business card.
	34	Clippings, 1963, re Phyllis Mailing and a concert programme of hers, 1964.
XVII	11	Certificates, diplomas and high school report cards.
XXXII	35	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

L-IV	4	<u>In Search of Zoroaster</u> : poster for the world premiere performance, 5 May 1973, at the Hopkins Centre, Hanover, N.H., U.S.A.
	5	<u>Sounds Unseen</u> : A travelling exhibition of musical manuscript and sound sculpture, June 1982 - Sept 1983. <u>I Have Never Seen a Sound</u>
	6	<u>Sound Sculpture No.1</u> <u>Sound Sculpture No.2</u>

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

BOX	FOLDER	
XXXII	36	1962-66: newspaper clippings. 1979: newspaper article written by R. Murray Schafer entitled "Ten Centuries Concerts: A Recollection."
	37	Two articles [1962] by R. Murray Schafer and one by Harry Somers [1962] regarding aims and background of Ten Centuries Concerts.

ii) Concert programmes

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

BOX	FOLDER	
		1962-63 season
XXXII	38	7 Oct 1962. Chavez, Ravel, Rochberg, McCauley and Dixieland improvisations by the Trump Davidson Sextet.
		4 Nov 1962. Music of the Middle Ages including <u>Aucassin and Nicolette</u> , followed by music of the 20th century: Schoenberg's <u>Pierrot Lunaire</u> .
		9 Dec 1962. <u>The Siege of Quebec</u> 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.
		3 Mar 1963. J.S. Bach and jazz by Delamont, Freedman, Rob McConnell and Norman Symonds.
		7 Apr 1963. Fauré, Galliard, Hindemith, Kasemets, Janáček.

BOX	FOLDER	
		1963-64 season
XXXII	40	6 Oct 1963. 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
	41	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
	42	Contains flyer (2 pp.) listing concert dates and programmes for season. 3 Oct 1965. Classical Indian music, Fukushima, Childs, Kasemets. 5 Dec 1965. <u>Schmitt, R. Murray Schafer (Five Studies on Texts by Prudentius)</u> , Gladstone, Behrens.

BOX	FOLDER	
XXXII	43	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. <u>An illustrated survey of Toronto's music, 1867-1967,</u> assembled under the direction of Helmut Kallmann; Pentland; Somers. 5 Mar 1967. A Passiontide play with music, Davidovsky, Ciamaqa, Beecroft, Szymanowski, Anhalt.
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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.

a) Photographic copies, etc.

BOX	FOLDER	
L-IV	7	<u>Apocalypsis - Part One: John's Vision.</u> Cover.
	8	<u>Patria I - The Characteristics of Man.</u> Pages 1, 18, 31, 58, 102 and 106.
	9	<u>Patria II - Requiems for the Party Girl.</u> Pages 44, 47, 48, 49, 50, 65 and 100.

b) Items framed with mats

10	<u>Sounds Unseen.</u> 2 posters.
11	<u>Smoke: A Novel.</u> Pages 44, 45 and 51.

c) Addendum

XXXII	45	<u>Louis Riel: A Case Study.</u> Oct 1971. Typewritten, photocopy, 41 pp.
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Two letters from R. Murray Schafer to John Weinzwieg dated 18 Nov 1958 and 17 Aug 1973.
Photocopies, from the John Weinzwieg Papers.

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

vols.
= 1-19
= 20-30
= 31-32
= 33-36

a) Small boxes

BOX NUMBER	NUMBER OF FOLDERS
I	13
II	9
III	9
IV	7
V	3
VI	6
VII	11
VIII	4
IX	9
X	7

BOX NUMBER	NUMBER OF FOLDERS
XI	10
XII	7
XIII	9
XIV	16
XV	1
XVI	6
XVII	11
XVIII	1 package
XIX	5 packages

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

..... R. MURRAY SCHAFFER (MUS 85) (1991-20)) ...

Preliminary Processing Report

Date(s) of Accession: January 30, 1991

Inclusive Dates: 1924-1990, n.d.

Description: Sketches, manuscripts and copies of 24 of Schaffer'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

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)

1977-7 (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 Ordinolingue Photographique Imprimé

Paper

Other:

 Papier

Autre:

Date of/de description Oct. 29, 1992	Signature 	Page 1 of/de 2
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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	1975-1979
8	Correspondence with Yehudi Menuhin	9 items	1976-1986
9	Correspondence with Laszlo Lajtha	11 items	1959-1962, n.d.
10	Correspondence with Curtis Smith	13 items	1972-1984
11	Correspondence with John Rimmer	13 items	1974-1983
12	Correspondence with Toru Takemitsu	8 items	1973-1980, n.d.
13	Correspondence with Bob Aitken	15 items	1964-1984
14	Correspondence with John Weinzwieg	14 items	1951-1984
15	Correspondence with Michael Tippett	19 items	1959-1971, n.d.
16	Correspondence with Harry Somers	10 items	1961-1972, n.d.
17	Correspondence with Richard Kostelanetz	8 items	1980-1988
18	Correspondence with Barry Truax	13 items	1975-1979, n.d.
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 Ilieff; Edmund Rubbra; Alan Bush; William Walton; Peter Maxwell Davies; Peter Fricker; 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	1955-1989, n.d.

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)
1991-20 (accession January 1991)

Box Number/Numéro de boîte 12
Dimension 7 cm.

Restrictions

Medium/Support

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

Paper / Papier
Other: / Autre:

Table with 3 columns: Date of/de description (Nov. 9, 1992), Signature (Stephane Jean), Page 1 of/de 1

Table with 4 columns: FOLDER CHEMISE, DESCRIPTION, CM, DATE(S). Contains rows for folders 106, 107, and 108.

c) 8" document boxes

BOX NUMBER	NUMBER OF FOLDERS
XXXI	31
XXXII	45

d) Large (oversize) boxes

L-I	8
L-II	11
L-III	5
L-IV	10

R. MURRAY SCHAFER FONDS (MUS 85)

1984-9

Preliminary Processing Report

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



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 SCHAFFER

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

MUS 85 (1994-9)

Box Number/Numéro de boîte

1

Dimension

0.5 cm.

Restrictions

1 (not to be opened until after ^{his} your death)

Medium/Support

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

Paper Other:
✓ Papier Autre:

Table with 3 columns: Date of/de description (June 30, 1994), Signature (Stephane Schaffer), Page 1 of/de 1

Main table with 4 columns: FOLDER CHEMISE, DESCRIPTION, CM, DATE(S). Row 1: 1, Diary, 0.5 cm., 1988-1989

R. MURRAY SCHAFER FONDS (MUS 85)

1994-22

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 - upright. see box 1, Accr: April 1994

Observation : restricted documents.

Jeannine Barriault
August 23, 1994



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 SCHAFFER 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

Dimension

1 (in: Acc. April 1994)

3 cm

Restrictions

Restricted

Medium/Support

Recorded Sound
Enregistrement Sonore

Audiovisual
Audiovisuel

Machine Readable
Ordinolingue

Photographic
Photographique

Printed
Imprimé

Paper
X Papier

Other:
Autre:

Table with 3 columns: Date of/de description (Aug. 23, 1994), Signature, Page 1 of/de 1

Main table with 4 columns: FOLDER CHEMISE, DESCRIPTION, CM, DATE(S). Contains entries for Diaries from 1984-1986, 1990-1991, and 1992-1993.