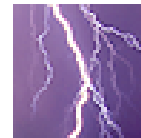


From: Susan Parenti <sparenti@uiuc.edu>
Subject: tapes
Date: July 12, 2005 6:30:14 PM CDT
To: Susan Parenti <sparenti@uiuc.edu>



LARGE REELS--Herbert Brun's Compositions

HH(Herbert's handwriting); SH(Mark Sullivan's handwriting)

- 1) Written on box cover: Saturday: I rejects, II ?, III fragments HH
- 2) On spine: "for occasional recording usage". HH. On back of box: 9et Outtakes. Inside box, "this reel is ready (head out) for recording. It contains (backwards) NONET rehearsals" HH.
- 3) Back of box: Stefan's Tape. HH
- 4) Spine--Mobile for Orchestra Reel 1, SH. On box: "Mobile for Orchestra" by Herbert Brun performed by Kansas City Civic Orchestra Glen Block, conducting 4/16/83, Masters Recording. Unknown handwriting.
- 5) Mobile for Orchestra, Reel 2. Same as above.
- 6) Mobile for Orchestra, Reel 3. Same as above.
- 7)Spine-- More Dust, SH. [on box: Black Earth Percussion Group. In box: program, written note from Al Otte, and other things]
- 8)Spine-- 'per contra: seranata: bassa' [MASTER], SH. [in box: notes of Sullivan's handwriting] Recorded 11/81.
- 9) a) String Quartet III [half track mono], b) Sonoriferous Loops [2 track stereo],SH and HH.
- 10) a) Futility 1964 [2 track stereo], b) Wayfaring Sounds [Full track mono], c) Sonatina for Flute Solo [2 trk stereo], HH
- 11) Radio Program [I] (Ben Johnston), SH
- 12) Radio Program [II] (Ben Johnston) 1963-4, SH
- 13) Trio for Trpt., Tromb., Perc. Zack Browning, Robert Gale, Jim Harris. 1979. Inside are remarks about recording session takes by Herbert. HH, SH.
- 14A) Wayfaring Sounds A (Lecture on Electronic Music) HH.On cover, is post-it from Enslin--"to copied on DAT (is there a B?"
- 14B) Wayfaring Sounds B (Lecture on Electronic Music) HH
- 15) Infradibles I, II, III, HH
- 16) a) Touch and Go, b) Non Sequitor VI, c) 5 Piano Pieces. HH.
- 17) SNOW '84. HH. Inside are pages, not in HH, listing 'takes'; also, map of instrument placements.
- 18) SNOW '84. HH:"not for disque".
- 19) Trio op. 21 , takes 1 & 2. HH Page inside of takes, w/ notes from Herbert.
- 20) Trio op. 21, takes 3&4. Same as above.
- 21) Trio op. 21. HH. Again, page inside.
- 22) Trio op. 21.HH. Again, page inside.
- 23) 5 Piano Pieces--recording fragments.
inside box: note: Leith Paine, recording May 1968--HH)
- 24) Trio op. 36, players: Knapp, Fulkerson, Brougham. HH
- 25) Trio op. 36, players: Knapp, Fulkerson, Brougham HH
- 26) MutMut , Infradibles. London, live excerpts from computer-aided music concert at ICA, London 29/8/68 both first performances. 1) Mutatis Mutandis- John Tilsbury, piano. 2) Infradibles- Evan Park, sax, Richard Howe, fr. horn, Derek Bailey, elec. guitar, Gavin Bryars, double bass, Bernard Rands, czimbalum, Herbert Brun, conductor. Not HH or SH.
- 27) Spine--Disc I, Side A, Str. QT. 3; Trio for Trpt., Trb., Perc
On box: Disk I- side A- new, 1. String Quartet No. 3, 2. Trio for Trumpet, Trombone, Percussion. HH, SH
- 28A) Trio op. 33 15 ips. HH. List of takes inside, HH notes.
- 28B) Trio op. 33 15ips. Same as above.
- 29) Polskie Radio: "Studio Eksperymentalne; Herbert Brun--materialy do kompozycji zrealizowanej w Studio Eksperymentalnym" Typed, not HH.
- 30) Polskie Radio: Piece of Prose (Warsaw 1972) "with help of Bohdan Mazurek"--HH.
- 31) Polskie Radio
- 32) Polskie Radio
- 32A) Polskie Radio , Herbert Brun material

- 32B) Polski Radio
- 33) Fiebig, Umschmitt "Musikalisches Mosaik" from 12.2.83. Not HH.
- 34) Fiebig, continued
- 35) Sonoriferous Loops I (1965)--"materials and intermediate stages" I . HH.
- 36) Sonoriferous Loops II (1965)--" II.
- 37) Sonoriferous Loops
- 38) Sonoriferous Loops
- 39) Sonoriferous Loops
- 40) For and by Herbert Brun: Pierrot Lunaire
- 41) For and by Herbert Brun: LA by Kenneth Gaburo
- 42) For and by Herbert Brun: LA by Kenneth Gaburo
- 43) For and by Herbert Brun: Brun Concert II--"Drop out in the first minute of Piece 2: 'per contra serenata bassa'"--HH
- 44) For and by Herbert Brun: Brun Concert II. No HH
- 45) For and by Herbert Brun: Brun Concert II "
- 46) For and by Herbert Brun: Brun Concert III "
- 47) For and by Herbert Brun: Brun Concert III "
- 48) For and by Herbert Brun: Brun Concert III "
- 49) NONET--on box: "reste von NONET Aufnahme"--HH
- 50) NONET---on box: "reste von NONET Aufnahme"--HH
- 51) More Dust ---On Spine: "1 + 2 + 3 + 4"--HH
- 52) More Dust---On Spine : "5 + 6 + 7 + 8"--HH
- 53) 'BRUN' on inside reel, plus #1 on outside cover
- 54) A mere Ripple---1,2,3,4, ---HH
- 55) A mere Ripple---5,6,7,8---HH
- 56) String Quartet III (WDR)---HH
- 57) Non Sequitur VI #1 (list of takes inside)
- 58) Non Sequitur VI#2 (list of takes inside, some HH)
- 59) Non Sequitur VI--second syncro version. "Smith Hall Midnight Recording Session. 1. to be edited."--HH
- 60) Non Sequitur VI, 1966--Materials and Intermediate Stages I. Inside box, list of channels etc---HH
- 61) Non Sequitur VI--Maaterials and Intermediate Stages II--HH, Inside box, list of channesls etc--HH.

SMALL REELS

- 62) Anepigraphie--not HH.
- 63) Anepigraphie-7'42" Not HH.
- 63A) Anepigraphie, unedited--HH. Other handwriting, not HH/
- 64) At Loose Ends--SH. Inside, postage/address of recording studio Univ. of Iowa
- 64a) At Loose Ends Edited Master--HH
- 65) At Loose Ends (rehearsal)--SH
- 66) At Loose Ends (rehearsal--Jan 1975--HH)
- 67) At Loose Ends 1/4 trk dub (slightly distorted copy), Black Earth Percussion Group, Stacy Bowers, technic)--SH, HH,
- 68) At Loose Ends (Dekalb), NIU Dekalb, 5/74--SH
- 69) At Loose Ends [recording session]--SH, HH
- 70) At Loose Ends --Black Earth Percussion Group, Kathleen Otte, piano. HH, SH
- 71) At Loose Ends- "Defotis"--HH, SH
- 72) 1. At Loose Ends NIU Dekalb, 2. Five Piano Pieces Op. 1, 3. Gesto
in Mark's writing: on DAT tape #10. Inside, concert program. HH, SH.
- 73) The Berlin Seven ---"7 Berlin Pieces"--HH. Elecctronic pieces made June 1978 in Technical University Berlin. Inside
box: paper explaining compositional plan by Herbert, in German--HH.
- 74) (3/4 reel) Three Minute Pieces July 1978, TU Berlin
Berndt Heller, Folkmar Hein, Ute Neuweskel, Fritz Spangemailer, Herbert Brun, Fernando Laffariere. Sent by Folkmar Hein
to Herbert.
- 75) Chorale/NonSequitur VI/Futhis--"for OSU Oct. 16, 1969"--HH.
- 76) 1. Chorale 2. Futhis--"studies (with the ILLIAC II, U of I 1967-8)"--HH

77) 1. Dust (1977) 2. At Loose Ends (1974) 3. NONET (1969)--HH, SH

78) 1. Dust (7.5) 2. Dustiny (7.5) 3. Dustiny (15). Post-it notes of HH inside.

79) Dustiny (1978). With program note on cover, and HH instructions on how to play.

79 A) dustiny written on reel: 'Dustiny, April 1978'--HH

79 B) Dustiny written on reel: 'Dustiny, April 1978' HH

80) Five Pieces Op. 1 Kathleen Otte, piano. In Enslin's writing, "on DAT 10".

81) 1. Five Piano Pieces Op. 1 "probably Kathleen Otte" 2. Trio Fl, CL, Bassoon (rehearsal)--HH

82) 1. Five Piano Pieces Virginia Gaburo, May 1974 2. Kowalski- Fake Book. No HH. Inside box, a note to Herbert from Virginia Gaburo, May 1980.

83) 1. Five Piano Pieces op.1 2. Flute Sonatine Op. 6 3. Trio op. 36 4. Sonoriferous Loops--HH, SH

84) Five Piano Pieces--HH, Mark Enslin

85) Futility 1964 (non filtered version), HH, SH

86) Futility 1964 (non filtered version) Non performable copy B

87) Futility 1964/Wayfaring Sounds . Performable copy. --HH. Inside, rejection-of-tapes letter from "Ojai Festivals, LTD" to Herbert, May 24, 1964.

88) Futility 1964 On box: Performable Copy--HH, SH

89) Futility ---On Box: performable copy--HH. Inside box, note from Arun about getting a copy to Heinz.

90) Preservable stages of "Futility 1964"--HH.

91) Preservable stages of "Futility 1964"--HH.

92) Preservable stages of "Futility 1964"--HH.

93) Preservable stages of "Futility 1964"--HH.

94) Preservable stages of "Futility 1964"--HH.

95) Preservable stages of "Futility 1964"--HH.

96) Materials for "Futility 1964" (no order)--HH

97) Futility 1964, with compositions by Gaburo (Fat Millie's Lament), Rosenberg ("Flashes"), etc.

98) Futility in Polish, (Joseph Patkovski), plus Plot (Mike Ranta) and Trio for tpt, Tbn, perc.

99) Gesto [unused takes from recording session]--HH

100) Gesto copy: Sept. 1982 with Scott Wyatt!--HH

101) Gesto (from recording session). Lesley Olson's handwriting.

102) 1. Gesto 2. Stalks and Trees and Drops and Clouds (Bill Youhas) 3. John English: Untitled Quasi-Improvisation; Segment Cycles 4. Touch and Go (Al O'Connor--home version)---HH. Program inside of Dec. 19 1968 concert of The Ineluctible Modality. Note to Herbert from Bill Youhas inside.

102 a) Gesto, performed by Patrick Purswell flute, with note from Patrick inside

103) Gestures for Eleven (recording session)--HH

104) Gestures for Eleven (recording session)"reste von Gestures Recording session"--HH

105) Gestures for Eleven

106) Gestures for Eleven (recording session)(inside, Herbert's notes on takes)

107) Gestures for Eleven (possible master)(HH: "best performance")

108) Gestures for Eleven (recording session) Inside, notes on takes--HH.

109 A) Gestures for Eleven (recording session) Four different takes--hh.

109 B) Gestures for Eleven--HH: "gestures B & C"

109 C) Gestures for Eleven---says in box, "for CRI"--HH

110) 1. Gestures for Eleven 2. 3rd String Quartet 3. Trio for Fl., D-bass, Perc. --HH

111) Hit or Miss [DBX master] Notes inside from Al Otte.

112) 1. Hit or Miss (Kvistad and Otte, 1977, after Mutatis Mutandis 33) 2. Irmfried Radauer: Oasis I) 3. 2nd String Quartet, Pro Arte, 1977 4. 'per contra: serenata: bassa' 1977, Mark Sullivan.--HH

113) Hit or Miss, with Kvistad/Otte; Otte song. Inside, 2 programs from Blackearth percussion group, Dec. 1972, plus Otte poem(?) Otte handwriting on back.

114) Infaudibles 1. Version 1 (original) 2. Version IV (in concert with instruments, ICA London) 3. Version V (with instruments in Cincinatti). Post-it note on cover from enslin, "use ICA perf, for Stanford 4/94)

115) Infaudibles (on tracks 2, 3, 4); also, 4 studies, Grossman. HH. Also post-it on tape in enslin's handwriting.

116) Infaudibles (short version 1968); als, compsoptions by Madden, Beauchamp, <usser. Not HH.

117) Infaudibles I, II, III 1986 HH on cover. Inside, note from Herbert: "Copy of Carl Volker's A stretched version: decoded by Rex Anderson May 1986".

- 118) Infracredibles II--HH
- 119) Infracredibles -HH
- 120) Infracredibles--HH. Different 'build-ups'.
- 121) InfracrediblesII--HH. Also, someone else's handwriting.
- 122) Infracredibles Ve--not HB handwriting.
- 123) Infracredibles I, II, III, etc. -HH
- 124) Infracredibles -HH
- 125) Infracredibles I, III--HH
- 126) Infracredibles I, II, III/Touch and Go. Post-it note by Enslin:"Check to see if these Infracredibles are good enough for Stanford archives 4/94. Yes, check mark".
- 127) Infracredibles II and 1st performance of Touch and Go (with Al O'Connor, Madison Wisconsin.--HH) Note at the bottom, Lesley's handwriting" Tcouch and Go recording is of the 1st performance? if so, in Illini Union Ballroom, sometime 1968".
- 128) Infracredibles II (1968), NONET (1969) , Futility 1964, Klange Unterwegs (1962) Inside, names (of teachers? of students?) saying, "regards from Sam" (Magrill--looks like his handwriting) and program from Oberlin, March 1979, as Herbert Brun guest composer. An all-Brun program was performed.
- 129) Klange Unterwegs (side one part A). In HH, "fur die Platte 1961".
- 130) Klange Unterwegs (side one part B) "
- 131) Klange Unterwegs (side two part A) "
- 132) Klange Unterwegs (side two part B). German mailing forms inside. Looks like Michael Brun's writing on outside(?)
- 133) Klange Unterwegs (Beispiele II) In HH: " Klange Unterwegs (komplett, ween und nur noch schrrch auf dem Tonband)". On yellow post-it, Herbert writes: "Synthetischer Klang und klang Synthese".
- 133A) Klange Unterwegs 2 channels. To be sent to(?) Josef anton riedl, muchen.
- 133B) Klange Unterwegs Original master Tape Feb 1 1961. Yellow post-it, with name of piece, HH.
- 134) 1. A Mere Ripple 1979 2. U-Turn-To 1980 3. I told you so! 1981--HH
- 135) I Told You So! Typed label and program note. HH
- 136) I Told You So! Copy of May 1989--Wyatt/Krause.
- 137) on spine, I Told You So! ; More Dust (with perc) . Inside box, note from Herbert: MORE DUST, went to Jerry Hiller March 88.
- 138) I Told You So! (four channels). Note on tape : "for Herbert--downpayment on the piece I commissioned--Bon Voyage--Patric" (Patricia Repar?)
- 139) A Mere Ripple/More Dust (with Perc.) Note inside from Al Otte.
- 140) A Mere Ripple (four channels)
- 141) Mobile for Orchestra (recording of first performance, April 1983)-HH
- 142) Mobile [editing master]--no HH
- 143) More Dust [rehearsal tape]
- 144) More Dust; Correlates by Otte; Hit or Miss'75 ORF, Salzburg Blackearth Percussion Group, Bowers, Kvistad, Otte.
- 145) 2. More Dust 1. Dusty 3. Trio for Tpt. tmb, perc. Note inside from Arun---used for DAT master, 12/97. Note HH, "prologue, numbers, epilogue"
- 146) More Dust (Crossed out), Materials for Dusty--HH
- 147) More Dust (with perc.) Blackearth. Elegant note inside from Herbert, about conditions of recording and replaying tape.
- 148) More Dust (copy 1) (Nov 1977, David Weinstein, for Ken Gaburo--HH)
- 149) Mutatis Mutandis 36 (OSU 1970) List of interpreters, all from OSU. Janice Mitchel plays flute, Ron Pelligrino Moog Synth.
- 150) Mutatis Mutandis 36 (OSU);looks like New Verbal Workshop tries three version of MUT MUT, one with Stewart Dempster; piece by Michael Kowalski, Program Etude; and Infracredibles I.--HH. Inside is copy of graphic. Perhaps NVW doesn't mean "New Verbal Workshop".
- 151) Mutatis Mutandis 33 (Black Earth Perc. Group 1975)/Plot (Tom Goldstein). Letter inside from Tom Goldstein about set-up for Plot; set-up enclosed.
- 152) Mutatis Mutandis 34, Dennis Anderson, guitar; Charles Lipp, basson ("Krakow"?) Nov. 19781/ Sonatina for Bassoon, Charles Lipp, bassoon.
- 153) Mutatis Mutandis (Brun/Gaburo). Inside, HH on piece of paper with names of tunes.
- 154) Mutatis Mutandis W371-3 London; /Plot, Ranta;/Trio for Fl., Bass, Perc. in concert; SATADAC, Bill Parsons
- 155a) Mutatis Mutandis --Brun/Hindes Dec. 1974. No HH. (Videotape: Albuquerque Dance Theater)
- 155b) Mutatis Mutandis (Videotape: Albuquerque Dance Theater)

- 156a) Mutatis Mutandis (Videotape: Nancy Wagner and Michael Udow)--HH
- 156b) Mutatis Mutandis (Videotape: Nancy Wagner and Michael Udow)
- 157) Non Sequitur VI (1st performance in Bremen) 2 copies!--HH
- 158) Non Sequitur VI (U of I 1967), conductor HB. Performers listed: Tom Howell, Lee Duckles, Neely Bruce, Shirley Blankenship, Al O'Connor, Bill Youhass. No HH.
- 159) Non Sequitur VI (Buffalo, NY)--HH.
- 160) Non Sequitur VI-- Post-it note from Herbert: "for Morgan Powell: This is one piece I submit for 'brave new music'. The 'new brave music' I could not finish this spring, due to you know what. Sullivan has the score. " Tape #158 is the version used.
- 161) Non Sequitur VI (Says 'master montage, , instruments plus tape, U of I 1967) Note to Carl Volkers from herbert inside.
- 162) Non Sequitur VI (cues and master)--HH
- 163) Non Sequitur VI (Bremen)
- 164) Non Sequitur VI (Tape and cues I through IV). 'Went to Jerry Hiller march, 1988"--HH
- 165) Non Sequitur VI (? Bremen performance with players listed, Conductor, Klaus Bernbacher; Cornelius Cardew plays piano.
- 166) Non Sequitur VI (instrumental sections)"Selected as 'best takes' and cut out from Original Recording Tapes I and II"--HH. Note to Jerry(Hiller?) inside.
- 167) Non Sequitur VI, 1966 2. Mutatis Mutandis 13, John Tilbury (1968) 3. Sonoriferous Loops (1964) Post-it note from Enslin---"use the Non Sequitur on this tape for Standford. 4/94. Done"
- 168) Nonet [SMH] Not HH handwriting.
- 169) Nonet [first performance recording session] 1969. performers listed on tape. U of I recording form, with words, "according to Carl, the better copy!"--HH.
- 170) Nonet --HH
- 171) Nonet 2/2 + 2/4 2nd master copy. (recording session 1975). Recorded and edited with Carl Volkers. HH
- 172) Nonet (concert 1975, Urbana)
- 173) Nonet Takes listed; not HH
- 174) Nonet. Inside is program from first performance of piece--Nov, 1970.
- 175) Nonet (master copy 1, second recording. List of players inside box, -HH.
- 176) Nonet--takes inside, not HH
- 177) Nonet rehearsal
- 178) per contra: serenata: bassa (Mark Sullivan D-bass 1978) Takes.
- 179) per contra: serenata: bassa (master)
- 180) per contra: serenata: bassa--4 takes . mark Sullivan: Contrary Bass. 11-27-1981 [copy]
- 181) per contra: serenata: bassa [Saarbrucken]--HH
- 182) Piece of Prose, 1972 . Careful playing instructions--HH
- 183) Piece of Prose, 1972 2. String Quartet #3, LaSalle 3. Non Sequitur VI
- 184) Piece of Prose (Warsaw copy 1981) 2. At Loose Ends (Black Earth Perc. Group 1974)--HH
- 185) Piece of Prose (in Herbert's handwriting "Sept 2 1991 no hum")
- 186) Piece of Prose (Warsaw copy) Lut Prozy --HH
- 187) Plot-not HH. "subsource"? 8vbsource?
- 188) Plot (master--right)--not HH
- 189) Plot (first generation)--not HH
- 190) Plot (second generation)--not HH
- 191) Plot (master, Left)--not HH
- 192) Plot (Stacey Bowers, perc. recorded 5-1-74) Note inside from Stacey, April 1974. Not HH. Post-it on top, Enslin: "solo percussion piece + a few others (mut mut)"
- 193) Plot (Barcelona 1968, Ranta- perc.) Also, Mahler Symphonie VI, Rosbaud , Orchester des sudwestfunks
- 194) Plot (Ranta) 2. Studies for Infraudibles A + B 3. CSX -1 original outputA for Interlude I of Sonoriferous Loops 4. Tape-Interludes I through IV for Sonoriferous Loops--HH
- 195) Sawdust No 6 'I Told You So!--HH A: o-Vu reference tone B: Auszug Text C: I told YOU so"
- 196) Sawdust, Lingua Press Ed. More Dust
- 197) Sawdust, Lingua Press Ed. More Dust (with perc.)
- 198) Sawdust, Lingua Press Ed. More Dust (with perc.)
- 199) SNOW 1984 (master)

- 200) SNOW, texts Says on back, Z2, empty, Z1--HH
- 201) SNOW (master with splices). Says on cover, "Sequences Now Open Wide"--HH
- 202) SNOW
- 203) SNOW (tape part--SH)
- 204) spine, SH, SNOW (tape part) On back, SH, Ziso, 3 Duoes for 2 Celli MASTER, unedited, PWE archive. Inside on tape, HH: "remainders and copy of the tape part for SNOW '84"
- 205) SNOW-SH.
- 206) SNOW Inside on tape, HH, "text restremains"
- 207) SNOW (instrumental--HH)
- 208) SNOW Performance-Master-Copy (no splices) HH
- 209) Sonata for Piano Op. 16 (Neely Bruce, Piano)
- 210) Sonatina for Viola alone (Schloifer- viola, Saarbrucken 1979)--HH
- 211) Sonatina for Bassoon alone (Lipp- basson, Defotis recording 1976) Lipp handwriting?
- 212) Sonatina for Flute solo (Howell- flute) HH Session May 20th, 1968--HH
- 213) Sonatina for Flute solo (Howell- flute) Recording session.
- 214) Sonatina for Flute solo
- 215) Sonoriferous Loops (Herbert's handwriting "first copy, not very good")
- 216) Sonoriferous Loops (with performers listed) Post-it from Enslin: "End of tape inspected 4/3/94; signs of deterioration (drop outs)"
- 217) Sonoriferous Loops (lecture, apparitions 15)
- 218) Sonoriferous Loops Says, HH, "for Monaural broadcasting only" Lists players, same as tape # 216.
- 219) Sonoriferous Loops (" home copy of synchronized Sonoriferous Loops"--HH))
- 220) Sonoriferous Loops 1. Mono 2 track of complete performance 2. original CSX-1

3. 4 Interludes Nr. 4 transferred to Lecture Tape C. Herbert's list of sections, or some computations, inside.

- 221) Sonoriferous Loops (2 track)--No HH
- 222) Sonoriferous Loops (Darmstadt, rehearsal) HH
- 223) Sonoriferous Loops (home copy)--HH
- 224) Sonoriferous Loops 1. Original output of CSX-1 Computer 2. SL: result of above after treatment in Electronic Studio
- 3. Gilbert 5 poems --HH
- 225) Sonoriferous Loops/Hiller- Computer Cantata, Mckenzie conducting, Helen Hamm soloist
- 226) Sonoriferous Loops (monaural)
- 227) Sonoriferous Loops First recordings of CSX-1 output: fundamental only
- 228) Sonoriferous Loops "synchron- tests"--HH
- 229) Sonoriferous Loops (Darmstadt performance)--no HH.
- 230) Sonoriferous Loops Recordings of flute, trumpet, double bass--HH
- 231) Sonoriferous Loops Copy of xylophone, marimba, perc.--HH
- 232) Sonoriferous Loops Recordings of xylophone, marimba, perc.. Sections 3-5 Home copy--HH
- 233) Sonoriferous Loops Recordings of xylophone, marimba, perc., sect. 1-3. HH
- 234) Sonoriferous Loops (master; Enslin's handwriting "DAT to send to stanford") HH. Players names inside--not HH
- 235) 1. Sonoriferous Loops 3. CSX-1 3. Tape Interludes--HH. On cover of tape box: bin 2; top 2; can 2---HB used this tape for recording sound waves?
- 236) Sonoriferous Loops (flute, trmpt, d-bass)--HH
- 237) Sonoriferous Loops (xylophone, marimba, perc.)--HH
- 238) Sonoriferous Loops (1/2 track, one channel only). 'Mike Rosen'--in HH.
- 239) Sonoriferous Loops (1/2 track) Instrumental session after Concert--HH
- 240) Sonoriferous Loops (interludes with leader tape) Enslin's writing: "to DAT; for Sylvia, for publication. Done 6/92" . Inside, Herbert has written: "This is the best tape of Interludes. Insert leader. June 1987")
- 241) Sonoriferous Loops (tape-cues). "Fur Englert"--HH. Inside, in HH, "This tape is OK for production!" June, 1987.
- 242) Sonoriferous Loops (I) Enslin's writing:"concert and rehearsals for unidentified performance".
- 243) Sonoriferous Loops (II)
- 243A) Fragments of Sonoriferous Loops. On box, it says "One small number 2", and DOLL(Mozart Nachtmusik)--HH
- 243B) Sonoriferous Loops, Centre du Musique--Paris, June, 1966. NO HH

- 244) Stalks and Trees and Drops and Clouds/Plot/Touch and Go (with Michael Udow). Program included inside--"The Solo Percussion Music of herbert Brun, interpreted and performed by Michael W. Udow".
- 245) Stalks and Trees and Drops and Clouds/Plot/Touch and Go (with Michael Udow). Same as #244.
- 245A) Stalks and Trees and Drops and Clouds, to Mike Udow from Robert de Sesa.
- 246) 2nd String Quartet (Lasalle); Kagel--Transicion O; Pellegrino, On Seeing Figure from MARKINGS.Note inside from Manni about Herbert meeting members of Quartett(Norquay?--the Karp's?).
- 246A) String Quartet #2, gespielt von Parennin Quartett. Hamburg. --HH
- 247) 2nd String Quartet (1977, Pro Arte String Quartet) Herbert's comments on box:" 2 performances: the first, fair; the second good : transferred to big reel")
- 248) String Quartet I, String Quartet II (Lasalle)--HH. then, it also says in HH, Parennin II Quartet.
- 249) String Qt. 3, 1961, 2 channel mono; /Infraudibles II (1968, 2 channel stereo). (herbert's note "high modulation copies made with Scott Wyatt 1984)
- 250) 3rd String Quartet (with Lasalle, Bayerischer Rundfunk, marked with "E"). 12/6/86.
- 251) 3rd String Quartet--not HH
- 252) Suite Variable, op. 24(1957) (Watkins, harpsichordist) Not HH. Inside box, a note from Bob Shallenberg about the harpsichordist' taping.
- 253) Suite Variable Frank Pelleg, harpsichord, March 1958, Version 1, Version 2; /Sonatina for Viola Alone, Golam, August 1965. Not HH
- 254) Suite Variable, Version 1, Version 2. (Herbert's writing "private recording with Frank Pelleg, harpsichord")
- 255) Taparenti (Parenti- performer, Sudwestfunk) 25.10.87
- 256) Touch and Go; also, Concerto for Marimba and Orchestra, Kukka; Pattern and Processes, Fulkerson.
- 257) Touch and Go, 2 versions. Inside is a note in Lesley's handwriting: " A recording session by Al OConnor---very dry--- sounds like it was made in a closet".
- 258) Trio (? cannot read cover, old tape)
- 259) Trio op. 21, Olson, Grossman, Lipp; recorded and edited by William DeFotis; Hit or Miss, after Mutatis Mutandis 33, Kvistad and Otte. Looks like Lesley's handwriting.
- 260) Trio op. 21, (Elam, Grossman, Lipp; recorded May 1968 by Carl Volkers in SMH; says, HH, that the 15 IPS master is in the archive of the recording service)--HH
- 261) Trio op. 21 ("Master tape", recorded and edited by Defotis 1981 with Olson, Grossman, Lipp)--HH
- 262) Trio op.21 (Nagora, Mehls, Popp)--HH
- 263) Trio op. 33 (Gilbert, Fredrickson, Rosen) /Gestures for Eleven, U of I Chamber Players; Ditto ("master")--HH
- 264) Trio op. 33, sent by someone from Germany. Says on spine, in SH, "Rosenberg Review: Sunday Concert, with pieces by Barber (String Quartet) and Brun, (Trio)"
- 265) Trio op. 33 1--HH. paper inside with 'takes'--not HH
- 266) Trio op. 33 2" "
- 267) Trio op. 33 ("Master" - Howell, Deak, Udow, recording session with Carl Volkers aand George Ritcher, SMH, March 1969)--HH. Note inside from Herbert to Carl, about recording needs.
- 268) Trio op. 33 (Howell, Deak, Udow 1969, SMH concert)--HH
- 269) Trio op. 33 "as on the record" --HH
- 270) Trio op. 36 (Kansas City, program inside box)
- 271) Trio op. 36 (Yannay, director, for Milwaukee Fresh Music Fair, 1972)--not HH
- 272) Trio op. 36 (Browning, Gale, Harris)--not HH
- 273) Trio op. 36 ("Master")
- 274) Trio op. 36 (Lowry, English, Parsons)--HH
- 275) Trio op. 36 (Banswer Bowman, Baird)--not HH
- 276) Trio op. 36 Paper inside with recording takes--HH
- 277) Trio op. 36 "
- 278) Trio op. 36, "2nd master, edited by composer"--HH. (Knapp, Fulkerson, Brougham, recording session 1968)--HH

279) Trio op. 36 (Lowry, English, Parsons, in Darmstadt 1966)/Trio op. 36 (Knapp, Fulkerson, Brougham, SMH)--HH

280) U-Turn-To--HH

THEATRE MUSIC

281) 1 Oderland 13 Lear. Paper inside with description of sequence of musics--HH

282) Oderland--HH

283) Oderland. "Max Frisch, Fritz Kortner, Herbert Brun, Frankfurth, 1956"--HH.

284) on spine: 2 Heinrich 6 Androklus. On cover: 1. Androklus, 9 minutes; Heinrich IV, 21 minutes. PAPER INSIDE WITH LIST OF THEATER MUSIC--HH

285) on spine: 3 Faust; on cover: Faust 1 20:30

286) on one spine, on post-it: 4 Songs; on another spine: Oderland, Heinrich, Faust. INSIDE, LIST OF THEATER MUSICS--HH

287) 5 Was ihr wollt Munchen 17 Alcestiade; Stule: 3 excerpts. INSIDE< PIECE OF PAPER WITH THEATER MUSIC LIST--HH. Also, another list with Manni's handwriting.

288) on spine, 7 Rauber 14 Tolle Tag.

289) post-it, 7a. Rauber appendix--HH

290) 8 Danton

291) 9 Lysistrata

292) 9a Lysistrata 10 Timon. On back: Lysistrata; Timon von Athen--Tnz, Marsch, Trinkspruch, Scherzo, Klange, Choral INSIDE, 2 PAPERS IN HH OF THEATER MUSICS; ONE IS VERY ELABORATELY LAID OUT, WITH INSTRUMENTATIONS

293) 11 Was ihr Wollt (berlin). However, on tape inside it says music by Ligeti, Brun, Koenig.

294) 15 Manner am Sonntag.

295) 16 Die Stuhle (on tape it says , "Les Chaises"

296) Richard III--B--HH

296b) Various things plus Richard. On post-it note on tape, in HH: " various long and short things. Even Richard III and a Quiz or trio."

297) Richard III--A--HH

298) Henry IV/Falstaff Musik/Parade__

299) Henry IV...bis Absug des Regimentes A--HH

300) Oderland/Faust/Heinrich/Freising/etc.--HH

301) Oderland/Faust/Heinrich/Freising/etc.--HH

302) (? Piano Pieces?)/ Oderland Marsch. ohne Hymne--HH

303) Was irh Wollt--HH

304) Faust Elektronisch--HH

305) Faust, Rester 1a--HH

306) Faust--Reste, 1b--HH

307) Faust Elektronisch--HH

308) Faust A (with number 3 on cover)--HH

309) Faust B--HH

310) Faust Reste IIb --HH

311) Faust Reste IIa . Inside, in HH in ink with graph paper, description of sequence of musics.

312) Faust , Munchen 1956. In HH: " Two parts of the Tehatermusic to Fritz Kortner's staging of FAUST I by Goethe in Munich, 1956. Composition and realization by Herbert Brun . 1. Introduction to Prolog in Heaven 2. Walpurgisnacht."

313) Songs. In HH handwriting: 1. songs of an adult, songs of a child, anders al andere Kinder "Ein unbekanntes Filmgesicht:. 2. Brunnterludes; 3. Black songs. 2nd side: mehr Toller Tag.

314) Brun's Sonnett No. 2 / Hebraisch Stunde ; Nono, Stkchausen, Stravinski, Webern--HH

315) Brun--HH. No other identification.

BRUN'S LECTURES

316) on spine: lecture tape I. On back cover, HH, Cincinatti

- 317) on spine: lecture tape 2--SH
 318) Music and Information I + III--HH. (Cincinnati, University Radio TV Station)
 319) Music and Information II pt. 1. SH and HH
 320) Music and Information II pt. 2 SH and HH
 321) Lecture C 1. Articulation 2-3 Klänge Unterwegs 4. Klangfiguren 5. Anepigraphie
 322) Brun in Oberlin I: Trio, Mut Mut. Inside, program from 1971, Oberlin: "Herbert Brun, guest composer". HH, SH
 323) Music in Oberlin II: NONET. Possibly these are only performances, not lectures(tapes#322, 323--SP)
 324) Music Now [concert program, Enslin's writing "the listener's interpretation of music..."] Inside is a program of that lecture. Wow! Early seminar!--sp)
 325) Music Now [concert program, Enslin's writing: "the listener's interpretation of music" 3/12/70? with 13 pieces by students"]
 326) The Listener's Interpretation of Music I (Herbert Brun 3/12/70, with performances)--SH
 327) The Listener's Interpretation of Music II (Music Now- Herbert Brun 3/12/70)
 327a) Helms Vortrag Brun "?" II (Musikhoren: Ein Erlebnis zwischen Ursache und Wirkung, Helms-Otte "Diadlos" I until V)--HH
 327b) Herbert Brun 3:30pm 12/1/71 (on box: Oberlin #2, on tape: B)
 327c) Herbert Brun 12/1/71 Part One
 328) Examples from Brun Lecture 3/12/70 (on box: big question mark)
 329) WILL 2A Interview with WILL: 2nd String Quartet, LaSalle; Wayfaring Sounds; Faust: UP; Faust: Down) (Enslin post-it: "pieces only")
 330) Brun Interview Cincinnati--belongs to tape # 318?
 331) * no tape for this number
 332) (In Herbert's writing:)Mein zweiter (von 8) Vortrag über Elektr. Musik/ Setie 2 Seminar mit Walter Leving, Koenig, Hamm-Brucher. IMPORTANT
 333) Cleveland Lecture Tape (many examples from Herbert's computer music. On box: **large capital D**)
 334) Short Lecture Tape (on box: **capital 'F'**)
 335) (Crossed out music examples on back) on box: **capital "H"**
 335a) (Herbert's writing) 1960 "Meine erste Mahler sendung". Musical quiz.
 335b) (Herbert's writing) Kagel, Koenig, Boulez, Bach. HH: "text by me but unfortunately with an idiotic reading"
 335c) Mahler Lectures
 335d) Outside box is labeled, by Herbert, "Lecture A". 1. Brown: Available Forms 2. Evangelisti: Proiezioni Sonore 3. Ligeti, Apparitions

SOUND SYNTHESIS EXAMPLES

- 336) Brun Sound Synthesis Experiments I--SH. On back, HH: tentative synthesis of Electronic piece.
 337) Brun Sound Synthesis Experiments II--SH. HH: 'Early sound synthesis; towards "I Told You So".
 338) Brun HH:"Sound Synthesis" Experiments III. Inside, notes by Herbert.
 339) Brun Sound Synthesis Experiments V. Inside box, HH, "juxtaposition turn vs. Vary rotate vs. straight"
 340) Synthetic Sounds and Sound Synthesis (with note by Herbert inviting "man", when 'man viel Geduld und Rhue und Neugier hat'... his synthesis work at Siemens in Munich)
 341) Demonstration of Waveforms. Inside are papers in Arun's hand, of 'fulbright proposal to go to Germany', with various takes of various pieces.
 342) Side 1: S499/II (chorale) ; Side 2 S457. And 'yes!' in HH.
 343) Macrotronal Choral. Another 'yes!' in HH
 343 A) Sine Qua Non materials
 343 B) Sine Qua Non II (Enslin note inside: "checked 7/97")
 344) Computation and Conversion from 1967
 345) Sampletudes I May 1975. Says on cover, pot 4.
 346) May 1975-January 1976. Note inside from Gary Grossman.
 347) Bin, Can, Pot Inside, #1
 348) Bin, Top Can Inside, #4
 349) Bin, Top Can, #3
 350) Pot, Pot

- 351) ? (says III on box, note by herbert about counter numbers inside)
- 352) Band I
- 353) Band II. Note on box by Enslin: “? 6 segments separated by leader lable II
- 354) Band III
- 355) Band IV
- 356) Band VI
- 357) A5-D7--HH
- 358) A1-D4--HH
- 359) A 1. Long C: vlink--HH papers inside.
- 360) B 1. Long C: vlink--HH
- 361) Long F, Long C Inside, HH Tune, Sigh, etc. November 1985)
- 362) on box: capital A (also, on tape)
- 363) on box: capital B “
- 364) on box: capital C “
- 364a) on box and tape: capital G
- 365) Raw Material: Waltzer, Tune, T complete: HH
- 366) W complete:HH numbers inside
- 366a) L and R--HH numbers inside
- 367) Fis (herbert’s writing: FULL)
- 368) L and R
- 368 a) Just says, in HH, A 15 IPS etc. Inside box, not in HH, “First version, trk...”
- 368 b) “ B “
- 369) in box: I, 4
- 370) in box: I, 2
- 371) in box: I, I
- 372) in box: I, 3
- 373) on tape:A, B, C, D, E
- 374) Ia-Va
- 375) Ib-Vb
- 376) Z1
- 377) 1 a (2 channels) “suppe”(on box: capital A) Inside, not HH, demonstration of trumpet pages.
- 378) Synthetischer Klang und Klangsynthese I und III . Quiz mit Brucher, Haffner, Riedl--HH
- On box: Seminar 4, Synthese I, Synthese III
- 379) (herbert’s writing) Neues Vorspann Band (leader tape)
- 380) (herbert’s writing) Metronome tape to be used and reused
- 381)HH-- “good recordings(mostly 2-track) of turns, with, and without, rotations etc. 4 Interludes”

MAHLER

- 1) Symphony I- Decker--HH
- 2) Symphony II-(3 of 3) Klemperer 1963--Not HH
- 3) Symphony II- Klemperer 1963
- 4) Symphony II- Klemperer 1963
- 5) Symphony II- Klemperer, Wiener Ph, Juni 1963 aus Wien--HH
- 6) Symphony II Movement V- Concertgebouw Orchestra--Bernard Haitank--HH
- 7) Symphony III- Scenkar, 1,2,3--HH
- 8) Symphony III- Scenkar, 4,5,6--HH
- 9) Symphony III--not HH
- 10) Symphony III--Movts. 4,5,6,--Scenkar--not HH
- 11) Symphony III- Scenkar, Cologne. On back, in Herbert’s handwriting: “What is this, I wonder? I know: Mahler’s Third conducted by Skenkar in Cologne. An incompetently patched copy.”
- 12) Symphony IV- Klemperer , 1 movement--HH
- 13) Symphony IV--HH
- 14) Symphony V--Bruno Walter NY Philharmonic; Mahler VI Finale; Mahler V; Schubert--HH
- 15) Symphony VI---James Levine, University Circle Orchestra, 1970,--HH

- 16) Symphony VI- Levine(continued)--HH
- 17) Symphony VII- Rosbaud// Flipse VI--HH
- 18) Symphony VIII, part 1(not Herbert's handwriting)
- 19) Symphony VIII, part 2 ; Symphony III(not Herbert's handwriting)
- 20) Symphony IX- Bruno Walter, Vienna Philharmonic, 1938 Movts. 1, 2, 3 Lesley's handwriting.
- 21) Symphony IX- Walter, 1938 Movt. 4--HH
- 22) Symphony IX- Fourth Movement (Finale), Hans Rosbaud--HH
- 23) Songs- Kindertotenleider (Ferrier, Walter); Wunderhorn (Poell, Forrester)--HH
- 24) Songs- 1. Ich bin der Welt abhanden gekommen; 2. Lied von der Erde (Walter- Vienna Philharmonic) Recorded May 1936 in Vienna; reconstructed on tape Feb 1964 by Carl Volkers. Not HH
- 25) Songs- Lied von der Erde (Klemperer) Note to Herbert about copying problems, from School of Music engineer Carl Volkers. HH, SH
- 26) Songs- Lied von der Erde --HH
- 27) Songs- Lied von der Erde (Sandor, Hungarian Radio Orch., Nov 1948); De Falla; Beethoven. On box is written: For Marianne Brun. Unknown handwriting.
- 28) Songs- Ich bin der Welt ; Um Mitternacht; Sinfonie Nr. 9, Rosband SWF--HH
- 29) Songs- Ich bin der Welt--HH (Thorberg, Bruno Walter) recorded 1936, transferred 1968.

SEMINAR, PWE

1. Seminar Cassettes # 1 (Sullivan's handwriting) Parenti, Enslin, Michael Brun, Kurt Leland, Seliot, Mary Penne; inside box, a note to Herbert from Arthur Steinhorn, Bill Tudor, Stuart Smith 5/24/82
2. Seminar Cassettes #2 Sullivan, Freeman, Ende, Friedman, Ziso, Magrill
3. Seminar Cassettes #3 Corey, ?, Susan, Lisa
4. PWE, Univ. of Chicago 1982, "PWE Archive" Daugherty:Ensemble Tamper; Leland: Faceit; Songs(German); Parenti: underdurationattack
5. PWE: Univ of Chicago, cont; ?; Songs, English, Magrill?; Cello Dou--Ziso?; Brun--Gesto
6. PWE Archive: reel 1 of 3; Kurt Leland Faceit; 2-21-82
7. PWE Archive: reel 2 of 3; Mazurek; Walworth; Friedman; Enslin; 2-21-82
8. PWE Archive: Univ of Chicago, 1981; Parenti; Enslin! Mahler songs, sung by Pam Richman; Sullivan; Wolpe
9. PWE Archive: Univ of Chicago, 1981:songs, guitar, Magrill, Brun
10. PWE : Mark Enslin, Idiophony, 4/83
11. PWE Archive: Gaburo, Line Studies; DeFotis, cond.
12. PWE Archive: Parenti, "underdurationattack": (Herbert Brun, conducting)
13. PWE Archive: Parenti, "underdurationattack"
14. Lesley Olson, "mutatis mutandis 7", recording session April 1987
15. Lesley Olson, "mutatis mutandis 7", Midwest Composers Symposium 11/87
16. Mark Sullivan, "A Glance Away"
17. Sarah Wiseman, "Study" recording session
18. PWE Archive, Master, Ja'acov Ziso, "Song of Songs"
19. PWE Archive: Susan Parenti, underdurationattack (tape II) Says on a blue tape(Enslin handwriting?) "Could not rewind"

VARIOUS COMPOSITIONS, COMPOSERS

"B"

1. Bach "Hochzeitskantata", E. Schwarzkopf, concertgebouworch., 1957. Typed information.
- 1A Bach Trio, recording session, Lesley Olson's handwriting
2. David Baer, Motus One (not Herbert's handwriting)
3. 2 little tapes: Bill Barnes, "The Choice We Have"; Robert Martin, "Anticommunication" 1969. Herbert's handwriting.
4. Beethoven String Quartet Op. 131, LaSalle . Pacific Copy ("lousy") Herbert's handwr.
5. Beethoven, Op. 127, LaSalle. Herbert's handwr.
6. Beethoven Op. 59, Op. 77 "copy 3" LaSalle. Not Herbert's handwr.
7. Beethoven, Op. 130. Not Herbert's handwr.
8. Beethoven III; Brahms !!!; Mozart Figaro II. Herbert's handwr.
9. Beethoven Op. 59, No. 2. Not Herbert's handwr.

10. Alban Berg, Chamber Concerto for Violin, Piano, 13 Wind; Altenberg Lieder. Boulez, Barenboim. Herbert's handwr.
11. Paul Berg, 2 Pieces, 1975m 1978. Herbert's labeling on side
12. Alban Berg, 3 Orchestra Pieces, Altenberg Lieder; Walton: Symphony I. Herbert's handwr
13. Backearth Percussion Group (not Herbert's handwriting; sent from group)
14. Boulez--3rd Sonate. Not herbert's handwr
15. Boulez--Improv. sur Mallarme, Marlene Rosen, Oberlin perc. Group. Not Herbert's h.
16. Brahms --Quartet in A Minor, Op. 51. LaSalle. Herbert's handwr. on side.
17. Berg, Vier Stucke; Brahms, Sonate in Es-dur; Smith Music Hall Concert, 1977, William DeFotis and Stephen Blum. Concert program inside box. Not Herbert's h.
18. Brahms Piano Concerto #2. Ashkenasy, pianist. Typewritten label.
19. Same, part 2
20. Brahms, Piano Concerto #2. Geza Anda. Typewritten label.
21. Chris Braun Herbert's handwr. on side.

"C"

22. Cage Stories. Herbert's handwr.
23. Scott Callas. Not Herbert's h.

"D"

24. Debussy, Nocturnes. Ansermet, Swisse Romande. Herbert's h.
- 25 Constance DeFotis's recital, Univ. of Cincinnati, 1982. Program inside. Not Herbert's h.
26. Bill DeFotis: Solo for Flute and Accompaniments, Fonville flautist. And Ben Johnston. Herbert's h.
27. Bill DeFotis: Against that time... 1982. Note from DeFotis inside. Some of H's handwr.
28. Aurelio de la Vega, compositions. Not H's handwr.
29. Davis, compositions. Not H's handwr.

"E"

30. Eimert: 5 Stucke; Maderna: Continuo. Herbert's handwr.
31. Eisler: Fourteen Ways to Describe the Rain, DeFotis cond. Not H's handwr.
32. Englert, Evangelisti, Ligeti, Brun. H's handwriting.
33. Englert, Wolf Rosenberg. H's handwr.
34. Music of Manuel Enriquez. Not H's handwr.

"F"

35. Faigen recital. Not Herbert's handwriting.
36. Paul Fiebig, at U of I: Pilot Broadcast, "What's New?" Signature tune. Broadcast.
37. " Liberty Quintet recording session. Some of H's handwriting.
38. Tom Frederickson. Not H's handwriting.

"G"

39. George George, Poolepat 1972. Not H's handwr.
40. Gaburo, Line Studies, leftovers from recording session. Lesley's handwr.
41. Grossman, Sound Study #1. Not H's handwr.
42. Grossman, "Four Studies for Illiac II". H's handwriting: 1. synthetics 2. Grossman 3. synthetics.

"H"

43. Glen Hackbarth. Program inside from 'Festival of Performing Arts', 1975, with graphic by Herbert on the cover. H's handwr.
44. Glen Hackbarth, Octet 1972. No H's handwr.
45. Charles Hamm, "Canto". No H's handwriting.
46. Alan Harlock, "Notions for Trio" 1968; James Ross, Variations. No H's handwr.
47. L. A. Hiller, Computer Cantata, U of I Percussion Ensemble, Jack Mackenzie cond. H's handwriting.
48. L. A. Hiller, Machine Music. Udow. No H's handwr.
49. L.A. Hiller, Seven Electronic Studies. Not H's handwriting. Note inside.

50. L.A. Hiller, Algorithms I for 9 Instruments
51. L.A. Hiller, A Triptych for Hieronymus. Not H's handwr.

"J"

52. Janacek, "Sinfonietta". Typed label. No H's handwr.
53. Ben Johnston, String Quartet #4 and #2. Herbert's handwriting on side.
54. Ben Johnston, 9 Variations for String Quartet

"K"

55. Kagel, ANAGRAMMA. Latin phrase inside box. H's handwriting on side.
56. Kagel, SONANT H's handwriting on side.
57. Stephan Kaske Transition # 2. Typed label. No H's handwriting. . From MIT(where Curtis Rhodes was/is). Inside note---the composer died by means of car accident.
58. Jack Kehe, 2+6 for piano. Little "tail out" in H's handwriting.
59. Koenig, Streichquartett. LaSalle. H's handwriting.
60. Koenig #1: Klangfiguren 2, Essay, Klavierstucke, Blaserquintett, Streichquartett. Herbert's handwriting.
61. Koenig #2, Suite. Herbert's handwriting.
62. Koenig, Klavierstucke; Helsm, Fa:am'. Herbert's handwriting.
63. Koenig, String Quartet. H's handwriting.
64. Stefan mit Dreirad; Koenig, Orchesterstuckfragment; Ligeti uber VOLUMINA; Ron Golan: Walton. Herbert's handwriting.
65. Kowalski, Variations for String Quartet. No Herbert's handwriting.
66. Kowalski, Tracks. No Herbert's handwriting.
67. Kowalski, Sinfonietta. Samuels conducting. Some of H's handwriting.

"L"

68. Lachenmann, Echo Andante. H's handwriting.
69. Lachenmann, "accanto". H's handwriting.
- 69A. David Lauterstein, Theme and Variants; Ted May--rehearsals for Quarintet. H's handw
70. Burt Levy, "Gindmes" . No H's handwriting.
71. Burt Levy, Moments for Piano, GNOMES for 2 channel tape. No h's handwriting.
72. Ligeti: Volumina, and Nouvelles Aventures 1962. Tape inside tape box, with Herbert's Gregory Street address.
73. Ligeti, Wind Quintet. Inside, in Herbert's writing, is a list of instruments and sections.
74. Ligeti, Herbert writes"first copy" Aventures, Nouvelles Aventures; CCP, conducted by Herbert Brun. Program note of "Festival of Contemporary Arts" concert, from 1967. Note inside from Linda Vickerman, thanking Herbert (for use of tape?)
75. Ligeti, Nouvelle Aventures. Performance: Darmstadt 1966, conductor, Maderna. No H's handwriting.
76. Ligeti, Melodien, Ozawa conducting. No H's handwriting.
- 76A. Ligeti; Beethoven op. 130. LaSalle Quartet. HB Writing.
77. Charles Lipp, Tape Study II, I. No H's handwriting.
78. Lipp: Pieces for Bassoon. Smith Music Hall, 1970. No H's handwriting.
79. Joan Lipp, piece from computer music workshop at Stanford. Note inside from Joan.
80. Lutoslawski Quartet, LaSalle Quartet. No H's handwriting.

"M"

81. Macpherson. No H handwriting.
82. Stephen Manes, piano recital---Bach partita, Webern, etc. Program enclosed. No Herbert handwriting.
83. Robert Martin, Ten Thousand Things Moving. No Herbert handwriting.
84. Ted May, Quarintet; Lippestuck; Bavel. Hb timings.
85. Ted May, Circles; Al Otte, Correlates. Blackearth. No Herbert handwriting.
86. Walter May,, Variegation for Orchestra, Cinninnati Conservatory Orchestra. HB handwriting.
87. David Means, Compositions. No handwriting of Herbert's.
88. Mendelssohn Sinfonie # 3, Bayerische Rundfunk Orchestra, Mai 1969. Box says,

“Return to ___ Mary Ann Brun. Inside is a half page from the programme book, of a passage written by Otto Klemperer. Herbert’s handwriting on side.

89. Mendelssohn, Symphony # 3. Same as #88. Sullivan’s handwriting only.

90. Continuation of #89.

91. Mozart, conducted by DeFotis. No herbert handwriting.

92. Mozart, Piano Concerto. Philharmonia, Lucerne 1959. Haskil. No Herbert handwr.

93. Mozart, Don Giovanni. WDR, 1955. Director, Otto Klemperer. 5 volumes.

94. Mozart, the Magic Flute. Klemperer conducting. Commercial recording.

95. Mozart, St. Quartet Bflat, dminor; Verdi. LaSalle quartet. No Herbert writing.

96. Mozart, String Quartet No. 16; Bartok Quartet No. 3; Beethoven Quartet op.59; LaSalle Quartet. Herbert’s writing. Has a circled “D” on back cover.

97. Mozart, Oboe Concerto. Typed label. no HB writing.

98. Mozart, Piano Concerto KV 482 # 22, E flat Major. Typed label, no HB marking.

99. Muller. No other markings.

100. Mullen, Spectra, Pleiodes, A Leaf Falls. Inside, a filled-out request for copying. Says, Percussion ensemble. No Hb markings.

“N”

101. Luigi Nono: Fragmente-Stille:An Diotima LaSalle Quartet, 1980.

102. New Verbal Workshop . No HB markings.

102 A New Verbal Workshop H’s calibrations of sections, inside!

“O”

103. Olive Talk. Says on box, “source tape #1”. HB writing on side.

“P”

104. Bill Parsons, Mother Blues, Holiday Sampler. HB writing.

105. Peratoni Demo-Tuba. HB writing.

106. Morgan Powell, Loneliness, Darkness II, Music for Jazz Ensemble, Old Man. No HB markings.

107. Puccini, Turandot: Callas, Schwarzkopf, Serafin, Milano Scala. Herbert’s writing.

108. Putwell, Piece for Cello and Piano. Herbert’s hand-writing on side.

“R”

109. Ravel, La Valse Herbert’s handwriting.

110. Ravel, String Quartet in F Major, LaSalle Quartet. No Hb writing.

111. Ranta, Gilbert. HB writing.

112. Curtis Roads, nscor. And Chris Granner. No HB markings.

112A. Curtis Roads, 1974, Mass Colligation #2 No Hb Writing.

113. Marlene, Rosen, voice recital. Old Spanish Songs, Mozart, Strauss. 1966. Program included inside. HB markings.

114. Marlene Rosen, performing Criss-Cross by Morley-Miller. No HB markings.

115. Wolf Rosenberg, Tapestry(Electronic Study #3). 1969.

116. Wolf Rosenberg, Quartet #3. LaSalle Quartet. Says on box:” private tape(not for professional use) (Manni’s handwriting). No HB markings.

117. Wolf Rosenberg, Quartet II. Apostel, Quartet II. LaSalle Quartet. HB markings.

118. Rosenberg uber Darmstadt. Faschings Colloquium Musikkum; Streichquartett # 2 Brun; Hoffnung Colloquium.

Quizzes, Seminars, Verschiedenes. Herbert’s handwriting.

119. Rosenberg: iii Steichquartett. Herbert’s handwriting.

“S”

120. Saens Saens, Prokofief. Herbert’s hand writing.

121. Dieter Schnebel, Glossolalie. Herbert’s hand writing.

122. Schoenberg, Kammersymphonie Op. 9. Performers’ Workshop Ensemble. Note inside from Paul Zonn.

123. Schoenberg Woodwind Quintet Op. 26. No HB writing.

124. Schoenberg's Woodwind Quintet Op. 26. HB writing on side.
125. Schoenberg Trio, Variationene Op. 31--Rosband; Mozart Divertimento, Rosband; Chopin Scherzos by different pianists. Herbert's note inside.
126. Schoenberg, Jacob's Leiter; Quiz.
127. Schoenberg's Verklarte Nacht, Klemperer Concertgebouworch. 1955. Typed label, no HB handwriting.
128. Schoenberg, Serenade, DeFotis conducting students + John Garvey, Gary Grossman. Herbert's handwriting.
129. Schoenberg Quartet I in D minor. Herbert's handwriting.
130. Schoenberg, Die Jakobsleiter. Kolner Rundfunk, Kubelik. Herbert's writing.
131. Schoenberg, Chamber Symphony Op. 9; Variations op. 31. Zubin Mehta, LA Philharmonic. Herbert's writing.
132. Schoenberg Quintet III and IV. Herbert's writing.
133. Schubert Symphony, Klemperer conducting, 1957. Typed label. No HB markings.
134. Schubert, Symphonies 5,8,9. Klemperer. Commercial recording.
135. Schubert, Symphony # 8, Klemperer. Typed labels, no HB markings.
136. Schubert, G Major String Quartet op. 161; Norquay Quartet. Smith Hall, Nov. 1974. No HB markings.
137. Schubert A minor String Quartet Op. 29. LaSalle Quartet. HB writing on spine.
- 137A Schubert, Quartet # 14. LaSalle. HB writing on spine.
138. Smetana, Dvorack. No HB writing.
139. Stuart Smith Music. No HB markings.
140. Stuart Smith, music. HB writing on spine
141. Stuart Smith, Tunnels. No HB writing.
142. Dorrence Stalvey, Points-Lines-Circles. No HB writing.
143. Stockhausen, Zeitmasse; Brun, 2 Streichquartett; Ligeti, Atmospheres. HB writing.
144. Stockhausen, Klavierstucke XI; Zeitmasse. Herbert's writing.
145. Stockhausen, "Moments". Herbert's comment inside box "Very Bad!" (Recording? piece?)
- 145A The Music of Gerald Strang Recorded in California, 10/60 No handwriting of HB.
146. Strauss: Till Eulenspiegel; etc. Klemperer. Commercial recording.
147. Strauss, Rosenkavalier. Akt 1. Kleiber. Herbert's writing.
148. Stravinsky Rite of Spring, Conductor Glenn Block, Kansas City Symphony. Excited Herbert's writing!! Note from Glenn Block inside.
149. Stravinsky, Petrouchka. Stokowski. Commercial.
150. Stravinsky, L'Histoire du Soldat, Rosband conducting. Herbert's writing.

"T"

151. Tchaikovsky Symphonies # 4 & 5, Klemperer conducting. Commercial recording.
152. S. Tjepkema, Helices No handwriting from Herbert.
153. " Benthos
154. " Lessness
155. Toscanini conducting Tragic Overture, Falstaff. Herbert handwriting.
156. Turetzky's Duo for Flute and Bass. Johnston. Note inside from Jim (Beauchamp?) to Ben (Johnston?). No handwriting of Herbert.

"U"

157. Udow, Acoustic Compositions # 1 No HB writing.
158. Udow, Master I 2nd generation. No HB writing.
159. Udow, 1 Time Gesture Some HB writing

"V"

160. Verdi, Requiem Mass, Toscanini conducting. No HB writing.
161. Von Biel, Streichquartett. HB writing.

"W"

162. Wagerr, Tristan III B HB writing
163. Wagner, Die Meistersinger von Nurnberg. Herbert: "Mal spielen. Dann Band wegwerfen, aber spule behalten."
164. Webern-Kraft HB writing

165. All Webern Concert, March 1966. Herbert Brun conducts Concerto for Nine Instruments. At school of music. Sal Martirano conducts Symphonie Op. 21. Neely Bruce plays Piano Variations. Unknown person's handwriting, Herbert's timings.
166. Webern, op. 5, Op. 9, Op. 28---LaSalle Quartett. Stockhausen: Gruppen. Herbert's handwriting.
167. Webern, op. 5. Herbert's writing on back.
168. Webern, Op. 5, Op. 9, Op. 28. LaSalle Quartet. Herbert's timings inside box.
169. Musik von Anton Webern, eingeführt von Gyorgi Ligeti. Herbert's writing.
170. Webern, 2 Kantate, Orchesterstücke op. 6. Herbert's writing.
171. Jay Williams, 4 Pieces. Inside is typed description of compositions and composer. No HB writing.
172. Wolpe ? No HB writing
173. Wolpe: Piece for 2 Inst. Units; Piece for 6 Players in 2 parts; Piece in two parts for flute and piano. Herbert's writing.
174. Wolpe: tape II Piece in Two Parts for Flute and Piano, @nd part; Solo Violin. Continuation of tape 173. Herbert's handwriting.
175. Wolpe: Forms. Katarina Wolpe, performer. Other compositions and composers. Typed description of program inside. No indication of when this was recorded, or where. Herbert's calibrations on program.
176. Stefan Wolpe, Symphony No. 1. Not HB handwriting.
177. Wolpe, Chamber Piece for `4 Players, Brun conducting. Unedited. HB and Sullivan handwriting. Recording session may, 1967. Newspaper clipping talking about concert, enclosed. Tape 1 of 2.
178. Wolpe. Same as above. Tape 2 of 2.
179. Wolpe, Fragments of the flute piece. Tom Howell, flute. Lesley Olson's handwriting. Inside box, HB writing.
180. Wolpe Trio. Players mentioned on a typed sheet inside. Herbert's handwriting.
181. Wolpe, Enactments. In Darmstadt. Herbert's handwriting.
182. Scott Wyatt, Still Hidden Laughs. Piece written for Herbert's 70th birthday. Typed note inside from Scott, describing composition and composer, from Scott!
183. Scott Wyatt, Menagerie(1978), and Robin Heifetz, Susurrus (1978). Program note inside. Herbert's writing on yellow 'post-it'.
184. Scott Wyatt, Sense One. No Herbert Handwriting.

"X"

185. Xenakis--Psephtra. Charles Wood (conductor?), taped 4/80, Oberlin College. NO HB handwriting.

"Z"

186. Zemlinski. HB's handwriting on cover.

"KO": Kortner

1. KO: Fritz Kortner. Ria Hans--Bayerischer Rundfunk. Schauspieler und Regisseure sprechen von Fritz Kortner. Herbert's handwriting.
2. KO: Lear--Kortner--WDR. Herbert's handwriting.
3. KO: Fritz Kortner + Johanne Hofer Not Herbert's handwriting.
4. KO: Kortner reads Kortner. Herbert's handwriting.
5. KO: Kortner liest aus Aller Tage Abend . Herbert's writing. "A"
6. KO: Kortner liest aus Aller Tage Abend . " " "B"

"Ki": Kinder

1. Ki: Michael und Stefan: Deutsch Lieder und Geschichten 1/2 Manni's handwriting; 1/2 Herbert's
2. Ki: David Ranan und Michael, August 1959 Not Herbert's handwriting.
3. Ki: Michael.
4. Ki: Michael.
5. Ki: Thomas + Michael Landshut--Sept. 1959 Herbert's handwriting.
6. Ki: Leerband + Kinder: Grosses Nacht-gesprach Stefan + Michael.
7. Ki: Kinder
8. Ki: Kinder
9. Ki: Kinder--Material

Collections of Miscellaneous pieces

1. C: Figaro, Liszt, Schubert, Haydn, etc. H's writing.
2. C: Roads, Granner, Laske, Scaletti, Koonce (for Saarbrücken) H's writing.
3. C: Rosband, Toscanini, Wolpe, etc. H's writing.
4. C: Brun, Levy, ?, Feldman--"Bloomington Concert" April 1967. H's writing.
4. C: Brun, Levy, Purswell, Feldman--"Blommington Concert"
5. C: Schubert, Bartok, Beethoven. Norquay Quartet, May, 1975 Not H's writing.
6. C: Mitchell, Adcock, Rothenberg, Brodski, Lough H's writing
7. C: Haydn, Schonberg, etc. H's writing.
8. C: Neuhaus, Shapey, Puccini, Boulez etc. H's writing.
9. C: Rush, Phil Winsor Not H's writing.
10. C: Tschaikovski, Beethoven, Webern H's handwr.
11. C: Ravel, Music from our Time, Franceschini, William Albright. H's handwr.
12. Col: A program of Chamber Music, Smith Hall, August, 1972 Kreneck, Webern, Reicha, Mozart. Kathleen Otte, Charles Lipp, Gary Grossman, performers.
13. Col: Stravinsky, Sacre du Printemps; Berg, Violinconcerto
14. Col: (In herbert's handwriting): Berg, Britten, Mahler
15. Col: Mozart D minor; Brahms G minor; Intro Johnston, Shuller, Kirchner--interview with Walter (Levine?) In Herbert's handwriting.
16. Col: Rosenberg, Quartet #3; Englert, Les Avoines Folles, played by LaSalle; Evangelisti, Aleatorio (2 versions); Stravinsky, Concertino; Trommlei und Pfeiferei: Der Erfindung der Musik. Herbert's writing.
17. Col: Hiller, Baker, Grossman, Freedman. Note from Herbert: "Grossman's Studies II and III have been transferred to ICA Lecture tape".
18. Col: Norquay Quartet, Nov. 1974 Smith Hall: Mozart D Major k. 575; Debussy Quartet.
19. col: Schonberg, Berg, Debussy, Bartok. Herbert's handwriting.
20. Col: Salvische Ungarische; Spanische Tanze; Berlioz, Faust; Brahms, Hungarian Dances; Moskowski, Spanish Dances. Herbert's handwriting.
21. Col: Lehrer, Freiburg.
22. Col: Nutcracker; Handel-Brahms.
23. Col: (not in Herbert's handwriting): Fuguing Tune, Bohnhorst; Schonberg, 3 Songs; Webern, Funf Lieder; Percussion Ensemble; Choral Music ("unidentified; unbearable").
24. Col: Karp--Brahms, 2nd Piano Sonata; LaSalle, Webern, Salzburg. HB writing.
25. Col: Becker, Englert. Note inside from Enslin to Herbert.

Performers

1. Perf: Virginia Gaburo, May 1974 Plays George Crumb Makrokosmos; Warren Burt Aardwarks II, in memoriam Carl Ruggles: Mr. Natural encounters Flakey Foont!
 2. Perf: Lisa Moore: Bach, Banks, Schumann
 3. Perf: Duke Ellington! Herbert's happy handwriting!
 4. Perf: "Ganz Guter Alter Jazz"
 5. Perf: Fats Waller, Hines, Tatum
 6. Perf: Fats Willer, Earl Hines, Art Tatum, Errol Garner, Billy Tayler, Bud Powell. Written on piece of paper inside, in Herbert's careful hand.
 7. Perf: Harry Belafont etc; Faust, Mephisto Standchen.
- #### Anomalies/"Quiz"
1. Anom: Eirc Bentley on Wolf Bierman. H's handwriting around the other person's writing.
 2. Anom: "Das konnte Brecht beim Proben sein"
 3. Anom: 1. Fredi singt Halleluja, Hallelu 2. Seminare und Metronome. Quiz
 4. Anom. In Herbert's handwriting, says on yellow post-it: "Schones Streichquartett; Die Schwarze Dame (Film mit Zadek)" On box itself, in HB's handwriting, says, "Jazz".
 5. Anom. In Herbert's handwriting on a post-it, 1. Seite Quiz 2. Seite Kabarett aus Wien mit und von Gert Bronner
 6. Anom. Spine of box, in Herbert's handwriting: "The Critics; Karajan". Inside box, a note from Carl (Volkers? the recording technician?): "Herbert, Listen to this. From Vienna, called "Karajanuskopf". Another note, in Herbert's handwriting: "The Critics", followed by Sullivan's handwriting "Carl Hass, etc."

7. Anom: Herbert's enthusiastic handwriting: Brahms, Doppelkonzert; Bruckner, Streichquartett; Rachmaninoff, Paganini Variations; Prokofieff, Klavierkonzert: " Diese Tonband liebe ich trotz seiner Schrachen!!!"
8. Anom: In Herbert's handwriting: Seminar: 3 Episoden aus Die Stuhle; I und II; mit Brucher, Wolff, Riedl, Metzger
9. Anom: in Herbert's handwriting, on post-its inside: "Lauter? halbe? aber immer interessante Sachen? "Rosband Vortrag mit Fragmentin von Schonberg, Mozart, etc; Mahler IV, Bruno Walter unmenschlich langsam; Quiz uber einstimmige Intros Hildesheimer, Kahl,"
10. Anom: "Quiz mit Brucher, Hildesheimer, Kahle; Zeit in der Musik (Brucher, Riedl, Ligeti); chorale (Brucher, Haffner, Seibel) etc etc." Herbert's handwriting.
11. Anom: 1. Seminar: Lied (Martinez, Haffner, Seibel); Mahler: Adorno, Stefan; 2. Recording Rehearsal and Session for "Timon"
12. Anom: Quiz 1 mit Kahle, Brucher, Muller; Quiz 2, Kahle, Hildesheimer, Knippel. Herbert's handwriting.
13. Anom: 3 tapes, labeled in Sullivan's handwriting, "The Palestinians"

Large Reels, not of Herbert's Music

1. Large Reel: Beethoven Op.101, 106, 111; Webern Op. 27, Pollini
2. Large Reel: Beethoven Bagatelles (gould)
3. large Reel: Schonberg op. 16; Berg op. 6; Ligeti Apparitions; Schonberg Op.31 (tape from 1958/59)
4. Large Reel: Raymond Lewenthal 1
5. Large Reel: Raymond Lewenthal 2
6. Large reel: Mahler 6th, Cincinnati Symphony, Michael Gielen
7. Large Reel: Mozart, Don Giovanni, Klemperer conducting

Question Mark Tapes--some 15. Not of interest.