



The New York Public Library Music Division

Guide to the

Alvin Lucier papers

1939-2015

JPB 16-03

Compiled by Matthew Snyder, 2016.

Summary

Creator: Lucier, Alvin

Title: Alvin Lucier papers

Date: 1939-2015

Size: 24.6 linear feet (58 boxes, 2 volumes, 2 oversized folders, 1 tube); 2.5 gb (1462 computer files)

Source: Donated by Alvin Lucier, 2010, 2015.

Abstract: Alvin Lucier (born 1931) is an American composer who is best known for exploring the nature of sound and sonic environments. His papers, dating from 1939 to 2015, strongly represent his career as a composer and pedagogue over five decades. Most of the collection consists of scores, sound recordings, moving images, subject files, photographs, correspondence, and programs. Also present are datebooks, diaries, posters, notebooks, and clippings.

Conditions Governing Access:

Sound recordings and moving images are unavailable pending digitization.

Conditions Governing Use: For permission to publish, contact the Chief, Music Division, New York Public Library for the Performing Arts.

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Processing note: Compiled by Matthew Snyder, 2016. Compiled by Matthew Snyder, 2016.

Creator History

Alvin Lucier (born 1931) is an American composer who is best known for exploring the nature of sound and sonic environments, devising open-ended performance processes, and employing varying combinations of performers, tape, electronics, traditional musical instruments, installations, and architecture to realize his compositions. His later work more often uses traditional instruments, often in unusual orchestrations, combined with elements of sound processing or extended instrumental

techniques. Among the composers Lucier has collaborated with are John Cage, Frederic Rzewski, James Tenney, Robert Ashley, and Gordon Mumma. He also worked with the theater director Robert Wilson, filmmaker Takahiko Imura, and the choreographers Viola Farber and Douglas Dunn.

Lucier received his B.A. at Yale University (1954) and his M.F.A. at Brandeis (1960). His teachers included Howard Boatwright, Arthur Berger, Irving Fine, and Harold Shapero, and he also studied with Aaron Copland and Lukas Foss at the Berkshire Music Center at Tanglewood (1958-1959).

After two years in Rome on a Fulbright fellowship, Lucier joined the Brandeis University faculty in 1963 as director of the choral union; later, he was head of the electronic music studio. In 1966, Lucier collaborated with Ashley, Mumma, and David Behrman to create the Sonic Arts Union, a collective that promoted and performed their music.

In 1968, Lucier was named John Spencer Camp Professor of Music at Wesleyan University. His students included Nicholas Collins, Douglas Kahn, Daniel James Wolf, and Judy Dunaway. For his retirement, in 2011, the school produced a three-day festival of his work. The course Lucier taught at Wesleyan on experimental music, Music 109, became the basis of a book, *Music 109: Notes on Experimental Music* (2012). Lucier also wrote *Chambers: Scores by Alvin Lucier* (1980), for which he was interviewed by Douglas Simon.

Lucier was the music director of the Viola Farber Dance Company (1972–1977) and a fellow of the DAAD Künstlerprogramm in Berlin (1990). Among his many influential works are *Music for Solo Performer* (1965), *Vespers* (1968), *I am Sitting in a Room* (1970), *Music on a Long Thin Wire* (1977), *Music for Pure Waves, Bass Drums, and Acoustic Pendulums* (1980) and *Sferics* (1981).

Scope and Content Note

The Alvin Lucier papers, dating from 1939 to 2015, strongly represent all aspects of Lucier's career as a composer, conceptualist, and pedagogue over five decades. Most of the collection consists of scores, sound recordings, moving images, subject files, photographs, correspondence, and programs. Also present are datebooks, diaries, posters, notebooks, and clippings. See the container list for a description of the sound recordings and moving images.

The scores, dating from 1952 to 2015, document most of Lucier's work, including compositions, installations, and music created for theater and dance. The earliest and most recent scores are in traditional notated format, but most of the others are "prose scores," consisting of directions on how to realize the piece in question. Notated scores can include sketches, full scores, and parts. Many of the scores include contextual material such as notes, stage diagrams, correspondence, programs, technical information, or brief AIFF sound files. Some compositions contain further documentation in the subject files.

Many of the prose scores are duplicated in digital form (but may differ from the print versions if they were revised at a later date). Lucier's own list of his works, which includes instrumentation for each, is viewable as an additional resource through the archival portal. That list does not include all the compositions documented in the collection. Notes in the container list supply instrumentation for compositions not on Lucier's list.

The subject files document topics or events such as compositions; installations; collaborative projects; people; recordings; and tours. The files contain correspondence; technical notes; program notes; contracts; writings and lectures; an engagement file holding programs, clippings, and other information;

databases of concerts and reviews; Lucier's CVs; and personal records such as diplomas, yearbooks, and wedding papers. Some subject files also have photographs.

Two of the largest components of the subject files document the books *Chambers: Scores by Alvin Lucier* and *Music 109: Notes on Experimental Music*, both of which contain multiple drafts, interview transcripts, or class transcripts. The files for *Chambers* consist primarily of raw and edited transcripts of Lucier's conversations with Douglas Simon that formed the bulk of the book. Also present in the subject files are transcripts of interviews and conversations between Lucier and John Cage, William Duckworth, and James Tenney; correspondence and other notes regarding the Sonic Arts Union; special projects such as *Solar Sounder I*; and files regarding Lucier's career at Brandeis and Wesleyan Universities. These document courses he taught there, the 1994 *Collaborations* festival of his work, and his retirement celebration.

The folders on the Sonic Arts Union primarily contain correspondence regarding performances and tours, as well as letters from the composers Gordon Mumma and Robert Ashley. The files on John Cage, Pauline Oliveros, Morton Feldman, La Monte Young, and Robert Wilson hold correspondence, notes, programs, and, in some cases, Lucier's essays on them.

Most of the subject files are in paper form. Some portions are duplicated in digital (as Microsoft Word files for Windows or Mac), while others, such as the Filemaker databases of concerts and reviews; grant and career narratives; some correspondence; and a few lectures, are in digital form only.

The correspondence is mostly organized chronologically, with a small amount filed by name. These include letters from David Behrman, Gordon Mumma, and Frederic Rzewski. A separate file titled "Composer Letters" includes letters from Morton Feldman, Karlheinz Stockhausen, Luigi Dallapiccola, John Cage, John Adams, Anthony Braxton, James Tenney, Roger Reynolds, John Tilbury, Christian Wolff, Quincy Porter, Pierre Boulez, and Niccolò Castiglioni. Some letters from these individuals can also be found in the chronological correspondence, as well as in the subject files. The chronologically-arranged correspondence is with presenters, funders, musicians, and friends, and relates to particular works, installations, concerts, exhibitions, or other events. Some contracts can also be found in the correspondence, though most are in the subject files. Researchers should consult both the correspondence and the subject files for information on particular topics or people.

The photographs are arranged by topic, event, or composition, and consist of prints, negatives, contact sheets, and digital images. They show rehearsals; performances; recording sessions; installations; lectures; seminars; formal and informal portraits of Lucier; Lucier with his teachers Aaron Copland, Lukas Foss, and Milton Babbitt; collaborators and colleagues such as John Cage, Christian Wolff, Robert Ashley, Robert Wilson, and Steve Reich; and Lucier with family and friends. Digital photographs are mostly in JPG, but also include TIFF and Photoshop files. Some of the digital photographs are scans of analog originals, some of which may not be present in the collection. The print photograph files may also hold letters, programs, notes, or clippings.

Some compositions or events have photographs from multiple performances and locations. These include *Bird and Person Dying*, *Chambers* (the composition), *Music for Pure Waves*, *Bass Drums*, and *Acoustic Pendulums*, *Music for Solo Performer*, *Music on a Long Thin Wire*, *Queen of the South*, and meetings and tours of the Sonic Arts Union.

The datebooks, calendars, and diaries cover the 1960s to the late 1990s, and consist primarily of datebooks. The diaries mainly document travel. Clippings date from the 1960s to the 2000s and include profiles of Lucier, performance and recording reviews, and articles by Lucier. The notebooks include initial sketches and ideas for compositions and notes on acoustic phenomena. The concert programs

are comprehensive, covering nearly Lucier's entire career. The posters, dating from the 1960s to the 1990s, advertise performances and other events in the United States and Europe.

Arrangement: The collection is arranged in the following divisions: Sound Recordings and Moving Images; Clippings; Correspondence; Datebooks, Calendars, and Diaries; Notebooks; Photographs; Posters; Programs; Scores; and Subject Files.

Key Terms

Genre/Physical Characteristic

Appointment books
Clippings (information artifacts)
Correspondence
Electronic records (digital records)
Moving images
Notebooks
Photographs
Posters
Programs (documents)
Scores
Sound recordings

Subjects

Avant-garde (Music)
Music -- United States -- 20th century
Music -- United States -- 21st century

Occupations

Composers
Musicians
Teachers

Geographic Names

New York (N.Y.)

Names

Cage, John
Brandeis University
Sonic Arts Union (Musical group)
Wesleyan University (Middletown, Conn.)

Container List

Sound Recordings and Moving Images 1962-2014 (900 sound recordings, 83 moving images)

The audio and moving images primarily contain recordings of most of Lucier's compositional output, including such key works such as *I am Sitting in a Room*, *Bird and Person Dying*, *Music on a Long Thin Wire*, *Music for Solo Performer*, *Diamonds*, *Vespers*, *Sferics*, and many others. They offer a comprehensive view of Lucier's music over five decades. Lucier's earlier instrumental and choral works from the 1950s, however, are not present. The audio recordings contain concert performances; studio productions (including outtakes, multi-track recordings, and final masters); audio components used in performance, such as oscillator or synthesizer sounds; interviews and conversations with Lucier and Douglas Simon, Viola Farber, Jeff Slayton, and others; lectures by Lucier; recordings of the 1994 *Collaborations* festival of Lucier's music at Wesleyan University, which includes lectures by Lucier and Anthony Braxton; and recorded works by Robert Ashley, Pauline Oliveros, David Tudor, and La Monte Young. The moving images contain live performances; footage of various installations at The Kitchen, Wesleyan University, and other locations; a documentary film about Lucier titled *No Ideas But in Things: The Composer Alvin Lucier* (2014); and a film by Takahiko Iimura featuring music by Lucier (late 1960s).

Sound recordings and moving images are unavailable pending digitization.

Clippings

- b. 1 f. 1-5 1960s-2000s
- b. 2 f. 1 1970s

Correspondence

- b. 1 f. 6 Behrman, David 1963-1996
- b. 1 f. 7-8 Composer Letters 1957-1995
- b. 1 f. 9 Evans, Arthur 1962-1972
- b. 1 f. 10 Lucier, Cathryn 1953-1961
Lucier's mother.
- b. 1 f. 11 Mumma, Gordon 1964-1971, 1996
- b. 3 f. 1 Rzewski, Frederic 1963-1971
- b. 3 f. 2 School Children Thank-Yous 1988
- b. 3 f. 3-6 1963-1976
- b. 4 f. 1-5 1972-1981
- b. 5 f. 1-5 1977-1986
- b. 6 f. 1-5 1987-1994
- b. 7 f. 1-5 1989-2000
- er. 43 1995
(118 Kilobytes (34 computer files))
- b. 8 f. 1-6 1997-2013
- b. 9 f. 1-2 2008-2014

Datebooks, Calendars, and Diaries

- b. 9 f. 3 1961-1969
- b. 10 1980-1987
- b. 11 1988-1996
- b. 9 f. 4-8 1994-1998

Notebooks

- b. 12 f. 2-4 1960s-1970s

Notebooks (cont.)

- b. 13 f. 1-3 1960s-2008
- Photographs
 - b. 13 f. 4 Alternative Museum 1987 November 18
Performances of *Kettles*, *Septet*, and *In Memoriam Jon Higgins*.
 - b. 13 f. 5 Ashley, Robert 1990
With Lucier.
 - b. 13 f. 6 Aspen 1985
Lucier with other composers.
 - b. 13 f. 7 Berlin 1990
- b. 13 f. 8-10 *Bird and Person Dyning* 1975-1978
- b. 14 f. 1-2 Brandeis Chamber Chorus mid-1960s
 - b. 14 f. 3 Brandeis Choral Union 1960s
 - b. 14 f. 4 Brandeis Electronic Music Studio 1960s
 - b. 14 f. 5 Brandeis Theatre Department 1960s
 - b. 14 f. 6 Cage, John 1988
Photographs of Lucier with Cage and Christian Wolff.
- b. 14 f. 7-11 *Chambers* 1968-1990
 - b. 15 f. 1 *Chambers: Scores by Alvin Lucier* 1980
Photographs of the book's publication party.
 - b. 15 f. 2 *Children's Games* 1993
- b. 15 f. 3-4 *Clocker* 1978-1979, 1988
- b. 15 f. 5 Composition Seminar 1997
- b. 15 f. 6-7 *Crossings* 1982, 1985
- b. 15 f. 8 *Cry Dr. Chicago* 1971
- er. 40 Curtis, Charles 2005 December
(40.7 Megabytes (18 computer files))
Photographs of a performance by Curtis at the Diapason Gallery, New York City, taken by Ursula Scherrer. They include images of Curtis with Lucier, David Behrman, and Éliane Radigue.
- b. 15 f. 9 Daadgalerie 1991
- b. 15 f. 10 *Directions of Sounds from the Bridge* 1978
- b. 15 f. 11 Electric Circus 1968
- b. 15 f. 12 *Empty Vessels* 1997, 2009
- b. 15 f. 13 *Extended Voices Recording Session* 1968
- Family and Friends
 - b. 2 f. 2 1940s, 1969
- b. 15 f. 14-16 1963-1969, 1987-2002
 - v. 1 1968
 - b. 16 f. 1 *Fidelio Trio* 1988
 - b. 2 f. 3 Florence, Italy 1970s
 - b. 16 f. 2 Fulbright Scholarship, Europe 1960-1962
 - b. 16 f. 3 *Ghosts* circa 1978
 - er. 33 Den Haag Solo Performance 2010
(124 Megabytes (90 computer files))

Photographs (cont.)

- b. 16 f. 4 Hurd State Park 1970s
- er. 34 *I Am Sitting in a Room* 2007
(41.5 Megabytes (17 computer files))
In Budapest.
- b. 16 f. 5 Iceland 1986
- b. 16 f. 6 India and Japan 1980s
Installations and Exhibits
- b. 16 f. 7 1990
- er. 42 2008
(39.7 Megabytes (17 computer files))
- b. 16 f. 8 Judson Church 1966
- b. 16 f. 9 Kiel, Germany 1995
- b. 16 f. 10 *Marcella's Glass Table in Winter* 2001
- b. 16 f. 11 Moscow 1997
Music for Pure Waves, Bass Drums, and Acoustic Pendulums
- b. 16 f. 12-15 1980-1981
- b. 17 f. 1-4 1984-1987
Music for Solo Performer
- b. 2 f. 4 1965-1967
Brandeis University Electronic Music Studio.
- b. 17 f. 5-7 1975-1988
The 1988 photographs are from a symposium with John Cage.
- er. 36 2007 December 8-9
(176 Megabytes (49 computer files))
Unknown location.
- er. 39 2010
(4.6 Megabytes (1 computer file))
Unknown location.
- b. 17 f. 8 *Music in Real and Imaginary Spaces* 1970s
Music On A Long Thin Wire
- b. 17 f. 9-15 1977-1987, 2002
- er. 35 2008
(57.5 Megabytes (119 computer files))
In Ilz, Karlsdorf, and Alpbach, Austria; and the Montpellier workshop in Nimes, France.
- b. 17 f. 16 *North American Time Capsule* 1967
- b. 2 f. 5 *Panorama* 1994
Portraits of Lucier
Most of these images are informal photographs. Many are from performances or workshops.
The digital versions may duplicate some of the prints.
- b. 17 f. 17-19 1950s-2014
- er. 38 1960s-2006
(1.5 Gigabytes (119 computer files))
While most of these files are scans of photographs of Lucier, some are of Lucier's ink sketches of stage layouts or objects, or photographs of installations or stage setups.
- b. 18 f. 1-3 1970s-2000s
- b. 20 f. 1 1980s

Photographs (cont.)

Portraits of Lucier (cont.)

- er. 41 2006
 (250.8 Megabytes (43 computer files))
 These images, of an unidentified rehearsal, were taken by Kris Serafin.
- Queen of the South*
- b. 18 f. 4-6 1972-1975
- b. 2 f. 6 mid-1970s
- b. 18 f. 7 1994
- b. 18 f. 8 *Reflections of Sounds from the Wall* 1981
- b. 18 f. 9 Reich, Steve 1986, 1998
- b. 18 f. 10 Risonanzen Festival, Berlin 1999
- er. 37 *Rozart Mix by John Cage* 2005 November 30
 (6.5 Megabytes (393 computer files))
 The images document a performance at the Rose Art Museum, Brandeis University, titled
 "Rozart Remix." The piece consisted partially of correspondence between Cage and Lucier.
 The files are components of a web gallery used to display the images, and consist of JPGs
 (originals and thumbnails) and HTML files.
- b. 18 f. 11-12 *Seesaw* 1988
- b. 18 f. 13 *Self-Portrait* 1989
- b. 18 f. 14 *Sferics* 1990s
- b. 18 f. 15 *Skin, Meat, Bone* 1994
- b. 18 f. 16 *Sol Hewitt and Alvin Lucier: A Collaboration* 1995, 2005
- b. 18 f. 17 *Solar Sounder I* 1979
- Sonic Arts Union
- b. 18 f. 18 Brandeis University 1960s
- b. 19 f. 1 Europe 1969
- b. 19 f. 2 1971-1974
- b. 19 f. 3 *Sonorous Vessels* 1990
- b. 19 f. 4-6 *Sound On Paper* 1986-1996
- b. 19 f. 7-8 *Still and Moving Lines of Silence in Families of Hyperbolas* 1973, 1975
- b. 19 f. 9 Tan, Margaret Leng 1993
- b. 19 f. 10 Tanglewood Music Center 1958-1959
 Contains group photos of Lucier with Aaron Copland, Lukas Foss, and Milton Babbitt.
- b. 19 f. 11 *Tyndall Orchestrations* circa 1976
- b. 19 f. 12 Viitasaari, Finland 1992
- b. 19 f. 13 Wesleyan Center for the Arts Opening 1973
- b. 19 f. 14 Wilson, Robert 1994
 See also *Skin, Meat, Bone*.

Posters

- o. 1 1960s-1990s
- t. 1 1997

Programs

- b. 19 f. 15 1960s
- b. 21 f. 1-4 1960s-1980s
- b. 2 f. 7 1970s

Programs (cont.)

- b. 22 f. 1-4 1980s-1990s
- b. 23 f. 1-6 2000-2009
- b. 24 f. 1-5 2009-2013
- b. 25 f. 1-2 2014-2015

Scores

- b. 2 f. 8-9 Early Compositions and Notebooks 1952-1953
- b. 26 f. 1 *13 Degrees of Darkness* 2013
- b. 27 f. 1 *947* 2001
- b. 26 f. 2 *Acoustic Disturbance* 1964
- b. 27 f. 2 *Action Music for Piano, Book I* 1962
- b. 25 f. 3 *Agogies for Harpsichord, Double Bass, and Timpani* 1988
- b. 25 f. 4 *Allemande for Flute and Harpsichord* 1950s
- b. 26 f. 3 *Almost New York* 2002
- b. 25 f. 5 *Amplifier and Reflector One* 1991
- b. 26 f. 4 *Arioso and Allegro* 1955
- b. 26 f. 5 *Asamisimasa* 2008
For electric guitar, clarinet, piano, and quartertone vibraphone.
- b. 27 f. 3 *Bar Lazy J* 2003
- b. 27 f. 4 *Bird and Person Dyning* 1975
- b. 27 f. 5 *Braid* 2012
- b. 26 f. 6 *Broken Line* 2006
- b. 26 f. 7 *Bucyrees* 1964
- b. 26 f. 8 *Canon* 1996
- b. 25 f. 6 *Carbon Copies* 1989
- b. 26 f. 9 *Cassiopeia: Five Stars in the Shape of A "W"* 1999
- b. 27 f. 6 *Cello Concerto* 2007
- b. 25 f. 7 *Chambers* 1968-1969, 1988
- b. 26 f. 10 *Charles Curtis* 2002
- b. 26 f. 11 *Check* 2011
- b. 26 f. 12 *Children's Games: An Original Musical* 1993
- b. 28 f. 1 *Chinese Space* 1994
- b. 27 f. 7 *Choral Postlude on "Ein feste Burg"* 1954
- b. 25 f. 8 *Clackers and Swoopers* 1989
- Clocker*
- b. 25 f. 9 Prose Score and Notes 1978, 1988
- er. 46 Sound Files 1996
(27.8 Megabytes (6 computer files))
These AIFF files are short samples meant to be looped in performance.
- b. 28 f. 2 *Coda Variations* 2011
- b. 28 f. 3 *Codex* 2013
- b. 25 f. 10 *Composition for Pianist and Mother* 1964
- b. 27 f. 8 *Concertino for Oboe and String Orchestra* 1953

Scores (cont.)

- b. 28 f. 4 *Concerto da Camera* 1956
For brass and percussion.
- Crossings*
- b. 25 f. 11-12 1982-1984
- b. 28 f. 5 1982-1984
- er. 47 1996
(14.9 Megabytes (2 computer files))
Two AIFF files of low frequency oscillator sounds.
- b. 25 f. 13 *CW 25* 1996
- b. 28 f. 6 *December 12th* 2013
- b. 28 f. 7 *Diamonds, for One, Two, or Three Orchestras* 1999
- b. 25 f. 14 *Directions of Sounds from the Bridge* 1978
- b. 25 f. 15 *Disappearances* 1994
- b. 29 f. 1 *Distant Drums* 1994
- b. 27 f. 9 *Divertimento* 1950s
- b. 28 f. 8 *Doctor Faustus* 1958
- b. 29 f. 2 *Donation Songs* 1972
- b. 30 f. 1 *Double Himalaya* 2012
- b. 29 f. 3 *The Duke of York* 1971
- b. 29 f. 4 *Empty Vessels* 1997
- b. 30 f. 2 *Ever Present* 2002
- b. 30 f. 3 *The Exploration of the House* 2005
- b. 30 f. 4 *Fan for Four Kotos or Other Similarly Plucked String Instruments* 2003
- b. 27 f. 10-11 *Festival Music for Five Winds* 1960
- b. 30 f. 5 *Fidelio Trio* 1987
- b. 30 f. 6 *Firewood* 2013
- b. 31 f. 1 *First Sonatina for Piano* 1955
- b. 29 f. 5 *For Chorus* 1964
- Forty Rooms* 1996
- b. 30 f. 7 Full Score
- b. 31 f. 2 Parts
- b. 30 f. 8 *Four Kettledrums* 2010
- b. 30 f. 9 *Fragments for Strings* 1961
- b. 30 f. 10 *Fruits and Vegetables* 2000
- b. 30 f. 11 *Full Fathom Five* circa 1996
For violin, clarinet, cello, trombone, and double bass.
- Gentle Fire*
- b. 29 f. 6 Written Instructions 1971
- v. 2 Output from the Wesleyan Computing Center 1972
- b. 29 f. 7 *Gerald's Party* circa 2006
- b. 29 f. 8 *Ghosts* 1978-1979
- b. 30 f. 12 *Glacier* 2009

Scores (cont.)

- b. 30 f. 13 *Gondola* 2015
- b. 29 f. 9 *Hands* 1994
- b. 29 f. 10 *Harbour Symphony* 1983
- b. 29 f. 11 *(Hartford) Memory Space* 1970
- b. 29 f. 12 *Heavier Than Air* 1999
- b. 20 f. 2 *High Sierra* 1963
- b. 29 f. 13 *Hymn* 1970
- I am Sitting in a Room*
- b. 29 f. 14 Prose Score and Notes 1970, 1977
- er. 48 Sound File 1996
(12.3 Megabytes (1 computer file))
A short recording of Lucier's recitation of the piece's text.
- b. 29 f. 15 *I Remember* 1997
- b. 31 f. 3 *I Sing of a Maiden* 1958
- b. 31 f. 4 *I the Witch* circa 1962
- b. 32 f. 1 *ICEcles* 2010
- In Memoriam Jon Higgins*
- b. 29 f. 16 1984
- er. 49 1996
(10.9 Megabytes (1 computer file))
An AIFF file of oscillator sounds.
- b. 29 f. 17 *In Memoriam Stuart Marshall* 1993
- b. 29 f. 18 *Indian Summer* 1993
- b. 32 f. 2 *Islands* 1998
For soprano sax, English horn, trumpet, clarinet, and trombone.
- b. 29 f. 19 *Interlinks for Pairs of Wind Instruments* 1989
- b. 29 f. 20 *Intervals* 1983
- b. 32 f. 3 *Just Before Dark I and II* 2010
- b. 29 f. 21 *Kettles* 1987
- Kirilics*
For baritone, English horn, four violas, and slow sweep pure wave oscillators.
- b. 31 f. 5 2003
- b. 32 f. 4 2003-2004
- b. 29 f. 22 *Kyrie* 1952
- b. 32 f. 5 *Letters* 1992
- b. 29 f. 23 *Locales* 1995
- b. 29 f. 24 *Lullaby (for Amanda Stokes Lucier)* 1980
- b. 42 f. 4 *Madrigals, Book One by George Crumb* 1971
A published score, with Lucier's annotations.
- b. 31 f. 6 *The Maids* 1959
- b. 31 f. 7 *Man Ray* 1990s
For cello, voice, and oscillator.

Scores (cont.)

- b. 32 f. 6 *Marcella's Glass Table in Winter* 1990s
For flute, oboe, clarinet, trumpet, French horn, bassoon, double bass, and two oscillators.
- b. 29 f. 25 *Mary* 1960s
- b. 29 f. 26 *Migrations* 1980s
- b. 32 f. 7 *Miniature* 2009
For clarinet and cello.
- b. 29 f. 27 *Miss Java of 1972* 1971
- b. 32 f. 8 *Music for Accordion with Slow Sweep Pure Wave Oscillators* 1993
- b. 32 f. 9 *Music for Baritone with Slow Sweep Pure Wave Oscillators* 1993
- b. 32 f. 10 *Music for Cello with One or More Amplified Voices* 1992
- b. 29 f. 28 *Music for Gamelan Instruments, Microphones, Amplifiers and Loudspeakers*
1994
- b. 32 f. 11 *Music for Piano with Amplified Sonorous Vessels* 1991
- b. 29 f. 29 *Music for Piano with Magnetic Strings* 1995
- b. 34 f. 1 *Music for Piano with One or More Amplified Snare Drums* 1992
Music for Pure Waves, Bass Drums, and Acoustic Pendulums 1981
- b. 34 f. 2 1981
- er. 9 1994
(12.5 Kilobytes (1 computer file))
- b. 34 f. 3 *Music for Snare Drum, Pure Wave Oscillator, and One or More Reflective Surfaces* 1990
Music for Solo Performer
- b. 34 f. 4 1965, 1986, 1999
- er. 2 1994
(8 Kilobytes (1 computer file))
A German translation of the piece description.
- b. 32 f. 12 *Music for Soprano with Slow Sweep Pure Wave Oscillators* 1993
Music for Trumpet and Chamber Orchestra 1960
- b. 31 f. 8 Full Score
- b. 33 f. 1 Parts
- b. 34 f. 5 *Music for Violin and Alto Saxophone* 1995
- b. 33 f. 2 *Music for Voices and Gamelan Instruments* 1998
- b. 33 f. 3 *Music with Missing Parts* circa 1990s
An arrangement of Mozart's Requiem (third movement) with parts removed.
- b. 34 f. 6 *Music on a Long Thin Wire* 1977
- b. 32 f. 13 *Navigations for Strings* 1992
- b. 34 f. 7 *North American Time Capsule* 1967-1968
- b. 33 f. 4 *Nothing Is Real* 1990
- b. 34 f. 8 *On the Carpet of Leaves Illuminated by the Moon* 2000
- b. 34 f. 9 *The Only Talking Machine of Its Kind in the World* 1969
- b. 34 f. 10 *Opera with Objects* 1997
- b. 32 f. 14 *Orpheus Variations* 2014
- b. 34 f. 11 *Outlines* 1975

Scores (cont.)

- b. 33 f. 5-6 *Ovals* 2001
- b. 35 f. 1 *Panorama* 1993
- b. 33 f. 7 *Panorama II* 2011
- b. 35 f. 2 *Partita* 1954
- b. 36 f. 1 *Pavane for Trumpet and Strings* 1957
- b. 34 f. 12 *Places* 2004
- b. 35 f. 3 *Possible Time and Motion Reversals* 1991
- b. 36 f. 2 *Precious Metals* 1985
- b. 35 f. 4 *Q* 1996
- b. 35 f. 5 *Quintet* 1996
- b. 36 f. 3 *Quadrants* 2007
For two violins, clarinet, and cello.
- b. 34 f. 13 *Quasimodo the Great Lover* 1970
- b. 34 f. 14-16 *The Queen of the South* 1971-1978, 1988
- b. 37 f. 1 *Reflections of Sounds from the Wall* 1981
- b. 37 f. 2 *Risonanza* 1982
- b. 37 f. 3 *RMSIM 1, The Bird of Bremen Flies Through the Houses of the Burghers*
1972
- b. 37 f. 4 *Room Samples* 1990
- b. 37 f. 5 *RPMs for Kenneth Levy on His 60th Birthday* 1987
- b. 37 f. 6 *The Sacred Fox* 1994
- b. 37 f. 7 *Salmon River Valley Songs* 1986
For soprano, English horn, xylophone, and oscillators.
- b. 37 f. 8 *Seesaw* 1983-1984
- b. 37 f. 9 *Self Portrait* 1989
- b. 36 f. 4 *The Second Coming for Five Voices* 1962
- Septet*
- b. 35 f. 6 1985
- er. 50 1996
(3.1 Megabytes (1 computer file))
A short AIFF file of woodwinds, strings, and oscillators.
- b. 35 f. 7 *Serenade for 13 Winds and Pure Wave Oscillators* 1985
- b. 35 f. 8 *Serenade for Oboe and String Quartet* 1993
- b. 37 f. 10 *Sestina* 2000
- b. 37 f. 11 *Sferics* 1981
- b. 35 f. 9 *Shadow Lines* 2008, 2013
- b. 37 f. 12 *Shapes of the Sounds from the Board* 1979-1980
- b. 37 f. 13 *Shelter* 1967
- b. 36 f. 5 *Short Symphony for Orchestra* 1950s
- b. 37 f. 14 *Sicut for One or More Pairs of Players* 1970s
- b. 37 f. 15 *Sierpinski Lines* 1994
- b. 38 f. 1 *Silver Streetcar for the Orchestra* 1988
- b. 39 f. 1 *Six Geometries* 1992

Scores (cont.)

- b. 38 f. 2 *Six Resonant Points* 2004
- b. 39 f. 2 *SK-7* 2009
For solo piano.
- b. 38 f. 3 *Skin, Meat, Bone* 1994
- b. 38 f. 4 *Slices* 2007
- b. 39 f. 3 *Small Waves* 1997
- b. 39 f. 4 *Sol 432* circa 1993
For oboe, trumpet, viola, cello, and pure wave oscillators.
- b. 36 f. 6 *Sonatina for Flute and Piano* 1953
- b. 36 f. 7 *Song and Dance for Bassoon and Three Strings* 1959
- b. 38 f. 5 *Song for Soprano* 1962
- b. 36 f. 8 *Song for Soprano and String Trio* 1954
- b. 38 f. 6 *Sound on Glass* 1997
Sound on Paper 1985
- b. 38 f. 7 Notes and Description
 - o. 2 Description
- b. 38 f. 8 *Spider Paths* 1994
- b. 38 f. 9 *Spira Mirabilis* 1994
- b. 39 f. 5 *Step, Slide, and Sustain* 2014
- b. 39 f. 6 *Still Lives for Piano with Slow Sweep Pure Wave Oscillators* 1996
- b. 38 f. 10 *Still and Moving Lines of Silence in Families of Hyperbolas* 1973-1974
- b. 39 f. 7 *Sweepers* 1997
- b. 36 f. 9 *Tailpiece* circa 1970s
For piano.
- b. 38 f. 11 *Tapper* 2002
- b. 38 f. 12 *Thank you Ingrid* 2012
For violin, clarinet, cello, and piano.
- b. 36 f. 10 *That the Night Come* 1962
- b. 39 f. 8 *Theme* 1994
- b. 36 f. 11 *This Song Wants Drink* 1955
For men's voices.
- b. 36 f. 12 *Three Sonatas for Harpsichord* 1958
- b. 38 f. 13 *A Tribute to James Tenney* 1986
- b. 40 f. 1 *Trio for Clarinet, Cello and 6-Valve Tuba* 2009
- b. 40 f. 2 *Two Circles* 2012
- b. 40 f. 3 *Two Twenty-Two* 1996
- b. 40 f. 4 *Twonings* 2006
For microtonal tuba.
- b. 56 f. 8 *Tyndall Orchestrations* 1976
- b. 38 f. 14 *Unamuno* 1994
- b. 38 f. 15 *Varnished Sandwiches* 1988
- b. 38 f. 16 *Vespers* 1968
- b. 40 f. 5 *Violynn* 2001

Scores (cont.)

Wave Painting Songs 1998

b. 40 f. 6 Score

b. 41 f. 1 Notes

b. 36 f. 13 *Wedding Piece for Piano and Organ* 1955

b. 41 f. 2 *Wind Shadows* 1994

b. 41 f. 3 *Words on Windy Corners* 1980

Sketches and Unfinished/Unidentified Works

b. 42 f. 1-3 1950s-2000s

b. 41 f. 4 1963-1967

b. 20 f. 3 circa 1980s

b. 40 f. 7-11 1990s-2000s

er. 16 Collected Prose Scores 1994-1997

(554 Kilobytes (65 computer files))

These documents contains prose scores for about 70 works. They may duplicate those found in the files for each of the compositions.

Subject Files

b. 40 f. 12 Acoustic Bumps circa 1990s

Contains tables and diagrams.

er. 30 Amacher, Maryanne 1995

(51 Kilobytes (1 computer file))

Contains the transcript of a lecture by Amacher, introduced by Lucier.

b. 41 f. 5 Analyses 1950s-2000s

Of music by Stravinsky, Webern, Berg, Wagner, and Satie.

b. 41 f. 6 Arditti String Quartet 1992

Art Summit Indonesia

er. 32 1998

(48 Kilobytes (1 computer file))

b. 41 f. 7 1998

b. 41 f. 8 Ashbery, John 2000

b. 41 f. 9 Ashley, Robert 1963-1991

b. 41 f. 10 Atlantic Center for the Arts 2008

b. 41 f. 11 Berandol Music Limited 1971-1978

er. 11 Bibliographies, Discographies, and Installation Catalogs 1994, 1999

(164.5 Kilobytes (9 computer files))

b. 41 f. 12 Brandeis University 1958-1964

Includes programs, clippings, and photograph from the production of the play *Dr. Faustus*.

b. 43 f. 1-2 Cage, John 1963-1988

Contains correspondence, notes, an essay by Lucier about working with Cage, interview transcripts, and programs.

b. 43 f. 3 Camp Wonalancet 1939, 1944, 1962

b. 43 f. 4 Carter, Elliott late 1990s-2000s

Lucier's notes on Carter's music.

b. 43 f. 5 Catalog of Concert Performances from 1958-1976 1980s

b. 43 f. 6 *Chambers* 1968

Contains Lucier's ink sketches.

Subject Files (cont.)

Chambers: Scores by Alvin Lucier by Alvin Lucier and Douglas Simon

- b. 43 f. 7 Booksigning Event 1980
- b. 43 f. 8 Draft 1970
- b. 43 f. 9 Outline circa 1968
- b. 44 f. 1-10 Interview Transcripts 1968-1970
A mixture of edited and unedited transcripts (hand-written, typescripts, and copies) of Douglas Simon's interviews with Lucier that formed the text of the book. Many of the transcripts are annotated.
- b. 45 f. 1-22 Interview Transcripts 1968-1970
- b. 46 f. 1-15 Interview Transcripts 1968-1970
 - er. 12 Finished Text 1999
(241 Kilobytes (1 computer file))
- b. 47 f. 1 Charles, Daniel 1987
- b. 47 f. 2 Collins, Nicolas 1976
- b. 47 f. 3 *Composer Performer Edition and Source: Music of the Avant Garde* 1970-1972
 - er. 10 Composition Lists 1994
(14 Kilobytes (1 computer file))
- b. 47 f. 4 *A Comprehensive Biographical Dictionary of American Composers by David Ewen* circa 1982
Contains the entry for Lucier, in his words.
- er. 44 Concert Databases 2000
(1.9 Megabytes (4 computer files))
Contains four versions of a Filemaker database detailing over 600 performances of Lucier's work between 1954 and 1999.
- b. 47 f. 5 Concerts 1978-1979
- b. 47 f. 6 Contemporary Arts Museum, Houston 1991-1992
- b. 47 f. 7-8 Contracts 1966-1993
Curriculum Vitae
Also includes interview transcripts, biographies, bibliographies, a discography, and lists of commissions and awards. Some of this material was assembled for grant applications.
- b. 47 f. 9 1972-2003
- b. 48 f. 1-2 1972-2003
 - er. 17 1994-1998
(585 Kilobytes (31 computer files))
 - er. 31 Descriptive Catalog 1993
(31 Kilobytes (1 computer file))
Contains a list of performances of Lucier's work between 1952 and 1965.
- b. 42 f. 5 Diplomas 1954-1960
From Brandeis and Yale Universities.
- b. 48 f. 3-4 Douglas Dunn and Dancers 1986-1989
- b. 12 f. 1 Drawings 2008
- b. 48 f. 5 Eeden, Laura Van 2011
Engagements
- b. 48 f. 6 Australia 1981-1985
- b. 48 f. 7 Austria 1996-2001

Subject Files (cont.)

Engagements (cont.)

- b. 48 f. 8 France 1997-2002
- b. 49 f. 1 Indonesia 1997-1998
- b. 49 f. 2 Italy 1996
- b. 49 f. 3 Japan 1989-2003
- b. 49 f. 4-30 1978-1982
- b. 50 f. 1-17 1983-1984
- b. 50 f. 18 English Tour 1968-1973
- b. 50 f. 19 Essays, Articles, and Memoirs
 - er. 4 1994-1998
(355 Kilobytes (12 computer files))
Includes the essay "One Point of View," which appeared in *Musical Quarterly* in 1979; and a collection of articles and liner notes dating from the 1960s to 1988, assembled for unknown reasons. Among these are "Notes in the Margins" (about John Cage), Lucier's interview with Cage, notes on several compositions, and "Lo and Behold," a transcript of a talk delivered by Lucier at Princeton University in 1994.
 - b. 50 f. 19 1998-2002
Includes essays titled "Remembering Doctor Chicago" and "Thoughts On Installations," and a speech on Robert Wilson.
 - b. 50 f. 20 European Tour 1978-1979
 - er. 3 *Extended Voices* 1994
(13.5 Kilobytes (2 computer files))
Contains Lucier's liner notes to the 1967 recording by the Brandeis University Chamber Chorus, and a German translation.
 - b. 51 f. 1 Feldman, Morton 1987-2007
Contains an essay titled "I Remember Morty."
 - b. 51 f. 2 Foreman, Richard 1990s
 - b. 51 f. 3 Fromm Music Foundation 1984-1993
 - b. 51 f. 4 Fulbright Fellowship 1961
 - b. 51 f. 5 "The Future of Our Music" 2002
A speech delivered at the University of California, San Diego.
 - b. 51 f. 6 Gann, Kyle 2007
 - b. 51 f. 7 Hamilton, Tom 1999-2003
Contains recording session notes by Hamilton, an audio engineer.
 - b. 51 f. 8 The Inamori Foundation 2004
 - b. 51 f. 9 India 1990-1992
 - b. 51 f. 10 Indian Hill Music Workshop 1959
- Interview Transcripts
All conversations between Lucier and other composers.
 - er. 5 Cage, John 1994
(12 Kilobytes (2 computer files))
Contains a German translation of an interview first published in 1979, and Lucier's introduction (in English).
 - Duckworth, William
 - b. 51 f. 11 Original 1985
 - er. 6 Original and German Translation 1994
(64.5 Kilobytes (2 computer files))
 - b. 51 f. 12 Farber, Viola, and Jeff Slayton 1973

Subject Files (cont.)

Interview Transcripts (cont.)

- b. 51 f. 13 Kakinuma, Toshie, and Mamora Fujieda 1990
Tenney, James 1988
- b. 51 f. 14 Original
 - er. 7 German Translation
(50.5 Kilobytes (1 computer file))
Unidentified
 - er. 8 1994, 1998
(266.5 Kilobytes (9 computer files))
Contains five interviews, three with German translations.
- b. 51 f. 15 1997
- b. 51 f. 16 Jack Tilton Gallery 1985-1991
- b. 51 f. 17 *Job's Coffin* 1979-1980
- b. 51 f. 18 John Simon Guggenheim Memorial Foundation 1980-1981
- b. 52 f. 1 Johnson, Tom 1978
- b. 52 f. 2 The Kitchen Center for Video and Music 1978-1979
- b. 52 f. 3 Knowles Furniture Installation 1970s
Contains a proposal for a sound and light installation.
- Lectures
 - Mills College 1994
- b. 52 f. 8 Manuscript
 - er. 1 Manuscript
(47.5 Kilobytes (1 computer file))
 - er. 25 Unidentified 2002
(114 Kilobytes (2 computer files))
- b. 52 f. 4 Lenses and Acoustic Prisms 1960s
- b. 52 f. 5 Martha Baird Rockefeller Fund for Music 1976
- b. 52 f. 6 Marshall, Stuart 1977-1993
- b. 52 f. 7 Meet the Composer 2003
- b. 52 f. 9-11 *Music 109: Notes on Experimental Music*
 - er. 18 Class Transcripts 1995-1996
(847 Kilobytes (20 computer files))
Manuscripts
 - er. 23 Version 1 1995-1996
(773 Kilobytes (18 computer files))
 - er. 24 Version 2 1995-1996
(1.1 Megabyte (19 computer files))
 - er. 26 1995-1996
(909.5 Kilobytes (18 computer files))
 - er. 20 1996
(1.1 Megabytes (19 computer files))
 - er. 27 Version 3 1996
(1 Megabyte (37 computer files))
 - er. 21 Version 4 1996
(696 Kilobytes (26 computer files))

Subject Files (cont.)

Music 109: Notes on Experimental Music (cont.)
Manuscripts (cont.)

- er. 22 Version 5 1998
 (752 Kilobytes (23 computer files))
- b. 52 f. 9-11 Final Manuscript, Proof, and Reader Reports 2012
- b. 52 f. 12 *Music for Piano with Half-Closed Lid* 1993
- b. 52 f. 13 "Music in Three Dimensions" 1979
 Essay drafts.
- b. 52 f. 14 Musical Acoustics 1975
 Course material.
 MusikTexte, Zeitschrift für Neue Musik 1986-1998
- b. 53 f. 1 1986-1998
 Contains a remembrance of David Tudor.
- er. 28 1996
 (10 Kilobytes (1 computer file))
- b. 53 f. 2 Nashua High School Yearbook 1949
- b. 53 f. 3 National Endowment for the Arts 1981-1988
- b. 53 f. 4 New Music America 1987
- b. 53 f. 5 Nilsson, Bjorn 1990-1998
- b. 53 f. 6 Notes on 19th and 20th Century Music 1996
- b. 53 f. 7 Notes on Compositions 1970-1971
- b. 53 f. 8 Notes from a Pacific Diary 1984
- b. 53 f. 9 Ojai Festival and Pierre Boulez 1970
- b. 53 f. 10 Oliveros, Pauline 1969-1978
 Includes correspondence.
- b. 54 f. 1-2 Ostrava New Music Days 2000-2005
 Contains seminar transcripts.
- b. 54 f. 3 Panduan Acara Festival Kesenian 1996
- b. 54 f. 4-9 Performing Artservices 1975-1983
 A non-profit arts management agency that Lucier was working with. The files contain booking
 correspondence, press kits, biographies, and CVs.
- b. 54 f. 10 *The Phantom Opera/A Portrait of Rosa Mendez* 1971
- b. 54 f. 11 Planets Project 1999
- b. 54 f. 12 Portsmouth Priory School Yearbook 1950
- b. 55 f. 1 *Potrero Hill* 1977
 A film proposal.
- er. 14 Program Notes 1994-1998
 (1.8 Megabytes (182 computer files))
 Contains notes for over 100 works. Some are duplicated, or may have slightly differing
 versions.
- b. 55 f. 2 Project Proposals 1974-1979
- er. 45 Review Databases 2000
 (2.1 Megabytes (4 computer files))
 Contains four versions of a Filemaker database of 452 reviews of Lucier's work between 1960
 and 1998.
- b. 55 f. 3 Roulette Intermedium Inc 1992-1995
- b. 55 f. 4 Shaw, John 1981-1982
 Lucier's attorney.

Subject Files (cont.)

Skin, Meat, Bone

- b. 55 f. 5 1994-1995
- er. 15 1994-1998
(210 Kilobytes (24 computer files))
Includes correspondence regarding performances of the theater work, and a digitized version of a stage sketch by Robert Wilson.
- b. 55 f. 6-10 *Solar Sounder I* 1978-1982, 1992
A solar-powered sound installation.
- b. 55 f. 11 *Solarimini* 1981
- Sonic Arts Union
Contains booking and touring correspondence, press kits, clippings, and correspondence between Lucier and Robert Ashley, Gordon Mumma, and David Behrman.
- b. 55 f. 12-13 1966-1973
- b. 56 f. 1-2 1967-1974
- er. 29 Student Recommendation Letters 1998
(68.5 Kilobytes (7 computer files))
- b. 56 f. 3 Synthesizer Patch Settings 1972
- b. 56 f. 4 Tanglewood Music Center 1958-1959
The file contain writings and exercises.
- b. 56 f. 5-6 "The Tools of My Trade" 1981-1988
An article by Lucier written for the anthology *Pathways Through Twentieth Century Music*.
- b. 56 f. 7 Tudor, David circa 1970
Contains an article about Tudor by Lowell Cross, possibly unpublished.
- b. 56 f. 9 Viola Farber Dance Company 1972-1977
- b. 56 f. 10 Waveform Generators 1977
- b. 56 f. 11 Website circa 2012
Prints of Lucier's website content.
- b. 56 f. 12 Wedding 1964-1965
- Wesleyan University
- Collaborations*
A celebration of Lucier's work at Wesleyan in October 1994.
- b. 57 f. 1 1993-1995
- er. 13 1994
(198 Kilobytes (5 computer files))
Contains the contents of the program book for the festival.
- Courses
- b. 57 f. 2 Music 101 1997
Contains a class transcript.
- er. 51 Music 109, Experimental Music 1997
- er. 51 Photographs 2010 September 14
(146.7 Megabytes (67 computer files))
The images show Lucier teaching the class.
- b. 57 f. 3 Source Material circa 1997
- er. 19 Transcript 1997 October 4
(286 Kilobytes (1 computer file))
Includes student questions and answers.

Subject Files (cont.)

Wesleyan University (cont.)

Courses (cont.)

- b. 57 f. 4-5 **Music 120, Orpheus and Eurydice 2009-2010**
Includes the course books compiled by Lucier.
- b. 57 f. 6 **Music 183-184, Introduction to Electronic Music 1973**
Contains a notebook kept by the composer Nicolas Collins, a student who later gave the book to Lucier as a gift.
- b. 58 f. 1 **Music 300, Seminar for Music Majors 2009**
- b. 58 f. 2 **Retirement Celebration 2011**
- b. 58 f. 3 **1978-1993**
- b. 58 f. 4 **Whitney Museum 1988**
- b. 58 f. 5 **Wilson, Robert 1994-2011**
See also *Skin, Meat, Bone* in the Subject Files and Scores.
- b. 58 f. 6 **Wolf, Daniel 1997, 2009**
- b. 58 f. 7 **Xenakis, Iannis 1986**
- b. 58 f. 8 **Yale University 1950-1956**
Contains concert programs.
- b. 58 f. 9 **Young, La Monte 1970s, 1990-1996**
Contains photographs of Lucier with Young, correspondence regarding Young, and Lucier's analysis of his music.
- b. 58 f. 10 **Untitled Autobiographical Manuscript 1970s**