



The New York Public Library Music Division

Guide to the

Christian Wolff papers

1947-2017

JPB 18-10

Processed by Matthew Snyder, 2018.

Summary

Creator: Wolff, Christian, 1934-

Title: Christian Wolff papers

Date: 1947-2017

Size: 13.37 linear feet (35 containers)

Source: Purchased from Christian Wolff, 2018.

Abstract: Christian Wolff (born 1934) is an American composer and literary scholar closely associated with John Cage, Morton Feldman, David Tudor, Earle Brown, Frederic Rzewski, Alvin Lucier, Cornelius Cardew, and other mid- to late-20th century modernists. The Christian Wolff papers, dating from 1947 to 2015, document his music and professional life, primarily through scores and letters. The collection also holds programs, clippings, and writings by Wolff and others.

Conditions Governing Access:

Audio and video recordings are unavailable pending digitization.

Preferred citation: Christian Wolff papers, JPB 18-10. Music Division, The New York Public Library for the Performing Arts

Language of the Material: Multiple languages English and German.

Processing note: Processed by Matthew Snyder, 2018.

Creator History

Christian Wolff (born 1934) is an American composer and literary scholar closely associated with John Cage, Morton Feldman, David Tudor, Earle Brown, Frederic Rzewski, Alvin Lucier, Cornelius Cardew, and other mid to late-20th century modernists.

Born in France, Wolff moved with his family to New York City in 1941, where they settled in Washington

Square. A year later, his parents, Helen and Kurt Wolff, founded Pantheon Press, which published Joseph Campbell, the first English translations of Carl Jung, and other progressive European texts. Christian received no extended formal training in music, but his parents were well-immersed in the classical tradition. Kurt was the son of a professional musician who knew Johannes Brahms, a composer whom the young Kurt had met at the funeral of Clara Schumann.

After Helen and Kurt took Christian to the Tanglewood Music Festival in 1948, where he heard works composed by Viennese modernists Arnold Schoenberg, Alban Berg, and Anton Webern, he became increasingly drawn to new types of musical composition. He immersed himself in the back issues of *New Music*, a journal published by the American composer Henry Cowell, where he was exposed to the first published scores of John Cage, Lou Harrison, and other American experimental composers. Via Henry Cowell, the teenage Wolff was put in touch with John Cage, 21 years Wolff's senior, who offered lessons to Wolff and brought him into the circle of artists with whom he became closely associated. This included Gordon Mumma and Merce Cunningham, with whom Wolff collaborated frequently.

Beginning in the 1960s, Wolff's interest in socialism drew him closer to iconoclastic composers such as Frederic Rzewski and Cornelius Cardew. At the same time, Wolff began teaching Classics, first at Harvard (1962-1970) and then at Dartmouth (1971-1999). He also published extensively on Greek tragedy, with a particular focus on Euripides. All of Wolff's music is published and his music has been recorded commercially by over ten different record labels.

Scope and Content Note

The Christian Wolff papers, dating from 1947 to 2015, document the composer's music and professional life, primarily through scores and letters. The collection also holds programs, clippings, and writings by Wolff and others.

Series I, Scores, presents Wolff's compositions from every stage of his career, mainly in the form of notes, sketches, and drafts, but also including some fair copies.

The letters in Series II are from such figures as John Cage, Frederic Rzewski, Merce Cunningham, Robert Ashley, Cornelius Cardew, David Tudor, Gordon Mumma, Eddie Prévost, Barbara Monk Feldman, John Ashbery, Peter Garland, and John Tilbury, among many others. Some files have return correspondence. The letters often discuss the music of Wolff and other composers, as well as professional matters.

Series III, Programs and Clippings, offers a comprehensive account of performances of Wolff's music from throughout his career, as well other events attended by Wolff. Some of the clippings that accompany the programs contain interviews with Wolff.

Series IV, Library, holds writings and scores authored or composed by Wolff's friends and associates, as well as Wolff's own writings. The writings include Wolff's essays on music in the form of edited manuscripts, as well as interview transcripts. Other authors featured here are Hans G. Helms, James Tenney, and Alvin Lucier. The scores include teaching material by John Cage, and music by Robert Ashley, Earle Brown, Malcolm Goldstein, György Kurtág, and Gordon Mumma, among others.

The collection includes 245 audio and video recordings. Dating from 1952 to 2017, they consist of studio recordings, public performances, workshops, lectures, and interviews. Many are radio productions. Compositions featured in the recordings include *Burdocks*, the *Exercises* series, *For One, Two, or Three People*, and the *Peace March* series. Some live recordings feature Wolff as a performer.

Key Terms

Subjects

Avant-garde (Music)

Music -- United States -- 20th century

Music -- United States -- 21st century

Genre/Physical Characteristic

Clippings (information artifacts)

Letters (correspondence)

Programs (documents)

Scores

Writings (documents)

Occupations

Composers

Musicians.

Names

Cage, John

Rzewski, Frederic

Wolff, Christian, 1934-

Container List

Series I: Scores 1947-2015 (15 containers 5.21 linear feet)

The Scores, which represent Wolff's music at every stage of his career, are arranged in roughly chronological sequence. The earliest are for works dating from the late-1940s, and the most recent composition is from 2015. A list of most of Wolff's compositions and their instrumentations, found on his faculty website at Dartmouth College, is available as an added resource in the archival portal. Within this finding aid, only compositions that do not appear on that list have descriptions of instrumentation.

The music (in both notated and prose/narrative form) appears as notes, sketches, drafts, fair copies, and, in some cases, published scores. Not all compositions are represented in all these forms. Some have only sketches and drafts, some have only fair copies, and some have everything from sketches to published copy. Most, however, have sketches and drafts, and a smaller number have fair copies. Published copies are present for only a few of the compositions. Many works have explanatory notes by Wolff regarding history of the composition or performance directions and suggestions.

Among the compositions for which both drafts and fair copies are present are *Serenade* (1950), *Duo For Pianists II* (1958), *Duet I* (1960), *Septet* (1964), *Lines for String Quartet* (1972), *For Cornelius* (1985), *Peace March 4* (1985), *Eight Days A Week Variation* (1990), *John, David* (1993-1998), *Pieces For Julius* (1995), *Spring* (1995), *She Had Some Horses* (2001), *Orchestra : Pieces* (2005), *String Trio For Robert Ashley* (2009), *Quintet For Merce* (2009), and *Individuals, Collective* (2012).

Also present are untitled sketches and orphan score pages; these can be found at the end of the series. Wolff's Library in Series III holds scores by other composers.

- b. 1 f. 1 **Juvenalia** 1947-1950
Contains *La Grièche D'Hiver* and other short piano pieces.
- b. 1 f. 2 **Madrigals** 1950-1951, 2001
- b. 1 f. 3 **Duo for Violins** 1950
- b. 1 f. 4 **String Trio** 1950
- b. 1 f. 5 **Serenade** 1950
- b. 1 f. 6 **Duo for Two Flutes** 1950
- b. 1 f. 7 **For Prepared Piano** 1951
- b. 1 f. 8 **Trio I** 1951
- b. 1 f. 9 **Nine** 1951, 1957
- b. 1 f. 10 **For Magnetic Tape** 1952
- b. 1 f. 11 **No Title** 1952
For twelve instruments.
- b. 7 f. 1 **For Piano I** 1952, 1964
- b. 1 f. 12 **For Piano II** 1953
- b. 1 f. 13 **Suite I** 1954
- b. 1 f. 14 **Score for Unrealized Tape Piece** 1954
Contains notes by Earle Brown.
- b. 1 f. 15 **For Piano with Preparations** 1954-1957
- b. 1 f. 16 **Duo for Pianists I** 1957
- b. 1 f. 17 **Sonata** 1957
- b. 1 f. 18 **Duo for Pianists** 1958
- b. 2 f. 1 **For Six Players** 1959
- b. 2 f. 2 **For Pianist** 1959

Series I: Scores (cont.)

- b. 2 f. 3 *Music for Merce* 1959
- b. 3 f. 1 *One* circa 1960
- b. 3 f. 2 *Suite III for Horn and Piano* 1960
- b. 3 f. 3 *Duet I* 1960
- b. 3 f. 4 *Duo for Violinist and Pianist* 1961
- b. 3 f. 5 *Summer* 1961
- b. 3 f. 6 *For One or More Pianos* 1961
- b. 3 f. 7 *Trio II* 1961, 1967
- b. 3 f. 8 *Duet II for Horn and Piano* 1962
- b. 3 f. 9 *Duo for Pianists I* 1962
- b. 3 f. 10 *For Five or Ten Players* 1962
- b. 3 f. 11 *Round* 1962
- b. 3 f. 12 *In Between Pieces* 1963
- b. 3 f. 13 *Septet* 1964
- b. 3 f. 14 *For One, Two, or Three People* 1964, 1988
- b. 3 f. 15 *Quartet* 1965
- b. 3 f. 16 *Duet III* 1966
- b. 2 f. 4 *Electric Spring* 1966-1967, 1970
- b. 3 f. 17 *Toss* circa 1967-1968
- b. 3 f. 18 *Pairs* 1968
- b. 3 f. 19 *Realization of Cornelius Cardew's Schooltime Compositions* 1968
- b. 3 f. 20 *Play* 1968-1969
- b. 3 f. 21 *Tilbury I-III* 1969
- b. 2 f. 5 *Snowdrop* 1970
- b. 3 f. 22 *Burdocks* 1970-1971
- b. 3 f. 23 *Variations (Extracts) On the Carman's Whistle Variations of Byrd* 1972
- b. 3 f. 24 *Accompaniments* 1972
- b. 3 f. 25 *Lines* 1972
- b. 2 f. 6 *Prose Pieces* 1973
- b. 3 f. 26 *Changing the System* 1973-1974
- b. 3 f. 27 *Exercises 1-14* 1973-1974
- b. 3 f. 28 *Song for the Rock Band (Heimlicher Kufmarsch)* 1974
- b. 3 f. 29 *String Quartet Exercises Out of Songs* 1974-1976
- b. 3 f. 30 *String Bass Exercise Out of Bandiera Rossa* 1974-1976
- b. 2 f. 7 *Studies* 1974-1976
- b. 4 f. 1 *Exercises 15-18* 1975
- b. 4 f. 2 *Wobbly Music* 1975-1976
- b. 4 f. 3-4 *Bread and Roses* 1976
Two versions: one for solo violin, the other for piano.
- b. 2 f. 8 *Freedom* 1976
Text by Sugiarti Siswodi.

Series I: Scores (cont.)

- b. 4 f. 5-6 *Dark as a Dungeon* 1977
Two versions, one for trombone and contrabass, the other for clarinet.
- b. 4 f. 7 *Death of Mother Jones* 1977
- b. 4 f. 8 *Cello Song Variation* 1978
- b. 4 f. 9 *Braverman Music* 1978
- b. 4 f. 10 *Stardust Pieces* 1979
- b. 4 f. 11 *Hay Una Mujer Desparecida* 1979
- b. 4 f. 12 *Exercise 19 (Harmonic Tremors) and Exercise 20 (Acres of Clams)* 1980
- b. 4 f. 13 *Preludes 1-11* 1980-1981
- b. 4 f. 14 *Exercise 21* 1981
- b. 4 f. 15 *Exercise 22* 1982
- b. 4 f. 16 *Isn't This A Time* 1982
- b. 2 f. 9 *Eisler Ensemble Pieces* 1983
- b. 2 f. 10 *Piano Song* 1983
- b. 2 f. 11 *For Cornelius* 1983
For saxophone quartet.
- b. 4 f. 17 *Peace March 2* 1984
- b. 2 f. 12-13 *Peace March 4 Instrumental Exercises* 1985
- b. 2 f. 14 *Bowery Preludes* 1985-1986
- b. 2 f. 15 *Long Peace March* 1986-1987
- b. 4 f. 18 *Peace March I* 1983-1984
- b. 4 f. 19 *Peace March 3 (The Sun Is Burning)* 1984
- b. 4 f. 20 *I Like To Think Of Harriet Tubman* 1985
- b. 4 f. 21 *Piano Trio* 1985
- b. 4 f. 22 *Bowery Preludes* 1985-1986
- b. 4 f. 23 *Black Song Organ Preludes* 1986
- b. 4 f. 24 *Exercise 24* 1986
Contains a description only, no score.
- b. 10 f. 1 *Exercise 25 "Liyashiswa"* 1986
- b. 4 f. 24 *For Morty* 1987
- b. 4 f. 24 *Digger Song* 1988
- b. 4 f. 25 *From Leaning Forward* 1988
- b. 4 f. 26 *Peace March I and II Snare Drum and Exercises 26-27* 1988
- b. 5 f. 1 *Variation on Morton Feldman's Piano Piece 1952* 1988
- b. 5 f. 2 *From Leaning Forward* 1988
- b. 5 f. 3 *Emma* 1988-1989
- b. 5 f. 4 *Malvina* 1989
- b. 5 f. 5 *Mayday* 1989
- b. 5 f. 6 *Rosas* 1989-1990
- b. 5 f. 7 *Eight Days A Week Variation* 1990
- b. 5 f. 8 *Rukus* 1990-1991
- b. 5 f. 9 *Ich Den Hungrigen Dein Brot* 1991

Series I: Scores (cont.)

- b. 5 f. 10 *Look She Said* 1991
- b. 5 f. 11 *Jasper* 1991
- b. 5 f. 12 *Kegama* 1991
- b. 5 f. 13 *Ruth* 1991
- b. 5 f. 14 *For Si* 1992
- b. 5 f. 15 *Malvina for Two Violins* 1992
- b. 5 f. 16 *Tuba Song* 1992
- b. 5 f. 17 *Peggy* 1993
- b. 5 f. 18 *Six Melodies Variation* 1993
- b. 5 f. 19 *Flutist and Guitarist* 1993
- b. 5 f. 20 *Merce* 1993
- b. 5 f. 21 *Ain't Gonna Study War No More* 1993
- b. 5 f. 22 *Exercise X* 1993
John, David 1993, 1997-1998
- b. 5 f. 23 Sketches
- b. 11 f. 4 Full Score
- b. 5 f. 24 *Two Pianists* 1993-1994
- b. 5 f. 25 *Or Four People* 1994
- b. 5 f. 26 *Memory* 1994
- b. 5 f. 27 *Aarau Songs* 1994
- b. 6 f. 1 *Responsibility* 1994
- b. 6 f. 2 *Percussionist Songs* 1994-1995
- b. 6 f. 3 *En Plus (Satie) Variation* 1995
- b. 6 f. 4 *Bratislava* 1995
Spring 1995
- b. 6 f. 5 Sketches
- b. 11 f. 1 Full Score
- b. 11 f. 2 *Pieces for Julius* 1995
- b. 6 f. 6 *Well, Well, Cornelius by Howard Skempton* 1996
Arranged by Christian Wolff for bass clarinet, bassoon, harp, violin, and viola.
- b. 6 f. 7 *Untitled* 1996
- b. 6 f. 8 *Tilbury 5* 1996
- b. 6 f. 9 *Two Players* 1996-1997
- b. 11 f. 3 *Violist and Percussionist* 1996-1997
- b. 6 f. 10 *Keyboard Miscellany* 1997
Includes sketches of thirteen pieces (numbered, without titles), with fair copies of numbers 2 through 13.
- b. 6 f. 11 *Violist Pieces* 1997
- b. 6 f. 12 *Untitled* 1997
"To Howard Skempton On His 50th Birthday."
- b. 11 f. 5 *Pulse* 1998
- b. 6 f. 13 *Melodies One and Two for Melodica* 1998-1999

Series I: Scores (cont.)

- b. 6 f. 14 *Schoenen Met Veterans* 1998-1999
- b. 6 f. 15 *Ghent Song* 1999
- b. 6 f. 16 *Pebbles* 1999
- b. 6 f. 17 *Mosaic Trio* 2000
- b. 6 f. 18 *Borås* 2000
- b. 6 f. 19 *Berlin Exercises* 2000
- b. 6 f. 20 *Fall I and II* 2000
- b. 6 f. 21 *Fall III* 2000
- b. 6 f. 22 *Cello Suite Variation* 2000
- b. 6 f. 23 *Exercise 28 and Zither Spieler* 2000
A notebook with sketches for both works.
- b. 11 f. 6 *Zither Spieler* 2000
- b. 6 f. 24 *Pianist Pieces* 2001
- b. 11 f. 7 *She Had Some Horses* 2001
- b. 8 f. 1 *70 (Or More) For Alvin* 2001
- b. 8 f. 2 *Fragment* 2001
- b. 8 f. 3 *Ordinary Matter* 2001, 2004
- b. 8 f. 4 *Balancing* 2002
- b. 8 f. 5 *Apartment House Exercise* 2002
- b. 11 f. 8 *Peace March 8* 2002
- b. 11 f. 9 *Touch* 2002
- b. 11 f. 10 *Moving Spaces* 2002
- b. 8 f. 6 *Peace March 9* 2003
- b. 8 f. 7 *John Heartfield (Peace March 10)* 2003
- b. 8 f. 8 *Percussionists (and) Flutist* 2003
Title later changed to Flutist (with Percussionists).
- b. 8 f. 9 *Wesleyan Organ Song* 2003
- b. 12 f. 1 *For E.C.* 2003
- b. 8 f. 10 *Incidental Music* 2003-2004
- b. 8 f. 11 *For John Ashbery's Hoelderlin Marginalia* 2004
- b. 8 f. 12 *Another Possibility* 2004
- b. 8 f. 13 *One Coat of Paint* 2004
- b. 8 f. 14 *Evening Shade, Wake Up* 2004
- b. 8 f. 15 *Long Piano (Peace March 11)* 2004-2005
Orchestra : Pieces 2005
- b. 8 f. 16 *Sketches*
- b. 10 f. 2 *Full Score Reproduction*
- b. 8 f. 17 *37 Haiku* 2005
- b. 8 f. 18 *Duo 6* 2005
- b. 9 f. 1 *Microexercises 1-8, 9-22* 2006
- b. 9 f. 2 *Trio V for James Tenney* 2006
- b. 9 f. 3 *A Piano Piece* 2006

Series I: Scores (cont.)

- b. 9 f. 4 *Violin Quartet* 2006
- b. 9 f. 5 *For Bob* 2006
- b. 9 f. 6 *Quartet for Frederic, Larry, Michael, Robyn* 2006-2007
- b. 9 f. 7 *Metal and Breath* 2007
- b. 9 f. 8 *Duo 7* 2007
- b. 9 f. 9 *Nocturnes* 2007
- b. 9 f. 10 *Grete (Microexercises 23-36)* 2007
- b. 9 f. 11 *Nocturnes, Duo 7, and Toccata* 2007
- b. 12 f. 2 *Quodlibet* 2007
- b. 9 f. 12 *Short Piece for Melodica* 2008
- b. 9 f. 13 *Duo 8* 2008
- b. 9 f. 14 *Basel* 2008
- b. 9 f. 15 *For Two Violinists, Violist, and Cellist* 2008
- b. 9 f. 16 *String Trio for Robert Ashley* 2008-2009
- b. 9 f. 17 *Duo 9* 2008-2010
- b. 13 f. 1 *Quintet for Merce* 2009
- b. 13 f. 2 *For A Harp Player* 2009
- b. 13 f. 3 *Rhapsody* 2009
- b. 13 f. 4 *Music for Bertold Brecht, "The Exception and the Rule"* 2009-2010
- b. 13 f. 5 *Accordionists* 2010
- b. 13 f. 6 *Small Duos* 2010
- b. 13 f. 7 *Duo 10 (Summer Days)* 2010
- b. 13 f. 8 *Robert* 2010-2011
- b. 12 f. 3 *Spring Two* 2011
- b. 13 f. 9 *Exercises 29 and 30* 2011
- b. 13 f. 10 *Exercise 31* 2011
- b. 13 f. 11 *Song (For Six)* 2011
- b. 13 f. 12 *Spring Two and Spring Three* 2011
- b. 13 f. 13 *Ashbery Madrigals* 2012
- b. 13 f. 14 *Santa Fe* 2012
Individuals, Collective 2012
- b. 13 f. 15 *Sketches*
- b. 12 f. 4 *Full Score*
- b. 14 f. 1 *Dijon* 2012
- b. 14 f. 2 *For A Medley* 2012
- b. 14 f. 3 *Exercise 32* 2012
- b. 14 f. 4 *Merce Notes (Exercise 33)* 2012
- b. 14 f. 5 *Trust* 2012
- b. 14 f. 6 *For Björn Nilsson* 2013
For celesta.
- b. 14 f. 7 *Octet (Brass players and a Violinist)* 2013

Series I: Scores (cont.)

- b. 14 f. 8 *Going West* 2013
- b. 14 f. 9 *Bass Drum Duo* 2013
- b. 14 f. 10 *Winter Exercise* 2013
- b. 14 f. 11 *One Cellist* 2013
- b. 14 f. 12 *Pete (In Memoriam Pete Seeger)* 2014
- b. 14 f. 13 *Hands & Others* 2014
- b. 14 f. 14 *Sailing By* 2014
- b. 14 f. 15 *Banjo Player* 2015
- b. 14 f. 16 *Motto* 1950s-2010s
For keyboard and snare drum.
- b. 12 f. 5-7 Unidentified Sketches and Orphan Score Pages 1950s-2010s
- b. 14 f. 17-18
- b. 15 f. 1-5

Series II: Letters 1950s-2013 (4 containers 1.67 linear feet)

The letters and correspondence in the collection illustrate the depth of Wolff's interests and connections with a cross-section of composers, musicians, and artists. One portion of the letters is arranged chronologically and consists primarily of incoming mail. The other portion is filed by writer, and in some cases holds return correspondence from Wolff. Letters filed under Wolff's name are outgoing only. Some letters in this series are in German.

Writers and correspondents include the composers John Cage, Frederic Rzewski, Gordon Mumma, Robert Ashley, Cornelius Cardew, Barbara Monk Feldman, Aki Takahashi, Larry Polansky, David Tudor, Pauline Oliveros, Howard Skempton, Tomomi Adachi, Gerhard Stäbler, Erik Ulman, and Urs Peter Schneider; choreographer Merce Cunningham; the musicians Eddie Prévost, John Tilbury, and Martin Ingenhütt; the composer, writer, and publisher Peter Garland; the poet John Ashbery; and Björn Nilsson, owner of the Swedish label Mode Records.

With the exceptions of John Cage, Frederic Rzewski, and Björn Nilsson, there is not a large amount of letters from any one figure. The Cage letters date from the mid-1950s to 1988. In addition to originals, there are copies and transcriptions of Cage-Wolff correspondence. Cage's letters are friendly and describe events in his and Merce Cunningham's lives, both personal and professional. Some discuss philosophical ideas, and his and Wolff's music, as well as that of other composers. Also present is correspondence between Cage and Helen Wolff (Wolff's mother) regarding Cage's piece 4'33"; Cage defends it from Helen's criticism and explains his intentions in composing it.

Correspondence with Frederic Rzewski is over a longer period (54 years) than with any other figure in the collection. Most of those letters, however, date from the 2000s and consists of printed email exchanges.

The Björn Nilsson correspondence mainly discusses recording projects on which Nilsson and Wolff collaborated.

Wolff took notes on the contents of his letters, listing correspondents, years, and number of letters. These can be found at the end of the series.

- b. 15 f. 6-10 1950s-2010s
- b. 16 f. 1-5 1990s-2000s
- b. 17 f. 1-2 2000-2015
 - b. 17 f. 3 Ashbery, John 2003-2013
 - b. 17 f. 4 Ashley, Robert 1972, 2000
 - b. 17 f. 5 Behrman, David circa 1960, 2006-2009
 - b. 17 f. 6 Brown, Earle 1961-1962, 1999
 - b. 17 f. 7 Cage, John 1954-1988
 - b. 17 f. 8 Cardew, Cornelius 1969-1976

Series II: Letters (cont.)

- b. 17 f. 9 Cunningham, Merce 1959-1995
- b. 17 f. 10 Dahinden, Roland 1991-1998
- b. 17 f. 11 Feldman, Morton 1955-1973
- b. 17 f. 12 Flynt, Henry 1964, 2006-2008
- b. 17 f. 13 Garland, Peter 2000-2006
Includes an article by Garland about James Tenney.
- b. 17 f. 14 Goldstein, Malcolm 1970-2003
- b. 17 f. 15 Johns, Jasper 1999, 2002, 2011
- b. 17 f. 16 Kagel, Mauricio 1962-1968
- b. 17 f. 17 Lucier, Alvin 1967-2000
- b. 17 f. 18 Marley, Brian 1999-2000
- b. 17 f. 19 Mumma, Gordon 1963-1969, 1989, 2005
- b. 18 f. 1 Newman, Chris 2001-2012
- b. 18 f. 2 Nilsson, Björn 1988-2010
- b. 18 f. 3 Oliveros, Pauline 1972, 1994
- b. 18 f. 4 Parsons, Michael 1986-2013
- b. 18 f. 5 Philip, Thomas 1967-1970
- b. 18 f. 6 Prévost, Eddie 1994-1997, 2001, 2006
- b. 18 f. 7-8 Rzewski, Frederic 1958-2012
- b. 18 f. 9 Schwertsik, Kurt 1966-1985
- b. 18 f. 10 Skempton, Howard 1974, 1998-1999
- b. 18 f. 11 So, Mark 2007-2010
- b. 18 f. 12 Stockhausen, Karlheinz 1963, 1969
- b. 18 f. 13 Tilbury, John 1969-2009
- b. 18 f. 14 Tudor, David circa 1957-1989
- b. 18 f. 15-18 Wolff, Christian 1989-2013
All outgoing letters.
- b. 18 f. 19 Notes on Letters 2010s
Wolff's inventory and notes on letters in his papers.

Series III: Programs and Clippings 1950s-2010s (15 containers 6.25 linear feet)

This series holds a comprehensive set of programs documenting performances of Wolff's music from throughout his career. The number of programs expanded from the 1990s onward as such performances became more frequent. In many cases, Wolff participated in the performances. Some of the programs are accompanied by clippings discussing the concert or event; these may contain brief interviews with Wolff or the performers. Also present are programs for concerts or events unrelated to Wolff. Some contain Wolff's annotations, while others may have been sent to him by friends.

- b. 19 f. 1-5 1950s-1960s
- b. 20 f. 1-5 1970s
- b. 21 f. 1-4 1970s-1980s
- b. 22 f. 1-4 1980s
- b. 23 f. 1-5 1990s
- b. 24 f. 1-5
- b. 25 f. 1-5

Series III: Programs and Clippings (cont.)

- b. 26 f. 1-4 2000s
- b. 27 f. 1-5
- b. 28 f. 1-5
- b. 29 f. 1-4
- b. 30 f. 1-5 2000s-2010s
- b. 31 f. 1-5 2010s
- b. 32 f. 1-4
- b. 33 f. 1-2

Series IV: Library 1950-2013 (5 containers 1.58 linear feet)

This series holds writings and scores authored or composed by Wolff's friends and associates, as well as Wolff's own writings.

Wolff's writings consist of essays on music, interview transcripts, and recommendation letters. They are comprised of typed manuscripts (or reproductions), most of which are annotated or have edits. The longest of these is "Experiments in Music Around 1950 and Some Consequences and Causes (Social-political and Musical)." Shorter pieces include "On Verbal Notations" and notes on Wolff's compositions *Prose Collection* and *Burdocks*.

Also present are typed notes on Wolff's colleague Cornelius Cardew, and notes on John Cage's composition *Apartment House 1776*. There are three interview transcripts, ranging from 9 to 19 pages. One is derived from a public conversation with Wolff, Stephen Chase, and Clemens Gresser at the 2002 Huddersfield Contemporary Music Festival, while the other two are one-on-one interviews. The recommendation letters are for students and colleagues, and include Wolff's own Senior Faculty Grant Proposal for the winter of 1993.

The writings also include work by the composer/critic Hans G. Helms, the composer James Tenney, the composer/poet Jackson Mac Low, and the composer Alvin Lucier. These are published items which were sent or gifted to Wolff (the latter are inscribed to Wolff). Some are in German. The pamphlet from Yoko Ono (who was associated with John Cage's circle) and John Lennon advertises an Ono-Lennon event in Coventry, England.

The scores are a mixture of manuscripts, manuscript reproductions, and published copies. Most are gifts inscribed to Wolff. The John Cage manuscripts are instructional material written for Wolff's lessons with him in 1950 or 1951; these also bear Wolff's annotations. Other composers represented here include Robert Ashley, Earle Brown, Morton Feldman, Malcolm Goldstein, György Kurtág, Gordon Mumma, Frederic Rzewski, Howard Skempton, Y_ji Takahashi, and La Monte Young.

Writings

- b. 33 f. 3 Helms, Hans G circa 1973
Contains an article (in German) about Wolff's music.
 - b. 33 f. 4 Lucier, Alvin 1988, 1996
Contains *Notes in the Marquis*, a memoir of a 1965 John Cage concert at Brandeis University.
 - b. 33 f. 5 Mac Low, Jackson 1995
Contains a paper about John Cage's writings.
 - b. 33 f. 6 Metzger, Christoph 2000s
Contains a reproduction of an article, *Musica Provera? Notizen Zu Christian Wolff, John Cage Und Ulrich Eller*.
 - b. 33 f. 7 Ono, Yoko, and John Lennon 1968
Contains a pamphlet advertising an event, 'John' - 'Yoko', in Coventry, England.
 - b. 33 f. 8 Prynne, J.H 2011
Contains an extended essay, *Kazoo Dreamboats, or, On What There Is*, with a letter from Prynne.
 - b. 33 f. 9 Tenney, James 1980
Contains a monograph, *A History of 'Consonance' and 'Dissonance'*, with a letter from Tenney.
- Wolff, Christian

Series IV: Library (cont.)
Writings (cont.)
Wolff, Christian (cont.)

- b. 33 f. 10 *Electronic Music: Composing for Its Live Performance* 1960s-2000s
Lecture notes.
- b. 33 f. 11 *Experiments in Music Around 1950 and Some Consequences and Causes (Social-Political and Musical)* 2003
An annotated typescript.
- b. 33 f. 12 Interview Transcripts 1998, 2002, 2009
- b. 33 f. 13 Notes on Cornelius Cardew 1972
- b. 33 f. 15 *Notes on John Cage's Apartment House 1776* 1970s-2000s
- b. 33 f. 15 *Notes on Prose Collection and Burdocks* 1977
- b. 33 f. 16 *On Verbal Notations* 2009
- b. 33 f. 17 Recommendation Letters 1991, 2006-2012
Written for students and colleagues for academic positions, and grants. Also contains Wolff's own Senior Faculty Grant Proposal.
- b. 33 f. 18 Incomplete Notes and Drafts 1960s-2010s
- Scores**
- b. 34 f. 1 Ashley, Robert 1962
Details for Two Pianists.
- b. 34 f. 2 Barnard, Geoffrey 1971
Music of Diverse Sounds
- b. 12 f. 8 Brown, Earle 1954, 1982, 1995-1996, 2001
Includes a piano reduction of *Indices for Chamber Orchestra* (manuscript reproduction), and an inscribed reproduction of *Folio*.
- b. 35 f. 1 Cage, John 1950-1951
Contains instructional material created for Wolff's lessons with Cage, and Cage's notes on *Music for Changes*.
- b. 35 f. 2 Feldman, Morton 1959
A reproduction of *Last Pieces*, inscribed to John Cage, and given to Wolff by Cage in the 1960s.
- b. 34 f. 3 Gaburo, Kenneth 1974
Privacy Two: ---My, My, My, What A Wonderful Fall---.
- b. 34 f. 4 Gibson, Jon 1972
"30s"
- b. 34 f. 5 Goldstein, Malcolm 1996
A Short Song For Christian.
- b. 34 f. 6 Kurtág, György 1997-2013
Published copies of Kurtág's music, and copies of manuscripts.
- b. 34 f. 7 Mumma, Gordon 1978-1979, 1996
5 Songs Without Words, un bucado de tango del primer libro de los desaparecidos, and *Eleven Note Pieces & Decimal Passacaglia*. All published or copies, given to Wolff by Mumma.
- b. 10 f. 3 Newman, Chris 2009-2010
Piano Sonatas 8B and #15. Copies of manuscripts.
- b. 34 f. 8 Patterson, Ben 1960
Paper Piece.
- b. 34 f. 9 Persson, Mats 2004
70 Variations for Christian, inscribed to Wolff.
- b. 35 f. 3 Phillips, Tom 1966-1971
Four Pieces for John Tilbury, Music For N Players, Lesbia Waltz, And Peas, all published.

Series IV: Library (cont.)
Scores (cont.)

- b. 34 f. 10 **Polansky, Larry** 2007
Christian Music I.
- b. 34 f. 11 **Prévost, Eddie** 1967
Spirals.
- b. 34 f. 12 **Rzewski, Frederic** circa 1957, 1972, 2011
Includes *Coming Together* (a manuscript copy, inscribed by Rzewski); a Wolff manuscript with notation by Rzewski; and a transcript of an interview of Rzewski.
- b. 34 f. 13 **Schnebel, Dieter** 1989
Marsyas, with an essay by Wolff on the piece.
- b. 34 f. 14 **Shim, Kunsu** 1999
Long Life, Happy Birthday, written for Wolff.
- b. 34 f. 15 **Skempton, Howard** 1984, 2014
Oculus and *Cakes and Ale*.
- b. 34 f. 16 **So, Mark** 2007, 2010
Contains poetry and one composition by So, and an essay by So, *Composition - Scores and Structure After 4'33"*.
- b. 35 f. 4 **Takahashi, Y_ji** 1973
Sailing The Seas Depends On The Helmsman.
- b. 34 f. 17 **Wolf, Dan** 1995
Figure & Ground.
- b. 34 f. 18 **Young, La Monte** 1960-1961
Several scores, some in prose, given to Wolff by John Cage.
- b. 35 f. 5 **Unidentified** 1954, 2002
One is marked as "JC's copy."

Series V: Audio and Video Recordings 1952-2017

The collection includes 245 audio and video recordings. Dating from 1952 to 2017, they consist of studio recordings, public performances, workshops, lectures, and interviews. Many are radio productions. Compositions featured in the recordings include *Burdocks*, the *Exercises* series, *For One, Two, or Three People*, and the *Peace March* series. Some live recordings feature Wolff as a performer.

Audio and video recordings are unavailable pending digitization.