

# David Lewin Papers

## Guides to Special Collections in the Music Division of the Library of Congress



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Music Division, Library of Congress  
Washington, D.C.  
2015

Contact information:

<http://hdl.loc.gov/loc.music/perform.contact>

Additional search options available at:

<http://hdl.loc.gov/loc.music/eadmus.mu015002>

LC Online Catalog record:

<http://lcn.loc.gov/2013568045>

Processed by the Music Division of the Library of Congress

## Collection Summary

**Title:** David Lewin Papers

**Span Dates:** 1945-2011

**Bulk Dates:** (bulk 1960-2003)

**Call No.:** ML31.L48

**Creator:** Lewin, David, 1933-2003

**Extent:** 7006 items ; 67 containers ; 29.4 linear feet

**Language:** Collection material in English

**Repository:** Music Division, Library of Congress, Washington, D.C.

**Abstract:** David Lewin was an American music theorist, teacher, composer, and musician. The papers primarily relate to his career as a teacher and theorist, and to his work as a composer. They include writings, academic and course materials, printed and manuscript scores, correspondence, computer music materials, programs, clippings, and conference materials.

## Selected Search Terms

The following terms have been used to index the description of this collection in the Library's online catalog. They are grouped by name of person or organization, by subject or location, and by occupation and listed alphabetically therein.

### People

Agmon, Eytan.

Al-Zand, Karim, 1970-

Atlas, Raphael Eric.

Babbitt, Milton, 1916-2011--Correspondence.

Babbitt, Milton, 1916-2011--Criticism and interpretation.

Babbitt, Milton, 1916-2011.

Bach, Johann Sebastian, 1685-1750--Criticism and interpretation.

Berio, Luciano, 1925-2003.

Borio, Gianmario--Correspondence.

Brahms, Johannes, 1833-1897--Criticism and interpretation.

Brinkmann, Reinhold, 1934-2010.

Cherlin, Michael.

Cohn, Richard Lawrence, 1955- --Correspondence.

Forte, Allen--Correspondence.

Forte, Allen.

Fétis, François-Joseph, 1784-1871.

Gollin, Edward.

Hauptmann, Moritz, 1792-1868.

Hyer, Brian.

Kerman, Joseph, 1924-2014--Correspondence.

Kerman, Joseph, 1924-2014.

Klumpenhouwer, Henry James.

Laske, Otto E. (Otto Ernst), 1936-

Lerdahl, Fred, 1943-

Lewin, David, 1933-2003--Archives.

Lewin, David, 1933-2003--Correspondence.

Lewin, David, 1933-2003--Manuscripts.

Lewin, David, 1933-2003.

Lewin, David, 1933-2003.

Lewin, David, 1933-2003. Works. Selections.

Lochhead, Judith Irene--Correspondence.

Lochhead, Judith Irene.

Mozart, Wolfgang Amadeus, 1756-1791--Criticism and interpretation.

Neidhöfer, Christoph, 1967-

Neighbour, O. W. (Oliver Wray)--Correspondence.  
Parola, Michael--Correspondence.  
Pecker Berio, Talia.  
Puri, Michael J.  
Puri, Michael J.--Correspondence.  
Rameau, Jean-Philippe, 1683-1764.  
Riemann, Hugo, 1849-1919.  
Roads, Curtis--Correspondence.  
Schachter, Carl--Correspondence.  
Schenker, Heinrich, 1868-1935.  
Schoenberg, Arnold, 1874-1951--Criticism and interpretation.  
Schubert, Franz, 1797-1828--Criticism and interpretation.  
Smyth, David Harold, 1953- --Correspondence.  
Stein, Deborah J. (Deborah Jane)--Correspondence.  
Tymoczko, Dmitri, 1969-  
Vishio, Anton--Correspondence.  
Vishio, Anton.  
Wagner, Richard, 1813-1883--Criticism and interpretation.  
Webern, Anton, 1883-1945--Criticism and interpretation.  
Zarlino, Gioseffo, 1517-1590.

### **Organizations**

American Brahms Society.  
Society for Music Theory.

### **Subjects**

Composers--United States.  
Computer music.  
Counterpoint.  
Electronic music--History and criticism.  
Music teachers--United States.  
Music theorists--United States.  
Music theory--History--19th century.  
Music theory--History--20th century.  
Music theory--History.  
Music theory.  
Music--Manuscripts.  
Musical analysis.  
Musical form.  
Musical intervals and scales.  
Twelve-tone system.  
Vocal music--History and criticism.

### **Form/Genre**

Articles.  
Clippings (Information artifacts)  
Correspondence.  
Course materials.  
Drafts (Documents)  
Lecture notes.  
Notes.  
Programs (Documents)  
Scores.  
Writings.

# Administrative Information

## Provenance

Gift; June K. Lewin; 2005.

## Accruals

No further accruals are expected.

## Processing History

The David Lewin Papers were processed by Paul Sherrill, Andrew Chung, and Nancy Seeger from 2008-2014. Nancy Seeger coded the finding aid for EAD format in 2014.

## Transfers

Selected scores by others, and books, newsletters, and journals in David Lewin's personal library have been cataloged and transferred to the Library of Congress Music Division's general collections. Audiovisual materials were transferred to the Library of Congress Motion Picture, Broadcasting and Recorded Sound Division. Inventories of the scores, print and audiovisual materials are available in the Library of Congress Music Division's collection file.

## Other Repositories

David Lewin Collection of Musical Scores, Eda Kuhn Loeb Music Library, Harvard College Library, Harvard University.

## Copyright Status

Materials from the David Lewin Papers are governed by the Copyright Law of the United States (Title 17, U.S.C.) and other applicable international copyright laws.

## Access and Restrictions

The David Lewin Papers are open to research. Researchers are advised to contact the Music Division prior to visiting in order to determine whether the desired materials will be available at that time.

Certain restrictions to use or copying of materials may apply.

## Electronic Files

Tangible media were received as part of the David Lewin Papers. The physical items are housed in box 67. Consult reference staff in the Performing Arts Reading Room for more information.

## Preferred Citation

Researchers wishing to cite this collection should include the following information: [item, date, container number], David Lewin Papers, Music Division, Library of Congress, Washington, D.C.

# Biographical Note

<i>Date</i>	<i>Event</i>
1933, July 2	Born, New York City
1945-1950	Studied piano, harmony and composition with Eduard Steuermann
1951-1954	Music director, Lowell House Music Society, Harvard University
1954	B.A. in mathematics (summa cum laude), Harvard University

1954-1955 Shaw Fellow, Harvard University  
Studied music with Josef Polnauer, in Vienna

circa 1955-1958 Studied composition with Roger Sessions; theory and analysis with Milton Babbitt, Edward Cone and Earl Kim, at Princeton

1958 Married June Knight  
M.F.A. in music, Princeton University

1958-1961 Junior Fellow, Society of Fellows, Harvard University

1961 First professional musician to compose a computer-generated piece at Bell Laboratories

1961-1967 Instructor, assistant professor, University of California, Berkeley

1966-1967 Produced and played piano for Schönberg's *Pierrot Lunaire*, San Francisco

1967-1980 Associate professor, professor, graduate program director, State University of New York at Stony Brook

1968 Taught graduate analysis course, Harvard University  
Son Alexander born

1974-1975 Visiting professor of music, Harvard University

1979-1985 Professor, Yale University

1980 Master of Arts *privatim*, Yale University

1983 One of the founders of the American Brahms Society

1983-1984 Guggenheim Foundation Fellow

1985-1988 President, Society for Music Theory

1985-2003 Walter W. Naumburg Professor of Music, Harvard University

1987 Published *Generalized Musical Intervals and Transformations*. New Haven: Yale University Press

1993 Published *Musical Form and Transformation: 4 Analytic Essays*. New Haven: Yale University Press

1995 Received honorary doctoral degree, University of Chicago

1998 Symposium on Schönberg string quartets held in his honor, Harvard University

2000 Received honorary doctoral degree, New England Conservatory of Music

2003, May 5 Died, Cambridge, Massachusetts

## Scope and Content Note

The papers of David Lewin (1933-2003) span the years 1945-2011 with the bulk of the materials dating from 1960 to 2003. The collection is the result of Lewin's career as a teacher, writer and scholar of music theory; and of his activities as an adviser, composer and musician. Extensive course materials from his tenures at the University of California at Berkeley, State University of New York at Stony Brook, Yale University, and Harvard University document Lewin's analyses of the construction of musical compositions and the evolution of his theories, which revolutionized the discipline of music theory. His writings and interactions with students and colleagues, which span his entire career, illuminate his work to construct a mathematical theory of musical composition, often drawing on fields in higher mathematics.

The collection is arranged in seven series: Writings (1952-2003), Course Materials (1966-2002), Music (1945-1991), Correspondence and Other Papers (1961-2011), Computer Music Materials (1967-1992), Biographical Materials (1952-2007), and Conference Materials (1983-2001).

Lewin often used the classroom to work out theories and ideas that he would later write about or discuss with colleagues. Certain areas of his research and study will thread through the collection with the same topics appearing across series. For instance, Lewin's Schoenberg analysis materials appear in the Writings, Course Materials, and Music series, as well as in his correspondence with Schoenberg scholar Oliver Neighbour, which is found in the Correspondence and other Papers series. There may also be duplication of materials across series.

The Writings series contains a wide variety of Lewin's published and unpublished work and ranges from his student days in the early 1950s to his death in 2003. Early documents include his undergraduate thesis and his own student notes from Harvard that show his mulling over of issues that would flower in his later years. "An approach to classical 12-tone music" is a set of notes for a 1960 lecture which summarizes his conception of what dodecaphonic music is and how it works. Lewin's frequent contributions to scholarly journals are here, sometimes accompanied by drafts, correspondence and other materials that show the progression of Lewin's thoughts. The materials relating to his influential books on transformational theory and analysis: *Generalized Musical Intervals and Transformations* (1987) and *Musical Form and Transformation: 4 Analytic Essays* (1993), include drafts, proofs, correspondence and reviews. Lewin's typewritten essays that formed the basis for his last book, *Studies in Music with Text* (published posthumously in 2006), are in this series, along with numerous drafts, correspondence and Lewin's narrative statement. Other rare items of interest include the unpublished "A set-theoretic approach to serialism and partial ordering," and "Mosaics in Webern, opus 24," a work-in-progress from late in his career. The latter item is accompanied by handwritten notes, diagrams, and music examples. The miscellaneous fragments, scraps of paper, doodles and notes that Lewin kept in envelopes or bound together contain mathematical or musical analyses and the working out of problems that occupied him. These are in boxes 15-16 and remain in the order in which Lewin had kept them.

The bulk of the materials in the Course Materials series are arranged in four subseries according to the four main topics that Lewin taught: Counterpoint, History of Tonal Theory, Math and Music, and Texts and Musical Structure. Within the subseries, items are arranged by school and course number; and by subject when it was impossible to determine such information. Lewin reused materials over his academic career and it was sometimes difficult to ascertain to which school and course the materials belonged. Course materials include Lewin's lecture notes, assignments, exams, assigned readings, essay prompts, exercises, and handouts. One of his readings is a discussion of "Morgengruss" from *Die schöne Müllerin*, which contains a more detailed description of the kind of reductions he employed in his 1982 paper "Auf dem Flusse: image and background in a Schubert song." Lewin's *Probability and Communication Theory Textbook*, in the Math and Music subseries, was written around 1973-1974 and applies the ideas of probability and information theory to the study of (mostly serial) music. Lewin refers to it in his correspondence with Oliver Neighbour. This series also contains various copies of the "Led Zeppelin Fake Book," the set of notes he used to supplement his species counterpoint course. These contain Lewin's annotations, and are accompanied by notes, examples, exercises and assignments.

The Music series contains Lewin's holograph manuscript and photocopied scores and sketches, as well as printed scores and librettos by others that contain Lewin's notes and annotations. Lewin was less well-known as a composer, and his output is small. His compositions generally date from the earlier part of his career and include, *Four Short Pieces for String Quartet*, *Sonata for Viola and Piano*, *Classical Variations on a Theme by Schoenberg for Violoncello and Piano*, and *Fantasy-Adagio for Violin and Orchestra*. Some of Lewin's works contain analytical notes, background information, performance instructions, and precompositional planning and sketches. The printed scores by other composers, including Babbitt, Bach, Berg, Schoenberg, Wagner, and Webern, contain his extensive analytical notes. Lewin also made analytical descriptions of operatic works using librettos alone, without a single use of notated music. Several annotated librettos are held in the collection, including those for Wagner's *Ring* cycle and Mozart's *Marriage of Figaro*. The music by others also includes a few items by contemporary composers, including Augusta Read Thomas, whose holograph score is dedicated to Lewin on his 60th birthday.

Lewin was a teacher and mentor who was generous with his time, knowledge and advice; and the quantity and scope of materials in the Correspondence and Other Papers series attests to this fact. It contains correspondence between Lewin and his students, friends, colleagues, family and organizations, as well as materials sent to Lewin for his comments and advice. The correspondence is chiefly professional, and often delves into theoretical detail. The print materials by students, colleagues and friends include published articles, typewritten papers and essays, dissertations and theses, project descriptions, prospectuses and journal submissions. Many items contain Lewin's annotations and are accompanied by additional materials and notes. A particular highlight of this series is the correspondence between Lewin and Schoenberg scholar Oliver Neighbour. In these letters, which provide a glimpse into Lewin's theoretical workings, he lays out his ideas regarding three of the Schubert songs and his critical views about many major composers of the German tradition. Other correspondents of note include Milton Babbitt, Anton Vishio, Greg Dorter (on z-pairs), Rick Cohn (on Bartok's octatonic strategies), Carl Schachter (on his Phrygian interpretation of the Schumann song "Auf einer Burg"), and Curtis Roads (description of his work at Bell Labs in computer generated sound experiments). In addition, there are materials from organizations, including the American Brahms Society of which Lewin was a founding member.

Lewin experimented with computer music and became the first professional musician to compose a computer-generated piece at Bell Laboratories. The Computer Music Materials series includes computer and programming printouts with annotations and handwritten notes by Lewin, Computer Music Association printed materials, reference manuals for computer music language, a computer music tutorial, project proposals, compositional sketches, and an orchestra program for Barry Vercoe, from 1974. Sound recordings containing Lewin's computer music have been transferred to the Library of Congress, Motion Picture, Broadcasting and Recorded Division. For information, contact a reference librarian in the Recorded Sound Reference Center, Library of Congress.

The Biographical Materials series contains items relating to Lewin personally as well as professionally, such as clippings, curricula vitae, honorary degrees, and remembrances from friends and colleagues. Of particular interest are programs and flyers that document the performance history of Lewin's compositions. These also include programs from concerts and events at which Lewin performed or was honored.

The Conference Materials series contains items relating to conferences and meetings that Lewin attended as a participant or registrant. Several meetings of the Society for Music Theory and the New England Conference of Music Theorists are represented, as well as single events, such as the 1983 International Festival and Conference on the Occasion of the Sesquicentenary of the birth of Johannes Brahms, at the Library of Congress. In addition to programs, handouts, and abstracts, materials include draft papers with Lewin's annotations and his handwritten notes.

## Organization of the David Lewin Papers

The David Lewin Papers are organized in seven series:

- [Writings, 1952-2003](#)
- [Course Materials, 1966-2002](#)
- [Music, 1945-1991](#)
- [Correspondence and Other Papers, 1961-2011](#)
- [Computer Music Materials, 1967-1992](#)
- [Biographical Materials, 1952-2007](#)
- [Conference Materials, 1983-2001](#)

## Description of Series

### *Container*

BOX 1-16, 66

### *Series*

#### Writings, 1952-2003

Published and unpublished writings by Lewin. They include articles, essays, drafts, proofs, lectures, reviews, bibliographies, Lewin's own student notes, and his undergraduate thesis. Many items are annotated and may be accompanied by materials such as correspondence, handwritten notes, abstracts, scores, and handouts. Boxes 15-16 contain miscellaneous fragments, notes, sketches, scores, handouts, pages from essays and articles, loose sheets, scraps, and doodles that Lewin kept in envelopes or bound together by rubber bands. Their source is not always apparent, but most relate to Lewin's courses, his writings, conferences, or exchanges with colleagues. A significant amount of these materials consist of mathematical or musical analyses and the working out of problems.

Arranged alphabetically by title or topic.

BOX 17-26

#### Course Materials, 1966-2002

Lewin's teaching materials from his courses at State University of New York at Stony Brook, Yale University, Harvard University, and other educational venues, such as conferences and seminars. Since Lewin reused his materials over the years and it wasn't always clear to which university a given set of items belonged, most of the materials are arranged under the four main topics that Lewin taught: counterpoint, history of tonal theory, application of math to music, and text and musical structure. The materials include lecture notes, handouts, assignments, scores, syllabi, bibliographies, exams, student work and presentations, copies of articles and chapters from books, including Lewin's own work, correspondence, administrative materials, and notes and writings in which Lewin is working out an issue, problem or example for class.

Arranged alphabetically by course name.

BOX 17

#### Administrative Materials, circa 1970-2002

A selection of administrative items, chiefly from Harvard University. Most of the materials relate to Lewin, his students, and classes; however, there are a few items of a more general nature. Materials include course lists, doctoral exams for five students, a financial report, and graduate program information. There are also section rosters from Yale University and a theory placement exam from the State University of New York at Stony Brook.

Arranged alphabetically by name of university.

BOX 17-19

#### Counterpoint, circa 1976-2000

Materials relating to both counterpoint courses that Lewin taught: modal, or species counterpoint; and tonal counterpoint. The modal courses include various versions of Lewin's main text for teaching species counterpoint: the Led Zeppelin Fake Book, which Lewin supplemented over the years with examples, notes and elaborations. There are assignments and exercises using compositions by Lasso, Palestrina and others, which may contain Lewin's formal descriptions of the assignments and his handwritten notes. The tonal counterpoint materials mostly contain Lewin's assignments, which contain detailed instructions and musical examples for writing chorale preludes, inventions and a fugal exposition. Both courses contain typewritten and handwritten lecture notes, printed and handwritten scores, copies of articles and textbook chapters, and administrative materials.

Arranged by type of counterpoint and alphabetically by topic or university therein.

BOX 19-21

**History of Tonal Theory, 1966-1991**

The materials primarily focus on the teachings of theorists François-Joseph Fétis, Moritz Hauptmann, Jean-Philippe Rameau, Hugo Riemann, Heinrich Schenker, and Gioseffo Zarlino. They include Lewin's lecture notes, writings that accompany and explain assigned readings, scores, bibliographies, reading and listening lists, miscellaneous handwritten notes by Lewin, exams, copies of printed articles and chapters from books, lists of essay topics, and administrative materials.

Arranged alphabetically by topic or university.

BOX 21-23

**Math and Music, circa 1973-2002**

Materials from Lewin's courses on probability and communication theory. Includes handwritten lecture notes and exercises, copies of articles, student work and presentations, assignments, handouts, scores, and administrative materials. Throughout this subseries there are several incomplete copies of a set of mathematical exercises (numbers 1-16) that develop various mathematical skills, through the application of composition. Four incomplete copies of Lewin's typewritten textbook that applies the ideas of probability and communication theory to the study of music are also present.

Arranged alphabetically by topic or university.

BOX 23-25

**Texts and Musical Structure, 1976-2000**

The materials focus primarily on the following works: *Die Schwestern* (Brahms), *Nozze di Figaro* (Mozart), *Das Buch der hängenden Gärten, opus 15* (Schoenberg), *Ihr Bild, Einsamkeit* and *Auf dem Flusse* (Schubert), *Ich stand in dunklen Träumen* (Clara Schumann), *Auf einer Burg* and *Anfangs wollt' ich fast verzagen* (Robert Schumann), and *Tristan und Isolde* and *Parsifal* (Wagner). Includes essay prompts, lecture notes, handouts, scores, handwritten music figures and examples, lyric sheets, copies of printed articles and chapters from books by Lewin and others, assignments, student presentations, syllabi, exams, bibliographies, Lewin's miscellaneous handwritten notes, and administrative materials.

Arranged alphabetically by topic or university.

BOX 25

**Miscellaneous Courses, 1967-2001**

Materials from other courses that Lewin taught primarily at Harvard University, State University of New York at Stony Brook, and Yale University. Course titles are supplied if they could be discerned from the materials; otherwise general topics are used in folder titles. Includes lecture notes and handwritten analyses, scores, course descriptions, syllabi, printed articles, music samples, reading lists, and handouts.

Arranged alphabetically by university.

BOX 25-26

**Articles on Reserve, 1991-1998**

Articles and essays that Lewin put on reserve for Harvard University courses 230 and 230ar.

Arranged alphabetically by author.

BOX 54-65

**Music, 1945-1991**

Printed, copied and manuscript scores by David Lewin and other composers.

Arranged in two subseries and alphabetically therein.

BOX 61-65

**By Lewin, 1945-1991**

Printed, copied and holograph manuscript scores by David Lewin. Some items are accompanied by additional materials, including performance instructions, programs, program notes, correspondence, and analytical notes.

Arranged alphabetically by title.

**BOX 54-60**

**By Others**

Scores by others that are annotated by Lewin and/or accompanied by Lewin's notes, analyses, music examples, or other materials. Contains chiefly printed scores, a small amount of photoduplicated manuscript scores, and one holograph score. Some pieces lack full scores, and instead contain photocopied title pages and a few pages of the score accompanied by Lewin's annotations and notes. Additional information is provided here for scores by Lewin's contemporaries.

Arranged alphabetically by composer.

**BOX 27-47**

**Correspondence and Other Papers, 1961-2011**

Correspondence from and other written documents by Lewin's colleagues, students, friends, family and organizations. These materials are chiefly professional with a small amount of personal correspondence. Some items contain Lewin's annotations. In addition to correspondence (letters, emails, postcards, greeting cards and invitations) this series contains printed articles, typewritten papers and essays, dissertations and theses, proposals, prospectuses, project descriptions, journal submissions, drafts, proofs, chapters from books, reviews of Lewin's books, curricula vitae, bibliographies, catalogs, programs, and accompanying materials and notes.

Arranged alphabetically by personal or corporate name.

**BOX 48-49, 67**

**Computer Music Materials, 1967-1992**

Includes computer and programming printouts with annotations, articles, papers, tutorials, research paper, project proposals, and reference manuals.

Arranged alphabetically by type of material or topic.

**BOX 50**

**Biographical Materials, 1952-2007**

Clippings, curricula vitae, honorary degrees, memorials and remembrances, and programs from Lewin's concerts, at which Lewin performed, and/or his music was played.

Arranged alphabetically by type of material.

**BOX 51-53**

**Conference Materials, 1983-2001**

Materials relating to conferences and meetings that Lewin attended as a participant or registrant. Includes programs, handouts, abstracts, correspondence, attendee lists, agendas, minutes, by-laws, reports, biographical information, draft papers with Lewin's annotations, his notes, bibliographies, articles, emails, promotional handouts, newsletters, and Lewin's registration and travel papers.

Arranged chronologically.

# Container List

<i>Container</i>	<i>Contents</i>
BOX 1-16, 66	<b>Writings, 1952-2003</b> <a href="#"><i>see also</i> Articles on Reserve</a> Published and unpublished writings by Lewin. They include articles, essays, drafts, proofs, lectures, reviews, bibliographies, Lewin's own student notes, and his undergraduate thesis. Many items are annotated and may be accompanied by materials such as correspondence, handwritten notes, abstracts, scores, and handouts. Boxes 15-16 contain miscellaneous fragments, notes, sketches, scores, handouts, pages from essays and articles, loose sheets, scraps, and doodles that Lewin kept in envelopes or bound together by rubber bands. Their source is not always apparent, but most relate to Lewin's courses, his writings, conferences, or exchanges with colleagues. A significant amount of these materials consist of mathematical or musical analyses and the working out of problems. Arranged alphabetically by title or topic.
BOX-FOLDER 1/1-3	All possible GZ-related 4-element pairs of sets, in all possible commutative groups, found and categorized, 2000 (3 folders) Includes typed manuscript, handwritten notes, Lewin's letter to <i>Integral</i> editors, copy of the paper with the editorial comments, and published version.
BOX-FOLDER 1/4	Amfortas's prayer to Titurel and the role of D in <i>Parsifal</i> : the tonal spaces of the drama and the enharmonic C <sup>b</sup> /B, 1984 Reprinted from <i>19th Century Music</i> .
BOX-FOLDER 1/5	An appreciation of Walter Hinman
BOX-FOLDER 1/6-9	An approach to classical twelve-tone music, 1960 (4 folders-2 copies)
BOX-FOLDER 1/10	Ariadne's Lament by Monteverdi, 1991 Includes drafts, final typewritten version, notes, and a letter from Claude Palisca.
BOX-FOLDER 1/11	Auf dem Flusse: image and background in a Schubert song, 1982 and 1986
BOX-FOLDER 1/12	Auf einer Burg Two typewritten copies with examples
BOX-FOLDER 1/13	Babbitt-introduction, 1997 Reprinted from <i>Perspectives of New Music</i> .
BOX-FOLDER 2/1	Band-pass filter Handwritten document
BOX-FOLDER 2/2	Behind the beyond: a response to Edward T. Cone, 1969 Reprinted from <i>Perspectives of New Music</i> .
BOX-FOLDER 2/3	Bennighof review Review of James Bennighof paper.
BOX-FOLDER 2/4	Boucles de palindromes musicaux, 1989-1990 Includes letter, abstract of article, typewritten article, and printed article for reference.
BOX-FOLDER 2/5	Brahms, his past, and modes of music theory, from <i>Brahms Studies: Analytical and Historical Perspectives</i> , 1983 Offprint copy Paper delivered at the International Brahms Conference, in Washington, D.C. Includes typewritten copy of the paper which Lewin read at the conference, notes, and examples.

## Writings, 1952-2003

<i>Container</i>	<i>Contents</i>
BOX-FOLDER 2/6	Cage, John, introduction for the Norton Lecture, 1988
BOX-FOLDER 2/7	Chain conditions in topological groups and rings, 1954 Submitted towards a Bachelor's degree with honors in Mathematics, Harvard University.
BOX-FOLDER 2/8	Clara Schumann's setting of <i>Ich Stand</i> Includes typewritten copies, music example, and score.
BOX-FOLDER 2/9	Clough and Cohn sequences
BOX-FOLDER 2/10	Cohn functions, 1993 Includes printed article, typewritten copy, handwritten notes, and exercises. Indicates that this builds on work done by Richard Cohn.
BOX-FOLDER 2/11	Comment on Joel Lester and Marion Guck articles, 1981 Published in <i>In Theory Only</i> .
BOX-FOLDER 2/12	A communication on some combinatorial problems Typewritten paper with accompanying figures
BOX-FOLDER 2/13	A commutative GIS cannot have Z-related trichords, but a non-commutative GIS can <a href="#">see also Conditions under which, in a commutative GIS, two 3-element sets can span the same assortment of GIS-intervals</a> Includes copies of original version and one copy with cover letter of the revised version.
BOX-FOLDER 2/14-15	Concerning the inspired revelation of F.-J. Fetis, 1987 (2 folders) Includes typewritten copies with annotations and revisions; and copies of published article in <i>Theoria: Historical Aspects of Music Theory</i> .
BOX-FOLDER 2/16	Conditions under which, in a commutative GIS, two 3-element sets can span the same assortment of GIS-intervals; notes on the non-commutative GIS in this connection, 1997 <a href="#">see also A commutative GIS cannot have Z-related trichords, but a non-commutative GIS can</a> Article from <i>Intégral</i> .
BOX-FOLDER 2/17	Congruence-invariant measures in uniform spaces, 1966 Reprinted from the <i>Transactions of the American Mathematical Society</i> .
BOX-FOLDER 2/18	The D major fugue subject from WTCII: spatial saturation? 1998 Includes emails.
BOX-FOLDER 2/19	David Lewin: A bibliography, circa 1994 An example of serial technique in early Webern, 1982 <a href="#">see On extended Z-Triples</a> From <i>Theory and Practice: Journal of the Music Theory Society of New York State</i> .
BOX-FOLDER 2/20	Figaro's mistakes, 1992 and 1995 A lecture with accompanying figures and examples; and includes final published version.
BOX-FOLDER 3/1-2	The form of rhythm, the rhythm of form, 2000 (2 folders) A lecture for a seminar in Italy. Includes correspondence, notes, and accompanying materials.
BOX-FOLDER 3/3	A formal theory of generalized tonal functions
BOX-FOLDER 3/4	Forte's interval vector, my interval function, and Regener's common-note function
BOX-FOLDER 3/5	The four (two) all-trichord rows
BOX-FOLDER 3/6	Generalized interval systems for Babbitt's lists, and for Schoenberg's string trio, 1995 Published in <i>Music Theory Spectrum</i> .
BOX-FOLDER 3/7--4/5	<i>Generalized musical intervals and transformations</i> , and accompanying materials, 1985-1987 (12 folders)

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	Includes typescript draft of the book and index, submission correspondence and publishing agreement, correspondence and notes on preparation and revision of the manuscript, permissions notes and letters, notes on updating the book, and congratulatory correspondence and reviews.
BOX-FOLDER 4/6	The graduate program in theory, 1990 Lewin's typewritten talk on the Harvard graduate program, accompanied by printed programmatic material.
BOX-FOLDER 4/7	Harvard Ph.D program in music theory, circa 1996
BOX-FOLDER 4/8	<i>Ihr Bild</i> , for <i>Morgengruss</i> book Handwritten manuscript
BOX-FOLDER 4/9	<i>Ihr Bild</i> lecture Accompanied by examples and score.
BOX-FOLDER 4/10	In memoriam, Roger Sessions, 1896-1985, 1985 <a href="#">see also Studying with Roger Sessions</a> Reprinted from <i>Perspectives of New Music</i> .
BOX-FOLDER 4/11	Interesting cases of the interval function between pitch-class sets X and Y <a href="#">see also Special cases of the interval function between pitch-class sets X and Y</a> Includes typewritten lecture with examples (IFUNC), and a partial copy containing handwritten notes.
BOX-FOLDER 4/12	An interesting global rule for species counterpoint Various copies with different annotations.
BOX-FOLDER 4/13	The intervallic content of a collection of notes, intervallic relations between a collection of notes and its complement: an application to Schoenberg's hexachordal pieces, 1960 Reprinted from the <i>Journal of Music Theory</i> .
BOX-FOLDER 4/14	Intervallic relations between two collections of notes, 1959 Reprinted from the <i>Journal of Music Theory</i> .
BOX-FOLDER 4/15	Inversional balance as an organizing force in Schoenberg's music and thought, 1968 Reprinted from <i>Perspectives of New Music</i> .
BOX-FOLDER 4/16	A label-free development for 12-pitch-class systems, 1977 Reprinted from the <i>Journal of Music Theory</i> .
BOX-FOLDER 4/17	Letter to the editor, 1965 From "Communications" column in <i>Perspectives of New Music</i> .
BOX-FOLDER 4/18	Lewin sketch for imaginary theory exam, 1986
BOX-FOLDER 5/1	Lewin's own student notes for Harvard math class 107a (combinatorics)
BOX-FOLDER 5/2	Lewin's own student notes for Harvard math class 212a (real analysis), 1952
BOX-FOLDER 5/3	Lewin's own student notes for Harvard math class 231 (algebraic topology)
BOX-FOLDER 5/4	Lewin's own student notes for Harvard math class 237, 1953
BOX-FOLDER 5/5	Lewin's own student notes on music history and theory
BOX-FOLDER 5/6	Lewin's own student notes on Wagner and other topics Includes notebooks and accompanying notes.
BOX-FOLDER 5/7	Mathematical structure (excerpts)
BOX-FOLDER 5/8	A metrical problem in Webern's opus 27, 1962 Reprinted from the <i>Journal of Music Theory</i> .
BOX-FOLDER 5/9	A metrical problem in Webern's opus 27, 1992-1993 <a href="#">see also Mosaics in Webern</a> , <a href="#">Webern analyses</a> , and <a href="#">Webern's contextual period</a> Includes reprint of article published in <i>Music Analysis</i> , and typescript copy of the article with accompanying correspondence.

## Writings, 1952-2003

<i>Container</i>	<i>Contents</i>
BOX-FOLDER 5/10	Milton Babbitt as theorist, 1983 Lecture for Wisconsin symposium, includes note to Steve Soderberg.
BOX-FOLDER 5/11-12	Morgengruss (2 copies) Typewritten document.
BOX-FOLDER 6/1	Morgengruss, 2008 (2 volumes)
BOX-FOLDER 6/2	Mosaics in Webern, opus 24 <a href="#">see also A metrical problem in Webern's opus 27</a> , <a href="#">Webern analyses</a> , and <a href="#">Webern's contextual period</a> Incomplete materials possibly for a 2003 in-progress manuscript. Includes Lewin's reference to 12-tone areas, handwritten notes, diagrams, copy of Lewin's article "A study of hexachord levels in Schoenberg's violin fantasy," and music examples dealing with trichordal Tonnetz.
BOX-FOLDER 6/3	Moses and Aron (Italian translation)
BOX-FOLDER 6/4	Moses and Aron: some general remarks and analytic notes for Act 1, Scene 1, 1967 Reprinted from <i>Perspectives of New Music</i> .
BOX-FOLDER 6/5	Mozart lecture on <i>Don Giovanni</i> and <i>Marriage of Figaro</i> , circa 1965 Given to the Arts Club at University of California, Berkeley.
BOX-FOLDER 6/6	Music and drama in Mozart's 'Crudel! Perche finora' ( <i>Marriage of Figaro</i> , Act 3), 1998 Part of CUNY's Perspectives in Musical Scholarship series of public lectures. Includes typewritten copies of the lecture, handouts, correspondence, emails, and brochure.
BOX-FOLDER 6/7-8	Music theory, phenomenology, and modes of perception, 1986 (2 folders) Published in <i>Music Perception</i> . Includes two typewritten copies of the article with errata sheets, letter to the editor, galley copies, and a published copy with Lewin's notes in the margins.
BOX-FOLDER 6/9	Musical analysis as stage direction, 1988 and 1992 Draft of lecture given at Dartmouth College; and published version from <i>Music and Text: Critical Inquiries</i> .
BOX-FOLDER 7/1-3	<i>Musical Form and Transformation: 4 Analytic Essays</i> , and accompanying materials, 1992-1995 (3 folders) Includes proofs for the book, correspondence, including items from Milton Babbitt, and reviews. Musical palindromes: loops of loops <a href="#">see Boucles de palindromes musicaux</a>
BOX-FOLDER 7/4	Notes on <i>Apres une Lecture du Dante</i> (Liszt) Handwritten notes and score
BOX-FOLDER 7/5	Notes on Bamberger experiments Includes handwritten notes, diagrams, and copy of "Development of Musically Gifted Children," by Jeanne Bamberger.
BOX-FOLDER 7/6	Notes on the opening of the F# minor fugue from WTC1, 1999 Includes printed copy, typewritten version of his draft, and handwritten notes.
BOX-FOLDER 7/7	Notes on the sample tape of computer music
BOX-FOLDER 7/8	O hobbirul hashedy O hairy puss O konk
BOX-FOLDER 7/9	On certain techniques of re-ordering in serial music, 1966 Reprint from the <i>Journal of Music Theory</i> .

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BOX-FOLDER 7/10	On extended Z-Triples, 1982 From <i>Theory and Practice: Journal of the Music Theory Society of New York State</i> .
BOX-FOLDER 7/11	On formal intervals between time-spans, 1984 Published in <i>Music Perception</i> .
BOX-FOLDER 7/12	On generalized intervals and transformations
BOX-FOLDER 7/13	On harmony and meter in Brahms's op. 76, no. 8 Published in <i>19th Century Music</i> .
BOX-FOLDER 7/14	On partial ordering, 1976 Lecture on Babbitt given in Chicago.
BOX-FOLDER 7/15	On the interval content of invertible hexachords
BOX-FOLDER 7/16	On the "ninth-chord in fourth inversion" from <i>Verklärte Nacht</i> , 1987 Includes typewritten copy and errata sheet. Published in the <i>Journal of the Arnold Schoenberg Institute</i> .
BOX-FOLDER 7/17	<i>Parsifal</i> lecture to Junior League of San Francisco, circa 1962-1963 In relation to the San Francisco Opera production.
BOX-FOLDER 7/18	<i>Perspectives of New Music</i> report, 1964 Reprint Lewin's report from Berkeley. Probability and communication theory textbook <a href="#">see Course materials. Math and Music. Probability and communication theory textbook</a>
BOX-FOLDER 7/19	R. Schumann's <i>Anfangs wollt'ich</i> ; A study in Phrygian and modern minor Includes two pages of handwritten draft notes.
BOX-FOLDER 7/20	A response to Joe's letter
BOX-FOLDER 7/21	Review of Berkeley concert, 1964
BOX-FOLDER 7/22	Ring theory
BOX-FOLDER 8/1	Schoenberg analyses, circa 1967 Includes scores, music examples, handwritten and typed notes, draft of Schoenberg GA table of contents (Lewin's or student's?), notes on <i>Moses und Aron</i> , computer printout for <i>Moses und Aron</i> , a student paper (for Music 202) on <i>Moses und Aron</i> .
BOX-FOLDER 8/2-3	<i>Die Schwestern</i> (lecture copy) Includes various versions of the lecture, score, figures, examples, quotations, writings referred to, assignment, and notes.
BOX-FOLDER 8/4	A set-theoretic approach to serialism and partial ordering
BOX-FOLDER 8/5	Some applications of communication theory to the study of twelve-tone music, 1968 Published in the <i>Journal of Music Theory</i> .
BOX-FOLDER 8/6-7	Some compositional uses of projective geometry, 1993 Two slightly different copies, with additional draft pages and notes.
BOX-FOLDER 8/8--9/2	Some ideas about voice-leading between pcsets, 1997-1998 (3 folders) Includes copy published in the <i>Journal of Music Theory</i> , incomplete drafts, correspondence, and notes.
BOX-FOLDER 9/3	Some instances of parallel voice-leading in Debussy, 1987 Includes copy published in <i>19th Century Music</i> , and letter of acceptance from the publisher.
BOX-FOLDER 9/4	Some investigations into foreground rhythmic and metric patterning, 1981 Includes typewritten text with revisions and the final published version from <i>Music Theory: Special Topics</i> .
BOX-FOLDER 9/5	Some musical jokes in Mozart's <i>Le Nozze di Figaro</i> , 1968

## Writings, 1952-2003

<i>Container</i>	<i>Contents</i>
BOX-FOLDER 9/6	Some new constructs involving abstract pcsets, and probabilistic applications, 1979 Reprinted from <i>Perspectives of New Music</i> .
BOX-FOLDER 9/7	Some notes on analyzing Wagner: <i>The Ring</i> and <i>Parsifal</i> , 1992 Includes reprint of the article that appeared in <i>19th Century Music</i> and Lewin's notes.
BOX-FOLDER 9/8	Some notes on <i>Pierrot Lunaire</i>
BOX-FOLDER 9/9	Some notes on Schoenberg's opus 11, 1977 Published in <i>In Theory Only</i> .
BOX-FOLDER 9/10	Some problems and resources of music theory, 1991 Includes a copy published in the <i>Journal of Music Theory Pedagogy</i> , portions of the article, and a typewritten text.
BOX-FOLDER 9/11--10/1	Some theoretical thoughts about aspects of harmony in Mahler's symphonies, 2000-2002 (2 folders) Includes various versions (given at the 2001 conference Music and the Aesthetics of Modernity and at the "Brinkfest"), correspondence, notes, examples, figures, and possibly draft pages.
BOX-FOLDER 10/2-3	Some thoughts on <i>Pierrot Lunaire</i> (lecture and article), 1995-1997 (2 folders) Includes three copies with examples, diagrams, score, figures, handouts, correspondence, and notes; in English, Italian and French; given at University of California at Santa Barbara in 1996; and at Strasbourg University and Cremona University, in May 1997. Article published in <i>Music Theory in Concept and Practice</i> , University of Rochester Press, 1997.
BOX-FOLDER 10/4	Special cases of the interval function between pitch-class sets X and Y <a href="#"><u>see also Interesting cases of the interval function between pitch-class sets X and Y</u></a> Includes reprints of article, copies of article proofs, a letter from Drott, draft, and examples.
BOX-FOLDER 10/5	Stravinsky/Vishio, 1990 A letter to Anton Vishio with typewritten notes regarding his Stravinsky analysis ("a fantasia on Anton's spiel").
BOX-FOLDER 10/6--13/2	<i>Studies in Music with Text</i> , and accompanying materials, 1999-2005 (20 folders) Includes Lewin's typewritten essays that formed the basis for the book; draft table of contents and notes by Lewin; various drafts; master pages from Sept. 2005; correspondence, and Lewin's narrative statement.
BOX-FOLDER 13/3	A study of hexachord levels in Schoenberg's violin fantasy, 1967 Reprinted from <i>Perspectives of New Music</i> .
BOX-FOLDER 13/4	Studying with Roger Sessions, 1985 and 1991 <a href="#"><u>see also In memoriam, Roger Sessions, 1896-1985</u></a>
BOX-FOLDER 13/5	A theory of segmental association in twelve-tone music, 1962 Reprinted from <i>Perspectives of New Music</i> .
BOX-FOLDER 13/6-8	Thoughts on Klumpenhouwer networks and Perle-Lansky cycles, 2001-2002 (3 folders) Includes typewritten copies, an abstract, copies from <i>Music Theory Spectrum</i> , correspondence, examples, several emails to the publisher with corrections, and draft version with corrections.
BOX-FOLDER 13/9	Toward the analysis of a Schoenberg song (op. 15, no. XI), 1973-1974 Reprint from <i>Perspectives of New Music</i> .
BOX-FOLDER 13/10	Transformational considerations in Schoenberg's opus 23, number 3, circa 2002

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	Includes copies of typewritten essay (different pagination), two examples, handwritten message, letter from Milton Babbitt to Lewin possibly in regard to this essay, and additional copy with handwritten notes.
<b>BOX-FOLDER 13/11</b>	Transformational techniques in atonal and other music theories, 1982-1983 Reprint from <i>Perspectives of New Music</i> .
<b>BOX-FOLDER 14/1</b>	Tristan—well-made-play and theater of passion; the teleology of functional tonality and the self-propagation of transformational atonality
<b>BOX-FOLDER 14/2</b>	A tutorial on Klumpenhouwer networks, using the chorale in Schoenberg's opus 11, no. 2
<b>BOX-FOLDER 14/3</b>	Two interesting passages in Rameau's <i>Traite de l'harmonie</i> , 1779 Published in <i>In Theory Only</i> , journal of the Michigan Music Theory Society.
<b>BOX-FOLDER 14/4</b>	Two tangential ideas, regarding Beethoven, opus 18, no. 6
<b>BOX-FOLDER 14/5</b>	Vercoe project, circa 1987
<b>BOX-FOLDER 14/6</b>	Vocal meter in Schoenberg's atonal music, with a note on a serial <i>Hauptstimme</i> , 1982 Published in <i>In Theory Only</i> .
<b>BOX-FOLDER 14/7</b>	A way into Schoenberg's opus 15, number 7, 1981 Published in <i>In Theory Only</i> .
<b>BOX-FOLDER 14/8</b>	Webern analyses <a href="#">see also A metrical problem in Webern's opus 27</a> , <a href="#">Mosaics in Webern</a> , and <a href="#">Webern's contextual period</a> Includes various handwritten notes, examples, diagrams and scores for various Webern pieces.
<b>BOX-FOLDER 14/9</b>	Webern's contextual period: opus 5, number 2, from <i>Five Pieces for String Quartet</i> <a href="#">see also A metrical problem in Webern's opus 27</a> , <a href="#">Mosaics in Webern</a> , and <a href="#">Webern analyses</a> Possibly part of a larger work.
<b>BOX-FOLDER 14/10</b>	Whole-tone hexachord paper An untitled lecture, possibly a conference presentation from 2000.
<b>BOX-FOLDER 14/11</b>	Women's voices and the fundamental bass, 1992 Published in the <i>Journal of Musicology</i> .
<b>BOX-FOLDER 15/1-19</b>	Miscellaneous fragments, notes, sketches, scores, handouts, and manuscript pages -- discrete groupings arranged alphabetically by supplied titles (19 folders)
<b>BOX-FOLDER 15/20--16/7</b>	Miscellaneous fragments, notes, sketches, scores, handouts, and manuscript pages -- not arranged in any particular order (13 folders)
<b>BOX-FOLDER 16/8-11</b>	Notes and other printed materials that Lewin placed in books (4 folders) Notes, course materials, sketches, scores, correspondence, diagrams, examples, and handouts that Lewin placed in his books. Title pages from the respective books have been copied and placed with the items.
<b>BOX 66</b>	Books containing annotations by Lewin Music and math books that have been annotated by Lewin. Some books are accompanied by additional loose notes and printed materials.
<b>BOX 17-26</b>	<b>Course Materials, 1966-2002</b> Lewin's teaching materials from his courses at State University of New York at Stony Brook, Yale University, Harvard University, and other educational venues, such as conferences and seminars. Since Lewin reused his materials over the years and it wasn't always clear to which university a given set of items belonged, most of the materials are arranged under the four main topics that Lewin taught: counterpoint, history of tonal theory, application of

math to music, and text and musical structure. The materials include lecture notes, handouts, assignments, scores, syllabi, bibliographies, exams, student work and presentations, copies of articles and chapters from books, including Lewin's own work, correspondence, administrative materials, and notes and writings in which Lewin is working out an issue, problem or example for class.

Arranged alphabetically by course name.

**BOX 17**

**Administrative Materials, circa 1970-2002**

*See also* the other subseries for additional administrative materials.

A selection of administrative items, chiefly from Harvard University. Most of the materials relate to Lewin, his students, and classes; however, there are a few items of a more general nature. Materials include course lists, doctoral exams for five students, a financial report, and graduate program information. There are also section rosters from Yale University and a theory placement exam from the State University of New York at Stony Brook.

Arranged alphabetically by name of university.

**BOX-FOLDER 17/1**

Harvard University. Course evaluation form, 1991

**BOX-FOLDER 17/2**

Harvard University. Course lists, 1985-2000

**BOX-FOLDER 17/3**

Harvard University. Dissertation and book orders, 1986-1987

**BOX-FOLDER 17/4**

Harvard University. Doctoral exams, 1991-2002

Examinations for individual doctoral students.

**BOX-FOLDER 17/5**

Harvard University. Financial report, 1988

**BOX-FOLDER 17/6**

Harvard University. French language exam, undated

**BOX-FOLDER 17/7**

Harvard University. Graduate school admissions, 1988-1989

Includes student applications, correspondence, financial aid materials, and handwritten notes.

**BOX-FOLDER 17/8**

Harvard University. Graduate studies information, 1997 and undated

**BOX-FOLDER 17/9**

State University of New York at Stony Brook. Class roster, 1975

**BOX-FOLDER 17/10**

State University of New York at Stony Brook. Memorandum regarding promotion

**BOX-FOLDER 17/11**

State University of New York at Stony Brook. Theory placement exam

**BOX-FOLDER 17/12**

Yale University. Section rosters, 1980

**BOX-FOLDER 17/13**

Miscellany

**BOX 17-19**

**Counterpoint, circa 1976-2000**

Materials relating to both counterpoint courses that Lewin taught: modal, or species counterpoint; and tonal counterpoint. The modal courses include various versions of Lewin's main text for teaching species counterpoint: the *Led Zeppelin Fake Book*, which Lewin supplemented over the years with examples, notes and elaborations. There are assignments and exercises using compositions by Lasso, Palestrina and others, which may contain Lewin's formal descriptions of the assignments and his handwritten notes. The tonal counterpoint materials mostly contain Lewin's assignments, which contain detailed instructions and musical examples for writing chorale preludes, inventions and a fugal exposition. Both courses contain typewritten and handwritten lecture notes, printed and handwritten scores, copies of articles and textbook chapters, and administrative materials.

Arranged by type of counterpoint and alphabetically by topic or university therein.

**Species (Modal) Counterpoint**

<b>BOX-FOLDER 17/14</b>	Benedictus assignment Handwritten notes, scores, assignment instructions, printed articles.
<b>BOX-FOLDER 17/15</b>	Goetschius, Percy. Chapters from <i>Applied Counterpoint</i>
<b>BOX-FOLDER 17/16</b>	Handwritten notes and music examples
<b>BOX-FOLDER 17/17</b>	Harvard University. Materials relating to counterpoint music course (155a/155b), 1987-1988 Course description, course handouts, score, handwritten music examples, exercises, miscellaneous handwritten notes.
<b>BOX-FOLDER 17/18</b>	Harvard University. Materials relating to counterpoint music course (155/155a), circa 1991-1994 Assignments, exercises, schedules, messages, handwritten notes, printed material.
<b>BOX-FOLDER 17/19</b>	Harvard University. Materials relating to counterpoint music course (155), 1999-2000 Course list, handwritten and typed course notes and lecture materials, printed and handwritten music examples, 1999 updated version of "Led Zeppelin Fake Book," and "An interesting global rule for species counterpoint," by Lewin.
<b>BOX-FOLDER 17/20</b>	Harvard University. Materials relating to counterpoint music course (155), undated Assignments, handout, handwritten music examples, scores.
<b>BOX-FOLDER 18/1-6</b>	Led Zeppelin Fake Book and other materials, 1985 and undated (6 folders) Various copies of the "Led Zeppelin Fake Book" containing Lewin's annotations accompanied by notes, examples, exercises and assignments; also includes copies of "An interesting global rule for species counterpoint," by Lewin.
<b>BOX-FOLDER 18/7</b>	Lewin, David. "An interesting global rule for species counterpoint," from <i>In Theory Only</i>
<b>BOX-FOLDER 18/8</b>	Printed articles and scores
<b>BOX-FOLDER 18/9--19/2</b>	State University of New York at Stony Brook. Materials relating to counterpoint music course (123/125), circa 1976 (3 folders) Lecture notes, handwritten notes, music examples, administrative materials.
<b>BOX-FOLDER 19/3</b>	Yale University. Materials relating to counterpoint music course (559), 1980 Lecture notes and handouts.
<b>BOX-FOLDER 19/4</b>	Yale University. Materials relating to counterpoint music course (314a), 1982 Lecture notes and handouts.
<b>Tonal Counterpoint</b>	
<b>BOX-FOLDER 19/5</b>	Bach, Johann Sebastian. "69 chorals with figured bass"
<b>BOX-FOLDER 19/6</b>	Chorale preludes Guidelines, exercises, scores.
<b>BOX-FOLDER 19/7</b>	Fugue subjects Answer sheet, handouts, music examples.
<b>BOX-FOLDER 19/8</b>	Harvard University. Administrative materials for counterpoint music class (156), 1998 Handwritten notes, email, schedule.
<b>BOX-FOLDER 19/9</b>	Harvard University. Alle menschen müssen sterben, 1987 Score and handwritten notes.
<b>BOX-FOLDER 19/10</b>	Harvard University. Chorale prelude exercise #1
<b>BOX-FOLDER 19/11</b>	Harvard University. Chorale prelude exercise #2
<b>BOX-FOLDER 19/12</b>	Harvard University. Chorale prelude materials

## Course Materials, 1966-2002

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	Chorale prelude exercises, scores, examples.
<b>BOX-FOLDER 19/13</b>	Harvard University. Materials relating to counterpoint music course (156)
	Administrative notes, exercises, music examples, scores, lecture notes.
<b>BOX-FOLDER 19/14</b>	Tonal counterpoint materials
	Typewritten guidelines, handwritten notes with exercises and class notes, and music samples.
<b>BOX-FOLDER 19/15</b>	Miscellaneous materials
	Handwritten notes on music and music examples.
<b>BOX 19-21</b>	<b>History of Tonal Theory, 1966-1991</b>
	The course also may have been called: History of Theory, Topics in Music Theory, Topics in Tonal Theory, and Topics in Tonality.
	The materials primarily focus on the teachings of theorists François-Joseph Fétis, Moritz Hauptmann, Jean-Philippe Rameau, Hugo Riemann, Heinrich Schenker, and Gioseffo Zarlino. They include Lewin's lecture notes, writings that accompany and explain assigned readings, scores, bibliographies, reading and listening lists, miscellaneous handwritten notes by Lewin, exams, copies of printed articles and chapters from books, lists of essay topics, and administrative materials.
	Arranged alphabetically by topic or university.
<b>BOX-FOLDER 19/16</b>	Babbitt, Milton
	Handwritten lecture notes.
<b>BOX-FOLDER 19/17</b>	Fétis, François-Joseph
	Typed and handwritten lecture notes, music examples.
<b>BOX-FOLDER 19/18</b>	Final exams from University of California, Berkeley; State University of New York at Stony Brook; and Harvard, 1966-1986
<b>BOX-FOLDER 19/19</b>	Harvard University. Administrative materials and handwritten notes, 1986, 1988, undated
	Miscellaneous course notes, reading lists, miscellaneous administrative notes.
<b>BOX-FOLDER 20/1</b>	Harvard University. Materials relating to tonal theory course (230 or 230ar), 1988
	Lecture notes, exam, bibliography, music examples, handwritten notes.
<b>BOX-FOLDER 20/2</b>	Harvard University. Materials relating to tonal theory course (230 or 230ar), 1991
	List of paper topics, bibliography, lecture notes, music examples, Lewin article, handwritten notes.
<b>BOX-FOLDER 20/3</b>	Harvard University. Student presentations, 1987
<b>BOX-FOLDER 20/4</b>	Hauptmann, Moritz
	Typed and handwritten lecture notes.
<b>BOX-FOLDER 20/5</b>	Kurth, Ernst
	Article on Kurth and handwritten note.
<b>BOX-FOLDER 20/6</b>	Miscellaneous tonal theory materials
	Lecture notes, handouts, exam, handwritten notes, music examples, bibliographies, printed articles.
<b>BOX-FOLDER 20/7</b>	Rameau, Jean-Philippe
	Typed and handwritten lecture notes, printed articles.
<b>BOX-FOLDER 20/8</b>	Riemann, Hugo
	Handwritten notes and printed articles.
<b>BOX-FOLDER 20/9</b>	State University of New York at Stony Brook. Materials relating to tonality course (533), 1977
	Class roster, lecture notes, music examples, reading list, miscellaneous handwritten notes.

## Course Materials, 1966-2002

<i>Container</i>	<i>Contents</i>
BOX-FOLDER 20/10	State University of New York at Stony Brook. Materials relating to topics in tonal theory course (533), 1979 Class rosters, lecture notes, reading lists, miscellaneous handwritten notes.
BOX-FOLDER 20/11	State University of New York at Stony Brook. Materials relating to tonal theory course (533), undated Handwritten and typed lecture notes, printed articles.
BOX-FOLDER 21/1	Yale University. Materials relating to topics in tonality course (910), circa 1980 Lists of paper topics, items on reserve, and handwritten notes.
BOX-FOLDER 21/2	Zarlino, Gioseffo Typed and handwritten lecture notes.
BOX 21-23	<b>Math and Music, circa 1973-2002</b> The course also may have been called: Applications of Modern Mathematics. Materials from Lewin's courses on probability and communication theory. Includes handwritten lecture notes and exercises, copies of articles, student work and presentations, assignments, handouts, scores, and administrative materials. Throughout this subseries there are several incomplete copies of a set of mathematical exercises (numbers 1-16) that develop various mathematical skills, through the application of composition. Four incomplete copies of Lewin's typewritten textbook that applies the ideas of probability and communication theory to the study of music are also present. Arranged alphabetically by topic or university.
BOX-FOLDER 21/3	Chart of supertropes
BOX-FOLDER 21/4	Ergodic transition system
BOX-FOLDER 21/5	Exercise 16, old version
BOX-FOLDER 21/6	Exercises 2-9, with annotations and solutions
BOX-FOLDER 21/7	Harvard University. Exercises by student, 2002 Letter from student, class notes and exercises, and assignment.
BOX-FOLDER 21/8	Harvard University. Materials relating to math and music course (230ar), 1987 Course description, letter to students, administrative materials, and class readings and exercises.
BOX-FOLDER 21/9	Harvard University. Student presentations, 2001
BOX-FOLDER 21/10	Harvard University. Student work relating to math and music course (230ar), 1985-1986
BOX-FOLDER 21/11	"Introduction to communication theory, notes for a lecture" Also includes tables and diagrams labelled "Lewin 1-4."
BOX-FOLDER 21/12	Klumpenhouwer networks (K-nets) handout
BOX-FOLDER 21/13	Materials relating to math course (204br) Exercises, examples, and grades. Originally labeled as "old math course."
BOX-FOLDER 21/14	Miscellaneous notes with exercises
BOX-FOLDER 21/15--22/6	Probability and communication theory textbook, by Lewin, circa 1973-1974 (8 folders) Six folders contain three typescript copies of the second half of the book. Two remaining folders contain typescript portions.
BOX-FOLDER 23/1	Schoenberg. III. Streichquartett, opus 30, with four pages of handwritten diagrams and notations
BOX-FOLDER 23/2	State University of New York at Stony Brook. Materials relating to Musical Applications of Modern Mathematics (513)

	Course description, bibliography, handouts, articles.
<b>BOX-FOLDER 23/3</b>	Summary sheet and exercises 1-16
<b>BOX 23-25</b>	<p><b>Texts and Musical Structure, 1976-2000</b></p> <p>The course also may have been called: Texted Music.</p> <p>The materials focus primarily on the following works: <i>Die Schwestern</i> (Brahms), <i>Nozze di Figaro</i> (Mozart), <i>Das Buch der hängenden Gärten, opus 15</i> (Schoenberg), <i>Ihr Bild, Einsamkeit</i> and <i>Auf dem Flusse</i> (Schubert), <i>Ich stand in dunklen Träumen</i> (Clara Schumann), <i>Auf einer Burg</i> and <i>Anfangs wollt' ich fast verzagen</i> (Robert Schumann), and <i>Tristan und Isolde</i> and <i>Parsifal</i> (Wagner). Includes essay prompts, lecture notes, handouts, scores, handwritten music figures and examples, lyric sheets, copies of printed articles and chapters from books by Lewin and others, assignments, student presentations, syllabi, exams, bibliographies, Lewin's miscellaneous handwritten notes, and administrative materials.</p> <p>Arranged alphabetically by topic or university.</p>
<b>BOX-FOLDER 23/4</b>	Assignments on Brahms opus 76, number 4 and on <i>Don Giovanni</i>
<b>BOX-FOLDER 23/5</b>	Brahms, Johannes. <i>Die Schwestern</i> materials <i>see also Writings. Die Schwestern (lecture copy)</i>
<b>BOX-FOLDER 23/6</b>	Eichendorff, Joseph. <i>Verschwiegene Liebe</i> materials
<b>BOX-FOLDER 23/7</b>	Harvard University. Materials relating to text and musical structure course (157) Handout with assignment, bibliography, printed article and music example.
<b>BOX-FOLDER 23/8</b>	Harvard University. Materials relating to text and musical structure courses (230, 230ar, 230b), undated Lecture notes, handouts, scores, music examples, lyric sheet, printed articles.
<b>BOX-FOLDER 23/9</b>	Harvard University. Reading Music with Text: Opera and Art Song, 1999 Materials relating to a Teachers as Scholars seminar.
<b>BOX-FOLDER 23/10</b>	Harvard University. Student presentations, 1994
<b>BOX-FOLDER 23/11</b>	Harvard University. Student presentations, 1996
<b>BOX-FOLDER 24/1</b>	Harvard University. Student presentations, 2000
<b>BOX-FOLDER 24/2</b>	Littlefield, Richard (Rick) Letter and paper.
<b>BOX-FOLDER 24/3</b>	Mozart. <i>Nozze di Figaro</i> materials
<b>BOX-FOLDER 24/4</b>	Schoenberg, Arnold. <i>Das Buch der hängenden Gärten, opus 15</i> materials
<b>BOX-FOLDER 24/5</b>	Schubert, Franz. Materials relating to <i>Ihr Bild, Einsamkeit, and Auf dem Flusse</i>
<b>BOX-FOLDER 24/6</b>	Schumann, Clara. <i>Ich stand in dunklen Träumen</i> materials
<b>BOX-FOLDER 24/7</b>	Schumann, Robert. <i>Auf einer Burg</i> and <i>Anfangs wollt' ich fast verzagen</i> materials
<b>BOX-FOLDER 24/8</b>	State University of New York at Stony Brook. Materials relating to course on Schoenberg (384), 1976-1977 Course outline, exams, music examples, reserve lists, class roster, handwritten notes.
<b>BOX-FOLDER 24/9</b>	Wagner, Richard. <i>Parsifal</i> materials
<b>BOX-FOLDER 24/10</b>	Wagner, Richard. <i>Tristan und Isolde</i> materials
<b>BOX-FOLDER 24/11</b>	Yale University. Materials relating to text and musical structure course (913), 1981 The focus is on <i>Parsifal</i> . Includes lecture notes, handouts, reserve lists, printed articles, libretto, music samples with notes.
<b>BOX-FOLDER 24/12--25/1</b>	Yale University. Materials relating to text and musical structure course (916), 1984 (2 folders)

## Course Materials, 1966-2002

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	Lecture notes, assignments, bibliographies, scores, examples, printed articles, student paper.
<b>BOX-FOLDER 25/2</b>	Yale University. Materials relating to text and musical structure course (916a), circa 1985
<b>BOX-FOLDER 25/3</b>	Lecture notes, bibliographies, scores, examples, printed articles. Yale University. Student presentations on <i>Parsifal</i> for 913 course, 1981
<b>BOX-FOLDER 25/4</b>	Miscellaneous materials
<b>BOX 25</b>	<b>Miscellaneous Courses, 1967-2001</b> Materials from other courses that Lewin taught primarily at Harvard University, State University of New York at Stony Brook, and Yale University. Course titles are supplied if they could be discerned from the materials; otherwise general topics are used in folder titles. Includes lecture notes and handwritten analyses, scores, course descriptions, syllabi, printed articles, music samples, reading lists, and handouts. Arranged alphabetically by university.
<b>BOX-FOLDER 25/5</b>	Harvard University. Course 230, 1990
<b>BOX-FOLDER 25/6</b>	Harvard University. Development of music theory in North America (230), 2001
<b>BOX-FOLDER 25/7</b>	Harvard University. Late-18th and 19th-Century Theory (300), 1998
<b>BOX-FOLDER 25/8</b>	Harvard University. Music 230ar and Music 230br, Webern materials
<b>BOX-FOLDER 25/9</b>	Harvard University. Responses to Schenker in Recent U.S. Music Theory (250br)
<b>BOX-FOLDER 25/10</b>	Harvard University. Schoenberg (91 or 97), 1999
<b>BOX-FOLDER 25/11</b>	Meter in Webern, undated University and course number not identified. Includes handwritten lecture notes and assignments and exercises.
<b>BOX-FOLDER 25/12</b>	State University of New York at Stony Brook. Opera (232/233), 1967-1968
<b>BOX-FOLDER 25/13</b>	State University of New York at Stony Brook. Post-tonal theory (534), 1979
<b>BOX-FOLDER 25/14</b>	State University of New York at Stony Brook. Romantic piano music (361)
<b>BOX-FOLDER 25/15</b>	Unidentified. Mus 410 (Brahms handout)
<b>BOX-FOLDER 25/16</b>	Yale University. Beethoven's symphonies (231), circa 1982 Music examples and analytical notes.
<b>BOX-FOLDER 25/17</b>	Yale University. Unidentified course (915), 1979 Class roster and exercises.
<b>BOX-FOLDER 25/18</b>	Yale University. Writing on music (522), circa 1979
<b>BOX-FOLDER 25/19</b>	Miscellaneous materials from unidentified courses
<b>BOX 25-26</b>	<b>Articles on Reserve, 1991-1998</b> Articles and essays that Lewin put on reserve for Harvard University courses 230 and 230ar. Arranged alphabetically by author.
<b>BOX-FOLDER 25/20</b>	Articles on reserve, B-R
<b>BOX-FOLDER 26/1-2</b>	Articles on reserve, Lewin (2 folders)
<b>BOX 54-65</b>	<b>Music, 1945-1991</b> Printed, copied and manuscript scores by David Lewin and other composers. Arranged in two subseries and alphabetically therein.

- BOX 61-65**                      **By Lewin, 1945-1991**
- Printed, copied and holograph manuscript scores by David Lewin. Some items are accompanied by additional materials, including performance instructions, programs, program notes, correspondence, and analytical notes.  
Arranged alphabetically by title.
- BOX-FOLDER 61/1**              Anonymous, 12th C., 1983  
Photocopied holograph score
- BOX-FOLDER 61/2**              Bagatelle for solo clarinet, 1964  
Mimeographed holograph score with copies
- BOX-FOLDER 61/3**              Cadenzas to Mozart's *Piano concerto in C major, K. 467*, 1989  
Holograph manuscript score with photocopies  
*Note:* For Leon Kirchner upon his retirement.
- BOX-FOLDER 61/4**              Classical variations on a theme by Schönberg for violoncello and piano, 1960  
Photocopied holograph score
- BOX-FOLDER 61/5**              Classical variations on a theme by Schönberg for violoncello and piano, 1960  
Printed score and part
- BOX-FOLDER 61/6**              Counterpoint for solo piano, 1969-1970  
Holograph manuscript score  
*Laid in:* Lewin's notes on the piece, and program notes.
- BOX-FOLDER 61/7**              Counterpoint for solo piano, 1969  
3 photocopied holograph scores  
*Laid in:* Program from 1986 concert at which the piece was performed.
- BOX-FOLDER 61/8**              Divertissement for violin and piano, 1959  
Holograph manuscript score
- BOX-FOLDER 61/9**              Divertissement for violin and piano, 1959  
Photocopied holograph score
- BOX-FOLDER 61/10**            DL to DM, clarinet and piano, circa 1980  
Holograph manuscript score and photocopies
- BOX-FOLDER 61/11**            Endgame, 1965?  
Holograph manuscript score
- BOX-FOLDER 61/12**            Enormous journey for piano solo, 1979  
Holograph manuscript score  
*Laid in:* Performance instructions and precompositional planning.
- BOX-FOLDER 61/13**            Essay on a subject by Webern for chamber orchestra, 1958  
Holograph manuscript score  
*On score:* "C-score."
- BOX-FOLDER 61/14**            Essay on a subject by Webern for chamber orchestra, 1958  
Photocopied manuscript score
- BOX-FOLDER 61/15**            Essay on a subject by Webern for chamber orchestra, 1958  
Photocopied manuscript score
- BOX-FOLDER 62/1**              Essay on a subject by Webern for chamber orchestra, 1958  
Photocopied manuscript score  
*Laid in:* Additional instrumentation instructions.
- BOX-FOLDER 62/2**              Essay on a subject by Webern for chamber orchestra, 1958  
Photocopied manuscript score  
*Laid in:* Separate scores for each instrument chorus.

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<b>BOX-FOLDER 62/3</b>	Essay on a subject by Webern for chamber orchestra, 1958 Multiple photocopied manuscript scores <i>Laid in:</i> Scores for each instrument chorus with performance markings.
<b>BOX-FOLDER 62/4</b>	Fanfare, 1980 Photocopied holograph score <i>Note:</i> For Earl Kim.
<b>BOX-FOLDER 62/5</b>	Fantasia for organ, 1962 Photocopied holograph score
<b>BOX-FOLDER 62/6</b>	Fantasy-adagio for violin and orchestra, 1966 Holograph manuscript score and sketches <i>Laid in:</i> Analytical notes, biographical notes on Lewin, notes on the background of the composition, remarks on notation, and an errata sheet.
<b>BOX-FOLDER 62/7</b>	Fantasy-adagio for violin and orchestra, 1966 Photocopied manuscript parts
<b>BOX-FOLDER 62/8</b>	Fantasy-adagio for violin and orchestra, 1966 Photocopied holograph score
<b>BOX-FOLDER 62/9--63/1</b>	Fantasy-adagio for violin and orchestra, 1966 Photocopied manuscript parts with performance markings (2 folders)
<b>BOX-FOLDER 63/2</b>	Fantasy-adagio for violin and orchestra, 1966 Photocopied holograph score
<b>BOX-FOLDER 63/3</b>	Five characteristic pieces for two pianos, 1964 Mimeographed holograph score with copies
<b>BOX-FOLDER 63/4</b>	For piano 1982 Holograph manuscript score <i>Laid in:</i> Performance instructions.
<b>BOX-FOLDER 63/5</b>	For piano 1982 Photocopied manuscript score
<b>BOX-FOLDER 63/6</b>	For piano 1982 <i>Note:</i> Computer code and compositional planning.
<b>BOX-FOLDER 63/7</b>	Four short pieces for string quartet, 1956 Holograph manuscript score
<b>BOX-FOLDER 63/7</b>	Four short pieces for string quartet, 1956 Holograph manuscript reduced score with sketches
<b>BOX-FOLDER 63/8</b>	Four short pieces for string quartet, 1956 Photocopied manuscript score
<b>BOX-FOLDER 63/9</b>	I have no brother, 1956 Holograph manuscript score <i>Note:</i> A setting of the poem <i>Thy Brother's Blood</i> by Jones Very.
<b>BOX-FOLDER 63/10</b>	Im Grünen zu singen, 1957 Holograph manuscript score <i>Note:</i> Text by Hugo von Hofmannsthal.
<b>BOX-FOLDER 63/11</b>	Im Grünen zu singen, 1957 Photocopied manuscript score
<b>BOX-FOLDER 64/1</b>	Just a minute, Roger, 1978 Holograph manuscript sketches
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BOX-FOLDER 64/2	Just a minute, Roger, 1978 Photocopied manuscript score
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BOX-FOLDER 64/4	The lamb, 1962 Photocopied manuscript score
BOX-FOLDER 64/5	Little fly, circa 1986 Holograph manuscript score and sketches
BOX-FOLDER 64/6	Little fly, circa 1986 Photocopied manuscript score
BOX-FOLDER 64/7	Phone number fugues, 1990-1991 Holograph manuscript scores
BOX-FOLDER 64/8	Phone number fugues, 1990-1991 Photocopied manuscript score
BOX-FOLDER 64/9	Prelude, scherzo, and gigue, 1955 Photocopied manuscript score Quartet piece <a href="#">see Stochastic quartet piece</a>
BOX-FOLDER 64/10	Rondo for solo violin, 1969 Holograph manuscript score <i>Laid in:</i> Performance instructions.
BOX-FOLDER 64/11	Schoenberg transcriptions, analyses, and notes
BOX-FOLDER 64/12	Sonata for viola and piano, 1958 Holograph manuscript score <i>Note:</i> Princeton masters thesis.
BOX-FOLDER 64/13	Sonata for viola and piano, 1958 Photocopied manuscript score
BOX-FOLDER 65/1	Stochastic quartet piece, 1969 Holograph manuscript score <i>Laid in:</i> Performance instructions, concert programs, correspondence and other materials.
BOX-FOLDER 65/2	Stochastic quartet piece, 1969 Photocopied manuscript score and parts
BOX-FOLDER 65/3	Three Spanish songs on texts by Lorca, I and II only, 1959 Holograph manuscript score <i>Note:</i> For study purposes only, not for performance.
BOX-FOLDER 65/4	Three Spanish songs on texts by Lorca, 1959 Photocopied manuscript score
BOX-FOLDER 65/5	To the moon (juvenalia), 1945 Holograph manuscript score (2 copies) <i>Laid in:</i> 1999 descriptive note by Lewin.
BOX-FOLDER 65/6	Trio for flute, clarinet in B-flat, and bassoon, 1969 Holograph manuscript score <i>Laid in:</i> Performance instructions.
BOX-FOLDER 65/7	Two bagatelles for oboe solo, 1964 Photocopied manuscript score
BOX-FOLDER 65/8	Two songs on texts by Hölderlin, 1965 Photocopied manuscript score

<b>BOX-FOLDER 65/9-11</b>	Unidentified scores, sketches, fragments (3 folders)
<b>BOX 54-60</b>	<b>By Others</b> Scores by others that are annotated by Lewin and/or accompanied by Lewin's notes, analyses, music examples, or other materials. Contains chiefly printed scores, a small amount of photoduplicated manuscript scores, and one holograph score. Some pieces lack full scores, and instead contain photocopied title pages and a few pages of the score accompanied by Lewin's annotations and notes. Additional information is provided here for scores by Lewin's contemporaries. Arranged alphabetically by composer.
<b>BOX-FOLDER 54/1</b>	Babbitt, Milton
<b>BOX-FOLDER 54/2-3</b>	Bach, Johann Sebastian (2 folders)
<b>BOX-FOLDER 54/4</b>	Bartók, Béla
<b>BOX-FOLDER 54/5-6</b>	Beethoven, Ludwig van (2 folders)
<b>BOX-FOLDER 54/7-8</b>	Berg, Alban (2 folders)
<b>BOX-FOLDER 54/9</b>	Brahms, Johannes
<b>BOX-FOLDER 54/10</b>	Dallapiccola, Luigi
<b>BOX-FOLDER 54/11</b>	Debussy, Claude
<b>BOX-FOLDER 60/1</b>	Ellis, Norman. Echoes for solo percussionist and obbligato ensemble, 1970 For Paul Burda and the Free Media Players.
<b>BOX-FOLDER 54/12</b>	Haydn, Joseph
<b>BOX-FOLDER 60/2</b>	Hicks, Sarah H. The AIDS oratorio, 1993 Photoduplication of holograph score Includes text and note to Lewin from Hicks.
<b>BOX-FOLDER 55/1</b>	Monteverdi, Claudio
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<b>BOX-FOLDER 57/3</b>	Stravinsky, Igor
<b>BOX-FOLDER 60/3</b>	Thomas, Augusta Read Holograph score Music dedicated to David Lewin for his 60th birthday.
<b>BOX-FOLDER 57/4</b>	Verdi, Giuseppe
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### Correspondence and Other Papers, 1961-2011

Correspondence from and other written documents by Lewin's colleagues, students, friends, family and organizations. These materials are chiefly professional with a small amount of personal correspondence. Some items contain Lewin's annotations. In addition to correspondence (letters, emails, postcards, greeting cards and invitations) this series contains printed articles, typewritten papers and essays, dissertations and theses, proposals, prospectuses, project descriptions, journal submissions, drafts, proofs, chapters from books, reviews of Lewin's books, curricula vitae, bibliographies, catalogs, programs, and accompanying materials and notes.

Arranged alphabetically by personal or corporate name.

BOX-FOLDER 27/1	Abbate, Carolyn
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BOX-FOLDER 27/9	American Composers Alliance
BOX-FOLDER 27/10	Andreatta, Moreno
BOX-FOLDER 27/11	Ashby, Arved
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BOX-FOLDER 28/12	Bibliographies: <i>Analyses of Twentieth-Century Music, Supplement</i> , 1970-1975
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BOX-FOLDER 28/16	Bibliographies: <i>Writings on Contemporary Music Notation</i> , 1976
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BOX-FOLDER 40/6	Lindley, Mark
BOX-FOLDER 40/7	Lister, Rodney
BOX-FOLDER 40/8-12	Lochhead, Judy (5 folders) An audiocassette with musical excerpts for "The Temporal Structure of Recent Music: A Phenomenological Investigation" was transferred to the Library of Congress, Motion Picture, Broadcasting and Recorded Sound Division. For information, contact a reference librarian in the Recorded Sound Reference Center, Library of Congress.
BOX-FOLDER 41/1	Lockwood, Lewis
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BOX-FOLDER 42/8	Nolan, Cathy
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BOX-FOLDER 45/8	Stein, Leonard
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BOX-FOLDER 46/6	Urquhart, Peter W.
BOX-FOLDER 46/7	Van den Toorn, Pieter C.
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BOX-FOLDER 47/15-17	Unidentified (3 folders) Papers, essays, scores, correspondence and miscellaneous writings that lack authorship, or that contain incomplete or illegible names.
BOX 48-49, 67	<b>Computer Music Materials, 1967-1992</b> Includes computer and programming printouts with annotations, articles, papers, tutorials, research paper, project proposals, and reference manuals. Arranged alphabetically by type of material or topic.
BOX-FOLDER 48/1-3	Articles and papers (3 folders) The paper "An Introductory Catalogue of Computer Synthesized Sounds," by J. C. Risset was accompanied by two 7-inch sound discs. These were transferred to the Library of Congress, Motion Picture, Broadcasting and Recorded Sound Division. For information, contact a reference librarian in the Recorded Sound Reference Center, Library of Congress.
BOX-FOLDER 48/4	Compositional sketches, Fortran algorithms, printouts
BOX-FOLDER 48/5	Computer Music Association materials
BOX-FOLDER 48/6	Computer music tutorial
BOX-FOLDER 48/7	IRCAM research paper summary
BOX-FOLDER 48/8	LISP programming language
BOX-FOLDER 49/1	Orchestra program for Barry Vercoe
BOX-FOLDER 49/2	Project proposals
BOX-FOLDER 49/3	Reference manuals
BOX-FOLDER 49/4	Subroutines and programming notes
BOX-FOLDER 49/5	Z pairs/triples Materials and programming relating to z pairs/triples (various moduli).
BOX 67	Tangible media [RESTRICTED] Consult reference staff in the Performing Arts Reading Room for more information.
BOX 50	<b>Biographical Materials, 1952-2007</b> Clippings, curricula vitae, honorary degrees, memorials and remembrances, and programs from Lewin's concerts, at which Lewin performed, and/or his music was played. Arranged alphabetically by type of material.
BOX-FOLDER 50/1	Clippings, 1960-2007
BOX-FOLDER 50/2	Curricula vitae and an autobiographical sketch, 1987-2006
BOX-FOLDER 50/3	Honorary degrees and certificates of achievement, 1958, 1984, 2006
BOX-FOLDER 50/4	Memorials and remembrances, 2003-2007

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- BOX-FOLDER 50/5** Oral history workshop transcript, by Eve Fortson, of the American Psychoanalytic Association, 1991  
Inscribed to David Lewin and contains references to Lewin's father, Bertram Lewin.
- BOX-FOLDER 50/6** Photographs
- BOX-FOLDER 50/7-8** Programs, brochures, and flyers, 1952-2000  
Programs and flyers from concerts, performances, and commencement exercises which relate to Lewin as either a performer, composer, attendee, or honoree. These document the performance history of Lewin's compositions.
- BOX-FOLDER 50/9** Miscellany, 1988-1997
- BOX 51-53** **Conference Materials, 1983-2001**  
Materials relating to conferences and meetings that Lewin attended as a participant or registrant. Includes programs, handouts, abstracts, correspondence, attendee lists, agendas, minutes, by-laws, reports, biographical information, draft papers with Lewin's annotations, his notes, bibliographies, articles, emails, promotional handouts, newsletters, and Lewin's registration and travel papers.  
Arranged chronologically.
- BOX-FOLDER 51/1-2** International Festival and Conference on the Occasion of the Sesquicentenary of the birth of Johannes Brahms, at the Library of Congress, May 3-8, 1983  
(2 folders)
- BOX-FOLDER 51/3-5** Schenker Symposium: in commemoration of the 50th anniversary of the death of Heinrich Schenker, at the Mannes College of Music, Mar. 15-17, 1985  
(3 folders)  
Includes correspondence regarding the Oster collection of Schenker materials in the New York Public Library.
- BOX-FOLDER 51/6** Society for Music Theory annual conference, 1986
- BOX-FOLDER 51/7** New England Conference of Music Theorists, Apr. 1988
- BOX-FOLDER 51/8** Music and the Verbal Arts: Interactions Dartmouth College, May 13-15, 1988
- BOX-FOLDER 51/9** Time Space and Drama in Recent Music, at the State University of New York at Stony Brook, Apr. 7-9, 1989
- BOX-FOLDER 51/10** New England Conference of Music Theorists, Apr. 1989
- BOX-FOLDER 51/11** New England Conference of Music Theorists, Apr. 6-7, 1991
- BOX-FOLDER 51/12** Arnold Schoenberg Institute/Music Theory Society of New York State joint meeting, at Barnard College, Columbia University, Oct. 4-6, 1991
- BOX-FOLDER 52/1** Society for Music Theory annual conference, 1991
- BOX-FOLDER 52/2** Ways of Representing Music: a symposium in honor of Professor Rulan Chao Pian, at Harvard University, Apr. 11, 1992
- BOX-FOLDER 52/3** Society for Music Theory annual conference, 1992
- BOX-FOLDER 52/4** New England Conference of Music Theorists, Apr. 3-4, 1993,
- BOX-FOLDER 52/5-6** Music Theory Working Group at State University of New York-Buffalo, July 28-29, 1993  
(2 folders)
- BOX-FOLDER 52/7** American Musicological Society and Society for Music Theory joint meeting, Nov. 3-7, 1993
- BOX-FOLDER 52/8** American Musicological Society, Center for Black Music Research, and Society for Music Theory joint meetings, Nov. 2-5, 1995
- BOX-FOLDER 53/1** Society for Music Theory annual conference, 1995
- BOX-FOLDER 53/2** New England Conference of Music Theorists, Mar. 30-31, 1996

## Conference Materials, 1983-2001

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<b>BOX-FOLDER 53/3</b>	Buffalo Music Theory Symposium, July 18-19, 1997
<b>BOX-FOLDER 53/4</b>	Symposium in honor of Milton Babbitt, at the Library of Congress, May 2, 1998
<b>BOX-FOLDER 53/5</b>	Schoenberg Concerts and Symposium, at Harvard University, Feb. 26-27, 1999
<b>BOX-FOLDER 53/6</b>	West Coast Conference of Music Theory and Analysis/Rocky Mountain Society for Music Theory, Apr. 1999
<b>BOX-FOLDER 53/7</b>	Society for Music Theory annual conference, 1999
<b>BOX-FOLDER 53/8</b>	Society for Music Theory annual conference, 2000
<b>BOX-FOLDER 53/9</b>	Society for Music Theory annual conference, 2001