

Register to the Mel Powell Papers

MSS 70



Richard Boursy

1996-2007

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Collection Overview

REPOSITORY: Gilmore Music Library
120 High Street
PO Box 208240
New Haven, CT 06520
(203) 432-0497
musicsspecialcollections@yale.edu
<https://guides.library.yale.edu/MusicSpecialCollections>

CALL NUMBER: MSS 70

CREATOR: Powell, Mel, 1923-1998

TITLE: The Mel Powell Papers

DATES: 1942-1991, inclusive

PHYSICAL DESCRIPTION: 14 linear feet (13 boxes)

LANGUAGE: Materials chiefly in English.

SUMMARY: Musical scores, correspondence and other papers, photographs, and sound recordings by and about Mel Powell (1923-1998), the composer, jazz pianist, and educator.

ONLINE FINDING AID: To cite or bookmark this finding aid, please use the following link: <https://hdl.handle.net/10079/fa/music.mss.0070>

Requesting Instructions

To request items from this collection for use on site, please use the request links in the HTML version of this finding aid, available at <https://hdl.handle.net/10079/fa/music.mss.0070>.

Key to the container abbreviations used in the PDF finding aid:

b. box
f. folder

Administrative Information

Immediate Source of Acquisition

The Mel Powell Papers were established in the Music Library of Yale University by Mel Powell in 1992.

Conditions Governing Access

The Papers are open for research without restrictions. Please contact the Special Collections staff to schedule an appointment.

Conditions Governing Use

The Mel Powell Papers are the physical property of the Irving S. Gilmore Music Library of Yale University. Copyrights belong to the composers and authors, or their legal heirs and assigns.

Preferred Citation

MSS 70, The Mel Powell Papers in the Irving S. Gilmore Music Library of Yale University.

Biographical / Historical

Throughout much of the twentieth century, "classical" and "popular" music were distinct and sometimes mutually suspicious universes, each with its own canon, values, and customs. Stars from one occasionally tried to cross over to the other, but all too often the results ranged from the merely acceptable to the truly embarrassing. Only a precious few musicians reached the summit of both worlds. Mel Powell was such a rarity. Partisans of each camp regarded him as one of their own, and were sometimes surprised to learn of his other accomplishments.

Powell was born Melvin Epstein in the Bronx, New York on February 12, 1923. Both of his parents were immigrants from Russia. His father, a boxer, traveling salesman, and bridge player, was rarely in town, and the family was dominated by Powell's maternal grandfather, an Orthodox rabbi. Powell showed an early interest in music, and began taking lessons from Sara Barg, a German pianist. (Later he would also study with Nadia Reisenberg.)

When he was thirteen, his brother took him to a Benny Goodman concert, and he quickly became fascinated by jazz. He took lessons with Willie "The Lion" Smith, and before long was performing with musicians such as Bobby Hackett, Georg Brunis, Zutty Singleton, Muggsy Spanier, and Wingy Manone, and arranging for Earl Hines. Meanwhile, he also studied composition with Bernard Wagenaar at the Juilliard School. His precocious talents were by no means limited to music; he graduated from high school at the age of fourteen, briefly attended the City College of New York, and even played semiprofessional baseball. He also changed his name from Melvin Epstein to Mel Powell, a name borrowed from an uncle originally called Poljanowsky.

In 1941 Powell became a pianist and arranger for Benny Goodman's band; he also produced some original compositions for Goodman, of which "Mission to Moscow" and "The Earl" are the best known. He remained with the band for only a year, but this youthful phase of his career retains an almost legendary status among jazz aficionados. Powell then performed with Raymond Scott's orchestra at CBS until he was drafted into the military, where he was asked to play in Glenn Miller's Army Air Forces Band. This ensemble included musicians with classical backgrounds, and Powell wrote several works for their use.

After the war, Powell went to Hollywood and worked for MGM as a composer, arranger, and pianist. He also married Martha Scott, an actress best known for her starring role in *Our Town*, both on Broadway and on screen. While in California, he continued his compositional studies with Ernst Toch. Before long, Powell returned to the east coast, enrolling at Yale University to study with Paul Hindemith. He received his Bachelor of Music degree in 1952, and went on to teach at Mannes College and Queens College, CUNY. Throughout this period he continued to perform sporadically as a jazz pianist, with Goodman and a variety of other musicians.

In 1957, Powell joined the Yale faculty, and later he was promoted to chairman of the composition department, the job formerly held by Hindemith. He also established an electronic music studio at Yale, one of the first in the country. He helped found *Perspectives of New Music* and served on the editorial board of the Yale-based *Journal of Music Theory*. From 1961 to 1963 he was president of the American Music Center.

In 1969 Powell left Yale to become Dean of the music school at the newly founded California Institute for the Arts. This was a turbulent time at many colleges and universities, and CalArts was no exception;

political disputes soon led to Powell's unexpected appointment as Provost of the entire Institute. For nearly a decade, his duties left little time for music, but when the situation stabilized, he gave up his administrative posts to accept a chair of composition endowed by the Disney family.

Powell's early works were largely neo-classical in style; Hindemith was an important influence. Beginning in the mid-'50s, he turned to 12-tone music, especially the techniques developed by Anton Webern. (Indeed, he attributed his appointment as chair of composition at Yale to his knowledge of Webern.) He produced several electronic works, sometimes for tape or synthesizer alone, and sometimes in collaboration with voices or traditional instruments. Whatever styles and techniques he used, Powell's compositions tend to be economical; most are scored for solo performers or small ensembles, and are of relatively short duration. He liked to quote Frans Hemsterhuis' definition of the beautiful as "the greatest number of ideas in the shortest space of time."

Powell received awards, grants, and commissions from many organizations, including the Koussevitzky Foundation, Sigma Alpha Iota, the Guggenheim Foundation, the National Institute of Arts and Letters, the National Endowment for the Arts, Yale University, and Brandeis University. In 1990 he received the Pulitzer Prize for Music for *Duplicates*, a concerto for two pianos and orchestra commissioned by Betty Freeman for the Los Angeles Philharmonic. An endowed chair at CalArts was created in his name in 1998.

Between the mid-'50s and mid-'80s, Powell rarely played jazz. Contrary to some reports, though, he did not give it up altogether in this period; his papers include numerous photographs of his performance with Benny Goodman on *The Merv Griffin Show* in 1976. (The photographs are undated, but the performance is documented in D. Russell Connor, *Benny Goodman: Listen to his Legacy*. Studies in Jazz, No. 6 [Metuchen, N.J.: Scarecrow Press and the Institute of Jazz Studies, 1988], p. 282.) In 1986 and 1987, he performed with several other jazz notables aboard the cruise ship *Norway*, and released a compact disc called *The Return of Mel Powell*. The revival of his jazz career was curtailed by an illness that interfered with his playing. Initially regarded as muscular dystrophy, his ailment was eventually diagnosed as body-inclusion polymyositis.

Mel Powell died of liver cancer on April 24, 1998 at his home in Sherman Oaks, California.

Scope and Contents

The Mel Powell Papers contain sketches, manuscript scores, and published editions of Powell's musical compositions, including orchestral works, chamber music, keyboard pieces, choral music, songs, and electronic music. Powell's correspondence includes letters to and from performers, composers, publishers, musical organizations, and educational institutions. Powell's life and work are further documented by: programs; newspaper and magazine clippings; articles and addresses written by Powell; photographs; and recordings.

Arrangement

In 8 series as follows: I. [Music](#). II. [Correspondence](#). III. [Writings by and about Powell](#). IV. [Programs](#). V. [Reviews](#). VI. [Photographs](#). VII. [Miscellaneous](#). VIII. [Recordings](#).

Collection Contents

Series I: Music

Series I contains an extensive collection of Powell's music from the mid-'40s to the early '90s, variously in the form of sketches, masters, photocopies, and publications. Powell's manuscripts are themselves a history of the technology of music reproduction. Up through the 1960s, Powell made master copies in india ink on transparent paper, and then produced blueprints from these masters. By the early 1980s, improved photocopiers enabled him to write his master copies with pencil on ordinary paper. Just a few years later, he began using a Macintosh computer; the voluminous sketches for "Duplicates" are mostly computer printouts. Some of Powell's published works have been professionally engraved, but many are reproductions of his own impeccable calligraphy.

Subseries I.A is Powell's own music. Subseries I.B consists of sketches, the majority of them for "Duplicates." Many of these sketches were in labeled folders. These labels have been recorded in this register. Subseries I.C contains music by composers other than Powell.

This series focuses on Powell's "classical" compositions. Readers may also wish to consult the Benny Goodman Papers (MSS 53 in the Irving S. Gilmore Music Library of Yale University), where 42 of his jazz arrangements can be found.

A. Music by Powell

- | | |
|------------|--|
| b. 1, f. 1 | <p><i>"Amy-abilities": setting for solo percussionist / Mel Powell. -- 1987.</i>
 <i>6 Items (ms. p. of music; 28 x 43 cm.)</i>
 <i>"Dedicated to Amy Knoles."</i>
 <i>"c. 1987 by G. Schirmer, Inc."</i></p> <p>Title, signature, and dedication in pencil; music in ink and computer printout.</p> <p>Extensive paste-ons.</p> |
| | <p>[Beethoven analogs]
 See
 [Quartets, strings. Beethoven analogs]</p> |
| b. 1, f. 2 | <p><i>Cantilena for trombone and tape / Mel Powell.</i>
 <i>1 Item (ms. score (3 p. of music); 43 cm.)</i>
 Holograph in pencil.
 <i>"c. 1981 by MKS Music Co."</i></p> |
| b. 1, f. 3 | <p><i>Capriccio for band / by Mel Powell. -- Delaware Water Gap, Pa. : Shawnee Press, c1972.</i>
 <i>1 Item (condensed score (16 p.); 16 cm.)</i>
 Duration: 6 1/4 min.
 Contains printed program note and rehearsal suggestions.</p> |
| b. 1, f. 4 | <p><i>Capriccio for band / by Mel Powell. -- Delaware Water Gap, Pa. : Shawnee Press, c1972.</i>
 <i>38 Items (1 full score (36 p.) + 1 condensed score (16 p.) + 36 parts; 28 cm.)</i>
 Duration: 6 1/4 min.
 Contains printed program note and rehearsal suggestions.</p> |

A. Music by Powell (continued)

	<p>[Concerto, 2 pianos, orchestra] <i>See ["Duplicates"]</i></p>
	<p>["Cooch" overture] <i>See</i> [Settings, jazz band]</p>
	<p>["Darker"] <i>See</i> [Strand settings]</p>
b. 1, f. 5	<p>[Divertimenti, violin, harp] <i>Divertimento for violin and harp / Mel Powell. -- Op.3. 1 Item (score (19 p.); 28 cm.)</i> Photocopy. "For Herbert Sorkin" Handwritten corrections (photocopied)</p>
b. 1, f. 6	<p>[Divertimenti, woodwinds, trumpet] <i>Divertimento for five winds : flute, oboe, clarinet in B flat, trumpet in B flat, bassoon / by Mel Powell. -- [n.p.] : Society for the Publication of American Music, 1957; New York : Carl Fischer [distributor] 1 Item (ms. score (16 p.); 31 cm.)</i> "To Thornton Wilder" Discussed in Series II, Correspondence: Carl Fischer, Inc., June 14, 1962; October 3, 1962.</p>
b. 10, f. 1-7	<p><i>"Duplicates": a concerto for two pianos and orchestra / Mel Powell. 1 Item (ms. score (107 p.); various sizes up to 135 cm.)</i> "Commissioned by Betty Freeman for the Los Angeles Philharmonic Orchestra" "c. 1990 by G. Schirmer, Inc." "Facsimile of the composer's manuscript" Manuscript contains pencil, black ink, computer printouts, photocopies, paste-ins, white-out, and erasures. In three movements: 1. "Onta." II. Three interludes (1. "Madrigal." 2. "Immobile." 3. "Mobile") III. "Onta" variants.</p>
b. 1, f. 7	<p>[Etudes, piano] <i>Etude / Mel Powell. 2 Items (ms. p. of music; 33 cm.)</i> Holograph (photocopy) For piano.</p>
b. 1, f. 8	<p><i>Filigree setting for string quartet / by Mel Powell. -- [New York] : G. Schirmer, 1965. 1 Item (score (vi, 21 p.); 27 cm.)</i> (G. Schirmer study scores; 107) Duration: 5 min. Contains printed performance instructions. Discussed in Series II, Correspondence: Colorado College, December 13, 1962; Moldenhauer, Hans, October 14, 1962; G. Schirmer, September 10, 1962; Suderburg, Robert, July 27, 1962.</p>

A. Music by Powell (continued)

b. 13, f. 1-2	<p>[Film music] <i>Ca. 300 p. of music ; 35 cm.</i> Unidentified film music.</p> <p>Scores, parts, masters, and photocopies.</p> <p>May represent two films. One appears to have collective title "American Frontier." The other was in an envelope marked "Mel Powell Ford Film Masters 4032."</p> <p>Folders and loose sheets ; sequence often unclear.</p> <p>Contents of American Frontier: No. 1. Title to church -- No. 2. School and Hillside -- Drill -- Putting up a rig -- Waiting for oil : busy town -- Storm</p> <p>Contents of Mel Powell Ford Film Masters 4032: Opening part one -- Opening part two -- Thompson -- Rolling Mills -- Traffic Road 4 -- Thatcher-Carney -- Flywheel -- Carney at home -- Irwin -- Irwin part two -- Irwin-Thompson finale -- Thompson exit -- Final scenes.</p>
b. 1, f. 9	<p><i>Haiku settings for voice and piano / by Mel Powell. -- Op. 12. -- New York : G. Schirmer, 1961. 1 Item (ms. score (23 p.) : ill. ; 31 cm.)</i></p> <p>"On the occasion of the Centennial Anniversary of G. Schirmer, Inc. (1961): Old friends of new music."</p> <p>Texts by various Japanese poets.</p> <p>Contains performance instructions and remarks about Haiku.</p> <p>"This edition is a facsimile of the composer's original manuscript."</p> <p>Discussed in Series II, Correspondence: Harth, Sidney, November 19, 1966; Musical America, June 6, 1961; Peter Pauper Press, October 21, 1960.</p>
b. 1, f. 10	<p><i>I went back to a place I knew. 2 Items (ms. p. of music ; 27 cm.)</i></p> <p>For voice and piano.</p> <p>Holograph in pencil.</p> <p>Title from incipit.</p> <p>"Nov 6 1950"</p> <p>"T-31"</p>
	<p>[Immobiles for tape and/or orchestra] Seeseparate entries under [Immobiles, tape, orchestra. I, II, III, IV, and V]</p>
b. 9, f. 27	<p>[Immobiles, tape, orchestra. I] <i>Immob I [microfilm]</i> <i>1 Reel (microfilm reel : negative ; 35 mm.)</i></p> <p>Score.</p> <p>Title from container.</p> <p>Holograph (microfilm) of first 2 pages.</p>
b. 12, f. 2	<p>[Immobiles, tape, orchestra. I] <i>Immobiles for tape and/or orchestra : I / Mel Powell.</i> <i>26 Items (ms. parts ; 41 cm.)</i></p> <p>Holograph (photocopy)</p> <p>Also includes p. 5 of score, with annotations in pencil.</p>

A. Music by Powell (continued)

b. 12, f. 3	<p>[Immobiles, tape, orchestra. II] <i>Immobile II</i>. <i>1 Item (ms. score (2 p.); 31 x 46 cm.)</i> Holograph (photocopy) Typed performance instructions taped on. Annotations in pencil. Also includes percussion part (4 ms. p.; 44 cm)</p>
b. 12, f. 4	<p>[Immobiles, tape, orchestra. III] <i>Immobile III</i>. <i>1 Item (ms. score (16 p.); 74 cm.)</i> Holograph (photocopy) Pp. 2-3 were bound out of sequence; correct pages were taped over the incorrect ones. Title and pagination in pencil. Stamped "Property of New Haven Symphony Orchestra." In pencil: "Frank's copy." Also includes holograph in pencil of p. 1.</p>
b. 9, f. 28	<p>[Immobiles, tape, orchestra. III] <i>Immobile III [Microfilm]</i> <i>1 Reel (microfilm reel: negative; 35 mm.)</i> Score. New Haven, Conn.: Yale University Photographic Services, [n.d.] Title from container. Holograph (microfilm), 16 pp.</p>
b. 12, f. 5	<p>[Immobiles, tape, orchestra. III] <i>III / Powell</i>. <i>25 Items (ms. parts (68 p.); 36 cm.)</i> Holograph (photocopy)</p>
b. 12, f. 6	<p>[Immobiles, tape, orchestra. IV] <i>Immobile IV</i>. <i>1 Item (ms. score (2 p.); 61 cm.)</i> Typed performance instructions taped on. Annotations in red pencil, black pencil, and black ink. Stamped "Property of New Haven Symphony Orchestra."</p>
b. 12, f. 7	<p>[Immobiles, tape, orchestra. IV] <i>Immobile IV</i>. <i>37 Items (ms. parts (63 p.); 38 cm.)</i> Holograph (photocopy) Parts consist chiefly of typed instructions, with some musical notation.</p>
b. 12, f. 8	<p>[Immobiles, tape, orchestra. V] <i>Immobile V for orchestra and tape / Mel Powell</i>. <i>2 Items (ms. scores (13 p. each); 54 cm.)</i> Holograph (master) in black ink. Photocopy also included. "c. 1969, by G. Schirmer, Inc." Contains cut-outs and paste-ins.</p>

A. Music by Powell (continued)

- b. 12, f. 9 [Immobiles, tape, orchestra. V] *Immobile V for orchestra and tape / Mel Powell.*
31 Items (ms. parts (78 p.); 43 cm.)
 Contains extensive cut-outs and paste-ins.
 Holograph (master) in black ink.
 Title page and annotations in blue-black ink.
-
- b. 1, f. 11 *Intermezzo for piano / Mel Powell.*
8 Items (ms. p. of music; 40 cm.)
 Holograph in pencil.
 "For Aki Takahashi"
 "c. 1984, MKS Music Co."
 In paper bag marked: "Intermezzo for Piano(1984) Master?"
 Manuscript contains extensive tape, paste-ons, and white-out.
 Included in same bag: holograph copy of final five mm. of music, 14 x 28 cm.
-
- b. 1, f. 12 *Intrada and variants for orchestra / Mel Powell.*
1 Item (ms. score (53 p.); 51 cm.)
 Photocopy of ms.
 "1956"
 "c. 1957 G. Ricordi, Inc., New York, N.Y."
 In five movements: I. Intrada. II. Sonatina. III. Cantilena. IV. Ostinato cromatico (cancrizans)
 V.Capriccio.
 Discussed in Series II, Correspondence: Pittsburgh Symphony Orchestra, February 24,
 1961;Ricordi, June 18, 1962.
-
- b. 1, f. 13 *Letter to a young composer.*
6 Items (ms. p. of music; 43 cm.)
 Photocopy.
 For solo soprano.
 "c. 1987 by G. Schirmer"
 Contains directions for performance and information about props needed.
-
- [Lines from Milton]
 See
[\[Settings, soprano, instrumental ensemble. Selections. Lines fromMilton\]](#)
-

A. Music by Powell (continued)

- b. 1, f. 14 *Little companion pieces for soprano & string quartet / Mel Powell.*
1 Item (ms. score (31 p.); 44 cm.)
 Holograph (photocopy)
 "c. 1979 by MKS Music Co."
 "Written for Bethany Beardslee & the Sequoia String Quartet"
 In six movements: I. Night song invocations. II. Lines from William Carlos Williams. III. A Tamil love poem. IV. Lines from Baudelaire's "Meditation." V. A semi whale song. VI. "O cool is the valley now..." from James Joyce's Chamber music.
-
- [Marcia grottesca]
 See
[\[Trios, piano, strings\]](#)
-
- b. 1, f. 15 *"Modules": an intermezzo for chamber orchestra / Mel Powell.*
1 Item (ms. score (47 p.); 36 cm.)
 Photocopy.
 Annotations in pencil and green ink.
 For flute, oboe, clarinet (Bb), bassoon, 2 horns (F), trumpet (Bb), bass trombone, percussion (2 players), celesta/piano, violin, viola, violoncello, and double-bass.
 "c. 1986 G. Schirmer, Inc."
 Instructions "Regarding Non-Metrical Units" on verso of t.p.
-
- b. 1, f. 16 *Nocturne for solo violin / Mel Powell.-- New York : G. Schirmer, c1985 ; by Hal Leonard Pub., 1990 printing.*
4 Items (p. of music ; 31 cm.)
 Contains printed program note.
 Duration: 7 min.
 "1970; rev. 1985"
 "Recording: Musicmasters MMD 601798, Yoko Matsuda, violin"
 "Fingering by Yoko Matsuda"
-
- [Piano sonatina no. 2]
 See
[Sonatinas, piano, no. 2\]](#)
-
- b. 1, f. 17 [Prayer settings] *Two prayer settings for high voice and oboe, violin, viola, 'cello / Mel Powell.*
1 Item (ms. score (12 p.); 36 cm.)
 Holograph (photocopy)
 "c. G. Schirmer, Inc., 1963."
 "Tenor" changed to "high" on t.p.
 Annotations in pencil.
 Discussed in Series II, Correspondence: State University of New York at Buffalo, Center of the Creative and Performing Arts, December 9, 1966.
-

A. Music by Powell (continued)

b. 1, f. 18	<p>[Preludes, piano] <i>Prelude / Mel Powell.</i> <i>7 Items (ms. p. of music ; 40 cm.)</i> Holograph (photocopy) "For Robert Taub" "c. G. Schirmer, Inc." For piano. Contains two pieces in separate paginations; the second is untitled.</p>
b. 2, f. 1	<p>[Quartets, strings. Beethoven analogs] <i>Quartet for two violins, viola and 'cello / Mel Powell.</i> <i>1 Item (ms. score (35 p.) ; 36 cm.)</i> Holograph (photocopy) Cover: "String Quartet" crossed out; "Beethoven Analogs" written in orange ink.</p>
b. 2, f. 2	<p>[Quartets, strings. 1982] <i>String Quartet / Mel Powell. -- 1982.</i> <i>1 Item (ms. score (72 p.) ; 22 x 36 cm.)</i> "Written for the Composers String Quartet, the Sequoia String Quartet, and the Thouvenel String Quartet under a consortium grant from the National Endowment for the Arts." Holograph in pencil. Pp. 30, 66 are photocopies; originals for these pages (with paste-ins) also included. Includes analytical remarks and diagram.</p>
b. 2, f. 3	<p>[Quartets, strings. 1982] <i>String Quartet(1982) / Mel Powell. -- [n.p.] : G. Schirmer, c1984.</i> <i>1 Item (ms. score (26 p.) ; 31 cm.)</i> Photographic reduction of holograph (72 p.) "Written for the Composers String Quartet, the Sequoia String Quartet, and the Thouvenel String Quartet under a consortium grant from the National Endowment for the Arts." Pub. nos. on cover include: Order No. S-050-01101-00, ME-1101, 48674c.</p>
b. 2, f. 4	<p>[Quintets, piano, strings] <i>Quintet for piano, two violins, viola, and 'cello / Mel Powell.</i> <i>1 Item (ms. score (49 p.) ; 36 cm.)</i> Holograph (photocopy) "Commissioned by the Serge Koussevitzky Music Foundation in the Library of Congress, dedicated to the memory of Serge and Natalie Koussevitzky" In blue ink: "Copyright 1958 by Mel Powell" "Gift, Mel Powell, Feb. 27, 1958" (photocopy of annotation on original ms.) Discussed in Series II, Correspondence: Library of Congress, Music Division, Elizabeth Sprague Coolidge Foundation, July 28, 1961.</p>
b. 2, f. 5	<p>[Quintets, winds] <i>Woodwind quintet / Mel Powell. -- 1985.</i> <i>1 Item (ms. score (29 p.) ; 37 cm.)</i> Copyist's ms. (photocopy) "Commissioned by the Sierra Wind Quintet" "Copyright 1986 by G. Schirmer, Inc."</p>

A. Music by Powell (continued)

b. 2, f. 6	<p><i>Recitative and toccata percossa for harpsichord / Mel Powell.</i> <i>16 Items (ms. p.; 43 cm.)</i> Holograph (photocopy) "Written for Fernando Valenti" In pencil: "Mel's copy." Photocopied corrections on p. 16. In Federal Express bag marked "Powell harpsichord sonata"; bag also included Piano Sonatina no. 2, Sonata for harpsichord, and a letter from Barbara Cadranell to Mel Powell, Oct. 4, 1989. Discussed in Series II, Correspondence: Kirkpatrick, Ralph, March 15, 1961 and reply; Suderburg, Robert, July 27, 1962.</p>
b. 2, f. 7	<p><i>Riverboat sonata : for clarinet and piano / Mel Powell.</i> <i>1 Item (ms. score (33 p.) + 1 part (10 p.); 36 cm.)</i> Photocopy. In three movements: I. Not too fast. II. Blues chaconne. III. Lively.</p>
	<p>[Setting for cello and orchestra] See [Settings, violoncello, orchestra]</p>
	<p>[Setting for guitar] See [Settings, guitar]</p>
	<p>[Setting for jazz band] See [Settings, jazz band]</p>
	<p>[Setting for two pianos] See [Settings, pianos (2)]</p>
	<p>[Setting for violin and tape] See [Settings, violin, tape]</p>
	<p>[Setting for soprano and chamber group] See [Settings, soprano, instrumental ensemble]</p>
b. 2, f. 8	<p>[Settings, guitar] <i>Setting for guitar / Mel Powell. -- 1986.</i> <i>6 Items (ms. p. of music; 43 cm.)</i> Holograph in pencil. "c. 1986 by G. Schirmer, Inc." T.p. includes performance instructions.</p>

A. Music by Powell (continued)

b. 2, f. 9	<p>[Settings, jazz band] <i>Setting for jazz band.</i> <i>1 Item (ms. score (23 p.); 36 cm.)</i> Holograph (photocopy) "c. 1982 by MKS Music Co." Title pasted on. Alternative title: "Cooch" Overture.</p>
	<p>[Settings, percussion] See ["Amy-abilities"]</p>
b. 2, f. 10	<p>[Settings, pianos (2)] <i>Setting for two pianos / Mel Powell. -- 1987.</i> <i>1 Item (ms. score (36 p.); 22 x 36 cm.)</i> Holograph in ink and pencil. "c. 1987 by G. Schirmer, Inc." White-out corrections.</p>
b. 2, f. 11	<p>[Settings, soprano, instrumental ensemble] <i>Setting for soprano and chamber group / Mel Powell.</i> <i>1 Item (ms. score (14 p.); 43 cm.)</i> Holograph (photocopy) For soprano, flute, clarinet, trumpet, violoncello, percussion, piano/celesta, and harp. "c. 1979 by G. Schirmer, Inc." In four movements: I. Adjectives. II. Lines from Joyce. III. Lines from Milton. IV. Fragments from a Chinese lyric. Movement titles, copyright notice, pagination, and corrections in black ink.</p>
b. 2, f. 12	<p>[Settings, soprano, instrumental ensemble. Selections. Lines from Milton] <i>Lines from Milton.</i> <i>4 Items (ms. p. of music; 43 cm.)</i> Holograph (photocopy) Third movement of Settings for soprano and chamber group.</p>
	<p>[Settings, string quartet] See [Filigree setting for string quartet]</p>
b. 2A, f. 13	<p>[Settings, violin, tape] <i>Setting for violin and tape / Mel Powell.</i> <i>3 Items (ms. p. of music; 48 cm.)</i> Photocopy. "Copyright 1972 G. Schirmer, Inc." "Variant: &'Immobile V'"</p>

A. Music by Powell (continued)

b. 2A, f. 14	<p>[Settings, violoncello, orchestra] <i>Setting for cello and orchestra / Mel Powell. -- Op. 10. 1 Item (ms. score (33 p.); 38 cm.)</i></p> <p>Holograph (photocopy)</p> <p>Discussed in Series II, Correspondence: Composers Recordings, Inc., April 25, 1963; New York Philharmonic, June 1, 1961, May 4, 1965.</p>
	<p>[Settings, voice, oboe, violin, viola, cello]</p> <p>See</p> <p>[Prayer settings]</p>
	<p>[Sonatas, clarinet, piano]</p> <p>See</p> <p>[Riverboat sonata]</p>
b. 2A, f. 15	<p>[Sonatas, harpsichord] <i>Sonata for harpsichord / Mel Powell. 24 Items (ms. p. of music; 43 cm.)</i></p> <p>Photocopy.</p> <p>"to Fernando Valenti"</p> <p>In pencil at head of each movement: "Mel's copy."</p> <p>In pencil at head of third movement: "unknown mvmt."</p> <p>Post-It note at head of third movement from Barbara Cadranell: "Mel--I assume this comes after 7/8 mvmt. Is it complete? (No double bar at the end.)"</p> <p>In Federal Express bag marked "Powell harpsichord sonata"; bag also included Recitative and toccata percossa, Piano sonatina no. 2, and a letter from Barbara Cadranell to Mel Powell, Oct. 4, 1989.</p> <p>Contains photocopied annotations.</p> <p>Discussed in Series II, Correspondence: Harth, Sidney, November 19, 1966.</p>
b. 2A, f. 16	<p>[Sonatas, harpsichord. II] II.</p> <p><i>5 Items (ms. p. of music; 29 x 43 cm.)</i></p> <p>Photocopy (negative)</p> <p>Tempo marking in black ink.</p> <p>Second movement only of Sonata for harpsichord (2/15)</p>
b. 2A, f. 17	<p>[Sonatinas, piano, no. 2] <i>Piano sonatina no. 2 / Mel Powell. 17 Items (ms. p. of music; 32 cm.)</i></p> <p>Holograph (master)</p> <p>Lacks p. 2; Post-It note from Barbara Cadranell: "Mel--I never had page 2 of piano sonatina. I believe you were playing it for me--&it was left on the piano."</p> <p>In Federal Express bag marked "Powell harpsichord sonata"; bag also included Recitative and toccata percossa, Sonata for harpsichord, and a letter from Barbara Cadranell to Mel Powell, Oct. 4, 1989.</p>

A. Music by Powell (continued)

b. 2A, f. 18	<p><i>Strand settings: "Darker": song cycle for mezzo soprano with electronic-music accompaniment / Mel Powell. -- 1983.</i> <i>15 Items (ms. p. of music ; 30 cm.)</i></p> <p>Photographic reduction of holograph.</p> <p>"Commissioned by the University of Rochester's Eastman School of Music for Jan DeGaetani, to whom it is dedicated."</p> <p>"Texts by Mark Strand, from the collection of poems, <i>Darker</i> (New York : Atheneum, 1970)"</p> <p>"c. 1983 G. Schirmer, Inc." Copyright originally listed as MKS Music Co.; correction in orange ink.</p> <p>Includes letter from Judith Bettina to Mel Powell after editing session.</p> <p>"Recording (1987): Music Masters [MMA0170]"</p> <p>Contents: I. The dance -- II. The one song -- III. Letter -- IV. Tomorrow -- V. From a litany -- VI. Seven poems.</p>
b. 2A, f. 19	<p>[Strand settings. Selections] <i>27 Items (ms. p. of music ; 22 x 36 cm.)</i></p> <p>Holograph in pencil.</p> <p>Contents: II. The one song -- III. Letter -- IV. Tomorrow -- V. From a litany.</p> <p>Manuscript contains tape, paste-ins.</p>
	<p>[String quartet] See [Quartets, strings. 1982]</p>
b. 2A, f. 20	<p>[Suites, oboe, strings] <i>Suite for oboe and strings / Mel Powell.</i> <i>2 Items (ms. scores (23 p.) ; 35 cm.)</i></p> <p>Master in black ink. Photocopy also included.</p> <p>Only 1st movement is complete. Master also includes beginning of 2nd movement (p. 11), as well as 2 incomplete pages, each of which is numbered 14.</p>
b. 2A, f. 21	<p>[Suites, orchestra] <i>Suite for orchestra / Mel Powell.</i> <i>1 Item (ms. score (54 p.) ; 43 cm.)</i></p> <p>Photocopy of ms.</p> <p>In three movements: I. Capriccio. II. Intermezzo. III. Passacaglia.</p> <p>In pencil: 1953.</p>

A. Music by Powell (continued)

b. 2A, f. 22	<p><i>Sweet lovers love the spring : for chorus of treble voices with piano / Mel Powell. -- New York : Carl Fischer, c1953.</i> <i>1 Item (score (9 p.) ; 26 cm.)</i> (Sigma Alpha Iota modern music series)</p> <p>For SSA chorus.</p> <p>"To Martha"</p> <p>Text by William Shakespeare from <i>As you like it</i>.</p> <p>Duration: 3 min.</p> <p>Pub. no.: 7042.</p> <p>Pl. no.: 31233-8.</p>
	<p>[Toccata percossa] See [Recitative and toccata percossa]</p>
b. 2A, f. 23	<p>[Trios, piano, strings] <i>Trio for piano, violin and cello. -- Op. 5 / Mel Powell.</i> <i>1 Item (ms. score (59 p.) ; 36 cm.)</i> Holograph (photocopy)</p> <p>Also includes holograph (master in black ink) of 2nd movement, <i>Marcia grottesca</i> ; 1 ms. score (8 p.) + 2 parts. Corrections in red pencil in violin part.</p>
	<p>[Two prayer settings] See [Prayer settings]</p>
b. 2A, f. 24	<p><i>Die Violine / Mel Powell.</i> <i>1 Item (ms. score (10 p.) ; 43 cm.)</i> Holograph (photocopy)</p> <p>For soprano, violin, and piano.</p> <p>"c. 1987 by G. Schirmer, Inc."</p> <p>At end: "15 Dec. '87"</p> <p>Text in German by Albert Giraud from <i>Pierrot Lunaire</i>.</p> <p>Includes text on separate page.</p>
	<p>[Woodwind quintet] See [Quintets, winds]</p>

B. Sketches

Sketches for "Duplicates" (labeled folders)

b. 3, f. 1	II Interlude #1 (Madrigal)
b. 3, f. 2	2-pno "ONTA" [from Aggr-to-harsh]

B. Sketches > Sketches for "Duplicates" (labeled folders) (continued)

b. 3, f. 3	"6-stave" items from disk: "ISOLE"
b. 3, f. 4	7-measure item: 7/9/16 etc.
b. 3, f. 5	84: unis. EH, vle, vc tune /w 2 pno... disk: Jan 88
b. 3, f. 6	ADD: COMP TEXT '87
b. 3, f. 7	Additional "Dupl." [2 pnos @108]
b. 3, f. 8	AGGR. section
b. 3, f. 9	Alternating "ONTA"--orch, 2 Pnos. quasi NON-METRICAL overlapping entries
b. 3, f. 10	Aug 88 tutti
b. 3, f. 11	Bass Clar.
b. 3, f. 12	Bass Clar Solo
b. 3, f. 13	"clean-line" ORCH @84 disk: Jan '88
b. 3, f. 14	"Closing SCRMBLD Aggr" "Part I"
b. 3, f. 15	"Color Field" Bar #1 [c. 76-80]
b. 3, f. 16	Contrapuntal st.--orch.
b. 3, f. 17	DISK: FEB**89 Sequence "found Aggr"/target?&6 Vlns No. 1
b. 3, f. 18	DISK: Nov/Dec/87 No 1 @ 84
b. 3, f. 19	"Dupl." #1 printouts Now in 2-Pno sequence c. 2'30"-3'[April 88]
b. 3, f. 20	"ERRATA, ADDENDA... DUPLICATES"
b. 3, f. 21	ERRATA, MARKINGS, etc. "dupls." score, parts...
b. 3, f. 22	essentially SLOW (though quarter note=76) music. This one: "winds/str. HARM overlap"
b. 3, f. 23	fluendo/orch@84 [ww]
b. 3, f. 24	for later in "INTRADA" (Prelude)
b. 3, f. 25	"frgt" orch DISK: [July 87]
b. 3, f. 26	from desk: "Vol II &'dup. only'" experiments: orch tutti cntrpt. "thicken"; ORCH items; ORCH. sequence
b. 3, f. 27	full-spectrum hold; 2-Pnos "WRAP" ONTA orch; temp
b. 3, f. 28	"Grand Cont" 2 PNOS ["CODA for 1"]
b. 3, f. 29	grounding (div strings) for "ULTIMATE ONTA." See also "ARP-orchestra"--ultimate onta
b. 3, f. 30	"HARMON GROUP"
b. 3, f. 31	IMMOB (i.e., "II")
b. 3, f. 32	IMMOBS (Act.)

B. Sketches > Sketches for "Duplicates" (labeled folders) (continued)

b. 3, f. 33	Inserts--First 2-Pno Soli Section
b. 3, f. 34	L.A. Phil piece--Miscellany
b. 3, f. 35	LATER LOWS
b. 3, f. 36	"Main Stability" within the octave d'-c#"
b. 4, f. 1	Major ostinato I -- c1'20"
b. 4, f. 2	"max. orch pointill." with long-held strings aggr.
b. 4, f. 3	[miscellany]: 12-part strings & ww arps (superimp.); also strings "Adagio music"
b. 4, f. 4	"MOBILE" Interlude 3.
b. 4, f. 5	Motoric Modules "Stp & Go"
b. 4, f. 6	"new 2-pno bop 8vas"
b. 4, f. 7	"new 2 pno first cont..." Music: Have A Look
b. 4, f. 8	One harmony--c. 2 measures
b. 4, f. 9	"ONTA" I ostinato (c. 92-100)
b. 4, f. 10	Open -- 2 pno arp.
b. 4, f. 11	opening [?] filigree (Pno I). also: [pnos]--to match--[orch. chordal]
b. 4, f. 12	Opening ONTA
b. 4, f. 13	Opening: Vln duet; trpt; E.H.
b. 4, f. 14	Orch moments during "ONTA" nb. 8-9 tone "cluster"--Aggr.
b. 4, f. 15	Orch polyphony--"procedure #1"
b. 4, f. 16	orchestra @ 92
b. 4, f. 17	Orchestral Interpolation and/or Accomp. [Aggr. or ONTA unit]
b. 4, f. 18	passage for 4 clarinets
b. 4, f. 19	Piano passage
b. 4, f. 20	Pitch sources
b. 4, f. 21	Plans
b. 4, f. 22	Pno Onta [also string onta]
b. 4, f. 23	possibilities--formulaic method etc., etc.
b. 4, f. 24	PRELUDE ["Dupl"]
b. 4, f. 25	pre-MAC "ONTA"
b. 4, f. 26	Quasi "La Mer" celli passage [quarter note=76; eighth=152; (dotted quarter=c.48-52)]

B. Sketches > Sketches for "Duplicates" (labeled folders) (continued)

b. 4, f. 27	re Contrapuntal Studies [orch]
b. 4, f. 28	re "INTRADA"
b. 4, f. 29	re: pitch tableaux & registral distribution
b. 4, f. 30	"REPEATER": in-and-out: ORCH section
b. 4, f. 31	SAVING for later in piece
b. 4, f. 32	SPECIAL STUDIES--"DUPL..." and SPECIAL MATERIALS
b. 4, f. 33	tail end of "second set" of ONTA ("cont.")
b. 4, f. 34	tune vc-tutti @ c. 76-80
b. 4, f. 35	tutti aggr's 11; disk: 18 march 88/APRIL
b. 4, f. 36	unis: tutti ["under" 2-pno: (Aggr 11?)]
b. 4, f. 37	Vc tutti tune; f cant.; & potential continuation: EH solo--PNOS!
b. 4, f. 38	"whoa"? accel items, etc. ENSEMBLE
b. 4, f. 39	WW [@13!] items 104 [Disk Jan '88]
b. 5, f. 1-22	Sketches for "Duplicates" (unlabeled folders)
	"Duplicates"--masters
b. 11, f. 1	Mystery measures autograph
b. 11, f. 2	Mystery measures?
b. 11, f. 3	Page defined autographs
b. 11, f. 4-6	"Duplicates" masters (unlabeled folders)
	Sketches for String Quartet (1982)
b. 6, f. 1	Quartet
	Sketches for Trio (clarinet, violin, piano)
b. 6, f. 2	S-G-S
	Sketches for Strand Settings: "Darker"
b. 6, f. 3	Jan d G. "Strand Settings"
b. 6, f. 4	"The Dance." #1. c. 3'22"
b. 6, f. 5	"The One Song." #2. 2'05"
b. 6, f. 6	"Letter." #3. c. 2'02"
b. 6, f. 7	"Tomorrow" ("Your best friend"). #4. 3'02"
b. 6, f. 8	Jan d G. "Litany." V.

B. Sketches > Sketches for Strand Settings : "Darker" (continued)

b. 6, f. 9	Unlabeled sketches for Strand Settings
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Other sketches

b. 6, f. 10	Sketch found inside score of Immobile III
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b. 6, f. 11	College exercises
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b. 6, f. 12-16	Miscellaneous unlabeled sketches
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C. Music by Others

b. 7, f. 1	<i>Dolcissimo uscignolo / Claudio Monteverdi ; herausgegeben von G. Francesco Malipiero. -- Wien : Universal-Edition, [n.d] 9 Items (p. of music ; 27 cm.) Monteverdi, Claudio, 1567-1643 (Claudio Monteverdi Madrigali. Einzelausgaben ; 10.358) For 5 voices and continuo; includes the editor's continuo realization.</i>
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b. 7, f. 2	<i>Sad eyes / words & music by Mary Powell. 2 Items (ms. p. of music ; 28 cm.) Powell, Mary Photocopy. Text sheet included. Was in envelope with letter from Mary Powell to Mel Powell, March 24, 1981.</i>
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Series II: Correspondence

Series II consists chiefly of correspondence from Powell's years as a Yale professor (1957-69), along with a large collection of letters and cards concerning the Pulitzer Prize he won in 1990 and the accident he suffered shortly thereafter. In some cases, carbon copies or drafts of letters written by Powell are also included, but these are greatly outnumbered by incoming correspondence.

This series contains letters from many prominent composers, such as Milton Babbitt, Morton Feldman, Lukas Foss, Morton Gould, Mauricio Kagel, Karlheinz Stockhausen, Morton Subotnick, Ernst Toch, Edgar Varèse, and Iannis Xenakis. Performers include Bethany Beardslee, Ralph Kirkpatrick, André Previn, Nadia Reisenberg, Lucy and Richard Stoltzman and Richard Goode, Robert Taub, and Fernando Valenti. As a jazz pianist, former MGM employee, and the husband of an actress, Powell had many connections with the world of popular music and entertainment, which is represented by Steve Allen, Pearl Bailey and Louis Bellson, Lillian Gish, Diane Ladd, Jack Lemmon, Anita and Louis Nye, and Joe Williams. Scholars and writers include Whitney Balliett, Robert Craft, Norman Cousins, Leonard B. Meyer, Hans Moldenhauer, Leonard Stein, and Thornton Wilder. Celebrities from other walks of life also appear, ranging from choreographer Bella Lewitzky to televangelist Robert Schuller.

Much of the Yale-era correspondence deals with routine faculty matters, such as appointments and guest lectures, but several items contain significant musical or biographical information. Thanks to his prominence, Powell won the attention of many strangers; they wrote fan letters, or they solicited his advice on topics ranging from how to learn the piano to where to find articles about electronic music. Congratulatory notes for the Pulitzer are so numerous that only those by prominent persons have been cataloged with the rest of the correspondence; the remainder have been filed alphabetically in folders devoted solely to this topic.

Some cards and letters were accompanied by Post-It notes listing the compositions they discussed. This information has been recorded in the catalog entries (Series I) for the pieces in question. Not all pieces mentioned were accompanied by such notes, however, and no attempt has been made to index the correspondence more thoroughly in this respect. The absence of a listing of this kind does NOT mean that a particular piece is not mentioned in the correspondence.

Folder Listings

b. 7, f. 3	Adler, Samuel 1	1990
b. 7, f. 3	Allanbrook, Douglas 1	1959
b. 7, f. 3	Allen, Steve 2	1990
b. 7, f. 3	American International Music Fund 2	1963
	American Society of Composers, Authors, and Publishers. Committee of Awards See ASCAP.Committee of Awards	
b. 7, f. 3	Arel, Bülent 4	1963-65
b. 7, f. 3	ASCAP. Committee of Awards 2	1960

Folder Listings (continued)

b. 7, f. 3	Babbitt, Milton 1	1966
	Bailey, Pearl See Bellson, Pearl & Louis	
b. 7, f. 3	Balliett, Whitney 1	1990
b. 7, f. 3	Batstone, Philip 1	1965?
b. 7, f. 3	Beardslee, Bethany 1	1990
b. 7, f. 3	Beeson, Paul B. 1	?
b. 7, f. 3	Bellson, Louis 1	?
b. 7, f. 3	Bellson, Pearl & Louis 1	1990
	Bernstein, Leonard See New York Philharmonic	
b. 7, f. 3	Bettelheim, Wilhelm 1	1987
b. 7, f. 3	Boretz, Benjamin 1 See Perspectives of New Music	
b. 7, f. 3	Boston University. Division of General Education 2	
b. 7, f. 3	Bote & Bock 1	1961
b. 7, f. 3	Brandeis University. Electronic Music Studio 1	1964
b. 7, f. 3	Brandeis University. Office of the President 1	1989
b. 7, f. 4	Cadranel, Barbara 1	1989
	Canadian League of Composers See Hodkinson, Sydney	

Folder Listings (continued)

b. 7, f. 4	Cariaga, Daniel Philip 1	1989
b. 7, f. 4	Cassidy, Harold 1	1962
b. 7, f. 4	Ch'ien, Armstrong 1	1965
b. 7, f. 4	Clark, Frances 1	1959
b. 7, f. 4	Cogan, Robert 2	1963-64
b. 7, f. 4	Coleman, Avron 1	1965
b. 7, f. 4	Collins, Patricia 1	1961
b. 7, f. 4	Colorado College. Music Department 1	1962
b. 7, f. 4	Columbia University. President 1	1990
	Columbia and Princeton Universities. Electronic Music Center See Ussachevsky, Vladimir	
b. 7, f. 4	Commonwealth Fund. Harkness Fellowships 1	1964
b. 7, f. 4	Composer in Performance, Inc. 1	1968
b. 7, f. 4	Composers Recordings, Inc. 1	1963
b. 7, f. 4	Composers' Showcase 2	1965, ?
b. 7, f. 4	Cook, Ken 1	988
b. 7, f. 4	Cotton, W. Philip 1	1966
b. 7, f. 4	Cousins, Norman 1	1990
b. 7, f. 4	Craft, Robert 1	1960

Folder Listings (continued)

	CRI	
	See	
	Composers Recordings, Inc.	
b. 7, f. 4	Curran, Alvin 1	1965
b. 7, f. 4	Dahl, Ingolf 2	1964
b. 7, f. 4	Darien Community Association 1	1963
b. 7, f. 4	Dello Joio, Norman 1	?
	Eastman School of Music	
	See	
	University of Rochester. Eastman School of Music	
b. 7, f. 4	Evanson, Jacob A. 3	1965
b. 7, f. 5	Feldman, Morton 1	1967
b. 7, f. 5	Fennelly, Brian 2	1990
b. 7, f. 5	Festival Orchestra Society, Inc. 2	1964
b. 7, f. 5	Fine Arts Foundation of Connecticut 1	1965
b. 7, f. 5	Carl Fischer, Inc. 2	1962
b. 7, f. 5	Fischer, William S. 1	1964
b. 7, f. 5	Fogden, Avril Lynn 2	1965
b. 7, f. 5	Ford Foundation 2	1959-60
b. 7, f. 5	Foss, Lukas 1	1964
b. 7, f. 5	Freedman, Guy 1	1966
	Freeman, Robert	
	See	
	University of Rochester. Eastman School of Music	

Folder Listings (continued)

b. 7, f. 5	Fromm Music Foundation 2	1961-62
b. 7, f. 5	Gaburo, Kenneth 1	1963
b. 7, f. 5	Garvey, John 2	1960-61
b. 7, f. 5	Gish, Lillian 1	1990
b. 7, f. 5	Glass, Christopher 1	1965
	Goode, Richard See Stoltzman, Lucy & Richard, and Richard Goode	
b. 7, f. 5	Goodman, Rachel 1	1990
b. 7, f. 5	Gottlieb, Marc 2	?, 1990
b. 7, f. 5	Gottlieb, Marc and Suzanne 1	?
b. 7, f. 5	Gould, Morton 2	1990
b. 7, f. 5	Greissle, Felix 1	1960
b. 7, f. 5	John Simon Guggenheim Memorial Foundation 1	1961
b. 7, f. 6	Hare, Montgomery 1	?
b. 7, f. 6	Harth, Sidney 1	1966
b. 7, f. 6	<i>Harvard Business Review</i> 1	1965
b. 7, f. 6	Helps, Robert 1	?
b. 7, f. 6	Henderson, Harold G. 2	1960
b. 7, f. 6	Hope College. Department of Music 1	1966
b. 7, f. 6	Hodkinson, Sydney 4	1961

Folder Listings (continued)

b. 7, f. 6	Howard, Dean C. 1	?
	IGNM See International Society for Contemporary Music	
b. 7, f. 6	Illinois Wesleyan University. Symposium of Contemporary Music 4	1962-63
b. 7, f. 6	Indiana University. Latin-American Music Center 8	1964-65
b. 7, f. 6	International Society for Contemporary Music 1	1961
	ISCM See International Society for Contemporary Music	
	Joio, Norman Dello See Dello Joio, Norman	
b. 7, f. 6	Junker, Howard 1	?
b. 7, f. 7	Kagel, Mauricio 1 See <i>a/so</i> Composers Recordings, Inc.	1963
b. 7, f. 7	Kemeny, Alex 2	1965
b. 7, f. 7	Kirkpatrick, Ralph 2	1961
b. 7, f. 7	KPFA (Radio station : Berkeley, Calif.) 1	1962
b. 7, f. 7	Ladd, Diane 1	1990
b. 7, f. 7	Latham, W., Mrs. 1	1965
b. 7, f. 7	Lee, Peggy 1	1990
b. 7, f. 7	Lemmon, Jack 1	1990
b. 7, f. 7	Lewitzky, Bella 1	1990

Folder Listings (continued)

b. 7, f. 7	Library of Congress. Music Division. Elizabeth Sprague Coolidge Foundation 1	1961
b. 7, f. 7	Lodge, John Davis, Mrs. 1	1963
b. 7, f. 7	Machlis, Joseph 1	?
b. 7, f. 7	Father Marquette Tercentenary Commission 1	1966
b. 7, f. 7	Mekeel, Joyce 2	?
b. 7, f. 7	MENC 1 See Music Educators National Conference	
b. 7, f. 7	Meyer, Leonard B. 1	1963
b. 7, f. 7	Meyers, Emerson 2	1961-63
b. 7, f. 7	Modern Brass Ensemble 2	1962
b. 7, f. 7	Moldenhauer, Hans 4	1960-62
b. 7, f. 7	Moog, Robert 1	1962
b. 7, f. 7	Moreland, Margaret 2	1962
b. 7, f. 7	Music Educators National Conference 1	1963
b. 7, f. 7	Musical America 1	1961
b. 7, f. 7	Musical Heritage Society 2	1988
	Nagel, Robert See New York Brass Quintet	
b. 7, f. 8	National Institute of Arts and Letters 2	1963
b. 7, f. 8	National Music Council 1	1962

Folder Listings (continued)

b. 7, f. 8	New Dimensions in Music 3	1963-64
b. 7, f. 8	New York Brass Quintet 3	1961
b. 7, f. 8	New York Philharmonic 4	1959-65
b. 7, f. 8	New York String Trio 1	1964
b. 7, f. 8	Nilsson, Bo 5	1961
b. 7, f. 8	Nixon, Marni 1	1990
b. 7, f. 8	North Texas State University. School of Music 1	1964
b. 7, f. 8	Nye, Anita & Louis 1	1990
b. 7, f. 9	Oberlin College. Festival of Contemporary Music 1	1963
b. 7, f. 9	Oberlin College. Office of the President 2	1962
b. 7, f. 9	Olsen, A. Loren 2	1967
b. 7, f. 9	O'Neal, Hank 4	1990
b. 7, f. 9	Orchestre National de Belgique 1	1961
b. 7, f. 9	Ouellette, Fernand 4	1960
b. 7, f. 9	Pallett, Marshall 1	1966
b. 7, f. 9	Pan-American Union. Music Division 1	1963
b. 7, f. 9	Peter Pauper Press 1	1960
b. 7, f. 9	Pennsylvania State University. College of Arts and Architecture 1	1965
b. 7, f. 9	Perlis, Vivian 1	1990

Folder Listings (continued)

b. 7, f. 9	<i>Perspectives of New Music</i> 2 See <i>also</i> Craft, Robert	1959-65
b. 7, f. 9	Pingree School 3	1966
b. 7, f. 9	Pittsburgh Symphony Orchestra 1	1961
b. 7, f. 9	Powell, Mary 3	1981-90
b. 7, f. 9	Previn, André 5	1966-91
b. 7, f. 9	Princeton University. Music Association 1	?
b. 7, f. 9	Princeton University Press 1	1959
b. 7, f. 10	Karol Rathaus Memorial Association 1	1959
b. 7, f. 10	<i>Redbook Magazine</i> 1	1966
b. 7, f. 10	Reisenberg, Nadia 1	1965
b. 7, f. 10	G. Ricordi 2	1962
b. 7, f. 10	Rockefeller Foundation. Arts Program 1	1965
b. 7, f. 10	Rosen, Judith 1	1990
b. 7, f. 10	St. Louis Symphony Society. Women's Association. Junior Division 1	1963
b. 7, f. 10	Sale, Mary Clare 1	1959
b. 7, f. 10	Samuel, Harold E. 2	1990
b. 7, f. 10	G. Schirmer, Inc. 8	1959-90
b. 7, f. 10	Schoen, William 1	1960
b. 7, f. 10	Schuller, Robert 1	1990

Folder Listings (continued)

	Shallenberg, Robert	
	See	
	Illinois Wesleyan University. Symposium of Contemporary Music	
b. 7, f. 10	Shawnee Press, Inc. 1	1960
b. 7, f. 11	Sigma Alpha Iota 1	1959
b. 7, f. 11	Sigma Alpha Iota. Inter-American Music Awards 1	1964
b. 7, f. 11	Silver Hill Foundation 2	1968
b. 7, f. 11	Skelton, William 2	1962
b. 7, f. 11	Society for the Publication of American Music, Inc. 2	1965
b. 7, f. 11	Solomon, Jennifer 1	1964
b. 7, f. 11	Sperry, Paul 1	1990
	Spokane Conservatory	
	See	
	Moldenhauer, Hans	
b. 7, f. 11	State University of New York at Buffalo. Center of the Creative and Performing Arts 1	1966
b. 7, f. 11	Stein, Leonard 4	1961, ?
	Steinberg, William	
	See	
	Pittsburgh Symphony Orchestra	
b. 7, f. 11	Stockhausen, Karlheinz 1	1963
b. 7, f. 11	Stoltzman, Lucy & Richard, and Richard Goode 1	?
b. 7, f. 11	Subotnick, Morton 1	1962-90
b. 7, f. 11	Suderburg, Robert 5	1963-90

Folder Listings (continued)

b. 7, f. 12	Taub, Robert 2	1990
b. 7, f. 12	Teitelbaum, Richard 1	1965
b. 7, f. 12	Thimmig, Leslie 1	1964
b. 7, f. 12	Toch, Ernst 2	1961
b. 7, f. 12	Treadway, Candee A. 1	1967
b. 7, f. 12	Turetzky, Bertram 1	1959
b. 7, f. 12	Turkish Consulate General, New York 1	1963
b. 7, f. 12	United States. Dept. of State. Bureau of Educational and Cultural Affairs 1	1964
b. 7, f. 12	University of California, San Diego. Department of Music 2	1966
b. 7, f. 12	University of Florida. Department of Music 2	1963
b. 7, f. 12	University of Hartford. Institute of Contemporary American Music 1	1963
b. 7, f. 12	University of Michigan. School of Music. Electronic Music Studio 2	1965
b. 7, f. 12	University of Oregon. Summer Session 1	1963
	University of Pennsylvania. Department of Music See Sudenburg, Robert	
b. 7, f. 12	University of Rochester. Eastman School of Music 4	1983-90
b. 7, f. 12	University of Toronto. Royal Conservatory of Music. Electronic Music Studio 1	1964
b. 7, f. 12	Ussachevsky, Vladimir 2	1962-67
b. 7, f. 13	Valenti, Fernando 3	?, 1990
b. 7, f. 13	Varèse, Edgard 2	1960

Folder Listings (continued)

b. 7, f. 13	Vierk, Lois 1	1990
b. 7, f. 13	Washington University. Department of Music 4	1964-65
b. 7, f. 13	Wilder, Isabel 2	?, 1990
b. 7, f. 13	Wilder, Thornton 1	1960?
b. 7, f. 13	Williams, Jillean 1	?
b. 7, f. 13	Williams, Joe & Jillean 1	?
b. 7, f. 13	Wilson College. Public Information Office 1	1965
b. 7, f. 13	Winks, Robin W. 1	1990
b. 7, f. 13	WQED (Television station :Pittsburgh, Pa.) 1	1967
b. 7, f. 13	Wykes, Robert 4	
b. 7, f. 13	Xenakis, Iannis 2	1961
b. 7, f. 13	Yale University. Class of 1928 1	1965
b. 7, f. 13	Yale University. Committee on Commissioned Works 1	1966
b. 7, f. 13	Yale University. Music Library 1 See <i>a/so</i> Samuel, Harold E.	1965
b. 7, f. 13	Yale University. Newcomers' Club 1	?
b. 7, f. 13	Yale University. Office of the President 1	1965
b. 7, f. 14	[Unidentified correspondents] 6	1961-83
b. 7, f. 15-17	[Miscellaneous Pulitzer Prize Congratulations] 79	1990

Series III: Writings

Series III naturally breaks down into two sub-series: writings by Powell and writings about Powell. Powell's writings comprise published and unpublished articles and letters to the editor, as well as an interesting and informative book proposal for an autobiography, a commencement address, program notes, analyses, lecture notes, and miscellaneous jottings. Writings about Powell include numerous articles from newspapers and magazines, as well as a publisher's catalog, a publicity brochure, and the catalog of an exhibit of Powell's paintings.

A. Writings by Powell

b. 8, f. 1	<p>[Analytical notes on Schoenberg's Klavierstück, Op. 33b] <i>4 p. in pencil and black ink.</i> Also includes score (7 p.) with extensive annotations in pencil and multi-colored inks.</p>
b. 8, f. 2	<p><i>The Art of administration.</i> <i>Typescript; 2 p.</i> Rough draft of satirical essay.</p>
b. 8, f. 3	<p><i>A Birthday note : Edgard Varese.</i> <i>Carbon copy of typescript; 4 p.</i> Ms. note on p. 1: "copy to Evergreen Review" Note attached to p. 1: "Saturday Review of Literature" Published as "A Volley for Varese" in Saturday Review, vol. 43, December 31, 1960, pp. 34-35.</p>
b. 8, f. 4	<p><i>[Commencement address, Yale School of Music, 1988]</i> <i>Computer printout; 9 p.</i></p>
b. 8, f. 5	<p><i>Keeping time (working title) : a personal journey through American music / Mel Powell with Elinor Lenz.</i> <i>Computer printout; 8 p.</i> Book proposal. Ms. note on p. 1: "Revised 1/28/87" Memo from Elinor Lenz [Powell's sister] to Powell attached to ms.</p>
b. 8, f. 6	<p><i>Laudation : Milton Babbitt at 70 / by Mel Powell.</i> <i>Pp. 10-13 : ill. ; 31 cm.</i> Articles : a publication of California Institute of the Arts. Vol. 2, no. 2 ; Spring 1986.</p>
b. 8, f. 7	<p>[Lecture notes on Schoenberg, String Quartet no. 2] <i>16 p. in loose-leaf notebook ; 29 cm.</i> "10 Oct '83 for Leonard Stein class"</p>
b. 8, f. 8	<p>[Letter about contemporary music to the New York Times] <i>Typescript; 5 p.</i> Note attached to p. 1: "NY Times rejected" "April 1961" Corrections in black ink.</p>

A. Writings by Powell (continued)

b. 8, f. 9	<p>[Letter about Hindemith and government patronage of the arts to the New York Times] <i>Carbon copy of typescript; 1 p.</i> Only p. 2 is present; all other pages missing. Accompanied by rejection letter from Howard Taubman of the New York Times.</p>
b. 8, f. 10	<p>[Miscellaneous writings on "Duplicates"] <i>Computer printouts and photocopies; 23 p.</i> Contents: Letter to Rand Steiger (multiple versions) -- Letter to Ernest [Fleischmann] -- Letter to Alan [Feinberg] and Bob [Taub] -- Journal excerpts.</p>
b. 8, f. 11	<p><i>A note on rigor.</i> <i>Carbon copy of typescript; 8 p.</i> Annotations in black ink. Note attached to p. 1: "Perspectives" Published in Perspectives of new music, vol. 1, no. 2 (Spring 1963), pp. 121-124.</p>
b. 8, f. 12	<p><i>Outlooks.</i> <i>Typescript; 10 p.</i> Annotations in pencil.</p>
b. 8, f. 13	<p>[Program notes for "Modules": an intermezzo for chamber orchestra] <i>Photocopy; 1 p.</i></p>
b. 8, f. 14	<p>[Program notes for Setting for guitar] <i>Photocopy; 1 p.</i> <i>"c. 1986 by G. Schirmer, Inc."</i></p>
b. 8, f. 15	<p><i>Program notes for Setting for two pianos.</i> <i>Photocopy; 3 p.</i> <i>"c. 1987 by G. Schirmer, Inc."</i></p>
b. 8, f. 16	<p>[Remarks on temporal structure] <i>Computer printout; 5 p.</i> <i>"October 5, 1986"</i> <i>Rückblick (or back to the future)</i> See Points of arrival. (Series III.B)</p>
b. 8, f. 17	<p>[Webern's influence on our young composers] <i>Typescript; 3 p.</i> Ms. note on p. 1: "Webern (from N.Y. Times)" Published in the New York Times, vol. 108, May 3, 1959, Section 2, p. 11</p>

B. Writings about Powell

In his own words.
 Babbitt, Milton, 1916-2011
 See
[Points of arrival](#).

B. Writings about Powell (continued)

b. 8, f. 18	<p><i>Profiles : what ever happened to Mel Powell? / Whitney Balliett.</i> <i>Table of contents also included.</i> Balliett, Whitney New Yorker ; May 25, 1987.</p>
b. 8, f. 19	<p>[Biographical notes] <i>Typescript, photocopy, and computer printout ; 4 p.</i> Four short biographical notices, apparently for use in program notes or liner notes. Powell may be the author.</p> <hr/> <p><i>The absence of nouns : Mel Powell's harmonic language.</i> Brandt, Anthony Kroy See Points of arrival.</p> <hr/> <p><i>Salutations.</i> Feather, Leonard See Points of arrival.</p>
b. 8, f. 20	<p><i>Who is Mel Powell? / Answered by N. Scott Gilbert.</i> <i>Photocopy ; 2 p. ; 43 cm.</i> Gilbert, N. Scott Tempo (Whittier, Calif.), vol. 3, no. 5 ; Feb./March 1983.</p> <hr/> <p><i>Essay after a song cycle : where we must look for help.</i> Harbison, John, 1938- See Points of arrival.</p>
b. 8, f. 21	<p><i>Music teacher honored for concerto composition / by Terry Kanakri.</i> <i>Photocopy ; 3 p.</i> Kanakri, Terry Santa Clarita Daily News ; April 13, 1990.</p>
b. 8, f. 22	<p><i>Mel Powell's musical journey to a Pulitzer prize.</i> <i>Photocopy ; 1 p.</i> Kozinn, Allan New York Times ; April 14, 1990. Second page missing.</p> <hr/> <p><i>Late in the day.</i> Martino, Donald, 1931-2005 See Points of arrival.</p>
b. 8, f. 23	<p><i>"Piano lesson" wins drama Pulitzer as 21 prizes are given / by Robert D. McFadden.</i> <i>Photocopy ; 1 p.</i> McFadden, Robert D. New York Times ; April 13, 1990.</p>

B. Writings about Powell (continued)

Mel Powell's pedagogy.
McKinley, William Thomas
See

[Points of arrival.](#)

b. 8, f. 24	<p><i>Mel Powell : the composer as chameleon / by Joseph McLellan.</i> <i>Photocopy ; 1 p.</i> McLellan, Joseph Washington Post ; April 14, 1990.</p>
b. 8, f. 25	<p><i>Mel Powell [publicity brochure]</i> <i>3 p. ; 23 cm.</i> [ca. 1956] Cover photograph of Powell, biography, and work list.</p>
b. 8, f. 26	<p><i>Mel Powell [publisher's catalog]</i> <i>18 p. ; 23 cm.</i> New York : G. Schirmer, [1990?] Includes essay by Peter Zaferes on Powell's life and works. Includes list of works, discography, and bibliography.</p>
b. 8, f. 27	<p><i>Mel Powell : watercolors / Sordoni Art Gallery.</i> <i>[19 p.] : ill. (some col.) ; 21 x 23 cm.</i> Wilkes-Barre, Pa. : The Gallery, c1987. Catalog of exhibition held October 10-November 8, 1987. Includes essay on Powell's life and works by Hank O'Neal, reproductions of selected paintings, and a checklist of the exhibition. Errata slip inserted.</p>
	<p><i>Squareness.</i> Perry, Jeffrey See Points of arrival.</p>
	<p><i>Mel Powell : The artist at 65.</i> Peyser, Joan See Points of arrival.</p>

B. Writings about Powell (continued)

b. 8, f. 28

Points of arrival : Mel Powell at 65.
70 p. : ill. ; 28 cm.

Valencia, CA : School of Music, California Institute of the Arts, 1988.

Cover title.

Special issue of Aperiodical.

"Aperiodical. Vol. 2, No. 1, spring 1988"--Cover.

"Mel Powell celebrated his 65th birthday on February 12, 1988. This issue of Aperiodical is published in his honor"--P. [4].

Contents: Salutations / André Previn, Leonard Stein, Leonard Feather -- Mel Powell : The artist at 65 / Joan Peyser -- Accent / Reid Robins -- Squareness / Jeffrey Perry -- Rückblick (or back to the future) / Mel Powell -- In his own words / Milton Babbitt -- Kineforms / Peter Zaferes -- The absence of nouns : Mel Powell's harmonic language / Anthony Kroy Brandt -- Essay after a song cycle : where we must look for help / John Harbison -- Mel Powell's pedagogy / William Thomas McKinley -- Mel Powell and the art of vocal writing / Anna Rubin -- An interview with Mel Powell / Frans van Rossum -- Late in the day / Donald Martino.

"Selected list of works [by Mel Powell]": p.66-67.

Discography: p. 68.

Salutations.
Previn, André, 1929-
See

[Points of arrival.](#)

b. 8, f. 29

Pulitzer winner plays the music of life / by Howard Reich.
Reich, Howard

[Charlotte Observer?]

Photocopy ; 1 p.

Accent.
Robins, Reid
See

[Points of arrival.](#)

An interview with Mel Powell.
Rossum, Frans van
See

[Points of arrival.](#)

Mel Powell and the art of vocal writing.
Rubin, Anna
See

[Points of arrival.](#)

B. Writings about Powell (continued)

Salutations.

Stein, Leonard, 1916-2004

See

[Points of arrival.](#)

b. 8, f. 30

*Upbeat : a publication for Los Angeles Philharmonic subscribers.
15 p. : ill ; 31 cm.*

Los Angeles : Los Angeles Philharmonic, 1990.

Vol. 6, no. 4 ; January 1990.

Cover title.

Partial contents: Martha Scott remembers Our town / Martha Scott [Powell's wife] --
Mercurial Mel / Rand Steiger.

b. 8, f. 31

*Componist Mel Powell : "Originaliteit zegt me niets" / door Ernst Vermeulen.
Photocopy ; 1 p.
Vermeulen, Ernst*

b. 8, f. 32

*Wall Street Journal staff reporter. News stories on China and California quake win Pulitzer
prizes / by a Wall Street Journal staff reporter.
Photocopy ; 1 p.*

Wall Street Journal ; April 13, 1990.

b. 8, f. 33

*Winners of the 1990 Pulitzer prizes in journalism and the arts.
Photocopy ; 1 p. photocopied onto 2 p.*

New York Times ; April 13, 1990.

Kineforms.

Zaferes, Peter

See

[Points of arrival.](#)

Series IV: Programs

Programs have been arranged chronologically, without individual catalog entries.

Folder Listings

b. 8, f. 34	Programs (1970-91)
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Series V: Reviews

Reviews have been arranged chronologically, without individual catalog entries.

Folder Listings

b. 8, f. 35	Reviews (1980-1990)
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Series VI: Photographs

Most of the photographs in Series VI were taken between 1976 and 1991, although some are significantly earlier, including one remarkable 1942 photograph of Powell on the eve of his induction into the Army, sitting at the piano with Count Basie, Teddy Wilson, Hazel Scott, and Duke Ellington. Sixteen photographs are of Powell alone; most of the remainder show him with other musicians, including Bethany Beardslee, Pierre Boulez, Elliott Carter, Alan Feinberg, Morton Feldman, Benny Goodman, Joan La Barbara, Peggy Lee, David Alan Miller, Morton Subotnick, Aki Takahashi, Robert Taub, and Joe Williams. A few show members of Powell's family. Most of the photographs are 8" x 10" and in black andwhite.

A. Powell Alone (1959-ca. 1991)

b. 9, f. 1	[Powell, Mel] 1-16
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B. Powell with One Other Person (1976-1991)

b. 9, f. 2	Boulez, Pierre 17
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b. 9, f. 2	England, Nicholas 18
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b. 9, f. 2	Epstein, Mildred [Powell's mother] 19
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b. 9, f. 2	Feldman, Morton 20
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b. 9, f. 2	Freeman, Betty 21
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b. 9, f. 2	Goodman, Benny 22-24
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b. 9, f. 2	Griffin, Merv 25-28
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b. 9, f. 2	La Barbara, Joan 29
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b. 9, f. 2	Miller, David Alan 30-31
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b. 9, f. 2	Scott, Martha 32-33
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b. 9, f. 2	Strand, Mark 34
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b. 9, f. 2	Takahashi, Aki 35
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b. 9, f. 2	[unidentified] 36-38
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C. Powell with Two or More People (1942-1990)

C. Powell with Two or More People (1942-1990) (continued)

b. 9, f. 2	Basie, Count; Ellington, Duke; Scott, Hazel; Wilson, Teddy 39
b. 9, f. 2	Carter, Elliott; Subotnick, Morton 40
b. 9, f. 2	Feather, Leonard; Williams, Jillean 41
b. 9, f. 2	Feldman, Morton; La Barbara, Joan 42
b. 9, f. 2	Feinberg, Alan; Taub, Robert 43
b. 9, f. 2	Freeman, Betty; Miller, David Alan 44
b. 9, f. 2	Goodman, Benny; Griffin, Merv 45
b. 9, f. 2	Goodman, Benny; Griffin, Merv; [unidentified] 46
b. 9, f. 2	Natwick, Mildred; [unidentified] 47
b. 9, f. 2	Powell, Katie; [unidentified] 48
b. 9, f. 2	Williams, Jillean; Williams, Joe 49

D. Photographs without Powell (1980s?)

b. 9, f. 2	Beardslee, Bethany; Lee, Peggy 50
b. 9, f. 2	England, Nicholas 51

Series VII: Miscellaneous

Series VII contains a wide range of material, such as appointment books (with addresses and phone numbers of numerous prominent musicians), a sprinkling of financial records, copies of some articles and poems that interested Powell, work lists, advertisements, and various other items.

Folder Listings

b. 9, f. 5	<i>Tres recuerdos del cielo = Three memories of heaven.</i> <i>Photocopy; 2 p.</i> Alberti, Rafael Translated by Mark Strand.
b. 9, f. 6	[Appointment book, 1957] <i>15 cm.</i>
b. 9, f. 7	[Appointment book, 1958] <i>16 cm.</i>
b. 9, f. 8	<i>Biographical sketches of writers and candidates for the board of review.</i> <i>3 Items (p.)</i> "February 1990." ASCAP?
b. 9, f. 9	<i>CalArts Contemporary Music Festival.</i> <i>1 Item (p.)</i> A concert honoring Mel Powell on his 65th birthday. Advertisement for concert, March 12, 1988.
b. 9, f. 10	California Lutheran University. <i>Pulitzer symposium.</i> <i>4 Items (p.)</i> Advertisement.
b. 9, f. 11	<i>An Art Tatum interview / by Willis Conover.</i> <i>Photocopy; 4 p.</i> Conover, Willis Keyboard, vol. 7, no. 10 ; October 1981. Powell's name mentioned briefly.
b. 9, f. 12	[Dictation exercises] <i>13 Items (p.)</i> Rhythmic dictation exercises by students.
b. 9, f. 13	[Evaluation] <i>1 Item (p.)</i> Brief comments on unidentified person.
b. 9, f. 14	[Financial records] <i>11 Items (p.)</i> Records concerning accounting, insurance, publication royalties, and faculty, sabbaticals, and other matters.

Folder Listings (continued)

b. 9, f. 15	<p><i>Graduate program in composition.</i> <i>2 Items (p.)</i> Official requirements for the MFA degree, and handwritten notes concerning the curriculum.</p>
b. 9, f. 16	<p>KUSC-FM (Radio station : Los Angeles, Calif.) <i>Program guide.</i> <i>Photocopy ; 2 p.</i> June 1989. Includes announcement and program listing for A tribute to Mel Powell.</p>
b. 9, f. 17	<p>[Miscellaneous articles] <i>Photocopies ; 60 p.</i> Topics include music, science, and philosophy. Were in folder labeled "New music research conspiracy."</p>
b. 9, f. 18	<p><i>Jesus : the Christ of a four-fold love for God / Mary Powell.</i> <i>11 Items (p.)</i> Powell, Mary "March 2, 1966" Term paper with teacher's comments.</p>
b. 9, f. 19	<p>[Postcards] <i>2 Items (postcards)</i> Photographs of Paul Hindemith and Edgard Varèse.</p>
b. 9, f. 20	<p>Schedule : lessons, etc. etc. <i>Computer printout ; 1 p.</i></p>
b. 9, f. 21	<p>[Schoenberg Institute party invitation] <i>Invitation card, donation card, and envelopes.</i> Invitation to 1989 party of the Friends of the Arnold Schoenberg Institute, at which honorary life memberships were presented to Mel Powell and Nicolas Slonimsky.</p>
b. 9, f. 22	<p>Selected biographical listings : Mel Powell. <i>Computer printout ; 1 p.</i> List of reference books that include Powell.</p>
b. 9, f. 23	<p>Tape log (re American Music) <i>Computer printout ; 2 p.</i> List of examples and durations on an unidentified tape.</p>
b. 9, f. 24	<p>[Telephone numbers and addresses] <i>12 p.</i> Written or typed on single sheets or small scraps of paper.</p>
b. 9, f. 25	<p>[Varèse instrumentation table] <i>1 Item (p.)</i> Lists instruments required for works by Edgard Varèse. Varèse holograph.</p>

Folder Listings (continued)

b. 9, f. 26

[Work lists]

8 Items (p.)

Two computer printouts, and an annotated photocopy of the work list from Leslie Thimmig, "The Music of Mel Powell," *Musical quarterly*, vol. 55 (1969), pp. 42-44.

Series VIII: Recordings

Sound recordings have been transferred to the Historical Sound Recordings Collection in the Music Library. For further information about archival recordings relating to Mel Powell, please contact the Curator of Historical Sound Recordings.

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.

Preferred Titles

Perspectives of new music

Subjects

Chamber music
Composers -- Correspondence
Concertos (pianos (2))
Electronic music
Jazz musicians -- United States
Motion picture music
Piano music
Songs
String quartets

Names

Adler, Samuel, 1928-
Allanbrook, Douglas, 1921-
Allen, Steve, 1921-2000
Arel, Bülent, 1919-1990
Babbitt, Milton, 1916-2011
Bailey, Pearl, 1918-1990
Balliett, Whitney
Beardslee, Bethany
Bellson, Louie, 1924-2009
Burge, David, 1930-2013
Cousins, Norman, 1912-1990
Craft, Robert, 1923-2015
Dahl, Ingolf, 1912-1970
Dello Joio, Norman, 1913-2008
Feldman, Morton, 1926-1987
Fennelly, Brian, 1937-
Foss, Lukas, 1922-2009
Gaburo, Kenneth, 1926-1993
Gish, Lillian, 1893-1993
Goode, Richard
Gould, Morton, 1913-1996
Greissle, Felix, 1894-1982
Harth, Sidney, 1929-2011
Helps, Robert, 1928-2001
Henderson, Harold Gould, 1889-1974
Kagel, Mauricio, 1931-2008
Kirkpatrick, Ralph, 1911-1984
Ladd, Diane, 1939-
Lee, Peggy, 1920-2002
Lemmon, Jack, 1925-2001

Machlis, Joseph, 1906-1998
Mekeel, Joyce, 1931-1997
Meyer, Leonard B.
Moldenhauer, Hans, 1906-1987
Moog, Bob
Nilsson, Bo, 1937-
Nixon, Marni, 1930-2016
Nye, Louis
Ouellette, Fernand, 1930-
Perlis, Vivian
Powell, Mel, 1923-1998
Previn, André, 1929-
Reisenberg, Nadia, 1904-1983
Schuller, Robert H. (Robert Harold), 1926-2015
Scott, Martha, 1914-2003
Sperry, Paul, 1934-
Stein, Leonard, 1916-2004
Stockhausen, Karlheinz, 1928-2007
Stoltzman, Richard, 1942-
Subotnick, Morton, 1933-
Taub, Robert, 1955-
Toch, Ernst, 1887-1964
Turetzky, Bertram, 1933-
Ussachevsky, Vladimir, 1911-1990
Valenti, Fernando, 1926-1990
Varèse, Edgard, 1883-1965
Vierk, Lois V., 1951-
Wilder, Isabel, 1900-1995
Wilder, Thornton, 1897-1975
Williams, Joe, 1918-1999
Wykes, Robert
Xenakis, Iannis, 1922-2001