Provenance and Processing Note:

The Kenneth Gaburo Papers were transferred to the University Archives in summer 1999 from the Music Library storage area at the University Press Building. The Music Library had first received Gaburo material in 1993-94 from Gaburo’s estate in Iowa and from his son Mark in California. At the time the material was accessioned by the Archives, it was still in its original shipping boxes, although many of the boxes had been opened and examined by Music Library personnel. The material appeared to be in no clear organized arrangement and without careful appraisal, reflecting rather a hurried boxing-up by persons moving Professor Gaburo’s effects after his 26 January 1993 death.

The collection was processed from January 2000 to March 2003, under the direction of University Archivist William Maher, by Bethany Cooper and then Sarah Cohen. Material was grouped by physical and documentary type. Because of the large amount of unlabelled material in all formats, Ms. Cooper relied on her knowledge of Gaburo’s creative career to develop folder and box labels that appeared most logical. Ms. Cohen was responsible for consolidating the many extraordinary sized and non-textual format materials and preparation of the finding aid. Despite the very large amount of time devoted to the processing, there certainly remain filing and descriptive discrepancies, and we encourage knowledgeable researchers to suggest revisions and refinements and revisions.

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**Articles and Clippings**
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“Music of the last 40 years not yet established in the repertoire”, 1974-1975
Center for Music Experiment Report, 1974-1975
Symposium of the International Musicological Society (Abstracts), 1988

Interviews
Kenneth Gaburo: Sound and Fury, interview by Judith S. Grove, 1972
“Para-Maledetto” Essay on Gaburo Composition Lingua II: Maledetto by Students of Dr. Charles Lipp, 1974
Maledetto by Bill Brooks for Perspectives of New Music, 1980
Kenneth Gaburo interviewed by Nicholas Zurbrugg, 1983
Collaboration I: Kenneth Gaburo and Steven Schick discuss Gaburo’s Antiphony VIII [revolution], 1988

Dissertations and Scholarly Writing
Dissertations supervised by Gaburo
“Lighting for In the Can” by Gary L. Yoder, 1972
“Corporeality in the Music of Harry Partch” (interview with Gaburo, pp184-261), 1984
“The Choral Compositions of Kenneth Gaburo” by David Charles Ferreira, 1963
“Antiphony IV of Kenneth Gaburo” by Eric Larson, 1987

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Wood, Charles/ Essential Music
Wuorinen, Charles
Yannay, Yehuda
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Diaries and Notebooks
Comp Linguistics Workbook 1
From Folder entitled “Scraps on Process”
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“Pub. Workbook” (includes writing about Mouthpiece), 1973
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“Compositional Linguistics” Notebook Contents
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Contents of a research notebook, unlabelled
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Contents of a notebook, 1988-1989
School/Composition Lesson Notebook, 1961-1962
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SMSD and Essays on Damage, 1978
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Diary on “Bewitched” project, 1979-1980
Loose pages from “Bewitched” diary
Business, working orders and grant awards, 1981
Diary, 1981-1983
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Lingua Press Collection 3 Catalogue and General Work, 1983
Bookkeeping, 1977-1978
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Essays on Damage and other writings, general notebook
Workbooks and Reminders, 1986/ Studio Needs, 1984/ Yellow Notebook with addresses and lists/ “Hytone Memo Pad” with addresses
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  Legal Problem with S. Lay over Gaburo Dogs, 1973-1975
  Medical, 1981-1992
Drafts of publications and manuscripts
Review of Goffredo Petrassi’s Orchestration of Music, 1958
“Theory, Why the Fear, The Dread, The Difficulty?”, 1958
The Widow, Libretto, 1958-1960
Extraction from Paper Play series, Lingua Press, 1965
Twenty Sensing Compositions, 1968-1973
“The Beauty of Irrelevant Music”, 1970
Murmur, 1971
A non-scatological set of preliminary remarks of NCME IV, 1972
Shoe Tellies: Video Compositions, 1973
Collection One: Works of Kenneth Gaburo, 1975
Privacy Two: My, My, My, What a Wonderful Fall, 1974, 1977
The Arch: a one-act play by Kenneth Gaburo, 1956
Ringings…, 1976
Whole Language Language, 1979
Collaboration Two: David Dunn and Kenneth Gaburo discuss publishing as eco-system, 1983
How I Spent My Summer of Music, of Dance by Lou Blankenburg and Kenneth Gaburo, in Dancewriting, 1984
In Search of Partch’s Bewitched: Part One, Concerning Physicality, 1985
The Deterioration of an Ideal, Ideally Deteriorated, 1985
“Locus”, 1986
ISIT, 1986
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Pentagonly, Part One: Ago, 1986
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Lecture: Recent Trends in Music for the Catholic Liturgy
Statement on Serious Music Making as Idea, 1980

Box 6:

Drafts and Manuscripts of Publications
The Scratch Project, (1982-), 1988
A Critique of the Text “Music as a Way of Life”, 1990
Ah Dio, 1991
Talking with Gaburo: Publishing as an Environmental System
Another Renaissance: Current Interactions between music, the Arts and Humanities
Untitled Poem by Kenneth Gaburo
Sketches for Making, 2 folders
Privacy One: Words without Song, 1950-1974
Snow Queen, Libretto by K. Gaburo and Margery Wilson, 1952
Sketches for The Arch, 1956
Review of UIUC Composer’s Exchange, 1961
The Hydrogen Jukebox, play by Seyril Schochen with electronic music by Kenneth Gaburo, 1964
Sketches for essay on Improvisation, 1964
Article on Culture, 1966
“C-is” draft, 1968-1969
Drafts of “Murmur” from Paper Play series, Lingua Press, 1971
“Collaboration One” Notes, 1972
“Passing”, 1973
The Music in Becketts Play, 1973
Serious Music-making in San Diego, 1977
Concerning Commonness and other conceptual Dysfunctions, 1980
Whole Language Language, 1980, 2 folders
Draft of Gaburo interviewed by Nicholas Zurbrugg, 1983
First Draft, Antiphony VIII interview (Schick, Gaburo, Francois), 1985
Draft of David Dunn/Gaburo, Publishing as an Eco-System
“Physicality” materials, 1985
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Language, a Magical Enterprise, the Body, Paperplay, Barry Casselman, 1973
The Flow of U by Kenneth Gaburo, 1/4" tape, 1974
Embarbussments for Four Speaking Voices, Ned Sublette, 1974
The Reasons Being, by Durant Robertson, 1/4" tape (7" open reel), 1975-1977
Literal Violence by Michael Pierssens, 1977
Musicology and Other Delights, by Allen Skei, 1977
Tape Play Collection, 1/4" tape, 1978
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In the Can Production Notes, 1970
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Nono, Luigi
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Rosenboom, David
Warland, Dale

General Business Correspondence, 1956-1992

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Bibliographies (for teaching purposes)
Course Planning for HUM332- Fundamentals of Music
Cognitive Studies Seminar, 1990
Compositional Linguistics Seminar, 1973
Music Proseminar: Studies of 20th Century Theoretic Systems
Music Analyses for Teaching Purposes
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Notes: “Music Theory Seminar”

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Music for Brass and Percussion, 1948
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Lipp Bassoon Sample
Dorn Saxophone, 2 tapes
Jack Logan Trumpet Sounds, 3 tapes
Ron George, Modulation Experiments on the Vibraphone
Turetzkey, Bass Demo
Improvisations with the Harmonic Tone Generator, 2 tapes
Bonnie Mara Barnett, January 8, 1973
Kuang
Aspects of Vocal Multiphonics, 2 tapes
Bazooka Extra
8 Klang Source
Forlorn Voices, 2 tapes
Vergage, 2 tapes
Vocal

Box 17:
In the Can
16mm film, ‘In the Can’ A-C
16mm film, “In the Can” (possibly contains some “Media Man”)
16mm film, “Train Station and Phebol Truck and Potenzia Just Standing”
16mm film, “An Actor: Subject, P. Jamison”
16mm film, “Investigation”
16mm film, “Down Right: Collage (2) Interlude, B&W Animation”
16mm film, “Down Left: Collage (3) Introduction (Man in Castle) 11th Madrigal &
March to Castle (Crowd Animation Faces and Man)”
16mm film, “In the Can Dancer, Semi Nude (2), cu of body re legs and face”
16mm film, Unmarked
Intermezzo I & II, RB-7 Tape
Basic Material, RB-7 Tape
Part II, CHB, RB-7 Tape
Part II, CHA, RB-7 Tape
All Models from ‘In the Can’ doing Exercise in the TV Studio, 16mm film
R-90 Tape
“In the Can” Source Materials, Slides
“In the Can” Source Materials, Slides: Audience and Cast
“In the Can” Source Materials, Film Logs
“In the Can” Source Materials, Negatives
Seminars, Lectures, Panels, Radio: Audio Tapes
   Compositional Linguistics: Glides and Semi-Vowels
   Compositional Linguistics: Dwight 12-13-1970
   Compositional Linguistics: Tibetan Chant
   Compositional Linguistics: Barnett Box 1
   Compositional Linguistics: Barnett Box 2
   Compositional Linguistics: 1970 Final

Box 18:
   Compositional Linguistics: Seminar 3/12/1974
   Composer’s Forum: 12/21/1957
   Extraction Lecture/Concert
   Gaburo Composer’s Forum, USC/ASI 12/5/1980
   Panel: Mandeville Opening, 3/2/1975, part 1
   Panel: Mandeville Opening, 3/2/1975, part 2
   Criticism: CME Panel
   Panel Disc
   Radio Tapes I, II, III, IV

Box 19:
Compositions: Audio Tapes
   Line Studies, 4/27/1966
   The Snow Queen, 4 tapes
   Alas Alack
   Improv #4: Music for “HairyApe”
   Sources Rock- Cool
   The Widow, 8 tapes
   Two, 1963
   Line Studies
   “Hairy Ape” Master
   Antiphony II
Ideas and Transformations
Elegy for Chamber Orchestra, NY Philharmonic
String Quartet in One Movement, 1956
Summer Workshop: Ave Maria, Psalm, Concerto for Winds, Nono Havenito
Stray Birck
Line Studies, Composer’s Workshop, SF, 1960
Line Studies, 4/29/1969
Elegy w/ U of Iowa Orchestra
Tail Out, 7/6/66, James Dixon Conducting
Elegy, U of Iowa, 1966, James Dixon Conducting
Stray Birds, 1960
U. of Iowa Center for New Music
Section II, Intro Ch. A-B

Box 20:
Compositions: Audio Tapes
  Cavafy Readings, 3 tapes
  Cavafy, Basic Material
  Cavafy III Material
  Sub Master, Cavafy
  Cavafy Tape Master, Variation II, III, IV
  Antiphony II, Contemporary Vocal Ensemble
  Cavafy, Variation II, SATB Tape
  Antiphony II, Master Tape, Var. II, III, IV
  Antiphony II, A Reading, Not a Performance
  Antiphony II, Performance, 7/31/66
  The Widow, Part II, Scenes III-IV
  Antiphony III, Master, 3 reels
  Antiphony III, Fragments
  Antiphony III, I, SubMaster
  Antiphony III, II SubMaster, 17 March 1967
  Antiphony III Mix
  Antiphony III X/Mix

Box 21:
Compositions: Audio Tapes
  The Waste[ing] of Lucretia
  Lemon Drops, 3 Tapes
  For Harry, 3 tapes
  Round Shot Version, Wasting of Lucretia, Fat Millie’s Lament
  Maledetto, Part I, Rehearsal
  Maledetto, Part II, Rehearsal
  Maledetto, May 1973
Antiphony IV, Master, 5 tapes
Rehearsal (almost unmarked tape)
Tape Compositions, 1964-5
Extra Posies
Miscellany
Posies Dub
Tape Play Master
For Morgan
Wasting of Lucretia, For Morgan
Antiphony III, 9 tapes
Gaburo Chorus
Have I, etc, Cool Jazz, Funny Sounds, Mi Toccata

Box 22:
Composition: Audio Tapes
  Inside, Peter Farrell
  Turetsky Discussion and “Inside”
  My, My, My, What a Wonderful Fall, Master, 2 tapes
  Dante, Baby Maker, 2 tapes
  Dante, Joynite, 4 tapes
  Flow of U, 2 tapes
  Kyrie, May 1975
  Mutatis, 9 tapes
  Lingua I
  Mouthpiece, 4 tapes
  Cogito, 4 tapes
  Dirige
  Electronic Works, Miscellaneous

Box 23:
Composition: Audio Tapes
  Ringings
  Kyrie, 2 tapes
  Antiphony, VIII, 5 tapes
  Few Master
  ReRun Master, 2 tapes
  Rerun, Kyrie, Pentagony
  Rerun, Summer, Kyrie
  Antiphony IX, 8 tapes
  Testimony Text
  Antiphony VIII, 8TR ½" Tape Master (10" reel)

Box 24:
Composition: Audio Tapes
La Coro
Gaburo/Breder, 2 tapes
Enough!
Verkade Organ, 7 tapes
Antiphony X, Samples
New Tape Works
Antiphony X
Antiphony X, open reel
Antiphony XI, Working Materials
Center for New Music, 2/11/84
Antiphony IV Check
Antiphony X, 4 chapter version
Antiphony X, 8 channel master

Box 25:
Composition, Testimony, New Music Choral Ensemble (NMCE): Audio Tape
*list is arranged from bottom of box, up
10" open reel tapes:
  Collaboration with Hans Breder
  Arts Unit Testimony, 8/8/1987, 7 tapes
  Schenectady Testimony
  St. Louis Testimony, 3/5/1990
  Antiphony X (winded) for solo organist and tape.
  NMCE: Recording Session: Shallenberge Residence, Weberen, Bassett
  NMCE: Messiaen Residence (for reading session)
  NMCE: Stravinsky/Layton/Ogdon/Glasow/Gaburo

Box 26:
New Music Choral Ensemble (NMCE): Audio Tape
*list is arranged from bottom of box, up
10" reel: November, 1967 Concert
  Nono, Sara Dolce
  Master for final editing: Ham: Round unfiltered/Bassett/Shalenberg/ last movement of Messian
  Schoenberg, Tape 2
    Auf Leichten”
  NMCE I: “Messiaen, Cinq Rechants”
NCME IV, “My My My What a Wonderful Fall”
Maledeto, Master, 12/10/1971
NCME III, Rehearsal, 8/12/1969
7" reel:  NMCE I, 5/10/1981
Take I, 9/16/1969
Rehearsal
NMCE I, Erickson, “End Mime” August 7, 1966
Maddox (Surface)/Hamm (Round) /Erickson (Mime) /Nono (Sara)
NCME III, Taped Vocal Sounds for study
Reactive Techniques
NCME III, Response B Tech
NMCE, Kenneth Gaburo Director, 2 tapes
NCME III, Response A Tech

Box 27:
New Music Choral Ensemble (NMCE): Audio Tape
*list is arranged from bottom of box, up
10" reel:  NCME IV, Take I, 12/10/1971
          NCME IV, Take II, 12/10/1971
          NCME IV, Maledetto, Take I, Thursday, Straight Through
          Maledetto, Take II, Thursday (some sections repeated...)
          NCME IV: Flow of [u] mix and Caufy Readings for 206C Seminar Final Project
          NCME IV: Flow of [u], Take 2, 5/9/1974
          NCME IV, [u], Take 3, 5/12/1974 (Mother’s Day)
          NCME IV, “The Flow of [u], Take 1, 4/29/1974
          NCME IV, “The Flow of [u], Take 1a
7" reel:  NCME III, Interview, two tapes
          Still Life Readings
          Maledetto, NCME IV, 6/10/1973, 3 tapes
          NCME IV: CL Seminar, 5/31/1974, Cavaufy Readings
          NCME IV: Reading-Thoreen Text, 12/1/1975
          Glenn’s Reading of Webern Text

Box 28:
New Music Choral Ensemble: Audio Tape and Video Tape
7" reel:  Lexicon I, 12/1/1973
          “Tube” Multi, 11/21/1973, Take 2, 2 tapes
          Phillip Lexicon I
          Vickerman, Lexicon II, 12/1/1973
          Vickerman, Lexicon III, 12/1/1973
Barron, Elinor: Still Life Readings; Breathing Meditation
Barron: Helium Tests
Barron Lexicon II, 12/2/1973
Pamela R, 5 takes, 3/15/1976
Mary Lou Texts, 5 takes, 2/18/1976
NCME IV: Early Radings, Thoreen Texts
Mary Lou, Tight Places, Aug. 1975; Ginny, Tennis, April 75; NCME IV,
Falling, March 1975; Lia, April 1975
Blackenburg: Lou, “How I Spent My Summer”
Amelar, 3/15/1976
Linda C, 1/10-11/1977
Lexicon & MaryLou
Multi beginnnning, 10/3/1973
ai-e-l-i- 11/18/73, 2 tapes
6" reel: Beckett, 4 tapes
Soundtrack, Movie, “Party-Garden-Toes”
Video Tape, Open Reel, ½"
   6" reel: Show Telles Composition, (1. Give & Take 2. MinimTellie, 1, 2, 3)
   7" reel: Still Life
      Show Tellie (Some Video Compositions), NCME IV, 1974
      Falling #1
      Falling #2
      Falling #5

Box 29:
New Music Choral Ensemble: Video Tape
Video Tape
   7" reel: Falling Distance, 1/18/75
      Lexicon
Video Tape, (Open Reel, ½”)
   7" reel: Beach Dance #1
      Fulkerson, 11/29/1974
      Wells/Pauley Exercises
      Hands/Elinor/Phillip, 3/19/1974
      NCME IV, Hands 1 & 2, 12/10/1974, two tapes
      NCME IV: Minim-Telly, Slow Up #2, Wells Legs
      NCME IV, I
      NCME IV: Show-Tellie Composition, 1974 for course: General Interest Music
      NCME IV: Show-Tellie, 1974, Waveforms
      Show-Tellie Composition, “Give and Take Minim Tellies 1,2,3", 1973 (1/2"
         open reel)
         VHS copy made February 5, 2006 of “Show-Tellie Compositions, 1973”
Best copy available, includes video static.

Lexicon 1
Lexicon 2
Master Tape 2: Linda V, Minim-Tellie, 5/29/1974, Video Titles for Give-Take
Master Tape 3: NCME IV Exercises, Seminar Segments
NCME IV: Work with Visiting Professor Mehta

6" reel: Show-Telles Composition, November 1967, 2 copies

Video Cassette, (3/4" U-Matic):

Beckett: Play; Thoreen: The Party; Gaburo: My, My, My What a Wonderful Fall

Box 30:
Testimony Project: Video Tape, (3/4" U-Matic)
1982, Iowa City
3/5-28/1985, Mills College, Oakland, CA, 5 tapes
5/2/1985, Frankfurt, KY
8/10/85, San Diego Public Library, San Diego, CA
9/28/1985, Whole Being Convention, Julian, CA
VT 1, 3

Box 31:
Testimony Project: Video Tape, (3/4" U-Matic)
2/28/87, Minneapolis, MN, 4 tapes
2/23/1988, Minneapolis, MN
2/22/1989, Iowa City, IO
second generation of dub of video - testimony samples taken from Oakland (USA), London (England) and Minneapolis (USA _
Verkade German Testimony Transfer
K.G. Carotid Tape, 4 dubs, 6/2/89
Turetzky/Gaburo, 6/1985
Antiphony IX, Iowa
Scratch Project, unmarked, 2 tapes

Box 32:
Testimony Project: Testimony Project, Compositions and Performances
3/4" U-Matic
Scratch Project, Testimony from Minneapolis, MN; Oakland, CA; foreign, 4 tapes
Minim-Tellig/Give Take
Minim-Tellig, 10/25/1991
Beta II
  Antiphony IX (...A Dot...), Enough! (Not Enough)
Video Tape, Open Reel, ½", 7" reel
  Plot for Lingua, Antiphony IV, 1970-1972
  three unmarked tapes
VHS
  Schenectady, NY, 5/17-20/1983, 2 tapes
  Gaburo Testimony, 7/1987
  Antiphony IX, 3/8/1988, Peter's Hand Held Camera
  Testimony, 7/2/1988
  For Debate
  Antiphony X (Winded)
  Travels, 2 tapes
  ABC Net: Waverly Project
  Gary Testimony
Video Tape, Color, Open Reel, ½", 6" reel
  Bewitched, Rehearsal #71, 12/10/1979, 3 tapes
  VHS copy made February 5, 2006 of “Bewitched” rehearsal #71. Best copy available, includes video static.

Box 33:
Compositions and Performances
  Movie Reel, Open Reel, 10" reel
    Interaction
    Beckett
    Beckett Residue
  16 mm sound, Party, 1974, two tapes
Super 8 Film
  unmarked, three tapes
Eastman Tri-X Film
  Lo Pitch, Lo Intensity
LP
  Ad Te Domino
  On a Quiet Theme
  Chartreuse, Things Just Happen
  5 postludes-piano
  Dubbing, Inside Out
  Antiphony III
  Snow and the Willow
  Inventions, Clarinet and Piano
  Test, two albums
  Music for Five Instruments
  Excerpt from “Tiger Rag”
Box 34: (Gaylord scrapbook box)
Oversized
Lingua Press Publications
“Sounds for eleven” by Donald Scavarda, 1961
“Voce II” for female voices, alto flute and percussion, by Harley Gaber, Apogee/Lingua, 1967
“Music for Brass Quintet and Percussion” for the 1971 Festival of Contemporary Arts, Morgan Powell
“Aardvark II” Piano Solo, by Warren Burt, 1973
“Music, Language, and Environment” by David Dunn, 1974
“Michi” for solo violin, by Harley Gaber, 1976

“Nighthawk 1” by Warren Burt, 1977
“Wingsets for Baritone Solo, Chorus, and Instruments,” Eric Richards, 1977
“The Great Bass” for solo violin, by Eric Richards, 1977
“Chimyaku,” Harley Gaber, Lingua Press, [1977]
“Song From Catullus: a setting of the poem ‘Living Lesbid’” by Paul Paccione, 1977
“Soundscape for Percussion Ensemble” by Dary John Mizelle, © 1978
“Madrigal” by David Dunn, 1980
An Expository Journal of Extractions From Wilderness: Notes Toward an Environmental Language.

Box 35: (Gaylord scrapbook box)
Oversized
Announcement Flyers, UIUC
Marked Conductor’s Scores
Come Holy Silence- Ogdon
Maledetto- Gaburo

Posters
Segment from Electronic Composition ‘The Flow of [i]’, 1965, original color artwork
‘In The Can’, Gerlinger Annex
Works from the Compositional Linguistics Seminar
Hydrogen Jukebox
Schoenberg 10 Concert: Virginia Gaburo
Photograph, (Charles Hamm, Lejaren Hiller, Salvatore Martirano, Herbert Brün, K. Gaburo men in computer music studio)
Farewell, F Street
New Music Choral Ensemble, Union Theatre, October 21
BrünGraphics artwork
Gaburo Portrait Caricature, E. Sloin (?), 1978
Fifteen: a Multi Media Workshop and Performance With... , 1976
201 Series Program:
Turetsky, 1969
Music and Light
The Dying Alchemist
Mondo Violino
An Open Rehearsal of Music for Voices, Instruments and Electronic Sounds,
NMCE II, 1969

Works from the Compositional Linguistics Seminar, 1972
LP Cover: “NMCE in Works of Ives, Nono, Shallenber, . . .”
LP Cover: Music for Voices, Instruments and Electronic Sounds, NMCE II
Sonat, The Quality of Soft is not Straining, UCSD Music Department, June 6, 1974
NMCE III performs Lingua I and Lingua II, March 3
NMCE directed by Kenneth Gaburo, March 17

Palomar Contemporary Arts Festival, NMCE IV, Compositional Linguistics Ensemble

Palomar Contemporary Arts Festival, Virginia Gaburo
Bradley University Spring Festival of Arts, 1967

201 Series Program:
NMCE III, April 12
NMCE II, April 12, 3 posters

Readings in Compositional Linguistics
Lingua II: Maledetto

OM
Line Drawing portrait of Kenneth Gaburo
Pastel Drawing portrait of Kenneth Gaburo, Reinlander, 1973
Center for New Music, 1969-70 Season, “Two” and “Antiphony IV”
San Diego State University, Contemporary Music Ensemble, Multi Media Concert
Progressions Arts UMBC
Frostburg State College- a program of Compositional Linguistics
Allos, a painting by Milford Kemp
“...a Dot is no mere thing...” Kansas City Civic Orchestra

Box 36: (Gaylord scrapbook box)
Oversized
Sketches for Musical Compositions
Early Draft for Antiphony III, “Pearl-White Moments”, 1963
Early Draft for Antiphony IV, “Poised”, 1967
Sketches for Antiphony VIII, “Revolution”, 1983
Sketches for “Enough!”, “Not Enough”, 1987-89
Sketches for Antiphony IX, “...a Dot is no mere thing...”
Sketches for Antiphony XI, 1991, unfinished
La Coro Sketch, 1991

Box 37: (Gaylord scrapbook box)
Oversized
Sketches for Musical Composition
  Subito, (2 of 2 folders) 1977
  Maledetto, (2 folders) 1971
  The Widow, (2 folders) 1961

Box 38: (Gaylord scrapbook box)
Oversized
Compositions
  The Widow, 1960
  On A Quiet Theme
  Sinfonia Concertant for Orchestra and Piano
  Untitled Opera, 1952 (Act I, Scene 1: The Demon’s Mirror; Act I Scene 2: The Gardin;
    Act II, Scene 1: Enchantment; Act II, Scene 2: Dreams; Act III, Scene 1: The
    Wasteland; Act II Scene 2 Snow Queen)
  Antiphony IV (Poised) (Score and Parts: Double Bass, Piccolo, Trb (?), Trombone)
  Antiphony VI, “Cogitio”, 1971

Box 39: (Gaylord scrapbook box)
Oversized
  Antiphony VIII, “Revolution” 1983
  Antiphony IX, “Orchestra, Children and 4 Channel Tapes”, 1982-85
  Antiphony X, “Winded”
  Lingua II: Maledetto

Antiphony IX: Orchestral Parts
  Addenda
  Trumpet, 1-3
  Horn, 1-5
  Piccolo
  Flute, 1 & 2
  Alto Flute
  Oboe, 1 & 2

Box 40: (Gaylord scrapbook box)
Oversized
Antiphony IV: Orchestral Parts
  Clarinet, 1 & 2
  English Horn
  Bassoon
  Contra Bassoon
  Bass Clarinet
  Tuba
  Trombone, 1 & 2
Bass Trombone
Violin, 1-9

Box 41: (Gaylord scrapbook box)
Oversized
Antiphony IV: Orchestral Parts
   Violin, 10-24
   Viola, 1 & 2

Box 42: (Gaylord scrapbook box)
Oversized
Antiphony IV: Orchestral Parts
   Viola, 3-6
   Xylophone and Miscellaneous Percussion
   Vibes and Miscellaneous Percussion
   Glockenspiel and and Miscellaneous Percussion
   PNK (Prepared Piano Keyboard)
   PNS (Prepared Piano Interior)
   Cello, 1-6
   Bass, 1-3

Box 43: (Hollinger slide box)
Slides (starting from the right side of the box)
   Antiphony VI Pictures
   “Union” Slides, 5 containers
   Rick Copples “Images”, 4 containers
   “Enough- Not Enough”, Slides of Score, 1.5 containers (second container is shard with WLL, see next entry”
   “Whole Language Language”, 2.5 containers
   “Privacy One” 3 containers
   “Mouthpiece”, Score and Text, 3 containers

Box 44: (Hollinger slide box)
Slides
   Michigan State Commissions
   Dantes Joynte/ Antiphony IX- Sketches of Basic Language
   Antiphony IX- Original Scatter
   Antiphony IX- Score Titles
   Antiphony IX- Score, 3 containers
   University of Iowa, Electronic Music Studio (?), 1976
   University of Iowa, Electronic Music Studio, 1983 (5 containers)
   Unmarked Slides
Box 45: (Hollinger slide box)
Slides
Unmarked Slides

Box 46:
Photos
Unmarked Slides (46 slides in view pages)
In The Can, 1970
Gaburo Opera
Gaburo Family
Composition as an Eco-System, Exhibit
Rehearsal of Dante’s Joynte
Miscellaneous New Music Choral Ensemble (NMCE)
Kenneth Gaburo
Antiphony IX: Enough-Not Enough
NCME Rehearsing “Falling”
NCME Rehearsing “Mutatis Mutandis”

Box 47:
Audio Tape Cassettes
Composition Lessons with Sam Magrill
22 Tape Cassettes numbered 1-22, dates range from 6/23-8/12, year unknown.

Interview with Todd Knoeble
“Mutatis Mutandis”
“Mutatis” Rehearsal
Natuig- English Cantilena IV, Paris
“Surface Tension”, Dub
Act One: Scratch Project
“Partch/Bewitched/Riasberlin”
Antiphony VIII, Texts
Antiphony VIII, Dub
Antiphony II
Rymland Texts, 2 tapes
Dixon, “Elegy”, 7/6/1966
Seminar, 3/14/1978
Antiphony IX
“Cantilena IV”, Schoenburg Institute, 2/14/1985
Gary Verkade/Gaburo, Organ Sounds, 7/24/1986
UIUC, Sonic Lab, Maledetto & Kurzwellen, 3/16/1987
Ensemble, 8/10/1987
Audio Spectrum, Part I, 8/11/1987
Antiphony IX, Rehearsal, 3/8/1988
“Enough!–not enough”, 12/11/1988, 2 tapes
Antiphony VIII (revolution), 3/19/1984
Antiphony X (winded), 21
New Events Washington, “Lingua II: Maledetto”
Cantilena I, 4, “Chrome EQ”
Antiphony X, 9/16/1991
Antiphony II, Dub
Micro-cassettes, 4 tapes

Box 48:
Oversize from scrapbook in Box 1 (The Snow Queen, 1952
Teaching Materials
Musical Examples for Teaching
Educational Music Centre Project Course
Lingua Press Publications
“Lilacs” for mixed chorus a capella by Robert Shallenber, Apogee/Lingua, 1967
“Ludus Primus: Foreplay” by Harley Gaber, 1967
Lingua Press Collection Two Catalogue, Nov. 1977
“Collected Chips: Off the Old Block” For Piano, Vol. 1-3, by Peter Tod Lewis
“Kata” solo violin, by Harley Gaber, 1977
Lingua Press Double Issue: “…Such Words As It Were Vain To Close…” by J.K. Randall,
“…My Chart Shines High Where The Blue Milk Upsets…” by Benjamin Boretz.
For Piano, 1978
“Poempiece I: Whitegold Blue” by William Brooks, 1978

Box 49:
Marked Conductor’s Scores
Two Egrets- Glasow
Sensus Spei- Kohn
Ave Maria
Psalm- Gaburo
The Hurricane- Ogdon
Anthem- Stravinsky
Sound Patterns- Pauline Oliveros
On the Surface of Things- Arthur
Five Fragments- Ben Johnston

Box 50:
Sketches for Musical Composition
Subito, (1 of 2 folders) 1977
Marked Conductor’s Scores

Bewitched- H. Partch, Berlin Performance Score conducted by Gaburo

Lingua Press Publications
