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BY
JACOB SCHAUB,
HOLLING SMITH-BORNE,
AND
BRIAN ENTWISTLE

2010-2015

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SUMMARY

Size 57 boxes (23.07 cubic feet)

Geographic Locations United States, Germany

Inclusive Dates 1874-2015

Bulk Dates 1952-2006

Languages English, German

Summary The Alfred H. Bartles Papers (1874-2015) were donated to the Anne Potter Wilson Music Library from 2008-2015. A native of Tennessee and a former George Peabody College student, Bartles was active in New York, Germany, and Tennessee as a composer, arranger, cellist, pedagogue, and jazz pianist. His varied compositional output illustrates this mixture of influences, and reveals him as one of the first in a generation of composers equally at home in the Classical and jazz genres.

Access Restrictions The collection is open for research use.

Copyright Copyright restrictions may apply.

Stack Locations Anne Potter Wilson Music Library Vault

Related Materials Isabel Howell Papers
MSS 216 (held in Vanderbilt Special Collections)

Herschel Gower Papers
MSS 176 (held in Vanderbilt Special Collections)

Alfred E. Howell Family Papers, 1842-1935
AC. NO. 69-026 (held in the Tennessee State Library & Archives)

Isabel Howell Family Papers, 1848-1970
AC. NO. 92-088 (held in the Tennessee State Library & Archives)
BIографICAL NOTE

Alfred H. Bartles was born in 1930 in Nashville, Tennessee, and was a composer, arranger, cellist, teacher, and jazz pianist. He began his piano studies at an early age and played cornet and euphonium in his high school band. His interest in jazz led him to study with jazz pianist Lennie Tristano, after which he worked as an arranger-pianist for the U.S. Army during the Korean War. He studied with Roy and Johana Harris at the George Peabody College for Teachers in Nashville, obtained a Bachelor’s degree in music from the University of Mississippi (1953) and a Master’s degree in composition from Ohio University (1954), where he studied with Karl Ahrendt. He studied cello with Claus Adam and Luigi Silva, and went on to play professionally in the St. Louis Symphony, Springfield Symphony, Radio City Music Hall, various Broadway shows and with Mantovani. Bartles moved to New York City in 1954 where he played in jazz clubs in and around the area, and began his long connection with eurythmy, Waldorf education, and anthroposophy. In 1968 he founded the composition program at the Sewanee Summer Music Festival and taught there for several summers throughout the remainder of his life.

In 1969, Bartles received a grant in composition from a private foundation which gave him the opportunity to compose and study the teaching of music in the Waldorf schools of Germany. He spent four years in Europe, where he taught music theory and history as well as directing the chorus at the Schiller International University campuses in Heidelberg and Bönnigheim. In 1973, he returned to the United States to teach at Tennessee Technological University and play principal cello with the Bryan Symphony (Cookeville, Tennessee). He also performed regularly with the Nashville Symphony Orchestra.

Bartles returned to Germany in 1977 to teach cello at the Stuttgart Musikschule and to teach the music courses at the Eurythmeum. He remained in Germany until mandatory retirement in 1996 and then returned definitively to Nashville where he continued to compose, play cello in regional orchestras and teach cello at Murray State University (Kentucky) and Austin Peay State University (Tennessee). In 1999 he was named “Composer of the Year” by the Tennessee Chapter of the National Association of Music Teachers. Bartles died of cancer on Dec. 28, 2006.

The papers and manuscripts of Alfred H. Bartles were given to the Wilson Music Library at the Blair School of Music, Vanderbilt University, beginning in 2008.
**ALFRED H. BARTLES BIOGRAPHICAL TIME LINE**

Nov. 10, 1930  Born in Nashville to Paul Bartles and Martha Howell Bartles

1935  Father dies from after-effects of poison gas from WWI; Alfred and his mother live with Isabel Howell, Martha’s younger sister who worked as a librarian at Vanderbilt University and the Tennessee State Library

1937-1944  Studies piano with Miss Frank Hollowell, a cousin and organist at First Baptist Church in Nashville

1944-48  Attends Hillsboro High School, plays cornet and euphonium in the Hillsboro High School Band

Summers 1949, 1950, 1952  Studies with Lennie Tristano, jazz pianist in New York City

Fall 1949  Attends Vanderbilt with the intention of pursuing pre-medical curriculum

1950  Transfers to George Peabody College for Teachers and studies with Roy Harris and Johana Harris

Aug. 1950–Apr. 1952  Called to active duty with Army Reserves (Korean War), plays trombone in the band and serves as arranger-pianist

1952  Transfers to the University of Mississippi and at age 22, begins cello studies using his grandfather’s cello; meets Claus Adam when the New Music Quartet visits the University of Mississippi; meets Martha Jean Smith, piano student from Newton, Mississippi, who would later become his wife; writes a short piece for the New Music Quartet which they performed while there

Summer, 1953  Graduates from University of Mississippi with a B.A. in Music and follows Martha Jean Smith to Ohio University in Athens. Studies composition with Karl Ahrendt; receives assistantship in composition

Summer, 1954  Graduates from Ohio University with a Master of Fine Arts in Composition

1953-1954  Composes *Theme in Three* for orchestra and a 12-tone piece, *Trio for Clarinet, Cello and Piano*

1954  Marries Martha Jean Smith on January 31

Fall, 1954  Alfred and Martha move to New York City; Alfred studies structural hearing at Mannes School of Music with Felix Salzer and cello with Claus Adam; employed as a chief packer at the Metropolitan Museum of Art while awaiting membership in Musicians’ Union Local 802
1954  Introduced to Francis Edmunds, a Rudolf Steiner educator from England; Alfred and Martha join Youth Group that studied books on Steiner. They begin their long connection with eurythmy, Waldorf education, and anthroposophy

1954  Martha begins accompanying and playing for dance classes, including eurythmy classes at the Rudolf Steiner School

December, 1954  Becomes member of musicians’ union in New York City and plays piano in jazz clubs in and around New York City

Summer, 1956  In Aspen, Colorado

Summer, 1957  In Blue Hill, Maine

1959-1969  Plays cello in 13 Broadway shows, Radio City Music Hall, the Little Orchestra Society of New York (Thomas Schermann, conductor), in Mantovani’s orchestra on several tours, the Springfield Symphony, and the St. Louis Symphony

1959  First daughter Isabel is born on August 20


1964  *Seven Easy Pieces for Beginning Cellists* is published by Vanilla Music Publishing

1963  Second daughter, Julia is born on November 8

1966  Receives commission from the Nashville Symphony Orchestra, composes *Music for Symphony Orchestra and Jazz Ensemble*

1968  Founds the composition program at the Sewanee Summer Music Festival at the University of the South and returns to teach there many times during the next three decades

1969  Receives grant to study the teaching of music in Waldorf Schools in Germany and to compose

1969-1973  Composes the *Piano Sonata, Excalibur for Symphonic Band, Engadine Overture* for orchestra, and *Lament, Variations & Metamorphosis* for woodwind quintet

1970  Begins teaching at Schiller International University (Heidelberg and Bönnigheim campuses); teaches music history and theory as well as conducting the chorus

1970  Completes the composition *Excalibur for Band or Young Orchestra*
1973 Moves to Cookeville, Tennessee, to teach music theory and cello at Tennessee Technological University for the next four years. Bartles plays cello with the Nashville Symphony Orchestra; he meets R. Winston, tuba/euphonium professor at Tennessee Technological University, and begins composing tuba music

1976 Composes *When Tubas Waltz* for R. Winston Morris

1977 Alfred and Martha return to Germany and begin teaching at the Eurythmeum Stuttgart (home to both a school of eurythmy and a professional performing group); Martha is resident pianist and Alfred teaches all the music courses; he composes *Ballad for Fluegelhorn and Jazz Ensemble* (recorded at the Süddeutscher Rundfunk by Erwin Lehn and performed by Ack van Rooyen (flugelhornist) and the Jazz Ensemble)

1978 John F. (Del) Sawyer, Director of the Blair Academy, asks Alfred to write a composition for chorus and orchestra for the Nashville Youth Symphony featuring a favorite poem of Valere Blair Potter titled *And Well I Shall Be There*; it is later performed at the War Memorial in Nashville by the Nashville Youth Symphony and McGavock High School Chorus, conducted by Jay Dawson

1980 Martha successively accepts positions at the Waldorf School, the Stuttgarter Musikschule, and the Stuttgarter Hochschule für Musik; she also accepts a full-time position at the Pädagogische Hochschule Ludwigsburg and continues there until mandatory retirement in 1997

1981-1982 Alfred receives commission from Israeli violinist Yair Kless and writes *Lyric Poem* for violin and piano; the work premieres in the Liederhalle Stuttgart

1981-1983 Teaches cello at the Stuttgart Music School, and remains there until mandatory retirement in 1996

1983-1984 Composes *Duo for Violin and Violoncello* for his daughters (Isabel, violin and Julia, cello); the work premieres at the Sewanee Music Festival

1985 Universal Edition publishes the two cello books *From the Notebook of Anna Magdalena Bach* and *Leopold Mozart for his Son Wolfgang Amadeus*

1985 Bartles’s orchestration of Alban Berg’s *Piano Sonate, Op. 1* is premiered by the Berg Foundation as part of the 50- and 100 year Berg-Berio Fest in Vienna

1988 Adapts the orchestration of Béla Bartók’s *First Rhapsody for Violin* to make it playable for cello; the work is later premiered in 2003 at the Sewanee Summer Music Festival

1993 Adapts Bartók’s *Rumanian Dances* for brass quintet

1994 Completes *Etudes and Recital Pieces for the Advanced Beginning ‘Cellist, Vol. 1 & 2*

1996 *Three for Two* (cello and bassoon duet) premieres at the Manchester Music Festival (Vermont)
1997 Alfred and Martha move to Nashville; Alfred teaches cello at Murray State University in Kentucky

1997 Alfred teaches at Austin Peay State University in Clarksville, TN; continues to teach privately and compose music; remains active as a free-lance cellist and jazz pianist

1997 Martha accepts position as adjunct Senior Artist Teacher of piano at the Blair School of Music at Vanderbilt University

1998-99 Named “Composer of the Year” by the Tennessee Chapter of the National Association of Music Teachers; composes Epidaurus for Brass Ensemble and Percussion

1999 Epidaurus for Brass Ensemble and Percussion premieres at the Sewanee Summer Music Festival

2000 Completes The New When Tubas Waltz for tuba/euphonium ensemble (published by Tuba-Euphonium Press), which premieres in Regina, Saskatchewan, Canada

2000 Arranges Charlie Parker’s Yardbird Suite and Arlen/Parker’s Out of This World for large jazz ensemble which premieres in Nashville; completes Tubossa for Solo Tuba and Symphonic Band which is performed and recorded by Tim Northcut and the Tennessee Technological University Symphony Band

2002-2006 Plays in regional orchestras in Jackson, Tennessee, Paducah, Kentucky, and Tuscaloosa, Alabama

2003 The transcription/arrangement of Bartok’s First Rhapsody for violin/cello premieres at the Sewanee Summer Music Festival (Paul York, cellist)

Dec. 28, 2006 Alfred dies of cancer at his home in Nashville, Tennessee

Jan. 2, 2007 Memorial service held at Trinity Presbyterian Church in Nashville, Tennessee
**SCOPE AND CONTENT NOTE**

This collection primarily consists of correspondence chiefly to and from Alfred H. Bartles, several of his published compositions, music manuscripts of his published and unpublished works, audio recordings, and additional miscellaneous materials.

The main music manuscript collections range from notebooks and corrected copies to finished manuscripts from ca. 1941-2006. The scores are comprised of works composed or arranged by Alfred H. Bartles, and include classical works for large ensemble or solo/chamber ensemble, small- and large-scale vocal works, works for jazz ensemble, lead sheets, and published copies of works.

The audio recording collection chiefly contains reel-to-reels, cassette tapes, and audio compact discs. Many of these are analog and digital transfers from other media. Also included in this area for practical reasons are the few data file discs contained within the collection.

The contents of the correspondence folders date from 1939-2009 (bulk 1951-2006), ranging from both incoming and outgoing letters regarding professional and personal affairs, postcards, negotiations with publishers, royalty receipts, and occasionally written music. Materials are generally in English or German.

Additional items in the collection include event programs and newsletters relevant to the Bartles family, newspaper clippings, teaching notes, personal documents, and photographs.

This collection was given to the Anne Potter Wilson Music Library at Vanderbilt University from 2008-2015 by his wife, Martha S. Bartles, following Alfred’s death in 2006.

**SYSTEM OF ARRANGEMENT**

The collection has been arranged into series based on content. Some series are further arranged into subseries.

Music manuscript and printed score collections (Series A—Subseries 1 and Series B) have been categorized into various groups based on instrumental/vocal forces and original vs. arranged works. They are subsequently sorted alphabetically by title. Since the line between jazz works and classical works is often intentionally unclear within Bartles’s œuvre, this criteria was ignored within the current arrangement. The musical sketchbooks in Series A—Subseries 2 have been arranged by rough chronology. Numbers listed within all boxes in the collection indicate folder numbers.

Audio recordings (Series C) have been ordered variously by format, by size (in the case of reel-to-reels), and chronologically where possible and/or relevant.

Since the line between personal and professional correspondence is frequently blurred within this collection, all correspondence (Series D) has been divided between family and non-family senders/recipient. Folders are then arranged alphabetically by sender/recipient. No distinction has been made between musical and non-musical subject matter. All correspondence has been arranged...
chronologically within the folders, with one larger correspondence series (Bartles, Martha Howell) also categorized into incoming/outgoing divisions.

Miscellaneous materials (Series E) have been arranged in a rough order by format, ranging from items holding a direct connection to those with a less direct connection with Bartles. Larger groupings within this series (e.g., event programs, newspaper clippings) have been subsequently arranged chronologically where possible.

Two oversized items from the collection are held in the Music Library Vault—Oversize box.

The following is an overview list of the contents of the collection:

**Series A:** Musical compositions—Manuscripts  
Subseries 1: Single works  
Subsubseries 1: Works for large ensemble  
Boxes 1-4: Original works (incl. arrangements of own works)  
Boxes 5-6A: Arrangements and transcriptions  
Subsubseries 2: Works for solo/chamber ensemble  
Boxes 7-9: Original works  
Box 10: Arrangements and transcriptions  
Subsubseries 3: Vocal works  
Box 11  
Subsubseries 4: Pedagogical works  
Boxes 12-13  
Subseries 2: Sketchbooks  
Boxes 14-19

**Series B:** Musical compositions—Published scores  
Boxes 20-21

**Series C:** Sound recordings  
Reel-to-reels  
Box 22  
Cassette tapes/DATs  
Boxes 23-24  
Compact discs/CD-ROMs/Other  
Box 25-26

**Series D:** Correspondence  
Non-Family and Professional  
Boxes 27-39  
Family  
Boxes 40-47

**Series E:** Miscellaneous materials  
Boxes 48-56  
Vault Oversize Box
LC SUBJECT AND GENRE/FORM HEADINGS

LCSH SUBJECT HEADINGS

Bartles, Alfred H.
Bartles, Alfred H.—Archives
Bartles, Alfred H.—Manuscripts
Music—Manuscripts
Vocal music
Instrumental music
Jazz
Bartles, Alfred H.—Correspondence
Composers—United States—Archives
Composers—United States—Manuscripts
Composers—United States—Correspondence

LCSH GENRE/FORM HEADINGS

Jazz
Art music
Arrangements (Music)
Scores
Parts (Music)
Lead sheets
Personal correspondence
Business correspondence
Records (Documents)
Finding aids
**Detailed Container List**

**Series A: Musical compositions—Manuscripts**

**Subseries 1: Single works**

**Subsubseries 1**: Works for large ensembles. Original compositions and arrangements

**Box 1.** Manuscripts—Large ensemble, Original compositions

**Folder**

1. *[6 untitled sketches]*, [n.d.]: 4 for jazz ensemble, 1 for orchestra, 1 for two pianos; incomplete
2. “Appalachian Portrait”, Feb. 20, 1965: for wind ensemble; manuscript of score
3. “Ballad for Fluegel Horn [i.e., Flugelhorn] and Jazz Ensemble”, 3 versions: manuscript of score (Oct. 27, 1962), manuscript of score (Nov. 15, 1978), manuscripts of score and parts (Oct. 25, 1984)
4. “Ballad for Solo ‘Cello and String Chamber Orchestra”, Feb. 2-20, 1968: manuscripts of score and solo cello part, copy of score and part with added corrections
5. “Epidaurus”, Mar. 23, 1999: for brass ensemble; movements: Call to Assembly – Call to Catharsis; manuscript of score (concert pitch), 2 computer-printed unbound copies of score, one with revisions (Mar. 22, 2002) in red pencil, computer-printed copies of parts containing final revisions
6. “Excalibur”, Jun. 6, 1972: “for Young Orchestra”; orchestral arrangement of band version; manuscripts of parts, spiral-bound photocopy of score
7. “Excalibur: (an Heroic Episode for Band)”, Jan. 11, 1970: manuscript of score
9. “Louisiana Jazz Suite (in three parts)”, Mar. 11, 1961: for jazz ensemble; movements: Easy Swinger – Waltz – A Ballad; manuscript of score

**Box 2.** Manuscripts—Large ensemble, Original compositions

**Folder**

1. “Lyric Poem”, [ca. 1986?): incomplete arrangement of the violin and piano work for violin and orchestra; manuscript of score
2. “March Music City – U.S.A.”, Oct. 19, 1964: for marching band; manuscript of close score, manuscripts and photocopies of parts, photocopy of full score
3. “Merger with Mulligan (formerly Walkin’ Shoes)”, Mar. 9, 1958: for jazz ensemble; manuscript of score (concert pitch)
4. “Music for Symphony Orchestra and Jazz Ensemble”, [1966]: bound photocopies of jazz ensemble score with symphony cues (3 parts), with list of errata
5. “Music for Symphony Orchestra and Jazz Ensemble”, [1966]: 2 bound, corrected photocopies of jazz ensemble score with symphony cues
7. “Music for Symphony Orchestra and Jazz Ensemble”, 1966: bound, corrected photocopies of symphony score with jazz ensemble cues (2 parts), with press release
Box 3. Manuscripts—Large ensemble, Original compositions

Folder
1. “Music for Symphony Orchestra and Jazz Ensemble”, [1966?]: corrected photocopies of portions of jazz ensemble score with symphony cues
2. “Music for Symphony Orchestra and Jazz Ensemble”, [1966?]: unbound manuscript of jazz ensemble score with symphony cues (Parts 2-3 only), manuscripts of optional 5th trumpet and 5th trombone parts, list of corrections for other parts
3. “Orig. Fanfare for Del in Houston”, Jan. 19, 1959: for jazz ensemble; manuscript of score (concert pitch)
5. “Overture to the Dance”, Jan. 8, 1961: for jazz ensemble; manuscript of score
6. “Peg”, [n.d.]: for jazz ensemble; incomplete manuscript sketch; on accompanying pages: sketches for The Ring and Helwyn’s Sand
7. “Prologue to Wilder”, “Epilogue to Wilder”, Apr. 18, 1978: incidental music to Thornton Wilder’s Hast Thou Considered My Servant Job?; for orchestra; photocopy of score, copies of parts
8. “Scherzo to Tuba and Symphonic Band”, [1966]: photocopies of ensemble parts
11. “Song for Strings”, Jul. 1954: manuscript of score and parts

Box 4. Manuscripts—Large ensemble, Original compositions

Folder
1. “Theme for Del”, May 1951: for jazz ensemble; manuscript of close score
2. “Theme No. II for Del”, Dec. 1-12, 1966: for jazz ensemble; manuscript of score; manuscript of Mar. 1984 revoicing by Paul A. Lenk and additional trombone parts
3. “Theme for Houston”, Dec. 16, 1957: for jazz ensemble; manuscript of score
5. “Matamorphosis [i.e., Metamorphosis] of Time after Time”, Nov. 12-14, 1960: for trumpet solo and jazz ensemble; manuscript of score
7. “Tubossa: a Concert Bossa Nova”, Aug. 24, 2000: arrangement of the tuba and piano work for solo tuba and symphonic band; unbound photocopy of manuscript tuba/piano score with indications for orchestration (1984-2000), manuscript of score and spiral-bound photocopy with corrections, photocopy of manuscript of tuba part

Box 5. Large ensemble. Arrangements and transcriptions

Folder
1. “All of Me”, 1952: Lennie Tristano; manuscript of a possible transcription of a single part
**Box 5** *(cont.)* Large ensemble. Arrangements and transcriptions

**Folder**

2. "All the Things You Are", [n.d.]: by Jerome Kern, arr. Alfred Bartles; manuscript of piano part
4. "Allegro", Nov. 15, 1992: for solo violin and chamber orchestra; by G. H. Fiocco, arr. Alfred H. Bartles; manuscript of score and photocopy of published source score; includes contract with Mediaphon GmbH
5. "Captain Ahab", Feb. 5, 1959: for jazz ensemble; manuscript of score (concert pitch)
6. "Dancing on the Ceiling", Mar. 30, 1952: for jazz ensemble; manuscript of score (concert pitch)
10. "Green Dolphin Street", Sept. 16, 1960: for jazz ensemble; arr. A. H. Bartles; manuscript of score
11. "Guys and Dolls – Opener", Aug. 6, 1962: for jazz ensemble; arr. Alfred Bartles; manuscript of score
12. "Hello Dolly!", Apr. 21, 1965: for orchestra; arranged by Alfred Bartles; manuscript of score

**Box 6** Large ensemble. Arrangements and transcriptions

**Folder**

1. "I'll Take Romance", Mar. 28, 1958: for strings; arr. Alfred Bartles; manuscript of score
2. "I'm Old-Fashioned", Feb. 8, 1960: for jazz ensemble; arr. Alfred H. Bartles “for Del in Monroe, La.”; manuscript of score
3. "Jordu-Daa Houd-Had-it!", Nov. 27, 1960: for jazz ensemble; by Duke Jordan, Clifford Brown, and Alfred Bartles; manuscript of score
4. "Lady Be Good! (cause you're in for a surprise!)", Jul. 7, 1959: for jazz ensemble; arr. Alfred H. Bartles; manuscript of score
5. "Marionette", [n.d.]: for jazz ensemble; incomplete manuscript sketch
6. "Mr. Lucky : Theme from the TV Show", [n.d.]: for jazz ensemble; by Henry Mancini, arr. A. H. Bartles; incomplete manuscript of score
7. "Out of This World", Mar. 27-28, 1961: for jazz ensemble; arr. Alfred Bartles; manuscript of score; manuscript of revised version of score (Jun. 4, 2001) with computer-printed copies of score and parts
**Box 6 (cont.).** Large ensemble. Arrangements and transcriptions

Folder

10 [**Second Rhapsody**], [ca. 1990?] : incomplete transcription for cello and piano; by Béla Bartók, transcribed by Alfred H. Bartles; incomplete manuscript

11 “**Sometimes (Theme)**”, Mar. 5, 1973: for jazz ensemble; arr. Alfred H. Bartles; manuscript of score

**Box 6A.** Large ensemble. Arrangements and transcriptions

Folder

1 “**Sonata for Chamber Orchestra: Opus One**”, Jan. 23-May 7, 1984: by Alban Berg, orchestrated by Alfred H. Bartles; manuscript of score, photocopy of score with corrections

2 “**Sonata for Chamber Orchestra: Opus One**”, Jan. 23-May 7, 1984: by Alban Berg, orchestrated by Alfred H. Bartles; manuscripts of parts and selective photocopies with bowings, and list of corrections from Mar. 1992

3 “**The Song is You**”, [n.d.]: for jazz ensemble; arr. Alfred H. Bartles; incomplete manuscript of close score

4 “**Spinnenlied, op. 67, Nr. 4**”, Apr. 27-Nov. 12, 1987: for piccolo trumpet and string chamber orchestra; by Felix Mendelssohn-Bartholdy, adapted by Alfred H. Bartles; manuscript of score and parts

5 “**Taps Miller**”, Jan. 27, 1969: for jazz ensemble; manuscript of score

6 “**They All Laughed (But Who's Got the Last Laugh Now)**”, Mar. 26, 1961: for jazz ensemble; arr. Alfred Bartles; manuscript of score

7 “**Yardbird Suite**”, Apr. 4, 2000: for jazz ensemble; by Charlie Parker, arr. Alf Bartles; manuscript of score; computer-printed copies of score and parts

**Series A: Musical compositions—Manuscripts**

**Subseries 1: Single works**

**Subsubseries 2:** Works for solo/chamber ensemble

**Box 7.** Solo/Chamber ensemble. Original works

Folder

1 [8 untitled sketches], various dates: lead sheet, manuscript (Nov. 27, 2002); lead sheet by Bryan Lindsay and Alfred H. Bartles, manuscript (Jun. 18-23, 1985); “for Nathan M. Emahiser,” incomplete keyboard manuscript sketches (Oct. 28, 2001); “For Isabel,” piano manuscript (May 3, 1970), theme used later in *The Little Prince*; computer-printed incomplete sketch of alto saxophone part to *Jazz Waltzes, Noble and Sentamental* [i.e., *Sentimental*]; unidentified manuscript of cello part (Mar. 22, 1992), untitled sketch for solo piano [n.d.], “No I Music (?) for Piano”, “written for and dedicated to my small friend Martha” (Dec. 1952)

2 “**And There was Light**”, Feb. 20, 1969-Mar. 5, 1969: incidental music for piano solo; manuscript, program from associated eurythmy demonstration, and selected narrator texts

3 “**Ballad for 'Cello and Piano**”, [n.d.]: arranged by the composer from the *Ballad for Solo 'Cello and String Chamber Orchestra*; manuscript of score
**Box 7 (cont.).** Solo/Chamber ensemble. Original works

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<td>“Beersheba Neo-Baroque Suite”, Apr. 9, 1974: for tuba and cello/euphonium/trombone; one corrected manuscript, and note to engraver</td>
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<td>5</td>
<td>“Byzantine Resurrection Hymn”, Jun. 2, 1997: for three trumpets; manuscript</td>
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<td>7</td>
<td>“Ceremonial Music for Organ”, Mar. 20, 1969: manuscript</td>
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<td>8</td>
<td>“Ceremonial Music for Trumpet in B♭ and Organ”, Jun. 21, 1971: arrangement of “Ceremonial Music for Organ”; manuscripts of score and part, corrected photocopies of score and part, and computer-printed copy of part</td>
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<td>9</td>
<td>“Cookeville Neo-Classical Trio”, Jan. 6, 1976: “for two tubas and euphonium (with Three (3) Eyeglasses Obligatto)”; manuscript of score</td>
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<td>10</td>
<td>“Duo for Violin and Cello”, Sept. 26, 1983-Jan. 20, 1984: manuscript of score and photocopy with additional fingerings</td>
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<td>11</td>
<td>“Elegy for Tuba and Piano”, Feb. 12, 1964: manuscript of score, two computer-printed copies of score, one with pencil revisions, and two computer-printed copies of parts, one with pencil revisions for cello, with <em>Elegy for Bass Trombone and Piano</em>, revised Dec. 28, 1968, arrangement of the piano and tuba version; manuscript of score and part</td>
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<td>12</td>
<td>“Fanfare”, Oct. 1, 1980: for 6 trumpets in B-flat and two timpani; manuscript of score</td>
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<td>13</td>
<td>“Fishin’”, Apr. 10, 1998: lead sheet; theme used later in <em>Three for Two</em>; photocopy of manuscript and text of lyrics</td>
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<td>14</td>
<td>“Fugue for Counterpoint 357”, Jan. 30, 1954: written for Fall Semester 1953-54 Paul Fontaine course at Ohio University, Athens, Ohio; manuscript keyboard score with indications for orchestral scoring in regular and red pencil</td>
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<td>15</td>
<td>“Homage (to B.E.)”, Jan. 9, 1999: for piano; manuscript, with “Homage (to B.E.)”, Apr. 15, 1999: for cello and piano, revision of the version for solo piano; manuscript of score and unbound corrected photocopy</td>
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<tr>
<td>17</td>
<td>“Juliana”, Oct. 3, 1984: lead sheet; 2 photocopies of manuscript, 1 with corrections</td>
</tr>
<tr>
<td>18</td>
<td>“Lament, Variations &amp; Metamorphosis for Woodwind Quintet”, Jan. 27, 1970: for wind quintet; manuscript of score and parts</td>
</tr>
<tr>
<td>19</td>
<td>“The Little Prince”, Jan. 10-24, 1997: incidental music to the story by Antoine de Saint-Exupéry; for violin, cello, and piano; copy of narrated text, manuscript of score, manuscripts of corrected pages, and comb-bound photocopy</td>
</tr>
<tr>
<td>20</td>
<td>“Lyric Poem”, Sept. 9, 1981-Aug. 27, 1982: for violin and piano; manuscript of score and part, corrected photocopy of score, bound photocopy of violin part, 6 computer-printed versions of score, most with corrections, computer-printed copy of part</td>
</tr>
<tr>
<td>21</td>
<td>“Nanabush and the Chickadees”, Oct. 4, 1978: incidental music; for oboe, clarinet, horn, bassoon, and piano; corrected photocopy of score, photocopy of piano reduction, and photocopies of wind parts</td>
</tr>
<tr>
<td>22</td>
<td>“Night Sonatina”, Dec. 31, 1963: for unaccompanied treble clef instrument; manuscript</td>
</tr>
</tbody>
</table>

*Note: Later published under the title Sonatina for trumpet unaccompanied*
Box 8. Solo/Chamber ensemble. Original works

Folder

1  "Piano Quartet", Aug. 21Nov. 5, 1967: for violin, B clarinet (or viola), cello, and piano; manuscript of score and all parts
2  "Prologue to Tolkien", "Epilogue to Tolkien", Aug. 27-28, 1978: for piano; 2 photocopies of manuscript
3-10  "Etüden und Vortragsstücke für Violoncello, mit und ohne Klavierbegleitung, für fortgeschrittene Anfänger in ersten, vierten, zweiten und dritten engen Lage = Recital Pieces and Etudes for the Advanced Beginning ‘Cellist in First, Fourth, Second and Third Closed Position, with and without Piano Accompaniment”, ca. 1986-1994, copyright 1994: consists of three volumes of pieces with titles in both German and English:


3  —Heft I; computer-printed score and part (possibly final drafts); spiral-bound copies of manuscript score and part
4  —Heft II; computer-printed score and part (possibly final drafts); 2 spiral-bound copies of manuscript score and part, some with corrections
5  —Heft I; manuscripts of score and part and photocopies with some corrections
6  —Heft II; manuscripts of score and part with some corrections, and photocopies
7  —Heft III; manuscripts of cello part
8  —Hefte I-III; further draft manuscripts, photocopies and computer-printed copies with corrections
9  —Hefte I-II; manuscripts, photocopies, and computer-printed copies of working drafts with corrections
10  —Hefte I-II; manuscripts, photocopies, and computer-printed copies of working drafts with corrections

Box 9. Solo/Chamber ensemble. Original works

Folder

1  "Sonata for Piano”, Jun. 18, 1970: 2 manuscript copies, and photocopy with corrections in red
Box 9 (cont.). Solo/Chamber ensemble. Original works

<table>
<thead>
<tr>
<th>Folder</th>
<th>Title</th>
<th>Details</th>
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<tbody>
<tr>
<td>2</td>
<td>“Structure No. 1 in G”, [n.d.]: for cello and piano; manuscript in pencil of cello part</td>
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<tr>
<td>3</td>
<td>“Sommerrain bei Märklns = Summer Rain”, Jun. 12, 1999: lead sheet; incomplete manuscript</td>
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<tr>
<td>4</td>
<td>“Theme for a Film”, Oct. 3, 1984: lead sheet; manuscript</td>
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<tr>
<td>5</td>
<td>“Three for Two : Duos for Bassoon and Violoncello”, May 24, 1994-Apr. 26, 1995: movements: It Takes Two to Tango – Fishin’ – Not Really th’ Boogie; manuscript, two unbound computer-printed copies with corrections, spiral-bound computer-printed copy</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>“Three poems : from Chamber Music by James Joyce”, [n.d]: “No. 1”, for trumpet, horn, English horn, and unidentified bass instrument; manuscript of sketches in pencil</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>“Trio for Clarinet, Cello, and Piano”, [1954]: for clarinet in A; manuscripts of score and parts, loose photocopy of score and parts with corrections in pencil and blue pen, comb-bound photocopy of score, spiral-bound photocopy of score and cello part, computer-printed copy of violin I part (arr. from clarinet) for Part Three with bowings in pencil</td>
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<tr>
<td>8</td>
<td>“Trumpet Voluntary for Julia and Steve”, May 27, 1997: for three trumpets; manuscript</td>
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<tr>
<td>9</td>
<td>“T.U.B.A. Canon”, Apr. 27, 1975: for two tubas; two photocopies of manuscript</td>
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<tr>
<td>10</td>
<td>“Tubossa”, Apr. 14-Jun. 18, 1983: for tuba and piano; nearly complete manuscript of score, comb-bound photocopy of score; this work was later arranged for tuba and concert band</td>
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</tr>
<tr>
<td>11</td>
<td>“When Tubas Waltz”, Dec. 26-30, 1973: scherzo-trio for tuba ensemble (two euphoniums and two tubas); manuscript of score</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>“When Cellos Waltz”, May 8, 1991: for four cellos; manuscript of score, 2 photocopies of score and parts, some with corrections, computer-printed copies of score and cello part</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>“When Bartles &amp; Jones Waltz”, Nov. 1, 1991: for string quartet; manuscript of score and photocopies of parts</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>“When Canadians Waltz”, Jan. 25, 1993: for trumpet, flugelhorn, horn, trombone, and tuba; manuscript of score and parts</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>“When Tubalogists Waltz”, Aug. 30, 1998-Jan. 23, 1999: for 3 euphoniums and 3 tubas; manuscript of score</td>
<td></td>
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<tr>
<td>16</td>
<td>“The NEW When Tubas Waltz”, [n.d.]: for 3 euphoniums and 3 tubas; appears to be the same arrangement as When Tubalogists Waltz; computer-printed copy of score and parts</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>“The Wind”, Oct. 30-Nov. 26, 1983: for cello and piano; manuscript of score and part, corrected photocopy of part</td>
<td></td>
</tr>
</tbody>
</table>

Box 10. Solo/Chamber ensemble. Arrangements and transcriptions

<table>
<thead>
<tr>
<th>Folder</th>
<th>Title</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>“Air from the 3rd Orchestral Suite”, copyright 2001: for cello and piano; by J. S. Bach, arr. and edited by Alfred H. Bartles; manuscript with unrealized accompaniment of score and part; manuscript with realized accompaniment; photocopy of reference Bach score</td>
<td></td>
</tr>
</tbody>
</table>
**Box 10 (cont.)**  Solo/Chamber ensemble. Arrangements and transcriptions

**Folder**  

2  “Amer. Christmas Carols”, [n.d.]: for cello; manuscript and photocopy with fingerings on cello part; consists of melodies of various Christmas carols popular in North America, if not all American in origin

3  “Familiar Melodies from the Notebooks of Leopold Mozart and Anna Magdalena Bach for Beginning Cellists (Two-Part Settings to be Played with or without Piano Accompaniment) in First Closed Position = Bekannte Melodien aus den Notenheften von Leopold Mozart und Anna Magdalena Bach für beginnende Cellisten (zweistimmige Sätze zum Spielen mit oder ohne Klavierbegleitung) in der ersten engen Lage”, [1990?): arranged and edited by Alfred H. Bartles; consists of 12 pieces; includes versions for cello and piano, and for two cellos; manuscript and corrected photocopy of piano/cello version, manuscript of two-cello version (with corrections from Jan. 25, 1990) and partially corrected photocopy

4  “Roumanian Folk Dances”, Feb. 20-Mar. 30, 1993: by Béla Bartók, transcribed for brass quintet by Alfred H. Bartles; manuscript of score; computer-printed copy of parts

5  “Roumanian Folk Dances”, Feb. 9-14, 1986: by Béla Bartók, transcribed for tuba and piano by Alfred H. Bartles; manuscript of score and part; with two published reference models for piano solo and cello with piano (Luigi Silva)

6  “Sonata V”, Feb. 20, 1986: for cello and piano; by Benedetto Marcello, arranged and edited by Alfred H. Bartles; incomplete manuscripts of score and part and partially notated photocopy of score

7  “Star Child Music”, [n.d.]: by E. Pracht; possibly incomplete parts, only violin I, violin II, and viola extant

8  “Adagio e Tarantella”, Jun. 7, 1984: for cello and piano; by G. Goltermann, [edited by] A. H. Bartles; manuscript of cello part with fingerings; partially completed manuscript of score; photocopy of printed reference model score

9  “Wachet auf, ruft uns die Stimme”, Sept. 21, 1971: for cello and organ; by J. S. Bach, transcribed by A. H. Bartles; manuscript of score and part

10  “Weihnacht im Unterricht : Cellospiel in Gruppen (zweistimmig und dreistimmig gesetzte Weihnachtslieder) in der ersten, zum größten Teil engen Lage”, [n.d.]: for two or three cellos; arranged by Alfred H. Bartles; consists of 17 pieces; manuscript of score

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**Series A: Musical compositions—Manuscripts**  
**Subseries 1: Single works**  
**Subsubseries 3: Vocal works**

**Box 11.** Vocal works. Original works  
**Folder**

1  “Advent”, Dec. 9-23, 2003: for voice and piano; text by Rainer Maria Rilke; manuscript and photocopy

2  “Age After Age”, copyright 1964: lead sheet; by Bryan Lindsay and Alf Bartles; ozalid photocopy

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MSS MUS-1
Box 11 (cont.). Vocal works. Original works

3  “And Well I Shall Be There...”, [1978]: for SATB choir and strings; text by Juanita de Long; manuscript of score and bound ozalid photocopy

4  “Buon Giorno Napoli”, copyright 1965: lead sheet; by Bryan Lindsay and Alfred Bartles; 2 manuscripts, 1 with address stapled

5  “Cabo Frio”, [n.d.]: lead sheet; by Bryan Lindsay and Alfred Bartles; manuscript

6  “Child Jésu”, Nov. 21-28, 1966: for SATB with piano; text by Hans Christian Andersen; manuscript and comb-bound photocopy


8  “Come Ride the Wind with Me”, Jan. 19, 1964: lead sheet; by Bryan Lindsay and Bart Howell [pseudonym of Alfred H. Bartles]; manuscript with realized accompaniment

9  “Drei Weihnachts Wiegenlieder”, Dec. 4, 1969-Jan. 21, 1970: for soprano and piano; movements: Child Jesus / text by Hans Christian Andersen – Sweet was the Song / text by John Hay – He Is Sleeping / Polish 16th century carol; manuscript and photocopy with corrections

10  “Farewell to Firenze”, copyright 1964: lead sheet; by Bryan Lindsay and Alfred H. Bartles; ozalid photocopy of manuscript with pencil additions

11  “A Giving Heart”, (ca. 2004?): for voice and piano; text by Robert L. Lynn; uncompleted manuscript; includes copies of poems and letter from the poet

12  “I Looked for Me”, copyright 1968: lead sheet; by Bryan Lindsay and Alfred H. Bartles; lead sheet and manuscript with realized accompaniment

13  “I’m Surprised at You”, copyright 1965: lead sheet; by Rae Moore, Bryan Lindsay, and Alf Bartles; manuscript with penciled-in lyrics

14  “Invisible Man”, [n.d.]: lead sheet; by Bryan Lindsay and Alfred Bartles; manuscript with partially realized accompaniment and photocopy

15  “Love, We Have Scaled the Heights”, Jun. 18, 1981: for mezzo-soprano and piano; text by Basil Payne; manuscript

16  “Miss Amanda Lee”, [n.d.]: lead sheet; by Bryan Lindsay and Alfred Bartles; “An Odor of Verbena” scratched out; manuscript

17  “Never Trust a Friend”, [n.d.]: lead sheet; by Mundy Snow and Barton Howell [pseudonyms of Bryan Lindsay and Alfred H. Bartles]; manuscript

18  “New York Bound”, copyright 1964: by Bryan Lindsay and Alfred Bartles; manuscript with typed lyrics

19  “No One Told Me”, copyright 1964: lead sheet; by Bryan Lindsay and Alfred Bartles; manuscript with partially realized accompaniment and typed lyrics

20  “October”, Oct. 28, 1956: for soprano and piano; text by Siegfried Finser; manuscript

21  “One Day Late in May”, copyright 1964: lead sheet; by Bryan Lindsay and Alfred Bartles; manuscript, and holograph copy with partially realized accompaniment

22  “Right Back Where I Started”, copyright 1964: lead sheet; by Bryan Lindsay, Alf Bartles; manuscript with pencil corrections

23  “Ring Out Wild Bells”, Dec. 7-9, 1969: for SATB and piano; text by Alfred Lord Tennyson; manuscript of score, photocopy of score with corrections, manuscripts of vocal parts (SA, T, B)
**Box 11 (cont.).** Vocal works. Original works

<table>
<thead>
<tr>
<th>Folder</th>
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<tbody>
<tr>
<td>24</td>
<td>“S'il vous plaît”, [n.d.]: by Alfred Bartles and Bryan Lindsay; manuscript with realized accompaniment</td>
</tr>
<tr>
<td>25</td>
<td>“Sleepy Summer Solitude”, [n.d.]: lead sheet; by Bryan Lindsay and Alfred Bartles; manuscript</td>
</tr>
<tr>
<td>26</td>
<td>“Tears (In a Plastic Bag)”, [n.d.]: lead sheet; by Bryan Lindsay and Alfred Bartles; manuscript</td>
</tr>
<tr>
<td>27</td>
<td>“Tell Me the Truth”, May 15, 1980: lead sheet; by Sid Hanvey and Gene MacHowell [pseudonyms of Bryan Lindsay and Alfred H. Bartles]; manuscript with partially realized accompaniment</td>
</tr>
<tr>
<td>28</td>
<td>“Then”, [n.d.]: lead sheet; by Bryan Lindsay and Alfred Bartles; manuscript</td>
</tr>
<tr>
<td>29</td>
<td>“What Will I Do After You”, [n.d.]: lead sheet; by Bryan Lindsay and Alfred Bartles; manuscript</td>
</tr>
</tbody>
</table>

**Series A: Musical compositions—Manuscripts**

**Subseries 1: Single works**

**Subsubseries 4: Pedagogical works**

**Box 12. A Pedagogical Approach to Technique on the Violoncello through Scales**

<table>
<thead>
<tr>
<th>Folder</th>
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<tbody>
<tr>
<td>1</td>
<td>[Introduction (drafts) and bow angle illustrations], ca. 1990-1997: numerous sketches and corrected drafts</td>
</tr>
<tr>
<td>3</td>
<td>“I-Basic Scale Group”, Oct. 25, 1987: final version; 3 computer-printed copies</td>
</tr>
<tr>
<td>4</td>
<td>“I-Basic Scale Group”, 1981-1987: manuscripts and corrected photocopies</td>
</tr>
<tr>
<td>6</td>
<td>“Part II-Structure of the ‘components’”, Jan. 18, 1986: master</td>
</tr>
<tr>
<td>7</td>
<td>“[II-A—II-C]”, Apr. 4, 1988 [corrections from Jul. 14, 2001]: various corrected masters and photocopies; in individual folder; dates drawn from discarded acidic original folder</td>
</tr>
<tr>
<td>8</td>
<td>[Edited comb-bound photocopy of Part II], [n.d.]: rejected copy with edits in black and red pen</td>
</tr>
<tr>
<td>9</td>
<td>[III-A—III-G], [Oct. 10, 1991]: corrected manuscripts; date drawn from discarded acidic original folder</td>
</tr>
<tr>
<td>10</td>
<td>“IV-A”, Feb. 21-Mar. 6, 1991: manuscript, some blank pages</td>
</tr>
<tr>
<td>11</td>
<td>“V-A”, Nov. 4, 10, 1991: manuscript and unbound photocopies of portion</td>
</tr>
<tr>
<td>13</td>
<td>“VI-A-B”, Jun. 2-6, 1990: manuscript and unbound photocopies, some with edits in red pen from Feb. 6, 1991</td>
</tr>
<tr>
<td>15</td>
<td>[Incomplete sketch], [n.d.]</td>
</tr>
</tbody>
</table>
Box 13. A Pedagogical Approach to Technique on the Violoncello through Scales

Folder
1. [I-Basic Scale Group rejected drafts], [ca. 1988]: manuscripts
2. [IA-Basic Scale Group vergrößert rejected drafts], [ca. 1988]: manuscripts
3. [IA, III, IV, V rejected drafts], [ca. 1985-1991]: manuscripts and photocopies with corrections
4. [II-A—II-B rejected drafts], [ca. 1988]: manuscripts
5. [II rejected drafts], [ca. 1985]: manuscripts and photocopies with corrections
6. [III-A—III-G rejected drafts], [ca. 1988]: manuscripts and photocopies with corrections
7. [5 Sketchbooks for Scale Technique], [ca. 1978-1988]: sketches for the Scale Technique; some sketchbooks include theory exercises or drafts for pieces from the Etüden und Vortragsstücke, a Sicilienne, Juliana, Nashville Nashville, unidentified sketches for trumpet and organ, and one unfinished “Beersheba [?Spqt]”
8. [Drafts of charts illustrating the basic bow strokes of cello playing], 1984-1985
   Note: Related texts held in Box 48
10. [Hai Chun Chang pedagogy], ca. 2002-2003: photocopies of various pedagogical etudes and studies, not all from his Pedagogical Approach, presumably for his student Hai Chun Chang

Series A: Musical compositions—Manuscripts

Subseries 2: Sketchbooks

Box 14. Sketchbooks

Folder
1. [Various juvenilia], ca. 1940s: fragments of manuscript, spiral-bound notebook with various compositions and chordal exercises
2. [Sketchbook], [n.d.]: various sketches, including incomplete wind quartet and string quartet; spiral-bound
4. “Sketch book II”, 1953: various sketches including Trio for Clarinet, Cello & Piano; spiral-bound
5. “Sketch book no III”, 1953-1955: various sketches including Trio for Clarinet, Piano & Cello, Sonata for Unaccompanied Cello [complete], Sonata for Clarinet and Cello [complete], Structure No II in D for Piano Alone [complete], Structure for Cello & Piano No I in G [complete]; spiral-bound
6. “Sketch book No IV”, 1953-1956: various sketches including Trio for Clarinet, Cello & Piano [complete], Solo Trumpet Suite, Theme & Variations, untitled song to words by Siegfried Finzer, Music for Solo Eurythmist, unnamed song; spiral-bound
7. “Sketch Book No V”, ca. 1954: various sketches for Theme & Variations for Orchestra, piano works, and string quartet; spiral-bound
Box 14 (cont.). Sketchbooks

Folder

9 “Sketch Book No VII”, 1954-1955: various sketches for string quartet, Song for Strings, Theme for Al Horsky, For Al & Jo's band, cello exercises, Piece for Piano, April for Willie Dennis; spiral-bound

Box 15. Sketchbooks

Folder

1 [Sketchbook], 1955 and some 1974: various sketches including an unnamed string quartet venture, Deep in a Dream of You, Structure in G for Cello & Piano, Structure No. II in D flat for Piano Solo; spiral-bound

2 [Sketchbook], 1955-1956: various sketches including species counterpoint and Schenkerian analysis exercises, Piece in the Style of Brahms [complete], Sonata for Clarinet & Cello in One Movement [complete], unnamed cello/piano piece, unnamed cello solo piece, unnamed string quartet piece, unnamed trumpet/piano piece, incomplete piece for viola (or alto saxophone), cello, and piano, piece for two cellos, piece for cello and piano, cello/piano sonata, string quartet, For Piano [complete]; spiral-bound

3 [Sketchbook], ca. 1958: various sketches including an unnamed string trio, Holy, Holy, Holy, an unnamed string quartet venture, transcriptions of the first Bach Invention for two cellos, Walkin' Shoes, I'll Take Romance; spiral-bound

4 [Sketchbook], ca. 1958: various sketches including One-a-Day Variations for Piano, Rabbit's Foot, I'll Take Romance, Adagio in Bach Style, Dixie for Ole Miss Band to Take to [ unidentified word] World Fair, All Thru the Night; spiral-bound

5 [Sketchbook] “I”, ca. 1958-1965: various sketches including Trio, op. 9, no. 1 / L. van Beethoven, Summertime for 8 cellos, Alone Together, unnamed sketch for cello and piano, Susie, transcription of one movement from Wachet auf / J. S. Bach, You for Mike Petry, Just in You; spiral-bound

6 [Sketchbook] “II”, [1958-1962]: various sketches including Taps Miller, Captain Ahab, ideas for [ ?Concerto] for trumpet & symphonic band, Lady be Good, unnamed sketches for piano solo, unnamed sketches for string quartet, NSLC Alma Mater, Chewy Lane Theater Jingle, Nobody Smiles Like You [complete], Moon & the Sixpence [complete], Prelude [for cello and piano] [complete], Lounge Lizard; spiral-bound

Box 16. Sketchbooks

Folder

1 [Sketchbook] “III”, [ca. 1960-1962]: various sketches including lead sheets for an unidentified work for string trio, incomplete lead sheets for Not Yet, Indian Summer, The March Hare, Does He Love You?, The Lounge Lizard, Alf's Tune, Kennys Zitz Mark, Snowfall, Zipper Up, Moonlight, Sleigh-Ride on Sno-Shoes, Got My Love, Whippen Us, Autumn Leaves, Jingle for Gotham, piece for cello and piano, pedagogical fingering exercises for cello, and drafts for various letters; spiral-bound

**Box 16 (cont.). Sketchbooks**

**Folder**


**Box 17. Sketchbooks**

**Folder**

1. **[Sketchbook] “VII”,** 1964-1965: various sketches including *Big Wide Wonderful World, A Little Deeper Shade of Blue, I Looked for Me, Ipanema, Dolly, New York Bound, Fanfare-Short Dynamite & Dixie, Invisible Man,* *S’il vous plait, Chaser, Pomp & Circumstance, Zaboche more,* *I’m Surprised at You, Artistry in Rhythm, Kingdom Comin’, Yellow Rose, Whistler’s Waltz, Dixie & Battle Hymn, Where Do the Dreams Go, She’s So* [?] *Square* [illegible], *Appalachian Portrait,* unnamed song, *If You Mean Love, If You* [illegible], *Deeper Shade of Blue, Napoli,* spiral-bound

Box 17 (cont.). Sketchbooks

Folder
3 [Sketchbook] “IX”, 1965-1969: various sketches including unnamed works for keyboard, woodwinds and harp, Lament for flute and violin with bassoon, cello, horn, and clarinet accompaniment, incidental music for And There was Light, Wedding March Processional: opus 10, for the wedding of Elizabeth Buckner Crook & Morton B. Howell III; spiral-bound
4 [Sketchbook] “X”, 1966-1971: various sketches including unnamed work for violin and piano, orchestra, piano solo, H.C. Andersen Christmas Carol, Child Jésu, Theme No. 2 for Del, Piece for Cello Students, Prelude for Cello Unaccompanied, Movie Theme, Scicilliene [i.e., Sicilienne], Bossa Nova for M.H.B., untitled lead sheets, Ballad for Solo Cello and String Orchestra, Blues for Cameron, Cello Sonata, Piano Sonata No. 1, untitled piece for jazz trio, A Star Shone Bright; spiral-bound

Box 18. Sketchbooks

Folder
1 [Sketchbook] “XI”, ca. 1968-1971: various sketches including Overture for [?Willis], Woodwind Quintet, Cello Concerto, Trumpet Sonata, Lament, Variations & Metamorphosis for Woodwind Quintet [complete], Engadine Overture [complete], To Isabel [theme used in The Little Prince], Mountain Rain; spiral-bound

[1970-1975 sketchbook is located in Box 19 due to size]

2 [Sketchbook], 1972-1974: various sketches including Wind Trio, unnamed keyboard piece, organ and trumpet piece, Courante, Baroque Sonata, theory analyses, unnamed piece; spiral-bound
3 [Sketchbook], 1972-1980: various sketches including unnamed piece for 2 harps, unnamed song without lyrics, Sometimes, Theme from Sometimes, unnamed song without lyrics, Prelude for keyboard instrument, pieces for 2 cellos, unnamed piece for 7 cellos, Tuba Concertino, unnamed song with lyrics; spiral-bound
4 [Sketchbook], ca. 1974-1979: various sketches including works for three cellos [?], lead sheet for Naturally, pedagogical works for cello and piano (Polonaise, Minuet), Nachtakt to Wilder, Etude to M.A.M., Gigue a la tarantelle, Musette, Nanabusch Music, Star Child, Gültig, lead sheet for a bossa nova; spiral-bound, cover missing
5 [Sketchbook], 1975-1987: various sketches including Kling Glöckchen, O du Fröhliche, And Well I Shall Be There, Stille Nacht, O Tannenbaum, Winston’s Piece, Bartok Roumanian Folk Dances, Sonata V-Marcello, Giant Steps; comb-bound
6 [Sketchbook], 1976-1987: various sketches including unnamed piece for [?orchestra], violin solo, Das Echo von [?Steinbruch] for soprano and alto recorders, unnamed piece for cello and piano, unnamed songs, 6 Trumpet Fanfare, others
7 [Sketchbook], 1982-1987: various sketches including Lyric Poem for Violin and Piano, Die Bärenfamilie, pieces for tuba and band, string orchestra, Winter auf Island, Spielle Delphine, By an Indian Campfire, pedagogical exercises, Sicilienne [i.e., Sicilienne], Alexander Löw, Verfolgungs Jagd, Versteck Spiel, Walzer; spiral-bound
Box 18 (cont.). Sketchbooks
Folder
8 [Sketchbook], ca. 1983-1987: various sketches including Das Spinnenlied [complete], cello pedagogical pieces, Song of the Lonesome Whale, Violin and Cello Duo, Tubossa, Canon at Prime; spiral-bound
9 [Sketchbook], 1987-1997: various sketches including B [flat] Chavela, pedagogical pieces, Springbrunnen, Blätter im Wind, Rondo-Sonate, Russian Walz, The Twistin’ Rag; spiral-bound

Box 19. Sketchbooks
Folder
1 [Sketchbook], 1970-1975: various sketches, some complete, including Ricercar for Tuba Alone or in Canon, Ring Out Wild Bells, Chaconne, The Holly and the Ivy, Bönnigheimer Waltzer, Child Jésu, Tuba Sonata, Ballad, Etudes for Pedal Timpani, Jazz Triptych [i.e., Triptych]; spiral-bound
2 “Etüden und Vortrags Stücke”, Oct.-Nov. 1988: sketches; bound
3 [Sketchbook], 1991-1996: various sketches including Gurti’s Theme, Fishin’, Bartok Sketches for Can. Br. [Canadian Brass], The “It Takes Two to Tango” Tango, Menuet für Judith, Deck the Halls, Bartok Rou. Dances for Band, unnamed hymn; comb-bound
4 [Sketchbook], 1992-2003: various sketches including Duo for Violin and Violoncello, Sonata for Violoncello and Piano; bound
5 [Sketchbook], 1992-1998: various sketches, chiefly pedagogical, but most of this volume is taken up by diary entries and correspondence drafts
6 “Counter point Notebook”, 1993-1999: various sketches including species counterpoint exercises, Three for Two, an unnamed piece for cello and piano, Vivaldi Concerto op. 21, no. 4 for two violins, [?Lesals Lied]; bound
7 [Sketchbook], 1995-1998: various sketches, some complete, including unnamed piece for saxophone and orchestra, Tara’s Theme [string quartet parts], A Christmas Wish, Sing We Now, Byzantine Res. Hymn, Masterpiece Theater [string quartet parts], Music of the Night [string quartet parts], Bossa Nova, Phantom of the Opyr [string quartet parts], Pathetique-2nd movt. [string quartet parts], Titanic [string quartet parts], Trumpet Voluntary, The Lord’s Prayer [string quartet parts], Unforgettable [string quartet parts], Now is the Time; spiral-bound
8 [Sketchbook], 1996-2000: various sketches, some complete, including Le Cygne [string quartet parts], Ice Castles [string quartet parts], Somewhere in Time-Theme [string quartet parts], Ave Maria (Bach-Gounod) [string quartet parts], unnamed cello quartet, White Christmas; bound
9 [Sketchbook], 1996-2000: various sketches, including for The Little Prince, Yardbird Suite; bound
10 [Loose sheets], 2000-2001: various unnamed sketches and notes for an autobiography

Note: Related autobiographical materials in Box 48.
Series B: Musical compositions—Published scores

Box 20. Published scores
Folder
1 “Appalachian Portrait” / by Alfred H. Bartles. Contemporary Concert Band Series. New York: Sam Fox Publishing Company, ©1965; 5 full scores, condensed score, and parts
3 “Blue Suit” / by Alf Bartles. Nashville, Tenn.: Robert B. Ferguson Music, ©1964; for jazz ensemble; conductor’s guide and parts
4 “Blues Down Home” / by Alf Bartles. Nashville, Tenn.: Robert B. Ferguson Music, ©1964; conductor’s guide and parts
7 “Lady of Spain” / words by Erell Reaves, music by Tolchard Evans, arranged by Alf. Bartles. Fox Manuscript Stage Band Library. New York: Sam Fox Publishing Company, ©1965; for stage band with optional chorus; parts

Box 21. Published scores
Folder
1 “Lady of Spain” / words by Erell Reaves, music by Tolchard Evans, arranged by Alf. Bartles. New York: Sam Fox Publishing Company, ©1965; for mixed chorus (SATB) with piano accompaniment
2 “Perceptions I” / by J. J. Johnson, adapted for band by Alfred Bartles. MLQ Concert Band Series. New York: MLQ Music, ©1968; 2 full scores, condensed score, and parts
4 “Seven Easy Pieces for Beginning Cellists” / by Alfred H. Bartles. [London]: Boosey & Hawkes, ©1967; Boosey & Hawkes: SCB-44, B.S.I. 97; score and part: 3 copies
5 “Seven Easy Pieces for Beginning Cellists” / by Alfred H. Bartles. Nashville, Tenn.: Vanilla Music Publications, copyright 1964; incomplete score
   Note: Manuscript is under the title Night Sonatina
8 “When Canadians Waltz” / by Alfred H. Bartles. Kendor Ensemble Series. Delevan, N.Y.: Kendor Music, ©1995; Kendor Music: 19125; for brass quintet; score and parts; 2 copies
## Series C: Sound Recordings

**Box 22.** Reel-to-Reels

*Note: Digital transfers of these reels are contained in Box 25*

<table>
<thead>
<tr>
<th>Reel</th>
<th>Content</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>“Joint University Bands”, [n.d.]: Peabody College, Nashville, Tennessee, 7½ in; does not contain Joint University Bands performance; Track 1, combination of choral rendition of <em>Dixie</em> contrasted with [Alfred and Julia?] playing piano and singing – Track 2, woman’s voice [Martha?] teaching about types of rocks</td>
</tr>
<tr>
<td>2</td>
<td>“Demo: ‘Age after Age’”, [n.d.]: by Bryan Lindsay and Alfred Bartles; vocal and piano by Bartles; 7½ in., monaural</td>
</tr>
<tr>
<td>3</td>
<td>“The New York Public Library Living Music Concert”, April 24, 1969: The Waldorf Chamber Players; on the program is Bartles’s <em>Piano Quartet (1967)</em>; includes printed program</td>
</tr>
<tr>
<td>4</td>
<td>“Excalibur – an heroic episode for young orchestra”, [n.d.]: Cumberland Orchestra of Sewanee Summer Music Center (16 years old and younger), 7½ ips, stereophonic 4 track</td>
</tr>
<tr>
<td>5</td>
<td>“Excaliber [i.e., Excalibur] – Bartles”, [n.d.]: [Tennessee?] Tech Band</td>
</tr>
<tr>
<td>6</td>
<td>“Ohio University Symphonic Band”, Apr. 19, 1970: Gene Thrailkill, conductor; program includes <em>Excalibur</em> arrangement for band, 7½ ips, ¾ track stereo</td>
</tr>
<tr>
<td>8</td>
<td>“Lament, Variations and Metamorphosis”, [n.d.]: for woodwind quintet; Prof. Earnie Harrison, oboe, Louisiana State University Woodwind Quintet, 7½ ips, stereo</td>
</tr>
<tr>
<td>10</td>
<td>“Excalibur-3 mal”, [n.d.]: Tennessee Tech Band</td>
</tr>
<tr>
<td>11</td>
<td>“Music for Symphony Orchestra and Jazz Ensemble”, May 1, 1968: American Music Festival, Eastman School of Music, stereo, 4 track</td>
</tr>
<tr>
<td>12</td>
<td>“Music for Symphony Orchestra and Jazz Ensemble”, Apr. 6, 1966: Peabody-Vanderbilt Jazz Ensemble, Nashville Symphony Orchestra; Willis Page, conductor; J.F. Sawyer, director of jazz ensemble: 2 tracks stereo of 4 tracks</td>
</tr>
<tr>
<td>13</td>
<td>“Bartles Piano Quartet”, June 7, 1968: New York City; contains performance of the <em>Piano Quartet</em></td>
</tr>
<tr>
<td>14</td>
<td>“Jazz with Trio for Steve Knowlton, Aspen, Colo.”, Apr. 6, 1956: Barr, Herman, Wright, Fred Razutto, director; 7½ half track</td>
</tr>
<tr>
<td>15</td>
<td>“Theme in Three”, May 16, 1954: 7½ ips, monaural half track; performed by the Ohio University Orchestra; Karl Ahrendt, conductor</td>
</tr>
<tr>
<td>16</td>
<td>“Original Composition Program, Convocation Hall”, Jul. 24, 1976: includes printed program; no listed compositions by Bartles; performances are all student compositions from the Sewanee Summer Music Festival</td>
</tr>
<tr>
<td>17</td>
<td>[Reel], [n.d.]: contains the <em>Piano Quartet</em>; recorded at Stereo Sound Studios, New York City; 7½ ips, monaural</td>
</tr>
<tr>
<td>18</td>
<td>“SSMC”, summer 1976: contents include <em>Tone Sculpture No. I</em> by Alfred H. Bartles (H. Temiankz, conductor); other contents of reel include Copland’s <em>Appalachian Spring</em>, Schumann’s <em>Fairy Tales</em>, and Gordon Jacob’s Sextet, with the faculty at SSMC performing (Martha S. Bartles, piano; [Alfred?], cello)</td>
</tr>
</tbody>
</table>
Box 22 (cont.). Reel-to-Reels

Reel


20 [Reel], [n.d.]: listed contents: Exposure / John Lewis, arr. Alf Bartles – Ballad for Flg. Horn (performed by?) E. Lehn; one track containing the Ballad, followed by Exposure


22 “Julia, Isabel, Michael, Alfred”, Sept. 6, 1971: no contents listed on container; contains assorted recordings of the Bartles family singing and playing their instruments

23 “Vanilla Music 7½ Tape Copy”, Dec. 21, 1964: contains One Day Late in May – I Looked for Me – What Will I Do After You – Miss Amanda Lee


25 [Reel], Jul. 22, 1962: The Motel on the Mountain, parts I & II; performed by Alf Bartles and Dick Handel; reel is a live recording of a jazz duet set at the venue called “Motel on the Mountain” in New York

26 [Reel], Jul. 22, 1962: The Motel on the Mountain, part III; performed by Alf Bartles and Dick Handel; reel is a live recording of a jazz duet set at the venue called “Motel on the Mountain” in New York

Box 23. Cassette Tapes/DATs.

Tape

1 “3 Complete Compositions of Alfred H. Bartles”, [n.d.]: Side B: Ballad
2 “Compositions of Alf Bartles”, [n.d.]: listed contents: Piano Sonata (played by Lisa Yilalys), Excalibur: an Heroic Episode for Band (performed by Tennessee Tech Band), Ballad for Flugel Horn & Jazz Ens. (performed by Ack van Rooyen and the SDR Big Band, conducted by Ervin Lehn)
3 “Fiocco / Bartles, Bach Cello-S.1, Veress Violin-Sonate, Trio per archi”, [n.d.]: cassette case labeled “Bob Ryman Tape One”
4 “AHB [?P]NO”, [n.d.]
5 “Ballad f. F.H. & J.E. – MFSoAJE”, [n.d.]: contains Ballad for Flugelhorn and Jazz Ensemble (performed by Matheson Phillips) and Music for Symphony Orchestra and Jazz Ensemble
6 “Ballad for Flugelhorn and Jazz. Ens. / Alf Bartles”, [n.d.]
7 “Rehearsal MFSoAJE”, [n.d.]
Box 23 (cont.). Cassette Tapes/DATs.

Tape

10 “Chicago: MFSO&JE”, [n.d.]: Side B: Ballad
13 “Recital Pieces and Etudes for the advanced beginning Cellist-Vols. 1 & 2”, [n.d.]: by Alfred H. Bartles; performed by Alfred H. Bartles, cello; Martha S. Bartles, piano.
14 “AHB Recital P.: new master end & [illegible]”, [n.d.]
15 “Three for Two – A. Bartles”, [n.d.]: performed by Julia Bartles, cello, and unnamed bassoon
16 “Bartles – Tubossa”, [n.d.]
18 “Bönnigheim 1973”, 1973?: contains lecture [by AHB]?
19 “Composition Recital – SSMC (1975)”, 1975?
21 “Ella & Basie, Liederhalle”, [n.d.]: Side B: Vor Vorspiel, Nov. 18, 1980, B.C.[?]
23 “AHB-Pno. 23-VI-87”, Jun. 23, 1987
24 “Sewanee 7-24-87 Faculty”, Jul. 24, 1987: Respighi Sonata, “Kless – Bartles”
26 “Alf Plays for Del – 4 II 90, Stgt.”, Feb. 4, 1990, Stuttgart: listed contents: Every time we say Goodby [i.e., Goodbye] – All the things – But Beautiful – Giant Steps – In a mello [i.e., mellow] tone – Day Dream – Don’t you know I care – Body & Soul
30 “Alf plays, 24 V 92”, May 24, 1992: listed contents: Every time we say goodbye
31 “AHB Piano, III, IV 94”, Mar.-Apr. 1994?
32 “When Canadians Waltz”, May 25, 1994: performed by the Süddeutscher Blechbläser Quintet in Neustadt
33 “Music for Symphony & Jazz Ensemble”, Oct. 1994: performed by the Nashville Symphony w/The Establishment
34 “AHB 8 XII 94[?]”, Dec. 8, 1994: listed contents: Wien, Wien – All the things; Repetition

Box 24. Cassette Tapes/DATs

Tape

Box 24 (cont.). Cassette Tapes/DATs

**Tape**


3 “The NEW When Tubas Waltz”, Jun. 2000: recorded in Regina, Saskatchewan

4 “Epidaurus”, [n.d.]; DAT

5 “A. Bartles”, [n.d.]; DAT; listed contents: 3 for 2 – Xmas Wish – Cello Recital Pieces & Etudes

6 “Recital Pieces & Etudes-Dolby B”, [n.d.]; contains both volume 1 and volume 2

7 “Structural analysis, 5th Cello suite by J.S. Bach – A.H. Bartles”, [n.d.]

Box 25. Compact discs/CD-ROMs/Other

**Disc**


2 “Alfred H. Bartles”, [n.d.]: contains: Sonata, Opus 1 for Chamber Orchestra / Alban Berg, Alfred Bartles (Sewanee Festival Orchestra, 2002) – Epidaurus – Three for Two – Sonata, Opus 1 for Chamber Orchestra (South German Radio) – Alfred Bartles Interview with Hans Peter Jahn

3 “Alfred Bartles Compositions & Orchestrations”, [n.d.]: listed contents: Béla Bartók 1st Rhapsody – Tubossa – Epidaurus – Three for two : Duo for bassoon & violoncello – Sonata opus 1 for chamber orchestra – Alfred Bartles interview w/Hans Peter Jahn; Berg recording is marked as flawed

4 “Orchestrations and Compositions” / Alfred H. Bartles, [n.d.]: performances contain First Rhapsody for Cello and Orchestra / Bartók/Bartles – Tubossa / Bartles – Epidaurus / Bartles – Three for Two / Bartles – Sonata for Chamber Orchestra / Berg, Bartles

5 “A Christmas Wish” / lyrics: Beegie Adair, music: Alfred H. Bartles, [n.d.]: played by Lisa Yilalys, piano and Alfred Bartles, vocals

6 “A Christmas Wish” / lyrics: Beegie Adair, music: Alfred H. Bartles, [n.d.]: played by Lisa Yilalys, piano and Alfred Bartles, vocals

7 “Music for Symphony Orchestra & Jazz Ensemble” / by Alfred Bartles, [n.d.]: The Nashville Symphony & The Jazz Machine, Jay Dawson, conducting

8 “Music for Symphony Orchestra and Jazz Ensemble” / Alfred H. Bartles, [n.d.]: performed by the Nashville Symphony Orchestra and The Jazz Machine, Jay Dawson, conductor; designated as archival recording only

9 “Recital Pieces and Etudes for the Advanced Beginning Cellist: Volumes I and II”, [n.d.]: performed by Julia Bartles Emahiser, cello, Lisa Yilalys, piano

10 “Recital Pieces and Etudes for the Advanced Beginning Cellist: Volumes I and II”, [n.d.]: performed by Julia Bartles Emahiser, cello, Lisa Yilalys, piano; introductions by Alfred H. Bartles

11 “Recital Pieces & Etudes for the Advanced Beginning Cellist”, [n.d.]: audio back-up CD-R; Julia Bartles Emahiser, cello, Lisa Yilalys, piano

12 “Recital Pieces & Etudes for the Advanced Beginning Cellist”, [n.d.]: CD-R; Julia Bartles Emahiser, cello, Lisa Yilalys, piano; marked: “corrupt?”
Box 25 (cont.). Compact discs/CD-ROMs/Other

Disc 13 “Roumanian Br. Quintet” / Bartók/Bartles [CD-R 80], [n.d.]: contains .ETF and .MUS files for the Bartles brass quintet arrangement of Bartók’s Romanian Folk Dances

14 [Attic Archival Series from Bill Russell], ca. early 1950s: “These tracks are complete and partials...vignettes of jazz times, places and people in the environs of Ole Miss: tracks: Riff (I got rhythm changes) – LadyBird – Blue Moon – What’s New – Jumping with Symphony Sid – All the Thing You Are – I Surrender Dear/Body & Soul – Out of Nowhere – Riff (I Got Rhythm changes) – Strike up the Band – Gone with the Wind – I Surrender Dear – I Surrender Dear cont’d – Tea for Two – Tea for Two cont’d – Over the Rainbow

15 “Jazz Combo, 1952” / Alfred H. Bartles; The Manor, Oxford, Mississippi; same recording as Disc 14


18 “Arrangements of Alf Bartles” / played by The Jazz Ensemble of Northeast State LA. College, May 17, 1962, Del Sawyer, director; CD-R; 10 tracks

19 “Arrangements of Alf Bartles”, [1962?]; Northeast State Louisiana College Jazz Ensemble

20 “Big Band Arrangements for Northeastern Louisiana State University”, [date illegible] / Alfred H. Bartles; performed by the NELA Jazz Ensemble, Del Sawyer, director

21 “SSMF 1975 Comp Program”, 1975; CD transfer

22 “SSMF 1976 Comp Program”, 1976; CD transfer

23 “Alfred Bartles Piano Solos”, Jun. 24-25, 1986; recorded in Stuttgart, Germany


25 “AHB at the Piano Plays for Del Sawyer”; Stuttgart, Germany, February 4, 1990; performance contains: Every Time We Say Goodbye – All the Things You Are – But Beautiful – Giant Steps – In a Mello [i.e., Mellow] Tone – Day Dream – Don’t You Know I Care – Body and Soul (segue)


27 “AHB at the Piano”; Stuttgart, Germany, May 24, 1992; performance contains: Every Time We Say Goodbye – [Unknown]

28 “Contraband – Swingin’ Low” / various performers. Marcophon; Schweizer Radio DRS, 1993; CD 940-2; contains various works, including: When Tubas Waltz / Alfred Bartels [i.e., Bartels]

<table>
<thead>
<tr>
<th>Disc</th>
<th>“Three for Two: Duo for Bassoon &amp; Violoncello”, [1998?]</th>
<th>Prof. William Ludwig, bassoon; Julia Bartles Emahiser, cello; marked “corrupt”</th>
</tr>
</thead>
<tbody>
<tr>
<td>31</td>
<td>“AHB at the Piano”; Nashville, TN, July 8, 1999; performance contains: Wien, Wien – All the Things You Are – Repetition</td>
<td></td>
</tr>
<tr>
<td>34</td>
<td>“Alfred H. Bartles”; ©2000, ASCAP/GEMA; performance contains: Epidaurus (Brass &amp; Percussion Ensemble of the Sewanee Summer Music Festival) – Three for Two: Duo for Bassoon &amp; Violoncello (Julia Bartles Emahiser, cello; Prof. William Ludwig, bassoon) – It Takes Two to Tango/Fishin’ (Jazz Waltz)/Not Really th’ Boogie – Sonata for Chamber Orchestra, opus 1 / Alban Berg/arr. Bartles – Alfred Bartles Interview with Hans Peter Jahn (copy 1)</td>
<td></td>
</tr>
<tr>
<td>35</td>
<td>“Alfred H. Bartles”; ©2000, ASCAP/GEMA; performance contains: Epidaurus (Brass &amp; Percussion Ensemble of the Sewanee Summer Music Festival) – Three for Two: Duo for Bassoon &amp; Violoncello (Julia Bartles Emahiser, cello; Prof. William Ludwig, bassoon) – It Takes Two to Tango/Fishin’ (Jazz Waltz)/Not Really th’ Boogie – Sonata for Chamber Orchestra, opus 1 / Alban Berg/arr. Bartles – Alfred Bartles Interview with Hans Peter Jahn (copy 2); marked “Damaged”</td>
<td></td>
</tr>
<tr>
<td>36</td>
<td>“Faculty Chamber Concert”, 2000: Harbison – Bartles – Debussy</td>
<td></td>
</tr>
<tr>
<td>37</td>
<td>“Scherzo – Alfred Bartles” / “Dwight Vance-solo”; Corvallis Community Band, 5-7-00, 1st Presbyterian Church, Corvallis, OR: CD-R, includes brief note from the soloist; disc not finalized and will not play</td>
<td></td>
</tr>
<tr>
<td>38</td>
<td>“Symphonie³: Symphonie Fantastique!” Mark, 2001: contains various works, including The New “When Tubas Waltz” / Alfred Bartles</td>
<td></td>
</tr>
<tr>
<td>39</td>
<td>“Eugene Symphonic Band”; Spring Concert, 5/14/2002, Robert Ponto, conductor; CD-R; performance includes Scherzo for Tuba &amp; Symphonic Band / Alfred H. Bartles</td>
<td></td>
</tr>
<tr>
<td>40</td>
<td>“Tim Northcut &amp; The TTU Symphony Band”; “Complete CD edited v. 2, 6/29/02”; CD-R; performance includes Tubossa / Bartles</td>
<td></td>
</tr>
<tr>
<td>41</td>
<td>“Sewanee Summer Music Festival”; The Festival Chamber Orchestra, The Sewanee Symphony, Sunday, July 14, 2002, Guerry Hall; 2 CD set; performance includes Sonata / Alban Berg; arr. Alfred Bartles</td>
<td></td>
</tr>
<tr>
<td>42</td>
<td>“Sewanee Summer Music Festival”, Jul. 14, 2002; includes: Sonata / Berg/Bartles</td>
<td></td>
</tr>
<tr>
<td>43</td>
<td>“Tennessee Tech Pride” / featuring Timothy Northcut, tubist with the TTU Symphony Band, Joseph Hermann, conductor. Mark Custom Recording Service, (P)2003; 4371-MCD; performance includes: Tubossa: a Concerto Bossa nova for Solo Tuba and Symphonic Band / Alfred Bartles; insert signed by Timothy Northcut</td>
<td></td>
</tr>
<tr>
<td>44</td>
<td>“Lyric Poem for Violin and Piano”, Jul. 22, 2000: Faculty Chamber Concert, Sewanee Music Festival; Eyal Kless, violin; Martha Bartles, piano</td>
<td></td>
</tr>
<tr>
<td>45</td>
<td>“Music for Symphony Orchestra &amp; Jazz Ensemble”, Nov. 26, 2002: recorded by the Nashville Symphony &amp; The Jazz Machine, Jay Dawson, director</td>
<td></td>
</tr>
</tbody>
</table>
**Box 25 (cont.)**. Compact discs/CD-ROMs/Other

**Disc**

46 “SSMF Faculty Chamber Music” Aug. 2, 2003: includes Bartles’s First Rhapsody for Cello & Orchestra [arrangement]


49 “Pre-European Tour Concert 1963”; Northeast Louisiana State College Jazz Ensemble, directed by John F. Sawyer, arrangements by Alfred H. Bartles; performance includes: Theme [from *Turning Up*] – Mr. Lucky – *Louisiana Jazz Suite* (parts 1 and 2) – Jordu-Dahaud – Captain Ahab – Lady Be Good – Metamorphosis of Time after Time – From this Moment On – Between the Devil and the Deep Blue Sea.

50 “And Well I Shall Be There”, [n.d.]; Nashville Youth Symphony, McGavock Choir, Jay Dawson, director

51 “AHB_2”, [n.d.]: listed contents: Pno_1 – Pno_2

52 “AHB_3”, [n.d.]: listed contents: Pno_4 – Pno_June 87

53 “AHB_4”, [n.d.]: listed contents: Pno_92 – Plays for Del

54 “AHB_7”, [n.d.]: listed contents: Big Band, Nashville Sym., NELA

55 “Lyric Poem PDF file”, [n.d.]

56 “Alf Bartles Yardbird/Out of this World PDF & Finale 2002”

57 “Encore files—Scherzo, A. Bartles”, 3½” floppy disc

**Box 26**. Compact discs/CD-ROMs/Other

**Disc**

1 [digital transfer of Reel 1 from Box 22]

2 [digital transfer of Reel 2 from Box 22]

3 [digital transfer of Reel 3 from Box 22]

4 [digital transfer of Reel 4 from Box 22]

5 [digital transfer of Reel 5 from Box 22]

6 [digital transfer of Reel 6 from Box 22]

7 [digital transfer of Reel 7 from Box 22]

8 [digital transfer of Reel 8 from Box 22]

9 [digital transfer of Reel 9 from Box 22]

10 [digital transfer of Reel 10 from Box 22]

11 [digital transfer of Reel 11 from Box 22]

12 [digital transfer of Reel 12 from Box 22]

13 [digital transfer of Reel 13 from Box 22]

14 [digital transfer of Reel 14 from Box 22]

15 [digital transfer of Reel 15 from Box 22]

16 [digital transfer of Reel 16 from Box 22]

17 [digital transfer of Reel 17 from Box 22]

18 [digital transfer of Reel 18 from Box 22]

19 [digital transfer of Reel 19 from Box 22]

20 [digital transfer of Reel 20 from Box 22]

21 [digital transfer of Reel 21 from Box 22]
**Box 26 (cont.).** Compact discs/CD-ROMs/Other

<table>
<thead>
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<th>Notes</th>
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<tr>
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<td>24</td>
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<td>[digital transfer of Reel 24 from Box 22]; copy #2</td>
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<td>26</td>
<td>[digital transfer of Reel 25 from Box 22]; copy #1</td>
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<tr>
<td>27</td>
<td>[digital transfer of Reel 25 from Box 22]; copy #2</td>
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<tr>
<td>28</td>
<td>[digital transfer of Reel 26 from Box 22]; copy #1</td>
</tr>
<tr>
<td>29</td>
<td>[digital transfer of Reel 26 from Box 22]; copy #2</td>
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<td>30</td>
<td>[DVD-R backup of reels 1-2, 4-15]</td>
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<tr>
<td>31</td>
<td>[DVD-R backup of reels 3, 16-23]</td>
</tr>
</tbody>
</table>
Series D: Correspondence
Subseries 1: Non-Family and Professional

**Box 27.** Correspondence—Non-Family and Professional
Folder
1. Collective: Alfred H. Bartles—Outgoing, multiple recipients

*Content relates to cancer operation*
5. A.G. Edwards and Sons (Nashville, Tennessee)
   *Chief correspondent:* Bateman, Tom
6. Adam, Claus, Eleanor, and Hansi—Undated
7. Adam, Claus, Eleanor, and Hansi—1954-1972
8. Adam, Claus, Eleanor, and Hansi—1981-1995
10. Adamiak, [Frau]
15. Alexandra, Marica[?]
16. Almitra Music Co., Inc. (Delevan, New York)
17. AlphaComp (Nashville, Tennessee)
18. Altes Schauspielhaus (Stuttgart, Germany)
19. American Federation of Musicians, Local 291 (Newburgh, New York)
20. American Federation of Musicians & Employers’ Pension Fund
21. American Music Center, Inc. (New York, New York)
22. American Society of Composers, Authors & Publishers (ASCAP)
23. American String Teachers Association

**Box 28.** Correspondence—Non-Family and Professional
Folder
1. Ames, Richard
2. Anderson, John and Nancy (Independence, Missouri)
3. André, Maurice
4. Anthroposophic Press
5. Anthroposophical Newsletter (Spring Valley, New York)
6. Anthroposophical Society in America (New York, New York)
7. Arnold, Marcus (Murfreesboro, Tennessee)
8. Arrangers’ Publishing Company (Nashville, Tennessee)
9. Ashe, Warren and Sonia (Forest Row, Sussex, England)
10. Associated Hospital Service of New York
12. Associated Musicians of Greater New York (Local 802)
13. Austin Peay State University (Clarksville, Tennessee)
14. Bader, Rotraut
   *German tax records*
### Box 28 (cont.). Correspondence—Non-Family and Professional Folder

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<tr>
<th></th>
<th>Name and Address</th>
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<tr>
<td>15</td>
<td>Baker, David (Bloomington, Indiana)</td>
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<td>16</td>
<td>Baltimore Symphony Orchestra (Baltimore, Maryland)</td>
</tr>
<tr>
<td>17</td>
<td>Baran, Emile (Decatur, Georgia)</td>
</tr>
<tr>
<td>18</td>
<td>Bärenreiter-Verlag</td>
</tr>
<tr>
<td>19</td>
<td>Barnes, Christy</td>
</tr>
<tr>
<td>20</td>
<td>Barnes, Henry (Dornach, Switzerland)</td>
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<td>21</td>
<td>Barrett, Bill, Judy, and Ted</td>
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<td>22</td>
<td>Bartók Records (Homosassa, Florida)</td>
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<td>Bassler, Christel</td>
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<td>24</td>
<td>Battle Creek Symphony Orchestra (Battle Creek, Michigan)</td>
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<td>25</td>
<td>Belding, Ken and Zoë (Pleasantville, New York)</td>
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<td>26</td>
<td>Belmont College (Nashville, Tennessee)</td>
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<td>Bennett, Max</td>
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<td>Berea College (Berea, Kentucky)</td>
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<td>Berliner Philharmonisches Orchester</td>
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<td>Bernstein, Jerry and Cookie</td>
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<td>31</td>
<td>Bernstein, Leonard (New York, New York)</td>
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<td>32</td>
<td>Editions BIM</td>
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<td>33</td>
<td>Bläich, Hiltrud (Stuttgart, Germany)—Undated, 1974</td>
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<tr>
<td>34</td>
<td>Bläich, Hiltrud (Stuttgart, Germany)—1975-1977</td>
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<td>35</td>
<td>Blair School of Music (Nashville, Tennessee)</td>
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<td>36</td>
<td>Blue Cross Blue Shield</td>
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<tr>
<td>37</td>
<td>Blue Echo Music Inc. (Nashville, Tennessee)</td>
</tr>
<tr>
<td>38</td>
<td>Boosey &amp; Hawkes—1966-1979</td>
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<td>Boosey &amp; Hawkes—1980-1996</td>
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<td>40</td>
<td>Bors, Adam and Ada (Eau Claire, Wisconsin)</td>
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<td>41</td>
<td>Boston Pops Tour Orchestra (Boston, Massachusetts)</td>
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<td>42</td>
<td>Brand, James (Wally)</td>
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<td>43</td>
<td>The Brass Press</td>
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<td>Brevard Music Center</td>
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<td>45</td>
<td>Brinker, Bill and Marilyn (Cookeville, Tennessee)</td>
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<td>46</td>
<td>Broadcast Music, Inc. (New York, New York)</td>
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<td>47</td>
<td>Brooks, Jim (Pompano Beach, Florida)</td>
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<td>48</td>
<td>Broome, P.J. (Nashville, Tennessee)</td>
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<td>49</td>
<td>Bruesch, Mary Janet (Albuquerque, New Mexico)</td>
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<tr>
<td>50</td>
<td>Buck, Peter (Stuttgart, Germany)</td>
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<td>51</td>
<td>Buntz, Dick</td>
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<td>Burgess, Faye (Cookeville, Tennessee)</td>
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<td>Burwik, Peter</td>
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<td>Cagle, Charles</td>
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<td>California State University—Fullerton</td>
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<td>56</td>
<td>Carp, [Gilbert] (Martin, Tennessee)</td>
</tr>
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<td>57</td>
<td>Cavallo-Gulli, Enrica (Bloomington, Indiana)</td>
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</tbody>
</table>
Box 29. Correspondence—Non-Family and Professional Folder

1. Citizens’ Bank (Cookeville, Tennessee)
2. Clayton, Dan and Barbara (Cookeville, Tennessee)
3. Clayton, Dan and Sue
4. Cole, Norman (Nashville, Tennessee)
5. Con Edifon (New York, New York)
6. Conkling, Leighton
7. Connett, Louie (Newton, Mississippi)
8. Consulate General of the Federal Republic of Germany
   Includes residence permit applications
9. Cooke, Charles (Claremont, California)
10. Cox, Bianca (Huntsville, Alabama)
11. Cox, Kenneth (Bloomington, Indiana)
12. Cox, Marsha (San Francisco, California)
13. Crawford, Barnes & Acuff (Cookeville, Tennessee) and McWilliams Realty—Content includes legal matters in selling house in Cookeville in 1977-1978
   Also includes household goods descriptive inventory, etc.
14. Cree, Burkert
15. Croom, Freddy
16. Daley, Bill
17. Dallas Symphony Orchestra (Dallas, Texas)
18. Dangel, Hilde
19. Daniels, William (Bill) and Peg—1950-1951, Jan.
20. Daniels, William (Bill) and Peg—1951, Sept.-Dec.
21. Daniels, William (Bill) and Peg—1952-1953
22. Daniels, William (Bill) and Peg—1965, 1996, 2003
23. Davies, Dennis Russell (Stuttgart, Germany)
24. Davis, Louise (Nashville, Tennessee)
25. Dawson, Jay (Nashville, Tennessee)
26. DBV Versicherungen
27. Deerwood, Sammy (Nashville, Tennessee)
28. Deighton, Hilda (Spring Valley, New York)
29. Dekker, Isabelle and Hayo (Denver, Colorado)
30. Denney, Katherine (Nashville, Tennessee)
31. Dessecker, Brigitte
32. Dews, Tom (Asheville, North Carolina)
33. Deyle, Walter and Uta (Bad Friedrichshall, West Germany)—Undated, 1972-1973
34. Deyle, Walter and Uta (Bad Friedrichshall, West Germany)—1974-1984
35. Dover Publications, Inc.
36. Doyle, James
37. Drake University
38. Dunnick, Kim and Jane (Cookeville, Tennessee)
39. Dye, Clifford (Cookeville, Tennessee)
40. E.?, Ania
41. Ebert, Klaus-Dietrich (Stuttgart, Germany)
42. Edmunds, Francis (Forest Row, Sussex)—Undated, 1957-1960, 1969
43. Edmunds, Francis (Forest Row, Sussex)—1975
**Box 29 (cont.)**. Correspondence—Non-Family and Professional Folder

44 Edmunds, Francis (Forest Row, Sussex)—1976-1980
45 Edzard
46 Eelman
47 Egelert, Renate (Tübingen, Germany)

**Box 30.** Correspondence—Non-Family and Professional Folder

1 Einem, Gottfried von
2 Elliott, Francis
3 Emerson (Malibu, California)
4 End, Jack (Rochester, New York)
5 Enix, Margery
6 Enthofer, Adolf
7 Epperson, [?]
8 Ergo Sum Computer, GmbH (Freiburg, Germany)
9 European American Music (Valley Forge, Pennsylvania)
10 Eurythmeum Stuttgart—Undated, 1972-1973
   Also contains correspondence related to Leber, Michael
13 Evangelische Kirchenmusikschule Esslingen
14 Eyle, Felix (New York, New York)
15 Faerber, Jörg (Heilbronn)
16 Farmer, Anette and Guy
17 Fiedler, Arthur (Boston, Massachusetts)
18 Finser, Ruth, Siegfried, and Mark (New York)
19 Carl Fischer Music Publishers
20 Fisk Teachers Agency (Philadelphia, Pennsylvania)
21 Fitzpatrick, William
22 Sam Fox Publishing Company—Undated, 1969-1971
23 Sam Fox Publishing Company—1972-1975
24 Sam Fox Publishing Company—1976-1980
25 Sam Fox Publishing Company—1981-1987
26 Sam Fox Publishing Company—1988-1993
27 Jacques Français Rare Violins, Inc. (New York, New York)
28 Frankfurter Versicherungs-Aktiengesellschaft
29 Freie Waldorfschule Uhlandshöhe
30 Friskin, James and Rebecca (New York, New York)
31 Fruchtmans, Eleanor (East Sussex, England)
32 Füssl, Karl Heinz
   Related correspondence under Universal Edition
33 Gerhard, [?]
34 Gershevski, Martha
35 Gesellschaft für musikalische Aufführungs- und mechanische Vervielfältigungrechte (GEMA)
36 Goddard, Houston M. (Knoxville, Tennessee)
**Box 30 (cont.)** Correspondence—Non-Family and Professional

Folder

37 Golden Crest Records, Inc.
38 Goodwin, Rufus
40 Gower, Herschel, Dona, Alison (Leeds, Yorkshire and Nashville, Tennessee)—1984-1992
41 Green Meadow School (Spring Valley, New York)
42 Greenhouse, Bernard
43 Gronbach, Karin
44 Grube, Michael (Überlingen/Bodensee, West Germany)—Undated, 1972-1975
46 Guarneri Trio Prague
47 John Simon Guggenheim Memorial Foundation

**Box 31.** Correspondence—Non-Family and Professional

Folder

1 H. (?), Carolina
2 Haber, Michael
3 Haidl, Inna [?] (Munich, Germany)
4 Halifax Symphony Society (Halifax, Nova Scotia)
5 Hall, Jim
6 Hanisch, Gucki
    *Related correspondence under Universal Edition*
7 Hanke, Christiane
8 Harries (Cardiff, Wales)
9 Harrison, Phyllis and Earnest
    *Related correspondence under Louisiana State University*
10 Harriss, Ernest (Martin, Tennessee)
11 Harman, Tissy
12 Harth, Harry and Rainer Kolossa, Rechtsanwälte
13 Harvard University (Cambridge, Massachusetts)
14 Harwell, Coleman (Colie) and Ann (Nashville, Tennessee)
15 Hauck, Charles (New York, New York)
16 Heijer, Harriet
17 Henry, Sal [?]
18 Herz, Otto (New York, New York)
19 Hesse, Kate (Nashville, Tennessee)
20 Hill, Bob and Debbie (Phoenixville, Pennsylvania)
21 Hirschle (Stuttgart, Germany)
22 Hochschule der Künste (Berlin)
23 Hochschule für Musik Würzburg
24 Hodges, Betty
25 Hoepfinger, Mary Alice
26 Hoffmann, Mark (Oxford, Mississippi)
27 Hofmann, Eberhard
28 Holt, Mattie Lou (Nashville, Tennessee)
Box 31 (cont.). Correspondence—Non-Family and Professional Folder
- Hołubowska, Urszula
- Houston Symphony Society (Houston, Texas)
- Hunter, Elizabeth
- *The Instrumentalist* (Northfield, Illinois)
- International Alban Berg Society, Ltd.
- Internationales Musikfest Stuttgart
- Irwin, Jana and Jack
- Jackson Public Schools (Jackson, Mississippi)
- Jackson Symphony Orchestra (Jackson, Mississippi)
- Jacksonville University (Jacksonville, Florida)
- Jennings, Lucile and Gene (Athens, Ohio)
- Johnston, Warren and Sonia
- Jordan, Bob and Linda
- Judson, Richard P. (Chicago, Illinois)
- Jugend Musiziert—Undated, 1985
- Jugend Musiziert—1992-1993
- Jugend Musiziert—1994
- Jugend Musiziert—1995
- Juilliard School of Music (New York, New York)
- Kansas City Philharmonic (Kansas City, Missouri)
- Katahn, Enid (Nashville, Tennessee)
- Kendor Music, Inc.—Undated, 1975-1978
- Kendor Music, Inc.—1979-1995
- Kenton, Stan (Hollywood, California)
- E.C. Kerby, Ltd. (Toronto, Ontario)
- Kingsway Publications, Ltd. (East Sussex, England)

Box 32. Correspondence—Non-Family and Professional Folder
- Kless, Yaïr—Undated, 1981-1982
- Kless, Yaïr—1983-1984
- Kless, Yaïr—1985-1992
- Kneisel Hall (Blue Hill, Maine)
- Koepf, Herbert and Ursula—Undated, 1966-1975
- Koepf, Herbert and Ursula—1976-2000
- Kress, Hanna and Bob (Englewood, New Jersey)
- Kretz, Harry (Ghent, New York)
- Kreutz, Arthur and Zoe[?] (Oxford, Mississippi)
- Krol, Vincenz
- Krosnick, Joel
- Krueger, Harold “Harry”
- Kühn, Isolde and Markus (Oberursel/Taunus, Germany)
- Kull, Charlotte (Marysville, Tennessee)
- Lamb, Marvin (Cookeville, Tennessee)
- Landesgirokasse Stuttgart (Stuttgart, Germany)
- Laney, Al, Irene, and Michael—Undated (#1)
### Box 32 (cont.). Correspondence—Non-Family and Professional Folder

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### Box 33. Correspondence—Non-Family and Professional Folder

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**Related correspondence under Vanilla Music Publications**

| 25 | Louisiana State University (Baton Rouge, Louisiana) |

*Chief correspondents:* John Patterson

Complete Harrison

*Related correspondence under Harrison, Phyllis and Earnest*
**Box 33 (cont.).** Correspondence—Non-Family and Professional Folder

26  Louisville Orchestra (Louisville, Kentucky)
27  Ludwig Music (Cleveland, Ohio)
28  Lutton Music Personnel Service, Inc. (Chicago, Illinois)

**Box 34.** Correspondence—Non-Family and Professional Folder

1   M., Mary Caroline
2   M.?, Peter and Carol
3   Magg, Fritz
4   Malin, Joseph (New York)
5   Mann, Martina and Christopher
6   Mannes College of Music (New York, New York)
7   Mannheimer Versicherungsgesellschaft
8   Märklin
9   Martin, Fritz (Berlin, Germany)
10  Mason, David and Shiah-Nan
11  Mathis, Johnny
12  Matthiesen
13  Mattke, Jochen
14  Mayfield, George Radford, Mrs. (Nashville, Tennessee)
15  McCrory, Martha—Undated, 1968-1972
16  McCrory, Martha—1975-1979
17  McCrory, Martha—1980-1981
18  McCrory, Martha—1982-1988

*Associated with the Sewanee Summer Music Center*

19  McElhiney, Bill
20  McGhee, Steve
21  McGuffy, Pat
22  Mediaphon Musikproduktion und Verlag, GmbH (Stuttgart, Germany)
23  Memphis City Board of Education (Memphis, Tennessee)
24  Michael Hall School (Sussex, England)

*Chief correspondents:* Peter Ramm Warren [?]

25  Midtown Properties (New York, New York)
26  Millen, Ellen
27  Mills, Fred
28  Minelli, Charles (Athens, Ohio)
29  Minneapolis Symphony Orchestra (Minneapolis, Minnesota)
30  Miura, Toru (Tokyo, Japan)
31  MJQ Music Inc. (New York, New York)
32  Mollenhauer, Peter and Rosalie—Undated, 1973-1979
33  Mollenhauer, Peter and Rosalie—1980-1985
34  Mollenhauer, Peter and Rosalie—1986-2002
35  Montag, Harold and Dot (Lantana, Florida)
36  Moore, Ken (Oberlin, Ohio)
37  Moore, Tom
Box 34 (cont.). Correspondence—Non-Family and Professional Folder

38 Morrel, John and Maxine
39 Morris, R. Winston—Undated, 1978-1979
40 Morris, R. Winston—1980-1986
41 Morris, R. Winston—1987-1990
42 Mt. Olivet Cemetery Company (Nashville, Tennessee)
43 Münkle, Michael

Box 35. Correspondence—Non-Family and Professional Folder

1 Münz
2 Musica Sacra in St. Johann (Ludwigsburg, Germany)
3 Musicians’ Protective Association
4 Musikhochschule Lübeck
5 Musikverlag Robert Lienau—Undated, 1985-1988
7 Muzička Naklada Export-Import (Zagreb, Yugoslavia)
8 Myslivy, Kathy
9 Nashville Association of Musicians (American Federation of Musicians, Local 257)
10 Nashville Jazz Productions (Dave Converse)
11 Nashville Symphony Orchestra
12 National Orchestral Association
13 National Symphony Orchestra (Washington, D.C.)
14 Nelson, Linda
15 New York, Commissioner of Motor Vehicles
16 New York Philharmonic (New York, New York)
17 New York Telephone Company
19 Nordwall, Trugve—1986, Apr.-1988
   Related correspondence under Universal Edition
20 Noten Fuchs Antiquariat (Frankfurt-am-Main, Germany)
21 O’Neil, Gisela
22 O’Reilly, Sally (Baton Rouge, Louisiana?)
23 Ohio University
24 Opryland USA (Nashville, Tennessee)
25 Ostoich, Mark and Lyn
26 Ottawa Philharmonic Orchestra (Ottawa, Ontario)
28 Owsley, Harriet—1979-1981
29 Owsley, Harriet—1982-1989
30 Pädagogische Hochschule Esslingen—Undated, 1979
31 Pädagogische Hochschule Esslingen—1980
32 Pädagogische Hochschule Esslingen—1981-1982
33 Page, Willis and Jean
34 Parker, Charlotte
35 Parker, Craig B. (Los Angeles, California)
36 Payne, Basil—Undated, 1980-1982
Box 35 (cont.). Correspondence—Non-Family and Professional Folder

37 Payne, Basil—1983-1987

Box 36. Correspondence—Non-Family and Professional Folder

1 Pegram, Wayne (Cookeville, Tennessee)
2 Pensione Pitti Palace (Florence, Italy)
3 Pereira, Alexander von (Vienna, Austria)
4 Perera, Carolyn (Massachusetts)
5 Peter, Christoph (Stuttgart, Germany)
6 Petit, David (Germany)
7 Pfandler
8 Phillips, Harvey (Bloomington, Indiana)
11 Phonograph Records Manufacturers
12 Piano-Fischer Musikhaus KG (Stuttgart, Germany)
13 Pickle, Jerry T. (Nashville, Tennessee)
14 Plath, Helmut and Ruth (Bönnigheim, Germany)
15 Pokorny, Gene (St. Louis, Missouri and Woods Cross, Utah)
16 Prager-Sayler, Madeline and Richard (Stuttgart, Germany)
17 Pratt, Anne (Wilton, New Hampshire)
18 Preston, William Hall (Bill) (Booneville, Mississippi)
19 Prohaska, Miljenko (Zagreb, Yugoslavia)
20 Pusch, Ruth (Chestnut Ridge, New York)
21 Puschmann, Helga (Stuttgart, Germany)
22 R., Veronique and Tom (Lyon, France)
23 Ramsay, Neal (Tennessee)
24 Rapp, Dorothea
25 Reid, Isaac (Mount Vernon, Iowa)
26 Reinhart, Carole D. (Vienna, Austria)
27 Reisebüro Wilcke
28 Reneau, Mark (Chattanooga, Tennessee)
29 Rettig, Denny, Richard, and Chara—Undated, 1959-1977
31 Rilling, Helmut (Stuttgart, Germany)
32 Robbins, Channing (New York, New York)
33 Röders, Gerd
34 Root, Johnny and Nancy (Jackson Heights, New York)
35 Rose, George
36 Rossé, F. Blanche (Redington Shores, Florida)
37 Roth, Richard
38 Rudiakov, Michael, Trudie, and Shoshana (Yonkers, New York)
39 Rudkin, Ron (Winston-Salem, North Carolina)
40 Rudolf Steiner Foundation, Inc. (New York, New York)
41 Rudolf Steiner Institute
42 Rudolf Steiner School (New York, New York)
Box 36 (cont.). Correspondence—Non-Family and Professional
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43 Russell, Wilbur W. (Bill) (Hendersonville, North Carolina)
44 Ryman, Robert and Merrill

Box 37. Correspondence—Non-Family and Professional
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1 St. Goar, Maria (Chattanooga, Tennessee)
2 St. Louis Symphony Orchestra (St. Louis, Missouri)
3 Salzer, Felix and Hedi—Undated, 1966-1986
4 Salzer, Felix and Hedi—1987-1992
5 Sawyer, Cameron
6 Sawyer, John F. (Del) and Phyllis—Undated, 1960-1970
7 Sawyer, John F. (Del) and Phyllis—1971-1972
8 Sawyer, John F. (Del) and Phyllis—1973-1975
9 Sawyer, John F. (Del) and Patricia—1981-1984
10 Sawyer, John F. (Del) and Patricia—1985-1991
11 Schachter, Carl
12 Scherl & Roth, Inc. (Cleveland, Ohio)
13 Schermer, Thomas (New York, New York)
14 Schiller College—Undated, 1969-1970
15 Schiller College—1971-1972
16 Schiller College—1973-1979
17 Schmelz, Herbert and Eva Distler- (Fellbach, Germany)
18 Schmidt
19 Schmutterer, Gerhard and Marilyn (Sioux Falls, South Dakota)
20 Schneider
21 Schorr, Dieter
22 Schott Musik International (Mainz)
23 Schrade, Ewald
24 Schwarz, Gerard (Weehawken, New Jersey)
25 Schwink, Hazel
26 Shaw, David (Monsey, New York)
27 Silva, Luigi
28 Skaggs, Jerry
29 Sloan, David (Oxford, Mississippi)
30 Sloan, John
31 Society for Asian and Comparative Philosophy
32 Solow, Jeffrey (Philadelphia, Pennsylvania)
33 Sorenson, Trudi Szaroleta (Greenbrae, California)
34 Southern Colorado State College (Pueblo, Colorado)
35 Southern Illinois University (Carbondale, Illinois)
36 Spahr, Robert (Cookeville, Tennessee)
37 Späth, Fritz und Gisele (Bönnigheim, Germany)
38 Spencer, Feli, Mrs.
39 Spiegel-Volkmann, [?Miria]
40 Spurbeck, Peter (Memphis, Tennessee)
41 Staar, René (Geneva, Switzerland)
**Box 38.** Correspondence—Non-Family and Professional Folder

1. Staatliche Hochschule für Musik Heidelberg-Mannheim
2. Staatliche Hochschule für Musik Trossingen
3. Staatliche Hochschule für Musik und Darstellende Kunst (Stuttgart, Germany)
4. Starker, Janos (Bloomington, Indiana)
5. Sterkel, Hilda (Heilbronn, Germany)
6. Landeshauptstadt Stuttgart
   *Chief correspondent:* Gerhard Lang, Bürgermeister
7. Stuttgarter Musikschule
8. Stuttgarter Nachrichten
9. Süddeutscher Rundfunk Stuttgart
10. Swift-Dorr Publications, Inc. (Oneonta, New York)
11. Symphony Society of San Antonio (San Antonio, Texas)
12. Tardiff, Paul (Greenville, North Carolina)
13. Tate, Sarah (Tupelo, Mississippi)
14. Teal, Christian (Nashville, Tennessee)
15. Tennessee Technological University—Undated
17. Tennessee Technological University—1974-1981
18. Tichman, Herbert
19. Toronto Symphony Orchestra Association (Toronto, Ontario)
20. The Travelers Companies (Hartford, Connecticut)
21. Tsla, Norman and Kathy
22. Tuba Center Quality Brass (Eichenau bei München)
23. Ulrich, Reinhard
24. United States Navy, Public Affairs
   *Chief correspondents:* Lumpkin, Pickett Wiley
   *Related correspondence under Füssl, Karl Heinz*
   *Related correspondence under Hanisch, Gucki*
   *Related correspondence under Norwall, Trygve*
30. University of Maryland (College Park, Maryland)
31. University of North Carolina—Greensboro (Greensboro, N.C.)
32. University of the South
33. Valante, Harold (Westport, Connecticut)
34. Van Oordt, Peter and Kari—Undated, 1958-1968
35. Van Oordt, Peter and Kari—1977-1979
37. Van Oordt, Peter and Kari—1984-1986
38. Van Oordt, Peter and Kari—1987-1993
Box 39. Correspondence—Non-Family and Professional Folder

1 Vancouver Symphony Society (Vancouver, B.C.)
2 Vanilla Music Publications (Nashville, Tennessee)
   Related correspondence under Lindsay, Bryan
3 Varga, Laszlo (San Francisco, California)
4 Verein für ein Freies Schulwesen (Uhlandshöhe)
5 Verein für Krebsforschung (Arlesheim, Switzerland)
6 Villringer, Gustel (Karlsruhe, Germany)
7 Violoncello Society, Inc.
8 Voigt, Walter (Stuttgart, Germany)
9 Volkswagen Versicherungsdienst GmbH
10 Vryica, Peter (Graz, Austria)
11 Waldorf Education in the West of the World (Sussex, England)
   Chief correspondent: Godwin, Manning
12 Wangenheim, Volker (Bad Godesberg)
13 Washington State University (Pullman, Washington)
14 Wattenbarger, James (Cookeville, Tennessee)
15 Webb, Charles, Kenda, Mark (Bloomington, Indiana)
16 Weinstein, A. (Austria?)
17 Wendt, Charles (Iowa City, Iowa)
18 White, Helen
19 Whitney, Mark (Athens, Ohio and Cookeville, Tennessee)
20 Wiemer, Matthias
21 Williams, Harold (Cookeville, Tennessee)
22 Wilson, Michael (Worcestershire, England)
23 Witt, Hilda (Stuttgart, Germany)
24 Worgul, Helga (Heidelberg, Germany)
25 Wright, [?] (Cookeville, Tennessee)
26 Yilalys, Lisa Aldridge and Miguel
27 Zabach, Florian
28 Zemlinsky, Louise (New York, New York)
29 Zepernick, Werner
30 Zotos, Stefanos (Düsseldorf, Germany)
31 Unidentified—Undated
32 Unidentified—1954-1968
33 Unidentified—1970-1974
34 Unidentified—1975-1977
35 Unidentified—1981-2000

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Box 40. Correspondence—Family Folder

1 Adams, Anita and Tom (Evanston, Illinois)
2 Adams, Howell and Madeline (Atlanta, Georgia)
Box 40 (cont.). Correspondence—Family
Folder
3 Almon, Clopper (Sr.) and Kats—Undated, 1963-1973
4 Almon, Clopper (Sr.) and Kats—1974-1989
5 Almon, Clopper (Jr.) and Shirley—Undated, 1960-1970
6 Almon, Clopper (Jr.) and Shirley—1971-1975
7 Almon, Clopper (Jr.) and Joan—Undated
8 Almon, Clopper (Jr.) and Joan—1976-1986
9 Almon, Clopper (Jr.) and Joan—1987-1991
11 Bartles, Arloa (Tempe, Arizona)
12 Bartles, Isabel—Undated, 1979, Jan.-Sept.
16 Bartles, Julia (Emahiser)
17 Bartles, Lois (Lee)
18 Bartles, Martha Howell—Outgoing, Undated
19 Bartles, Martha Howell—Outgoing, 1939, 1953-1955
20 Bartles, Martha Howell—Outgoing, 1956
22 Bartles, Martha Howell—Outgoing, 1957, Mar.-Apr.

Box 41. Correspondence—Family
Folder
1 Bartles, Martha Howell—Outgoing, 1957, May-Jun.
4 Bartles, Martha Howell—Outgoing, 1958, Jan.-Feb.
5 Bartles, Martha Howell—Outgoing, 1958, Mar.-Apr.
6 Bartles, Martha Howell—Outgoing, 1958, May
8 Bartles, Martha Howell—Outgoing, 1959, Jan.-Feb.

Box 42. Correspondence—Family
Folder
1 Bartles, Martha Howell—Outgoing, 1960, Jan.-Mar.
2 Bartles, Martha Howell—Outgoing, 1960, Apr.-May
3 Bartles, Martha Howell—Outgoing, 1960, Aug.-Nov.
4 Bartles, Martha Howell—Outgoing, 1961, Jan.-Apr.
5 Bartles, Martha Howell—Outgoing, 1961, May-Nov.
10 Bartles, Martha Howell—Outgoing, 1963, Mar.-May
Box 42 (cont.). Correspondence—Family.

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Box 43. Correspondence—Family

Folder
1 Bartles, Martha Howell—Outgoing, 1964, Jan.-Feb.
5 Bartles, Martha Howell—Outgoing, 1965-1968
6 Bartles, Martha Howell—Incoming, Undated
7 Bartles, Martha Howell—Incoming, 1952-1957
8 Bartles, Martha Howell—Incoming, 1958
9 Bartles, Martha Howell—Incoming, 1960
10 Bartles, Martha Howell—Incoming, 1961, Jan.-Apr.
13 Bartles, Martha Howell—Incoming, 1962

Box 44. Correspondence—Family

Folder
1 Bartles, Martha Howell—Incoming, 1963, Jan.-Feb.
2 Bartles, Martha Howell—Incoming, 1963, Mar.-May
3 Bartles, Martha Howell—Incoming, 1965-1966
4 Bartles, Martha Howell—Condolences, 1968
5 Bartles, Martha Smith—Undated, 1952
6 Bartles, Martha Smith—1953, May-Jun. 9
7 Bartles, Martha Smith—1953, Jun. 10-19
8 Bartles, Martha Smith—1953, Jun. 20-30
9 Bartles, Martha Smith—1953, Jul.
10 Bartles, Martha Smith—1956-1958, Feb. 15
11 Bartles, Martha Smith—1958, Feb. 16-Mar. 10
12 Bartles, Martha Smith—1958, Mar. 11-18
13 Bartles, Martha Smith—1960-1961
14 Bartles, Martha Smith—1965
16 Bartles, Martha Smith—1978, Nov., 1988

Box 45. Correspondence—Family

Folder
1 Chenoweth, Avery (Sr.) and Kitty
2 Chenoweth, Avery (Jr.) and Isabel
3 Dohrmann, Molly and Richard (Nashville, Tennessee)
4 Ewing, Esmond, Frances, Robert (Bob), et al.—Undated, 1956-1957
5 Ewing, Esmond, Frances, Robert (Bob), et al.—1958-1960
Box 45 (cont.). Correspondence—Family

Folder

6 Ewing, Esmond, Frances, Robert (Bob), et al. — 1961
7 Ewing, Esmond, Frances, Robert (Bob), et al. — 1962
8 Ewing, Esmond, Frances, Robert (Bob), et al. — 1963
9 Ewing, Esmond, Frances, Robert (Bob), et al. — 1964, Jan.-Apr.
10 Ewing, Esmond, Frances, Robert (Bob), et al. — 1964, May.-Sept.
11 Ewing, Esmond, Frances, Robert (Bob), et al. — 1965, Jan.-Aug.
12 Ewing, Esmond, Frances, Robert (Bob), et al. — 1965, Sept.-1968
13 Ewing, Esmond, Frances, Robert (Bob), et al. — 1969-1980

Includes legal documents

14 Frank, Arthur (Sr.), Jane, Arthur (Jr.), Harriet (Welsh), ‘Hayno’[?] — Undated
15 Frank, Arthur (Sr.), Jane, Arthur (Jr.), Harriet (Welsh), ‘Hayno’[?] — 1961-1963
18 Hart, Dabney (Atlanta, Georgia) — Undated, 1978-1984
19 Hart, Dabney (Atlanta, Georgia) — 1986-1994

Box 46. Correspondence—Family

Folder

1 Howell, Isabel — Undated
2 Howell, Isabel — 1954-1959
3 Howell, Isabel — 1961-1966
6 Howell, Isabel — 1971
7 Howell, Isabel — 1972, Jan.-Jul.
12 Howell, Isabel — 1974-1978
13 Howell, Morton B. (Sr.) and Marie — Undated, 1942-1960
14 Howell, Morton B. (Sr.) — 1961-1963
15 Howell, Morton B. (Jr.) and Nancy — Undated, 1963
16 Howell, Morton B. (Jr.) and Nancy — 1968
22 Howell, Morton B. (Jr.) and Nancy — 1979
23 Howell, Morton B. (Jr.) and Nancy — 1980
24 Howell, Morton B. (Jr.) and Nancy — 1981
25 Howell, Morton B. (Jr.) and Nancy — 1982
**Box 47.** Correspondence—Family  
*Folder*  
1. Howell, Morton B. (Jr.) and Nancy—1983  
2. Howell, Morton B. (Jr.) and Nancy—1984  
3. Howell, Morton B. (Jr.) and Nancy—1985  
5. Howell, Morton B. (Jr.) and Nancy—1987  
   *This series includes documents related to Nanhaven, the Howell Family Cottage located in Beersheba Springs, Tennessee*  
16. Johnson, Lewis and Hattie (Pittsfield, Massachusetts)  

**Series E: Miscellaneous Materials**

**Box 48.** Miscellaneous—Personal  
*Folder*  
1. Documents/Contracts, Miscellaneous  
   *Note: Many contracts and other records (especially if used in applications) may be held within correspondence (Series D).*  
   - Mantovani Tour Orchestra contract, 1958  
   - Charter of the Howell Cottage [Nanhaven, Beersheba Springs, Tennessee]  
   - Rice Datsun Security Agreement and Disclosure Statement, 1976  
   - Trust Agreement between Al Laney (Albert Gillis Laney) and the Colonial Bank and Trust Company and Alfred H. Bartles, Trustees, 1976  
2. Résumés/Curricula vitae  
3. Biographies/Autobiographies  
   *Note: Related autobiographical materials in Box 19.*  
4. Diplomas/Certificates
**Box 48 (cont.).** Miscellaneous—Personal Folder
5 Documents/Records/Other—Paul L.H. Bartles (1891-1935)  
Materials related to Paul L.H. Bartles, Alfred’s father

**Writings/Miscellaneous Records**
6 *Teachings of a Master of the Italian School (of Cello Playing)* / Francesco Tulli, recorded by his student, Alfred H. Bartles, Jul. 31, 1967
7 *The Pick Ups* / by Alfred H. Bartles  
*Note: These texts are related to the pedagogical work held in Box 13*
8 Other writings/Fragments
9 Composition Inventories

**Music by Others**
10 Music by Others, edited by Alfred H. Bartles  

**Diary Notebooks**
*Note: One diary notebook is housed among the sketchbooks in Box 19 due to size and additional content*
11 Diary notebooks, Teaching and otherwise—ca. 1962-1964
12 Diary notebooks, Teaching and otherwise—ca. 1969-1970

**Box 49.** Miscellaneous—Personal Folder
1 Diary notebooks, Teaching and otherwise—ca. 1977

**Gradebooks**
2 Gradebooks, Personal
3 Gradebooks, as Instructor—1970-1974
4 Gradebooks, as Instructor—1974-1979

**Records/Notes, Various**
5 Records, Miscellaneous—Students of the Rudolf Steiner School, N.Y.C.
6 Records, Miscellaneous—Students of the Rudolf Steiner School, N.Y.C.
7 Records, Miscellaneous—Students of the Rudolf Steiner School, N.Y.C.
8 Records, Miscellaneous—Students of the Rudolf Steiner School, N.Y.C.

**Box 50.** Miscellaneous—Personal Folder
1 Records, Miscellaneous—Former cello students, 1961-1963
2 Records, Miscellaneous—Former cello students, 1961-1963
3 Records, Miscellaneous—Former cello students, 1961-1963
4 Records, Miscellaneous—Former cello students, 1961-1963
**Box 50 (cont.)**. Miscellaneous—Personal

Folder
5 Records, Miscellaneous—Sewanee
6 Lecture notes, etc.—Schiller College
7 Lecture notes, etc.—Schiller College
8 Lecture notes, etc.—Schiller College
9 Teaching notes, etc.—Theory/Harmony Courses, ca. 1974-1980
10 Teaching notes, etc.—Theory/Harmony Courses, ca. 1974-1980
11 Teaching notes, etc.—Theory/Harmony Courses, ca. 1974-1980
12 Teaching notes, etc.—Theory/Harmony Courses, ca. 1974-1980
13 Teaching notes, etc.—Theory/Harmony Courses, ca. 1974-1980

**Box 51.** Miscellaneous—Personal/Event Programs

Folder
1 Notebook—Improved Music Study for Beginners, 1937-1942
2 Notebook—Ohio University, 1953-1954
3 Notes—Eurythmeum
4 Notes—Eurythmeum

**Itineraries, Miscellaneous**

5 Itineraries, Miscellaneous

**Event Programs**

6 Event programs—Undated
7 Event programs—1941-1959
8 Event programs—1960

**Box 52.** Event Programs

Folder
1 Event programs—1961
2 Event programs—1962-1969
3 Event programs—1970-1974
4 Event programs—1975-1979
5 Event programs—1980-1984
6 Event programs—1985-1989
7 Event programs—1990-1999

**Box 53.** Event Programs/Writings by Others

Folder
1 Event programs—2000-2004
2 Event programs—2005-2013
Box 53 (cont.) Event Programs/Writings by Others

Folder

Writings by Others

3 Independent Texts
- *One Branch of the Woodses.* Compiled by Rev. Edgar Woods. Charlottesville, Va.: [s.n.], 1894
- Daniels, Bill. *Nashville with Alf,* [n.d.]
- [Document describing activities of Alfred H. Bartles and Bill Daniels heavily referencing past correspondence]
- *Special Diet I.* Compiled by W. Kaelin and R. Leroi, [n.d.]
- Leroi, A. “Rudolf Steiner’s Contribution to the Understanding and Treatment of Cancer.” Translation from *Die Drei* no. 1 (Jan. 1961)

4 Independent Texts

5 Independent Texts
- *50 Jahre Eurythmeum Stuttgart, 1923-1973* (various authors)
- *Schiller College Bönnigheim 1972/73,* college yearbook

6 Independent Texts
- Elliott, Francis E. “The Cultural Role of Music in Education in Our Technological Age.” *Tennessee Musician,* May 1977: p. 8, photocopy
- Young, Jerry A. [Review for T.U.B.A. Journal], 2003
- Computer-printed copy of review of the recording *Tennessee Tech Pride*

7 Newsletters/Journal issues—1965-1995
9 Brochures, Miscellaneous
**Box 54.** Newspaper Clippings/Other

Folder

Note: Many newspaper clippings originally enclosed with correspondence have been retained within Series D.

1. Newspaper clippings—Undated
2. Newspaper clippings—1940
3. Newspaper clippings—1951-1954
4. Newspaper clippings—1955-1959
5. Newspaper clippings—1960-1965
6. Newspaper clippings—1966
7. Newspaper clippings—1968
8. Newspaper clippings—1969
14. Miscellaneous—Receipts, Tickets, Lists, Postcards, Other

**Box 55.** Photographs

Content arrangement for this box to be decided

**Box 56.** Scrapbooks

- [Commemorative poster on the event of Bartles’s retirement in 1996]
- “Zur Erinnerung an die gemeinsamen 13 Jahre und mit den besten Geburtstagswünschen für meinen lieben Cellolehrer A.H.B. von Ihrer Sabine Winkler”, 1985: spiral-bound booklet from former student Sabine Winkler containing scales and non-pedagogical color illustrations
- [Scrapbook from Bartles’s cello studio in Germany], ca. 1996
- [Scrapbook compiled on the event of Alfred and Martha Bartles’ 50th wedding anniversary], 2004

**Vault Oversize Box.** Miscellaneous Items—Oversize

- Alfred H. Bartles Memorial Concert Poster, Dec. 6, 2015, Blair School of Music
- “Für Herrn Bartles”, Jan. 1996: oversize card to Bartles from student Julia Schweizer