

Morton Subotnick Papers



**Music Division, Library of Congress
Washington, D.C.
2022**

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Prepared by the Music Division of the Library of Congress

Finding aid encoded by Stephanie Akau, May 2022

Collection Summary

Title: Morton Subotnick Papers

Inclusive Dates: 1956-2004

Bulk Dates: 1976-1989

Call No.: ML31.S83

Creator: Subotnick, Morton

Extent: approximately 2,150 items

Extent: 26 containers

Extent: 24 linear feet

Language: Collection material in English, Swedish, German, Italian, Dutch, French, Korean, and Spanish

Location: Music Division, Library of Congress, Washington, D.C.

LC Catalog record: <https://lccn.loc.gov/2014572465>

Summary: Morton Subotnick (born 1933) is an American composer and teacher known for his innovation in the field of electronic music. He helped develop synthesizers and controllers that revolutionized the creation and consumption of electronic and electro-acoustic music in the home and concert hall. His papers include workbooks of sketches, patch diagrams, and electronics schematics for his compositions, along with a small number of published scores. They also contain subject files of correspondence, reviews and interviews, royalties statements, travel papers, and programs.

Acquisition Information

Notebooks were purchased from Morton Subotnick in 2005. The remaining materials were donated by Subotnick in 2007.

Accruals

Future accruals are likely.

Processing History

Kate Rivers and Shantel Lambert began processing the Morton Subotnick Papers in 2019. Stephanie Akau completed processing and coded the finding aid in 2022.

Transfers

Sound and video recordings from the Morton Subotnick Papers will be transferred to the Library of Congress Motion Picture, Broadcasting, and Recorded Sound Division. An inventory of this material is available in the Music Division's collection file.

Recordings of the premiere performances of [Trembling](#) and [Axolotl](#) are available for request in the Recorded Sound Research Center.

Related Material

Electronic music composer Michael Czajkowski, who worked with the Buchla synthesizer in Subotnick's NYU studio during the 1960s, donated the Buchla Model 100 synthesizer on which Subotnick composed *Silver Apples of the Moon* (1967) to the Library of Congress. Czajkowski took over the NYU Buchla studio in 1969, when it moved on campus to the NYU Film School and changed its name to the Composers Workshop. The Buchla modules are available to view with permission from the Head of Acquisitions and Processing. Two posts on the Library's performing arts blog, In the Muse, contain information about the Buchla: [Unboxing the Buchla Model 100](#) and [Come for the Stradivarius, Stay for the Buchla 100 Modular Synthesizer](#).

Scores and sketches for Subotnick's 1983 Library of Congress commission, *Trembling*, are in the [McKim Fund Collection](#). The [Nicolas Slonimsky Collection](#) and [Alan M. and Sali Ann Kriegsman Collection](#) contain biographical and subject files about Subotnick, and there is correspondence from Subotnick in the [Vladimir Ussachevsky Papers](#).

A [concert of Subotnick's music](#), including the world premiere of *Trembling*, from the Library of Congress's Founders Day 2012 Concert is part of the Library's digital collections, as is Subotnick's [pre-concert conversation](#).

Subotnick's first work for the Buchla synthesizer, *Silver Apples of the Moon*, was selected for the Library's National Recording Registry in [2009](#). Electronic music composer Barry Schrader's [essay](#) on the piece provides more information.

Copyright Status

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

Access and Restrictions

The Morton Subotnick Papers are open to research. Travel papers from the *Hungers* performance in Austria and Joan La Barbara's travel papers from Berlin are restricted until 2062. Electronic instruments and equipment cannot be served without prior approval from the Head of Acquisitions and Processing. Researchers are advised to contact the Music Division prior to visiting in order to determine whether the desired materials will be available at that time.

Preferred Citation

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

Biographical Note

Morton Subotnick is a composer and lecturer known for his innovative work in developing synthesizers, sound processors, and software that facilitated human interaction with computers and revolutionized electronic music. Subotnick was born in Los Angeles on April 14, 1933, and grew up playing clarinet. After serving in the Army, he joined the Denver Symphony while attending the University of Denver, where he majored in English literature and graduated in 1958. Later that year, he began graduate school at Mills College, where he completed his studies in 1960 with a Master of Arts degree. In 1961, Subotnick co-founded the San Francisco Tape Center and became Music Director for the Anna Halprin Dance Company, a position he held until 1966.

In the early 1960s, Subotnick began incorporating multimedia into his works; examples include the light show in *Theatre Piece after Sonnet 47 of Petrarch* (1961-1963), *Play! no. 3* for pianist/mime, tape, and film, and his collaborations with Anthony Martin, Elias Romera, and engineer Donald Buchla at the Electric Circus discotheque in New York City (1966-1967). In 1965, he stopped playing clarinet to focus solely on composition. As an artist in residence at the Tisch School for the Arts (1966-1969), Subotnick collaborated with Buchla to create a voltage-controlled synthesizer that operated independently of an acoustic instrument and eliminated the need for tape splicing. A control tape containing voltages of recorded sound were fed through the synthesizer and altered the sound, which could further be manipulated using a touch plate keyboard that Buchla developed. Subotnick later used the Buchla Series 100 modular analog synthesizer to compose *Silver Apples of the Moon* during his residency at New York University in 1967. *Silver Apples of the Moon* was the first large-scale electronic piece commissioned by a record label specifically for vinyl LP. Subotnick subsequently composed *Wild Bull* (1968) and *Touch* (1969) for the LP format. The technology was hugely influential, evolving with the emergence of the CD-ROM and computer software.

After completing his residency at Tisch, Subotnick moved to California and co-founded the California Institute of the Arts. He served as Associate Dean until 1973, when he resigned to serve as the head of CalArt's composition program. During the 1970s, Subotnick and Buchla developed a "ghost box" that alters the sound of acoustic instruments in live settings with

electronics controlled by tape, patch, or digital storage media. Subotnick composed a dozen "ghost pieces," the notes and performance instructions for which are in the [Workbooks](#) subseries and [Performance Files](#) series. In 1976, he wrote *Before the Butterfly* for orchestra and seven amplified instruments to celebrate the United States bicentennial; it was premiered by the New York Philharmonic. Other major works with electronic processing and multimedia are *The Double Life of Amphibians* (1984), for instrumentalists, singers, and computer; the operas *Hungers* (1987) and *Jacob's Room* (1993); and *Intimate Intensity* (1997), a media poem for two singers, dancer, computer, laser discs, and lights. In 1994, Subotnick released *All My Hummingbirds Have Alibis*, one of the first pieces written exclusively for the CD-ROM format. Since the 1990s, he has developed the CD-ROM series, "Making Music" (1995), its sequels, "Making More Music," (1997), and "Hearing Music," (2004), as well as an iPad app called "Pitch Painter" (2012) to help children learn about music. In addition to composing and teaching, Subotnick has actively promoted contemporary music throughout his career by organizing numerous new music festivals.

Subotnick's honors include a Rockefeller Grant (1966); Guggenheim Fellowship (1975); Academy of Arts and Letters Award for Music (1979); Deutscher Akademischer Austauschdienst Kunsterprogramm (DAAD) grant (1981); Lifetime Achievement Awards from the Society for Electro-acoustic Music in the United States (SEAMUS) (1998) and Qwartz d'Honoree (2012); and the ASCAP Concert Music Award (2000), among others.

Bibliography

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- Subotnick, Morton. "Biography." Accessed April 2022. <http://www.mortonsubotnick.com/bio.html>
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Scope and Content Note

The Morton Subotnick Papers span from 1956 to 2014, the bulk of which date from 1976 to 1989. The collection documents Subotnick's innovative work and career, starting with his early acoustic pieces and his movement into electronic, multimedia, and electro-acoustic music beginning in the 1960s.

Four series comprise the Morton Subotnick Papers. The [Music Series](#) is divided into two subseries, the first of which contains workbooks of his music sketches, electronics schematics, patch diagrams, and performance instructions. Since Subotnick utilizes electronic sound modification, synthesizers, patches, and modulators in his work, these workbooks serve as the "scores" for many pieces since they do not require musical notation. The workbooks for his electro-acoustic

pieces also contain musical sketches. Some workbooks contain ideas for multiple projects that he was engaged with simultaneously; these titles are cross-referenced. The second subseries contains full printed scores for his acoustic and electro-acoustic works.

The [Performance Files](#) consist primarily of programs, publicity, and reviews in addition to correspondence, rehearsal schedules, and equipment lists. The [Subject Files](#) series contains press about performances of Subotnick's works, primarily from the 1970s and 1980s. There is also correspondence and financial papers, as well as press and cover proofs for the first CD-ROM, "Making Music," from his Creating Music series for children. The [Electronic Instruments and Equipment](#) series contains the dancer's bodysuit used in *Intimate Intensity*, the amplifying box and other electronic equipment used in *Before the Butterfly*, and one of Subotnick's ghost boxes. These materials may be served with approval of the Head of the Music Division's Acquisitions and Processing section.

Organization of the Morton Subotnick Papers

The collection is arranged in three series:

- [Music and Sound Art, 1972-2004](#)
- [Performance Files, 1956-2001](#)
- [Subject Files, 1960-1997](#)
- [Electronic Instruments and Equipment, undated](#)

Selected Search Terms

The following terms have been used to index the description of this collection in the LC Catalog. They are grouped by name of person or organization, by subject or location, and by occupation and listed alphabetically.

People

Antosca, Steve.
Blau, Herbert.
Breuer, Lee.
Buchla, Donald.
Czajkowski, Michael.
Denk, Jeremy.
Halprin, Anna.
La Barbara, Joan, 1947-
Petlin, Irving, 1934-2018.
Rands, Bernard.
Reynolds, Roger, 1934-
Subotnick, Morton--Archives.
Subotnick, Morton--Correspondence.
Subotnick, Morton--Interviews.
Subotnick, Morton.
Subotnick, Morton. Axolotl.
Subotnick, Morton. Silver apples of the moon.
Subotnick, Morton. Trembling.

Organizations

American Society of Composers, Authors and Publishers.
Mills College.
San Francisco Tape Music Center.
Tisch School of the Arts.

Subjects

Composers--United States--Correspondence.
Composers--United States--Interviews.

Electronic music.
Musical sketches.
Synthesizer music.

Form/Genre

Art music.
Business correspondence.
Electronic instruments.
Electronic music.
Financial records.
Interviews.
Music criticism and reviews.
Musical sketches.
Personal correspondence.
Programs (Publications)
Scores.
Synthesizers.
Travel documents.

Description of Series

Container

BOX 1-10, 20-25

Series

Music and Sound Art, 1972-2004

This series contains Subotnick's composition workbooks that detail the ideas and technical specifications behind his electronic works. Also present are printed scores and some sketches for his acoustic and electro-acoustic works.

Organized as two subseries.

Workbooks, 1972-2004

Subotnick's workbooks date chiefly from the 1980s. Since his fully electronic pieces do not use acoustic instruments (and consequently do not require a score), his workbooks contain notes about the genesis of a piece and information about patches, synthesizers, and other electronics necessary to perform it. Also present are sketches of musical ideas for acoustic and electro-acoustic works, lecture notes, and budget information.

Arranged alphabetically by title and chronologically therein.

Scores, 1980-2003

Subotnick's scores consist mostly of printed editions for his acoustic and electro-acoustic works. Also contained here are some of his sketches for *Serenade no. 3* and *A Sky of Cloudless Sulphur*, which is fully electronic and Subotnick's last piece composed for the LP medium.

Arranged alphabetically by title.

BOX 10-13, 15, 26R
MAPCASE FOLDER 1

Performance Files, 1956-2001

This series contains clippings, financial papers, correspondence, and program notes related to specific performances. This includes technical information such as patch diagrams, program notes, and other relevant performance instructions, including those for *Game Room*, a work where the audience must interact with the technology, as well as reviews and publicity. There are additional reviews and programs in the [Subject Files](#) series.

Travel papers from the *Hungers* performance in Austria and Joan La Barbara's travel papers from Berlin are restricted until 2062.

Arranged alphabetically by title.

BOX 13-20, 24-25

Subject Files, 1960-1997

The bulk of this series is press materials and programs for performances of Subotnick's works.

The press materials are mostly interviews of Subotnick and his contemporaries that were featured in major publications such as *Newsweek* and the *New York Times*, or reviews of performances. Researchers are also advised to consult the [Performance Files](#) series for additional programs and reviews.

This series contains a variety of business papers that include correspondence, royalties statements, discographies, and press and cover proofs from the "Making Music" CD-ROM. Subotnick is married to vocal artist, writer, and composer Joan La Barbara, with whom he has collaborated for performances of his works. Several of La Barbara's articles for *Musical America* are in this series, as are photographs of her and Subotnick. Personal papers concerning real estate, miscellaneous expenses, and travel comprise the rest of the series.

Arranged alphabetically.

Electronic Instruments and Equipment, undated (Not Available)

This series contains the bodysuit and MIDI controllers used in *Intimate Intensity* , as well as the amplifying box, MIDI batons, and drum machine used in *Before the Butterfly* , and one of Subotnick's ghost boxes.

These materials are not available due to format consideration and cannot be served without prior approval from the Head of Acquisitions and Processing.

Container List

Container	Contents
BOX 1-10, 20-25	<p>Music and Sound Art, 1972-2004</p> <p>This series contains Subotnick's composition workbooks that detail the ideas and technical specifications behind his electronic works. Also present are printed scores and some sketches for his acoustic and electro-acoustic works.</p> <p>Organized as two subseries.</p> <p>Workbooks, 1972-2004</p> <p>Subotnick's workbooks date chiefly from the 1980s. Since his fully electronic pieces do not use acoustic instruments (and consequently do not require a score), his workbooks contain notes about the genesis of a piece and information about patches, synthesizers, and other electronics necessary to perform it. Also present are sketches of musical ideas for acoustic and electro-acoustic works, lecture notes, and budget information.</p> <p>Arranged alphabetically by title and chronologically therein.</p>
BOX/FOLDER 2/2	2 Butterflies <i>see also</i> Ascent into Air/Double Life of Amphibians/2 Butterflies and Before the Butterfly After the Butterfly
BOX/FOLDER 1/1	circa 1980 <i>Includes:</i> Notes on <i>A Sky of Cloudless Sulphur</i> ; lectures
BOX/FOLDER 1/2-3	Undated All My Hummingbirds Have Alibis
BOX/FOLDER 1/4	circa 1991
BOX/FOLDER 1/5	Undated Ascent into Air
BOX/FOLDER 1/6-7	1980 Title on cover: IRCAM <i>Includes:</i> Photocopy of workbook
BOX/FOLDER 1/8-9	1980 January-April
BOX/FOLDER 2/1	1980 September-October
BOX/FOLDER 2/3	1982 February <i>Note:</i> For U. S. version
BOX/FOLDER 2/4	1984 April?
BOX/FOLDER 2/5 to 3/2	Undated
BOX/FOLDER 2/2	Ascent into Air; Double Life of Amphibians; 2 Butterflies, 1981 July
BOX/FOLDER 3/3	Axolotl, 1980 November <i>see also</i> Double Life of Amphibians ; Last Dream of the Beast ; Axolotl <i>Laid in:</i> Letter from Joan Tower Before the Butterfly
BOX/FOLDER 21/1	1974-1975 Title on cover: 2 Butterflies for Amplified Orchestra <i>Laid in:</i> Performance instructions; sketches; electronics schematics
BOX/FOLDER 3/4	1975 September-1976 February
BOX/FOLDER 3/5	A Desert Flowers; Jacob's Room, 1987 February-August <i>Includes:</i> Early notes on children's music software

Music and Sound Art, 1972-2004

Container	Contents
BOX/FOLDER 3/6	A Desert Flowers [?]; Last Dream of the Beast, 1989 <i>Includes:</i> Notes about Presser?, Peter Menin Double Life of Amphibians <i>see also</i> Ascent into Air/Double Life of Amphibians/2 Butterflies
BOX/FOLDER 4/1	1981 March Early notes
BOX/FOLDER 4/2	1984 <i>Laid in:</i> Letter from Subotnick to Gene Moon at Theodore Presser, Co.
BOX/FOLDER 4/4	1984 February-August
BOX/FOLDER 4/5	1985 <i>Includes:</i> Miscellaneous notes
BOX/FOLDER 4/6-8	Undated
BOX/FOLDER 5/1	Double Life of Amphibians; Ascent into Air, undated <i>Note:</i> Contains Subotnick's changes to the pieces
BOX/FOLDER 3/7	Double Life of Amphibians; Last Dream of the Beast; Axolotl, 1981 January-May
BOX/FOLDER 4/3	Double Life of Amphibians; Parallel Lines, 1984 <i>Laid in:</i> Financial memos for <i>Double Life of Amphibians</i> performance; mailgram Eclipse
BOX/FOLDER 5/2	1974 June
BOX/FOLDER 5/3	1975 February The First Dream of Light; A Sky Full of Sulphur
BOX/FOLDER 5/4	1979
BOX/FOLDER 5/5	Undated
BOX/FOLDER 5/6	A Fluttering of Wings, undated Four Butterflies
BOX/FOLDER 6/1	1972 June 7
BOX/FOLDER 6/2	Undated
BOX/FOLDER 6/3	Game Room; Immortals, 1972 <i>see also</i> Place [?]; The Game Room; Passages of the Beast
BOX/FOLDER 6/4	Game Room; Improvisation, undated <i>Note:</i> For Minnesota-Walker performance
BOX/FOLDER 6/5	Gestures, 1999 Hungers
BOX/FOLDER 6/6	1986 May 25
BOX/FOLDER 6/7-8	Undated
BOX/FOLDER 6/3	Immortals <i>see also</i> Game Room; Immortals
BOX/FOLDER 6/4	Improvisation <i>see also</i> Game Room; Improvisation
	Intimate Immensity
BOX/FOLDER 6/9	1993?
BOX/FOLDER 7/1	Undated <i>Includes:</i> Miscellaneous notes Jacob's Room <i>see also</i> A Desert Flowers; Jacob's Room
BOX/FOLDER 7/2	circa 1989-1991
BOX/FOLDER 7/4	Undated, Philadelphia workbook
BOX/FOLDER 7/3	Jacob's Room; Voyager, 1991 September 25

Music and Sound Art, 1972-2004

Container

Contents

	The Key to Songs circa 1981-1983
BOX/FOLDER 7/5	
BOX/FOLDER 7/6-7	Undated
BOX/FOLDER 21/2	The Key to Songs; Return, undated Last Dream of the Beast <i>see</i> A Desert Flowers [?]; Last Dream of the Beast
BOX/FOLDER 8/1	Life History; ghost pieces log, 1976
BOX/FOLDER 8/2	Messiah, 1999 Passages of the Beast <i>see</i> Place [?]; The Game Room; Passages of the Beast Place 1976
BOX/FOLDER 22/1	
BOX/FOLDER 8/3, 22/2	1978 August
BOX/FOLDER 8/4	1986 December
BOX/FOLDER 22/3	Place [?]; The Game Room; Passages of the Beast, circa 1976-1978 Performance instructions; sketches
BOX/FOLDER 8/5	Release, 2003 Return <i>see also</i> The Key to Songs; Return
BOX/FOLDER 8/6 to 9/1	1985-1986
BOX/FOLDER 9/2-3	Undated Sidewinder 2002-2003
BOX/FOLDER 9/4	
BOX/FOLDER 9/6	Undated
BOX/FOLDER 9/5	Sidewinder; Wispers [?]; Until Spring, revised, 2004 A Sky of Cloudless Sulphur <i>see also</i> The First Dream of Light; A Sky Full of Sulphur
BOX/FOLDER 9/7	1978 <i>Includes:</i> Program notes and Urbana lecture notes
BOX/FOLDER 9/8	1979 Until Spring <i>see also</i> Sidewinder; Wispers [?]; Until Spring
BOX/FOLDER 24/1	1975
BOX/FOLDER 23/1	1976 Voyager <i>see</i> Jacob's Room; Voyager
BOX/FOLDER 10/1	Unidentified, undated

Scores, 1980-2003

Subotnick's scores consist mostly of printed editions for his acoustic and electro-acoustic works. Also contained here are some of his sketches for *Serenade no. 3* and *A Sky of Cloudless Sulphur*, which is fully electronic and Subotnick's last piece composed for the LP medium.

Arranged alphabetically by title.

BOX/FOLDER 20/1	4 Butterflies, undated Excerpt of photocopied printed score
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Music and Sound Art, 1972-2004

Container	Contents
BOX/FOLDER 25/1	After the Butterfly, undated Printed full score
BOX/FOLDER 20/2	All My Hummingbirds Have Alibis, 1991 Printed full score
BOX/FOLDER 24/2	Ascent into Air, 1982 Ozolid of full score with annotations
BOX/FOLDER 24/3	Before the Butterfly, 1978 Printed full score
BOX/FOLDER 20/3	A Desert Flowers, 1989 Printed full score
BOX/FOLDER 24/4	The Fluttering of Wings, 1981 Printed full score
BOX/FOLDER 25/2	Game Room, circa 1980 Patches
BOX/FOLDER 20/4	Jacob's Room, undated Printed full score
BOX/FOLDER 24/5	The Key to Songs, undated Printed full score
BOX/FOLDER 20/5	Last Dream of the Beast, undated Printed score with annotations; two manuscript onionskin full scores <i>Laid in:</i> Notes
BOX/FOLDER 20/6	Release. Without End, 2003 Printed full score
BOX/FOLDER 25/3	Serenade no. 3, undated Holograph sketch
BOX/FOLDER 25/4	A Sky of Cloudless Sulphur, undated Holograph sketches; electronics schematics
BOX/FOLDER 24/6	The Wild Beasts, 1978 Printed full score
BOX/FOLDER 23/2	Unidentified, undated Holograph sketch
BOX 10-13, 15, 26R MAPCASE FOLDER 1	Performance Files, 1956-2001 This series contains clippings, financial papers, correspondence, and program notes related to specific performances. This includes technical information such as patch diagrams, program notes, and other relevant performance instructions, including those for <i>Game Room</i> , a work where the audience must interact with the technology, as well as reviews and publicity. There are additional reviews and programs in the Subject Files series. Travel papers from the <i>Hungers</i> performance in Austria and Joan La Barbara's travel papers from Berlin are restricted until 2062. Arranged alphabetically by title.
BOX/FOLDER 10/2-4	After the Butterfly, 1979-1981 and undated Performance instructions; program notes; programs; publicity; reviews
BOX/FOLDER 15/11	All My Hummingbirds Have Alibis, undated Review
BOX/FOLDER 10/5	And the Butterflies Begin to Sing, 1988 Audio/MIDI setup; programs; reviews

Performance Files, 1956-2001

Container	Contents
BOX/FOLDER 10/6	Angel Dance, 1984 Program
BOX/FOLDER 10/7-9	Ascent into Air, 1982-1984 Performance instructions; photographs; program notes; programs; reviews
BOX/FOLDER 10/10	Axolotl, 1981-1985 Programs
BOX/FOLDER 10/11-13	Before the Butterfly, 1976-1979 Programs; reviews
BOX/FOLDER 10/14	Butterfly, 1978 Program <i>Note:</i> For Alvin Ailey American Dance Theater
BOX/FOLDER 10/15	Danton's Death, 1965 Review
BOX/FOLDER 10/16	A Desert Flowers, 1989 Programs; reviews
BOX/FOLDER 10/17	The Double Life of Amphibians, 1984-1985 Correspondence
BOX/FOLDER 10/18	The Double Life of Amphibians, 1984 and undated Budget; program notes; performance information; technical requirements
BOX/FOLDER 11/1	The First Dream of Light, 1982-1983 Program notes; reviews
BOX/FOLDER 11/2-4	Fluttering of Wings, circa 1979-1988 Correspondence; equipment list; program notes; programs; reviews
BOX/FOLDER 11/5	Four Butterflies, 1973-1977 Notes; programs; publicity; reviews
BOX/FOLDER 11/6	Four Butterflies. Butterfly no. 1, 1972-1984 Programs; reviews; notes
BOX/FOLDER 11/7	Game Room, 1980 and undated <i>see also</i> Ritual Game Room Planning notes; publicity; reviews; scoresheets; performance instructions
BOX/FOLDER 11/8	Game Room, undated Electronics and synthesizer schematics
BOX/FOLDER 11/9	Hungers, 1985-1986 Workbook containing budget information
BOX/FOLDER 11/10	Hungers (after Los Angeles), 1988 Correspondence
BOX/FOLDER 11/11	Hungers (Austria), 1988 and undated Contracts; correspondence; personnel information; rehearsal schedules
BOX/FOLDER 11/12, 26R/1	Hungers (Austria), 1988 (Restricted) Financial papers <i>Note:</i> Materials restricted until 2062.
BOX/FOLDER 11/13	In Two Worlds, 1987-1988, undated Reviews; program notes; tour information
BOX/FOLDER 11/14	Interrogating Slam, 1991 Review
BOX/FOLDER 11/15	Jacob's Room, 1993 and undated Reviews

Performance Files, 1956-2001

Container	Contents
BOX/FOLDER 11/16	The Key to Songs, 1985-1994 Programs; reviews
BOX/FOLDER 11/17	King Lear, undated Review
BOX/FOLDER 11/18-19	Last Dream of the Beast, 1979-1985 Program notes; programs; publicity
BOX/FOLDER 12/1-2	Liquid Strata, 1977-1983 Programs; program notes; publicity
BOX/FOLDER 12/3	Mandolin, 1964-1965, undated Alternate title: Theatre Piece on Sonnet 47 of Petrarch Performance directions; programs; reviews
BOX/FOLDER 12/4	Misfortunes of the Immortals, 1969 Press release
MAPCASE FOLDER 1	Olympic Arts Festival, 1983 Lighting design and stage plan, Japan America Theatre
BOX/FOLDER 12/5	Parallel Lines, 1979-1985 Programs; program notes; publicity; reviews
BOX/FOLDER 12/6	Passages of the Beast, 1979-1983 Programs; program notes; reviews
BOX/FOLDER 12/7	Place, 1979 Review
BOX/FOLDER 12/8	Play!, 1964-1981 Programs; publicity; reviews
BOX/FOLDER 12/9	Preludes, 1967-1977 Programs; reviews
BOX/FOLDER 12/10	Return, 1985-1986 Press; reviews
BOX/FOLDER 12/11	Ritual Game Room, 1971 and undated <i>see also</i> Game Room Correspondence; performance instructions; photographs
BOX/FOLDER 12/12	Serenade no. 1, 1960-1964, undated Reviews
BOX/FOLDER 12/13	Serenade no. 2, circa 1962-1964 Programs; reviews
BOX/FOLDER 12/14	Serenade no. 3, 1965-1972 Programs; publicity; reviews
BOX/FOLDER 12/15	Sidewinder, circa 1972-1973 Liner notes (?); programs; program notes; review
BOX/FOLDER 12/16	Silver Apples of the Moon, undated Article
BOX/FOLDER 12/17-18	A Sky of Cloudless Sulphur, 1980 and undated Research materials; sketches; 1980 performance information; programs; radio station playlists
BOX/FOLDER 12/19, 25/5	A Sky of Cloudless Sulphur/After the Butterfly. Nonesuch, 1979 Album notes; reviews
BOX/FOLDER 12/20	Solo, 1974 Programs

Performance Files, 1956-2001

Container	Contents
BOX/FOLDER 12/21	Sonata for piano, four hands, 1959-1966 Programs; publicity; reviews
BOX/FOLDER 12/22	Suite for clarinet and piano, 1956 <i>Alternate title:</i> Four Pieces for clarinet and piano Programs; reviews
BOX/FOLDER 12/23	Tarot, 1966 Programs
BOX/FOLDER 13/1	Ten, undated Review
BOX/FOLDER 13/2	Time Out with Lola, 1991
BOX/FOLDER 13/3	Touch, 1970-2001 Programs; publicity; album and performance reviews
BOX/FOLDER 13/4	Trans, 1978 Correspondence; receipts
BOX/FOLDER 13/5	Trembling, 1984-1985 Reviews; programs; performance instructions
BOX/FOLDER 13/6	Two Butterflies, 1975 Electronics modifications schematics; tech rider; program; reviews
BOX/FOLDER 13/7-8	Two Life Histories, 1976-1984 Performance instructions; programs; program notes; publicity; reviews
BOX/FOLDER 13/9	Until Spring, circa 1977 Program; program notes
BOX/FOLDER 13/10	The Wild Beasts, 1978-1983 Liner notes; programs; reviews
BOX 13-20, 24-25	Subject Files, 1960-1997 The bulk of this series is press materials and programs for performances of Subotnick's works. The press materials are mostly interviews of Subotnick and his contemporaries that were featured in major publications such as <i>Newsweek</i> and the <i>New York Times</i> , or reviews of performances. Researchers are also advised to consult the Performance Files series for additional programs and reviews. This series contains a variety of business papers that include correspondence, royalties statements, discographies, and press and cover proofs from the "Making Music" CD-ROM. Subotnick is married to vocal artist, writer, and composer Joan La Barbara, with whom he has collaborated for performances of his works. Several of La Barbara's articles for <i>Musical America</i> are in this series, as are photographs of her and Subotnick. Personal papers concerning real estate, miscellaneous expenses, and travel comprise the rest of the series. Arranged alphabetically.
BOX/FOLDER 13/11	Biographies, 1986-1990 and undated
BOX/FOLDER 13/12	Buchla/IRCAM, circa 1979-1983
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BOX/FOLDER 15/1, 26R/2	La Barbara, Joan. Berlin, 1993 (Restricted) Correspondence; reviews; travel papers <i>Note:</i> Materials restricted until 2062.
BOX/FOLDER 15/2	La Barbara, Joan. Writings, 1975-1986
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BOX/FOLDER 19/11	Whipple, Harold. <i>The Electronic Works of Morton Subotnick</i> , circa 1980

Electronic Instruments and Equipment, undated (**Not Available**)

This series contains the bodysuit and MIDI controllers used in *Intimate Intensity* , as well as the amplifying box, MIDI batons, and drum machine used in *Before the Butterfly* , and one of Subotnick's ghost boxes.

Electronic Instruments and Equipment, undated (Not Available)

Container

Contents

These materials are not available due to format consideration and cannot be served without prior approval from the Head of Acquisitions and Processing.