The Robert Cantrick Original Music Collection
[1990s]

Descriptive Summary:

**Title:** The Robert Cantrick Original Music Collection

**Date Span:** [1990]

**Acquisition Number:** N/A

**Creator:** Robert Cantrick

**Donor:** Dr. Robert B. Cantrick and Estate.

**Date of Acquisition:** 2007

**Extent:** 13 boxes; 20 linear ft.

**Language:** English

**Location:** Archives & Special Collections Department, E. H. Butler Library, SUNY Buffalo State

**Processed:** 2010

Information on Use:

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Preferred Citation:
[Description and dates], Box/folder number, The Robert Cantrick Original Music Collection [1990s], Archives & Special Collections Department, E. H. Butler Library, SUNY Buffalo State.

Biographical Note:
As Dr. Robert B. Cantrick (1917-2006), composer and music professor at Buffalo State College, 1969-1985, indicated in correspondence dated 2005, his intention throughout the last thirty years of his life was to "formulate fundamental concepts of music which are applicable to all cultural traditions and historical eras.” This mission seems to have been in the back of his mind since 1970 and the contents of his archive documents his attempts to bring this life-long project to fruition.

The project was evolutionary in its scope. He was constantly pushing towards greater comprehensiveness and clarity as can be seen by the sheer volume of notes and revisions within the contents of the archive, as well as evidence of extensive and close reading not only in music but especially in philosophy as well. Project completion was never realized as he passed away not long after the above-mentioned letter to a prospective publisher as it turned out, was written. The project seems to have evolved in three chronological stages, identified by the following titles.

Comprehending Music. A work-in-progress textbook, in existence during the 1970s and 1980s, based on his teaching and classroom experiences with students at Buffalo State College. The text sold in ever-changing paperback format at the College bookstore.

Comprehensive Theory of Music. A more formalized concept and version of the above textbook. Throughout this stage of investigation, Cantrick perceived an incompatibility of methods of inquiry and communication among the practitioners of the various sub-disciplines of music, e.g., musicology, theory, aesthetics, performance, etc. He sought a way to apply truth-functional, truth-conditional semantics to music scholarship. This method, he wrote in 1996, "consists of an object language constructed by a set of meta-linguistic rules [enabling one] to tell the truth about music without methodological confusion and without abandoning any of the diverse methods of inquiry now in successful use.”

Semantics of Music Scholarship. Cantrick clearly indicates that the title “Comprehensive Theory of Music” is antecedent to this new title which he designates throughout as “SMS.” He envisioned it as a two-volume work: Vol. I: Formulating Concepts True of all Music, and Vol. II: Teaching Concepts True of all Music. The expansive growth from his original textbook to SMS may give evidence to his willingness to recognize and encompass the growing concern in most other academic disciplines for a contemporary world view -- a sea change from the rather parochial exclusivity of the traditional Western approach to music. Further, as Dr. Cantrick had observed, music scholarship had not kept pace with the widespread interest in the semantics of natural language evidenced in other academic disciplines. It is to Cantrick's credit that he attempted to systematically rectify the situation in a work of this scope and content.
Scope and Contents: Collection includes note; papers; drafts of publications; newspaper clippings; reviews; cassette tapes; VHS tape; and lecture notes.

Inventory:

Box 1:

- Folder 1-5. Four files - a, b, c, d: print drafts of "Clarifying Confusion Over the Universe of Discourse of a Comprehensive Music Theory" and "Clarifying Confusion Over the Universe of Discourse of Music Scholarship," 1989-90.
- Folder 1-7. Lewin and Martin on semantics - study notes, n.d.
- Folder 1-12. Print draft of "How to Tell the Truth About Music," sent certified mail (receipt included) to M. Guck, editor, Perspectives of New Music, 1998.
- Folder 1-16. Print draft of "Philosophy and Music Theory."
- Folder 1-17. Various assorted papers and miscellaneous handwritten notes, May-October, 1993 [all labeled "Ch.4" despite file folder indication of "Ch. 3"]; print draft of "Divorced by Debussy, Re-Married by Reich," 1993.


Folder 1-27. Print draft of "Music Theory Must Broaden its Ontology," 1990; print draft of "Aesthetics of Music and Music Theory" - title crossed out and amended to read "Musical Theoretical Language is Out of Touch with Reality."

Box 2:

Folder 2-1. [Found on Robert Cantrick's desk at time of death; items not in folder.] Print draft of "Implications by Quasi-Quotation"; pages 25-66 printed, of paper regarding quasi-quotations but unidentified; print draft of unidentified paper regarding sentence negation; two copies of book review authored by Robert Cantrick. Contents ca. 2004-2006.


Folder 2-5. Two papers by Judith Lochhead, 1998, 1992, the latter accompanied by demonstration cassette tape of music examples; Robert Cantrick has added pencil notes and comments.


Folder 2-7. Two copies of Appendices A,B,C,D, relating to "Constructional Algorithms" with additional pencil notes, all dated 1979.


Folder 2-11. Four copies of articles from Journal of Symbolic Logic authored by Quine, Mostowski, Martin & Woodger, and Halperin, 1951-58.


Folder 2-21. File folders a and b: many drafts and revision of "One Primitive Predicate for All Languages of Art," apparently submitted for publication, with relevant correspondence, 1972.

Folder 2-22. Papers and course outlines from Philip Peterson of Syracuse University Philosophy Dept., 1995-1996.

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**Box 3:**

- Folder 3-1. File folders a and b: Miscellaneous hand-written notes, presumably on algorithms as indicated by file label, 2004-2006.
- Folder 3-6. Print draft of Preface and Introduction to Semantics of Music Scholarship, including table of contents for both volumes; letter to as yet unspecified publisher, summarizing plan and impetus for the entire book project, 2005-2006.
- Folder 3-16. Print draft of Preface and Introduction to Vol. 2: Teaching Concepts True of All Music; miscellaneous notes.

Box 4:

- Folder 4-4. Various papers, reviews by and correspondence from John Corcoran, professor, Philosophy Department, University of Buffalo, 1969-1986.
- Folder 4-5. Papers: "Phenomenology of Film Music" (1980), "Aesthetics as Philosophy" (1972), "Method in Aesthetics" (n.d.), all authored by Jean Harrell, California State College.
- Folder 4-7. Papers: Discussion and critical commentary on two previous articles appearing in Philosophy of Science, 1956, 1957, by Herbert Hochberg of Northwestern University.
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- Folder 4-18. File folders a and b: Assorted articles and papers, by various authors, 1937-1981.
- Folder 4-20. Print drafts of "Is Music Theory About Music?" 1990, referred to as "ASA Short" and "ASA Long" and apparently destined to be read at a meeting or conference in Texas.
- Folder 4-23. File folders a and b: Seven printed drafts of "Introduction to a Comprehensive Theory of Music," all dating 1988, with evidence of much pencil editing.
- Folder 4-25. File folders a and b: Two copies of dissertation Structure of Music and Structures of Language: A Semiotic Study (1977) by Joseph Oliva, Professor, Buffalo State College; several other papers authored by him as well as his curriculum vitae, 1986.
- Folder 4-26. Selected papers by Ronald Roblin, professor, Buffalo State College, 1977-79, others undated; his curriculum vitae and a letter of recommendation possibly written by Robert Cantrick, n.d.

Box 5:

ETO: Rhapsody for Dance Band with Symphony Orchestra 1948 Parts
Inventory (11 x 14)

Dance Band:

- E Alto Sax 1 (clarinet) - 5 pages
- B Tenor Sax 2 (clarinet) - 7 pages
- E Alto Sax 3 (clarinet) - 5 pages
- B Tenor Sax 4 (bass clarinet) - 6 pages
- B Baritone Sax 5 (clarinet) - 6 pages
- B Trumpet1 - 6 pages
- B Trumpet 2 - 6 pages
- B Trumpet 3 - 5 pages
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- Tenor Trombone 1 - 6 pages
- Bass Trombone 2 - 5 pages
- Piano - 10 pages
- Bass Viol - 5 pages
- Drums and Vibes - 6 pages
- Guitar/Banjo - 5 pages

Orchestra:

- Flute 1 5 pages
- Flute 2 5 pages
- Piccolo (Flute 2) 5 pages
- Oboe 1 5 pages
- Oboe 2 4 pages
- B Clarinet 1 5 pages
- B Clarinet 2 5 pages
- Bassoon 1 6 pages
- Bassoon 2 5 pages
- French Horn 1 5 pages
- French Horn 2 6 pages
- French Horn 3 6 pages
- French Horn 4 6 pages
- B Trumpet 1 6 pages
- B Trumpet 2 6 pages
- Trombone 1 6 pages
- Trombone 2 6 pages
- Tuba 5 pages
- Tympani 4 pages
- Percussion 1 5 pages
- Percussion 2 5 pages
- Percussion 3 5 pages
- Harp 9 pages
- Violin 1 6 pages (8 stands)
- Violin 2 5 pages (7 stands)
- Viola 5 pages (5 stands)
- Cello 6 pages (5 stands)
- Double Bass 6 pages (4 stands)
ETO: Rhapsody for Dance Band with Symphony Orchestra 1948 Parts
Inventory (9 X 12)

Dance Band:

- E Alto Sax 1 (clarinet) - 5 pages
- B Tenor Sax 2 (clarinet) - 7 pages
- E Alto Sax 3 (clarinet) - 5 pages
- B Tenor Sax 4 (bass clarinet) - 6 pages
- E Baritone Sax 5 (clarinet) - 6 pages
- B Trumpet 1 - 6 pages
- B Trumpet 2 - 6 pages
- B Trumpet 3 - 5 pages
- Tenor Trombone 1 - 6 pages
- Bass Trombone 2 - 5 pages
- Bass Viol - 5 pages
- Piano - 10 pages
- Drum (vibraphone) - 6 pages

Orchestra:

- Flute 1 - 5 pages
- Flute 2 (piccolo) - 5 pages
- Oboe 1 - 5 pages
- Oboe 2 - 4 pages
- B Clarinet 1 - 5 pages
- B Clarinet 2 - 5 pages
- Bassoon 1 - 6 pages
- Bassoon 2 - 5 pages
- French Horn 1 - 5 pages
- French Horn 2 - 6 pages
- French Horn 3 - 6 pages
- French Horn 4 - 6 pages
- B Trumpet 1 - 6 pages
- B Trumpet 2 - 6 pages
- Trombone 1 - 6 pages
- Trombone 2 - 6 pages
- Tuba - 5 pages
- Timpani - 4 pages
- Percussion - 5 pages
- Violin 1 - 6 pages
- Violin 2 - 6 pages
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- Viola - 5 pages
- Cello - 6 pages
- Double Bass - 6 pages

Box 6:

- ETO: Rhapsody for Dance Band with Symphony Orchestra. Full Scores; (Un-numbered) Four full (conductor’s) scores. Inserted in one copy, a single typewritten sheet: “Report to the Furman University Faculty, Nov, 1948, On Results of Work done during Past Summer under Terms of Carnegie Grant-in-Aid.” Also, on the title page of each score, although legible in only one, is prefatory material with explanations of “Title,” “Conception,” and “Program” with “Performance” suggestions.
- Folder 6-6. “Miscy Materials ETO”: Printed program “Festival of Five” at Rockwell Hall, Buffalo State College with Buffalo Philharmonic Orchestra, October, 1987 (ETO Premiere); ads from local printing shop, list of people to whom score of ETO was sent, 1949; typewritten carbon copy of “Report of Progress - Carnegie Grant-in-Aid, October-July, 1948/1949.

Box 7A:

- Folder 7-1. Piano/vocal score: The Friendly Beasts, 1962; separate inlaid paper indicates dedicatee as Shirley Verrett.
- Folder 7-2. Unbound piano/vocal score: The Friendly Beasts; printing instructions, 1994; two typewritten copies of text for this composition, n.d.
Folder 7-3. Twelve unbound pages of *The Friendly Beasts*, piano/vocal score, n.d.; two copies of vocal part only, with pencil and/or white-out corrections, n.d.; two unbound, identical pages of section 3,4 and 5, instrument unspecified, but probably a violin part.


- Bassoon 1
- French Horn 1
- B Trumpet
- Trombone
- Tuba
- Percussion
- Violin 1, 8 stands
- Violin 2, 8 stands
- Viola, 6 stands
- Cello, 6 stands
- Flute 1
- Oboe 1
- B Clarinet

Folder 7-5. *The Friendly Beasts*, piano/vocal score, unbound, with pencil corrections, n.d., with dedicatee indicated to be Sara Henderson Hays.

Folder 7-6. Pencil sketches of *The Friendly Beasts*, miscellaneous notes, tempi and key schematics, n.d.


**Box 7B:**

Folder 7-10. Collection of various texts, author(s) unidentified, gathered as possible libretto for planned composition entitled *Ages of Love: A Cantata*, with additional notes and sketches for instrumentation, key schematics, significant rhythmic patterns, n.d.; letter from the estate of Thomas Wolfe, 1958, denying permission to use a quotation. [Original file folder label was “Quake the Limbs of God.”]

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- Folder 7-12. Photocopy of Lohengrin: Prelude to Third Act, full score, made in 1997 as evidenced by inclusion of copyright clearance statement.
- Folder 7-13. Full score, Sonorities for Flute and Orchestra, unbound, n.d., two copies.
- Folder 7-14. Full score, Sonorities for Flute and Orchestra, bound in plastic spiral, n.d.
- Folder 7-15. Orchestral parts for Sonorities for Flute and Orchestra:
  - Flute solo (2 copies)
  - Horns 3 and 4
  - Percussion
  - Bassoons 1 and 2
  - Timpani
  - Clarinets 1 and 2
  - Trombone 1
  - Violin 1, 6 stands
  - Trombones 2 and 3
  - Violin 2, 5 stands
  - Trumpet 1
  - Viola, 3 stands
  - Trumpets 2 and 3
  - Cello, 3 stands
  - Horns 1 and 2
  - Bass Viol, 3 stands
- Folder 7-16. Full score, Sonorities for Flute and Orchestra, unbound, with hand-written errata sheet, 1971.

Box 8A:

- Folder 8-2. Postal shipping receipts, April, 2003; printing receipts, invoices, lists of names and addresses and one mimeographed paper “For Sister Mary Appoline”; letter from M. Shapiro, artistic director of I Cantori di New York, June, 1994; three copies of program “Meet the Poet and the Composer” February 1 & 2, 1978; lecture notes, play lists [presumably for this program.]n.d.
- Folder 8-3. Elegy, score in plastic spiral binding with grey cardboard cover – pencil edits apparent with tessitura for vocal parts noted on verso of title page, n.d.
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- Folder 8-4. *Elegy*, 3 copies full score, in red/brown cover, n.d.
- Folder 8-6. *Elegy*, Cantata for Four Solo Voices and Chamber Ensemble – poet noted as Robert Patrick Dana. [seems to be a pencil sketch, incomplete, n.d.]
- Folder 8-7. Masters to *Elegy*, n.d.
- Folder 8-8. Treble clef inserts for *Three Mimes*, six copies, one original and printer’s invoice, April 1992.

Box 8B:

- Folder 8-12. *Three Mimes for Singer and Flutist*, including several pages of “notes to performers” and Table of Contents, n.d.
- Miscellaneous papers: photocopy invoices, n.d.; three copies of page labeled “insert p. 98”, correspondence; program from a concert at San Francisco State University, n.d; two copies of “Headlines” (from *Three Mimes*), n.d.
- *Three Mimes for Singer and Flutist*, white plastic spiral binder, green cover with note “partial score for examination purposes”, with program notes enclosed, n.d.
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- Three Mimes for Singer and Flutist, thermal copy, incomplete, 1966 with apparent pink and green pen/pencil edits.
- Three Mimes for Singer and Flutist, clear plastic cover, black spiral bound, 1972 – note on cover indicates this copy used to produce videotape; relevant reviews included, with excerpts from Nancy Toff’s *The Development of the Modern Flute*, bound in back.
- Three Mimes for Singer and Flutist, clear plastic cover, black spiral bound, 1972. Pencil note on cover “Poet’s autograph p. 53.” Included is correspondence between Robert Cantrick and John Ciardi (then editor of Saturday Review) and a small poster announcing Robert Wagoner’s appearance at University of Buffalo, 1995.
- Three Mimes for Singer and Flutist, 1972 with pencil note on cover indicating that the copy includes ”rehearsal notes with Margaret Lancaster, 1993-4”; correspondence; clippings from *New York Times*, October 30 and November 6, 1994, announcing performances of *Three Mimes* by the American Chamber Opera Company.
- Three Mimes for Singer and Flutist, 1972 with photocopies of relevant reviews and notices enclosed.

Box 9:

- Folder 9-1. Small padded manila envelope containing one cassette tape: *Small Mysteries* for Quartet of C Flutes. October, 1986; folded white business envelope containing 3 ¼ disk; beginning of *Small Mysteries*, n.d.
- Folder 9-2. Correspondence regarding publication of *Small Mysteries*; parts (flutes 1,2,3 and 4), 8 1/2 X 11 photocopies, n.d.
- Folder 9-3. A set of parts for *Small Mysteries*, wrapper indicates “front edge”[ perhaps for printers?]. b) set of parts for *Small Mysteries*, wrapper indicates “back edge.” [Original file folder containing these parts was dated 1980-1986.]

Box 10:

- Folder 10-1. Quintet for Flute, Oboe, Clarinet, Horn and Bassoon, n.d., photocopy of manuscript, two copies
Folder 10-3. Woodwind Quintet, parts, including “extra prints miscellaneous pages,” n.d.
Folder 10-4. Woodwind Quintet, full score, with numerous edits, n.d.
Folder 10-5. Local for Solo Flute and Four Sound Systems, photocopy of manuscript, n.d.
Folder 10-6. Local for Solo Flute and Four Sound Systems, n.d.
Folder 10-7. Postal receipts and submission form for National Composers Competition indicating that a String Trio was submitted late, April 10, 1996; newspaper clipping, Chattanooga Times, regarding a Sacred Harp Sing occurring November 1963 [Robert Cantrick apparently attended this event]; Two copies of program “Concert of Music by Members of the Southeast Composers’ League,” November, 1960. [Robert Cantrick’s Trio for Violin, Viola and Cello was performed]; mimeographed announcement of “Pollikoff Chamber Music Readings,” 1959 at which the Trio was read; correspondence relevant to Trio for Violin, Viola and Cello, 1962-1963; unrelated email, August, 2005; typewritten analysis of Trio, two copies, dated 1959 and 1986; three copies of title page of Trio, indicating that it was submitted in partial fulfillment of PhD in music, State University of Iowa, 1959.
Folder 10-9. Trio for Violin, Viola and Cello, bound in brown pressboard cover, with three parts; several copies of score analysis dating 1959 and 1986; postal receipt, September 2005; correspondence from John Lad, 1995; correspondence from Linda Papas, 1989; program from concert of Music Critics Association, November 1960 at which Trio for Violin, Viola and Cello was performed; miscellaneous correspondence, 1963-1964.
Folder 10-12. Improvisation for Chamber Ensemble, n.d.
Folder 10-14. Divertimento for Piano and Small Orchestra, two full scores, n.d. [title page of each copy indicates it was written while he was at Carnegie Institute of Technology]; pencil notes “corrected copy” on both.
Folder 10-15. Divertimento for Piano and Small Orchestra, n.d., two complete sets of parts, second set having multiple stands for strings, with most labeled in upper right “corrected.”
Box 11A & 11B:

- All material in these boxes appears to be miscellaneous compositions, sketches and notes, complete and incomplete, originating from youth and student days of Robert Cantrick. In addition, there is a “complimentary copy” of Hammersmith (band version) by Gustav Holst, published by Boosey & Hawkes, 1956. Full score and parts for full band and symphonic band are included.

Box 12:

- Folder 12-1. Miscellaneous papers, correspondence, announcements, music manuscript paper with compositional sketches; Half-time Flutes – Flute Quartet – score and four parts, n.d.; two copies of American Musical Digest, V.1, No.5, n.d.
- Folder 12-2. A Pair of Masks for Symphony Orchestra; Parts (multiple stands) divided between two envelopes: Violin 1, 9 stands; violin 2, 8 stands; violas, 6 stands; cellos, 6 stands; double bass, 5 stands; flutes 1 & 2, 2 stands; piccolo/flute 3, 1 stand; oboes 1 &2, 2 stands; English horn/oboe 3, 1 stand; B clarinets 1 & 2, 2 stands; bass clarinet/clarinet 3, 1 stand; bassoons 1 & 2, 2 stands; contrabassoon, 1 stand; French horns 1 & 2, 2 stands; B trumpets 1 & 2, 2 stands; trombones 1 & 2, 2 stands; tuba, 1 stand; timpani 1 stand; percussion 2 stands; piano. Included are “list of parts loaned to University of Alabama,” April 1960, and “List of parts loaned to Buffalo Philharmonic Orchestra,” April 1974.
- Folder 12-3. A Pair of Masks for Symphony Orchestra, full score, February, 1959 (diazo masters). Included are two copies of “abstract of dissertation,” this work being submitted to the State University of Iowa in partial fulfillment of a Doctor of Philosophy degree.
- Folder 12-4. A Pair of Masks for Symphony Orchestra, full score, 1958, manuscript.
- Folder 12-5. A Pair of Masks for Symphony Orchestra, n.d., parts. [ Note indicates these to be “sample diazo copies; upper left corner show speed setting.”]
- Folder 12-6. A Pair of Masks for Symphony Orchestra, full score, n.d., white plastic spiral binding, cardboard cover. Various notes, score corrections attached to title page, along with large metal paperclip to be used by viola player when performing this piece.
- Folder 12-7. A Pair of Masks for Symphony Orchestra, full score, 1987, black plastic spiral binding, cardboard cover.

Box 13: Media

- Compact Discs – Recordings of Works by Robert Cantrick:
  a) ETO; Friendly Beasts; Trio for Violin, Viola, Cello; Elegy.
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b) Half Time Show; “Demonstration Tap;” “B Local.”
c) Small Mysteries; Sonorities (edited); Sonorities (unedited).