

BURRILL PHILLIPS COLLECTION

Special Collections 1998.78

RUTH T. WATANABE SPECIAL COLLECTIONS

SIBLEY MUSIC LIBRARY

EASTMAN SCHOOL OF MUSIC

UNIVERSITY OF ROCHESTER

Processed by Tomoko Shibuya, summer 2000
With additions by David Peter Coppen, winter 2018
Revised by Gail E. Lowther, summer 2019



(Left) Burrill Phillips displaying music typewriter used to prepare score for The Return to Odysseus (1957). Photograph from Burrill Phillips Collection, Box 35, Folder 15, Sleeve 1; (Right) Burrill Phillips with Claire Phillips [during rehearsal of] Canzona V (ca. 1971). Photograph from Burrill Phillips Collection, Box 35, Folder 18.



(Standing, L to R) Howard Hanson with Hans Spialek, Burrill Phillips, A. Walter Kramer, Bernard Rogers, Mark Wessel, Edward Royce, (seated, L to R) Martha Alter, and Jerry McGanahan. Photograph from Burrill Phillips Collection, Box 35, Folder 15, Sleeve 2.

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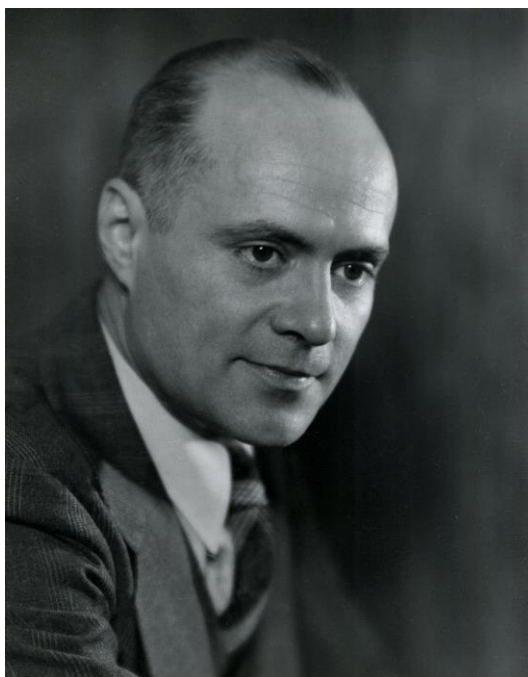
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DESCRIPTION OF COLLECTION

Shelf location: M3A 4,1 : 5,5

Physical extent: 34 linear feet

Biographical Sketch



Photograph from ESPA Box 34, Sleeve 53 (8x10).

[Leroy] Burrill Phillips (*b.* November 9, 1907; *d.* June 22, 1988) was an American composer, pianist, and music educator. Phillips was born in Omaha, Nebraska, in 1907. In 1928, he enrolled in the Denver College of Music, where he studied composition with Edwin Stringham. During this time, he also worked as a staff pianist for a Denver radio station. On September 17, 1928, he married Alberta C. Mayfield, who would later write many of his librettos. In 1931, Phillips transferred to the Eastman School of Music, where he majored in composition under Howard Hanson and Bernard Rogers. He earned the Bachelor of Music degree in 1932 and the Master of Music degree in 1933.

Following completion of his studies, Phillips was appointed to the faculty of the Eastman School, where he taught theory and composition until 1949. Thereafter, Phillips served on the faculty of the University of Illinois at Urbana-Champaign until his retirement in 1964. He later held visiting professorships at Eastman (1965-66), the Juilliard School (1968-69), and Cornell University (1972-73). Phillips spent the 1960-61 academic year abroad as Fulbright Lecturer at the University of Barcelona. His students include Jan Bach, Jack Beeson, Herbert Bielawa,

William Flanagan, Lee Hoiby, Ben Johnston, H. Owen Reed, Daria Semegen, Steven Stucky, David Ward-Steinman, and Rayburn Wright.

Phillips received two Guggenheim Fellowships (1942-43 and 1972-73) and an award from the American Academy of Arts and Letters (1944). He received numerous commissions, including ones from the League of Composers (1944), the Koussevitzky Foundation (1946), the Fromm Foundation (1956), and the Elizabeth Sprague Coolidge Foundation (1958). His major works include four ballets; two operas (*Don't We All*, 1947; *The Unforgiven*, 1981); several orchestral compositions, including concertos for bassoon (*Concert Piece*, 1940), tenor saxophone (*Yellowstone, Yates, and Yosemite*, 1972), and a *Triple Concerto* for clarinet, viola, piano, and orchestra (1952); various choral works; four piano sonatas; two string quartets; and numerous instrumental compositions for chamber ensembles.

He died in Berkeley, California, on June 22, 1988, of complications after a heart attack.

Provenance

The collection materials were presented by the composer as a gift to the Sibley Music Library in several installments between the fall of 1982 and the summer of 1989. In addition, a smaller number of the composer's manuscripts were given to the Sibley Music Library through the offices of Anthony Carter in the summer of 1989.

Later, in the winter of 2018, a cache of documents and manuscripts were acquired from bookseller Nick Aretakis, ABAA (Manteca, CA). These newly acquired documents were collated with Series 4, 5, 6, 7, and 8, and formed the basis for a newly created Series 11. The newly collated documents have been identified in the finding aid by the indication *Provenance: Aretakis*.

Scope and content

The Burrill Phillips Collection contains materials generated by the composer throughout his career, including his student years. Manuscripts, imprints, recordings, correspondence, clippings, and ephemera are included.

Restrictions

No restrictions have been placed on access to the materials in this collection, save those imposed by the provisions of the United States Copyright Law and its revisions. The written permission of Mrs. Ann Basart, daughter of the late composer, must be obtained before copies of the manuscripts will be issued.

Associations

The Burrill Phillips Collection is one of numerous collections of professional papers of Eastman School of Music graduates and faculty members. The Sibley Music Library holds the papers of composers Samuel Adler, Wayne Barlow (BM, 1934; MM, 1935; PhD, 1937), Warren Benson, Sydney Hodkinson (BM, 1957; MM, 1958), and Bernard Rogers, each of whom served on the ESM Composition Faculty. Additionally, the library houses the papers of several ESM composer alumni, including the collections of Gardner Read (BM, 1936; MM, 1937), Homer Todd Keller (BM, 1937; MM, 1938), Alexander Courage (BM, 1941), Gordon Binkerd (MM, 1941), William Bergsma (BA, 1942; MM, 1943), John LaMontaine (BM, 1942), and Will Gay Bottje (DMA, 1955).

DESCRIPTION OF SERIES

Series 1: Musical manuscripts

The manuscripts series of the Burrill Phillips Collection contains final copies, drafts, and sketches of solo, chamber, large-ensemble, and stage works, subdivided as follows:

Sub-series A: Stage works

This sub-series is comprised of operas, ballets, and incidental music. Some sketches and untitled works for stage are included in this sub-series (for additional sketches and drafts of operas, see sub-series F).

Sub-series B: Large ensemble works

This sub-series includes works for band and orchestra.

Sub-series C: Vocal works

This sub-series includes both solo and ensemble works for voice.

Sub-series D: Instrumental chamber works

This sub-series includes chamber music as well as sonatas for solo instruments with accompaniment.

Sub-series E: Keyboard works

This sub-series consists primarily of keyboard works, including compositions for children.

Sub-series F: Sketches, worksheets and notebooks

This sub-series contains both known and unidentified sketches and drafts from the entire spectrum of Phillips' career. Included are juvenilia, sketches and drafts, loose sketches, notebooks, and incomplete or untitled works. (Note: Several sketches and drafts of operas are filed in Sub-series A).

Series 2: Published music

This series contains imprints of Phillips' compositions, arranged alphabetically by title.

Series 3: Non-music manuscripts

This series comprises notes on prose, poetry, texts, lectures and other non-musical topics; authors include both Burrill and Alberta Phillips.

Series 4: Correspondence

Sub-series A: Correspondence on compositions

The correspondence in this sub-series relates to the composition, production, performance, and publication of specific musical works. These items are foldered by the title of each composition, and the respective compositions are arranged alphabetically by title.

Sub-series B: General correspondence

This sub-series contains a variety of professional and personal correspondence, including correspondence with specific publishers and organizations; family and personal correspondence; and postcards and telegrams; as well as general correspondence, which has been organized chronologically.

The distinction between the folders in this sub-series is apparently artificial only; for example, correspondence with publishing agents is not limited to the folders labeled with specific publishers (i.e., Box 31, Folders 39-48), and additional letters from Phillips's publishers can be found within the chronological series of correspondence (i.e., Box 32, Folders 6-10). Furthermore, correspondence acquired as part of the Aretakis acquisition is foldered separately. It is important to note that, as a result of preserving the original organization, correspondence relating to specific compositions, commissions, and/or performances may be found in both Sub-series A and Sub-series B.

Series 5: Miscellaneous papers

This series includes a variety of documents related to Phillips's professional activities, including the composer's writings and lecture notes, publisher's contracts and other financial documents, biographical material and works lists, journals, and assorted other materials.

Series 6: Newspaper clippings

This series contains articles and reviews regarding the composer and his works.

Series 7: Programs

This series includes concert, recital, theatrical, and festival programs.

Series 8: Photographs

This series includes miscellaneous personal photographs.

Series 9: Recordings

This series contains recordings of Phillips' compositions. Formats include reel-to-reel tapes, audiocassettes, and phonograph discs.

Series 10: Presentation scores

This series consists of music manuscripts and imprints given to Phillips by his composition colleagues and students.

Series 11: Scrapbooks

During the 1920s-1940s, Phillips compiled two scrapbooks devoted to his professional endeavors. The majority of documents in these scrapbooks are newspaper clippings and concert programs, but they also contain some photographs and correspondence, as well as various other personal items.

Series 12: Oversized

This series has been created for the ease of filing and is comprised of documents that require special housing consideration on grounds of their oversized dimensions. The oversized materials have been divided into two sub-series according to material type:

Sub-series A: Oversized music manuscripts

Sub-series B: Oversized documents

INVENTORY

Series 1: Music manuscripts

Sub-series A: Stage works

Box 1

- Folder 1 *The Black Stranger*, op. 3, no. 1 (undated). Operetta. [Unfinished.]
Piano vocal score. Fair copy (ink), in bound sketchbook. 11 pages of music.
Interleaved in sketchbook: manuscript notes (pencil). 10 pages of text.
- Folder 2 *Dance* (1940). Ballet. Unknown instrumentation.
Instrumental parts (incomplete): violin II. Manuscript facsimile. 3 pages of music.
- Folder 3 *Dr. Faustus* (1957). Incidental music for the play by Christopher Marlowe. For organ, brass quartet, and timpani. Pencil holograph.
Manuscript sketches and drafts (pencil). 20 pages of music.
- Folder 4 *Dr. Faustus* (1957). Worksheets and sketches.
List of organ stops. Typescript, with annotations in pencil and colored pencil.
1 page of text.
Manuscript notes (pencil). 3 pages of text.
Manuscript sketches (pencil). 12 leaves of music.
Manuscript sketches and drafts (pencil). 8 leaves of music.
- Folder 5 *Dr. Folly* [1951/53?]. [Opera. Unknown instrumentation.] Score, pencil holograph.
Manuscript notes (pencil). 3 pages of text.
“Act I, sc. 1 (after curtain).” Draft of reduced score. Manuscript (pencil). 35 pages of music.
“Dr. Folly.” Draft of full score (excerpt). Manuscript (pencil). 10 pages of music.
Draft of reduced score (excerpt; pages numbered 1-48). Manuscript (pencil). 48 pages of music.
“(end of curtain).” Draft of reduced score (excerpt; pages numbered 1-12). Manuscript (pencil). 12 pages of music.
- Accompanied by additional page (numbered page 11). Manuscript (pencil). 1 page of music.
- Folder 6 *Dr. Folly* (1950/53). Experiments and sketches.
Manuscript sketches (pencil). 19 leaves of music.

- Folder 7 *Don't We All* (1947). Opera buffa in one act. Piano vocal score [1].
Piano vocal score. Manuscript facsimile, with performance markings in pencil and ink. 2 copies. 67 pages of music, each.
- Folder 8 *Don't We All* (1947). Piano vocal score [2].
Piano vocal score. Manuscript facsimile, with performance markings in pencil, colored pencil, and ink. 2 copies. 67 pages of music, each.
- Folder 9 *Don't We All* (1947). Piano vocal score [3].
Piano vocal score. Manuscript facsimile, with performance markings in pencil, colored pencil, and ink. 2 copies. 67 pages of music, each.
- Folder 10 *Don't We All* (1947). Piano vocal score [3].
Piano vocal score. Manuscript facsimile, with performance markings in pencil, colored pencil, and ink. Affixed to inside front cover: typescript production information, with manuscript note (in ink). 2 copies. 67 pages of music, each.
- Box 2**
- Folder 1 *Don't We All* (1947). Draft of score.
Draft of score (reduced score) (pencil), with annotations in ink. 100 leaves of music.
- Folder 2 "Children at Back of Theater." From *Don't We All* (1947). Typed transparencies; condensed score.
Piano vocal score. Typescript Ozalid masters. 6 pages of music.
- Folder 3 *Don't We All* (1947). Vocal score: ink holograph onion skin.
Piano vocal score. Ozalid manuscript (ink). 67 pages of music.
- Folder 4 *Don't We All* (1947). Parts: ink holograph transparencies.
Instrumental parts: flute, oboe, clarinet I, clarinet II, bassoon, horn I, horn II, trumpet in C, trombone, violin I, violin II, viola, cello, bass, piano. 155 pages of music.
- Folder 5 *Don't We All* (1947). Sketches in pencil.
Manuscript sketches (pencil). 4 pages of music.
- Folder 6 *Don't We All* (1947). Pencil holograph; full score.
Draft of full score (pencil); dated August 20, 1947. 77 leaves of music.
- Folder 7 *Don't We All* (1947). Wind parts: Ozalid copies.
Instrumental parts (winds): flute, oboe, clarinet I, clarinet II, bassoon, horn I, horn II, trumpet in C, trombone, Manuscript facsimiles (from Ozalid masters), with performance markings in pencil. 72 pages of music.

- Folder 8 *Don't We All* (1947). 1st and 2nd violin parts: Ozalid copies.
Instrumental parts: violin I (3 copies), violin II (2 copies). Manuscript facsimiles (from Ozalid masters), with performance markings in pencil. 81 pages of music.
- Folder 9 *Don't We All* (1947). Viola, cello, bass, and piano parts: Ozalid copies.
Instrumental parts: viola (2 copies), cello, bass, and piano. Manuscript facsimiles (from Ozalid masters), with performance markings in pencil. 67 pages of music.
- Folder 10 *The Flies* (1951). Incidental music for the play by Jean-Paul Sartre.
Draft of score (pencil and ink). 18 pages of music.
Instrumental parts (incomplete): percussion I, percussion II. Fair copies of parts (ink), with performance markings in pencil. 10 pages of music.
"Suite from Music for *The Flies* by Jean Paul Sartre." Full score (incomplete; consists of pages 1-2 only). Ink. 2 pages of music.
Director's notes. Typescript, with annotations in colored pencil and pencil. 2 pages of text.
- Folder 11 *Katmanusha* (1932/33). Ballet. Piano score: ink holograph transparencies.
Piano score. Ozalid manuscript (ink). 57 pages of music.
- Folder 12 *Katmanusha* (1932/33). Ballet. Piano score: Ozalid copy.
Piano score. Manuscript facsimile (from Ozalid master), bound. 57 pages of music. Score labeled: "Piano Score; No. 4."
- Box 3**
- Folder 1 *Katmanusha* (1932/33). Ballet. Pencil sketches and worksheets.
Manuscript sketches and drafts (pencil, colored pencil, and ink). 13 leaves of music.
"Phillips; Act I, etc.; sketches + score." Folder containing manuscript sketches and drafts (pencil and ink). 52 leaves of music.
Draft of full score (pencil). 96 pages of music.
- Folder 2 *La Piñata* (1969). Ballet on Mexican children's game-songs, collected by José Limón. For chamber orchestra (dancers, semi-mariachi ensemble, and soprano voice). Score and parts: ink holograph transparencies.
"Prologue to *La Piñata*." For percussion only.
- Full score. Ozalid manuscript (ink). 9 pages of music.
- Instrumental parts: percussion I, percussion II, percussion III. Ozalid manuscript (ink). 11 pages of music.
Full score. Ozalid manuscript (ink). 1 page of text (title page); 115 pages of music.

Instrumental parts: flute I, flute II and piccolo, trumpet I, trumpet II, violin I, violin II, string bass, harpsichord, percussion, marimba. Ozalid manuscript (ink). 108 pages of music.

- Folder 3 *La Piñata* (1969). Score: Ozalid copy, bound.
“Prologue to *La Piñata*.” For percussion only. Full score. Manuscript facsimile (from Ozalid master). 9 pages of music.
Full score. Manuscript facsimile (from Ozalid master), bound. 1 page of text (title page); 115 pages of music.
- Folder 4 *La Piñata* (1969). 1 pencil holograph; 1 xerographic copy.
Reduced score (pencil), with annotations in colored pencil. 34 pages of music.
Copy 2 (duplicate facsimile). 34 pages of music.
- Folder 5 *La Piñata* (1969). Prologue and score: pencil holograph.
“Prologue to *La Piñata*.” For percussion only. Draft of score (pencil). 7 pages of music.
Draft of full score (pencil), with annotations in colored pencil. 118 pages of music.
- Folder 6 *La Piñata* (1969). Worksheets.
Manuscript sketches and drafts (pencil). 56 leaves of music.
- Folder 7 *Play Ball!* (1937). Ballet. Condensed two-piano score.
Condensed score for two pianos (pencil). 35 pages of music.
Condensed score for two pianos. Fair copy (ink). 34 pages of music.
- Folder 8 *Play Ball!* (1937). Wind parts: ink holograph.
Instrumental parts (winds): flute I, flute II, piccolo, oboe I, oboe II, clarinet I, clarinet II, bassoon I, bassoon II, horn I, horn II, horn III, horn IV, trumpet I, trumpet II, trumpet III, trombone I, trombone II, bass trombone III, tuba, timpani, percussion I, percussion II, percussion III. Fair copy (ink), with annotations in pencil and colored pencil. 167 pages of music.
- Folder 9 *Play Ball!* (1937). String parts: ink holograph.
Instrumental parts (strings): violin I, violin II, viola, cello, bass. Ozalid manuscript (ink). 50 pages of music.

Box 4

- Folder 1 *Play Ball!* (1937). String parts: ink holograph.
Instrumental parts (strings): violin I (5 copies), violin II (4 copies), viola (3 copies), cello (3 copies), bass (3 copies). Manuscript facsimiles (from Ozalid masters), with performance markings in pencil. 182 pages of music.

- Folder 2 *Princess and Puppet* (1933). Ballet based on a Bengal folk tale. Wind and percussion parts: ink holograph.
Instrumental parts: flute I, flute II, piccolo, oboe I, oboe II, English horn, clarinet I, clarinet II, bass clarinet, bassoon I, bassoon II, contrabassoon, horn I, horn II, horn III, horn IV, trumpet I, trumpet II, trumpet III, trombone I, trombone II, trombone III, tuba, timpani, percussion I, percussion II, percussion III, percussion IV, piano and celeste, harp. Manuscript facsimile. 319 pages of music.
- Folder 3 *Princess and Puppet* (1933). String parts: ink holograph transparencies.
Instrumental parts (strings): violin I, violin II, viola, cello, bass. Ozalid manuscript (ink). 87 pages of music.
- Folder 4 *Princess and Puppet* (1933). 1st and 2nd violin parts: Ozalid copies.
Instrumental parts (violins): violin I (4 copies), violin II (3 copies).
Manuscript facsimile (from Ozalid masters), with performance markings in pencil and colored pencil. 134 pages of music.
- Folder 5 *Princess and Puppet* (1933). Viola, cello, and bass parts: Ozalid copies.
Instrumental parts (low strings): viola (2 copies), cello (2 copies), bass (2 copies). Manuscript facsimile (from Ozalid masters), with performance markings in pencil and colored pencil. 98 pages of music.
- Box 5**
- Folder 1 *Step into My Parlor* (1942). Ballet. Score: pencil holograph.
Draft of full score (pencil). 84 pages of music.
- Folder 2 *Step into My Parlor* (1942). Score: ink holograph transparencies.
Full score. Ozalid manuscript (ink). 72 pages of music.
- Folder 3 *Step into My Parlor* (1942). Parts: ink holograph transparencies; parts.
Instrumental parts: flute 1, flute 2, oboe 1, oboe 2, clarinet 1, clarinet 2, bassoon 1, bassoon 2, horn 1, horn 2, trumpet in C, trombone, timpani, percussion 1, percussion 2, percussion 3, violin I, violin II, viola, cello, bass. Ozalid manuscript (ink). 129 pages of music.
- Folder 4 *Step into My Parlor* (1942). Ozalid copies; parts.
Instrumental parts: flute 1, flute 2, oboe 1, oboe 2, clarinet 1, clarinet 2, bassoon 1, bassoon 2, horn 1, horn 2, trumpet in C, trombone, timpani, percussion 1, percussion 2, percussion 3, violin I, violin II, viola, cello. Manuscript facsimile (from Ozalid masters). 122 pages of music.
- Folder 5 *Step into My Parlor* (1942). 1st and 2nd violin parts: Ozalid copies.
Instrumental parts: violin I (7 copies), violin II (9 copies). Manuscript facsimile (from Ozalid masters). 144 pages of music.

- Folder 6 *Step into My Parlor* (1942). Viola, cello, and bass parts: Ozalid copies.
Instrumental parts: viola (6 copies), cello (6 copies), bass (4 copies).
Manuscript facsimile (from Ozalid masters), with performance markings
in pencil. 136 pages of music.
- Folder 7 *Three Satiric Fragments* (1941). Ballet. Full score: pencil holograph; condensed
score: ink holograph.
Draft of full score (pencil). 19 pages of music.
Reduced piano score. Fair copy (ink). 8 pages of music.
- Interleaved in score: "Dance." Condensed piano score (pencil). 6
pages of music.
- Folder 8 *Three Satiric Fragments* (1941). Wind parts: ink holograph.
Instrumental parts (winds): flute I, flute II, oboe I, oboe II, clarinet I, clarinet
II, bassoon I, bassoon II, horn I, horn II, tenor trombone, timpani,
percussion I, percussion II. Fair copies of parts (ink). 38 pages of music.
- Folder 9 *Three Satiric Fragments* (1941). String parts: ink holograph transparencies.
Instrumental parts (strings): violin I, violin II, viola, cello, bass. Ozalid
manuscript (ink). 19 pages of music.
- Folder 10 *Three Satiric Fragments* (1941). Ozalid copies; strings parts.
Instrumental parts (strings): violin I (8 copies), violin II (6 copies), viola (5
copies), cello (5 copies), bass (4 copies). Manuscript facsimile (from
Ozalid masters). 108 pages of music.
- Box 6**
- Folder 1 *The Thumb: A Serious Vaudeville* (1954). Incidental music for the play by S. R.
Zitner. Full score: pencil holograph.
Full score. Ozalid manuscript (pencil). 37 pages of music.
- Folder 2 *The Thumb: A Serious Vaudeville* (1954). Director's copy of the play.
S. P. Zitner. *The Thumb: A Serious Vaudeville with a Prologue, Five Scenes,
and an Entr'acte*. Typescript script, with annotations and stage directions
in pencil, colored pencil, and ink [Director's copy]. 42 pages of text.
- Folder 3 *The Thumb: A Serious Vaudeville* (1954). Score and parts: Ozalid copies.
Full score. Manuscript facsimile (from Ozalid masters), with performance
markings in colored pencil, bound. 37 pages of music.
Instrumental parts: flute I, flute II, flute III, percussion I, percussion II.
Manuscript facsimiles (from Ozalid masters), with performance markings
in pencil and colored pencil. 34 pages of music.

- Folder 4 *The Thumb: A Serious Vaudeville* (1954). Parts: pencil holograph transparencies. Instrumental parts: flute I, flute II, flute III, percussion I, percussion II. Ozalid manuscript (pencil). 34 pages of music.
- Folder 5 *The Unforgiven* (1981). Opera in three acts, with libretto by Alberta Libretto. Draft of full score (incomplete; pages out of order). Manuscript draft (pencil), with annotations in colored pencil. 29 leaves of music.
- Folder 6 *The Unforgiven* (1981). Act I score: pencil holograph. Act I. Draft of full score (pencil). 198 pages of music.
- Folder 7 *The Unforgiven* (1981). Act II score: pencil holograph. Act II. Draft of full score (pencil), with annotations in colored pencil and ink. 156 pages of music.
- Folder 8 *The Unforgiven* (1981). Act I piano vocal score: ink holograph transparencies. Act I. Piano vocal score. Ozalid manuscript (ink). 115 pages of music.
- Folder 9 *The Unforgiven* (1981). Act II piano vocal score: ink holograph transparencies. Act II. Piano vocal score. Ozalid manuscript (ink). 81 pages of music.
- Folder 10 *The Unforgiven* (1981). Act III piano vocal score: ink holograph transparencies. Act III. Piano vocal score. Ozalid manuscript (ink). 133 pages of music.
- Folder 11 *The Unforgiven* (1981). Sketches and worksheets. Assorted sketches and notes, enclosed in folder labeled “from trial to finish Unforgiven sketches + work sheets of score + libretto of Act III.” Manuscript sketches (pencil); dated between November 24, 1981, and April 3, 1982. 66 leaves of music and text.
- Box 7**
- Folder 1 *The Unforgiven* (1981). Sketches; dated 3/9/1978-9/10/1978. Manuscript sketches, titled “Worksheet for prelude to Act III” (pencil); dated March 9-September 10, 1978. 79 leaves of music.
- Folder 2 *The Unforgiven* (1981). Sketches; dated 6/6/1978-8/4/1978. Manuscript sketches and notes, titled “Worksheet for 1st Time interval” (pencil); dated June 6-August 4, 1978. 54 leaves of music and text.
- Folder 3 *The Unforgiven* (1981). Sketches; dated “February 29-April 12.” Manuscript sketches and notes (pencil); dated February 29–April 12. 32 leaves of music and text.

- Folder 4 *The Unforgiven* (1981). Sketches; dated 2/16/78-3/1/78.
Manuscript sketches and notes, titled "Inserted scene" [Act II, scene 1] (pencil and ink); dated February 16-March 1, 1978. 29 pages of music and text.
- Folder 5 *The Unforgiven* (1981). Sketches; dated 2/23/79-7/10/79.
Manuscript sketches, titled "Judge enters"; dated February 23-July 10, 1979. 24 pages of music.
- Folder 6 *The Unforgiven* (1981). Sketches, labeled "Reworking finals before scoring" [1].
Manuscript sketches, labeled "Reworking finals before scoring." Includes:
 - Sketches (ink and pencil); dated July 4-9, 1977. 9 pages of music.
 - Sketches (pencil), labeled pp. 33-193; dated April 13-October 18. 161 pages of music.
- Folder 7 *The Unforgiven* (1981). Sketches, labeled "Reworking finals before scoring" [2].
Manuscript sketches (pencil), labeled "Reworking finals before scoring," labeled pp. 194-357. 164 pages of music.
Stage directions (ink). 13 pages of text. Accompanied by excerpt from score, labeled "p. 100" (ink). 1 page of music.
"Children at back of theater." Piano vocal score. Manuscript facsimile, labeled "Alberta Phillips, Category II: Sample of libretto set to music by Burrill Phillips." 6 pages of music.
- Folder 8 *The Unforgiven* (1981). Libretto (typescript).
Typescript libretto, labeled "Personal Copy," bound. 72 pages of text.
- Folder 9 *Yerma* (1955?). Incidental music for the play by Federico Garcia Lorca. For (untrained) voice, flute, guitar, and a large group of percussionists.
Manuscript sketches (pencil). 6 leaves of music.
"For Victor's Voice, singing (p. 116)." For flute and tambourine. Score.
Manuscript facsimile, with annotations in ink. 1 page of music.
- Folder 10 Untitled opera. Act I only: Ozalid copy of condensed score.
Piano vocal score. Manuscript facsimile (from Ozalid masters, see folder 5), bound. 157 pages of music.
- Folder 11 Untitled opera. Act I: ink holograph transparencies of condensed score.
Piano vocal score. Ozalid manuscript (ink). 157 pages of music.
- Box 8**
- Folder 1 Untitled opera ["The Big Unfinished Opera"]. Piano sketches.
Manuscript sketches (pencil and ink), labeled "The Big Unfinished Opera." 112 leaves of music.
 - See also Box 8, Folders 4-5.

- Folder 2 Untitled opera [unknown title]. Sketches.
 Manuscript sketches (pencil and colored pencil), untitled. 38 leaves of music.
- Folder 3 Opera overture [unknown title]. Sketches.
 Manuscript drafts and sketches (pencil), untitled; dated July 23, 1947. 14
 leaves of music.
- Folder 4 Opera overture [unknown title; unfinished]. Pencil score.
 Draft of condensed score (pencil). 15 pages of music.
- Folder 5 Music for a projected opera (1955/56). Full score: pencil holograph.
 Draft of full score (pencil), labeled "First Version." 14 pages of music.
 Draft of full score (pencil), labeled "2nd version." 28 pages of music.
- Folder 6 Music for a projected opera. Worksheets and sketches.
 "Mi Tradi." Draft of piano vocal score (pencil and ink), labeled "First
 Version," pages numbered 211-217; dated July 6, 1954. 7 pages of music.
 "Mi Tradi." Draft of piano vocal score (pencil and ink), labeled "Second
 version," pages numbered 211-[223]. 13 pages of music.
 "Dance for projected opera." Draft of condensed score (pencil). 8 pages of
 music.

Sub-series B: Large ensemble works

Box 8 [cont.]

- Folder 7 *Concert Piece for Bassoon and Strings* (1940). Holograph scores.
 Full score. Fair copy (ink). 1 page of text (title page); 10 pages of music.
 Draft of full score (pencil). 7 pages of music.
- Folder 8 *Concert Piece for Bassoon and Strings* (1940). Worksheets and sketches in
 pencil.
 Manuscript sketches (pencil). 14 pages of music.
- Folder 9 *Concert Piece for Bassoon and Wind Band* (1940/62). Arrangement for wind
 band. Holograph scores.
 Full score. Fair copy (ink). 1 page of text (title page); 29 pages of music.
 Draft of full score (pencil). 28 pages of music.
- Folder 10 *Concert Piece for Bassoon and Strings* (1940/62). Arrangement for wind band.
 Worksheets and sketches.
 Manuscript sketches (pencil); dated June 6, 1962. 13 pages of music.

- Folder 11 *Concerto in E Minor for Piano* (1942). Arrangement for two pianos. Score: ink holograph.
Full score. Fair copy (ink). 77 pages of music.
Full score. Fair copy (ink). 73 pages of music.
- Folder 12 *Concerto Grosso for String Quartet and Orchestra* (1950). Ozalid copies of parts: winds.
Instrumental parts (winds): flute, oboe, clarinet, bassoon, horn. Manuscript facsimiles (from Ozalid masters). 25 pages of music.
- Folder 13 *Concerto Grosso for String Quartet and Orchestra* (1950). Ozalid copies of parts: viola, cello, bass.
Instrumental parts (low strings): viola (4 copies), cello (4 copies), bass (3 copies). Manuscript facsimiles (from Ozalid masters), with performance markings in pencil. 63 pages of music.
- Folder 14 *Concerto Grosso for String Quartet and Orchestra* (1950). Ozalid copies of parts: violins 1, 2.
Instrumental parts (violins): violin I (6 copies), violin II (5 copies).
Manuscript facsimiles (from Ozalid masters). 77 pages of music.
- Folder 15 *Concerto Grosso for String Quartet and Orchestra* (1950). Ozalid copies of parts: solo strings.
Instrumental parts (solo strings): solo violin I, solo violin II, solo viola, solo cello. Manuscript facsimiles (from Ozalid masters). 34 pages of music.
- Folder 16 *Concerto Grosso for String Quartet and Orchestra* (1950). Ink holograph transparencies: winds.
Instrumental parts (winds): flute, oboe, clarinet, bassoon, horn. Ozalid manuscript (ink). 25 pages of music.
- Folder 17 *Concerto Grosso for String Quartet and Orchestra* (1950). Ink holograph transparencies: strings.
Instrumental parts (strings): violin I, violin II, viola, cello, bass. Ozalid manuscript (ink). 43 pages of music.
- Box 9**
- Folder 1 *Concerto Grosso for String Quartet and Orchestra* (1950). Ink holograph transparencies: solo parts.
Instrumental parts (solo strings): solo violin I, solo violin II, solo viola, solo cello. Ozalid manuscript (ink). 34 pages of music.
- Folder 2 *Concerto Grosso for String Quartet and Orchestra* (1950). Pencil sketches.
Manuscript sketches (pencil). 28 leaves of music.

- Folder 3 *Concerto Grosso for String Quartet and Orchestra* (1950). Pencil holograph score.
Full score. Fair copy (pencil). 66 pages of music.
- Folder 4 *Courthouse Square: Suite for Orchestra* (1936). Pencil holograph score.
Full score. Fair copy (pencil). 57 pages of music.
- Folder 5 *Courthouse Square: Suite for Orchestra* (1936). Ink holograph transparencies: string parts.
Instrumental parts (strings): violin I, violin II, viola, cello, bass. Ozalid manuscript (ink). 29 pages of music.
- Folder 6 *Courthouse Square: Suite for Orchestra* (1936). Ozalid copies: wind and percussion parts.
Instrumental parts (winds and percussion): flute I, flute II, piccolo (and 3rd flute), oboe I, oboe II, English horn, clarinet I, clarinet II, bass clarinet, bassoon I, bassoon II, contrabassoon, horn I, horn II, horn III, horn IV, trumpet I, trumpet II, trumpet III, trombone I, trombone II, bass trombone, tuba, timpani, percussion I, percussion II, percussion III, harp. Manuscript facsimiles (from Ozalid masters), with performance markings in pencil. 99 pages of music.
- Folder 7 *Courthouse Square: Suite for Orchestra* (1936). Ozalid copies: 1st and 2nd violin parts.
Instrumental parts (violins): violin I (15 copies), violin II (5 copies).
Manuscript facsimiles (from Ozalid masters), with performance markings in pencil. 138 pages of music.
- Folder 8 *Courthouse Square: Suite for Orchestra* (1936). Ozalid copies: viola, cello, bass parts.
Instrumental parts (low strings): viola (7 copies), cello (6 copies), bass (5 copies). Manuscript facsimiles (from Ozalid masters), with performance markings in pencil. 103 pages of music.
- Folder 9 *Declaratives* (1943). For SSAA chorus and small orchestra. 3 Ozalid copies of piano/vocal scores.
Piano vocal score. Manuscript facsimile (from Ozalid master), with performance markings in pencil. 3 copies. 51 pages of music, each.
- Folder 10 *Declaratives* (1943). Ink holograph transparencies: piano-vocal score.
Piano vocal score. Ozalid manuscript (ink). 51 pages of music of music.
- Folder 11 *Declaratives* (1943). Ink holograph transparencies: string parts.
Instrumental parts: violin I, violin II, viola, cello. Ozalid manuscript (ink). 28 pages of music.

- Folder 12 *Declaratives* (1943). Sketches and worksheets.
Manuscript sketches (pencil). 17 pages of music.
- Folder 13 *Declaratives* (1943). Pencil holograph score.
Full score. Manuscript (pencil). 65 pages of music.
- Box 10**
- Folder 1 *Divertimento for Strings* (1951). Ozalid copies: 1st and 2nd violins.
Instrumental parts: violin I (5 copies), violin II (4 copies). Manuscript facsimiles (from Ozalid masters), with performance markings in pencil. 95 pages of music.
- Folder 2 *Divertimento for Strings* (1951). Ozalid copies: viola, cello, and bass.
Instrumental parts: viola (3 copies), cello (3 copies), bass (3 copies).
Manuscript facsimiles (from Ozalid masters), with performance markings in pencil. 75 pages of music.
- Folder 3 *Divertimento for Strings* (1951). Ink holograph transparencies: parts.
Instrumental parts: violin I, violin II, viola, cello, bass. Ozalid manuscript (ink). 46 pages of music.
- Folder 4 *Divertimento for Strings* (1951). Draft of score.
Draft of full score (pencil), with annotations in ink. 23 pages of music.
- Folder 5 *Fantasia for Concert Band* (1968). Pencil holograph: final full score.
Full score. Manuscript (pencil), with annotations in pencil and colored pencil. 62 pages of music.
- Folder 6 *Fantasia for Concert Band* (1968). Pencil sketches: short score.
Drafts of score and sketches (pencil), with annotations in colored pencil. 20 pages of music.
- Folder 7 *Fantasia for Concert Band* (1968). Sketches and worksheets.
Schedule of instrumentation. Typescript document, with annotations in pencil and ink. 1 page.
List of instrumentation. Manuscript (pencil). 1 page.
Manuscript sketches (pencil and ink). 50 leaves.
- Folder 8 *Grotesque Dance* (1932). For orchestra. Full score; ink holograph.
Full score. Fair copy (ink), bound, with performance markings in colored pencil and pencil. 29 pages of music.
Interleaved in score: Piano reduction. Fair copy (ink). 6 pages of music.
- Folder 9 *Imaginary Boundaries for String Orchestra* (1986). Score: facsimile.
Full score. Manuscript facsimile, on translucent paper. 32 pages of music.

Manuscript note (“Bound w/ soft board...”), accompanied by two leaves of adhesive labels (“Imaginary Boundaries for”; “String Orchestra by Burrill Phillips”). 3 pages of text.

- Folder 10 *Music for Strings* (1939). Full score: pencil holograph.
Draft of full score (pencil); dated February 19, 1939. 17 pages of music.
- Folder 11 *Music for Strings* (1939). Score and parts: ink holograph transparencies.
Full score. Ozalid manuscript (ink). 1 page of text (title page); 43 pages of music.
Instrumental parts: violin I, violin II, viola, cello, bass. Ozalid manuscript (ink). 34 pages of music.
- Folder 12 *Music for Strings* (1939). Score: Ozalid copy.
Full score. Manuscript facsimile (from Ozalid masters), labeled “Copy II.” 1 page of text (title page); 43 pages of music.
“3. American Mercury—1928.” Full score. Manuscript facsimile (from Ozalid masters). 20 pages of music.
- Folder 13 *Perspectives in a Labyrinth* (1962). For three string orchestras. Scores: pencil holographs.
Partial draft of score (pencil), labeled “Second sketch based on 12-set plan on 6/14/62”; dated June 21, 1962. 4 pages of music.
Draft of score (pencil); dated June 27, 1962. 14 pages of music.
Draft of score (pencil), labeled “3rd version”; dated July 10-11, 1962. 9 pages of music.
Draft of score (pencil), labeled “1st vers.”; dated July 27-August 1, 1962. 11 pages of music.
Draft of score (pencil), labeled “2nd version”; dated August 11-29, 1962. 12 pages of music.
Draft of score (pencil), labeled “3rd version; Final pencil score”; dated October 13-20, 1962. 20 pages of music.
Draft of score (pencil), labeled “3rd mov’t”; dated February 16, 1963. 11 pages of music.
- Folder 14 *Perspectives in a Labyrinth* (1962). Orchestra I performance parts: Ozalid copies.
Instrumental parts: high, middle, low. Manuscript facsimile, with performance markings in pencil and ink. 58 pages of music.
- Box 11**
- Folder 1 *Perspectives in a Labyrinth* (1962). Orchestra II performance parts: Ozalid copies.
Instrumental parts: high, middle, low. Manuscript facsimile, with performance markings in pencil and ink. 57 pages of music.

- Folder 2 *Perspectives in a Labyrinth* (1962). Orchestra III performance parts: Ozalid copies.
Instrumental parts: high, middle, low. Manuscript facsimile, with performance markings in pencil and ink. 56 pages of music.
- Folder 3 *Perspectives in a Labyrinth* (1962). Worksheets, sketches, notes and criticisms.
“Comprehensive criticism of 2nd version.” Typescript document; dated September 16, 1962. 1 page of text.
Manuscript sketches and notes (pencil); dated June 1962. 60 leaves of music and text.
- Folder 4 *Piano Concerto* (1942). String parts: ink holograph transparencies.
Instrumental parts (strings): violin I, violin II, viola, cello, bass. Ozalid manuscript (ink). 51 pages of music.
- Folder 5 *Piano Concerto* (1942). 2-piano arrangement: Ozalid copy.
Two-piano score. Manuscript facsimile, unbound, with performance markings in pencil. 76 pages of music.
- Folder 6 *Piano Concerto* (1942). 2-piano arrangement: Ozalid copies.
Two-piano score. Manuscript facsimile, bound. 2 copies. 76 pages of music, each.
- Interleaved in copy 1: Untitled document (typescript); dated November 12, 1975. 4 pages. Manuscript annotations on reverse of page 4.
- Folder 7 *Piano Concerto* (1942). Piano II part of 2-piano arrangement: pencil holograph.
Manuscript draft of part (pencil) (incomplete; pages numbered 15-19). 7 pages of music.
- Folder 8 *Piano Concerto* (1942). Pencil sketches.
“Two piano reduction—last mov’t.” Draft of score (pencil). 14 pages of music.
“2a sketches—used + unused for II of Piano concerto.” Manuscript sketches (pencil); dated December 21. 24 pages of music.
“3b unused sketches for III of Piano concerto.” Manuscript sketches (pencil). 43 pages of music.
- Folder 9 *Scena* (1946). For small orchestra. Parts: Ozalid copies.
Instrumental parts: flute, oboe (2 copies), 1st clarinet, 2nd clarinet, bassoon (2 copies), 1st horn, 2nd horn, 1st trumpet in C, 2nd trumpet in C, tenor trombone (2 copies), timpani, violin I (6 copies), violin II (6 copies), viola (4 copies), cello (4 copies), bass (4 copies). Manuscript facsimile, with performance markings in pencil. 63 pages of music.

- Folder 10 *Scena* (1946). Worksheets and sketches.
 “Worksheet #1 (5/6/85).” Manuscript sketches (pencil). 10 pages of music.
 “Worksheet #2 (5/6/85).” Manuscript sketches (pencil). 25 pages of music.
- Folder 11 *Scherzo for Orchestra* (1944). Holograph full score.
 Draft of full score (pencil); dated October 15, 1944. 87 pages of music.
- Folder 12 *Scherzo for Orchestra* (1944). Pencil worksheets and sketches.
 Manuscript sketches (pencil). 25 pages of music.
- Folder 13 *Selections from McGuffey’s Reader* (1934). Suite for orchestra. Full score: pencil holograph.
 Draft of full score (pencil). 90 pages of music.
- Box 12**
- Folder 1 *Selections from McGuffey’s Reader* (1934). 2-piano arrangement: pencil holograph.
 Draft of condensed two-piano score (pencil). 45 pages of music.
- Folder 2 *Selections from McGuffey’s Reader* (1934). Sketches and worksheets in pencil.
 Manuscript sketches and drafts (pencil, ink, and colored pencil). 52 leaves of music.
- Folder 3 *Soleriana Concertante* (1965). For small orchestra. Performing parts: manuscript facsimile.
 Instrumental parts: flute, oboe, clarinet, bassoon, horns I and II (2 copies), trumpet, trombone, timpani, percussion I and II (2 copies), violin I (8 copies), violin II (6 copies), viola (4 copies), cello (4 copies), bass (2 copies). Manuscript facsimile, with performance markings in pencil. 209 pages of music.
- Folder 4 *Soleriana Concertante* (1965). Pencil sketches.
 Manuscript sketches and notes (pencil and colored pencil). 67 leaves of music and text.
- Folder 5 *Symphony Concertante* (1942). For small orchestra. Full score (pencil) and notes.
 K. Van Hoesen to Burrill Phillips. 1 letter (ink); undated. 2 pages.
 - Correspondence pertains to instrumentation for *Symphony Concertante*.
 Full score. Fair copy (pencil). 37 pages of music.
 Manuscript sketches (pencil). 8 leaves of music.
- Folder 6 *Symphony Concertante* (1942). Score: ink holograph.
 Full score. Fair copy (ink), bound, with performance markings in pencil. 2 pages of text; 86 pages of music.

- Folder 7 *Symphony Concertante* (1942). Complete parts: ink holograph.
Instrumental parts: flute, oboe, clarinet I, clarinet II/bass clarinet, bassoon, horn I, horn II, trumpet in C, tenor trombone, timpani, percussion/timpani, percussion, piano, violin I (3 copies), violin II (3 copies), viola (2 copies), cello (2 copies), bass. Fair copies (ink), with performance markings in pencil. 124 pages of music.
- Folder 8 *Symphony Concertante* (1942). Bass part: facsimile.
Bass part. Manuscript facsimile. 2 copies. 4 pages of music, each.
Bass part. Manuscript facsimile, negative photocopy. 4 pages of music.
- Folder 9 *Theater Dances for Orchestra* (1967). Score: pencil holograph.
Draft of full score (pencil); dated November 26, 1966. 65 pages of music.
- Folder 10 *Theater Dances* (1967). Parts: typescript transparencies.
Instrumental parts: flute I and II, oboe I and II, clarinet I and II, bassoon I and II, horn I, horn II, horn III, horn IV, trumpet I, trumpet II, trumpet III, trombone I, trombone II, trombone III, tuba, timpani, percussion I and II, violin I, violin II, viola, cello, string bass. Ozalid masters (typescript). 82 pages of music.
- Folder 11 *Theater Dances* (1967). Pencil sketches and worksheets.
Manuscript sketches (pencil). 41 leaves of music.
- Folder 12 *Three Easy Pieces for String Orchestra* (1954). Worksheets.
Manuscript sketches and drafts (pencil); dated between March 26 and June 8, 1954. 9 leaves of music.
- Folder 13 *Tom Paine Overture* (1946). Wind and percussion parts: Ozalid copies.
Instrumental parts: piccolo, flute I, flute II, oboe I, oboe II, clarinet I, clarinet II, bassoon I, bassoon II, trumpet I, trumpet II, horn I, horn II, horn III, horn IV, tenor trombone I, tenor trombone II, trombone III (bass), tuba, timpani, percussion (2 copies). Manuscript facsimile (from Ozalid masters), with performance markings in pencil. 92 pages of music.
- Box 13**
- Folder 1 *Tom Paine Overture* (1946). String parts: Ozalid copies.
Instrumental parts: violin I (8 copies), violin II (7 copies), viola (5 copies), violoncello (5 copies), contrabass (4 copies). Manuscript facsimile (from Ozalid masters), with performance markings in pencil. 173 pages of music.

- Folder 2 *Triple Concerto* (1953). For clarinet, viola, piano, and orchestra. Parts: ink holograph transparencies.
Instrumental parts: clarinet solo, solo viola, piano solo, flute (and piccolo), oboe, clarinet, bassoon, horn I, horn II, trumpet, trombone (tenor), timpani, percussion, violin I, violin II, viola, cello, bass. Ozalid manuscript (ink). 144 pages of music.
- Folder 3 *Triple Concerto* (1953). Solo parts: Ozalid copies.
Instrumental parts (solos): clarinet solo, solo viola, piano solo. Manuscript facsimile (from Ozalid masters), with performance markings in pencil. 45 pages of music.
- Folder 4 *Triple Concerto* (1953). Sketches.
Manuscript sketches and drafts (pencil). 102 leaves of music.
- Folder 5 *Yellowstone, Yates and Yosemite* (1972). For tenor saxophone and symphonic band. Full score: pencil holograph.
Draft of full score (pencil); dated March 8-May 1, 1972. 27 pages of music.
- Folder 6 *Yellowstone, Yates and Yosemite* (1972). Parts: typed transparencies.
Instrumental parts: tenor saxophone solo, flute I, flute II, oboe I, oboe II, clarinet I, clarinet II, clarinet III, E-flat alto clarinet, bass clarinet, bassoon I, bassoon II, alto saxophone I, alto saxophone II, baritone saxophone, cornet I, cornet II, cornet III, trumpet I, trumpet II, horn I, horn II, horn III, horn IV, trombone I, trombone II, trombone III, euphonium, tuba, timpani, snare drum. Ozalid manuscript (ink). 60 pages of music.
- Folder 7 *Yellowstone, Yates and Yosemite* (1972). First pencil sketches, band sketches, and worksheets.
Manuscript sketches (pencil). 10 leaves of music.
Draft of full score (pencil), labeled "1st band sketch"; dated February 26, 1972. 18 pages of music.
- Folder 8 *Symphony*. Sketch.
Manuscript drafts and sketches (pencil). 85 leaves of music.

Sub-series C: Vocal works

Box 13 [cont.]

- Folder 9 *The Age of Song* (1953). For SATB chorus, unaccompanied. Texts by Sir Walter Raleigh, Thomas Campion, John Donne, and William Shakespeare. Score: ink holograph transparencies.
Full score (mvmts. I, II, III only). Ozalid manuscript (ink). 24 pages of music.

- Folder 10 *The Age of Song* (1953). Score: Ozalid copy.
Full score. Manuscript facsimile (from Ozalid master), bound. 31 pages of music.
- Folder 11 *The Age of Song* (1953). Score: manuscript facsimile (photocopy).
Full score. Manuscript facsimile, copied by Pfautsch. 20 pages of music.
- Folder 12 *The Age of Song* (1953). Sketches.
Manuscript sketches and drafts (pencil). 43 pages of music.
- Folder 13 *A Bucket of Water* (1952). For SATB chorus and piano. Text by Alberta Phillips.
Score: pencil holograph.
Draft of full score (pencil), with manuscript sketches and typescript text interleaved. 22 pages of music and text.
- Folder 14 *Canzona III* (1964). For seven players and poet. Words by Alberta Phillips. Full score: pencil holograph.
Draft of full score (pencil). 26 pages of music.

Box 14

- Folder 1 *Canzona III* (1964). Full score: Ozalid copies.
Full score. Manuscript facsimile (from Ozalid master), bound. 2 copies. 45 pages of music, each.
- Folder 2 *Canzona III* (1964). Typed parts: Ozalid copies.
Instrumental parts: flute, clarinet in A, trumpet, violin, cello, vibraphone, percussion, piano. Facsimile of typescript parts. 41 pages of music.
- Folder 3 *Canzona III* (1964). Sketch sheets and work sheets.
Manuscript sketches, sketch sheets, and notes (pencil, colored pencil, and ink). 27 leaves of music and text.
- Folder 4 *Canzona III* (1964). Texts and stage notes.
Typescript text (Words by Alberta Phillips), with annotations in ink. 5 pages of text.
Manuscript notes (ink, pencil, and typescript). 38 leaves.
Stage diagrams (pencil), in clear sleeve. 2 pages.
- Folder 5 *Canzona IV* (1967). For soprano flute and percussion. Words by Alberta Phillips. Original staged version (later titled *Concentrics*). Full score: Ozalid copies.
See also Concentrics (Concert version of Canzona IV), in Box 13, Folders 14-18; Box 14, Folders 1-2.
Full score. Typescript (from Ozalid master), with performance markings in pencil. 32 pages of music.

“2. Lyric Solo with piano and flute.” Full score. Typescript (from Ozalid master). 5 pages of music.
Page from full score, numbered p. 20. Typescript Ozalid master. 1 page of music.

- Folder 6 *Canzona IV* (1967). Pencil sketches and worksheets.
See also *Concentrics (Concert version of Canzona IV)*, in *Box 13, Folders 14-18; Box 14, Folders 1-2*.
Manuscript sketches and notes (pencil). 60 leaves.
- Folder 7 *Canzona IV* (1967). Notes by Alberta Phillips on text, lighting and stage directions.
See also *Concentrics (Concert version of Canzona IV)*, in *Box 13, Folders 14-18; Box 14, Folders 1-2*.
Typescript and manuscript (ink) documents, with annotations in ink and colored pencil. 19 pages of text.
- Folder 8 *Canzona V* (1971). For SATB chorus and piano. Text by Alberta Phillips. Score: ink holograph transparencies.
Full score. Ozalid manuscript (ink). 67 pages of music.
- Folder 9 *Canzona V* (1971). Score: Ozalid copies.
Full score. Manuscript facsimile (from Ozalid masters). 2 copies. 67 pages of music, each.
- Folder 10 *Canzona V* (1971). Score: Ozalid copy, reduced size.
Full score. Manuscript facsimile (from Ozalid masters), reduced size. 67 pages of music.
- Folder 11 *Canzona V* (1971). Ozalid copy of complete canzona, in reduced size.
Full score (mvmt. I only). Manuscript facsimile (from Ozalid masters), with annotations in colored pencil. 22 pages of music.
Full score (mvmts. II and III only). Manuscript facsimile (from Ozalid masters). 44 pages of music.
- Folder 12 *Canzona V* (1971). Sketches and worksheets.
“Sketches for Canzona V.” Manuscript sketches (pencil). 20 leaves of music.
Row charts (pencil). 3 leaves of music.
“Sketches for various aspects and movements of Canzona V.” Manuscript sketches (pencil); dated 1971. 42 leaves of music.
- Folder 13 *Canzona V* (1971). Text in Alberta Phillips’s hand.
Manuscript text (ink). 10 pages of text.

- Folder 14 *Concentrics* (1976). For soprano, flute, piano, and percussion. Concert version of *Canzona IV*. Score: typed transparency.
Full score. Typescript Ozalid masters. 1 page of text (title page); 32 pages of music.
- Folder 15 *Concentrics* (1976). Score: Ozalid copies.
Full score. Facsimile of typescript score (from Ozalid masters), with revisions and emendations in ink and pencil. 3 copies. 32 pages of music, each.
Movement 3. Facsimile of typescript score (from Ozalid masters). 10 pages of music.
- Folder 16 *Concentrics* (1976). Score: Ozalid copies.
Full score. Facsimile of typescript score (from Ozalid masters), with revisions and emendations in ink and pencil. 3 copies. 32 pages of music, each.
- Box 15**
- Folder 1 *Concentrics* (1976). Excerpts from vocal part: ink transparencies and Ozalid reproductions.
Vocal part, excerpts. Ozalid manuscript (ink). 3 pages of music.
Copy 2 (manuscript facsimile, from Ozalid masters). 3 pages of music.
- Folder 2 *Concentrics* (1976). Pencil sketches.
“Concentrics correction of 3rd mov’t.” Manuscript sketches (pencil). 6 pages of music.
- Folder 3 *Esta galapagueta* (undated). For voice and piano. Score: ink holograph.
Full score. Fair copy (ink), accompanied by manuscript sketches (ink and pencil). 14 pages of music.
- Folder 4 *Eve Learns a Little* (1974). For soprano, flute, clarinet, trumpet, trombone, and piano. Text by Alberta Phillips. Complete score: pencil holograph.
Draft of full score (pencil); dated February 1, 1974. 24 pages of music.
- Folder 5 *Eve Learns a Little* (1974). Score: typed original transparencies.
Full score. Typescript Ozalid masters. 26 pages of music.
- Folder 6 *Eve Learns a Little* (1974). Score: Ozalid copies.
Full score. Facsimile of typescript score (from Ozalid masters), with performance markings in pencil. 8 copies. 26 pages of music, each.
- Folder 7 *Eve Learns a Little* (1974). Parts: paste-up copies.
Instrumental parts: flute (2 copies), clarinet (2 copies), trumpet (2 copies), trombone (2 copies), piano (2 copies). Manuscript facsimile, with performance markings in pencil. 29 pages of music.

- Folder 8 *Eve Learns a Little* (1974). Sketches and worksheets in pencil.
Manuscript sketches and drafts (pencil). 21 leaves of music.
- Folder 9 *Eve Learns a Little* (1974). Texts by Alberta Phillips.
Typescript text. 2 copies. 1 page of text, each.
Manuscript draft of text (ink), labeled “(a).” 3 pages of text.
Manuscript draft of text (ink), labeled “(b).” 2 pages of text.
- Folder 10 *Federico’s Aria*. For voice, flute, vibraphone, percussion, and guitar. Score: ink holograph.
Full score. Fair copy (ink). 10 pages of music.
Typescript text, with annotations in ink. 1 page of text.
- Folder 11 *The First Day of the World* (1958). For men’s voices and piano. Text translated from Virgil’s *Georgics* by Alberta Phillips. Score: Ozalid copies.
Full score. Facsimile of typescript score (from Ozalid master). 4 copies. 22 pages of music, each.
- Folder 12 *For Love I’ll Surely Die* (1946). Cantata for mezzo-soprano, baritone, and piano. Text by Alberta Phillips. Score: 2 Ozalid copies.
Piano vocal score. Manuscript facsimile (from Ozalid master), bound, with annotations in pencil and ink. 2 copies. 26 pages of music, each.
- Scores include revised text on pages 19-26 (corrections affixed to original scores).
- Folder 13 *For Love I’ll Surely Die* (1946). Score: 3 Ozalid copies.
Piano vocal score. Manuscript facsimile (from Ozalid master), bound, with annotations in pencil and ink. 2 copies. 26 pages of music, each.
- Scores include revised text on pages 19-26 (corrections affixed to original scores).
- Title on copy 3: “Go ‘Way from My Window.”
- Folder 14 *For Love I’ll Surely Die* (1946). Score: ink holograph transparencies.
Piano vocal score. Ozalid manuscript (ink). 26 pages of music.
- Title on score: “Go ‘Way from My Window.”
- Includes original text.
- Folder 15 *For Love I’ll Surely Die* (1946). Score: ink holograph transparencies.
Piano vocal score. Manuscript facsimile (from Ozalid master), bound. 26 pages of music.
- Title on score: “Go ‘Way from My Window.”
- Includes original text.
- Folder 16 *For Love I’ll Surely Die* (1946). Sketches.
Manuscript sketches (pencil). 21 leaves of music.

Draft of text (incomplete; consists of pages 2-3 only). Typescript, with annotations in pencil. 2 pages.

- Folder 17 *If I am Persephone* (1974). For actress, alto saxophone, and tape. Text by Alberta Phillips. Complete holograph score in pencil.
Full score. Fair copy (pencil). 7 pages of music.
- Folder 18 *If I am Persephone* (1974). Score: ink holograph transparencies.
Full score. Ozalid manuscript (ink). 7 pages of music.
- Folder 19 *If I am Persephone* (1974). Score: ink holograph transparencies.
Full score. Manuscript facsimile (from Ozalid masters). 2 copies. 7 pages of music, each.
- Folder 20 *If I am Persephone* (1974). Score: photocopies.
Full score. Manuscript facsimile. 2 copies. 4 pages of music, each. Copy 2 has annotations in ink (regarding playability of saxophone parts).
- Folder 21 *If I am Persephone* (1974). Sketches and exercises.
Manuscript sketches and notes (pencil). 14 leaves.
“Five Finger Exercises for K. D.” Manuscript sketches (pencil). 6 pages of music.
“Saxophone Demonstration Tape.” Typescript document prepared by Ken Dorn, with annotations in ink; dated winter 1970-1971. 2 pages of text.
- Folder 22 *If I am Persephone* (1974). Text.
Manuscript text (ink), with annotations in pencil. 2 pages of text.

Box 16

- Folder 1 *Italy Hill Campaign Song* (1972). For two voices. Words by Alberta Phillips.
Pencil sketch and ink holograph.
Manuscript sketches (pencil). 3 pages of music.
Full score. Fair copy (ink). 2 pages of music.
- Folder 2 “*Just a Minimal Bite,*” said Eve (1975). For two E-flat alto saxophones and actress. Text by Alberta Phillips. Score: ink holograph transparencies.
Full score. Ozalid manuscript (ink); dated December 18, 1974. 13 pages of music.
- Folder 3 “*Just a Minimal Bite,*” said Eve (1975). Full score: Ozalid copies.
Full score. Manuscript facsimile (from Ozalid masters). 2 copies. 13 pages of music, each.

- Folder 4 “*Just a Minimal Bite, ” said Eve* (1975). Sketches and worksheets.
 “Preliminary sketches and worksheets.” Manuscript sketches and notes (pencil); dated between September 2, 1973, and October 24, 1974. 15 leaves.
 “2nd sketches.” Manuscript sketches and drafts (pencil); dated October 31. 14 leaves of music.
 “Last sketch and worksheet.” Draft of score with notes (pencil). 7 pages of music.
- Folder 5 “*Just a Minimal Bite, ” said Eve* (1975). Text by Alberta Phillips.
 “Eve Learns a Little (Saxophone words).” Manuscript text used in “*Just a Minimal Bite, ” said Eve* (ink), with annotations in pencil. 3 pages of text.
 “Three Ladies of Today.” Notes on stage direction for projected project titled *Three Ladies of Today* [with three movements: I. “Just a Minimal Bite,” Said Eve”; II. If I Am Persephone; III. The Now Type]. Manuscript (ink). 3 pages of text.
 - Accompanied by correspondence from Alberta Phillips to “Sherry.” 1 letter (ink); undated. 2 pages of text.
- Folder 6 *Letters from Italy Hill* (1983/84). Landscape with figures for soprano, flute, clarinet, string quartet, and piano. Text by Alberta Phillips. Full score: pencil holograph (original).
 Includes: I. Summer—Fall; II. From a Letter to Kathy; III. Winter; IV. For Vera; V. Spring.
 Full score. Fair copy (pencil). 2 pages of text (title pages); 136 pages of music.
- Folder 7 *Letters from Italy Hill* (1983/84). Full score: photocopy.
 Full score. Manuscript facsimile, bound. 3 pages of text (title page and front matter); 125 pages of music.
- Folder 8 *Letters from Italy Hill* (1983/84): III. Winter. Score: ink holograph and photocopies.
 “Winter.” Full score. Fair copy (ink). 33 pages of music.
 “Winter.” Full score. Manuscript facsimile (from fair copy). 2 copies. 33 pages of music, each.
- Folder 9 *Letters from Italy Hill* (1983/84): II. From a Letter to Kathy; IV. For Vera. Piano vocal scores.
 “II. From a Letter to Kathy.” Piano vocal score (incomplete, consists of pages 2-4 only). Manuscript facsimile. 3 pages of music.
 - Accompanied by row chart (pencil). 1 page.
 “IV. For Vera.” Piano vocal score. Manuscript facsimile. 2 copies. 2 pages of text (title page); 9 pages of music; each.

- Folder 10 *Letters from Italy Hill* (1983/84). Notes and sketches.
 Typescript title page. Draft of layout (paste up). 2 pages of text. Copy 2 (facsimile). 2 pages of text.
 Manuscript notes (ink and typescript). 13 pages of text.
 “First movement sketches (Summer—Fall).” Manuscript sketches, worksheets, and notes (pencil and ink); dated August 29, 1983. 19 pages of music and text.
 “Final worksheets for 1st mov’t.” Manuscript sketches and worksheets (pencil and ink); dated September 7-October 7. 28 pages of music.
 “From a Letter to Kathy.” Piano vocal score. Manuscript facsimile. 4 pages of music.
 “Worksheets for 2nd mov’t—(Winter).” Manuscript sketches and worksheets; dated February-June 1983. 35 pages of music.
 [IV. For Vera.] Manuscript sketches (pencil). 6 pages of music.
 “For Vera.” Piano vocal score. Manuscript facsimile. 9 pages of music.
 [Worksheets and sketches for III. Spring.] Manuscript sketches (pencil); dated October-November. 31 pages of music.
 “Discarded sketches for what?” Manuscript sketches and notes (pencil). 13 leaves of music and text.
- Folder 11 *Letters from Italy Hill* (1983/84). Manuscript notebook containing sketches.
 Bound sketchbook, containing sketches (pencil), with additional sketches and texts interleaved in sketchbook. 27 leaves of music and text.
- Folder 12 *Letters from Italy Hill* (1983/84). Texts, notes, and memos.
 “Letters from Italy Hill.” Text.
 - Typescript texts. 2 copies. 2 pages of text, each.
 - Manuscript (fair copy; ink). 3 pages of text.
 “Letters from Italy Hill.” Draft of front matter (ink). 4 pages of text.
 Notes on postage and binding costs. Ink. 2 pages of text.
 “Hart Crane Settings.” Words by Hart Crane. Music by James Willey. Text.
 - Typescript texts. 2 copies. 3 pages of text, each.
 Various poems. Ink manuscript. 8 pages of text.
- Folder 13 *The Man of Life Upright* (1976). For male chorus and piano. Text by Thomas Campion. Score: pencil holograph.
 Draft of full score (pencil). 11 pages of music.
 Manuscript sketches (pencil); dated January 27, 1976. 6 pages of music.
- Folder 14 *The Man of Life Upright* (1976). Score: ink holograph transparencies.
 Full score. Ozalid manuscript (ink). 11 pages of music.
- Folder 15 *The Man of Life Upright* (1976). Score: Ozalid copy.
 Full score. Manuscript facsimile (from Ozalid master). 11 pages of music.

- Folder 16 *Misa Guadalpana* (1962). For SATB chorus. Pencil sketches and incomplete typed transparencies.
 Full score (incomplete; consists of pp. 1-6 only). Typescript Ozalid masters. 6 pages of music.
 Manuscript sketches and drafts (pencil). 14 leaves of music.
- Folder 17 *Nine Latin Motets* (undated). For SATB chorus. Score: typed transparencies.
 Includes: 1. *Justus cor suum*; 2. *Fulgebunt justi*; 3. *Qui vult venire post me*; 4. *Serve bone*; 5. *Beatus homo qui invenit sapientiam*; 6. *Sancte mei*; 7. *Oculus non vidit*; 8. *Qui sequitur me*; 9. *Justi tulerunt*.
 Full score. Typescript Ozalid masters. 41 pages of music.
 “Qui Sequitur Me.” Motet for mixed voices with rehearsal piano. Typescript Ozalid masters. 8 pages of music.
- Folder 18 *Nine Latin Motets* (undated). Scores: Ozalid copy.
 Full score. Facsimile of typescript score (from Ozalid master). 41 pages of music.
 “Oculos non vidit.” Facsimile of manuscript score. 3 copies. 6 pages of music, each.
 “Qui Sequitur Me.” Motet for mixed voices by S. J. Mix [pseudonym for Burrill Phillips]. Full score. Facsimile of typescript score (from Ozalid master). 2 copies. 8 pages of music, each.
- Folder 19 *Nine Latin Motets* (1958/59). Sketches, worksheets, and analysis.
 Manuscript sketches and notes (pencil). 41 leaves of text and music.
- Folder 20 *Nine Latin Motets*. “Expectatio Justorum” [not included in the final set]. Typed transparencies and Ozalid copy.
 “Expectatio justorum.” Full score. Typescript Ozalid master. 5 pages of music.
 “Expectatio justorum.” Full score. Manuscript facsimile (from Ozalid master), with annotations in pencil. 5 pages of music. Note on first page of score: “(Not included in *Nine Latin Motets* but composed at the same time).”
- Box 17**
- Folder 1 *Oh Angel* (1944). For SSAATTBB chorus, unaccompanied. Text from *The People, Yes* by Carl Sandburg. Score and worksheets: pencil holograph.
 Full score, with rehearsal piano. Fair copy (pencil). 9 pages of music.
 Manuscript sketches (pencil). 9 pages of music.
- Folder 2 *Ravvivando sequendo in Palco* (1973). For soprano, clarinet, violoncello, and piano. Text anonymous. Score: Ozalid copy of typed score and instrumental parts.
 Full score. Draft of score (pencil); dated October-November 1973. 22 pages of music.

- Folder 3 *Ravvivando sequendo in Palco* (1973). Score and parts: ink and typed transparencies.
Full score. Ozalid manuscript (ink); dated December 3, 1973. 12 pages of music.
Full score. Typescript Ozalid masters. 18 pages of music.
Instrumental parts: clarinet, cello. Typescript Ozalid masters. 4 pages of music.
- Folder 4 *Ravvivando sequendo in Palco* (1973). Ozalid copy of holograph; score.
Full score. Manuscript facsimile (from Ozalid masters), with annotations in colored pencil; dated December 3, 1973. 12 pages of music.
Full score. Manuscript facsimile (from Ozalid masters). 18 pages of music.
Instrumental parts: clarinet, cello. Manuscript facsimile (from Ozalid masters). 4 pages of music.
- Folder 5 *Ravvivando sequendo in Palco* (1973). Worksheets in pencil.
Manuscript sketches (pencil). 12 pages of music.
- Folder 6 *The Recesses of My House* (1977). For soprano, clarinet, piano, and percussion. Text by Alberta Phillips. Complete pencil score.
Full score. Fair copy (pencil); dated September-November 1977. 34 pages of music.
- Folder 7 *The Recesses of My House* (1977). Score: 7 Ozalid copies.
Full score. Manuscript facsimile (from Ozalid masters), with annotations and performance markings in pencil and colored pencil. 7 copies. 34 pages of music, each.
- Folder 8 *The Recesses of My House* (1977). Sketches and worksheets.
Manuscript sketches and notes (pencil). 57 pages of music.
- Folder 9 *The Return of Odysseus* (1956). For baritone solo, speaker, chorus, and orchestra or piano. Text by Alberta Phillips. Full score: pencil holograph.
Draft of full score (pencil); dated July 31, 1956. 54 pages of music.
- Folder 10 *The Return of Odysseus* (1956). Ozalid copy of vocal score.
Piano vocal score. Manuscript facsimile (from Ozalid masters), with annotations and performance markings in pencil and colored pencil. 54 pages of music.
- Folder 11 *The Return of Odysseus* (1956). Sketches and worksheets.
Manuscript sketches (pencil). 23 leaves of music.
- Folder 12 *The Return of Odysseus* (1956). Texts: worksheets and final draft.
Typescript text, with annotations in pencil and colored pencil. 5 pages of text.

Revised text (typescript), with annotations in pencil; dated October 3, 1956. 8 pages of text.

- Folder 13 *Sancti Mei* (1963). Motet for mixed chorus. Negative film.
Full score (excerpt; contains first page and p. 7 of score only). Negative film from published score ([Branchport, NY]: Italy Hill Press, 1963). 1 film.
- Folder 14 *Song in a Winter Night* (1984). For soprano, flute, clarinet, string quartet, and piano. Text by Bink Noll. Score: pencil holograph and Ozalid copy.
Facsimile of typescript text. 1 page of text.
Full score. Fair copy (pencil). 19 pages of music.
Piano vocal score. Manuscript facsimile (from Ozalid master), labeled "Personal copy." 9 pages of music.
- Interleaved in score: Title page. Typescript Ozalid master. 1 page of text.
- Folder 15 *That Time May Cease* (1967). For TTBB chorus and piano. Text by Christopher Marlowe. Score: pencil holograph.
Draft of full score (pencil); dated April-May 1966. 25 pages of music.
- Folder 16 *That Time May Cease* (1967). Full score: typed transparencies.
Full score. Typescript Ozalid masters. 16 pages of music.
- Folder 17 *That Time May Cease* (1967). Score: Ozalid copy.
Full score. Facsimile of typescript score (from Ozalid master). 16 pages of music. Copy 2 (duplicate facsimile), trimmed. 16 pages of music.
- Folder 18 *That Time May Cease* (1967). Sketches and worksheets.
Manuscript sketches (pencil and ink). 30 leaves of music.
- Folder 19 *That Time May Cease* (1967). Typed text.
Typescript text, with annotations in pencil and ink. 2 copies. 1 page, each.
- Folder 20 *A Tribute to E. W.* (1923). For voice and piano. Words by Burrill Phillips. Score: ink holograph.
Score, with manuscript note. Fair copy (ink); dated March 1923. 1 page.
- Note reads: "This was my first composition ..."
- Folder 21 *Two Italian Songs* (1953). For high voice and piano. Text from *The Ivory Campus*. Ink holograph transparencies.
Full score. Ozalid manuscript (ink); dated December 24, 1953. 14 pages of music.
- Folder 22 *Two Italian Songs* (1953). Score: 3 Ozalid copies.
Full score. Manuscript facsimile (from Ozalid masters). 3 copies. 14 pages of music, each.

- Folder 23 *Two Italian Songs* (1953). Sketches and worksheets.
 Typescript text. 1 page of text.
 Manuscript text (pencil). 2 pages of text.
 Manuscript sketches and drafts (pencil). 13 leaves of music.
- Folder 24 *What Will Love Do?* (1949). For SSAA chorus. Text by Robert Herrick. Rehearsal
 copies written by unknown hand.
 Vocal score. Manuscript facsimile; dated September 26, 1948. 2 copies. 5
 pages of music, each.
- Folder 25 *What Will Love Do?* (1949). Early drafts.
 “Upon Love.” Early draft of *What Will Love Do?* [first, unused version of
 “What Will Love Do?”]. Manuscript sketches (pencil); dated “September
 15.” 11 pages of music.
 “The Hag.” Draft of score (incomplete; consists of pages numbered 10-13
 only) (pencil). 4 pages of music.

Sub-series D: Instrumental chamber works

Box 17 [cont.]

- Folder 26 *Canzona VI* (1985). For flute, oboe, clarinet, bassoon, and horn. Scores: pencil
 holograph.
 Full score. Fair copy (pencil); dated February 19, 1985. 22 pages of music.
 (Page 1 of score is manuscript facsimile).
- Folder 27 *Canzona VI* (1985). 1st movement sketches.
 Manuscript sketches and drafts (pencil). 68 leaves of music.

Box 18

- Folder 1 *Canzona VI* (1985). Worksheets.
 Manuscript sketches and drafts (pencil). 65 leaves of music.
- Folder 2 *Concertinos for Violin and Viola*. Sketches: pencil holographs.
 Manuscript sketches (pencil). 7 pages of music.
- Folder 3 *Conversations and Colloquies* (1950). For two violins and two violas. Score: ink
 holograph transparencies.
 Full score. Ozalid manuscript (ink); dated October 1, 1951. 55 pages of music.
- Folder 4 *Conversations and Colloquies* (1950). “III. Informal Colloquy” score: Ozalid
 copy.
 “III. Informal Colloquy.” Full score. Manuscript facsimile (from Ozalid
 master). 40 pages of music.

- Folder 5 *Conversations and Colloquies* (1950). Parts: ink holograph transparencies.
Instrumental parts: violin A, violin I, viola A, viola I. Ozalid manuscript (ink).
52 pages of music.
- Folder 6 *Conversations and Colloquies* (1950). Parts: Ozalid copies.
Instrumental parts: violin A, violin I, viola A, viola I. Manuscript facsimile
(from Ozalid masters). 52 pages of music.
- Folder 7 *Conversations and Colloquies* (1950). Sketches and worksheets.
Manuscript sketches (pencil). 21 pages of music.
- Folder 8 *Diptych* (1951). For woodwind quintet. Score: ink holograph transparencies.
Full score. Ozalid manuscript (ink); dated December 5, 1952. 43 pages of
music.
- Folder 9 *Diptych* (1951). Parts: ink holograph transparencies.
Instrumental parts: flute, oboe, clarinet, bassoon, horn. Ozalid manuscript
(ink). 35 pages of music.
- Folder 10 *Diptych* (1951). Score: Ozalid copy.
Full score (incomplete; consists of pp. 15-43 only). Manuscript facsimile
(from Ozalid master), with annotations in pencil. 29 pages of music.
- Folder 11 *Diptych* (1951). Worksheets and sketches in pencil.
Manuscript sketches and drafts (pencil). 22 pages of music.
- Folder 12 *Fanfare* (1957). For 10-part brass choir and percussion. Score: pencil holograph.
Full score. Manuscript draft (pencil); dated March 8, 1957. 6 pages of music.
- Folder 13 *Fanfare* (1957). Score: typescript.
Full score. Typescript, bound, with annotations in pencil. 12 pages of music.
- Folder 14 *Fanfare* (1957). Score: pencil manuscripts and typescript publisher's proofs.
R. D. King to Burrill Phillips. 1 card (ink); dated July 6, 1981. 1 page of text.
- Correspondence pertains to publisher's proofs.
Full score. Typescript publisher's proofs (North Easton, MA: Robert King
Music Co., 1982); interleaved in score: manuscript full score (pencil). 23
pages of music total.
Typescript instrumentation (front matter for published score). 1 page of text.
- Folder 15 *Fanfare* (1957). Pencil sketches.
Manuscript sketches and drafts (pencil); dated March 8, 1957. 9 pages of
music.

- Folder 16 *Four Figures in Time* (1952). For flute and piano. Score and parts: ink holograph transparencies.
 Full score. Ozalid manuscript (ink). 12 pages of music.
 Flute part. Ozalid manuscript (ink). 4 pages of music.
- Folder 17 *Four Figures in Time* (1952). Score and parts: Ozalid copies.
 Full score. Manuscript facsimile (from Ozalid master). 12 pages of music.
 Flute part. Manuscript facsimile (from Ozalid master). 4 pages of music.
- Folder 18 *Four Figures in Time* (1952). Worksheets in pencil.
 Manuscript sketches (pencil); dated February-March 1952. 19 pages of music.
- Folder 19 *Gavotte and Musette* (undated). Parts with sketches: ink and pencil.
 Instrumental parts (incomplete): 2nd oboe, 1st & 2nd bassoon, 1st & 2nd horns, violoncello. Fair copies (ink), with sketches on reverse (pencil). 6 leaves of music.
- Folder 20 *Huntington 2's and 3's* (1975). For flute, oboe, and cello. Score and parts: typed transparencies.
 Full score. Typescript Ozalid masters. 1 page of text (title page); 30 pages of music.
 Instrumental parts: flute, oboe, cello. Typescript Ozalid masters. 12 pages of music.
- Folder 21 *Huntington 2's and 3's* (1975). Score: Ozalid copies.
 Full score. Manuscript facsimile (from Ozalid master). 1 page of text (manuscript title page); 30 pages of music.
- Folder 22 *Huntington 2's and 3's* (1975). Pencil drafts and sketches.
 Manuscript sketches and drafts (pencil); dated February 1975. 44 leaves of music.
- Folder 23 *Intrada* (1975). For flute, clarinet, trumpet, violin, cello, vibraphone, and piano. Score and parts: typed transparencies.
 Full score. Typescript Ozalid masters. 22 pages of music.
 Instrumental parts: flute, clarinet, trumpet, violin, cello, vibraphone, piano. Typescript Ozalid masters. 12 pages of music.
- Folder 24 *Intrada* (1975). Ozalid copy; parts and score.
 Full score. Facsimile of typescript score (from Ozalid masters). 22 pages of music.
 Instrumental parts: flute, clarinet, trumpet, violin, cello, vibraphone, piano. Facsimile of typescript parts (from Ozalid masters). 12 pages of music.
- Folder 25 *Intrada* (1975). Pencil sketches.
 "1st sketches—Intrada (1)." Manuscript sketches (pencil). 7 leaves of music.

“2nd sketches—Intrada (2).” Manuscript sketches (pencil). 10 pages of music.
“Final sketches, Intrada.” Manuscript draft of score (pencil and colored pencil); dated January 3, 1975. 26 pages of music.

- Folder 26 *Music for This Time of Year* (1954). For woodwind quintet. Score: typed transparencies.
Full score. Typescript Ozalid masters. 105 pages of music.
- Folder 27 *Music for This Time of Year* (1954). Typed transparencies, different version: Rondeau—Prelude.
“Rondeau—Prelude” (alternate version). Typescript Ozalid masters; dated August 8, 1954. 9 pages of music.
- Folder 28 *Music for This Time of Year* (1954). Ozalid copies of score and parts (selections).
Full score (incomplete; includes duplicate pages). Facsimile of typescript score (from Ozalid masters). 40 pages of music.
Book I (consists of movements 1-8). Full score. Facsimile of typescript score (from Ozalid masters), with performance markings in colored pencil and pencil. 19 pages of music.
Instrumental parts (incomplete): flute, horn. Facsimile of typescript parts (from Ozalid masters). 9 pages of music.

Box 19

- Folder 1 *Music for This Time of Year* (1954). Full score: two Ozalid copies.
Full score. Facsimile of typescript score (from Ozalid masters). 2 copies. 105 pages, each.
- Folder 2 *Music for This Time of Year* (1954). Parts.
Instrumental parts: flute, oboe, clarinet, horn, bassoon. Typescript parts, comprised of strips excerpted from full score layout (paste-up). 44 pages of music.
- Folder 3 *Music for This Time of Year* (1954). “Quintet Finale” Xerox copy.
“Quintet Finale.” Full score. Facsimile of typescript score, with performance markings in pencil. 13 pages.
- Folder 4 *Music for This Time of Year* (1954). Sketches and worksheets.
Manuscript sketches and notes (pencil and colored pencil). 120 leaves of music and text.
- Folder 5 *Music for This Time of Year* (1954). Additional sketches.
Manuscript sketches and drafts (pencil). 30 leaves of music.

- Folder 6 *Partita for Piano Quartet* (1946/47). On two Russian folksongs. Score and parts: ink holograph transparencies.
 Full score. Ozalid manuscript (ink); dated June 24, 1947. 1 page of text (title page); 66 pages of music.
 Instrumental parts: violin, viola, violoncello. Ozalid manuscript (ink). 29 pages of music.
- Folder 7 *Partita for Piano Quartet* (1946/47). String parts: Ozalid copies.
 Instrumental parts: violin, viola, violoncello. Manuscript facsimile (from Ozalid masters), with performance markings in pencil. 29 pages of music.
- Folder 8 *Partita for Piano Quartet* (1946/47). Parts: Ozalid copies.
 Instrumental parts: violin (2 copies), viola (3 copies), violoncello (2 copies). Manuscript facsimile (from Ozalid masters), with performance markings in pencil. 68 pages of music.
- Folder 9 *Partita for Piano Quartet* (1946/47). Worksheets in pencil.
 Manuscript drafts and sketches (pencil). 27 leaves of music.
- Folder 10 *Partita for Piano Quartet* (1946/47). Source materials: Eight Soviet Folksongs. "Eight Soviet Folk Songs." Vocal melodies (without words). Manuscript facsimile, with annotations in pencil. 3 pages of music.
- Folder 11 *Partita for Three Flutes* (1941). Score: ink and pencil holographs.
 Draft of full score (pencil); dated November 24, 1941. 1 page of music.
 Full score. Fair copy (ink). 1 page of music.
- Folder 12 *Piano Trio in Rococo Style* (undated). For violin, cello, and piano. Score and parts: ink holograph.
 Full score. Manuscript draft (ink). 33 pages of music.
 Full score. Fair copy (ink). 44 pages of music. 1 page of text (title page); 44 pages of music. On title page: "Written by König Schneider Pferdliieber (pseudonym)."
 Instrumental parts: violin, cello. Fair copies (ink), with performance markings in pencil. 26 pages of music.
- Folder 13 *Piece for Six Trombones* (1940). For four tenor trombones and two bass trombones. Score: ink holograph transparencies.
 Full score. Ozalid manuscript (ink); dated January 7, 1940. 15 pages of music.
- Folder 14 *Piece for Six Trombones* (1940). Scores and parts: Ozalid copies.
 Full score. Manuscript facsimile (from Ozalid master). 2 copies. 15 pages of music, each.
 Instrumental parts: trombone I, trombone II, trombone III, trombone IV, trombone V, trombone VI. Manuscript facsimile (from Ozalid masters). 12 pages of music.

Box 20

- Folder 1 *Piece for Six Trombones* (1940). Pencil score and sketches.
Manuscript sketch and draft of full score (pencil); dated “started December 12, 1937.” 16 pages of music.
- Folder 2 *Prelude for Brass Quintet* (1953). Sketches: pencil holograph.
Manuscript sketches and draft (pencil); dated March 8-19, 1953. 7 pages of music.
- Folder 3 *Quartet for Oboe and Strings* (1967). For oboe, violin, viola, and cello. Score and parts: typed transparencies.
Full score. Typescript Ozalid masters; dated April 6, 1968. 40 pages of music.
Instrumental parts: oboe, violin, viola, cello. Typescript Ozalid masters. 36 pages of music.
- Folder 4 *Quartet for Oboe and Strings* (1967). Score and parts: Ozalid copy.
Full score. Manuscript facsimile (from Ozalid masters), bound; dated April 6, 1968. 40 pages of music.
Instrumental parts: oboe, violin, viola, cello. Manuscript facsimile (from Ozalid masters). 36 pages of music.
- Folder 5 *Quartet for Oboe and Strings* (1967). Sketches and worksheets.
Manuscript notes, sketches, and drafts (pencil). 96 leaves of music and text.
- Folder 6 *Ranney's Piece: A Duo for Violin and Viola*. Parts: ink holograph.
Instrumental parts: violin, viola. Fair copies (ink), with annotations in pencil. 8 pages of music.
- Folder 7 *Ranney's Piece for Amateur Viola and Piano* (1949). Score: pencil holograph.
Full score. Manuscript draft (pencil); dated April 23, 1949. 4 pages of music.
- Folder 8 *A Rondo of Rondeaux* (1954). For viola and piano. Score: pencil holograph.
Full score. Manuscript draft (pencil); dated October 1954. 21 pages of music.
- Folder 9 *A Rondo of Rondeaux* (1954). Score and solo part: ink holograph.
Full score. Fair copy (ink), with performance markings in colored pencil and pencil. 25 pages of music.
Viola part. Fair copy (ink), with performance markings in pencil and colored pencil. 7 pages of music.
- Folder 10 *A Rondo of Rondeaux* (1954). Score and solo part: typed original transparencies.
Full score. Typescript Ozalid masters. 25 pages of music.
Viola part. Typescript Ozalid master. 6 pages of music.

- Folder 11 *Scena da Camera* (1978). For violin and cello. Score: pencil holograph.
First movement. Draft of score (pencil); dated November 1978. 10 pages of music.
Second movement. Draft of score (pencil); dated November-December 1978. 18 pages of music.
- Folder 12 *Scena da Camera* (1978). Score: ink holograph transparencies.
Full score. Ozalid manuscript (ink). 14 pages of music.
- Folder 13 *Scena da Camera* (1978). Score: Ozalid copy.
Full score. Manuscript facsimile (from Ozalid masters). 14 pages of music.
- Folder 14 *Scena da Camera* (1978). Sketches.
Manuscript sketches (pencil), labeled “duo sketch”; dated August-September 1978. 20 pages of music.
Manuscript sketches (pencil), labeled “sketch for I of duo”; dated October-November 1978. 21 pages of music.
- Folder 15 *Sonata for Cello and Piano* (1948). Score and solo part: ink holograph transparencies.
Correspondence. 3 items.
Mrs. Depew [from Burrill Phillips?]. 1 note (pencil); undated. 1 page of text.
Mrs. Stickler from Burrill Phillips. 1 letter (typescript); dated July 13, 1968. 1 page of text.
“Little”(?) to Trudy. 1 note (ink); undated. 1 page of text.
Manuscripts. 1 item.
Full score. Ozalid manuscript (ink); dated December 18, 1948. 52 pages of music.
Cello part. Ozalid manuscript (ink). 15 pages of music.
- Folder 16 *Sonata for Cello and Piano* (1948). Score and solo part: Ozalid copies.
Full score. Manuscript facsimile (from Ozalid masters), bound. 52 pages of music.
Cello part. Manuscript facsimile (from Ozalid master). 15 pages of music.
- Folder 17 *Sonata for Cello and Piano* (1948). Sketches and worksheets.
Manuscript sketches and drafts (pencil); dated November 1948. 33 leaves of music.
- Folder 18 *Sonata for Violin and Piano* (1949). Score: ink holograph transparencies.
Full score. Ozalid manuscript (ink); dated November 23, 1942. 31 pages of music.

- Folder 19 *Sonata for Violin and Piano* (1949). Score and solo part: Ozalid copies.
 Full score. Manuscript facsimile (from Ozalid master), with performance markings in pencil. 31 pages of music.
 Violin part. Manuscript facsimile (from Ozalid master), with performance markings in pencil. 11 pages of music.
- Folder 20 *Sonata for Violin and Piano* (1949). Score and part: reduced size photocopies of published version.
 Full score (incomplete; consists of mvmt. I only). Facsimile of published score (New York: G. Schirmer, 1949). 11 pages of music.
 Violin part (complete). Facsimile of published part (New York: G. Schirmer, 1949). 11 pages of music.
- Folder 21 *Sonata for Violin and Piano* (1949). Sketches and worksheets.
 Manuscript sketches and drafts (pencil). 36 leaves of music.
- Folder 22 *Sonata in Two Movements* (1965). For violin and harpsichord. Score: pencil.
 Full score. Manuscript draft (pencil); dated November-December 1965. 22 pages of music.
- Folder 23 *Sonata in Two Movements* (1965). Score: typed transparencies.
 Burrill Phillips to "Trudi." 1 letter (ink); undated. 1 page of text.
 Full score. Typescript Ozalid master. 20 pages of music.
- Folder 24 *Sonata in Two Movements* (1965). Score: Ozalid copy.
 Full score. Facsimile of typescript score (from Ozalid master), with performance markings in pencil. 20 pages of music. Copy 2 (duplicate facsimile). 20 pages of music.
- Folder 25 *Sonata in Two Movements* (1965). Sketches and worksheets.
 Manuscript sketches (pencil) and facsimiles; dated November 1965. 22 leaves of music.
- Box 21**
- Folder 1 *String Quartet No. 1* (1939/40). Score and parts: ink holograph transparencies.
 Full score. Ozalid manuscript (ink); dated 1940. 31 pages of music.
 Instrumental parts: violin I, violin II, viola, cello. Ozalid manuscript (ink). 29 pages of music.
- Folder 2 *String Quartet No. 1* (1939/40). Score: Ozalid copy.
 Full score. Manuscript facsimile (from Ozalid masters). 31 pages of music.
- Folder 3 *String Quartet No. 1* (1939/40). Worksheets in pencil.
 Manuscript sketches (pencil). 16 leaves of music.

- Folder 4 *String Quartet No. 2* (1958). Score and parts: Ozalid copies.
 Full score. Facsimile of typescript score (from Ozalid masters), bound. 85 pages of music.
 Instrumental parts: violin I, violin II, viola, cello. Facsimiles of typescript parts, bound. 77 pages of music.
- Folder 5 *String Quartet No. 2* (1958). Pencil sketches.
 Manuscript sketches and drafts (pencil). 67 leaves of music.
- Folder 6 *Suite for String Quartet and Double Bass* (undated). Score: ink holograph.
 Full score. Fair copy (ink). 39 pages of music.
- Folder 7 *Three Nostalgic Songs* (1961). For flute and piano. Score: pencil holograph transparencies.
 Full score. Ozalid manuscript (pencil); dated March 29, 1961. 10 pages of music.
- Folder 8 *Three Nostalgic Songs* (1961). Flute part: ink holograph.
 Flute part. Fair copy (ink). 5 pages of music.
- Folder 9 *Three Nostalgic Songs* (1961). Score (1st movement only): Ozalid copy.
 Full score (incomplete; consists of mvmt. I only). Manuscript facsimile (from Ozalid master). 4 pages of music.
- Folder 10 *Three Nostalgic Songs* (1961). Worksheets.
 Manuscript sketches (pencil); dated March 22, 1961. 14 pages of music.
- Folder 11 *Trio* (1984/85). For clarinet, cello, and piano. Sketches and worksheets.
 Facsimile of page from unidentified book (p. 316; page lists events in musical history on November 9). 2 copies. 1 page of text, each.
 - Included on page: birth of Burrill Phillips (1907).
 Manuscript sketches, drafts, and notes (pencil and ink). 50 leaves.
- Folder 12 *Trio for Trumpets* (1937). Score: ink holograph transparencies.
 Full score. Ozalid manuscript (ink). 17 pages of music.
- Folder 13 *Trio for Trumpets* (1937). Score: Ozalid copy.
 Full score. Manuscript facsimile (from Ozalid master). 17 pages of music.
- Folder 14 *Trio for Trumpets* (1937). Sketches and worksheets.
 Manuscript sketches (pencil); dated April-May 1938. 19 pages of music.
- Folder 15 *Violin Studies*. Drafts and sketches: pencil holograph.
 Manuscript sketches and drafts; dated September-October 1940. 22 leaves of music.

Sub-series E: Keyboard works

Box 21 [cont.]

- Folder 16 *Arioso* (undated). For solo piano. Ink holograph.
Score. Fair copy (ink), with annotations in colored pencil. 2 pages of music.
- Folder 17 *Barcelona* (1961). For solo piano. Pencil draft.
Score. Manuscript draft (pencil); dated June 1, 1961. 16 pages of music.
- Folder 18 *Cadenza for Mozart's Piano Concerto K. 491* (1964). Pencil holograph.
Score. Manuscript draft (pencil); dated March 10-11, 1964. 7 pages of music.
- Folder 19 Cadenza for Mozart's Piano Concert K. 491. Typed transparencies and Ozalid copy.
Score. Typescript Ozalid master. 6 pages of music.
Facsimile of typescript score (from Ozalid master). 6 pages of music.
- Folder 20 *The Chatterer* (1956). For solo piano. Pencil sketches.
Score. Manuscript draft (pencil). 3 pages of music.
- Folder 21 *Children's Piano Pieces* (1957-60). For solo piano. Pencil holograph.
Score. Manuscript draft (pencil); dated 1957-1960. 13 leaves of music.
- Folder 22 *Commentaries for Piano Solo* (undated). Score: photocopies.
Score. Manuscript facsimile, bound. 3 copies. 22 pages of music, each.
- Folder 23 *Concertstück for Piano*. Score: ink holograph.
Score. Fair copy (ink), bound. 18 pages of music. On title page: "By König Schneider Pferdliebner (pseudonym)."
- Envelope affixed to inside of front cover of score, containing typescript document with biographical and contact information for Burrill Phillips ("My real name is..."). 1 page of text.
- Folder 24 *Five Puigcerda Fugues* (1961). For solo piano. Score: typed transparencies.
Score. Typescript Ozalid masters. 11 pages of music.
- Folder 25 *Five Various and Sundry* (1961). For solo keyboard. Pencil sketch.
Manuscript draft and sketches (pencil), with annotations in colored pencil; dated July-August 1958. 9 pages of music.
- Folder 26 *For Harry Cumpson* (undated). For solo piano. Score: Ozalid copy.
Score. Facsimile of typescript score (from Ozalid master), with annotations in pencil. 9 pages of music.

- Folder 27 *For Harry Cumpson* (undated). Score: typed transparencies (mvmts. IV, V, VIII, IX only).
 Score (incomplete; consists of mvmts. IV, V, VIII, IX only). Typescript Ozalid masters. 4 pages of music.
- Folder 28 *Mallorcan Prelude* (1960). For solo piano. Score: ink holograph.
 Score. Fair copy (ink), with annotations in pencil; dated November 26-27, 1960. 3 pages of music.
 - Title on first page of score: "Preludio Mallorquin."
- Folder 29 *Mallorcan Prelude* (1960). Typed transparencies.
 Score. Typescript Ozalid masters; dated November 26-27, 1960. 3 pages of music.
- Folder 30 *Music for Piano No. 1* (1949). Ink holograph transparencies.
 Score. Ozalid manuscript (ink); dated May 2, 1948. 17 pages of music.
- Folder 31 *Music for Piano No. 1* (1949). Pencil sketches.
 Manuscript sketches and drafts (pencil). 10 pages of music.
- Folder 32 *Music for Piano No. 2* (1954). Ink holograph transparencies.
 Score. Ozalid manuscript (ink). 21 pages of music.
- Folder 33 *Music for Piano No. 2* (1954). Ozalid copy.
 Score. Manuscript facsimile (from Ozalid master). 21 pages of music.
- Folder 34 *Music for Piano No. 2* (1954). Pencil sketches.
 Manuscript sketches (pencil). 13 leaves of music.
- Box 22**
- Folder 1 *The Octopus and a Little Fish* (1964). Typed transparencies and 2 Ozalid copies.
 Score. Typescript Ozalid masters. 2 pages of music.
 Score. Facsimile of typescript score (from Ozalid masters). 2 copies. 2 pages of music, each.
 Manuscript draft of score (pencil); dated November 29, 1964. 2 pages of music.
- Folder 2 *Pueblo* (1965). Typed copy.
 Score. Facsimile of typescript score (from Ozalid masters). 6 pages of music.
- Folder 3 *Serenade for Piano, Four-Hands*. Typed transparencies.
 Full score. Typescript Ozalid masters; dated December 26-31, 1956. 25 pages of music.

- Folder 4 *A Set of Three Informalities* (1934). For solo piano. Ink holograph transparencies.
Score. Ozalid manuscript (ink). 12 pages of music.
- Folder 5 *Silly Sea Horse* (1961). Typed original; drawings.
Second movement from Music for Children.
Score. Typescript score (from Ozalid masters), with performance markings in pencil. 2 pages of music.
Drawings (pencil), with note: "Here's Anita's pictures for Burrill..." 2 pages.
- Folder 6 *Sinfonia Brevis* (1958). For solo organ. Typed transparencies.
Score. Typescript Ozalid masters; dated November 14-15, 1958. 26 pages of music.
- Folder 7 *Sinfonia Brevis* (1958). Ozalid copy.
Score. Facsimile of typescript score (from Ozalid master). 26 pages of music.
- Folder 8 *Sinfonia Brevis* (1958). Pencil holograph score; sketches.
Manuscript draft of score (pencil), with annotations in colored pencil. 26 pages of music.
- Folder 9 *Sonata da Camera* (1964). For solo organ. Score (1st movement only): pencil holograph.
Score (1st movement only). Fair copy (pencil), with annotations in colored pencil. 8 pages of music.
- Folder 10 *Sonata da Camera* (1964). Original typed transparencies.
Score. Typescript Ozalid masters. 28 pages of music. Title on first page of score: "Sonata for Organ."
- Folder 11 *Sonata da Camera* (1964). Ozalid copies.
Score. Facsimile of typescript score (from Ozalid master). 28 pages of music.
Score. Facsimile of typescript score (photocopy). 28 pages of music.
Score (movements II and III only). Facsimile of typescript score (from Ozalid master), with annotations in colored pencil by Wesley Morgan. 18 pages of music.
- Folder 12 *Sonata da Camera* (1964). Sketches.
Manuscript sketches (pencil). 39 leaves of music.
- Folder 13 [Sonata for Piano, No. 1] (1942). Ink holograph transparencies.
Title on score: First Piano Sonata.
Score (incomplete; missing p. 1 of score). Ozalid manuscript (ink); dated October 19, 1942. 24 pages of music.
Score. Ozalid manuscript (ink); dated August 13, 1950. 31 pages of music.

- Folder 14 [Sonata for Piano, No. 1] (1942). Sketches and partial score.
Manuscript sketches and drafts (pencil). 19 leaves of music.
Manuscript sketches (pencil). 5 pages of music.
Score (incomplete; consists of pp. 1-2 only). Manuscript facsimile (from Ozalid master). 2 pages of music.
- Folder 15 [Sonata for Piano, No. 2] (1949). Pencil holograph score.
Score. Manuscript draft and sketches (pencil). 36 pages of music.
- Folder 16 [Sonata for Piano, No. 2] (1949). Ink holograph transparencies.
Title on score: Second Piano Sonata.
Score. Ozalid manuscript (ink); dated June 15-28, 1949. 28 pages of music.
- Folder 17 [Sonata for Piano, No. 2] (1949). Ozalid copies.
Title on score: Second Piano Sonata.
Score. Manuscript facsimile (from Ozalid masters), bound. 2 copies. 28 pages of music, each.
- Folder 18 [Sonata for Piano, No. 3] (1952). Ink holograph transparencies.
Title on score: Third Piano Sonata.
Score. Ozalid manuscript (ink); dated May 29, 1952. 21 pages of music.
- Folder 19 [Sonata for Piano, No. 3] (1952). Ozalid masters, spiral-bound.
Title on score: Third Piano Sonata.
Score. Manuscript facsimile (from Ozalid masters), bound. 21 pages of music.
- Folder 20 [Sonata for Piano, No. 4] (1960). Ink holograph score.
Title on score: Fourth Piano Sonata.
Score. Fair copy (ink), with performance markings in pencil; dated June 23-July 13, 1960. 23 pages of music.
- Folder 21 [Sonata for Piano, No. 4] (1960). Typed transparencies.
Title on score: Fourth Piano Sonata.
Score. Typescript Ozalid masters; dated June 23-July 13, 1960. 20 pages of music.
- Folder 22 [Sonata for Piano, No. 4] (1960). Sketches and worksheets.
“Log of composition at Yaddo starting June 8, 1960 to July 9, 1960.”
Manuscript document (ink). 2 pages of text.
Manuscript sketches, drafts, and notes (pencil). 58 leaves of music and text.
- Folder 23 *Sonata for Piano, Four Hands* (undated). Score: pencil and ink holographs.
Score. Draft of score (pencil). 22 leaves of music.
Score. Fair copy (ink). 14 pages of music.

- Folder 24 [Sonata for Piano, Four Hands] (1943?). Sketches.
Title on folder: "Sketches for 2-piano sonata."
 Manuscript sketches (pencil). 12 leaves of music.
- Folder 25 *Sonatina for Organ* (1958). Pencil sketches.
 Manuscript sketches and drafts (pencil), with annotations in colored pencil;
 dated September-November 1958. 11 leaves of music.
- Folder 26 *Ten Divertimenti* (1938). For piano solo. Ink holograph transparencies.
 Score. Ozalid manuscript (ink); dated August-September 1938. 1 page of text
 (title page); 20 pages of music.
- Folder 27 *Ten Divertimenti* (1938). Photostatic copy.
 Score. Manuscript facsimile (from Ozalid masters). 1 page of text (title page);
 20 pages of music.
- Folder 28 *Ten Divertimenti* (1938). Sketches.
 Manuscript sketches, drafts, and notes (pencil and ink); dated June-August
 1937. 30 leaves of music.
- Folder 29 *Toccata for Piano* (1944). Ink holograph transparencies.
 Score. Ozalid manuscript (ink); dated July 23, 1944. 9 pages of music.
- Folder 30 *Toccata for Piano* (1944). Ozalid copy.
 Score. Manuscript facsimile (from Ozalid master). 9 pages of music.
- Folder 31 *Toccata for Piano* (1944). Pencil sketches.
 Manuscript sketches (draft of score; pencil). 9 pages of music.

Box 23

- Folder 1 *Two Piano Preludes* (1950). Score: ink holograph transparencies.
 Score. Ozalid manuscript (ink); dated November 25, 1950. 6 pages of music.
- Folder 2 *Two Piano Preludes* (1950). Score: Ozalid copies.
 Score. Manuscript facsimile (from Ozalid master). 2 copies. 6 pages of music,
 each.
- Folder 3 *Two Piano Preludes* (1950). Pencil sketches.
 Manuscript draft of score (pencil and ink); dated November 14, 1950. 4 pages
 of music.
- Folder 4 *Two Sisters* (undated). For solo piano. Pencil holograph.
 Manuscript sketches and drafts (pencil). 17 leaves of music.

- Folder 5 Second piano addition to Bach's *English Suite No. 2* (1953). Pencil score.
Piano part. Draft of score (pencil); dated June 22, 1953. 18 pages of music.
- Folder 6 Second piano addition to Bach's *English Suite No. 3* (1955). Pencil score.
Manuscript draft of piano part (pencil and colored pencil); dated October 27, 1955. 9 pages of music.
- Folder 7 Second piano addition to Bach's *English Suite No. 3* (1955). Typed transparencies.
Piano part. Typescript Ozalid masters. 10 pages of music.
- Folder 8 Second piano addition to Bach's *English Suite No. 3* (1955). Ozalid copy.
Piano part. Facsimile of typescript score (from Ozalid master). 10 pages of music.
- Folder 9 Second piano addition to Bach's *English Suite No. 4* (1953). Pencil holograph.
Piano part. Draft of part (pencil); dated August 14, 1953. 18 pages of music.
- Folder 10 Second piano addition to Bach's *English Suite No. 5* (undated). Pencil holograph.
Piano part. Draft of part (pencil). 17 pages of music.
Piano part. Draft of part (pencil). 19 leaves of music.
- Folder 11 Second piano additions to Bach's *English Suite Nos. 1-3 & 4-5* (1955). Source material: G. Schirmer editions of J. S. Bach's *English Suites*.
J. S. Bach, *English Suites for the Piano*, Vol. I (Nos. 1-3) (New York: G. Schirmer, 1986), with annotations in pencil. 55 pages. Missing back cover of score.
J. S. Bach, *English Suites for the Piano*, Vol. II (Nos. 4-6) (New York: G. Schirmer, n.d.), with annotations in pencil. 60 pages. Missing front and back covers of score.
- Folder 12 Four-hand arrangement of Scarlatti's *Keyboard Sonatas, L. 211*. Typed transparencies.
Full score. Typescript Ozalid masters. 12 pages of music.
- Folder 13 Four-hand arrangement of Scarlatti's *Keyboard Sonatas, L. 271*. Typed score.
Full score. Fair copy (typescript). 3 pages of music.
- Folder 14 Four-hand arrangement of Scarlatti's *Keyboard Sonatas, L. 211 and L. 271*. Pencil sketches.
Manuscript sketches (pencil). 10 pages of music.

Sub-series F: Sketches, worksheets, and notebooks

Sub-sub-series 1: Individual sketches and drafts

Box 23 [cont.]

- Folder 15 “Adagio/Allegro” (1924-25). For solo piano. Pencil holograph.
Manuscript draft (pencil); dated October 15, 1924. On reverse: “Allegro.”
Manuscript sketches and draft (pencil). 2 pages of music.
- Folder 16 “Dance of the Little Woodfolk” (1923?). For solo piano. Ink holograph.
Draft of score (ink); dated “about October or November 1923.” 2 pages of music.
Score. Fair copy (ink). 3 pages of music.
- Folder 17 “Dying Fire” (1924-25). For solo piano. Pencil and ink holograph.
Score. Fair copy (ink); undated. 4 pages of music.
Draft of score (pencil); dated 1924. 3 pages of music.
- Title on first page of score: “Theme of ‘Dying Fire.’”
- Annotation on first page of score: “Written about Nov 1924; Theme first written Oct, 1924.”
- Folder 18 “Etude Fantasy” (1924-25). For solo piano. Ink holograph.
Score. Fair copy (ink); dated February 8, 1925. 2 pages of music
- Folder 19 “Falling Leaves” (1924-25). For solo piano. Pencil holograph.
Score. Draft of score (pencil); dated “about Oct 20, 1924.”
- Title on first page of score: “No. 3: Falling Leaves.”
- Folder 20 “Four Medeval [*sic*] Sketches for Piano” (1927). Ink holograph.
Score. Fair copy (ink); dated July 1927-April 1928. 1 page of text (title page);
12 pages of music.
- Folder 21 “Friendship Sonata” (1924-25). For solo piano. Pencil sketches.
Manuscript sketches (pencil); dated “summer of ’25.” 5 pages of music.
- Title on first page of sketches: “Sketch of ‘Friendship Sonata Essay.’”
- On reverse of pages 3-5 of sketches: manuscript notes (pencil).
“Outline of ‘Friendship’ Musical Essay (Revised): First Movement.” Draft of
composer’s notes (pencil). 1 page of text.
- Folder 22 “Harp of the North Wind” (1924-25). For solo piano. Unfinished, pencil.
Manuscript sketches (pencil), unfinished; undated (1924-25). 1 page of music.
- Folder 23 “An Intentio” (1974). For solo piano. Sketches.
Score. Manuscript draft (pencil); dated January 3, 1973. 4 pages of music.

- Score (incomplete; consists of first page of score only). Fair copy (typescript).
1 page of music.
Manuscript sketches (pencil); dated September 17, 1974. 2 pages of music.
- Folder 24 “Inventivo” (1981). For solo piano. Sketches.
Score. Manuscript draft (pencil); dated May 1981. 4 pages of music.
- Folder 25 “Liedchen” (1924-25). For voice and piano. Ink holograph.
Score. Fair copy (ink); undated (1924-25). 1 page of music.
- Folder 26 “Prelude” (1924-25). For solo piano. Pencil holograph.
Score. Manuscript draft and sketches (pencil); dated “about October 1924.” 2 pages of music.
- Folder 27 “Prelude for Flute and Violin” (1924-25). Parts: ink holograph.
Instrumental parts: flute, violin. Fair copies (ink). 3 pages of music.
- Folder 28 “Prelude: A Musical Thought” (1924-25). For solo piano. Pencil holograph.
Score. Manuscript draft (pencil); dated October 16, 1924. 1 page of music. On reverse: page from unidentified score (fair copy, ink), crossed out. 1 page of music.
- Folder 29 “Romance” (1924-25). For solo piano. Ink holograph.
Score. Fair copy (ink); dated “about May 1924.” 2 pages of music.
- Folder 30 “Sea Ranch” (1975; 1982). Sketches.
Manuscript sketches (pencil and ink); dated December 1975. 9 pages of music.
- Title on first page of sketches: “1. Sea Ranch, California, Dec 1975.”
Manuscript sketches (pencil and ink); dated December 1982. 6 pages of music.
- Title on first page of sketches: “extension of 3. Sea Ranch.”
- Folder 31 “September Dark/Winter Fancies” (1924-25). For voice and piano. Texts by J. W. Riley. Pencil holograph.
Score. Draft of score and sketches (pencil); dated “about October or November 1924.” 2 pages of music.
- Folder 32 “Third French Suite (J. S. Bach) with a counterpoint for 2nd piano” (undated). Ink holograph.
Transcription of *Third French Suite* by J. S. Bach, with counterpoint for second piano by Burrill Phillips. Full score. Fair copy (ink). 10 pages of music.
“VI. Gigue.” Draft of full score (pencil). 4 pages of music.

- Folder 33 “Valse Impromptu” (1924-25). For solo piano. Ink holograph.
Score. Fair copy (ink). 2 pages of music.
Draft of score (ink), with annotations in pencil. 2 pages of music.
- Folder 34 “When Snow Lies Deep Along the Road” (1924-25). For solo piano. Pencil holograph.
Score (incomplete; consists of pp. 1-2 only). Fair copy (ink); dated November 1924. 2 pages of music.
- Folder 35 “Why?” (1924-25). For voice and piano. Pencil holograph (incomplete).
Score (incomplete; consists of pp. 1-2 only). Manuscript draft (pencil). 2 pages of music.
- Folder 36 “Winds of the Keyhole” (1924-25). Ink holograph.
Score. Fair copy (ink); undated (1924-25). 4 pages of music.
- Folder 37 Untitled opera (1948). Incomplete; pencil sketches.
Full score (incomplete). Manuscript draft (pencil); dated July 1948. 180 pages of music.
- Folder 38 Untitled opera (1955). Scores and sketches: pencil holograph.
Full score. Manuscript draft (pencil), with annotations in colored pencil; dated July 1955. 354 pages of music.
- Folder 39 Untitled piece for violin and piano (1924-25). Score and parts: ink holograph.
Full score. Fair copy (ink); undated (1924-25). 6 pages of music.
- On first page of score: “Written for Alberta Mayfield.”
Violin part. Fair copy (ink). 2 pages of music.
- Folder 40 Untitled piece for trombone ensemble (1937). Sketches.
Full score (incomplete). Manuscript draft (pencil); dated April 15, 1937. 3 pages of music.
- Folder 41 Unidentified score (1924-25). Pencil holograph (pp.1-3 missing).
Full score (6 staves, instruments unlisted) (incomplete; pages 1-3 missing).
Manuscript draft (pencil). 48 pages of music.

Box 24

- Folder 1 Untitled sketches for staged work (opera?); dated June-July 1947. Pencil holograph.
Manuscript sketches (pencil); dated June 30-July 22, 1947. 14 leaves of music.
- Enclosed in folder labeled: “Questions; Phillips.”

- Folder 2 Untitled sketches, from folder labeled “10.” Pencil holograph.
Manuscript draft and sketches (pencil); dated “August 6” and “August 12.” 18 pages of music.
- Pages numbered 12-29.
- Folder 3 “First movement” (sketches), from folder labeled “11.” Pencil holograph.
Manuscript sketches (pencil); undated. 6 pages of music.
- Annotation on front cover: “1st movement—written in Kansas City—late.”
- Folder 4 “At entrance of A & C” (draft), from folder labeled “12.” Pencil holograph.
Draft of piano vocal score (pencil); dated 12854 [December 8, 1954, or January 28, 1954]. 6 pages of music.
- Folder 5 Untitled fugue (sketches), from folder labeled “13.” Pencil holograph.
Manuscript sketches (pencil). 1 page of music.
- Folder 6 Untitled orchestral score (excerpt: pp. 35-38), from folder labeled “14.” Pencil holograph.
Excerpt of orchestral score (pencil); pages numbered 35-38. 4 pages of music.
- Folder 7 Untitled sketches, from folder labeled “15.” Pencil holograph.
Manuscript sketches for keyboard (pencil). 8 pages of music.
- Folder 8 Untitled sketches, from folder labeled “16.” Pencil holograph.
Manuscript sketches (pencil); dated between November 17, 1955, and May 28, 1956. 11 leaves of music.
- Folder 9 Assorted sketches, from folder labeled “17.” Pencil and ink holograph.
“Chorus cantabile.” For voice and piano. Draft of score (pencil); dated Summer 1923. 1 page of music. On reverse: manuscript sketches and note (ink and pencil).
Untitled sketches (pencil). 1 page of music.
- Folder 10 Assorted sketches, from folder labeled “18.” Pencil holograph.
Assorted sketches (pencil); dated between February 8, 1929, and January 13, 1942. 45 leaves of music.
- Folder 11 Untitled sketches, from folder labeled “19.” Pencil holograph.
Manuscript sketches (pencil); dated September 22-November 24. 17 pages of music.
- Folder 12 Assorted sketches, from folder labeled “20.” Pencil holograph.
“Act III Introduction.” Manuscript sketches (pencil). 2 pages of music.
“Beginning of Last Dance.” Manuscript sketches (pencil). 2 pages of music.

- Folder 13 Untitled sketches, from folder labeled “21.” Pencil holograph.
Manuscript sketches (pencil); dated June 6, 1953. 2 pages of music.
- Folder 14 Untitled sketches, from folder labeled “22.” Pencil holograph.
Manuscript sketches (pencil); dated “January 26” and November 10, 1954. 6
pages of music.
- Folder 15 Untitled piece for violin and piano, from folder labeled “23.” Pencil and ink
holograph.
Draft of score (incomplete) and violin part (ink). 2 pages of music.
- Folder 16 Untitled sketches, from folder labeled “24.” Pencil holograph.
Manuscript sketches and text (pencil); dated between December 8, 1954, and
February 22, 1955. 23 pages of music; 1 page of text.
- Folder 17 Assorted untitled sketches, from folder labeled “25.” Pencil holograph.
Various manuscript sketches (pencil); dated between October 2, 1955, and
June 27, 1956. 9 pages of music.
- Folder 18 Assorted sketches, from folder labeled “26.” Pencil holograph.
Manuscript sketches (pencil). 4 pages of music.
- Folder 19 Untitled sketches, from folder labeled “27.” Pencil holograph.
Manuscript sketches and notes (pencil). 1 page of text, 11 pages of music.
- Folder 20 Untitled sketches, from folder labeled “28.” Pencil holograph.
Manuscript sketches (pencil); dated August 8. 1 page of music.
- Folder 21 Assorted drafts and sketches, from folder labeled “29.”
“Christmas All Year Long.” For solo and piano. Draft of score (pencil); dated
December 1, 1972. 1 page of music.
Untitled song (first line: “Little Kate, darling Kate”). Typescript Ozalid
master. 1 page of music.
“A song by Eugene Godens.” For voice and piano. Draft of score (ink). 3
pages of music.
- Folder 22 Untitled piano duet, from folder labeled “30.” Ink holograph.
Score. Fair copy (ink). 15 pages of music.
- Folder 23 “Violin arrangement: Suite” (violin part), from folder labeled “31.” Ink
holograph.
Violin part. Fair copy (ink). 10 pages of music.
- Folder 24 “Fantasy Modene” (score), from folder labeled “32.” Ink holograph.
For violin and piano. Score. Fair copy (ink). 11 pages of music.

- Folder 25 Untitled orchestral score (incomplete), from folder labeled “34.” Pencil holograph.
 Orchestral score (incomplete; consists of pages numbered 7-24 only). Fair copy (pencil, colored pencil, and ink). 18 pages of music.
- Folder 26 Assorted sketches, from folder labeled “35.” Pencil holograph.
 Manuscript sketches (pencil); dated between January 11, 1940, and June 19, 1953. 25 leaves of music.
- Folder 27 Assorted sketches, from folder labeled “36.” Pencil holograph.
 Manuscript sketches (pencil); dated December 13, 1944. 15 pages of music.
 “Three Pieces for Four Clarinets.” Full score (incomplete; consist of first page of score only). Ozalid manuscript (ink). 1 page of music.
- Folder 28 Orchestral sketches, from folder labeled “37.” Pencil holograph.
 “Allegro moderato.” Draft of orchestral score (incomplete; consists of pages numbered 1-12 only). Fair copy (pencil). 12 pages of music.
 “Adagio.” Draft of orchestral score (incomplete; consists of pages numbered 1-8 only). Fair copy (pencil). 8 pages of music.
- Folder 29 “Class of ‘28” (score), from folder labeled “38.” Pencil holograph.
 For voice and piano. Words by Miss Pearl Winter. Score. Fair copy (ink). 2 pages of music.
 - Accompanied by manuscript note (pencil). 1 page of text.
- Folder 30 Untitled suite for keyboard (drafts), from folder labeled “39.” Pencil holograph.
 Manuscript draft (pencil). 4 pages of music.
 Manuscript draft (pencil). 5 pages of music.
- Folder 31 “Air and Variations (from 1st Quartet),” from folder labeled “40.” Ink holograph.
 For solo instrument and piano. Score. Fair copy (ink). 3 pages of music.
- Folder 32 Untitled orchestral score (incomplete), from folder labeled “41.” Pencil holograph.
 Orchestral score (incomplete; pages numbered 22-48 and 55-64 only). Fair copy (pencil). 38 pages of music.
- Folder 33 Untitled sketches, from folder labeled “42.” Pencil holograph.
 Manuscript sketches (pencil); dated June 19, 1954, and September 29, 1954. 11 pages of music.
- Folder 34 Untitled stage work (draft; incomplete), from folder labeled “43.” Pencil holograph.
 Piano vocal score (incomplete; consists of pages numbered 32-81 only). Draft of score (pencil). 51 pages of music.

Folder 35 Untitled sketches, from folder labeled "44." Pencil holograph.
Manuscript sketches (pencil); dated December 26-29. 5 pages of music.

Sub-sub-series 2: Compilations of sketches and notebooks

Folder 36 "Very early sketches (1923-)." Pencil and ink.
Partial sketchbook, containing various sketches and drafts (pencil and ink);
dated between July 1923 and July 1924. 26 pages of music.
"Ciaconna." For flute, two violins, and clarinet.
- Full score and parts. Fair copy (ink); dated December 1, 1930. 27
pages of music.
- Full score. Fair copy (ink). 17 pages of music.
"Minuet for Two Violins." Instrumental parts. Fair copy (ink); dated March
14, 1928. 4 pages of music.
"Prelude." For violin and piano. Score and part. Fair copy (ink). 5 pages of
music.
"Air and Variation (student work)." For solo piano. Draft of score (pencil). 11
pages of music.
- On reverse of last page: "Written while at KOA (it shows it!)."
"Movements from a Suite." For solo piano. Draft of score (pencil); dated July
18, 1923. 12 pages of music.
"Fughetto." For solo piano. Draft of score (pencil). 4 pages of music.
"String Quartet Sketches (not in order)." Manuscript sketches (pencil). 61
pages of music.
"Fugue." For solo piano. Draft of score (pencil); dated April-June 1928). 5
pages of music.
"Modernistic studies." For solo piano. Draft of score (pencil). 4 pages of
music.
"Recitative von Hummel Hoch." For voice and piano. Draft of score (pencil).
8 pages of music.
"Fugue." For solo piano. Score. Fair copy (ink); dated "Spring 1927." 2 pages
of music.
"Original Sketch of School Song, sung Class Day, '24." For voice and piano.
Draft of score (pencil). 4 pages of music.
Oversized item (manuscript sketches) separated; see Box 55, Folder 4.

Folder 37 "Unidentified sketches (1923-25)." Pencil and ink.
"Legend." For solo piano. Draft of score (pencil); dated November 1924. 2
pages of music.
"Written for Jessie Hodges." For voice and piano. Draft of score (pencil);
dated "March 3." 4 pages of music.
"Minuet." For solo piano. Draft of score (pencil and ink); dated "July-
August." 6 pages of music.
Untitled sketches (pencil); dated 1929. 16 pages of music.
"Allemande." For solo violin. Draft of part (pencil); dated 1929. 8 pages of
music.

Assorted untitled drafts, sketches, and notes (pencil and ink); dated between January 1924 and 1929. 61 leaves.

Folder 38 “Notebook for themes (1925).” Pencil sketches.
Manuscript sketches, labeled “Notebook for themes” (pencil); dated “mostly 1925.” 10 leaves.

Folder 39 “Log Book—Junior Comp.; 1925-1926, vol. 1.” Ink holograph.
Bound sketchbook, containing assorted sketches and drafts (ink); dated between September 1925 and January 1926. 45 pages of music.

Box 25

Folder 1 [Partial sketchbook] (1926). Ink holograph.
Partial sketchbook, containing assorted sketches and drafts (ink); dated February-May 1926. 47 pages of music.

Folder 2 [Partial sketchbook] (1926). Ink holograph.
Partial sketchbook, containing assorted sketches and drafts (ink); dated between May 1926 and May 1927. 41 pages of music.

Folder 3 Miscellaneous earlier sketches. 1928. Pencil and ink.
“The Baker’s Dozen.” For voice(s) and piano.
- Score. Draft of score (pencil). 7 pages of music.
- Score. Manuscript facsimile (mimeograph). 3 copies. 4 pages of music, each.
“Day Before Yesterday.” Suite for violin and piano. Score and part. Fair copy (ink). 7 pages of music.
“Three Dances.” For violin and piano. Score and part. Fair copy (ink); dated May 1929. 9 pages of music.
Untitled orchestral sketch, labeled “Orchestrates Summer—1928” (pencil). 20 pages of music.

Folder 4 Collection of juvenilia (1928-1929). Ink holograph.
Score. Fair copy (ink). 25 pages of music.
Includes:
- “Suite of Five Dances (Atonal).” For solo piano.
- “Toccata in A Minor.” For solo piano.
- “Fugue in F-sharp Minor.” For solo piano.
- “Wenn du gute Augen hast.” For voice and piano.
- “Suite of Three Dances.” For violin and piano.
- “Allemande for Two Violins.”
- Also in collection: “A Norman Suite.” For solo piano. Score (incomplete). Fair copy (ink); dated July 3, 1929.

- Folder 5 Early manuscripts and sketches (1930-32). Pencil and ink.
“Prelude.” For four clarinets in B-flat. Score (incomplete; consists of p. 1 only). Fair copy (ink). 1 page of music.
“Suite ... for String Quartette and Double Bass.” Score. Draft of score (pencil). 32 pages of music.
Assorted sketches and drafts (pencil and ink). 16 pages of music.
- Folder 6 Earlier works at Rochester [1931-1933]. Pencil and ink holograph.
“Large Fugue.” For three violins.
- Draft of score (pencil). 22 pages of music.
- Instrumental parts: violin I, violin II, violin III. Fair copy (ink), with annotations in pencil. 12 pages of music.
“String Quartet in F-sharp Minor.” Instrumental parts: violin I, violin II, viola, violoncello. Fair copies (ink). 59 pages of music.
“Chromatic Fantasie.” For solo piano. Draft of score and sketches (ink and pencil). 8 pages of music.
- Interleaved in score: manuscript notes (pencil). 1 page of text.
“Gavotte and Musette.” Instrumental parts (incomplete): 2nd flute, 1st clarinet. Fair copies (ink), with annotations in colored pencil. 2 pages of music.
- On reverse of parts: manuscript drafts and sketches (pencil). 2 pages of music.
Untitled orchestral score. Fair copy (ink and pencil). 63 pages of music.
Untitled sketch (pencil). 1 page of music.
- Folder 7 Scores and sketches (1934-35). Pencil.
Assorted sketches and drafts, untitled (pencil); dated 1934-1935. 44 leaves of music.
- Folder 8 Miscellaneous sketches (1935-36). Pencil.
Assorted sketches and drafts, untitled (pencil); dated 1935. 29 leaves of music.
- Folder 9 Spiral manuscript notebook (1936-37).
Bound manuscript notebook, containing assorted sketches and drafts (pencil). 52 pages of music.
- Folder 10 Miscellaneous sketches (ca. 1942?). Pencil.
Assorted sketches, drafts, and notes (pencil and ink). 117 leaves of music.
- Includes sketches for a symphony (first movement and third movement).
- Folder 11 Unknown projects and experiments (1959). Pencil.
Assorted sketches and drafts (pencil) and facsimiles (mimeographs). 33 leaves of music.

- Folder 12 Unidentified miscellaneous sketches (1950). Pencil.
 Manuscript notes (log of composition activities) (pencil); dated August 4, 1950. 4 pages of text.
 Assorted sketches and drafts (pencil). 31 leaves of music.
- Folder 13 “Paris Music” (1961). Pencil holograph.
 Assorted sketches and drafts (pencil); dated August-November 1961. 44 leaves of music.
- Folder 14 Sketches (1961-62). Pencil.
 Assorted sketches, drafts, and notes (pencil and ink); dated June 1961-December 1962. 36 leaves of music and text.
- Folder 15 Sketches from 1961 (Mayica?) (1961). Pencil.
 Assorted sketches, worksheets, drafts, and notes (pencil); dated 1960-61. 37 leaves of music and text.
- Folder 16 “69-70 Barcelona, Tangier, Italy Hill; 1975-Dec-Sea Ranch” (1969-70). Pencil.
 Collection of sketches and drafts (pencil); dated between December 1969 and June 1970. 15 leaves of music.
- Box 26**
- Folder 1 “Random Sketches” (1977-78). Pencil.
 Assorted sketches and drafts (pencil), labeled “R. S. [Random Sketches]”; dated between July 1977 and January 1978. 56 pages of music.
- Folder 2 Assorted sketches; dated 9/10/78-9/13/1979 (1978-79).
 Assorted sketches and drafts (pencil); dated between September 10, 1978, and September 13, 1979. 32 pages of music.
- Folder 3 Assorted sketches; dated 12/12/1978-3/11/1979 (1978-79).
 Assorted sketches and drafts (pencil); dated between December 12, 1978, and March 11, 1979. 38 pages of music.
- Folder 4 “Completion of #45 in supplements of Longo’s Scarlatti sonata” (1979). Sketches.
 Manuscript sketches (pencil); dated October-December 1979. 10 pages of music.
- Folder 5 Miscellaneous sketches and worksheets (1979-81).
 Manuscript sketches, charts, and drafts (pencil); notes (pencil); and typescript text; dated between September 1979 and September 1981. 103 leaves.
- Folder 6 Assorted sketches (1980-81).
 Assorted sketches and drafts (pencil); dated between March 1980 and May 1981. 33 leaves of music.

- Folder 7 Assorted sketches (1982-83).
Assorted sketches and drafts (pencil); dated between May 1982 and January 1983. 30 leaves of music.
- Folder 8 Miscellaneous early sketches and manuscripts (undated).
Miscellaneous sketches and drafts (pencil and ink), with annotations in colored pencil. 93 leaves of music.
- Folder 9 Early sketches (undated).
Assorted loose sketches, drafts, and notes (pencil) and typescript text. 22 leaves of music and text.
Bound sketchbook ("Summy's Octavo Music Tablet") containing miscellaneous sketches, drafts, and notes (pencil). 54 leaves.
- Folder 10 "Opera Sketches" (undated).
Folder labeled "Burrill Phillips Opera Sketches"; contains miscellaneous sketches and drafts (pencil); some dated (1942, 1958, 1964, 1968), most undated. 43 leaves of music.
- Folder 11 Undated sketches (undated). Pencil.
Collection of manuscript sketches (pencil); undated ("August 29-September 5"). 12 pages of music.
- Folder 12 Miscellaneous sketches (undated).
Assorted sketches and drafts (pencil and ink). 32 leaves of music.
- Folder 13 Miscellaneous sketches (undated).
Assorted loose sketches, drafts, and notes (pencil and ink) and typescript texts. 145 leaves of music and text.
- *Oversized items (manuscript sketches) separated; see Box 55, Folder 4.*
Also in folder:
- Helen Weiss to Burrill Phillips. 1 letter (ink); dated November 27, 1946. 1 page.

Box 27

- Folder 1 Sketchbooks [1] (undated).
Four sketchbooks ("Summy's Octavo Music Tablet"), containing manuscript sketches and drafts (pencil); undated. Sketchbooks contain 35, 38, 34, and 40 leaves, respectively (147 leaves of music total).

Folder 2 Sketchbooks [2] (undated).
Five sketchbooks ("Summy's Octavo Music Tablet"), containing manuscript sketches and drafts (pencil); undated. Sketchbooks contain 21, 62, 67, 38, 70 leaves, respectively (258 leaves of music total).

Series 2: Published music

Box 27 [cont.]

Folder 3 *A Bucket of Water*. For mixed chorus and piano. Text by Alberta Phillips.
Published score (Philadelphia: Elkan-Vogel, 1953). 19 pages of music.

Folder 4 *Canzona VI*. For flute, oboe, clarinet, horn, and bassoon.
Published score and parts (Berkeley, CA: Fallen Leaf, 1985). 129 pages.

Folder 5 *The Chatterer*. For solo piano.
Published score, edited by Isadore Freed (Bryn Mawr: Theodore Presser, 1957). 3 pages.

Folder 6 *Concert Piece for Bassoon and Strings*.
Published score (Rochester, NY: Eastman School of Music American Composers' Edition, 1940). 2 copies. 19 pages, each.
Instrumental parts: bassoon solo, violin I, violin II, viola, violoncello, bass.
Published parts (Rochester, NY: Eastman School of Music American Composers' Edition, 1940). 20 pages.

Folder 7 *Concert Piece for Bassoon and Strings*. Piano reduction.
Published reduction for bassoon and piano (Rochester, NY: Eastman School of Music American Composers' Edition, 1940). 20 pages.

Folder 8 *Concert Piece for Bassoon and Strings*. Arrangement for bassoon solo and wind band.
Published score (Rochester, NY: Eastman School of Music American Composers' Edition, 1965). 31 pages.
Instrumental parts: solo bassoon, flute I, flute II, oboe I, oboe II, clarinet I, clarinet II, alto clarinet, bass clarinet, alto saxophone, tenor saxophone, cornet I, cornet II, trumpet I, trumpet II, horn I, horn II, trombone I, trombone II, baritone (bass clef and treble clef), tuba, percussion (2 copies). Published parts (Rochester, NY: Eastman School of Music American Composers' Edition, 1965). 49 pages.

- Folder 9 *Declaratives*. For women's voices and chamber orchestra. (Editions for chorus and piano).
 "I. Bells." Text by Tom Boggs. Published piano vocal score (Philadelphia: Elkan-Vogel, 1945). 11 pages.
 "II. Love." Text by e. e. cummings. Published piano vocal score (Philadelphia: Elkan-Vogel, 1945). 8 pages.
 "III. Pueblos." Published piano vocal score (Philadelphia: Elkan-Vogel, 1945). 23 pages.
- Folder 10 *Fanfare*. For ten-part brass choir with percussion.
 Published score (North Easton: Robert King Music, 1982). 12 pages.
 Instrumental parts: trumpet I, trumpet II, trumpet III, horn I, horn II, trombone I, trombone II, trombone III, baritone, tuba, timpani, snare drum/cymbals/triangle, tenor drum/bass drum. Published parts (North Easton: Robert King Music, 1982). 13 pages.
- Folder 11 *Five Various and Sundry*. For solo piano.
 Published score (Philadelphia: Elkan-Vogel, 1961). 5 pages.
- Folder 12 *Four Figures in Time*. For flute and piano.
 Published score and solo part (Philadelphia: Elkan-Vogel, 1953). 17 pages.
- Folder 13 *The Hag*. For four-part chorus of women's voices, a cappella. Text by Robert Herrick.
 Published score (Sigma Alpha Iota Modern Music Series. New York: Carl Fischer, 1949). 11 pages.
- Folder 14 *Huntington Twos and Threes*. For flute, oboe, and cello.
 Published score and parts (New York: King's Crown Music Press, 1977). 48 pages.
- Folder 15 *McGuffey's Readers*. Suite for orchestra.
 Published score (Rochester, NY: Eastman School of Music American Composers' Edition, 1937). 85 pages.
- Box 28**
- Folder 1 *Oculus non vidit*. Motet for mixed chorus.
 Published score (Branchport, NY: Italy Hill Press, 1964). 11 pages.
- Folder 2 *Piece for Six Trombones*.
 Published score (North Easton: Robert King Music, 1953). 6 copies. 8 pages, each.
- Folder 3 *Prelude for Brass Quartet*. For trumpet, trumpet or horn, and two trombones.
 Published score and parts (Philadelphia: Elkan-Vogel, 1953). 9 pages.

- Folder 4 *Qui vult venire*. Motet for mixed chorus.
Published score (Branchport, NY: Italy Hill Press, 1963). 7 pages.
- Folder 5 *Sancti Mei*. Motet for mixed chorus.
Published score (Branchport, NY: Italy Hill Press, 1963). 7 pages.
- Folder 6 *Scena*. For small orchestra.
Published score (New York: Hargail Music, 1947). 17 pages.
- Folder 7 *Serenade*. For piano four hands.
Published score (New York: Southern Music, 1963). 27 pages.
- Folder 8 *Serve bone*. Motet for mixed chorus.
Published score (Branchport, NY: Italy Hill Press, 1964). 10 pages.
- Folder 9 *A Set of Three Informalities*. For solo piano.
Published score (New York: G. Schirmer, 1945). 12 pages.
- Folder 10 *Silly Sea Horse*. For solo piano.
Published score (Philadelphia: Elkan-Vogel, 1961). 3 pages.
- Folder 11 *Sonata for Violin and Piano*.
Published score and solo part (New York: G. Schirmer, 1949). 43 pages.
- Folder 12 *Sonata for Violoncello and Piano*.
Published score and solo part (St. Louis: Washington University Press, 1957).
58 pages.
- Solo part has performance markings in pencil.
- Folder 13 *Song in a Winter Night*. For soprano and piano. Words by Bink Noll.
Published score (Berkeley, CA: Fallen Leaf, 1985). 9 pages.
- Folder 14 *Tell Me Where is Fancy Bred*. For mixed voices. Text by William Shakespeare.
Published score (New York: Summy, [n.d.]). 12 pages.
- Folder 15 *Three Divertimenti*. For solo piano.
“Fancy Dance.” Published score (Philadelphia: Elkan-Vogel, 1946). 3 pages.
“Homage to Monteverdi.” Published score (Philadelphia: Elkan-Vogel, 1946).
3 pages.
“Brag.” Published score (Philadelphia: Elkan-Vogel, 1946). 5 pages.
- Folder 16 *Three Easy Pieces for String Orchestra*.
Published score (Interlochen, MI: Interlochen Press, 1959). 11 pages.
Instrumental parts: violin I (2 copies), violin II (2 copies), viola, cello, bass.
Published parts (Interlochen, MI: Interlochen Press, 1959). 20 pages.

- Folder 17 *Three for Piano*. "I. Prelude." For solo piano.
Published score (New York: Hargail Music, 1950). 2 pages.
- Folder 18 *Three Nostalgic Songs*. For flute and piano.
Published score and solo part (Bryn Mawr: Theodore Presser, 1963). 11 pages.
- Folder 19 *Trio for Trumpets*.
Published score (North Easton, MA: Robert King Music, 1961). 2 copies. 21 pages, each.
Instrumental parts: trumpet I, trumpet II, trumpet III. Published parts (North Easton, MA: Robert King Music, 1961). 22 pages.
- Folder 20 *What Will Love Do*. For four-part chorus of women's voices, a cappella. Text by Robert Herrick.
Published score (Sigma Alpha Iota Modern Music Series. New York: Carl Fischer, 1949). 11 pages.

Series 3: Non-music manuscripts

Box 29

- Folder 1 Alberta Phillips' worksheets and notebook.
Bound notebook; contains manuscript notes on scenarios, characters, and staging and drafts of text (pencil and ink); dated November 1934-January 1936. 55 leaves.
- Interleaved in notebook (2 items):
 o "The Song of Johnny Appleseed." Typescript text, with annotations in pencil. 2 copies. 3 pages of text, each.
 o Manuscript notes (pencil). 1 page of text.
- Folder 2 "Septet: Collected Poems of B. P."
Manuscript notes, labeled "Septet: Collected Poems of B. P." Contains drafts of various poems and manuscript notes (pencil, ink, and typescript); dated 1950-51. 36 leaves of text.
- Folder 3 Miscellaneous drafts, prose and poetry.
"Dolphin Off Hippo." Typescript libretto [by Alonzo Gibbs], with annotations in pencil and ink. 12 pages of text.
Notebook; contains notes on Latin translations and other manuscript notes (ink and pencil). 30 leaves.
- Interleaved in notebook: drafts of poems (ink). 6 pages of text.
"Manipulation and Control in Contemporary Composition." Typescript document. 4 pages of text.

- “A Student Looks at Bach.” Typescript essay by Burrill Phillips. 10 pages of text.
- “Leading American Symphonic Composers Today.” Typescript essay by Burrill Phillips. 5 pages of text.
- Manuscript drafts, poems, notes, drawings, and manuscript sketches [music] (ink, pencil, and typescript). 93 leaves of text; 5 leaves of music.
- “The Thumb: A Serious Vaudeville.” Typescript libretto by S. P. Zitner, with annotations in pencil; dated December 23, 1959. 42 pages of text.
- Folder 4 “Beethoven as Composer.” Lecture.
Typescript script for lecture, with annotations in pencil. 11 pages of text.
Musical examples (pencil), with typescript annotations. 4 pages of music.
- Folder 5 Lesson plans.
Musical examples and worksheets, manuscript notes and drafts, and typescript lesson plans (pencil, ink, and typescript). 60 leaves.
- Folder 6 “Folk Music and Art Music.” Articles.
Typescript article, accompanied by manuscript drafts and notes (pencil). 31 leaves of text.
- Folder 7 Articles.
“Some Young American Composers.” Typescript article, with annotations in pencil. 8 pages of text.
Untitled article pertaining to opera composition; first line: “As over half of these young composers have written ...” (typescript). 2 pages of text.
“Con[t]inuity and Techniques in Music.” Typescript article, with annotations and insertions in pencil and ink. 17 leaves of text.
“Introduction to Contemporary Style through the Study of Early 20th-century Harmonic and Contrapuntal Techniques.” Manuscript draft and notes (pencil). 10 pages of text.
“(abc) Classifications.” Manuscript draft and notes (pencil); dated November 26, 1941. 5 pages of text.
- Folder 8 “Music of This Century.” Scripts.
Scripts for radio series (typescript), with annotations in pencil; dated March-June 1936. 70 pages of text.
- Folder 9 “Piano Ensemble Music of Bartok.” Essay text and musical examples.
Typescript essay (for lecture or presentation?). 10 pages of text.
Musical examples (typescript). 1 page of music.
- Folder 10 “Draft for Book.”
Manuscript drafts and notes (pencil). 29 leaves of text.

Folder 11

“Theory Notes.”

Notebook for Theory 104 class; contains class and lecture notes, grades, and other material (pencil). 31 leaves of text.

- Interleaved in notebook: manuscript notes (pencil). 2 pages of text.

Musical examples and worksheets (ink and pencil). 7 leaves of music.

“Pre-medieval music.” Typescript essay, with annotations and insertions in pencil and ink. 43 pages of text.

Folder 12

“Notes for Compositions.”

“Bernard Rogers’ Early Songs for Voice and Piano.” Typescript essay and draft, with annotations in ink. 12 pages of text.

Mennin, Peter. “Theory as it Functions in the Life of a Composer.” Facsimile of typescript essay (mimeograph). 6 pages of text.

“Last joint lecture—h. s. w.” Typescript lecture notes, with annotations in ink. 2 pages of text.

“A Close Shave; or, A Good Neighbor Can Be a Pain in the Neck.” Typescript draft of libretto, with annotations in pencil. 4 pages of text.

- Accompanied by manuscript note: “Chamber Opera, 1st Draft.” 1 page.

“Speak the First Word.” Libretto for one-act opera.

- Typescript draft of libretto, with annotations in pencil. 17 pages of text.
- Typescript draft of libretto, with annotations in pencil and ink. 10 pages of text.

“Don’t We All?”

- “Journal of ‘Don’t We All?’” Manuscript notes (pencil and ink). 18 pages of text.
- “Stage Directions for ‘Don’t We All’ ... Tom.” Typescript document, with annotations in colored pencil; accompanied by manuscript notes (pencil, colored pencil, and ink). 6 leaves of text.
 - o Accompanied by manuscript note from Samuel Jones (“I thought perhaps you’d like these”) (ink). 1 page.
- “Opera Workshop: New Rehearsal Schedule.” Typescript document, with annotations in pencil. 1 page of text.

Miscellaneous notes and texts (ink, pencil, and typescript). 23 leaves of text.

Folder 13

Completed lectures in Spanish. Typed.

Drafts of lectures for the Conservatorio Superior de Música del

Liceo/Conservatorio Superior de Música de Barcelona; includes drafts of lectures in English and Spanish translations (typescript, ink, and pencil), with annotations in pencil and ink. 218 leaves of text.

Conference invitation. 1 card (typescript). 1 page.

Brochure for the Instituto Norteamericano. 1 item.

Press clipping, including schedule for conferences; dated November 30, 1960. 1 page.

Box 30

Folder 1

“Beecher and the Woodhull.” Synopsis, drafts, and worksheets.

Draft of synopsis (typescript), accompanied by manuscript notes. 4 pages of text.

Synopsis (typescript). 4 pages of text.

Revised synopsis. Facsimile of typescript document. 3 copies. 5 pages of text, each.

“Alberta Phillips: Category II.” Page from unidentified application; contains list of previous librettos written by Alberta Phillips (typescript), with annotations in ink. 1 page of text.

Manuscript notes and drafts (ink and pencil). 65 leaves of text.

Folder 2

Catalogue of Representative Works by Resident Living Composers of Illinois.

Bound catalogue. 28 pages.

- Interleaved in catalogue: “Geographical List of Composers, (League of Composers).” Typescript address list. 7 pages of text.

Folder 3

Miscellaneous Notebooks—1 [unlabeled].

Three-tab notebook, containing addresses and notes about printing and sale of Latin motets (*Sancti Mei*; *Serve Bone*; *Oculus Non Vidit*). 7 pages with text.

Interleaved in notebook (12 items):

Correspondence (3 items):

- Robert Commanday to Burrill Phillips. 1 letter (typescript); dated February 10, 1964. 1 page. Accompanied by envelope.
- Russell Mathis (Director of Choral Activities, University of Oklahoma) to Burrill Phillips. 1 letter (typescript); dated December 10, 1963. 2 pages.
- “Cal” to Burrill Phillips. 1 letter (typescript); dated “April 9.” 2 pages.

Published music (2 items):

- *Qui sequitur me*. Motet for mixed voices. Score. Facsimile of typescript score. 8 pages of music.
- *Sancti Mei*. Motet for mixed voices. Published score (n.p.: Italy Hill Press, 1963). 7 pages of music.
 - o Accompanied by letter from Alison Demarset (Vice President, Canyon Press, Inc.) to Burrill Phillips. 1 letter (typescript); dated February 4, 1964. 1 page.

Papers (7 items):

- Invoices and vouchers. 3 items.
- “American Choral Directors Association Directory of Members.” Bound directory; dated September 1962-August 1963. 37 pages.
- “Associated Music Publishers: 1963 Supplement.” Typescript brochure of recent AMP publications. 12 pages.

- “Letraset Instant Lettering.” Brochure (advertisement).
- Brochure for “Musicopy Autographing Kit.”

Folder 4

Miscellaneous Notebooks—2 (labeled “Italy Hill Press”).

Three-tab notebook, containing notes and budget/billing information (ink). 13 pages with text.

Interleaved in notebook (6 items):

- Invoices and vouchers, from various businesses. 4 invoices. 4 pages.
- Invoice from the University of Illinois Photographic Department; dated May 11. 1 page.
- Cancelled check from Burrill and Alberta Phillips (to the University of Illinois); dated May 22, 1964. 1 item.

Folder 5

Miscellaneous Notebooks—3 (labeled “Burrill”).

Three-tab notebook, containing various notes regarding publishing, including addresses of publishers and music directors and notes on various compositions (ink). 39 leaves with text.

Interleaved in notebook:

- Composers Printing Service to Burrill Phillips. 1 letter (typescript); dated April 6, 1961. 1 page.
- List of Burrill Phillips masters in stock. Manuscript list by Ernest G. Hirsch (Composer’s Printing Service); dated 1962. 1 page of text.
- Letter acknowledging receipt of master transparencies from Burrill Phillips (from Geneieve Dehussman). Typescript, with annotations in ink; dated September 29, 1959. 1 page of text.
- Receipt for insured parcel; dated May 17, 1962. 1 item.

Folder 6

Miscellaneous Notebooks—4 (labeled “Phillips Music Catalog—1963”).

Three-tab notebook, containing various notes regarding Burrill Phillip’s compositions and their publication, including log of sales and/or rentals (ink). 50 leaves with text.

Interleaved in notebook:

- Invoice from Southern Music Publishing Co.; dated December 31, 1965. 1 page.
- Shipping receipts (from Uniform Express; Certified Mail) and manuscript note (ink); items affixed to notebook page. 3 items.
- Correspondence (3 items):
 - o D. D. from Burrill Phillips. Draft of 1 letter (ink); undated. 2 pages.
 - o Sid Lipsky (Rochester Photocopy) to “Customer.” 1 letter (typescript). 1 page.
 - o Harold Spivacke (Chief, Music Division, Library of Congress) from Burrill Phillips. 1 letter (pertaining to deposit of manuscripts) (typescript); dated November 24, 1964. 2 pages.
- “Burrill Phillips: Biographical Information.” Typescript document. 1 page.

- "New AMC Reproduction Service." Typescript document. 1 page.
- Circular from the Composers Printing Service. 2 pages.

Folder 7 Miscellaneous drafts.
 Manuscript drafts and notes (pencil and ink); dated 1947-1953. [Unknown whether drafts are by Burrill or by Alberta.] 61 leaves of text.

Series 4: Correspondence

Sub-series 1: Correspondence on compositions

Box 30 [cont.]

Folder 8 *The Age of Song.*
 Correspondence to Burrill Phillips pertaining to performances of *The Age of Song*:
 - Lloyd Pfausch to Burrill Phillips. 7 letters (6 typescript, 1 ink); dated between July 29, 1952, and March 9, 1954; 2 undated. 10 pages.

Folder 9 *American Dance.*
 Correspondence to Burrill Phillips pertaining to performances of *American Dance*:
 - 4 letters (4 typescript); dated between February 2, 1933, and January 10, 1951. 5 pages.
 - Correspondents represented: David Mauver, Robert L. Sanders (Chairman, Brooklyn College), Charles Seeger (Chief, Division of Music and Visual Arts, Pan American Union), Josephine White.

Folder 10 *Concerto Grosso.*
 Correspondence to Burrill Phillips pertaining to *Concerto Grosso* and performances of the work:
 - 18 letters (14 typescript, 4 ink); dated between January 27, 1951, and March 22, 1972. 19 pages.
 - Correspondents represented: Richard Bales (Assistant to the Director, National Gallery of Art) (4 letters), Irma I. Ersenberg, John Garnes(?) (Cornell University), Robert Hull (Cornell University) (2 letters), Harry Kownatsky (Acting Curator, Edwin. A. Fleisher Music Collection, Free Library of Philadelphia) (2 letters), Howard Shanet (Columbia University in the City of New York) (4 letters), Anne Stern, Bela Urban (Associate Chairman, Julius Hartt Musical Foundation), Virginia Wallenstein, Paul Wolfe.

Folder 11 *Conversations and Colloquies.*
 Correspondence to Burrill Phillips pertaining to performances of *Conversations and Colloquies*:

- 6 letters (4 typescript, 2 ink); dated between November 17, 1952, and March 7, 1963. 7 pages.
- Correspondents represented: George Grossman, Marjorie Lundin (Assistant Music Director, WUOM, University of Michigan) (3 letters), Mariette Simpson (College of Emporia), Teddy Strongin.

Folder 12

Canzona III.

Correspondence to Burrill Phillips pertaining to performances and recordings of *Canzona III*:

- 4 letters (3 typescript, 1 ink); dated between May 25, 1965, and June 22, 1971. 5 pages.
- Correspondents represented: Carter Harman (Executive Vice President, Composers Recordings) (2 letters), Carl Wolz (2 letters).

Folder 13

Canzona IV.

Correspondence to Burrill Phillips pertaining to performances of *Canzona IV*:

- Bob Wykes to Burrill Phillips. 3 letters (3 ink); dated July 20, 1965, and December 27, 1966; 1 undated. 6 pages; accompanied by 3 envelopes.

Oversized item (1 letter) separated; see Box 55, Folder 5.

Folder 14

Canzona V.

Correspondence to Burrill Phillips pertaining to the composition of *Canzona V* and its performances:

- 11 letters (8 typescript, 3 ink), 1 postcard (ink); dated between April 16, 1971, and November 15, 1972. 19 pages.
- Correspondents represented: Harry Carter (California State University, Hayward), Harold A. Decker (Chairman, Choral Department, University of Illinois at Urbana-Champaign) (6 letters), Claire Richards (4 letters, 1 postcard).
- Letter from Harry Carter (dated November 15, 1972) accompanied by purchase order from California State Colleges; dated November 1, 1972. 1 page.

Folder 15

Concert Piece for Bassoon and Strings.

Correspondence to Burrill Phillips pertaining to the performance and publication/printing of *Concert Piece for Bassoon and Strings*:

- 17 letters (16 typescript, 1 ink); dated between April 28, 1947, and May 5, 1966. 19 pages.
- Correspondents represented: Arthur Cohn (Head, Music Department, Free Library of Philadelphia), Hugh J. Curry (Major-Leader, Commanding, US Army Band), Marion A. Davis (Financial Secretary, Eastman School of Music), Shirley Ferchand (Program Department, Chicago Symphony Orchestra), Gunther Jacobius (Denver Symphony Orchestra), H. Owen Reed, Sol Schoenbach (2 letters), Arthur M. See (Executive Director, Eastman School of

Music) (3 letters), Margaret H. Stanton (Music Librarian, Michigan State College) (2 letters), Litchard Toland (Librarian, Eastman School of Music) (2 letters), Hellmuth Christian Wolff, Kerie [illegible], [illegible] (Financial Secretary, Eastman School of Music).

Folder 16 *Courthouse Square.*

Correspondence to Burrill Phillips pertaining to performance of *Courthouse Square*:

- Arthur Cohn (Director, Settlement Music School) to Burrill Phillips. 2 letters (2 typescript); dated April 22, 1953, and May 21, 1953. 2 pages.

Folder 17 *Declaratives.*

Correspondence to Burrill Phillips pertaining to performance of *Declaratives*:

- Henry Veld (Conductor, Augustana Choir) to Burrill Phillips. 1 letter (1 typescript); dated February 7, 1958. 1 page.

Folder 18 *Divertimento for String Orchestra.*

Correspondence to Burrill Phillips pertaining to performances of *Divertimento for String Orchestra*:

- 7 letters (7 typescript); dated between October 12, 1951, and July 27, 1964. 7 pages.
- Correspondents represented: Richard Bales (Assistant to the Director, National Gallery of Art) (2 letters), Guy Fraser Harrison (Music Director and Conductor, Oklahoma City Symphony Orchestra), Harry Kownatsky (Acting Curator, Free Library of Philadelphia), Theodore A. Seder (Curator, Edwin A. Fleisher Music Collection, Free Library of Philadelphia).

Folder 19 *Don't We All?*

Correspondence to Burrill Phillips and Alberta Phillips pertaining to performances of *Don't We All?*, including requests for examination copies:

- 84 letters (68 typescript, 16 ink), 2 drafts of replies from Burrill (2 pencil); dated between October 7, 1948, and April 15, 1957. 114 pages.
- Correspondents represented: Karl Ahrendt (Director, College of Fine Arts, Ohio University) (2 letters), James Aliferis (Associate Professor, University of Minnesota), Lloyd Anderson (Associate Producer, After Dinner Opera Company), Mary Jeanne van Appledorn (Texas Technological College), Kenneth Ballenger (Director, Opera Workshop, Stetson University), Betty Randolph Bean, Marguerite Brickman, Francis Buebendorf (Conductor of the Orchestra, Conservatory of Music, Kansas City, MO), Amelia Cardwell (Business Manager, Music Theatre Repertory Group) (5 letters, 1 draft reply), Aaron Copland, Harris Danziger (Manhattan School of Music), Ned Donahoe, Wayne Dunlap (Conductor, University Orchestra,

University of Michigan), Carlton Eldridge, Katherine Danforth Fisher, Laura N. Ford (Southwestern College) (2 letters, 1 draft reply), Elaine A. Fry (Music Assistant, Music Branch, US Information Agency) (2 letters), Hayes M. Fuhr (Director, Hastings College Conservatory of Music) (2 letters), Charlotte Gaines, Thomas Gorton (Dean, School of the Arts, University of Kansas) (4 letters), Vernon Hammond (Academy of Vocal Arts) (2 letters), LeRay Hamp, Harold G. Hawn (College of William and Mary) (6 letters), Richard B. Hecht (General Manager, Opera Futures) (2 letters), Adolph Heller, Barre Hill (2 letters, 1 publicity circular), Charles Loyd Holt (Assistant Director, University Theatre, University of Kansas), Warner Imig (Dean, College of Music, University of Colorado), Arthur E. Jones (Director, College Choir, Commonwealth of Pennsylvania Department of Public Instruction), Craig McHenry (Chairman, Applied Music, Ithaca College) (4 letters), Robert Minser (University of Wichita), "M. M.," John Newfield (Director, University Theatre, University of Kansas), Clint Norton (Salt 'N Pepper Opera Co.) (1 letter, 1 publicity brochure), Willard Rhodes (Columbia University) (3 letters), Ariel Rubstein (Director, Portland School of Music) (3 letters), Janet D. Schenck (Director, Manhattan School of Music), Daniel Scott (Director of Opera Workshop, East Texas State College), Robert E. Shafer (Chairman, Music Department, West Virginia Wesleyan College) (4 letters), Charlotte L. Shockley (President, Cincinnati Music Drama Guild) (2 letters), Richard D. Spear (Business Manager, University of Minnesota), Wesley Swanson (Supervising Director, Illini Theatre Guild) (2 letters), Leonard Treash (University of Rochester) (2 letters), Charles E. Vogan (College of William and Mary), Charles J. Warner (St. Lawrence University) (3 letters), Thomas E. Wilson (Conductor, Hoosier Symphony Orchestra and Choral Foundation) (3 letters), Ludwig Zirner (5 letters).

Box 31

Folder 1

Fanfare.

Correspondence to Burrill Phillips pertaining to performances of *Fanfare*:

- 2 letters (2 typescript); dated February 12, 1957, and June 16, 1961. 2 pages.
- Correspondents represented: Allan H. Bone (Chairman, Department of Music, Duke University), Gurney Kennedy (Chairman, Composers' Forum Committee, University of Alabama).

Folder 2

Fantasia.

Correspondence to Burrill Phillips pertaining to commission and performances of *Fantasia*:

- 12 letters (12 typescript); dated between January 21, 1966, and October 20, 1970. 16 pages.

- Correspondents represented: James Berdahl (Director of Bands, University of California, Berkeley), Guy M. Duker (Assistant Director, University of Illinois Bands), Mark H. Hindsley (Director, University of Illinois Bands) (9 letters).

Stephen Fisher (Manager, Editorial Department, C. F. Peters Corporation) to Vera Brodsky Lawrence. 1 letter (typescript); dated December 27, 1971. 1 page.

- Letter pertains to submission of *Fantasia [for a Centennial]* for publication.

Folder 3

The First Day of the World.

Correspondence to Burrill Phillips pertaining to *The First Day of the World* (request for examination copy):

- Ward Woodbury to Burrill Phillips. 1 letter (typescript); dated February 6, 1959. 1 page.

Folder 4

Go Bar the Door.

Correspondence to Burrill Phillips pertaining to use of the score and parts to *Go Bar the Door*:

- Samuel Jones to Burrill Phillips. 1 letter (typescript); dated May 8, 1962. 2 pages.

Folder 5

If I am Persephone.

Correspondence pertaining to Burrill Phillips *If I am Persephone* (request for score):

- Linda Smith (University of Massachusetts, Amherst) to Burrill Phillips. 2 letters (2 typescript); dated February 26 and April 2, 1974. 2 pages.

Folder 6

The Ivory Campus.

Correspondence to Burrill Phillips pertaining to performance of excerpts from *The Ivory Campus*:

- Jean Lunn to Burrill Phillips. 1 letter (typescript), 1 draft of response (ink); dated November 24, 1962. 3 pages.

Folder 7

Music for Strings.

Correspondence to Burrill Phillips pertaining to performances of *Music for Strings*:

- 4 letters (4 typescript); dated between November 21, 1952, and February 16, 1960. 4 pages.
- Correspondents represented: Arthur Cohn (Director, Settlement Music School), Theodore A. Seder (Curator, Free Library of Philadelphia).

Folder 8

Music for This Time of Year.

Correspondence to Burrill Phillips pertaining to performances of *Music for This Time of Year*:

- 1 postcard (ink), 3 letters (3 typescript); dated between April 14, 1961, and March 15, 1963. 4 pages.
- Correspondents represented: Mason Jones, Sol Schoenbach (Director, Settlement Music School), Edward N. Waters (Acting Chief, Music Division, Library of Congress).

Folder 9

Partita.

Correspondence to Burrill Phillips pertaining to performances of *Partita*:

- 1 postcard (ink), 20 letters (9 ink, 12 typescript); dated between October 30, 1948, and September 19, 1967. 25 pages.
- Correspondents represented: Frank Costanzo (1 postcard, 1 letter), Isadore Freed (2 letters), John Garvey (3 letters), Frances C. Gewehr (Editorial Assistant, Coolidge Foundation, Library of Congress), Helen L. Gunderson (Chairman, Festival of Contemporary Music, Louisiana State University), Marian J. Kern, Caroline Lloyd (2 letters), Marjorie Lundin (Music Director, WUOM, University of Michigan), Merle Montgomery, Halsey Stevens (University of Southern California) (2 letters), Glenn Swan, Carol Truax (Executive Director, Fine Arts Departments, Colorado College) (4 letters).

Mildred Saunders (Norman Music Club) to John Garvey. 1 letter (ink), with envelope; dated January 29, 1959. 2 pages.

Also in folder:

- Typescript transcript of press clipping; dated March 1, 1954. 1 page.
- Facsimile of concert program (mimeograph); dated August 15. 1 page.

Folder 10

Perspectives in a Labyrinth.

Correspondence to Burrill Phillips pertaining to score examination of

Perspectives in a Labyrinth:

- Walter Hendl (University of Rochester) to Burrill Phillips. 1 letter (typescript); dated April 28, 1967. 1 page.

Folder 11

Piano Concerto.

Correspondence to Burrill Phillips pertaining to *Piano Concerto*:

- 3 letters (1 typescript, 2 ink); dated April 1954; 1 undated. 6 pages.
- Correspondents represented: Frank C. Campbell (*Notes*), Margaret Tolson, 1 unidentified.

Folder 12

Piano Quartet.

Correspondence to Burrill Phillips pertaining to performances of *Piano Quartet*:

- 4 letters (2 ink, 2 typescript); dated between August 25, 1948, and October 28, 1953. 5 pages.
- Correspondents represented: John Celentano (Rochester Civic Music Association), Arthur Cohn (Director, The Settlement Music School), Lawrence Leonard (Committee for the Promotion of New Music).

- Folder 13 *Piano Quintet.*
Correspondence to Burrill Phillips pertaining to performance of *Piano Quintet*:
- Robert Ward (League of Composers) to Burrill Phillips. 1 letter (typescript); dated October 3, 1951. 1 page.
- Folder 14 *Piece for Six Trombones.*
Correspondence to Burrill Phillips pertaining to performances of *Piece for Six Trombones*:
- 4 letters (2 typescript, 2 ink); dated between January 18, 1950, and November 11, 1957. 5 pages.
- Correspondents represented: John Bitter (Dean, University of Miami School of Music), Ernest Glover (Cincinnati Conservatory of Music), Robert King (Editor-Publisher, Music for Brass), Ernest Lyon (Director, Department of Bands, University of Louisville).
- Folder 15 *Play Ball.*
Correspondence to Burrill Phillips pertaining to performance of *Play Ball*:
- 3 letters (3 typescript); dated February 12-21, 1952. 3 pages.
- Correspondents represented: Arthur Cohn (Head, Music Department, Free Library of Philadelphia), Ralph O'Connor (Music Coordinator, Department of Public Relations, Standard Oil Company of California).
- Folder 16 *Quartet for Oboe and Strings.*
Correspondence to Burrill Phillips pertaining to commission of *Quartet for Oboe and Strings*:
- Victor Swillens (Het Nederlands Hobo Quartet) to Burrill Phillips. 3 letters (3 typescript); dated between February 26, 1966, and April 24, 1968. 3 pages.
- Folder 17 *Quartet for Piano, Violin, Viola, and Cello.*
Correspondence to Burrill Phillips pertaining to *Quartet for Piano, Violin, Viola, and Cello* (request for parts):
- Francis Tursi to Burrill Phillips. 2 letters (2 ink); dated December 12-31, 1953. 2 pages.
- [N.B. Composition misidentified in correspondence as *Divertimento*].
- Folder 18 *Return of Odysseus.*
Correspondence to Burrill Phillips pertaining to commission, publication, and performance of *Return of Odysseus*:
- 10 letters (7 typescript, 3 ink); dated between December 11, 1956, and December 5, 1967; 2 undated. 10 pages.
- Correspondents represented: Harold A. Decker (Chairman, Choral Department, University of Illinois) (2 letters), Paul Fromm (Fromm Music Foundation), Vera Brodsky Lawrence, Robert Mabley (Assistant to the President, Galaxy Music Corporation), Michael E.

Murray, Bink Noll, Robert Shaw, Georgia G. Turner (Executive Secretary, Fromm Music Foundation) (3 letters).
“Edie” to Alberta Phillips. 1 letter (ink); postmarked April 26, 1957. 2 pages.
Paul Fromm to Galaxy Music Corporation. Facsimile of 1 letter (typescript); dated December 1, 1967. 1 page.

Also in folder:

- Manuscript transcription of press clippings; dated June-July 1957. 3 pages.

Folder 19

Sancti Mei.

Correspondence to Burrill Phillips pertaining to performance of *Sancti Mei*:

- Russell Mathis (Director of Choral Activities, University of Oklahoma) to Burrill Phillips. 1 letter (typescript); dated November 29, 1963. 1 page.

Folder 20

Scena.

Correspondence to Burrill Phillips and Alberta Phillips pertaining to *Scena*:

- 5 letters (3 typescript, 2 ink); dated between June 28, 1947, and April 30, 1951. 6 pages.
- Correspondents represented: Rafael Kubelik (Chicago Symphony Orchestra), Harold Newman (4 letters).

Folder 21

Selections from McGuffey's Reader.

Correspondence to Burrill Phillips pertaining to the orchestration, performances, and recording of *Selections from McGuffey's Reader*:

- 4 letters (3 typescript, 1 ink); dated between February 11, 1954, and December 1957. 4 pages.
- Correspondents represented: Richard E. Duncan (Musical Director, Omaha Symphony Orchestra), Howard Hanson (Director, Eastman School of Music), D. W. Stauffer (Director of Band, USN Receiving Station), Shirlee Westers (Secretary, Berkeley Theatre Arts Ballet Co.).

Folder 22

La serva padrona.

Correspondence to Burrill Phillips pertaining to performance of *La serva padrona*:

- Charles J. Warner (St. Lawrence University) to Burrill Phillips. 1 letter (typescript); dated December 14, 1950. 1 page.

Folder 23

Serve bone.

Correspondence to Burrill Phillips pertaining to performance of *Serve bone*:

- Kenneth Gaburo (Director, New Music Choral Ensemble) to Burrill Phillips. 1 letter (typescript); dated “14 June.” 1 page.

- Folder 24 *A Set of Three Informalities.*
Correspondence to Burrill Phillips pertaining to performances of *A Set of Three Informalities*:
- 11 letters (5 ink, 6 typescript); dated between February 7, 1947, and January 4, 1965. 12 pages.
 - Correspondents represented: Elma Adams, Ainslie Bricker, Frances Buzton (Chairman, Department of Theory and of Violin, Stetson University), Ruth Duncan (2 letters), José Echaniz, Amita Kowisto, Ted Lange (Baldwin Piano Company), Ellen McCullough (Mary Baldwin College), Ylda Novik, Dorothy Ziegler.
- Folder 25 *Sinfonia Brevis.*
Correspondence pertaining to recording of *Sinfonia Brevis*:
- Wesley K. Morgan (Southern Illinois University) to Burrill Phillips. 8 letters (8 typescript); dated between March 1, 1963, and October 26, 1964. 8 pages.
 - H. W. Gray Co., Inc. to Wesley K. Morgan. Facsimile of 1 letter (typescript); dated November 29, 1963. 1 page.
- Also in folder:
- Will Bottje to "UCEr." Facsimile of 1 letter (mimeograph); dated October [illegible]. 1 page.
 - Musical excerpt from unidentified source. Typescript Ozalid master, with annotations in ink. 1 page.
- Folder 26 *Soleriana Concertante.*
Correspondence to Burrill Phillips pertaining to *Soleriana Concertante* (request for examination score):
- Dieter Kober (Music Director, Chicago Chamber Orchestra Association) to Burrill Phillips. 1 letter (typescript); dated July 9, 1966. 1 page.
- Folder 27 *Sonata da Camera.*
Correspondence to Burrill Phillips pertaining to recording of *Sonata da Camera*:
- Wesley [Morgan] (Southern Illinois University) to "Ludwig" [Burrill Phillips]. 1 letter (typescript); dated October 10, 1967. 1 page.
- Also in folder:
- Excerpt of letter addressed to "Phillips" (typescript); dated August 23, 1965. 1 page.
- Folder 28 *Sonata for Cello and Piano.*
Correspondence to/from Burrill Phillips and Alberta Phillips pertaining to the composition, performance, recording, printing, and appraisal of *Sonata for Cello and Piano*:
- 37 letters (9 typescript, 28 ink), 1 postcard (ink); dated between January 6, 1950, and February 2, 1966. 62 pages.

- Correspondents represented: Arnold Broido (Editor, Boosey & Hawkes), Lawrence H. Cook (Larry Cook Music Center), Robert B. Davis (Syracuse University), Lewis B. Hilton (Washington University, St. Louis), John Kirkpatrick (Cornell University) (3 letters), Marianne Kneisel (Director, Kneisel Hall), Howard Scott (Music Director, Masterworks) (2 letters), Ethel Lou Staneck (Willamette University), Carl Stern (21 letters, 1 postcard), Hans Tischler (Secretary-Treasurer, International Society for Contemporary Music), David Wells, Robert Wykes (Washington University, St. Louis), “Anne” (2 letters).

Folder 29

Sonatas for Piano (Nos. 1-4).

Correspondence to Burrill Phillips and Alberta Phillips pertaining to Phillips’s piano sonatas:

- 11 letters (9 typescript, 2 ink), 2 postcards (2 typescript); dated between April 15, 1950, and November 12, 1972.
- Correspondents represented: Jess Anderson, Harry Cumpson, Rudolph Ganz (Chicago Musical College), “GHL and Mrs.,” Benjamin Owen (University of Louisville), Dean Sanders, Marorie R. Schlamp (University of Kansas) (2 letters), Warren and Lisbet Thew (2 letters), John Watts (1 postcard, 1 letter), Oliver J. Yost (2 letters).

Also in folder:

- Manuscript note (ink). 1 page.

Folder 30

Sonata for Violin and Piano.

Correspondence to Burrill Phillips pertaining to performance and analysis of *Sonata for Violin and Piano*:

- 14 letters (4 ink, 10 typescript), 1 postcard (ink); dated between February 28, 1950, and April 11, 1963. 17 pages.
- Correspondents represented: Mary Ellen Campbell, Harry Cumpson, Elinor Ferrell, John Ferrell, Hugo Grund (Pro Arte Antiqua), Jo Harris, Frank N. Jones (Director, Peabody Institute), Jerome L. Landsman, Ellen Loeb, George A. Michael (Head, Department of Music, Wesleyan College), Orvis Ross, Celia Sugang (Music Librarian, Peabody Institute), February 28, 1950.

Folder 31

String Quartets (Nos. 1-2).

Correspondence to Burrill Phillips and Alberta Phillips pertaining to commission, copying, and performance of Phillips’s string quartets:

- 20 letters (19 typescript, 1 ink), 1 draft of reply (pencil); dated between July 8, 1957, and May 3, 1974. 23 pages.
- Correspondents represented: Richard Bales (Assistant to the Director, National Gallery of Art), Wayne Barlow (Eastman School of Music), David Hall (President, Composers Recordings) (3 letters), Bob Palmer, Homer Schmitt (Walden Quartet, University of Illinois at Urbana-Champaign), Wayne D. Shirley (Manuscript Librarian, Library of Congress), Harold Spivacke (Chief, Music Division, Library of

Congress) (10 letters, 1 draft of reply), Edward N. Waters (Acting Chief, Music Division, Library of Congress), Jim Willey (SUNY Geneseo).

Folder 32 *Suite.*

Correspondence to Burrill Phillips pertaining to performances of *Suite*:

- 2 letters (2 typescript); dated March 18, 1954, and November 2, 1956. 2 pages.
- Correspondents represented: Richard E. Duncan, Howard Hanson (Director, Eastman School of Music).

Folder 33 *Ten Divertimenti for Piano.*

Correspondence to Burrill Phillips pertaining to performance of *Ten Divertimenti for Piano*:

- Alma Sandra Munsell (Manager, Music Education Division, Federal Works Agency) to Burrill Phillips. 1 letter (typescript); dated April 18, 1940. 1 page.

Folder 34 *Theater Dances.*

Correspondence to Burrill Phillips pertaining to performances and review of *Theater Dances*:

- 4 letters (4 typescript); dated May-June 1967. 4 pages.
- Correspondents represented: Richard Bales (Conductor, National Gallery Orchestra), Theodore A. Seder (Curator, Edwin A. Fleisher Music Collection, Free Library of Philadelphia) (2 letters), "John" (Ithaca High School).

Folder 35 *Toccata.*

Correspondence to Burrill Phillips pertaining to performances of *Toccata*:

- 2 letters (1 typescript, 1 ink); dated February 21, 1947, and March 10, 1954. 3 pages.
- Correspondents represented: Gladys Pinkston (Wesleyan College), Jerome Sheffield.

Folder 36 *Tom Paine Overture.*

Correspondence to Burrill Phillips pertaining to performances and review of *Tom Paine Overture*:

- 5 letters (5 typescript); dated between January 3, 1947, and October 12, 1953. 5 pages.
- Correspondents represented: Karl Ahrendt (Director, School of Music, Ohio University), Henry M. Lester (President, Thomas Paine National Historical Association), Gustave Reese (Director of Publication, Carl Fischer, Inc.), Halsey Stevens (University of Southern California), George Szell (Music Director, Cleveland Orchestra).

Folder 37 *Triple Concerto.*

Correspondence to Burrill Phillips pertaining to performances of *Triple Concerto*:

- 24 letters (8 ink, 16 typescript), 1 postcard (ink); dated between April 1, 1952, and June 6, 1966; 1 undated. 28 pages.
- Correspondents represented: Daniel Barach (6 letters), Frederick Fennell (Eastman School of Music), David Glazer, Thomas Gorton (Dean, School of Fine Arts, University of Kansas at Lawrence), Robert Hale (Cornell University) (2 letters), Anton Hartman, George Irwin (7 letters), Ruth LeBaron (Secretary to Manager, Cincinnati Symphony Orchestra), Louise Rood, Theodore A. Seder (Curator, Edwin A. Fleisher Music Collection, Free Library of Philadelphia) (2 letters), Robert V. Sutton (University of Rochester).

Folder 38 *Trumpet Trio.*

Correspondence to Burrill Phillips pertaining to performances of *Trumpet Trio*:

- 6 letters (2 ink, 4 typescript), 1 postcard (typescript); dated between August 1, 1950, and February 21, 1954. 7 pages.
- Correspondents represented: Frank W. Baird (Intramural Music Department, University of Colorado Bands), Ernest Glover (Cincinnati Conservatory of Music), Robert D. King (Editor-Publisher, Music for Brass) (1 postcard, 1 letter), P. Slates (George Peabody College for Teachers), W. P. Snyder (Oklahoma Symphony) (2 letters).

Sub-series 2: General correspondence

Box 31 [cont.]

Folder 39 Carl Fischer.

Correspondence between Burrill Phillips and employees at Carl Fischer, Inc.:

- 12 letters (10 typescript, 2 ink); dated between July 2, 1948, and March 20, 1963. 14 pages.
- Correspondents represented: Agnes M. Fleming (Publication Department), Robert C. Geiger (Manager, Rental Library), Eric von der Goltz (Vice President) (2 letters), Merle Montgomery (National Educational Representative) (5 letters), Gustave Reese (Director of Publication) (3 letters).

Contracts between Burrill Phillips and Alberta Phillips and Carl Fischer, Inc. regarding copyright, publication, and rental of score. 5 contracts and carbon copies; dated January-February 1952. 9 pages.

Folder 40 Elkan-Vogel Co.

Correspondence between Burrill Phillips and employees at Elkan-Vogel Co.:

- 35 letters (35 typescript); dated between June 22, 1948, and September 29, 1964. 35 pages.

- Correspondents represented: Suzanne Axworthy, J. Elraemson, Henri Elkan (4 letters), Bernard A. Kohn, Vincent Persichetti (Editor) (15 letters), Adolph Vogel (13 letters), 1 unsigned.

Royalty and rental statements; dated between 1948 and 1963; 1 undated. 23 documents.

Folder 41

Interlochen Press.

Correspondence to Burrill Phillips from employees at Interlochen Press:

- 7 letters (7 typescript); dated between March 14, 1958, and June 7, 1961. 8 pages.
- Correspondents represented: Don Gillis (Vice-President), Lyman A. Starr (Executive Vice-President and Treasurer) (6 letters).

Folder 42

C. F. Peters.

Correspondence to Burrill Phillips from employees at C. F. Peters Corp. pertaining to publication of *Sonata for Cello and Piano*:

- Walter Hinrichsen to Burrill Phillips. 2 letters (2 typescript); dated April 23 and November 12, 1964. 4 pages.
 - o Letter dated November 12, 1964, accompanied by typescript document: "Remarks to the sample page of Burrill Phillips' cello sonata." 2 pages.

Folder 43

Robert King Music.

Correspondence to Burrill Phillips from Robert King pertaining to printing and publication of *Piece for Six Trombones* and *Trumpet Trio*:

- Robert D. King to Burrill Phillips. 6 letters (6 typescript), 3 postcards (3 typescript); dated between March 25, 1953, and March 2, 1962; 2 undated. 9 pages.

Folder 44

G. Schirmer, Inc.

Correspondence between Burrill Phillips and employees at G. Schirmer pertaining to printing and publication of *Don't We All?*, *Sonata for Violin and Piano*, and *A Set of Three Informalities*:

- 28 letters (26 typescript, 2 ink), 2 drafts of replies (2 pencil); dated between May 17, 1943, and April 11, 1960; 4 undated. 40 pages.
- Correspondents represented: Nathan Broder (Publication Department) (17 letters and drafts), H. W. Heinsheimer (Department of Symphonic and Dramatic Repertory) (9 letters), Agnes Moynihan (Copyright Division), Gustave Reese (Publication Department) (2 letters), John Verrall (Instrumental Editor).

Contract between Burrill Phillips and G. Schirmer pertaining to *Violin Sonata*; dated September 1945. 3 pages.

Folder 45

Southern Illinois University Press.

Correspondence to Burrill Phillips from employees of Southern Illinois University Press pertaining to recording of *Sonata da Camera*:

- 2 letters (2 typescript); dated February 28-May 24, 1968. 2 pages.
- Correspondents represented: Vernon Sternberg, Linda Ward.
- Letter from Linda Ward dated May 24, 1968, accompanied by typescript press release concerning Pleiades Press. 2 copies. 2 pages, each.

Royalty statements; dated between June 30, 1970, and June 30, 1976. 13 pages.

Statements of sales; dated June 6, 1968. 3 pages.

Folder 46

Summy-Birchard Publishing Co.

Correspondence between Burrill Phillips and employees of Summy-Birchard Publishing Co. pertaining to various publications:

- 11 letters (11 typescript); dated between October 24, 1956, and December 16, 1959. 11 pages.
- Correspondents represented: Robert G. Olson (Choral Editor) (6 letters), Roberta Savler (Piano Editor) (5 letters).

Folder 47

Theodore Presser Company.

Correspondence to Burrill Phillips from employees at Theodore Presser Co. pertaining to various publications:

- 6 letters (6 typescript); dated between February 12, 1960, and September 29, 1971. 6 pages.
- Correspondents represented: Calvert Bean, Jr. (Director of Publications) (5 letters), George Rochberg (Director of Publications).

Folder 48

Miscellaneous Publishers.

Correspondence to Burrill Phillips from various publishers:

- 14 letters (14 typescript); dated between May 20, 1952, and November 4, 1970. 15 pages.
- Correspondents represented:
 - o Boosey and Hawkes Inc.: Arnold Broido (Editor) (2 letters).
 - o Galaxy Music Corporation: Vera Brodsky Lawrence (Editor) (2 letters).
 - o Hargail Music Press: "Chewman," "Harold," Lynn F. Olson.
 - o Mills Music Inc.: Arthur Cohn, Don Malin (Educational Director).
 - o Music Journal: Robert Cumming (Associate Editor).
 - o Music Print Corporation: Cecil Effinger.
 - o Oxford University Press: Alan Frank (2 letters).
 - o Southern Music Publishing Co. Inc.: Ronald Freed.

Box 32

Folder 1

ASCAP.

Correspondence to Burrill Phillips from various employees at ASCAP:

- 8 letters (8 typescript); dated between October 9, 1946, and March 15, 1954. 12 pages.
- Correspondents represented: Mabel Gregory (Membership Department) (3 letters), Otto A. Harbach (President), Joel Newman (Serious Music Department), Rudolf Nissim (Serious Music Department), John G. Paine (General Manager), Sylvia Rosenberg (Secretary to Deems Taylor).

“Agreement between Burrill Phillips and ASCAP.” Contract; dated December 13, 1946. 4 pages.

Typescript agreement; dated December 31, 1938. 3 pages.

“Record of the Unpublished Works of Phillips, Burrill.” Photostat negative of typescript document. 1 page.

“Application for Publisher-Membership,” with accompanying documents (blank forms). 7 pages.

Folder 2

Library of Congress Copyright Office.

Correspondence between Burrill Phillips and the Library of Congress Copyright Office:

- 4 letters (4 typescript); dated between October 16, 1963, and May 11, 1964. 4 pages.

Certificate: Registration of a Claim to Copyright. 6 documents; dated between October 30, 1963, and March 20, 1968. 6 pages.

- Includes registrations for: *Qui vult venire, Sancti Mei, Serve bone* (2 forms), *Sonata da Camera for Organ, Sonata in Two Movements for Violin and Harpsichord*.

Copyright Office forms and guidelines (2 documents). 4 pages.

Folder 3

Sigma Alpha Iota.

Correspondence from Rose Marie Grentzer (Director, Sigma Alpha Iota) to Burrill Phillips. 8 letters (8 typescript); dated between July 9, 1949, and May 8, 1950; 2 undated. 12 pages.

Manuscript notes [in the hand of Burrill Phillips?] (pencil). 2 pages.

Folder 4

Correspondence: John Anderson to Burrill Phillips.

6 letters (4 typescript, 2 ink); dated between 1970 and June 2, 1972. 6 pages.

Folder 5

Correspondence: James Houlick to Burrill Phillips.

5 letters (5 typescript); dated between April 6, 1973, and March 19, 1974. 5 pages.

- Letter dated April 6, 1973, accompanied by publicity brochure for James Houlik.

Folder 6

Correspondence, 1940s.

Professional correspondence to Burrill Phillips:

- 18 letters (17 typescript, 1 ink); dated 1940 and 1949. 21 pages.

- Correspondents represented: Betty Randolph Bean (Executive Secretary, American-Soviet Music Society) (6 letters), Nathan Broder (G. Schirmer), Howard Hanson (Director, Eastman School of Music), Mark A. Schubart (Director of Public Activities, Juilliard School of Music) (2 letters), Charles Seeger (Conference on Inter-American Relations in the Field of Music), Carl [Stern], Reginald Stewart (Director, Peabody Conservatory of Music) (5 letters), Mildred Vloedman (National Secretary, Sigma Alpha Iota).

Folder 7

Correspondence, 1950s.

Professional correspondence to Burrill Phillips:

- 65 letters (11 ink, 54 typescript), 1 postcard (ink); dated 1950 and 1959. 93 pages.
- Correspondents represented: James A. (University of Minnesota), Duane A. Branigan (Director, School of Music, University of Illinois, Urbana-Champaign), Nathan Broder (*The Musical Quarterly*), C. Lynn Brown (State Teachers College) (3 letters), Elliott Carter (3 letters), Harry Cumpson, David Glazer (2 letters), Margaret Grant, Grinnell College ("Ned D.," Elbert M. Smith, Howard R. Bowen) (4 letters), Betsy Hall, Howard Hanson (Director, Eastman School of Music) (2 letters), Roy Harris (Executive Director, Pittsburgh International Contemporary Music Festival) (6 letters), Lewis B. Hilton (Washington University, St. Louis), George Irwin, Newell Jenkins (Musical Director, Clarion Concerts), Arthur E. Jones, Marian J. Kerr (Director of the Music School, Punahou School) (3 letters), Marilyn Mason (University of Michigan) (2 letters), Ruth McGregor (2 letters), David Oppenheim (Director, Masterworks Artists and Repertoire, Columbia Records), Alice Proctor (3 letters, 1 postcard), Engelbert Roentgen, Kathleen M. Ruckman (Gift and Exchange Librarian, University of Illinois Library), Sol Schoenbach, Arthur M. See (Financial Secretary, Eastman School of Music), Philip M. Slates (George Peabody College for Teachers) (3 letters), Elbert M. Smith, SPA Records (Society of Participating Artists, Inc.), Carl Stern, Walter Trampler (2 letters), US Information Agency (Thomas L. Cannon, Henry B. Kranz, Harold H. Sours) (5 letters), Mildred Voedman (National Secretary, Sigma Alpha Iota), Charles "Chuck" Warner, Edward N. Waters (Acting Chief, Music Division, Library of Congress), "Bernie," "Jack," [illegible] (Woman's College of the University of North Carolina Greensboro).

Folder 8

Correspondence, 1960s.

Professional correspondence to Burrill Phillips and Alberta Phillips:

- 35 letters (22 typescript, 13 ink); dated 1950 and 1959. 47 pages.
- Correspondents represented: Paul R. Allen (Assistant Director of Music, University of Rochester), Harold A. Decker (Chairman, Choral Department, University of Illinois at Urbana-Champaign), Paul

Fromm, Frances C. Gewehr (Editorial Assistant, Coolidge Foundation, Library of Congress), Bradford Gowen, Margaret Grant (Executive Secretary, Koussevitzky Music Foundation), Rose Marie Grentzer (University of Maryland, College Park), Howard Hanson (Director, Eastman School of Music), Jessie N. Hawkes, Edward Krenz (Director of Instrumental Music, Hayward High School), H. W. Kulenkampff (Hessischer Rundfunk), Library of Congress, Exchange and Gift Division, Marilyn Mason (University of Michigan), Peter Mennin (Juilliard School of Music), Wesley K. Morgan (Southern Illinois University) (4 letters), Vincent Persichetti (Juilliard School of Music), Lloyd Pfautsch (Conductor, Southern Methodist University Choir), Dean Sanders, Celia Sugang (Music Librarian, Peabody Institute), B. E. Shaw, Carl and Anne Stern (5 letters), Litchard Toland (Eastman Publications) (2 letters), George Townsend (Western Illinois University), Paul W. Whear (Chairman, Department of Music, Doane College), Charles Whittenberg, "Anastasia," [illegible].

Also in folder:

- Publicity flyer for the "Council for Nebraska's Cultural Resources: Music Competition." 1 item.

Folder 9

Correspondence, 1970s.

Professional correspondence to Burrill Phillips and Alberta Phillips:

- 5 letters (4 ink, 1 typescript); dated 1974-1976. 9 pages.
- Correspondents represented: Charles Fussell (University of Massachusetts, Amherst), Nancy Hanks (Chairman, National Endowment for the Arts), Dorothy Ornest (3 letters).

Folder 10

Correspondence, 1980s.

Personal and professional correspondence to Burrill Phillips:

- 1 card (ink), 2 letters (2 ink); dated 1980-1985. 6 pages.
- Correspondents represented: Gordon and Patty Binkerd, Ruth Shaw Wylie, "Bob and Roz."

Folder 11

Correspondence, undated.

Personal and professional correspondence to Burrill Phillips and Alberta Phillips:

- 15 letters (9 ink, 3 typescript, 3 pencil), 1 card (ink); undated. 27 pages.
- Correspondents represented: James Adair, Jack Beeson, David Glazer, Ruth McGregor (2 letters), Larry Murphey (President, Phi Mu Alpha Sinfonia, Southern Colorado State College), Kenneth Lee Richmond, Walter Trampler, "A.," "Bob," "Brian," "Hollace" (Ohio University), "Jo" (3 letters); card from group (Tom Fredrickson, Claire Richards, Jim Campbell, et al.).

- Folder 12 Correspondence (various to Alberta Phillips).
Professional correspondence to Alberta Phillips:
- 6 letters (6 typescript), 1 mailgram (typescript); dated between March 10, 1948, and March 5, 1977. 10 pages.
 - Correspondents represented: Carol M. Alexander, James L. Buckley and Jacob K. Javits, Rose Marie Grenzer (2 letters), Mark A. Schubart (2 letters), Charles "Chuck" [J. Warner] (St. Lawrence University)
- Individual Grant Application, National Endowment for the Arts (completed in ink). 3 pages.
- Folder 13 Letters from family (to Burrill and Alberta Phillips).
Ann Phillips Basart [daughter] to Burrill and Alberta Phillips. 2 letters (2 ink); dated January 25-30, 1961. 6 pages.
Michael B. Phillips [grandson] to Burrill and Alberta Phillips. 1 letter (ink); dated January 1, 1967. 2 pages.
Stephen Phillips [son] to Burrill and Alberta Phillips. 42 letters (32 typescript, 7 ink, 3 pencil), 4 postcards (4 ink); dated between April 12, 1966, and December 15, 1971; 43 undated. 70 pages.
- Undated postcard consists of photograph [of Stephen Phillips?]. 1 black and white photograph, 2.5" x 4.5". Affixed to postcard.
- "Freddie" to [Burrill and Alberta Phillips]. 1 card (ink); dated August 9, 1972. 2 pages.
Also in folder:
- 3 photographs of unidentified women:
 - o Unidentified woman. 1 black and white photograph, 3" x 4.25". On reverse: "con cariño de Maria."
 - o Unidentified woman in wheelchair. 2 black and white photographs, 3.25" x 4.25".
- Folder 14 Postcards.
Postcards addressed to Burrill and Alberta Phillips:
- 18 postcards (10 ink, 8 typescript); dated between March 19, 1947, and May 14, 1974. 18 pages.
 - Correspondents represented: John Anderson (3 postcards), E. B., Amelia Cardwell (3 postcards), Dave Glazer, James Houlik, Ruth McGregor, Harold [Newman] (Hargail Music Press) (2 postcards), Carl Stern and Harry Cumpson, [Charles] "Chuck" Warner (3 postcards), Thomas E. Wilson.
- Folder 15 Telegrams.
Telegrams addressed to Burrill and Alberta Phillips:
- 10 telegrams (10 typescript); dated between February 15, 1929, and September 1, 1960. 10 pages.
 - Correspondents represented: Lloyd Browning, Thurston J. Davies (President, Colorado College), Ray Green (American Music Center),

Howard Hanson, Mrs. Adolph Herseth, Robert Hull (Cornell University), John M. Kuypers, Carl [Stern], "Claire," "Esther."

Folder 16

Copies and drafts of letters (from Burrill Phillips).

Drafts and carbon copies of letters from Burrill Phillips:

- 22 letters (18 typescript, 2 pencil, 2 ink), 2 sealed envelopes; dated between November 24, 1952, and May 15, 1972; 17 undated. 32 pages.
- Correspondents represented: Keith Beecher (American Broadcasting Co.), Richard Duncan (Conductor, Omaha Symphony Orchestra), Peter Farrell (Eastman School of Music), David Glazer (4 letters, 1 sealed envelope), Howard Hanson, Mr. Hinrichsen, Newell Jenkins (3 letters, 1 sealed envelope), Mr. Linan, Mr. Morgan, Mr. Oppenheim, Vincent [Persichetti], Marietta Simpson (College of Emporia), Walter [Trampler], "Jack," "John," 1 unidentified.

Folder 17

Correspondence, music-related (A-G).

Provenance: Aretakis.

Professional and personal correspondence to/from Burrill Phillips and Alberta Phillips:

- 40 letters (26 typescript, 14 ink), 1 postcard (typescript); dated between May 4, 1935, and January 31, 1964. 60 pages.
- Correspondents represented: Victor Alessandro (Conductor, Oklahoma Symphony Orchestra), Franco Autori (Buffalo Philharmonic Orchestra Society) (3 letters), Erno Balogh (5 letters), Bill Bergsma and Warren Fox, Martin Bernstein (New York University), Duane A. Branigan, Nathan Broder (G. Schirmer) (2 letters), Miriam Campbell (3 letters), Jean W. Carey (Manager, Buffalo Philharmonic Orchestra Society), Morris Carter (Assistant to the Director, School of Music, University of Illinois, Urbana-Champaign), Arthur Cohn (Project Head, Music Copying Project #24086, Free Library of Philadelphia), Helen DeJager, Wayne Dunlap (2 letters), Arnold Elston and Theodore Kratt (University of Oregon), David Ewen, Lee Fairley (2 letters), Kurt Frederick, Justine Garwood (Copy Editor, *Amerika*), Robert C. Geiger (Manager, Rental Library, Carl Fischer), Leopold Godowsky (3 letters), Eugene Goossens (Conductor, Cincinnati Symphony Orchestra) (2 letters), Margaret Grant (Secretary, Koussevitzky Music Foundation), William Parks Grant (Head of Music Department, Northeast Junior College of LA, Sate University), Dillon Greenle (University of Missouri), Benjamin Grosbayne (2 letters), Gustav von Gumpert (Associate Editor, Musical Digest) (2 letters).

Folder 18

Correspondence, music-related (H-O).

Provenance: Aretakis.

Professional and personal correspondence to/from Burrill Phillips and Alberta Phillips:

- 41 letters (28 typescript, 13 ink), 2 postcards (1 pencil, 1 ink), 1 card (ink); dated between July 24, 1939, and February 1, 1956. 63 pages.
- Correspondents represented: Howard Hanson (Director, Eastman School of Music) (2 letters), Roy Harris (Music Section, Radio Program Bureau, Office of War Information), Weldon Hart (Western Kentucky State Teachers College) (6 letters, 1 postcard), Arthur A. Hauser (Vice-President and Sales Manager, Carl Fischer), George Henry, Marjorie Hornbein (2 letters), Robert Hull (Duke University), Horace Johnson and Milton J. Brown (Federal Works Agency, WPA Music Project), Hans Kindler (Conductor, National Symphony Orchestra), Hunter Johnson (3 letters, 1 card), John M. Kuypers (Cornell University) (5 letters), Normand Lockwood (American Music Center) (4 letters), Earl Lowry, Harry Marlatt (Associate Editor, *Musical Digest*), Duncan McKenzie (Educational Director, Carl Fischer) (2 letters), Peter Mennim, *Modern Music*, Douglas Moore (Columbia University), Music Print Corporation, Frani Muser (Managing Editor, *Modern Music*) (2 letters), Herman Neuman (Musical Director, WNYC), Harold Newman, Paul M. Oberg (University of Minnesota).

Box 33

Folder 1

Correspondence, music-related (P-Y; other correspondents).

Provenance: Aretakis.

Professional and personal correspondence to Burrill Phillips and Alberta Phillips:

- 39 letters (10 ink, 29 typescript), 3 telegrams (3 typescript), 2 postcards (2 ink); dated between January 29, 1937, and April 4, 1964. 62 pages.
- Correspondents represented: Bob Palmer (Cornell University) (7 letters, 1 postcard), Radiana Razmor, Mrs. Frances McFarland (Manager, Music Education Division, New York Music Project, WPA), Alberta Phillips (from Burrill Phillips), Ralph A. Pixley (Iowa Federation of Music Clubs), Quincy Porter, James I. Powell, F. H. Price (Librarian, Edwin A. Fleisher Music Collection, Free Library of Philadelphia) (2 letters), Sigmund M. Rascher (2 letters), Gustave Reese (G. Schirmer/Carl Fischer) (2 letters), Claire R. Reis (1 telegram, 8 letters, 1 concert program), W. F. Rettler (Assistant Manager, Eastern Division, American Book Co.), Artur Rodzinski (Conductor, Cleveland Orchestra), Charles Siverson (Program Director, WHAM), Gertrude Smith (Associated Music Publishers), Mildred Souers (Iowa Federation of Music Clubs), Donald Stauffer, Walter D. Stein, Carl Stern, Sylvia Symington (Mu Phi Epsilon), Charles J. Warner, Paul M. Weiss (Rental Library, Carl Fischer) (3

letters), Thomas W. Williams (Knox College), Yaddo Music Committee (1 telegram, 1 letter).

Other correspondence:

- Correspondence to Erno Balogh. 9 letters (9 typescript); dated between October 30, 1945, and July 24, 1947. 9 pages.
 - o Correspondents represented: Mildred Beconorich (Secretary, Indianapolis Symphony Orchestra), Vladimir Golschmann (Conductor, St. Louis Symphony Orchestra), Saneria Jenkins (Publications Department, G. Schirmer), Karl Krueger (Music Director, Detroit Symphony Orchestra) (3 letters), Artur Rodzinski (Musical Director, Philharmonic Society of New York) (3 letters).

Folder 2

Correspondence, family and personal (Burrill to Alberta).

Provenance: Aretakis.

Burrill Phillips to Alberta Phillips. 19 letters (16 ink, 3 pencil), 4 postcards (4 ink); dated between September 12, 1945, and December 19, 1947; 2 undated. 57 pages.

Wedding announcement and invitation for Alberta and Burrill Phillips; dated November 17, 1928. 2 pages, with envelope.

Deed warranty for land in Yates County, NY; dated June 7, 1946. 4 pages.

Folder 3

Correspondence, family and personal.

Provenance: Aretakis.

Correspondence between Burrill and Alberta Phillips and other family members and friends:

- 23 letters (19 ink, 2 typescript, 2 pencil), 1 postcard (ink); dated between August 6, 1934, and February 22, 1947. 70 pages.
- Correspondents represented: Le Roy G. Phillips and Anna E. Burrill [Burrill's parents] (9 letters, 1 postcard), Stephen Phillips (2 letters), Huelda H. Edwards, Mildred Hart, Amy McCoy (4 letters), Alice Palmer, Petunia and Bernard Rogers, "Louis/Peter and Louis" (4 letters), "Gladys."

Also in folder:

- Marriage announcement for Le Roy G. Phillips and Anna E. Burrill; dated March 6, 1901. 1 page, with envelope.
- James W. Watts (Assistant Vice President, Chase Manhattan Bank) to Agostino Vitali (Manager, Credito Italiano). 1 letter (pertaining to introduction of Mr. and Mrs. Robert Basart); dated September 21, 1956. 1 page.
- Alden K. Small (Assistant Treasurer, Chase Manhattan Bank) to Carlo Ruggieri (Representative, Chase Manhattan Bank) (pertaining to introduction of Mr. and Mrs. Robert Basart); dated September 21, 1956. 1 page.

- Folder 4 Correspondence: e. e. cummings.
Provenance: Aretakis.
e. e. cummings to Burrill Phillips. 1 postcard (ink); dated June 3, 1944. 1 page.
- Correspondence pertains to permission to use poem.
- Folder 5 Correspondence: Guggenheim Fellowship.
Provenance: Aretakis.
Correspondence to/from Burrill Phillips pertaining to his application to and receipt of a Guggenheim Fellowship:
- 14 letters (14 typescript), 1 postcard; dated between September 24, 1941, and June 30, 1963. 17 pages.
- Correspondents represented: Josephine Leighton (Administrative Assistant, Guggenheim Memorial Foundation), James F. Mathias (Associate Secretary, Guggenheim Memorial Foundation), Henry Allen Moe (Secretary General, Guggenheim Memorial Foundation) (1 postcard, 10 letters), Edwin J. Stringham (Chairman, Music Department, Queens College) (2 letters).
Also in folder:
- "Burrill Phillips: Statement of Plans, 1955-56." Typescript document. 3 pages.
- Various application materials, memoranda, and other documents pertaining to the Guggenheim Fellowship. 23 pages.
- Folder 6 Correspondence: Ulysses Kay.
Provenance: Aretakis.
Ulysses Kay to Alberta Phillips and family. 13 letters (10 typescript, 3 ink), 9 postcards (5 typescript, 4 ink); dated between March 2, 1945, and December 20, 1963. 38 pages.
Also in folder:
- Howard Hanson to Ulysses Kay. 1 letter (typescript); dated August 13, 1946. 1 page.
- "Salute to Youth." Manuscript draft of reduced score (pencil). 4 pages.
- "Ulysses Kay," *Wikipedia*, accessed September 30, 2014. Printout of website. 3 pages.
- Folder 7 Correspondence: Adlai E. Stevenson.
Provenance: Aretakis.
Adlai E. Stevenson (Governor of Illinois) to Burrill Phillips. 1 letter (typescript); dated November 26, 1952. 1 page.
- Folder 8 Correspondence: Leopold Stokowski.
Provenance: Aretakis.
Leopold Stokowski to Burrill Phillips. 2 telegrams (typescript), 3 letters (3 typescript); dated between April 2, 1937, and September 20, 1945. 5 pages.

Marguerite Coyne (Assistant to Mr. Stokowski) to Burrill Phillips. 7 letters (7 typescript); dated between July 1, 1936, and April 15, 1937. 7 pages.

Folder 9 Correspondence pertaining to Ann Todd.
Provenance: Aretakis.
Albert Ulysses Mayfield [Alberta's father] to/from Alberta Phillips. 3 letters (3 typescript); dated July 8-22, 1940. 5 pages.

Folder 10 Record of correspondence, October 1940 through March 1945.
Provenance: Aretakis.
Bound volume. 29 leaves.
Also in folder:
- Press clipping (wedding announcement for Burrill and Alberta Phillips); dated November 18, 1928. 1 item.

Series 5: Miscellaneous papers

Box 33 [cont.]

Folder 11 Bills and invoices.
Bills, invoices, cancelled checks, and deposit slips; dated between September 3, 1952, and August 14, 1984. 12 items.

Folder 12 University of Massachusetts-Amherst (concert and lecture, 1975).
Charles [Fussell] to Burrill and Alberta Phillips. 2 letters (2 ink); dated March 14-19, 1975. 4 pages.
Manuscript notes (pencil). 1 page.
Lecture notes (typescript). 5 pages.
Concert program, with typescript program notes; dated April 2, 1975. 2 pages. 4 copies of each.
Facsimile of press clipping; undated. 1 page.
Postcard, with image of "The Lord Jeffery in Winter—Amherst, Massachusetts." 1 item.
Oversized item (poster) separated; see Box 55, Folder 5.

Folder 13 Miscellaneous memoranda and notes.
Miscellaneous notes, invitations, schedules, agendas, etc. (typescript, pencil, and ink). 28 items/pages.

Folder 14 Fulbright in Spain (1960-61).
Correspondence pertaining to Burrill Phillips's Fulbright Grant and lectureship in Spain:
- 20 letters (20 typescript), 3 drafts (pencil and ink); dated between January 2, 1960, and March 6, 1961. 37 pages.

- Correspondents represented: Carlos de Azevedo (Luso-American Educational Commission) (2 letters, 1 draft), Ramón Bela (Executive Director, Commission for Educational Exchange between the United States of America and Spain) (14 letters, 2 drafts), J. Manuel Espinosa (Chief, Professional Activities Division, International Educational Exchange Service) (2 letters), Trusten W. Russell (Executive Associate, Conference Board of Associated Research Councils), Francis A. Young (Executive Secretary, Conference Board of Associated Research Councils).

Grantee Voucher for Payment of Expenses Incident to Grant; dated between September 12, 1960, and May 1961. 11 documents. 11 pages.

"American Fulbright Grantees in Spain, Academic Year 1960-61." Typescript document. 10 pages.

"Information for American Fulbright Grantees in Spain." Typescript document. 12 pages.

"Supplementary information for American Grantees." Typescript document. 18 pages.

Additional documents, guidelines, and materials related to the Fulbright Grant program. 7 documents. 47 pages.

Folder 15

Lecture at Conservatorio Superior.

Script for lecture, labeled "U5." Versions in English and Spanish. 7 pages.

Summary of lectures, in Spanish. 5 documents (typescript). 6 pages.

Documents titled:

- "La composition de la musica en los Estados Unidos."
- "La composition de la musica en los Estados Unidos, actualmente."
- "Conferencia-recital en el Instituto Norteamericano."
- "La musica de Pedro Mennin."
- "La vida y la musica de Ulysses Kay."

Invitation to lecture "La música tradicional y la música experimental en los Estados Unidos de hoy." 4 copies. 1 page, each.

American Club: Instituto de Estudios Norteamericanos. Newsletter. Nos. 117, 118 (2 copies), 123 (2 copies), 125. 12 pages.

Lecture program ("La música tradicional y la música experimental en los Estados Unidos de hoy"). 2 copies. 3 pages, each.

Oversized items (6 press clippings) separated; see Box 55, Folder 7.

Folder 16

Biographical Materials

Stephen L. Schlesinger (Secretary, Guggenheim Memorial Foundation) to Burrill Phillips. 1 letter (typescript); dated September 20, 1976. 1 page.

- Accompanied by:
- "Additional Instructions for Applicants in the Arts." Typescript document. 4 pages.
- "John Simon Guggenheim Fellowships, 1977" brochure. 26 pages.

Biographical sketches, essays, drafts, and information (ink and typescript documents). 112 leaves.

Excerpts from concert notes (composer biographies). 3 typescript documents.
14 pages.

Facsimile of Burrill Phillips's biography from *Baker's Biographical Dictionary*, 6th ed. 1 page.

Evelyn Sun, "American Music Since 1920's: Burrill Phillips." Typescript essay; dated January 18, 1965. 11 pages.

- Folder 17 Lists of music, compositions, published music, and works performed.
Alberta Phillips to Burrill Phillips. 1 letter (ink); dated June 11, 1984. 2 pages.
Lists of compositions by Burrill Phillips, including lists of published music.
Typescript documents and manuscript drafts (pencil and ink). 33 pages.

Box 34

- Folder 1 List of works and performances.
Manuscript notes and typescript lists. 20 pages.

- Folder 2 Career information (contracts, vitae, etc.).
Professional correspondence to Burrill Phillips:
- 14 letters (13 typescript, 1 ink), 1 draft of response (pencil); dated between October 3, 1957, and October 10, 1967. 25 pages.
 - Correspondents represented: June Allis, Sister M. Camilla RSM (Villa Mercy), Samuel Hope, Richard Howe (Grinnell College), Kermit Hunter (1 letter, 1 draft of response), Henry B. Kranz (Cultural Affairs Specialist, US Information Agency) (2 letters), Juan A. Orrego-Salas (Director, Latin American Music Center), Gordon N. Ray (Secretary General, Guggenheim Memorial Foundation), Bernard Rogers, Mildred Souers, Harold Spivacke (Chief, Music Division, Library of Congress) (2 letters), Clair Van Ausdall (Publicity Department, Mercury Record Corporation).
- Eastman School of Music contracts, correspondence, and other related documents; dated 1939-1949 and 1962-1966. 14 items. 15 pages.
University of Illinois contracts, correspondence, and press release pertaining to Burrill Phillips's resignation; dated 1952-1964. 7 items. 8 pages.
"Burrill Phillips: Biographical Information." Typescript document (includes duplicate pages). 9 pages.
"Music of Burrill Phillips." Typescript document. 2 copies. 4 pages, each.
Music Today, vol. 1, no. 2 (January-March 1958). 8 pages.
Excerpt from unidentified publication (Burrill Phillips included on p. 12). 4 pages.

- Folder 3 Contracts, University of Rochester/Eastman School of Music.
Provenance: Aretakis.
Employment contracts, federal and state tax returns, pay stubs, and other financial documents; dated 1934-1946. 47 items.

Folder 4

Contracts, other.

Provenance: Aretakis.

Employment contracts, correspondence, and royalty statements. Employers represented:

- Juilliard School of Music: 5 documents; dated 1946. 6 pages.
- University of Illinois: 2 letters of appointment; dated 1949-1950. 4 pages.
- American Composers Alliance: 1 letter (from Shirley Brandt); dated August 12, 1943. 1 page.
- Elkan-Vogel Co.:
 - o 12 letters; dated 1945-1946. 12 pages. Correspondents represented: Henri Elkan (9 letters), A. Vogel (3 letters).
 - o 5 contracts; dated 1943-1945. 5 pages.
 - o 2 royalty statements; dated 1946-1947. 2 pages.
- G. Schirmer: 1 letter (from Gustave Reese), 1 royalty agreement; dated June 29, 1943. 5 pages.
- Hargail Music Press: 4 contracts; dated 1947-1948. 5 pages.

Oversized item (contract with Carl Fischer) separated; see Box 55, Folder 5.

Folder 5

Articles [about Burrill Phillips], 1940s.

Phillip Gordon, "America in American Music." Reprint of article from *Common Ground* (Spring 1947). 4 pages.

"Music Literature Outline: The Music of Burrill Phillips." Prepared by George Thaddeus Jones (typescript); dated March 1949. 3 pages.

A Tempo (Festival Extra) (June 1, 1948). 10 pages.

Folder 6

Articles [by and about Burrill Phillips], 1950s.

"A List of American Compositions Performed at the University of Illinois School of Music, September 1947 thru August 1951." Typescript document. 5 pages.

Peggy Glanville-Hicks, "Music: February is the Month for the American Festival," *Cue* (February 4, 1950): 29. 1 page.

Virginia Shirley, compiler, "Musical and Literary Works of the Faculty of the School of Music." Typescript document; dated January 1951. 11 pages.

"Musical and Literary Works of the Faculty of the School of Music, Supplement No. 1." Typescript document; dated February 1954. 8 pages.

Press release: "University of Illinois: Eighth Festival of Contemporary Arts." Typescript document; dated March-April 1957. 11 pages.

"WGBH-FM, Our American Music, Series IV, Season 1959-60." Typescript summary of program content. 4 pages.

Southwestern Composers Journal, vol. 1, no. 2 (1955-1956). 20 pages.

- Brief article on Burrill Phillips on page 17.

American Music Teacher, vol. 2, no. 3 (January-February 1953). 32 pages.

- Includes article by Burrill Phillips: "American Music Today," pp. 3, 30.

Pan Pipes, vol. 49, no. 2 (January 1957). 80 pages.

- Cover features excerpt from score of *The Return of Odysseus* by Burrill Phillips. Summary of Burrill Phillips's recent work on page 63. *Pan Pipes*, vol. 50, no. 2 (January 1958). 88 pages.
- Summary of Burrill Phillips's recent work on page 67.

Folder 7

Articles [about Burrill Phillips], 1960s.

Excerpt from *Musical America* (June 1960): 27.

- Includes entry about Burrill Phillips's activities in 1960-61. 1 page.

Frances C. Gewehr, compiler, "Coolidge Foundation Program for Contemporary Chamber Music Preliminary Checklist of Works Available for Loan, November 1961." Typescript document. 39 pages.

- Accompanied by booklet: Jay C. Rosenfeld, "Elizabeth Sprague Coolidge" (1964).

Music Today: Newsletter, vol. 8, no. 1 (September/October 1965). 8 pages.

- Includes entry about Burrill Phillips's activities in 1964, page 3.

Folder 8

Music in American Life (1963).

Music in American Life, USIS Feature (F-63-121) (1963). 93 pages.

- Includes article by Burrill Phillips: "Leading American Symphony Composers."

Folder 9

Publishers' Catalogues.

26 items. Publishers represented: *The Bill of Rights Journal*, Carl Fischer (University of Rochester, Eastman School of Music Publications), Elkan-Vogel Co., Interlochen Press (2 catalogues), Southern Music Publishing Co./Peer International Corporation (17 catalogues and supplements), Pleiades Records, Robert King Music Co./Music for Brass (3 catalogues), *The Washington Spectator*.

Folder 10

Items separated from recordings. 13 items:

"Phillips Concert." 7" audio reel.

Separated from Box 39, Item 5.

Concert program (The University Chorale); dated December 5, 1971. 1 item.

Sonata in Two Movements. 7" audio reel.

Separated from Box 39, Item 8.

Wesley [Morgan] (Southern Illinois University) to Burrill Phillips. 1 letter (typescript); dated August 8, 1967. 1 page.

Improvisation in Conversations. 7" audio reel.

Separated from Box 39, Item 9.

Manuscript notes (ink and pencil). 1 page.

[No information.] 7" audio reel.

Separated from Box 39, Item 13.

Wesley [Morgan] (Southern Illinois University) to Burrill Phillips. 1 letter (typescript); dated June 23, 1967. 1 page.

Intrada for Seven Instruments; Music for This Time of Year; Concentrics. 7" audio reel.

Separated from Box 39, Item 14.

Track list (typescript). 1 page.

Piano Sonata No. 3. 7" audio reel.

Separated from Box 40, Item 3.

Recital program (Barbara Bossert Jones, piano); dated April 25, 1975. 1 item.

Intrada; Eve Learns a Little. 7" audio reel.

Separated from Box 40, Item 11.

Track list (ink). 1 page.

Two Motets: Sancti Mei; Qui vult venire. 5" audio reel.

Separated from Box 42, Item 3.

Concert program (Cornell Chamber Singers); dated December 6, 1974. 1 item.

Quartet for Oboe and Strings. 5" audio reel.

Separated from Box 42, Item 7.

Victor Swillens (Het Nederlands Hobo Quartet) to Burrill Phillips. 1 letter (typescript); dated August 10, 1968. 1 page.

Canzona V. 5" audio reel.

Separated from Box 42, Item 10.

Track list (ink). 1 page.

Declaratives; Where is Fancy Bred. 5" audio reel.

Separated from Box 42, Item 12.

Excerpt from concert program, with annotations in pencil. 1 item.

Sonata No. 2 for Piano. 5" audio reel.

Separated from Box 42, Item 16.

University of Illinois Recording Service Work Order. Carbon copy of invoice for sale of tape reels; dated February 8, 1964. 1 page.

University of Rochester Men's Glee Club Concert 1967. 12" phonograph disc.

Separated from Box 45, Item 47.

Concert programs (University of Rochester Men's Glee Club); dated March 6 and 12, 1971; 2 items.

Folder 11

Sundry other papers.

Provenance: Aretakis.

Pocket notebook recording expenditures.

Prospectus of the Yaddo estate. 7 pages.

Two ink drawings à la cartoons/caricatures. 2 pages.

“Souvenir Book of the Eastman School of Music and Eastman Theater (Rochester, N.Y.).” Published booklet. 24 pages.

Burrill Phillips’ birth certificate. 1 page.

Bernard Van Enden, “Burrill Phillips: Contemporary Composer and Teacher.” Biographical paper on Mr. Phillips, written by University of Arizona student (1957). 12 pages.

- Accompanied by letter from Bernard Van Emden to Burrill Phillips. 1 letter (ink); dated May 5, 1957. 1 page.

“America’s Young Men, Volume Three (1938-39).” Typescript survey. 4 pages.

“Spanish Fulbright Grantees, 1961-1962.” Typescript document. 4 pages.

Letters to Burrill Phillips. 2 letters (2 typescript); dated February 26, 1940, and December 15, 1958. 2 pages. Correspondents represented: Arthur Rosenberg, N. Wilson).

Invoices; dated 1917, 1941. 2 pages.

Manuscript note (“Music for Strings”) (pencil). 1 page.

Box 35

Folder 1

Composing.

Provenance: Aretakis.

Materials pertaining to various composing ideas and/or intentions (whether realized or unrealized). Items include:

- Spiral composition notebook containing penciled notes for a movie scenario; dated May 7, 1941. 16 leaves with text.
- Manuscript notes on a *Suite for Orchestra [Selections from McGuffey’s Reader]* (ink). 8 pages.
 - o Accompanied by typescript transcription of notes. 5 pages.
- “Diary of papers on the opera.” Manuscript notes (ink); dated 1937. 4 pages.
 - o Accompanied by typescript transcriptions of notes. 3 pages.
- Untitled document [synopsis on an opera or other stage work] (typescript). 4 pages.
- Notes for *Studies in Contemporary Form* [textbook] (typescript). 11 pages.
- Manuscript notes on teaching (pencil). 44 pages.
 - o Accompanied by typescript transcription of excerpt of notes. 2 pages.
- “Diary of Overture (tentatively, ‘Midcontinent’).” Manuscript note (ink); dated October 9, 1935. 2 pages.

- Accompanied by typescript transcription. 1 page.
- Manuscript notes on a *Concerto-Fantasy for Piano and Small Orchestra* (ink); dated 1938. 2 pages.
 - Accompanied by typescript transcription. 2 pages.
- Correspondence between Duane Branigan (Director, School of Music, University of Illinois, Urbana) and Burrill Phillips. 3 letters (1 incomplete), 1 draft of letter; dated July 31, 1957, and August 16, 1957 (1 letter, 1 draft); 1 undated. 8 pages.
 - Letter dated July 31, 1957, incomplete; consists of first page of letter only.
 - Correspondence pertains to teaching music theory.
- "List of Compositions since 1927." Typescript document; undated. 2 pages.

Folder 2

Journal, 1923-43.

Provenance: Aretakis.

Typescript journal entries; dated between March 1923 and September 1, 1942 ("First official day of the Guggenheim Fellowship"). 143 leaves of text.

- First 124 leaves are numbered; 19 leaves unnumbered.
- Nearly all of the leaves bear content on one side only; numerous leaves are scrap paper discarded or remaindered from various purposes.

Folder 3

Journal, December 9, 1942–February 8, 1943.

Provenance: Aretakis.

Composition notebook containing 18 leaves (i.e., 36 pages) of MS entries in ink. Accompanied by three loose leaves, i.e. 4 four pages of MS entries in ink.

Folder 4

Articles about miscellaneous performers.

Publicity flyers and circulars for various musicians, including facsimiles of press reviews. 4 items.

- Performers represented: Duetri Ensemble (Frank Glazer, piano; David Glazer, clarinet; Irving Ilmer, violin and viola), David Glazer, Frank Glazer, Walter Trampler.

- *Oversized items (2 publicity posters) separated; see Box 55, Folder 8.*

Publicity brochure for the University of Illinois School of Music. 1 item.

Folder 5

Manuscripts etc. of Burrill Phillips from Office of Ruth Wantanabe.

Materials originally labeled (7/9/1998): "These came to her either shortly before his death, or afterwards, presented by Ann Basart."

Mallorcan Prelude. For piano. Score. Facsimile of typescript score (from Ozalid master); dated December 12, 1963. 3 pages.

Oculus non vidit (2 items):

- Layout of front cover and front matter (typescript). 5 pages.
- Manuscript notes on layout (pencil). 1 page.

Qui vult venire. Motet for mixed chorus. First page of published score (Branchport, NY: Italy Hill Press, 1963). 1 page.

Sancte mei. Motet for mixed chorus. 2 items:

- Excerpt of score (page 1 and 6). Typescript Ozalid master, with annotations in ink and colored pencil. 1 page.
- Published score (Branchport, NY: Italy Hill Press, 1963). 7 pages.

Serve bone. Motet for mixed chorus. Score. Publisher's proofs (Branchport, NY: Italy Hill Press, 1964), with annotations in pencil and colored pencil. 10 pages.

Music sketches and written notes (pencil and typescript). 9 pages.

Series 6: Newspaper clippings

Box 35 [cont.]

- Folder 6 1940s.
 Press clippings and facsimiles; dated between November 17, 1943, and December 21, 1949. 11 items.
 Oversized items (7 press clippings) separated; see Box 55. Folder 9.
- Folder 7 1950s.
 Press clippings and facsimiles; dated between February 16, 1950, and January 16, 1958; 23 undated. 84 items.
 Oversized items (20 press clippings) separated; see Box 55. Folder 9.
- Folder 8 1960s.
 Press clippings, press release, and facsimiles; dated between July 20, 1962, and May 3, 1968; 2 undated. 26 items.
 Oversized items (4 press clippings) separated; see Box 55. Folder 9.
- Folder 9 1970s.
 Press clipping and duplicate facsimile; dated May 8, 1978. 1 item.
- Folder 10 1940s-60s.
 Provenance: Aretakis.
 Press clippings and facsimiles; dated between October 8, 1941, and March 19, 1960; 4 undated. 15 items.
 Oversized items (4 press clippings) separated; see Box 55. Folder 9.
- Folder 11 Undated.
 Press clippings; undated. 65 items.
- Folder 12 Articles about *A Bucket of Water*.
 Press clippings pertaining to performance of *A Bucket of Water*; dated December 11, 1952; 2 undated. 3 items.

Folder 13 Articles about *Canzona V*.
Press clippings and facsimiles pertaining to performances of *Canzona IV* and *Canzona V*; dated February 13, 1967, and December 6, 1971; 1 undated. 3 items.

Folder 14 Articles about *Don't We All*.
Press clippings pertaining to performances of *Don't We All*; dated between March 4, 1954, and January 18, 1955; 2 undated. 7 items.
Oversized item (1 press clipping) separated; see Box 55, Folder 9.

Series 7: Programs

Box 36

Folder 1 *The Age of Song*.
Concert and tour programs; dated between March 1954 and April 1958. 5 items.

Folder 2 *American Dance*.
Concert program; dated October 1, 1953. 1 item.

Folder 3 *A Bucket of Water*.
Concert and festival programs and duplicates; dated November 1952. 3 items.

Folder 4 *Commentaries for Piano Solo*.
Concert programs; dated April 8, 1983, and July 5, 1983. 2 items.

Folder 5 *Canzona III*.
Concert flyer, program notes and draft, and text of *Canzona III*; dated March 21, 1964. 4 items.

Folder 6 *Canzona IV*.
Concert flyer and draft; dated between 1966 and February 12, 1967. 2 items.

Folder 7 *Canzona V*.
Concert programs (and duplicates) and program notes (including drafts); dated between December 5, 1971, and Spring 1973. 5 items.

Folder 8 *Concerto Grosso*.
Concert and festival programs (and duplicates); dated between March 8, 1951, and April 28, 1968; 1 undated. 8 items.

- Folder 9 *Concert Piece for Bassoon and Strings.*
Concert programs and publicity flyers; dated between April 25, 1940, and May 5, 1966; 2 items. 13 items.
- Folder 10 *Concerto for Piano.*
Concert programs (and duplicates) and flyers; dated between April 29, 1941, and March 14, 1954; 1 undated. 5 items.
- Folder 11 *Conversations and Colloquies.*
Concert programs and flyer and program notes; dated between August 20, 1954, and February 26, 1957; 1 undated. 4 items.
Oversized item (publicity flyer) separated; see Box 55, Folder 5.
- Folder 12 *Courthouse Square.*
Alumni bulletin (contains programs for the Eastman School Festival) and concert programs; dated between May 1937 and May 1953; 1 undated. 4 items.
- Folder 13 *Declaratives.*
Concert and festival programs; dated between April 26, 1944, and March 1, 1953. 8 items.
- Folder 14 *Divertimento for String Orchestra.*
Concert and festival programs; dated between May 1951 and July 14, 1952. 4 items.
- Folder 15 *Dr. Faustus.*
Concert program; dated October 1957. 1 item.
- Folder 16 *Don't We All?*
Concert programs (and duplicates), publicity materials, radio broadcast schedule, and program notes; dated between May 1949 and February 1956; 3 undated. 16 items.
- Folder 17 *Fanfare for 10-Part Brass Choir with Percussion.*
Concert programs; dated April 1957 and December 18, 1958. 2 items.
- Folder 18 *Fantasia for a Centennial.*
Concert programs; dated between March 1967 and February 15, 1970. 3 items.
- Folder 19 *The First Day of the World.*
Concert program; undated. 1 item (3 copies).
- Folder 20 *The Flies.* Incidental music for the play by Jean-Paul Sartre.
Concert programs and program notes; dated March 1957; 2 undated. 3 items.

- Folder 21 *Four Figures in Time.*
Concert program; dated December 13, 1953. 1 item.
- Folder 22 *Grotesque Dance.*
Concert program; dated January 29, 1933. 1 item (2 copies).
- Folder 23 *Letters from Italy Hill.*
Concert program and publisher's publicity flyers (Fallen Leaf Press); dated September 23, 1984, and May 1985; 1 undated. 3 items.
- Folder 24 *Music for Piano.*
Concert programs and flyers; dated between January 14, 1958, and May 5, 1963. 4 pages.
- Folder 25 *Music for Strings.*
Concert programs and brochures; dated between October 1939 and January 18, 1953. 3 items.
- Folder 26 *Music for This Time of Year.*
Concert programs and flyer; dated between March 18, 1958, and March 13, 1959. 4 items.
- Folder 27 *Nine Latin Motets.*
Concert program and manuscript note; undated. 2 items.
- Folder 28 *Partita for Piano Quartet.*
Concert and festival programs and flyers; dated between May 7, 1948, and March 1963. 1 undated. 17 items.
- Folder 29 *Perspectives in a Labyrinth.*
Concert and festival programs; dated March 1963. 3 items.
- Folder 30 *Piece for Six Trombones.*
Concert programs; dated between May 23, 1941, and March 3, 1959. 7 items.
- Folder 31 *Prelude to a Brief Drama.*
Concert program; dated August 13, 1952. 1 item (2 copies).
- Folder 32 *Princess and Puppet.*
Commencement programs; dated June 1933. 1 item.
- Folder 33 *Quartet for Oboe and Strings.*
Festival program and publicity circular; dated November 1972. 2 items.

- Folder 34 *Quintet for Piano and Strings.*
Concert program; undated. 1 item.
- Folder 35 *The Return of Odysseus.*
Concert and festival programs and schedules, radio program listing, and
program notes; dated between March 1957 and October 5, 1986; 2
undated. 8 items.
Oversized item (program notes) separated; see Box 55, Folder 5.
- Folder 36 *A Rondo of Rondeaux.*
Concert programs; dated between February 5, 1955, and February 17, 1962; 1
undated. 6 items.
- Folder 37 *Scena.*
Concert programs; dated between May 4, 1947, and July 17, 1958. 5 items.
Oversized item (concert flyer) separated; see Box 55, Folder 5.
- Folder 38 *Scherzo for Orchestra.*
Concert and festival programs; dated between April 1946 and November 26,
1963. 3 items.
- Folder 39 *Selections from McGuffey's Reader.*
Concert and festival programs; dated between May 3, 1934, and October 26,
1956. 4 items.
- Folder 40 *Serenade for Piano, Four Hands.*
Concert program; dated November 14, 1957. 1 item.
- Folder 41 *A Set of Three Informalities.*
Concert programs; dated between February 2, 1943, and January 19, 1966. 18
items.
- Folder 42 *Sinfonia Brevis.*
Concert programs; dated December 30, 1958, and May 31, 1962. 2 items.
- Folder 43 *Soleriana Concertante.*
Festival program; dated May-June 1966. 1 item.
- Folder 44 *Sonata for Cello and Piano.*
Concert programs and flyers; dated between and May 1973. 17 items.
- Folder 45 *Sonata for Organ.*
Concert program; dated November 1964. 1 item.

- Folder 46 [Sonatas for piano.]
 Concert programs and flyers (for *Sonatas for Piano Nos. 1-4*, some programs feature additional works by Burrill Phillips for various instrumentation); dated between May 1950, and October 17, 1976; 2 undated. 13 items.
 Also in folder:
 - Program for MTNA 1955 Convention (includes presentation by Burrill Phillips in joint session). 1 item.
- Box 37**
- Folder 1 *Sonata for Violin and Piano.*
 Concert and festival programs; dated between September 1946 and November 29, 1964; 3 undated. 26 items.
- Folder 2 *Sonata in Two Movements.*
 Concert programs; dated between March 22, 1966, and July 20, 1968. 3 items.
- Folder 3 *Step into My Parlor.*
 Concert program; dated May 2, 1947. 1 item.
- Folder 4 [String Quartets].
 Concert and festival programs (for *String Quartets Nos. 1-2*); dated between April 21, 1940, and November 1964. 10 items.
 Also in folder:
 - Draft of composer biography and program notes for String Quartet No. 2 (ink). 1 page.
 - Invitations to receptions at the Library of Congress, description of gift to the Library of Congress (holograph score of String Quartet No. 2), and brochure on Elizabeth Sprague Coolidge. 4 items.
Oversized items (2 concert posters) separated; see Box 55, Folder 8, and Oversized Iconography Shelf B6.
- Folder 5 *Symphony Concertante.*
 Concert programs; dated between April 30, 1941, and May 11, 1966. 4 items.
- Folder 6 *Ten Divertimenti.*
 Concert program; dated April 15, 1953. 1 item.
- Folder 7 *Three Strategic Fragments.*
 Concert program; dated May 2, 1941. 1 item (2 copies).
- Folder 8 *Theater Dances.*
 Concert programs, press release, and draft of program notes; dated between April 21, 1967, and December 4, 1975; 1 undated. 5 items.
Oversized item (concert poster) separated; see Box 55, Folder 5.

- Folder 9 *The Thumb*. Incidental music for the play by S. P. Zitner.
Concert program; dated April 1960 and May 22, 1963. 2 items.
Also in folder:
- "The Jackal's Uncle's Poem." Typescript poem. 1 page.
- Folder 10 *Toccata for Piano*.
Concert and festival programs; dated between August 1, 1946, and February 4, 1959. 12 items.
- Folder 11 *Tom Paine Overture*.
Concert and festival programs and publicity materials; dated between May 1948 and April 1952. 7 items.
Also in folder:
- Materials from the Thomas Paine National Historical Association (brochures and newsletters). 5 items.
- Folder 12 *Trio for Trumpets*.
Concert programs; dated between November 1951 and April 1962. 5 items.
- Folder 13 *Triple Concerto*.
Concert programs; dated between November 21, 1952, and May 1966. 8 items.
- *Oversized items (3 publicity items) separated; see Box 55, Folder 5.*
- Folder 14 *Two Songs for Soprano Voice from "The Ivory Campus."*
Concert program; dated March 7, 1957. 1 item.
- Folder 15 *Variations in Time*.
Concert program; dated May 7, 1963. 1 item.
- Folder 16 *What Will Love Do*.
Concert and tour programs; dated between May 18, 1950, and Spring 1957. 7 items.
- Program by the Allegheny Chapel Choir ("1957 Spring Concert") accompanied by letter from W. S. Wright North to Burrill Phillips. 1 letter; dated May 29, 1957. 1 page.
- Program by the University of Maryland Singers accompanied by letter from Rose Marie Grentzer. 1 letter; undated. 1 page.
- Folder 17 *Yellowstone, Yates and Yosemite*.
Concert program; dated June 13, 1974. 1 item.
- Folder 18 *Yerma*. Incidental music for the play by Federico Garcia Lorca.
Concert program; dated May 1965. 1 item.

- Folder 19 “Burrill Phillips One Man Show.”
 Concert and lecture programs, program notes, and flyers for performances featuring multiple compositions by Burrill Phillips; dated between November 12, 1950, and April 30, 1990; 2 undated. 18 items.
- Folder 20 Miscellaneous programs 1 (including festivals).
 Concert, conference, and festival programs; dated between August 1946 and February 14, 1978; 1 undated. 17 items.
- Folder 21 Miscellaneous programs 2 (composer's works not included).
 Concert and festival programs and publicity materials; dated between August 2, 1946, and March 10, 1972; 2 undated. 35 items.
- Folder 22 Programs, 1930s.
 Provenance: Aretakis.
 Concert, festival, and convention programs; dated between January 1930 and April 25, 1939. 10 items.
 - Program dated April 29, 1938, accompanied by press clipping. 1 item.
- Folder 23 Programs, 1940s.
 Provenance: Aretakis.
 Concert and festival programs, publicity materials, and guidelines for directors; dated between April 25, 1940, and October 25, 1949. 33 items.
 Oversized item (1 concert program) separated; see Box 55, Folder 5.
- Folder 24 Programs, 1950s.
 Provenance: Aretakis.
 Publicity brochures and flyers; dated between August 1954 and May 1959. 3 items.
- Folder 25 Programs, undated.
 Provenance: Aretakis.
 Concert programs and publicity materials; undated (full dated lacking). 6 items.

Series 8: Photographs

Box 35 [cont.]

- Folder 15 Howard Hanson, Burrill Phillips and others.
 2 sleeves (2 photographs):
 1. Burrill Phillips with a music typewriter. 1 black and white photograph, 3.75” x 5”. *For more on Phillips’s typewriter, see press clippings from April 1957 in Box 35, Folder 7.*

2. Howard Hanson with Hans Spialek, A. Walter Kramer, Bernard Rogers, Mark Wessel, Edward Royce, Martha Alter, Jerry McGanahan, and Burrill Phillips. 1 black and white photograph, 8" x 10".
 - See also Box 35, Folder 21, Photograph 4, for duplicate print.
 - Image is identical to ESPA 27/8 (8x10") in the ESM Archives.

Folder 16 *Triple Concerto.*

1 sleeve (1 photograph):

- Photograph of the soloists and conductor of *Triple Concerto for Clarinet, Viola, Piano, and Orchestra*: Earl Bates (clarinet), John Garvey (viola), Dorothy Ziegler (piano), George Irwin (conductor), and Burrill Phillips. 1 black and white photograph, 5" x 7". On reverse: "from Quincy, Il."

Folder 17 *Canzona IV. Original staged version (later titled Concentrics).*

1 sleeve (1 photograph):

- Photograph of performance of *Canzona IV* (original staged version): performers unidentified. 1 black and white photograph, 7.75" x 10".

Folder 18 *Canzona V.*

1 sleeve (1 photograph):

- Photograph of [Burrill Phillips and Claire Phillips] at a piano. 1 black and white photograph, 5.75" x 6.5". On reverse: "Canzona V."

Folder 19 *Don't We All.*

7 sleeves (29 photographs):

1. Stage photographs from unidentified performance. 11 black and white photographs, 4" x 5". On reverse of photograph 1: "Jane, Jean, Mac, Kincaid, Cram, Lutes."
2. Stage photographs from performance by the University of Minnesota Theatre; music directed by James Aliferis; staged by Frank M. Whiting. 1 black and white photograph, 5" x 7.25".
3. Stage photographs from performance [at Kilbourn Hall, Eastman School of Music, Rochester, NY]. 3 black and white photographs, 8" x 10". Photographs attributed to Rowe Commercial Photographers.
4. Stage photographs from performance by the Music Theatre Repertory Group (Greensboro, NC). 3 black and white photographs, 8" x 10". Photographs attributed to Jean Cunningham.
5. Stage photographs from unidentified performance. 4 black and white photographs, 8" x 10".
6. Stage photographs from unidentified performance (see also sleeve 7). 4 black and white photographs, 8" x 10".
7. Stage photographs from unidentified performance (see also sleeve 6). 3 black and white photographs, 8" x 10".

- Folder 20 Photographs (1 of 3).
 Provenance: Aretakis.
 8 leaves from a photo album, the album disbound and the covers now lacking;
 contains various black and white photographs affixed to each side of each
 leaf. 56 photos altogether.
 - Primarily consists of family photographs.
- Folder 21 Photographs (2 of 3).
 Provenance: Aretakis.
 1 sleeve (4 photographs):
 - Burrill Phillips. 1 black and white photograph, 7.75" x 10".
 - Burrill Phillips. 1 black and white photograph, 8" x 10". Attributed to
 Phillips Photography Studio.
 - Burrill Phillips and Ernő Balogh. 1 black and white photograph, 8" x
 10".
 - Howard Hanson with Hans Spialek, A. Walter Kramer, Bernard
 Rogers, Mark Wessel, Edward Royce, Martha Alter, Jerry
 McGanahan, and Burrill Phillips. 1 black and white photograph, 8" x
 10".
 o See also Box 35, Folder 15, Sleeve 2 for duplicate print.
 o Image is identical to ESPA 27/8 (8x10") in the ESM Archives.
- Folder 22 Photographs (3 of 3).
 Provenance: Aretakis.
 5 sleeves (22 photographs, 1 negative, 1 pencil drawing):
 1. 9 family photographs, including 7 black and white photographs and 2
 color photographs. Sizes range from 1.5" x 2" to 3.5" x 3.5".
 2. Photographs of Alberta Phillips. 5 black and white photographs, 3.5" x
 5".
 3. 7 family photographs, including 4 black and white photographs and 3
 color photographs. Sizes range from 3.25" x 4.5" to 3.5" x 5".
 4. Photograph of two unidentified men. 1 black and white photograph,
 3.25" x 4.5".
 - Accompanied by black and white negative, 2.75" x 3.5".
 5. Pencil drawing of Burrill Phillips and Alberta Phillips on cardstock. 1
 black and white drawing, 5" x 6.5".

Series 9: Recordings

Box 38

- Item 1 *Canzona III*. 7" audio reel, 7.5 ips.
 Annotation on back of case:
 AMF ILLINOIS UNIV.
 WED. FEB 19th 4 to 4:30 PM

Original Canzona III

- Item 2 *Quartet for Oboe and Strings*. 7" audio reel, 7.5 ips.
Rheta Smith, oboe; Patricia Lunden, violin; Jean King, viola; Martha Brons.
cello.
Recording of dress rehearsal for the International Music Fund Benefit Concert
of Contemporary American Music (Sigma Alpha Iota, Philadelphia
Alumnae Chapter), Devon, PA; dated November 16, 1973.
- Item 3 *Sonata for 'Cello and Piano*. 7" audio reel, 7.5 ips, stereo.
Lloyd Smith, cello; Rheta Smith, piano.
Annotation on back of case:
2 performances by Lloyd and Rheta Smith:
1. March 14, 1971—Stedman Theater, Mansfield State College,
Mansfield, Pa.
2. June 9, 1971—Burnham Auditorium, United Church of Christ Missions
Building (not quite complete)
- Item 4 *Soleriana*. 7" audio reel.
Annotation on back of case:
Soleriana Bales
July, 1966
Kilbourn Hall Orch.
- Item 5 *Fantasia for Centennial*. 7" audio reel, 7.5 ips, stereo.
University of Illinois Concert Band; Mark Hindsley, conductor.
Annotation on back of case:
First Performances
a) January 12, 1968
b) January 13, 1968
also (c) combination of rehearsal taps on January 10 and 11
- Item 6 *Return of Odysseus*. 7" audio reel, 7.5 ips, mono.
University of Illinois Concert Choir; Bruce Foote, soloist; Bill Olson, narrator;
D. Sanders, piano.
Recorded May 7, 1967.
- Item 7 *Serenade for Piano Four Hands; Music for This Time of Year*. 7" audio reel.
Annotation on back of case:
"Serenada"—
Piano 4 Hands—Persichetti (9 min)
Radio Broadcast
13 pieces from
"Music for this Time of Year"

- Item 8 *Four Figures in Time*. 7" audio reel, 7.5 ips, mono.
Joyce Bottje, flute; Frances Bedford, piano.
Recorded July 1965, Carbondale, IL.
- Item 9 [No information.] 7" audio reel.
Annotation on back of case:
B. P.
- Item 10 *Fourth Piano Sonata*. 7" audio reel, 7.5 ips, mono.
Claire Richards, piano.
Recorded March 25, 1964 (first performance).
Inscription on case: "To Burrill—from Claire."
- Item 11 *Sonata for Organ*. 7" audio reel, 7.5 ips.
Annotation on back of case:
Sonata for Organ—Burrill Phillips
Recorded Aug 25, 1965
1st Pres. Ch. (Aeolian-Skinner)
W. Morgan
- Item 12 *Sonata for Organ*. 7" audio reel.
Annotation on back of case:
Phillips—Sonata for Organ
Send to:
Mr. Burrill Phillips
Branchport, New York
- Item 13 *Sonata in Two Movements*. 7" audio reel, 7.5 ips, stereo.
Anastasia Jempelis, violin; Madaleine Ingram, harpsichord.
Recorded March 22, 1966, Kilbourn Hall (Rochester, NY).
- Box 39**
- Item 1 *Piano Concerto*. 7" audio reel.
Annotation on back of case:
Piano Concerto taken from record 10/27/75
- Item 2 *Huntington 2's and 3's*. 7" audio reel, 7.5 ips, mono.
The Huntington Trio: Emily Swartley, flute; Rheta Smith, oboe; Lloyd Smith,
cello.
Recorded April 20, 1975, Reading Museum.
- Item 3 *Third Piano Sonata*. 7" audio reel, 7.5 ips.
Annotation on back of case:
Amherst
Phillips Concert Part III, Ap. 2 '75

3rd Piano Sonata

- Item 4 *Canzona V.* 7" audio reel, 7.5 ips.
Annotation on back of case:
Phillips Concert Part I, Ap. 2 75
- Item 5 "Phillips Concert." 7" audio reel, 7.5 ips, stereo.
Accompanying document (concert program) separated; see Box 34, Folder 10.
University Chorale; Harold A. Decker, conductor; Claire Richards, pianist.
Recorded December 5, 1971, Krannert Center for the Performing Arts,
University of Illinois Urbana-Champaign.
Annotation on back of case:
MASTER TAPE—STEREO
Canzona V
- Item 6 *String Quartet No. 2.* 7" audio reel, 7.5 ips.
Walden Strings.
Annotation on back of case:
2nd Quartet Waldens
Send to Phillips
- Item 7 *String Quartet No. 2.* 7" audio reel, 7.5 ips.
Paganini Quartet.
Recorded January 29, 1960.
Annotation on back of case:
Dupe of Burrill Phillips
Quartet No. 2 Performed by
The Paganini Quartet
on Jan. 29, 1960
LWO 3063
WO 28517
- Item 8 *Sonata in Two Movements.* 7" audio reel, 15 ips, stereo.
Accompanying document (correspondence from Wesley [Morgan]) separated; see Box 34, Folder 10.
Warren [unknown], violin; Wesley [Morgan], harpsichord.
- Item 9 *Improvisation in Conversations.* 7" audio reel.
Accompanying document (manuscript notes) separated; see Box 34, Folder 10.
Annotation on back of case:
Improvisation in Conversation
May 11, NYC. 1969

- Item 10 [Unknown.] 7" audio reel, 7.5 ips.
Annotation on front of case:
Phillips
7 1/2 ips
2 track
(one way only)
Composers Recordings, Inc.
- Item 11 "Fuller Explanations by Michael." 7" audio reel.
Annotation on back of case:
[track listing, in pencil; crossed out]
Fuller explanations by Michael
- Item 12 ESM Lecture. 7" audio reel.
Annotation on case:
Tape of ESM lecture, '65
- Item 13 [No information.] 7" audio reel, 7.5 ips, mono.
*Accompanying document (correspondence from Wesley [Morgan]) separated;
see Box 34, Folder 10.*
[Possibly recording of *Sonata in Two Movements* by "Warren" and Wesley
Morgan]
Annotation on back of case:
[track listing in ink, crossed out]
- Item 14 *Intrada for Seven Instruments; Music for This Time of Year; Concentrics.* 7"
audio reel, 7.5 ips, stereo.
Accompanying document (track list) separated; see Box 34, Folder 10.
Members of the San Francisco Symphony.
Recorded at the University of California at Hayward.

Box 40

- Item 1 *Concentrics; Eve; Recesses of My House.* 7" audio reel, 7.5 ips, stereo.
Pro Musica Moderna; Sheila Allen, soprano; Charles Fussell, conductor.
Recorded November 13, 1980, Buckly Hall, Amherst College, University of
Massachusetts.
- Item 2 "Burrill Phillips" [no other information]. 7" audio reel, 7.5 ips, stereo.
Annotation on back of case:
12-04-75 / 12-05-75
Burrill Phillips
- Item 3 *Piano Sonata No. 3.* 7" audio reel, 7.5 ips, stereo.
Accompanying document (recital program) separated; see Box 34, Folder 10.
Barbara Jones, piano.

Recorded April 25, 1975, Smith Music Hall, University of Illinois at Urbana-Champaign.

- Item 4 [Unknown.] 7" audio reel, 7.5 ips, stereo.
Annotation on back of case:
Haywood #s
Annotation on reel:
Reel 2 of 2
- Item 5 *Eve Learns a Little*. 7" audio reel, 7.5 ips, stereo.
Annotation on back of case:
2 copies *Eve Learns a Little*
- Item 6 *Concentrics; Eve [Learns a Little]*. 7" audio reel, 7.5 ips, stereo.
Pro Musica Moderna; Aheila Allen, soprano; Charles Fussell, conductor.
Recorded November 13, 1986, Buckley Hall, Amherst College, University of Massachusetts.
Annotation on back of case:
Phillips Concentrics, Eve, Recesses
Performance Copy
- Item 7 *Huntington 2's and 3's*. 7" audio reel, 7.5 ips.
The Huntingdon Trio.
Recorded November 20, 1977.
Annotation on back of case:
Sony SC230
- Item 8 *Eve Learns a Little*. 7" audio reel, 7.5 ips, stereo.
Kathryn Henderson, soprano; Brian Israel, piano; Meredith McCaughey, flute;
Jeff Cooper, clarinet; Mark Fassman, trumpet; Frank Jarckle, trombone;
Harris Lindenfeld, conductor.
- Item 9 "Peterson Birds." 7" audio reel.
Annotation on front of case and reel:
Peterson Birds
- Item 10 *Canzona V*. 7" audio reel, 7.5 ips, stereo.
San Francisco State Concert Choir; Byron MacGilurey, director; Herbert Bielawa, pianist.
Recorded November 1978.
- Item 11 *Intrada; Eve Learns a Little*. 7" audio reel, 7.5 ips, stereo.
Accompanying document (track list) separated; see Box 34, Folder 10.

Item 12 *Eve Learns a Little; Recesses of My House; Concentrics.* 7" audio reel, 7.5 ips, stereo.

Annotation on back of case:
Syracuse Program—Feb. 14, 1978
The Recesses of My House
Concentrics
Eve Learns a Little

Item 13 "Eurydice (copies)." 7" audio reel, 7.5 ips, stereo.

Annotation on back of case:
Eurydice (copy from 2 tr.) March 19 '76
Univ. of Mass. Concert Hall
Group for New Music
Donna Harler, soprano
C. Fussell, conductor
Eurydice (copy from 4 tr.) March 14, 76
Rowtier Auditorium
U. of Mass.

Box 41

Item 1 *Perspectives in Labyrinth.* 7" audio reel, 7.5 ips, mono.

Item 2 *The Recesses of My House.* 7" audio reel, 7.5 ips, stereo.

Donna Miller, soprano; John Oberbrunner, flute; Barbara Rabin, clarinet;
Thomas Quirk, trumpet; William Harris, trombone; William Quick,
percussion; Patricia DeAngelis, piano; Harris Lindenfeld, conductor.

Annotation on back of case:
Feb 14 program Syracuse, 1978
1. Eve Learns a Little (reversed)
2. Concentrics
3. The Recesses of My House (~~reversed~~)

Item 3 *McGuffey's Readers.* 7" audio reel.

Annotation on front of case:
Nat'l Gall. 5/29/77 Pt. 4 of 4
Phillips—McGuffey's Reader

Item 4 *La Piñata.* 7" audio reel.

Dennis Davies, conductor.
Annotation on back of case:
La Piñata
Juilliard Mar. 21, 1967

- Item 5 *Triple Concerto*. 7" audio reel, 7.5 ips, stereo.
Annotation on back of case:
Side A:
1. Triple Concerto—Phillips
Fennell, Summer ESM orch
- Item 6 "Hawaii Festival." 7" audio reel.
Annotation on back of case:
Hawaii Festival—
Bob Basart made this
duplication
11/18/73 tail out
- Item 7 *Triple Concerto*. 7" audio reel, 7.5 ips, stereo.
- Item 8 *Triple Concerto*. 7" audio reel, 7.5 ips, stereo.
Eastman Rochester Orchestra; Howard Hanson, conductor.
Recorded May 1961.
- Item 9 *Fanfare; Music for Piano No. 2*. 7" audio reel, 7.5 ips.
- Item 10 "Festival of Music and Art of This Century." 7" audio reel, 7.5 ips, stereo.
Recorded between April 25, 1965, and May 1, 1965.
Contents:
Side A: String Quartet No. 2 (Phillips) -- Soleriana Concertanit (Phillips) -
- Side B: Musica Nocturna (Gandini) -- Impromptu on "Kamyonicho"
(Byondki Hwang) -- Four Motets (Phillips) -- A Bucket of Water
(Phillips).
- Item 11 *Triple Concerto*. 7" audio reel, 7.5 ips.
John Garvey; Bud Kent; J. Winking; E. Garvey.
Recorded May 24, 1959.
- Item 12 [Empty reel in case.]
Annotation on back of case:
1st side "Piano Concerto"
taken from U. of I recording
Claire Richards—Ernest Ansermet
2nd side "Return of Odysseus"
taken from U of I recording
Robert Shaw

Box 42

- Item 1 *Canzona V*. 5" audio reel, 7.5 ips, stereo.
San Francisco State University Concert Choir; Byron McGilurey, conductor;
Herbert Bielawa, pianist.
Recorded November 1978.
- Item 2 *Canzona V* (Third movement). 5" audio reel, 7.5 ips, stereo.
University Singers, CSUH; Harry Carter, conductor; Marcia Murray, piano.
Recorded February 1979.
- Item 3 Two Motets: *Sancti Mei*; *Qui vult venire*. 5" audio reel, 7.5 ips, stereo.
Accompanying document (concert program) separated; see Box 34, Folder 10.
Cornell Chamber Singers; Brian Israel, director.
Recorded December 6, 1974.
- Item 4 *Canzona III*. 5" audio reel, 7.5 ips, stereo.
Annotation on back of case:
Phillips Canzona III
with Elinor Basescu 16'55"
- Item 5 *Canzona III* "(music only <copy>)." 5" audio reel, 7.5 ips, stereo.
Annotation on back of case:
Phillips—Canzona III
-music only
- Item 6 *Canzona III*. 5" audio reel.
Annotation on back of case:
"Canzona III"
for seven instruments and poet
Burrill Phillips (1964)
- Item 7 *Quartet for Oboe and Strings*. 5" audio reel, 7.5 ips.
Accompanying document (correspondence from Victor Swillens) separated; see Box 34, Folder 10.
The Netherlands Oboe Quartet.
- Item 8 *Tom Paine*. 5" audio reel, 7.5 ips.
Annotation on back of case:
Tom Paine
Chicago Symphony
- Item 9 *Piano Sonata No. 3*. 5" audio reel.
James Willey, piano.
Recorded October 17, 1976, Fall Brook Theatre, SUNY Geneseo.

- Item 10 *Canzona V.* 5" audio reel, 7.5 ips, mono.
 Accompanying document (track list) separated; see Box 34, Folder 10.
- Item 11 *Theater Dances.* 5" audio reel, 7.5 ips, stereo.
 Howard Hanson, conductor.
 Recorded May 1968, Kilbourn Hall, Eastman School of Music, Rochester,
 NY.
- Item 12 *Declaratives; Where is Fancy Bred.* 5" audio reel.
 Accompanying document (excerpt from concert program) separated; see Box
 34, Folder 10.
- Item 13 *Perspectives in a Labyrinth.* 5" audio reel, 7.5 ips, stereo.
- Item 14 *Perspectives in a Labyrinth.* 5" audio reel, 7.5 ips, stereo.
- Item 15 *Fantasia for a Centennial.* 5" audio reel, 7.5 ips, stereo.
 University of Illinois Concert Band; Mark Hindsley, conductor.
 Recorded January 1968.
- Item 16 *Sonata No. 2 for Piano.* 5" audio reel, 7.5 ips.
 Accompanying document (invoice for duplication services) separated; see Box
 34, Folder 10.
 Dean Sanders, piano.
- Item 17 *For Love I'll Surely Die.* 5" audio reel.
 Annotation on back of case:
 "For Love I'll Surely Die"
 Miriam Stewart (Green)
 et al
 Kansas
- Item 18 *Sonata for Violin and Piano.* 5" audio reel.
 John Weylant; Alan Thomas.

Box 43

- Item 1 *String Quartet* (1st movement; version for piano). 5" audio reel.
 Annotation on back of case:
 Good take duplicated lg
 WDLL
 RDB
 1st mvmt str. qt
 (Parinen)
 Var. for piano

(Tartah)

- Item 2 *String Quartet* (1st movement; version for piano). 5" audio reel.
Annotation on back of case:
Robert Basart
1st mov't. String Quartet
Four Var. for Piano
- Item 3 "Sardanas 1976 Concert." Cassette tape.
- Item 4 *Letters from Italy Hill*. Cassette tape.
Neva Pilgrim, soprano.
- Item 5 *The Recesses of My House*. Cassette tape.
- Item 6 *The Recesses of My House*. Cassette tape.
- Item 7 *Letters from Italy Hill*. Cassette tape.
Annotation on tape:
[A] Burrill Phillips; Letters from Italy Hill (Or)
[B] James Willey; Hart Crane Settings
- Item 8 *The Recesses of My House*. Cassette tape.
- Item 9 *Fantasia; Oboe Quartet; Theater Dances; Canzona V*. Cassette tape.
Annotation on tape:
[Side 1] Sax Sounds—Part II
[Side 2] Band Fantasia from T9, 1st mov't; Oboe Quartet, Movts 3-4
Theater Dances, Movt. 2-3 / Canzona V.
- Item 10 *Partita for Piano Quartet*. Cassette tape.
- Item 11 *Letters from Italy Hill*. Cassette tape.
Annotation on tape:
[A] Phillips: Letters from Italy Hill
[B] Willey: Hart Crane Settings
- Item 12 *Scena de Camera*. Cassette tape.
Annotation on tape:
Phillips—Scena da Camera
Taylor & White
- Item 13 *Trumpet Trio*. Cassette tape.
Annotation on insert in case:
B. Phillips—Trio
5/27/82 (I + III)

Trumpet Trio
send by Jack Gallagher

Item 14

“Burrill Phillips Memorial Concert.” Cassette tape.

Accompanied by manuscript note: “11/14/90; Gift of Ruth Watanabe.”

Recorded April 30, 1990, at the Eastman School of Music, Rochester, NY.

Contents: Three nostalgic songs (1961) / Burrill Phillips (6:41) (Richard Sherman, flute ; David Liptak, piano) -- Sonata for violin and piano (1962) / Bernard Rogers (21:31) (Charles Castleman, violin ; David Liptak, piano) -- Music for this time of year (1954) / Burrill Phillips (10:52) (Quintessence: Kirsten Larsen, flute ; Keve Wilson, oboe ; Caroline Agria, clarinet ; Susan Loegering, bassoon ; Jill Bobo, horn) -- Sonata for violoncello and piano (1948) / Burrill Phillips (22:51) (Steven Doane, cello ; David Liptak, piano)

Box 44

Item 1

Partita for Piano Quartet. 10.5” audio reel, 15 ips, stereo.

Items 2-3

Sigma Alpha Iota: American Music Awards Banquet, National Convention 1950. 2 phonograph discs (12” discs).

Combined chapter choral groups from the Cincinnati Conservatory of Music, Drake University, Eastman School of Music, Illinois Wesleyan University, and University of Wisconsin; Rose Marie Grentzer, conductor; Johana Harris, piano soloist.

Contents: [Disc 1, Side 1] What will love do / Burrill Phillips -- The hag / Burrill Phillips -- [Disc 1, Side 2] Bought locks / Peter Mennin -- Tumbling-hair / Peter Mennin -- [Disc 2, Side 3] Toccata / Roy Harris -- [Disc 2, Side 4] Huswifery / Richard Winslow.

Items 4-6

Sonata for Cello and Piano. 3 phonograph discs (12” discs, 78 RPM).

Carl Stern, cello; Aube Tzerko, piano.

Recorded February 15, 1950, Town Hall.

Recordings housed in case for *American Music for Orchestra* (Camden, NJ, RCA Victor).

Typescript note affixed to first sleeve from Burrill Phillips. 1 page.

- Note indicates the records were a gift of the performer.

Box 45

Item 1

Scena. 10” phonograph disc.

Label on disc:

Glass-Base Goldentone Recording Disc

Scena (incomplete)

- Item 2 “[*Violin Sonata*] III. Allegro veloce, Part 3.” 10” phonograph disc.
 See also Box 42, Item 27 (Parts 1-2).
 [Howard Boatwright, violin; Frank Harrison, piano.]
 Label on disc:
 Yaddo Music Period
 Copy of a recording
 III. Allegro veloce, Part 3
 Composer: Burrill Phillips
- Item 3 “First Record, 12/9/41; F.A.P. 63D; Static Balance.” 10” phonograph disc.
- Item 4 [Unlabeled.] 10” phonograph disc.
 Label on disc: Glass-Base Goldentone Recording Disc. [nothing written on label]
 Disc has cracks.
- [Recordings of music by Burrill Phillips]
- Item 5 *Adagio, Sonata for Cello and Piano.* 12” phonograph disc.
 Carl Stern, cello; Perry O’Neil, piano.
- Item 6 *The Baker’s Dozen.* 12” phonograph disc.
 Label on disc:
 New Faculty Stunt,
 Sept. 22, 1949
 Originally recorded by Wolf Kuhn
- Item 7 *Bassoon Piece.* 12” phonograph disc.
- Item 8 *Come Into My Parlor.* 12” phonograph disc.
 Label on disc for the University of Illinois Radio Service.
- Items 9-12 *Don’t We All.* 12” phonograph discs (4 discs).
- Items 13-14 *Go Away from My Window.* 12” phonograph discs (2 discs).
 Annotation on discs:
 Off WNYC FM
 Feb 22 1948
 Annotation on sleeves:
 Recorded by Peter Bartok
- Item 15 *The Lady’s Not for Burning.* 12” phonograph disc.
 Label on disc:
 University of Illinois Recording Service

- Items 16-17 *Music for Piano*. 12" phonograph discs (2 discs).
Theodore Lange, piano.
Label on discs:
University of Illinois Recording Service
Contents: [Side 1] I. Opening Allegro -- II. Melos -- [Side 2] II. Monody --
III. Musette -- [Side 3] V. Perpetual Motion.
- Items 18-20 *Partita*. 12" phonograph discs (3 discs).
Walden Quartet.
Recorded March 5, 1945.
Label on discs:
University of Illinois School of Music Recording Service
Contents: [Side 1] Preamble -- [Side 2] Ostinato -- Dance -- [Side 3] Canzona
-- [Side 4] Toccata -- Arioso -- [Side 5] Finale.
- Item 21 *Partita*. 12" phonograph disc.
Harry Cumpson, piano; Henry Siegl, violin; Joseph Classman, viola; Signe
Sandstrom, cello.
Contents: [Side 1] 1. Preamble -- 2. Ostinato -- 3. Dance -- 4. Canzona -- [Side
2] 5. Toccato -- 6. Arioso -- 7. Finale.
- Items 22-23 *Partita*. 12" phonograph discs (2 discs).
Max Hollander, violin; George Grossman, viola; George Koutzen, cello;
Harry Cumpson, piano.
Contents: [Side 1] Movements 1, 2, and 3 -- [Side 2] Movements 4, 5, and 6 --
[Side 3] Movement 7.
- Item 24 *Piano Sonata No. 3*. 12" phonograph disc.
Claire Richards, piano.
Recorded October 26, 1952.
- Item 25 *Quartet*. 12" phonograph disc.
Annotation on sleeve:
Quartet
(inside out)
last 3 mov'ts
- Item 26 *Rhumba; Gallop; Dada Waltz*. 12" phonograph disc.
Annotation on sleeve:
BP + con - Rhumba, Gallop, Dada waltz
Copy inside portion of A
2 copies
- Item 27 *Scherzo* [part 1]. 12" phonograph disc.
Label on disc:
WOR Recording

Ser. 7-1057 Part 1
"Scherzo"
WNYC..LINE
2/26/45

- Item 28 *Scherzo* [part 2]. 12" phonograph disc.
Label on disc:
[Side 1] WOR Recording
Ser. 7-1057 Part 2
"Scherzo"
WNYC...LINE
2/26/45
[Side 2] Test Record
taken from radio broadcast
Dec. 16, 1945
- Item 29 *Second Piano Sonata*. 12" phonograph disc.
Harry Cumpson, piano.
Contents: [Side 1] 1. Allegro, ma non tanto -- 2. Andante Cantabile -- [Side 2]
Allegro Brio -- Andante Caloroso (Seventh Piano Sonata) / Sergei
Prokofieff.
- Item 30-31 *Selections from McGuffey's Reader*. 12" phonograph discs (2 discs).
Contents:
[Side 1] One Horse Shay -- [Side 2] John Alden and Priscilla -- [Side 3]
Midnight Ride of Paul Revere -- [Side 4] Midnight Ride of Paul
Revere (cont.).
- Item 32 *Selections from McGuffey's Reader*. 12" phonograph disc.
Label on disc for Eastman School of Music Recordings.
Annotation on disc: "McG. Reader."
- Item 33 *Selections from McGuffey's Reader* (conclusion). 12" phonograph disc.
Label on disc for Eastman School of Music Recordings.
Annotation on disc:
[Side 1] Finish of S. from McG. R.
Dec. 17, 1941
Sykes, Florence, Alberta, Burrill
Prelude to Christmas
[Side 2] Finish of John Alden
Beginning of Paul Revere
- Item 34 *Sinfonia for Cello and Piano*. 12" phonograph disc.
Carl Stern, cello.
Label on disc:
Carnegie Hall Recording Co.

American Music Festival
Station WNYC
9:30-10:00 P.M.
2-18-47

Items 35-36 *Sinfonia for Cello and Piano*. 12" phonograph discs (2 discs).

Label on disc:
SPA Test Pressing
Property of Columbia Records Inc.
XTU 18707 1A

Item 37 *Tom Paine Overture*. 12" phonograph disc.
Orchestras of the Nation Excerpt (NBC Orchestra, Wallenstein).
Recorded May 17, 1947.

Item 38 *Tom Paine Overture*. 12" phonograph disc.
Chicago Symphony Orchestra; Rafael Kubelik, conductor.
Label on disc:
University of Illinois Recording Service
Lacquer on acetate disc flaking.

Item 39 *Two Divertimenti*. 12" phonograph disc.
Label on disc:
[Side 1] Title: 2 Divertimenti
Recorder: Mrs. Genhet
Date: Feb 12, 1945
[Side 2] Title: Palmer + Bergsma
Recorder: Mrs. G.
Date: Feb 12, '45

Item 40 *Violin and Piano Sonata*. 12" phonograph disc.
Raymond Kunicki, violin; Harry Cumpson, piano.
Contents: Allegro-Risoluto -- Scherzo -- Finale.

Item 41 *Violin Sonata*. 12" phonograph disc.
See also Box 42, Item 1 (part 3).
Howard Boatwright, violin; Frank Harrison, piano.
Label on disc:
Yaddo Music Period
Copy of a recording
Contents: [Side 1] I. Allegro risoluto -- [Side 2] II. Adagio ma non troppo.

[Recordings of music by Burrill Phillips and others]

Item 42 *Adventures in a Perambulator / Selections from McGuffey's Readers*. Mercury
Records, MG 50136, 1976. 12" phonograph disc.

Eastman Rochester Orchestra; Howard Hanson, conductor.
Recorded October 28, 1956, Eastman School of Music, Rochester, NY.
Contents: Adventures in a Perambulator / John Alden Carpenter -- Selections from McGuffey's Readers / Burrill Phillips.

- Item 43 *Chamber Music for Harpsichord and Violin and for Organ*. Pleiades Records, P101, 1968. 12" phonograph disc.
Contents: Sonata da camera for organ (17:21) -- Sonata for violin and harpsichord (12:53) / Burrill Phillips -- Sonata in A major for violin and clavier (12:46) -- Sonata in E major for violin and clavier (17:37) / J. S. Bach.
- Items 44-46 *Dean Sanders, Pianist Plays William Albright, Burrill Phillips, John Watts*. Trilogy Records/Composers Theatre Series, CTS 1003, [n.d.]. 12" phonograph disc (3 copies).
Contents: Pianoagogo / William Albright -- First Piano Sonata -- Second Piano Sonata / Burrill Phillips -- Sonata for Piano / John Watts.
- Item 47 *Miriam Gideon: Rhymes from the Hill, The Hound of Heaven -- Burrill Phillips: Canzona III*. Composers Recordings, CRI SD 286, [n.d.]. 12" phonograph disc.
[Rhymes from the Hill] Jan DeGaetani, mezzo soprano; Arthur Bloom, clarinet; Raymond Des Roches, marimba; Fred Sherry, cello; David Gilbert, conductor.
[The Hound of Heaven] William Metcalf, baritone; Ronald Roseman, oboe; Isidore Cohen, violin; Karen Phillips, viola; Fred Sherry, cello; Fritz Jahoda, conductor.
[Canzona III] Elinor Basescu, reader; Juilliard Ensemble; Anne Diener Giles, flute; Virgil D. Blackwell, clarinet; Ronald Murray Romm, trumpet; Max Lifchitz, piano; Richard Fitz, percussion; Romuald G. Teco, violin; Fred Sherry, cello; Dennis Davies, conductor.
Contents: Rhymes from the Hill -- The Hound of Heaven / Miriam Gideon -- Canzona III / Burrill Phillips.
- Item 48 *Prelude & Fugue in F-sharp Minor—Bach; Allegro Vivo and Musette—Phillips; Sonata in F Major—Mozart*. 12" phonograph disc.
Harry Cumpson, piano.
Label on disc:
MP Concert Installations, No. C1-T16
Contents: [Side 1] Prelude & Fugue in F-sharp Minor / Bach -- Allegro Vivo and Musette / Burrill Phillips -- [Side 2] Sonata in F Major (1st, 2nd, and 3rd Movements) / Mozart.
- Item 49 *Return of Odysseus*. University of Illinois Custom Recording Series, CRS 5c-d, [n.d.]. 12" phonograph disc.
In case for *Patterns* / Robert Kelly; *Concerto for Piano and Orchestra* / Burrill Phillips.

[Phillips] University of Illinois Symphony Orchestra and University Choir;
Robert Shaw, conductor; Bruce Foote, baritone; Preston Tuttle, narrator.
[Fine] Homer Schmitt, violin; John Garvey, viola; Robert Swenson, cello.
[Hovhaness] Varsity Men's Glee Club Percussion Ensemble; William Miller,
tenor; Robert Shaw, conductor.
Contents: [Side 1] The Return of Odysseus / Burrill Phillips -- [Side 2]
Fantasia for String Trio / Irving Fine -- To the God Who is in the Fire /
Alan Hovhaness.

Items 50-51 *Robert Kelly: Patterns / Burrill Phillips: Piano Concerto*. 12" phonograph disc (2 copies).

University of Illinois Symphony Orchestra; Ernest Ansermet, guest conductor;
with Mary Jane Paul, soprano (Side A), and Claire Richards, piano (Side B).

Recorded by the University of Illinois School of Music (CRS 4a; CRS 4b).
Contents: [Side A] Patterns / Robert Kelly -- [Side B] Piano Concerto / Burrill Phillips.

Item 52 *Sonata for Cello and Piano*. SPA Records, SPA 54, [1954]. 12" phonograph disc.
In case for *Compositions by Krenek, Phillips, Fine, Hovhaness, Riegger, and Schuller* (The University of Illinois School of Music, Custom Recording Series).

Carl Stern, cello; Burrill Phillips, piano (Side 1); Abba Bogin, piano (Side 2).
Contents: [Side 1] Sonata for Cello and Piano / Burrill Phillips -- [Side 2]
Suite for Cello and Piano / Howard Swanson.

Item 53 *University of Rochester Men's Glee Club Concert 1967*. Century Custom Recording Service, 27979, 1967. 12" phonograph disc.
Accompanying documents (2 concert programs) separated; see Box 34, Folder 10.

Paul R. Allen, director; Thomas D. Weisflog, accompanist; with Elise Vanderjagt, flute; Paul R. Allen, piano.

Contents:
[Side 1] Great Is Our Lord / H. Schütz -- The Answers / V. Zolotareff --
Drinking Song / Z. Kodály -- That Time May Cease / B. Phillips --
The Creation . W. Richter -- Frostiana—Stopping by Woods on a
Snowy Evening / R. Thompson --
[Side 2] gaVOtTE for Bach / arr. B. Williams -- How Long from "Pipe
Dream" / Rodgers & Hammerstein -- Selected numbers by the
Yellowjackets -- Flute Solo: Concertino / C. Chaminade.

Item 54 "Test; CR1-SD-286." 12" phonograph disc.

Series 10: Presentation scores

Box 28 [cont.]

- Folder 21 Binkerd, Gordon. *The Last Invocation*. For SATB chorus. Text by Walt Whitman. Full score. Manuscript facsimile (from Ozalid master); dated April 12, 1949. 5 pages of music.
- Folder 22 Clark, Elizabeth. *Five Minute Suite for Violin and Piano*. Dedicated to Alberta Phillips. Score and solo part. Fair copy (ink holograph), with annotations in pencil. 10 pages of music.
- Folder 23 Farnaby, Giles. *Old Spagnoletta; Put Up Thy Dagger, Jemy*. For solo piano. *Old Spagnoletta*. Score. Fair copy (pencil holograph); dated April 2, 1981. 2 pages of music. *Put Up Thy Dagger, Jemy*. Score. Fair copy (pencil holograph); dated March 30-April 3, 1981. 2 pages of music.
- Folder 24 Fischer, Katharine. *Black is the Color of My True Love's Hair; Bourrée; Impromptu*. *Black is the Color of My True Love's Hair*. Traditional folk ballad. Arranged for mixed chorus and piano. Full score. Manuscript facsimile (from Ozalid master); dated March 17, 1947. 7 pages of music. *Bourrée*. From the *Second Violin Sonata* by J. S. Bach. Arrangement for two pianos. Full score. Manuscript facsimile (from Ozalid master); dated April 30, 1946. 10 pages of music. *Impromptu*. First piano part by Franz Schubert (op. 142, no. 2). Arrangement for two pianos. Full score. Manuscript facsimile (from Ozalid master); dated May 12, 1946. 10 pages of music.
- Folder 25 Gassman, Remi. *As Winds that Blow Against a Star*. For voice and piano. Words by Joyce Kilmer. Score. Fair copy (ink); dated October 1928. 3 pages of music.
 - On front cover: "For Burrill Phillips:"
 - Original folder labeled "33."
- Folder 26 Gassman, Remi. *Danse No. 1*. For two pianos. Dedicated to Burrill Phillips. Full score. Fair copy (pencil holograph); dated July 21, 1928. 5 pages of music.
- Folder 27 Graves, William. *Set of Eight*. For solo piano. Full score. Manuscript facsimile (from Ozalid master), bound; dated March 1958. 16 pages of music.

- Folder 28 Israel, Brian. *Dance Suite; Partita Piccola Cannonica; Sonata No. Two*.
Dance Suite. For baritone horn or bassoon. Published score (Bryn Mawr, PA: Theodore Presser, 1977). 4 pages.
 - Inscription on front cover (ink): "To Burrill & Alberta Phillips."
Partita Piccola Cannonica. For two trombones or baritone horns. Published score (Bryn Mawr: Theodore Presser, 1977). 4 pages.
 - Inscription on front cover (ink): "To Alberta & Burrill Phillips."
Sonata No. Two. For two tubas. Published score (Bryn Mawr: Theodore Presser, 1977). 6 pages.
- Folder 29 Kay, Ulysses. *Eight Inventions for Piano*.
 Full score. Manuscript facsimile (from Ozalid master). 14 pages of music.
- Folder 30 McCulloh, Byron. *Chamber Concerto*. For violins, violas, trombone, timpani, and piano.
 Full score. Manuscript facsimile (from Ozalid master). 26 pages of music.
- Folder 31 Pfautsch, Lloyd. *Christ: Foundation, Head and Cornerstone; I'll Praise My Maker; Music, When Soft Voices Die*.
Christ: Foundation, Head and Cornerstone. For unison choir and brass ensemble (three trumpets and two trombones) or organ. Text translated from the Latin by John Mason Neale. Full score. Manuscript facsimile; dated October 13, 1959. 5 pages of music.
I'll Praise My Maker. For mixed voices with brass ensemble (three trumpets, three trombones, and tuba) or organ. Text by Isaac Watts. Full score. Manuscript facsimile; dated September 26, 1959. 6 pages of music.
Music, When Soft Voices Die. For SATB chorus and keyboard. Words by Shelley. Full score. Manuscript facsimile; dated July 26, 1957. 7 pages of music.
- Folder 32 Presser, William. *Prelude and Dance*. For flute and piano.
 Published score and part (Hattiesburg, MS: Tritone Press, 1962). 6 pages of music.
 - Accompanied by typescript note from Tritone Press (requesting copies of programs that include this music). 1 page of text.
- Folder 33 Rogers, E. *The Ming Tree Rag*. For solo piano. First played by Burrill Phillips.
 Score. Manuscript facsimile (from Ozalid master). 2 pages of music.
- Folder 34 Still, William Grant. *La Guiablesse*. Ballet, with music for chamber orchestra. Text by Ruth Page.
 Reduced piano vocal score. Manuscript facsimile (from Ozalid master). 38 pages of music.

Folder 35 Still, William Grant. *Lenox Avenue*. Choreographic street scenes for radio announcer, chorus, and orchestra.
Reduced piano vocal score. Facsimile of typescript score (mimeograph), with performance markings in ink. 57 pages of music=.

Folder 36 Yeh, Huai Deh. *The Chinese Suite*. For orchestra.
Full score. Manuscript facsimile (from Ozalid master). 70 pages of music.
- Inscription on title page of score (ink): "To my dear teacher Mr. B. Phillips."

Series 11: Scrapbooks

Box 46

Item 1 Scrapbook, labeled "Burrill Phillips, 'His Book'" (on inside of front cover).
Provenance: Aretakis.
Bound scrapbook. Includes publicity and press materials, concert programs, program notes, correspondence, report cards, photographs, and other personal items; dated between May 1924 and March 1948. 37 leaves with items.

Item 2 Scrapbook.
Provenance: Aretakis.
Bound scrapbook. Includes publicity and press materials, concert programs, program notes, correspondence, and other personal items; dated between Fall 1932 and March 1942. 17 leaves with items.
- Affixed to inside front cover: portrait of Burrill Phillips by Ralph McCoy (ink).

Series 12: Oversized

Sub-series A: Oversized music manuscripts

Sub-sub-series 1: Stage works

Box 47

Folder 1 *Don't We All?* (1948). Opera buffa in one act. Libretto by Alberta Phillips. Full score: ink holograph transparencies.
Full score. Ozalid manuscript (ink); dated October 8, 1948. 116 pages of music.

- Folder 2 *Don't We All?* (1948). Full score: Ozalid copy (copy 1).
Full score. Manuscript facsimile (from Ozalid master), bound. 116 pages of music.
- Folder 3 *Don't We All?* (1948). Full score: Ozalid copy (copy 2).
Full score. Manuscript facsimile (from Ozalid master), bound, with performance markings in colored pencil. 116 pages of music.
- Affixed to inside of front cover: "Production Information." Typescript document. 1 page of text.
- Folder 4 *Princess and Puppet* (1933). Ballet. Scenario from a Bengal folk tale by Alberta Phillips. Full score: ink holograph.
Full score. Fair copy (ink), bound; dated March 25, 1933. 191 pages of music.
- Score gifted to Sibley Music Library by the composer, October 7, 1933.

Box 48

- Folder 1 *Three Satiric Fragments* (1941). Ballet. Full score: ink holograph transparencies.
Full score. Ozalid manuscript (ink); dated April 12, 1941. 21 pages of music.
- Folder 2 *Three Satiric Fragments for Orchestra* (1941). Full score; Ozalid copy.
Full score. Manuscript facsimile (from Ozalid master). 21 pages of music.
- Folder 3 *The Unforgiven* (1981). Opera in three acts, with libretto by Alberta Libretto. Act III score: pencil holograph.
Act III. Draft of score (pencil); dated between March 15, 1978, and April 6, 1982. 142 leaves of music and text.

Box 54

- Folder 1 *The Unforgiven* (1981). Title pages: typed transparencies.
Title pages. Typescript Ozalid masters. 3 pages of text.
- Folder 2 *The Unforgiven* (1981). Act I score: ink holograph transparencies.
Act I. Full score. Ozalid manuscript (ink). 164 pages of music.
- Folder 3 *The Unforgiven* (1981). Act II score: ink holograph transparencies.
Act II. Full score. Ozalid manuscript (ink). 110 pages of music.
- Folder 4 *The Unforgiven* (1981). Act III score: ink holograph transparencies.
Act III. Full score. Ozalid manuscript (ink). 190 pages of music.

Folder 5 *The Unforgiven* (1981). Act I score: Ozalid copy.
Act I. Full score. Manuscript facsimile (from Ozalid masters), bound. 3 pages of text; 164 pages of music.

Box 55

Folder 1 *The Unforgiven* (1981). Act II score: Ozalid copy.
Act II. Full score. Manuscript facsimile (from Ozalid masters), bound. 110 pages of music.

Box 48 [cont.]

Folder 4 Unfinished opera. Full score: typed transparencies.
Manuscript sketches (pencil); dated September 1954. 2 pages of music.
Full score. Typescript Ozalid masters. 347 pages of music.
Excerpt from score (consists of pp. 80 and 120 only). Facsimile of typescript score (from Ozalid masters). 2 pages of music.

Sub-sub-series 2: Large ensemble works

Box 49

Folder 1 *Concerto Grosso for String Quartet and Small Orchestra* (1950). Full score: ink holograph transparencies.
Full score. Ozalid manuscript (ink); dated February 5, 1950. 68 pages of music.

Folder 2 *Concerto Grosso for String Quartet and Small Orchestra* (1950). Full score: Ozalid copy (copy 1).
Full score. Manuscript facsimile (from Ozalid masters), bound, with performance markings in colored pencil. 68 pages of music.

Folder 3 *Concerto Grosso for String Quartet and Small Orchestra* (1950). Ozalid copy of full score; copy 2.
Full score. Manuscript facsimile (from Ozalid masters), bound. 68 pages of music.

Folder 4 *Courthouse Square: Suite for Orchestra* (1936). Ozalid copy of full score.
Full score. Manuscript facsimile (from Ozalid masters), bound, with performance markings in colored pencil. 57 pages of music.

Box 50

Folder 1 *Fantasia for Concert Band* (1968). Full score: typed transparencies.
Full score. Typescript Ozalid masters. 1 page of text (title page); 59 pages of music.

- Folder 2 *Fantasia for Concert Band* (1968). Full score: Ozalid copy.
Full score. Facsimile of typescript score (from Ozalid masters), bound, with performance markings in colored pencil. 59 pages of music.
- Folder 3 *Perspectives in a Labyrinth* (1962). For three string orchestras. Full score: 2 Ozalid copies.
Full score. Facsimile of typescript score (from Ozalid masters), bound. 2 copies. 43 pages of music, each.
- Folder 4 *Perspectives in a Labyrinth* (1962). Full score and parts: typed transparencies.
Instrumental parts: high I, middle I, cello I, bass I, high II, middle II, cello II, bass II, high III, middle III, cello III, bass III. Typescript Ozalid masters. 28 pages of music.
Full score. Typescript Ozalid master. 1 page of text (title page); 43 pages of music.
- Folder 5 *Piano Concerto* (1942). Full score: Ozalid copy.
Full score. Manuscript facsimile (from Ozalid masters), bound. 123 pages of music.
- Item 6 *Selections from McGuffey's Reader* (1934). Suite for orchestra. Full score: ink holograph.
Full score. Fair copy (ink), bound. 85 pages of music.
- Inscription in front matter: "Presented to the Sibley Music Library by Burrill Phillips, October 1948."

Box 55 [cont.]

- Folder 2 *Selections from McGuffey's Reader* (1934). Transcribed for symphonic band by Stanley J. Ciciora. Full score: Ozalid copy.
Full score. Manuscript facsimile (from Ozalid master), bound. 84 pages of music.
- Accompanied by thesis title page and abstract of thesis (typescript). 7 pages of text.
- Presented to the faculty of the Graduate School at Northern Illinois University as partial fulfillment for the requirements for the degree of Master of Music; dated May 1968.

Box 51

- Folder 1 *Soleriana Concertante* (1965). For small orchestra. Score: typed transparencies.
Full score. Typescript Ozalid masters. 68 pages of music.

- Folder 2 *Soleriana Concertante* (1965). Full score: Ozalid copy.
Full score. Facsimile of typescript score (from Ozalid masters). 68 pages of music.
- Folder 3 *Theater Dances for Orchestra* (1967). Typed transparencies of score.
Full score. Typescript Ozalid masters. 65 pages of music.
- Folder 4 *Theater Dances* (1967). Full score: Ozalid copy.
Full score. Facsimile of typescript score (from Ozalid master), bound. 65 pages of music.
- Folder 5 *Theater Dances* (1967). Score and parts: photocopies.
Full score. Facsimile of typescript score (photocopy). 65 pages of music.
Instrumental parts: flute I and II, oboe I and II, clarinets I and II, bassoons I and II, horn I, horn II, horn III, horn IV, trumpet I, trumpet II, trumpet III, trombone I, trombone II, trombone III, tuba, timpani, percussion I and II, violin I, violin II, viola, cello, bass. Facsimile of typescript parts (photocopies). 82 pages of music.
- Folder 6 *Tom Paine Overture* (1946). For orchestra. Full score: Ozalid copy.
Full score. Manuscript facsimile (from Ozalid masters), bound. 76 pages of music.
- Box 52**
- Folder 1 *Triple Concerto* (1953). For clarinet, viola, piano, and orchestra. Full score: ink holograph transparencies.
Full score. Ozalid manuscript (ink); dated January 18, 1953. 100 pages of music.
- Folder 2 *Triple Concerto* (1953). Score: Ozalid copy.
Full score. Manuscript facsimile (from Ozalid master), bound, with performance markings in pencil. 100 pages of music.
- Folder 3 *Yellowstone, Yates, and Yosemite*. Full score: typed transparencies.
Full score. Typescript Ozalid master. 28 pages of music.
- Folder 4 *Yellowstone, Yates, and Yosemite*. Full score: Ozalid copy.
Full score. Manuscript facsimile (from Ozalid master). 28 pages of music.
- Accompanied by duplicate copy of pp. 1-2 of score (manuscript facsimile). 2 pages of music.

Sub-sub-series 3: Vocal works

Box 52 [cont.]

- Folder 5 *Canzona V* (1971). For SATB chorus and piano. Text by Alberta Phillips. Score: photocopy.
Full score. Manuscript facsimile (photocopy, enlarged). 67 pages of music.
- Folder 6 *For Love I'll Surely Die* (1946). Cantata for mezzo-soprano, baritone, and piano. Text by Alberta Phillips. Excerpt from score: typed transparencies (revised text).
Full score (incomplete; consists of final 2 pages of score only, with revised text). Typescript Ozalid masters. 2 pages of music.
- Folder 7 *For Love I'll Surely Die* (1946). Excerpt from score: Ozalid copies (revised text).
Full score (incomplete; consists of final 2 pages of score only, with revised text). Facsimile of typescript score (from Ozalid masters). 2 copies. 2 pages of music, each.
- Folder 8 *Oculus non vidit* (1964). Motet for mixed chorus. Music engraving plates.
Music engraving plates for published score (Branchport, NY: Italy Hill Press, 1964). 6 plates.
- Folder 9 *Qui vult venire* (1964). Motet for mixed chorus. Music engraving plates.
Music engraving plates for published score (Branchport, NY: Italy Hill Press, 1964). 6 plates.
- Plate no. 6 ("Italy Hill Press, Branchport, New York") accompanied by carbon copy of invoice from the University of Illinois Photographic Department for 1 Kodalith negative; dated November 18, 1963. 1 page.
- Folder 10 *The Return of Odysseus* (1956). For baritone solo, speaker, chorus, and orchestra or piano. Text by Alberta Phillips. Instrumental score: typed transparencies.
Instrumental score. Typescript Ozalid masters. 22 pages of music.
- Folder 11 *Serve bone* (1964). Motet for mixed chorus. Music engraving plates.
Music engraving plates for published score (Branchport, NY: Italy Hill Press, 1964). 6 plates.
- Folder 12 [Various motets for mixed voices.] Includes: *Oculus non vidit*, *Qui vult venire*, *Sancti mei*, and *Serve bone*. Drafts of scores: paste-up.
Oculus non vidit. Full score. Typescript paste-up of published score, affixed to cardstock. 6 pages.
- Accompanied by manuscript diagram with notes regarding layout (colored pencil). 1 page.
Qui vult venire. Full score. Typescript paste-up of published score, affixed to cardstock. 4 pages.

- Accompanied by (3 items):
 - o Manuscript diagram with notes regarding layout (ink). 2 pages.
 - o Excerpts of published score (sample printing/galleys of select pages). 6 pages.
 - o Printed blank music staff paper (sample printing). 1 page.
- Sancti Mei*. Full score. Typescript paste-up of published score, affixed to cardstock. 4 pages.
- Serve bone*. Full score. Typescript paste-up of published score, affixed to cardstock. 5 pages.
- Accompanied by excerpts of published score (sample printing/galleys of select pages). 7 pages.

Box 55 [cont.]

- Folder 3 [Various motets for mixed voices.] Includes: *Oculus non vidit*, *Qui vult venire*, and *Serve bone*. Scores: negative transparencies.
- Oculus non vidit* (1964). Full score. Negative transparencies, affixed to masking paper for printing. 6 pages.
- Qui vult venire* (1964). Full score. Negative transparencies, affixed to masking paper for printing. 6 pages.
- Serve bone* (1964). Full score. Negative transparencies, affixed to masking paper for printing. 6 pages.

Sub-sub-series 4: Instrumental chamber works

Box 53

- Folder 1 *Divertimento for Strings* (1951). Score: ink holograph transparencies. Full score. Ozalid manuscript (ink). 27 pages of music.
- Folder 2 *Divertimento for Strings* (1951). Score: Ozalid copy. Full score. Manuscript facsimile (from Ozalid master), bound, with performance markings in colored pencil. 27 pages of music.
- Folder 3 *Music for This Time of Year* (1954). For woodwind quintet. Flute part (paste-up). Typescript flute part, comprised of strips excerpted from full score layout (paste-up). 8 leaves of music.
- Folder 4 *Music for This Time of Year*. Oboe part (paste-up). Typescript oboe part, comprised of strips excerpted from full score layout (paste-up). 7 leaves of music.
- Folder 5 *Music for This Time of Year*. Clarinet part (paste-up). Typescript clarinet part, comprised of strips excerpted from full score layout (paste-up). 9 leaves of music.

- Folder 6 *Music for This Time of Year*. Horn part (paste-up).
Typescript bassoon part, comprised of strips excerpted from full score layout (paste-up). 7 leaves of music.
- Accompanied by typescript list of movements, with annotations in colored pencil, pencil, and ink. 1 page of text.
- Folder 7 *Music for This Time of Year*. Bassoon part (paste-up).
Typescript bassoon part, comprised of strips excerpted from full score layout (paste-up). 7 leaves of music.
- Accompanied by typescript list of movements, with annotations in colored pencil. 1 page of text.
- Folder 8 *Partita for Piano Quartet* (1946/47). Score and parts: photocopies.
Full score. Manuscript facsimile (photocopy); dated June 2, 1947. 1 page of text (title page); 66 pages of music.
Instrumental parts: violin, viola, violoncello. Manuscript facsimile (photocopies). 29 pages of music.
- Folder 9 *Quartet for Oboe and Strings* (1967). For oboe, violin, viola, and cello. Score and parts: photocopies.
Full score. Facsimile of typescript score (photocopy); dated June 8, 1946. 40 pages of music.
Instrumental parts: oboe, violin, viola, cello. Facsimiles of typescript parts (photocopies). 36 pages of music.
- Folder 10 *Sonata in Two Movements* (1965). For violin and harpsichord. Score: photocopy.
Full score. Facsimile of typescript score (photocopy). 20 pages of music.
- Folder 11 *Sonata in Two Movements* (1965). Sketches and worksheets: photocopy.
Facsimiles of manuscript sketches and drafts; dated between November 1965 and January 1966. 39 pages of music.

Sub-sub-series 5: Keyboard works

Box 53 [cont.]

- Folder 12 [Piano Sonata No. 3.] Incomplete pencil sketches.
Manuscript sketches (pencil); dated between August 1951 and April 1952. 8 leaves of music.
- Accompanied by duplicate facsimile (photocopy) of sketches. 16 pages.

Sub-sub-series 6: Sketches, worksheets, and notebooks

Box 55 [cont.]

- Folder 4 Oversized sketches.
- “Ballet—Phillips, 1933.” Manuscript sketches (pencil). 2 pages of music.
 - *Separated from Box 24, Folder 36—Very early sketches (1923-).*
 - Manuscript sketch (ink). 1 page of music. Accompanied by excerpt from untitled score (incomplete; pages numbered 58-59). Fair copy (pencil), on transparent score paper, with annotations in colored pencil and ink. 2 pages of music.
 - *Separated from Box 26, Folder 13—Miscellaneous sketches (undated).*

Sub-series B: Oversized documents

Box 55 [cont.]

- Folder 5 Oversized documents [1]. 11 items.
- Correspondence on compositions: Canzona IV. 1 item.
 - Separated from Series 4, Sub-series A (Correspondence on compositions), Box 30, Folder 13.*
 - Publicity poster for performance of *Canzona IV* by the Studio for New Music. Accompanied by envelope.
 - Miscellaneous papers: University of Massachusetts-Amherst (concert and lecture, 1975). 1 item.
 - Separated from Series 5 (Miscellaneous papers), Box 33, Folder 12.*
 - Concert poster; dated April 2, 1975. 1 item.
 - Miscellaneous papers: Contracts, other. 1 item.
 - Separated from Series 5, Box 34, Folder 4.*
 - Contract with Carl Fischer pertaining to publication of *Dance Overture (Symphony Concertante)* (typescript); dated December 26, 1941. 1 page.
 - Programs: Conversations and Colloquies. 1 item.
 - Separated from Series 7 (Programs), Box 36, Folder 11.*
 - “WUOM Program Schedule, October 1954.” Publicity flyer. 2 pages.
 - Programs: The Return of Odysseus. 1 item.
 - Separated from Series 7, Box 36, Folder 35.*
 - “Program Notes, CRS 5 c-d.” Includes texts, performer information, and program notes. 2 pages of text.

Programs: *Scena*. 1 item.

Separated from Series 7, Box 36, Folder 37.

Publicity flyer ("Eastman Chamber Orchestra, Fifth Season of Concerts").
1 page.

Programs: *Theater Dances*. 1 item.

Separated from Series 7, Box 37, Folder 8.

Concert poster (California State University, Hayward); dated December 4,
1975. 1 item.

Programs: *Triple Concerto*. 3 items.

Separated from Series 7, Box 37, Folder 13.

Publicity fliers and mailers; dated 1952-1959. 3 items.

Programs: Programs, 1940s. 1 item.

Separated from Series 7, Box 37, Folder 23.

Concert program ("Original Compositions by Students from the Classes of
Howard Hanson, Burrill Phillips, Bernard Rogers, Edward Royce");
dated May 22, 1945. 1 page.

Folder 6

Diplomas. 9 items.

Diploma from Denver High School South; dated June 6, 1924.

Sophomore Certificate from the Denver College of Music, Inc.; dated June 15,
1925.

Commencement program from the Denver College of Music; dated June 14,
1926.

Certificate from the Denver College of Music, Inc. (for completion of Junior
Ensemble, Special Junior Composition, Special Counterpoint); dated June
14, 1926.

Certificate Theory from the Denver College of Music, Inc. (for completion of
3.5 year courses of study in Advanced Composition and Theory); dated
June 14, 1927.

Teacher's Diploma from the Denver College of Music, Inc.; dated June 12,
1928.

Graduate Diploma from the Denver College of Music, Inc.; dated June 12,
1928.

Bachelor of Music Diploma from the University of Rochester; dated June 20,
1932.

Master of Music Diploma from the University of Rochester; dated June 12,
1933.

Folder 7

Lecture at Conservatorio Superior de Musica del Liceo.

Separated from Series 5 (Miscellaneous papers), Box 33, Folder 15.

Press clippings; dated 1961. 6 items.

- Folder 8 Oversized documents [2]. 3 items.
Miscellaneous Papers: Articles about miscellaneous performers. 2 items.
Separated from Series 5 (Miscellaneous papers), Box 35, Folder 4.
Publicity poster for Camera Concerti; undated. 1 item.
Publicity poster for Frank Glazer, consisting of excerpts from press reviews; undated [1954]. 1 item.
- Programs: [String Quartets]. 1 item.
Separated from Series 7, Box 37, Folder 4.
Concert poster; dated February 27, 1955. 1 item.
- Folder 9 Oversized newspaper clippings.
Press clippings; dated between November 14, 1946, and May 10, 1949. 10 items.
- *Separated from Series 6 (Newspaper clippings), Box 35, Folder 6 (1940s).*
Press clippings; dated between January 12, 1950, and January 31, 1959. 20 items.
- *Separated from Series 6, Box 35, Folder 7 (1950s).*
Press clippings; dated between [1963], and June 13, 1966. 4 items.
- *Separated from Series 6, Box 35, Folder 8 (1960s).*
Press clippings; dated May 2, 1943, and November 13, 1956. 2 items.
- *Provenance: Aretakis.*
- *Separated from Series 6, Box 35, Folder 10 (1940s-1960s).*
Press clipping pertaining to performance of *Don't We All*; dated February 14, 1956. 1 item.
- *Separated from Series 6, Box 35, Folder 14.*
- Oversized Programs: [String Quartets]. 1 item
Iconography *Separated from Series 7, Box 37, Folder 4.*
Shelf B6 Concert poster; dated March 31, 1955. 1 item.