

GARDNER READ COLLECTION

RUTH T. WATANABE SPECIAL COLLECTIONS
SIBLEY MUSIC LIBRARY
EASTMAN SCHOOL OF MUSIC
UNIVERSITY OF ROCHESTER

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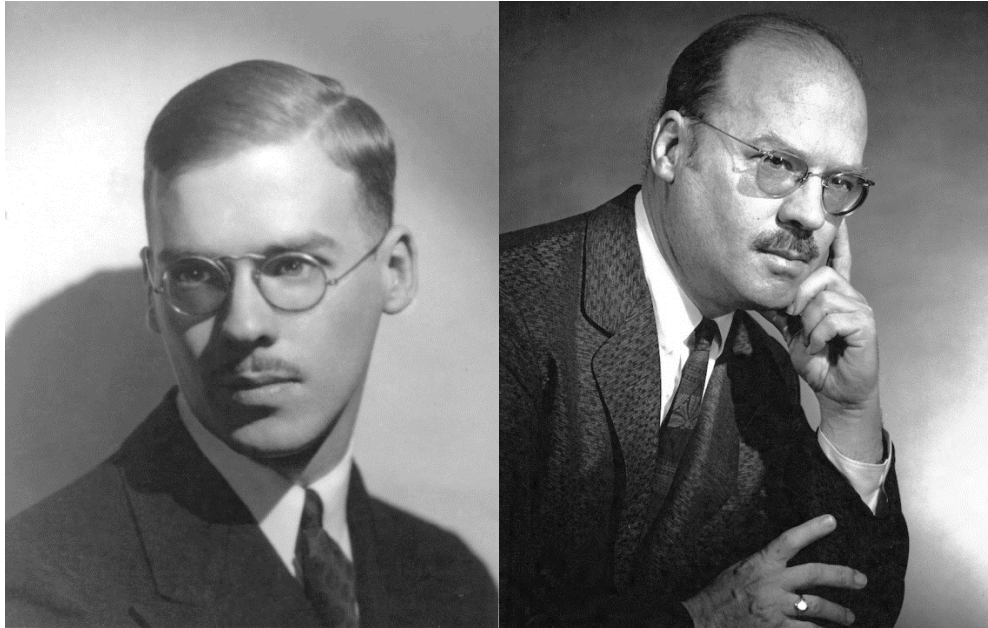
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DESCRIPTION OF COLLECTION

Shelf location: C4A 5,1 — C4A 8,5

Physical extent: 87 linear feet

Biographical Sketch



(Left) Photograph from ESPA 5-9 (8x10); (Right) Photograph from Gardner Read Collection, Box 60, Folder 13.

Over the course of his career as a composer, Gardner Read (b. Evanston, IL, 2 January 1913; d. Manchester-by-the-Sea, MA, 10 November 2005) produced over 250 works for a wide variety of genres and instrumentations, including four symphonies, an opera, an oratorio, and incidental music for several plays. Read's works have been performed and recorded by some of the foremost artists and ensembles of his day. In addition to his compositional career, Read served as a professor of composition at a number of reputable institutions, most notably Boston University (1948–78). In conjunction with his pedagogical endeavors, Read completed eight books, among which the subjects of musical notation and orchestration figured prominently. Read credited Debussy, Ravel, Bartok, Stravinsky, Vaughan Williams, Copland, and Hanson as the principal influences on his compositional development.

Gardner Read's intensive musical studies began his freshman year at Evanston Township High School, the first high school in the United States to institute a music major. His public school music concentration was complemented with private studies at Northwestern University. A 1932 residency at the National Music Camp (Interlochen, Michigan) brought Read into contact with the composer and conductor Howard Hanson; partly as a result of this meeting, Read chose to continue his training at the Eastman School

of Music. During his years at Eastman, Read studied composition with Bernard Rogers and Howard Hanson; he earned the Bachelor of Music degree in 1936 and the Master of Music degree in 1937. He spent part of 1939 in Europe, where he studied with Ildebrando Pizzetti and met Jean Sibelius. In 1941, Gardner Read undertook his final period of formal compositional training, studying with Aaron Copland while on fellowship at Tanglewood.

Read's career as a pedagogue extends back at least to the summer of 1940, when he was appointed to teach composition at the National Music Camp. Also during his appointment that summer, Read met Margaret Vail Payne (b. Terre Haute, IN, 14 July 1909; d. Manchester-by-the-Sea, MA, 28 January 2003), whom he married later that year on September 17, 1940. Through the 1940s, he held a succession of short-term positions at Midwestern institutions: head of the Theory and Composition departments of the St. Louis Institute of Music (1941-43); chair of Composition at the Kansas City Conservatory (1943-45); and head of Theory and Composition at the Cleveland Institute of Music (1945-48). This series culminated in his appointment in 1948 as Professor of Composition and Composer-in-Residence at Boston University, a position he retained until his appointment to the rank of Professor Emeritus in 1978.

Gardner Read has been duly honored for his music and for his teaching. In 1937, his Symphony No. 1 was awarded the top prize in the American Composer's Contest and was consequently premiered by the New York Philharmonic under the direction of Sir John Barbirolli. Six years later, in 1943, Read's Symphony No. 2 was similarly honored as the prizewinning work in the Paderewski Fund Competition, this time with a premiere by the Boston Symphony Orchestra and Serge Koussevitzky. In 1957, and again in 1964, Gardner Read represented the United States Information Service at music festivals in Mexico. Doane College conferred an honorary Doctor of Music degree upon Gardner Read in 1962. And in 1982, Read received the prestigious Eastman School of Music Alumni Achievement Award from his alma mater. More significantly, a long list of musical luminaries have performed and recorded Gardner Read's compositions: the conductors Howard Hanson, Leonard Bernstein, Serge Koussevitzky (Boston Symphony), Erich Kunzel (Cincinnati Symphony), Lorin Maazel (Cincinnati Symphony), Fritz Reiner (Cleveland Orchestra); the violist William Primrose; the organists David Craighead and Leonard Raver; and the harpsichordist Barbara Harbach.

For further information on the life and works of Gardner Read, see Mary Ann Dodd and Jayson Rod Engquist, *Gardner Read: A Bio-Bibliography* (Westport, Conn.: Greenwood Press, 1996).

Provenance

The Gardner Read Collection was established in October 1982 as a gift to the Sibley Music Library by Gardner Read. Since making the initial shipment of materials, Read continued to augment the collection through nearly annual deposits. Following Gardner Read's passing, his working library, mostly comprised of books, published scores and ephemera, arrived at the Sibley Music Library through the efforts of his estate.

Scope and Content

The Gardner Read Collection comprises the personal and professional papers of the composer and pedagogue Gardner Read (1913-2005). A significant number of Read's approximately 250 compositions are represented here in manuscript form and/or manuscript reproduction. Many are also preserved on audio recordings, primarily in LP or reel-to-reel format. Read's extensive literary output, including eight books treating topics of orchestration, musical notation, and the compositional process, constitutes another prominent segment of the Gardner Read Collection. Correspondence, concert programs, diaries, photographs, and other items document Read's private life and his professional activities outside of composition. Also included in the collection is a portion of Read's personal library, which features presentation copies of scores and literature as well as items from his study collection.

Restrictions and Use

Gardner Read placed no restrictions upon the use of the materials of the Gardner Read Collection; reproduction of the contents will, however, be provided to patrons only in accordance with the provisions of United States Copyright Law.

Associations

The Gardner Read Collection is one of a growing body of collections documenting the careers of individual Eastman School of Music alumni, particularly those who specialized in composition. Like his fellow alumni Homer Keller, Malcolm Seagrave, and Gordon Binkerd (all of whose papers the Sibley Music Library possesses), Gardner Read rose to prominence as an American composer following the completion of his training at the Eastman School. Read's extensive prose output, however, distinguishes him from these and other colleagues.

DESCRIPTION OF SERIES

The Gardner Read Collection has been organized into five major series, namely music manuscripts and imprints, recordings, literary works, personal papers, and library. These series are further subdivided as described below.

Series 1: Compositions

This body of materials preserves drafts, fair and final copies, manuscript reproductions, and publishers' imprints of works composed by Gardner Read throughout the entire scope of his lengthy compositional career. Works for large ensemble are generally represented by performance part sets as well as by full scores. The materials have been arranged into three sub-series according to material type (i.e., manuscripts and imprints; transcriptions; sketches). Whenever possible, the letter codes assigned to Gardner Read's compositions by Mary Ann Dodd and Jayson Rod Engquist in their book, *Gardner Read: A Bio-Bibliography*, precede the citation of each item. The letter codes used are as follows: W# (Work), WT# (Work Transcription), or WS# (Work Sketch). Within each sub-series, the materials are arranged by opus number with unnumbered or unidentified items filed at the end of the respective sub-series.

sub-series A: Manuscripts and Imprints

sub-series B: Transcriptions

sub-series C: Sketches and Fragments

Series 2: Recordings

This series comprises Gardner Read's library of recordings of his own compositions. Each material type has been assigned to a sub-series, as indicated below. Read's original numbering has been preserved where present.

sub-series A: Instantaneous Discs

sub-series B: Reel-to-Reel Tapes

sub-series C: Audiocassette Tapes

sub-series D: Digital Audio Tapes (DATs)

sub-series E: Compact Discs (CDs)

sub-series F: VHS Videocassette Tapes

Series 3: Scholarly Publications

The manuscripts of Gardner Read's extensive writings are preserved within this series. Each individual work has been assigned to its own sub-series. Within each sub-series, the majority of the individual items have been described using Read's own nomenclature. The letter codes assigned to Gardner Read's literary writings by Mary Ann Dodd and Jayson Rod Engquist in their book, *Gardner Read: A Bio-Bibliography*, precede the citation of each item. All letter codes used in this series begin with the letters LW, an abbreviation for Literary Writings.

sub-series A: Twentieth Century Notation [LW10]

sub-series B: Contemporary Instrumental Techniques [LW3]

sub-series C: Twentieth Century Microtonal Notation [LW7]

sub-series D: Genesis of an Opera [LW12]

sub-series E: Pictographic Score Notation [LW9]

sub-series F: Modern Rhythmic Notation [LW4]

sub-series G: Psychology of Polymeters

sub-series H: Thesaurus of Orchestral Devices [LW1]

sub-series I: Orchestral Combinations [LW11]

sub-series J: Source Book of Proposed Music Notation Reforms [LW6]

sub-series K: Style and Orchestration [LW5]

sub-series L: Music Notation

sub-series M: Compendium of Modern Instrumental Techniques

sub-series N: Twentieth-Century Music Notation

This sub-series consists of material for an uncompleted book project.

sub-series O: Other Writings

This sub-series includes materials for selected lectures by Gardner Read, and manuscript for music reviews published in *Notes*, the quarterly journal of the Music Library Association.

Series 4: Papers

sub-series A: Correspondence

sub-sub-series 1: Personal Correspondence

Correspondence is foldered alphabetically per sender surname.

sub-sub-series 2: Professional Correspondence

The folders of this grouping contain correspondence and other documents pertaining to Read's compositions, scholarly publications, radio broadcasts, and other matters. The items are organized by individual sender where possible, and by corporation/institution in the cases where multiple individuals contributed to the correspondence. Following Read's arrangement, some folders are devoted neither to individuals nor to groups, but to documentation pertaining to one particular work, e.g., *20th Century Notation*. Contracts and royalty statements are frequently included in these folders, although some of these documents are housed in Series 1 or Series 2 alongside the associated manuscript(s).

sub-series B: Publicity

sub-sub-series 1: Curriculum vitae and Catalogues of Compositions

Includes materials prepared by Gardner Read, as well as some professionally-produced promotional literature for Read's compositions and textbooks.

sub-sub-series 2: Pressbooks and press clippings

Gardner Read maintained a number of scrapbooks devoted to his various endeavors. The majority of documents in these scrapbooks are press materials regarding the performances and recordings of Read's compositions, his radio program "Our American Music", reviews of Read's publications and various other articles pertaining to the composer.

This sub-sub-series also includes loose press clippings that document Read's publications and performances as well as some human-interest articles that feature Read.

sub-sub-series 3: Concert Programs

This is a collection of programs from performances including works by Gardner Read, 1937–2004.

sub-series C: Radio Broadcasts

From 1953–60, Gardner Read hosted a radio show, "Our American Music," on Boston-area stations. Budget proposals and programming lists are preserved here. Recordings of selected broadcasts can be found in Series 2 (Recordings). Pressbooks holding materials pertaining to the radio show can be found Series 4, sub-series B, sub-sub-series 2: Pressbooks and press clippings.

sub-series D: Professional Involvement

This sub-series consists of ephemera documenting some of Gardner Read's professional activities. Items in this sub-series include a door plaque, various teaching materials, conference programs, and annual reports issued by the Edward MacDowell Association (1936–1954).

sub-series E: Gardner Read Bio-Bibliography Addenda

Consists of manuscript addenda to *Gardner Read: A Bio-Bibliography* by Mary Ann Dodd and Jayson Rod Engquist.

sub-series F: Pre-compositional Materials for Villon, Op. 122

This sub-series includes written notes and other pre-compositional materials for *Villon*, Op. 122, namely manuscript composition notes, libretti, synopses of the action, and a typescript draft of the script of *The Other Heart* (as prepared for publication).

sub-series G: Ephemera

Items in this sub-series include a collection of posters announcing performances of Read works or lectures by the composer; personal and household diaries maintained by Gardner and Vail Read; award citations issued to Gardner Read; and miscellaneous personal mementos.

sub-series H: Photographs and Iconography

The photographs present include personal photographs of Gardner Read with friends, colleagues, and family; professional portraits of Gardner Read; and autographed photographs of various colleagues and friends of Gardner and Vail Read. In addition, there are three photographic negative plate blocks with portraits of Gardner Read and a hand drawn portrait of Gardner Read in pencil.

Series 5: Library

sub-series A: Presentation copies: Scores

This sub-series contains presentation copies of published scores, publication covers and flyleaves, and manuscript reproductions inscribed to Gardner Read by composer friends, colleagues, and pupils. This sub-series contains scores from composers such as: Lukas Foss, Alan Hovhaness, Halsey Stevens, Paul Whear and others.

sub-series B: Presentation copies: Literature

This sub-series contains presentation copies of published books and journal articles, the majority of which pertain to music, that are inscribed to Gardner Read by the authors.

sub-series C: Study collection: Scores

This sub-series contains scores acquired by Gardner Read for the purposes of analysis and/or performance.

sub-series D: Study collection: Literature

This sub-series contains books, language dictionaries and travel guides acquired by or given to Gardner and Vail Read.

sub-series E: Recordings

This sub-series contains four audio recordings of works by other composers as well as a VHS copy of the WBEZ Boston TV special *Oddesey*, a celebration of Gardner Read marking his 50th birthday.

N.B. The scores, books, articles, and recordings in Series 5 are housed in storage containers appropriate to the items' respective dimensions. Due to the varying dimensions of the materials, there is a discrepancy between the alphabetical sequence (i.e., by composer or author surname) and the numeric box order.

Series 6: Oversize

This sub-group 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 four series according to material type:

sub-series A: Manuscripts and Imprints

Following the organization of Series 1, these materials have been arranged by opus number. Similarly, the citation of each item is preceded, whenever possible, with the letter codes assigned to Gardner Read's compositions by Mary Ann Dodd and Jayson Rod Engquist in their book, *Gardner Read: A Bio-Bibliography*.

sub-series B: Ephemera

sub-series C: Presentation Copies: Scores

sub-series D: Study Collection: Scores

N.B. The manuscripts, posters and awards, scores, and books in Series 6 are housed in storage containers appropriate to their respective dimensions. Due to the varying dimensions of the materials, there is a discrepancy between the numerical or alphabetical sequence within each sub-series and the numeric box order.

INVENTORY

Series 1: Music Manuscripts and Imprints

sub-series A: Original Compositions

Box 1

- | | |
|------------------|---|
| <u>folder 1</u> | W1. Motion Picture Incidental Music. Op. 1. For piano or organ solo. Ink MS, bound. 108 pages of music. |
| <u>folder 2</u> | W2. Under Western Skies. Op. 1, no. 45a. For full orchestra. Ink MS, bound. 12 pages of music. |
| <u>folder 3</u> | W3. Evanston High Song. Op. 2. For voice and piano. Ink MS, bound. 2 pages of music. |
| <u>folder 4</u> | W4. An Ocean Rhapsody. Op. 3. For piano solo. Ink MS, bound. 12 pages of music. |
| <u>folder 5</u> | W5. Christmas Bells. Op. 4. For voice and piano. Ink MS, bound. 1 page of music. |
| <u>folder 6</u> | W6. All Things Bright and Beautiful. Op. 5. Ink MS, bound. For SATB and piano accompaniment. 3 pages of music. |
| <u>folder 7</u> | W7. Saw You Never in the Twilight. Op. 6. Ink MS, bound. For voice and piano or organ accompaniment. 2 pages of music. |
| <u>folder 8</u> | W9. Legend Suite. Op. 7. For piano solo. Ink MS, bound. 5 pages of music. |
| <u>folder 9</u> | W10. Nocturne in D Major. Op. 8. For piano solo. Ink MS, bound. 4 pages of music. |
| <u>folder 10</u> | W11. Snowflakes – A Caprice. Op. 9. For piano solo. Ink MS, bound. 3 pages of music. |
| <u>folder 11</u> | W12. Prélude – To Spring. Op. 10. For full orchestra. Ink MS, bound. 16 pages of music. Accompanied by composer's program notes in ink and typescript, 1 page. |
| <u>folder 12</u> | W12. Prelude—To Spring, Op 10. For full orchestra. Instrumental parts: flute, oboe, clarinet (2), bassoon, horn (2), timpani, harp, piano, solo violin, and strings. Manuscript in ink and pencil. 25 pp. of music. |

- folder 13 W13. Mountain Sketches. Op. 11. For full orchestra. Ink MS, bound. 21 pages of music. Accompanied by composer's program notes in ink, 1 page. Also accompanied by color illustration, 1 page.
- folder 14 W14. Suite of Dance. Op. 12. For piano solo. Ink MS, bound. 6 pages of music.
- folder 15 W15. Gavotte, Op. 12, no. 2a. For full orchestra. Instrumental parts: flute (4), oboe (2), clarinet (2), bassoon (2), horn (4), trumpet (2), trombone (3), tuba, percussion, strings. Manuscript in pencil. 25 pp. of music.
- folder 16 W16. Badinage – A Caprice. Op. 13. For full orchestra. Ink MS, bound. 27 pages of music. Accompanied by composer's program notes in ink and typescript, 1 page. Also accompanied by illustrations, 2 pages.
- folder 17 W16. Badinage—A Caprice. Op. 13. For full orchestra. Instrumental parts: flute (4), oboe, clarinet (2), bassoon, horn (4), trumpet (2), trombone (3), tuba, percussion, strings. Manuscript in pencil. 41 pp. of music.
- folder 18 W17. Suite of Inventions. Op. 14. For piano solo. Ink MS, bound. 6 pages of music.
- folder 19 W18. Pierrot. Op. 15. For voice and piano accompaniment. Words by Sara Teasdale. Ink MS, bound. 3 pages of music.
- folder 20 W19. Theme with Variations. Op. 16. For piano solo. Ink MS, bound. 4 pages of music.
- folder 21 W20. Sonata in C Minor. Op. 17. For piano solo. Ink MS, bound. 14 pages of music.
- folder 22 W22. Senior Class Song of '32. Op. 18. For voice and keyboard accompaniment. Printed copy extracted from Evanston Town High School Senior Year Book 1932. 1 page of music. Accompanied by W24/Op. 18b. Arrangement for mixed voices – a capella. Ink MS. 2 pages of music.
- folder 23 W25. The Lotus-Eaters: A Symphonic Poem for Orchestra. Op. 19. After the poem by Alfred Lord Tennyson. For full orchestra. Ink MS, bound. 30 pages of music. Accompanied by composer's program notes in ink, 1 page. Also accompanied by Tennyson's poem in typescript, 1 page. Also accompanied by black-and-white color illustration, 1 page.
- folder 24 W25. The Lotus-Eaters, Op. 19. For full orchestra. Instrumental parts. Manuscript in ink with pencil corrections. 44 pp. of music.

Box 2

- folder 1 W26. Poeme. Op. 20. Dedicated to Muriel Joyce Reeves. For piano solo. Ink MS with red colored-pencil annotations, bound. 5 pages of music.
- folder 2 W27. Poeme, Op. 20a (score reads Op. 20b). For violin, cello, and harp. Instrumental parts. Manuscript in ink. 5 pp. of music.
- folder 3 W28. Suite pour Harpe. Op. 21. Dedicated to Henry J. Williams. For harp solo. Ink MS, bound. 11 pages of music.
- folder 4 W30. The Painted Desert. Op. 22. For full orchestra. Ink MS, bound. 74 pages of music. Accompanied by 1 color illustration and 1 black-and-white illustration, 2 pages total.
- folder 5 W30. The Painted Desert, Op. 22. For full orchestra. Instrumental parts. Manuscript in ink with pencil annotations, Manuscript facsimile with pencil annotations.
- folder 6 W30. The Painted Desert, Op. 22. For strings. Instrumental parts. Ozalid manuscript. 27 pp. of music.
- folder 7 W31. Four Nocturnes. Op. 23. For voice and keyboard accompaniment. When Moonlight Falls, no. 1; The Unknown God, no. 2; A White Blossom, no. 3; The Moon, no. 4. Ink MS with red colored-pencil annotations, bound. 16 pages of music.
- folder 8 [W36–39]. Four Nocturnes. Op. 23, nos. 1b–4b (score reads Op. 23a). Arranged by Vail Read for two sopranos and alto with piano accompaniment. When Moonlight Falls, no. 1; The Unknown God, no. 2; A White Blossom, no. 3; The Moon, no. 4. Ink MS, bound. 18 pages of music.
- folder 9 W37. The Unknown God, Op. 23, no. 2b (score reads erroneously Op. 23, no. 2a). For three-part women's chorus (SSA). Score. Ozalid manuscript. 7 pp. of music.
- folder 10 W40. Four Nocturnes, Op. 23b (score reads Op. 23). For contralto and chamber orchestra. Score. Ozalid manuscript. 27 pp. of music.
- folder 11 W40. Four Nocturnes, Op. 23b (score reads Op. 23). For contralto and chamber orchestra (flute, oboe, clarinet, bassoon, horn, harp, and strings). Instrumental parts. Manuscript in ink with pencil annotations. 40 pp. of music.
- folder 12 W41. Scherzino. Op. 24. For woodwind quintet. MS repro with red colored-pencil annotations, bound. 12 pages of music.

- folder 13 W41. Scherzino, Op. 24. For woodwind quintet. Instrumental parts. Ozalid manuscript. 10 pp. of music.
- folder 14 W42. Soliloquy. Op. 25. For piano solo. Ink MS, bound. 4 pages of music.
- folder 15 W43. Sketches of the City. Op. 26. For full orchestra. After poems by Carl Sandburg. Ink MS with red and blue colored-pencil annotations, bound. 49 pages of music. Accompanied by composer's program notes in typescript, 1 page. Also accompanied by ink illustrations, 4 pages. Also accompanied by Sandburg poems in ink, 3 pages.
- folder 16 W43. Sketches of the City, Op. 26. For full orchestra. Instrumental parts: piccolo, flutes I and II, alto flute, oboes I and II, English horn, clarinets I and II, bass clarinet, bassoons I and II, horns I, II, and III, trumpets I, II, and III, trombones I, II, and III, tuba, percussion, celesta, harps I and II. Manuscript in ink. 78 pp. of music.
- Box 3**
- folder 1 W43. Sketches of the City, Op. 26. For full orchestra. Instrumental parts: violin I (7), violin II (7), viola (5), cello (5), bass (5). Manuscript facsimile with pencil emendations.
- folder 2 W43. Sketches of the City, Op. 26. For full orchestra. Instrumental parts: violin I, violin II, viola, cello, bass. Ozalid manuscript. 16 pp. of music.
- folder 3 W43. Sketches of the City. Op. 26. For full orchestra. After poems by Carl Sandburg. Printed copy, Juilliard Edition. Signature of Sandburg on the cover page. 36 pages of music.
- folder 4 W44. Prayers of Steel, Op. 26, no. 3. For winds, brass, and percussion. Instrumental parts: piccolo; flutes I and II; oboes I and II; E-flat clarinet; clarinets I, II, and II; E-flat alto clarinet; bass clarinet; alto, tenor, and baritone saxophones; bassoons I and II; horns I/II and III/IV; cornets I and II/III; trumpets I/II; baritones I/II; trombones I, II, and III; basses; timpani; percussion. MS in ink. 81 pp. of music.
- folder 5 W46. Sonata in A Minor. Op. 27. For piano solo. Ink MS, bound. 17 pages of music.
- folder 6 W48. Four Inventions. Op. 28. For keyboard solo. Ink MS, bound. 6 pages of music.
- folder 7 W49. Three Satirical Sarcasms. Op. 29. For piano solo. Proof copy, bound. 7 pages of music.

- folder 8 W49. Three Satirical Sarcasms. Op. 29. For piano solo. Ink MS, bound. 7 pages of music.
- folder 9 W49. Three Satirical Sarcasms. Op. 29. For piano solo. MS repro, bound. 7 pages of music.
- folder 10 W50. Three Satirical Sarcasms, Op. 29a. For full orchestra. Wind, brass, and percussion parts: piccolo; flutes I and II; oboes I and II; English horn; clarinets I and II; bass clarinet; bassoons I and II; contrabassoon; horns I, II, and III; trumpets I, II, and III; trombones I, II, and III; timpani; percussion; piano. Manuscript facsimile. 64 pp. of music.
- folder 11 W50. Three Satirical Sarcasms , Op. 29. For full orchestra. String parts: violin I (6); violin II (5); viola (4); cello (4); bass (3). Manuscript facsimile. 77 pp. of music.
- folder 12 W51. Symphony No. 1 in A Minor. Op. 30. For full orchestra. Ink MS with colored-pencil annotations, bound. 137 pages of music.
- folder 13 W51. Symphony No. 1, Op. 30. Inscribed in ink to Homer Keller by the composer, June 30, 1939. Affiliated Music Corporation imprint. 137 pp. of music. Accompanied by a promotional flyer for Gardner Read, also inscribed in ink to Homer Keller by Gardner Read, December 30, 1939.
- folder 14 W52. Symphony No. 1 in A Minor. Op. 30a. Transcribed by the composer for piano, four hands. Ink MS with colored-pencil annotations, bound. 59 pages of music.

Box 4

- folder 1 W53. Poem. Op. 31. For horn and piano. Ink MS, bound. 3 pages of music.
- folder 2 W56. Three Chorale-Preludes. Op. 32. Dedicated to Archer Lambuth. For organ solo. Ink MS, bound. 9 pages of music.
- folder 3 W58. Meditations on "Jesu, Meine Freude," Op. 32, no. 2b. For solo organ. Instrumental part. Ozalid manuscript. 3 pp. of music.
- folder 4 W59. Suite for String Quartet, Op. 33. Score and instrumental parts. Ozalid manuscript. 46 pp. of music.
- folder 5 W59. Suite for String Quartet, Op. 33. Instrumental parts. Manuscript facsimile with pencil annotations. 20 pp. of music.
- folder 6 W60. Suite for String Orchestra, Op. 33a. Score. Ozalid manuscript. 15 pp. of music.

- folder 7 W60. Suite for String Orchestra. Op. 33a. For two violins, viola, cello, and bass. MS repro with colored-pencil annotations, bound. 15 pages of music.
- folder 8 W60. Suite for String Orchestra. Op. 33a. For two violins, viola, cello, and bass. MS repro with colored-pencil annotations, bound. Stamps on front cover for Peer Musikverlag and Southern Music Publishing Co. (marked as rental material). 15 pages of music.
- folder 9 W60. Suite for String Orchestra, Op. 33a. Instrumental parts. Ozalid manuscript. 19 pp. of music.
- folder 10 W60. Suite for String Orchestra, Op. 33a. Instrumental parts. Manuscript facsimile with pencil annotations.
- folder 11 W61. Sarabande. Op. 33, no. 3a. Dedicated to Vail Read. For solo keyboard. Ink MS, bound. 2 pages of music.
- folder 12 W62. Passacaglia and Fugue. Op. 34. For organ solo. Ink MS, bound. 21 pages of music.
- folder 13 W63. Passacaglia and Fugue. Op. 34a. Transcribed by the composer for symphony orchestra. Ink MS with colored-pencil annotations, bound. 58 pages of music.
- folder 14 W63. Passacaglia and Fugue, Op. 34a. For full orchestra. Wind, brass, and percussion parts: piccolo I; flute I; flute II/piccolo II; oboes I and II; English horn; clarinets I and II; bass clarinet; bassoons I and II; double bassoon; horns I, II, III, and IV; trumpets I, II, and III; tenor trombones I and II; bass trombone; tuba; timpani; harp. Manuscript facsimile. 69 pp. of music.
- folder 15 W63. Passacaglia and Fugue, Op. 34a. For full orchestra. String parts: violin I (9); violin II (8); viola (6); cello (6); bass (5). Manuscript facsimile. 129 pp. of music.
- folder 16 W64. Passacaglia and Fugue in D minor for Organ, Op. 34b, transcribed for two pianos. Score. Ozalid manuscript. 22 pp. of music.
- folder 17 W65. Six Intimate Moods. Op. 35. For violin and piano. Ink MS, bound. 12 pages of music.
- folder 18 W65. Six Intimate Moods. Op. 35. For violin and piano. Ink MS, bound. 18 pages of music.

- folder 19 W66. From a Lute of Jade: Three Chinese Lyrics for Mezzo-Soprano. Tears, no. 1; The River and the Leaf, no. 2; Ode, no. 3. Op. 36 (1935). For mezzo-soprano with piano accompaniment. Ink MS, bound. 9 pages of music.
- folder 20 W66. From a Lute of Jade. Op. 36 (1936). Tears, no. 1; Ode, no. 3; Op. 36 (1935). For voice with piano accompaniment. Ink MS, bound. 8 pages of music.
- Box 5**
- folder 1 W68. Scherzotic Dance. Op. 37. Dedicated to Doris Briggs. For piano solo. Ink MS, bound. 4 pages of music.
- folder 2 W68. Scherzotic Dance, Op. 37. For unspecified solo keyboard instrument. Photographic negative of a publisher's imprint, with markings in red opaque ink. 4 pp. of music.
- folder 3 W69. Fantasy for Viola and Orchestra, Op. 38. Wind, brass, and percussion parts. Manuscript in ink with pencil emendations. 62 pp. of music.
- folder 4 W69. Fantasy for Viola and Orchestra, Op. 38. String parts: solo viola (3) violin I (7); violin II (6); viola (5); cello (5); bass (4). Manuscript facsimile. 70 pp. of music.
- folder 5 W70. Fantasy for Viola and Orchestra. Op. 38a. For viola with piano accompaniment. Ink MS, bound. 17 pages of music.
- folder 6 W70. Fantasy for Viola and Orchestra. Op. 38a. For viola with piano accompaniment. Ink MS, bound. 11 pages of music.
- folder 7 W72. May Madrigal, Op. 39a. For mixed voices a cappella. Score. Ozalid manuscript. 7 pp. of music. [The Dodd/Engquist bio-bibliography lists this work as *Merry Madrigal*]
- folder 8 W73. Petite Pastorale, Op. 40. For piano. Score. Ozalid manuscript. 2 pp. of music.
- folder 9 W73. Petite Pastorale, Op. 40. For piano. Score. MS repro, bound. 2 pp. of music.
- folder 10 W74, W75. Petite Pastorale, Op. 40a/b. Instrumental parts, Op. 40a: flute, oboe, clarinets I and II, bassoons I and II, horns I and II, violins I and II, viola, cello, bass. Instrumental parts, Op. 40b: flute, oboe, clarinets I and II, bassoon, trombone, horns I and II, cornets I and II, violins I and II, viola, cello, bass, timpani. Ozalid manuscript. 25 pp. of music.

- folder 11 W74. Petite Pastorale, Op. 40a. For flute, clarinet (2), bassoon (2), horn (2), and strings. Instrumental parts. Manuscript facsimile with pencil annotations. 24 pp. of music.
- folder 12 W75. Petite Pastorale, Op. 40b. For flute, oboe, clarinet (2), bassoon, cornet (2), timpani, and strings. Instrumental parts. Manuscript facsimile. 64 pp. of music.
- folder 13 W75. Petite Pastorale. Op. 40b. For high school orchestra. Ink MS, bound. 7 pages of music.
- folder 14 W77. The Golden Journey to Samarkand, Op. 41. For full orchestra, piano, mixed chorus, and SATB solo voices. Piano score and SATB vocal parts. Ozalid manuscript. 71 pp. of music.
- folder 15 W78. The Golden Journey to Samarkand. Op. 41a. For SATB and piano. Original orchestral parts indicated. Ink MS, bound. 46 pages of music.
- folder 16 W79. Impromptu. Op. 42. Dedicated to Mrs. Edward MacDowell. For piano solo. Ink MS, bound. 3 pages of music.
- folder 17 W80. Intermezzo, Op. 42a. For unspecified solo keyboard instrument. Instrumental part. Ozalid manuscript. 4 pp. of music.
- folder 18 W83. Symphony No. 2, Op. 45. Wind parts (set 1): piccolo; flutes I and II; oboes I and II; English horn; clarinets I and II; bass clarinet; bassoons I and II; contrabassoon. Manuscript facsimile. 92 pp. of music.
- folder 19 W83. Symphony No. 2, Op. 45. Wind parts (set 2). Manuscript facsimile. 92 pp. of music.
- folder 20 W83. Symphony No. 2, Op. 45. Brass and percussion parts (set 1): horns I, II, III, and IV; trumpets I, II, and III; trombones I, II, and III; tuba; percussion. Manuscript facsimile. 89 pp. of music.

Box 6

- folder 1 W83. Symphony No. 2, Op. 45. Brass and percussion parts (set 2). Manuscript facsimile. 89 pp. of music.
- folder 2 W84. Symphony No. 2 in E-flat Minor. Op. 45a. Arranged by the composer for piano, four hands. Ink MS, bound. 45 pages of music.
- folder 3 W85. Sea-Scapes. Op. 46. For harp solo. Ink MS, bound. 6 pages of music.
- folder 4 W85. Sea-Scapes. Op. 46. For harp solo. Ink MS, bound. 5 pages of music.

- folder 5 W86. Piano Quintet. Op. 47. For string quartet and piano. Ink MS, bound. 59 pages of music.
- folder 6 W88. Songs for a Rainy Night. Op. 48. Nocturne, no. 1; All Day I Hear, no. 2; I Hear an Army, no. 3. For baritone solo with piano accompaniment. Words by Frances Frost (No. 1), James Joyce (Nos. 2 and 3). Ink MS, bound. 7 pages of music.
- folder 7 W88. I Hear an Army, Op. 48, no. 3, for low voice and unspecified keyboard instrument. Score. Ozalid manuscript. 7 pp. of music.
- folder 8 W91. Nocturne, Op. 48, no. 1b (score reads Op. 48, no. 1a). For women's chorus and piano. Score. Ozalid manuscript. 11 pp. of music.
- folder 9 W92. All Day I Hear, Op. 48, no. 2b (score reads Op. 48a, no. 2). For solo voice, mixed chorus, and piano. Score. Ozalid manuscript. 11 pp. of music.
- folder 10 W93. Songs for a Rainy Night, Op. 48b (parts read Op. 48). For full orchestra. Instrumental parts. Manuscript in ink and manuscript facsimile with pencil corrections.
- folder 11 W94. Where Corals Lie, Op. 49. For mixed chorus and two pianos. Score. Ozalid manuscript. 31 pp. of music.
- folder 12 W96. Where Corals Lie, Op. 49b. Transcribed for two pianos. Score. Ozalid manuscript. 10 pp. of music.
- folder 13 W98. Chorale-Fantasia, based on the traditional Christmas carol "Good King Wenceslas." Op. 50. For organ solo. MS repro, bound. 7 pages.
- folder 14 W99. Chorale-Fantasia, based on the traditional Christmas carol "Good King Wenceslas." Op. 50a. Transcribed for piano, four hands by Vail Read. Ink MS, bound. 10 pages of music.
- folder 15 W100. [Chorale-Fantasia on "Good King Wenceslas," Op. 50b.] For two unspecified keyboard instruments. Score. Ozalid manuscript. 8 pp. of music.
- folder 16 W101. To a Skylark, Op. 51. For [divided five-part chorus of] mixed voices, a cappella. Vocal-piano score. MS repro, bound. 10 pp. of music.
- folder 17 W101. To a Skylark, Op. 51. For divided five-part chorus of mixed voices, unaccompanied. Vocal-piano score. Associated Music Publishers, Inc. imprint with pencil emendations in Gardner Read's hand. 23 pp. of music.

- folder 18 W101. To a Skylark. Op. 51. For divided five-part chorus of mixed voices, unaccompanied. Inscribed in ink to Wayne Barlow by the composer, 1949. Associated Music Publishers, Inc. imprint (pl. no. A.M.P. 194516). 23 pp. of music.
- folder 19 W102. To a Skylark. Op. 51a. For SATB, a cappella, with rehearsal piano. Words by Percy Bysshe Shelley. Ink MS, bound. 17 pages of music.
- folder 20 W103. American Circle: Music for a Dance. Op. 52. For keyboard solo. Ink MS, bound. 5 pages of music.
- folder 21 W104. American Circle: Music for a Dance. Op. 52a. Transcribed for high school orchestra by the composer. Ink MS with colored-pencil annotations, bound. 17 pages of music.
- folder 22 W104. American Circle, Op. 52a. For full orchestra. Instrumental parts. Manuscript in ink, manuscript facsimile, manuscript in pencil.
- folder 23 W105. American Circle, Op. 52b, for violin and piano. Score. Ozalid manuscript. 5 pp. of music.
- folder 24 W106. Circle Dance. Op. 52c. For piano solo. Ink MS, bound. 6 pages of music.

Box 7

- folder 1 W107. Pan e Dafni, Op. 53. For full orchestra. Instrumental parts: solo clarinet; piccolo; alto flute; flutes II and III; clarinets I and II; bass clarinet; bassoons I and II; double bassoon; horns I, II, III, and IV; trombones I, II, and III; percussion; harp; violin I (7); violin II (6); viola (5); cello (5); bass (4). Manuscript facsimile.
- folder 2 W108. Pan e Dafni. Op. 53a. Piano reduction. Pencil MS, bound. 14 pages of music.
- folder 3 W109. Driftwood Suite, Op. 54. For unspecified solo keyboard instrument. Score. Ozalid manuscript. 15 pp. of music.
- folder 4 W109. Driftwood Suite, Op. 54. For unspecified solo keyboard instrument. Score. MS repro, bound. 15 pp. of music.
- folder 5 W110. Jungle Garden by Moonlight. Op. 54, no. 2a. For harp solo. MS repro, bound. 5 pages of music.

- folder 6 W112. Concerto for Violoncello and Orchestra. Op. 55a. Dedicated to Gregor Piatigorsky. Arranged for cello with piano accompaniment. MS repro, bound. 52 pages of music.
- folder 7 W114. The Temptation of St. Anthony: A Dance Symphony, Op. 56a. Two-piano score. Ozalid manuscript. 77 pp. of music.
- folder 8 W115. Dance of the Locomotives. Op. 57. For piano solo. MS repro, bound. 6 pages of music.
- folder 9 W116. Dance of the Locomotives. Op. 57a. For full orchestra. Ink MS, bound. 26 pages of music.
- folder 10 W118. Tryste Noel, Op. 59. For mixed chorus with alto solo or youth choir. Organ-vocal score. Publisher's proofs with corrections by Gardner Read in red pencil; facsimile of publisher's imprint incorporating the emendations. 16 pp. of music.
- folder 11 W119. The Magic Hour. Op. 60. For two sopranos and alto with piano accompaniment. Words by Nelle Richmond Eberhart. MS repro, bound. 11 pages of music.
- folder 12 W120. Sonata da Chiesa. Op. 61. For piano solo. MS repro, bound. 14 pages of music.
- folder 13 W121. Sonata da Chiesa. Op. 61a. Arranged for two pianos by the composer. MS repro, bound. 20 pages of music.
- folder 14 W122. Sinfonia da Chiesa. Op. 61b. For brass quintet and organ. Ink MS, bound. 50 pages of music.
- folder 15 W123. Night of All Nights, Op. 62. For voice and piano. Score. Ozalid manuscript. 8 pp. of music.
- folder 16 W124. Spiritual. Op. 63. Dedicated to Jacques Posell. For bass (or cello). MS repro, bound. 5 pages of music.
- folder 17 W126. Spiritual. Op. 63b. For full orchestra. Orchestrated by Oscar Zimmerman. MS repro, stapled in folder. 12 pages of music.
- folder 18 W127. Music. Op. 64. For soprano and alto with piano accompaniment. Words by Walter de la mare. MS repro, bound. 5 pages of music.
- folder 19 W128. Quiet Music for Strings. Op. 65. For three violins, two violas, two cellos, and bass. MS repro, bound. 13 pages of music.

- folder 20 W129. Quiet Music for Organ, Op. 65a. Score. Ozalid manuscript. 8 pp. of music.
- folder 21 W130. Threnody. Op. 66. Dedicated to David Van Vastor. For flute and piano. MS repro, bound. 5 pages of music.
- folder 22 W131. Threnody. Op. 66a. For solo flute, harp, and strings. MS repro, bound. 13 pages of music.
- Box 8**
- folder 1 W132. Pennsylvaniana. Op. 67. For full orchestra. MS repro, bound. 38 pages of music.
- folder 2 W133. Dunlap's Creek – A Folk-Hymn. Op. 67a, no. 1. For winds, brass, and percussion. Ink MS, bound. 54 pages of music.
- folder 3 W134. Three Songs for Baritone. Op. 68. For baritone and piano. Lullaby for a Dark Hour, no. 1; River Night, no. 2; As I Walk Through the Meadows, no. 3. MS repro, bound. 15 pages of music.
- folder 4 W134. River Night, Op. 68, no. 2, for unspecified voice and unspecified keyboard instrument. Score. Ozalid manuscript. 7 pp. of music.
- folder 5 W134. As I Walked Through the Meadows, Op. 68, no. 3, for voice and piano. Score. Ozalid manuscript. 5 pp. of music.
- folder 6 W136. River Night, Op. 68, no. 2a, for bass, piano, and mixed chorus. Score. Ozalid manuscript. 11 pp. of music.
- folder 7 W137. Mountain Song. Op. 69. For SATB, a cappella. Words by Frances Frost. MS repro, bound. 4 pages of music.
- folder 8 W138. A Mountain Song, Op. 69a. For mixed chorus, a cappella. Ozalid manuscript. 6 pp. of music.
- folder 9 W139. Partita, Op. 70. For full orchestra. Instrumental parts: flute, oboe, clarinet, bassoon, horn, trumpet, trombone, timpani, violins I and II, viola, cello, bass. Ozalid manuscript. 61 pp. of music.
- folder 10 W139. Partita, Op. 70. Instrumental parts. Flute; oboe; clarinet; bassoon; horn; trumpet; trombone; timpani; violin I (4); violin II (4); viola (3); cello (3); bass (2). Manuscript facsimile. 120 pp. of music.
- folder 11 W139. Partita, Op. 70. Instrumental parts (set 2). MS facsimile. 120 pp. of music.

- folder 12 W140. De Profundis, Op. 71. For horn and organ. Score. Ozalid manuscript. 10 pp. of music.
- folder 13 W141. De Profundis. Op. 71a. For organ solo. MS repro, bound. 6 pages of music.
- folder 14 W142. A Bell Overture, Op. 72. For full orchestra. Instrumental parts: violin I and II, viola, cello, bass. Ozalid manuscript. 22 pp. of music.
- folder 15 W142. A Bell Overture, Op. 72. For full orchestra. Instrumental parts (winds and percussion): piccolo, flutes (3), oboes (3), English horn, clarinets (3), bass clarinet, bassoons (2), contrabassoon, horns (4), trumpets (4), trombones (3), tuba, percussion (5), bells (5), celesta. MS facsimile with pencil emendations. 182 pp. of music.

Box 9

- folder 1 W142. A Bell Overture, Op. 72. For full orchestra. Instrumental parts (strings): harp, violin 1 (9), violin 2 (8), viola (7), cello (6), bass (5). MS facsimile with pencil emendations; string parts bear the stamp of the Cleveland Symphony Orchestra. 219 pp. of music.
- folder 2 W143. Incidental music to Ibsen's "Hedda Gabler," Op. 73. Piano score. Ozalid manuscript. 9 pp. of music.
- folder 3 W144. Petite Berceuse (Lullaby for Cindy). Op. 74. For piano solo. MS repro, bound. 2 pages of music.
- folder 4 W146. Songs to Children, Op. 76. For voice and piano. Score. Ozalid manuscript. 11 pp. of music.
- folder 5 W146. Songs to Children. Op. 76. Lullaby for a Man-Child, no. 1; The First Jasmines, no. 2; Song of Innocence, no. 3. For voice and piano. MS repro, bound. 21 pages of music.
- folder 6 W149. Songs to Children. Op. 76a. Lullaby for a Man-Child, no. 1; The First Jasmines, no. 2; Song of Innocence, no. 3. For voice, flute, harp, and string quartet (score). MS repro, unbound. 34 pages of music. Accompanied by cover page with composer's writing in ink, 1 page.
- folder 7 W149. Songs to Children, Op. 76a. For flute, harp, and string quartet. Instrumental parts. Manuscript in ink with pencil emendations. 35 pp. of music.

- folder 8 W150. Lullaby for a Man-Child, Op. 76, no. 1b. For women's voices and piano. Score. Ozalid manuscript. 5 pp. of music.
- folder 9 W150. Lullaby for a Man-Child, Op. 76, no. 1b. For women's voices and piano. Score. MS repro, bound. 5 pp. of music.
- folder 10 W151. Six Easy Pieces for Piano. Op. 77, Nos. 2, 3 (two versions), and 5. For piano solo. Ink MS with colored-pencil and pencil annotations, bound. 12 pages of music.
- folder 11 W159. Sonatina (Hommage à Mozart), Op. 78. For solo piano. Ozalid manuscript. 13 pp. of music.
- folder 12 W160. Piano Solos for Young People. Op. 79. For piano solo. Ink MS with colored-pencil and pencil annotations, bound. 13 pages of music.
- folder 13 W160. Piano Solos for Young People. Summer Afternoon, Op. 79. Photographic negatives of title pages for publisher's imprint of: Dreaming, Night Song, Plantation Moods, Puck, Summer Afternoon (Chicago: Clayton F. Summy Co.).
- folder 14 W160. Piano Solos for Young People. Summer Afternoon, Op. 79, no. 1. For piano solo. Photographic negative of a publisher's imprint (Chicago: Clayton F. Summy Co.), with markings in red opaque ink. 2 pp. of music.
- folder 15 W160. Piano Solos for Young People. Plantation Moods, Op. 79, no. 2. For piano solo. Photographic negative of a publisher's imprint (Chicago: Clayton F. Summy Co.), with markings in red opaque ink. 4 pp. of music.
- folder 16 W160. Piano Solos for Young People. Night Song, Op. 79, no. 3. For piano solo. Photographic negative of a publisher's imprint (Chicago: Clayton F. Summy Co.), with markings in red opaque ink. 3 pp. of music.
- folder 17 W160. Piano Solos for Young People. Puck, Op. 79, no. 4. For piano solo. Photographic negative of a publisher's imprint (Chicago: Clayton F. Summy Co.), with markings in red opaque ink. 2 pp. of music.
- folder 18 W160. Piano Solos for Young People. Dreaming, Op. 79, no. 5. For piano solo. Photographic negative of a publisher's imprint (Chicago: Clayton F. Summy Co.), with markings in red opaque ink. 3 pp. of music.
- folder 19 W162. Two Moods for Band. Op. 79a. For concert band. Ink MS with colored-pencil and pencil annotations, bound. 20 pages of music.
- folder 20 W163. Sonata Brevis. Op. 80. Dedicated to Louis Kaufman. For violin and piano. MS repro, bound. 26 pages of music.

- folder 21 W164. Suite for Organ. Op. 81. For organ solo. MS repro, bound. 41 pages of music.
- folder 22 W165. Suite for Orchestra. Op. 81a (incomplete). For full orchestra. Pencil MS. 17 pages of music.
- folder 23 W165. Suite for Orchestra. Op. 81a. For full orchestra. Pencil MS, bound. 113 pages of music
- folder 24 W166. Sound Piece for Brass and Percussion. Op. 82. Dedicated to Boston University Brass Choir. For trumpets (4), horns (4), baritone, trombones (3), tubas (2), timpanis (3), and percussion. Pencil MS, bound. 103 pages of music.
- folder 25 W167. Chorale and Fughetta, Op. 83. For women's voices, winds, brass, percussion, and piano. Score. Ozalid manuscript. 25 pp. of music.
N.B. Movement III of For Serge Koussevitzky, in grato jubilo: an occasional cantata; see Box 129/4.
- folder 26 W167. Chorale and Fughetta. Op. 83. For SSA [and wind chamber orchestra]. Choral part. MS repro, bound. 6 pages of music.

Box 10

- folder 1 W168. Chorale and Fughetta, Op. 83, 1a (score reads Op. 83a). For brass choir. Score and instrumental parts: cornets I/II and III/IV, horns I/II and III/IV, trombones I/II and III, baritones I and II, tuba. Ozalid MS. 38 pp. of music.
- folder 2 W170. Festival Fanfare. Op. 83, no. 2. For full orchestra and organ. Ink MS, bound. 7 pages of music.
- folder 3 W170. Festival Fanfare, [Op. 83, no. 2]. Originally scored for organ and orchestra; only contains instrumental parts for violin I and II, viola, cello and bass. Ozalid MS. 5 pp. of music.
- folder 4 W171. A Sheaf of Songs. Op. 84. At Bedtime, no. 1; Sister, Awake, no. 2; The Lamb, no. 3; It is Pretty in the City, no. 4. For voice and piano. MS repro, bound. 14 pages of music.
- folder 5 W171. A Sheaf of Songs. Op. 84. Sister, Awake, no. 2; The Lamb, no. 3; It is Pretty in the City, no. 3. For voice and piano. Scores. Ozalid manuscript. 11 pp. of music.

- folder 6 W174. At Bedtime. Op. 84a, no. 1. For SSA and piano. MS repro, bound. 4 pages of music.
- folder 7 W175; W176. Sister, Awake, Op. 84, no. 2a. For SSA chorus and piano; The Lamb, Op. 84, no. 3a. For SATB chorus and piano. Vocal-piano scores. Ozalid manuscript. 13 pp. of music.
- folder 8 W176, W175. The Lamb, Op. 84, no. 3b and 3a; Sister, Awake, Op. 84, no. 2a. For voice, flute, oboe, clarinet, bassoon, and horn. Score and parts. Ozalid manuscript. 34 pp. of music.
- folder 9 W176, W175. The Lamb. Op. 84a, no. 3. For SATB and piano. Sister, Awake. Op. 84a, no. 2. For SSA and piano. MS repro, bound. 13 pages of music.
- folder 10 [W177.] Songs for Voice and Wind Quintet. Op. 84b (score erroneously reads Op. 89b, and It is Pretty in the City erroneously listed as No. 2). At Bedtime, no. 1; It is Pretty in the City, no. 4. For voice and wind quintet. Pencil MS with typescript lyrics, in Duotang 3-prong folder.
- folder 11 W177. The Lamb. Op. 84b, no. 3. Sister, Awake. Op. 84b, no. 2. For voice and wind quintet. MS repro, bound. 12 pages of music.
- folder 12 W177. Sister, Awake, no. 2a from Two Songs for Voice and Woodwind Quintet. For voice, flute, oboe, clarinet, bassoon, and horn. Two sets of instrumental parts from the Rental Library of J. Fischer & Bro., New York. Manuscript facsimile. 10 pp. of music. Second copy of the oboe part is accompanied by a pencil MS, with performance markings in typescript, of the oboe part for arrangements of At Bedtime and It is Pretty in the City, songs 1 and 4 from W171, *A Sheaf of Songs*, Op. 84. 2 pp. of music.
- folder 13 W177. The Lamb, Op. 84, no. 3a from Two Songs for Voice and Woodwind Quintet. For voice, flute, oboe, clarinet, bassoon, and horn. Two sets of instrumental parts from the Rental Library of J. Fischer & Bro., New York. Manuscript facsimile; performance markings in pencil. 10 pp. of music. Flute, Bb clarinet, bassoon and horn in F are accompanied by their respective parts for arrangements of At Bedtime and It is Pretty in the City, songs 1 and 4 from W171, *A Sheaf of Songs*, Op. 84. MS in pencil. 8 pp. of music.
- folder 14 W178. Touch Piece. Op. 85. For piano solo. MS repro, bound. 15 pages of music.
- folder 15 W179. Nine by Six, Op. 86. For piccolo/flute, oboe/English horn, clarinet/bass clarinet, trumpet, horn, and bassoon. Score. Ozalid manuscript. 38 pp. of music.

- folder 16 W179. Nine by Six, Op. 86. For piccolo/flute, oboe/English horn, clarinet/bass clarinet, trumpet, horn, and bassoon. Instrumental parts. Ozalid manuscript. 42 pp. of music.
- folder 17 W180. Jesus Ahatonhia. Op. 87. Dedicated to Boston University Chorus, James R. Houghton, conductor. For SATB and organ. Ink MS, bound. 10 pages of music.
- *** W180. Jesus Ahatonhia. Op. 87. For SATB and organ.
See Box 78/1 (2 published imprints from Birchard-Boston University Contemporary Music Series, ed. Gardner Read).
- folder 18 [W—.] Jesus Ahatonhia. Op. 87a. For full orchestra. MS repro, stapled. 14 pages of music. Accompanied by typewritten biography of composer and program notes, 1 page total.
- folder 19 W181. Song Heard in Sleep, Op. 88. For soprano, tenor, and piano. Score. Ozalid manuscript. 14 pp. of music.
- folder 20 W182. Song Heard in Sleep, Op. 88a. For soprano, alto, tenor, bass, and piano. Score. Ozalid manuscript. 12 pp. of music.
- folder 21 W183. The Reveille. Op. 89. Words by Bret Harte. For two tenors, two basses, piano, and snare drum. Ink MS, bound. 11 pages of music.
- folder 22 W184. The Reveille. Op. 89a. Words by Bret Harte. For SATB and piano accompaniment. Ink MS, bound. 16 pages of music.
- folder 23 W185. The Reveille. Op. 89b. Words by Bret Harte. For wind orchestra, percussion, organ, and SATB. Ink MS, bound. 23 pages of music.
- folder 24 W185. The Reveille, Op. 89b. For mixed chorus. Choral part. Manuscript facsimile. 13 pp. of music; 10 copies.
- folder 25 W186. Eight Preludes on Old Southern Hymns. Op. 90. My Soul Forsakes Her Vain Delight, no. 1; Thou Man of Grief, Remember Me, no. 2; David, the King, Was Grieved and Moved, no. 3; On Jordan's Stormy Banks I Stand, no. 4; Alas! And Did My Saviour Bleed?, no. 5; Fight On, My Soul, no. 6; Do Not I Love Thee, O My Lord, no. 7; Once More, My Soul, the Rising Day, no. 8. For organ solo. Ink MS with colored-pencil and typewritten annotations, bound. 35 pages of music.
- Box 11**
- folder 1 W188. Elegiac Aria, Op. 91a. For organ. Ozalid manuscript. 5 pp. of music.

- folder 2 W189. Symphony No. 4, Op. 92. Instrumental parts (woodwinds): piccolo, flute (2), oboe (2), English horn, clarinet (2), bass clarinet, bassoon (2), contrabassoon. Manuscript facsimile with pencil emendations.
- folder 3 W189. Symphony No. 4, Op. 92. Instrumental parts (brass, percussion): horn (6), trumpet (3), trombone (3), tuba, percussion (6). Manuscript facsimile with pencil emendations.
- folder 4 W189. Symphony No. 4, Op. 92. Instrumental parts (violins): violin I (9); violin II (8). Manuscript facsimile with pencil emendations.
- folder 5 W189. Symphony No. 4, Op. 92. Instrumental parts (lower strings): viola (6); cello (6); bass (5). Manuscript facsimile with pencil emendations.
- folder 6 W190. The Golden Harp. Op. 93. For SATB, a cappella, with rehearsal piano. MS repro, bound. 12 pages of music.
- *** W190. The Golden Harp. Op. 93. For SATB, a cappella, with rehearsal piano. See Box 78/1 (published imprint from Birchard-Boston University Contemporary Music Series, ed. Gardner Read).
- folder 7 W192. Two Marches for Children. The Little Soldiers, Op. 95, no. 1; Toy Parade, Op. 95, no. 2. For piano solo. Ozalid manuscript. 4 pp. of music.
- folder 8 W193. Two Marches for Children. Op. 95a. The Little Soldiers, no. 1; The Toy Parade, no. 2. For piano, four hands. Pencil MS with colored-pencil annotations, bound. 10 pages of music.
- folder 9 W194. Vernal Equinox. Op. 96. For full orchestra. Score and parts. Ozalid manuscript. 27 pages of music (score).
- folder 10 W195. Three American Folk-Songs. Op. 97. Star in the East, no. 1; You Can Dig My Grave, no. 2; Hop Up, My Ladies, no. 3. Ink MS with colored-pencil annotations, bound. 33 pages of music.
- Box 12**
- folder 1 W197. Incidental music to J. M. Barrie's "The Admirable Crichton," Op. 98. For woodwind quintet and piano. Score. Ozalid manuscript. 23 pp. of music.
- folder 2 W197. Incidental music to "The Admirable Crichton." Op. 98. For wind quintet and piano. MS repro, bound. 21 pages of music.
- folder 3 W197. Incidental music for Barrie's "The Admirable Crichton," Op. 98. For flute, clarinet, bassoon, horn, and piano. Instrumental parts. Manuscript in ink with pencil corrections. 30 pp. of music.

- folder 4 W198. Two American Hymns. Lord of All Being, Op. 99, no. 1; This New Day, Op. 99, no. 2. Chorale harmonizations for unspecified instrumentation. Ozalid manuscript. 2 pp. of music.
- folder 5 W200. String Quartet No. 1. Op. 100. Score and parts. Ozalid manuscript. 58 pages of music (score).
- folder 6 W201. Incidental music to “The Shoemaker’s Prodigious Wife.” Op. 101. For (in order of appearance) guitar, SATB, flute, tambourine, trumpet, piccolo, bells. Ink MS, bound. 15 pages of music.
- folder 7 W202. Sonoric Fantasia No. 1, Op. 102. For celesta, harp, and harpsichord. Score. Ozalid manuscript. 46 pp. of music.
- folder 8 W203. Incidental music to “The Scarecrow.” Op. 103. For trumpets (4), horns (4), trombones, organ, voice, and harpsichord. Score. Ink MS with colored-pencil annotations, bound. 26 pages of music.
- folder 9 W203. Incidental music for MacKaye’s “The Scarecrow,” Op. 103. For tenor voice, horn, trumpet, trombone, organ, and harpsichord. Vocal and instrumental parts. Manuscript facsimile and manuscript in pencil. 21 pp. of music.
- folder 10 W203. Ravensbane’s Ballade, from the incidental Music for MacKaye’s “The Scarecrow,” Op. 103. For tenor, horns, trumpets, and trombones. Parts: tenor, horns (4), trumpets (4), trombones (3). Manuscript facsimile.
- folder 11 W204. Fanfares for a Maske, Op. 104. For horns, trumpets, and trombone. Score. Ozalid manuscript. 9 pp. of music.
- folder 12 W205. Incidental music to “The Golden Six.” Op. 105. For winds, brass, percussion, harp, and organ. Ink MS with colored-pencil annotations. 19 pages of music.
- folder 13 W205. Incidental music for Anderson’s “The Golden Six,” Op. 105. For winds, brass, percussion, and organ. Instrumental parts. Manuscript in ink. 45 pp. of music.
- folder 14 W206. Boston Arts Festival Fanfare, Op. 106. For orchestra. Score. Ozalid manuscript. 5 pp. of music.
- folder 15 W207. Los Dioses Aztecas, Op. 107. Suite for percussion ensemble. Score. Ozalid manuscript. 69 pp. of music.
- folder 16 W207. Los Dioses Aztecas, Op. 107. Instrumental parts. Ozalid manuscript.

- folder 17 W207. Los Dioses Aztecas, Op. 107. Instrumental parts. Manuscript facsimile.
- folder 18 W208. Incidental music to Harding's "Kinderspiel," Op. 108. Score. Ozalid manuscript. 12 pp. of music.
- folder 19 W208. Incidental Music to Harding's "Kinderspiel," Op. 108. For percussion, organ, and piano. Instrumental parts. Manuscript facsimile.
- folder 20 W209. Though I Speak with the Tongues of Men, Op. 109. For mixed choir and organ. Score. Ozalid manuscript. 17 pp. of music.
- folder 21 W211. The Prophet. Op. 110a. Vocal score. For baritone solo and SATB, with rehearsal piano. MS repro, bound. 76 pages of music.

Box 74

- folder 1 W211. The Prophet. Op. 110a. Vocal score. For baritone solo and SATB, with rehearsal piano. MS repro, spiral bound. 72 pages of music. Pages 55–58 (inclusive) missing.
- folder 2 W213. Six Preludes on Old Southern Hymns (Second Set), Op. 112. For organ. Ozalid manuscript. 23 pp. of music.
- folder 3 W214. Incidental music to James Forsyth's version of Ibsen's "Brand," Op. 113. Score. Ozalid manuscript. 44 pp. of music.
- folder 4 W214. Incidental music to James Forsyth's version of Ibsen's "Brand," Op. 113. For soprano, tenor, organ, oboe, horn, trumpet (4), trombone (4), tuba, and percussion. Parts. Manuscript in ink.
- folder 5 W215. Incidental music to "Pilate." Op. 114. For flute, clarinet, trumpets (3), percussion, and harp. Ink MS, bound. 23 pages of music.
- folder 6 W215. Incidental music to "Pilate," Op. 114. For flute, clarinet, trumpet (3), harp, and percussion. Instrumental parts. Ozalid manuscript.
- folder 7 W215. Incidental music for Sister Gretchen's "Pilate," Op. 114. Instrumental parts. For flute, clarinet, trumpet, horn, harp, and percussion. Manuscript facsimile with pencil corrections. 53 pp. of music.
- folder 8 W216. Incidental music to "Yerma." Op. 115. For flute, guitar, low tom-tom. Ink MS, bound. 6 pages of music.

- folder 9 W216. Incidental music for Garcia Lorca's "Yerma," Op. 115. For flute, guitar, and percussion. Instrumental parts. Manuscript facsimile with corrections in pencil. 7 pp. of music.
- folder 10 W220. Chants d'Auvergne, Op. 117. For mixed chorus, flute, English horn, bassoon, horn, percussion, harp, viola, and cello. Score. Ozalid manuscript. 169 pp. of music.
Accompanied by:
[1] An Ozalid manuscript for W225, *Un berger, dedans sa cabane*, Op. 117a, no. 7. For SATB chorus, viola and organ. Score. 7 pp. of music.
[2] An itemized bill from Harry Silberman, a music copyist, to Gardner Read. Typescript; annotated in pencil and ink. 2 pp.
[3] Documents containing translations of the texts for Chants d'Auvergne. Repro of typescript. 4 pp.
- folder 11 W220. Chants d'Auvergne, Op. 117. For mixed chorus, flute, English horn, bassoon, horn, percussion, harp, viola, and cello. Parts. Ozalid manuscript. 149 pp. of music.
- folder 12 W221, W223, W224, W226. Chants d'Auvergne, Op. 117, Nos. 1a (for SATB chorus, piano and viola), 3a (for SATB chorus), 5a (for SATB chorus), and 9a (for SATB chorus, harp [or piano], and French horn). Ozalid manuscript. 39 pp. of music. Accompanied by English translations of the French text. Typescript. 4 pp.
- folder 13 W221, W225, W226. Chants d'Auvergne, Op. 117, Nos. 1a (for SATB chorus, piano and viola), 7a (for SATB chorus, viola, and organ), and 9a (for SATB chorus, harp [or piano], and French horn). MS repro, bound. 23 pp. of music.
- folder 14 W229. Petite Suite, Op. 118. For recorders or flutes and harpsichord or piano. Ozalid manuscript. 6 pp. of music.
- folder 15 W230. Incidental music to "Seven Scenes for Yeni." Op. 119. For voice, guitar, trumpet, and flute. Ink MS, bound. 5 pages of music.
- folder 16 W231. Incidental music to "Everyman." Op. 120. For flute, oboe, clarinet, and bassoon. MS repro, bound. 9 pages of music.
- Box 75**
- folder 1 W232. Variations on a Chromatic Ground. Op. 121. For organ solo. Ink MS, bound. 5 pages of music.

- folder 2 W233. Villon, Op. 122. Act I. Piano-vocal score. Manuscript facsimile, unbound. 100 pp. of music. (Note: Final version of the opera is divided into three rather than four acts, and is scored for solo voices, chorus and orchestra).
- folder 3 W233. Villon, Op. 122. Act II. Piano-vocal score. Manuscript facsimile, unbound. 57 pp. of music.
- folder 4 W233. Villon, Op. 122. Act III and Act IV, scene 1. Piano-vocal score. Manuscript facsimile, unbound. 142 pp. of music.
- folder 5 W233. Villon, Op. 122. Act IV. Piano-vocal score. Manuscript facsimile, unbound. 65 pp. of music.
- folder 6 W233. Villon, Op. 122. Act I. Piano-vocal score. Manuscript facsimile, bound. 157 pp. of music.
- folder 7 W233. Villon, Op. 122. Acts II and III. Piano-vocal score. Manuscript facsimile, bound. 176 pp. of music.
- folder 8 W235. Sonoric Fantasia No. 2, Op. 123. For violin (solo, I, II), viola, flute, harp, and percussion. Instrumental parts. Manuscript facsimile.
- folder 9 W237. A Christmas Pastore. Op. 124. For violin and organ. Score and parts. Ozalid manuscript. 1 page (violin) and 10 pages (organ) of music.
- folder 10 W235. Sonoric Fantasia No. 3. Op. 125. For piccolo, E-flat flute, C flute, alto flute, bass flute, harp, and percussion. MS repro, bound. 25 pages of music. Accompanied by explanation of notation, 1 page.
- folder 11 W238. Sonoric Fantasia No. 3, Op. 125. For piccolo, E-flat flute, C flute, alto flute, bass flute, harp, and percussion (3 players). Instrumental parts (incomplete set; flutes): piccolo, E-flat flute, alto flute, bass flute. Manuscript facsimile.
N.B. Alto flute part is missing pages 16–17.

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- folder 1 W238. Sonoric Fantasia No. 3, Op. 125. For piccolo, E-flat flute, C flute, alto flute, bass flute, harp, and percussion (3 players). Instrumental parts (incomplete set; harp & percussion): harp, percussion 2 & 3 (2). Manuscript facsimile.
- folder 2 W240. Canzone di Notte, Op. 127. For guitar. Instrumental part and explication of notation. Ozalid manuscript. 1 p. of text, 3 pp. of music.

- folder 3 W241. Hexadic, Op. 128. For six instrumentalists. Score and instructions. Ozalid manuscript. 4 pp. of text, 3 pp. of music.
- folder 4 W242. The Storke (A Christmas Ballad), Op. 129. For mixed voices, a cappella. Score. Ozalid manuscript. 10 pp. of music.
- folder 5 W243. Concerto for Piano and Orchestra, Op. 130. Instrumental parts (woodwinds): flutes I and II; oboes I and II; clarinets I and II; bassoons I and II. Computer-generated parts; privately printed for the composer.
- folder 6 W243. Concerto for Piano and Orchestra, Op. 130. Instrumental parts (brass and percussion): horns I (2), II, III, and IV; trumpets I, II, and III; trombones I, II, and III; timpani; percussion (2). Computer-generated parts; privately printed for the composer.
- folder 7 W243. Concerto for Piano and Orchestra, Op. 130. Instrumental parts (violins): violin I (9); violin II (9). Computer-generated parts; privately printed for the composer.
- folder 8 W243. Concerto for Piano and Orchestra, Op. 130. Instrumental parts (lower strings): viola (8); cello (8); bass (5). Computer-generated parts; privately printed for the composer.
- folder 9 W244. Concerto for Piano and Orchestra. Op. 130a. Reduction for two pianos. Score. Ozalid manuscript. 58 pages of music.
- folder 10 W244. Concerto for Piano and Orchestra. Op. 130a. Reduction for two pianos. Score. MS repro, bound. 58 pages of music.
- folder 11 W245. Praise Ye the Lord. Op. 131, no. 1. For eight vocalists. Ink and typescript MS, bound. 4 pages of music.
- folder 12 W245. Da Capo, Op. 131, no. 3 from Music to Sing. For mixed voices, a cappella. Score. Ozalid manuscript. 8 pp. of music.
- folder 13 W247. As White as Jade, Op. 131, no. 2. For four voices and piano. Score. Ozalid manuscript. 3 pp. of music.

Box 77

- folder 1 W248. The Hidden Lute. Op. 132. The Island of Pines, no. 1; Sleeplessness, no. 2; The Ancient Wind, no. 3. For soprano, harp, alto flute, and percussion. Score. Ozalid manuscript. 37 pages of music. Accompanied by explanation of notation, 1 page.

<u>folder 2</u>	W248. The Hidden Lute. Op. 132. For soprano, harp, alto flute, and percussion. Score. MS repro, bound. 37 pages of music.
<u>folder 3</u>	W249. The Hidden Lute, Op. 132a. For soprano and piano. Score. Ozalid manuscript. 20 pp. of music.
<u>folder 4</u>	W249. The Hidden Lute, Op. 132a. For soprano and piano. Score. MS repro, bound. 20 pp. of music.
<u>folder 5</u>	[W—.] The Hidden Lute. Op. 132b. Piano reduction. Pencil MS, bound. 11 pages of music.
<u>folder 6</u>	W250. Sonoric Fantasia No. 4. Op. 133. For organ and percussion. MS repro, bound. 27 pages of music. Accompanied by program notes, 1 page. Also accompanied by explanation of notation, 1 page.
<u>folder 7</u>	W251. “and there appeared unto them tongues as of fire,” Op. 134. For organ. Score and instructions. Ozalid manuscript. 16 pp. of music, 1 p. of text.
<u>folder 8</u>	W252. Invocation, Op. 135. For tenor trombone and organ. Score. Ozalid manuscript. 9 pp. of music.
<u>folder 9</u>	W253. Galactic Novae, Op. 136. For organ and percussion. Score and instructions. Ozalid manuscript. 24 pp. of music, 1 p. of text.
<u>folder 10</u>	W255. Diabolic Dialogue, Op. 137. For double bass and four pedal timpani. Score and instructions. Ozalid manuscript. 9 pp. of music, 1 p. of text.
<u>folder 11</u>	W255. Diabolic Dialogue, Op. 137. For double bass and four pedal timpani. Score. Computer-generated parts; privately printed for the composer. Photocopy with emendations in red pencil. 8 pp. of music.
<u>folder 12</u>	W256. By-Low, My Babe. Op. 138. For mixed voices, flute, English horn, and harp. Ink MS, bound. 23 pages of music.
<u>folder 13</u>	W256. By-Low, My Babe, Op. 138. For mixed voices, flute, English horn, and harp. Parts. Manuscript in ink and pencil; Ozalid manuscript.
<u>folder 14</u>	W259. Music for Chamber Winds, Op. 141. For double wind quintet and percussion. Score. Ozalid manuscript. 30 pp. of music.
<u>folder 15</u>	W260. Music for Chamber Winds. Op. 141a. Piano reduction. Pencil MS, bound. 8 pages of music.
<u>folder 16</u>	W261. Chicago Anthem, Op. 142. For voice and unspecified keyboard instrument. Score. Manuscript in pencil. 4 pp. of music.

- folder 17 W261. The Chicago Anthem, Op. 142. For voice and unspecified keyboard instrument. Score. Ozalid manuscript. 3 pp. of music.
- folder 18 W262. Anniversary Prelude, Op. 143. For string trio. Score. Manuscript in pencil. 5 pp. of music.
- folder 19 W262. Anniversary Prelude, Op. 143. For string trio. Score. Ozalid manuscript. 5 pp. of music.
- folder 20 W263. Epistle to the Corinthians. Op. 144. For mixed chorus, brass choir, timpani (ad lib.), and organ. MS repro, spiral bound. 37 pages of music.
- folder 21 W263. Epistle to the Corinthians. Op. 144. For mixed chorus, brass choir, timpani (ad lib.), and organ. Piano-vocal score. MS repro, spiral bound. 22 pages of music.
- folder 22 W264. Epistle to the Corinthians. Op. 144a. For mixed chorus and piano. MS repro, bound. 22 pages of music.
- folder 23 W265. Epistle to the Corinthians, Op. 144b. For soprano or tenor and organ. Score. Manuscript in pencil. 8 pp. of music.
- folder 24 W265. Epistle to the Corinthians. Op. 144b. For Soprano (or Tenor), and Organ. MS repro, bound. 14 pages of music.
- folder 25 W265. Epistle to the Corinthians. Op. 144b. For Soprano (or Tenor), and Organ. Score (incomplete; page 14 lacking). MS repro. 13 pages of music.
- folder 26 W266. Nocturnal Visions, Op. 145. For baritone and piano. Score. Ozalid manuscript. 24 pp. of music.
- folder 27 W267. Paeon for St. Mark's, Op. 146. For mixed voices and organ. Score. Manuscript in pencil. 18 pp. of music.
- folder 28 W267. Paeon for St. Mark's, Op. 146. For mixed voices and organ. Score. Ozalid manuscript. 28 pp. of music.
- folder 29 W268. Phantasmagoria, Op. 147. For English horn and organ. Score. Manuscript in pencil. 12 pp. of music.
- folder 30 W268. Phantasmagoria, Op. 147. For English horn and organ. Score and instructions. Ozalid manuscript. 30 pp. of music, 1 p. of text.
- folder 31 W268. Phantasmagoria, Op. 147. For English horn and organ. Score. Photocopy with pencil emendations in Gardner Read's hand. 30 pp. of music.

- folder 32 W269. Phantasmagoria, Op. 147a. For English horn and organ. Score. Ozalid manuscript. 30 pp. of music.
- folder 33 W270. Fantasy-Toccata, Op. 148. For unspecified keyboard instrument. Manuscript in pencil. 6 pp. of music.
- folder 34 W270. Fantasy-Toccata, Op. 148. For solo harpsichord. Ozalid manuscript. 8 pp. of music.
- folder 35 W271. Kokopelli. Op. 149. For flute and percussion. MS in pencil and typescript. 5 pages of music. Accompanied by explanations of notation (2 pages of MS in pencil; 2 pages of typescript, annotated in pencil; repro of typescript and pencil MS, 2 pages). Also accompanied by repro of MS in pencil and typescript. 2 pages of music. Also accompanied by 2 pages of the score that were created using music notation software.
- folder 36 W272. Five Aphorisms for Violin and Piano, Op. 150. Manuscript in pencil. 22 pp. of music.
- folder 37 W273. Poem II, Op. 151. For English horn and organ. Score. Ozalid manuscript. 2 pp. of music.
- folder 38 W274. Music for “The Face of Innovation” (Video). Op. 152. For horn and harp. MS repro, bound. 4 pages of music.
- folder 39 [W—.] “Bare ruin’d choirs . . .,” Op. 153. For organ. Score. Manuscript in pencil. 3 pp. of music.
- folder 40 [W—.] Pan e Dafni: II. Op. 154. For alto flute, viola and harp. MS in pencil; annotated in typescript. 4 pages of music.
- folder 41 [W—.] Klavier Klangfarben. Op. 155. For piano solo. MS in pencil; annotated with performance instructions in typescript. 3 pages of music.

Box 78

- folder 1 “Birchard-Boston University Contemporary Music Series, ed. Gardner Read.” 12 choral octavos (originally housed together in black spring binder):
- [1] Read, Gardner. [W180.] Jesus Ahatonhia, Op. 87. For SATB chorus and organ. Boston: C. C. Birchard, c1950. No. 750. 12 pp. of music.
 - [2] Read, Gardner. [W180.] Jesus Ahatonhia, [Op. 87]. For SATB chorus and organ. [Evanston, IL]: Summy-Birchard, c1950. No. B-750. 12 pp. of music.
 - [3] Copland, Aaron. That’s the Idea of Freedom. For SATB chorus and piano. Boston: C. C. Birchard, c1938. No. 751. 8 pp. of music.

- [4] Copland, Aaron. That's the Idea of Freedom. For SATB chorus and piano. Evanston, IL: Summy-Birchard, c1938. No. B-751. 8 pp. of music.
- [5] Cowell, Henry. Song for a Tree. For SSA chorus (a cappella or accompanied). Boston: C. C. Birchard, c1951. No. 752. 4 pp. of music.
- [6] Bacon, Ernst. Five Hymns. For SATB chorus and piano or organ. Boston: C. C. Birchard, c1952. No. 753. 14 pp. of music.
- [7] McLain, Margaret Starr. The Storke. For SATB chorus and piano. Boston: C. C. Birchard, c1942. No. 754. 13 pp. of music.
- [8] Roy, Klaus George. There is a Garden in Her Face. For SATB chorus (a cappella). Boston: C. C. Birchard, c1952. No. 755. 7 pp. of music.
- [9] Read, Gardner. [W190.] The Golden Harp, Op. 93. For SATB chorus (a cappella). Boston: C. C. Birchard, c1954. No. 756. 8 pp. of music.
- [10] Read, Gardner. [W190.] The Golden Harp, Op. 93. For SATB chorus (a cappella). Evanston, IL: Summy-Birchard, c1954. No. B-756. 10 pp. of music.
- [11] Adler, Samuel. Invocation to the Muse. For SATB chorus (a cappella). Boston: C. C. Birchard, c1957. No. 757. 5 pp. of music.
- [12] Hovhaness, Alan. The Brightness of Our Noon, Op. 131. For SATB chorus [a cappella]. Boston: C. C. Birchard, c1957. No. 758. 6 pp. of music.

folder 2 [WoO.] Two Fanfares. No opus number. Cherry Festival Fanfare, no. 1; Interlochen Bowl Fanfare, no. 2. Ink MS, bound. 2 pages of music.

folder 3 [WoO.] Willmann, Rudolph R. "An Experimental Investigation of the Creative Process in Music." Psychological Monographs, 57/1 (1944). Music by Read appears on pp. 54, 60, and 64. Items circled in red colored-pencil. Pencil drafts inserted at the back of the issue, 2 pages.

sub-series B: Transcriptions

Box 78

folder 4 WT1. [Incidental music to *Comus*.] Music by Henry and William Lawes and other contemporary composers. Arranged for String Quartet, Piano, and Harp by Gardner Read. Pencil MS, bound. 11 pages of music.

folder 5 WT2. La Boîte à Joujoux. Music by Claude Debussy. Transcribed for Orchestra by Gardner Read. Incomplete (at end of score: "not completed – GR"). Pencil MS, bound. 25 pages of music

folder 6 WT2. La Boîte à Joujoux. Music by Claude Debussy. Transcribed for Orchestra by Gardner Read. Instrumental parts: flute, oboe, clarinet, bassoon, horn, and strings. Manuscript in ink with pencil corrections. 30 pp. of music.

- folder 7 WT3. Prelude and Fugue in B Minor. Music by J. S. Bach. Transcribed for Modern Orchestra by Gardner Read. Ink MS, bound. 60 pages of music.
- folder 8 WT4. Mists [Nebbie] Music by Ottorino Respighi. Orchestrated by Gardner Read. Ink MS, bound. 6 pages of music.
- folder 9 WT4. Mists [Nebbie]. Music by Ottorino Respighi. Orchestrated by Gardner Read. Instrumental parts: flute, oboe, clarinets (2), bass clarinet, bassoon, horn, trumpet, trombone, harp, percussion, 1st violin (2), 2nd violin (2), viola, cello, bass. Manuscript in ink with pencil corrections. 18 pp. of music.
- folder 10 WT6. Prelude, Adagio and Fugue, from Sonata VII. Music by Padre Martini (1706–1784). Transcribed for string orchestra by Gardner Read. Score. Ozalid manuscript. 15 pp. of music.
- folder 11 WT6. Prelude, Adagio and Fugue, from Sonata VII. Music by Padre Martini (1706–1784). Transcribed for string orchestra by Gardner Read. Score. MS repro, bound. 15 pp. of music.
- folder 12 WT6. Prelude, Adagio and Fugue, from Sonata VII. Music by Padre Martini (1706–1784). Transcribed for string orchestra by Gardner Read. Score. MS repro, spiral-bound. 15 pp. of music.
- folder 13 WT6. Prelude, Adagio and Fugue, from Sonata VII. Music by Padre Martini (1706–1784). Transcribed for string orchestra by Gardner Read. Instrumental parts: violin I, violin II, viola, cello, bass. Ozalid manuscript. 20 pp. of music.
- folder 14 WT6. Prelude, Adagio and Fugue, from Sonata VII of Padre Martini (1706–1784). Transcription for string orchestra. Parts: violin I (6), violin II (6), viola (4), cello (3), bass (2), cembalo (1). Manuscript reproduction; manuscript in ink (cembalo only). 97 pp. of music.
- folder 15 WT6. Prelude, Adagio and Fugue, from Sonata VII of Padre Martini (1706–1784). Transcription for string orchestra. Parts (set 2): violin I, violin II. Ozalid manuscript. 6 pp. of music.
- folder 16 WT6. Prelude, Adagio and Fugue, from Sonata VII of Padre Martini (1706–1784). Transcription for string orchestra. Parts (set 2): violin I (5), violin II (5). Manuscript reproduction; performance markings in pencil. 30 pp. of music.
- folder 17 WT8. Palestrina: In Festo Transfigurationis Domini. Transcribed for Brass Quartet by Gardner Read. Pencil MS with colored-pencil annotations, bound. 6 pages of music.

folder 18 WT9. Palestrina: Laudate Dominum in Tympanis. Transcribed for Triple Brass choir by Gardner Read. Ink MS with colored-pencil annotations, bound. 16 pages of music.

sub-series C: Sketches and Fragments

Box 78

folder 19 WS1. Sketch for a Chorale, version 1. For women's voices. Manuscript in pencil. 2 pp. of music.

folder 20 WS1. Sketch for a Chorale, version 2. For women's voices. Manuscript in pencil. 4 pp. of music.

folder 21 WS2. Birthday Greeting to Nicolas Slonimsky. Unspecified instrumentation. Manuscript in pencil. 2 pp. of music.

folder 22 WS3. For Sarah Caldwell's Opera Company Fundraiser. For soprano, tenor, and baritone. Manuscript in pencil. 2 pp. of music.

folder 23 Unidentified sketch (pages numbered pp. 7–8). Manuscript in pencil. 2 pp. of music.

folder 24 Unidentified fragments. MS in pencil. 3 pages of music.

folder 25 Twelve Tone Rows. Analysis of rows from works by Arnold Schoenberg and Alban Berg. MS in pencil. 1 page of music.

Series 2: Recordings

sub-series A: Instantaneous Discs

Box 79

Folio I

sleeve 1 Symphony No. 1 in A minor, Op. 30. New York Philharmonic-Symphony Orchestra; John Barbirolli, conductor. 5 November 1937. Carnegie Hall, New York, NY. Aluminum base sound disc. 2 sides.

sleeve 2 Symphony No. 1 in A minor, Op. 30 (cont.).

sleeve 3 Symphony No. 1 in A minor, Op. 30 (cont.).

- sleeve 4 Symphony No. 1 in A minor, Op. 30 (cont.). From Sketches of the City, Op. 26: Fog. National High School Orchestra; Frederick Stock, conductor. 11 August 1940. Interlochen Bowl, National Music Camp, Interlochen, Michigan. Aluminum base sound disc. 2 sides.
- sleeve 5 Suite for String Quartet, Op. 33. 10 August 1940. National Music Camp, Interlochen, Michigan. Aluminum base sound disc. 2 sides.
- sleeve 6 Suite for String Quartet, Op. 33 (cont.).
- sleeve 7 Passacaglia and Fugue, Op. 34a. Rochester Civic orchestra; Howard Hanson, conductor. 26 October 1939. Kilbourn Hall, Eastman School of Music, Rochester, New York. Aluminum base sound disc. 2 sides.
- sleeve 8 From A Lute of Jade, Op. 36. Erna-Mae Gilcher with the Rochester Civic Orchestra; Howard Hanson, conductor. Kilbourn Hall, Eastman School of Music, Rochester, New York. Aluminum base sound disc. 2 sides.
- sleeve 9 From A Lute of Jade, Op. 36 (cont). Prelude and Toccata, Op. 43. Rochester Philharmonic Orchestra; Howard Hanson, conductor. 29 April 1937. Eastman Theatre, Rochester, New York. Aluminum base sound disc. 2 sides.
- sleeve 10 Prelude and Toccata, Op. 43. NBC Symphony Orchestra; Frank Black, conductor. 22 April 1941. NBC Studios, Radio City, New York, New York. Aluminum base sound disc. 2 sides.
- sleeve 11 Fantasy for Viola and Orchestra, Op. 38. Julia Wilkinson, viola; Rochester civic Orchestra; Howard Hanson, conductor. 22 April 1937. Kilbourn Hall, Eastman School of Music, Rochester, New York. Prayers of Steel. Op. 26a, no. 1. Eastman School Symphony Band; Frederick Fennell, conductor. 26 April 1937. Eastman Theatre, Rochester, New York. Aluminum base sound disc. 2 sides.
- sleeve 12 Where Corals Lie, Op. 49. E. T. H. S. Chorus; Hadassah McGiffen; Sadie Rafferty, conductor. 19 November 1939. NBC Studios, Chicago, Illinois. Aluminum base sound disc. 1 side.
- Folio II
- sleeve 1 Symphony No. 2, Op. 45. Boston Symphony Orchestra; Gardner Read, conductor. 27 November 1943. Symphony Hall, Boston, Massachusetts. Glass base sound disc. 2 sides.
- sleeve 2 Symphony No. 2, Op. 45 (cont.).

- sleeve 3 Symphony No. 2, Op. 45 (cont.).
- sleeve 4 Symphony No. 2, Op. 45 (cont.).
- sleeve 5 Sketches of the City, Op. 26. Rochester Philharmonic Orchestra; Howard Hanson, conductor. 12 December 1935. Eastman Theatre, Rochester, New York. Aluminum base sound disc. 2 sides.
- sleeve 6 Sketches of the City, Op. 26 (cont.).
- sleeve 7 Night Flight, Op. 44. Eastman-Rochester Symphony Orchestra; Howard Hanson, conductor. 27 April 1944. Eastman Theatre, Rochester, New York. Glass base sound disc. 2 sides.
- sleeve 8 Songs for a Rainy Night, Op. 48. Mac Morgan; Eastman School Junior Symphony Orchestra; Gardner Read, conductor. 27 April 1942. Eastman Theatre, Rochester, New York. Aluminum base sound disc. 2 sides.
- sleeve 9 The Magic Hour, Op. 60. Millikin University Laboratory Choir; Carl Van Buskirk, conductor. 22 April 1945. WSOY Studios, Decatur, Illinois. Aluminum base sound disc. 1 side.
- sleeve 10 Prelude and Toccata, Op. 43. Pittsburgh Symphony Orchestra; Fritz Reiner, conductor. 2 November 1945. Syria Mosque, Pittsburgh, Pennsylvania. Aluminum base sound disc. 2 sides.
- sleeve 11 Night Flight, Op. 44. Eastman-Rochester Symphony Orchestra; Howard Hanson, conductor. 28 April 1945. Eastman Theatre, Rochester, New York. Glass base sound disc. 1 side.
- sleeve 12 De Profundis, Op. 71. Harold Meek, horn; E. Power Biggs, organ. 17 November 1946. Germanic Museum, Harvard University, Cambridge, Massachusetts. CBS Network. Acetate base sound disc. 2 sides.
- Folio III
- sleeve 1 Symphony No. 1, Op. 30. Rochester Civic Orchestra; Howard Hanson, conductor. 12 April 1935. Kilbourn Hall, Eastman School of Music, Rochester, New York. Aluminum sound disc. 2 sides.
- sleeve 2 Symphony No. 1, Op. 30 (cont.).
- sleeve 3 Symphony No. 1, Op. 30 (cont.). Aluminum base sound disc.
- sleeve 4 Symphony No. 1, Op. 30 (cont.). Aluminum base sound disc. 1 side.

- sleeve 5 Symphony No. 1, Op. 30. New York Philharmonic Symphony; John Barbirolli, conductor. 5 November 1937. Carnegie Hall, New York, New York. Aluminum base sound disc. 2 sides. Duplicate recording.
- sleeve 6 Symphony No. 1, Op. 30 (cont.).
- sleeve 7 Symphony No. 1, Op. 30 (cont.).
- sleeve 8 Symphony No. 2, Op. 45. Boston Symphony Orchestra; Gardner Read, conductor. 27 November 1943. Symphony Hall, Boston, Massachusetts. Glass base sound disc. 2 sides. Duplicate recording.
- sleeve 9 Symphony No. 2, Op. 45 (cont.)
- sleeve 10 Symphony No. 2, Op. 45 (cont.)
- sleeve 11 Symphony No. 2, Op. 45 (cont.)
- sleeve 12 Where Corals Lie, Op. 49. Cleveland Heights Choir; Gardner Read, conductor. 20 December 1947. Masonic Auditorium. Aluminum base sound disc. 2 sides.

Box 80

Folio IV

- sleeve 1 First Overture, Op. 58. Rochester Philharmonic Orchestra; Guy Fraser Harrison, conductor. 15 February 1947. Eastman School of Music, Rochester, New York. Aluminum base sound disc. 2 sides.
- sleeve 2 First Overture, Op. 58 (cont.). 1 side.
- sleeve 3 Music for Piano and Strings, Op. 47a. Leonard Shure, piano; CBS Symphony Orchestra; Daniel Saidenberg, conductor. 12 February 1947. CBS Studio #4, New York, New York. Sound disc. 2 sides.
- sleeve 4 Music for Piano and Strings, Op. 47a (cont.). 2 sides.
- sleeve 5 Music for Piano and Strings, Op. 47a (cont.). 2 sides.
- sleeve 6 Music for Piano and Strings, Op. 47a (cont.). Festival Fanfare, Op. 83, no. 2. Boston University orchestra; Francis Findlay, conductor. 31 January 1951. Symphony Hall, Boston, Massachusetts. Aluminum base sound disc. 2 sides.

- sleeve 7 Where Corals Lie, Op. 49. Cleveland Heights Choir; Gardner Read, conductor. 20 December 1947. Masonic Auditorium, Cleveland, Ohio. Aluminum base sound disc. 2 sides.
- sleeve 8 Pennsylvaniana Suite, Op. 67. Pittsburgh Symphony Orchestra; Fritz Reiner, conductor. 21 November 1947. Syria Mosque, Pittsburgh, Pennsylvania. Acetate base sound disc.
- sleeve 9 Pennsylvaniana Suite, Op. 67 (cont.). 2 sides.
- sleeve 10 Pennsylvaniana Suite, Op. 67. Pittsburgh Symphony Orchestra; Fritz Reiner, conductor. 23 November 1947. Syria Mosque, Pittsburgh, Pennsylvania. Aluminum base sound disc. 2 sides.
- sleeve 11 Pennsylvaniana Suite, Op. 67 (cont.).
- sleeve 12 Pennsylvaniana Suite, Op. 67 (cont.).
- Folio V
- sleeve 1 Threnody, Op. 66. George Hambrecht, flute; Eastman School Senior Symphony; Howard Hanson, conductor. 14 May 1949. Eastman Theatre, Rochester, New York. NBC Network. At Bedtime, Op. 84, no. 1. Harriet Hayes, soprano; Kenneth Manzer, piano. 21 May 1951. Recital Hall, College of Music, Boston, Massachusetts. Acetate base sound disc. 2 sides.
- sleeve 2 Dance of the Locomotives, Op. 57a. NBC Studio Orchestra; Carmen Dragon, conductor. 16 December 1949. NBC Studios, San Francisco, California. Standard School Broadcast No. 10. Acetate base sound disc. 2 sides.
- sleeve 3 Dance of the Locomotives, Op. 57a (cont.).
- sleeve 4 Dance of the Locomotives, Op. 57a (cont.).
- sleeve 5 Dance of the Locomotives, Op. 57a (cont.).
- sleeve 6 Sketches of the City, Op. 26. Second and third movements. NBC Studio Orchestra; Carmen Dragon, conductor. 16 March 1950. NBC Studios, San Francisco, California. Standard School Broadcast No. 20. Acetate base sound disc. 2 sides.
- sleeve 7 Suite for Organ, Op. 81. Julian Williams, organist. 25 September, 1950. Chapel, Pennsylvania College for Women, Pittsburgh, Pennsylvania. Acetate base sound disc. 2 sides.
- sleeve 8 Suite for Organ, Op. 81 (cont.).

- sleeve 9 Suite for Organ, Op. 81 (cont.).
- sleeve 10 Nine by Six, Op. 86. New England Conservatory of Music Wind Sextet. 27 April 1951. Jordan Hall, Boston, Massachusetts. Acetate base sound recording. 2 sides.
- sleeve 11 Eight Preludes on Old Southern Hymns, Op. 90. Samuel Walter, organist. 29 October 1951. Daniel L. Marsh Chapel, Boston University, Boston, Massachusetts. Acetate sound recording. 2 sides.
- sleeve 12 Eight Preludes on Old Southern Hymns, Op. 90 (cont.).
- Folio VI
- sleeve 1 Sound Piece for Brass and percussion, Op. 82. Cincinnati Conservatory Brass Ensemble; Ernest N. Glover, conductor. 15 November 1950. Cincinnati, Ohio. Sound recording. 2 sides.
- sleeve 2 Night Flight, Op. 44. Louisville Orchestra; Nicolas Slonimsky, conductor. 6 February 1952. Columbia Auditorium, Louisville, Kentucky. Sound recording.
- sleeve 3 Arioso Elegiaca, Op. 91. Zimmler String Sinfonietta. 8 April 1953. Jordan Hall, Boston, Massachusetts. Sound recording.
- sleeve 4 Chorale and Fughetta, Op. 83a. Cincinnati Conservatory Brass Choir; Ernest N. Glover, conductor. 1 December 1954. Cincinnati, Ohio. Sound recording.
- sleeve 5 The Temptation of St. Anthony, Op. 56. Chicago Symphony Orchestra; Rafael Kubelik, conductor. 9 April 1953. Orchestra Hall, Chicago, Illinois. Sound recording.
- sleeve 6 All Day I Hear, Op. 48, no. 2. 15 May 1952. College of Music, Boston, Massachusetts. Toccata Giocosa, Op. 94. 13 May 1954. Louisville Orchestra; Robert Whitney, conductor. Sound recording.
- sleeve 7 The Temptation of St. Anthony, Op. 56. Boston Symphony Orchestra; Gardner Read, conductor. 19 March 1954. Symphony Hall, Boston, Massachusetts. Sound recording.
- sleeve 8 The Temptation of St. Anthony, Op. 56 (cont.).
- sleeve 9 Where Corals Lie, Op. 49. Evanston Township High School Festival Chorus; Sadie Rafferty, conductor. 15 May 1954. Beardsley Gymnasium, Evanston, Illinois. Sound recording.

sleeve 10 Sea-Scapes, Op. 46. Roslyn Rensch, harp. 10 October 1950. Evanston, Illinois. Sound recording.

sleeve 11 Unidentified sound recording.

sleeve 12 Unidentified sound recording.

Box 81

Folio VII

sleeve 1 Four Nocturnes, Op. 23. Edna-mae Cleeland, contralto; Eastman Little Symphony; Karl Van Hoesen, conductor. 3 April 1935. Kilbourn Hall, Eastman School of Music, Rochester, New York. Sound recording.

sleeve 2 Four Nocturnes, Op. 23 (cont.).

sleeve 3 Sketches of the City, Op. 26. Rochester Civic Orchestra; Howard Hanson, conductor. 19 April 1934. Kilbourn Hall, Eastman School of Music, Rochester, New York. Sound recording.

sleeve 4 Sketches of the City, Op. 26 (cont.).

Box 82

item 1 Unidentified LP. 16" instantaneous disc.

item 2 "Pennsylvania Suite" premiere, Part I. Pittsburgh Symphony Orchestra; Fritz Reiner, conductor. 16" instantaneous disc.

item 3 "Pennsylvania Suite" premiere, Part II. Pittsburgh Symphony Orchestra; Fritz Reiner, conductor. 16" instantaneous disc.

item 4 "Mr. Read Leaves the Stage" (?). 16" instantaneous disc.

sub-series B: Reel-to-Reel Tapes

Box 13

reel 1 "The Creative Way." Radio broadcast with Gardner Read and Dr. Kenneth D. Benne. 25 April 1958. WEEL Studios, Boston, Massachusetts. 7" audio reel.

- reel 2 "Our American Music," No. 34. Radio broadcast with Gardner Read and Nicolas Slonimsky. 3 May 1957. WGBH-FM Studios, Boston, Massachusetts. 7" audio reel.
- reel 3 "Our American Music," No. 34 (cont.).
- reel 4 "Voice of America" interview with Gardner Read and Wayne Hyde. 14 July 1964. 5" audio reel [housed in case for 7" reel].
- reel 5 "Brand." Version by James Forsyth after Ibsen; music by Gardner Read. 29 April 1963. BBC Studios, London, England. 7" audio reel.
- reel 6 Interview with Gardner Read and Jules Wolffers (discussing String Quartet No. 1, Op. 100.) and the Boston Fine Arts Quartet. 1 January 1959. WGBH-FM TV Studios, Boston, Massachusetts. 7" audio reel.
- reel 7 Selections from "A Program of Compositions By Gardner Read." 5 April 1957. University of Arkansas. Recording includes Scherzino for Woodwind Quintet, Op. 24; From a Lute of Jade, Op. 36; Soundpiece for Brass and percussion, Op. 82; The Lamb, Op. 84, no. 3a; Mountain Song, Op. 69; The Unknown God, Op. 23, no. 2. 7" audio reel.
- reel 8 Nine by Six, Op. 86; Chorale and Fughetta, Op. 83a; Mountain Song, Op. 69; The Golden Harp, Op. 93; To a Skylark, Op. 51; The Reveille, Op. 89b. 7" audio reel.
- reel 9 Selections from "Music of Gardner Read." Boston University Gardner Read Festival, 28 March 1963. Recording includes Piano Quintet, Op. 47. Sound Piece for Brass and Percussion, Op. 82. The Lamb, Op. 84, no. 3a; Sister, Awake, Op. 84, no. 2a; River Night, Op. 68, no. 2a; Three American Folk Songs, Op. 97. 7" audio reel.
- reel 10 Selections from "Music of Gardner Read." Boston University Gardner Read Festival, 27 March 1963. Recording includes Sonata da Chiesa, Op. 61a; Songs to Children, Op. 76a; Sonata Brevis, Op. 80; Sonoric Fantasia No. 1, Op. 102. 7" audio reel.
- reel 11 Selections from "Music of Gardner Read." Boston University Gardner Read Festival, 28 March 1963. For contents, see Reel 9 above. 7" audio reel.
- reel 12 Selections from University of Kansas Read Festival. Undated. Recording includes River Night; A Mountain Song, Op. 68; The Golden Harp, Op. 93; The Reveille, Op. 89b; Los Dioses Aztecas, Op. 107; Sound Piece, Op. 82; Threnody for Flute, Harp, and Strings, Op. 66a; Arioso Elegiaca for Strings, Op. 91; Night Flight, Op. 44; Symphony No. 3, Op. 75. 7" audio reel.

Box 14

- reel 13 Selections from Northern Illinois University Gardner Read Festival. 21 February 1964. Recording includes The Lamb, Op. 84, no. 3a; Sister, Awake, Op. 84, no. 2a; Los Dioses Aztecas, Op. 107; Nine by Six, Op. 86 (incomplete). 7" audio reel.
- reel 14 Selections from Northern Illinois University Gardner Read Festival. 21 February and 26 April 1964. Recording includes Sonata Brevis, Op. 80; From a Lute of Jade, Op. 36; Soundpiece for Brass and Percussion, Op. 82. 7" audio reel.
- reel 15 Selections from the WNYC American Music Festival Boston University Composers' Program. Undated. Recording includes River Night; Lullaby for a Man-Child; From a Lute of Jade. 7" audio reel.
- reel 16 Symphony No. 1, Op. 30. New York Philharmonic Symphony Orchestra; John Barbirolli, conductor. 4 November 1937. Symphony No. II, Op. 45. Boston Symphony Orchestra; Gardner Read, conductor. 26 November 1943. Dubbed from acetate discs. 7" audio reel.
- reel 17 Passacaglia and Fugue; Six Preludes on Old Southern Hymns. David Craighead, organ. Eastman School of Music, Rochester, New York. Undated. 7" audio reel.
- reel 18 Selections from the WGBH broadcast of the Boston Symphony Orchestra, Richard Burgin, conductor. 23 and 25 October 1958. 7" audio reel.
- reel 19 Night Flight, Op. 44. Philadelphia Orchestra; Gardner Read, conductor. 9 November 1964. Night Flight, Op. 44. Philadelphia Orchestra; William Smith, conductor. 13 December 1978. Dance of the Locomotives, Op. 57a. Boston Pops Orchestra; Arthur Fiedler, conductor. 20 May 1978. 7" audio reel.
- reel 20 Partita for Small Orchestra, Op. 70. Eastman Little Symphony; Frederick Fennell, conductor. 4 May 1947. Spiritual, Op. 63. Oscar Zimmerman, double bass; Eastman Little Symphony; Frederick Fennell, conductor. 25 January 1948. Night Flight, Op. 44. Eastman Rochester Symphony Orchestra; Howard Hanson, conductor. 3 May 1962. 7" audio reel.
- reel 21 Concerto for Violoncello and Orchestra. Barry Sills, cello; New Haven Symphony Orchestra; Erich Kunzel, conductor. Dress rehearsal, 13 October 1975. 7" audio reel.
- reel 22 Concerto for Violoncello and Orchestra, Op. 55. World premiere. Barry Sills, cello; New Haven Symphony Orchestra; Erich Kunzel, conductor. 14 October 1975. 7" audio reel.

- reel 22a Copy of reel 22.
- reel 23 The Temptation of St. Anthony, Op. 56. Chicago Symphony Orchestra; Rafael Kubelik, conductor. 8 April 1953 (premiere performance). 7" audio reel.
- reel 24 The Temptation of St. Anthony, Op. 56. Boston Symphony Orchestra; Gardner Read, conductor. 19-20 March 1954. WGBH-FM broadcast. 7" audio reel.
- Box 15**
- reel 25 Copy of reel 24.
- reel 26 First Overture, Op. 58. Rochester Philharmonic Orchestra; Guy Fraser Harrison, conductor. NBC Network. 15 February 1947. Pennsylvaniana Suite, Op. 67. Pittsburgh Symphony Orchestra; Fritz Reiner, conductor. 21 November 1947 (premiere). Threnody, Op. 66a. George Hambrecht, flute; Eastman Senior Symphony Orchestra; Howard Hanson, conductor. 14 May 1949. 7" audio reel, dubbed from LP recording.
- reel 27 Excerpts from eight compositions by Gardner Read. Selections include: ending of First Overture, Op. 58; "Dance of the Queen of Sheba" and "Anthony's Dance of Longing" from The Temptation of St. Anthony, Op. 56; beginning of Sound Piece, Op. 82; beginning of Incidental Music to Anderson's The Golden Six, Op. 105; "John Riley," from Pennsylvaniana Suite, Op. 67; from Vernal Equinox, Op. 96; "Huitzilopochtli, Dios de la Guerra," from Los Dioses Aztecas, Op. 107; Night Flight, Op. 44. 7" audio reel.
- reel 28 Symphony No. 3. Pittsburgh Symphony Orchestra; Steinberg, conductor. Premiere. 7" audio reel.
- reel 29 "At Bedtime," Op. 84, no. 1; "It Is Pretty in the City," Op. 84, no. 4; "Songs to Children, Op. 76. Wilma Thompson, mezzo-soprano; Gardner Read, piano. Brookline Public Library, Massachusetts. 14 November 1956. "All Day I Hear," Op. 48, no. 2; "River Night," Op. 68, no. 2; "From a Lute of Jade," Op. 36. Wilma Thompson, mezzo soprano; Edna Smith, piano. Brookline Public Library, Massachusetts. 13 November 1958. 7" audio reel.
- reel 30 Sonata Brevis, Op. 80. Robert Koff, violin; Martin Boykan, piano. 27 December 1958 (premiere). Slosberg Concert Hall, Brandeis University, Waltham, Massachusetts. Incidental Music to Anderson's "The Golden Six," Op. 105. Boston University Orchestra members; Gardner Read, conductor. 30 April 1958 (premiere). Boston University Theatre, Boston, Massachusetts. 7" audio reel.

- reel 31 Invocation, Op. 135; Sonata Brevis, Op. 80. Joseph Fuchs and Arthur Balsam. Undated. 7" audio reel.
- reel 32 Suite for Organ, Op. 81. Julian Williams, organ. 25 September 1950 (premiere). Pennsylvania College for Women, Pittsburgh, Pennsylvania. 7" audio reel.
- reel 33 Suite for Organ, Op. 81 (Anthony Newman); Suite for String Quartet, Op. 33 (National Music Camp student quartet); From a Lute of Jade, Op. 36a (premiere, Eastman School of Music); Sketches of the City, Op. 26 (Rochester Philharmonic Orchestra; Howard Hanson, conductor); Where Corals Lie, Op. 49 (Cleveland Heights Choir); Eight Preludes on Old Southern Hymns, Op. 90 (premiere, Samuel Walter); Sound Piece for Brass and Percussion (Cincinnati Conservatory Brass Ensemble); Where Corals Lie, Op. 49 (Evanston High School Festival); "Fog" from Sketches, Op. 26, no. 1 (National High School Orchestra); Sea Scapes, Op. 46 (Roslyn Rensch). Undated. 7" audio reel.
- reel 34 Chorale and Fughetta, Op. 83a (Boston University Brass Ensemble, 1953); Mountain Song, Op. 69 (1946); The Golden Harp, Op. 93 (Choral Art Society, Max Miller, conductor, 1952); To a Skylark, Op. 51 (1939); The Reveille, Op. 89b (premiere, Choral Art Society, Brass Ensemble, Gardner Read, conductor, 1962). 7" audio reel.
- reel 35 Sonoric Fantasia No. 4. Leonard Raver, organ; John Grimes, percussion. 6 June 1977. Trinity College, Hartford, Connecticut. Chorale and Fughetta. Boston Conservatory Brass Ensemble; Chester Roberts, conductor. 9 December 1974. Boston Conservatory, Boston, Massachusetts. 7" audio reel.
- reel 36 Nine by Six, Op. 86. 6 April 1959. School of Fine Arts Ensemble, University of Kansas, Lawrence, Kansas. River Night, Op. 68, no. 2a. 14 May 1960. Boston University Choral Arts Society; Allen Lannom, conductor. Three Preludes on Old Southern Hymns, Op. 90. Frederick Swann, organ; Riverside Church, New York, New York. Threnody, Op. 66a. 9 May 1957. Vassar College Orchestra; Boris Koutzen, conductor. 7" audio reel.
- reel 37 Arioso Elegiaca, Op. 91. 8 April 1953 (premiere). Zimble String Sinfonietta. Jordan Hall, Boston, Massachusetts. Incidental Music to "The Scarecrow," Op. 103. 1 February 1958 (premiere). Merle Puffer, tenor; Samuel Morris, harpsichord. WGBH-TV broadcast, Cambridge, Massachusetts. Six Intimate Moods, Op. 35. April 1953. Wilda Tinsley, violin; unidentified, piano. Belmont College School of Music, Nashville, Tennessee. 7" audio reel.

Box 16

- reel 38 Read, Gardner. Arioso Elegiaca for Strings. Schuller, Gunther. Fantasy for Unaccompanied Cello (W. Conable, cellist). Ives, Charles. The Unanswered Question. 7 March 1966. The Chamber Ensemble WGBH-FM; James Rives Jones, conductor. 7" audio reel.
- reel 39 Symphony No. 4, Op. 92. 30 January 1970 (world premiere). Cincinnati Symphony Orchestra; Erich Kunzel, conductor. WGUC (University of Cincinnati) broadcast. 7" audio reel.
- reel 40 Symphony No. 4, Op. 92 (cont.). 7" audio reel.
- reel 41 Vernal Equinox, Op. 96. Brockton Orchestral Society; Moshe Paranov, conductor. West Junior High School, Brockton, Massachusetts. 12 April 1955 (premiere). Vernal Equinox, Op. 96. Boston University Symphony Orchestra; Gardner Read, conductor. 2 March 1959. Dance of the Locomotives, Op. 57a. Boston Pops Orchestra; Arthur Fiedler, conductor. WCRB-FM broadcast. 31 May 1961. Arioso Elegiaca, Op. 91. The Chicago Strings; Francis Akos, conductor. University Center Ballroom, Northern Illinois University, DeKalb, Illinois. 23 February 1964. 7" audio reel.
- reel 42 Vernal Equinox, Op. 96. Greater Boston Youth Symphony Orchestra; Walter Eisenberg, conductor. Jerusalem, Israel. 18 August 1970. Prayers of Steel, Op. 26, no. 3a. MIT Concert Band; John Corley, conductor. Kresge Auditorium, 15 May, 1971. Though I Speak with the Tongues of Men, Op. 109. University of Vermont Choral Union; James Chapman, conductor. Burlington, Vermont, 18 April 1969. Sonoric Fantasia No. 2, Op. 123. Roman Totenberg, violin; Boston University Symphony Orchestra; Gardner Read, conductor. War Memorial Auditorium, 26 February 1966 (premiere). 7" audio reel.
- reel 43 Toccata Giocosa, Op. 94. Louisville Orchestra; Robert Whitney, conductor. Columbia Auditorium, Louisville, Kentucky. 20 March 1954 (premiere). Toccata Giocosa, Op. 94. Grosses Orchester des Berliner Rundfunks; Adolf Fritz Guhl, conductor. Deutschen Staatsoper, East Berlin, Germany. 22 May 1959. Dunlap's Creek: A Folk Hymn, Op. 67, no. 1a. Boston University Symphonic Band; Lee Chrisman, conductor. 1 March 1960. Concert Hall, School of Fine and Applied Arts, Boston, Massachusetts. Prayers of Steel, Op. 26, no. 3a. Boston University Symphonic Band; Lee Chrisman, conductor. Concert Hall, School of Fine and Applied Arts, Boston, Massachusetts. 28 March 1959 (premiere). 7" audio reel.
- reel 44 String Quartet No. 1, Op. 100. Quiet Music for String, Op. 65. National Gallery Orchestra; Bales, conductor. Washington, D. C. Premiere. Undated. 7" audio reel.

- reel 45 String Quartet No. 1, Op. 100. Boston Fine Arts Quartet. WGBH-TV, 1 January 1959. 7" audio reel.
- reel 46 String Quartet No. 1, Op. 100. Eastman String Quartet. Kilbourn Hall, Eastman School of Music. 2 May 1959. Prelude and Toccata, Op. 43. Indianapolis Symphony Orchestra; Izler Solomon, conductor. 16 January 1960. 7" audio reel.
- reel 47 Sonoric Fantasia No. 1, Op. 102. Henrietta Pelta, celesta; Marjorie Call, harp; Malcolm Hamilton, harpsichord. Sonata Brevis, Op. 80. Stanley Plummer, violin; Natalie Limonick, piano. UCLA, 1966. 7" audio reel.
- reel 48 Los Dioses Aztecas, Op. 107. Manhattan Percussion Ensemble; Paul Price, conductor. Manhattan School of Music, New York, New York. 8 March 1960 (premiere). Incidental Music to Barrie's "The admirable Crichton," Op. 98. Boston University students; Gardner Read, conductor. Boston University Theatre, 28 November 1955. 7" audio reel.
- reel 49 Los Dioses Aztecas, Op. 107. University of Illinois Percussion Ensemble; Jack McKenzie, conductor. Urbana, Illinois, 19 April 1960. 7" audio reel.
- reel 50 Los Dioses Aztecas, Op. 107. Indiana University Percussion Ensemble; George Gabor, conductor. 15 April 1969. 7" audio reel.
- Box 17**
- reel 51 The Prophet, Op. 110. Symphony Hall, Boston, Massachusetts. 23 February 1977 (premiere). 7" audio reel.
- reel 52 The Prophet, Op. 110 (incomplete). Symphony Hall, Boston, Massachusetts. 23 February 1977 (premiere). 7" audio reel.
- reel 53 Incidental Music to "Pilate." Boston College, 1961. Incidental Music to "Brand." Boston University, 1961 (premiere). 7" audio reel.
- reel 53a Incidental Music to "Brand." Boston University, 1961 (premiere). 7" audio reel.
- reel 53b Duplicate of reel 53a.
- reel 54 Chants d'Auvergne, Op. 117. Boston University Chorus and Instrumental Ensemble; James Cunningham, conductor. 23 November 1965 (premiere). 7" audio reel.
- reel 55 Chants d'Auvergne, Op. 117 (cont.). 7" audio reel.

- reel 56 Sonoric Fantasia No. 2. Roman Totenberg, violin; Boston University Orchestra; Gardner Read, conductor. Vernal Equinox (UCLA). Vernal Equinox (GBYSO; Sanders, conductor). Undated. 7" audio reel.
- reel 57 Sonoric Fantasia No. 2. Roman Totenberg, violin; Boston University Symphony Orchestra; Gardner Read, conductor. 26 and 27 February, 19-- (premiere). 7" audio reel.
- reel 58 Haiku Seasons, Op. 126. Gretchen Hackbarth, Steven Weiss, Karen MacDonald, and Robert Osolinski, speakers; Phillip Oliver, keyboard; Betsy Morse, harp; Peter Carnevale, Richard Ettelson, and Ronald Holdman, percussion; Gardner Read, conductor. Boston University. Premiere. Undated. 7" audio reel.
- reel 59 Haiku Seasons, Op. 126. Eastman School of Music Percussion Ensemble. 12 September 1971. 7" audio reel.
- reel 60 Haiku Seasons, Op. 126. Northern Illinois University ensemble; Gardner Read, conductor. 14 March 1972. 7" audio reel.

Box 18

- reel 61 Haiku Seasons, Op. 126. University of Texas, 21 March 1972. Chorale and Fughetta, Op. 83a. Cincinnati Conservatory Brass Choir; Ernest Glover, conductor. 1 December 1954 (premiere). All Day I Hear, Op. 48, no. 2. Dean Bouzianis, baritone; Marilyn Fogg, piano. College of Music, Boston University, 15 May 1952. At Bedtime, Op. 84, no. 1. Boston University, 21 May 1951. Nocturne in a Deserted Brickyard; Prayers of Steel, Op. 26. NBC Studio Orchestra; Carmen Dragon, conductor. 16 March 1950. 7" audio reel.
- reel 62 Haiku Seasons, Op. 126. University of Kansas ensemble; Price, conductor. 1973. 7" audio reel.
- reel 63 Suite for Organ: Preamble. Elizabeth Sollenberger, organ. Trinity Church, Boston, Massachusetts, 5 April 1976. Sonoric Fantasia No. 4, Op. 133. Elizabeth Sollenberger, organ; Neil Grover, percussion. Trinity Church, Boston, Massachusetts, 5 April 1976 (premiere). Petite Pastorale, Op. 40a. Faculty Little Symphony; Guy Fraser Harrison, conductor. National Music Camp, 1 August 1940. Music for Piano and Strings, Op. 47a. Leonard Shure, piano; CBS Symphony Orchestra; Daniel Saidenburg, conductor. CBS Studios, New York, New York, 12 February 1947 (premiere). Festival Fanfare, Op. 82, no. 2. Boston University Symphony Orchestra; Francis Findlay, conductor. Symphony Hall, Boston, Massachusetts, 31 January 1951. Nine by Six, Op. 86. Student ensemble; Gardner Read, conductor. 27 April 1951 (premiere). 7" audio reel.

- reel 64 Trinity Church concert: Music of Gardner Read. Suite for Organ, Op 81; Elegiac Aria, Op. 91 (George Faxon, organ). Jungle Gardens by Moonlight, Op. 54, no. 2a (Faye Seeman, harp). Six Preludes on Old Southern Hymns, Op. 112 (George Faxon, organ). Invocation, Op. 135 (Jeffrey Price, trombone; R. Rice Nutting, organ). Variations on a Chromatic Ground, Op. 121 (George Faxon, organ). Sinfonia da Chiesa, Op. 61b (premiere). 13 March 19--. 7" audio reel.
- reel 65 The Hidden Lute, Op. 132. Joan Heller, soprano; Charles Fussell, conductor. Boston University Omnibus concert, 23 April 1985 (premiere). Prayers of Steel, Op. 26, no. 3a. And There Appeared Unto Them Tongues As Of Fire, Op. 134. David Craighead, organ. St. Joseph's Cathedral, Hartford, Connecticut. American Guild of Organists Convention, 28 June 1977 (premiere). 7" audio reel.
- reel 66 Symphony No. 3. National Gallery Orchestra; Richard Bales, conductor. Washington, D. C., 27 May 1979. 7" audio reel.
- reel 66a Symphony No. 3 (cont.). 7" audio reel.
- reel 67 Symphony No. 4, Op. 92. Cleveland Orchestra; Lorin Maazel, conductor. WCRB-FM broadcast, 11 June 1980 (recorded 12 April 1980). Lecture by Gardner Read, 11 April 1980, Severance Chamber Music Hall. 7" audio reel.
- reel 68 Symphony No. 4, Op. 92 (cont.). 7" audio reel.
- reel 69 Haiku Seasons, Op. 126. ASUC Conference, University of Cincinnati College-Conservatory of Music. Leslie Dunner, conductor. 9 April 1981. Sonoric Fantasia No. 3, Op. 125. University of Massachusetts Percussion Ensemble; Peter Tanner, conductor. 12 March 1980. 7" audio reel.
- reel 70 Los Dioses Aztecas, Op. 107. Recording session for Recording #444, Composers Recordings Inc. Paul Price Percussion Ensemble; Paul Price, conductor. 24 June 1980. 7" audio reel.
- reel 70a Los Dioses Aztecas, Op. 107. Recording session (cont.). 7" audio reel.
- reel 70b Los Dioses Aztecas, Op. 107. Recording session (cont.). 4" audio reel.
- Box 19**
- reel 71 Los Dioses Aztecas, Op. 107. Edited tape of recording session. 7" audio reel.
- reel 72 Symphony No. 4, Op. 92. Cleveland Orchestra; Lorin Maazel, conductor. Dub from reel 67? 7" audio reel.

- reel 72a Symphony No. 4, Op. 92 (cont.). 7" audio reel.
- reel 73 Excerpts from Villon, Op. 122 Act I, from Scenes 1 and 3; Act II, from scene 1; Act III, from scene 1, 2, and 3. Robert Grayson as Francois; Charlotte Ellsaesser as Catherine; Melanie Sonnenberg as Marthe; Ralph Bassett as William. Paulette Haupt-Nolen and H. Wesley Balk, moderators. First Opera America Composer-Librettist Showcase and Seminar; Fairmont Hotel, New Orleans, Louisiana. 7 January 1981. 7" audio reel.
- reel 74 Nineteenth Annual Festival of Contemporary Music, DePauw University. Mennin, Canzona; D. H. White, Patterns; Hanson, Chorale and Alleluia. Gardner Read: Sound Piece for Brass and Percussion; Dunlap's Creek: A Folk Hymn; The Reveille. University Band and University Concert Choir; Hanna, White, and Read, conductors. Undated. 7" audio reel.
- reel 75 Nineteenth Annual Festival of Contemporary Music, DePauw University. Barber, First Essay. Gardner Read: Night Flight; Vernal Equinox; Symphony No. 4; Prelude and Toccata. DePauw Symphony Orchestra; Gardner Read, conductor. Undated. 7" audio reel.
- reel 76 Music for Chamber Winds, Op. 141. Four performances: The Chamber Winds; Gardner Read, conductor; Gordon College Chapel, Wenham, Massachusetts, 19 February 1981 (premiere). The Chamber Winds; Jeffrey Price, conductor; Grace Baptist Church, Bristol, Connecticut, 27 February 1981. The Chamber Winds; Jeffrey Price, conductor; Parkway Assembly of God Church, Norwalk, Connecticut, 28 February 1981. Lowell Wind Orchestra; Willis Traphagan, conductor; Fisher Recital Hall, Music Department, Lowell University, Lowell, Massachusetts, 11 December 1986.
- reel 77 And there appeared unto them tongues as of fire, Op. 134. David Craighead, organ. American Guild of Organists New England Regional Convention, 1977. 7" audio reel.
- reel 78 Galactic Novae, Op. 136. NPR Concert Hall, 12 March 1981 (premiere). Faulty recording. 7" audio reel.
- reel 79 Our American Music, Program 30. Gardner Read, host; Daniel Pinkham, guest. 1957. 7" audio reel (1 of 2).
- reel 80 Our American Music, Program 30 (cont.). 7" audio reel (2 of 2).
- reel 81 Galactic Novae. Leonard Raver, organ; Gordon Gottlieb, percussion. Premiere. Undated. "And there appeared to them tongues as of fire." David Craighead, organ. Premiere. Undated. 7" audio reel.

Box 20

- reel 82 Toccata Giocosa, Op. 94. Seattle Youth Symphony Orchestra; Vilem Sokol, conductor. Opera House, Seattle, Washington, 17 May 1982. The Chicago Anthem, Op. 142. Pamela Gore, soprano; David Carney, piano. NECM Studio, Boston, 16 May 1983. Faulty recording. 7" audio reel.
- reel 83 Invocation, Op. 135. Jeffrey Price, trombone; R. Rice-Nutting, organ. Christ Church, Hamilton, Massachusetts, 17 March 1978. Sonata Brevis, Op. 80. Joseph Fuchs, violin; Arthur Balsam, piano. WGBH Studios, Cambridge, Massachusetts, 26 April 1960. 7" audio reel.
- reel 84 Sonoric Fantasia No. 1, Op. 102. Henrietta Pelta, celesta; Marjorie Call, harp; Malcolm Hamilton, harpsichord. UCLA, 30 March 1966. Sonata Brevis, Op. 80. Roman Totenberg, violin; Edith Stearns, piano. School of Fine and Applied Arts, Boston University, 27 March 1963. 7" audio reel.
- reel 85 Symphony No. 4, Op. 92. Cleveland Orchestra; Lorin Maazel, conductor. CRI recording of WCRB broadcast 3 January 1987. 7" audio reel.
- reel 86 Barbara Harbach plays American Hymn Preludes. Barbara Harbach, organ. Recording by WXXI-FM, Rochester, New York. 7" audio reel.
- reel 87 Epistle to the Corinthians, Op. 144. Cornell Chorale, Brass Choir, and Organ; Thomas A. Sokol, conductor. Sage Chapel, Cornell University. 10 May 1987 (premiere). 7" audio reel.
- reel 88 Prelude and Toccata, Op. 43. Boston Symphony Orchestra; Richard Burgin, conductor. Undated. 4" audio reel.
N.B. Not included in Gardner Read's original numbering.
- reel 89 [Toccata, Op. 43?] Undated. 5" audio reel.
Note in case: "Double exp.; (?) – Toccata."
N.B. Not included in Gardner Read's original numbering.

sub-series C: Audiocassette Tapes

Box 70

- folder 16 List of cassettes transferred from reel-to-reel tapes; table lists the contents of tapes 1–23 (i.e., performances of Read compositions transferred from numbered audio reels in sub-series B); typescript. 1 index card and 5 pages.

Box 21

- tape 1 Scherzino for Woodwind Quintet, Op. 24. From a Lute of Jade, Op. 36. Sound Piece for Brass and Percussion, Op. 82. The Lamb, Op. 84, no. 3b. Mountain Song, Op. 69. The Unknown God, Op. 23. Nine by Six, Op. 86. Chorale and Fughette, Op. 83. Threnody, Op. 66a. Sound Piece, Op. 82. The Lamb, Op. 84, no. 3b. Sister, Awake, Op. 84, no. 2b. River Night, Op. 68, no. 2a. Three American Folksongs, Op. 97. The Lamb, Op. 84, no. 3b. Sister, Awake, Op. 84, no. 2b. The Aztec Gods, Op. 107. Audiocassette tape.
N.B. Audio transferred from reel-to-reel tapes; see Box 70/16 for index.
- tape 2 Sonata Brevis, Op. 80. Sonoric Fantasia No. 1, Op. 102. Sonata da Chiesa, Op. 61. Arioso Elegiaca, Op. 91. Songs to Children, Op. 76. River Night, Op. 68, no. 2a. Mountain Song, Op. 69. The Golden Harp, Op. 93. The Reveille, Op. 89. The Aztec Gods, Op. 107. Sound Piece, Op. 82. Audiocassette tape.
N.B. Audio transferred from reel-to-reel tapes; see Box 70/16 for index.
- tape 3 Piano Quintet, Op. 47. Nine by Six, Op. 86. Sonata Brevis, Op. 80. From a Lute of Jade, Op. 36. Night Flight, Op. 44. Symphony No. 3, Op. 75. Audiocassette tape.
N.B. Audio transferred from reel-to-reel tapes; see Box 70/16 for index.
- tape 4 “The Creative Way” [talk]. “Voice of America” [talk]. River Night, Op. 68, no. 2a. Lullaby for a Man-Child, Op. 76, no. 1b. From a Lute of Jade, Op. 36. Passacaglia and Fugue, Op. 34. Preludes on Old Southern Hymns, Op. 112. Audiocassette tape.
N.B. Audio transferred from reel-to-reel tapes; see Box 70/16 for index.
- tape 5 Prelude and Toccata, Op. 43. First Overture, Op. 58. The Temptation of St. Anthony, Op. 56. All Day I Hear, Op. 48, no. 2. River Night, Op. 68, no. 2a. Audiocassette tape.
N.B. Audio transferred from reel-to-reel tapes; see Box 70/16 for index.
- tape 6 Partita for Small Orchestra, Op. 70. “Our American Music” [talk]. Audiocassette tape.
N.B. Audio transferred from reel-to-reel tapes; see Box 70/16 for index.
- tape 7 Songs to Children, Op. 76. River Night, Op. 68, no. 2a. Cello Concerto, Op. 55 (rehearsal and premiere performance). The Golden Harp, Op. 93. To a Skylark, Op. 51. Mountain Song, Op. 69. Chorale and Fughette, Op. 83. Audiocassette tape.
N.B. Audio transferred from reel-to-reel tapes; see Box 70/16 for index.
- tape 8 The Aztec Gods, Op. 107. Music for “The Admirable Crichton,” Op. 98. Chorale and Fughetta, Op. 83. Interview [with Gardner Read and Jules Wolffers and the Boston Fine Arts Quartet, 1 January 1959]. String Quartet No. 1, Op. 100. Threnody, Op. 66. At Bedtime, Op. 84, no. 1. It is Pretty in the City, Op. 84, no. 4. Audiocassette tape.

N.B. Audio transferred from reel-to-reel tapes; see Box 70/16 for index.

- tape 9 Suite for Organ, Op. 81. Nine by Six, Op. 86. River Night, Op. 68. Arioso Elegiaca, Op. 91. Night Flight, Op. 44 [includes talk]. Dance of the Locomotives, Op. 57. Vernal Equinox, Op. 96. Audiocassette tape.
N.B. Audio transferred from reel-to-reel tapes; see Box 70/16 for index.
- tape 10 Vernal Equinox, Op. 96. Dance of the Locomotives, Op. 57. Suite for Organ, Op. 81. Arioso Elegiaca, Op. 91. Music for "The Scarecrow," Op. 103. Vernal Equinox, Op. 96. Prayers of Steel, Op. 26. Though I Speak, Op. 109. Sonoric Fantasia No. 2, Op. 123. Music for Chamber Winds, Op. 141. Audiocassette tape.
N.B. Audio transferred from reel-to-reel tapes; see Box 70/16 for index.
- tape 11 The Temptation of St. Anthony, Op. 56. Toccata Giocosa, Op. 94. Music for "Pilate," Op. 114. Galactic Novae, Op. 136 [incomplete]. Audiocassette tape.
N.B. Audio transferred from reel-to-reel tapes; see Box 70/16 for index.
- tape 12 Music for "Brand," Op. 113. Night Flight, Op. 44. Sonoric Fantasia No. 2, Op. 123. Variations on a Chromatic Ground, Op. 121. String Quartet No. 1, Op. 100. Audiocassette tape.
N.B. Audio transferred from reel-to-reel tapes; see Box 70/16 for index.
- tape 13 Symphony No. 3, Op. 75. Songs to Children, Op. 68. Sonoric Fantasia No. 2, Op. 125. Haiku Seasons, Op. 126. Dunlap's Creek, Op. 67, no. 1. The Reveille, Op. 89. Sound Piece, Op. 81. Audiocassette tape.
N.B. Audio transferred from reel-to-reel tapes; see Box 70/16 for index.
- tape 14 Music for "The Golden Six," Op. 105. Symphony No. 3, Op. 75. Symphony No. 4, Op. 92. Sonoric Fantasia No. 4, no. 133. Audiocassette tape.
N.B. Audio transferred from reel-to-reel tapes; see Box 70/16 for index.
- tape 15 The Prophet, Op. 110. Sonata Brevis, Op. 80. Audiocassette tape.
N.B. Audio transferred from reel-to-reel tapes; see Box 70/16 for index.
- tape 16 Sonoric Fantasia No. 3, Op. 125. Pennsylvaniana, Op. 67. Threnody, Op. 66. Vernal Equinox, Op. 96. Six Preludes on Old Southern Hymns, Op. 112 [incomplete]. Audiocassette tape.
N.B. Audio transferred from reel-to-reel tapes; see Box 70/16 for index.
- tape 17 Suite for Organ, Op. 81; Elegiac Aria, Op. 91a; Jungle Gardens by Moonlight, Op. 54, no. 2; Invocation, Op. 135; Sinfonia da Chiesa, Op. 61b; Arioso Elegiaca, Op. 91a; Los Dioses Aztecas, Op. 107. Audiocassette tape.
N.B. Audio transferred from reel-to-reel tapes; see Box 70/16 for index.

- tape 18 Sonoric Fantasia No. 4, Op. 133; Music for Piano and Strings, Op. 47a; Festival Fanfare, Op. 83, no. 2; Nine by Six, Op. 86; Preamble, Op. 81, no. 1; Sonata Brevis, Op. 80. Audiocassette tape.
N.B. Audio transferred from reel-to-reel tapes; see Box 70/16 for index.
- tape 19 “Our American Music” [talk, with Daniel Pinkham, guest composer]; Haiku Seasons, Op. 126. Audiocassette tape.
N.B. Audio transferred from reel-to-reel tapes; see Box 70/16 for index.
- tape 20 The Aztec Gods, Op. 107; Symphony No. 4, Op. 92. Audiocassette tape.
N.B. Audio transferred from reel-to-reel tapes; see Box 70/16 for index.
- tape 21 Sonoric Fantasia No. 1, Op. 101; Sonata Brevis, Op. 80; Haiku Seasons, Op. 126; Vernal Equinox, Op. 96. Audiocassette tape.
N.B. Audio transferred from reel-to-reel tapes; see Box 70/16 for index.
- tape 22 Haiku Seasons, Op. 126; Toccata Giocosa, Op. 94; Dunlaps Creek, Op. 67, no. 1; Prayers of Steel, Op. 26, no. 3; Haiku Seasons, Op. 126; Invocation, Op. 135; Prelude and Toccata, Op. 43; Vernal Equinox, Op. 96. Audiocassette tape.
N.B. Audio transferred from reel-to-reel tapes; see Box 70/16 for index.
- tape 23 Villon, Op. 122; ~~Music for Chamber Winds, Op. 141~~; Tongues of Fire, Op. 134. Audiocassette tape.
N.B. Audio transferred from reel-to-reel tapes; see Box 70/16 for index.
- tape 24 Poem, [Op. 31a]. Rehearsal and concert. Patricia McCarty, viola; Martin Amlin, piano. Lexington. March 16, 1997. Audiocassette tape.
- tape 25 Poem, Op. 31. Ralph Lockwood, horn; Albinas Prizgurtas, organ. A Christmas Pastorale, Op. 124. Cynthia Cummings, violin; David Owens, organ. Canzona di notte, Op. 127. Mike Pissano, guitar. Audiocassette tape.
- tape 26 Recording session: Read Organ Works. Includes: [Passacaglia and Fugue in D Minor, Op. 34]. Live recording in Marsh Chapel. Audiocassette tape (1 of 4).
- tape 27 Recording session: Read Organ Works. Includes: [Passacaglia and Fugue in D Minor, Op. 34; Elegaic Aria, Op. 91a; And there appeared unto them tongues as of fire, Op. 134; Suite for Organ, Op. 81]. Live recording in Marsh Chapel. Audiocassette tape (2 of 4).
- tape 28 Recording session: Read Organ Works. Includes: [Suite for Organ, Op. 81; Chorale-Fantasia on Good King Wenceslas, Op. 50]. Live recording in Marsh Chapel. Audiocassette tape (3 of 4).

- tape 29 Recording session: Read Organ Works. Includes: [Suite for Organ, Op. 81]. Live recording in Marsh Chapel. Audiocassette tape (4 of 4).
- tape 30 Recording session II: Read Organ Works. Live recording in Marsh Chapel. Audiocassette tape (1 of 2).
No tracklist given.
- tape 31 Recording session II: Read Organ Works. Live recording in Marsh Chapel. Audiocassette tape (2 of 2).
No tracklist given.
- tape 32 Six Intimate Moods, Op. 35. Maria Benotti, violin; Eda Mazo-Shylam, piano. Two performances: February 2, 1997; January 26, 1997. Audiocassette tape.
- tape 33 Six Intimate Moods, Op. 35. Maria Benotti, violin; Eda Mazo-Shylam, piano. Undated. Audiocassette tape.
- tape 34 D'Anna Fortunato, mezzo soprano; D. Keegan, piano. Music by Rossini, Mozart, Granados, Read: From a Lute of Jade, Op. 36, Foster, Malloy, Tilzer, and Fauré. January 30, 1995. Audiocassette tape.
- tape 35 A Tribute to Gardner Read. From a Lute of Jade, Op. 36; Songs for a Rainy Night, Op. 48; Fantasy-Toccata, Op. 148; Three Songs, Op. 68; Driftwood Suite, Op. 54; unidentified composition by John MacDonald; Nocturnal Visions, Op. 145. Tsai Performance Center, Boston University. September 25, 1998. Audiocassette tape.
- Box 22**
- tape 36 Night Flight, Op. 44. World Youth Symphony. 1988. National Music Camp, Interlochen, MI. Audiocassette tape.
- tape 37 Piano Quintet, Op. 47. Lydian String Quartet; John MacDonald, piano. June 16, 2001. Lydian String Quartet Chamber Music Festival, Brandeis University. Audiocassette tape.
- tape 38 Duplicate of tape 37.
- tape 39 Songs for a Rainy Night, Op. 48; Three Songs, Op. 68; From a Lute of Jade, Op. 36. D'Anna Fortunato, mezzo-soprano; John McDonald, piano. Undated. Audiocassette tape.
- tape 40 [Leonard] Raver Concert, Hammond Castle. Bach: Toccata in C; Read: Chorale-Fantasia on Good King Wenceslas, Op. 50; Elegiac Aria, Op. 91; Soler: Concerto in G Major; Persichetti: Prelude and Toccata; Read:

- Passacaglia and Fugue in D Minor, Op. 34; Schumann: Sketch, Canon; Widor: Symphony No. 6, Allegro. June 24, 1988. Audiocassette tape.
- tape 41 Virginia Dulaski Piano Recital. Read: Driftwood Suite, Op. 54; Galindo: Three Preludes; Albinez, Three Pieces; Méhul: Sonata in A Major; J. S. Bach: Partita in B-flat Major; Read: Sonata da Chiesa, Op. 61; American Circle, Op. 52. May 11, 1959. Phillips Gallery, Washington, DC. Audiocassette tape.
- tape 42 Concerto for Violoncello and Orchestra, Op. 55; Symphony No. 3, Op. 75. Undated. Audiocassette tape.
- tape 43 Sonata da Chiesa, Op. 61. (First take, unedited.) Joseph Holt, piano. Undated. Washington, DC. Audiocassette tape.
- tape 44 Sonata da Chiesa, Op. 61. (Second/final take, edited.) Joseph Holt, piano. Undated. Washington, DC. Audiocassette tape.
- tape 45 Sonata da Chiesa, Op. 61; Sonoric Fantasia No. 1, Op. 102. (Unedited tape.) Undated. Audiocassette tape.
- tape 46 A Concert of the Music of Gardner Read. Lecture: Why and How Composers Compose; Sonata da Chiesa, Op. 61; Nocturnal Visions, Op. 145; Sonata Brevis, Op. 80; String Quartet No. 1, Op. 100. Joseph Holt, piano; Richard Potter, baritone; Teri Lazar, violin; The Sunrise Quartet. May 10, 1992. Strathmore Hall. Audiocassette tape (1 of 2).
- tape 47 A Concert of the Music of Gardner Read (cont.). Audiocassette tape (2 of 2).
- tape 48 Pennsylvaniana, Op. 67. Pittsburgh Symphony Orchestra; Lorin Maazel, conductor. April 12, 1996. Audiocassette tape.
- ***
Pennsylvaniana, Op. 67. Pittsburgh Symphony Orchestra; Lorin Maazel, conductor. April 13 and 14, 1996. Audiocassette tape.
See tape 119.
- tape 49 Cape Ann Symphony Orchestra concert. Bernstein: Candide Overture; Barber: Knoxville: Summer 1914; Read: Pennsylvaniana Suite, Op. 67; Copland: Appalachian Spring. Kay George Roberts, conductor. May 7, 1988. Gloucester, MA. Audiocassette tape.
- tape 50 A Grand Concert. J. S. Bach: Sonata for Oboe and Organ; F. J. Haydn: selection from The Creation; Read: De Profundis, Op. 71; G. Mahler: selection from Rückert-Lieder; C. Franck: Prelude, Fugue, Variation; J. S. Bach: selection from Mass in B Minor; R. Wagner: selection from Die Meistersinger. April 11, 1994. Audiocassette tape.

- tape 51 Sonata Brevis, Op. 80. Matthew Coid, violin; Yolanda Liepa, piano. June 12, 1985. Opus One test record. Sonoric Fantasia No. 2, Op. 123. Roman Totenberg, violin; Boston University Orchestra; Gardner Read, conductor. February 26, 1966 (premiere). Boston. Audiocassette tape.
- tape 52 Sonata Brevis, Op. 80; Epistle to the Corinthians, Op. 144; Nocturnal Visions, Op. 145 (incomplete). Undated. Audiocassette tape.
- tape 53 Suite for Organ, Op. 81. Leonard Raver, organ. Undated. Marsh Chapel, Boston University. Audiocassette tape.
- *** N.B. Tape 54 omitted in numbering sequence.
- tape 55 D'Anna Fortunato [recording session]. At Bedtime, Op. 84, no. 1; Pretty In the City, Op. 84, no. 4; The Lamb, Op. 84, no. 3; Sister Awake, Op. 84, no. 2; When Moonlight Falls, Op. 23, no. 1; The Unknown God, Op. 23, no. 2; White Blossom, Op. 23, no. 3. Recorded by Bill Wolk, Music First. October 1, 1998. Audiocassette tape (1 of 3).
- tape 56 D'Anna Fortunato [recording session]. Lullaby for a Man-Child, Op. 76, no. 1; The First Jasmines, Op. 76, no. 2; Song of Innocence, Op. 76, no. 3. October 2, 1998. Audiocassette tape (2 of 3).
- tape 57 D'Anna Fortunato [recording session]. From a Lute of Jade, Op. 36: The River and the Leaf, no. 1; Ode, no. 2; Lullaby for a Dark Hour, Op. 68, no. 1; River Night, Op. 68, no. 2; As I Walk Through the Meadows, Op. 68, no. 3; The Moon, Op. 23, no. 4; The First Jasmines, Op. 76, no. 1; Night of All Nights, Op. 62; I Hear an Army, Op. 48, no. 3. October 3, 1998. Audiocassette tape (3 of 3).
- tape 58 Gardner Read, Composer. Sound Piece for Brass and Percussion, Op. 82. Eastman Wind Ensemble; Donald Hunsberger, conductor. February 2, 1996. ; Prelude and Toccata for Small Orchestra, Op. 43; Arioso Elegiaca, Op. 91; Night Flight, Op. 44. Eastman School Symphony Orchestra; Gardner Read, conductor. February 5, 1996. Kilbourn Hall, Eastman School of Music. Audiocassette tape.
- tape 59 Symphony No. 4, Op. 92. Undated. Audiocassette tape.
- tape 60 Read: Vernal Equinox, Op. 96; Vivaldi: Concerto in G Minor; Kabalevsky: Cello Concerto No. 2. Berkshire Symphony Orchestra; Feldman, conductor. November 15, 1996. Audiocassette tape.
- tape 61 Vernal Equinox, Op. 69. TBC Orchestra; Gardner Read, conductor. February 15, 1998. Church of the Covenant. Audiocassette tape.

- tape 62 String Quartet No. 1, Op. 100. Recording session, Tape #1. Boston Composers String Quartet. May 28, 1993. Audiocassette tape (1 of 10).
- tape 63 String Quartet No. 1, Op. 100. Recording session, Tape #2. Boston Composers String Quartet. May 28, 1993; June 2, 1993. Audiocassette tape (2 of 10).
- tape 64 String Quartet No. 1, Op. 100. Recording takes. [Boston Composers String Quartet.] November 22, 1993. Audiocassette tape (3 of 10).
- tape 65 String Quartet No. 1, Op. 100. Recording takes 1–35 and 36–66. [Boston Composers String Quartet.] November 22, 1993. Audiocassette tape (4 of 10).
- tape 66 String Quartet No. 1, Op. 100. Recording takes 1–66. [Boston Composers String Quartet.] Audiocassette tape (5 of 10). Case only; tape lacking.
- tape 67 String Quartet No. 1, Op. 100. Recording takes 67–104. [Boston Composers String Quartet.] November 22, 1993; November 23, 1993. Audiocassette tape (6 of 10).
- tape 68 String Quartet No. 1, Op. 100. Recording takes. [Boston Composers String Quartet.] November 23, 1993. Audiocassette tape (7 of 10).
- tape 69 String Quartet No. 1, Op. 100. Edited tape for NE CD. Boston Composers String Quartet. Edited April 29, 1994. Audiocassette tape (8 of 10).
- tape 70 String Quartet No. 1, Op. 100. Rough edit for CD (movements 2, 3, and 1). Boston Composers String Quartet. Undated. Audiocassette tape (9 of 10).
- tape 71 String Quartet No. 1, Op. 100. Rough edit (movements 1 and 4; movements 2 and 3). Boston Composers String Quartet. Undated. Audiocassette tape (10 of 10).
- tape 72 Sunrise String Quartet. Read: String Quartet [String Quartet No. 1, Op. 100?]; Schumann: Piano Quintet. May 2, 1993. Audiocassette tape.
- tape 73 Sonoric Fantasia No. 1, Op. 102. Recording takes 1–16; 17–37. Undated. Audiocassette tape.
- Box 23**
- tape 74 Sonoric Fantasia No. 1, Op. 102. Undated. Edited tape for CD. Audiocassette tape.
- tape 75 The Aztec Gods, Op. 107. Eastman Percussion Ensemble; J. Beck, director. Undated. Audiocassette tape.

- tape 76 Songs of the Auvergne, Op. 117; The Reveille, Op. 89. Undated. University of Lowell. Audiocassette tape.
- tape 77 The Nashua Symphony Orchestra and Chamber Chorus in Concert. Vaughan-Williams: Serenade to Music; Read: Chants d'Auvergne, Op. 117; Widor: Toccata; Saint-Saens: Symphony No. 3, Op. 78. James Johnston and Royston Nash, conductors. November 23, 1985. St. Francis Xavier Church, Nashua, NH. Audiocassette tape.
- tape 78 Scenes from Villon, Op. 122. 1981. Opera America, New Orleans. Audiocassette tape.
- tape 79 Concerto for Piano and Orchestra, Op. 130. Eastman Philharmonia; Randall Hodgkinson, piano; David Effron, conductor. January 31, 1996. Eastman Theatre, Eastman School of Music. Audiocassette tape.
- tape 80 Duplicate of tape 78.
N.B. Information on tape insert incorrect; see label on cassette tape and typescript label affixed to side of case.
- tape 81 The Hidden Lute, Op. 132. Joan Heller, soprano; Charles Fussell, conductor. [June 28, 1977] (premiere); [transferred to audiocassette tape] April 23, 1985. Boston University Omnibus Concert, Boston University School for the Arts. Audiocassette tape.
- tape 82 The Hidden Lute, Op. 132. Helen Pridmore, soprano; Jennie Oh, alto flute; Kathryn Rees, harp; Brian Bennett, percussion. April 30, 1996. Live recording from Kilbourn Hall, Eastman School of Music. Audiocassette tape.
- tape 83 The Hidden Lute, Op. 132; Epistle to the Corinthians, Op. 144. Undated. Audiocassette tape.
N.B. Typescript label of tape contents on side of case struck through in pencil.
- tape 84 David Craighead, Marsh Chapel recital. Mendelssohn: Sonata No. 3 in A; Pierre Du Mage; Livre d'orgue; J. S. Bach: Chorale-Partita; Read: And there appeared unto them tongues as of fire, Op. 134; Persichetti: Chorale-Prelude; Vierne: Sixth Symphonie. March 22, 1985. Audiocassette tape.
- tape 85 Duplicate of tape 84.
- tape 86 And there appeared unto them tongues as of fire, Op. 134. David Craighead, organ. Undated. Cathedral of St. John, New York, NY. Audiocassette tape.

- tape 87 Raver Concert, Marsh Chapel. Includes (side 2): And there appeared unto them tongues as of fire, Op. 134; Sinfonia da Chiesa, Op. 61b. March 18, 1988. Audiocassette tape (1 of 2).
- tape 88 Raver Concert, Marsh Chapel. Suite for Organ, Op. 81. March 18, 1988. Audiocassette tape (2 of 2).
- tape 89 Invocation, Op. 135. Jayson Rod Engquist, organ; Golan Hermolin, trombone. April 10, 1995. Woolsey Hall, Yale School of Music. Audiocassette tape.
- tape 90 Diabolic Dialogue, Op. 137. Jonathan Haas. April 17, 1981 (premiere). Washington Square Church. Sonata da Chiesa, Op. 61a. [Betty Allan] Brings and [Genevieve] Chinn, pianos. Undated [July 21, 1989?]. Audiocassette tape.
- tape 91 By-Low, My Babe, Op. 138. Sanford Dole Ensemble. [June 25, 1994] (premiere). Audiocassette tape.
- tape 92 Sanford Dole Ensemble concert. Includes: A. Zhurbin: A Part of Speech; Read: By-Low, My Babe, Op. 138; R. Convery: Springsong of the Earth; S. Dole: Yes; S. Dole: Be Joyful in the Lord; D. Pinkham: In Heaven Soaring Up. Sanford Dole Ensemble. June 27, 1994. San Francisco, CA. Audiocassette tape.
- tape 93 Music for Chamber Winds, Op. 141. Undated. Audiocassette tape.
- tape 94 Music for Chamber Winds, Op. 141. Two performances: (1) Boston University Omnibus Players; Antoniou, conductor. 1982. (2) Mark Kelly, conductor. Bowling Green State University New Music Festival 1987. Audiocassette tape.
- tape 95 Epistle to the Corinthians, Op. 144. May 10, 1987 (premiere). Cornell University. Audiocassette tape.
- tape 96 The Music of Gardner Read (final edited tape for Albany Records CD). Epistle to the Corinthians, Op. 144; The Hidden Lute, Op. 132; By-Low, My Babe, Op. 138; Concerto for Piano and Orchestra, Op. 130. Audiocassette tape.
- tape 97 Duplicate of tape 96.
- tape 98 Nocturnal Visions, Op. 145. Jean Sloop, soprano; William Wingfield, piano. March 16, 1995. KSU. Audiocassette tape.
- tape 99 Nocturnal Visions, Op. 145. Undated. Audiocassette tape.
Label on side of case: "Read: Nocturnal Visions (NATS); Robinson – Lerch, Los Angeles."

Label in case (possibly from tape 102?): "Singing Teachers 89, Art Song Winners Concert-Recital, Garner Read, David Francis Urrows, Tape 30."

- tape 100 Jack Coldiron, lyric baritone, recital. Includes: Nocturnal Visions, Op. 145. October 4, 1988. Reynolds Memorial Chapel, Cowden Hall, Southwestern Baptist Theological Seminary. Audiocassette tape.
- tape 101 Ian Geller, baritone. Gustav Mahler: Lieder eines fahrenden Gesellen; Gardner Read: Nocturnal Visions, Op. 145. With Linda Hirt, piano. Audiocassette tape.
- tape 102 Duplicate of tape 101.
- tape 103 NATS Art Song Composition Contest Winner's Recital. David Urrows: Five Songs from A New England Almanack; Ronald Perera: Sleep Now; Read: Nocturnal Visions, Op. 145; Read: I Hear an Army, Op. 48, no. 3; Mark Weiser: An Anthem for a Doomed Youth. Undated. Audiocassette tape.
- tape 104 Choristers' 100th Anniversary. Hymn: Come, Thou Holy Spirit, Come; Read: Paean for St. Mark's, Op. 146. June 7, 1987 (premiere). St. Mark's, Evanston, IL. Audiocassette tape.
- tape 105 Phantasmagoria, Op. 147. Rehearsal. May 30, 19xx. Audiocassette tape.
- tape 106 Fantasy-Toccata, Op. 148. Barbara Harbach, harpsichord. November 3, 1991 (premiere). Trinity Lutheran Church, Pullman, WA. Audiocassette tape.
- tape 107 Fantasy-Toccata, Op. 148. Mark Kroll, harpsichord. November 2, 1994. ALEA III, American Performer/American Composer, Boston University. Audiocassette tape.
Written on tape insert in ink: "Dub: By-Low, My Babe; Sanford Dole Ensemble."
- tape 108 Five Aphorisms for Violin and Piano, Op. 150. Janet Packer, violin; Donald Berman, piano. February 26, 1993 (premiere). Olin Arts Center, Bates College. Audiocassette tape.
- Box 137**
- tape 109 Five Aphorisms for Violin and Piano, Op. 150. Janet Packer, violin; Howard Karp, piano. Undated. Recording session, Tape #1. Audiocassette tape (1 of 3).
- tape 110 Five Aphorisms for Violin and Piano, Op. 150. Janet Packer, violin; Howard Karp, piano. May 18, 1993. Recording session, Tape #2. Audiocassette tape (2 of 3).

- tape 111 Five Aphorisms for Violin and Piano, Op. 150. Janet Packer, violin. Edited tape for CD; January 13, 1994. Audiocassette tape (3 of 3).
- tape 112 Five Aphorisms for Violin and Piano, Op. 150; Sonata da Chiesa, Op. 61. Sonoric Fantasia No. 1, Op. 102; String Quartet No. 1, Op. 100. Undated. "NE CD copy of DAT master." Audiocassette tape.
- tape 113 Five Aphorisms for Violin and Piano, Op. 150; The Hidden Lute, Op. 132. Undated. Audiocassette tape.
- tape 114 Five Aphorisms for Violin and Piano, Op. 150; Haiku Seasons, Op. 124. TBC [The Boston Conservatory] Chamber Players. February 15, 1998. First & Second Church. Audiocassette tape.
- tape 115 Duplicate of tape 114.
- tape 116 Chamber Music of Gardner Read. Five Aphorisms, Op. 150; Fantasy-Toccata, Op. 148; Sonata Brevis, Op. 81; The Hidden Lute, Op. 132; Nocturnal Visions, Op. 145 (see insert for performers). February 3, 1996. Kilbourn Hall, Eastman School of Music. Audiocassette tape.
- tape 117 Music for the Faces of Innovation, Op. 152 (video for the C. A. Dana Awards). Sample takes. Undated. Audiocassette tape.
- tape 118 Bare Ruin'd Choirs, Op. 153. Undated. Audiocassette tape.
- tape 119 Pennsylvaniana, Op. 67. Pittsburgh Symphony Orchestra; Lorin Maazel, conductor. April 13 and 14, 1996. Audiocassette tape.
See tape 48 for PSO performance of April 12, 1996.
- tape 120 Read: Organ Music. Leonard Raver, organ. "Edited tape." Audiocassette tape.
- tape 121 Pre-concert talk, Gardner Read and Klaus Roy (discussion of Sessions: Black Maskers, Bartok: Violin Concerto No. 2, Read: Symphony No. 4). April 10, 1980. Severance Hall, Cleveland, OH. Audiocassette tape.
- tape 122 Read: Interview with Bruce Duffy, WNIB Chicago. January 2, 1988. Audiocassette tape.
- tape 123 Interview with Robin Rilette, KRFA (NPR), Pullman, WA. November 1, 1991. Audiocassette tape.
- tape 124 Gardner Read interview (M. A. Dodd). July 29, 1992. Manchester, MA. Audiocassette tape.

tape 125 Gardner Read and D'Anna Fortunato interview and music, WBUR. January 10, 1999. Audiocassette tape.

tape 126 Mather Pfeifferberger interview with Gardner Read on Symphony No. 1, 1937 American Composers Contest, Aaron Copland. May 27, 2000. Audiocassette tape.

sub-series D: Digital Audio Tapes (DATs)

Box 137

tape 127 Piano Sonata; Sonoric Fantasia. Digital audio tape.
N.B. No indication of key/opus nos.

tape 128 Five Aphorisms for Violin and Piano, Op. 150. Janet Packer, violin; Gardner Read, piano. Original master, Session tape, takes 1–72. May 18, 1993. Digital audio tape (1 of 3).

tape 129 Five Aphorisms for Violin and Piano, Op. 150. Janet Packer, violin; Gardner Read, piano. Original master, Session tape, takes 73–122. May 18, 1993. Digital audio tape (2 of 3).
Tape also includes Malcolm Arnold: Scottish Dance.

tape 130 Five Aphorisms for Violin and Piano, Op. 150. [Janet Packer, violin; Gardner Read, piano.] Edit master. Digital audio tape (3 of 3).

tape 131 “Read Quartet, Edit Master; Production master.” March 1, 1994. Digital audio tape.
N.B. No indication of opus no.

tape 132 Alternate copy of tape 131.

tape 133 “Read Quartet, take 22, ID26, 192–end mvt.” April 26, 1994. Digital audio tape.
N.B. No indication of opus no.

sub-series E: Compact Discs (CDs)

Box 20

CD 1 Suite for String Orchestra, Op. 33a. Longy Orchestra; R. Feldman, conductor. Compact disc.

- CD 2 Piano Quintet, Op. 47. Lydian String Quartet; John McDonald, piano. Compact disc.
- CD 3 De Profundis, [Op. 71]. John Aubrey, horn; Andrew Pane Holman, organ. Harvard-Epworth [United Methodist Church], Cambridge, [MA], 30 Sept 2001. Compact disc.
- CD 4 “Gardner Read: Solo Piano Choices.” Summer 2002. Compact disc.
Written on disc: “Gardner Read: Piano Takes; New World CD.”
No tracklist given.
- *** Unidentified solo organ composition by Gardner Read.
See CD 6; separated to Series 4: Library, sub-series E: Recordings.

sub-series F: VHS Videocassette Tapes

Box 138

- VHS 1 Charles A. Dana Foundation, 3rd Annual Awards. Title and closing music by Gardner Read (Toccata Giocosa, Op. 94). November 2, 1988. VHS videocassette tape.
- VHS 2 USIA documentary video (1963). Background music mainly from Read: String Quartet No. 1, Op. 100, performed by the Eastman String Quartet. VHS videocassette tape.
- VHS 3 Part 1 of USIA documentary video (VHS 1).
- VHS 4 Parts 2–3 of USIA documentary video (VHS 1).
- VHS 5 String Quartet No. 1, Op. 100. BCSQ [Boston Composers String Quartet]. April 1993. VHS videocassette tape.
- VHS 6 Five Aphorisms for Violin and Piano, Op. 150. Dawn Perlner, violin; Victoria Gomez, piano. May 11, 2000. Lincoln Labs. VHS videocassette tape.
- VHS 7 Faces of Innovation: Charles A. Dana Foundation, 10th Anniversary Awards. Music by Gardner Read, Op. 152. November 8, 1995. VHS videocassette tape.

Series 3: Scholarly Publications

sub-series A: Twentieth Century Notation [LW10]

Box 24

- folder 1 *Twentieth Century Notation*: preliminary notes and examples. MS in pencil and colored pencil. Pages numbered (Incomplete staves II) to (Insert ex.3).
- folder 2 *Twentieth Century Notation*: preliminary notes and examples. MS in pencil and colored pencil. Pages numbered (#5) to (Pedal Symbols).
- folder 3 *Twentieth Century Notation*: preliminary notes and examples. MS in pencil and colored pencil. Pages numbered (WW) to (muted effects).
- folder 4 *Twentieth Century Notation*: preliminary notes and examples. MS in pencil and colored pencil. Pages numbered (Globokar – Accord) to (note ref.).
- folder 5 *Twentieth Century Notation*: preliminary notes and examples. MS in pencil and colored pencil. Pages numbered (Repetitions) to (Ad lib.).
- folder 6 *Twentieth Century Notation*: first drafts, typed, examples. Typescript and repro of typescript MS; annotated in pencil. Pages run from title page to 8.4.

Box 25

- folder 1 *Twentieth Century Notation*: first drafts, typed, examples. Repro of typescript MS. Pages numbered II-9-(2) to III-13-(6).
- folder 2 *Twentieth Century Notation*: first drafts, typed, examples. Repro of typescript MS. Pages numbered III-13-(6) to V-25-(2). Accompanied by excerpts from musical examples. 20 pages of music.
- folder 3 *Twentieth Century Notation*: first drafts, typed, examples. Excerpts of musical examples.
- folder 4 *Twentieth Century Notation*: first drafts, typed, examples. Introductory matter and Part One. Combination of MS in pencil and typescript featuring corrections in pencil. Pages run from cover page to page 15.
- folder 5 *Twentieth Century Notation*: first drafts, typed, examples. Part II, chapters 1 – 5. Typescript; annotated in pencil. Pages numbered 1 – 3.
- folder 6 *Twentieth Century Notation*: first drafts, typed, examples. Part II, chapters 6 – 10. Typescript; annotated in pencil. Pages numbered 1 – 3.

folder 7 *Twentieth Century Notation*: first draft typed copy. Part III, chapters 11- 12. Typescript; annotated in pencil. Pages numbered 1 – 5.

Box 26

folder 1 *Twentieth Century Notation*: first draft typed copy. Part III, chapters 13 – 17. Typescript; annotated in pencil. Pages numbered 1 – 3.

folder 2 *Twentieth Century Notation*: first draft typed copy. Part III, chapters 18 – 20. Typescript; annotated in pencil. Pages numbered 1 – 5.

folder 3 *Twentieth Century Notation*: first draft typed copy. Parts IV, V, concluding matter. Typescript; annotated in pencil. Pages numbered 1 – 2.

folder 4 *Twentieth Century Notation*: incomplete revised draft. Pages i – xix (front matter). MS in pencil and typescript featuring corrections in pencil.
N.B. Page numbers (Arabic numerals) penciled in upper right corner of pages.

folder 5 *Twentieth Century Notation*: incomplete revised draft. Pages 18 – 32 (part 1). Repro of typescript; annotated in pencil.

folder 6 *Twentieth Century Notation*: incomplete revised draft. Pages 33 – 113 (part II, chapter 1). Repro of typescript; annotated in pencil.

folder 7 *Twentieth Century Notation*: incomplete revised draft. Part II, chapter 2. Pages numbered 99 – 139. Repro of typescript; annotated in pencil.

folder 8 *Twentieth Century Notation*: incomplete revised draft. Part II, chapter 3. Pages numbered 142 – 181. Repro of typescript; annotated in pencil and colored pencil.

folder 9 *Twentieth Century Notation*: incomplete revised draft. Part II, chapter 4. Pages numbered 182 – 267. Repro of typescript; annotated in pencil and colored pencil.

folder 10 *Twentieth Century Notation*: incomplete revised draft. Part II, chapter 5. Pages numbered 269 – 285. Repro of typescript; annotated in pencil.

folder 11 *Twentieth Century Notation*: incomplete revised draft. Part II, chapter 6. Pages numbered 287 – 312. Repro of typescript; annotated in pencil and colored pencil.

folder 12 *Twentieth Century Notation*: incomplete revised draft. Part II, chapter 7. Pages numbered II-6-(1) to II-7-(2). Repro of typescript; annotated in pencil.

- folder 13 *Twentieth Century Notation*: incomplete revised draft. Part II, chapter 8. Pages numbered 376 – 402. Repro of typescript; annotated in pencil.
- folder 14 *Twentieth Century Notation*: incomplete revised draft. Part II, chapter 9. Pages numbered 399 – 480. Repro of typescript; annotated in pencil and colored pencil.
- folder 15 *Twentieth Century Notation*: incomplete revised draft. Part II, chapter 10. Pages numbered 483 – 492. Repro of typescript; annotated in pencil and colored pencil.
- folder 16 *Twentieth Century Notation*: incomplete revised draft. Part III, chapter 11. Pages numbered 490 – “III-11-(4)”. Repro of typescript; annotated in pencil and colored pencil.
- folder 17 *Twentieth Century Notation*: incomplete revised draft. Part III, chapter 12. Pages numbered 597 – 662. Repro of typescript; annotated in pencil and colored pencil.
- folder 18 *Twentieth Century Notation*: incomplete revised draft. Part III, chapter 13. Pages numbered 708 – “III-13-(5)”. Repro of typescript; annotated in pencil and colored pencil.
- folder 19 *Twentieth Century Notation*: incomplete revised draft. Part III, chapter 14. Pages numbered 784 – “III-14-(4)”. Repro of typescript; annotated in pencil and colored pencil.
- Box 27**
- folder 1 *Twentieth Century Notation*: incomplete revised draft. Part III, chapter 15. Pages numbered 839 – 905. Repro of typescript; annotated in ink, pencil and colored pencil.
- folder 2 *Twentieth Century Notation*: incomplete revised draft. Part III, chapter 16. Pages numbered 906 – 1037. Repro of typescript; annotated in ink, pencil and colored pencil.
- folder 3 *Twentieth Century Notation*: incomplete revised draft. Part III, chapter 17. Pages numbered 1038 – 1418. Repro of typescript; annotated in ink, pencil and colored pencil.
- folder 4 *Twentieth Century Notation*: incomplete revised draft. Part III, chapter 18. Pages numbered 1419 – 1523. Repro of typescript; annotated in ink, pencil and colored pencil.

- folder 5 *Twentieth Century Notation*: incomplete revised draft. Part III, chapter 19. Pages numbered 1524 – 1674. Repro of typescript; annotated in ink, pencil and colored pencil.
- folder 6 *Twentieth Century Notation*: incomplete revised draft. Part III, chapter 20. Pages numbered 1675 – 1711. Repro of typescript; annotated in ink, pencil and colored pencil.
- folder 7 *Twentieth Century Notation*: incomplete revised draft. Part III, chapter 21. Pages numbered 1712– 1775. Repro of typescript; annotated in ink, pencil and colored pencil.
- folder 8 *Twentieth Century Notation*: incomplete revised draft. Part III, chapter 22. Pages numbered 1776 – 1857. Repro of typescript; annotated in ink, pencil and colored pencil.
- folder 9 *Twentieth Century Notation*: incomplete revised draft. Part III, chapter 23. Pages numbered 1859 – 1951. Repro of typescript; annotated in ink, pencil and colored pencil.
- folder 10 *Twentieth Century Notation*: incomplete revised draft. Part III, chapter 24. Pages numbered 1952 – “V-24- (1)”. Repro of typescript; annotated in ink, pencil and colored pencil.
- folder 11 *Twentieth Century Notation*: incomplete revised draft. Part III, chapter 25, bibliography. Pages numbered 1972 – 2002. Repro of typescript; annotated in ink and pencil.
- Box 28**
- folder 1 *Twentieth Century Notation*: revised examples (1-1-1) to (9-5-4). MS in typescript, pencil and ink.
- folder 2 *Twentieth Century Notation*: miscellaneous drafts, notes and examples. Pages numbered “Vol. 1 (1-492)” to “Section 3”. Combination of MS in pencil and repro of typescript; annotated in ink, pencil and colored pencil.
- folder 3 *Twentieth Century Notation*: miscellaneous drafts, notes and examples. Pages numbered “Ex. 10.1–1” to “Ex. 13.6-2”. MS in typescript.
- folder 4 *Twentieth Century Notation*: original typescript, front matter and Part 1. Pages numbered “Box 1” to “Box 15”. Combination of MS in pencil and typescript; annotated in ink, pencil and colored pencil.
- folder 5 *Twentieth Century Notation*: original typescript, Part II, chapter 1. Pages numbered 16 to 98. Typescript; annotated in ink, pencil and colored pencil.

- folder 6 *Twentieth Century Notation*: original typescript, Part II, chapter 2. Pages numbered 99 to 141. Typescript; annotated in ink, pencil and colored pencil.
- folder 7 *Twentieth Century Notation*: original typescript, Part II, chapter 3. Pages numbered 142 to 181. Typescript; annotated in ink, pencil and colored pencil.
- folder 8 *Twentieth Century Notation*: original typescript, Part II, chapter 4. Pages numbered 182 to 268. Typescript; annotated in ink, pencil and colored pencil.

Box 29

- folder 1 *Twentieth Century Notation*: original typescript, Part II, chapter 5. Pages numbered 269 to 286. Typescript; annotated in ink, pencil and colored pencil.
- folder 2 *Twentieth Century Notation*: original typescript, Part II, chapter 6. Pages numbered 287 to 332. Typescript; annotated in ink, pencil and colored pencil.
- folder 3 *Twentieth Century Notation*: original typescript, Part II, chapter 7. Pages numbered 333 to 375. Typescript; annotated in ink, pencil and colored pencil.
- folder 4 *Twentieth Century Notation*: original typescript, Part II, chapter 8. Pages numbered 376 to 398. Typescript; annotated in ink, pencil and colored pencil.
- folder 5 *Twentieth Century Notation*: original typescript, Part II, chapter 9. Pages numbered 399 to 481. Typescript; annotated in ink, pencil and colored pencil.
- folder 6 *Twentieth Century Notation*: original typescript, Part II, chapter 10. Pages numbered 482 to 489. Typescript; annotated in ink, pencil and colored pencil.
- folder 7 *Twentieth Century Notation*: original typescript, Part III, chapter 11. Pages numbered 490 to 595. Typescript; annotated in ink, pencil and colored pencil.

Box 30

- folder 1 *Twentieth Century Notation*: original typescript, Part III, chapter 12. Pages numbered 597 to 706. Typescript; annotated in ink, pencil and colored pencil.
- folder 2 *Twentieth Century Notation*: original typescript, Part III, chapter 13. Pages numbered 708 to 783. Typescript; annotated in ink, pencil and colored pencil.
- folder 3 *Twentieth Century Notation*: original typescript, Part III, chapter 14. Pages numbered 784 to 838. Typescript; annotated in ink, pencil and colored pencil.
- folder 4 *Twentieth Century Notation*: original typescript, Part III, chapter 15. Pages numbered 839 to 905. Typescript; annotated in ink, pencil and colored pencil.

- folder 5 *Twentieth Century Notation*: original typescript, Part III, chapter 16. Pages numbered 906 to 1037. Typescript; annotated in ink, pencil and colored pencil.
- folder 6 *Twentieth Century Notation*: original typescript, Part III, chapter 17. Pages numbered 1038 to 1199. Typescript; annotated in ink, pencil and colored pencil.
- folder 7 *Twentieth Century Notation*: original typescript, Part III, chapter 17 continued. Pages numbered 1200 to 1330. Typescript; annotated in ink, pencil and colored pencil.
- Box 31**
- folder 1 *Twentieth Century Notation*: original typescript, Part III, chapter 17 continued. Pages numbered 1331 to 1418. Typescript; annotated in ink, pencil and colored pencil.
- folder 2 *Twentieth Century Notation*: original typescript, Part III, chapter 18. Pages numbered 1419 to 1523. Typescript; annotated in ink, pencil and colored pencil.
- folder 3 *Twentieth Century Notation*: original typescript, Part III, chapter 19. Pages numbered 1524 to 1674. Typescript; annotated in ink, pencil and colored pencil.
- folder 4 *Twentieth Century Notation*: original typescript, Part III, chapter 20. Pages numbered 1575 to 1710. Typescript; annotated in ink, pencil and colored pencil.
- folder 5 *Twentieth Century Notation*: original typescript, Part IV, chapter 21. Pages numbered 1711 to 1775. Typescript; annotated in ink, pencil and colored pencil.
- folder 6 *Twentieth Century Notation*: original typescript, Part IV, chapter 22. Pages numbered 1776 to 1857. Typescript; annotated in ink, pencil and colored pencil.
- folder 7 *Twentieth Century Notation*: original typescript, Part IV, chapter 23. Pages numbered 1859 to 1951. Typescript; annotated in ink, pencil and colored pencil.
- folder 8 *Twentieth Century Notation*: original typescript, Part V, chapter 24. Pages numbered 1952 to 1971. Typescript; annotated in ink, pencil and colored pencil.

- folder 9 *Twentieth Century Notation*: original typescript, Part V, chapter 25. Pages numbered 1972 to 1999. Typescript; annotated in ink, pencil and colored pencil.
- folder 10 *Twentieth Century Notation*: original typescript, concluding matter. Typescript; annotated in ink. 3 pages. Ink MS; annotated in pencil and colored pencil. 1 page.

Box 32

- item 1 *Twentieth Century Notation*: microfilm of unrevised manuscript. Roll 1 – D.
- item 2 *Twentieth Century Notation*: microfilm of unrevised manuscript. Roll 2.

sub-series B: Contemporary Instrumental Techniques [LW3]

Box 32

- folder 1 *Contemporary Instrumental Techniques*: permissions file. Pages run from “Permission Fees” to “PWN Edition”.
- folder 2 *Contemporary Instrumental Techniques*: Schirmer Books contract. Signed in ink by Gardner Read, August 5, 1974. Also signed by Robert A. Barton, president of the Macmillan Publishing Co., Inc.
- folder 3 *Contemporary Instrumental Techniques*: addenda (various instruments). Documents pertaining to innovations in the playing techniques of various instruments.
- folder 4 *Contemporary Instrumental Techniques*: addenda (Heiss articles). 8 pages.
- folder 5 *Contemporary Instrumental Techniques*: notes. MS in pencil and colored pencil. 26 pages.
- folder 6 *Contemporary Instrumental Techniques*: notes, chapter 1. MS in pencil and colored pencil. 5 pages.
- folder 7 *Contemporary Instrumental Techniques*: notes, chapter 2. MS in pencil and colored pencil. 7 pages.
- folder 8 *Contemporary Instrumental Techniques*: notes, chapter 3. MS in pencil and colored pencil. 4 pages.

- folder 9 *Contemporary Instrumental Techniques*: notes, chapter 4. MS in pencil and colored pencil. 3 pages.
- folder 10 *Contemporary Instrumental Techniques*: notes, chapter 5. MS in pencil and colored pencil. 4 pages.
- folder 11 *Contemporary Instrumental Techniques*: notes, chapter 6. MS in pencil and colored pencil. 3 pages.
- folder 12 *Contemporary Instrumental Techniques*: notes, chapter 7. MS in pencil and colored pencil. 7 pages.
- folder 13 *Contemporary Instrumental Techniques*: notes, chapter 8. MS in pencil and colored pencil. 4 pages.
- folder 14 *Contemporary Instrumental Techniques*: notes, chapter 9. MS in pencil and colored pencil. 16 pages.
- folder 15 *Contemporary Instrumental Techniques*: notes, chapter 10. MS in pencil and colored pencil. 8 pages.
- folder 16 *Contemporary Instrumental Techniques*: notes, chapter 11. MS in pencil and colored pencil. 9 pages.
- folder 17 *Contemporary Instrumental Techniques*: notes, chapter 12. MS in pencil and colored pencil. 13 pages.
- folder 18 *Contemporary Instrumental Techniques*: notes, chapter 13. MS in pencil and colored pencil. 11 pages.
- folder 19 *Contemporary Instrumental Techniques*: notes, hybrid instruments. MS in pencil. 4 pages. Accompanied by a press clipping from *Time Magazine*. April 30, 1965.
- folder 20 *Contemporary Instrumental Techniques*: notes, bibliography. MS in pencil. 5 pages.
- folder 21 *Contemporary Instrumental Techniques*: notes, examples and list of publishers. MS in pencil and colored pencil. 7 pages.
- folder 22 *Contemporary Instrumental Techniques*: edited draft, front matter. Pages numbered 1 to 11. Combination of repro of publisher's proof copy and typescript; annotated in pencil and colored pencil.

folder 23 *Contemporary Instrumental Techniques*: edited draft, Part I, chapter 1. Pages numbered 12 to 28. Combination of repro of publisher's proof copy and typescript; annotated in pencil and colored pencil.

folder 24 *Contemporary Instrumental Techniques*: edited draft, Part I, chapter 2. Pages numbered 29 to 50. Combination of repro of publisher's proof copy and typescript; annotated in pencil and colored pencil.

folder 25 *Contemporary Instrumental Techniques*: edited draft, Part I, chapter 3. Pages numbered 51 to 76. Combination of repro of publisher's proof copy and typescript; annotated in pencil and colored pencil.

folder 26 *Contemporary Instrumental Techniques*: edited draft, Part I, chapter 4. Pages numbered 77 to 85. Combination of repro of publisher's proof copy and typescript; annotated in pencil and colored pencil.

folder 27 *Contemporary Instrumental Techniques*: edited draft, Part I, chapter 5. Pages numbered 86 to 137. Combination of repro of publisher's proof copy and typescript; annotated in pencil and colored pencil.

Box 33

folder 1 *Contemporary Instrumental Techniques*: edited draft, Part I, chapter 6. Pages numbered 138 to 151. Combination of repro of publisher's proof copy and typescript; annotated in pencil and colored pencil.

folder 2 *Contemporary Instrumental Techniques*: edited draft, Part I, chapter 7. Pages numbered 152 to 161. Combination of repro of publisher's proof copy and typescript; annotated in pencil and colored pencil.

folder 3 *Contemporary Instrumental Techniques*: edited draft, Part I, chapter 8. Pages numbered 162 to 176. Combination of repro of publisher's proof copy and typescript; annotated in pencil and colored pencil.

folder 4 *Contemporary Instrumental Techniques*: edited draft, Part II, chapter 9. Pages numbered 177 to 209. Combination of repro of publisher's proof copy and typescript; annotated in ink, pencil and colored pencil.

folder 5 *Contemporary Instrumental Techniques*: edited draft, Part II, chapter 10. Pages numbered 210 to 236. Combination of repro of publisher's proof copy and typescript; annotated in ink, pencil and colored pencil.

folder 6 *Contemporary Instrumental Techniques*: edited draft, Part II, chapter 11. Pages numbered 237 to 248. Combination of repro of publisher's proof copy and typescript; annotated in ink, pencil and colored pencil.

- folder 7 *Contemporary Instrumental Techniques*: edited draft, Part II, chapter 12. Pages numbered 249 to 267. Combination of repro of publisher's proof copy and typescript; annotated in ink, pencil and colored pencil.
- folder 8 *Contemporary Instrumental Techniques*: edited draft, Part II, chapter 13. Pages numbered 268 to 296. Combination of repro of publisher's proof copy and typescript; annotated in ink, pencil and colored pencil.
- folder 9 *Contemporary Instrumental Techniques*: edited draft, Part II, concluding material. Pages numbered 297 to 340. Combination of repro of publisher's proof copy and typescript; annotated in pencil and colored pencil.
- folder 10 *Contemporary Instrumental Techniques*. Letters, opinions, etc. Includes correspondence with potential publishers as well as reviews and comments from invited readers, reviewers, and others.
 N.B. Materials originally housed in labeled 3-prong folder.

sub-series C: Twentieth Century Microtonal Notation [LW7]

Box 33

- folder 11 *Twentieth Century Microtonal Notation*: addenda. Pages run from (Addenda, pg 25-29) to (Bibliography addenda). Combination of MS in pencil and typescript.
- folder 12 *Twentieth Century Microtonal Notation*: drafts. Pages run from title page to (chapter 3 – 15). Typescript; annotated in pencil.
- folder 13 *Twentieth Century Microtonal Notation*: drafts. Pages run from (Chapter 4-1) to (Chapter 5-2). Typescript; annotated in pencil and colored pencil.

Box 34

- folder 1 *Twentieth Century Microtonal Notation*: drafts. Pages run from (Chapter 5-3) to (1st chapter 5). Combination of MS in pencil and typescript; annotated in pencil.
- folder 2 *Twentieth Century Microtonal Notation*: drafts. Pages run from (1st – chapter 5) to (13 –Chapter 3 exs.). MS in pencil; annotated in colored pencil.
- folder 3 *Twentieth Century Microtonal Notation*: drafts. Pages run from (Chapter 4) to 47. MS in pencil; annotated in colored pencil.
- folder 4 *Twentieth Century Microtonal Notation*: draft examples. Pages numbered 4 to 2. MS in pencil; annotated in colored pencil and typescript.

- folder 5 *Twentieth Century Microtonal Notation*: first proofs. Pages numbered v to 201. Publisher's proof copy; annotated in colored pencil.
- folder 6 *Twentieth Century Microtonal Notation*: second proofs. Pages numbered v to 201. Publisher's proof copy; annotated in colored pencil.
- folder 7 *Twentieth Century Microtonal Notation*: unedited typescript. Pages numbered 1 to 210. Repro of annotated typescript. Accompanied by a letter inscribed by Gardner Read to Ms. Matera (first name omitted), November 29, 1989.
- folder 8 *Twentieth Century Microtonal Notation*: addenda, corrections, clarifications (goes with unedited typescript). Pages run from (Ch.1 = 3rd) to (p. 156 – line 6). Publisher's proof copy; annotated in colored pencil.

Box 35

- folder 1 *Twentieth Century Microtonal Notation*: pre-publication edited draft. Pages numbered 1 to 105. Typescript; annotated in pencil and colored pencil.
- folder 2 *Twentieth Century Microtonal Notation*: pre-publication edited draft. Pages numbered 106 to 210. Typescript; annotated in pencil and colored pencil.
- folder 3 *Twentieth Century Microtonal Notation*: printer's copy. Pages numbered i to 199. Publisher's proof copy; annotated in ink and colored pencil.
- folder 4 *Twentieth Century Microtonal Notation*. Letters. [Folder 1 of 2.] Includes correspondence with the publisher (Greenwood Press), permissions letters, and related documents.
 N.B. Materials originally housed in labeled 3-prong folder.
- folder 5 *Twentieth Century Microtonal Notation*. Letters. [Folder 2 of 2.] Includes agreement with publisher (Greenwood Press), letters from various composers on their approach to microtonal notation, correspondence from readers.
 N.B. Materials originally housed in labeled 3-prong folder.

sub-series D: Genesis of an Opera [LW12]

Box 35

- folder 6 *Genesis of an Opera*: first draft. Pages run from Table of Contents to 12. Typescript; annotated in pencil.
- folder 7 *Genesis of an Opera*: discarded original version. Pages run from Title page to 203. Repro of typescript. Cover sheet: MS in pencil.

Box 36

- folder 1 *Genesis of an Opera*. Correspondence and evaluations. Includes correspondence with potential publishers and James [Forsyth] as well as related documents.
N.B. Materials originally housed in labeled 3-prong folder.
- folder 2 *Genesis of an Opera*. Draft, incomplete (1 of 2). Pages run from Title page to 143. Typescript with annotations in colored pencil.
- folder 3 *Genesis of an Opera*. Draft, incomplete (2 of 2). Pages run from 144 to 281. Typescript with annotations in colored pencil.
- folder 4 *Genesis of an Opera*. Chapter 8, beginning of 9. Draft. Pages run from 155 to 165. Typescript.
- folder 5 *Genesis of an Opera*. From chapter 9. Draft. Pages run from 183 to 203. Typescript.
- folder 6 *Genesis of an Opera*. From chapters 10 and 11. Draft. Pages run from 182 to 219. Typescript.
- folder 7 *Genesis of an Opera*. Chapter 10. Draft. Pages run from 181 to 203. Typescript.
- folder 8 *Genesis of an Opera*. From Chapter 10. Draft. Pages run from 188 to 190. Typescript.
- folder 9 *Genesis of an Opera*. Musical figures 3 to 14c. MS in typescript, pen and ink.
- folder 10 *Genesis of an Opera*. Extra copies of Chapters 8-11. Pages run from 155 to 203. Typescript.
- folder 11 *Genesis of an Opera*. Extra copies of Chapters 10-11. Pages run from 181 to 219. Typescript.

sub-series E: Pictographic Score Notation [LW9]

Box 36

- folder 12 *Pictographic Score Notation*: camera-ready copy (1997). Pages numbered xi to 150. Annotated in colored pencil.

- folder 13 *Pictographic Score Notation*: camera-ready copy (1997). Pages numbered 151 to 282. Annotated in pencil.
- folder 14 *Pictographic Score Notation*: original manuscript copy (edited), Part I. Pages numbered 1 to 61. Typescript; annotated in pencil and colored pencil.
- folder 15 *Pictographic Score Notation*: original manuscript copy (edited), Part II A. Pages numbered 62 to 156. Typescript; annotated in pencil and colored pencil.
- folder 16 *Pictographic Score Notation*: original manuscript copy (edited), Part II B. Pages numbered 157 to 177. Typescript; annotated in ink, pencil and colored pencil.
- Box 37**
- folder 1 *Pictographic Score Notation*: original manuscript copy (edited), Part II C - D. Pages numbered 178 to 261. Typescript; annotated in ink, pencil and colored pencil.
- folder 2 *Pictographic Score Notation*: original manuscript copy (edited), Part II E - F. Pages numbered 262 to 339. Typescript; annotated in ink, pencil and colored pencil.
- folder 3 *Pictographic Score Notation*: original manuscript copy (edited), Part II G. Pages numbered 340 to 388. Typescript; annotated in ink, pencil and colored pencil.
- folder 4 *Pictographic Score Notation*: original manuscript copy (edited), Part III. Pages numbered 389 to 427. Typescript; annotated in ink, pencil and colored pencil.
- folder 5 *Pictographic Score Notation*: first draft, pencil notes, etc. Pages run from cover sheet to (Percussion Section – Exotica). Combination of MS in pencil and colored pencil, and typescript; annotated in pencil.
- folder 6 *Pictographic Score Notation*: notes, examples, preliminary drafts, etc. Pages numbered II to 1002. Combination of MS in pencil and colored pencil, and repro of typescript; annotated in colored pencil.
- folder 7 *Pictographic Score Notation*: first copy. Pages numbered 1 to 98. Typescript; annotated in pencil and colored pencil.
- folder 8 *Pictographic Score Notation*: first copy. Pages numbered 99 to 199. Typescript; annotated in pencil and colored pencil.

folder 9 *Pictographic Score Notation*: first copy. Pages numbered 200 to 299. Typescript; annotated in pencil and colored pencil.

Box 38

folder 1 *Pictographic Score Notation*: first copy. Pages numbered 300 to 385. Typescript; annotated in pencil and colored pencil.

folder 2 *Pictographic Score Notation*: first copy. Pages numbered 88 to 429. Typescript; annotated in pencil and colored pencil.

folder 3 *Pictographic Score Notation*. Third Copy. Pages numbered 1 to 51. Typescript with pencil annotations.

folder 4 *Pictographic Score Notation*. Third Copy. Pages numbered 52 to 177. Typescript with pencil annotations.

folder 5 *Pictographic Score Notation*. Third Copy. Pages numbered 178 to 339. Typescript with pencil annotations.

folder 6 *Pictographic Score Notation*. Third Copy. Pages numbered 340 to 430. Typescript with pencil annotations.

folder 7 *Pictographic Score Notation*. Letters. Includes correspondence with publisher(s) and readers, and related documents.
N.B. Materials originally housed in labeled 3-prong folder.

sub-series F: Modern Rhythmic Notation [LW4]

Box 38

folder 8 *Modern Rhythmic Notation*: addenda. MS in pencil. 26 pages. Accompanied by 5 press clippings. Also accompanied by a MS repro of an unidentified score. 1 page of music.

folder 9 *Modern Rhythmic Notation*. Letters. Includes correspondence with publisher(s) and readers, and related documents.
N.B. Materials originally housed in labeled 3-prong folder.

Box 39

case 1 *Modern Rhythmic Notation*: xerographic copy with editing by the author. Pages run from cover sheet to (Credit Lines cont.). Combination of typescript and repro of typescript; corrections in ink, pencil and colored pencil.

Box 86

folder 1 *Modern Rhythmic Notation*: corrections to first edition. Pages run from title page through 193. Publisher's proof copy; corrections in colored pencil.

sub-series G: Psychology of Polymeters [LW94]

Box 39

case 2 *Psychology of Polymeters*: first draft. Typescript; annotated in pencil. 37 pages.

folder 1 *Psychology of Polymeters*: complete draft. MS in typescript. 25 pages. Musical examples in ink, 33 pages.

N.B. Materials originally housed in black spring binder

sub-series H: Thesaurus of Orchestral Devices [LW1]

Box 39

folder 2 *Thesaurus of Orchestral Devices*: contract, correspondence (Greenwood Press / Pitman). 10 letters of correspondence pertaining to the publication of Gardner Read's *Thesaurus of Orchestral Devices*.*

Box 40

folder 1 *Thesaurus of Orchestral Devices* (supplement): preliminary notes. Pages run from cover sheet to (Hindemith – Sinf. – cont.). MS in pencil and colored pencil.

folder 2 *Thesaurus of Orchestral Devices* (supplement): materials, chapters 4 – 50. Pages numbered (chap. 4 S.) to (Chap. 50 S.). Typescript; annotated in pencil and colored pencil.

folder 3 *Thesaurus of Orchestral Devices* (supplement): materials, chapters 51 – 70. Pages numbered (Chap. 51 S.) to 2. Typescript; annotated in pencil.

folder 4 *Thesaurus of Orchestral Devices*: unmarked proofs. Pages run from cover sheet through 202. Publisher's proof copy, bound in signatures.

folder 5 *Thesaurus of Orchestral Devices*: unmarked proofs. Pages run from 203 through 426. Publisher's proof copy, bound in signatures.

folder 6 *Thesaurus of Orchestral Devices*: unmarked proofs. Pages run from 427 through 631. Publisher's proof copy, bound in signatures.

Box 41

folder 1 *Thesaurus of Orchestral Devices*: corrected proofs. Pages run from cover sheet through 202. Publisher's proof copy, bound in signatures; corrections in pencil and colored pencil.

folder 2 *Thesaurus of Orchestral Devices*: corrected proofs. Pages run from 203 through 426. Publisher's proof copy, bound in signatures; corrections in pencil and colored pencil.

folder 3 *Thesaurus of Orchestral Devices*: corrected proofs. Pages run from 427 through 631. Publisher's proof copy, bound in signatures; corrections in pencil and colored pencil.

folder 4 *Thesaurus of Orchestral Devices*: Letters. Includes correspondence with publisher(s) and readers, and related documents.
N.B. Materials originally housed in labeled 3-prong folder.

sub-series I: Orchestral Combinations [LW11]

Box 41

folder 5 *Orchestral Combinations* (withdrawn version): typescript and examples, introductory matter. Pages numbered 1 to 8. Combination of MS in pencil and typescript.

folder 6 *Orchestral Combinations* (withdrawn version): typescript and examples, Part I. Pages run from cover page through (21.2). Combination of MS in pencil and typescript; annotated in ink.

folder 7 *Orchestral Combinations* (withdrawn version): typescript and examples, Part II. 1. Pages run from cover page through (7.12). Combination of MS in pencil and typescript; annotated in ink and pencil.

folder 8 *Orchestral Combinations* (withdrawn version): typescript and examples, Part II. 2. Pages numbered 1 to 11. Typescript; annotated in ink, pencil and colored pencil.

Box 42

- folder 1 *Orchestral Combinations* (withdrawn version): typescript and examples, Part II. 2. Pages numbered 1 to 17. Typescript; annotated in ink, pencil and colored pencil.
- folder 2 *Orchestral Combinations*: pencil notes, first drafts of text. Pages run from 1 to (WW – 8). MS in pencil and colored pencil.
- folder 3 *Orchestral Combinations*: pencil notes, first drafts of text. Pages run from (WW – 8) through bibliography. MS in pencil and colored pencil.
- folder 4 *Orchestral Combinations*: typescript draft, front matter and Part I. Pages numbered 1 to 141. Repro of typescript; annotated in ink, pencil and colored pencil.
- folder 5 *Orchestral Combinations*: typescript draft, Part II and concluding matter. Pages numbered 142 to 276. Repro of typescript; annotated in ink.
- folder 6 *Orchestral Combinations*: revised typescript copy, 2000 discarded version, front matter and Part I. Pages numbered 1 to 101. Repro of typescript; annotated in ink.
- folder 7 *Orchestral Combinations*: revised typescript copy, 2000 discarded version, Part II and end matter. Pages numbered 102 to 2. Repro of typescript.

Box 43

- folder 1 *Orchestral Combinations*: third revised version, intro and Part I. Pages numbered 3 to 101. Typescript; annotated in ink.
- folder 2 *Orchestral Combinations*: third revised version, Part II and concluding matter. Pages numbered 102 to 198. Typescript; annotated in ink.
- folder 3 *Orchestral Combinations: The Science and Art of Instrumental Tone-Color.* , Proof copy (copy 1); intro and Part I. Pages numbered i–110. Scarecrow Press proof copy; corrections in ink and colored pencil.
- folder 4 *Orchestral Combinations: The Science and Art of Instrumental Tone-Color.* , Proof copy (copy 1); Part II. Pages numbered 111–267. Scarecrow Press proof copy; corrections in ink and colored pencil.
- folder 5 *Orchestral Combinations: The Science and Art of Instrumental Tone-Color.* , Proof copy (copy 2); intro and Part I. Pages numbered i–110. Scarecrow Press proof copy; corrections in ink and colored pencil.

folder 6 *Orchestral Combinations: The Science and Art of Instrumental Tone-Color.* , Proof copy (copy 2); Part II. Pages numbered 111–276. Scarecrow Press proof copy; corrections in ink and colored pencil.

Box 44

folder 1 *Orchestral Combinations: The Science and Art of Instrumental Tone-Color.* Original MS copy; intro and Part I. Pages numbered 1–141. Typescript; annotated in pencil, colored pencil and ink.

folder 2 *Orchestral Combinations: The Science and Art of Instrumental Tone-Color.* Original MS copy; Part II. Pages numbered 142–297. Typescript; annotated in pencil, colored pencil and ink.

folder 3 *Orchestral Combinations:* Revised typescript with new formatting. Pages numbered 1 – 141. Repro of typescript MS; corrections in ink and colored pencil.

folder 4 *Orchestral Combinations:* Revised typescript with new formatting. Pages numbered 142 – 300. Repro of typescript MS; corrections in ink and colored pencil.

folder 5 *Orchestral Combinations.* Proof copy: index. Pages numbered 256 – 272. Scarecrow Press proof copy; corrections in ink and colored pencil. Interleaved in proof copy: repro of typescript pages and pencil MS notes.

folder 6 *Orchestral Combinations:* Index of techniques. 87 index cards; annotated in pencil. The information on the index cards pertains to the musical examples in the manuscript for the book, *Orchestral Combinations*.

folder 7 *Orchestral Combination.* Letters. Includes correspondence with publisher(s) and readers, and related documents.
N.B. Materials originally housed in labeled 3-prong folder.

sub-series J: Source Book of Proposed Music Notation Reforms [LW6]

Box 45

folder 1 *Source Book of Proposed Music Notation Reforms:* notes. Pages run from (Duplicated staves – noteheads) through (City in which...). MS in pencil.

folder 2 *Source Book of Proposed Music Notation Reforms:* drafts, front matter. Typescript; annotated in ink and pencil. 7 pages. MS in pencil. 1 page.

- folder 3 *Source Book of Proposed Music Notation Reforms*: drafts 1 – 4, chapter 1. Pages numbered 1 to 10. Typescript; annotated in red ink and pencil.
- folder 4 *Source Book of Proposed Music Notation Reforms*: drafts 1-4, chapter 2. Pages numbered 2 to 4. Combination of MS in pencil and typescript; annotated in pencil.
- folder 5 *Source Book of Proposed Music Notation Reforms*: drafts 1 – 4, chapter 3. Combination of pencil MS and typescript; annotated in pencil. 9 pages.
- folder 6 *Source Book of Proposed Music Notation Reforms*: drafts 1 – 4, chapter 4 – 1. Combination of pencil MS and typescript; annotated in red ink and pencil. 9 pages.
- folder 7 *Source Book of Proposed Music Notation Reforms*: drafts 1-3, chapter 4 – 2. Combination of pencil MS and typescript; annotated in pencil. 5 pages.
- folder 8 *Source Book of Proposed Music Notation Reforms*: drafts (various). Pages numbered 1672 to 3. Typescript; annotated in pencil.
- folder 9 *Source Book of Proposed Music Notation Reforms*: notes. Pages run from (Comparative Table of Staff Formats) to (Rambures 18). MS in pencil and colored pencil.
- folder 10 *Source Book of Proposed Music Notation Reforms*: drafts (various). Pages numbered 1650 to 19. Typescript; annotated in pencil.
- folder 11 *Source Book of Proposed Music Notation Reforms*: drafts 1 – 4, chapter 7. Combination of pencil MS and typescript; annotated in pencil. 9 pages.
- folder 12 *Source Book of Proposed Music Notation Reforms*: drafts/notes (various). Pages run from 1799 to 600a. Typescript; annotated in pencil.
- folder 13 *Source Book of Proposed Music Notation Reforms*: drafts/notes (various). Pages numbered 6-1 to 1560. Typescript; annotated in ink and pencil.
- folder 14 *Source Book of Proposed Music Notation Reforms*: drafts/notes (various) (1 of 4). Pages run from (1909) to (1888. Christian A. B. Huth). Combination of pencil MS and typescript; annotated in pencil.

Box 46

- folder 1 *Source Book of Proposed Music Notation Reforms*: drafts/notes (various) (1 of 4). Pages run from (Austman) to (La Salle's proposal). Combination of pencil MS and typescript; annotated in pencil.

- folder 2 *Source Book of Proposed Music Notation Reforms*: drafts/notes (various) (1 of 4). Pages run from (Saveur) to (Hartmann). Combination of pencil MS and typescript; annotated in pencil.
- folder 3 *Source Book of Proposed Music Notation Reforms*: drafts/notes (various) (1 of 4). Pages run from (1958. Rodney Fawcett) to (1985 William Tapley). Combination of pencil MS and typescript; annotated in pencil.
- folder 4 *Source Book of Proposed Music Notation Reforms*: drafts/notes (1 of 3). Pages run from (Johann Jakob Froberger) to (Thelwall). Combination of pencil MS and typescript; annotated in pencil.
- folder 5 *Source Book of Proposed Music Notation Reforms*: drafts/notes (2 of 3). Pages run from (1902. Paul Riesen) to (1934 Marguerita Roesgen-Champion). Combination of pencil MS and typescript; annotated in pencil.
- folder 6 *Source Book of Proposed Music Notation Reforms*: drafts/notes (3 of 3). Pages run from (1936. Oewaron Nadjen) to (Footnotes). Combination of pencil MS and typescript; annotated in pencil.
- folder 7 *Source Book of Proposed Music Notation Reforms*: second complete draft, front matter. Pages numbered 1(iii) to 6a(xv). Combination of pencil MS and typescript; annotated in ink and pencil.
- folder 8 *Source Book of Proposed Music Notation Reforms*: second complete draft, chapter 1. Pages numbered 7 to 16a. Typescript; annotated in ink and pencil.
- Box 47**
- folder 1 *Source Book of Proposed Music Notation Reforms*: second complete draft, chapter 2. Pages numbered 17 to 165e. Typescript; annotated in ink and pencil.
- folder 2 *Source Book of Proposed Music Notation Reforms*: second complete draft, chapter 3. Pages numbered 166 to 199a. Typescript; annotated in ink and pencil.
- folder 3 *Source Book of Proposed Music Notation Reforms*: second complete draft, chapter 4. Pages numbered 200 to 307. Typescript; annotated in ink, pencil and colored pencil.
- folder 4 *Source Book of Proposed Music Notation Reforms*: second complete draft, chapter 4, continued. Pages numbered 308 to 427. Typescript; annotated in ink, pencil and colored pencil.

- folder 5 *Source Book of Proposed Music Notation Reforms*: second complete draft, chapter 5. Pages numbered 428 to 502. Typescript; annotated in ink, pencil and colored pencil.
- folder 6 *Source Book of Proposed Music Notation Reforms*: second complete draft, chapter 6. Pages numbered 503 to 555a. Typescript; annotated in ink, pencil and colored pencil.
- folder 7 *Source Book of Proposed Music Notation Reforms*: second complete draft, chapter 7. Pages numbered 556 to 600a. Typescript; annotated in ink and pencil.
- Box 48**
- folder 1 *Source Book of Proposed Music Notation Reforms*: second complete draft, appendices. Pages numbered 601 to 671. Typescript; annotated in ink, pencil and colored pencil.
- folder 2 *Source Book of Proposed Music Notation Reforms*: final draft, front matter. Pages run from 1st page of index to 6d. Combination of ink MS, MS in colored pencil and typescript; annotated in ink and pencil.
- folder 3 *Source Book of Proposed Music Notation Reforms*: final draft, chapter 1. Pages numbered 7 to 16. Typescript; annotated in ink and colored pencil.
- folder 4 *Source Book of Proposed Music Notation Reforms*: final draft, chapter 2. Pages numbered 17 to 165d. Typescript; annotated in ink and colored pencil.
- folder 5 *Source Book of Proposed Music Notation Reforms*: final draft, chapter 3. Pages numbered 166 to 199. Typescript; annotated in ink and colored pencil.
- folder 6 *Source Book of Proposed Music Notation Reforms*: final draft, chapter 4. Pages numbered 200 to 346. Typescript; annotated in ink and colored pencil.
- folder 7 *Source Book of Proposed Music Notation Reforms*: final draft, chapter 4, continued. Pages numbered 347 to 427. Typescript; annotated in ink and colored pencil.
- folder 8 *Source Book of Proposed Music Notation Reforms*: final draft, chapter 5. Pages numbered 428 to 502. Typescript; annotated in ink and colored pencil.
- folder 9 *Source Book of Proposed Music Notation Reforms*: final draft, chapter 6. Pages numbered 503 to 555. Typescript; annotated in ink and colored pencil.
- folder 10 *Source Book of Proposed Music Notation Reforms*: final draft, chapter 7. Pages numbered 556 to 600a. Typescript; annotated in ink and colored pencil.

folder 11 *Source Book of Proposed Music Notation Reforms*: final draft, appendices. Pages numbered 601 to 667. Typescript; annotated in ink and colored pencil.

folder 12 *Source Book of Proposed Music Notation Reforms*: final draft, bibliography. Pages numbered 668 to 683. Typescript; annotated in ink, pencil and colored pencil.

Box 49

folder 1 [*Source Book of Proposed Music Notation Reforms*]: typescript table of contents, with emendations in pencil by Gardner Read indicating paging of final typescript. 3 pages.

folder 2 *Source Book of Proposed Music Notation Reforms*: addenda. [Contains various handouts, research notes, patents, and other documents.] Pages run from (List of Music Notation Proposals) through (Comments: compiled by Markus Klein).

folder 3 *Source Book of Proposed Music Notation Reforms*: manuscript examples. Various musical fragments, extracted from unidentified compositions. MS in pencil. 10 pages of music.

folder 4 *Source Book of Proposed Music Notation Reforms*. Letters. Includes publishing agreement, correspondence with publisher(s) and readers, and related documents.

N.B. Materials originally housed in labeled 3-ring binder.

sub-series K: Style and Orchestration [LW5]

Box 134

folder 6 *Style and Orchestration*: corrected gallery proofs. Pages numbered BF-38 to CD-32. Publisher's proof copy; corrections in colored pencil.

Box 49

folder 5 *Style and Orchestration*. Typescript MS; corrections in pencil and colored pencil. Pages numbered ix – 115.

folder 6 *Style and Orchestration*. Typescript MS; corrections in pencil and ink. Pages numbered 115 – 286.

folder 7 *Style and Orchestration*. Typescript MS; corrections in pencil and ink. Pages numbered 1 – 363.

folder 8 Critique and Notes for *Style and Orchestration*. Combination of typescript and MS in pencil, ink and colored pencil. 46 pages. Accompanied by a letter to Nelson M. Jansky, music editor at Allyn and Bacon, from Gardner Read, 22 June 1962. Typescript; annotated in pencil. 2 pages. Also accompanied by a letter to Gardner and Vail Read from William Thomas, music editor at Allyn and Bacon, Inc., dated July 12, 1962. Typescript; inscribed in ink by William Thomas. 2 pages. Also accompanied by a letter to Vail Read from Paul F. Stanton, October 1, 1962. Typescript; inscribed in ink by Paul F. Stanton. 1 page.

folder 9 *Style and Orchestration*. Opinions – Letters. Includes correspondence with publisher(s) and readers, permissions letters, and related documents.
N.B. Materials originally housed in labeled 3-prong folder.

sub-series L: Music Notation: A Manual of Modern Practice [LW2]

Box 50

folder 1 *Music Notation*. Evaluations. Contains typescript comments from 3 invited readers.
N.B. Materials originally housed in labeled 3-prong folder.

folder 2 *Music Notation*. Letters: 1963–1971. Includes correspondence with publisher(s), readers, and others.
N.B. Materials originally housed in labeled 3-prong folder.

folder 3 *Music Notation*. Letters: 1972–1982. Includes correspondence with readers and others.
N.B. Materials originally housed in labeled 3-prong folder.

folder 4 *Music Notation*. Letters: 1983–1988. Includes correspondence with publisher(s), readers, and others.
N.B. Materials originally housed in labeled 3-prong folder.

folder 5 *Music Notation*. Opinions. Primarily correspondence from readers to the publisher (e.g., completed opinion/comment forms sent with review copies).
N.B. Materials originally housed in labeled 3-prong folder.

sub-series M: Compendium of Modern Instrumental Techniques [LW8]

Box 50

- folder 6 *Compendium of Modern Instrumental Techniques*. Letters, Opinions, etc. Includes publishing agreement, correspondence with publisher(s) and readers, and related documents.
N.B. Materials originally housed in labeled 3-prong folder.

sub-series N: Twentieth-Century Music Notation [LW10]

Box 50

- folder 7 *Twentieth-Century Music Notation*. Excerpts from discarded draft (1 of 2). Repro of typescript. Pages numbered 28–429.
Accompanied by pencil MS note: “Discarded Xerox pages from book project. Never completed or published. Not complete.”
- folder 8 *Twentieth-Century Music Notation*. Excerpts from discarded draft (2 of 2). Repro of typescript. Pages numbered 435–958.

sub-series O: Other Writings

Box 50

- folder 9 LW33. “Our National Culture in Jeopardy.” Commencement address by Gardner Read for the exercises at Doane College, Crete, Nebraska, June 1962. Typescript; privately printed. 11 pp.
- folder 10 LW33. “Our National Culture in Jeopardy.” Address delivered at Doane College, June 4, 1962. Typescript. 13 pp.
- folder 11 LW33. “Our National Culture in Jeopardy.” Draft of commencement address. Typescript; corrections in red ink and pencil. 90 pages. Accompanied by 6 press clippings, 4 of which contain sections underlined in red ink. Also accompanied by a program for Doane College’s Commencement Exercises and Conferring of Degrees, 1961, and the Doane College Bulletin 1961.
- folder 12 LW37. “Our National Culture in Jeopardy.” Reprinted in *The Illinois Music Educator* 24/3 (1964): 27-36.
- folder 13 LW38. “To Hear—Or Not To Hear?” Lecture typescript with emendations by Gardner Read. 14 pp. of text.

folder 14 LW38. "To Hear—Or Not To Hear?" Draft of speech. Typescript; corrections in red ink and pencil. 58 pages. Accompanied by a press clipping titled "Light Cast on Dance by 'The Chequer'd Shade'"; sections of the article have been underlined in red ink. (Speech was delivered presumably at Northern Illinois University in DeKalb, Illinois.)

Box 51

folder 1 LW39. "The Art of Listening" Article [reprint of "To Hear—Or Not To Hear?"]. In *Fine Arts News* 3/4 (March, 1964): 1, 3.

folder 2 LW42. "The Artist in Residence: Fact or Fancy." Essay. Typescript. 12 pages.

Box 86

folder 2 LW42. Draft of speech – "The Artist in Residence: Fact or Fancy." Typescript; annotated in ink and pencil. 35 pages.

Box 51

folder 3 LW50. "The Dilemma of Notation." Lecture typescript and audio example list with emendations by Gardner Read. 31 pp. of text.

folder 4 LW50. "The Dilemma of Notation." Published lecture script. Printed with lectures by James Hearst and Halsey Stevens in North Texas State University, *Three Lectures* (Denton, TX: North Texas State University, 1969).

folder 5 LW53. "The Composer in America: Reflections on a Theme of Stravinsky" [collected essays by various composers]. In *College Music Symposium* (volume/issue not marked). Gardner Read's essay on pages 88-89. 2 copies.

folder 6 [LW—.] "Introduction." In Boston University Festival of Music, 1950, program book.

folder 7 Articles and Essays. I. (1933). Unpublished essays submitted for courses at the Eastman School of Music. Typescript. Includes: Johann Sebastian Bach (LW60); The Harp (LW 61); The Oratorio (LW62); Chamber Music (LW63); The Literature of the Pianoforte (LW64); The Opera (LW65); The Orchestra (LW66); The Art Song (Lied) (LW67).

N.B. Materials originally housed in labeled 3-prong folder.

folder 8 Articles and Essays. II. (1934-36). Unpublished essays submitted for courses at the Eastman School of Music. Typescript. Includes: Symphony No. 5 in E Minor, "From the New World" (Dvorak) (LW68); The Nature of Romanticism in Music (LW69); Analytical Technic (LW70); A Composer's Approach to Musical Imagery and Imagination (LW71).

N.B. Materials originally housed in labeled 3-prong folder.

folder 9 Articles and Essays. IV. (1938-50). Typescript. Includes: Prizes versus Commissions (LW20); The Teaching of Contemporary Compositional Technic (LW25); Youth and Music (LW21); Problems of the Younger Composers of Today (LW23); What Is Modern Music (LW26); Pedantics versus Living Music (LW88); A Statement of the Aims and Objectives of the Theory Department (LW—).

N.B. Materials originally housed in labeled 3-prong folder.

folder 10 Articles and Essays. V. (1950-62). Typescript. Includes: [untitled article] (LW—); [Artist's Workshop] (LW28); Music: 1953 (LW29); A Discussion of Ralph Vaughan Williams' Symphony in E Minor (LW89); [untitled article] (LW—).

N.B. Materials originally housed in labeled 3-prong folder.

folder 11 Articles and Essays. VI. (1962-64). Typescript. Includes: Our National Culture in Jeopardy (LW33); To Hear—Or Not to Hear? (LW38); The Artist-in-Residence: Fact or Fancy? (LW42); The Orchestra (LW—); Some Problems of Rhythmic Notation (LW48); The Pleasures of Music (LW91).

N.B. Materials originally housed in labeled 3-prong folder.

folder 12 Articles and Essays. VII. (1965-75). Typescript. Includes: The Dilemma of Notation (LW50); [Contemporary Vocal Music] (LW92); essay for Campus Focus: The Composer in Academia (LW53); What's in a Name. (LW54); The New Language of Modern Music (LW56); From the Scholar's Chair (LW59); liner notes for *Spirals* and *Herstory II* (LW58).

N.B. Materials originally housed in labeled 3-prong folder.

folder 13 Articles on Mexico (1964). Typescript. Includes: [Current Attractions: Festival of Contemporary Music] (LW46); [Composer and Government—Welfare or Frustration?] (LW45); Mexico, Mission 2: 1964 (LW47); Mexico Diary, 1964 (LW90).

N.B. Materials originally housed in labeled 3-prong folder.

folder 14 Reviews published in *Notes*. Typescript (pages extracted from journal and affixed to letter-size paper). Publication dates range from 1949 to 1977.

folder 15 Published music reviews in *Notes*. Typescript drafts. Dates include: June 1957 (LW98); September 1958 (LW99); September 1963 (LW101); June 1964 [sic] (actually published in the June, 1974 issue; LW117); June 1968 (LW102); March 1969 (LW103); June 1969 (LW104); December 1969 (LW105); March 1970 (LW106); June 1970 (LW107); December 1970 (LW108); March 1971 (LW109); June 1971 (LW110); December 1971 (LW111); March 1972 (LW112); June 1972 (LW113); September 1972 (LW114); June 1973 (LW115); December 1973 (LW116); September 1974 (LW118); December

1974 (LW119); March 1975 (LW120); December 1975 (LW121); March 1976 (LW122); September 1976 (LW123); September 1977 (LW124).

folder 16 Book and Music Reviews. Typescript. Primarily reviews for *The Boston Globe*, as well as one review for *The World of Music*.
N.B. Materials originally housed in labeled 3-prong folder.

Box 52

folder 1 "The Orchestra" by Vail Read. Article for *The Book of Knowledge*.
Typescript; annotated in ink, pencil and colored pencil. 67 pages.
Accompanied by a pamphlet titled "Information for Contributors to The Book of Knowledge".

Series 4: Papers

Sub-series A: Correspondence

Sub-sub-series 1: Personal Correspondence

Box 52

folder 2 "A" (48 documents present; various correspondents).

folder 3 Samuel Adler to Gardner Read.
29 letters (26 typescript and 3 ink MS); signed in ink by Samuel Adler.
Dates: October 14, 1954; March 11, 1957; May 1, 1957; May 13, 1957; December 27, 1957; October 29, 1958; July 26, 1960; October 23, 1962; April 16, 1963; December 24, 1963; January 28, 1964; July 31, 1969; April 13, 1970; November 1, 1971; March 6, 1973; September 6, 1976; May 5, 1977; November 16, 1979; August 12, 1980; May 5, 1981; July 21, 1982; October 18, 1982; March 2, 1983; September 11, 1984; September 20, 1983; August 29, 1986; November 10, 1986; December 10, 1992; March 30, 1994. Accompanied by a letter to Gardner Read from Carol Adler, October 8, 1977. Typescript; annotated and signed in ink. 2 pages.

folder 4 Gardner Read to Karl and Christine Ahrendt.
6 letters (3 ink MS and 3 typescript); signed in ink by Gardner Read.
Dates: June 12, 19xx; October 28, 1939; December 21, 1941; April 10, 1943; April 1, 1947; May 17, 1948. Accompanied by a letter to Christine Ahrendt from Vail Read, January 11, 1951. Typescript; signed in ink. 2 pages.

- folder 5 Karl and Christine Ahrendt to Gardner and Vail Read.
32 letters (5 ink MS and 27 typescript); signed in ink by Karl and Christine Ahrendt. Dates: December 6, 1937; May 19, 1938; October 22, 1938; February 19, 1939; December 3, 1939; March 13, 1940; May 18, 1940; May 29, 1940; May 9, 1941; February 15, 1942; December 5, 1943; June 20, 1945; December 8, 1946; April 25, 1948; March 22, 1952; August 20, 1956; April 30, 1958; June 16, 1958; December 30, 1958; May 21, 1959; July 4, 1962; August 9, 1969; December 12, 1969; January 19, 1970; February 22, 1970; March 23, 1970; June 8, 1980; January 25, 1987; April 9, 1987; March 18, 1990; March 15, 19xx; 1 undated.
- folder 6 Victor Alessandro to Gardner Read.
13 letters (12 typescript and 1 ink MS); signed in ink by Victor Alessandro. Dates: August 5, 1935; July 15, 1936; August 12, 1936; October 24, 1939; October 4, 1940; January 29, 1941; February 12, 1941; February 28, 1941; March 12, 1943; January 22, 1944; August 4, 1944; August 25, 1944; October 23, 1952.
- folder 7 David and Karen Alpher to Gardner and Vail Read.
2 postcards and 2 greeting cards: MS in ink. Dates: September 22, 1993; November 11, 1994; December 19, 1994; September 24, 1995.
- folder 8 David and Karen Alpher to Gardner and Vail Read.
2 postcards, 1 letter, and 1 greeting card. Ink MS. Dates: March 6, 1996; May 11, 1998; May 14, 1998; January 18, 1999.
- David Alpher to Gardner Read.
5 greeting cards, 1 postcard; ink MS. 6 letters; 1 ink MS; 5 typescript, signed in ink by David Alpher. Dates: December xx, 1996; October 16, 1998; October 28, 1998; February 9, 2000; March 24, 2000; May 31, 2000; June 26, 2001; July 10, 2000; June 13, 2001; January 11, 2002; November 12, 2002; February 2, 2003.
- folder 9 “B-2” (112 documents present)
- folder 10 Edward Baird to Gardner Read.
3 letters. Typescript; signed in ink by Edward Baird. Dates : May 23, 1989; September 22, 1989; August 7, 1991.
- folder 11 Vladimir Bakaleinikoff to Gardner Read.
17 letters (12 MS in ink and 1 typescript); signed in ink by Vladimir Bakaleinikoff. Dates: June 30, 1939; March 25, 1944; October 11, 1945; October 29, 1945; October 28, 1946; February 11, 1949; December 20, 1949, September 14, 19xx; 9 undated letters.

- folder 12 Richard Horner Bales to Gardner Read.
58 letters (55 typescript and 3 ink MS); signed in ink by Richard Horner Bales. Dates: July 5, 1934; July 25, 1934; August 4, 1934; August 14, 1934; August 28, 1934; December 16, 1934; December 31, 1937; March 9, 1938; April 12, 1938; April 11, 1940; November 24, 1940; June 19, 1941; March 17, 1942; January 20, 1943; August 24, 1943; December 4, 1943; January 12, 1944; April 12, 1944; May 10, 1945; July 19, 1945; September 18, 1946; January 7, 1947; May 10, 1948; November 26, 1948; May 31, 1949; September 26, 1949; April 5, 1950; February 8, 1952; April 16, 1954; September 20, 1955; February 17, 1956; April 2, 1957; September 3, 1957; October 15, 1957; November 12, 1957; April 1, 1960; February 12, 1963; July 7, 1973; April 6, 1976; January 4, 1979; June 10, 1980; May 6, 1981; October 29, 1984; April 14, 1985; April 21, 1987; May 6, 1987; Memorial Day, 1992; February 1, 1993; September 10, 19xx, September 4, 19xx; November 10, 19xx, December 21, 19xx; June 8, 19xx; 5 undated letters.
- folder 13 Lora M. Bell to Gardner Read.
6 letters. Ink MS; signed in ink to Gardner Read from Lora M. Bell. Dates: March 17, 1937; May 27, 1943; February 17, 1947; March 20, 1951; March 15, 1954; 1 undated letter.
- folder 14 Brian J. Bernard to Gardner Read.
4 invoices (3 with accompanying receipts). Typescript; personalized note and signature in ink by Brian J. Bernard. Dates: August 10, 2003; September 14, 2003; October 20, 2003 (two copies); December 22, 2003.
- folder 15 “Bob” to Gardner Read.
7 letters. Ink MS. Dates: September 15, 1937; February 7, 1938; March 20, 1938; May 6, 1938; July 3, 1938; Memorial Day, 1939; June 28, 1939.
- folder 16 Allen Brings to Gardner Read.
24 letters. Typescript. Signed in ink by Allen Brings. Dates: August 3, 1978; May 17, 1980; December 12, 1981; January 15, 1983; June 12, 1984; December 26, 1985; December 24, 1987; June 2, 1988; January 13, 1989; April 22, 1989; July 25, 1989; November 9, 1993; January 24, 1993 [sic]; May 17, 1995; March 2, 1996; January 21, 1998; October 18, 1998; July 14, 1999; August 9, 2001; March 17, 2002; February 1, 2003; 2 undated; includes *American Record Guide* extract “Brings: Clarinet Sonata; Solo Violin Sonata; Piano Sonata,” November/December 1993.
- folder 17 Phyllis Bryn-Julson to Gardner Read.
1 letter. Typescript. Signed in ink to Gardner Read on March 9, 1990. 1 page.

- folder 18 David Burge to Gardner Read.
4 letters (2 MS in ink and 2 typescript); signed in ink by David Burge.
Dates: April 3, 1970; November 22, 1970; June 6, 1976; March 27, 1978.
- folder 19 “C-1” (94 documents present)
- folder 20 Charles Wakefield Cadman to Gardner Read.
6 letters (4 typescript and 2 ink MS); signed in ink by Charles Wakefield Cadman. Dates: May 28, 19xx; November 23, 19xx, 4 undated.
- folder 21 Skip and Francie Caudill to Gardner and/or Vail Read.
5 greeting cards and 2 postcards; ink MS. Dates: February 15, 1998;
November 19, 2000; May 29, 2001; June 1, 2001; July 14, 2002; January
16, 2003; 2 undated.
- Includes 4 index cards with details about Skip and Francie Caudill’s visits
to the Read residence; typescript. Dates: xx xx, 1993; January 4, 1996;
February 14, 1997; January 2, 1998.
- folder 22 Arthur Cohn to Gardner and Vail Read.
60 letters (58 typescript and 2 ink MS); signed in ink by Arthur Cohn.
Dates: February 18, 19xx; October 17, 19xx; May 23; 19xx; November
14, 19xx; December 26, 19xx; January 11, 19xx; March 8, 19xx; May 6,
19xx; April 1, ca.1923; November 12, 1945; November 21, 1945; January
8, 1947; March 5, 1947; March 12, 1947; March 18; 1947; March 27,
1947; April 9, 1947; May 12, 1947; May 19, 1947; May 28, 1947; June 4,
1947; November 11, 1947; December 26, 1947; November 27, 1948;
December 21, 1948; January 14, 1949; April 22, 1949; November 17,
1949; December 14, 1949; December 17, 1949; December 30, 1949;
December 31, 1949; February 25, 1950; February 28, 1950; March 4,
1950; April 10, 1950; November 6, 1950; December 13, 1950; March 21,
1951; April 4, 1951; April 16, 1951; January 24, 1952; February 21, 1952;
March 6, 1952; March 24, 1952; November 29, 1952; December 8, 1952;
February 9, 1953; February 11, 1953; February 20, 1953; March 3, 1953;
March 30, 1954; April 19, 1954; November 28, 1961; 5 undated.
- folder 23 Laurence Vail Coleman to Gardner and Vail Read.
6 letters. Ink MS; signed by Laurence Vail Coleman. Dates: September 16,
19xx; May 20, 19xx; February 12, 1947; May 2, 1949; March 2, 1957;
January 24, 1971.
- folder 24 David Cope to Gardner Read.
13 letters (11 typescript and 2 ink MS); signed in ink by David Cope.
Dates: July 24, 1968; November 24, 1971; January 7, 1973; November 4,
1973; December 20, 1973; January 17, 1974; February 2, 1974; March 3,

1974; July 8, 1974; December 8, 1974; July 31, 1974; March 22, 1976; 1 undated.

folder 25

David Craighead to Gardner Read.

26 letters (15 typescript and 11 ink MS); signed in ink by David Craighead. Dates: December 1, 1957; September 6, 1959; November 16, 1960; May 23, 1961; September 24, 1961; March 11, 1962; June 22, 1962; January 3, 1961; December 9, 1962; April 5, 1963; August 5, 1975; May 2, 1976; October 10, 1976; December 24, 1976; January 23, 1977; May 21, 1977; July 3, 1977; May 12, 1978; September 16, 1978; February 4, 1979; June 7, 1980; August 4, 1980; October 30, 1984; March 16, 1986; March 6, 1990; August 26, 1990.

folder 26

Peter Crisafulli to Gardner Read.

10 letters (4 typescript and 6 ink MS); signed in ink by Peter Crisafulli. Dates: July 17, 1986; October 1, 1986; December 31, 1986; January 7, 1987; May 1, 1987; March 12, 1987; July 23, 1987; June 16, 1988; July 20, 1988; December 30, 1988.

folder 27

Mary Cromwell to Gardner Read.

7 letters (3 typescript and 4 ink MS); signed in ink by Cromwell. Dates: May 30, 1939; June 21, 1939; December 30, 1939; February 5, 1940; Rome 25/39 [sic]; 2 undated.

folder 28

George Crumb to Gardner Read.

5 letters (2 typescript and 3 ink MS); signed in ink by George Crumb. Dates: November 24, 1974; February 12, 1976; August 7, 1980; May 26, 1991; June 18, 1995.

folder 29

“D” (71 documents present).

folder 30

Fitzroy Davis to Gardner Read.

14 letters (5 typescript and 6 ink MS); signed in ink by Fitzroy Davis. Dates: September 25, 19xx; January 7, 19xx; April 26, 1948; 11 undated. Accompanied by a transcript of an interview with actor Sam Jaffe, conducted by Fitzroy Davis. Typescript; annotated in ink, pencil and colored pencil. 7 pages. Also accompanied by 2 pages, numbered 39 and 40, extracted from a larger unidentified document. Typescript; corrections in red ink and pencil.

folder 31

Aurelio de la Vega to Gardner Read.

12 letters (1 typescript and 11 ink MS); signed in ink by Aurelio de la Vega. 2 cards; ink MS. Dates: June 26, 1968; April 11, 1973; January 5, 1975; July 18, 1976; May 21, 1979; September 21, 1980; November 7, 1980; July 23, 1983; June 8, 1984; November 15, 1984; February 14, 1989; December xx, 1995; March 29, 1996; 1 undated.

- folder 32 Nellie-Bond Dickinson to Gardner Read.
5 letters and 2 greeting cards. Ink MS; signed in ink by Nellie-Bond Dickinson. Dates: March 8, 1942; May 26, 1942; September 1, 1942; October 28, 1942; December 17, 1980; December 1990; June 10, 1991; June 11, 1992.
- folder 33 Norman Dinerstein to Gardner Read.
9 letters. Typescript; signed in ink by Norman Dinerstein. Dates: September 30, 1969; May 6, 1980; September 15, 1980; December 3, 1980; January 9, 1981; January 27, 1981; April 30, 1981; June 3, 1981; September 14, 1981.
- folder 34 Mary Ann Dodd to Gardner and Vail Read.
38 letters; typescript; signed in ink by Mary Ann Dodd. 11 greeting cards and postcards; ink MS. Dates: May 20, 1990; November 8, 1990; December 11, 1990; January 20, 1991; November 3, 1991; July 11, 1992; August 6, 1992; August 25, 1992; September 9, 1992; September 16, 1992; January 15, 1993; March 19, 1993; April 2, 1993; April 4, 1993; June 14, 1993; July 27, 1993; August 29, 1993; September 13, 1993; December 1, 1993; March 31, 1996; June 26, 1996; August 6, 1996; August 8, 1996; November 7, 1996; July 10, 1997; August 15, 1997; November xx, 1997; April 6, 1998; June 16, 1998; November 5, 1998; October 4, 1998; January 8, 1999; June 3, 1999; July 12, 1999; October 21, 1999; October 20, 1999; July 21, 2000; January 25, 2001; April 2, 2001; June 1, 2001; December 28, 2001; November 15, 2002; January 16, 2003; February 2, 2003; December 22, 2003; 2 undated.
- folder 35 Elena Dubinets to Gardner Read.
7 letters; 6 typescript, 1 ink MS. 1 greeting card; ink MS. Dates: April 19, 1996; December xx, 1999; January 6, 2000; December 12, 2000; 4 undated.
- folder 36 Virginia Dulanski to Gardner Read.
50 letters (40 typescript and 10 ink MS); signed in ink by Virginia Dulanski. Dates: March 8, 1954; March 13, 1955; April 18, 1955; May 10, 1955; May 12, 1955; June 14, 1955; July 24, 1955; September 28, 1955; October 17, 1955; November 23, 1955; December 19, 1955; June 26, 1956; August 14, 1956; February 24, 1957; March 7, 1957; April 1, 1957; May 22, 1957; May 31, 1957; September 6, 1957; December 2, 1957; March 14, 1958; November 4, 1958; April 23, 1959; May 17, 1959; December 21, 1959; December 19, 1963; April 15, 1964; July 9, 1964; October 4, 1964; April 21, 1965; July 30, 1965; January 17, 1966; May 14, 1967; March 2, 1968; February 11, 1968; March 30, 1970; April 23, 1972; March 6, 1980; July 22, 19xx; 2 undated greeting cards.

- folder 37 "E" (37 documents present).
- folder 38 David Eddleman to Gardner and Vail Read.
27 letters; typescript; signed in ink by David Eddleman. 3 greeting cards; ink MS. Dates: August 17, 1972; February 8, 1973; December 19, 1973; January 14, 1974; February 12, 1974; February 26, 1974; April 5, 1976; March 31, 1977; August 5, 1977; March 13, 1978; November 10, 1980; November 14, 1986; May 27, 1987; January 23, 1989; July 13, 1992; May 11, 1995; March 3, 1997; September 9, 1999; March 11, 2000; December 28, 2001; December 10, 2002; 8 undated.
- folder 39 Robert Elmore to Gardner Read.
6 letters (5 typescript and 1 ink MS); signed in ink by Robert Elmore. Dates: April 3, 1941; September 17, 1941; October 6, 1942; October 26, 1942; January 17, 1944; March 20, 1944.
- folder 40 Jayson Rod Engquist to Gardner and Vail Read.
5 letters (1 typescript and 4 ink MS); signed in ink by Jayson Rod Engquist. 3 greeting cards; ink MS. Dates: January 2, 1995; January 17, 1995; March 6, 1995; April 22, 1995; May 10, 1996; June 5, 1997; December 29, 1998; January 1, 2001.
- folder 41 Gordon Epperson to Gardner Read.
5 letters. Typescript; signed in ink by Gordon Epperson. Dates: May 16, 1955; August 1, 1957; October 8, 1959; September 25, 1960; October 18, 1960.
- folder 42 "F-1" (65 documents present)
- folder 43 Ronald L. Feldman to Gardner Read.
5 letters. Ink MS. Dates: November 5, 19xx; June 29, 19xx; January 22, 19xx; August 7, 19xx; April 5, 19xx.
- folder 44 Frederick Fennell to Gardner Read.
14 letters (8 typescript and 6 in MS); signed in ink by Frederick Fennell. Dates: February 22, 1940; May 6, 1940; February 11, 1941; May 17, 1942; April 22, 1947; September 15, 1947; January 22, 1948; January 26, 1948; December 2, 1957; June 7, 1960; June 13, 19xx; August 2, 19xx; 2 undated.
- folder 45 D'Anna Fortunato to Gardner and Vail Read.
10 greeting cards, 1 postcard, and 3 letters. Ink MS. Dates: March 15, 19xx; February 19, 19xx; July 31, 19xx; December 19, 19xx; February 26, 19xx; October 8, 19xx; May 30, 19xx; June 26, 19xx; May 2, 19xx; 5 undated. Also includes letter from Vail Read to D'Anna Fortunato; typescript; never mailed. Date: September 21, 1998.

- folder 46 James and Louise Forsyth to Gardner and Vail Read.
22 letters (12 typescript and 10 ink MS); signed in ink by James and/or Louise Forsyth. 2 postcards and 3 greeting cards. Dates: June 26, 1961; January 18, 1962; March 7, 1962; October 14, 1962; February 11, 1963; March 30, 1963; June 10, 1963; July 30, 1963; August 25, 1963; November 18, 1963; December 8, 1963; January 9, 1964; April 24, 1964; May 28, 1964; February 1, 1982; April 5, 1982; March 11, 1994; March 20, 1994; April 17, 1994; February 7, 1995; 18 May, 1995; August 20, 1996; May 17, 2001; 3 undated. Includes order form for "Back to the Barn," addressed to Gardner and Vail Read from Peter Searl, Jill Dutton, and R. A. Heavens; August 1985. Also includes letter to Mary Ann Dodd from James Forsyth; August 20, 1996. Also includes release form signed by James Forsyth to University of Illinois University Press, which gives the latter permission to quote from letters the former wrote to Gardner Read; April 24, 2001.
- folder 47 Lukas Foss to Gardner Read.
7 letters (1 typescript and 6 in MS); signed in ink by Lukas Foss. Dates: October 16, 1947; October 20, 1949; March 27, 10028 [sic]; April 4, 1980; June 22, 19xx; October 6, 19xx; 1 undated.
- folder 48 Faith Yost France to Gardner Read.
5 letters. Ink MS; signed by Faith Yost France. Dates: March 4, 1948; October 2, 1975; 3 undated.
- folder 49 Isadore Freed to Gardner Read.
9 letters (8 typescript and 1 ink MS); signed in ink by Isadore Freed. Dates: August 22, 1954; March 12, 1955; May 10, 1955; December 4, 1955; January 11, 1957; April 20, 1957; November 5, 19xx, November 25, 19xx; December 20, 19xx.
- folder 50 Herbert Fromm to Gardner Read.
15 letters (12 typescript and 3 ink MS); signed in ink by Herbert Fromm. Dates: July 20, 1954; December 1, 1954; March 23, 1957; April 27, 1957; August 8, 1957; April 14, 1958; May 24, 1962; November 3, 1962; May 15, 1967; January 2, 1973; January 2, 1974; August 8, 1980; August 8, 1987; August 19, 1990; December xx, 1992.
- folder 51 Bernice Frost to Gardner Read.
10 letters. Typescript; signed in ink by Bernice Frost. Dates: September 23, 1961; October 5, 1961; October 16, 1961; November 13, 1961; December 2, 1961; December 16, 1961; June 29, 1962; February 8, 1964; February 18, 1964; January 28, 1967.
- folder 52 "G" (38 documents present).

- folder 53 Gottfried Galston to Gardner Read.
5 letters. Ink MS; signed by Gottfried Galston. Dates: October 11, 1943; September 8, 1944; March 3, 1945; July 1, 1945; September 20, 1945.
Accompanied by a drawing; signed in ink by Gottfried Galston.
- folder 54 Philip Gehring to Gardner Read.
6 letters. Typescript; signed in ink by Philip Gehring. Dates: March 26, 1959; April 4, 1960; July 28, 1964; January 21, 1965; January 2, 1968; April 6, 1976.
- folder 55 Irene and Karl Geiringer to Gardner Read.
2 letters and 2 postcards. Ink MS; signed by Irene and Karl Geiringer.
Dates: September 17, 1951; September 18, 1957; February 16, 1963, 1 undated.
- folder 56 "Glovsky." Helen R. Potter to Gardner Read.
1 letter. Typescript; signed in ink by Helen R. Potter. Also includes document titled "Assets," written by Gardner Read; pencil MS.
- folder 57 Vladimir Golschmann to Gardner Read.
9 letters (8 typescript and 1 ink MS); signed in ink by Vladimir Golschmann. Dates: October 30, 1942; March 23, 1943; October 29, 1943; February 11, 1944; May 9, 1944; September 14, 1944; April 15, 1948; February 26, 1967; December 5, 1967.
- folder 58 Jack C. Goode to Gardner Read.
7 letters. Typescript; signed in ink by Jack C. Goode. Dates: June 6, 1944; December 8, 1948; July 21, 1950; October 7, 1955; November 28, 1955; 2 undated.
- folder 59 Percy Grainger to Vail Read.
2 letters (1 typescript and 1 ink MS); signed in ink by Percy Grainger.
Dates: November 5, 1937; January 4, 1938.
- folder 60 "H" (82 documents present)
- folder 61 "Hannis/Peitz." Jennifer and Paul to Gardner and Vail Read.
6 letters (3 typescript and 1 ink MS); signed in ink by Jennifer and/or Paul.
17 cards; ink MS. Dates: January 20, 1990; February 4, 1990; January 27, 1993; January 17, 1995; May 14, 19xx; March 15, 1995; February 18, 1999; August 7, 1995; August 25, 19xx; January 29, 1996; November 3, 1997; March 8, 1998; October 5, 19xx; January 2, 1999; October 27, 1999; March 30, 1999 (includes picture dated February 1999); January 2, 2000; May 29, 2001; December xx, 2001; 3 undated.

folder 62

Barbara Harbach to Gardner and Vail Read.

10 letters (2 typescript and 8 ink MS); signed in ink by Barbara Harbch. 2 cards; ink MS. Dates: October 31, 19xx; May 10, 19xx; November 6, 19xx; May 5, 1990; January 8, 1991; March 25, 19xx; October 13, 1993; May 21, 1995; March 4, 1996; March 21, 1998; 2 undated.

folder 63

Howard Hanson to Gardner Read.

21 letters. Typescript; signed in ink by Howard Hanson. Dates: October 14, 1941; October 3, 1942; January 23, 1943; November 27, 1943; March 15, 1944; December 19, 1944; April 13, 1945; October 18, 1946; December 24, 1946; April 19, 1948; May 27, 1948; November 15, 1950; August 4, 1952; May 26, 1953; March 8, 1954; July 12, 1954; February 7, 1956; November 25, 1957; January 6, 1958; November 17, 1958; April 29, 1959.

folder 64

Joseph Hayes to Gardner Read.

37 letters (7 typescript and 30 ink MS); signed in ink by Joseph Hayes. Dates: November 2, 1951; March 21, 1953; February 21, 1954; June 5, 1954; February 8, 1955; November 18, 1955; August 18, 1963; March 11, 1964; April 7, 1964; September 28, 1964; January 30, 1966; December 18, 1966; June 11, 1968; July 30, 1968; May 24, 1969; June 22, 1969; November 19, 1969; August 30, 1970; January 28, 1971; May 8, 1971; January 10, 1972; March 4, 1973; January 16, 1974; May 4, 1974; November 24, 1975; December 25, 1977; December 9, 1982; December 18, 1984; March 25, 1987; January 29, 1988; December 30, 1989; May 21, 1991; December 14, 1991; July 7, 1992; November 17, 1994; May 29, 19xx; 2 undated. Accompanied by a letter from Joseph Hayes to Erich Kunzel, dated April 23, 1991. Typescript. 1 page. Also accompanied by a letter from Erich Kunzel to Joseph Hayes, dated May 15, 1991. Typescript; signed in ink by Erich Kunzel. 1 page. Also accompanied by a photograph of Alan Gardner Hayes at the Manistique Music Camp, 1977. Also accompanied by a page extracted from a newsletter for the Center for Creative Studies, Detroit, Michigan, that features a photograph of Joseph Hayes.

folder 65

Joan Heller to Gardner and Vail Read.

8 letters (3 typescript and 5 ink MS); signed in ink by Joan Heller. 10 cards; ink MS. Dates: July 9, 1980; December 80, 19xx; August 29, 1981; October 14, 1983; April 14, 1984; December 14, 1984; March 7, 1985; April 17, 1985; April 26, 1985; June 3, 1985; March 14, 1990; April 6, 1991; March 17, 1996; June 19, 1997; July 9, 1998; January 31, 1999; July 20, 1999; December 2001.

- folder 66 John (Jack) Howe to Gardner and Vail Read.
8 letters (3 typescript and 5 in MS); signed in ink by John Howe. Dates: April 30, 1963; August 18, 1965; June 22, 1971; May 7, 1976; June 19, 1980; October 31, 1980; July 31, 1982; November 24, 1986.
- folder 67 George Hoyen to Gardner Read.
20 letters (17 typescript and 3 ink MS); signed in ink by George Hoyen. Dates: November 14, 1937; January 11, 1938; September 16, 1938; December 5, 1938; August 21, 1939; October 30, 1939; December 14, 1939; January 29, 1941; May 27, 1941; June 16, 1941; September 14, 1941; October 25, 1941; January 28, 1946; February 21, 1946; January 13, 1947; September 22, 1947; March 30, 19xx; Washington's Birthday, 19xx; Tuesday Evening – 10 p.m. [sic], 19xx.
- folder 68 Karel Husa to Gardner Read.
7 letters (3 typescript and 4 ink MS); signed in ink by Karel Husa. Dates: August 16, 1973; October 4, 1973; April 10, 1980; March 13, 1982; November 29, 1986; October 24, 1991; February 9, 1992.
- folder 69 "I" (10 documents present)
- folder 70 "J" (15 documents present)
- folder 71 Emily Dillon Jackson to Gardner Read.
6 letters. Ink MS; signed by Emily Dillon Jackson. Dates: December 13, 1951; February 28, 1957; October 8, 1962; March 1, 1964; September 27, 1965; October 7, 1967.
- folder 72 Philip James to Gardner Read.
4 letters. Ink MS; signed by Philip James. Dates: December 17, 1949; April 25, 1952; October 25, 1958; August 29, 1966.
- folder 73 Jim Jones to Gardner Read.
5 letters. Typescript; signed in ink by Jim Jones. Dates: May 12, 1966; August 15, 1967; December 5, 1967; June 25, 1972; February 23, 1973.

Box 53

- folder 1 "K-1" (57 documents present)
- folder 2 Louis Kaufman to Gardner Read.
25 letters (8 typescript and 17 ink MS); signed in ink by Louis Kaufman. Dates: April 30, 1945; May 30, 1945; June 29, 1945; October 12, 1945; November 24, 1945; December 18, 1945; March 22, 1946; March 30, 1946; May 15, 1946; May 4, 1947; June 15, 1947; January 14, 1949; August 8, 1949; January 3, 1950; December 19, 1950; September 7, 1960;

April 22, 1965; November 12, 1967; September 3, 1980; March 28, 1985; June 14, 1989; March 9, 1990; March 3, 1992; February 23, 1993; 1 undated.

folder 3

Kent Kennan to Gardner Read.

30 letters (21 typescript and 8 ink MS); signed in ink by Kent Kennan. 1 greeting card; ink MS. Dates: January 9, 1935; May 11, 19xx; June 20, 1937; March 12, 1939; November 5, 1939; December 16, 1939; December 17, 1953; February 4, 1968; February 1, 1969; June 1, 1970; May 27, 1971; June 26, 1971; October 8, 1971; January 23, 1972; April 8, 1972; January 21, 1973; November 2, 1975; June 16, 1981; November 1, 1982; November 23, 1987; December 30, 1989; June 22, 1992; September 19, 1993; May 22, 1995; March 16, 1996; June 27, 1997; July 8, 1998; May 13, 1998; March 13, 1998; 1 undated.

folder 4

Edward F. Kennedy; National Archives and Records Administration to/from Gardner Read.

Documents concerning Gardner Read's efforts to obtain a copy of a documentary video of an Eastman String Quartet concert (1963) made by the United States Information Agency. Documents include: -- A letter from Gardner Read to Senator Edward Kennedy, January 20, 2000. Repro of a typescript signed in ink. 1 page. -- 3 letters to Gardner Read from Senator Edward Kennedy. Typescript; signed in ink. Dates: March 23, 2000; April 25, 2000; July 24, 2000. -- A letter from Gardner Read to the Motion Picture, Sound and Video Branch of the National Archives at College Park, August 1, 2000. Typescript; signed in ink. 1 page. -- Form letter from the National Archives and Records Administration (NARA) to Gardner Read, August 3, 2000. 2 pages. -- Fax transmittal cover sheet from the International Broadcasting Bureau. 1 page. -- Repro of NARA Certification statement signed by Gardner Read, August 15, 2000. -- Repro of NARA order form. 1 page. -- Colorlab Shipping Memo. 1 page.

folder 5

Frederick Koch to Gardner Read.

5 letters. Typescript; signed in ink by Frederick Koch. Dates: February 21, 1954; April 17, 1963; May 8, 1984; June 20, 1984; July 28, 1984.

folder 6

David Koo to Gardner Read.

6 letters (5 typescript and 1 ink MS); signed in ink by David Koo. Dates: February 28, 1962; March 4, 1962; April 21, 1963; April 10, 1968; October 26, 1968; November 2, 1972. Accompanied by a document titled "Analysis of the Symphonic Poem, 'The Morning Breaks the Darkness'". (Presumably mailed to Gardner Read on March 3, 1962 as indicated in the letter dated March 4, 1962). Two pages of text in typescript and 2 pages of musical examples in ink.

- folder 7 Boris Koutzen to Gardner Read.
11 letters (1 typescript and 10 ink MS); signed in ink by Boris Koutzen.
Dates: October 15, 1954; November 11, 1956; December 8, 1956; April 30, 1957; May 25, 1957; March 16, 1959; November 16, 1959; March 9, 1960; April 18, 19xx; May 13, 19xx; December 24, 19xx.
- folder 8 Mark Kroll to Gardner and Vail Read.
7 letters (2 typescript and 5 ink MS); signed in ink by Mark Kroll. 3 greeting cards; ink MS. Dates: April 12, 1984; 9 undated.
- folder 9 “L” (55 documents present)
- folder 10 Janet Lee to Gardner Read.
5 letters (2 typescript and 3 ink MS); signed in ink by Janet Lee. Dates: July 28, 1935; April 26, 1937; August 1, 1937; April 5, 1938; August 24, 1939.
- folder 11 Nikolai Lopatnikoff to Gardner Read.
20 letters (6 typescript and 14 ink MS); signed by Nikolai Lopatnikoff.
Dates: September 27, 1950; December 16, 1951; May 21, 1954; October 10, 1954; February 1, 1955; February 21, 1955; April 11, 1956; May 5, 1956; October 22, 1956; August 28, 1957; May 14, 1959; February 7, 1960; September 28, 1960; December 8, 1961; January 17, 1962; March 23, 1962; August 9, 1962; December 15, 1965; January 19, 1970; undated: Thursday.
- folder 12 “M-1” (62 documents present)
- folder 13 “M-2” (71 documents present)
- folder 14 Cantrell L. Miller to Gardner Read.
1 letter. Typescript; signed in ink to Gardner Read from Cantrell L. Miller on March 3, 1970.
- folder 15 Frank Miller to Vail Read.
1 letter. Ink MS; signed to Vail Read from Frank Miller. Undated: Wednesday.
- folder 16 Hans Moldenhauer to Gardner Read.
9 letters. Typescript; signed in ink by Hans Moldenhauer. Dates: September 27, 1961 (2); October 5, 1961; November 20, 1961; March 1, 1962; March 23, 1962; April 25, 1963; July 4, 1963; July 9, 1963.
- folder 17 Frederick A. Mueller to Gardner Read.
7 letters (5 typescript and 2 ink MS); signed in ink by Frederick A. Mueller. Dates: August 3, 1971; August 16, 1971; August 23, 1971;

September 29, 1971; October 9, 1971; October 28, 1971; January 24, 1972. Accompanied by an itinerary, draft program and schedule for Morehead State University's 1971 American Composers Forum. Typescript; annotated in ink. 4 pages.

- folder 18 Richard S. Mumford to Gardner Read.
5 letters (4 typescript and 1 ink MS); signed in ink by Richard S. Mumford. Dates: October 2, 1989; January 29, 1990; October 31, 1991; December 9, 1992; July 14, 1995.
- folder 19 "N" (53 documents present)
- folder 20 "O" (18 documents present)
- folder 21 David Owens to Gardner Read.
6 letters (4 typescript and 2 ink MS); signed in ink by David Owens. Dates: December 4, 1981; January 18, 1982; March 28, 1984; May 5, 1985; August 8, 1987; September 4, 1991.
- folder 22 "P" (84 documents present)
- folder 23 Janet Packer to Gardner Read.
6 letters (1 typescript and 5 ink MS); signed in ink by Janet Packer. 3 cards; ink MS. Dates: September 9, 1989; August 30, 1990; October 31, 1993; November 25, 1996; April 7, 1997; August 5, 1997; January 3, 2001; February 6, 2002; 1 undated.
- folder 24 Moshe Paranov to Gardner Read.
15 letters. Typescript; signed in ink by Moshe Paranov. Dates: November 25, 1953; April 7, 1954; April 14, 1954; May 12, 1954; March 17, 1955; April 15, 1955; October 18, 1955; May 17, 1956; November 27, 1956; February 5, 1957 (Accompanied by a letter from Peter Mesrobian to Moshe Paranov, January 29, 1957. Typescript; signed in ink by Peter Mesrobian. 1p.); April 14, 1959; May 31, 1962; December 12, 1962; January 13, 1964; May 13, 1964.
- folder 25 Alvin C. Payne to Gardner Read.
7 letters. Typescript; signed in ink by Alvin C. Payne. Dates: January 3, 1943; December 30, 1943; December 29, 1945; December 10, 1946; January 2, 1947; February 17, 1947; July 9, 1949.
- folder 26 Laura V. Payne to Gardner Read.
1 letter; January 8, 1951. Typescript; signed in ink by Laura V. Payne.

- folder 27 Jeffrey K. Price to Gardner Read.
4 letters, two of which represent commission contracts. Typescript; signed in ink by Jeffrey K. Price and Gardner Read.
- folder 28 Paul Price to Gardner Read.
11 letters in typescript; signed in ink by Paul Price. Dates: February 19, 1960; July 25, 1968; July 7, 1969; July 14, 1969; June 24, 1971; September 6, 1971; January 18, 1972; November 25, 1972; September 3, 1973; March 25, 1974; June 11, 1976.
- folder 29 "R" (70 documents present). Includes photograph of two unidentified gentlemen.
- folder 30 Bernard Rands to Gardner Read.
3 letters. Ink MS. Dates: May 12, 1991; October 29, 1991; s.d.
- folder 31 Maria Luisa Rangel to Gardner Read.
6 letters. Ink MS. Dates: January 7, 1967; May 16, 1969; June 5, 1969; November 10, 1974; November 4, 1969; June 23, 1976.
- folder 32 Leonard Raver to Gardner and Vail Read.
124 letters (121 typescript and 23 ink MS); signed in ink by Leonard Raver. Dates: December 22, 1961; February 10, 1962; February 28, 1964; August 14, 1964; November 8, 1964; June 11, 1976; June 30, 1976; October 8, 1976; November 2, 1976; January 4, 1977; January 15, 1977; February 5, 1977; February 21, 1977; March 21, 1977; April 7, 1977; May 8, 1977; June 16, 1977; June 23, 1977; July 9, 1977; September 10, 1977; May 12, 1978; September 13, 1978; October 3, 1978; January 13, 1979; April 20, 1979; May 22, 1979; July 31, 1979; December 3, 1979; May 2, 1980; May 30, 1980; June 23, 1980; September 11, 1980; November 6, 1980; January 17, 1981; January 30, 1981; February 12, 1981; March 15, 1981; March 28, 1981; April 17, 1981; April 30, 1981; June 14, 1981; July 16, 1981; September 6, 1981; October 2, 1981; October 13, 1981; November 25, 1981; December xx, 1981; February 26, 1982; June 4, 1982; July 14, 1982; January 3, 1983; January 30, 1983; March 28, 1983; April 22, 1983; March 8, 1984; May 17, 1984; July 27, 1984; November 17, 1984; January 5, 1985; January 24, 1985; February 25, 1985; August 5, 1985; August 15, 1985; August 27, 1985; November 16, 1985; March 2, 1986; March 20, 1986; April 10, 1986; September 9, 1986; October 13, 1986; October 29, 1986; November 28, 1986; January xx, 1987; January 5, 1987; January 26, 1987; February 24, 1987; March 12, 1987; May 12, 1987; July 7, 1987; September 18, 1987; September 22, 1987; November 4, 1987; November 7, 1987; December 1, 1987; November 17, 1987; December 18, 1987; January 2, 1988; January 9, 1988; January 20, 1988; April 15, 1988; August 3, 1988; August 14, 1988; August 20, 1988; August 31, 1988; September 24, 1988; October 17, 1988; October 27,

1988; December 12, 1988; January 19, 1989; February 23, 1989; March 2, 1989; March 18, 1989; April 22, 1989; June 20, 1989; June 23, 1989; July 14, 1989; August 13, 1989; September 26, 1989; December 2, 1989; February 24, 1990; March 18, 1990; April 23, 1990; July 31, 1990; August 20, 1990; December 10, 1990; January 2, 1991; May 13, 1991; July 9, 1991; 6 undated. Accompanied by a page extracted from a program of a performance by Leonard Raver; annotated in ink. No date. Also accompanied by a typescript featuring a drawing in ink and a poem by Eve Triem titled "Organ with Percussion (for Leonard Raver). 1 page.

folder 33

H. and M. Rayment to the Reads.

1 letter. Ink MS. 1 page. Accompanied by three postcards featuring photographs of Windsor Castle in Berkshire (the first is annotated in ink on the reverse side) and one postcard featuring a photograph of the Royal Family at Balmoral.

folder 34

Gardner Read to Vail and Cindy Read.

30 letters (23 typescript and 7 ink MS); signed in ink by Gardner Read. Dates: June 2, 1960; June 5, 1960; June 10, 1960; June 14, 1960; June 18, 1960; June 22, 1960; July 9, 1960; July 21, 1960; July 26, 1960; August 3, 1960; August 10, 1960; August 16, 1960; August 29, 1960; February 2, 1965; February 7, 1965; February 14, 1965; February 24, 1965; March 3, 1965; March 11, 1965; March 16, 1965; March 30, 1965; April 3, 1965 (accompanied by a pencil sketch of Gardner Read's studio at the Huntington Hartford Foundation); April 8, 1965; April 16, 1965; April 28, 1965; May 6, 1965; May 16, 1965; May 26, 1965; 2 undated.

folder 35

Letitia Hebert Read to Gardner and Vail Read.

1 letter; 9 July 1961. Ink MS. 2 pages.

folder 36

Letitia Herbert Read from various individuals.

24 letters in response to Mrs. Read's appeals for financial aid to cover Gardner Read's expenses at the Eastman School of Music (19 typescript and 5 ink MS); signed in ink. Dates: September 21, 1933; October 17, 1933; October 20, 1933 (2); November 1, 1933; November 7, 1933; November 27, 1933; December 12, 1933 (2); December 14, 1933; January 13, 1934; September 11, 1934; September 17, 1934; December 10, 1934; January 11, 1935; January 17, 1935; January 28, 1935; February 14, 1935; April 11, 1935; August 21, 1935; December 9, 1935; December 19, 1935; February 19, 1936; 1 undated.

folder 37

Vail Read to unknown person(s).

1 letter; 30 September 1961. Typescript. 3 pages.

- folder 38 Muriel (Reeves) Ford to Gardner and Vail Read.
25 letters (2 typescript and 23 in MS); signed by Muriel (Reeves) Ford.
Dates: August 7, 1932; September 27, 1932; October 17, 1932; January 22, 1933; February 10, 1933; February 25, 1933; March 21, 1933; July 14, 1933; January 13, 1934; March 17, 1934; May 21, 1934; November 23, 1934; January 5, 1935; January 7, 1936; January 5, 1937; March 29, 1934; January 26, 1938; June 1, 1963; September 14, 19xx; 6 undated.
- folder 39 Roslyn M. Rensch to Gardner Read.
6 letters (5 typescript and 1 ink MS); signed in ink by Roslyn M. Rensch.
Dates: May 24, 1949; June 3, 1949; January 18, 1950; April 5, 1952; October 29, 1952; June 1, 19xx.
- folder 40 Richard Romiti to Gardner and Vail Read.
16 letters (6 typescript and 10 ink MS); signed in ink by Richard Romiti.
Dates: February 7, 1976; February 16, 1976; June 23, 1976; June 4, 1977; February 12, 1980; May 5, 1980; August 12, 1980; January 21, 1983; December 10, 1984; December 4, 1984; January 18, 1985; November 27, 1986; April 30, 1987; January 5, 1988; January 26, 1988; February 2, 1988.
- folder 41 Christopher Rouse to Gardner Read.
1 letter; January 29, 1986. Typescript; signed in ink by Christopher Rouse.
1 page.
- folder 42 Klaus G. Roy to Gardner Read.
26 letters; typescript; signed in ink by Klaus G. Roy. 3 post cards (2 typescript and 1 ink MS); signed in ink by Klaus G. Roy. Dates: June 16, 1950; June 30, 1950; June 11, 1954; January 1, 1984; February 9, 1984; January 18, 1957; January 26, 1957; June 21, 1957; August 15, 1957; April 7, 1958; April 5, 1959; May 14, 1959; June 10, 1959; March 18, 1960; November 16, 1960; February 25, 1962; March 13, 1962; May 22, 1962; May 31, 1962; January 16, 1963; March 23, 1963; April 9, 1963; September 23, 1975; December 19, 1977; May 11, 1979; February 12, 1980; April 25, 1980; October 22, 1980; January 2, 1998.
- folder 43 "S-1" (60 documents present)
- folder 44 "S-2" (88 documents present)
- folder 45 William Schuman to Gardner Read.
15 letters. Typescript; signed in ink by William Schuman. Dates: March 6, 1957; November 11, 1957; January 24, 1958; October 29, 1959; September 2, 1976 (Accompanied by a repro of W. Schuman's letter to the National Endowment for the Arts, September 2, 1976); July 18, 1980; August 25, 1980; September 29, 1980; September 23, 1983; June 14,

1984; August 17, 1985; September 12, 1985; January 16, 1986; November 18, 1986; October 13, 1990.

folder 46

Michael B. Shavelson to Gardner Read.

6 letters (4 typescript and 2 ink MS); signed in ink by Michael B. Shavelson. Dates: June 19, 1998; May 17, 1999; December 20, 1999; January 10, 2000; March 14, 2000; 1 undated. Accompanied by a copy of a letter from Carlton T. Russell to Michael B. Shavelson; June 15, 2000.

folder 47

Vernon Sheffield to Gardner Read.

20 letters (11 typescript and 9 ink MS); signed in ink by Vernon Sheffield. Dates: July 29, 1937; March 18, 1938; March 23, 1938; April 17, 1939; October 6, 1939; January 17, 1940; January 2, 1941; April 23, 1941; June 21, 1941; March 18, 1942; November 22, 1946; December 13, 1969; January 22, 1970; April 10, 1970; May 19, 1970; October 16, 1970; March 1, 1971; March 4, 1974; August 7, 1976; July 1, 1979.

folder 48

Nicolas Slonimsky to Gardner Read.

11 letters (3 typescript and 8 ink MS); signed in ink by Nicolas Slonimsky. Dates: March 20, 1937; March 11, 1945; February 3, 1952; February 7, 1952 (2); June xx, 1952; December 16, 1952; January 9, 1958; February 26, 1959; April 28, 1963; 1 undated.

folder 49

Elizabeth Sollenberger to Gardner and Vail Read.

17 letters (9 typescript and 8 ink MS); signed in ink by Elizabeth Sollenberger. Dates: May 2, 1975; April 23, 19xx; July 1, 19xx; August 30, 19xx; September 17, 19xx; November 10, 19xx; 11 undated.

folder 50

Paul O. Steg to Gardner and Vail Read.

30 letters (21 typescript and 9 ink MS); signed in ink by Paul O. Steg. Dates: May 21, 1960; August 22, 1960; July 15, 1961; October 18, 1961; April 2, 1962; November 20, 1963; February 3, 1964; March 12, 1964; March 24, 1964; April 6, 1964; May 1, 1964; May 14, 1964; June 26, 1964; November 10, 1964; May 14, 1965; July 30, 1965; February 2, 1966; October 11, 1967; September 28, 1971; October 20, 1971; June 2, 1972; October 4, 1974; November 28, 1976; July 28, 1981; July 21, 1986; November 10, 1986; November 19, 1987; December 4, 1990; January 26, 1993; 1 undated.

folder 51

Kurt Stone to Gardner and Vail Read.

16 letters. Typescript; signed in ink by Kurt Stone. Dates: March 29, 1965; January 22, 1966; January 2, 1975; October 25, 1975; March 22, 1976; April 1, 1976; August 17, 1979; September 7, 1979; July 8, 1980; November 30, 1980; April 8, 1982; October 13, 1982; November 12, 1982; June 26, 1985; May 21, 1987; January 25, 1988.

- folder 52 Frederick Swann to Gardner Read.
6 letters. Typescript; signed in ink by Frederick Swann. Dates: March 2, 1971; May 28, 1971; August 17, 1971; November 2, 1971; August 12, 1975; July 12, 1976.
- folder 53 "T" (37 documents present)
- folder 54 Peter H. Tanner to Gardner and Vail Read.
11 letters (5 typescript and 6 ink MS); signed in ink by Peter H. Tanner. Dates: November 7, 1975 (Accompanied by a carbon copy of a letter from Vail Read to Peter H. Tanner, December 11, 1975. 1 page); January 26, 1976; January 29, 1980; May 5, 1980; November 26, 1984; December 13, 1984; May 9, 1985; April 10, 1989; October 3, 1989; November 16, 1990; February 17, 1991.
- folder 55 Ira Taxin to Gardner and Vail Read.
19 letters (2 typescript and 17 ink MS); signed in ink by Ira Taxin. Dates: May 22, 1970; March 16, 1971; June 9, 1971; March 15, 1972; May 4, 1972; June 7, 1972; June 18, 1972; December 10, 1972; December 29, 1972; February 8, 1973; December 4, 1973; February 16, 1974; June 14, 1975; September 20, 1975; October 7, 1975; August 23, 1976; January 21, 1980; December 19, 1983; August 21, 1984.
- folder 56 Roman Totenberg to Gardner Read.
7 letters (4 typescript and 3 ink MS); signed in ink by Roman Totenberg. 4 cards; ink MS. Dates: September 30, 1956; January 23, 1973; October 22, 1973; December xx, 1981; March 14, 19xx; February 7, 1988; August 2x, 1995; April 7, 1996; September 15, 1996; 2 undated.
- folder 57 Bertram Turetzky to Gardner Read.
5 letters. Ink MS; signed by Bertram Turetzky. Dates: March 5, 1979; May 8, 1979; November 28, 19xx; 2 undated.
- folder 58 "U" (17 documents present). Includes correspondences with faculty and administration at various universities.
- folder 59 "V" (15 documents present)
- folder 60 David and Ginger Van Vactor.
8 letters (7 typescript and 1 ink MS); signed in ink by David and Ginger Van Vactor. Dates: July 21, 1945; February 1, 1946; June 6, 1946; January 13, 1947; February 3, 1947; August 6, 1948; August 20, 1948; November 9, 1948.

- folder 61 Elizabeth Vercoe to Gardner (and Vail) Read.
18 letters (10 typescript and 8 ink MS); signed in ink by Elizabeth Vercoe. 9 cards, ink MS. Dates: May 17, 19xx; March 13, 19xx; July 18, 19xx; March 3, 19xx; February 6, 1979; October 18, 1979; April 30, 1980; May 24, 1980; Wednesday 17, 19xx; October 16, 1981; December 10, 1983; January 29, 1989; December 27, 19xx; March 2, 1984; March 18, 1984; September 17, 1990; December 8, 1990; March 18, 1993; October 14, 1991; December 17, 2001; July 8, 1998; September 22, 19xx; July 23, 2002; December 28, 2002; February 2, 2004; 2 undated. Includes copy of letters from Vail Read to Elizabeth Vercoe; 2 typescript and 1 MS. Dates: November 26, 1981; May 10, 1989; October 8, 1993.
- folder 62 Cara Verson to Gardner Read.
13 letters. Ink MS; signed by Cara Verson. Dates: October 30, 1939; April 26, 1940; September 28, 1940; June 24, 1941; August 22, 1943; June 3, 1945; September 1, 1946; May 28, 1948; April 20, 1948; August 21, 1948; March 31, 1949; September 28, 1949; December 27, 1949.
- folder 63 “W-1” (69 documents present)
- folder 64 James Wade to Gardner Read.
9 letters. Typescript; signed in ink by James Wade. Dates: May 24, 1962; August 1, 1962; June 13, 1963; November 20, 1963; December 5, 1963; October 23, 1966; January 17, 1967; April 17, 19xx; November 13, 19xx.
- folder 65 Paul W. Whear to Gardner Read.
25 letters. Typescript; signed in ink by Paul W. Whear. Dates: January 9, 1953; March 16, 1954; May 29, 1957; October 30, 1961; December 19, 1961; May 26, 1962; June 14, 1962; September 27, 1962; April 12, 1963; October 14, 1963; November 30, 1964; May 10, 1965; July 18, 1965; September 16, 1965; April 23, 1966; July 29, 1968; December 27, 1969; January 14, 1970; April 7, 1970; June 21, 1971; May 12, 1972; December 28, 1972; April 14, 1975; May 16, 1975; October 1, 1976.
- folder 66 Raymond Wilding-White to Gardner Read.
5 letters (4 typescript and 1 ink MS); signed in ink by Raymond Wilding – White. Dates: January 1, 1968; December 26, 1968; December 11, 1970; June 2, 1975; August 17, 1975.
- folder 67 Charles H. Wiley to Gardner Read.
7 letters (6 typescript and 1 ink MS); signed in ink by Charles H. Wiley. Dates: November 18, 1946; July 12, 1947; August 17, 1947; April 15, 1950; June 5, 1951; February 7, 1953; May 20, 1957.
- folder 68 “Y–Z” (7 documents present)

- folder 69 Mimi Young to Gardner, Vail and Cindy Read.
14 letters (10 typescript and 4 ink MS); signed in ink by Mimi Young.
Dates: July 24, 1949; June 25, 1951; December 5, 1951; February 6, 1952;
March 7, 1952; April 10, 1952; May 4, 1952; July 23, 1952; August 30,
1952; September 16, 1952; November 9, 1953; December 28, 1977; June
13, 1989; July 15, 1989.
- folder 70 Read family Christmas letters.
Copies of annual letters sent from Gardner, Vail, and Cindy Read to their
friends. Typescript; signed in ink by Gardner, Vail, and Cindy Read. Dates
range from 1959 to 2002.
N.B. Materials originally housed in 3-prong Duotang folder.

sub-sub-series 2: Professional Correspondence

Box 54

- folder 1 Albany Records: Letters, Contracts. 26 documents pertaining to recordings of
Gardner Read's music under the Albany Records label. Includes
correspondences with artists who performed Read's works. Dates:
Accompanied by Royalty Statements from 2002, 2003, and 2004.
- folder 2 Albany Records: Royalties. Mechanical license agreement, mechanical
royalty statements
- folder 3 American Music Center: Letters. 4 letters from various board members of the
American Music Center. Typescript; signed in ink. Dates: October 15, 1950;
March 7, 1960; November 18, 1965; May 21, 2001. Accompanied by
"Agreement of Deposit" and document outlining basic information about the
American Music Center Collection. Also accompanied by print out of Read
works that were held by the American Music Center on February 18, 1999.
- folder 4 Ars Millenium. 1 letter from William Cipkala to Gardner Read. Typescript;
signed in ink by William Cipkala. November 28, 1997. Accompanied by Ars
Millennium's Mission Statement.
- folder 5 The Art of Song CD (Albany). Documents include: -- CD liner notes;
typescript and pencil MS; 7 pages. -- CD Budget; typescript; 1 page. --
Cancelled checks and invoices from D'Anna Fortunato, John MacDonald,
Anne Black, William P. Wolk, Clare Nielsen, Rebecca Leonard, Jonathan
Wyner (M Works, Inc.), Melia Anna Repko, and Albany Records. -- Card
from D'Anna Fortunato to Gardner Read; ink MS; November 2, 19xx. -- Copy
of letter from Gardner Read to Susan Bush (Albany Records); typescript.
Date: August 27, 1998. -- 5 letters from artists on The Art of Song CD to
Gardner Read (1 typescript and 4 ink MS). Dates: October 4, 1999; October

12, 1998; October 13, 1998; November 18, 1998; 1 undated. – Copy of completed CD booklet; typescript; 8 pages (11.5 x 17). – Draft of CD booklet; typescript with corrections in colored pencil; 7 pages (8.5 x 11); first page is missing, and a photocopied page of Gardner Read's entry in *A Singer's Guide to the American Art Song* appears instead. – Copy of recording log for recording sessions held on October 1, 1998 through October 3, 1998 at Saint Paul's Episcopal Church, Brookline, MA. – Copies of 4 unanswered letters sent by Gardner Read to various music publishers seeking permission to record his works; typescript. Dates: January 26, 1998; January 27, 1998 (three letters). – Royalty statements from 1st and 2nd quarter 2002; 2 pages.

folder 6

ASCAP contracts. Documents include: -- Agreements between Gardner Read and ASCAP for 1941–1965, 1966–1975, 1976–1985, 1986–1995, 1996– (original and photocopy); typescript; signed in ink by Gardner Read and an officer of ASCAP. – ASCAP-ACA survey; typescript with ink annotations. Date: July 13, 1942. – Television agreement; typescript; signed in ink by Gardner Read and the president of ASCAP. Date: December 31, 1948. – Television Performing Rights Agreements; typescript; signed in ink by Gardner Read and the president of ASCAP. Dates: October 25, 1949; December 31, 1961. – Copy of Record of the Unpublished Works of Gardner Read; typescript; 8 pages. – Letter from Marilyn Bergman, President and Chairman of the Board to members of ASCAP concerning rule changes; typescript. Date: November 20, 1995. – Document “Regulation Governing the Sale of Deceased Writer's Royalties;” typescript; 1 page. – Various ASCAP publications. – Print out of title registrations received as of April 2, 1997. Blank “Notification of Performance” and “Title Registration” forms. – Letter from ASCAP Awards Panel to Gardner Read; typescript. Date: May 24, 2002.

folder 7

ASCAP letters. Documents include: -- 8 award-notification letters from ASCAP to Gardner Read; typescript. Dates: December 5, 1995; June 3, 1996; May 30, 1997; June 12, 1998; June 3, 1999; June 1, 2000; June 1, 2001; May 23, 2003. – 2 letters from Frances Richard to Gardner Read; typescript; signed in ink by Frances Richard. Dates: January 1, 1998; January 1, 2003. – Letter from Renita Henry to Gardner Read; typescript; signed in ink by Renita Henry. Date: November 28, 2001. – Various ASCAP publications and print-outs from webpage “ACE on the Web.”

folder 8

ASCAP: Royalties 2001–. 30 royalty statements; typescript. Dates range from January 11, 2001 to November 20, 2003. Accompanied by tax forms from 2001 and 2002.

folder 9

ASCAP documents. Radio performance records, television performance records and royalty reports from concert performances from 1949 to 1980.

folder 10

ASCAP documents. Radio performance records, television performance records and royalty reports from concert performances from 1981 to 2000.

- folder 11 ASCAP correspondence. 34 letters from various officers of the ASCAP organization. Typescript; signed in ink. Dates: June 11, 1945; April 2, 1945; December 12, 1945; November 27, 1946; January 20, 1947; December 1, 1949; January 26, 1951; April 9, 1951; February 2, 1953; February 20, 1953; July 16, 1956; December 31, 1957; December 10, 1958; February 19, 1960; May 20, 1960; October 15, 1964; August 10, 1965; August 4, 1966; November 30, 1966; January 31, 1967; June 5, 1973; March 28, 1974; December 10, 1963; August 25, 1980; September 9, 1980; October 22, 1980; January 1, 1987; May 27, 1988; January 30, 1990; March 23, 1990; July 17, 1991; January 1, 1993; December 27, 1993; June 2, 1995. Accompanied by ASCAP surveys for 8 of Gardner Read's compositions, Opus nos. 26, 29a, 30, 34a, 41, 43, 48 and 54. 2 pages each. Also accompanied by two contracts signed by Gardner Read. Typescript; signed in ink. Dates: October 1, 1945 and November 24, 1953.
- folder 12 Abingdon Press to Gardner Read. 15 letters. Typescript; signed in ink by various officers of Abingdon Press. Dates: February 13, 1962; December 13, 1962; December 27, 1962; January 10, 1964; April 28, 1965; July 19, 1965; November 10, 1965; November 26, 1965; August 23, 1966; February 12, 1968; June 8, 1972; March 30, 1977; July 15, 1977; October 31, 1977; November 11, 1991. Accompanied by 12 royalty statements. Typescript; annotated in pencil. Dates: March 1, 1965; March 1, 1966; March 1, 1967; March 1, 1968; February 28, 1969; February 28, 1970; February 28, 1971; February 28, 1973; February 28, 1974; February 28, 1975; February 28, 1978.
- folder 13 Allyn and Bacon, Inc. to Gardner Read. 59 letters. Typescript; signed in ink by various officers of Abingdon Press. Dates: February 14, 1962; March 2, 1962; August 15, 1962; November 15, 1962; December 28, 1962; February 19, 1963; June 19, 1963; June 25, 1963; August 21, 1963; August 29, 1963; October 14, 1963; November 8, 1963; December 6, 1963; December 13, 1963; December 17, 1963; December 26, 1963; January 13, 1964; January 23, 1964; February 5, 1964; February 10, 1964; February 28, 1964; March 6, 1964; March 11, 1964; March 27, 1964; March 30, 1964; April 3, 1964; May 18, 1964; June 8, 1964; July 7, 1964; August 17, 1964; August 27, 1964; September 2, 1964; October 8, 1964; January 19, 1965; October 5, 1967; November 13, 1967; December 26, 1967; February 13, 1968; February 16, 1968; February 19, 1968; February 21, 1968; March 19, 1968; June 6, 1968; July 1, 1968; July 15, 1968; August 2, 1968; November 12, 1968; November 14, 1968; March 18, 1969; March 21, 1969; April 2, 1969; July 22, 1969; January 16, 1970; February 6, 1970; June 2, 1970; April 5, 1972; April 24, 1972 (2); February 14, 1973. Accompanied by Allyn and Bacon biannual royalty statements from October 31, 1964 to April 30, 1974. Typescript; annotated in pencil. 23 pages.

- folder 14 [Second] American Classical Guitar Congress: Documents pertaining to Gardner Read's participation as a panelist on the standardization of guitar notation at the Second American Classical Guitar Congress, held June 13 - 17, 1989 at Wake Forest University, Winston – Salem, North Carolina. Documents include: -- A letter from David Tanenbaum to Gardner Read, October 20, 1988. Typescript; signed in ink by David Tanenbaum. 1 page. -- Two letters from Frank Koonce to Gardner Read. Typescript; signed in ink by Frank Koonce. Dates May 9, 1989 and June 1, 1989. -- Two letters from Gardner Read to Frank Koonce. Repro of typescript, signed in ink. Dates May 15, 1989 and October 3, 1989. -- A brochure for the Second American Classical Guitar Congress. -- Frank Koonce's proposal *Standardizing Guitar Music Notation: A Call for Action*. Word-processed document. 9 pages. -- A document containing Gardner Read's questions for the other panelists concerning microtonal guitar notation. Typescript. 1 page. -- A copy of Frank Koonce's questionnaire for the panelists at the Second American Classical Guitar Congress. Document created using word-processing and notation software. 19 pages.
- folder 15 Letters pertaining to Gardner Read's contribution to *American Hymns Old and New*. New York: Columbia University Press, 1980. 5 letters from Albert Christ-Janer to Gardner Read. Typescript; signed in ink by Albert Christ-Janer. Dates: July 21, 1955; January 17, 1957; February 19, 1957; June 26, 1957; February 22, 1960. 1 letter from Henry H. Wiggins to Gardner Read, November 14, 1979. Typescript; signed in ink by Henry H. Wiggins.
- folder 16 American Music Edition correspondence. 8 letters. Typescript; signed in ink. Dates: March 16, 1961; November 12, 1961; September 24, 1971; October 14, 1971; November 4, 1971; December 30, 1971; January 3, 1972; January 25, 1972.
- folder 17 Art Publication Society correspondence. 4 letters. Typescript; signed in ink. Dates: September 15, 1943; March 9, 1945; February 3, 1958; March 21, 1973.
- folder 18 Associated [Music Publishers]: Contracts – Letters. Documents include: – Agreement between the Associated Music Publishers, Inc. and Gardner Read; typescript; signed in ink by Gardner Read, Vail Read (witness), and an officer of Associated. Date: May 16, 1967. – Statement by Vail Read renouncing her rights and claims to her arrangements of Gardner Read's "The Moon" and "The Unknown God;" typescript; signed in ink by Vail Read. Date: March 31, 1945. – 68 letters; typescript; signed in ink. Dates: June 30, 1944; July 18, 1944; August 23, 1944; November 15, 1944; December 14, 1944; March 15, 1945; April 3, 1945; April 6, 1945; April 20, 1945; May 1, 1945; May 9, 1945; May 29, 1945; May 31, 1943; June 6, 1945; June 26, 1945; September 19, 1945; October 24, 1945; December 31, 1945; January 31, 1946; March 19, 1946; July 5, 1946; October 8, 1946; October 22, 1946; December 3, 1946;

January 15, 1947; January 27, 1947; March 21, 1947; April 10, 1947; November 25, 1947; January 22, 1948; May 17, 1948; June 3, 1948; January 18, 1949; December 15, 1949; February 9, 1950; February 2, 1951; June 22, 1951; October 26, 1951; February 21, 1952; May 7, 1953; June 1, 1954; December 15, 1954; February 6, 1956; April 25, 1956; October 25, 1956; February 13, 1957; February 19, 1957; November 21, 1957; June 5, 1964; April 27, 1965; December 20, 1966; March 23, 1967; April 28, 1967; May 1, 1967; May 17, 1967; May 19, 1967; March 14, 1968; April 15, 1969; December 6, 1971; April 25, 1972; October 7, 1975; October 31, 1975; September 26, 1978; April 25, 1979; May 8, 1979; May 17, 1979; July 25, 1985; August 8, 1985.

folder 19 AMP – G. Schirmer: Royalties. 50 royalty statements. Typescript with pencil annotations. Dates run from August 6, 1946 through December 31, 2002.

folder 20 Autograph and biographical information requests. 51 letters (29 typescript and 22 ink MS); signed in ink. Dates: March 17, 1939; June 3, 1940; September 10, 1940; June 27, 1944; January 15, 1945; April 16, 1945; October 8, 1945; January 18, 1949; September 24, 1951; July 28, 1959; May 1, 1961; May 12, 1961; May 22, 1961; January 31, 1962; February 14, 1963; June 10, 1963; December 9, 1964; October 28, 1966; December 8, 1966; March 25, 1969; June 20, 1969; July 27, 1969; September 29, 1969; January 22, 1970; April 16, 1970; May 18, 1970; March 19, 1973; August 6, 1974; November 27, 1974; January 6, 1976; April 15, 1976; June 20, 1977; April 10, 1978; October 9, 1978; November 17, 1978; April 14, 1979; April 29, 1979; July 30, 1981; May 29, 1990; October 6, 1993; April 30, 1994; February 20, 1995; December xx, 2001; (no date), 1966; (no date), 1989; 6 undated.

folder 21 Belwin-Mills (CPP/Belwin; Warner Bros. Publications Inc.). Documents include: – Royalty contracts for “Eight Preludes on Old Southern Hymns” and “Six Preludes on Old Southern Hymns;” typescript; signed in ink by Gardner Read, Vail Read, and George K. Krumm. Dates: September 26, 1952; September 11, 1963. – Outright agreement between Belwin-Mills Publishing Corp. and Gardner Read for “And There Appeared unto Them Tongues of Fire;” typescript; signed in ink by Gardner Read and Adolf Rosenman, Jr. Date: January 24, 1977. – Royalty statements for October 1996, 1997 (whole year), and July to December 2002. – Tax return form for 2002, generated by Warner Music Group for Gardner Read. – 54 letters (53 typescript and 1 ink MS); signed in ink. Dates: January 23, 1970; February 20, 1970; May 19, 1970; May 21, 1970; May 25, 1970; May 29, 1970; June 10, 1970; September 1, 1970; September 10, 1970; September 25, 1970; December 2, 1970; March 2, 1971; March 9, 1971; March 17, 1971; March 30, 1971; April 2, 1971; April 8, 1971; May 12, 1971; June 9, 1971; September 23, 1971; October 6, 1971; May 11, 1972; May 19, 1972; June 22, 1972; February 21, 1973; March 30, 1973; April 9, 1973; April 30, 1973; October 3, 1973; March 11, 1976; March 23, 1976; September 15, 1976; January 16, 1978; January 25, 1977;

February 6, 1978; April 5, 1978; April 19, 1979; June 1, 1979; June 13, 1979; February 23, 1980; November 19, 1982; June 8, 1992; June 12, 1992; March 24, 1994; May 31, 1994; August 11, 1994; November 29, 1994; March 3, 1995 (2 letters); April 1, 1994; September 10, 1998; August 20, 1998; December 3, 2002; 1 undated.

folder 22 Belwin-Mills (CPP/Belwin): Royalties: 40 royalty statements. Typescript with pencil annotations. Dates run from December 31, 1970 through January-June, 2002.

folder 23 Berandol: Contracts-Letters. Documents include: – Agreement between Berandol Music limited and Gardner Read for “Petite Suite, op. 118;” typescript; signed in ink by Gardner Read. Date: February 18, 1974. – 2 letters; ink MS. Dates: February 18, 1974; May 5, 1975. 7 royalty statements. Typescript with pencil annotations. Dates run from February 15, 1977 through April 30, 1993.

folder 24 Berben: Contracts-Letters. Documents include: -- Agreement between Edizioni Berben and Gardner Read for “a work for solo guitar, presently untitled;” typescript; signed in ink by the editor of Berben. Date: November 12, 1970. – 2 letters from Edizioni Berben to Gardner read; typescript; signed ink. Dates: November 12, 1970. – 6 letters from Angelo Gilardino to Gardner Read (4 typescript and 2 ink MS); signed in ink by Angelo Gilardino. Dates: August 31, 1970; September 10, 1970; February 24, 1971; March 15, 1971; September 28, 1971; April 27, 1972. – 2 bank receipts. Dates: December 10, 1970 and march 16, 1971; -- 8 royalty statements. Typescript with pencil annotations. Dates run from December 30, 1972 through 1982.

folder 25 Birchard – Boston University publications. 55 letters (47 typescript and 8 ink MS); signed in ink. Dates: November 15, 1933; June 27, 1950; June 28, 1950; July 10, 1950; July 11, 1950; August 3, 1950; August 9, 1950; August 15, 1950; August 23, 1950; October 10, 1950; November 27, 1950; December 22, 1950; December 28, 1950; January 3, 1951; January 3, 1951; January 15, 1951; February 1, 1951; April 11, 1951; April 25, 1951; May 29, 1951; June 8, 1951; August 14, 1951; August 22, 1951; October 15, 1951; October 29, 1951; November 3, 1951; November 5, 1951; November 13, 1951; November 15, 1951 (3); November 29, 1951; January 15, 1952; January 21, 1952; January 28, 1952; March 3, 1952; September 18, 1952; October 1, 1952; October 16, 1952; February 16, 1954; April 7, 1954; April 14, 1954; April 11, 1955; June 3, 1955; October 19, 1955; May 24, 1956; June 22, 1956; September 4, 1956; September 24, 1956; October 1, 1956; October 11, 1956; October 15, 1956; December 30, 19xx; 2 undated. Accompanied by an article extracted from the Music Journal, December 1951, by Ladislav Szymanski, O.F.M. titled “America’s First Christmas Carol”. 4 pages. Also accompanied by a typescript draft and published version of a pamphlet for C. C. Birchard and Company’s Birchard – Boston University Choral Works: Contemporary

Music Series. Also accompanied by a typescript draft and reproduction proof of a description of Gardner Read's "The Golden Harp".

folder 26

Birchard: Jesus Ahatonhia: C.C. Birchard and Company to Gardner Read. 4 letters. Typescript; signed by various officers of C.C. Birchard and Company. Dates: November 29, 1943; November 2, 1944; July 20, 1950; September 23, 1955. Accompanied by 12 royalty statements from C.C. Birchard and Company for the pieces "Jesus Ahatonhia" and "The Golden Harp". Typescript; annotated in pencil. Dates run from November 1, 1950 through November 1, 1956.

folder 27

Boosey and Hawkes: Contracts – Letters. Documents include: Assignment of Copyright for "O'er Yonder in the Wood" (arrangement); "All Day I Hear," and "Lullaby for a Dark Hour;" "I Hear an Army," "The First Jasmines," "Night of All Nights;" typescript; signed in ink by Gardner Read and a representative of Boosey and Hawkes inc. Dates: April 14, 1948; April 26, 1948; June 23, 1989. – Renewal of copyright agreement for "All Day I hear," and "Lullaby for a Dark Hour;" typescript; signed in ink by Gardner Read and Vail Read (witness). Date: August 26, 1976. – 35 letters; typescript; signed in ink. Dates: March 21, 1947; February 11, 1948; February 19, 1948; March 5, 1948; March 24, 1948; April 16, 1948; May 19, 1948; December 1, 1948; March 16, 1951; February 3, 1953; February 13, 1953; June 3, 1953; June 9, 1953; March 17, 1954; March 7, 1961; November 19, 1963; February 25, 1964; February 27, 1964; March 20, 1964; April 14, 1964; October 2, 1974; August 10, 1976; September 1, 1976; February 17, 1976; November 2, 1979; November 26, 1979; December 5, 1979; May 15, 1986; February 18, 1989; February 28, 1989; March 31, 1989 (2 letters); May 16, 1989; June 14, 1989; June 23, 1989. – 3 letters giving Gardner Read permission to use published texts in his works; typescript; signed in ink. Dates: June 6, 1945; May 15, 1986; May 28, 1986.

folder 28

Boosey and Hawkes: Royalties. 18 royalty statements. Typescript with pencil annotations. Dates run from December 31, 1950 through December 31, 1995.

folder 29

Bradley Publications: letters and royalty statements. --13 letters. Typescript; signed in ink by various officers of Bradley Publications. Dates: May 20, 1980; April 1, 1980; January 14, 1981; January 22, 1981; April 14, 1981; June 18, 1981; April 21, 1982; June 28, 1982; November 24, 1982; March 11, 1983; May 23, 1983; October 11, 1983; May 7, 1986. --8 royalty statements. Typescript; annotated in ink and pencil. Dates run from December 31, 1981 through January 23, 1987.

folder 30

Broude Brothers/Alexander Broude, Inc.: Alexander Broude, Inc. to Gardner Read. 8 letters. Typescript; signed by various officers of Alexander Broude, Inc. Dates: February 18, 1969; March 13, 1969; April 10, 1969; August 13, 1969; September 22, 1969; October 7, 1969 (Accompanied by a repro of a

typescript list of composers, editors and arrangers represented in the catalogue of Alexander Broude, Inc. as of August 7, 1969.); September 10, 1970 (Accompanied by a release agreement dated September 14, 1970. Typescript; signed in ink by Gardner Read and Alexander Broude.); October 11, 1988.

- folder 31 Mayo Bryce to Gardner Read. 5 letters. Typescript; signed in ink by Mayo Bryce. Dates: March 3, 1964; March 16, 1964; April 1, 1964; April 29, 1964; January 6, 1965.
- folder 32 B.S.O. [Boston Symphony Orchestra]. 16 letters; typescript; signed in ink. Dates: April 9, 1941; May 26, 1941; January 21, 1942; November 8, 1943; February 1, 1950; December 14, 1943; March 13, 1970; January 6, 1971; May 20, 1978; October 13, 1980; February 3, 1981; February 6, 1981; February 11, 1981; December 8, 1981; October 25, 1989; December 8, 1989;
- folder 33 B.U. [Boston University]. 78 letters (67 typescript and 11 ink MS); signed in ink. Dates: July 17, 1945; August 10, 1948; August 18, 1948; October 30, 1948; August 19, 1950; January 18, 1951; February 1, 1951; February 7, 1951; June 25, 1951; March 31, 1952; April 7, 1952; June 4, 1952; October 5, 1952; January 28, 1953; January 21, 1953; June 23, 1954; June 7, 1955; October 4, 1955; December 8, 1955; September 19, 1956; October 1, 1956; October 9, 1956; April 15, 1958; October 28, 1958; October 4, 1961; November 9, 1961; January 8, 1962; May 28, 1962; April 12, 1963; February 11, 1963; March 18, 1965; November 8, 1967; October 26, 1967; November 18, 1968; December 23, 1968; November 6, 1969; May 20, 1970; December 11, 1970; May 5, 1971; November 23, 1971; February 21, 1973; October 29, 1974; November 27, 1974; December 3, 1974; March 29, 1975; October 3, 1975; November 18, 1976; November 3, 1977; April 26, 1978; October 23, 1978; September 19, 1978; November 14, 1979; October 31, 1980; December 15, 1980; October 15, 1981; November 9, 1981; November 10, 1982; October 28, 1983; November 3, 1983; October 12, 1984; October 31, 1985; September 12, 1988; September 6, 1989; August 29, 1990; March 4, 1991; March 6, 1991; August 31, 1992; December 3, 1993; September 15, 1997; July 21, 1998; December 8, 1999; November 22, 2000; November 29, 2000; November 26, 1994; February 11, 2002; 3 undated. 1 card; ink MS. Undated.
- folder 34 Canyon Press to Gardner Read. 18 letters and 1 telegram. Typescript; signed in ink by various officers of Canyon Press. Dates: August 19, 1966; July 24, 1967; August 7, 1967; January 13, 1968; November 13, 1968; November 25, 1968; August 22, 1969; September 9, 1969; September 12, 1969; October 14, 1969; November 3, 1969; November 11, 1969; November 14, 1969; December 8, 1969; December 10, 1969; February 5, 1970; April 23, 1970; November 9, 1970; July 26, 1972.
- folder 35 Chicago Symphony Orchestra to Gardner Read. 18 letters. Typescript; signed by various officers of the Chicago Symphony Orchestra. Dates: March 14,

1950; April 29, 1952; May 9, 1952; May 22, 1952; October 10, 1952; November 4, 1952; November 19, 1952; March 24, 1953; April 20, 1953; April 4, 1954; October 2, 1969; January 28, 1970; September 19, 1980; January 19, 1983; January 20, 1988; June 14, 1988; July 27, 1993; 1 undated.

folder 36 Cincinnati Symphony Orchestra to Gardner Read. 23 letters (21 typescript and 2 ink MS); signed in ink by various officers of the Cincinnati Symphony Orchestra. Dates: February 19, 1948; June 14, 1948; August 25, 1948; October 4, 1949; November 2, 1950; April 22, 1954; June 14, 1959; January 9, 1960; October 23, 1968; January 6, 1970; January 13, 1970; February 11, 1970; February 25, 1970; September 30, 1970; October 16, 1970; May 25, 1971; July 13, 1971; October 6, 1971; January 6, 1972; April 6, 1972; October 5, 1972; November 25, 1974; 1 undated.

folder 37 Citations in dissertations, etc. 13 letters (12 typescript and 1 ink MS); signed in ink by various correspondents. Dates: November 25, 1941; November 5, 1947; November 29, 1959; March 10, 1963; August 5, 1980; July 2, 1981; May 21, 1983; August 9, 1984; October 21, 1984; August 4, 1987; February 27, 1988; 2 undated.

folder 38 Clayton F. Summy Co. to Gardner Read. 26 letters. Typescript; signed in ink by various officers of Clayton F. Summy Co. Dates: May 24, 1938; February 19, 1941; February 27, 1941; April 8, 1941; March 20, 1942; June 3, 1942; June 12, 1942; January 26, 1943; March 20, 1943; May 12, 1943; October 20, 1943; April 13, 1944; March 13, 1945; May 1, 1945; June 6, 1947; May 5, 1948; May 18, 1948; May 26, 1948; October 4, 1948; November 18, 1948; May 22, 1950; January 17, 1952; February 12, 1952; February 26, 1952; March 29, 1954; April 22, 1954. Accompanied by 11 royalty statements. Typescript; annotated in ink and pencil. Dates: October 29, 1941; August 28, 1943; February 17, 1945; May 15, 1947; June 14, 1947; September 29, 1948; September 27, 1949; September 5, 1950; October 22, 1951; September 18, 1952; January 29, 1954.

folder 39 Cole: Contracts – Letters. Documents include: -- Agreement between June Stern trading as M. M. Cole Publishing Co. and Gardner Read concerning the publishing of “Los Dioses Aztecas.” Typescript; signed in ink by Gardner Read and a representative from June Stern trading. – 16 letters from Robert W. Buggert, Assistant Dean, Graduate School of Northern Illinois University, to Gardner Read. Typescript; signed in ink by Robert W. Buggert. Dates: May 17, 1966; September 20, 1966; November 18, 1966; March 16, 1967; March 24, 1967; April 11, 1967; April 26, 1967; May 10, 1967; July 10, 1967; August 14, 1967; August 30, 1967; October 16, 1967; December 11, 1967; March 13, 1968 (accompanied by copy of letter from Robert W. Buggert to Mrs. L. Holton; typescript; signed in ink; May 2, 1968); May 2, 1968; September 9, 1968. – 3 letters from Schaeffer and Schaeffer to Gardner Read. Typescript; signed in ink. Dates: April 28, 1967; May 5, 1967; August 11,

1967. – 8 letters from M. M. Cole Publishing Company to Gardner Read. Typescript; signed in ink. Dates: December 29, 1967; October 18, 1968; March 31, 1969; April 15, 1969; February 25, 1969; May 2, 1969; September 13, 1971; December 2, 1971. – Catalogue from M. M. Cole featuring a biography of Gardner Read. – Letter from ASCAP representative to Gardner Read regarding the status and whereabouts of the M. M. Cole Company. Typescript; signed in ink. Date: February 18, 1992. – 25 royalty statements. Typescript with pencil annotations. Dates run from July 2, 1970 through May 31, 2001.

folder 40

The Composers Press, Inc. to Gardner Read. 49 letters (44 typescript and 5 ink MS); signed in ink by various officers of The Composers Press, Inc. Dates: April 11, 1940; May 10, 1940; October 11, 1940; April 27, 1943; May 21, 1943; August 10, 1943; March 29, 1944; October 2, 1944; October 30, 1944; March 4, 1945; December 18, 1945; December 26, 1946; June 13, 1947; March 24, 1948; April 16, 1948; May 1, 1948; May 10, 1948; July 12, 1948; December 28, 1948; January 5, 1949; May 8, 1949; May 11, 1949; September 27, 1949; December 7, 1949; December 14, 1949; March 2, 1950; July 14, 1951; March 22, 1952; December 4, 1952; March 3, 1953; March 9, 1953; March 21, 1955; March 8, 1956; May 2, 1957; August 13, 1958; December 13, 1961; March 19, 1962; April 7, 1962; January 13, 1964; February 17, 1964; March 29, 1966; April 4, 1966; July 11, 1966; June 15, 1971; May 1, 1976; May 14, 1976; October 12, 1977; March 7, 1978; 1 undated. Accompanied by 22 royalty statements. Dates run from October 1, 1944 to November xx, 1969.

folder 41

Composers Recordings (CRI). 37 letters from the CRI to Gardner Read (35 typescript and 2 ink MS); signed in ink. Dates: November 15, 1966; Spring 1978; November 16, 1979; December 7, 1979; January 4, 1980; January 21, 1980; April 3, 1980; October 28, 1980; January 23, 1981; October 1, 1981; November 20, 1981; November 30, 1981; March 15, 1983; August xx, 1982; July 9, 1980; December 30, 1980; April 10, 1981; August 28, 1985; October 22, 1985; October 25, 1985; December 18, 1985; May 27, 1986; August 12, 1986; December 10, 1986; February 27, 1987; April 22, 1987; January 17, 1990; February 26, 1990; March 1, 1995; August 19, 1995; July 16, 1996; January 3, 1997; July 15, 1997 (accompanied by mechanical license agreement); September 6, 2002; January 2003; 2 undated. – 4 letters from Kenneth Haas of the Cleveland Orchestra to Gardner Read. Typescript; signed in ink by Kenneth Haas. Dates: July 9, 1980; November 11, 1980; April 1, 1981; September 29, 1982. – Letter from Carolyn Hellman, Program Specialist, National Endowment for the Arts, to Gardner Read. Typescript; signed in ink by Carolyn Hellman. Date: December 30, 1980. – 2 letters from Vail Read to Ralph S. Tyler, Jr. Typescript; 1 signed in ink by Vail Read. Dates: October 20, 1982; November 1, 1982. – 2 letters from Ralph S. Tyler, Jr. to Vail and Gardner Read (1 typescript and 1 ink MS); signed in ink by Ralph S. Tyler, Jr. Dates: October 6, 1982; October 26, 1982. – Letter from

Christine Green, Office of Sponsored Programs, B.U. to Gardner Read. Typescript; signed in ink by Christine Green. Date: January 27, 1982. – Copy of letter from Carter Harman, Executive Director, CRI, to Kenneth Haas. Typescript with ink annotations. Date: March 21, 1983. – Copy of letter from Kenneth Haas to Carter Harman. Typescript; signed in ink by Kenneth Haas. Date: April 18, 1983. – Drafts of letters from Gardner Read to President Silber, B.U.; Susan S. Bloom, Director, Cultural Affairs, American Express Corporations; Roger R. Smith, Warner Communications; Mr. and Mrs. David Bakalar; Mr. David Bakalar; President John R. Silber, Boston University; The Helena Rubenstein Foundation; Paul Fromm. Typescript. Dates: July 11, 1982, March 11, 1983; March 28, 1983; March 29, 1983; April 11, 1983 (2 letters); April 18, 1983; April 14, 1983. – Draft of letter from Vail Read to Paul Fromm; typescript. Date: April 22, 1983. – 2 letters from David Bakalar to Gardner Read. Typescript; signed in ink by David Bakalar. Dates: April 6, 1983; April 18, 1983. – Letter from Paul Fromm, From Music Foundation at Harvard, to Gardner Read. Typescript; signed in ink by Paul Fromm. Date: April 19, 1983. – Copy of letter from Vail Read to Mrs. Harris Fahnestock. Typescript; signed in ink by Vail Read. Date: April 5, 1983. – Letter from Gayle Morgan Counts, Mary Flagler Cary Charitable Trust, to Gardner Read. Typescript; signed in ink by Gayle Counts. Date: May 6, 1983. – Letter from John R. Silber to Gardner Read. Typescript; signed in ink by John R. Silber. Date: May 9, 1983. – 2 budgets for recordings of “Aztec Gods,” ; typescript with ink annotations; undated. – Receipts and cancelled checks made out to the Musical Arts Association (Cleveland Orchestra) and Max Schubel, president of Opus One Records. – “Thank you” card from Rachel Siegel to Gardner Read. Ink MS. Date: June 1987. – Copy of letter from Joseph R. Dalton (CRI) to Valerie Ferguson (Louisville Orchestra). Typescript; signed in ink by Joseph R. Dalton. Date: July 18, 1996. – Copy of contract between Louisville Orchestra and CRI for the release of Louisville’s recording of Gardner Read’s “Night Flight” and “Toccata Giocosa.” Typescript; signed in ink by Joseph R. Dalton (CRI) and Valerie Ferguson (Louisville Orchestra). Date: November 1, 1996. – Newspaper clipping concerning the resignation of Joseph R. Dalton from CRI. Typescript. Undated.

- folder 42 CRI: Royalties. 15 royalty statements. Typescript with pencil annotations. Dates run from July 1, 1980 through June 1991.
- folder 43 Crystal Record Company to Gardner Read. 7 letters (6 typescript and 1 ink MS); signed in ink by Peter Christ, President of the Crystal Record Company. Dates: September 19, 1974; May 23, 1980; October 6, 1980; January 15, 1981; May 13, 1981; September 1, 1986; October 13, 1987.
- folder 44 Documents pertaining to Gardner Read’s commission from the Charles A. Dana Foundation to compose music for the short film “The Faces of Innovation”. Documents include: -- 8 letters (7 typescript and 1 ink MS); inscribed in ink by various officers of the Charles A. Dana Foundation [3 of

which were written by Cindy Read]. Dates: May 5, 1995; June 2, 1995 (2); June 14, 1995; September 6, 1995; September 21, 1995 (2); September 22, 1995. – A document outlining the Dana Awards Film concept. Repro of a word-processed document. 4 pages. – 5th draft of the Dana Awards Film script. Word-processed document; annotated in pencil and ink. 17 pages. – Untitled MS in pencil. 2 pages of music. – An invitation to the Tenth Anniversary Celebration of the Charles A. Dana Awards for Pioneering Achievements in Health and Education, November 8, 1995. – A program for the Charles A. Dana Awards for Pioneering Achievements in Health and Education, November 8, 1995.

folder 45

Eastman School of Music to Gardner Read. 15 letters (14 typescript and 1 ink MS); signed in ink by various members of the Eastman School of Music faculty and staff. Dates: November 30, 1993; May 25, 1994; August 2, 1994; August 26, 1994; November 16, 1994; December 16, 1994 (accompanied by a repro of Gardner Read's original letter to Robert Freeman, dated December 3, 1994); March 8, 1995 (accompanied by a repro of Gardner Read's original letter to Robert Freeman, dated February 6, 1995); April 5, 1995; May 22, 1995; September 18, 1995 (accompanied by a repro of Gardner Read's letter of response to David Liptak, dated September 27, 1995); October 4, 1995; January 9, 1996; February 6, 1996; February 19, 1996; March 26, 1996.

folder 46

Eastman. Documents include: -- Letter from Howard Hanson to Mrs. Gardner Read [Sr.]; typescript; October 17, 1933. – 19 letters from the Eastman School of Music to Gardner Read; typescript; signed in ink by various members of the Eastman School of Music faculty and staff. Dates: April 22, 1940; May 26, 1944; June 5, 1944; September 22, 1944; October 6, 1945; December 3, 1973; August 13, 1982; October 29, 1982; October 1, 1984; November 15, 1984; January 18, 1985; February 25, 1985; March 21, 1985; October 23, 1985; February 5, 1988; April 1, 1994; December 14, 1999; May 30, 2002; 1 undated (accompanied by list of Gardner Read's compositions in the Eastman Audio Archive). – List of contents in Gardner Read Archive, Sibley Music Library. Typescript; signed in ink by Ruth Watanabe. Date: October 25, 1984. – List of class organizers for Reunion '85. Typescript with pencil annotations. – Copies of letter from Gardner Read to his classmates from 1936 inviting them to Reunion '85. Typescript; signed in ink by Gardner Read. Dates: January 15, 1985; April 20, 1985. – Unspecified list of students from 1934 to 1981. – Article "Sounds of Sibley Music Library," in *Rochester Review* Winter-Spring 1990: 3–9. – Postcard from Mary Wallace Davidson to Gardner and Vail Read. Ink MS. Date: August 18, 1994. – Card from David and Jayson [Rod Engquist] to Vail and Gardner Read. Ink MS. Undated.

folder 47

ESM – Sibley Music Library: Read Archive. 25 letters from staff at the Sibley Music Library to Gardner Read; typescript; signed in ink. Dates: January 31, 1979; June 22, 1979; July 23, 1979; November 5, 1980; April 22, 1981; September 30, 1982; October 17, 1984; October 26, 1984; January 15, 1985;

January 24, 1985; October 2, 1985; October 22, 1985; May 5, 1986; May 30, 1990; August 11, 1990; December 11, 1990; February 16, 1993; July 2, 1993; April 3, 1990; February 2, 1996; January 10, 1997; March 1, 1997; August 28, 2000; April 10, 2001; November 14, 2001. – Copies of letters from Gardner Read to Ruth Watanabe. Typescript. Dates: June 16, 1979; February 5, 1981. – Lists of music by Gardner Read in Sibley Music Library. Typescript with pencil annotations. Dates: June 1979; October 25, 1984; October 1985; March 1993; August 25, 2000; May 13, 2002; 4 undated. – Lists of materials for Gardner Read Archive, Sibley Music Library. Handwritten in pencil. Dates: 1997; August 2000; May 14, 2002. – Article: “Sibley Music Library Grateful to Alumni,” in *Eastman Notes* March 1992; typescript. – Deed of Gift Agreements. Typescript; signed in ink by Gardner Read. Dates: July 12, 1993; March 14, 1992.

folder 48

Edition Musicus to Gardner Read. 11 letters. Typescript; signed by various officers of Edition Musicus and the Affiliated Music Corporation. Dates: August 26, 1937; October 14, 1937; January 24, 1938; February 25, 1938; November 29, 1938; March 2, 1939; April 12, 1943; April 23, 1943; November 15, 1945; January 28, 1948; August 8, 1960. Accompanied by a royalty report dated December 14, 1948. Typescript. 1 page. Also accompanied by a list of “Prospective Subscribers to Gardner Read’s Symphony”. Typescript; annotated in pencil and colored pencil. 7 pages.

folder 49

Editorial Inc. to Gardner Read. 2 letters. Typescript; signed in ink by David Eales and Laura P. Fillmore. Dates July 5, 1990 and August 15, 1990. Accompanied by a contract from Editorial, Inc. Typescript; signed in ink by Laura Fillmore on December 15, 1989 and Gardner Read on January 6, 1990. 2 pages. Also accompanied by a Project Description Agreement. Typescript; signed in ink by Gardner Read and Timothy Evans. An invoice for Editorial, Inc.’s services and a check signed by Gardner Read for \$1300 accompanies this document.

folder 50

Elkan-Vogel Company to Gardner Read. 17 letters. Typescript; signed in ink by various officers of the Elkan-Vogel Co. Dates: June 11, 1946; June 19, 1946; June 22, 1946; January 28, 1947; February 7, 1947; September 29, 1947; March 8, 1948; December 10, 1949; December 22, 1949; December 8, 1952; December 23, 1952; January 29, 1953; December 10, 1953; January 7, 1954; January 21, 1955; December 13, 1961; May 16, 1963. Accompanied by royalty statements from the years 1948 through 1957. Typescript; annotated in pencil. 8 pages. Statements from 1949 and 1956 are lacking.

folder 51

David Ewen to Gardner Read. 7 letters. Typescript; signed in ink by David Ewen. Dates: August 5, 1945; February 19, 1963; August 6, 1966; February 24, 1970; October 16, 1978; February 26, 1980; May 14, 19xx.

Box 55

folder 1

Norma Farber: Documents pertaining to the Chicago Song Contest, 1983. Documents include: --A letter from Vail Read to Norma Farber, February 5, 1983. Typescript; signed in ink by Vail Read. 1 page. --4 letters from Norma Farber to Gardner and Vail Read. 1 Ink MS and 3 typescript combined with ink MS. Dates: May xx, 1983; March 23, 1983; April 7, 1983; April 11, 1983. --A document containing titled "The Chicago Song Contest Rules and Regulations". 2 pages. --A repro of a press clipping from the Chicago Sun-Times, January 9, 1983. 1 page. --Two drafts of the lyrics for the "Chicago Anthem". 1st draft: Typescript; annotated in red ink. 1 page. 2nd draft: Typescript; annotated in pencil. 1 page.

folder 2

Festival of Music by New England Composers correspondence and documents. Contains: 12 typescript letters, signed in ink by officers of various publishing firms, Boston University and the New England Conservatory of Music to Gardner Read. Dates: January 16, 1950 (2); January 19, 1950; January 23, 1950; February 10, 1950; March 3, 1950; March 6, 1950; March 7, 1950; March 15, 1950; April 12, 1950; April 20, 1950; November 8, 1950. - -19 letters from Gardner Read to various publishing firms and composers. Carbon copy typescript; annotated in pencil. Dates: January 11, 1950 (3); January 13, 1950 (4); February 16, 1950 (6); February 17, 1950; February 24, 1950; March 3, 1950 (2); March 23, 1950; April 3, 1950. --A letter from Klaus G. Roy, Librarian at Boston University, to Philip Greeley Clapp, Director of Music at the State University of Iowa, dated February 9, 1950. Typescript; signed in ink by Klaus G. Roy. --4 programs. Dates: October 9, 1950 – April 9, 1951; November 13, 1950; January 9, 1951; April 27, 1951. --16 draft programs in typescript; 8 of which are annotated in pencil. -- Boston University College of Music meeting minutes for September 14, 1950 and October 24, 1950. Typescript. 6 pages.

folder 3

C. Fischer: Contracts – Letters. Documents include: -- 10 contracts between Carl Fischer, Inc. and Gardner Read. Typescript; signed in ink by Gardner Read and various officers from Carl Fischer, Inc. Dates: November 25, 1935; December 26, 1941; November 15, 1945; November 16, 1945; November 5, 1947; April 7, 1958; April 29, 1964; May 2, 1972; February 27, 1975; February 14, 1977. – 4 letters from Karl D. Van Hoesen to Gardner Read. Typescript; signed in ink by Karl D. Van Hoesen. Dates: February 12, 1941; September 3, 1941; October 22, 1941; January 4, 1942. – letters from officers of Carl Fischer, Inc. to Gardner Read. Typescript; signed in ink. Dates: November 27, 1935; January 20, 1944; July 27, 1945 (verso contains writing in Gardner Read's hand, pencil); September 29, 1945; November 20, 1945; November 28, 1945; July 26, 1946; October 14, 1946; April 15, 1947; April 24, 1947; September 11, 1947; May 29, 1947; September 18, 1947; October 28, 1947; November 10, 1947; November 17, 1948; December 15, 1948; April 6, 1949; April 22, 1949; April 11, 1955; October 24, 1955; April 9,

1958; December 10, 1958; January 21, 1959; January 30, 1963; February 7, 1963; January 7, 1964; May 14, 1964; April 7, 1972; April 17, 1972; March 19, 1973; September 17, 1975; February 1, 1977; February 10, 1977; February 22, 1977; June 1, 1977; September 26, 1977; November 10, 1978; September 4, 1979; February 13, 1980; August 27, 1980; March 3, 1981; April 16, 1981; May 26, 1981; December 9, 1982; December 13, 1985; January 30, 1985; April 11, 1990; June 6, 1997. – Copy of contract containing poem “Music.” Typescript; unsigned and undated.

- folder 4 C. Fischer: Royalties. 44 royalty statements. Typescript with pencil annotations. Dates run from February 10, 1940 through February 28, 1998.
- folder 5 H. T. Fitzsimons Company to Gardner Read. 13 letters. Typescript; signed in ink by various officers of the H. T. Fitzsimons Company. Dates: March 13, 1946; January 3, 1947; January 11, 1955; January 13, 1965; January 20, 1965; January 17, 1967; March 30, 1967; April 10, 1967; May 8, 1967; November 6, 1968; October 9, 1985; November 15, 1985; December xx, 1986. Accompanied by 26 royalty statements. Typescript; annotated in pencil. Dates run from February 16, 1938 to November 30, 1986.
- folder 6 Edwin A. Fleischer Collection. Documents include: -- 6 lists containing number of pages in score and parts in various works. Typescript with pencil annotations. – Letters from various staff at the Edwin A. Fleischer Collection to Gardner Read. Typescript; signed in ink. Dates: June 20, 1955; August 1, 1955 (contains pencil annotations); September 14, 1955; May 27, 1959; March 7, 1961; October 3, 1967; October 20, 1976; February 28, 1979; March 21, 1979; September 10, 1980; October 23, 1980; February 6, 1981; February 18, 1981; August 3, 1981; June 9, 1982; April 26, 1983; March 21, 1985; February 28, 1995; April 17, 1995; May 1, 1996; April 9, 1996.
- folder 7 Franco Colombo Publications to Gardner Read. 17 letters. Typescript; signed in ink by various officers of Franco Colombo Publications. Dates: August 3, 1964; June 22, 1967; July 17, 1967; July 28, 1967; October 30, 1967; November 22, 1967; February 13, 1968; February 19, 1968; May 29, 1968; September 16, 1968; November 21, 1968; March 13, 1969; September 30, 1969; October 28, 1969; October 31, 1969; November 14, 1969; December 2, 1969.
- folder 8 Galaxy: Contracts – Letters. Documents include: -- 10 contracts and copyright agreements between Galaxy Music Corporation and Gardner Read for various works. Typescript; signed in ink by officers from Galaxy Music Corporation and Gardner Read. Dates: September 2, 1942 (3 contracts); January 4, 1945 (2 copyright agreements); April 19, 1950; August 20, 1956 (2 contracts); October 22, 1956 (2 contracts). – 58 letters from various officers from Galaxy Music Corporation to Gardner Read. Typescript; signed in ink. Dates: May 23, 1938 (2 letters); February 26, 1940; May 13, 1940; January 18, 1941;

April 22, 1941; May 29, 1942; June 12, 1942; June 19, 1942; July 2, 1942; July 27, 1942; July 23, 1942; September 16, 1942; August 26, 1942; October 20, 1942; October 24, 1942; December 31, 1942; March 15, 1943; March 27, 1943; June 7, 1943; October 21, 1943; February 25, 1944; April 20, 1944; November 29, 1945; May 12, 1948; April 19, 1950; September 5, 1950; November 2, 1950; July 19, 1956; August 20, 1956; September 12, 1956; September 25, 1956; November 5, 1956; November 20, 1956; January 30, 1957; April 19, 1957; April 25, 1957; November 19, 1957; October 3, 1958; February 12, 1959; June 18, 1959; October 14, 1959; November 9, 1960; February 6, 1963; May 13, 1963; September 11, 1963; December 12, 1963; January 20, 1964; February 14, 1967; February 27, 1967; February 18, 1970; February 12, 1971; March 21, 1973; May 17, 1978; February 11, 1981; February 15, 1982; September 24, 1985; April 23, 1999. – Copy of letter from Margaret Conklin to Galaxy Music Corporation concerning music permission for poem “Pierrot.” Typescript; signed in ink by Margaret Conklin. Date: June 10, 1942.

folder 9

Galaxy (ECS Pub.): Royalties. 71 royalty statements. Typescript with pencil annotations. Dates run from October 6, 1941 through December 31, 2002.

folder 10

Gardner Read: A Bio-bibliography correspondence. 49 letters (42 typescript and 7 ink MS); signed by . Dates: October 15, 1993 (2); October 21, 1993; October 22, 1993; December 2, 1993 (2); January 20, 1994 (2); January 24, 1994; March 5, 1994; March 14, 1994; March 28, 1994; April 6, 1994; April 11, 1994; May 12, 1994; May 25, 1994 (3); July 27, 1994; August 23, 1994; November 16, 1994; November 21, 1994; December 15, 1994; December 23, 1994; January xx, 1995 (2); January 7, 1995; March 11, 1995; March 20, 1995; March 24, 1995; May 1, 1995; May 8, 1995; May 12, 1995; May 20, 1995; June 6, 1995; June 8, 1995; June 12, 1995; June 19, 1995; July 5, 1995; July 7, 1995; August 21, 1995; August 28, 1995; September 24, 1995; October 20, 1995; October 22, 1995; October 31, 1995; November 14, 1995; 2 undated. Accompanied by a document containing interview questions for Gardner Read dated February 27, 1994. Word-processed document. 4 pages.

folder 11

Gasparo Records. Documents include: --3 letters from John M. Proffitt, Radio Manager of WXXI (Rochester), to Gardner Reed, pertaining to the recording of Gardner Reed's "Eight Preludes on Southern Hymns." Typescript; signed in ink by John M. Proffitt. Dates: October 4, 1983; July 10, 1984; August 24, 1984. – 1 letter from Barbara Harbach to Gardner Reed. Ink MS. Date: August 8, 19xx. – 3 letters from Roy Christensen, Gasparo Records, to Gardner Read. Typescript; signed in ink by Roy Christensen. Dates: December 30, 1985; July 31, 1990; June 8, 1994. – Copy of letter from Roy Christensen to Rick Estevez. Typescript. Date: February 16, 1991. – Copy of letter from Roy Christensen to Barbara Alvarez. Typescript; signed in ink by Roy Christensen. Date: May 1, 1991.

folder 12

Gifts to Boston-area Libraries. Correspondence pertaining to gifts from Gardner Reed to various libraries. Institutions include: -- Boston Conservatory of Music. 3 letters (typescript; signed in ink). Dates: November 10, 1978; November 13, 1979; May 16, 1990. -- Boston Public Library. 4 letters (typescript; signed in ink). Dates: December 10, 1948; November 10, 1966; February 13, 1968; March 26, 1968. -- Boston University. 1 letter (typescript; signed in ink). Undated. -- Brandeis University Library. 4 letters (3 typescript and 1 ink MS; signed in ink). Dates: December 4, 1962; April 30, 1976; May 17, 1976; February 17, 1984. -- Harvard University. 5 letters (typescript; signed in ink). Dates: August 12, 1976; May 23, 1980; February 26, 1985; March 8, 1991; December 3, 1998. -- Manchester Public Library. 4 letters (3 typescript and 1 ink MS; signed in ink). Dates: May 20, 1969; December 31, 1975; February 5, 1980; November 23, 1986. -- Longy School of Music Library. 1 letter (typescript; signed in ink). Undated. -- MIT Music Library. 1 letter and 1 card (typescript; signed in ink). Dates: May 13, 1977; May 4, 2000. -- New England Conservatory of Music. 6 letters (typescript; signed in ink). Date: March 3, 1976; April 20, 1977; December 19, 1979; May 12, 1980; May 1, 1984; November 20, 1984. -- Peabody Museum of Salem. 1 card (typescript; signed in ink). Date: June 5, 1986. -- Tufts University. 2 letters (typescript; signed in ink). Dates: March 14, 1984; May 8, 1984. -- Wellesley College. 1 letter (typescript; signed in ink). Date: April 9, 1984. -- Newspaper article concerning Howard Gotlieb, curator of Boston University's special collections. Date: November 28, 2002.

folder 13

Gifts to Various Public Libraries. Correspondence pertaining to gifts from Gardner Reed to various libraries. Institutions include: -- American Music Center. 7 letters (typescript; signed in ink). Dates: April 1, 1942; April 21, 1942; January 12, 1948; May 15, 1978; July 12, 1979; June 9, 1982; December 31, 1985. -- The American Library in Paris. 1 letter (typescript; signed in ink). Date: May 28, 1947. -- American Harp Society. 2 letters (typescript; signed in ink). Dates: November 18, 1981; March 14, 1983. -- Carnegie Library of Pittsburgh. 5 letters (typescript; signed in ink). Dates: November 28, 1947; December 10, 1947; October 27, 1967; November 14, 1967; January 7, 1981. -- Evanston Public Library. 6 letters (typescript; signed in ink). Dates: June 7, 1950; March 15, 1951; April 17, 1975; September 29, 1982; November 5, 1984; December 14, 1984. -- Evanston Township High School. 2 letters (typescript; signed in ink). Dates: December 13, 1940; January 31, 1996. -- Foundation for Contemporary Performance Arts. 1 letter (typescript; signed in ink with pencil annotations). Date: November 15, 1967. -- Kansas City Conservatory of Music Library. 1 letter (typescript; signed in ink). Date: October 20, 1943. -- Lennox Library Association. 2 letters (ink MS). Dates: December 4, 1941; January 10, 1942. -- MacDowell Colony. 2 letters (typescript; signed in ink). Dates: November 2, 1983; January 5, 1984. -- Nelson Gallery of Art. 2 letters (typescript; signed in ink). Dates: October 16, 1946; January 22, 1947. -- New York Public Library. 4 letters (typescript; signed in ink with pencil annotations). Dates: May 1, 1951; January 9, 1954;

November 17, 1960; August 29, 1979. – State College of Washington. 2 letters (typescript; signed in ink). Dates: September 13, 1943; October 15, 1943. – University of Wyoming. 3 letters (typescript; signed in ink). Dates: June 18, 1975; July 31, 1975; January 23, 1981. – Yale University Music Library. Various printouts of catalogue holdings for Gardner Read works at Yale University; typescript. Undated.

folder 14

Gollancz: Contracts – Letters. Documents include: -- Agreement between Crescendo Publishing Co. and Victor Gollancz Limited with respect to Gardner Read's *Music Notation*. Typescript; signed in ink by officers from both corporations. Date: June 25, 1973. – Letter from Robert Bell, Crescendo Publishing Co., to Gardner Read. Ink MS. Date: April 24, 1973. – 33 letters from various officers of Victor Gollancz Limited to Gardner Read. Typescript; signed in ink. Dates: August 14, 1973; August 31, 1973; September 7, 1973; September 13, 1973; November 29, 1973; December 12, 1973; January 24, 1974; January 30, 1974; February 28, 1974; April 8, 1974; October 23, 1974; February 12, 1979; March 3, 1980; June 2, 1980; June 25, 1980; January 9, 1981; June 11, 1981; January 8, 1982; September 3, 1982; January 24, 1983; April 15, 1983; May 19, 1983; May, xx 1983; July 20, 1983; September 27, 1984; June 12, 1984; June 7, 1985; August 5, 1985; September 13, 1985; October 2, 1989; December 21, 1989; January 26, 1990; April 30, 1993. – Copy of letter from Livia Gollancz to Robert Bell. Typescript. Date: December 4, 1975.

folder 15

Gollancz: Royalties. 46 royalty statements. Typescript with pencil annotations. Dates run from October 31, 1974 through December 31, 1998.

folder 16

H. W. Gray Co., Inc. / Belwin Mills Publishing Corporation to Gardner Read. 44 letters. Typescript; signed in ink by various officers of the H. W. Gray Co., Inc., and the Belwin Mills Publishing Corporation. Dates: April 15, 1940; September 9, 1940; May 16, 1941; July 15, 1943; July 21, 1944; March 21, 1945; March 27, 1945; May 14, 1945; May 24, 1945; June 26, 1946; September 30, 1947; February 27, 1948; August 23, 1949; December 2, 1949; February 21, 1951; March 9, 1951; July 24, 1951; January 22, 1952; April 29, 1952; May 5, 1952; June 23, 1952; October 14, 1952; October 15, 1952; October 27, 1952; January 27 1953; May 12, 1953; March 10, 1954; April 15, 1954; January 11, 1955; February 16, 1956; February 7, 1957; October 24, 1958; April 20, 1960; July 15, 1960; September 11, 1961; January 31, 1962; February 8, 1962; January 2, 1963; April 1, 1965; March 15, 1967; October 12, 1976; February 8, 1977; June 7, 1977; September 14, 1983. Accompanied by 24 royalty statements. Typescript; annotated in pencil. Dates run from September 1946 to January 6, 1971.

folder 17

Greenwood: Letters. 7 letters from various officers of Greenwood Publishing Group, Inc. Typescript; signed in ink. Dates: September 17, 1993; February 7, 1997; April 4, 1997; October 27, 1997; October 30, 1997; January 13, 1998;

February 16, 2001. Accompanied by invoice for complimentary copy of *Pictographic Score Notation*. Typescript. Date: May 22, 1998.

folder 18

Greenwood: Royalties. 44 royalty statements. Typescript with pencil annotations. Dates run from March 31, 1968 through June 28, 2003.

folder 19

Huntington Hartford Foundation to Gardner Read. 12 letters. Typescript; signed in ink by various officers of the Huntington Hartford Foundation. Dates: October 7, 1959; October 31, 1959; June 1, 1960; October 20, 1960; February 4, 1964; May 12, 1964; May 13, 1964; November 6, 1964; November 20, 1964; February 1, 1965; August 18, 1965; December 6, 1965.

folder 20

Indiana University Press correspondence. --13 letters (12 typescript and 1 ink MS) to Gardner Read; signed in ink by various officers of the Indiana University Press. Dates: February 18, 1977; April 1, 1977 (2); June 1, 1977; June 30, 1977; July 12, 1978; October 23, 1978; August 2, 1979; October 18, 1979; November 26, 1979; June 18, 1980; August 4, 1980; June 27, 19xx. --4 letters (1 typescript and 3 typescript reprints) to various publishing firms; signed in ink by Gardner Read. Dates: March 1, 1977 (3); March 7, 1977. --14 royalty statements. Typescript; annotated in ink and pencil. Dates run from April 23, 1979 to 1995.

folder 21

Indiana University Press. 1 royalty statement. Typescript. For period ending December 2002.

folder 22

Indianapolis Symphony Orchestra to Gardner Read. 16 letters. Typescript; signed in ink by various officers of the Indianapolis Symphony Orchestra. Dates: October 30, 1942; November 11, 1942; December 4, 1942; January 28, 1943; September 30, 1943; December 8, 1943; February 4, 1944; March 23, 1944; April 8, 1944; May 29, 1944; October 31, 1944; December 24, 1944; May 3, 1948; September 24, 1958; January 20, 1960; April 27, 1960.

folder 23

International Travel Grants correspondence and documents. 62 documents. --30 letters to Gardner Read. Typescript; signed in ink by various officials of government agencies in the United States and Mexico. Dates: September 18, 1956; October 3, 1956; December 6, 1956; December 17, 1956; February 6, 1957; February 20, 1957; March 28, 1957; April 3, 1957; April 11, 1957; April 12, 1957; May 13, 1957; May 15, 1957; May 25, 1957; September 11, 1957; October 9, 1957; December 4, 1957; February 4, 1958; November 3, 1958; June 10, 1964; June 18, 1964; June 19, 1964; June 22, 1964; June 26, 1964; July 2, 1964; July 6, 1964 (2); July 30, 1964; January 16, 1965; January 21, 1965; February 4, 1965. --10 letters from Gardner Read to various individuals. Carbon copy typescript. Dates: April 4, 1957; May 23, 1957; August 16, 1957 (2); July 21, 1964 (2); August 11, 1964; August 13, 1964; November 12, 1964; December 30, 1964. --4 letters written on Gardner Read's behalf regarding his activities abroad. Typescript; signed in ink. Dates:

September 6, 1957; June 19, 1964; February 11, 1965; February 15, 1965. -- Various documents, most of an official nature from the US state department, pertaining to Gardner Read's travels abroad. 18 documents.

- folder 24 Edwin F. Kalmus: Publisher of Music to Gardner Read. 23 letters (19 typescript and 4 ink MS); signed by various officers of the Edwin F. Kalmus firm. Dates: June 14, 1938; August 7, 1940; August 8, 1940; August 12, 1940; August 14, 1940; August 22, 1940; July 24, 1941; July 30, 1941; October 8, 1941; November 19, 1941; May 21, 1946; December 9, 1946; February 5, 1952; May 12, 1953; May xx, 1953 (accompanied by a telegram dated May 20, 1953); May 7, 1957; May 18, 1957; November 22, 1957; January 14, 1958; January 30, 1958; 3 undated. Accompanied by 15 royalty statements. Dates run from January 12, 1940 through March 10, 1955. Also accompanied by 6 Western Union telegrams. Dates August 6, 1940 (3) and August 7, 1940 (3). Typescript.
- folder 25 Kansas Federation of Music Clubs. Fern Dielmann (Chair of the Club's Composers' Research Committee) to Gardner Read. 4 letters (1 typescript and 3 ink MS); signed in ink by Fern Dielmann. No dates.
- folder 26 Kerby: Royalties. 2 letters from Elvira C. Kerby of E.C. Kerby Ltd. to Gardner Read. Typescript; signed in ink. Dates: September 11, 1974; October, xx 1988. 9 royalty statements. Typescript with pen and pencil annotations. Dates run from August 1, 1974 through August 15, 1988.
- folder 27 Kindler Foundation. Persis Kindler Batigne (Foundation Treasurer) to Gardner Read. 5 letters (4 typescript and 1 ink MS); signed in ink by Persis Kindler Batigne. Dates: December 17, 1957; February 23, 1958; March 6, 1958; April 12, 1958; September 29, 1992.
- folder 28 Lawson-Gould: Contracts – Letters. Documents include: -- 17 royalty agreements between Lawson-Gould Music Publishers, Inc. and Gardner Read. Typescript; signed in ink by Gardner Read and an officer from Lawson-Gould Music Publishers. Dates: November 28, 1956; October 17, 1957; November 4, 1957; February 13, 1959; April 2, 1969; April 30, 1973; March 14, 1974; May 20, 1974; December 21, 1977 (2 agreements); July 20, 1979 (2 agreements); November 16, 1984; October 21, 1985 (2 agreements); October 21, 1985; December 12, 1985. – letters from various officers at Lawson-Gould to Gardner Read. Typescript; signed in ink. Dates: September 28, 1956; November 20, 1956; November 27, 1956; December 14, 1956; January 2, 1957; January 11, 1957; January 17, 1957; January 29, 1957; February 19, 1957; March 13, 1957; April 23, 1957; October 17, 1958; November 4, 1957; December 12, 1957; February 27, 1958; March 4, 1958; February 7, 1958; June 4, 1958; June 13, 1958; November 13, 1958; December 10, 1958; February 9, 1959; February 13, 1959; February 25, 1959; June 18, 1959; November 6, 1959; November 13, 1959; August 23, 1961; September 23,

1963; April 3, 1969; September 12, 1969; June 15, 1970; January 24, 1973; March 19, 1973; April 30, 1973; February 21, 1974; February 6, 1974; March 1, 1974; March 13, 1974; April 2, 1974; August 23, 1974; January 17, 1975; October 2, 1975; February 12, 1976; February 23, 1976; May 28, 1976; June 7, 1977; December 21, 1977; January 26, 1978; April 18, 1978; June 5, 1978; September 11, 1978; April 9, 1979; July 20, 1979; August 9, 1979; September 27, 1979; December 6, 1979; May 16, 1980; September 19, 1980; January 19, 1981; April 20, 1982; April 30, 1984; May 11, 1984; November 16, 1984; December 4, 1984; June 26, 1985; July 3, 1985; July 17, 1985; September 24, 1985; October 21, 1985; October 29, 1985; December 9, 1985; December 12, 1985; December 20, 1985; September 8, 1986; January 5, 1987; January 12, 1987; January 11, 1988; January 22, 1988; August 8, 1988; January 6, 1989; March 24, 1989; June 14, 1989; December 6, 1989; May 18, 1992; February 10, 1997; December 22, 1998; 1 undated. – Letter from Frances Frost to Gardner Read. Typescript; signed in ink by Frances Frost. Date: December 3, 1956. – Letter from Ralph Satz to Gardner Read. Ink MS. Date: November 16, 1957. – Copy of letter from Roberta Savler, Publication Director for Summy-Birchard Company to Walter Gould of Lawson-Gould. Typescript. Date: April 9, 1974. – 2 letters from Kenneth Robertson, Robertson Publications, to Gardner Read. Typescript; signed in ink. Dates: June 4, 1982; July 29, 1982.

folder 29

Lawson-Gould: Royalties. 38 statements. Dates run from April 1, 1959 through December 1999.

folder 30

Lecture engagements. 83 letters (82 typescript and 1 ink MS); signed in ink by various faculty and staff members of colleges and universities throughout the United States. Dates: April 11, 1967; April 13, 1967; April 17, 1967; April 19, 1967; April 24, 1967; April 25, 1967; April 28, 1967; May 1, 1967; May 4, 1967; May 4, 1967; May 11, 1967; May 13, 1967; May 15, 1967 (2); May 17, 1967; May 24, 1967; May 26, 1967 (2); May 29, 1967; May 31, 1967; June 2, 1967; June 5, 1967; June 12, 1967 (2); June 20, 1967; June 26, 1967; July 6, 1967; July 11, 1967; July 18, 1967; July 24, 1967; August 7, 1967; August 9, 1967; August 11, 1967; August 16, 1967; September 11, 1967; September 14, 1967; September 18, 1967; September 20, 1967 (3); September 28, 1967; September 29, 1967; September 30, 1967; October 2, 1967; October 3, 1967; October 11, 1967; October 13, 1967 (2); October 14, 1967; October 18, 1967 (2); November 1, 1967; November 16, 1967; November 22, 1967; November 27, 1967; December 4, 1967; December 14, 1967; December 15, 1967; December 21, 1967; January 9, 1968 (3); January 19, 1968; January 31, 1968; February 27, 1968; March 5, 1968; March 6, 1968; March 7, 1968; March 11, 1968; March 13, 1968; March 26, 1968; March 28, 1968; March 29, 1968; April 10, 1968; April 15, 1968; April 19, 1968; April 23, 1968; May 15, 1968; May 23, 1968; May 27, 1968; September 25, 1968; 2 undated. Accompanied by a lecture tour itinerary for the dates October 24, 19xx through November 16, 19xx. Typescript. 1 page.

- folder 31 Leeds: Contracts – Letters. Includes correspondence between Delkas Music Publishing Company [Delkas catalog acquired by Leeds] and MCA Music [Leeds acquired by MCA Music in 1964]. Documents include: -- Composers' Agreement between Delkas Music Publishing Company and Gardner Read. Typescript; signed in ink by Gardner Read and officers of Delkas. Date: July xx, 1946. – Standard Songwriter's Contract between Leeds Music Corporation and Gardner Read. Typescript; signed in ink by an officer of Leeds and Gardner Read. Date: April 16, 1947. – 4 letters from Nathan Abas, Delkas Music Publishing Company, to Gardner Read. Typescript; signed in ink. Dates: June 13, 1946; July 10, 1946; February 19, 1948; June 14, 1948. – letters from various officers of Leeds Music Corporation to Gardner Read. Typescript; signed in ink. Dates: March 10, 1947; March 31, 1947; May 20, 1947; May 27, 1947; June 2, 1947; November 20, 1947; December 9, 1947; March 24, 1948; March 24, 1948; April 7, 1948; May 26, 1948; January 12, 1949; March 14, 1951; April 22, 1952; December 9, 1953; May 9, 1955; August 22, 1963; October 18, 1963; November 19, 1963; December 2, 1963; December 11, 1963; December 24, 1963; February 7, 1964; February 18, 1964; February 25, 1964; March 5, 1964; April 29, 1964; September 17, 1964; February 25, 1965; May 5, 1965; December 20, 1965; April 4, 1973; April 26, 1973; March 13, 1995.
- folder 32 Leeds & MCA Universal: Royalties. 59 royalty statements. Typescript with pencil annotations. Dates range from December 31, 1947 through December 2002.
- folder 33 Library of Congress: Letters – Evaluations. Documents include: 29 letters from various officers at the Library of Congress to Gardner Read. Typescript; signed in ink. Dates: October 18, 1967; October 24, 1967; November 7, 1967 (2 letters); January 8, 1969; March 20, 1969; April 8, 1969; June 4, 1969; November 7, 1969; February 10, 1971; April 30, 1971; May 17, 1971; May 26, 1971; February 11, 1974; January 13, 1975; April 12, 1975; November 21, 1975; March 20, 1979; April 10, 1979; April 7, 1980; February 6, 1981; March 26, 1981; April 13, 1981; April 28, 1981; October 27, 1981; October 2, 1991; July 21, 1983; October 24, 1983; December 13, 1983. – Copy of letter from Gardner Read to Nathan R. Einhorn, Library of Congress. Typescript. Date: March 18, 1980. – 2 lists of works by Gardner Read with dollar values beside them. Typescript with pencil annotations. Dates: 1967, 1975. – 2 Agreement of Deposits. Typescript; signed in ink by an officer from the Library of Congress and Gardner Read. Dates: May 7, 1971; June 1, 1971. – List of works given to the Library of Congress. Typescript with pencil annotations. Date: January 2, 1975. – Library of Congress Packing and Shipping Instructions Manual. Typescript with pencil annotations by Gardner Read. Undated. – Evaluations of Gifts to the Library of Congress (sorted by year). Typescript. Undated.

- folder 34 Ardyth Lohuis to Gardner Read. No date. 1 page. Accompanied by a printout of a web page that contains information on the Raven Compact Discs recording by the Murray/Lohuis Duo. The duo recorded Gardner Read's *A Christmas Pastorale, Op. 124*. 1 page.
- folder 35 Ellen Jane Lorenz, Chairman of the Lorenz Publishing Company, to Gardner Read, December 29, 1949. Typescript, signed in ink by Ellen Jane Lorenz.
- folder 36 Louisville Philharmonic Society / The Louisville Orchestra to Gardner Read. 14 letters. Typescript; signed in ink by various officers of the Louisville Philharmonic Society / Louisville Orchestra. Dates: July 15, 1953; October 16, 1953; November 6, 1953; January 19, 1954; February 24, 1954; February 26, 1954; March 10, 1954; March 26, 1954; May 3, 1954; June 8, 1954; March 4, 1955; March 30, 1957; February 26, 1960; January 29, 1963.
- folder 37 Marian MacDowell to Gardner and Vail Read. 43 letters (23 typescript and 20 ink MS); signed in ink by Marian MacDowell. Dates: April 28, 1936; July 9, 1936; November 26, 1936; April 21, 1937; May 14, 1937; May 10, 1938; May 28, 1938; April 25, 1939; June 19, 1940; July 27, 1940; August 23, 1940; October 4, 1940; October 7, 1941; December 31, 1943; March 1, 1944; December 12, 1944; March 14, 1945; April 7, 1945; April 26, 1945; May 5, 1945; May 24, 1945; May 28, 1945; June 8, 1945; June 21, 1945; October 25, 1945; October 26, 1946; November 19, 1946; March 31, 1947; June 3, 1947; January 10, 1948; February 22, 1948; August 25, 1950; December 25, 1950; September 5, 1953; October 13, 1954; November 12, 1954; April 1, 19xx; March 20, 19xx; May 8, 19xx; October 28, 19xx; July 22, 19xx; 2 undated.
- folder 38 Edward B. Marks Music Corporation to Gardner Read. 24 letters. Typescript; signed in ink by various officers of the Edward B. Marks Music Corporation. Dates: December 20, 1943; December 31, 1943; May 9, 1944; May 22, 1944; October 19, 1944; November 16, 1945; November 27, 1945; June 27, 1946; November 4, 1946; March 14, 1947; March 17, 1947; March 20, 1947; March 31, 1947; November 16, 1948; April 4, 1950; March 16, 1951; February 21, 1956 (accompanied by a telegram dated February 13, 1951); March 5, 1956; May 2, 1956; October 31, 1956; February 12, 1957; March 3, 1971; March 12, 1971; May 28, 1971. Accompanied by two telegrams to Gardner Read from Felix Guenther. Typescript. Dates May 8, 1944 and February 2, 1945. Also accompanied by 3 royalty statements. Typescript. Dates: January 2, 1946; June 27, 1946; July 1, 1952.
- folder 39 McLaughlin and Reilly Co. to Gardner Read. 9 letters. Typescript; signed in ink by various officers of the McLaughlin and Reilly Co. Dates: July 27, 1961; February 21, 1966; June 1, 1966; June 20, 1966; July 18, 1966; September 1, 1966; December 9, 1966; February 9, 1968; February 28, 1968. Accompanied by a royalty statement from February 1, 1968. Typescript. 1 page.

- folder 40 Media Press: Letters – Contract. Documents include: -- 4 contracts between Media Press, Inc., and Gardner Read. Typescript with pencil annotations; signed in ink by the President of Media Press, Inc. and Gardner Read. Dates: October 5, 1994; March 15, 1995; January 31, 1996; March 11, 1999. – 20 letters from Media Press to Gardner Read. Typescript; signed in ink by Thomas Siwe, President, Media press, Inc. Dates: October 5, 1994; November 4, 1994; November 13, 1994; February 8, 1995; February 22, 1995; March 16, 1995; January 4, 1996; January 30, 1996; May 23, 1996; October 5, 1996; June 7, 1997 (unsigned); December 30, 1998; March 11, 1999; October 26, 1999; April 27, 2000; September 7, 2000; January 15, 2001 (unsigned); February 25, 2001; January 16, 2002; January 13, 2004. – Facsimile of program notes by Jeremy Swerling for Phatasmagoria, Op. 147. Typescript. Date: October 16, 1996.
- folder 41 Media Press: Royalties. 8 royalty statements. Typescript. Dates run from 1994 through 2002.
- folder 42 Millikin Conservatory of Music to Gardner Read. 11 letters (8 typescript and 3 ink MS); signed in ink by Carl Van Buskirk, director of the Millikin University Choral Laboratory, and William R. Fischer. Dates: January 6, 1942; January 3, 1945; January 5, 1945; February 16, 1945; March 28, 1945; April 23, 1945; December 9, 1945; October 17, 1946; November 25, 1946; February 26, 1947; March 24, 1947.
- folder 43 Mills Music, Inc. to Gardner Read. 17 letters. Typescript; signed in ink by various officers of Mills Music, Inc. Dates: May 5, 1944; May 26, 1944; September 27, 1949; October 5, 1949; November 18, 1949; June 13, 1950; February 12, 1954; March 10, 1954; March 18, 1954; April 3, 1956; August 29, 1956; January 21, 1959; September 16, 1959; October 15, 1959; October 10, 1960; January 13, 1965; May 23, 1969.
- folder 44 Miscellaneous Orchestras (programming requests). 128 letters (119 typescript and 9 ink MS); signed in ink by various officers of symphony orchestras across the United States. Dates: October 21, 1937; December 6, 1937; June 8, 1939; July 18, 1940; March 17, 1941; March 24, 1941; April 27, 1941; June 6, 1941; October 16, 1942; October 20, 1942; April 28, 1943 (2); May 26, 1943; November 29, 1943; January 22, 1944; March 27, 1944; March 30, 1944; May 9, 1944; July 26, 1944; August 23, 1944; October 16, 1944; November 22, 1944; December 4, 1944; January 1, 1945; August 28, 1945; November 17, 1945; November 29, 1945; March 8, 1946; June 17, 1946; August 8, 1946; September 9, 1946; November 4, 1946; January 7, 1947; January 9, 1947; January 21, 1947 (2); January 30, 1947; March 13, 1947; May 5, 1947; August 9, 1947; June 9, 1948; December 10, 1948; March 11, 1949; April 28, 1949; November 16, 1949; November 22, 1949; November 23, 1949; November 28, 1949; November 30, 1949; December 30, 1949; January 31,

1950; February 6, 1950; March 24, 1950; May 22, 1950; June 9, 1950; October 16, 1950; November 22, 1950; June 15, 1951; November 12, 1951; January 3, 1952; June 23, 1952; October 17, 1952; February 24, 1953; May 7, 1953; May 12, 1953; February 12, 1954; February 7, 1956; September 24, 1956; May 13, 1957; January 15, 1960; February 8, 1960; April 21, 1960; December 6, 1960; December 20, 1960; April 4, 1961; April 17, 1961; November 17, 1961; February 28, 1962; May 2, 1962; December 24, 1963; March 27, 1964; October 14, 1964; November 16, 1965; March 14, 1967; March 11, 1968; June 8, 1968; October 16, 1968; September 25, 1969; March 4, 1970; February 15, 1971; August 2, 1972; September 17, 1973; April 1, 1975; January 23, 1976; April 1, 1976; July 7, 1977; December 12, 1977; May 17, 1978; April 3, 1981; July 11, 1981; November 25, 1981; June 4, 1982; June 17, 1982; November 8, 1982; March 25, 1983; April 6, 1983; April 26, 1984; November xx, 1984; May 29, 1985; November 13, 1985; January 3, 1986; January 21, 1986; January 16, 1987; October 1, 1987; August 15, 1988; November 2, 1988; April 16, 1992; February 9, 1993; October 27, 1993; September 24, 19xx; December 31, 19xx; 7 undated.

N.B. See also Box 56/14: Programming requests.

folder 45

Morningside College Choir Series (J. Fischer & Bro. Music Publishers to Gardner Read). 80 letters. Typescript; signed in ink by various officers of J. Fischer & Bro. Music Publishers. Dates: October 10, 1943; October 30, 1943; November 1, 1943; November 9, 1943; January 3, 1944; February 8, 1944; April 24, 1944; July 23, 1944 (2); July 28, 1944; August 3, 1944; November 30, 1944; January 2, 1945 (2); March 13, 1945; June 12, 1945; November 7, 1945; November 23, 1945; December 8, 1945; March 7, 1946; March 16, 1946; December 10, 1947; January 13, 1948; January 28, 1948; February 18, 1948; April 19, 1948; September 10, 1948; September 20, 1948; February 24, 1949; July 15, 1949; December 19, 1950; June 12, 1951; August 9, 1951; October 4, 1951; February 7, 1952; July 10, 1952; January 5, 1954; February 10, 1954; February 23, 1954; March 24, 1954; June 28, 1954; September 9, 1954; December 10, 1954; March 28, 1955; March 14, 1956; April 4, 1956; September 11, 1956; December 10, 1957; January 10, 1958; February 20, 1958; March 6, 1958; April 2, 1958; May 22, 1958; November 18, 1958; April 7, 1961; August 1, 1961; September 7, 1961; January 25, 1963; February 21, 1963; April 10, 1963; November 12, 1963; December 13, 1963; March 10, 1964; June 2, 1964; December 21, 1964; January 21, 1965; February 2, 1965; August 25, 1965; September 5, 1965; December 6, 1966; January 4, 1967; May 18, 1967; June 27, 1967; October 1, 1968; September 27, 1968; November 25, 1968; January 21, 1969; September 19, 1969; 2 undated. Accompanied by 26 royalty statements. Typescript; annotated in pencil. Dates run from December 31, 1945 to June 30, 1970.

folder 46

Music News, Inc. to Gardner Read. 5 letters. Typescript; signed in ink by Hans Rosenwald, Managing Editor of the *Music News*. Dates: May 11, 1943; September 16, 1943; November 8, 1943; December 12, 1943; May 26, 1945.

folder 47 Music Publishers Holding Corporation / Warner Bros. Music to Gardner Read. 26 letters. Typescript; signed in ink by various officers of Music Publishers Holding Corporation / Warner Bros. Music. Dates: September 23, 1947; October 2, 1947; October 10, 1947; October 28, 1947; December 4, 1947; December 15, 1947; January 23, 1948; February 5, 1948; February 9, 1948; March 15, 1948; May 6, 1948; September 29, 1948; June 21, 1949; March 24, 1950; July 3, 1950; July 26, 1950; August 15, 1950; October 18, 1950; February 18, 1955; March 24, 1955; April 22, 1957; December 3, 1957; November 11, 1970; January 14, 1971; March 17, 1971; April 20, 1971. Accompanied by 89 royalty statements from M. Witmark & Sons. Typescript; annotated in pencil. Dates run from February 28, 1948 to August 29, 1970.

Box 56

folder 1 Alison Neale (of Europa Publications) to Gardner Read. No date. 1 page. Pertains to Gardner Read's entry in *International Who's Who in Classical Music 2004*.

folder 2 Northeastern Records Chamber Music CD: correspondence and documents. 38 documents including: --15 letters (11 typescript and 4 ink MS) to Gardner Read from various agencies and individuals involved in the recording of the Chamber Music CD; signed in ink. Dates: December 1, 1992; August 16, 1993 (2); September 2, 1993; September 28, 1993; October 7, 1993; November 15, 1993; December 13, 1993; December 29, 1993; January 28, 1994; July 19, 1994; August 24, 1994; January 17, 1995; February 28, 1997; April 16, 1998. --A letter from Gardner Read to Raoul Ronson. Typescript. No date. --A letter from Gardner Read to Laurence Broido. Typescript. No date. --21 miscellaneous documents pertaining to the recording of the Chamber Music CD.

folder 3 Northeastern University Press / Northeastern Records: correspondence and documents. 33 Documents pertaining to the recording of the CD, Gardner Read: Works for Organ, released in 1989 on Northeastern Records. Documents include: --14 letters to Gardner Read (12 typescript and 2 ink MS); signed in ink by various individuals involved in the recording the CD. Dates: May 4, 1982; April 20, 1984; January 4, 1985; April 8, 1987; April 22, 1987; May 4, 1987; June 4, 1987; February 4, 1988; June 27, 1988; July 1, 1988; October 9, 1988; January 30, 1989; March 10, 1989; March 15, 1989. --A letter written on Gardner Read's behalf by Leonard Raver to Lynn E. Joiner, February 13, 1989. Repro of typescript; annotated in red ink. Accompanied by a draft of Leonard Raver's liner notes to the CD. --3 letters written on Gardner Read's behalf by Lynn E. Joiner to officers of various publishing firms. 1 typescript, signed in ink, and 2 repros of typescript. Dates: March 14, 1989 (2); May 6, 1991. --15 documents pertaining to the recording of the CD.

- folder 4 Notation lectures: 1968-69 correspondence and documents. 94 documents. -- 89 letters (83 typescript and 6 ink MS); signed in ink by various faculty and staff members of colleges and universities across the United States. Dates: January 2, 1967; April 5, 1967; April 7, 1967; April 11, 1967 (2); April 12, 1967; May 2, 1967; May 9, 1967; September 5, 1967; September 12, 1967; September 22, 1967; September 27, 1967; October 5, 1967; October 6, 1967 (2); October 19, 1967; November 7, 1967; December 6, 1967; December 27, 1967; January 5, 1968; January 8, 1968; January 12, 1968; January 15, 1968; February 8, 1968; February 13, 1968 (3); February 15, 1968; February 19, 1968; February 28, 1968; March 11, 1968 (2); April 8, 1968 (3); April 15, 1968; April 22, 1968; April 24, 1968; April 25, 1968 (2); April 29, 1968; April 30, 1968; May 2, 1968; May 10, 1968; May 14, 1968; May 15, 1968; May 16, 1968; May 27, 1968 (2); June 7, 1968; June 13, 1968; June 14, 1968; June 17, 1968; June 25, 1968; June 26, 1968; July 8, 1968; July 24, 1968; September 3, 1968; September 20, 1968 (2); September 23, 1968; September 24, 1968 (2); September 30, 1968; October 4, 1968; October 8, 1968; October 9, 1968; November 7, 1968; November 21, 1968; November 29, 1968; December 9, 1968 (2); December 10, 1968; December 16, 1968; January 14, 1969; January 20, 1969 (3); January 28, 1969; January 29, 1969; February 10, 1969; February 12, 1969; March 3, 1969 (3); March 20, 1969; April 16, 1969; February 3, 19xx; 1 undated. --3 letters from Gardner Read to various faculty and staff members of colleges and universities across the United States. Typescript; annotated in pencil. Dates: January 8, 1968 (3). --“The Dilemma of Notation” lecture tour itinerary. Typescript. 1 page. --A document titled “Westminster Choir College, Princeton, New Jersey, Arrangements for Assembly Speaker”. Typescript. 1 page.
- folder 5 Oliver Ditson Company to Gardner Read. 7 letters. Typescript; signed in ink by Rob Roy Peery, Publication Manager. Dates: July 9, 1941; October 3, 1941; October 16, 1941; January 9, 1948; January 21, 1948; February 5, 1948; November 23, 1948. Accompanied by 11 royalty statements. Typescript; annotated in pencil. Dates run from July 1, 1942 through June 30, 1953.
- folder 6 Opus One: Contracts – Letters. Documents include: – 30 letters from Max Schubel, President, Opus One Records, to Gardner Read. Typescript; signed in ink by Max Schubel. Dates: June 11, 1984; June 29, 1984 (with ink and pencil annotations); July 22, 1984; August 24, 1984; September 3, 1984; November 9, 1984; November 25, 1984; December 11, 1984; January 1, 1985; March 6, 1985; March 15, 1985; May 7, 1985; July 7, 1985; October 11, 1985; October 31, 1985; December 22, 1985; May 16, 1986; August 24, 1986; September 7, 1986; September 25, 1986; October 12, 1986; October 19, 1986; November 11, 1986; November 26, 1986; January 11, 1987; October 10, 1987; February xx, 1988; August 12, 1987; December xx, 1996; 1 undated. – Returned checks from Marshall Coid and Yolanda Liepa for recording Gardner Read’s Violin Sonata for Opus One Records.

folder 7

Our American Music broadcast correspondence. 57 letters (38 typescript and 19 ink MS); signed in ink by various American composers and officers from various publishing firms. Dates: May 5, 1956; October 6, 1956; October 7, 1956; October 9, 1956; October 11, 1956; October 15, 1956; November 5, 1956; November 8, 1956; January 18, 1957; November 22, 1957; January 23, 1958; February 1, 1958; January 20, 1959; April 7, 1959; May 3, 1959; May 4, 1959; May 5, 1959 (7); May 6, 1959 (2); May 7, 1959; May 8, 1959 (2); May 11, 1959; May 15, 1959; May 16, 1959; May 18, 1959 (2); May 19, 1959; May 22, 1959 (2); May 26, 1959 (2); May 29, 1959; June 8, 1959; June 9, 1959; June 15, 1959; June 17, 1959; June 28, 1959; June 29, 1959; September 20, 1959; October 13, 1959; January 23, 1960; January 25, 1960; February 24, 1960; July 7, 1960; July 11, 1960; July 16, 1960; July 23, 1960; July 25, 1960; 2 undated. Accompanied by 2 form letters written by Gardner Read. No signature or named recipient. Typescript. Dates: October 1, 1956 and May 1, 1959.

folder 8

Peters: Contracts – Letters. Documents include: -- 4 agreements between Henmar Press, Inc. and Gardner Read. Typescript; signed in ink by the President of Henmar and Gardner Read. Dates: February 21, 1961; July 13, 1970 (2 agreements); May 7, 1971. – 1 royalty agreement between Henmar Press, Inc. and Gardner Read. Typescript with ink annotations; signed in ink by the President of Henmar Press, Inc. and Gardner Read. Date: May 1996. – 78 letters from various members of C. F. Peters Corporation and Gardner Read (74 typescript and 4 ink MS); signed in ink. Dates: November 1, 1960; February 21, 1961; March 6, 1961; March 9, 1961; March 13, 1961; March 27, 1961; April 18, 1961; May 1, 1961; October 16, 1961; March 27, 1962; September 12, 1962; April 3, 1963; June 17, 1964; November 12, 1964; September 24, 1965; October 22, 1965; November 2, 1965; January 24, 1966; April 25, 1966; May 6, 1966; October 20, 1966; August 1, 1967; March 9, 1970; June 10, 1970; July 17, 1970; September 17, 1970; December 10, 1970; February 25, 197x, April 9, 1971; May 11, 1971; May 19, 1971; June 10, 1971; August 18, 1971; November 8, 1971; January 11, 1972; March 15, 1972; March 14, 1972; May 1, 1972; March 30, 1972; June 28, 1972; March 1, 1973; June 29, 1973; July 26, 1973; November 5, 1973; December 5, 1973; February 28, 1974; December 10, 1974; October 21, 1974; March xx, 1975; October 16, 1978; January 9, 1979; April 24, 1980; June 23, 1980; September 18, 1980; September 23, 1980; March 5, 1982; February 11, 1983; March 29, 1983; August 5, 1983; January 23, 1987; March 27, 1987; August 19, 1987; February 23, 1991; December 4, 1991; September 20, 1993; January 29, 1996; February 26, 1997; July 10, 1997; October 22, 1997; December 9, 1997; April 2, 1998; July 3, 1998; January 13, 2000; November 21, 2000; April 19, 2001; August 21, 2002; 2 undated-- Copy of letter from Gardner Read to Walter Hinrichsen, C. F. Peters Corporation. Typescript. Date: April 10, 1963. – Copy of ASCAP Repertory Performance Report from Henmar Press, Inc. to ASCAP. Typescript. Date: January 22, 1986.

- folder 9 Peters: Royalties. 42 royalty statements. Typescript with pencil annotations. Dates range from August 17, 1962 through December 31, 2002.
- folder 10 Pitman Publishing Corporation to Gardner Read. 15 letters. Typescript; signed in ink by various officers of the Pitman Publishing Corporation. Dates: May 6, 1963; June 18, 1963; August 20, 1963; September 20, 1963; March 16, 1964; June 3, 1964; July 27, 1964; July 14, 1967; June 6, 1968; December 20, 1968; January 6, 1969; January 19, 1969; July 27, 1971; December 11, 1973; March 10, 1976. Accompanied by 29 royalty statements. Typescript; annotated in pencil. Dates run from July 28, 1954 through March 31, 1966.
- folder 11 Position offerings (1940-73) to Gardner Read. 33 letters. Typescript; signed in ink by representatives from various institutions that offered employment to Gardner Read. Dates: January 25, 1940; January 4, 1943; June 29, 1943; August 24, 1943; August 28, 1943; September 4, 1943; September 8, 1943; March 31, 1944; April 28, 1945; June 2, 1945; November 11, 1946; November 18, 1946; March 19, 1947; February 27, 1948; March 24, 1948; May 17, 1948; July 9, 1948; July 27, 1948; July 29, 1948; August 18, 1948; April 18, 1949; August 14, 1952; July 2, 1954; May 14, 1957; December 2, 1958; August 12, 1960; January 7, 1965; December 27, 1965; May 11, 1966; June 10, 1966; June 17, 1968; April 23, 1970; August 30, 1978. Accompanied by an employment contract from the Cleveland Institute of Music, dated April 25, 1947. Typescript; signed in ink by Gardner Read, Dorothy J. Mobery and then President of the Cleveland Institute of Music (last illegible). 1 page.
- folder 12 Presser: Contracts – Letters. Documents include: -- 1 royalty contract and 1 rental contract between Gardner Read and Theodore Presser Company. Typescript; signed in ink by an officer of the Theodore Presser Company, Gardner Read, and two witnesses. Dates: December 13, 1966; December 12, 19xx. – 68 letters from various officers of Theodore Presser Company to Gardner Read. Typescript; signed in ink. Dates: July 17, 1950; December 29, 1950; January 9, 1951; May 1, 1951; July 18, 1955; October 28, 1955; November 4, 1955; November 15, 1955; November 21, 1955; November 28, 1955; June 5, 1956; September 12, 1956; March 22, 1957; April 25, 1957; October 22, 1957; November 22, 1957; January 20, 1958; June 8, 1959; September 10, 1959; September 28, 1959; October 27, 1959; July 20, 1961; November 21, 1961; November 24, 1961; March 7, 1962; January 6, 1964; May 22, 1964; February 3, 1965; October 20, 1966; November 9, 1966; December 13, 1966 (2 letters); February 21, 1967; May 22, 1967; November 9, 1967; October 16, 1968; November 5, 1968; October 20, 1969; January 16, 1970; April 10, 1970; April 21, 1970; October 15, 1970; February 2, 1971; February 16, 1971; April 8, 1971; September 23, 1971; July 10, 1972; March 23, 1973; April 17, 1973; August 20, 1973; June 29, 1976; September 10, 1976; November 1, 1976; May 23, 1978; January 4, 1979; April 7, 1978; September 14, 1981; March 11, 1983; August 6, 1984; December 13, 1984;

March 26, 1983; February 6, 1989; July 14, 1989; January 17, 1990; May 18, 1990; October 22, 1997; 1 undated. – Copy of letter from Aaron Copland to Bob Holton, Theodore Presser Company. Typescript; signed in ink. Date: August 5, 1969.

folder 13 Presser: Royalties. 57 royalty statements. Typescript with pencil and ink annotations. Dates run from May 31, 1957, through April 30, 2002.

folder 14 Programming requests. 85 letters (82 typescript and 3 ink MS); signed in ink by officers of various performing organizations. Dates: May 20, 1937; January 3, 1940; December 1, 1940; April 4, 1941; May 11, 1941; August 29, 1941; February 21, 1942; March 2, 1942; February 25, 1943; August 27, 1943; August 3, 1944; October 20, 1945; November 22, 1946; January 10, 1947; February 18, 1947; August 15, 1947; September 23, 1947; October 14, 1947; November 3, 1947; November 17, 1949; December 4, 1949; November 6, 1952; July 26, 1954; January 8, 1955; February 2, 1955; April 5, 1955; January 15, 1956; February 8, 1956; February 13, 1956; February 15, 1956; May 3, 1956; August 27, 1956; October 10, 1956; November 6, 1956; January 28, 1957; August 22, 1957; August 23, 1957; January 30, 1958; June 8, 1958; October 27, 1958; November 6, 1958; September 4, 1959; December 4, 1959; February 16, 1960; April 19, 1960; October 4, 1960; February 1, 1961; April 18, 1961; June 27, 1962; November 26, 1962; April 11, 1963; December 5, 1963; February 27, 1964; June 3, 1964; September 29, 1964; October 1, 1964; October 9, 1964; November 25, 1964; January 2, 1965; January 11, 1965; February 9, 1965; September 13, 1965; October 12, 1965; October 28, 1965; May 24, 1966; December 27, 1966; October 26, 1967; January 30, 1968; February 29, 1968; March 14, 1968; March 20, 1968; April 29, 1968; July 31, 1969; April 4, 1972; June 10, 1972; December 3, 1973; May 23, 1975; October 10, 1975; November 28, 1978; April 9, 1979; June 4, 1980; May 27, 1982; January 30, 1987; 2 undated.

N.B. See also Box 55/44: Miscellaneous Orchestras (programming requests).

folder 15 The Prophet premiere: correspondence. 54 letters (25 typescript and 29 ink MS) pertaining to the premiere performance of “The Prophet”, February 23, 1977; signed by various friends, acquaintances and colleagues. Dates: September 29, 1976; October 21, 1976; November 19, 1976; December 7, 1976; January 12, 1977; January 17, 1977; January 18, 1977; January 25, 1977; February 3, 1977; February 4, 1977; February 7, 1977 (2); February 8, 1977; February 10, 1977; February 15, 1977 (2); February 20, 1977; February 21, 1977 (2); February 22, 1977; February 23, 1977 (3); February 24, 1977; February 25, 1977 (2); February 26, 1977; February 27, 1977; February 28, 1977 (3); March 1, 1977; March 2, 1977 (2); March 9, 1977; March 10, 1977; March 13, 1977; March 21, 1977 (3); March 23, 1977; March 25, 1977; March 28, 1977 (3); April 4, 1977 (2); April 19, 1977; April 25, 1977; April 28, 1977; 4 undated. Accompanied by a repro of the Boston University

Symphony Orchestra 1976-77 rehearsal schedule. 1 page. Also accompanied by a repro of the Boston University Musical Organizations performance schedule. 1 page.

folder 16

Publishers' Contracts – Out-of-Print Works, I. Contracts between various publishing firms and Gardner Read. Typescript; signed in ink by officers of publishing firms and Gardner Read. Publishers and date of contracts include: - Abingdon Press. August 17, 1962; August 23, 1962; January 3, 1963; January 15, 1964; November 26, 1965; October xx, 1977. – Affiliated Music Corporation. April 2, 1937; April 24, 1939. – Allyn-Bacon, Inc. November 1, 1962. American Music Company. January 5, 1953. – Art Publication Society. December 9, 1941. – Associated Music Publishers, Inc. March 19, 1945; March 31, 1945; October 10, 1978 (2 contracts); May 9, 1979. – Belwin Mills / Franco Colombo / J. Fischer). September 19, 1955; July 28, 1967; September 16, 1968 (3 contracts); November 21, 1968 (2 contracts); October 28, 1969; November 14, 1969; November 17, 1975; June 1, 1979; February 29, 1980; March 10, 1980; October 18, 1982; May 8, 1984; May 14, 1984; August 5, 1987 (2 copies). – Birchard. October 10, 1950; April 7, 1954. – Boosey & Hawkes. June 1, 1950; March 19, 1965; November 5, 1968; April 22, 1977; November 26, 1979; November 13, 1986. – Bradley (Asilomar/Dreena). April 1, 1980; June 23, 1980 (4 contracts); August 15, 1980; April 14, 1981. – Canyon Press, Inc. August 7, 1967 (2 contracts). – Composers Press. January 1, 1950; May 14, 1976. – Oliver Ditson Company. October 3, 1941; August 29, 1942; January 9, 1948.

folder 17

Publishers' Contracts – Out-of-Print Works, II. Contracts and/or letters between various publishing firms and Gardner Read. Typescript; signed in ink by officers of publishing firms and Gardner Read. Publishers and dates include: -- Edition Musicus. April 19, 1943. – Elkan Vogel. February 24, 1947. – J. Fischer. December 7, 1945 (2 contracts); April 19, 1948; May 25, 1948; March 24, 1954; July 27, 1954; September 9, 1954 (2 contracts); April 5, 1955; January 14, 1958; May 27, 1964; September 28, 1964; December 28, 1964; January 20, 1969; June 1, 1979. – FitzSimons Co. June 1, 1939; January 13, 1965 (3 contracts). – Galaxy Music Corporation. November 5, 1942; July 7, 1972; May 17, 1978. – H.W. Gray Co. September 3, 1943; November 2, 1945; December 17, 1945; September 15, 1955; June 1, 1979; September 6, 1983 (signed by an officer of the Belwin-Mills Publishing Corp.). – Indiana University Press. January 25, 1977; May 20, 1991. – Kalmus. October 8, 19xx; June 14, 1938. – Lorenz Publishing Company. December 30, 1949; April 12, 1973. – E.B. Marks. May 9, 1944; November 14, 1945. – McLaughlin Reilly. June 20, 1966. – Pitman Publishing Corporation. April 6, 1950. – Theodore Presser Co. July 26, 1955; November 4, 1955; June 25, 1956; July 20, 1956; August 31, 1956; April 25, 1984. – Southern Music Publishing Co. July 18, 1950; December 26, 1950; November 12, 1959 (4 contracts); January 4, 1980; January 15, 1980. – Clayton F. Summy Co. November 16, 1939; January xx, 1940; April 9, 1940; May 17, 1940; May 20,

1948; April 22, 1954; April 9, 1958; December 12, 1958. – Volkwein Brothers, Inc. March 25, 1948. – M. Witmark & Sons. October 14, 1947; July 5, 1950; March 3, 1971.

folder 18

Publishers' correspondence (various). 64 letters (63 typescript and 1 ink MS); signed in ink by officers of various publishing firms. Dates: November 11, 1940; March 5, 1943; April 14, 1943; March 1, 1945; March 5, 1946; October 7, 1946; March 14, 1947; April 7, 1947; June 14, 1947; June 18, 1947; August 4, 1947; September 8, 1947; January 13, 1948; February 2, 1948; February 16, 1948; April 19, 1948; July 14, 1948; December 9, 1948; January 26, 1949; February 7, 1949; March 15, 1949; March 31, 1949; April 20, 1949; April 22, 1949; October 9, 1949; October 13, 1949; January 3, 1950; February 8, 1950; April 11, 1950; October 30, 1950; February 16, 1951; January 4, 1953; November 13, 1953; November 24, 1953; December 16, 1953; January 8, 1954; June 3, 1956; March 13, 1958; June 13, 1958; May 4, 1959; November 15, 1959; January 7, 1960; August 23, 1960; October 14, 1960; October 16, 1960; November 7, 1960; March 9, 1961; May 31, 1961; April 24, 1967; May 12, 1967; August 3, 1967; August 25, 1967; October 25, 1967; July 16, 1971; August 24, 1971; September 2, 1971; January 18, 1972; December 28, 1973; January 18, 1974; May 2, 1984; April 12, 1985; April 7, 1986; November 30, 1987; 1 undated.

folder 19

Retirement: Reception – Letters. 24 letters from various colleagues and friends to Gardner Read on his retirement (13 typescript and 11 ink MS; signed in ink). Dates: April 13, 1977; April 12, 1978; May xx, 1978; May 4, 1976 [sic]; May 4, 1978; May 6, 1978; May 8, 1978; May 10, 1978; May 14, 1978; May 15, 1978 (3 letters); May 16, 1978 (4 letters); May 17, 1978; May 18, 1978; May 19, 1978; May 20, 1978 (2 letters); May 22, 1978; 2 undated. Also includes copies of 2 letters from Vail Read to Gardner's friends. Typescript; signed in ink. Dates: April 25, 1978; April 28, 1978.

folder 20

Robert King (Leduc): Contracts – Letters. 40 documents. 37 typescript and 3 ink MS; signed in ink. Dates: November 27, 1949; November 17, 1950*; December 5, 1950*; July 23, 1952*; February 17, 1955; March 7, 1955; May 26, 1955; May 31, 1955; September 26, 1955; November 1, 1955; April 30, 1957; November 1, 1957; December 9, 1957; August 27, 1959; September 23, 1963; December 28, 1963; March 17, 1967; April 24, 1970; November 5, 1970; November 6, 1970 (2 documents); November 21, 1977; January 7, 1978; January 25, 1978; March 6, 1978; November 28, 1978; January 2, 1991; September 7, 1994; September 12, 1994; March 24, 1995; April 6, 1995; April 7, 1995; March 27, 1996; April 3, 1996; April 4, 1996; September 3, 1997; September 19, 1997; July 7, 2000; July 24, 2000; June 21, 2001.

folder 21

Robert King (Leduc): Royalties. 58 royalty statements. Typescript with pencil annotations. Dates range from 1976 through September 11, 2002.

- folder 22 Rolf Lieberman Preis. 1 mailgram notifying Gardner Read that the score and libretto for Villon was received by the Koerber Foundation. Date: January 27, 1986.
- folder 23 Scarecrow Press. 1 letter from Matt Smiley, Marketing Assistant, Scarecrow Press to Gardner Read. Typescript; signed in ink. Date: September 23, 2003.
- folder 24 Schirmer Books / Macmillan Publishing Co., Inc. (*Contemporary Instrumental Techniques*) correspondence. 37 letters (36 typescript and 1 ink MS); signed in ink by various individuals who assisted Gardner Read in writing... Dates: August 13, 1968; February 18, 1969; March 1, 1973; March 4, 1973; December 20, 1973; March 27, 1974; March 28, 1974; May 2, 1974; May 22, 1974; June 20, 1974; June 21, 1974; June 28, 1974; July 10, 1974; July 11, 1974; August 7, 1974; August 9, 1974; September 30, 1974; October 29, 1974; November 6, 1974; November 28, 1974; December 17, 1974; March 21, 1975; April 9, 1975; June 9, 1975; June 11, 1975; June 17, 1975; June 30, 1975; August 4, 1975; August 13, 1975; November 11, 1975 (Accompanied by a repro of the front jacket for *Contemporary Instrumental Techniques*. Annotated in ink. 4 pages); March 10, 1980; March 12, 1980; November 24, 1986; March 19, 1987; November 28, 1989; December 6, 1989; 1 undated. Accompanied by 20 royalty statements from the Macmillan Publishing Company. Typescript; annotated in ink and pencil. Dates run from January 1, 1976 through September 30, 1989.
- folder 25 Seesaw: Contracts – Letters. 40 documents (29 typescript and 1 ink MS; signed in ink). Dates: July 8, 1971; July 21, 1971; September 8, 1971; September 15, 1971; September 18, 1971; September 24, 1971; October 14, 1971; October 25, 1971; December 6, 1971 (2 documents); January 5, 1972; January 28, 1972; July 17, 1972; February 8, 1973; May 15, 1973; May 23, 1973; June 6, 1973; June 18, 1973; April 26, 1974; April 7, 1975; August 2, 1978; November 15, 1979; March 13, 1981*; January 7, 1984; July 24, 1984; November 28, 1984; May 2, 1985; March 8, 1986; September 14, 1990; October 25, 1994; March 12, 1999; May 8, 1996; March 21, 2000; May 3, 2000; May 9, 2000; September 17, 2001; January 21, 2003; March 5, 2003; June 4, 2003; June 30, 2003.
- folder 26 Seesaw: Royalties. 19 royalty statements. Typescript with pencil annotations. Dates range from 1971 through December 31, 1999.
- folder 27 Shawnee Press, Inc. / Alec Templeton, Inc. Music Publishers to Gardner Read. 20 letters. Typescript; signed in ink by various officers of the Shawnee Press, Inc. and Alec Templeton, Inc. Music Publishers. Dates: October 4, 1954; December 30, 1954; January 27, 1955; March 24, 1955; May 24, 1955; June 7, 1955; September 19, 1955; February 29, 1956; June 19, 1956; August 22, 1956; September 10, 1956; March 26, 1957; August 14, 1957; September 28, 1959; January 5, 1960; April 30, 1965; December 19, 1966; January 23,

1967; February 27, 1973; April 16, 1973. Accompanied by 14 royalty statements. Typescript; annotated in pencil. Dates run from August 23, 1955 through June 30, 1965. Also accompanied by a royalty spreadsheet, presumably created by Gardner Read. MS in pencil. 1 page.

- folder 28 Silver Burdett Company to Gardner and Vail Read. 8 letters. Typescript; signed in ink by various officers of the Silver Burdett Company. Dates: March 27, 1974; May 8, 1974; May 15, 1974 (letter and contract: signed in ink by John P. Twomey, Harrison B. Bell and Gardner and Vail Read); August 12, 1974; November 22, 1974; May 13, 1975; November 12, 1975; December 1, 1975. Accompanied by 12 royalty statements. Typescript; annotated in pencil. Dates run from June 7, 1974 through December 31, 1986.
- folder 29 Paul A. Snook (Music Director of Riverside Radio, WRVR, New York City) to Gardner Read. 8 letters. Typescript; signed in ink by Paul A. Snook. Dates: May 16, 1969; May 26, 1969; June 4, 1969; July 1, 1969; July 23, 1969; November 19, 1969; January 27, 1970; September 18, 1970.
- folder 30 Southern: Contracts – Letters. 36 documents (typescript; signed in ink). Dates: January 31, 1950; February 9, 1950 (2 documents); February 23, 1950; March 24, 1950; May 18, 1950; July 5, 1950; August 15, 1950; September 22, 1950; October 13, 1950; October 18, 1950; October 27, 1950; November 6, 1950; November 9, 1950; December 5, 1950; December 12, 1950; December 26, 1950; December 28, 1950; January 23, 1951; January 26, 1951; April 26, 1951; September 7, 1951; October 18, 1951; July 29, 1952; August 14, 1952; November 20, 1952; February 26, 1953; April 29, 1955; November 10, 1959; September 7, 1961; August 26, 1969; June 5, 1970; October 8, 1970; March 19, 1971; September 13, 1972; January 20, 1978.
- folder 31 Southern: Royalties. 40 royalty statements. Typescript with pencil annotations. Dates range from June 30, 1951 through December 1996.
Separated to Box 87/4.
- folder 32 Spoleto Festival – Competition for the Creative Arts: correspondence, documents and ephemera. --6 letters to Gardner Read. Typescript; signed in ink by various members of the festival committee. Dates: February 7, 1963; July 24, 1963; September 30, 1963; June 30, 1964; December 17, 1964; 1 undated. --Repro of a Boston University press bulletin, June 17, 1964. 3 pages. --A document titled “Commentary: Spoleto Festival – Competition for the Creative Arts – 1963”. Typescript. 5 pages. --3 “Rules of the Competition” brochures for years 1 - 3. --3 Posters for the 1963, 1964 and 1965 festivals.
- folder 33 Strathmore Hall Arts Center to Gardner Read. 5 typescript letters; signed in ink by Richard Mumford. 1 ink MS letter; signed by Richard Potter. Dates: May 31, 1991; August 14, 1991; January 27, 1992; February 28, 1992; April 21, 1992; June 26, 1992. Accompanied by a memorandum, dated April 13,

1992, from the Cultural Alliance of Greater Washington that pertains to flight reservations for Gardner Read. 1 page. Also accompanied by a program for the performance of Gardner Read's music at the Strathmore Hall Arts Center, May 10, 1992. Also accompanied by a repro of press clippings, printed in the Washington Post on May 3, 8 and 15, 1992, concerning the performance. 1 page.

folder 34

Style and Orchestration: correspondence and documents. --18 letters to Gardner Read. Typescript; signed in ink by officers of various publishing firms. Dates: October 28, 1975 (2); December 12, 1975; December 22, 1975 (accompanied by 3 previous letters from officers of the Theodore Presser Company to Gardner Read with the dates: December 18, 1975; November 5, 1975; August 14, 1974); January 9, 1976; March 3, 1976; February 16, 1977; October 20, 1977; April 7, 1978; June 29, 1978; July 11, 1978; October 25, 1978; November 20, 1978; February 22, 1979; March 13, 1979; September 4, 1979 (Accompanied by two previous letters and an invoice from Boosey and Hawkes with the dates: February 9, 1976 and November 19, 1975); October 15, 1980; 1 undated. 4 letters from Gardner Read to officers of various publishing firms. Typescript; first two are signed in ink by Gardner Read. Dates: November 4, 1975; January 22, 1976; November 4, 1977; February 8, 1978. --Schirmer Books Rights and Royalties Agreement for *Style and Orchestration*. Signed in ink by Gardner Read and Edward W. Barry, January 20, 1976. 3 pages. --A document pertaining to various publishers' permissions fees. 8 pages. --Repros of 6 letters from John S. Sweeney, Manager of Associated Music Publishers, Inc., to Abbie Meyer of Schirmer Books. --Extracted pages from a publisher's proof copy of *Style and Orchestration*; annotated in colored pencil. --A review of the book by Kent Kennan, from the University of Texas. Repro of typescript. 1 page.

folder 35

Summy – Birchard Company to Gardner Read. 36 letters. Typescript; signed in ink by various officers of the Summy – Birchard Company. Dates: November 15, 1957; December 19, 1957; January 8, 1958; March 14, 1958; March 31, 1958; April 9, 1958; May 22, 1958; October 15, 1958; December 12, 1958; June 26, 1959; April 17, 1959; July 13, 1959; September 8, 1959; November 10, 1959; November 16, 1959; November 23, 1959; August 1, 1960; February 21, 1961; September 15, 1961; January 30, 1962; October 10, 1962; January 3, 1963; February 1, 1963; May 1, 1963; January 23, 1967; March 8, 1967; July 7, 1967; July 19, 1967; July 27, 1967; August 18, 1967; February 28, 1968; January 12, 1971; February 2, 1973; March 5, 1973; May 7, 1973; November 12, 1985. Accompanied by 17 royalty statements. Typescript; annotated in pencil. Dates run from November 1, 1956 through December 31, 1973.

folder 36

Taplinger (Crescendo): Contracts – Letters. 21 documents (19 typescript and 2 ink MS; signed in ink). Dates: May 19, 1972; November 26, 1973; November 11, 1974; July 17, 1975; July 31, 1975; August 4, 1975; December 1, 1975;

November 18, 1976; July 12, 1977; September 26, 1977; February 9, 1978; July 10, 1978; January 28, 1982; January 23, 1995; July 24, 1995; May 12, 1997; May 24, 1999; May 3, 2000; May 22, 2000; 2 undated.

folder 37 Taplinger (Crescendo): Royalties. 39 royalty statements. Typescript with pencil annotations. Dates range from September 30, 1972 through December 2003.

folder 38 Telegrams from various correspondents to Gardner and Vail Read. 73 telegrams.

Box 57

folder 1 Theatre Arts Books to Gardner Read. 18 letters (17 typescript and 1 ink MS); signed in ink by various officers of Theatre Arts Books. Dates: March 31, 1961; April 28, 1961; May 26, 1961; June 22, 1961; June 27, 1961; October 6, 1961; October 10, 1961; November 3, 1961; November 6, 1961 (2); November 21, 1961; December 13, 1961; January 19, 1962; May 8, 1962; April 2, 1963; April 10, 1963; May 21, 1963; February 28, 1977. Accompanied by 6 royalty statements. Typescript; annotated in ink. Dates run from May 8, 1962 to September 15, 1969. Also accompanied by a letter from Adelaide C. Moneta of Theatre Arts Books to Marion Moss of the British Broadcasting Company, April 10, 1963. Carbon copy typescript. 1 page.

folder 2 Transcontinental Music Publications to Gardner Read. 7 letters. Typescript; signed in ink by various officers of Transcontinental Music Publications. Dates: September 10, 1971; September 22, 1971 (letter/contract for Gardner Read's *Suite for Organ, Op. 81*; signed in ink by Gardner Read and Mari Freudenthal); September 22, 1971; October 12, 1971; February 12, 1976; March 22, 1979; May 30, 1979. Accompanied by 6 royalty statements. Typescript; annotated in pencil and ink. Dates run from June 30, 1979 to June 30, 1985. Also accompanied by an ink MS note on Boston University letterhead that contains royalty totals from 1971 to 1985. 1 page.

folder 3 *Twentieth Century Notation*: individual correspondence. 80 documents. --74 letters to Gardner Read (67 typescript, 6 ink MS and 1 pencil MS); signed in ink by various composers and colleagues of Gardner Read. Dates: March 20, 1967; September 29, 1967; October 13, 1967; October 16, 1967; November 2, 1967; November 14, 1967; December 4, 1967; December 9, 1967; January 26, 1968; January 29, 1968; February 8, 1968; February 12, 1968; May 13, 1968; March 26, 1968; March 30, 1968; April 30, 1968; May 16, 1968; June 14, 1968; June 17, 1968; June 25, 1968; October 2, 1968; October 25, 1968; November 11, 1968; November 12, 1968; November 18, 1968; January 11, 1969; February 6, 1969; March 17, 1969; May 18, 1969; September 25, 1969; October 30, 1969; November 20, 1969; March 8, 1970; May 14, 1970; May 27, 1970; June 18, 1970; August 20, 1970; September 9, 1970; September 14,

1970; October 8, 1970; October 26, 1970; November 23, 1970; December 8, 1970; December 14, 1970 (2); January 4, 1971; January 25, 1971; February 1, 1971; February 5, 1971; February 12, 1971; March 11, 1971; March 16, 1971; March 31, 1971; April 12, 1971; April 20, 1971; April 23, 1971; May 5, 1971; July 22, 1971; August 4, 1971; September 8, 1971; September 9, 1971; October 7, 1971; November 15, 1971; December 6, 1971; June 5, 1972; August 5, 1972; November 29, 1972; February 13, 1973; February 18, 1976; January 11, 1977; March 17, 1977; August 27, 1979; May 15, 19xx; July 16, 19xx. A repro of a typescript letter from Gardner Read to Richard C. Sheldon, December 15, 1976. 2 pages. --Repros of two letters written on Gardner Read's behalf to officers of the M.I.T. Press by William Schuman and Samuel Adler. Dates May 14, 1970 and March 30, 1971. --A photograph of Ann (last name illegible). No date. [Unclear as to which letter this photograph accompanied]. --A delivery receipt for 2 microfilm rolls to the Acquisition Division, Preparation Services of the New York Public Library from the Applied Microfilm Corporation, Cambridge, Massachusetts on April 26, 1972. Typescript. 1 page. --A document titled "Twentieth Century Notation: Description of Project". Typescript. 1 page.

folder 4

Twentieth Century Notation: correspondence from publishers. 94 letters. Typescript; signed in ink by officers of various publishing firms. Dates: April 2, 1966; July 31, 1967; August 8, 1967; August 16, 1967; September 6, 1967; November 26, 1967; December 13, 1967; December 16, 1967; December 18, 1967; January 6, 1968; January 9, 1968; February 11, 1968; February 29, 1968; March 6, 1968; March 8, 1968; March 15, 1968; March 19, 1968; April 25, 1968; May 6, 1968; May 16, 1968; May 17, 1968; May 21, 1968; May 28, 1968; June 10, 1968; June 18, 1968; July 17, 1968; September 4, 1968; September 5, 1968; September 24, 1968; November 8, 1968; January 29, 1969; March 4, 1969; March 18, 1969; May 12, 1969; May 13, 1969; May 30, 1969; July 17, 1969; July 25, 1969; July 28, 1969; August 22, 1969; September 25, 1969; September 26, 1969; October xx, 1969; November 19, 1969; December 3, 1969; February 23, 1970; November 23, 1970; June 9, 1970; September 16, 1970; October 16, 1970; November 16, 1970; December 1, 1970 (2); December 11, 1970; January 5, 1971; January 6, 1971; January 11, 1971; January 15, 1971; January 20, 1971; February 5, 1971; February 11, 1971; February 17, 1971; February 28, 1971; March 8, 1971; March 20, 1971; April 1, 1971; April 12, 1971; April 16, 1971; June 25, 1971; September 17, 1971; September 18, 1971; November 5, 1971; June 2, 1972; February 20, 1973; March 6, 1973; March 16, 1973; April 16, 1973; April 17, 1973; April 25, 1973; April 27, 1973; June 1, 1973; January 15, 1975; January 22, 1975; February 4, 1975; February 19, 1975; February 21, 1975; March 7, 1975; April 23, 1975; September 30, 1975; October 2, 1975; October 22, 1975; December 2, 1975; February 27, 1976; 1 undated.

folder 5

Twentieth-Century Microtonal Notation: correspondence and documents. 28 documents. --18 letters (16 typescript and 2 ink MS); signed in ink by officers

of various publishing firms. Dates: March 30, 1989; November 22, 1989; December 5, 1989; December 12, 1989; December 15, 1989; December 27, 1989; January 10, 1990 (2); January 11, 1990; January 17, 1990; January 23, 1990; January 29, 1990; January 31, 1990; February 2, 1990 (2); May 4, 1990; May 30, 1990; 1 undated. --Editorial Inc. invoice for Gardner Read, April 23, 1990. Typescript. 1 page. --Excerpts of proofs and lists of corrections. Word-processed and typescript documents. 9 documents. 16 pages.

- folder 6 UMI Books on Demand: Contracts – Letters. 9 letters (typescript; signed in ink). Dates: August 27, 1991; March 27, 1995; March 28, 1995; April 13, 1995; April 26, 1995; May 30, 1995; June 12, 1995; July 11, 1995; March 24, 2000. Accompanied by 5 royalty statements; typescript. Dates: December 31, 2000; March 21, 2001; 3 undated.
- folder 7 UMI Books on Demand: Royalties. 5 royalty statements. Typescript with pencil annotations. Dates range from August 9, 1995 through December 31, 1999.
- folder 8 University of California, Los Angeles (visiting professorship): correspondence and documents. --13 letters to Gardner Read. Typescript; signed in ink by various members of UCLA and Boston University faculty and staff. Dates: April 22, 1965; May 3, 1965; May 27, 1965; July 28, 1965; September 14, 1965; October 7, 1965; October 21, 1965; December 29, 1965; January 7, 1966; January 8, 1966; January 12, 1966; March 28, 1966; August 9, 1966.--2 letters from Gardner Read to Dr. Roy Will, May 14, 1965, and an unknown recipient, September 27, 1965. Typescript. 1 page each. --University of California employment form. Carbon copy of typescript and typescript. 2 pages. --Boston University: Division of Music Faculty meeting minutes. Repro of typescript. 1 page.
- folder 9 United States Information Agency to Gardner Read. 5 letters. Typescript; signed in ink by various officers of the United States Information Agency. Dates: April 12, 1957; February 6, 1958; February 18, 1958; March 3, 1958; November 20, 1958.
- folder 10 University of Kansas at Lawrence to Gardner Read. 17 letters. Typescript; signed in ink by various members of the faculty of the University of Kansas at Lawrence. Dates: April 25, 1959; November 6, 1959; November 30, 1959; February 21, 1960; April 25, 1960; June 6, 1960; April 17, 1962; October 30, 1969; November 12, 1969; December 18, 1969; February 19, 1970; March 17, 1970; April 4, 1970; August 20, 1973; December 22, 1971; March 9, 1972; October 23, 19xx.
- folder 11 Villon, op.122: letters and documents, 1963-67. 92 documents including: --46 letters to Gardner, Vail and Cindy Read (37 typescript and 9 ink MS); signed in ink by James and Louise Forsyth. Dates: August 8, 1963; September 10,

1963; February 9, 1964; April 6, 1964; May 16, 1964; June 4, 1964; July 21, 1964; October 13, 1964; November 11, 1964; November 21, 1964; December 29, 1964; January 8, 1965; February 1, 1965; February 25, 1965; February 27, 1965; March 4, 1965 (2); April 5, 1965; April 14, 1965; April 25, 1965; April 26, 1965; May 18, 1965; June 27, 1965; September 21, 1965; November 2, 1965 (2); December 9, 1965; January 17, 1966; March 26, 1966; May 6, 1966; May 7, 1966; July 14, 1966; October 29, 1966; November 14, 1966; November 22, 1966; December 3, 1966; February 9, 1967; February 13, 1967; March 19, 1967; April 3, 1967; May 14, 1967; May 23, 1967; June 4, 1967; June 21, 1967; July 23, 1967; November 24, 1967. --18 letters from Gardner Read to James and Louise Forsyth. Typescript and typescript repro. Dates: November 29, 1964; January 16, 1965; February 7, 1965; February 14, 1965; February 21, 1965; March 6, 1965; March 23, 1965; April 9, 1965; April 15, 1965; May 2, 1965; May 25, 1965; September 5, 1965; December 28, 1965; February 14, 1966; May 23, 1966; January 10, 1967; March 12, 1967; August 11, 1967. --5 letters to Gardner Read. Typescript; signed in ink by various officers from the National Foundation on the Arts and the Humanities, the Glyndebourne Festival Opera, the Royal Opera House of London and the Sadler's Wells Theatre. Dates: November 22, 1966; April 12, 1967; April 14, 1967; April 28, 1967; June 12, 1967. --11 letters from Vail Read to James and Louise Forsyth. Typescript; signed in ink and pencil by Vail Read. Dates: October 7, 1963; May 13, 1964; May 15, 1964; January 12, 1965 (2); December xx, 1965; February 28, 1966; May 3, 1966; July 8, 1966; November 19, 1966; July 30, 1967. --A copy of "A Sentimental Poem" by James Forsyth. Typescript. 1 page. --Two Boston University intramural memorandums to Gardner Read and Dean Stein from Dr. Will that pertain to Gardner Read's sabbatical leave in 1964-65. Typescript; signed in ink by Dr. Will. 2 pages. --A Boston University Project Support Notice. Typescript; signed in ink by Philip E. Kubzansky. 1 page. --A newspaper article from the Los Angeles Times, May 2, 1965, that features a photograph of Gardner Read at Huntington Hartford. --Documents pertaining to James Forsyth that include: 5 press clippings, J. Forsyth's Curriculum Vitae, a program for the play "The Other Heart".

folder 12

Villon, Op. 122: Chronological letter file, 1968-77. 58 documents (49 typescript and 9 ink MS; signed in ink). Dates: May 9, 1968; June 10, 1968; June 12, 1968; July 4, 1968; August 9, 1968; September 11, 1968; December 9, 1968; October 7, 1968; "Christmas 1968"; January 27, 1969; February 15, 1969; February 24, 1969 (2 letters); April 14, 1969; May 29, 1969; June 2, 1969; June 8, 1969; July 8, 1969; September 2, 1969; December 22, 1969; February 26, 1970; April 3, 1970; April 17, 1970; April 20, 1970; April 27, 1970; May 8, 1970; September 14, 1970; October 7, 1970; November 11, 1970; January 7, 1971; January 16, 1971; February 4, 1971; April 28, 1971; October 2, 1971; November 8, 1971; November 16, 1971; March 27, 1972; May 19, 1972 (ink MS; accompanied by typewritten transcript with ink annotations); January 29, 1973; September 21, 1973; May 20, 1974; February

23, 1976; March 20, 1976; December 10, 1976; March 1, 1977; March 22, 1977 (2 documents); March 29, 1977; April 6, 1977; July 23, 1977; August 14, 1977; September 30, 1977; November 11, 1977; November 18, 1977; December 5, 1977; 5 undated.

- folder 13 Villon, Op. 122: Chronological letter file, 1978-. 47 letters (38 typescript and 9 ink MS; signed in ink). Dates: May 30, 1978; July 18, 1978; November 20, 1978; December 11, 19xx; January 18, 1979; July 12, 1979; July 16, 1979; November 13, 1979; December 18, 1979; April 27, 1980; June 12, 1980; July 15, 1980; October 27, 1980; October 31, 1980; September 13, 1980; December 8, 1980; October [sic December] 11, 1980; December 15, 1980; January 7, 1981; January 11, 1981 (2 documents); January 21, 1981; January 21, 1981; February 6, 1981; February 23, 1981; March 9, 1981; March 20, 1981; March 30, 1981; April 30, 1981; May 8, 1981; September 8, 1981; September 8, 1981; May 18, 1981 (ink MS; accompanied by typewritten transcript); January 10, 1982; January 22, 1982; February 2, 1982; March 18, 1982; March 24, 1982; April 10, 1982; March 1, 1983; April 8, 1983; May 24, 1984; June 25, 1986; March 9, 1990; May 18, 1990; October 5, 1990; February 5, 1991; 1 undated. Accompanied by 2 drafts of letters to Beverley Sills; typescript. Undated.
- folder 14 Vivace Press: Letters – Contracts. 23 documents (21 typescript and 2 ink MS; signed in ink). Dates: May 20, 1990; June 8, 1990; June 21, 1990; June 23, 1990; July 20, 1990; July 30, 1990; July 31, 1990 (2 letters); August 3, 1990; August 25, 1990 (2 letters); December 8, 1990; December 13, 1990; March 9, 1991 (2 letters); March 23, 1991; June 13, 1991; July 23, 1991; August 7, 1991; November 4, 1991; November 26, 1996; September 12, 2000; 1 undated.
- folder 15 Vivace Press: Royalties. 12 royalty statements. Typescript with pencil annotations. Dates run from February 14, 1993 through February 2, 2001.
- folder 16 Volkwein Brothers, Inc., to Gardner Read. 6 letters. Typescript; signed in ink by J. C. Volkwein and Walter E. Volkwein. Dates: March 12, 1948; March 26, 1948; April 15, 1948; July 19, 1948; September 10, 1949; January 2, 1980 (composed on a previous letter from Gardner Read to J. C. Volkwein, December 27, 1979). Accompanied by 21 royalty statements. Typescript; annotated in pencil. Dates run from January 15, 1949 to December 31, 1976.
- folder 17 WGBH (Our American Music radio show) audience members to Gardner Read. 10 letters (3 typescript and 7 ink MS); signed in ink by audience members of WGBH. Dates: October 10, 1956; November 20, 1956; February 3, 1957; February 22, 1957; April 2, 1957; December 23, 1957; March 30, 1959; February 14, 1961; January 21, 19xx; February 4, 19xx.

- folder 18 WGBH: professional correspondence. 6 letters to Gardner Read. Typescript; signed in ink by officers of various radio stations throughout Massachusetts. Dates: September 20, 1954; June 9, 1958; July 2, 1958; April 28, 1960; May 2, 1960; May 12, 1960. Accompanied by a repro of a typescript letter from Edward Rosenheim, Jr., Associate Professor of Humanities at the University of Chicago, to John R. Hurley of WGBH, June 12, 1959. 2 pages.
- folder 19 Zimmerman: Contracts – Letters – Royalties. 15 documents (11 typescript and 4 ink MS; signed in ink). Dates: November 5, 1984; December 3, 1984; December 25, 1984; March 16, 1985; March 17, 1985; May 10, 1985; August 18, 1995; June 14, 1999 (2 letters); July 23, 1999; August 12, 1999; 4 undated.

sub-series B: Publicity

sub-sub-series 1: Curriculum Vitae and Catalogues of Compositions

Box 58

- folder 1 “Catalogues of Works, Vitae, Curriculae, Project Plans #2”(various years). 15 stapled packets of typescript pages, 13 promotional brochures and 2 loose typescript pages.
N.B. Materials originally housed in labeled 2-pocket folder.
- folder 2 Vitae, catalogues, etc. (various years). Typescript. 73 pages.
- folder 3 Curriculum vitae, c. 1966. Typescript. 5 pages.
- folder 4 Listing of performances of major orchestral and chamber works. Typescript. 6 pages.
- folder 5 Catalogues of Compositions. Various years. 4 catalogues. Typescript. Catalog 1: 16 pages. Catalog 2: 10 pages. Catalog 3: 10 pages. Catalog 4: 17 pages. Most indicate: opus no., title of work, instrumentation, score availability, publisher, duration, year of completion.

Box 86

- folder 3 Catalogue of compositions, c. 1945. Typescript. 22 pages.

Box 58

- folder 6 Catalogue of compositions, c. 1952. Typescript; annotated in pencil. 13 pages.
- folder 7 Catalogue of compositions, c. 1965. Typescript. 17 pages.

- folder 8 Catalogue of compositions, 1973. Typescript. 18 pages.
- folder 9 Catalogue of compositions, c. 1987. Typescript reproduction. 22 pages.
- folder 10 “Gardner Read: Composer and Author.” Personal promotional brochure. 14 pages. Corrected proofs (2) and final printed version. Proof 1 bears corrections in colored pencil and ink. 16 pages. Proof 2 bears corrections in colored pencil and ink. 16 pages. Printed version lacks pages 15 and 16.
- folder 11 Promotional materials. Published circulars, etc. for textbooks and compositions by Gardner Read. 13 items.
- folder 12 Catalog of compositions and performances. 125 pages of MS in pencil. 28 pages of typescript; annotated in pencil.

Box 71

- Card file 1 Compositions and Royalties, Op. 1 – 107.
This card file provides the following information for each composition: opus number, cum. no. [sic], title, medium, date, duration, date of acceptance by publisher, date published, publisher, royalties earned and in cases where the works were recorded: performer(s), location, format.

Box 72

- Card file 2 Compositions and Royalties, Op. 108 – 154 and transcriptions; References.
This card file provides the following information for each composition and transcription: opus number, cum. no. [sic], title, medium, date, duration, date of acceptance by publisher, date published, publisher, royalties earned and in cases where the works were recorded: performer(s), location, format. Also provides information on accumulated royalties and bibliographic citations of literary works that contain references to Gardner Read.

Box 58

- folder 13 Complete catalogue of compositions. Includes opus number, duration, publisher, and date of publication. 23 pages of typescript.
- folder 14 Catalogue of compositions, including program notes or analysis, Op. 1 – 35. Typescript with pencil crayon annotations. 98 pages.
N.B. Originally housed in 3-ring binder; on spine: “Read—Op. 1–35.”
- folder 15 Catalogue of compositions, including program notes or analysis, Op. 36 – 60. Typescript with pencil crayon annotations. 98 pages.

N.B. Originally housed in 3-ring binder; on spine: “Read—Op. 36–60.”

Box 59

folder 1 Catalogue of compositions, including program notes or analysis, Op. 61 – 89. Typescript with pencil crayon annotations. 89 pages.

N.B. Originally housed in 3-ring binder; on spine: “Read—Op. 61–89.”

folder 2 Catalogue of compositions, including program notes or analysis, Op. 90 – 123 [Spine erroneously indicates up to Op. 129]. Typescript with pencil crayon annotations. 100 pages.

N.B. Originally housed in 3-ring binder; on spine: “Read—Op. 90–129.”

folder 3 Catalogue of compositions, including program notes or analysis, Op. 124 – 155 and transcriptions. Typescript with pencil crayon annotations. 46 pages.

N.B. Originally housed in 3-ring binder; on spine: “Read—Op. 124–155.”

sub-sub-series 2: Pressbooks and press clippings

Box 59

folder 4 “Our American Music,” 1953-56. Miscellaneous documentation pertaining to the radio program Gardner Read hosted on WGBH-FM Studios, Boston, Massachusetts.

N.B. Materials originally housed in labeled 2-ring binder.

folder 5 “Our American Music,” 1956-58. Miscellaneous documentation.

N.B. Materials originally housed in labeled 3-ring binder.

folder 3 “Our American Music,” 1958-60. Miscellaneous documentation.

N.B. Materials originally housed in labeled 3-ring binder.

Box 60

folder 1 Clippings: Bach/Read, Martini/Read. 1 pressbook [containing concert programs, press clippings, and other documentation pertaining to Gardner Read’s transcriptions of music by Bach (WT3) and Martini (WT6)]. 24 pages. Inscribed in ink Gardner Read from Janet (last name unknown), January 2, 1936.

folder 2 Composers of the Americas draft entry. Carbon copy typescript. 14 pages. Appears in *Composers of the Americas; biographical data and catalogs of their works, Vol. 8*. Washington, DC: Pan American Union. Division of Music and Arts, 1955 – 1972.

- folder 3 Miscellaneous press profiles, interviews, etc. 10 documents.
- folder 4 Reviews. Xerographic reproductions of published reviews of textbooks and compositions by Gardner Read; annotated in ink and pencil. 7 pages.

Box 87

- folder 1 Human interest profiles of Gardner Read. 9 articles.
- folder 2 Press Clippings (primarily press regarding Gardner Read's professional activities). 19 documents.

Box 60

- folder 5 Biographical writings about Gardner Read. 10 articles and documents.
- folder 6 Press Clippings. 22 documents.
- folder 7 Press release from Boston University concerning Gardner Read's speech, "Our National Culture in Jeopardy" delivered on June 4, 1942. 2 pages.
- folder 8 Reviews of Gardner Read's music and writing. Xerographic reproductions of published reviews. 16 pages.

Box 92

- pressbook 1 Mexico – 1957. 80 pages.
- pressbook 2 Read – Published Writings. 83 pages.

Box 93

- pressbook 3 Thesaurus of Orchestral Devices. 76 pages. Accompanied by a folder containing 41 letters pertaining to the book.

Box 94

- pressbook 4 Symphony No. 1; Symphony No. 2. 146 pages.

Box 95

- pressbook 5 Symphony No. 3; Symphony No. 4. 101 pages.

Box 96

- pressbook 6 Four Nocturnes, Op. 23; Songs for a Rainy Night, Op. 48. 81 pages.

pressbook 7 Sketches of the City, Op. 26. 100 pages.

Box 97

pressbook 8 Three Satirical Sarcasms, Op. 29; Piano Quintet, Op. 47; Music for Piano and Strings. 52 pages.

pressbook 9 Suite for String Quartet, Op. 33; Suite for String Orchestra, Op. 33A. 61 pages.

Box 98

pressbook 10 Passacaglia and Fugue, Op. 34. 80 pages.

pressbook 11 From a Lute of Jade, Op. 36. 71 pages.

Box 99

pressbook 12 Fantasy for Viola and Orchestra, Op. 38; Where Corals Lie, Op. 49. 72 pages.

pressbook 13 Prelude and Toccata, Op. 43. 78 pages.

Box 100

pressbook 14 Prelude and Toccata, Op. 43. 53 pages.

pressbook 15 Night Flight, Op. 44. 48 pages.

Box 101

pressbook 16 Night Flight, Op. 44. 55 pages.

pressbook 17 Good King Wenceslas, Op. 50; Nine by Six, Op. 86. 47 pages.

pressbook 18 The Prophet, Op. 110. 43 pages.

Box 102

pressbook 19 Sonoric Fantasia No. 2, Op. 123; Villon, Op. 122. 41 pages.

pressbook 20 Haiku Seasons, Op. 126. 40 pages.

pressbook 21 Piano Concerto, Op. 130; Read Festival – Eastman. 34 pages.

Box 103

pressbook 22 The Hidden Lute, Op. 132; Nocturnal Visions, Op. 145. 57 pages.

pressbook 23 Sonoric Fantasia no. 4, Op. 133; Galactic Novae, Op. 136. 50 pages.

Box 104

pressbook 24 Phantasmagoria, Op. 147; Five Aphorisms, Op. 150. 72 pages.

Box 105

pressbook 25 No. 8, 1966 –74. 140 pages.

Box 106

pressbook 26 No. 9. [1973 – 1982]. 140 pages.

Box 107

pressbook 27 No. 10. [1975 – 1990]. 108 pages.

Box 108

pressbook 28 No. 11. [1991 – 1998]. 112 pages.

Box 104

pressbook 29 No. 12. [1997 – 2003]. 98 pages.

Box 109

pressbook 30 Compendium of Modern Instrumental Techniques. 19 pages.

pressbook 31 Contemporary Instrumental Techniques. 43 pages.

pressbook 32 The Dilemma of Notation (lecture). 66 pages.

Box 110

pressbook 33 Modern Rhythmic Notation. 43 pages.

Box 128

pressbook 34 Music Notation : A Manual of Modern Practice. 78 pages.

Box 110

pressbook 35 Music Notation : A Manual of Modern Practice (continued). 35 pages.

pressbook 36 Orchestral Combinations. 8 pages.

pressbook 37 Orchestral Combinations (continued). 4 pages.

pressbook 38 Pictographic Score Notation. 12 pages.

Box 111

pressbook 39 Source Book of Proposed Music Notation Reform. 44 pages.

pressbook 40 Style and Orchestration. 24 pages.

pressbook 41 Twentieth-Century Microtonal Notation. 24 pages.

pressbook 42 American Circle, Op. 52. 52 pages.

Box 112

pressbook 43 Pan e Dafni, Op. 53; A Bell Overture, Op. 72; Cello Concerto, Op. 55. 52 pages.

pressbook 44 The Temptation of St. Anthony, Op. 56. 44 pages.

pressbook 45 First Overture, Op. 58. 68 pages.

Box 113

pressbook 46 Quiet Music for Strings, Op. 65; Quiet Music for Organ, Op. 65; Partita, Op. 70. 37 pages.

pressbook 47 Pennsylvaniana Suite, Op. 67. 82 pages.

Box 114

pressbook 48 Suite for Organ, Op. 81. 46 pages.

pressbook 49 Arioso Elegiaca, Op. 91; Elegiac Aria, Op. 91a. 35 pages.

Box 115

pressbook 50 Toccata Giocosa, Op. 94. 118 pages.

pressbook 51 Vernal Equinox, Op. 96. 58 pages.

Box 116

pressbook 52 String Quartet No. 1, Op. 100. 85 pages.

Box 117

pressbook 53 Los Dioses Aztecas, Op. 107. 95 pages.

Box 118

pressbook 54 No. 1 [1926 – 41]. 142 pages.

Box 119

pressbook 55 No. 2 [1946 – 45]. 136 pages.

Box 120

pressbook 56 No. 3 [1946 – 50]. 140 pages.

Box 121

pressbook 57 No. 4 [1949 – 54]. 140 pages.

Box 122

pressbook 58 No. 5 [1954 – 59]. 142 pages.

Box 123

pressbook 59 No. 6 [1959 – 63]. 140 pages.

Box 124

pressbook 60 No. 7 [1963 – 66]. 146 pages.

Box 125

pressbook 61 Gardner Read's teaching positions, 1940 – 1980. 23 pages.

pressbook 62 Pittsburgh International Contemporary Music Festival. 49 pages.

sub-sub-series 3: Concert Programs

Box 61

- folder 1 Eastman School of Music American Composers' Concerts/Festivals of American Music, 1935–42. 3 festival bulletins and 1 program.
- folder 2 Eastman School of Music Festivals of American Music, 1944–51. 5 festival bulletins and 1 program.
- folder 3 Eastman School of Music Festivals of American Music, 1955–62. 3 festival bulletins and 2 program booklets.
- folder 4 Concert programs, 1937–45. 11 programs.
- folder 5 Concert programs, 1951–69. 24 programs.
N.B. Folder of programs from the First Pittsburgh International Contemporary Music Festival (November 1952) separated to Box 62/4; *Evenings for New Music: A Catalogue, 1964–1977* (SUNY Buffalo) separated to Box 62/5.
N.B. Folder of programs and materials for Il Festival de Musica Contemporanea (June–August 1964) separated to Box 86/4; program from the Inauguration of Arland Frederick Christ-Janer, Boston University (October 8, 1967), separated to Box 86/5.
- folder 6 Concert programs, 1970–71. 14 programs.
- folder 7 Concert programs, 1972–79. 20 programs.

Box 62

- folder 1 Concert programs, 1980–87. 19 programs.
- folder 2 Concert programs, 1988–99. 27 programs, press clippings, and publicity materials.
- folder 3 Concert programs, 2000–2004. 25 programs, announcements, radio program guides, and related documents.
- folder 4 Concert programs: First Pittsburgh International Contemporary Music Festival (November 24–30, 1952). Festival program booklets (2), program announcements, and composer booklet.

Box 86

- folder 4 Programs and materials for Il Festival de Musica Contemporanea, 1964. --14 programs. Dates: July 17, 1964; July 20, 1964; July 22, 1964; July 24, 1964; July 29, 1964; July 31, 1964; August 2, 1964; August 3, 1964; August 5, 1964; August 7, 1964; August 8, 1964; August 10, 1964; June – July 1964 and August, 1964. Most accompanied by Read's manuscript notes on the performance, press reviews and typescript performer biographies. --A form letter, dated August 14, 1964, signed in ink by Almam R. [sic] that is accompanied by a guest list. Typescript. 3 pages.
- folder 5 Inauguration of Arland Frederick Christ-Janer, Sixth President of Boston University (October 8, 1967). 1 program.

Box 62

- folder 5 Concert programs: *Evenings for New Music: A Catalogue, 1964–1977* (Center for Performing Arts, SUNY Buffalo). 87 pages.
- folder 6 Concert programs, undated. 11 programs and publicity materials.
- folder 7 Read programs 1932–43. 96 programs.
N.B. Originally housed in labeled 3-ring binder.

Box 63

- folder 1 Read programs 1944 – 49. (1 of 2: 1944–46.) 50 programs.
N.B. Originally housed in labeled 3-ring binder.
- folder 2 Read programs 1944 – 49. (2 of 2: 1947–49.) 44 programs.
N.B. Originally housed in labeled 3-ring binder.
- folder 3 Read programs 1950 – 56. (1 of 2: 1950–52.) 41 programs.
N.B. Originally housed in labeled 3-ring binder.
- folder 4 Read programs 1950 – 56. (2 of 2: 1953–56.) 47 programs.
N.B. Originally housed in labeled 3-ring binder.
- folder 5 Read programs 1957 – 63. (1 of 2: 1957–60.) 42 programs.
N.B. Originally housed in labeled 3-ring binder.
- folder 6 Read programs 1957 – 63. (2 of 2: 1961–63.) 40 programs.
N.B. Originally housed in labeled 3-ring binder.
- folder 7 Read programs 1964 – 69. 67 programs.
N.B. Originally housed in labeled 3-ring binder.

Box 64

- folder 1 Read programs 1970 – 74. (1 of 2: 1970–71.) 24 programs.
 N.B. Originally housed in labeled 3-ring binder.
- folder 2 Read programs 1970 – 74. (2 of 2: 1972–74.) 25 programs.
 N.B. Originally housed in labeled 3-ring binder.
- folder 3 Read programs 1975 – 95. (1 of 2: 1975–86.) 53 programs.
 N.B. Originally housed in labeled 3-ring binder.
- folder 4 Read programs 1975 – 95. (2 of 2: 1987–95.) 36 programs.
 N.B. Originally housed in labeled 3-ring binder.
- folder 5 Students of Gardner Read, Boston University, 1960–73. 11 programs.

sub-series C: Radio Broadcasts

Box 65

- folder 1 “The American Composer in the Twentieth Century” program proposal. 9 pp.
- folder 2 “Our American Music” grant-in-aid proposal, 1958-59. 21 pp.
- folder 3 “Our American Music” program proposal, ca. 1959-60? 20 pp.
- folder 4 “Our American Music” proposal, 1960? Repro of typescript. 15 pages.
- folder 5 “Our American Music” documentation (miscellaneous). Contains program listings, lists of broadcasting stations involved in the syndication of “Our American Music”, program proposals and repros of letters and memorandums. Repro of typescript. 39 pages.
- folder 6 “Our American Music” programs, 1953-57. 3 booklets. Booklet 1 (1953-54): MS in pencil; annotated in colored pencil. 35 pages. Booklet 2 (1955-56): MS in pencil; annotated in colored pencil. 56 pages. Booklet 3 (1956-57): MS in pencil; annotated in colored pencil. 40 pages.
- folder 7 “Our American Music” programs, 1957-60. 3 booklets. Booklet 1 (1957-58): MS in pencil; annotated in colored pencil. 34 pages. Booklet 2 (1958-59): MS in pencil; annotated in colored pencil. 37 pages. Booklet 3 (1959-60): MS in pencil; annotated in colored pencil. 36 pages.
- folder 8 Programs for Radio Broadcasts. Dates range from 1940–2003. 5 documents.

sub-series D: Professional Involvement

Box 66

- folder 1 Teaching Materials in Music History and Orchestration, Kansas City Conservatory of Music, 1941-42 (compiled folder of lecture notes and related materials); typescript and pencil MS.
- folder 2 St. Louis Institute of Music, Coda 1943 (yearbook).
- folder 3 Limberlost Camps Bulletin, 1943. (Gardner Read and Vail Read on faculty.)
- folder 4 Teaching Materials for Counterpoint and Harmony; Cleveland Institute of Music, 1945-48, Boston University, 1948- (music sketchbook containing transcriptions of counterpoint examples); pencil MS.
- folder 5 Boston University School of Fine and Applied Arts bulletin. 47 pages.
N.B. Photograph of Gardner Read with two colleagues on page 24.
- folder 6 Harvard University Extension Courses, 1957-58, pamphlet. 28 pages.
N.B. Course description for American Music taught by Gardner Read on page 18.
- folder 7 Orchestration notebook. Compiled by Gardner Read; contains range, tone quality, special effects, and transposition notes. Typescript; annotated in ink. 66 pages.
- folder 8 Conference programs, 1939-70. 7 programs.

Box 86

- folder 6 Conference program: International Congres Nieuwe Muziek-Notatie (October 22-25, 1974). Paper folio containing conference programs, handouts, and other documentation from the conference.

Box 66

- folder 9 Conference programs, 1981-89. 3 programs.
- folder 10 Edward MacDowell Association, Inc., Annual Reports, 1936-39. 4 reports. Also includes program for an exhibition held at the MacDowell Club, May 10 to October 1, 1939.
- folder 11 Edward MacDowell Association, Inc., Annual Reports, 1940-44. 5 reports.

Box 67

- folder 1 Edward MacDowell Association, Inc., Annual Reports, 1945–49. 4 reports.
- folder 2 Edward MacDowell Association, Inc., Annual Reports, 1950–54. 4 reports.
- folder 3 Surveys of American composers/compositions. Includes reports produced by the WPA Music Project (1941), Missouri State Federation of Music Clubs (1945), The Composers Forum (1961), and BMI Orchestral Program (1969–70). 4 documents.

Box 86

- folder 6 Orchestra Program Survey, prepared by Ulysses Kay (Broadcast Music, Inc.) in cooperation with the American Symphony Orchestra League (1962–1963). 12 pages.

Box 67

- folder 4 Directory of Educational Specialists “Meritorious Achievement” award for composition. Undated. Certificate.
- folder 5 Diploma from Instituto Mexicano-Norteamericano de Relaciones Culturales, August 16, 1957. Signed in ink by the Presidente, Consejo Directivo whose name is illegible; Gloria I. Wasieliewski, Directora de Cursos and Darrell D. Catz, Director Ejecutivo.
- folder 6 Honorary doctorate conferred by Doane College, Nebraska, 1961. Citation and letter from President Donald M. Typer, October 31, 1961. Typescript; letter is signed in ink by Donald M. Typer.
- folder 7 University of Rochester, Alumni Achievement Award. Alumni Achievement Award presented to Gardner Read by the University of Rochester. Rochester, New York, October 16, 1982.

Box 81

- folder 1 Men of Achievement (Cambridge, England) diploma, 1973. Certificate.
- folder 2 Citizen of the Age of Enlightenment award of the American Foundation for the Science of Creative Intelligence, 1976. Certificate.
- folder 3 7 miscellaneous certificates. Documents include certificates presented to Gardner Read from: The Whale Adoption Project, August 1985; the Statue of Liberty, Ellis Island Centennial Commission; the Center for Environmental

Education, Whale Protection Fund; the Atlantis Submarine Dive; the National Wildlife Federation; the Marquis Biographical Library Society; the National Geographic Society, July 1, 1978.

sub-series E: Gardner Read Bio-Bibliography Addenda

Box 67

folder 8 Addenda to *Gardner Read: A Bio-Bibliography* by Mary Ann Dodd and Jayson Rod Engquist. Pencil MS. 27 pages. Undated.

sub-series F: Pre-compositional Materials for Villon, Op. 122

Box 67

folder 9 Gardner Read's composition notes for Villon. Pencil MS. 8 pages. Undated.

folder 10 Opera libretto by James Forsyth, first draft. Typescript with ink annotations. 45 pages. Accompanied by a photocopy of the complete draft. Undated.

folder 11 Opera libretto by James Forsyth. Typescript with ink annotations. 45 pages. Accompanied by a spiral-bound photocopy of the draft. Undated. Also accompanied by a Synopsis of the Action. Typescript. 11 pages (missing p. 1).

folder 12 Synopsis of the Action (first version). Typescript. 12 pages. Undated.

folder 13 Synopsis of the Action (second version). Typescript with ink emendations. 45 pages. Undated. Accompanied by spiral-bound photocopy.

Box 86

folder 8 Synopsis of the Action by the librettist, James Forsyth. Typescript. 24 pages. Undated. Accompanied by a photocopy of complete synopsis. Condensed Synopsis of the Action by the composer, Gardner Read. Typescript. 12 pages.

Box 68

folder 1 The Other Heart: A Play by James Forsyth. As prepared for publication, May 1964. Typescript with ink annotations. 107 pages.

sub-series G: Ephemera

Box 68

- folder 2 Camp Sosawagaming Catalogs, Yearbook, and Songbook and Directory (1924–25). 4 items.
- folder 3 [Haven Intermediate School?]: Music Notes, Books 3 and 4. Published workbooks (Silver, Burdett & Co., c1927), completed in ink by Gardner Read. 2 items.
- folder 4 Haven Intermediate School: The Haven Scroll, February 1928. Published by the students of Haven Intermediate School, Evanston, IL. 40 pages.
- folder 5 Evanston Township High School: Music Theory, student exercises (1928–29). Bound scrapbook containing graded music theory assignments completed by Gardner Read; pencil MS.
- folder 6 Evanston Township High School: Music Appreciation notebook (1929–30); ink MS. 80 pages.
- folder 7 Evanston Township High School: Music Appreciation notebook (1931–32); ink MS. 26 pages.
- folder 8 Evanston Township High School: Music Appreciation notebook (1931–32); ink MS. 66 pages.
- folder 9 Evanston Township High School: Soft Pipes (collection of student poetry compiled from The Evanstonian magazine and newspaper during the year 1931–32); typescript.
- folder 10 Evanston Township High School: The Evanstonian senior yearbooks (1930–32). 3 yearbooks.

Box 69

- folder 1 Interlochen autograph albums, 1932 and 1933. Contains signatures collected by Gardner Read from his fellow National Music Camp participants and faculty. All entries inscribed in ink. 1932 album: 58 pages. 1933 album: 47 pages.

Box 87

- folder 3 Crescendo: Souvenir Picture Book of the National Music Camp, Interlochen, Michigan (1940).

Box 69

- folder 2 Eastman School of Music: course binder for “History of Music; Pedagogy of Music papers: 1932–33” (comprised of graded assignments). Ink MS and typescript.
- folder 3 Eastman School of Music: course binder for “Theory; Harmony; Composition; Counterpoint; Pedagogy of Theory; Analytical Technic exercises” (comprised of graded assignments and exams). Pencil MS.
- folder 4 Program for a performance by the Metropolitan Opera Company of Howard Hanson’s *Merry Mount*, April 12, 1934. Inscribed in ink by Lawrence Tibbett, Leonora Corona, Gladys Swarthout, Edward Johnson, Howard Hanson, Tullio Serafin and Giulio Setti.
- folder 5 Eastman School of Music: The Score, 1935 (yearbook).
- folder 6 Eastman School of Music: The Score, 1936 (yearbook).
- folder 7 Eastman School of Music: The Score, 1937 (yearbook).

Box 73

- folder 1 Diary (Gardner Read), 1933. Ink MS. 187 pages.

Box 69

- folder 8 Carte de Voyage Touristique 1938. Bears stamps from Munich (5 October 1938) and Calais (2 November 1938). Signed in ink by Gardner Read.
- folder 9 Travel Diaries: Bound volume of letters written by Gardner Read Jr. on his European Tour via “The Cromwell Fellowship,” 1938–1939; ink MS; 231 pages.

Box 73

- folder 2 European Travel Diary (Gardner Read), 1938. Ink MS. 220 pages.
- folder 3 European Travel Diary (Gardner Read), 1938–39. Ink MS. 222 pages.
- folder 4 European Travel Diary (Gardner Read), 1939. Ink MS. 224 pages.
- folder 5 Evanston, St. Louis Diary (Vail Read), 1941. MS in pencil and ink. 396 pages

Box 69

- folder 10 Travel Diaries: Honeymoon Saga (by Vail Read), 1941; typescript, bound; 26 pages.
- folder 11 Datebook/journal, spiral-bound (entries by Vail Read), 1942. Entries in ink MS. 54 pages.

Box 73

- folder 6 Diary (Vail Read), 1942. Ink MS. 383 pages.

Box 136

- folder 1 Diary (Vail Read), 1944. Ink MS. 384 pages.
- folder 2 Diary (Vail Read), 1945. Ink MS. 385 pages.
- folder 3 Diary (Vail Read), 1946. Ink MS. 320 pages.
- folder 4 Diary (Vail Read), 1947. Ink MS. 386 pages.
- folder 5 Diary (Vail Read), 1948. Ink MS. 388 pages.

Box 70

- folder 1 UK ephemera (ca. 1961). Documents include: --Diary / address book. Ink MS and typescript. 73 pages. --English Diary. Typescript; annotated in ink. 26 pages. --3 postcards. --Brochure for the Goring Hotel; annotated in ink. Accompanied by a breakfast menu; annotated in ink. --Harrods of London currency conversion guide. --10 receipts. --Jarman, C. E., Tilbrook, R. H. *Look at Chester Cathedral and City*. Norwich, England: Jarrold & Sons LTD.
- folder 2 Travel Diary: Holland and Scandinavia (Vail Read), 1970; typescript; 26 pages.
N.B. Originally housed in labeled 3-prong folder.
- folder 3 Travel Diary: Canada (Vail Read), 1971; typescript; 22 pages.
N.B. Originally housed in labeled 3-prong folder.
- folder 4 Travel Journal (Gardner Read), 1972; typescript and ink MS, bound; 136 pages; includes photograph, receipts from various transactions, and illustrations.
- folder 5 African Journal (Gardner Read), 1979; typescript; 28 pages; includes two photographs. Accompanied by original 3-prong folder.

- folder 6 Travel Notes: Ecuador and Peru (Vail Read), 1979; typescript; 36 pages.
N.B. Originally housed in labeled 3-prong folder.
- folder 7 Travel Notes: Greece, Turkey, Venice (Vail Read), 1982; typescript; 54 pages.
N.B. Originally housed in labeled 3-prong folder.
- Box 84**
- folder 1 Untitled, spiral bound notebook with Gardner Read's handwriting; undated;
ink MS; 60 pages.
- Box 70**
- folder 8 Guest Log for "Driftwood III" (the Read's home in University Heights, OH),
1947–54. Entries in ink MS. 89 pages.
- folder 9 Expense ledger for "Highwood" (the Read's home in Manchester, MA), 1954-
77. Ink MS. 76 pages.
- folder 10 Door Plaque for Gardner Read. Cardstock.
- folder 11 Miscellaneous mementos. 7 items. Folder contains:
[1] A plaque from Boston University recognizing Gardner Read's 30 years of
service.
[2] A brochure for Summer Ranch, Ethete, Wyoming. Annotated in ink.
[3–4] Two scrapbook leaves. Annotated in ink.
[5] A list of participants from "A Natural History Workshop to Kenya and
Tanzania, August 3 – 25, 1979". Annotated in pencil and colored pencil.
[6] A brochure listing compositions by Modest Mussorgsky. Published by W.
Bessel & Co. and Breitkopf & Hartel. 10 pages.
[7] Boosey – Hawkes – Belwin Stock Order List of Selected Best Sellers. 32
pages.
- folder 12 An Introduction to Music Publishing. New York: C. F. Peters Corporation,
1981. A photo of Gardner Read appears on page 19.
- folder 13 Angelo Gilardino Net Postings (January 31, 2000). Reprint of a posting on an
Internet forum. The guitarist, Angelo Gilardino, discusses his experiences
with editing Gardner Read's piece for guitar, *Canzone Di Notte, Op. 127*. 2
pages.
- folder 14 Evanston Township High School, program from Class of 1932 50th
anniversary reunion, June 18–20, 1982. Includes Gardner Read's nametag for
the event and a map of the high school. Also includes a letter from the event

organizer, James Pierce, to Gardner Read. Typescript and ink MS; signed in ink. Date: April 1, 1982.

folder 15 Gift from Cindy Read to Gardner Read: "90 Memories, Appreciations and Wishes;" folder compiled by Cindy Read for Gardner Read's 90th birthday; January 2, 2003.

Box 81

folder 4 Concert poster: Northern Illinois University symphony Orchestra, 25 May 1953. Year of performance annotated in ink.

folder 5 Concert poster: Students of Gardner Read, 1 December 1960. Boston University.

folder 6 Concert poster: Boston University Symphony Orchestra, 11 March 1963.

folder 7 Concert poster: A Festival of Music by Gardner Read, 27-28 March 19xx [1963]. Boston University.

folder 8 Festival poster: Bowdoin Contemporary Music Festival (includes lecture The Dilemma of Notation), 16-19 April 19xx [1967?]. Ink MS.

folder 9 Concert poster: Boston University Symphony Orchestra, 18 October 1967.

folder 10 Lecture poster: "Problems of Avant Garde Notation," 13 March 1968. Boston University.

folder 11 Concert poster: Students of Gardner Read, 5 December 1968. Boston University.

folder 12 Lecture poster: The Dilemma of Notation, 20 March 19xx [1969]. Indiana University.

folder 13 Concert poster: Boston University Wind Orchestra, 10 April 1969.

folder 14 Lecture poster: "The Dilemma of Modern Notation," 16 April 1969. University of Vermont, Waterman Lower Lounge.

folder 15 Concert poster: Boston University Omnibus Concert, 16 October 1969.

folder 16 Concert poster: Students of Gardner Read, 9 December 1969. Boston University.

folder 17 Concert poster: Students of Gardner Read and John Goodman, 30 and 31 March 1970. Boston University.

- folder 18 Concert poster: Boston University Chorus, 16 April 1970.
- folder 19 Concert poster: 12th Annual Symposium of Contemporary American Music, 10-12 May 19xx [1970].
- folder 20 Concert poster: Students of Gardner Read, 14 December 1970. Boston University.
- folder 21 "Musical Portraits of Famous Americans." 24th Annual Course of the Standard School Broadcast, 1951-52. 25 pp. Published by the Standard Oil Company of California, 1951.
- folder 22 Pictorial Music Map of the United States of America. Issued by Standard School Broadcast; undated.
- folder 23 The Sun – New York, December 1, 1883.

Box 84

- folder 2 Guidebook to Ulster (*Ulster: The Official Publication of the Ulster Tourist Development Association Ltd.*), 1938; typescript.
N.B. Additional travel guidebooks in Series 5, sub-series D (Study collection: literature); see Box 127.
- folder 3 Guidebook to Cairo (*Cairo: How to See It*, by Alexander R. Cury), 1938; typescript with Gardner Read's signature and date January 2, 1939.
- folder 4 Guidebook to Berlin (*Berlin*, by Theodor Heuss), 1960; typescript.
- folder 5 Guidebook to London (*The AI Guide and Atlas to London and Suburbs*), undated; typescript.

Box 85

- item 1 Plaque for the Boston University Faculty Publications Merit Award 1970 – 1971.
- item 2 Silver platter for the Eastman School of Music Alumni Achievement Award, October 16, 1982.
- item 3 1 wooden desk display bearing Gardner Read's name.

sub-series H: Photographs and Iconography

Box 83

- folder 1 Photographs of Gardner Read. 7 photographs.
- [1] Unidentified group [Gardner Read in back row?]. Undated.
 - [2] Gardner Read (at harp) with 12 bunkmates from Cabin III, National Music Camp, Interlochen, MI. [1932]. Photograph signed by those pictured (including Frederick Fennell).
 - [3] Group seated at banquet/dinner [unidentified event]. Undated.
 - [4] Frederic Helevy, Victor Nicholas Alessandro, Paul White, Gardner Read, Carl Anton Wirth, and Richard Horner Bales [all examining unidentified score]. Undated. Photograph signed by those pictured.
 - [5] Gardner Read (at piano) with 5 unidentified men. Undated.
 - [6] Frederick Fennell with Gardner Read [examining score of *Jungle Garden by Moonlight*, Op. 54, no. 2]. Undated.
 - [7] Gardner Read with unidentified man [examining score]. Undated. Photograph by Day Photographers (St. Louis, MO).
- folder 2 Gardner Read, promotional portrait. Two photographic negatives, one 5" x 7" and one 8" x 10". Undated. Accompanied by a photonegative sleeve from the Buffalo Photo Co., Chicago, Illinois.
- folder 3 Personal photographs. 3 photographs.
- [1] A fragment of a score featuring an unconventional approach to notation. No date.
 - [2] Edith and Cynthia Anne Read, Evanston, Illinois ca. 1950. Annotated in ink on back by Gardner Read.
 - [3] Yosemite Valley, June 6, 1966. Annotated in ink on back by Gardner Read.
- folder 4 Autographed photographs given to Gardner Read (1 of 4). 8 photographs.
- [1] Richard Bales. Inscribed in ink to Gardner Read from Dick [Richard Bales], August 1935.
 - [2] Dorothy Bell Briggs. Inscribed in ink to Gardner Read from Dorothy Bell Briggs, 1938.
 - [3] Marjorie Edwards. Inscribed in ink to Gardner Read from Marjorie Edwards, 1938.
 - [4] Marjorie Edwards. Inscribed in ink to Gardner Read from Marjorie Edwards, 1939.
 - [5] Muriel [Reeves Ford]. Inscribed in ink to Gardner Read from Muriel Reeves Ford. No date.
 - [6] Flora True Bower. Inscribed in ink to Gardner Read from Flora True Bower, May 29, 1946.

- [7] Charles Wakefield Cadman. Inscribed in ink to Gardner Read from Charles Wakefield Cadman. No date.
- [8] Arthur Fiedler. Inscribed in ink to Gardner Read from Arthur Fiedler, 1949.

folder 5

Autographed photographs given to Gardner Read (2 of 4). 5 photographs.

- [1] Ally/Mary? [at harp]. On photo: inscribed in ink to Gardner Read from Mary, December 1936. On back: same inscription in pencil from Ally.
- [2] Victor [Alessandro]. Inscribed in ink to Gardner Read from Victor, January 19, 1937.
- [3] Richard [Bales]. Inscribed in ink to Gardner Read from Dick [Richard Bales], September 6, 1939.
- [4] Charles Haubiel. Inscribed in ink to Gardner Read from Charles Haubiel. Undated.
- [5] Paul White. Inscribed in ink to Gardner Read from Paul White, June 1935.

folder 6

Autographed photographs given to Gardner Read (3 of 4). 15 photographs.

- [1] V. [Vladimir] Bakaleinikoff. Inscribed in ink to Gardner Read from V. Bakaleinikoff, 1932.
- [2] Richard Bales. Inscribed in ink to Gardner Read from Richard Bales, April 1950.
- [3] Sir John Barbirolli. Inscribed in ink to Gardner Read from John Barbirolli, 1937.
- [4] D'Anna Fortunato. Inscribed in ink to Vail and Gardner Read from D'Anna Fortunato. Undated.
- [5] Moshe [Ganchoff?]. Inscribed in ink to Gardner Read from Moshe. Undated.
- [6] Howard Hanson. Inscribed in ink to Gardner Read from Howard Hanson. Undated.
- [7] Wiktor Labunski. Inscribed in ink to Gardner Read from Wiktor Labunski, 1944.
- [8] Rafael Kubelik. Inscribed in ink to Gardner Read from Rafael Kubelik, Chicago, 1953.
- [9] Erich Kunzel. Inscribed in ink to Gardner Read from Erich Kunzel. Undated.
- [10] Lorin Maazel. Inscribed in ink to Gardner Read from Lorin Maazel. Undated.
- [11] Janet Packer. Inscribed in ink to Gardner Read from Janet Packer. Undated.
- [12] Henry J. William. Inscribed in ink to Gardner Read from Henry J. William. Undated.
- [13] Ally. Inscribed in ink to Gardner Read from Ally, May 1938.
- [14] Doriss. Inscribed in ink to Gardner Read from Doriss, June 22, 1939.
- [15] Lila. Inscribed in ink to Gardner Read from Lila, 1938.

- folder 7 Autographed photographs given to Gardner Read (4 of 4): Roman Totenberg. Inscribed in ink to Gardner Read from Roman Totenberg, May 1964.
- item 8 Framed photograph: Aaron Copland. Inscribed in ink to Gardner Read from Aaron Copland, 1941.
- item 9 Framed photograph: Frederick Fennell. Inscribed in ink to Gardner Read from Frederick Fennell, 4 May 1947.
- item 10 Framed photograph: Vladimir Golschmann. Inscribed in ink to Gardner Read from Vladimir Golschmann, 1943.
- item 11 Framed photograph: Guy Harrison. Inscribed in ink to Gardner Read from Guy Harrison. Undated.
- item 12 Framed photograph: Louis Kaufman. Inscribed in ink to Gardner Read from Louis Kaufman, May 1946.
- item 13 Framed photograph: Arthur Loesser. Inscribed in ink to Gardner Read from Arthur Loesser, May 24, 1948.
- item 14 Framed photograph: Ildebrando Pizzetti. Inscribed in ink to Gardner Read from Ildebrando Pizzetti, Rome, March 29, 1939.
- item 15 Framed photograph: Fritz Reiner. Inscribed in ink to Gardner Read from Fritz Reiner, November 1947.
- item 16 Framed photograph: Bernard Rogers. Inscribed in ink to Gardner Read from Bernard Rogers, May 4, 1947.
- item 17 Framed photograph: Fabian Sevitzy. Inscribed in ink to Gardner Read from Fabian Sevitzy, 1943.
- item 18 Framed photograph: Izler Solomon. Inscribed in ink to Gardner Read from Izler Solomon, 1941.
- item 19 Framed photograph: Frederick A. Stock. Inscribed in ink to Gardner Read from Frederick A. Stock, Chicago, Christmas 1940.
- Box 81**
- folder 24 Photograph of Gardner Read. 11" x 13". Undated. Glued to a cardboard backing.

Box 84

- item 6 Portrait of Gardner Read. Photographic negative plate block, apparently copper mounted on wood, 5" x 7".
- items 7–8 Two portraits of Gardner Read. Two photographic negative plate blocks, apparently copper mounted on wood, 2" x 3" (2).

Box 86

- folder 9 Portrait of Gardner Read in pencil. Signed by the artist (illegible signature) and dated Aug. 22, 1946.

Series 5: Library

sub-series A: Presentation Copies: Scores

Box 89

- folder 1 Alpher, David. Returnings for Harp and Piano. Boston: New Boston Editions, 1990. 23 pp. Inscribed in ink to Gardner Read by the composer, October 5, 1984.

Box 91

- folder 1 Antoniou, Theodore. Mikrographien für großes Orchester, Op. 24. Kassel: Bärenreiter, 1977. 59 pp. Inscribed in ink to Gardner Read by the composer, February 1980.

Box 87

- folder 5 Arnatt, Ronald. Eight Pieces for Organ. Cover only. Inscribed in ink to Gardner Read by the composer, 1987.
- folder 6 Arnatt, Ronald. Introduction and Rondo. Cover only. Inscribed in ink to Gardner Read by the composer, 1987.
- folder 7 Arnatt, Ronald. Sonata for Organ. Cover only. Inscribed in ink to Gardner Read by the composer, November 1985.
- folder 8 Baron, Maurice. Quatre Melodies Gracieuses. Cover only. Inscribed in ink to Gardner Read by the composer, June 30, 1950.

folder 9 Barth, Hans. Sonata No. 2 for Piano Solo. New York: Associated Music Publishers, Inc., 1937. 20 pp. Inscribed in ink to Gardner Read by the composer.

Box 91

folder 2 Berger, Arthur. Ideas of Order. New York: C. F. Peters, 1956. 63 pp. Inscribed in ink to Gardner Read by the composer, April 1957.

folder 3 Berger, Arthur. Serenade Concertante. New York: C. F. Peters, 1958. 42 pp. Inscribed in ink to Gardner Read by the composer, January 1959.

Box 87

folder 10 Bingham, Seth. Passacaglia, Op. 40. Cover only. Inscribed in ink to Gardner Read by the composer.

Box 89

folder 2 Brings, Allen. (1984). Symphony. MS repro. Copyright 1984, Allen Brings. 161 pages. Inscribed by the composer to Gardner Read.

Box 87

folder 11 Briggs, Dorothy Bell. More Musical Jingles. Boston: Oliver Ditson, 1935. 43 pp. Inscribed in ink to Gardner Read by the composer, September 1935.

folder 12 Briggs, Dorothy Bell. Outdoor Sketches. Boston: The B. F. Wood Music Company, 1936. 19 pp. Inscribed in ink to Gardner Read by the composer.

folder 13 Cadman, Charles Wakefield. Sonata in G for Violin and Piano. New York: J. Fischer, 1937. 36 pp. + 12 pp. Inscribed in ink to Gardner Read by the composer, September 9, 1937.

Box 91

folder 4 Cesana, Otto. Second American Symphony. New York: Affiliated Music Corporation, 1937. 155 pp. Inscribed in ink to Gardner Read by the composer, 1952.

Box 87

folder 14 Childers, Lemuel. Pictures from Hiawatha. Cover only. Inscribed to Gardner Read in ink by the composer.

folder 15 Cohn, Arthur. Music for Bassoon. Philadelphia: Elkan-Vogel, 1948. 7 pp. Inscribed in ink to Gardner and Vail Read by the composer, September 1948.

Box 89

folder 3 Diamond, David. Sixth Symphony. U. S. A.: Harms, Inc., 1955. 88 pp. Inscribed in ink to "Nicholas" by the composer, March 10, 1957.

folder 4 Dykema, Peter. The Arrow and the Song. Cover only. 2 copies. Inscribed to Vail Read by the composer on February 10 and 20, 1940.

Box 87

folder 16 Elwell, Herbert. Sonata for Piano. Cover only. Inscribed in ink to Gardner Read by the composer.

Box 89

folder 5 Evans, Louise Marchison. To Night. Cover only. Inscribed in ink to Gardner Read by the composer.

folder 6 Felciano, Richard. Sic Transit. Boston: E. C. Schirmer Music Company, 1971. 7 pp. Inscribed in ink to Gardner Read by the composer.

folder 7 Fine, Irving. The Choral New Yorker. New York: M. Witmark and Sons, 1930. 8 pp. Inscribed in ink to Gardner Read by the composer.

Box 87

folder 17 Foss, Lukas. Four Two Voiced Inventions and Grotesque Dance. New York: G. Schirmer, 1947. 15 pp. Inscribed in ink to Gardner Read by the composer, October 20, 1947.

Box 89

folder 8 Fromm, Herbert. Chemdat Yamim (The Day of Delight). New York: Transcontinental Music Publications, 1964. 66 pp. Inscribed in ink to Gardner and Vail Read by the composer, October 1965.

Box 87

folder 18 Fromm, Herbert. Four Psalms. Cover only. Inscribed in ink to Gardner and Vail Read by the composer, May 1972.

folder 9 Fromm, Herbert. How Can I Sing? Cover only. Inscribed in ink to Gardner Read by the composer.

Box 87

folder 19 Fromm, Herbert. The Piper. Cover only. MS repro. Inscribed in ink to Gardner Read by the composer, December 30, 1972.

Box 91

folder 5 Fromm, Herbert. String Quartet. U. S. A.: Boosey and Hawkes, 1961. Inscribed in ink to Gardner Read by the composer. 49 pp. Inscribed in ink to Gardner Read by the composer.

Box 87

folder 20 Fromm, Herbert. Suite of Organ Pieces on Hebraic Motifs. Cover only. Inscribed in ink to Gardner Read by the composer, February 1959.

folder 21 Galindo, Blas. Sinfonia Breve Para Cuerdas. Washington: Pan American Union, 1956. 71 pp. Inscribed in ink to Gardner Read by the composer, 1957.

Box 89

folder 10 Goode, Jack. Merry Christmas. 1944. Manuscript reproduction. 1 p. Inscribed in ink to Gardner and Vail Read by the composer.

Box 87

folder 22 Griffis, Elliot. Nocturne. Cover only. Inscribed in ink to Gardner Read by the composer.

folder 23 Halffter, Cristobal. Sinfonia para tres grupos instrumentals. London: Universal Edition, 1963. 43 pp. Inscribed in ink to Gardner Read by the composer, July 23, 1964.

Box 89

folder 11 Halffter, Rodolfo. Don Lindo De Almeria: Suite del Ballet, Opus 7b. Mexico City: Ediciones Mexicanas De Musica, A. C., 1956. Inscribed in ink to Gardner Read from Rodolfo Halffter, Mexico, July 1957.

folder 12 Halffter, Rodolfo. Tres Piezas Para Orquesta De Cuerda, Opus 23. Mexico City: Ediciones Mexicanas De Musica, A. C., 1956. Inscribed in ink to Gardner Read from Rodolfo Halffter, Mexico, July 1957.

Box 87

- folder 24 Harris, Roy. Concerto for Piano, Clarinet and String Quartet, Op. 2. New York: Cos Cob Press, Inc., 1932. Page one is inscribed in colored pencil by Roy Harris. Features performance markings, presumably made by Roy Harris, in pencil and colored pencils.
- folder 25 Haubiel, Charles. Dos Piezas Espanolas. New York: The Composers Press, 1936. 9 pp. Inscribed in ink to Gardner Read by the composer, July 20, 1936.
- folder 26 Haubiel, Charles. Etchings: Dance of the Dorian Youths. New York: The Composers Press, 1936. 3 pp. Inscribed in ink to Gardner Read by the composer, July 20, 1936.
- folder 27 Haubiel, Charles. Metamorphoses: Variations on a Melody by Stephen Foster. New York: The Composers Press, 1948. 67 pp. Inscribed in ink to Gardner Read by the composer, October 29, 1948.
- folder 28 Haubiel, Charles. Mezzotints. Cover only. Inscribed in ink to Gardner Read by the composer, April 10, 1936.
- folder 29 Haubiel, Charles. Suite Passecaille: Allemande. New York: The Composers Press, 1936. 17 pp. Inscribed in ink to Gardner Read by the composer, July 20, 1936.
- folder 30 Hovhaness, Alan. Suite for Violin, Piano, and Percussion. New York: C. F. Peters, 1957. 29 pp. Inscribed in ink to Gardner Read by the composer.
- folder 31 Howe, Mary. Ripe Apples. Cover only. Inscribed in ink to Gardner Read by the composer, 1940.

Box 89

- folder 13 Husa, Karl. Apotheosis of this Earth. New York: Associated Music Publishers, Archive Edition. 124 pp. Inscribed in ink to Gardner Read by the composer, 1992.
- folder 14 James, Philip. Skyscraper Romance (The Typist and the Mailman). New York: Leeds Music, 1950. 32 pp. Inscribed in ink to Gardner and Vail Read by the composer, January 22, 1950.

Box 91

- folder 6 Jolivet, André. Cinq Danses Rituelles. Paris: Durand & Cie, 1959. 151 pp. Inscribed in ink to Gardner Read by the composer.

Box 89

folder 15 Josephs, Wilfred. Sonata No. 2 for Violin and Pfte. MS repro. Date (on cover): December 11, 1975. 31 pages of music. Inscribed in ink to Gardner Read by the composer, November 8, 1988.

Box 91

folder 7 Kabalevsky, Dmitri. Symphony No. 2. New York: Leeds Music Corporation, 1945. 171 pp. Inscribed in ink to Gardner Read by the composer, December 6, 1959.

folder 8 Kay, Ulysses. Brass Quartet. New York: Peer International Corporation, 1958. 14 pp. Inscribed in ink ("For Nicolai") by the composer, January 9, 1959.

Box 89

folder 16 Kay, Ulysses. Serenade for Orchestra. New York: Associated Music Publishers, Inc., 1955. 114 pp. Inscribed in ink to Gardner Read by the composer.

Box 88

folder 1 Kennan, Kent. Quintet for Piano and Strings. New York: G. Schirmer, Inc., 1940. 5 parts; 129 pp. Inscribed in ink to Gardner Read by the composer.

Box 89

folder 17 Koo, David Tuhoy. The Morning Breaks the Darkness. Reproduction. 36 pp. Inscribed in ink to Gardner Read by the composer.

Box 91

folder 9 Korte, Karl. Second Quartet for Strings. New York: Galaxy Music Corporation. 46 pp. Inscribed in ink to Gardner Read by the composer, November 8, 1967.

Box 88

folder 2 Koutzen, Borris. Valley Forge. New York: American Music Center, 1946. 71 pp. Inscribed in ink to Gardner Read by the composer.

folder 3 Labunski, Wiktor. Four Variations on a Theme by Paganini. Cover only. Inscribed in ink to Gardner Read by the composer, 1943.

- folder 4 Labunski, Wiktor. Reminiscence. Cover only. Inscribed in ink to Gardner Read by the composer, 1943.
- folder 5 Leisner, David. Dances in the Madhouse. Pennsylvania: Merion Music, Inc., 1987. 20 pp. Inscribed in ink to Gardner Read by the composer.
- Box 91**
- folder 10 Lopatnikoff, Nikolai. Opus Sinfonicum. New York: Leeds Music Corporation, 1951. 58 pp. Inscribed in ink to Gardner Read by the composer, 1955.
- Box 88**
- folder 6 Lopatnikoff, Nikolai. Sonata for Piano Solo, Op. 29. New York: Associated Music Publishers, 1948. 29 pp. Inscribed in ink to Gardner Read by the composer, 1948.
- folder 7 Madden, Edward J. Fantasia on a Folk Theme. New York: Franco Colombo Inc., 1968. 12 pp. Inscribed in ink to Gardner Read by the composer.
- Box 89**
- folder 18 Martino, Donald. Concerto for Alto Saxophone and Orchestra. Newton, MA: Dantalian, Inc., 1987. 84 pp. Inscribed in ink to Gardner Read by the composer.
- folder 19 McDonald, John. Celebration for Gardner Read. Medford, MA: Third Floor Press, 1988. 2 pp. Two copies. Dedicated to Gardner Read on his 85th creative year.
- folder 20 McDonald, John. Four Pieces Celebrating Gardner Read, Op. 386. For piano. MS repro. Dates (at the end of each piece): --1. Celebration: September 12-25, 1998 [N.B. See also Box 89/19]. --2. Loud Reader: January 2-3, 2000 [N.B. See also Box 89/21]. --3. Transcription: "Tears," from the Song Cycle "From A Lute of Jade," Op. 36: October 1-2, 2002. --4. Ninety Praise Chords: January 6/ June 9-18, 2003. 6 pages of music.
- folder 21 McDonald, John. Loud Reader. Tufts, January 2-3, 2000. Ink MS., 1 p. Dedicated to Gardner Read on his 87th birthday.
- folder 22 McDonald, John. Vail Read Her Requiescat, Op. 403. For piano. MS repro. Date (at end): March 4-17, 2003. 3 pages of music. Accompanied by word-processed document created by John McDonald in January 2004 dedicating the piece to the late Vail Read. 1 page. Also accompanied by a eulogy for Vail Read written by Frances Caudill, February 16, 2003. 1 page.

folder 23 Morgan, Diane. 3rd Movement (Piano and Cello Sonata). Pages 21 and 22 only. Inscribed in ink to Gardner and Vail Read by the composer.

Box 88

folder 8 Newman, Anthony. Fantasy on La Fa Fis. Boston, MA: McLaughlin & Reilly Co., 1967. 40 pp. Inscribed in ink to Gardner Read by the composer.

folder 9 Norton, Spencer. Keltic Portraits. Cover only. Inscribed in ink to Gardner Read by the composer.

folder 10 Norton, Spencer. Three Dances, Op. 5. Cover only. Inscribed in ink to Gardner Read by the composer.

Box 91

folder 11 Nystroem, Göstra. Sinfonia del mare. Stockholm, Sweden: Nordiska Musikforlaget, 1950. 149 pp. Inscribed in ink to Gardner Read by the composer, December 19, 1948.

Box 89

folder 24 Orrego-Salas, Juan. Turns and Returns (Vueltas y revueltas). For violin and piano. Date (at end): January 17, 2004. 20 pages of music.

folder 25 Pinkham, Daniel. Symphony No. 1. New York: C. F. Peters Corporation, 1961. 69 pp. Inscribed in ink to Gardner Read by the composer, May 12, 1972.

Box 88

folder 11 Procter, Alice McEvoy. Panorama. Cover only. Inscribed in ink to Gardner Read by the composer.

folder 12 Procter, Leland. Five Easy Pieces for the Piano. Cover only. Inscribed in ink to Gardner and Vail Read by the composer.

Box 89

folder 26 Rands, Bernard. Wildtrack 1. London: Universal Edition, 1970. 41 pp. Inscribed in ink to Gardner Read by the composer, December 12, 1987.

Box 88

folder 13 Reizenstein, Franz. Twelve Preludes and Fugues for Pianoforte. London: Alfred Lengnick, 1966. 46 pp. Inscribed in ink to Gardner Read by the composer, January 1966.

Box 89

folder 27 Roy, Klaus George. Canticle of the Sun. Cover only. Inscribed in ink to Gardner Read by the composer, September 1953.

folder 28 Roy, Klaus George. Leporello's Catalogue Aria (Part I) alla un Menu di Guarino. First page only. MS repro. Inscribed in ink to Gardner and Vail Read by the composer.

folder 29 Roy, Klaus George. Lie Still, Sleep Becalmed. Cover only. Inscribed in ink to Gardner, Vail and Cindy Read by the composer, September 17, 1956.

folder 30 Roy, Klaus George. Not Only Unto Me. Cover only. Inscribed in ink to Gardner Read by the composer, June 28, 1956.

Box 88

folder 14 Roy, Klaus George. Rondance for Piano, Op. 16. MS repro. Date (at end): September 24, 1950. 6 pp. Inscribed in ink to Gardner Read by the composer, Christmas 1950.

Box 89

folder 31 Roy, Klaus George. The Rune of St. Patrick. Pages 1-2 only. MS repro. Date (on page 1): 1959. Inscribed in ink to Gardner Read by the composer.

Box 88

folder 15 Roy, Klaus George. Sterlingman. 1957. MS repro. 148 pp. Includes libretto; typescript; 9 pp. Inscribed in ink to Gardner Read by the composer, February 20, 1957.

folder 16 Rudhyar, Dane. Prophetic Rite. New York: Mercury Music, 1950. 11 pp. Inscribed in ink to Gardner Read by the composer.

Box 91

folder 12 Shapero, Harold. Serenade in D. New York: Southern Music Publishing Company, Inc., 1959. 44 pp. Inscribed in ink to Gardner Read by the composer, July 6, 1964.

folder 13 Shepherd, Arthur. Horizons: Four Western Pieces for Symphony Orchestra. U. S. A.: C. C. Birchard & Company, 1929. Inscribed in ink to Gardner Read by the composer, January 30, 1950.

Box 88

folder 17 Shepherd, Arthur. The Song of the Pilgrims. Boston: C.C. Birchard, 1937. 30 pp. Inscribed in ink to Gardner Read by the composer, with emendations in blue pencil.

Box 90

folder 1 Slonimsky, Nicolas. January 2, 1953: A Bitonal Solo Cantata. Ink MS. 2 pp. Inscribed in ink to Gardner Read by the composer, January 2, 1953.

Box 88

folder 18 Slonimsky, Nicolas. Yellowstone Park Suite. Providence RI: Axelrod Publications Inc., 1951. 17 pp. Inscribed in ink to Gardner Read by the composer, 1951.

folder 19 Spencer, James. Three American Folk Tunes. Cover only. Inscribed in ink to Gardner Read by the composer.

folder 20 Spencer, James. Valsette. Cover only. Inscribed in ink to Gardner Read by the composer.

Box 90

folder 2 Steg, Paul. The Visions of Black Elk. MS repro; annotated performance markings in pencil. 64 pp. Inscribed in ink to Gardner Read by the composer.

Box 88

folder 21 Stevens, Halsey. She's Somewhere In the Sunlight Strong. MS repro. Date (at end): April 7, 1942. 1 page. Inscribed in ink to Gardner Read by the composer, 1942.

Box 91

folder 14 Toch, Ernst. Second Symphony, Op. 73. New York: Associated Music Publishers, Inc. 140 pp. Inscribed in ink to Gardner Read by the composer, August, 1953.

Box 90

folder 3 Wade, James. III. Epilogue. Pages 1-2 only. Inscribed in ink to Gardner Read by the composer, December 1967.

folder 4 Wagner, Joseph F. David Jazz. Boston: Riker, Brown and Wellington, 1933. Cover only. Inscribed in ink to Gardner Read by the composer.

Box 88

folder 22 Wagner, Joseph F. Two Moments Musical for the Piano. Boston: Riker, Brown and Wellington, 1936. 5 pp. Inscribed in ink to Gardner Read by the composer, August 26, 1936.

folder 23 Wagner, Joseph F. Two Moments Musical, No. 1. Cover only. Inscribed in ink to Gardner Read by the composer.

folder 24 Ward, Robert. Third Symphony. New York: Highgate Press, 1958. 106 pp. Inscribed in ink to Gardner Read by the composer.

folder 25 Weaver, Powell. Don Quixote Visits Vienna. New York: G. Schirmer, 1945. 11 pp. Inscribed in ink to Gardner Read by the composer, June 19, 1945.

folder 26 Whear, Paul. Catskill Legend. Philadelphia, PA: Elkan-Vogel Company Inc., 1963. 28 pp. Inscribed in ink to Gardner Read by the composer.

Box 90

folder 5 Whear, Paul. Hartshorn. Evanston, IL: Summy-Birchard Publishing Company, 1958. 23 pp. Inscribed in ink to Gardner Read by the composer, June 14, 1962.

folder 6 Whear, Paul. Invocation and Study for Brass Quintet. North Easton, Massachusetts: Robert King Music Company, 1960. 15 pp. Inscribed in ink to Gardner Read by the composer, June 15, 1962.

folder 7 Yannatos, James. String Quartet No. 2. Cambridge, Mass.: Sonory Publications, 1983. 32 pp. Inscribed in ink to Gardner Read by the composer.

sub-series B: Presentation Copies: Literature

Box 90

folder 8 Allen, Warren D. (1946). *Music and the Idea of Progress*. Reprinted from the Journal of Aesthetics and Art Criticism 4(3), 166-180. Inscribed in ink to Gardner Read from Warren Dwight Allen, August 1946.

Box 126

item 1 Cope, David. *New Music Notation*. Dubuque, IA: Kendall/Hunt Publishing Company, 1976. Inscribed in ink to Gardner Read from David Cope.

Box 90

folder 9 de la Vega, Aurelio. "Latin American Composers in the United States." *Latino Music Americana Review* 1/2 (1980): 162-175. Inscribed in ink to Gardner Read from Aurelio de la Vega, February 1981.

folder 10 de la Vega, A. (1950). *The Negative Emotion (An Essay on Modern Music)*. Pamphlet. Habana, Cuba: La Habana. Inscribed in ink to Gardner Read by Aurelio de la Vega, 25 May 1950.

folder 11 Dubinets, Elena. "Американская музыка второй половины XX века: Нотация и методы композиции = Amerikanskaia muzyka vtoroi poloviny XX veka: notatsiia i metody kompozitsii." Abstract of thesis. Moskva: Moskovskaia gos. konservatoriia im. P.I. Chaikovskogo, 1996. Inscribed in ink to Gardner Read from Elena Dubinets, February 1996.

folder 12 Dubinets, Elena. "American Music in the Second Half of the 20th Century: Notation and Compositional Techniques" (Summary of Dissertation). Unpublished manuscript [translation of text of published abstract; see Box 90/11]. Inscribed in ink to Gardner Read from Elena Dubinets.

Box 126

item 2 Dubinets, Elena. *Znaki zvukov :o sovremennoi muzykal'noi notatsii*. Kiev: Gamaun, 1999. Inscribed in ink to Gardner Read from Elena Dubinets, December 8, 1999.

item 3 Elias, William Y. *Grapes: Practical Notation for Clusters and Special Effects for Piano and Other Keyboards*, 2nd Edition. New York, NY: Pendragon Press, 1984. Inscribed in ink to Gardner Read from William Y. Elias, January 2, 1988.

Box 90

folder 13 Erin, Ronald. "Cuban Elements in the Music of Aurelio de la Vega." *Latino Music Americana Review* 5/1 (1984): 1-32. Inscribed in ink to Gardner Read from Aurelio de la Vega, November 1984.

Box 126

item 4 Grantham, D., Kennan, K. (1983). *The Technique of Orchestration* (3rd Ed.). Englewood Cliffs, New Jersey: Prentice Hall, Inc. Inscribed in ink to Gardner Read from Kent Kennan, March 1983.

item 5 Grantham, D., Kennan, K. (1990). *The Technique of Orchestration* (4th Ed.). Englewood Cliffs, New Jersey: Prentice Hall. Inscribed in ink to Gardner Read from Kent Kennan.

item 6 Kahan, S. (1957). *Bosquejos Musicales*. Mexico City: Editorial Independencia. Inscribed in ink to Gardner Read from Salomon Kahan, 12 September 1957.

item 7 Kahan, S. (1951). *Impresiones Musicales*. Mexico City: Editorial Independencia. Inscribed in ink to Gardner Read from Salomon Kahan, 14 June 1957.

Box 90

folder 14 Klein, Markus. "To Extend the System of Music Notation." Unpublished manuscript, 1972. Inscribed in ink to Gardner Read from Markus Klein, November 7, 1974.

folder 15 Kohs, E. B. (1939). "An Aural Approach to Orchestration." Reprinted from *The Musical Mercury* 6 (3-4), Mar.-May 1939. Inscribed in ink to Gardner Read from Ellis B. Kohs.

folder 16 Meave, M. R. (1951). *Ensayo Psicologico De La Creacion Musical*. (Thesis.) Mexico City: Universidad Nacional Autonoma De Mexico – Escuela Nacional De Musica. Inscribed in ink to Gardner Read from Manuel Reyes Meave.

Box 126

item 8 Novaro, Augusto. *Sistema Natural de la Música*. México, D. F., 1951. Inscribed in ink to Gardner Read from August Novaro, July 27, 1957.

item 9 Procter, Leland H. *Tonal Counterpoint*. Dubuque, IA: WM. C. Brown Company, 1952. Inscribed in ink to Gardner Read from Leland Procter.

item 10 Slonimsky, Nicolas. *Lexicon of Musical Invective*. New York, NY: Coleman-Ross Company, Inc, 1953. Inscribed in ink to Gardner Read from Nicolas Slonimsky, June 15, 1953.

item 11 Slonimsky, N. (1947). *Thesaurus of Scales and Melodic Patterns*. New York: Coleman – Ross Company, Inc. Inscribed in ink to Gardner Read from Nicolas Slonimsky, 21 March 1949.

sub-series C: Study Collection: Scores

Box 88

folder 27 Mozart, W. A. Klaviersonaten. Munich: G. Henle Verlag, ca. 1977. Bears performance markings in pencil on pages 64 – 70 and directions for musical analysis in pencil on page II.

sub-series D: Study Collection: Literature

Box 127

item 1 Baudelaire, C. (1900s). *Les Fleurs Du Mal*. Paris: Editions Verda. Signed in ink by Gardner Read, 23 November 1938.

item 2 Bond, O. F., Dumas, A. (1943). *Dantes: épisode tiré du Comte de Monte-Cristo*. Boston: D.C. Heath and Company. Signed in pencil by Vail Read.

item 3 Browning, R. (1898). *Pauline; Paracelsus; Pippa Passes; King Victor and King Charles*. New York: Thomas Y. Crowell and Company. Signed in pencil by Florence R. Thayer, April 1907.

Box 90

folder 17 Cortot, A. (1922). *The Piano Music of Claude Debussy*. London: J & W Chester Ltd. This essay was originally published in French, in the special Debussy issue of *La Revue musicale* (December, 1920). Signed in ink by Gardner Read.

Box 127

item 4 Cranmer-Byng, L., Kapadia, S. A. (Eds.). (1926). *A Lute of Jade*. (L. Cranmer-Byng, Trans.). New York: E. P. Dutton and Company. Inscribed in ink by Jane (first name only), December 1926.

Box 90

folder 18 Elias, William H. "Device for Rhythmic Groupings." Pamphlet. Copyright 1964 by William H. Elias. Library of Congress registration no. Afo 44673, 1964.

Box 127

item 5 Ewen, D. (1943). *Dictators of the Baton*. New York: Stratford Press, Inc. Inscribed in ink to Gardner and Vail read from "Doc", Christmas 1949.

item 6 Flaubert, G. (1936). *Trois Contes*. Paris: Editions De Cluny. Signed in ink by Gardner Read, Rome, March 28, 1939.

item 7 Hoare, A. (1937). *A Short Italian Dictionary, Volume One*. London: Cambridge University Press. Signed in ink by Gardner Read, Rome, March 24, 1939.

item 8 Hoare, A. (1937). *A Short Italian Dictionary, Volume Two*. London: Cambridge University Press. Signed in ink by Gardner Read, Rome, March 24, 1939.

item 9 Karl Baedeker, Firm. (1930). *Northern Italy; including Ravenna, Florence and Pisa; Handbook for Travellers (Fifteenth Revised Edition)*. Leipzig: Karl Baedeker, Publisher. Signed in ink by Gardner Read, Rome, March 9, 1939.

item 10 Klatt, E. (1929). *Langenscheidt's Pocket Dictionary of the English and German Languages (10th ed.)*. Berlin – Schoneberg: Langenscheidtsche Verlagsbuchhandlung. Signed in ink by Gardner Read, Rome, March 24, 1939.

item 11 A. Leconte, Firm. (1937). *Standard Paris Guide; with complete list of streets and transport system*. Paris: A. Leconte, Publisher.

item 12 Metropolitan Museum of Art. *The Gardener's Diary*. Edited by Elizabeth Glass. New York: Metropolitan Museum of Art, 1980. Inscribed to Gardner Read by Cindy Read in ink; January 2, 1981. Contains dated entries in ink by Gardner Read.

item 13 Philadelphus, A. (1934). *The Monuments of Athens*. Athens: s.n. Signed in ink by Gardner Read.

item 14 Sabersky, H. (1914). *A Pocket Dictionary of the English and French Languages (4th ed.)*. Berlin – Schoneberg: Langenscheidtsche Verlagsbuchhandlung. Signed in ink by Gardner Read, Rome, March 24, 1939.

- item 15 Sabersky, H. (1915). *A Pocket Dictionary of the French and English Languages* (6th ed.). Berlin – Schoneberg: Langenscheidtsche Verlagsbuchhandlung. Signed in ink by Gardner Read, Rome, March 24, 1939.
- item 16 Schickele, Peter. *The Definitive Biography of P.D.Q. Bach The Definitive Biography of P.D.Q. Bach*. Inscribed to Gardner Read by Cindy Read in ink; August 11, 1976.
- item 17 Shelley, P. B., De Bosis, A.(trans.). (1928). *Liriche*. Milan: A. Mondadori. Signed in ink by Gardner Read, 23 March 1939.

sub-series E: Recordings

Box 20

- reel 90 Hayes, Joseph. Time Capsules. Wayne State University Women's Glee Club; Robert Harris Conducting, June 7, 1968. 7" audio reel.
N.B. Not included in Gardner Read's original numbering.
- CD 5 Pinkham, Daniel. Brass Trio No. 2. Jordan Hall, 24 September 2002. Compact disc. Also contains unidentified solo organ works by Pinkham, Read (track 16), Hovland, Gardonyi, and Guilmant. Harvard-Epworth [United Methodist Church], September 29, [2002?].
- CD 6 Vercoe, Elizabeth. *Kleemation*. Lisa Vanarsdel, flute; Patricia Halbeck, piano. Dimensions New Music Concert, Austin Peay State University, March 31, 2003. Compact disc.
- CD 7 "A Musical Tribute to Vail Read." Compact disc.
No tracklist given.

Box 138

- VHS 8 Oddesey (WBEZ Boston TV Special on Gardner Read at 50). VHS videocassette tape.
- VHS 9 Oddesey (WBEZ Boston TV Special on Gardner Read at 50). Visual only, no sound. VHS videocassette tape.

Series 6: Oversize

sub-series A: Manuscripts and Imprints

Box 128

folder 1 W40. Four Nocturnes. Op. 23b. For contralto and chamber orchestra. When Moonlight Falls, no. 1; The Unknown God, no. 2; A White Blossom, no. 3; The Moon, no. 4. Score. MS repro, bound. 27 pp. of music.

Box 132

folder 1 W43. Sketches of the City, Op. 26. Symphonic Suite for Large Orchestra After Poems of Carl Sandburg. Score. Ozalid manuscript. 40 pp. of music.

Box 128

folder 2 W43. Sketches of the City, Op. 26. Symphonic Suite for Large Orchestra After Poems of Carl Sandburg. Score. MS repro with pencil annotations, bound. 40 pp. of music.

Box 132

folder 2 W44. Prayers of Steel, Op. 26, no. 3. Score. Manuscript in ink; annotated with colored pencil. 22 pp. of music.

Box 128

folder 3 W45. Prayers of Steel, Op. 36, no. 3b. After the poem by Carl Sandburg. For wind ensemble. Score. Ozalid manuscript. Date (at end): November 16-24, 1958. 29 pp. of music.

folder 4 W74. Petite Pastorale, Op. 40a. For full orchestra. Score. Ozalid manuscript. 3 pp. of music.

folder 5 W74. Petite Pastorale, Op. 40a. For full orchestra. Score. MS repro, bound. 3 pp. of music.

Box 132

folder 3 W77. The Golden Journey to Samarkand, Op. 41. Based on the poem of James Elroy Flecker. For mixed chorus, soloists, and orchestra. Score. Manuscript in pencil. 77 pp. of music.

Box 128

folder 6 W139. Partita for Small Orchestra, Op. 70. Score. Ozalid manuscript. 32 pp. of music.

folder 7 W139. Partita for Small Orchestra, Op. 70. Score. MS repro, bound. 32 pp. of music.

Box 132

folder 4 W139. Partita for Small Orchestra, Op. 70. Score. MS repro, bound. 32 pp. of music. Stamp on page 1 of score: "Rental Material ...Southern Music Publishing Co. Inc."

folder 5 W139. Partita for Small Orchestra, Op. 70. Score. MS repro, bound. 32 pp. of music. Stamp on page 1 of score: "Rental Material ...Southern Music Publishing Co. Inc."

Box 129

folder 1 W142. A Bell Overture, Op. 72. For full orchestra. Score. Ozalid manuscript. 29 pp. of music.

folder 2 W142. A Bell Overture, Op. 72. For full orchestra. Score. MS repro, bound. 29 pp. of music.

folder 3 W142. A Bell Overture, Op. 72. For full orchestra. Score. MS repro with pencil annotations, spiral bound. 29 pp. of music. Stamp on inside front cover: "Rental Material ... Southern Music Publishing Co., Inc."

folder 4 W167. Chorale and Fughetta, Op. 83. Movement III of: For Serge Koussevitzky, in grato júbilo: an occasional cantata. By Irving Fine, Daniel Pinkham, Gardner Read, Allen Sapp, Herbert Fromm, and Lukas Foss. For soloist, chorus, and orchestra. Score. 87 pp. of music. Typescript; signed by composers.

folder 5 W189. Symphony No. 4, Op. 92. For orchestra. Score. MS repro, bound. 106 pp. of music.

folder 5 W189. Symphony No. 4, Op. 92. For orchestra. Score. MS repro, bound (hard cover). 106 pp. of music.

Box 132

folder 6 W189. Symphony No. 4, Op. 92. For orchestra. Score. MS repro. 106 pp. of music.

Box 130

- folder 1 W189. Symphony No. 4, Op. 92. For orchestra. Score. MS repro.; annotated with pencil, colored pencil, and ink. 106 pp. of music.
- folder 2 W206. Boston Arts Festival Fanfare, Op. 106. For orchestra. Score. MS repro, bound. 5 pp. of music.
- folder 3 W207. Los Dioses Aztecas, Op. 107. Suite for percussion ensemble. Score. MS repro, bound. 69 pp. of music.

Box 135

- items 1–2 W210. The Prophet, Op. 110. For orchestra and chorus. Score. MS repro.; annotated with colored pencil. 212 pp. of music 2 copies with annotations.

Box 132

- folder 7 W212. Jeux des Timbres, Op. 111. For orchestra. Score. Pencil MS; bound. 29 pp. of music. Accompanied by pre-compositional sketches. Pencil. 2 pp.
- folder 8 W233. Villon, Op. 122. Opera in three acts; libretto by James Forsyth. Act I. Score. Manuscript in pencil. 217 pp. of music.

Box 133

- folder 1 W233. Villon, Op. 122. Act II. Score. Manuscript in pencil. 186 pp. of music.
- folder 2 W233. Villon, Op. 122. Act III. Score. Manuscript in pencil. 98 pp. of music.

Box 130

- folder 4 W233. Villon, Op. 122. Act I. Full score. Manuscript facsimile, bound. 173 pp. of music.
- folder 5 W233. Villon, Op. 122. Acts II and III. Full score. Manuscript facsimile, bound. 248 pp. of music.

Box 134

- folder 7 W233. Villon, Op. 122. Act I. Full score. Repro from Ozalid. 173 pp. of music. Copyright date, 1967, inscribed in ink by Gardner Read.
- folder 8 W233. Villon, Op. 122. Act II. Full score. Repro from Ozalid. 157 pp. of music. Copyright date, 1967, inscribed in ink by Gardner Read.

folder 9 W233. Villon, Op. 122. Act III. Full score. Repro from Ozalid. 90 pp. of music. Copyright date, 1967, inscribed in ink by Gardner Read.

Box 131

folder 1 W239. Haiku Seasons, Op. 126. For 2 female speakers, 2 male speakers, and percussion ensemble. Score. Ozalid manuscript. 18 pp. of music. Accompanied by performance notes. Ink and typescript. 7 pp.

Box 133

folder 3 W243. Concerto for Piano and Orchestra, Op. 130. Score. Manuscript facsimile, bound. 107 pp. of music.

Box 131

folder 2 W251. "and there appeared unto them tongues as of fire," Op. 134. For organ. Score and instructions. MS repro, bound. 16 pp. of music, 1 p. of text.

Box 133

folder 4 W254. Astral Nebulae, Op. 136a. For orchestra. Score. Pencil MS; spiral bound. 25 pp. of music.

folder 5 Miscellaneous sketches and orchestrations. Various formats, housed in spiral bound album cover. 91 pp. of music.

folder 6 Ozalid MS fragments. Folder includes: --pg. 12 of Scherzino, Op. 24. W41. For woodwind quintet; --pg. 1 of First Overture, Op. 58. W117. For orchestra; --pgs. 3 – 7 of Tryste Noel, Op. 59. W118. For contralto voice solo, SATB chorus and organ; --pg. 2 of Spiritual, Op. 63. W124. For double bass [or violoncello] and piano; --pg. 1 of Lullaby for Cindy, Op. 74. W144. For piano; --pg. 19 of The Hidden Lute, Op. 132a. W249. For soprano voice and piano; --Four pages from unidentified compositions. 14 pp. of music.

sub-series B: Ephemera

Box 131

- folder 3 Diplomas and certificates. 4 items:
- [1] Bachelor of Music diploma from Eastman School of Music, University of Rochester. June 15, 1936. Signed by the Director of the School of Music and the President of the University.
 - [2] Master of Music diploma from Eastman School of Music. June 21, 1937. Signed by the Dean of the School of Music and the President of the University
 - [3] American Society of Composers, Authors, and Publishers membership certificate. March 28, 1945. Signed by the Secretary.
 - [4] Honorary doctorate diploma from Doane College. June 4, 1962. Signed by the Secretary of the Board of Trustees and the President of the College.

Box 134

- folder 1 Boston University 1969 Calendar. September leaf features manuscript page from *The Temptation of St. Anthony*, Op. 56a.
- folder 2 Concert poster: Marshall University Contemporary Music Festival
- folder 3 Concert poster: "The Prophet" world premiere
- folder 4 Concert poster: Boston University Omnibus Concert, 30 March 1972.

sub-series C: Presentation Copies: Scores

Box 131

- folder 4 Brings, Allen. *Two Pieces for Orchestra: I. Capriccio*. New York, NY: Seesaw Music Corp., 1978. 43 pp. Inscribed in ink to Gardner Read by the composer.
- folder 5 de la Vega, Aurelio. *Structures*. New York, NY: Broadcast Music, Inc., 1964. 76 pp. Inscribed in ink to Gardner Read by the composer, Spring, 1968.

Box 134

- folder 5 McDonnell, Donald. *Nexus/Dreamscape*. Unpublished, 1991. 32 pp. Inscribed in ink to Gardner Read by the composer.

sub-series D: Study Collection: Scores

Box 131

folder 6 Strauss, Richard. Tod und Verklärung. Gift from Edition Peters, Leipzig, Germany.