

# HOWARD HANSON COLLECTION

Accession no. 997.12

RUTH T. WATANABE SPECIAL COLLECTIONS

SIBLEY MUSIC LIBRARY

EASTMAN SCHOOL OF MUSIC

UNIVERSITY OF ROCHESTER

The initial intellectual arrangement and physical arrangement of these papers imposed by personnel employed by the Howard Hanson Institute for American Music at the Eastman School of Music, ?1993-1997; revisions to same under the supervision of David Peter Coppen, 2017; description revised by David Peter Coppen, 2018-19.



*Director Howard Hanson at his desk, ca. 1920s. Photograph from ESPA 2-14 (8x10).*



*Howard Hanson at the piano, ca. 1960s. Photograph from Howard Hanson Collection (Accession no. 2005/3/25), Box 61, Folder 53.*

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## DESCRIPTION OF THE COLLECTION

Accession no. 997.12

Shelf location A2A, 4,1 — A2B 2,2

153 linear feet

### Biographical Sketch



*Photograph by Byron Morgan (1961). From Howard Hanson Collection (Accession no. 2005/3/25), Box 61, Folder 49.*

Howard Hanson (1896–1981), American composer and music educator, needs no introduction to the educated musical community. The chronology of his life is amply represented in published sources; his creative work has been discussed in both the popular and scholarly musical literatures; and commercial recordings of his compositions have been available on the market since the 1940s. Complementing his extensive work in music education, his work as a school administrator, and his output as a composer, Hanson was a prominent speaker, advocate, and advisor, roles which included his service as chairman of the Panel on Music in the U.S. National Commission for UNESCO, to which he was appointed by Secretary of State Dean Acheson, and in which capacity he attended several UNESCO general conferences.

For further reading, recent Hanson literature includes the work of James E. Perone (1993), Andrea Sherlock Kalyn (2001), Allen L. Cohen (2003), and Vincent Lenti (2013). A bibliography appears on page 12.

### Provenance

This collection, bearing accession number 997.12, represents the body of Howard Hanson's papers and original work—both creative and administrative—that the Sibley Music Library received soon after Hanson's death. The bulk of the papers represent what remained in his office in the former Cutler Union building at the time of his death in 1981. To these papers were added a later gift (1985) of manuscripts received from his widow, Mrs. Margaret Nelson Hanson.

A separate body of Hanson's papers and manuscripts was purchased by the Eastman School of Music from private hands in early 2005. Those papers were assigned accession number 2005/3/25, and are described separately.

### Scope and Contents

This body of Hanson's papers represents a broad assemblage of work—music manuscripts, drafts of original writings, administrative correspondence, publicity and press material gathered as supporting documentation, and a library of published music and musical literature. Numerous sound recordings are also present, the greater number of them non-commercial.

### Restrictions and Use

Certain restrictions attend use of the collection. The greater part of the content of Series 2 (Correspondence)—specifically sub-series 1, sub-series 2, and sub-series 3—is restricted on grounds that matters pertaining to finances, personnel, and other internal considerations of the Eastman School of Music are explicitly represented. The Dean's Office of the Eastman School of Music holds sole prerogative to grant right of access to that content.

Copyright considerations attend other parts of the collection, namely the manuscript music, published music, and sound recordings. Where making reproductions is concerned, RTWSC adheres to the provisions of the U.S. Copyright Law (1976) and its revisions. Requests for reproductions (in whatever format) of protected material will be granted only upon presentation of the written permission of all associated copyright holder(s).

Several unpublished compositions are represented in manuscript. The rights to Hanson's unpublished compositions are administered by the Howard Hanson Institute for American Music at the Eastman School of Music. The written permission of the Director of the Institute must be obtained before reproductions will be granted.

### Associations

The Howard Hanson Collection is one of numerous collections of professional papers of ESM faculty members and alumni held by RTWSC. Altogether, taking into consideration the

Hanson papers under both accession numbers 997.12 and 2005/3/25, the Hanson materials constitute the single largest composer's collection within RTWSC.

Further, the Eastman Audio Archive (1933- ) is a particularly rich source of recorded performances of Hanson's work at the Eastman School of Music, whether as composer or conductor (in the case of live concert performances) or as chief administrator (in the case of spoken addresses). The EAA holds the audio masters of many a live performance conducted by Hanson, including at the American Composers' Concerts, the Festivals of American Music, and the Symposia of Student Works for Orchestra; also performances of Hanson's music, whether conducted by himself or by other professionals (including the masters of a May, 1955 production of *Merry Mount* that Hanson conducted).

Elsewhere, Hanson's creative work and professional activity are represented in numerous collections and repositories outside the Eastman School of Music. The Library of Congress holds several completed full score manuscripts, including those of *Dies Natalis* and the Symphony no. 6. Hanson's extensive dealings with his principal publisher, Carl Fischer, LLC, are documented in that company's own archive. His summertime activity over many years at the National Music Camp (Interlochen, Michigan) is documented within ARTICA (Archives of the Interlochen Center for the Arts), Interlochen, Michigan. Still other material is held by the American Academy and Institute of Arts and Letters, by the American Music Center, by the Moldenhauer Archives, and by the Grainger Museum (University of Melbourne).

## DESCRIPTION OF SERIES

### **Series 1: Addresses, essays, articles, and publicity**

This series contains many speeches, addresses, and talks given by Hanson between 1931 and 1965, represented in pencil drafts, typescript drafts and/or finished copies, and in some instances, published copy. The content includes concert broadcast continuity; scripts for, and/or transcripts of, radio interviews; obituaries for deceased members of the Eastman School community; convocation addresses; and lectures on music and/or music education that Hanson delivered before assembled bodies, whether at professional conferences, at academic institutions, or before civic groups. The series also contains texts of articles and essays that Hanson submitted for publication, whether for the *Alumni Bulletin of the Eastman School of Music* (herein cited simply as the *Alumni Bulletin*), for music journals and other periodicals, and also biographical articles and sketches written about Hanson. The series also includes several publicity items, such as biographical statements about Hanson. Finally, boxes 9, 10, and 11 contain copies of published items, represented either as pages extracted from their respective publications or else by the printed issues in their entirety.

Throughout, the content is represented in various manifestations: manuscript drafts, typescript drafts, carbon copies, and corrected proof copies. The documents are arranged in approximate chronological order; numerous items remain undated. In some instances, copies of the published texts are present, either as clippings extracted from the given publications, or else within the published issues retained in their entirety.

Hanson's working method is amply manifest throughout this series. He apparently first drafted his thoughts by pencil and then transcribed these by typewriter. On some occasions he delivered addresses from handwritten copy, but more frequently from typescript copy.

The item-level citations here provided cite given titles wherever such were assigned by Hanson. Where no title has been assigned, a generic description has been provided here. For those drafts that are indicated as having been submitted for publications, their source publications have been cited wherever such have been ascertained with certainty. However, it has not been possible to dedicate the requisite research time to determine the source publications of all such items.

### **Series 2: Correspondence**

This series is comprised of a considerable extent of professional correspondence, reflecting Hanson's activity as chief administrator of the Eastman School of Music, his activity as a composer engaged in the creation and promotion of his own work, and his activity as a music educator advocating on behalf of reforms and standards across the profession. Because a significant portion of the collection consists of material that remained in the office that Hanson occupied as Director Emeritus (on the premises of the former Cutler Union building), an extent of his administrative correspondence is here present alongside correspondence pertaining to his own creative work.



The correspondence has been arranged according to the hierarchy of sub-series and sub-sub-series structure spelled out below. The content of sub-series 1, sub-series 2, and sub-series 3 is restricted; access to same will be granted only after the permission of the Dean's Office of the Eastman School of Music has been obtained. The content of Sub-series D (Hanson's original works) is arranged in alphabetical order by title of the individual composition; within that sub-series there are two alphabetical sequences, the second having become necessary based on physical housing considerations.

<i>Sub-series A</i>	<i>Inside Eastman</i>
<i>Sub-sub-series i</i>	<i>Offices, departments, and budget</i>
<i>Sub-sub-series ii</i>	<i>Projects, endeavors, and initiatives</i>
<i>Sub-sub-series iii</i>	<i>Programmed events</i>
<i>Sub-series B</i>	<i>Outside Eastman: endeavors and initiatives</i>
<i>Sub-series C</i>	<i>University of Rochester River Campus</i>
<i>Sub-sub-series i</i>	<i>Reports and correspondence</i>
<i>Sub-sub-series ii</i>	<i>Endeavors and initiatives</i>
<i>Sub-series D</i>	<i>Hanson's original works</i>

### **Series 3: Manuscripts**

This series is sub-divided into four sub-series:

#### *Sub-series A: Original compositions*

This sub-series contains manuscripts, drafts, and published copies of the greater number of Hanson's compositions. The manuscripts are arranged in alphabetical order by title of composition. The individual item-level entries present the following data elements:

- a uniform title [bracketed]: as in standard library procedure, so as to collate manifestations bearing variant forms of the given title
- a transcription of the given title, whether appearing on the item's front cover, title page, caption, spine; in some instances, what is provided as the given title is nothing more than the heading of convenience appearing on the given item
- date, if discernible
- performing forces for which the given manifestation was scored
- physical format, whether score, vocal score, parts, etc.
- marking medium or media

- physical extent, represented by number of pages or else an accounting of the instrumental parts
- any noteworthy characteristics or attributes, such as markings, dedications or inscriptions, or accompanying matter

N.B. Throughout, manuscripts are autograph (i.e., in the composer's hand) unless explicitly described as being in a copyist's hand.

Although Hanson assigned opus numbers to many of his compositions, anecdotal evidence suggests that Hanson actually disavowed their relevance (Watanabe, 1997). The last of his works to which he assigned an opus number was his *Song of Human Rights*, opus 49, composed in 1963.

*Sub-series B: Arrangements of music by other composers*

This sub-series is comprised of manuscripts of arrangements that Hanson made of works by other composers. No deliberate order has been devised. One noteworthy item among them is his orchestral arrangement of the Syrian national anthem, which he made during the Eastman Philharmonia's 1961-62 tour of Europe and the Middle East.

*Sub-series C: Other writings*

*Sub-sub-series i: Harmonic Materials of Modern Music*

This sub-sub-series is comprised of draft and manuscript material pertinent to Hanson's text, published in 1960.

*Sub-sub-series ii: Sketches*

This sub-sub-series is comprised of a substantial number of disparate sketches, most of which have not been identified as to their source or destination composition.

*Sub-series D: Oversized manuscripts*

This sub-series has been created for ease of filing, and is comprised of manuscripts that are physically anomalous in that they supersede the dimensions of the records storage containers assigned to their respective series and sub-series.

**Series 4: Press material**

*Sub-series A: Scrapbooks*

The greater part of this series is comprised of the sequence of 34 scrapbooks that Howard Hanson compiled (or else that were compiled on his behalf) throughout his career. Covering the years 1912-1967, the scrapbooks contain press clippings, printed programs, and record reviews.

*Sub-series B: Clippings*

In addition to the scrapbooks, the series includes a sequence of loose press clippings dating from the years 1906-1979; these have been chronologically arranged.

**Series 5: Concert programs**

This series is comprised of two sub-series:

*Sub-series A: American music initiatives at the Eastman School of Music*

The sub-series houses printed programs and bulletins that were issued for the American Composers Concerts (1925- ) and for the annual Festivals of American Music (1931-1971), two of Hanson's major American music initiatives at the Eastman School of Music. These are arranged chronologically. These holdings do not, however, represent a comprehensive gathering of the programs published for either the American Composers Concerts or the Festivals of American Music.

*Sub-series B: Programs featuring specific Hanson compositions*

This sub-series houses specifically concert programs printed for performances in which original works by Hanson were programmed. The selection is comprised of whichever programs Hanson managed to acquire, together with those that he happened to receive from colleagues and associates. The documents are arranged alphabetically by title of composition, with sundry other gatherings of documents (such as programs from all-Hanson festivals) placed at the end of the sequence. Within this sub-series are two separate alphabetical sequences of programs, each sequence being determined by dimensions of the documents.

**Series 6: Books**

This series constitutes a portion of Hanson's working library. It contains more than 175 books, the greater number of them addressing music composition and/or theory. The books are arranged alphabetically by author surname. Many of the items are presentation copies, bearing inscriptions to Hanson in the hands of their respective authors. Numerous books of non-musical content were permanently separated from the collection and thus are not cited here.

**Series 7: Published music**

*Sub-series A: Works by Hanson*

*Sub-sub-series i: Music*

Copies of Hanson's works in publication are arranged alphabetically by title. In some instances, titles are represented by both scores and parts.

*Sub-sub-series ii: Books*

This sub-sub-series is comprised of published copies of Hanson's own monographs.

*Sub-series B: Works by other composers*

Numerous scores with and without inscriptions (mainly by the composers) are organized in alphabetical order by the composers' name and by the title within same composer.

**Series 8: Arrangements (by others) of Hanson compositions**

This series is comprised of manuscripts of arrangements made by other musicians of music by Hanson. The manuscripts are arranged in alphabetical order by title. Of note, there are no fewer than three separate transcriptions of the Andante con tenerezza movement from the Symphony no. 1 ("Nordic").

**Series 9: Sound recordings**

*Sub-series A: Magnetic reels*

This sub-series consists of magnetic reel representations of live concert performances, rehearsals, and interviews. Represented herein are performances of Hanson's own compositions, together with the works of other composers that Hanson conducted in performance.

*Sub-series B: Analog discs*

The collection contains aluminum, glass, and acetate discs at either 78 rpm or 33 1/3 rpm. Some of the discs were apparently part of a larger collection, bearing catalogue numbers that today have no relevance.

**Series 10: Awards**

This series contains a small number of awards, whether paper-based or artifactual.

*Abbreviations used throughout the text:*

AFM = American Federation of Musicians

ESM = Eastman School of Music

MS = manuscript

MENC = Music Educators' National Conference

NASM = National Association of Schools of Music

SML = Sibley Music Library

UNESCO = United Nations Educational, Scientific, and Cultural Organization

UR = University of Rochester

## BIBLIOGRAPHY

Cohen, Allen L. *Howard Hanson in Theory and Practice*. Westport, Connecticut: Praeger, 2003.

Hanson, Howard. *The Autobiography of Howard Hanson*. Compiled and edited from manuscript sources by Vincent A. Lenti. Unpublished. A copy resides in the Eastman School of Music Archives at the Sibley Music Library; the manuscript sources that Lenti drew upon reside in the Howard Hanson Papers, accession no. 2005/3/25.

Kalyn, Andrea Sherlock. *Constructing a Nation's Music: Howard Hanson's American Composers' Concerts and Festivals of American Music, 1925-71*. Thesis (Ph. D.)--University of Rochester, 2001.

Perone, James E. *Howard Hanson: a Bio-bibliography*. Westport, Connecticut: Greenwood Press, 1993.

Watanabe, Ruth T. Foreword to *Howard Hanson: a Comprehensive Catalog of the Manuscripts*, by Marilyn V. Plain. Rochester, New York: Published for the Howard Hanson Memorial Institute for American Music by the Eastman School of Music Press, University of Rochester, 1997.

Williams, David Russell. *Conversations with Howard Hanson*. Arkadelphia, Arkansas (Box 3665, Ouachita University, Arkadelphia 71923): Delta Publications, 1988.

## INVENTORY

### **Series 1: Addresses, essays, articles, and publicity**

#### Box 1

- folder 1      “Music in Adult Education.” Proof copy of address to the Music Supervisors’ National Conference, Cleveland, 1932.  
Typescript; 2 pages.
- folder 2      Dedication for *The Score* [Eastman School of Music yearbook], 1932.  
Typescript; 1 page.
- folder 3      “Practical Needs in the Development of American Composition.” Undated.  
Typescript; 5 pages.
- folder 4      “Conditions which have to do with the Development of American Music.”  
Delivered before the Matinee Musical Club of Philadelphia, October 27, 1931.  
Proof copy. Typescript; 16 pages.
- folder 5      Press release on his visit to Germany, undertaken at the joint request of the Oberlaender Trust and the Berlin Philharmonic Orchestra. February 16, 1933.  
Typescript; 3 pages.
- folder 6      “Music as Recreation,” for the *Alumni Bulletin*, August 1933.  
Typescript; two copies, 7 pages and 3 pages.
- folder 7      Radio address on trip to Germany, broadcast over WHEC, December 18, 1932.  
Typescript; 6 pages.
- folder 8      Talk on “good” music, broadcast over WNEC, December 11, 1932.  
Typescript; 4 pages.
- folder 9      “The New School Year,” for the *Alumni Bulletin*, November 1932.  
Typescript; 3 pages.  
Accompanied by his announcement of the resignation of Professor Jane Mumford.
- folder 10      Press release for the Ann Arbor premiere of *Merry Mount* (concert version), March 25, 1933.  
Typescript; 2 pages.
- folder 11      Remarks delivered at an Eastman School Orchestra concert, broadcast from the Eastman Theater, November 30, 1932.  
Typescript; 1 page.

- folder 12      “Music in a Changing World,” address delivered at Potsdam, New York, June 8, 1934.  
Typescript; 7 pages.
- folder 13      Remarks after his address “Music as Recreation,” for the *Rochester Times-Union*, May 10, 1934.  
Typescript; 1 page, incomplete.
- folder 14      Remarks on the rebirth of music in America, for the *Rochester Democrat & Chronicle*, June 7, 1934.  
Typescript; 1 page.
- folder 15      Remarks delivered at Senior Class Day exercises, June 1, 1934.  
Typescript; 9 pages.
- folder 16      Remarks on the American Composers’ Concerts, sent to Goddard Lieberman for the *Journal* [sic], April 27, 1934.  
Typescript; 2 pages.
- folder 17      Article on *Merry Mount*, sent to Irving R. Templeton and Carrie E. Henry for *The New York Times*, April, 1934.  
Typescript; 6 pages.
- folder 18      Remarks on opera in the United States, sent to Goddard Lieberman, February 21, 1934.  
Typescript; 3 pages.
- folder 19      “The Present Status of American Music”: report of the Committee on American Music, delivered before the Music Teachers’ National Association, Lincoln, Nebraska, December, 1933.  
Typescript; two copies, each 3 pages.
- folder 20      “Some Observations on Graduate Study in Music in the United States.” Copy sent to Professor Karl W. Gehrken, January 16, 1934.  
Typescript with pencilled corrections; 10 pages.
- folder 21      Address delivered at the chapel of the Women’s College, University of Rochester, November 15, 1933.  
Typescript with pencilled addition (p. 9); 10 pages.
- folder 22      “Tendencies in American Music.” Copy sent to Hazel Kinsella, July 31, 1933.  
Typescript; 9 pages.
- folder 23      “The American Composer and the Foreign Conductor.” Copy sent to Keith C. Brown, September 16, 1933.

- Typescript; 5 pages.
- folder 24      Remarks on instrumental music education in the United States; copy sent to Lyle Keith, September 18, 1933.  
Typescript; 3 pages.
- folder 25      Address on the relationship of the school to the student; delivered before the Student Association, October 5, 1933.  
Typescript; 13 pages.
- folder 26      “Music in its Highest Fulfillment.” Address to the Eastern Music Supervisors Conference, 14th Annual Meeting, March 12-15, 1935.  
Typescript; 4 pages.
- folder 27      On the 36th American Composers’ Concert: Tribute to Felix Lamond, broadcast over WHAM (Rochester), January 23, 1935.  
Typescript; 3 pages.
- folder 28      Speech delivered before the Music Teachers’ National Association, December 1934.  
Typescript; 3 pages, numbered 3-5 (incomplete).
- folder 29      Speech delivered in connection with the Inter-High Orchestra program, broadcast over WHAM (Rochester), October 21, 1934.  
Typescript; 3 pages.
- folder 30      Convocation address, Eastman School of Music, October 9, 1934.  
Typescript, with corrections; 11 pages.
- folder 31      Foreword to *The Festival Bulletin commemorating the Tenth Anniversary of the Eastman School American Composers’ Concerts*, 1935.  
Typescript; two copies, each 2 pages.
- folder 32      Remarks on the Fifth Annual Festival of American Music, broadcast over WHAM (Rochester), April 1, 1935.  
Typescript; 1 page.
- folder 33      Remarks on the death of George Barlow Penny, for the *Rochester Democrat & Chronicle*, November 15, 1934.  
Typescript; 1 page.
- folder 34      Transcript of radio interview with soprano Leonora Corona, October 23, 1935.  
Typescript; 2 pages.
- folder 35      Remarks on his lecture “Know Your Orchestra”, WHAM (Rochester), November 16, 1935.



Typescript; 2 pages.

- folder 36 Letter to Olin Downes on the American Composers' Concerts, July 29, 1935.  
Typescript; 3 pages.
- folder 37 Remarks introducing a performance Brahms' *Quintet for String Quartet and Clarinet*, opus 115, for NBC's Music Guild Hour, May 25, 1936.  
Typescript; 1 page.
- folder 38 Remarks on the 6th Annual Festival of American Music, for the *Rochester Democrat & Chronicle*, April 1936.  
Typescript; 2 pages.
- folder 39 Article on the first decade of the American Composers' Concerts, for *Modern Music*, February 24, 1936.  
Typescript; 11 pages.
- folder 40 Foreword to *The Score*, 1936.  
Typescript; 1 page.
- folder 41 Remarks delivered before the City Club, March 7, 1936.  
Typescript; 2 pages.
- folder 42 Remarks after his election to the presidency of the National Association of Schools of Music; sent to Stewart Sabin, January 14, 1936.  
Typescript, with corrections in ink; 3 pages.
- folder 43 Article prepared for the Music Teachers' National Association convention, Philadelphia, December 1935, reporting on Leonard Ellinwood's research on the programming of American works by major symphony orchestras; sent to Professor Karl Gehrkens, January 18, 1937.  
Typescript, with corrections; 8 pages.
- folder 44 Resolution presented to a meeting of the Executive Committee of the University of Rochester, December 3, 1935, on the death of Eastman School faculty member Richard T. Halliley.  
Typescript; 1 page.
- folder 45 Remarks delivered before the Fortnightly Club, Rochester, New York, November 26, 1935.  
Typescript; 14 pages.
- folder 46 Speech delivered before the National Education Association, St. Louis, Missouri, February 26, 1936. Submitted to the *Musical Review*, March 18, 1936.  
Typescript, with corrections in ink and pencil; 12 pages. With addendum, 3 pages.

- folder 47      Transcript of announcement of the 1937 Prix de Rome, with statement by composer Frederick Woltmann, broadcast via WHAM (Rochester), April 8, 1937.  
Typescript; 6 pages.
- folder 48      Remarks delivered by way of introducing a concert by the Eastman School Symphony Orchestra during National Music Week, broadcast via WHAM (Rochester), May 8, 1937.  
Typescript; 1 page.
- folder 49      Remarks delivered by way of introducing works performed in an Eastman School student Symposium, broadcast via WHAM (Rochester), April 22, 1937.  
Typescript; 2 pages.
- folder 50      Remarks on Frederick Woltmann, winner of the 1937 Prix de Rome in musical composition; for the *Rochester Times-Union*, April 9, 1937.  
Typescript; 1 page.
- folder 51      Remarks delivered by way of introducing an Eastman School performance of Palestrina's *Pope Marcellus Mass*, March 23, 1937; broadcast on March 25, 1937.  
Typescript; 3 pages.
- folder 52      Remarks on Gardner Read, winner of a New York Philharmonic Symphony Society award for best American symphony; for the *Rochester Democrat & Chronicle*, March 20, 1937.  
Typescript; 1 page.
- folder 53      "The Status of Contemporary Music," for *Musical America*, January 31, 1937.  
Typescript; 19 pages.
- folder 54      Foreword to *The Score*, March 3, 1937.  
Typescript; 1 page.
- folder 55      Paper for delivery the MTNA Convention, Philadelphia, December, 1935.  
Typescript; 5 pages.
- folder 56      Address to members of NASM, February 1, 1937.  
Typescript; 3 pages.
- folder 57      Convocation address, Eastman School of Music, October 19, 1936.  
Typescript; 8 pages.
- folder 58      "Science and the Musician," address delivered at the convention of the Society of Motion Picture Engineers, October 12, 1936.  
Typescript; 8 pages.

- folder 59      Address delivered before the Ontario Music Teachers' Association, October 7, 1936.  
                    Typescript; 5 pages.
- folder 60      "Music and Religion," address delivered at the dedication of the Memorial Chapel, Colgate Rochester Divinity School, October 6, 1936; also delivered at Asbury United Methodist Church, November 18, 1936, and at the Arts College, Morey Hall, March 8, 1938.  
                    Typescript; 7 pages.
- folder 61      Swedish Tercentenary Committee, May-June 1938.  
                    Typescript; 5 pages.
- folder 62      Broadcast for MENC National Youth Program, Kilbourn Hall, April 9, 1938.  
                    Typescript; 2 pages.
- folder 63      WHAM (Rochester) broadcast, February 19, 1938.  
                    Typescript; 1 page.
- folder 64      "Footnotes on Music." Undated.  
                    Typescript; 4 pages.
- folder 65      Suggested amendment to radio script for Sunday, December 19, 1937 at 1:30 PM.  
                    Typescript; 1 page.
- folder 66      Response to an editorial in the MENC Journal, November 15, 1937.  
                    Typescript; 3 pages.
- folder 67      On the Symposium of American Music, for the *Rochester Democrat & Chronicle*, November 7, 1937.  
                    Typescript; 2 pages.
- folder 68      Speech, WHEC, November 5, 1937.  
                    Typescript; 3 pages.
- folder 69      Article for new edition of *Our American Music*, ed. John Tasker Howard, December 6, 1937.  
                    Typescript; 2 pages.
- folder 70      Composers' Commission Project, WHEC, October 13, 1937.  
                    Typescript; 1 page.
- folder 71      Eastman School Orchestra Program, October 25, 1937.  
                    Typescript; 1 page.
- folder 72      Talk on individualism, Fall, ?1937.

Typescript; 2 pages.

folder 73 "Rochester Earns Prestige in World of Music Education," *Rochester Commerce*, August 9, 1933.

Typescript; 4 pages.

folder 74 "The American Academy in Rome — A Community of Artists." Undated.

Typescript; 3 pages.

folder 75 "Music as a Vocation," sent to Dr. George E. Hutcheson, University of State of New York, July 2, 1938.

Typescript; 3 pages.

## Box 2

folder 1 Convocation address, Eastman School of Music, September 30, 1938; later published in the *Alumni Bulletin*.

Typescript; 8 pages.

folder 2 "Music Invades the Public School Curriculum," New York State Congress of Parents and Teachers, October, 1938.

Typescript; 18 pages.

folder 3 "Symposium of American Music," article for the *Rochester Democrat & Chronicle*, October 25, 1938.

Typescript; 3 pages.

folder 4 Draft statement on the American Composers' Concerts. Undated; internal evidence suggests 1931.

Typescript; 8 pages.

folder 5 Address to the Graduate Class of the American Conservatory of Music, Chicago, Illinois, June 13, 1939. Corrected copy for the *Alumni Bulletin*.

Typescript; 4 pages.

folder 6 Speech, NBC broadcast from the dinner in honor of the opening of the Ninth Festival of American Music, April 24, 1939.

Typescript; 3 pages.

folder 7 Alumni Luncheon, Eastern Supervisors' Conference, March 15, 1939.

Typescript; 1 page.

folder 8 Statement delivered on the death of Dr. Rush Rhees, March 4, 1939; submitted to the *Alumni Bulletin*.

Typescript; 1 page.

- folder 9        “Modern Masters of Music,” Fortnightly Club, Rochester, New York, February 9, 1939.  
Typescript; 10 pages.
- folder 10      Letter to the member schools of NASM, January 30, 1939.  
Typescript; 4 pages.
- folder 11      Remarks delivered in presenting Serge Koussevitzky for the honorary degree Doctor of Music, June, 1940.  
Typescript; 1 page.
- folder 12      Foreword for the NASM Bulletin, February 27, 1940.  
Typescript; 3 pages.
- folder 13      Speech delivered at the David Hochstein Memorial Music School on the twentieth anniversary of its founding, January 22, 1940.  
Typescript; 6 pages.
- folder 14      Three Memoranda to the *Rochester Times-Union*, January 20, 1940.  
Typescript; 3 pages.  
N.B. Bears the typescript annotation “(Not sent)”.
- folder 15      Address, “Listening for Beauty,” delivered before the National Committee for Music Appreciation, Cincinnati, Ohio, January 15, 1940.  
Typescript; 4 pages.
- folder 16      Outline for lecture “Material of Composition”.  
Typescript; 1 page.  
N.B. Three separate occasions of delivery indicated: Lecture before Buffalo group [sic], January 1, 1940; Lecture before Tuesday evening lecture course, Rochester Public Library, January 16, 1940; and Lecture before Alumnae Association of the College for Women, January 19, 1940.
- folder 17      “Dr. Hanson and Americanism: An Interview [with] Morris C. Hastings,” December 13, 1939.  
Typescript; 2 pages.  
N.B. Constitutes A synthesis of the interview, rather than a transcript.
- folder 18      “American Music 1939,” for delivery at the NASM-MTNA joint banquet, Kansas City, December 29, 1939.  
Typescript; 4 pages.
- folder 19      Script for *The Creative Hour*, WSAY, December 1, 1939.  
Typescript; 2 pages.
- folder 20      Address, “Music, A Democratic Art,” delivered at the first annual dinner of the National Committee for Music Appreciation, October 10, 1939.

Typescript; 6 pages.

- folder 21      Outline for his Convocation address, Eastman School of Music, September 1939.  
Typescript; 4 pages.
- folder 22      Draft Foreword for the Bulletin of the Annual Festival of American Music, July 6, 1939.  
Typescript; 2 pages.
- folder 23      Address, Western Supervisors Conference. Undated.  
Typescript; 1 page.
- folder 24      “Music in American Life Today,” article for the National Education Association Convention, July 2, 1940.  
Typescript; 7 pages.
- Speech delivered at a National Education Association concert, July 2, 1940.  
Typescript; 7 pages.
- folder 25      “American Music,” article submitted to RCA Victor, August 16, 1940.  
Typescript; 5 pages.
- folder 26      “The Battle of the Air Waves,” paper delivered at the Fortnightly Club, Rochester, New York, October 29, 1940.  
Typescript; 12 pages.
- folder 27      Convocation address, Eastman School of Music, October 17, 1940.  
Typescript; 10 pages.
- folder 28      “A Major Problem in American Music,” address delivered before the joint NASM-MTNA conference, December, 1940.  
Typescript; 8 pages.
- folder 29      “Dr. Hanson Asks Arbitration to End Radio ‘Battle of Music’,” *Rochester Democrat & Chronicle*, December 29, 1940.  
Typescript; 6 pages.
- folder 30      Statement of the Committee on Graduate Study in Music, delivered before NASM-MTNA joint conference, February, 1941.  
Typescript; 3 pages.
- folder 31      “American Youth and the Democratization of Music,” address delivered before the Southern Conference for Music Education, Charlotte, North Carolina, March 8, 1941.  
Typescript; 2 pages.

- folder 32      Remarks on the death of Paul Kéfer, written for *The Score*, May, 1941.  
Typescript; 1 page.
- folder 33      Address for delivery on the occasion of the unveiling of the bust of Stephen Collins Foster in the Hall of Fame, May 27, 1941. Revised copy.  
Typescript; 3 pages.
- folder 34      Remarks delivered in presenting Frederick Stock for the honorary degree Doctor of Music, June 11, 1941.  
Typescript; 1 page.
- folder 35      Resumé of an extemporaneous address delivered at a joint luncheon of the National Association of Motion Picture Engineers and the American Acoustical Society, August 21, 1941.  
Typescript; 3 pages.
- folder 36      “The Twentieth Anniversary Experiment in Chamber Music,” submitted to *The New York Times*, September 15, 1941.  
Typescript; 3 pages.
- folder 37      Talk for delivery on the program “Meet the Composers,” WQXR (New York City), October 12, 1941.  
Typescript; 3 pages.
- folder 38      Foreword, Bulletin of Radio Programs, December 24, 1941.  
Typescript; 2 pages.  
N.B. Hanson’s text cites “a series of historical broadcasts illustrating various phases of the development of musical composition,” apparently launched in 1938.
- folder 39      Report of the Committee on American Music for MTNA, December 24, 1941.  
Typescript; 2 pages.
- folder 40      Annual Report of the President, NASM, December 1941.  
Typescript; 6 pages.
- folder 41      Remarks in acknowledgement of tributes received on the occasion of the unveiling of a portrait bust at the Eastman School of Music on November 19th, 1941. Revised copy; submitted to the *Alumni Bulletin*.  
Typescript; 2 pages.  
N.B. His remarks were published in their entirety in the issue vol. 13, no. 1 (November, 1941), pages 1-2, together with a photograph of the portrait bust, “executed by the distinguished sculptress, Guitou Knoop”.
- folder 42      “The Past, Present and Future of The American Public School Orchestra,” MENC, March 31, 1942.  
Typescript; 8 pages.  
N.B. Pencilled annotation indicates publication in *The Musical Leader*.

- folder 43 Foreword to *The Score*, March 31, 1942.  
Typescript; 1 page.
- folder 44 Article on the 12th Annual Festival of American Music, submitted to the *Rochester Democrat & Chronicle*, May 12, 1942.  
Typescript; 4 pages.
- Accompanied by copy of article:*  
"Some Highlights of the Eastman School's Twelfth Annual Festival of American Music." Submitted to *The New York Times*, May 23, 1942.  
Typescript; 3 pages.
- folder 45 Remarks for Inter-High Orchestra Broadcast, WHAM (Rochester), May 19, 1942.  
Typescript; 1 page.
- folder 46 Radio talk on supporting the government in wartime, June 8, 1942.  
Typescript; 3 pages.
- folder 47 Commencement address, Fredonia State Teachers' College, June 12, 1943.  
Condensation used for address at Macedon High School, Macedon, New York, June 22, 1943.  
Typescript; two copies, each 8 pages.  
Accompanied by pencil draft; 16 pages.
- folder 48 Address delivered at the annual breakfast, Eastern Division of the MENC, March 21, 1943 and June 8, 1943.  
Typescript; two copies, each 5 pages.
- folder 49 *Alumni Bulletin*, May 1943.  
Typescript; two copies, each 3 pages.  
Accompanied by draft in ink; 2 pages.
- folder 50 Talk on music education in a time of war, March 22, 1943.  
Typescript; 2 pages.  
Accompanied by draft in ink; 3 pages.
- folder 51 Speech, Music Educators' Wartime Institute, WHEC, March 19, 1943.  
Typescript; two copies, each 3 pages.
- folder 52 Report of the Graduate Committee, NASM, February 24, 1943.  
Typescript; two copies, each 7 pages.  
Accompanied by draft in ink; 7 pages.



- folder 53      Report to members of NASM on a joint meeting of the Executive Committee, the Commission on Curricula, and the Committee on Graduate Study, February 27, 1943.  
                  Typescript; two copies, each 3 pages.  
                  Accompanied by draft in ink; 12 pages.
- folder 54      “The American Musician and the Business of Music,” article for *Music Publishers’ Journal*, February 19, 1943.  
                  Typescript; two copies, each 3 pages.  
                  Accompanied by draft in ink; 10 pages.
- folder 55      Radio talk, “A Declaration of Independence for the Listener,” WQXR, February 4, 1943.  
                  Typescript; two copies, each 2 pages.  
                  Accompanied by draft in ink; 8 pages.
- folder 56      Press release, Executive Committee of NASM, *Rochester Democrat & Chronicle*, December 31, 1942.  
                  Typescript; two copies, each 2 pages.  
                  Accompanied by draft in ink; 4 pages.
- folder 57      Article for *Modern Music*, December 30, 1942.  
                  Typescript; two copies, each 8 pages.  
                  Accompanied by two drafts in ink; 26 pages and 13 pages.
- folder 58      Press release on Hanson’s application to the U.S. War Department for use of the ESM as a training center for Army bandmasters, December 18, 1942.  
                  Typescript; two copies, each 1 page.
- folder 59      Article on Serge Koussevitsky and his visit to Rochester, for the *Rochester Democrat & Chronicle*, December 14, 1942.  
                  Typescript; three copies, each 2 pages.
- folder 60      Article on the dual bans on student broadcasts and electrical transcriptions (a.k.a. the Petrillo ban), for the *Rochester Democrat & Chronicle*, October 18, 1942.  
                  Typescript; two copies, 3 pages.
- folder 61      Convocation address, Eastman School of Music, September 21, 1942.  
                  Typescript; 8 pages.  
                  Accompanied by draft in ink; 13 pages.
- folder 62      Remarks delivered at the National Music Council annual meeting, May 4, 1944.  
                  Typescript; two copies, each 4 pages.  
                  Accompanied by corrected copy for the NMC Bulletin; 5 pages.
- folder 63      Foreword to the *NASM Bulletin*, June 24, 1944.

- Typescript; two copies, each 6 pages.  
Accompanied by draft in ink; 13 pages.
- folder 64      Address in recognition of the citation by the War Music Council of America of the Bausch & Lomb Chorus, Rochester, New York, for distinguished contributions to the war effort, May 28, 1944.  
Typescript; 2 pages, incomplete.  
Accompanied by draft in ink; 12 pages.
- folder 65      Address at the Koussevitsky Testimonial Dinner, May 16, 1944.  
Typescript; 8 pages.  
Accompanied by typescript drafts; 7 pages.
- folder 66      Tribute to Nathaniel Dett, delivered at a concert of the Eastman School Senior Symphony Orchestra and Choir, April 25, 1944.  
Typescript; three copies, each 1 page.  
Accompanied by 3 cue cards.
- folder 67      “The Viewpoint of the Musician,” talk delivered before MTNA, March 24, 1944.  
Typescript; two copies, each 3 pages.  
Accompanied by draft in ink; 4 pages.
- folder 68      Foreword to the book *Voice Cultivation* by Dr. Thomas Austin-Ball, January 11, 1944.  
Typescript; two copies, each 3 pages.  
Accompanied by drafts in various formats; 5 pages.
- folder 69      “Schools of Music in the Post-War World,” for *Music Publishers’ Journal*, December 18, 1943.  
Typescript; 3 pages.  
Accompanied by draft in ink; 6 pages.
- folder 70      “Lions of the North: Gustavus Adolphus and his Predecessors,” Fortnightly Club, November 9, 1943; and, Blind Alley Club, October 9, 1944.  
Typescript; two copies, each 13 pages.
- folder 71      Convocation Address, Eastman School of Music, September 20, 1943; published in *The Score*, October 1943, and in the *Alumni Bulletin*, November 10, 1943.  
Typescript; two copies, each 28 pages.
- folder 72      Foreword to the Bulletin, ESM Festival of American Music, July 26, 1943.  
Typescript; two copies, each 2 pages. Accompanied by draft in ink; 3 pages.
- folder 73      Eulogy for George Eastman. Undated.  
Typescript; 3 pages.

Accompanied by a 2-page typescript draft of a different statement, again made in memory of George Eastman. Undated.

- folder 74 "Is Our Musical Progress a Mirage?" Undated. On Office of the Director stationery. Typescript; 6 pages.

Box 3

- folder 1 Address, "The Affective Power of Consonance and Dissonance in Music," delivered before the American Psychological Association, March 25, 1949.  
Typescript; two copies, each 13 pages.
- folder 2 Untitled, sent to *The Journal*, October 3, 1936.  
Typescript; 1 page.
- folder 3 Talk given at RAUN meeting, Cutler Union, November 16, 1949.  
N.B. The abbreviation RAUN not identified within his text; it possibly signifies the Rochester Association for the United Nations. Having previously "tried to give impressions of the UNESCO conference in Paris and of the principal problems which confront UNESCO," in this talk Hanson presented his observations "about the more general problem of making all of the U.N. organizations operate effectively for world peace."  
Typescript draft; 4 pages.
- folder 4 "Music: Progress or Retrogression." Paper delivered at the Eastern Division Music Conference, MENC, Baltimore, March 7, 1949.  
Typescript; three copies, each 9 pages.  
Accompanied by typescript draft; 10 pages.
- folder 5 "Chopin, 1849-1949," June 13, 1949.  
Typescript; two copies, each 3 pages.
- folder 6 Sermon delivered at the University of Rochester Protestant Chapel, April 12, 1950.  
MS draft in ink and pencil; 15 pages.
- folder 7 Report on the UNESCO Arts and Letters Panel, comprised of Hanson's letter followed by four pages of recommendations. Undated.  
Typescript; 6 pages.  
Accompanied by draft in ink and pencil; 5 pages.
- folder 8 "A Quarter Century of American Music," *Saturday Review of Literature*, July 5, 1949.  
Typescript; four copies, each 11 pages
- folder 9 "Music in UNESCO," *Encyclopedia of Musical Information*, June, 1949.  
Typescript; two copies, each 10 pages.  
Accompanied by cover letter.

- folder 10      Commencement address, Royal Conservatory of Music, Toronto, Ontario, November 11, 1948.  
Typescript; two copies, each 8 pages.  
Accompanied by draft in ink; 14 pages.
- folder 11      “Now and Tomorrow, New Jersey’s Future Opportunities and Responsibilities in Music Education.” Address, New Jersey Education Association, November 13, 1948.  
Typescript; 11 pages.  
Accompanied by cover letter and by draft in ink; 6 pages.
- folder 12      Letter to James Gleason. Undated.  
MS draft in ink; 1 page.
- folder 13      Foreword to *The Score*, 1949.  
Typescript; two copies, each 1 page.
- folder 14      Convocation address, Eastman School of Music, September 30, 1948.  
Typescript; two copies, each 11 pages.
- folder 15      Letter to the entering students, Eastman School of Music, September 20, 1948.  
Typescript; 2 pages.
- folder 16      Untitled document pertaining to MENC. Undated.  
MS draft in ink; 9 pages.
- folder 17      Remarks delivered at Tanglewood, August 3, 1948.  
Typescript; two copies, each 2 pages.
- folder 18      Address for the McCurdy Little Symphony series, 1947-1948.  
Typescript; two copies, each 2 pages.
- folder 19      Announcement of the McCurdy Award Winners, WHAM (Rochester) Broadcast, May 3, 1949.  
Typescript; 2 pages.
- folder 20      Radio interview with Mrs. Volpe, Miami, April 16, 1949.  
Typescript; 6 pages.
- folder 21      Address, “The Place of Music in Our Society,” delivered on the occasion of the dedication of the Fine Arts Building, University of Kentucky, February 21, 1950.  
Typescript; four copies, each 8 pages.
- folder 22      “American Music and ‘International Arts’,” *Washington Times-Herald*, July 20, 1950.  
Typescript; 3 pages. Accompanied by pencil draft; 10 pages.

- folder 23      “UNESCO and World Peace,” *Education Music Magazine*, 1949 or 1950.  
Typescript; three copies, each 5 pages.
- folder 24      Convocation, State of New York Symposium Panel on The Cultural Arts, January 28, 1950.  
Typescript; two copies, each 6 pages.  
Accompanied by pencil draft; 22 pages.
- folder 25      Talk, Phi Mu Alpha, Chicago, February 16, 1950.  
Typescript; 1 page.
- folder 26      “The Case for Nationalism in Art,” Sigma Alpha Iota, August 29, 1950.  
Typescript; 10 pages.  
Accompanied by draft in ink; 4 pages.
- folder 27      Foreword, Bulletin of the 20th Annual Festival of American Music, August 29, 1950.  
Typescript; 4 pages.  
Accompanied by draft in ink; 10 pages.
- folder 28      Baccalaureate address, University of Rochester, June 11, 1950.  
Typescript; two copies, each 12 pages.
- folder 29      Symposium, State University of New York, January 28, 1950.  
Typescript; two copies, each 6 pages.  
Accompanied by pencil draft; 7 pages.
- folder 30      To Margaret E. Mahoney, UNESCO Relations Staff, Washington, D.C., February 21, 1950.  
Typescript; three copies, each 3 pages.  
Accompanied by draft in ink; 4 pages.
- folder 31      Foreword to *The Score*, 1950.  
Typescript; 1 page.
- folder 32      Program notes, WNYC Eastman School broadcast; undated.  
Typescript; two copies, each 3 pages.  
Accompanied by draft in ink; 6 pages.
- folder 33      McCurdy Awards, WHAM (Rochester). Undated.  
Typescript; 2 pages.
- folder 34      Fourth General Conference of UNESCO, Paris, October 3, 1949.  
Typescript; 4 pages.  
Accompanied by pencil draft 5 pages.

- folder 35      Intermission Broadcast, Metropolitan Opera Guild, New York, 11 March, 1950.  
Typescript; two copies, each 4 pages.
- folder 36      Address, General Conference on UNESCO, Paris, October, 1949.  
Typescript; 4 pages.
- folder 37      Proposed Radio Address, General Conference on UNESCO, Paris, October 1949.  
Typescript; 3 pages.
- folder 38      Remarks, Chopin Memorial Concert, Metropolitan Opera House, October 17, 1949.  
Typescript; 3 pages.
- folder 39      Address, New York State Association of Architects, October 20, 1949.  
Typescript; 2 pages.
- folder 40      Address, dedication of the Fine Arts Building, Texas Christian University, Fort  
Worth, Texas, December 4, 1949.  
Typescript; two copies, each 10 pages.  
Accompanied by typescript draft; two copies, each 8 pages.
- folder 41      Address, Eastman School Convocation, November 4, 1949.  
Typescript; two copies, each 12 pages.  
Accompanied by pencil draft; 20 pages.
- folder 42      “What is the Twentieth Century’s Greatest Challenge?,” talk delivered at City Club  
of Rochester, New York, October 29, 1949.  
Typescript; three copies, each 7 pages.

Box 4

- folder 1      Press release, “Dr. Hanson Announces Theory of Tone Structure Analysis,”  
November 9, 1951.  
Typescript; two copies, each 2 pages.
- folder 2      Address, “The Significance of Stephen Foster in 1951,” University of Pittsburgh,  
Stephens Collins Foster 24th Annual Memorial Program, February 27, 1951.  
Typescript; two copies, each 6 pages.  
Accompanied by pencil draft; 12 pages.
- folder 3      “What is Happening to Music in America?” for *Etude Magazine*, January, 1951.  
Typescript; five copies, each 5 pages.  
Accompanied by pencil draft; 9 pages.
- folder 4      Address before the joint conference of the Music Library Association and American  
Musicological Society, December 1951.

- Typescript; three copies, each 3 pages.
- folder 5      “John Alden Carpenter,” for the *Saturday Review of Literature*, February 12, 1951.  
Typescript; two copies, each 3 pages.  
Accompanied by pencil draft; 9 pages.
- folder 6      Address, “Education for World Citizenship,” Central Western Zone, New York State Teachers Association, Rochester, New York, October 27, 1950.  
Typescript; two copies, each 9 pages.  
Accompanied by draft in ink; 16 pages.
- folder 7      Montgomery Lecture No. 1, “Music in Contemporary American Civilization: Development of the Creative Art,” University of Nebraska, February 12, 1951.  
Typescript; four copies, each 15 pages.  
Accompanied by pencil draft; 31 pages.
- folder 8      Montgomery Lecture No. 2, “Music in Contemporary American Civilization: The Decades of Maturation; Music as Emotional Expression,” University of Nebraska, February 14, 1951.  
Typescript; 15 pages.  
Accompanied by miscellaneous draft materials.
- folder 9      Montgomery Lecture No. 3, “Music in Contemporary American Civilization: Obstacles to Progress,” University of Nebraska, February 16, 1951.  
Typescript; 12 pages.  
Accompanied by miscellaneous draft materials.
- folder 10      Convocation address, Eastman School of Music, September 24, 1951.  
Typescript; three copies, each 7 pages.  
Accompanied by draft in ink; 20 pages.
- folder 11      Text of article, untitled, for *The Instrumentalist*, January 1952.  
Typescript; two copies, each 1 page.
- folder 12      Script for United Nations broadcast, WHAM (Rochester), October 23, 1951.  
Typescript; four copies, each 3 pages.  
Accompanied by draft in ink; 5 pages.
- folder 13      “The Projection and Inter-relation of Sonorities in Equal Temperament,” American Philosophical Society, General Meeting, November, 1951.  
Typescript; three copies, each 20 pages (copy 2 lacking pp. 1-4).  
Accompanied by a copy of the APS submission guidelines, and by a draft Abstract in ink.
- folder 14      Introduction to the International Federation of Music Schools Symposium Program, 1952.

Typescript; 1 page.

- folder 15      “Nationalism and the American Composer,” article for *Review of Records*, April 1952.  
Typescript with pencilled annotations; two copies, each 3 pages.  
Accompanied by pencil draft (9 pages) and by four reprint copies of the published article.
- folder 16      Foreword, NASM Bulletin, 1952.  
Typescript; two copies, each 9 pages.  
Accompanied by draft in ink and pencil; 12 pages.
- folder 17      Address, McCurdy Little Symphony Scholarship Awards broadcast announcement, April 24, 1951.  
Typescript; 1 page.
- Announcement of the McCurdy Little Symphony Scholarship Awards, April 29, 1952.  
Typescript; two copies, each 1 page.  
Accompanied by draft in ink; 3 pages.
- folder 18      Review of Hindemith’s *A Composer’s World*, for the *Saturday Review of Literature*, March 29, 1952.  
Typescript; two copies, each 3 pages.  
Accompanied by draft in ink (9 pages) and by a copy of the publication.
- folder 19      Broadcast script, WHAM television, January 15, 1952.  
Typescript; 1 page.
- folder 20      Broadcast script, WHEC Broadcast, 125th Anniversary of the New York Philharmonic, December 9, 1951.  
MS draft in ink with pencilled annotations; 1 page.
- folder 21      Convocation address, Eastman School of Music, 1950.  
Typescript; two copies, each 10 pages.  
Accompanied by draft in ink with pencilled annotations; 37 pages.
- folder 22      Address, Eastman School Senior Convocation, 1950-51.  
MS draft in ink and pencil; 3 pages.  
Accompanied by a page of typescript notes on letterhead of the Office of the Director.
- folder 23      Address, Founders’ Day Program, May 10, 1951.  
Typescript with pencilled annotations; 1 page.
- folder 24      Convocation Address, Eastman School of Music, September 25, 1950.



Published copy. *Alumni Bulletin*, vol. 22, nos. 1-2 (February, 1951), pages 2, 10, 11.

N.B. The same issue contains the text, in its entirety, of Hanson's baccalaureate address at the University of Rochester, June 11, 1950, on pages 21-23.

- folder 25      Address, University of Rochester Alumni Drive Dinner, March 14, 1951.  
Typescript; two copies, each 2 pages.  
Accompanied by draft in ink; 2 pages.
- folder 26      "This is the Beginning," article for *A Tempo*, October, 1950.  
Typescript; 1 page.
- folder 27      Broadcast script, WHEC, University of Rochester Centennial, October 31, 1950.  
Typescript with pencilled annotations; 1 page.
- folder 28      Address, University of Rochester Centennial Community Convocation, November 4, 1950.  
Typescript with pencilled annotations; 4 pages.

#### Box 5

- folder 1      Transcript of broadcast by Patrick Hayes, WGMS, February 7, 1954, reporting on Hanson's address on behalf of Federal subsidy of the arts, delivered at a luncheon which launched the 23rd annual Sustaining Fund Drive of the National Symphony Orchestra  
Typescript; two copies, each 5 pages. One copy annotated in pencil.
- folder 2      Printed program, Contemporary Music Symposium, George Peabody College for Teachers, January 27-28, 1953.  
Two copies, each annotated in pencil.
- folder 3      Script for the George Eastman Memorial Broadcast, 1954.  
MS draft in pencil; 4 pages.
- folder 4      Statement on the appointment of Georges Miquelle, Chairman of Cello and Chamber Music, Eastman School of Music.  
Typescript with pencilled annotations; 1 page.
- folder 5      Draft Foreword for Wayne Barlow's book *Foundations of Music*. New York: Appleton-Century-Crofts, 1953.  
Typescript; three copies, each 2 pages. One copy annotated in pencil.
- folder 6      Broadcast script, "Painting with Sound," WHAM-TV, January 27, 1954.  
Typescript; four copies, each 7 pages.
- folder 7      Address, National Symphony Orchestra Fund Drive, February 4, 1954.  
Typescript; four copies, each 7 pages. One copy annotated in pencil.

- folder 8      Address, Fred Waring, July 23, 1954.  
Typescript; three copies, each 11 pages. One copy annotated in pencil.
- folder 9      Address, Howell Bill Hearing H.R. 9111, Washington, D.C. June 8, 1954.  
Typescript; two copies, each 6 pages.  
Accompanied by a draft in ink; 9 pages.
- folder 10     Address, National Association for Music Therapy Annual Banquet, October 14, 1954.  
Typescript; two copies, each 8 pages.
- folder 11     Address, "Curriculum Enrichment or Inflation." Undated.  
Typescript; three copies, each 9 pages.
- folder 12     "Electronics and American Music," article for *Review of Recorded Music*, December, 1952.  
Typescript; five copies, each 4 pages.  
Accompanied by two copies of the publication.
- folder 13     Convocation address, Eastman School of Music, September 22, 1952.  
Typescript with pencilled annotations; two copies, each 13 pages.  
Accompanied by draft in ink and pencil; 18 pages.
- folder 14     Memorandum on the University of Rochester Community Chest/Red Cross Campaign, 1953-1956.  
Typescript; 2 pages.
- folder 15     Convocation address, Eastman School of Music, September 20, 1954.  
Typescript; two copies, each 8 pages.  
Accompanied by typescript draft annotated in ink and pencil (11 pages), and by a pamphlet containing a transcript of the address.
- folder 16     Convocation address, Eastman School of Music, September 22, 1956.  
Typescript; two copies, 13 pages and 12 pages.
- folder 17     Script for the Eastman Wind Ensemble final broadcast, NYSSMA.  
Typescript with pencilled annotations; 1 pages.  
Accompanied by pencil draft; 1 page.
- folder 18     Address, McCurdy Scholarship Broadcast, March 31, 1953.  
Typescript; two copies, each 1 page.
- folder 19     Script for an Eastman School Symphony Orchestra broadcast, April 13, 1953.  
Typescript; 2 pages.

- folder 20      Script for interview with Eliseo Pajaro, undated; broadcast to the Philippines.  
Typescript; two copies, each 3 pages. One copy annotated in pencil.
- folder 21      “At The End of Our 125th Anniversary Year,” message to the congregations of  
Third Presbyterian Church, Rochester.  
Published copy. *Third Church Messenger* [newsletter], vol. 15, no 27. January  
2, 1953, pages 1, 4.
- folder 22      Address, Chapel Service, River Campus, February 15, 1953.  
Typescript; four copies, variously paginated. One copy annotated in pencil.
- folder 23      Announcement of faculty appointments. Undated.  
Typescript; 2 pages.
- folder 24      Address, “Professional Music Education in the United States 1924-1954,” NYSM,  
Los Angeles, December 28, 1954.  
Typescript; three copies, variously paginated. One copy annotated in pencil.
- folder 25      Article on the occasion of the 100th Anniversary of George Eastman’s birth, July  
12, 1954; for the *Alumni Bulletin*.  
Typescript; four copies, each 4 pages.
- folder 26      Script for McCurdy Broadcast, November 10, 1953.  
Typescript; 2 pages.
- folder 27      Script for United Nations Program, WHAM broadcast, October 20, 1952.  
Typescript with pencilled annotations; two copies, each 8 pages.
- folder 28      Foreword to the Bulletin of the Festival of American Music, September 29, 1952.  
Typescript; two copies, each 3 pages.  
Accompanied by ink and pencil draft; 7 pages.
- folder 29      Address, Third Presbyterian Church Chamber of Commerce, November 12, 1952.  
Typescript with pencilled annotations; two copies, each 4 pages.  
Accompanied by draft in ink, annotated in pencil; 12 pages.
- folder 30      Address, Phi Mu Alpha Convention, Cincinnati, July 12, 1952.  
Typescript annotated in ink; two copies, each 11 pages.
- folder 31      Script, Civic Music Association broadcast, WHEC, September 29, 1952.  
Typescript with pencilled annotations; 1 page.
- folder 32      Script, McCurdy broadcast, WHAM (Rochester), November 11, 1952.  
Typescript with pencilled annotations; 2 pages.  
Accompanied by three items: letter (December 23, 1952) from Charles S.  
Wilkinson to Mary Louise Creegan; typescript list of the 1952 scholarship

winners; and a copy of *The Hutchins Headliner*, vol. 1, no. 7, printed by the Hutchins Advertising Co., December, 1952.

- folder 33      Announcement of the Rice Institute Lectures, Houston, Texas, March 1953.  
Typescript with pencilled annotations; 1 page.

Box 6

- folder 1      Program notes for Eastman Philharmonia concert, March 16, 1962, following the orchestra's 1961-62 tour of Europe and the Near East.  
Typescript; two copies, each two pages.  
Accompanied by draft in ink; 4 pages.

- folder 2      Address, Los Angeles Philharmonic Orchestra Youth Concerts, November, 1960.  
Typescript; five copies, each 8 pages. Two copies annotated in ink; two copies annotated in pencil.  
Accompanied by a document listing various programming possibilities, apparently received from an officer of the Los Angeles Philharmonic Association; annotated in ink and pencil by Hanson. Typescript; 3 pages.

- folder 3      Transcript of article, "Dr. Howard Hanson," published in the *Musical Courier*, vol. 161, no. 4, March 1960.  
Typescript; 1 page.

- folder 4      Unidentified publicity, ca. 1961.  
Typescript; four copies, each 1 page. (Copies 1-2 contain different text than Copies 3-4).  
Accompanied by draft in ink; 3 pages.

- folder 5      Program, International Music Conference on the Place of Music in World Affairs, The President's Music Committee of the People to People Program, New York City, October 6, 1959.  
Typescript; 4 pages.  
Accompanied by three items: copy of the preliminary program; registration card with envelope; and letter (September 2, 1959) to Hanson from Jouett Shouse.  
N.B. Hanson participated in the conference session on "In What Areas Can Organizations And Associations Participate In International Affairs In The Field Of Musical Arts?"

- folder 6      Article, Metropolitan Opera Guild, November 21, 1961.  
Typescript; two copies, each 6 pages. One copy annotated in ink.  
Accompanied by draft in ink; 11 pages.

- folder 7      Report on the American Composers' Concerts. Undated.  
Typescript; two copies, each 7 pages.

- folder 8      "Music in American Life," Kennecott Lecture delivered at the University of Arizona, March 21, 1956.

Typescript; two copies, each 22 pages.

- folder 9      “The Material of Music,” delivered under the auspices of the Louis C. Elson Memorial Lectures, Harvard University, March 17 & 18, 1948.
- Lecture one: Typescript with pencilled annotations; two copies, each 20 pages.
  - Lecture two: Typescript; two copies, each 22 pages. Each copy annotated.
- folder 10     Report on Symphony Orchestras, 1959 or 1960.  
MS draft in ink; paginated 1-5, 8-16.  
Accompanied by two pages of a draft letter to Dr. Cornelis W. de Kiewiet, President of the University of Rochester, from which Hanson derived material to serve as pages 6 and 7 of the draft report.  
N.B. On legal-sized sheets; separated to box 62/8 (oversized).
- folder 11     Address, Arts Symposium, St. Bonaventure University, Olean, New York, September 25, 1958.  
Typescript, each annotated; two copies, 8 pages and 9 pages.
- folder 12     Draft article, Brussels World’s Fair, February 26, 1958.  
Typescript with pencilled annotations; 2 pages.
- folder 13     Address, American Acoustical Society, New York, May 24, 1957.  
Typescript; two copies, each 6 pages. One copy annotated in ink and pencil.
- folder 14     Draft article, submitted to *Good Housekeeping*, 1957.  
Typescript, annotated in ink; two copies, each 6 pages.  
Accompanied by various items:
- ink draft of the article, annotated in pencil; 17 pages.
  - working draft of the article, composed by an unidentified staffer at *Good Housekeeping*. Typescript, annotated in ink and pencil; 4 pages.
  - letter to Hanson from Benson Srere, July 11, 1957. Typescript; 2 pages.
  - a copy of the October, 1957 issue of *Good Housekeeping* (the Hanson article begins on page 96).
- folder 15     Address, University of Kansas, November 10, 1957.  
Typescript; two copies, each 13 pages.
- folder 16     Article on Hanson by Santomartino Pasquale for *Musica*, Milan, Italy November, 1958.  
Typescript, annotated in ink; 6 pages.
- folder 17     Transcript of speech delivered in Miami, February, 1957.  
Typescript; two copies, each 21 pages.

- folder 18      Address in salute of Stravinsky on the occasion of the latter's 75th Birthday; broadcast over Voice of America, June 17, 1957.  
Typescript; two copies, each 1 page.
- folder 19      Draft memorandum announcing the Bachelor of Music Degree with Minor in the Humanities, Eastman School of Music, 1960-61.  
Typescript; three copies, each 2 pages.
- folder 20      Memorandum on the appointment of Charles Riker as Executive Secretary of the Eastman School of Music.  
Typescript; 2 pages.
- folder 21      Draft article, "Formation of Orchestra, Avenue to Development of a Symphony Second to None in the Country."  
Typescript; three copies, each 1 page.  
N.B. Published in *The Post Express*, August 26, 1922.
- folder 22      Extract from an interview with George Eastman by A. J. Warner, *Rochester Times-Union*, February 10, 1923.  
Typescript; three copies, each 1 page.
- folder 23      Draft article, "Eastman Announces Orchestral Changes; Self-Supporting Symphonic Band Goal of His Activities in Rochester."  
Typescript; three copies, each 2 pages.  
N.B. Published in *The Musical Digest*, vol. 4 , no. 9, June 19, 1923.
- folder 24      Draft statement to the Congregation of First Presbyterian Church. Undated.  
Typescript and MS in ink; 21 pages.
- folder 25      Unidentified fragments of speeches. Undated.  
Typescript and MS; 56 pages.
- folder 26      Address, "The Arts, Education and Manpower." Undated.  
Typescript with pencilled annotations; 11 pages.
- folder 27      Broadcast script, "The Orchestral Spectrum." Undated.  
Typescript, annotated in ink and/or pencil; six copies, variously paginated.  
Accompanied by draft in ink; 14 pages.
- folder 28      Broadcast script, American music selections, hosted by Hanson as commentator. Undated.  
Typescript; 7 pages.  
Accompanied by draft in ink, annotated in pencil; 12 pages.
- folder 29      Broadcast script, program continuity for March 31, 1957.  
Typescript; two copies, each 2 pages.

- folder 30 Broadcast script, program continuity for April 7, 1957.  
Typescript; two copies, each 2 pages.
- folder 31 Broadcast script, program continuity for April 14, 1957.  
Typescript, annotated in ink and pencil; 8 pages.
- folder 32 Broadcast script, Program Continuity. Undated.  
Typescript; two copies, each 5 pages. One copy annotated in ink.
- folder 33 Broadcast scripts, various program continuities. Undated.  
MS drafts; 27 pages.  
N.B. On legal-sized sheets; separated to box 62/9 (oversized).
- folder 34 Broadcasts scripts, program continuities, Early American Symphonic Music, I-VI.  
MS drafts in ink and pencil; 23 pages.

Box 7

- folder 1 Address, dedication of organ at Wooster College, November 20, 1955.  
Typescript; 11 pages.
- folder 2 Address, NASM, St. Louis, Missouri, November, 1958.  
Typescript; two copies, 12 pages and 16 pages. One copy annotated in ink and pencil.
- folder 3 Report to NASM on the Doctorate in Music, Chicago, November, 1957.  
Typescript; two copies, each 7 pages.
- folder 4 Address, NASM, Cleveland, November 23, 1956.  
Typescript, annotated in ink and pencil; two copies, each 12 pages.
- folder 5 Address, NASM, Detroit, November 28, 1959.  
Typescript; three copies, each 9 pages. One copy is lacking pages 8-9.
- folder 6 Conference paper, MENC, Atlantic City, March 19, 1960.  
Typescript, annotated in pencil; two copies, each 13 pages.
- folder 7 "The Arts in an Age of Science," proof copy for publication in the *MENC Journal*,  
September, October.  
Typescript with pencilled annotations; 4 pages.
- folder 8 Address, MENC Eastern Conference, Buffalo, New York, January 25, 1958.  
Typescript; 10 pages.
- folder 9 Conference paper, MENC, Los Angeles. Undated.  
Typescript with pencilled annotations; 4 pages.

- folder 10      Abstract, "Creativity in Music," for the Symposium on Creativity in Science, History of Science Society and the Southern Society for Philosophy and Psychology. December 29, [year not cited].  
Typescript; two copies, each 2 pages.
- folder 11      Address, Educational Policies Commission. Undated.  
Typescript; 4 pages.
- folder 12      Article for the *Alumni Review*.  
Typescript; four copies, each 4 pages.
- folder 13      Statement on the Smathers Bill before the Senate Committee. Undated.  
N.B. Neither the bill nor the committee is explicitly cited within Hanson's text; the bill's sponsoring legislator would undoubtedly have been Senator George Smathers (1913-2007) (D-Florida; served 1951-69). Hanson's text expresses his conviction that "... the engagement of broadcasting companies in the publishing and recording industries is inherently monopolistic and therefore a danger both to free enterprise and to the best artistic interests of the country."  
Typescript; 4 pages.
- folder 14      Broadcast script, WHEC, January 3, 1960.  
Typescript, annotated in ink; 1 page.
- folder 15      "The Continuing Symposium," article for *Pan Pipes*, December 1948.  
Typescript with pencilled annotations; 5 pages.
- folder 16      Address, Oklahoma City Chamber of Commerce Friday Forum, Skirvin Tower Persian Room, April 7, 1950.  
Typescript; 8 pages.
- folder 17      Address, "The New Vision of the Composer," School of Science and Arts, Michigan State College, May 20, 1955.  
Typescript; two copies, each 13 pages. One copy annotated in pencil.
- folder 18      Address, "The New Adventure," New Citizens' Dinner, Chamber of Commerce, November 7, 1945.  
Typescript with pencilled annotations; two copies, each 7 pages.
- folder 19      Address, University of Kansas, Kansas City, April 18, 1955.  
Typescript; two copies, each 5 pages. One copy annotated in pencil.
- folder 20      Address, "The Great Commandment," Tenth Annual Wilkes College Baccalaureate, June 2, 1957.  
Typescript; two copies, each 12 pages.  
Accompanied by the first page of a third copy, annotated in ink and pencil; and by two copies of the printed program, the first of which is annotated in ink.
- folder 21      Address, American Acoustical Society, New York, May 23, 1957.



Typescript; 6 pages.

- folder 22 Foreword, *Pan Pipes*, December 1959.  
Typescript; annotated in ink; 1 page.
- folder 23 Address to friends in Sweden, ca. 1950.  
Typescript; two copies, each 3 pages. One copy lacking page 2.
- folder 24 Address, McCurdy Broadcast, November 15, 1955.  
Typescript; two copies, each 2 pages. One copy annotated in ink and pencil.
- folder 25 Address, McCurdy Broadcast, April 3, 1956.  
Typescript; 2 pages.
- folder 26 Address, McCurdy Broadcast, April 26, 1960.  
Typescript; two copies, each 1 page.
- folder 27 Address, McCurdy Symphony Broadcast, November 15, 1960.  
Typescript; two copies, each 1 page. One copy annotated in ink and pencil.
- folder 28 Address, McCurdy Symphony Broadcast, April 28, 1959.  
Typescript; two copies, each 1 page.  
Accompanied by a list of the McCurdy Award recipients.
- folder 29 Address, McCurdy Broadcast, delivered by Paul White in Hanson's stead,  
November 14, 1961.  
Typescript, annotated in ink and pencil; two copies, each 1 page.
- folder 30 Address, McCurdy Broadcast, 1962.  
MS draft in ink; two copies, 1 page and 2 pages.
- folder 31 Address and script, McCurdy Broadcast, January 11, 1963.
  - Address: Typescript; two copies, each 1 page. Accompanied by draft in ink; 3 pages.
  - Script: Typescript on Hutchins Advertising Company letterhead; 5 pages.  
Also accompanied by information on Bedii Aran, the 1963 McCurdy Scholarship winner.
- folder 32 Address, McCurdy Broadcast, April 26, 1963.  
MS draft in ink with pencilled annotations; 3 pages.
- folder 33 Convocation address, Eastman School of Music, October 3, 1955.  
Typescript; two copies, each 8 pages.
- folder 34 Convocation address, Eastman School of Music, Summer Session, 1956.  
Typescript; two copies, each 7 pages.

- folder 35      Convocation address, Eastman School of Music, September 16, 1957.  
Typescript; two copies, each 7 pages.
- folder 36      Convocation address, Eastman School of Music, September 15, 1958.  
Typescript; three copies, variously paginated. Two copies annotated, either in ink or in pencil.
- folder 37      Convocation address, Eastman School of Music, September 21, 1959.  
Typescript; two copies, each 9 pages. One copy annotated in pencil.  
Accompanied by ink MS "Insert 1" (6 pages) to be incorporated into the text, and by additional copies of the first page, page 2, and last page of the typescript text.
- folder 38      Convocation address, University of Rochester, June 12, 1960.  
Typescript, annotated in pencil and ink; two copies, each 10 pages.
- folder 39      Convocation address, Eastman School of Music, September 19, 1960.  
Typescript; two copies, each 8 pages.
- folder 40      Convocation address, Eastman School of Music, September 18, 1961.  
Typescript; two copies, each 7 pages. One copy annotated in pencil.  
Accompanied by draft in ink; 19 pages.
- folder 41      Convocation address, Eastman School of Music, September 17, 1962.  
Typescript; two copies, each 9 pages. One copy annotated in ink and pencil.  
Accompanied by draft in ink (10 pages) and by a program from the University of Rochester All-College Convocation, September 16, 1962.
- folder 42      Convocation address, University of Rochester, 1966.  
Typescript; three copies, each 6 pages. One copy annotated in ink.  
Accompanied by draft in ink; 15 pages.
- folder 43      Convocation address, Eastman School of Music, September 16, 1963.  
Typescript, annotated in ink; 12 pages.  
Accompanied by various items: reproduction (12 pages); MS agenda (1 page); MS draft in ink (43 pages).

Box 8

- folder 1      Address on the occasion of the Eastman School's 40th Anniversary, 1961.  
Typescript; two copies, each 5 pages.  
Accompanied by draft in ink; 16 pages.
- folder 2      Address, New York State Teachers Association, Central Western Zone, Rochester, October 19, 1962.

Typescript, comprised of a carbon copy plus one MS page; 9 pages.  
Accompanied by draft in ink, within which is a 2-page typescript insert bearing the title "The Stars and Stripes in Russia"; 24 pages.

- folder 3      Address to the Congregation of First Presbyterian Church, Rochester, May 27, 1962.  
                 Typescript; two copies, each 8 pages.
- folder 4      Address to the members of the Eastman Philharmonia on being Musical Ambassadors, November 25, 1962.  
                 Typescript, annotated in ink and pencil; 9 pages.
- folder 5      Address to the Congregation of First Presbyterian Church, Rochester, January 13, 1963.  
                 Typescript; two copies, each 7 pages. One copy annotated in ink.  
                 Accompanied by draft in ink; 18 pages.
- folder 6      Forum address, Dedication of Temple B'rith Kodesh, Rochester, March 30, 1963.  
                 Typescript; two copies, each 3 pages. Accompanied by draft in ink; 10 pages.
- folder 7      Address, Rotary Club, 1963.  
                 Typescript, annotated in ink and pencil; two copies, each 7 pages.  
                 Accompanied by draft in ink and pencil; 17 pages.
- folder 8      Address, National Press Club, Washington, September 20, 1963.  
                 Typescript; 6 pages. Accompanied by draft in ink; 15 pages.
- folder 9      Address, Editorial Writers Conference, Rochester, October 4, 1963.  
                 Typescript; three copies, each 4 pages. (One copy annotated in pencil and lacking page 3.)  
                 Accompanied by draft in ink; 11 pages.
- folder 10     Commencement address, St. John Fisher College, Rochester, New York, June 3, 1962.  
                 MS draft in ink; 14 pages.
- folder 11     Address, White House program honoring Mischa Elman, Washington, D.C., June 1, 1964.  
                 Typescript, annotated in ink; 4 pages.  
                 Accompanied by a typescript letter to Hanson (June 1, 1964) from Frances Lewine.
- folder 12     "An Analysis of Certain Orchestral Problems in the City of Rochester," report to the Rochester Civic Music Association, March 17, 1964.  
                 Typescript; 10 pages.

- folder 13      Commencement Address, College of Wooster, June 7, 1965.  
Typescript; two copies, each 9 pages.  
Accompanied by draft in ink; 20 pages.
- folder 14      Summary of remarks delivered at the National Arts Club, New York, March 4, 1962.  
Typescript; two copies, each 3 pages.
- folder 15      Address, "Faith in Education," May 23, 1964.  
Typescript; two copies, each 5 pages.
- folder 16      Address, WHEC broadcast, December, 1959.  
Typescript; two copies, each 1 page.
- folder 17      Address, United States National Commission for UNESCO, Denver, Colorado, September, 1959.  
Typescript; 5 copies, each 8 pages. (Copy 1 annotated in pencil; Copy 5 annotated in ink, missing pages 3-8).  
Accompanied by draft in ink and pencil (12 pages) and by a copy of the typescript agenda.
- folder 18      Address, North Eastern Ohio Teachers Association, Cleveland, October 31, 1959.  
Typescript with penciled annotations; two copies, each 8 pages.
- folder 19      Address, MTNA Conference, Kansas City, February 27, 1959.  
Typescript; four copies, each 4 pages. One copy annotated in ink.
- folder 20      Address, "Painting the Sound," American Association of School Administrators, Atlantic City, February 15, 1959.  
Typescript with pencilled annotations; two copies, each 10 pages.  
Accompanied by cover sheet.
- folder 21      Notes for an address delivered at a meeting of Banking Association, Rochester, June, 1959.  
MS draft in ink with pencilled annotations; 2 pages.
- folder 22      Address, Howard Hanson Day, 1960.  
N.B. By proclamation of Rochester Mayor Peter Barry, April 26th, 1960—coinciding with the opening of the 35th annual Festival of American Music—was celebrated as Howard Hanson Day, as reported in the *Rochester Democrat & Chronicle*, April 25, 1960.  
Typescript; two copies, each 1 page. One copy annotated in ink.
- folder 23      Convocation address, "The Creative Arts in the Space Age," 37th Annual Honors Convocation, University of Michigan, May 13, 1960.  
Typescript; two copies, each 12 pages.

Accompanied by draft comprised of ink MS and typescript, annotated in pencil (16 pages); and by pages extracted from *The Michigan Alumnus Quarterly Review*, featuring a transcript of Hanson's address; two copies, each 6 pages.

- folder 24 Address, National Association of Editorial Writers, Virginia Museum of Fine Arts, Richmond, Virginia, November 18, 1960.  
Typescript with pencilled annotations; two copies, each 11 pages.  
Accompanied by draft in ink; 34 pages.
- folder 25 Broadcast address, Radio Human Relations Week, February 2, 1961.  
Typescript; two copies, each 1 page.
- folder 26 "What is Good Music?" editorial for *The New York Herald-Tribune*, January 18, 1961.  
Typescript; two copies, each 3 pages.  
Accompanied by draft in ink and pencil; 7 pages.
- folder 27 Address, NBC broadcast on Interlochen. Undated.  
Typescript; two copies, each 2 pages.
- folder 28 Article, "Creativity in the Arts," January 3, 1960.  
Typescript, annotated in ink; two copies, each 2 pages.  
Accompanied by draft in ink; 7 pages.
- folder 29 Address, "The Written Note," Williamsburg, Virginia, June 13, 1961.  
Typescript; two copies, each 6 pages.  
Accompanied by draft in ink and pencil; 15 pages.
- folder 30 Summary of remarks, MENC, March 16-20, 1962.  
Typescript; two copies, each 3 pages.
- folder 31 Address, National Arts Club Medal of Honor Presentation, March 8, 1962.  
Typescript; two copies, each 3 pages. One copy annotated in ink.

Box 9

- folder 1 "Music Invades the Public School Curriculum."  
Published copy. *The Torch*, vol. 12, no. 1, January, 1939, pages 7-9.
- folder 2 "Music and Religion."  
Published copy. *Colgate-Rochester Divinity School Bulletin*, vol. 9, no. 1, November, 1936, pages 51-55. Two copies.
- folder 3 "Of Critics, Publishers and Patrons."  
Published copy. *Modern Music*, vol. 4, no. 2, January-February, 1927, pages 28-31.

- folder 4      Address, annual breakfast, Eastern Division of MENC, March 21, 1943.  
Typescript; two copies, each 5 pages.
- folder 5      “Music Camps in America.”  
Published copy. *Education*, vol. LIV, no. 2, October, 1933, pages 99-100. Two copies.
- folder 6      “American Music of the Future.”  
Published copy. *Rochester Civic Music News*, vol. 12, no. 2, September 9, 1940, pages 6-7. Two copies.  
N.B. Reprinted from the August, 1940 issue of *The Musician*.
- folder 7      Address, “The Relationship of the School to the Student,” delivered at the opening of his tenth year as Director of the Eastman School, [1933].  
Published copy. Printed by the Eastman School of Music of the University of Rochester. 8 pages. Two copies.
- folder 8      Address, “A Forward Look in American Composition,” delivered before the Music Teachers National Association at Dayton, Ohio on December 30, 1925.  
Published copy. Printed by the Eastman School of Music of the University of Rochester. Two copies, one of which Hanson annotated with an outline of his agenda.
- folder 9      “Serge Koussevitzky: An Appreciation.”  
Published copy. *The Atlantic*, May, 1945, pages 47-51. Two copies.
- folder 10      “Music, A Democratic Art.”  
Published copy. *World Affairs*, vol. 102, no. 4, December, 1939, pages 214-216.
- folder 11      “The American Academy in Rome: A Community of Artists.” Written by five professionals, of whom Hanson was one.  
Published copy. *Légion d’honneur Magazine*, vol. 9, no. 3, January, 1939, pages 265-288; Hanson’s contribution (“The Musician”) appears on pages 286-288. Two copies.
- folder 12      “Resumé of an Extemporaneous Address by Howard Hanson,” delivered at the joint meeting of the Society of Motion Picture Engineers and the Acoustical Society of America, Rochester, New York, May 5, 1941.  
Published copy. *Journal of the Society of Motion Picture Engineers*, vol. 37, November 1941, pages 449-451. Two copies.
- folder 13      “Music Invades the Public School Curriculum.”  
Published copy, in two parts: *Musical Review*, May, 1936, pages 6-8; and, *Music Teachers’ Review*, September, 1936, pages 15, 16, 22. Two copies of each issue.

- folder 14      “The Director’s Convocation Address”, delivered in Kilbourn Hall, Eastman School of Music, 1938.  
Published copy. Reprint from the *Alumni Bulletin*, November, 1938. Two copies.
- folder 15      “Dr. Hanson Asks Arbitration to End Radio ‘Battle of Music’,” transcription of article from the *Rochester Democrat & Chronicle*, December 29, 1940.  
Typescript; two copies, each 6 pages.
- folder 16      “A Musician’s Point of View Toward Emotional Expression.”  
Published copy. Reprinted from the *American Journal of Psychiatry*, vol. 99, no. 3, November, 1942. Two copies.
- folder 17      “Hanson Has Carried On Great American Music Revival.”  
Published copy. *NBC Educational Bulletin*, vol. 8, no. 9, May, 1938. Two copies.
- folder 18      “Rochester Earns Prestige in Music Education” [promotional article].  
Published copy. *Rochester Commerce*, August 15, 1938, pages 5, 10.
- folder 19      “Inspiration Not Purchasable” [interview with Hanson].  
Published copy. *Pacific Coast Musician*, vol. 26, no. 15, August 7, 1937, page 10. Two copies.
- folder 20      “Howard Hanson” [cover feature in the issue’s “Loose Leaves” section].  
Published copy. *Northwestern University Alumni News*, April, 1938. Two copies.  
Photograph of Hanson by Byron Dorgan graces the issue’s cover.
- folder 21      “Building a Library of Records,” by Edward B. Benjamin. (Hanson cited among the recommended composers.)  
Published copy. *The Etude*, May, 1946. Two copies.
- folder 22      “Scoring A Success,” by Blanche Lemmon. (The ESM prominently cited; Hanson and composition students in accompanying photograph.)  
Published copy. *The Etude*, November, 1940, pages 724, 776. Two copies.
- folder 23      “Howard H. Hanson, New Director” [profile].  
Published copy. *The Note Book*, vol. 3, no. 16, June 9, 1924, pages 1, 7. Two copies.
- folder 24      “Music in Contemporary American Civilization,” delivered under the auspices of the Montgomery Lectures on Contemporary Civilization.  
Published copy. Printed by the University of Nebraska at Lincoln, 1951. 50 pages.

Contents: 1. Development of the Creative Art. — 2. The Decades of Maturation.  
— 3. Obstacles to Progress.

- folder 25 “The Challenge of Music Therapy” [lecture].  
Published copy. Reprinted from *Music Therapy 1954*, pages 8-14. Two copies.
- folder 26 “Music as a Vocation.” The 17th address of a series of radio talks on choosing a vocation.  
Published copy. Printed by the University of the State of New York State Education Department, June 18, 1930. Two copies.

Box 10

- folder 1 “A Foreword for the *Alumni Bulletin*” by Dr. Hanson.  
Published copy. *Alumni Bulletin*, vol. 1, no. 1, November, 1929, pages 3-5. Two copies.
- folder 2 “President-Elect of M.T.N.A. Makes First Statement.”  
Published copy. *Alumni Bulletin*, vol. 1, no. 2, February, 1930, page 7.
- folder 3 “Music as a Vocation” by Howard Hanson. Address broadcast from Station WGY in series on Choosing a Vocation.  
Published copy. *Alumni Bulletin*, vol. 1, no. 4, August, 1930, pages 12-15.
- folder 4 “With Dr. Hanson in Rome” by Theodore F. Fitch, President, ESM Alumni Association.  
Published copy. *Alumni Bulletin*, vol. 2, no. 2, February, 1931, pages 9-10. Two copies.
- folder 5 “Dr. Hanson Writes of Interlochen.”  
Published copy. *Alumni Bulletin*, vol. 2, no. 4, August, 1931, pages 15-16.
- folder 6 “Dr. Hanson’s M.T.N.A. Concert,” presenting Dr. Earl V. Moore’s comments on the American music program performed by the Detroit Symphony Orchestra, December, 1931.  
Published copy. *Alumni Bulletin*, vol. 3, no. 2, February 1932, pages 8, 13. Two copies.
- folder 7 “George Eastman and Music” by Howard Hanson.  
Published copy. *Alumni Bulletin*, vol. 3, no. 3, May, 1932, pages 3-4. Two copies.
- folder 8 “From the Director’s Report” [excerpts from Hanson’s report to President Rush Rhees].  
Published copy. *Alumni Bulletin*, vol. 3, no. 4, August 1932, p. 8. Two copies.



- folder 9        “The New School Year” by Dr. Hanson.  
                 Published copy. *Alumni Bulletin*, vol. 4, no. 1, November, 1932, pages 3-4.
- folder 10       “Dr. Hanson in Germany” [brief article containing a portion of Hanson’s radio address via station WHEC before his departure for Europe].  
                 Published copy. *Alumni Bulletin*, vol. 4, no. 2, February, 1933, pages 3-4.
- folder 11       “Echoes from Dr. Hanson’s German Tour” [article cites at length Hanson’s interview with the press on the day of his return from Europe].  
                 Published copy. *Alumni Bulletin*, vol. 4, no. 3, May, 1933, pages 13-14. Two copies.
- folder 12       “Music as Recreation” by Hanson. Address delivered over radio under sponsorship of the Chautauqua Association, carried by the NBC national networks.  
                 Published copy. *Alumni Bulletin*, vol. 4, no. 4, August, 1933, pages 10-13. Two copies.
- folder 13       “The Director’s Convocation Address. Beginning his 10th year as Director of the Eastman School, Dr. Hanson speaks to students on ‘The Relationship of the School to the Student.’”  
                 Published copy. *Alumni Bulletin*, vol. 5, no. 1, November, 1933, pages 1, 2, 10-13. Two copies.
- folder 14       “The Operatic Premiere of *Merry Mount*” [accompanied by a photo of Hanson that was printed in the *Rochester Democrat & Chronicle* ].  
                 Published copy. *Alumni Bulletin*, vol. 5, no. 2, February, 1934, pages 1-2. Two copies.
- folder 15       “Dr. Hanson Speaks at Potsdam Normal: in address at commemoration of inauguration of public school music teaching in this country, he discusses ‘Music in a Changing World’.”  
                 Published copy. *Alumni Bulletin*, vol. 5, no. 4, August, 1934, pages 1, 2, 10.
- folder 16       “Pre-View of Eastman School Year: school director includes data concerning student body with plans for school public music projects,” by Hanson.  
                 Published copy. *Alumni Bulletin*, vol. 7, no. 1, November, 1935, pages 1-2. Two copies.
- folder 17       “Dr. Hanson Writes as President of NASM: article contributed on request to *Rochester Democrat & Chronicle* at time of his election is here reprinted by permission,” by Hanson.  
                 Published copy. *Alumni Bulletin*, vol. 7, no. 2, February, 1936, pages 5, 11. Two copies.

- folder 18      “Music Invades the Public School Curriculum: excerpts from an address delivered before the Department of Superintendence [sic] in St. Louis by Dr. Howard Hanson.”  
Published copy. *Alumni Bulletin*, vol. 7, no. 3, May, 1936, pages 16, 17, 20. Two copies.
- folder 19      “Dr. Hanson’s July Engagements: serves as guest conductor at Chautauqua and Interlochen and closes year’s work in Eastman School Office.”  
Published copy. *Alumni Bulletin*, vol. 7, no. 4, August, 1936, page 7. Two copies.
- folder 20      “The Director’s Convocation Address: Dr. Hanson speaks on ‘What Is Music’ with Foreword about the entering class of this year.”  
Published copy. *Alumni Bulletin*, vol. 8, no. 1, November, 1936, pages 1-4. Two copies.
- folder 21      “Graduate Music Study: Dr. Hanson as President of NASM discusses this in a message to members of the Association.”  
Published copy. *Alumni Bulletin*, vol. 8, no. 2, February, 1937, page 2. Two copies.
- folder 22      “Seventh Annual Eastman School Festival Accredited with Particular Significance.”  
Published copy. *Alumni Bulletin*, vol. 8, no. 3, May, 1937, pages 1-4. Two copies.
- folder 23      *Alumni Bulletin*, vol. 8, no. 4, August, 1937. [Issue of only limited relevance to Hanson’s own activities.] Two copies.
- folder 24      “Hanson’s 3rd Symphony Broadcast” [Hanson cited in the manner of elaborating on the Symphony’s programmatic aspects].  
Published copy. *Alumni Bulletin*, vol. 9, no. 1, November, 1937, page 4. Two copies.
- folder 25      “Appreciation of Eastman School Broadcasts: letters from the whole country and various types of hearers bear witness to warm reception of ‘Music of the Past’ series.” [On the page facing page 1, the article is preceded by a photograph of Hanson reading letters at his desk.]  
Published copy. *Alumni Bulletin*, vol. 9, no. 2, February, 1938, pages 1-2. Two copies.
- folder 26      “Dr. Hanson’s Swedish Tercentenary Hymn to be Broadcast to Sweden: his Third Symphony also part of program for international broadcast from Rochester on June 10.” [This item includes a statement by Hanson that had previously been published in the *Rochester Democrat & Chronicle*.]  
Published copy. *Alumni Bulletin*, vol. 9, no. 3, May, 1938, page 6. Two copies.

- folder 27      “Dr. Hanson Honored in Sweden: notification of his election to membership in Royal Swedish Academy of Music comes on Commencement Day.”  
Published copy. *Alumni Bulletin*, vol. 9, no. 4, August, 1938, page 7. Two copies.
- folder 28      “The Director’s Convocation Address: delivered in Kilbourn Hall before the first student Convocation of present school year.”  
Published copy. *Alumni Bulletin*, vol. 10, no. 1, August, 1938, pages 1-4. Two copies.
- folder 29      “In Memoriam—Rush Rhees: distinguished executive known to colleagues as sympathetic friend, of wide understanding and pervasive kindliness,” by Hanson.  
Published copy. *Alumni Bulletin*, vol. 10, no. 2, February, 1939, page 1. Two copies.
- folder 30      “Victor Records of American Music Made at Eastman School: Dr. Hanson accedes to request from RCA Victor to record series of American orchestral works with Rochester Philharmonic players.”  
Published copy. *Alumni Bulletin*, vol. 10, no. 3, May, 1939, page 1. Two copies.
- folder 31      “Dr. Hanson’s Commencement Address: awarded Doctor of Music degree by American Conservatory of Music of Chicago, Dr. Hanson is speaker at Commencement exercises.”  
Published copy. *Alumni Bulletin*, vol. 10, no. 4, August, 1939, pages 5-6. Two copies.  
N.B. The same issue reports on the presentation of an honorary degree to Deems Taylor (page 1), with the remarks of both Dr. Hanson and President Valentine cited in their entirety.
- folder 32      “Boston Premiere of Hanson’s Third Symphony: composer accepts Koussevitsky’s invitation to conduct work in Boston concerts.”  
Published copy. *Alumni Bulletin*, vol. 11, no. 1, November, 1939, pages 6, 9. Two copies.
- folder 33      “Dr. Hanson Speaker at Hochstein Memorial Music School: delivers address at celebration of twentieth anniversary of the founding of the David Hochstein Memorial Music School.”  
Published copy. *Alumni Bulletin*, vol. 11, no. 2, February, 1940, 4-6, 11. Two copies.  
N.B. Hanson’s address published in its entirety.
- folder 34      “Eastman School Festival’s Tenth Anniversary: significant evidence of motive of American Composers’ project found in number of first performances given in this year’s Festival.”  
Published copy. *Alumni Bulletin*, vol. 11, no. 3, May, 1940, pages 1-3. Two copies.  
N.B. The article reproduces a portion of Hanson’s Foreword to the year’s Festival Bulletin.

- folder 35      “‘Music in American Life Today’: address delivered by Dr. Howard Hanson before the Music Section of the National Education Association in Milwaukee on July 1.”  
Published copy. *Alumni Bulletin*, vol. 11, no. 4, August, 1940, pages 8-11. Two copies.  
N.B. His address published in its entirety.
- folder 36      “Dr. Hanson’s Convocation Address: the following is a condensation of an informal address to the students by Dr. Hanson at the opening Convocation.”  
Published copy. *Alumni Bulletin*, vol. 12, no. 1, November, 1940, pages 10-14. Two copies.
- folder 37      “Dr. Hanson’s Message to N.A.S.M.: Eastman School Director presides at Association’s meeting in Cleveland—is re-elected President of Association.”  
Published copy. *Alumni Bulletin*, vol. 12, no. 2, February, 1941, pages 4-5. Two copies.  
N.B. Hanson’s Foreword to the Association’s Bulletin also published therein.
- folder 38      “Dr. Hanson Sums up Eleventh Annual Music Festival for *New York Times*: Director writes of new works performed in article requested and printed by that paper.”  
Published copy. *Alumni Bulletin*, vol. 12, no. 3, May, 1941, pages 1-2. Two copies.  
N.B. Preceding Hanson’s statement, on the page facing page 1, is a photograph of Hanson with colleagues Burrill Phillips, Thelma Biracree, and Bernard Rogers.
- folder 39      “Year Activities and Accomplishments Summarized by Doctor Hanson: excerpts from Eastman School Director’s Annual Report to President Valentine, University of Rochester.”  
Published copy. *Alumni Bulletin*, vol. 12, no. 4, August, 1941, pages 9-10.
- “Foster’s Influence in American Music and Folklore: address by Dr. Howard Hanson read at unveiling of Foster memorial bust in Hall of Fame.”  
Published copy. *Alumni Bulletin*, vol. 12, no. 4, August, 1941, pages 12-13. Two copies.  
N.B. His address published herein in its entirety.
- folder 40      “Bust of Dr. Hanson Presented to School: President Valentine and Board of Directors join in informal ceremony at unveiling of commissioned tribute to School’s Director.”  
Published copy. *Alumni Bulletin*, vol. 13, no. 1, November, 1941, pages 1-2. Two copies.  
N.B. Within the article are published Hanson’s remarks in reply to the tributes paid him.
- folder 41      “Dr. Hanson Re-Elected President of N.A.S.M: Convention in Minneapolis overruled his publicly stated desire to retire after six-year term.”

Published copy. *Alumni Bulletin*, vol. 13, no. 2, February, 1942, page 8. Two copies.

folder 42 “Dr. Hanson Discusses Music Festival: article requested for publication in the *Rochester Democrat & Chronicle* is here republished by permission.”

Published copy. *Alumni Bulletin*, vol. 13, no. 3, May, 1942, pages 4-6. Two copies.

N.B. The issue opens with an item on the University’s 92nd Commencement exercises, at which Ernest Hutcheson was presented with an honorary Doctor of Music degree. Hanson’s remarks in presenting Hutcheson are herein published, together with President Valentine’s response.

folder 43 “Dr. Hanson’s Convocation Address: delivered in Kilbourn Hall Sept. 21 before students and faculty of the Eastman School of Music.”

Published copy. *Alumni Bulletin*, vol. 14, no. 1, February, 1943, pages 1-3, 10. Two copies.

folder 44 “Timely Counsel for Young Students: war in transitory—music’s essential service now widely recognized—post-War need for competent musicians unprecedented” by Hanson.

Published copy. *Alumni Bulletin*, vol. 14, no. 3, May, 1943, page 1. Two copies.

N.B. Immediately preceding the item, on the page facing page 1, is a photograph of Hanson with colleagues Jacques Gordon, Bernard Rogers, Paul White, Herman Genhart, Burrill Phillips, William Bergsma, and Frederick Fennell.

## Box 11

folder 1 “Man’s Need for Beauty Paramount: education in technic of music as preparation for art of living—effect of War on School—sense of spiritual values will be revived.”

Published copy. *Alumni Bulletin*, vol. 15, nos. 1-2, December, 1943, pages 1-2, 17. Two copies.

N.B. The report both paraphrases, and quotes directly from, Hanson’s Convocation address of September 20, 1943.

folder 2 “Eastman School Year in Retrospect: Dr. Hanson in report to University President stresses maintenance of standards despite War conditions—registration is higher—student groups function.”

Published copy. *Alumni Bulletin*, vol. 15, nos. 3-4, May, 1944, pages 1-2.

“Fourteenth Eastman School Native Music Festival: six new works given premieres—Founder’s Day dedicated to George Eastman and R. Nathaniel Dett—varied programs enlist seven organizations.”

Published copy. *Alumni Bulletin*, vol. 15, nos. 3-4, May, 1944, pages 3-4.

N.B. Hanson’s remarks in tribute to George Eastman and to R. Nathaniel Dett published herein.

“University of Rochester 94th Commencement: four honorary degrees conferred—Joseph Warren Barker delivers Commencement address.”

Published copy. *Alumni Bulletin*, vol. 15, nos. 3-4, May, 1944, page 7. Two copies.

N.B. Within the issue are Hanson's remarks in presenting Quincy Porter for the honorary degree Doctor of Music.

folder 3 "Balanced Point of View Urged: Dr. Howard Hanson, in Convocation Address, urges students to develop sense of personal values and proportion—defines education as opportunity for self-analysis, offers voice of conscience as guide."

Published copy. *Alumni Bulletin*, vol. 16, nos. 1-2, January, 1945, pages 1-5, 15. Two copies.

N.B. Full text of Hanson's address published herein.

folder 4 "The Twentieth Anniversary of the American Composers' Concerts of the Eastman School of Music: a personal Foreword by the Director."

Published copy. *Alumni Bulletin*, vol. 16, nos. 3-4, June, 1945, pages 4-8. Two copies.

folder 5 "Creative Attitude Important: Dr. Howard Hanson, in Convocation Address, stresses broad concept of music education—art of music demands best thought and most intense endeavor—urges students learn essential technics of living."

Published copy. *Alumni Bulletin*, vol. 17, nos. 1-2, November, 1945, pages 1-4, 14-16. Two copies.

N.B. Hanson's text published herein.

folder 6 "Retrospect of Eastman School Year: Dr. Hanson's report to University President reveals efforts to care for returning servicemen—student body represents 47 states—25th anniversary of founding due in fall."

Published copy. *Alumni Bulletin*, vol. 17, nos. 3-4, June, 1946, pages 5-6.

folder 7 "Registration Presents Difficulties: Dr. Howard Hanson, in fall Convocation Address, welcomes returning veterans—pays tribute to George Eastman and Rush Rhees as School observes 25th anniversary—place of music in general education."

Published copy. *Alumni Bulletin*, vol. 18, nos. 1-2, November, 1946, pages 1-4, 10-11. Two copies.

N.B. Text of Hanson's address published herein.

folder 8 "Howard Hanson" [off-print] by Burnet C. Tuthill.

Published copy. Reprinted from *Musical Quarterly*, vol. XXII, no. 2, April, 1936, pages 140-153. Two copies.

folder 9 "The American Sibelius." Article accompanied by a photo by Byron Morgan with caption "Hanson at work".

Published copy. *Newsweek*, May 7, 1945, pages 95-96. Two copies.

folder 10 "Howard Hanson," appearing in the series *Makers of Rochester* in two separate publications:

*Museum Service: Bulletin of the Rochester Museum of Arts and Sciences*, September, 1938, page 152. Two copies.

*Makers of Rochester: Brief biographies of prominent citizens of Rochester*, book I. Reprinted from *Museum Service: Bulletin of Rochester Museum of Arts and Sciences 1937-1939*. Rochester Museum Press, 1940. Hanson's biography appears on page 6. Two copies.

- folder 11      "Symphony No. 1 in E Minor, op. 21 (Nordic): Eastman-Rochester Symphony Orchestra plays youthful work of Howard Hanson."  
Published copy. *Victor Record Review*, October, 1944, pages 6, 11. Two copies.
- folder 12      *Masters of Our Day: Educational Series for Piano* [promotional brochure], published by Carl Fischer, Inc. Series edited by Lazare Saminsky and Isador Freed.  
N.B. The brochure cites Hanson's *Dance of the Warriors* among the music included in Group A; a brief biographical sketch of Hanson appears elsewhere in the brochure. Two copies.
- folder 13      "Hanson, Howard (Harold)" [biographical entry].  
Published copy. *Current Biography*, vol. 2, no. 10, October, 1941, pages 26-28. Accompanied by a photograph; appended by bibliographical references.
- folder 14      Commencement Address to Graduating Class 1946 [by] Doctor Howard Hanson.  
Published copy. *The Peabody Notes*, number 13, Spring, 1946. Published by Peabody conservatory of Music, Baltimore, Maryland.  
Accompanied by two copies of the printed program for the Fifth Exhibition Concert, June 1, 1946, at which Dr. Hanson delivered this Commencement Address.
- folder 15      "Why American Music Needs Pioneers" by Hanson.  
Published copy. *Saturday Review of Recordings*, October, 1947, pages 3-4.
- folder 16      Columbia University. One Hundred and Ninety-Second Annual Commencement, June 4, 1946. 80 pages. Two copies.  
N.B. Hanson cited as a recipient of the honorary degree Doctor of Music (page 59).
- folder 17      Fisher, William Arms. "Music Festivals in the United States: An Historical Sketch." Published by the American Choral and Festival Alliance, Inc. 86 pages.  
N.B. The ESM's Festival of American Music is profiled on pages 55-56.

## Box 12

- folder 1      Remarks on the death of Frederick Stock, December 29, 1942.  
Typescript, annotated in ink; two copies, each 1 page.  
Accompanied by a typescript note, annotated in pencil.
- folder 2      Outline of speech, Rochester Museum of Arts and Science, October 23, 1942.  
MS draft in ink with pencilled annotations; 1 page.

- folder 3      Lecture, "The Material of Contemporary Music," October 9, 1942.  
Typescript, annotated in pencil and colored pencil; 9 pages.  
Accompanied by MS repro containing examples of chordal material discussed  
in the lecture; 1 page.
- folder 4      Lecture No. 2, "The Objective Study of Sonorities," October 16, 1942.  
Typescript, annotated in pencil and colored pencil; 9 pages.  
Accompanied by MS repro containing examples of chordal material discussed  
in the lecture; 1 page.
- folder 5      Lecture No. 3, "The Historical Approach to the Study of Sonority," October 23,  
1942.  
Typescript, annotated in pencil; 12 pages.  
Accompanied by MS repro containing examples of chordal material discussed  
in the lecture; 1 page.
- folder 6      Lecture No. 4, "The Multiple Significance of Sonorities and the Principle of Chord  
Relationship," November 11, 1942.  
Typescript, annotated in pencil and colored pencil; 9 pages.  
Accompanied by a typescript outline; and by MS repro containing examples of  
chordal material discussed in the lecture; 1 page.
- folder 7      Draft foreword to K. D. Van Hoesen's book *Music of Our Time: Twelve Orchestral  
Compositions by American Contemporaries*. New York: Carl Fischer, 1943.  
Written December 28, 1942.  
Typescript, annotated in pencil; two copies, each 1 page.  
Accompanied by cover note dated January 19, 1943.
- folder 8      Notes for an address, Brockport State Teachers' College, January 7, 1943.  
MS draft in ink on Office of the Director letterhead, annotated in pencil; 1 page.
- folder 9      Agenda for speech, "Music and People, Art for Art's Sake," ca. 1942.  
MS draft in pencil; 1 page.  
N.B. Written on the verso of a letter of July 22, 1942 addressed to the men enrolled at the  
Eastman School of Music regarding wartime modifications of the curriculum.
- folder 10      Draft announcement on the death of aviation cadet Marvin Lee, for the *Alumni  
Bulletin*, January 8, 1943.  
Typescript, annotated in colored pencil; 1 page.
- folder 11      Outline of address delivered to the New York State Federation of Women's Clubs,  
May 20, 1943.  
MS draft in ink, annotated in pencil; 3 pages.
- folder 12      Address to students, delivered in Kilbourn Hall, Eastman School of Music, May  
25, 1943.  
MS draft in ink, annotated in pencil; 6 pages.



- folder 13      “Homage to Edvard Grieg,” article for the Royal Norwegian Information Service, June 7, 1943.  
Typescript, annotated in ink and pencil; 1 page.  
Accompanied by pencil draft; 2 pages.
- folder 14      Draft announcement on the American Composers’ Concerts, October 9, 1943.  
Typescript, annotated in colored pencil; 1 page.
- folder 15      Press release on Frederick Fennell’s departure to assume a position as music director for the United Service Organizations, November 4, 1943.  
Typescript, annotated in pencil; 1 page.  
Accompanied by draft in ink and pencil; 2 pages.
- folder 16      Letter to *Musical Courier*, December 18, 1943.  
MS draft in ink, annotated in colored pencil; 3 pages.
- folder 17      Address, First McCurdy Broadcast, WHAM (Rochester), February 1, 1944.  
Typescript; two copies, each 1 page.
- folder 18      Outline of address, Rotary Club, February 15, 1944.  
MS draft in pencil, annotated in colored pencil; 2 pages.
- folder 19      Outline of address before the NASM-MTNA joint meeting, 1944.  
MS draft in ink, annotated in colored pencil; 1 page.
- folder 20      Remarks delivered in presenting Quincy Porter for the honorary degree Doctor of Music, May 26, 1944.  
Typescript, annotated in ink and colored pencil; 1 page.  
Accompanied by pencil draft, and by a typescript copy containing both Hanson’s remarks and those of President Alan Valentine; two copies, each 1 page. One copy annotated in pencil.
- folder 21      Letter to K. D. Van Hoesen, Rochester Public Schools, April 26, 1944.  
Typescript; 1 page.
- folder 22      Eastman School, Enrollment Report, June 6, 1944.  
Typescript, annotated in pencil; 1 page.
- folder 23      Broadcast address, National Music Camp, Interlochen, ca. 1944.  
MS draft in pencil; 2 pages.
- folder 24      Convocation address, Eastman School of Music, September 18, 1944.  
Typescript; five copies, each 11 pages. Each of the five copies variously annotated in ink, pencil, and/or colored pencil.

- folder 25      Draft announcement, American Composers' Concerts, October 6, 1944.  
Typescript; 1 page.
- folder 26      Draft announcement on the appointment of José Echániz to the Eastman School  
faculty, September 16, 1944.  
Typescript, annotated in pencil; two copies, each 1 page.
- folder 27      Foreword to: G. F. Soderlund's book *Direct Approach to Counterpoint in Sixteenth  
Century Style*. New York: F.S. Crofts, 1947. Written October 12, 1944.  
Typescript, annotated in pencil and colored pencil; 1 page.
- folder 28      Draft announcement, Emotional Expressionism in Music, Civic Music Association  
– Women's Committee, October 31, 1944.  
Typescript, annotated in pencil; 1 page.
- folder 29      Broadcast script, McCurdy Symphonic Hour, November 14, 1944.  
Typescript, annotated in pencil; 2 pages.
- folder 30      "Objections to Conscription," address delivered at Cutler Union, University of  
Rochester, January 7, 1945.  
MS draft in ink, annotated in pencil; 5 pages.
- folder 31      Outline of address, "The Man With The Stick: Conductors I Have Known,"  
Women's Rotary Club, January 15, 1945.  
MS draft in ink, annotated in pencil.  
Accompanied by typescript agenda for his address on two 3" x 5" cards.
- folder 32      "Serge Koussevitsky and the Boston Symphony Orchestra, An Appreciation of  
Twenty Years of Significant Accomplishment," Fortnightly Club, Rochester, New  
York, February 20, 1945.  
N.B. Published in the *Atlantic Monthly*, February 21, 1945.  
Typescript; two copies, 15 pages and 14 pages. One copy annotated in ink and  
the other in pencil.  
Accompanied by a page bearing typescript corrections to the article proof.
- folder 33      Draft article, "Music of Bernard Rogers", *Modern Music*, vol. 22, no. 3, pages 170-  
175. Written February 28, 1945.  
Typescript; two copies, each 5 pages. One copy annotated in pencil.
- folder 34      Draft Foreword, American Composers' Concerts, 20th Anniversary, April 11,  
1945.  
Typescript, annotated in pencil; two copies, each 6 pages. One copy annotated  
in pencil and colored pencil.  
Accompanied by a copy of the printed foreword; 5 pages.
- folder 35      Address, President Franklin D. Roosevelt Memorial, April 13, 1945.  
Typescript; four copies, each 2 pages. Variouslly annotated in ink and/or pencil.

- Accompanied by pencil draft; 2 pages.
- folder 36      Address, McCurdy Broadcast, May 8, 1945.  
Typescript, annotated in pencil; 2 pages.
- folder 37      Address, Office of War Information, Foreign Broadcast, June 12, 1945.  
Typescript, annotated in pencil; two copies, each 4 pages.
- folder 38      Address, V-E Day Convocation, Eastman School of Music, May 8, 1945.  
Typescript, annotated in pencil; two copies, each 1 page.  
Accompanied by a draft in ink; by a memorandum listing those ESM students  
who were killed in action or else were reported MIA during World War II;  
and by a press clipping with headline "Truman's Proclamation on Victory."
- folder 39      Outline of address, Zonta Club, May 22, 1945.  
MS draft in ink, annotated in pencil; 2 pages.
- folder 40      Commencement address, "A Musician Looks at Education," Keuka College, Keuka  
Park, New York, June 17, 1945; S.S. Luncheon – Eastman Dorm, July 12, 1945.  
Typescript; two copies, each 10 pages. One copy annotated in pencil.  
Accompanied by a copy of the typescript agenda for his address, annotated in  
pencil; 2 pages.
- folder 41      Draft Foreword to William Bergsma's composition *Three Fantasies for Piano*.  
New York: Hargail Music Press, 1945. Written January 30, 1945.  
Typescript; 1 page.
- folder 42      Biographical Sketch of Howard Hanson, June 7, 1945.  
Typescript; two copies, each 1 page.
- folder 43      Address, "Problems of American Music," American Matthey Society, December  
29, 1944.  
Typescript; two copies, each 5 pages. One copy annotated in ink and the other  
in pencil.  
Accompanied by draft in ink; 13 pages.
- folder 44      Address, "Musical Pioneering in the Twentieth Century," City Club, Rochester,  
New York, March, 1946.  
Typescript, annotated in ink and pencil; two copies, each 19 pages.
- folder 45      Commencement address, Peabody Conservatory, June 1, 1946.  
Typescript; two copies, each 9 pages. One copy annotated in pencil.
- folder 46      Remarks delivered in presenting Roy Harris for the honorary degree Doctor of  
Music, University of Rochester, June 9, 1946.  
Typescript; two copies, each 1 page. One copy annotated in pencil.

Accompanied by draft of the third and fourth paragraphs; and by three 3" x 5" index cards bearing two different versions of the address.

- folder 47     Article on the Eastman School's problems of registration; for the *Alumni Bulletin*, May 10, 1946.  
                 Typescript with pencilled annotations; two copies, each 2 pages.
- folder 48     Response to Mr. Steinberg's Defense of the Formal Symphony Concert, March 12, 1946.  
                 Typescript, annotated in pencil; 1 page.  
                 Accompanied by pencil draft; 5 pages.
- folder 49     Address delivered before the so-called "Program of Concert Music in the Jazz Idiom" at the 16th Annual Festival of American Music, April 16, 1946.  
                 Typescript; two copies, each 2 pages. Variously annotated in ink and/or pencil.  
                 Accompanied by a copy of the concert program.
- folder 50     Address, MTNA, February 22, 1946.  
                 Typescript; two copies, each 4 pages. One copy annotated in pencil.
- folder 51     Excerpt from the minutes of the Graduate Commission of NASM, February 28, 1946.  
                 Typescript, annotated in pencil; 1 page.
- folder 52     Extracts from articles, American Music Concerts – New York Philharmonic, excerpts of reviews from *The New York Herald Tribune* and *The New York Times*, January 22, 1946.  
                 Typescript, annotated in ink and pencil; 2 pages.  
                 N.B. Some of the material appeared in "Hanson's Work Given Initial Performance" by Norman Nairn, *Rochester Democrat & Chronicle*, January 23, 1946.
- folder 53     Outline of address, College for Women, University of Rochester Chapel, December 5, 1945.  
                 MS draft in ink, annotated in pencil; 2 pages.
- folder 54     Address, American Music Concerts – New York Philharmonic, Article to Olin Downes, January 8, 1946.  
                 Typescript, annotated in ink; two copies, each 5 pages.  
                 Accompanied by MS draft in ink.
- folder 55     Article, National Music Council, Educational Music Magazine, December 5, 1945.  
                 Typescript, annotated in ink and pencil; 5 pages.  
                 Accompanied by draft in ink, annotated in pencil and colored pencil; 6 pages.
- folder 56     Address, opening broadcast of the Eastman School Series 1945-1946, November 19, 1945.

- MS draft in ink; two copies, each 2 pages. Penned on Office of the Director stationery; one copy annotated in colored pencil and the other annotated in pencil.
- folder 57      Address, Citizens' Radio Anniversary Luncheon, New York, November 10, 1945.  
Typescript, annotated in pencil and colored pencil; 3 pages.  
Accompanied by draft in ink, annotated in pencil; 2 pages.
- folder 58      Article, Eastman School, Registration Limitation, October 19, 1945.  
Typescript, annotated in pencil and colored pencil; 1 page.
- folder 59      Outline of address, "Music in Education," delivered before the Eastman School of Music Student Association, October 12, 1945.  
MS draft in pencil; 2 pages.  
Accompanied by two 3" x 5" index cards bearing a typescript version of the outline; annotated in pencil.
- folder 60      Convocation address, Eastman School of Music, September 17, 1945.  
Typescript; two copies, each 14 pages. Each copy variously annotated in ink and pencil or colored pencil.
- folder 61      Article, "Music for Everybody, Stadium Concerts Review," July 3, 1945.  
Typescript; two copies, each 3 pages. One copy annotated in ink.  
Accompanied by pencil draft; 10 pages.
- folder 62      Address, "A Musician Looks at Modern Acoustics," Acoustical Society of America, May 8, 1947.  
Typescript, annotated in pencil; two copies, each 8 pages.  
Accompanied by a business card for one Mr. John C. Patterson.
- folder 63      Address, Graduate Seminar, George Eastman House, April 16, 1947.  
Typescript, annotated in ink and pencil; two copies, each 13 pages.
- folder 64      Address, American Music at the Crossroads, NASM, February 23–26, 1947.  
Typescript; two copies, each 13 pages.
- folder 65      Foreword, 22nd Anniversary of American Composers' Concerts during the 17th Annual Festival of American Music, 1947.  
Typescript, annotated in pencil; 3 pages.
- folder 66      Christmas Letter for "Undertone," December 6, 1946.  
Typescript; two copies, each 1 page.
- folder 67      Address, McCurdy Little Symphony Broadcast, WHAM (Rochester), November 12, 1946.  
Typescript, annotated in ink; 3 pages.

- folder 68 Convocation address, Eastman School of Music, September 24, 1946.  
Typescript, annotated in ink and pencil; two copies, each 12 pages.  
Accompanied by draft comprised of ink MS (31 pages) and typescript (3 pages).
- folder 69 Address, United Nations broadcast, WHAM (Rochester), July 10, 1946.  
MS draft in pencil, annotated in ink; 4 pages.
- folder 70 Address, National Music Council, December 27, 1946.  
Typescript; two copies, each 11 pages.
- folder 71 National Music Council Report, May 13, 1947.  
MS draft in ink, annotated in pencil; 7 pages.  
Accompanied by typescript agenda, annotated in ink; and by four 3" x 5" index cards bearing an outline for the address.

Box 13

- folder 1 Address, National Student Association, Regional Conference, December 13, 1947.  
Typescript; two copies, each 5 pages. One copy annotated in pencil.
- folder 2 Draft article, "Three Steps Forward in Music Education," January, 1948.  
Typescript with pencilled annotations; 11 pages.  
N.B. Published in *Musical America*, 68 (3), February 1948.
- folder 3 Christmas Editorial, ESM Students' Paper, December, 1947.  
Typescript with pencilled annotations; 2 pages.
- folder 4 Letter to the *Rochester Democrat & Chronicle* and to the *Rochester Times Union*,  
December 15, 1947.  
Typescript; two copies, each 1 page; each copy addressed to the editor of either newspaper.
- folder 5 Editorial, *Rochester Times-Union*, December 15, 1947.  
Typescript; four copies, each 2 pages. One copy annotated in colored pencil.  
Accompanied by cover sheet addressed to Margaret Witmer Maxwell, and by letter (December 8, 1947) to Hanson from Margaret Witmer Maxwell.
- folder 6 Letter to Olin Downes, October 2, 1947.  
Typescript with annotations in ink; 2 pages.  
Accompanied by typescript draft (4 pages) and MS draft in ink (2 pages).
- folder 7 Foreword, ESM Festival of Chamber Music, ca. 1947.  
Typescript; 2 pages.  
Accompanied by draft in ink; 7 pages.
- folder 8 Convocation address, Eastman School of Music, September 22, 1947.

- Typescript with pencilled annotations; two copies, each 22 pages.
- folder 9      Commencement Address, Monroe High School, Rochester, New York, June 28, 1949.  
                  Typescript with annotations in ink; 7 pages.
- folder 10     Address, "The American College and Conservatory as a Potential Center of Creative Development in Music," NASM, December, 1947.  
                  Typescript; 11 pages.
- folder 11     Article for *International Musician*, June, 1948.  
                  Typescript with pencilled annotations; two copies, each 2 pages.
- folder 12     Address, WHAM (Rochester), McCurdy Little Symphony Concert, May 4, 1948.  
                  Typescript; two copies, each 3 pages.
- folder 13     Article on the Festival of American Music for *A Tempo*, June, 1948.  
                  Typescript with pencilled annotations; 3 pages.
- folder 14     Address, Rochester Club, February 13, 1948.  
                  Typescript; three copies, each 7 pages. One copy annotated in pencil; the other copies annotated in ink.
- folder 15     Publicity release on the UNESCO meetings for *Rochester Democrat & Chronicle* and *Rochester Times-Union*, February 16–20, 1948.  
                  Typescript; two copies, each 1 page.  
                  Accompanied by a memorandum from the United States National Commission for UNESCO.
- folder 16     Address, Dedication of radio station WRUR, University of Rochester, February 10, 1948.  
                  Typescript; four copies, each 1 page. One copy annotated in ink and pencil.
- folder 17     Article for the *Critical Review of Biographies*, ca. 1947-48.  
                  MS draft in ink; 16 pages.
- folder 18     Condensation of Harvard Report, NASM, February 19-20, 1946.  
                  Typescript with pencilled annotations; 28 pages.  
                  Accompanied by draft in ink with pencilled annotations; 7 pages.
- folder 19     Two press releases on the Harvard Lectures, March 18-19, 1948; on Harvard University News Office letterhead.
  - March 18, 1948: Typescript; 8 pages.
  - March 19, 1948: Typescript; 5 pages.

- folder 20      “Dr. Howard Hanson, His Contributions to America,” signed by Keith Stott, Freshman, Todd Union, University of Rochester River Campus.  
Typescript with pencilled annotations; 10 pages.
- folder 21      “An American Sibelius.”  
Published copy. *The Econograph* [“published periodically by the Rochester Savings Bank to encourage thrift in the school and home”], March, 1946.  
The article on Hanson appears on pages 1 and 7; author attribution lacking.
- folder 22      Nicolas Slonimsky, “The American Sibelius.”  
Published copy; extract from *The Christian Science Monitor*, October 14, 1944.  
Two copies.
- folder 23      Translation of article “North American Impressions” by Professor Luiz Heitor Corrêa de Azevedo of Rio de Janeiro, Brazil. Translated from the Portuguese by Gustave Fredric Soderlund of the ESM faculty.  
Typescript; 3 pages.  
Accompanied by a carbon copy of the translation; by a copy of the publication in which the article was published, *Resenha Musical*, February, 1942, and by Professor Azevedo’s business card, apparently sent as cover to the magazine.
- folder 24      Citation of Howard Hanson in the Field of Creative Music, Convocation of Associated Museum Councils held at Bausch Hall, Rochester Museum of Arts and Sciences, 1943.

**Series 2: Correspondence**

*Sub-series A: Inside Eastman*

*Sub-sub-series i: Offices, Departments, and Budget*

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- folder 2      Bigelow, Ralph, registration statistics, 1957-1958.
- folder 3      Budget, ESM, 1922-1930.
- folder 4      Budget, ESM, miscellaneous, 1942-1963.
- folder 5      Budget, ESM, 1959-1960.
- folder 6      Budget, ESM, 1960-1961.



- folder 7        Budget, ESM, 1963-1964.
- folder 8        Budget, ESM, contracts, 1963-1964.
- folder 9        Career Planning and Placement, 1961.
- folder 10       Composition Department, lectures, 1946-1947.
- folder 11       Concert Office schedule, 1960-1961.
- folder 12       Davis, Marion, financial, 1929-1955.
- folder 13       Davis, Marion, financial, 1955-1956.
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- folder 17       Davis, Marion, financial, 1959-1961.
- folder 18       Financial Aid, Faculty Tuition Benefits, 1958-1962,
- folder 19       Financial Aid, Fellowships, and Scholarships, 1953-1955.
- folder 20       Financial Aid, Fellowships, and Scholarships, 1957-1958.
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- folder 22       Financial Aid, Fellowships, and Scholarships, 1959-1960.
- folder 23       Financial Aid, Fellowships, and Scholarships, 1960-1961.
- folder 24       Graduate Department, Catalogue, 1957-1958.
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- folder 26       Music Education, 1953-1961.
- folder 27       Music Education, rating charts, 1942-1945.
- folder 28       Physical Plant, dormitory, 1944-1955.
- folder 29       Physical Plant, dormitory, 1953-1954.

- folder 30      Physical Plant, pianos and studios, 1941.
- folder 31      Preparatory Department, expenses, 1937-1939.
- folder 32      Recording Arts Department, 1944-1954.
- folder 33      Registrar's Office, statistics, 1946-1947.
- folder 34      Registrar's Office, statistics, 1949-1950.
- folder 35      Registrar's Office, statistics, 1950-1951.
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- folder 44      Board of Managers, 1929-1959.
- folder 45      Class schedules, 1948-1959.
- folder 46      Collegium Musicum, 1955.
- folder 47      Collegium Musicum, 1955-1956.
- folder 48      "Contrasts in Music" [program for radio broadcast], 1955-1957.
- folder 49      Correspondence, students, 1960-1963.

- folder 50      Cutler Union, 1955-1958.
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- folder 52      Cutler Union, 1961.
- folder 53      Cutler Union, 1962-1963.
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- folder 55      Director's Reports (2) to the Board of Managers (June, 1937)
- folder 56      Director's Reports (4) to the Board of Managers (October 20, 1960)
- folder 57      Eastman Philharmonia, 1959-1962.

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- folder 1      Eastman School of Music, 40th anniversary, 1961.
- folder 2      Eastman School of Music, broadcasts, 1942-1943.
- folder 3      Eastman School of Music, gifts, 1950-1962.
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- folder 6      Eastman School of Music, miscellaneous, 1954-1955.
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- folder 8      Eastman School of Music, miscellaneous, 1961.
- folder 9      Eastman School of Music, orchestras, NBC broadcasts, 1952-1953.
- folder 10      Eastman School of Music, orchestras, repertory, 1947-1948.
- folder 11      Eastman School of Music, violins, 1957-1962.
- folder 12      Eastman Theater, taxability, 1932.
- folder 13      Eastman Wind Ensemble contract, National Concert and Artists Corporation, 1962.
- folder 14      Edward B. Benjamin Award, Composition, 1952-1960.

- folder 15      “Evening at Eastman” [program for radio broadcast], 1958-1959.
- folder 16      Fennell, Frederick, 1942-1943.
- folder 17      Gleason, Harold, bibliography, 1949.
- folder 18      Faculty Committee Reports, various, 1950-1957.
- folder 19      Faculty Meetings, Minutes, 1923-1935.
- folder 20      Faculty Meetings, Minutes, 1936-1941.
- folder 21      Faculty Meetings, Minutes, 1942-1947.
- folder 22      Faculty Meetings, Minutes, 1948-1951.
- folder 23      Faculty Meetings, Minutes, 1951-1955.
- folder 24      Faculty Meetings, Minutes, 1955-1964.
- folder 25      Faculty Rank and Tenure, 1961.
- folder 26      Graduate Committee, 1955-1956.
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- folder 28      Honors Lists, 1926-1951.
- folder 29      Hutchison House, 1951-1954.
- folder 30      Kilbourn Hall, 1960.
- folder 31      Louis Lane Award, Composition, 1962.
- folder 32      Lyon, Don W., 1955.
- folder 33      McHose, Alan Irvine, grade reports, 1941-1943.
- folder 34      McHose, Alan Irvine, 1946.
- folder 35      “Milestones in American Music”, 1941-1942.
- folder 36      “Milestones in the History of Music” broadcasts, A, 1938-1939.
- folder 37      “Milestones in the History of Music” broadcasts, B, 1938-1939.

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folder 1 "Milestones in the History of Music" broadcasts, E, 1938-1939.

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folder 6 "Milestones in the History of Music" broadcasts, K, 1938-1939.

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folder 9 "Milestones in the History of Music" correspondence, N-O, 1938-1939.

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folder 16 "Milestones in the History of Music" correspondence, 1939.

folder 17 Miscellaneous, S, 1953-1955.

folder 18 "Music as a Language" [series for television broadcast], 1957-1958.

folder 19 Orchestral and instrumental personnel lists, 1945-1946.

folder 20 "Painting with Sound" [series for television broadcast], 1956-1957.

- folder 21 Projects, various, 1960-1961.
- folder 22 Rank and Tenure Committee, 1958-1962.
- folder 23 Recordings, 1955-1959.
- folder 24 Retirement plan, 1943-1944.
- folder 25 Salary Studies, 1951-1955.
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- folder 27 Treash, Leonard 1961.
- folder 28 Tuition Reports, 1959-1960.

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- folder 34      Twenty-Seventh Festival of American Music, 1957.
- folder 35      Twenty-Eighth Festival of American Music, 1958.
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- folder 37      Thirtieth and Thirty-First Festivals of American Music, 1960-1961.
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- folder 40      Student composers' concerts, 1933-1934.
- folder 41      Symposium of American Orchestral Music, 1944-1945.
- folder 42      Symposium of American Orchestral Music, fall 1946-spring 1947
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- folder 45      Symposium of American Orchestral Music, spring 1949.
- folder 46      Symposium of American Orchestral Music, fall 1949.
- folder 47      Symposium of Student Works for Orchestra, spring 1950.



- folder 48      Symposium of Student Works for Orchestra, spring 1951.
- folder 49      Symposium of American Orchestral Music, fall 1951.
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- folder 59      American National Theater and Academy, 1961.

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folder 27	Certification of music teachers (in states other than New York State), 1929-1931.
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folder 29	Charles Scribner's Sons, 1961-1962.
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folder 31	City Club speech, comments on, 1946.

- folder 32 Colgate Rochester Divinity School, Sacred Music, 1957-1962.
- folder 33 Columbia Broadcasting System (CBS), 1942-1943.
- folder 34 Columbia Broadcasting System (CBS), 1941-1942.
- folder 35 Columbia Records, Inc., 1950-1953.
- folder 36 Columbia Records, Inc., 1950-1962.
- folder 37 Committee of the Arts and Sciences for Eisenhower (CASE), 1956.
- folder 38 Correspondence, miscellaneous, 1929-1944.
- folder 39 David Hochstein Memorial Music School, 1955-1962.
- folder 40 Eastman Kodak Company, 1946-1948.
- folder 41 Eastman School of Music, recordings, 1935.
- folder 42 Educational Testing Services, 1963.
- folder 43 Ford Foundation, 1957-1959.

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- folder 1 Ford Foundation, 1959-1964.
- folder 2 Frank E. Gannett Newspaper Foundation, 1961.
- folder 3 Howard Hanson, awards and citations, 1951-1955.
- folder 4 Howard Hanson, 75th birthday congratulations, October 28, 1971.
- folder 5 Howard Hanson, 75th birthday congratulations, October 28, 1971.
- folder 6 Howard Hanson, 75th birthday congratulations, October 28, 1971.
- folder 7 Juilliard School of Music, 1957-1958.
- folder 8 "Know Your Orchestra" [? radio broadcast], recordings
- folder 9 Koussevitsky Music Foundation, Inc., 1942.
- folder 10 Koussevitzky Music Foundation, 1943-1944.

- folder 11      Koussevitzky Music Foundation, 1946-1947.
- folder 12      Mercury Records, 1952-1962.
- folder 13      Mercury Records, 1956-1958.
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- folder 15      Mercury Records, 1958.
- folder 16      Mercury Records, 1962-1963.
- folder 17      Middle States Association of Colleges and Secondary Schools, 1953-1959.
- folder 18      Middle States Association of Colleges and Secondary Schools, 1955-1959.
- folder 19      Middle States Association of Colleges and Secondary Schools, University of  
Rochester reports, 1959.
- folder 20      Middle States Association of Colleges and Secondary Schools, University of  
Rochester reports, 1959.
- folder 21      Middle States Association of Colleges and Secondary Schools, University of  
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- folder 22      Middle States Association of Colleges and Secondary Schools, University of  
Rochester reports, 1959
- folder 23      Music Educators National Conference (MENC), 1960-1961.
- folder 24      Music Educators National Conference (MENC), 1961.
- folder 25      Music Educators National Conference (MENC), 1961.
- folder 26      Music Educators National Conference (MENC), 1961-1962.
- folder 27      Music Educators National Conference (MENC), 1962.
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| folder 3  | National Association of Schools of Music (NASM), 1944.   |
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| folder 5  | National Association of Schools of Music (NASM), doctoral program, 1962.   |
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| folder 8  | National Association of Schools of Music (NASM), doctoral program, 1962.   |
| folder 9  | National Broadcasting Company (NBC), 1944-1945.  |
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| folder 11 | National Cultural Center, 1959.  |
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| folder 13 | National Cultural Center, Report to Trustees, 1960.  |
| folder 14 | National Cultural Center, 1960.  |
| folder 15 | National Cultural Center, 1961.  |
| folder 16 | National Cultural Center, 1962.  |
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| folder 19 | National Orchestral Survey. Herman S. Hettinger, "Tentative Suggestions for Foundation Activity in the Symphony Orchestra and Allied Fields" (February 19, 1940) |
| folder 20 | National Federation of Music Clubs, 1959-1961.   |

- folder 21      National Federation of Music Clubs, 1960-1961.
- folder 22      National Federation of Music Clubs, 1961-1962.
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- folder 1      National Music Council, 1962-1963.
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- folder 3      Novelli, Syl, 1956.
- folder 4      Professional correspondence, other, 1944-1961.
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- folder 6      Professional correspondence, other, 1953-1963.
- folder 7      Professional correspondence, other, 1954-1963.
- folder 8      Professional correspondence, other, ca. 1961.
- folder 9      Radio Corporation of America (RCA), 1939-1955.
- folder 10      Radio Corporation of America (RCA), 1940.
- folder 11      Radio Corporation of America (RCA), 1940-1941.
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- folder 16      Rochester Civic Music Association (CMA), 1944-1952.

- folder 17      Rochester Civic Music Association (CMA), 1944-1959.
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- folder 21      Rochester Musicians Association, AFM, 1946-1947.
- folder 22      Rochester Musicians Association, AFM, 1957-1963.
- folder 23      Symphony of Freedom (arr. Hanson for UNESCO session), 1949-1950.
- folder 24      Symphony Orchestra Survey, 1939-1940.
- folder 25      Symphony Orchestra Survey, 1941-1942.
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- folder 28      Symphony Orchestra Survey, 1944-1945.
- folder 29      Symphony Orchestra Survey, 1945-1946.
- folder 30      Symphony Orchestra Survey, 1946-1947.
- folder 31      Symphony Orchestra Survey, 1947-1948.
- folder 32      U.S. Congress. House of Representatives. Committee on Education and Labor
- folder 33      U.S. Government, A-D, 1944-1945.
- folder 34      U.S. Government, E-P, 1944-1945.
- folder 35      U.S. Government, Q-Z, 1944-1945.

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- folder 1      U.S. Government, A-M, 1945-1946.
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- folder 4 U.S. Government, World War II, N-Z, 1943-1944.
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- folder 12 United States Information Agency. Voice of America, 1959.
- folder 13 University of Miami, 1960.
- folder 14 University of the State of New York, 1963-1964.
- folder 15 UNESCO, 1946-1947.
- folder 16 UNESCO, 1946-1948.
- folder 17 UNESCO, 1947-1948.
- folder 18 UNESCO, U.S. National Commission, September 11 – 13, 1947.
- folder 19 UNESCO, General Conference, November 6 – December 3, 1947.
- folder 20 UNESCO, 1948.
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- folder 1 UNESCO, 1948.
- folder 2 UNESCO, Paris Conference, October, 1949.
- folder 3 UNESCO, Paris Conference, October, 1949.
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folder 9	UNESCO, 1962.
folder 10	UNESCO, 1958.
folder 11	U.S. Army. Special Services Division, Army Service Forces. "The Planning of an Expanded Music Program" (September 7, 1944).
folder 12	U.S. Congress. HR 7185, Establishment of an American National War Memorial Arts Commission, 1953-1954.
folder 13	U.S. Congress. HR 7185, Establishment of an American National War Memorial Arts Commission, 1954.
folder 14	U.S. Congress. HR 7185, Establishment of an American National War Memorial Arts Commission, 1954.
folder 15	U.S. Congress. HR 7185, Establishment of an American National War Memorial Arts Commission, 1954.
folder 16	U.S. Congress. HR 7185, Establishment of an American National War Memorial Arts Commission, 1954-1955.
folder 17	WHAM-NBC (Rochester, New York), broadcasts, continuity, 1956-1957.
folder 18	WHAM-NBC (Rochester, New York), broadcasts, continuity, 1956-1957.
folder 19	Works Progress Administration (WPA). Federal Music Project of New York City, 1935-1936.
folder 20	WPA. Federal Music Project of New York City, 1936-1937.
folder 21	WPA. Federal Music Project of New York City, 1937-1938.

*Sub-series C: University of Rochester River Campus*

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*Sub-sub-series i: Reports and correspondence*

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- folder 23      Director's Report to Rush Rhees, AY28-29 (May, 1929) (first of two)
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- folder 25      Director's Report to Rush Rhees, AY29-30 (May, 1930)
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- folder 1      Director's Report to Rush Rhees, AY30-31 (pp. 9 – 23) (May, 1931)
- folder 2      Director's Report to Rush Rhees, AY31-32 (May, 1932)
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- folder 9      Director's Report to Alan Valentine, AY39-40 (May, 1940)
- folder 10      Director's Report to Alan Valentine, AY40-41 (May, 1941)
- folder 11      Director's Report to Alan Valentine, AY41-42 (March, 1942)
- folder 12      Director's Report to Alan Valentine, AY42-43 (April, 1943)
- folder 13      Director's Report to Alan Valentine, AY43-44 (April, 1944)
- folder 14      Director's Report to Alan Valentine, AY44-45 (May, 1945)

- folder 15      Director's Report to Alan Valentine, AY45-46 (May, 1946)
- folder 16      Director's Report to Alan Valentine, AY46-47 (June, 1947)
- folder 17      Director's Report to Alan Valentine, AY47-48 (May, 1948)
- folder 18      Director's Report to Alan Valentine, AY48-49 (June, 1949)
- folder 19      Director's Report to Alan Valentine, AY49-50 (June, 1950)
- folder 20      Director's Report to Donald W. Gilbert [Provost], AY50-51 (May, 1951)
- folder 21      Director's Report to Cornelis De Kiewiet, AY51-52 (June, 1952)
- folder 22      Director's Report to Cornelis De Kiewiet, AY52-53 (June, 1953)
- folder 23      Director's Report to the President, AY54-55 (9 September, 1955)
- folder 24      Director's Report to Cornelis De Kiewiet (October, 1955)
- folder 25      Director's Report to the President, AY55-56 (21 August 1956)
- folder 26      Cornelis W. De Kiewiet, 1952-1956.
- folder 27      Cornelis W. De Kiewiet, 1957-1958.
- folder 28      Cornelis W. De Kiewiet, 1958.
- folder 29      Cornelis W. De Kiewiet, 1958.

*Sub-sub-series ii: Endeavors and initiatives*

Box 25, continued

- folder 30      Academic Affairs, D.M.A. degree, 1952.
- folder 31      Cabinet of Deans, 1955-1964.
- folder 32      Committee, Honorary Degrees, 1946-1954.
- folder 33      Development Fund Drive, 1953.
- folder 34      Graduate Studies, University Council, 1958.
- folder 35      University of Rochester, Centennial, 1949-1950.

- folder 36      University of Rochester, Centennial, 1950.
- folder 37      University of Rochester, Student Directory, 1962-1963.

*Sub-series D: Hanson's original works*

Box 25, continued

- folder 38      *Centennial Ode*, 1950-1951.
- folder 39      *Centennial Ode*, 1951-1953.
- folder 40      *Cherubic Hymn*, 1948-1952.
- folder 41      *Chorale and Alleluia*, 1954.
- folder 42      *Concerto for Organ*, 1948-1957.
- folder 43      *Concerto for Piano and Orchestra*, 1950-1951.
- folder 44      *Concerto for Piano and Orchestra*, 1955-1963.
- folder 45      *Elegy in Memory of Serge Koussevitzky*, 1956.
- folder 46      *Fanfare*, 1938.
- folder 47      *Fantasy Variations on a Theme of Youth*, 1951
- folder 48      *Heroic Elegy*, 1927
- folder 49      *How Excellent Thy Name*, 1953-1956.
- folder 50      *Lux Aeterna*, 1930-1962.
- folder 51      *March Carillon*, 1957.
- folder 52      *Merry Mount*, 1934-1961.
- folder 53      *Mosaics*, 1958-1962.
- folder 54      *Pastorale for Oboe, Strings and Harp*, 1949-1950.
- folder 55      *Pastorale for Oboe, Strings and Harp*, undated.

- folder 56      *Song of Democracy*, 1956-1961.
- folder 57      *Song of Human Rights*, 1963.
- folder 58      *Songs from Drum Taps*, 1936-1963.
- folder 59      *Summer Seascape I*, 1959.
- folder 60      *Symphony No. 1* ( “Nordic” ), 1947.
- folder 61      *Symphony No. 2* ( “Romantic” ), 1930-1963.
- folder 62      *Symphony No. 3*, 1937-1940.
- folder 63      *Symphony No. 4*, 1944-1958.
- folder 64      *Symphony No. 5 (Sinfonia Sacra)*, 1954-1964.
- folder 65      *Vermeland*, 1964.
- folder 66      Compositions, performances, 1924-1942.
- folder 67      Compositions, performances, 1940-1961.
- folder 68      Composition requests, 1941-46.

**Series 3: Manuscripts**

*Sub-series A: Original compositions*

**Box 26**

- folder 1      [Along the wayside]  
  
                Along the wayside: suite for the pianoforte. — [without date]  
                Ink manuscript; 11 pages of music.  
  
                No. 1. The bell — No. 2. The pilgrim — No. 3. The voice.
- folder 2      [Before the dawn, opus 17]  
  
                Before the dawn, opus 17: symphonic poem. — [without date]  
                For orchestra.  
                Ink manuscript; 47 parts.

25 parts in autograph MS:

Piccolo / Flute I / Flute II / Oboe I / Oboe II / Clarinet I in B-flat / Clarinet II in B-flat / Bassoon I / Bassoon II / Horn I / Horn II / Horn III / Horn IV / Trumpet I / Trumpet II / Trombone I / Trombone II / Trombone III / Tuba / Tympani / Violin I / Violin II / Viola / Violoncello / Bass/

22 parts in scribal MS:

Violin I (6) / Violin II (5) / Viola (4) / Violoncello (4) / Bass (1) / C. Bass (2).

folder 3 [Before the dawn, opus 17]

Before the dawn, opus 17: symphonic poem. — [without date]

For orchestra.

MS repro score; 17 pages of music.

folder 4 [Before the dawn, opus 17]

Before the dawn, opus 17. — [without date]

MS repro score; 20 pages of music. (N.B. A different rendering than that housed in box 30/3.)

folder 5 [Bell]

The bell. — [without date]

For piano.

Ink MS on Ozalid masters; 2 pages of music.

folder 6 [Bell]

The bell. — [without date]

MS repro, printed from Ozalid masters housed in box 30.5

folder 7 [Bold Island Suite, opus 46]

Bold Island Suite, opus 46. — Aug. 23rd, 1961.

For orchestra.

Full score. Ink MS on Ozalid masters; 114 pages of music.

“To Carl Eckstrom in loving memory.”—In caption on first page of music.

Copyright 1962 Eastman School of Music.

1. Birds at the sea. — 2. Summer seascape. To Blanche and Edward Benjamin.  
— 3. God in Nature.

folder 8 [Bold Island Suite, opus 46]

Sketch for “Summer seascape”. — [without date]

Ink MS on Ozalid masters; 16 pages of music.  
Scored on two staves throughout; with pencilled annotations.

folder 9 [California Forest Play of 1920, opus 16]

The forest play: prelude and ballet. — 1919  
Full score. Ink MS on Ozalid masters; 30 pages of music.

folder 10 [California Forest Play of 1920, opus 16]

Forest play: prelude and ballet. — [without date]  
Ink MS; 21 parts.

5 parts in autograph MS:  
Piano / Violin I (2) / Violin II (2).

16 parts in scribal MS:  
Flute / Oboe / 1st Clarinet in B-flat / 2nd Clarinet in B-flat / Bassoon / 1st Horn  
in F [added in pencil: Horns I & II] / 2nd Horn in F [added in pencil: Horns  
III & IV] / Tympani A. D-flat & E / Violin I (2) / Violin II / Viola /  
Violoncello (3) / Bass.

Box 27

folder 1 [California Forest Play of 1920, opus 16]

A forest play: cantata for soprano, baritone and chorus. Episode two ( “The  
sowing” ). — [without date]  
Vocal score. Ink MS; 7 pages of music.  
Words by Don Richards.

folder 2 [California Forest Play of 1920, opus 16]

From “The forest play” ballet. — [without date]  
Piano score. Ink MS on Ozalid masters; 10 pages of music.  
In a copyist’s hand.

folder 3 [California Forest Play of 1920, opus 16]

Prelude and ballet to the forest play “The soul of Sequoia” — [without date]  
Ink sketches: 1 page for piano with accompanying parts, all crossed out in  
blue pencil.  
Accompanied by a MS notebook containing sketches in pencil.



folder 4 [California Forest Play of 1920, opus 16]

The forest play: prelude and ballet. — [without date]  
MS repro score; 12 pages of music, bound.  
Printed from the Ozalid masters housed in box 30/9.  
Inside front cover inscribed by Hanson with respect to date, venue, and  
performing forces of the first performance.  
Accompanied by a negative photostatic reproduction of the pages of music.

folder 5 [California Forest Play of 1920, opus 16]

The forest play: prelude and ballet. — [without date]  
Full score. MS repro; 30 pages of music.  
Printed from the Ozalid masters housed in box 30/9.

folder 6 [California Forest Play of 1920, opus 16]

“Prelude and ballet” to the Forest play. — [without date]  
10 parts in MS repro:  
Violin I (3) / Violin II (2) / Violas / Violoncellos (2) / Bass (2).  
The notation in two of the violin I parts rendered in HH hand; all the others in  
the hands of copyists.

folder 7 [California Forest Play of 1920, opus 16]

Prelude and ballet from the California “Forest play” of 1920. — [without date]  
Special arrangement for two pianos and orchestra.  
Full score, hardbound. MS repro with pasted-on additions in ink; 12 pages of  
music.

folder 8 [California Forest Play of 1920, opus 16]

*Contains two manifestations:*

Episode two, “The sowing”.  
Negative photostatic copy of the MS housed in box 31/1.

Episode three.  
Negative photostatic copy of autograph MS; 12 pages of music.

folder 9 [California Forest Play of 1920, opus 16]

A forest play. Episode two. — [without date]  
Choral score. Negative photostatic copy of autograph MS; 2 pages of music.  
Two copies of same.

Box 28

folder 1 [Centennial March]

Centennial march. — [without date]

For orchestra.

Full score. Ink MS on Ozalid masters; 34 pages of music.

“Dedicated to the 100th Anniversary of the admission to the Union of my native state, Nebraska”—in caption on first page.

folder 2 [Centennial March]

Centennial march. — [without date]

Full score, hardbound. MS repro sourced from Ozalid masters housed in box 32/1.

“Commissioned by the Ohio Music Educators Association” —in caption on first page.

Annotated and corrected by HH in blue and red pencil.

folder 3 [Centennial March]

Centennial march. — [without date]

For orchestra.

Full score, hardbound. MS repro sourced from Ozalid masters housed in box 32/1.

Bears no additional markings.

folder 4 [Centennial Ode]

[Centennial Ode] — May 19, 1950.

For orchestra with narrator.

Full score. Ink MS on Ozalid masters; 33 pages of music (numbered: 1-5, 13-28, “Drum Taps” insert, C1-C6, D1-D6).

Caption of first page lacking owing to previous cropping of the leaf.

folder 5 [Centennial Ode]

Centennial ode. — [without date]

Chorus part. Pencil MS; 4 pages of music.

folder 6 [Centennial Ode]

Centennial ode. — [without date.]

Chorus part. Ink MS on Ozalid masters; 5 pages of music.

In a copyist’s hand.

folder 7 [Centennial Ode]

Centennial ode. — [without date]

Full score. MS repro sourced from Ozalid masters housed in box 28/4; 21 pages of music, numbered 1-5, insert (consisting of pages 158-164 from the Symphony No. 3), 13-28.

Bears performance markings in pencil.

folder 8 [Centennial Ode]

Centennial ode. — [without date]

Chorus part. MS repro sourced from Ozalid masters housed in box 32/6.

folder 9 [Cherubic Hymn]

The cherubic hymn, op. 37 — [without date]

For chorus and orchestra.

Full score. Ink MS on Ozalid masters; 42 pages of music.

Text from the Greek Catholic liturgy; arr. for use in English by Stephen A. Hurlbut.

folder 10 [Cherubic Hymn]

The Cherubic Hymn, opus 37 — Jan. 12, 1949.

Vocal score. Ink MS on Ozalid masters; 22 pages of music.

Orchestral accompaniment arranged for piano.

folder 11 [Cherubic Hymn]

Sketches. MS in ink and in pencil; 16 pages of music, unnumbered.

folder 12 [Cherubic Hymn]

The Cherubic Hymn, op. 37 — [without date]

Full score, bound. MS repro sourced from Ozalid masters housed in box 32/9.

“To my Mother”—dedication at head of first page.

Bears performance annotations in blue pencil.

Box 29

folder 1 [Choral Responses]

[Choral responses] — [without date]

For mixed chorus.

Choral score. Pencil MS on Ozalid masters; 2 pages of music.

Text from three sources: John 4:24; Psalm 65:1; and one anonymous text (Our hearts and lips show forth Thy praise).

folder 2 [Choral Responses]

[Choral responses] — [without date]

Choral score. MS repro; 2 pages of music. (N.B. A different rendering from that housed in box 33/1.)

Liturgical use indicated by sentences explicitly assigned to Minister.

folder 3 [Chorale and Alleluia]

Chorale and Alleluia. — Christmas 1953

For symphonic band.

Full score. Ink MS on Ozalid masters; 21 pages of music.

folder 4 [Chorale and Alleluia]

Chorale and alleluia. — [without date]

Parts. Ink MS on Ozalid masters; 39 parts.

In a copyist's hand.

Piccolo / Flute I / Flute II / Oboe I / Oboe II / English horn / Bassoon I / Bassoon II / Contra bassoon / E-flat clarinet / Clarinet I / Clarinet II / Clarinet III / Clarinet IV / Alto clarinet / Bass clarinet / Contra-bass clarinet / E-flat alto saxophone I / E-flat alto saxophone II / B-flat tenor saxophone / E-flat baritone saxophone / Horn I in F / Horn II in F / Horn III in F / Horn IV in F / Cornet I in B-flat / Cornet II in B-flat / Cornet III in B-flat / Trumpet I in B-flat / Trumpet II in B-flat / Trumpet III in B-flat / Baritone / Trombone I / Trombone II / Trombone III / Bases / Timpani / Tenor drum, field drum, bass drum, Tam-tam / Snare drum, suspended cymbal.

folder 5 [Chorale and Alleluia]

Sketches. Ink and pencil MS; 8 leaves.

folder 6 [Chorale and Alleluia]

Chorale and Alleluia. — Christmas 1953

Full score, hardbound. MS repro sourced from Ozalid masters housed in box 33/3.

Bears no added markings.

folder 7 [Concerto da camera, opus 7]

Concerto in C minor, opus 7. — [without date]

Piano reduction score. Ink MS; 30 pages of music (of which 1-24 are numbered).

Orchestral accompaniment reduced to two-stave keyboard accompaniment.

“Unto Thee lift I up mine eyes, O Thou that dwellest in the heavens.”—in caption on first page.

“Begun in spring of '16 and finished during summer and first year at College of Pacific. Performed at May Festival, May 1917 by Hanson and Warren D. Allen. Played each year '17, '18, '19, '20, '21 at College by students.”—at foot of first page.

folder 8 [Concerto da camera, opus 7]

Concerto da camera, opus 7. — 1916-17

For pianoforte and string quartette [sic].

Ink MS; 4 parts. Autograph.

Bear performance markings in pencil.

Violino primo / Violino secondo / Viola / Violoncello.

folder 9 [Concerto da camera, opus 7]

Concerto da camera in C minor, opus 7. — [without date]

Full score. Ink MS on Ozalid masters; 31 pages of music.

In a copyist's hand.

folder 10 [Concerto da camera, opus 7]

Concerto da camera. — [without date]

Parts. Ink MS; 4 parts. In a copyist's hand.

Bear performance markings in pencil.

folder 11 [Concerto da camera, opus 7]

Concerto da camera, op. 7. — [without date]

Parts. Ink MS on Ozalid masters; 4 parts. (N.B. A different rendering than the parts housed in box 33/10.)

folder 12 [Concerto da camera, opus 7]

Concerto da camera, op. 7 (1916-17). — [without date]

Full score. MS repro; 31 pages of music.

Three copies, each bound.

In a copyist's hand.

Each of the two spiral-bound copies bears performance markings in red pencil.

Box 30

folder 1 [Concerto da camera, opus 7]

Concerto da camera, op. 7 (1916-17). — [without date]

Parts. MS repro; sourced from the Ozalid masters housed in box 29/11.

In a copyist's hand.

Each copy of each part bears performance markings in pencil.

Violin I (4 copies) / Violin II (4 copies) / Viola (4 copies) / Violoncello (4 copies).

folder 2 [Concerto for Organ and Orchestra, opus 27]

*Separated to box 63/1.*

folder 3 [Concerto for Organ and Orchestra, opus 27]

Organ concerto. — [without date]

Conductor's score. MS repro; 44 pages of music.

The orchestral accompaniment reduced to three staves.

In a copyist's hand.

Bears performance markings in pencil and red pencil.

folder 4 [Concerto for Organ, Strings, and Harp, opus 22, no. 3]

Concerto for organ, strings and harp, opus 22, no. 3. — [without date]

Piano reduction score. Ink MS on Ozalid masters; 33 pages of music.

The orchestral accompaniment arranged for piano.

"To Harold Gleason"—in caption on first page.

folder 5 [Concerto for Organ, Strings, and Harp, opus 22, no. 3]

Concerto for organ, strings and harp, op. 22, no. 3. — [without date]

Full score, bound. MS repro; 58 pages of music.

In a copyist's hand.

Bears no added markings.

folder 6 [Concerto for Piano and Orchestra, opus 36]

Concerto for piano and orchestra, opus 36. — [without date]

Full score, incomplete. Ink MS on Ozalid masters; 9 pages of music (numbered: 1, 4, 21, 26, 38, 39, 40, 41, 48).

"To the memory of Natalya Koussevitzky"—in caption on first page.

folder 7 [Concerto for Piano and Orchestra, opus 36]

MS sketches in pencil and in ink.

Box 31

folder 1 [Concerto for Piano and Orchestra, opus 36]

Concerto in G major for pianoforte and orchestra. — Aug. 1st 1948.

Full score, bound. MS repro; 112 pages of music.

Bears HH's performance markings in pencil, red pencil, and blue pencil.

"To Natalya Koussevitzky in affectionate memory"—in caption on first page.

folder 2 [Concerto for Piano and Orchestra, opus 36]

Concerto in G major for pianoforte and orchestra. — Aug. 1st 1948.

Full score, bound. MS repro; 112 pages of music. (N.B. Same rendering as that housed in box 35/1.)

Inside front cover marked "Dr Howard Hanson's personal copy" in a hand other than Hanson's.

"To Natalya Koussevitzky in affectionate memory"—in caption on first page.

Bears Hanson's performance markings in pencil, specifically with attention to the piano solo part.

folder 3 [Concerto for Piano and Orchestra, opus 36]

Concerto for piano and orchestra. — [without date]

Two-piano score. MS repro; 49 pages of music.

"To the memory of Natalya Koussevitzky"—in caption on first page.

Bears Hanson's performance markings in pencil, specifically with attention to the piano solo part.

folder 4 [Concerto for Piano and Orchestra, opus 36]

Concerto for piano and orchestra. — [without date]

Two-piano score. MS repro; 49 pages of music.

Two copies. One copy bears performance markings in pencil; the other copy unmarked.

folder 5 [Dance of the wood-nymphs]

Dance of the wood-nymphs [sic]: a moonlight fantasia. — [without date]

For piano solo.

Ink MS; 6 pages of music.

"Composed Aug. 1912. Excelsior Sprgs, Mo. First public performance Excelsior Sprgs, Mo. Private Musicale."—on page facing first page of music.

folder 6 [Dances]

[Dances] — [without date]

For piano solo. Ink MS; 13 pages of music (paginated separately: 3, 5, 5).  
Each movement headed by its own caption title.

I. Elfin dance — II. Witches dance — III. Dance of the spirits.

Box 32

folder 1 [David]

Oratorio, "David" — [without date]

For mixed vocal quartet, string quartet, pipe organ, piano, tenor soloist, and bass soloist.

Full score, bound. Ink MS; 87 pages of music, unnumbered.

No. 1. Instrumental; voices tacit. — No. 2. (Tenor solo) O Lord, our Lord, how excellent Thy name in all the world. — No. 3. (Bass solo) Consider Thy heav'ns, the work of Thy hands. — No. 4. (Chorus) For Thou hast made him a little lower than the angels; In Thee, O Lord, I put my trust; let me never be brought to confusion.

folder 2 [David]

David. Part I. — [without date]

Parts. Ink MS; 3 parts present.

First violin / Second violin / Viola.

folder 3 [Deserted Convent]

The deserted convent / composed by Howard Harold Hanson. — [without date]

For violoncello solo.

Ink MS; 7 pages of music, unnumbered.

folder 4 [Deserted Convent]

[The deserted convent] — 1913.

Sketch. Ink MS; 2 pages of music.

Accompanied by: Class song "Music class of 1912, L.C." / H. H. Hanson. — spring 1912.

Pencil MS; 2 pages of music.

Words by Ethyle Wilson.



folder 5 [Dies Natalis]

Dies Natalis II: Introduction, chorale, variations and finale. — Oct. 24, 1970.

For symphonic wind ensemble.

Full score. Ink MS on Ozalid masters; 50 pages of music.

“To Donald Hunsberger and the Eastman Wind Ensemble”—at foot of first page.

folder 6 [Dies Natalis]

Dies Natalis: for band. — [without date]

Piano-conductor score. Ink MS on Ozalid masters; 18 pages.

folder 7 [Dies Natalis]

Dies Natalis II. — Oct. 24, 1970.

Full score, bound. MS repro, sourced from the Ozalid masters housed in box 36/5.

“Written for the Centennial of my native State, Nebraska, under the title “Dies Natalis” for orchestra, the second version, for symphonic band, is dedicated to Donald Hunsberger and the Eastman Wind Ensemble”—at foot of first page.

folder 8 [Dies Natalis]

Dies Natalis: for band. — [without date]

Piano-conductor score, bound. MS repro, sourced from the Ozalid masters housed in box 36/6.

Two copies; neither bears any added markings.

folder 9 [Dream]

A dream / words by Latouche Hancock; music by Howard Hanson. — [without date]

For voice with piano.

Ink MS; 5 pages of music.

folder 10 [Dreams]

[Dreams] — [without date]

Lacks a caption title; text attribution also lacking.

For voice with piano. Ink MS; 6 pages of music.

First lines of text: Dreams, old dreams, is a funny old man, you never, no, never can tell / Which of the dreams, which the night time comes, He is bringing to you to sell.

folder 11 [Elegy, opus 44]

Elegy. — [without date]

For orchestra.

Parts. Ink MS on Ozalid masters; 25 parts.

In a copyist's hand.

Flute I / Flute II / Oboe I / Oboe II / Clarinet I in B-flat / Clarinet II in B-flat /  
Bassoons / Horn I in F / Horn II in F / Horn III in F / Horn IV in F / Trumpet I  
in B-flat / Trumpet II in B-flat / Trumpet III in B-flat / Trombone I / Trombone  
II / Trombone III / Tuba / Timpani / Harp / Violin I / Violin II / Viola /  
Violoncello / Bass.

folder 12 [Elegy, opus 44]

Sketch. Pencil MS; 10 pages of music.

Box 33

folder 1 [Exaltation, opus 10]

Exaltation, opus 10 / Howard H. Hanson. — [without date]

For voice with piano.

Ink MS; 2 pages of music.

"To my friend, Miss Flossita Badger."—At head of first page.

"Written sometime during '17-'18 and sung by Miss Badger May 20,  
1918."—in left margin of first page.

First line of text: I have learned this lore, the Love Divine.

folder 2 [Exaltation, opus 10]

Exaltation: for low voice. — [without date]

For voice with piano. Ink MS on Ozalid masters; 2 pages of music.

In a copyist's hand.

folder 3 [Exaltation, opus 10]

Exaltation: for high voice. — [without date]

For voice with piano. Ink MS on Ozalid masters; 2 pages of music.

In a copyist's hand.

folder 4 [Exaltation, opus 10]

Exaltation: for low voice. — [without date]

MS repro sourced from Ozalid masters housed in box 37/2.

Four copies, each unmarked.

folder 5 [Exaltation, opus 10]

Exaltation: for high voice. — [without date]

MS repro sourced from Ozalid masters housed in box 37/3.

Four copies, each unmarked.

folder 6 [Exaltation, opus 20]

Symphonic poem, op. 20. — [without date]

Parts. Ink MS; 21 parts.

In a copyist's hand.

Most of the parts bear performance annotations in pencil.

Piccolo / Flute I / Flute II / Oboe I / Oboe II / Clarinet I in B-flat / Clarinet II in B-flat / Bassoon I / Bassoon II / Horns in F / Horns I and II in F / Horns III and IV in F / Trumpet in B-flat / Cornet I in B-flat / Cornet II in B-flat / Trombone / Trombone I / Trombone II / Trombone III / Tuba / Timpani in C-D-G.

folder 7 [Exaltation, opus 20]

Exaltation, opus : symphonic poem for piano and orchestra / Howard H. Hanson.  
— [without date]

Two-piano score. MS repro; 15 pages of music.

Orchestral parts reduced for second piano.

Four copies, of which one is bound and one is a negative photostatic copy.

“Note: ‘Exaltation’ is the second of a group of Symphonic Poems, the first of which is ‘Before the Dawn’.”—at foot of first page.

folder 8 [Fanfare]

University of Rochester fanfare. — [without date]

For three trumpets in B-flat.

Score. Ink MS; 1 page of music.

MS previously in the collection of the Eastman School of Music Orchestra Library, the stamp of which it bears.

folder 9 [Fanfare]

Fanfare. — [without date]

For four horns in F, four trumpets in B-flat, three trombones, tuba, and timpani.

Score. Ink MS; 1 page of music.

In a copyist's hand.

folder 10 [Fanfare]

Fanfare for three trumpets. — [without date]  
For three trumpets in B-flat.  
Parts. Ink MS; 3 parts.  
Corresponds to the score housed in box 37/8.

folder 11 [Fanfare for the Signal Corps]

Fanfare for the signal corps. — [without date]  
For horns in F, trumpets in B-flat, trombones or tuba, snare drums, tenor drums,  
and timpani.  
Full score. Ink MS on Ozalid masters; 6 pages of music.  
“To my dear friend, Eugene Goossens, in affectionate admiration.”—at head of  
first page.

folder 12 [Fanfare for the Signal Corps]

Fanfare for the signal corps. — [without date]  
Parts. Ink MS on Ozalid masters; 14 parts.  
In a copyist's hand.  
  
1st horn in F / 2nd horn in F / 3rd horn in F / 4th horn / 1st trumpet / 2nd trumpet  
/ 3rd trumpet / 1st trombone / 2nd trombone / 3rd trombone / Tuba / Snare drum  
/ Tenor drums / Timpani

folder 13 [Fanfare for the Signal Corps]

Fanfare for the signal corps. — [without date]  
Full score. MS repro, sourced from the Ozalid masters in box 37/11.

folder 14 [Fanfare for the Signal Corps]

Fanfare for the signal corps. — [without date]  
Parts. MS repro, sourced from the Ozalid masters housed in box 37/12.  
In a copyist's hand.

folder 15 [Fantasia, A Minor]

Fantasia in A minor / composed by Howard Harold Hanson, Wahoo Nebr.  
For piano solo.  
Ink MS; 6 pages of music.  
“Composed 1912. Wahoo, Nebr. First performance, graduation recital. L.C.”—  
on page facing first page.

- folder 16      [Fantasia of the Northland]
- [Title lacking] — [without date]  
For piano solo.  
Pencil MS; 4 pages of music.
- folder 17      [Fantasia of the Northland]
- Fantasia of the Northland. — [without date]  
MS repro; 4 pages of music.  
A different rendering than that housed in box 37/16.  
“Composed Spring 1913.”—added in ink at head of first page.
- folder 18      [Fantasy, string orchestra]
- Fantasy for string orchestra (based on String quartet, opus 23). — July 7, 1939  
Full score. Ink MS on Ozalid masters; 44 pages of music.
- folder 19      [Fantasy, string orchestra]
- Fantasy for string orchestra / based on String quartet, opus 23). — [without date]  
Full score. MS repro; sourced from the Ozalid masters housed in box 37/18.  
Previously housed in either the SML stacks or the ESM Orchestra Library.  
“First performance this version Eastman Chamber Orchestra 21 July 1960.  
Frederick Fennell.”—in caption on first page of music.  
With conductor’s markings in FF’s hand in pencil throughout.
- folder 20      [Fantasy Variations on a Theme of Youth, opus 40]
- Fantasy variations on a theme of youth. — [without date]  
For piano orchestra and string orchestra.  
Two-piano score. Ink MS on Ozalid masters; 21 pages of music.  
“Written for the Centennial of my alma mater, Northwestern University.”—in  
caption on first page.
- folder 21      [Fantasy Variations on a Theme of Youth, opus 40]
- Fantasy variations on a theme of youth. — Jan. 3rd, 1951.  
Full score. MS repro; 25 pages of music.  
“Written for the Centennial of my alma mater, Northwestern University.”—in  
caption on first page.  
Does not bear any added markings.
- folder 22      [Fate]
- Fate / music by Howard Harold Hanson. — spring ’15 [i.e., 1915]

For soprano with piano.

Ink MS; 3 pages of music.

Words anonymous. First lines of text: The tall palms ware [sic] their slender hands / Above the reaches of the foam.

folder 23 [First Modern Fugue]

First “modern fugue” / by Howard Hanson. — [without date]

For piano solo. Ink MS; 2 pages of music.

Box 34

folder 1 [For the first time]

For the first time. — [without date]

For orchestra.

Full score. Ink MS on Ozalid masters; 58 pages of music.

Bells — Tamara and Peter Bolshoi (Two playful Irish terrier puppies with Russian names) — The deserted house — The eccentric clock — Deep forest — Clowns — Dance — Serious conversations — Kikimora (A Russian fairy tale) — Mist — Fireworks — Dreams.

folder 2 [For the first time]

For the first time. — [without date]

Parts. Ink MS on Ozalid masters; 16 parts.

In a copyist’s hand.

Flute I / Flute II-Piccolo / Oboes I-II / Bassoons I-II / Clarinet I in B-flat / Clarinet II in B-flat / Horns I-II in F / Timpani / Percussion / Piano-Celeste / Harp / Violin I / Violin II / Violas / ‘Cellos / Bases

folder 3 [For the first time]

For the first time: twelve impressions in a child’s day. — [without date]

For piano solo. Ink MS on Ozalid masters; 25 pages of music.

folder 4 [For the first time]

For the first time. — [without date]

For orchestra.

Full score, bound. MS repro, sourced from Ozalid masters housed in box 38/1.

Two extra pages “Fireworks” tipped in at end of score.

Bears performance annotations in Hanson’s hand in pencil throughout, and his timings facing the first page of music.

folder 5 [For the first time]

Sketches. MS in ink and pencil.

folder 6 [For the first time]

For the first time: twelve impressions in a child's day. — [without date]  
For piano solo.  
MS repro score, sourced from the Ozalid masters housed in box 38/3.

folder 7 [Four poems, opus 9, no. 1]  
[Sonata, A minor, opus 11]  
[Three miniatures, opus 12]

Manuscript book containing the following:



Poemes erotique [sic] / Howard Harold Hanson. — [without date]

For piano solo. Ink MS; 13 pages of music.

"The Four 'Poemes Erotiques' are my first studied attempt at 'psychological' writing. Written during my first year at Pacific and performed here. The third and fourth have a slightly morbid tendency reflecting a perturbed state of mind. Opus number is Op. 9, Nos. 1, 2, 3, & 4."—Composer's note at foot of third page of music.

No. 1. Peace — No. 2. Joy — No. 3. Yearning [*pages are blank*] — No. 4. Desire.



Sonata, opus 11. — [without date]

Ink MS; 23 pages of music, unnumbered.

Incomplete: several pages contain blank measures; pages 18 and 19 contain blank lines; and the last page of music lacks a definite conclusion.

"Written during summer of 1918. Performed April 7, 1919."—in left margin on first page of music.



Three miniatures, opus 12, nos. 1-2-3. — [without date]

Ink MS; 5 pages of music.

No. 1. Reminiscence — [No. 2.] Lullabye — [No. 3.] Longing.

"Written 1918-19. First performed Apr. 7 '19."—in left margin on first page of music.

folder 8 [Four Psalms]

Four Psalms. — [without date]

For baritone with piano or organ. MS repro; 24 pages of music.  
In a copyist's hand.

Psalm 46 (God is our refuge and strength) — Psalm 6 (O Lord, rebuke me not  
in Thine anger) — Psalm 47 (O clap your hands) — Psalm 8 (O Lord, our Lord,  
how excellent Thy name).

folder 9 [Gavotte in G]

Gavotte in G / composed by Howard H. Hanson. — [without date]

For piano solo.

Pencil MS; 3 pages of music.

“With the compliments of the composer, Howard. H. Hanson / Wahoo,  
Nebr.”—at end of music.

folder 10 [Gavotte in G]

Gavotte : for string quartette [sic]. — [without date]

Parts. Ink MS; 4 parts.

Same music as that housed in box 38/9.

Box 35

folder 1 [Heroic Elegy, opus 28]

Heroic elegy. — [without date]

Parts. Ink MS; 32 parts

In copyists' hands.

Piccolo / 1st Flute / 2nd Flute / 1st Oboe / 2nd Oboe & English horn / 1st  
Clarinet in B-flat / 2nd Clarinet in B-flat / 1st Bassoon / 2nd Bassoon / Double  
bassoon / 1st Horn in F / 2nd Horn in F / 3rd Horn in F / 4th Horn in F / 1st  
Trumpet in C / 2nd Trumpet in C / 3rd Trumpet in C / 1st Trombone / 2nd  
Trombone / 3rd Trombone / Trombone / Tuba / Timpani / Percussion I (bass  
drum & cymbals) / Percussion II (snare drum & gong) / Percussion / Organ (2)  
/ Bass (4).

folder 2 [Heroic Elegy, opus 28]

Heroic elegy: Beethoven Centennial 1927. — [without date]

For strings.

Parts. MS repro; four parts

Negative photostatic copies.

Violin I / Violin II / Viola / 'Celli



- folder 3      [How Excellent Thy Name, opus 41]
- How excellent Thy name. — [without date]  
For SATB choir with organ.  
Full score. Ink MS; 5 pages of music.
- folder 4      [How Excellent Thy Name, opus 41]
- How excellent Thy name. — [without date]  
Full score.  
Ink MS on Ozalid masters; 8 pages of music.  
In a copyist's hand.
- folder 5      [How Excellent Thy Name, opus 41]
- Pencil sketches. 4 pages of music.
- folder 6      [How Excellent Thy Name, opus 41]
- O Lord our Lord, how excellent Thy name. — [without date]  
For SSAA with piano.  
MS repro; 9 pages of music.  
Ten copies.
- folder 7      [How Excellent Thy Name, opus 41]
- How excellent Thy name. — [without date]  
MS repro sourced from Ozalid masters housed in box 39/4.  
Three copies.
- folder 8      [Hymn, Creator of Infinities]
- Hymn / [music by] Howard Hanson; [text by] Chadwick Hansen. — [without date]  
For SATB voices.  
MS repro; 1 page of music.  
In a copyist's hand.  
Two copies.
- folder 9      [Hymn for the Pioneers]
- Hymn for the Pioneers: for the Swedish tercentenary 1638-1938. — [without date]  
For TTBB men's voices a cappella.  
Ink MS on Ozalid masters; 6 pages of music.

folder 10 [Hymn for the Pioneers]

Hymn for the Pioneers: for the Swedish tercentenary 1638-1938). — [without date]

For SATTB voices a cappella.

Ink MS on Ozalid masters; 8 pages of music.

folder 11 [Hymn for the Pioneers]

*Separated to box 64/1 (oversized).*

Box 36

folder 1 [Hymn for the Pioneers]

Hymn for the Pioneers (for the Swedish Tercentenary 1638-1938). — [without date]

For men's voices a cappella.

Score. MS repro, sourced from the Ozalid masters housed in box 39/9.

Publisher's proof copy. Copyright 1938 by J. Fischer & Bro.

Accompanied by three additional repro copies sourced from the same set of Ozalid masters, and by a negative photostatic copy of the same rendering.

folder 2 [Hymn for the Pioneers]

Hymn for the Pioneers (for the Swedish Tercentenary 1638-1938). — [without date]

For SATTB voices a cappella.

MS repro score, sourced from the Ozalid masters housed in box 39/10.

Four copies of same, accompanied by one negative photostatic copy of the same rendering.

folder 3 [Hymn of Praise]

Hymn of praise / Howard Harold Hanson. — [without date]

For soprano solo, chorus, piano, pipe organ and string quartette [sic].

Full score. Ink MS; 16 pages of music.

Score incomplete.

folder 4 [Hymn of Praise]

Song of praise: 114th Psalm / composed by Howard H. Hanson. — [without date]

For mixed quartette [sic], string quartette [sic], piano and pipe organ.

Words from the 114th Psalm.

Ink MS choral score (3 pages of music), piano part (6 pages of music), and organ part (6 pages of music).

Accompanied by a second choral score not in Hanson's hand (5 pages of music.)

folder 5 [Idylls of Spring]

For piano solo. Two movements present:



Marsh Winds (first in suite of "Idylls of Spring")

Pencil MS; 3 pages of music.



April rain (second in suite "Idylls of Spring")

Pencil MS; 3 pages of music.

folder 6 [In memoriam Lyndol Mitchell]

In memoriam, Lyndol Mitchell. — [without date]

N.B. Lyndol Mitchell, ESM graduate and faculty member (served 1952-63); died on February 19th, 1963.

For organ.

Ink MS; 2 pages of music.

folder 7 [In memoriam Lyndol Mitchell]

In memoriam, Lyndol Mitchell. — [without date]

For organ.

Ink MS on Ozalid masters; 2 pages of music.

folder 8 [Intermezzo capriccio]

Intermezzo capriccio / composed by Howard H. Hanson. — [without date]

For piano solo.

Pencil MS; 3 pages of music.

folder 9 [Kyrie eleison]

Kyrie Eleison in A minor / Howard Harold Hanson. — [without date]

For double chorus.

Choral score. Ink MS; 11 pages of music.

folder 10 [Lament for Beowulf, opus 25]

The Lament for Beowulf. — [without date]

For orchestra.

Parts. MS repro; 25 parts (woodwinds, brass, and percussion).

In a copyist's hand.

Provenance: Summy-Birchard Publishing Company; formerly rental material.  
Several parts bear the stamp of C. C. Birchard & Co.

Piccolo / 1st Flute / 2nd Flute / 1st Oboe / 2nd Oboe / 1st Clarinet (in B-flat) /  
2nd Clarinet (in B-flat) / 1st Bassoon / 2nd Bassoon / Contra-Bassoon / 1st Horn  
in F / 2nd Horn in F / 3rd Horn in F / 4th Horn in F / 1st Trumpet in C / 2nd  
Trumpet in C / 3rd Trumpet in C / 1st Trombone / 2nd Trombone / 3rd  
Trombone / Tuba / 1st Tympany [sic] / 2nd Tympany [sic] / Drums (Snare  
Drum, B. Dr.) ; Gong & Cymbals.

folder 11 [Lament for Beowulf, opus 25]

The Lament for Beowulf. — [without date]

For orchestra.

Parts. MS repro; 18 parts (strings).

In a copyist's hand.

Provenance: Summy-Birchard Publishing Company; formerly rental material.  
Several parts bear the stamp of C. C. Birchard & Co.

Harp / 1st Violin (5) / 2nd Violin (4) / Viola (3) / Violoncello (3) / Bass (2).

folder 12 [Lament of David]

Lamentation. — [without date]

For solo voice or unison chorus and keyboard.

Ink MS; 3 pages of music.

Text: Psalm 61: 1-5 (first line: O Lord, rebuke me not in Thine anger).

*Accompanied by:*

[Magnificat, A major]

[Title lacking] — [without date]

For solo voice or unison chorus and keyboard.

Sketch. Pencil MS; 5 pages of music.

First line: My soul doth magnify the Lord.

folder 13 [Lament of David]

The lament of David. — spring '15 [i.e. 1915].

For solo voice or unison chorus with keyboard.

Ink MS; 4 pages of music.

Text: Psalm 6: 1-5.

Box 37

folder 1 [Laude]

Chorale and Fanfare from Laude. — [without date]

For symphonic wind ensemble.

Full score. Ink MS on Ozalid masters; 16 pages of music.

“For Thomas Schippers and the Cincinnati Symphony Orchestra”—in caption on first page.

folder 2

[Laude]

[New Land, New Covenant]

Manuscript book containing the following:

Chorale [and] Variations sketch; and, Sketch New Land, New Covenant. —  
[without date]

Sketches in pencil and ink.

Titles in Hanson’s hand on the cover.

Accompanied by one leaf (pages 37 and 38) of MS repro from the full score of  
Laude (published as Laude:

folder 3

[Laude]

Chorale and Fanfare from Laude. — [without date]

For symphonic wind ensemble.

Full score. MS repro, sourced from the Ozalid masters housed in box 41/3.

folder 4

[Lumen in Christo]

Lumen in Christo: with variations on themes by Haydn and Handel. — [without  
date]

For women’s voices and orchestra.

Vocal score. Ink MS on Ozalid masters; 25 pages of music.

The orchestral accompaniment reduced for keyboard.

“To Nazareth College on its 50th Anniversary”—in caption on first page.

Accompanied by a set of extra pages (3, 7, 8, 10, 11, and 18) in the same  
physical format.

folder 5

[Lumen in Christo]

Lumen in Christo: with variations on themes by Haydn and Handel. — [without  
date]

For women’s voices and orchestra.

Full score. Ink MS on Ozalid masters; 57 pages of music.

“For the 50th Anniversary of Nazareth College.”—in caption on first page.

folder 6 [Lumen in Christo]

Lumen in Christo: with variations on themes of light and darkness by Haydn and Handel. — [without date]  
For women's voices and orchestra.  
Chorus part. Ink MS on Ozalid masters; 11 pages of music.  
"Dedicated to the fiftieth anniversary of Nazareth College."—in caption on first page.

folder 7 [Lumen in Christo]

Lumen in Christo: with variations on themes of light and darkness by Haydn and Handel. — [without date]  
For women's voices and orchestra.  
Parts. Ink MS on Ozalid masters; 16 parts.  
In a copyist's hand.

Flutes / Oboes / Clarinets / Bassoons / Horns / Trumpets / Trombones / Timpani  
/ Percussion / Harp / Piano / Violin I / Violin 2 / Viola / Cello / Bass.

folder 8 [Lumen in Christo]

Manuscript book containing sketches in pencil and in ink. Hanson's rubric on the cover reads: Lumen in Christo - Sketches.

folder 9 [Lumen in Christo]

Lumen in Christo: with variations on themes by Haydn and Handel. — [without date]  
Vocal score, bound. MS repro, sourced from the Ozalid masters housed in box 41/4.

folder 10 [Lumen in Christo]

Lumen in Christo: with variations on themes of light and darkness by Haydn and Handel. — [without date]  
For women's voices and orchestra.  
Vocal score, bound. MS repro, sourced from the Ozalid masters housed in box 41/4. Reduced in size, suggesting rehearsal pianist's copy.

folder 11 [Lux aeterna, opus 24]

*Separated to box 64/2.*

folder 12 [Lux aeterna, opus 24]

Lux Aeterna. — [without date]

Parts. Ink MS on Ozalid masters; 20 parts.  
In a copyist's hand.

Piccolo / Flutes I and II / Oboi I-II / Clarinetti in si-[flat] / Fagotti /  
Contrafagotto / Corno I in Fa / Corno II in Fa / Corni III-IV in Fa / Tromba 1mo  
/ Trombe II-III / Tromboni I-II / Piccolo, Flauti / Tubular Chimes (Bells) / Piano  
/ Celesta / Gran Cassa, Piatti, Gong / Timpani / Arpa I / Arpa II.

folder 13 [Lux aeterna, opus 24]

Caption title lacking. — [without date]  
Brass chorale parts in G major (trombones and tuba).  
MS repro; 1 page of music.

folder 14 [Lux aeterna, opus 24]

Caption title lacking. — [without date]  
Chorale parts in full score. Ink MS on Ozalid master; 1 page of music.

Box 38

folder 1 [Lux aeterna, opus 24]

*Separated to box 64/3.*

folder 2 [Lux aeterna, opus 24]

*Separated to box 64/4.*

folder 3 [Magnificat, A Major]

Caption title lacking. — [without date]  
For solo voice or unison chorus with keyboard.  
Ink MS; 4 pages of music.  
Incomplete; the music lacks a definite conclusion.  
First line of text: My soul doth magnify the Lord.

folder 4 [Magnificat, A Major]

Magnificat in A major / Howard Harold Hanson. — [without date]  
For solo voice or unison chorus with keyboard.  
Ink MS; 7 pages of music.

folder 5 [March 13th]

March 13th. — [without date]

For piano.

Pencil MS; 4 pages of music.

“First Public Performance. Fremont Theatre.”—in left margin on first page.

folder 6 [Merry Mount, opus 31]

Song of the Puritans: from Merry Mount. — [without date]

For orchestra.

Full score. Ink MS on Ozalid masters; 8 pages of music.

N.B. Musical passage is that that accompanies the singing of “This is a house of gay carouse” but the vocal parts are not represented on these pages.

folder 7 [Merry Mount, opus 31]

Song of the Puritans. — [without date]

Parts. Ink MS on Ozalid masters; 31 parts.

Flute I / Flute II / Piccolo and Flute III / Oboe I / Oboe II / English Horn / Clarinet I in B-flat / Clarinet II in B-flat / Bass Clarinet in B-flat / Bassoon I / Bassoon II / Contra-Bassoon / 1st Horn in F / 2nd Horn in F / 3rd Horn in F / 4th Horn in F / Trumpet I in C / Trumpet II in C / Trumpet III in C / Trombone I / Trombone II / Trombone III / Tuba / Tympani / Cymbal / Harp / Violin I / Violin II / Viola / ‘Cello / Bases.

folder 8 [Merry Mount, opus 31]

A gathering of excerpts and fragments from acts I, II, and III, of which the most substantial is the following:

MERRY MOUNT Act II, Scene iii.

Vocal score. Ink MS on Ozalid masters; 4 pages of music.

Chorus part. Ink MS on Ozalid masters; 2 pages of music.

Parts. Ink MS on Ozalid masters; 29 parts.

Flute I / Flute II / Flute III / Oboe I / Oboe II / English Horn / Clarinet I in B-flat / Clarinet II in B-flat / Bass Clarinet / Bassoon I / Bassoon II / Contra Bassoon / Horns I and III in F / Horn II in F / Horn IV in F / Trumpet I in C / Trumpet II in C / Trumpet III in C / Trombone I / Trombone II / Trombone III / Tuba / Harps I and II / Percussion / Violin I / Violin II / Violas / Violoncello / Bass.

folder 9 [Merry Mount, opus 31]

Marigold’s aria. — [without date]

Full score. Ink MS on Ozalid masters; 12 pages of music.

In a copyist’s hand.



First line of text: No witch am I.

folder 10 [Merry Mount, opus 31]

Marigold's aria. — [without date]

Parts. Ink MS on Ozalid masters; 30 parts.

Flute I / Flute II / Flute III / Oboe I / Oboe II / Clarinet I in B-flat / Clarinet II in B-flat / Bass Clarinet in B-flat / English Horn / Bassoon I / Bassoon II / Horn I in F / Horn II in F / Horn III in F / Horn IV in F / Trumpet I / Trumpet II / Trumpet III / Trombone I / Trombone II / Trombone III / Tuba / Timpani / Cymbal and Celesta / Harp / Violin I / Violin II / Viola / 'Cello / Bass.

folder 11 [Merry Mount, opus 31]

Chorus parts from acts I, II, and III. — [without date]

Ink MS on Ozalid masters.

folder 12 [Merry Mount, opus 31]

*Separated to box 64/5.*

folder 13 [Merry Mount, opus 31]

*Separated to box 64/6.*

folder 14 [Merry Mount, opus 31]

Song of the Puritans.

Full score. MS repro; 8 pages of music. Sourced from the Ozalid masters housed in box 42/6.

folder 15 [Merry Mount, opus 31]

Song of the Puritans. — [without date]

Parts. MS repro, sourced from the Ozalid masters housed in box 42/7.

folder 16 [Merry Mount, opus 31]

MS repro manifestations of two segments:

An instrumental excerpt from the Maypole Dance sequence (act I) in vocal score; and, the chorus parts in act III, scene I ("Gird you with sackcloth").

folder 17 [Merry Mount, opus 31]

Marigold's aria. — [without date]

Full score, bound. MS repro, sourced from the Ozalid masters housed in box 42/9.

In a copyist's hand.

folder 18 [Merry Mount Suite]

*Separated to box 64/7.*

Box 39

folder 1 [Mosaics]

*Separated to box 64/8.*

folder 2 [Mosaics]

Sketches in ink and in pencil.

Piano score, incomplete. Ink MS on Ozalid masters; 15 pages of music.

Music ends inconclusively; the staves on page 15 contain content added in pencil.

folder 3 [My Madonna]

My Madonna / words by Robert W. Service; music by Howard Harold Hanson. —  
[without date]

For tenor with piano. Ink MS; 4 pages of music.

folder 4 [Mystic Trumpeter]

The mystic trumpeter. — [without date]

For narrator, chorus, and orchestra.

Full score. Ink MS on Ozalid masters; 92 pages of music.

Text by Walt Whitman.

“Dedicated to Dean Archie Jones and the School of Music of the University of Missouri in Kansas City.”—at foot of first page.

folder 5 [Mystic trumpeter]

The mystic trumpeter. — Oct. 28, 1969.

Vocal score. Ink MS on Ozalid masters; 34 pages of music.

folder 6 [Mystic Trumpeter]

The mystic trumpeter. — Oct. 28, 1969.

Vocal score, bound. MS repro, sourced from the Ozalid masters housed in box 43/5.

The orchestral voices arranged for piano accompaniment.  
Two copies.

folder 7 [New Land, New Covenant]

New land, new covenant. — [without date]  
Vocal score. Ink MS on Ozalid masters; 64 pages of music.  
Libretto by Howard C. Kee.

folder 8 [New Land, New Covenant]

New land, new covenant. — April 11, 1976  
For narrator, chorus, children's chorus, and orchestra.  
Full score. MS repro; 129 pages of music.  
"To my dear Peggie."—in caption on first page.  
Rehearsal numbers added in blue pencil.

folder 9 [New Land, New Covenant]

New land, new covenant. — [without date]  
Vocal score, bound. MS repro, sourced from the Ozalid masters housed in box 43/7.

Box 40

folder 1 [New Land, New Covenant]

New land, new covenant. — [without date]  
Vocal score, bound. MS repro, sourced from the Ozalid masters housed in box 43/7.  
Divided into four bound sections: rehearsal nos. 1-40 (pages 1-33); rehearsal nos. 41-52 (pages 34-41); rehearsal nos. 53-70 (pages 42-55); and rehearsal nos. 71-80 (pages 56-64).

folder 2 [Night and Dawn]

Night and dawn: orchestral suite / Howard H. Hanson — [without date]  
Full score. Ink MS; 23 pages of music, unnumbered.

I. Night — II. Dawn.

folder 3 [Night and Dawn]

Night and dawn: orchestral suite. — [without date]  
Parts. Ink MS; 26 parts.

Flutes — Oboi — Clarinets in B-flat — Bassoons — 1st and 2nd Horns in F — 3rd and 4th Horns in F — Trumpets in C — Alto & Tenor Trombones — Trombono Basso — Tympani in A & E — Piano — Violin I (5) — Violin II (5) — Violas (2) — Violoncelli (2) — Double Bass.

folder 4 [1913 Spring]

1913 spring. — [without date]

For solo voice or unison chorus and piano.

Ink MS; 3 pages of music.

Neither composer nor text author attributed on manuscript.

First line of text: Shall we roam, m love, to the twilight grove.

folder 5 [North and West, opus 22]

*Separated to box 65/1.*

folder 6 [North and West, opus 22]

North and west, opus 22: symbolic poem. — [without date]

For wordless SATB chorus and orchestra.

Parts. Ink MS on Ozalid masters; 30 parts.

In a copyist's hand.

Voices / Piccolo / Flutes I and II / Oboes I and II / Clarinets I and II in B-flat / Bassoons I and II / Double Bassoon / Horn I in F / Horn II in F / Horn III in F / Horn IV in F / Trumpet I in B-flat / Trumpet II in B-flat / Trumpet III in B-flat / Trombone I / Trombone II / Trombone III / Tuba / Kettledrums in A-flat, B-flat, E-flat / Snare Drum / Cymbals / Bass Drum / Celesta / Harp I / Harp II / Violins I / Violins II / Violas / 'Cellos / Bases.

folder 7 [North and West, opus 22]

Caption title lacking. — June 27, 1923

Short score. Ink MS; 13 pages of music, unnumbered.

"This arrangement completed Rome, June 27, '23."—at end of MS.

Title added in pencil in an unknown hand before the first page of music.

folder 8 [North and West, opus 22]

*Separated to box 60/2 (oversized).*

folder 9 [North and West, opus 22]

*Separated to box 60/3 (oversized).*

Box 41

folder 1 [Nymph and Satyr]

*Individual movements present:*

℄

Prelude. — [without date]

For piano.

Ink MS on Ozalid masters; 2 pages of music.

℄

Fantasy for solo clarinet and chamber orchestra. — [without date]

For clarinet with piano accompaniment.

Ink MS on Ozalid masters; 6 pages of music.

℄

For Mollie: scherzo for bassoon and orch[estra]. — April 6, 1978

For bassoon and piano accompaniment.

Ink MS on Ozalid masters; 5 pages of music.

℄

Epilogue. — [without date]

For piano.

Ink MS on Ozalid masters; 2 pages of music.

folder 2 [Nymph and Satyr]

Two manuscript books, each containing sketch material in ink and in pencil.

folder 3 [Nymph and Satyr]

Fantasy for solo clarinet and chamber orchestra. — April 5, 1978

Full score. MS repro; 22 pages of music.

“First version”—rubric on front cover.

Three copies, each bound.

folder 4 [Nymph and Satyr]

Fantasy: arranged for clarinet and piano. — [without date]

MS repro; 5 pages of music, unnumbered.

Two copies, each bound.

Caption title lacking; the given title from Hanson’s title on front covers.

folder 5 [Pan and the Priest, opus 26]

Pan and the priest. — [without date]  
For piano, flute, oboe, clarinet, bassoon, tenor horns, trumpet, trombone and  
percussion.  
Full score. Ink MS on Ozalid masters; 33 pages of music.

folder 6 [Pan and the Priest, opus 26]

Pan and the priest: symphonic poem. — [without date]  
Parts. Ink MS; 5 parts (incomplete).  
In copyists' hands.

Parts present: Horn I in F / 1st Violin / Viola / 'Cello / Basso.

folder 7 [Pan and the Priest, opus 26]

Pan and the priest. — [without date]  
Parts. Ink MS on Ozalid masters; 8 parts.  
In a copyist's hand.

Horns 1 and 2 in F / Trumpet in B-flat / Trombone / Flute / Oboe / Clarinet in  
B-flat / Bassoon / Percussion.

Box 42

folder 1 [Pan and the Priest, opus 26]

Pan and the priest. — [without date]  
Full score. MS repro, sourced from the Ozalid masters (box 45/5).  
Two copies, each bound.

folder 2 [Pan and the Priest, opus 26]

Pan and the priest: symphonic poem. — [without date]  
Transcribed for two pianos.  
MS repro; 19 pages of music.  
Negative photostatic reproduction.

folder 3 [Pan and the Priest, opus 26]

Pan and the priest: symphonic poem. — [without date]  
Transcribed for two pianos.  
MS repro; 19 pages of music.  
Positive photostatic reproduction.

folder 4 [Pastorale, opus 38]

Pastorale. — November 28, 1949

For solo oboe, strings and harp.

Score. Ink MS on Ozalid masters; 28 pages of music.

“Written for the Chopin Centennial program of the United Nations Educational Scientific and Cultural Organization. Paris, Franc, Oct. 3, 1949.”—At foot of first page.

“To Peggie”—in caption on first page.

folder 5 [Pastorale, opus 38]

Pastorale for oboe and piano. — [without date]

Score. Ink MS on Ozalid masters; 9 pages of music.

In a copyist's hand.

“Written for Chopin Centennial UNESCO Paris 1949”— in caption on first page.

“To Peggie”—dedication in caption on first page.

folder 6 [Pastorale, opus 38]

Pastorale. — [without date]

Parts. Ink MS on Ozalid copies; 7 parts.

In a copyist's hand.

Solo oboe / Harp / Violin I / Violin II / Viola / Violoncello / Bass.

folder 7 [Pastorale, opus 38]

Pastorale for oboe and piano. — without date

Score. MS repro, sourced from Ozalid masters (box 46/6).

In a copyist's hand.

Two copies.

folder 8 [Pastorale, opus 38]

Pastorale: for solo oboe, strings and harp. — Nov. 28, 1949

Full score. MS repro, sourced from Ozalid copies (box 46/4).

Bears performance markings in pencil.

Provenance: Carl Fischer Rental Library.

folder 9 [Prayer of the Middle Ages]

A prayer of the Middle Ages. — [without date]

For chorus a cappella.

Score. Ink MS on Ozalid masters; 7 pages of music.

Poem from the 8th century; English version by James Francis Cooke.  
“Written for the 150th anniversary of Furman University”—in caption on first page.

folder 10 [Prayer for the Middle Ages]  
[Laude]

Manuscript book containing sketch material in pencil and in ink.

Box 43

folder 1 [Prelude and Double Concert Fugue, opus 1]

Prelude and concert fugue in E minor, Op. I / Howard Harold Hanson. — [without date]  
For two pianos.  
Ink MS; 31 pages of music.  
Title from front cover of manuscript book. Caption title: Praeludium.

folder 2 [Prelude to *Song of Hiawatha* ]

Prelude to Song of Hiawatha / music by Howard Harold Hanson. — [without date]  
For mezzo soprano or baritone with piano.  
Ink MS; 4 pages of music.  
Text by Longfellow.

folder 3 [Psalm 121]

The one hundred twenty-first Psalm. — [without date]  
For soloist, chorus, and orchestra.  
Full score. Ink MS on Ozalid masters; 30 pages of music.

folder 4 [Psalm 121]

The one hundred twenty-first Psalm. — October, 1967  
For solo baritone or contralto, chorus, and piano.  
Vocal score. Ink MS on Ozalid masters; 8 pages of music.

folder 5 [Psalm 121]

The one hundred twenty-first Psalm. — [without date]  
For solo voice, chorus, and orchestra.  
Full score, bound. MS repro, sourced from Ozalid masters (box 47/9).  
“To Robert Hargreaves and Ball State University.”—in caption on first page.  
Bears Hanson’s conducting markings in red pencil.



folder 6 [Psalm 150]

The one hundred fiftieth Psalm. — [without date]  
For men's chorus and orchestra.  
Full score. Ink MS on Ozalid masters; 20 pages of music.

folder 7 [Psalm 150]

The one hundred fiftieth Psalm. — [without date]  
For men's chorus and keyboard accompaniment.  
Ink MS on Ozalid masters; 8 pages of music.  
"To Ward Woodbury and the University of Rochester Glee Club."—in caption  
on first page.

folder 8 [Psalm 150]

The one hundred fiftieth Psalm. — [without date]  
For mixed chorus and piano.  
Ink MS on Ozalid masters; 12 pages of music.

folder 9 [Psalm 150]

The one hundred fiftieth Psalm. — [without date]  
For chorus and orchestra.  
Full score, bound. MS repro, sourced from the Ozalid masters (box 43/6).

folder 10 [Psalm 150]

The one hundred fiftieth Psalm. — [without date]  
For men's chorus and keyboard accompaniment.  
Vocal score. MS repro, sourced from Ozalid masters (box 43/7).  
Two copies, each bound.

folder 11 [Psalm 150]

The one hundred fiftieth Psalm. — [without date]  
For mixed chorus and piano.  
Vocal score, bound. MS repro, sourced from Ozalid masters (box 43/8).

Box 44

folder 1 [Quartet, opus 23]

Quartet, opus 23 (in one movement). — [without date]  
Four parts, bound. Publisher's proof copies in MS repro.

Addenda and corrigenda in black ink.

“Copyright 1927 by C. C. Birchard & Company. International Copyright Secured. Made in the United States of America.”—at foot of first page of music on each part in red pencil.

folder 2 [Quintet in F Minor, opus 5]

Quintette [sic] in F minor. — [without date]  
For piano and strings.  
Score. Pencil sketch; 19 pages of music.

folder 3 [Scandinavian Mazurka]

Scandinavian mazurka. — [without date]  
For violin and piano.  
Ink MS; score (4 pages of music and part (1 page of music).

folder 4 [Scandinavian Sonata]

Scandinavian Sonata in D minor / Howard H. Hanson. — [without date]  
For piano.  
Ink MS; 21 pages of music.

folder 5 [Scandinavian Suite, opus 13. No. 3, Clog Dance]

Clog dance, opus 13, no. 3: from Scandinavian Suite / Howard H. Hanson. —  
[without date]  
For piano.  
Ink MS; 2 pages of music.  
“To my friend, Percy Grainger”—in caption on first page.

folder 6 [Scandinavian Symphony]

Scandinavian Symphony in D minor. — 1913  
For orchestra.  
Full score. Ink MS. The movements paginated separately: 31 pages; and, 23 pages.

I. Allegro molto — II. Andante.

folder 7 [Scandinavian Symphony]  
[Prelude and Double Fugue, opus 1]  
[Three songs from Walt Whitman]

Manuscript book containing the following:

- folder 8      [Schäfer's Sonntagslied, opus 4]
- Schäfer's Sonntagslied / by Howard Harold Hanson. — [without date]  
For high voice with piano.  
Ink MS on Ozalid masters; 3 pages of music.  
Text by Uhland.  
First line of text: Das ist der Tag des Herrn!
- folder 9      [Schäfer's Sonntagslied, opus 4]
- Reproductions from the Ozalid masters (box 48/10). Three copies.
- folder 10     [Serenade for Flute, Harp, and Strings, opus 35]
- Serenade. — [without date]  
For solo flute, harp and strings; arranged for flute and piano.  
Ink MS on Ozalid masters; 10 pages of music.  
"To Peggie"—in caption on first page.
- folder 11     Serenade for Flute, Harp, and Strings, opus 35
- Separated to box 65/4.*
- folder 12     [Serenade for Flute, Harp, and Strings, opus 35]
- Serenade. — Dec. 21, 1945  
For solo flute, harp and strings.  
Full score. MS repro; 27 pages of music.  
Inscribed, presumably by Mr. Leon Barzin; previous performance cited.
- folder 13     [Serenade for Flute, Harp, and Strings, opus 35]
- Serenade. — [without date]  
For solo flute, harp and strings; arranged for flute and piano.  
MS repro, sourced from the Ozalid masters (box 48/10).  
"To Peggie"—in caption on first page.
- folder 14     [Slumber Song]
- Slumber song / Howard H. Hanson. — [without date]  
For piano.  
Ink MS; 3 pages of music.

folder 15 [A Song of Autumn]

A song of autumn / music by Howard Harold Hanson; poem by Marion Brooks Frothingham. — fall 1914

For soprano and piano.

Ink MS; 2 pages of music.

Accompanied by a second MS, scored in the same key and likewise 2 pages of music.

Box 45

folder 1 [Song of Democracy, opus 44]

*Separated to box 65/5.*

folder 2 [Song of Democracy, opus 44]

Song of democracy. — [without date]

Vocal score. Ink MS on Ozalid masters; 24 pages of music.

Text by Walt Whitman.

“To the Music Educators of American for the 100th Anniversary of the National Education Association and the 50th Anniversary of the Music Educators National Conference”—in caption on first page.

folder 3 [Song of Democracy, opus 44]

Sail -- sail thy best, ship of Democracy: from Song of Democracy. — [without date]

Vocal score. Ink MS on Ozalid masters; 4 pages of music.

folder 4 [Song of Democracy, opus 44]

Excerpt from the Song of Democracy. — [without date]

Full score. Ink MS on Ozalid masters; 4 pages of music.

folder 5 [Song of Democracy, opus 44]

Excerpt from the Song of Democracy. — [without date]

Parts. Ink MS; 4 parts.

Violin I / Violin II / Viola II / ‘Cello II.

folder 6 [Song of Democracy, opus 44]

*Separated to box 65/6.*

- folder 7      [Song of Democracy, opus 44]
- Incomplete piano vocal score. Ink MS on Ozalid masters; 7 pages of music (numbered p. 11, 13, 18, 18, 20, 21, 1 unnumbered).
- folder 8      [Song of Democracy, opus 44]
- Separated to box 65/7.*
- folder 9      [Song of Democracy, opus 44]
- [title statement]  
Vocal score, bound. MS repro, sourced from the Ozalid masters (box 49/2).
- folder 10     [Song of Democracy, opus 44]
- Excerpt from the Song of Democracy. — [without date]  
Full score. MS repro, sourced from the Ozalid masters (box 49/4).  
Two copies, each bound.  
“for Educational Television”—rubric in Hanson’s hand on cover of one copy.
- folder 11     [Song of Democracy, opus 44]
- Separated to box 65/8.*
- folder 12     [Song of Human Rights, opus 49]
- Song of human rights. — June, 1963; completed Aug. 19, 1963  
For chorus of mixed voices with orchestra.  
Full score. Ink MS on Ozalid masters; 39 pages of music.  
“Commissioned by the United States National Commission for UNESCO to commemorate the fifteenth anniversary of the Universal Declaration of Human Rights.”—in caption on first page.  
Accompanied by Hanson’s program note (1 page).
- folder 13     [Song of Human Rights, opus 49]
- A setting of excerpts from the Preamble to the Universal Declaration of Human Rights. — June, 1963; completed Aug. 19, 1963.  
Full score. MS repro, sourced from the Ozalid masters (box 49/12); only the caption title differs.
- folder 14     [Songs for High Voice]
- Songs for high voice. — 1922

A bound volume containing the original works cited below. Title *Songs for high voice* embossed on front cover.

“These Songs include all written between the years 1916-1919 and are the only songs between Opus numbers 1 and 20. Some slight changes have been made in this collection of them.”—on title page.

“Edited and re-written Rome, American Academy, 1922.”—on title page.

Contents:



Three songs for high voice, opus 2.

Ink MS; 6 pages of music.

“Written at Northwestern University, 1915-16 (begun “on tour summer 1915).”—on title page.

To music (Percy Bysshe Shelley) — Remembering (Ruth Guthrie Harding) — Dawn (Anon.)



Three songs from Walt Whitman’s “Now Finale to the Shore”.

Ink MS; 6 pages of music.

“Summer 1915. Scored for orch. Accompaniment.”—on title page.

The untold want — Portals — Joy! Shipmate -- Joy!.



Schäfer’s Sonntagslied, op. 4 (To Herman G. Aschbacher).

Ink MS; 4 pages of music.

Text by Uhland.

“1915-’16 -- Northwestern University.”—at foot of first page.



Two songs from the “Rubaiyat” of Omar Khayam, opus 6, nos. 2 & 3.

Ink MS; 6 pages of music.

“Wahoo, Nebraska Summer 1916”—on title page.

The worldly hope — Wake.



Exaltation, opus 10.

Ink MS; 2 pages of music.

Text anonymous.

To Flossita Badger.—dedication on title page.

“College of the Pacific, Fall 1917.”—at foot of first page of music.



Three Swedish folksongs; arr. as opus 15.

Ink MS; 6 pages of music.

In a copyist's hand.

"Arr. for tenor voice fall 1919. Rearranged and rewritten for May Peterson, spring 1922, Roma."—on title page.

Kristallen den Fina — Glädjens Blomster — Domaredansen.

folder 15 [Songs from Drum Taps, opus 32]

Beat! Beat! Drums! — [without date]

For SATB chorus and orchestra.

Full score. Ink MS; 41 pages of music.

Text by Walt Whitman.

Title added to cover and to first page caption in another hand. Rubric

"Original MS" added to cover in Hanson's hand.

Addenda and corrigenda added throughout by Hanson in red pencil.

folder 16 [Songs from Drum Taps, opus 32]

[Songs from Drum Taps] — Dec. 23rd, 1934.

For baritone solo, chorus, and orchestra.

Vocal score. MS repro; 50 pages of music.

The title *Songs from Drum Taps* does not appear on this manifestation; instead, the titles of the individual movements appear in the captions of the respective first pages of music.

1. Beat! Beat! Drums! (chorus). — 2. By the bivouac's fitful flame (baritone solo). — 3. To thee, old cause (chorus).

folder 17 [Songs from Drum Taps, opus 32]

Beat! Beat! Drums! — [without date]

For high voice with piano.

Ink MS; 17 pages of music.

In a copyist's hand.

"To Sophie Braslau"—at head of first page.

folder 18 [Songs from Drum Taps, opus 32]

By the bivouac's fitful flame. — [without date]

One single page of music from the MS repro vocal score, comprising the beginning of the movement.

Box 46

folder 1 [Songs from Drum Taps, opus 32]

Drum Taps. — May 19, 1950

Full score. MS repro; 54 pages of music.

“Copyright 1935, by J. Fischer & Bro. British Copyright Secured. Mechanical and all other including performance rights reserved.”—Pasted at foot of first page of music.

With performance annotations throughout in pencil and in red pencil.

Accompanied by a sequence headed by rubric “Follows D.T.” and scored in full score.

MS repro; six pages of music, numbered D1-D6. These pages tipped in at the end of the score.

folder 2 [Songs from Drum Taps, opus 32]

[Songs from Drum Taps] — Dec. 23rd, 1934.

Vocal score. MS repro; negative photostatic reproduction of Hanson’s autograph MS (same rendering as appears in box 45/16).

The title *Songs from Drum Taps* does not appear on this manifestation; instead, only the titles of the individual movements appear, in the captions of the first pages of the respective movements.

folder 3 [Songs from Drum Taps, opus 32]

Beat! Beat! Drums!

Negative photostatic reproduction of the copyist’s vocal score (box 49/17).

folder 4 [Streams in the Desert]

Streams in the desert. — [without date]

For chorus and orchestra.

Full score. Ink MS on Ozalid masters; 51 pages of music.

Text from Isaiah 35.

folder 5 [Streams in the Desert]

Streams in the desert. — [without date]

? Piano part. Ink MS on Ozalid masters; 3 pages of music.

folder 6 [Streams in the Desert]

Streams in the desert. — [without date]

Vocal score. Ink MS on Ozalid masters; 22 pages of music.



“Commissioned for Focus on the Arts of International Center for Arid and Semi-Arid Lands Studies. Texas Technological College, Lubbock, Texas.”—at foot of first page.

folder 7 [Streams in the Desert]

Manuscript book containing pencil sketches. Accompanied by six pages of pencil MS on Ozalid masters, numbered 7-10, 13, 14.

folder 8 [Streams in the Desert]

Streams in the desert. — [without date]

Vocal score. MS repro, sourced from the Ozalid masters (box 50/6).

Two copies, each bound. Neither copy bears added markings.

folder 9 [Summer Seascape No. 2]

Summer seascape no. 2. — [without date]

Parts. Ink MS on Ozalid masters; 6 parts.

In a copyist's hand.

Solo viola / Violin I / Violin II / Viola / Cello / Bass.

folder 10 [Summer Seascape No. 2]

Summer seascape no. 2. — [without date]

Full score. MS repro; 25 pages of music.

Box 47

folder 1 [Swedish Fantasie]

Swedish fantasie (Svenska fantasia) / Howard H. Hanson. — [without date]

For piano.

Pencil MS; 4 pages of music.

folder 2 [Swedish Fantasie]

Swedish fantasie / Howard H. Hanson. — [without date]

For piano.

Pencil MS; 4 pages of music.

folder 3 [Symphonic Prelude, opus 6]

Symphonic prelude in C minor, opus 6 / Howard Harold Hanson. — [without date]

For orchestra.

Full score (incomplete). Ink MS; 8 pages of music, ending inconclusively.  
“Written 1915-16. Rehearsal performance by Northwestern Orchestra under  
Harold Knapp.”—at foot of first page.  
With annotations in pencil.

folder 4 [Symphonic Prelude, opus 6]

[Title lacking] — [without date]  
Pencil sketch; 33 pages of music.

folder 5 [Symphonic Rhapsody, opus 14]

Symphonic rhapsody. — [without date]  
Pencil sketch; 42 pages of music. Enclosed within a concert playbill for a  
concert by pianist-composer Percy Grainger at the College of the Pacific.

folder 6 [Symphonic Rhapsody, opus 14]

Symphonic rhapsody. — [without date]  
For orchestra.  
Full score. MS repro; 20 pages of music.  
Negative photostatic reproduction.

folder 7 [Symphonic Rhapsody, opus 14]

Symphonic rhapsody / Harold H. Hanson.  
Parts. MS repro; 5 parts.  
Negative photostatic reproductions.

Parts present: Violin I / Violin II / Viola / Cello / D. Bass.

folder 8 [Symphonic Rhapsody, opus 14]

Symphonic rhapsody, opus 14 / Howard Harold Hanson. — [without date]  
Arranged for pianoforte [sic].  
Ink MS, bound; 7 pages of music.  
“So is everyone that is born of the Spirit.”—at end of manuscript.  
Accompanied by a looseleaf negative photostatic reproduction.

folder 9 [Symphony No. 1, opus 21 “Nordic”]

*Separated to box 61/1.*

folder 10 [Symphony No. 1, opus 21 “Nordic”]

2nd movement from the “Nordic” Symphony.

Transcribed for organ.

Ink MS; 13 pages of music.

“Transcribed especially for Mr. Eastman’s program, Dec. 11th, 1927”—at end of MS.

With registrations in pencil throughout.

folder 11 [Symphony No. 1, opus 21 “Nordic”]

*Separated to box 61/2.*

folder 12 [Symphony No. 1, opus 21 “Nordic”]

*Separated to box 61/3.*

folder 14 [Symphony No. 1, opus 21 “Nordic”]

Symphony No. I, “Nordic”, in E minor, opus 21. — May 1922

Full score. MS repro; 132 pages of music.

Movements I and II in a copyist’s hand; movement III and Finale in the composer’s hand.

With addenda and corrigenda in pencil, in blue pencil, and in red pencil throughout.

At end of MS: “Academia Americana Roma, May 1922” appeared originally but was corrected in Hanson’s hand to read “American Academy, Rome, May 1922” which corresponds to what appears in the edition published by the American Academy in Rome.

folder 13 [Symphony No. 1, opus 21 “Nordic”]

[title statement]

Cello part. MS repro; 18 pages of music.

In copyists’ hands.

#### Box 48

folder 1 [Symphony No. 2, opus 30 “Romantic”]

Pencil sketches in a music writing book; accompanied by ink sketches on two bifolia of Carl Fischer no. 22 (24 lines) paper.

folder 2 [Symphony No. 2, opus 30 “Romantic”]

Notation of 14 motivic Figures: their presentation suggests use in a talk.

Ink MS on Ozalid masters; 3 pages of content.

Accompanied by a printed copy of same.

folder 3 [Symphony No. 2, opus 30 “Romantic”]

Symphony No. II “Romantic”. — begun April 1928; finished July 8, 1930.

Full score, bound. MS repro; 120 pages of music.

Sourced from the MS bearing shelf number ML96 .H251S.2 in the SML vault.

folder 4 [Symphony No. 2, opus 30 “Romantic” ]

Symphony No. II, Romantic. Lento — [without date]

The central portion of the Lento movement (rehearsal cues F through H)  
arranged for two pianos.

MS repro; 4 pages of music (both parts together).

In a copyist’s hand.

Accompanied by a negative photostatic reproduction of same.

folder 5 [Symphony No. 3, opus 33]

Symphony no. III. — [without date]

Full score. Ink MS on Ozalid masters; 171 pages of music.

The impression rendered by means of stencilling.

folder 6 [Symphony No. 3, opus 33]

2nd movement [from] Symphony no. III. — [without date]

Parts. MS repro; 27 parts, all bearing the imprint of C. C. Birchard & Company,  
Boston.

Piccolo / Flute I / Flute II / Oboe I / Oboe II / English horn / Clarinet I in B-flat  
/ Clarinet II in B-flat / Bass clarinet and Clarinet III in B-flat / Bassoon I /  
Bassoon II / Contra bassoon / Horn I in F / Horn II in F / Horn III in F / Trumpet  
I / Trumpet II / Trombone I / Trombone II / Trombone III / Tuba / Tympani /  
Violin I / Violin II / Viola / Cello / Double bass.

+ Accompanied by Ozalid masters for the Violin I, Violin II, Viola, Cello, and  
Bass parts.

folder 7 [Symphony No. 3, opus 33]

*Separated to box 61/4.*

folder 8 [Symphony No. 3, opus 33]

*Separated to box 61/5.*

#### Box 49

folder 1 [Symphony No. 3, opus 33]

- Full score in negative photostatic reproduction. Movements I, II, and III reduced in size from the original.
- folder 2 [Symphony No. 3, opus 33]
- Full score in positive photostatic reproduction. Movements I, II, and III reduced in size from the original.
- folder 3 [Symphony No. 3, opus 33]
- Timpani part, incomplete. MS repro; 2 pages of music, ending inconclusively after rehearsal no. 13.  
Ten copies of same.
- folder 4 [Symphony No. 3, opus 33]
- Choral finale: last movement [from] Symphony no. III. — Sept. 28, 1957  
Choral parts. MS repro; 4 pages of music.  
Two copies.

Box 50

- folder 1 [Symphony No. 3, opus 33]
- Symphony no. III. Arrangement for symphonic band. — [without date]  
Full score. MS repro in a negative photostatic reproduction; 128 pages of music.  
In a copyist's hand.  
Two copies, each bound.
- folder 2 [Symphony No. 3, opus 33]
- Motivic examples in MS repro; 3 pages of content.  
In Hanson's hand.  
Accompanied by negative photostatic reproductions of two of the pages.
- folder 3 [Symphony No. 4, opus 34]
- Symphony no. IV (Requiem), opus 34. — [without date]  
Full score. Ink MS on Ozalid masters; 81 pages of music.  
"In memory of my Beloved Father"—in caption on first page.  
"Copyright 1945 by the Eastman School of Music of the University of Rochester, Rochester, N.Y. International Copyright Secured."—at foot of first page.

- folder 4      [Symphony No. 4, opus 34]
- Symphony no. IV. — [without date]  
Arranged for two pianos.  
Ink MS on Ozalid masters. Each movement paginated separately: 16, 5, 12, 10  
pages of music, respectively.
- folder 5      [Symphony No. 4, opus 34]
- Elegy from Symphony no. IV: arranged for WHAM (*Rochester, NY radio station*).  
— [without date]  
Ink MS; 6 parts present:  
Clarinet I in B-flat / Clarinet II in B-flat / Bassoon II / Horns I or II in F /  
Trumpets I and II in B-flat / Trombone.  
Accompanied by MS repro copies of the Trumpets and Horns parts.
- folder 6      [Symphony No. 4, opus 34]
- Separated to box 61/6.*
- folder 7      [Symphony No. 4, opus 34]
- Symphony no. IV, opus 34. — [without date]  
Full score, bound. MS repro, sourced from the Ozalid masters (box 54/3).
- folder 8      [Symphony No. 4, opus 34]
- Symphony no. IV, opus 34. — [without date]  
Full score, bound. MS repro, sourced from the Ozalid masters (box 54/3).  
Bears performance markings in pencil.
- Box 51
- folder 1      [Symphony No. 4, opus 34]
- Symphony no. IV. — [without date]  
Arranged for two pianos.  
MS repro score, sourced from the Ozalid masters (box 54/4).
- folder 2      [Symphony No. 5, opus 43 “Sinfonia Sacra”]
- Sinfonia Sacra: Symphony no. V. — Aug. 8, 1954  
Full score. Ink MS on Ozalid masters; 54 pages of music.

- folder 3      [Symphony No. 5, opus 34 “Sinfonia Sacra”]  
  
Sinfonia Sacra: Symphony no. V. — [without date]  
Parts. Ink MS on Ozalid masters; 29 parts.  
  
Flute I / Flute II / Piccolo / Oboe I / Oboe II / Oboe II and English Horn /  
Clarinet I in B-flat / Clarinet II in B-flat / Bassoon I / Bassoon II / Horn I in F /  
Horn II in F / Horn III in F / Horn IV in F / Trumpet I in B-flat / Trumpet II in  
B-flat / Trumpet III in B-flat / Trombone I / Trombone II / Bass Trombone /  
Tuba / Timpani (four) / Xylophone / Percussion (2nd Xylophone) / Harp / 1st  
Violins / 2nd Violins / Violas / ‘Cellos.
- folder 4      [Symphony No. 5, opus 34 “Sinfonia Sacra”]  
  
Pages 1 and 2 from the full score; MS repro, sourced from the Ozalid masters (box  
55/2).
- folder 5      [Symphony No. 7, “A Sea Symphony”]  
  
*Separated to box 63/2.*
- folder 6      [Symphony No. 7, “A Sea Symphony”]  
  
Symphony no. VII, after Walt Whitman. — [without date]  
Vocal score. Ink MS on Ozalid masters; 28 pages of music.  
“To Joseph Maddy and the National Music Camp of Interlochen on its 50th  
anniversary.”—in caption on first page.
- folder 7      [Symphony No. 7, “A Sea Symphony”]  
  
*Separated to box 63/3.*
- folder 8      [Symphony No. 7, “A Sea Symphony”]  
  
*Separated to box 63/4.*
- folder 9      [Symphony No. 7, “A Sea Symphony”]  
  
Symphony no. 7, after Walt Whitman. — [without date]  
First movement, arranged for chorus with piano. MS repro; 11 pages of music.  
Bound.
- folder 10     [Symphony of Freedom]  
N.B. An occasional work arranged by Hanson for performance at the U.S. Second National  
Conference on UNESCO (Cleveland, Ohio, March 31st/April 2nd, 1949). It was scored for  
narrator, chorus, and orchestra. In form and content, it constituted a pastiche in nine episodes  
that were linked together with original music by Hanson. Each of the nine episodes recognized

a particular expression of freedom, sourced from documents that included the Magna Carta, the Charter of the United Nations, the Declaration of Independence, and the Constitution of UNESCO.

The music of the *Symphony of Freedom* was drawn from such works as Randall Thompson's *Testament of Freedom* (for episode V), Aaron Copland's *A Lincoln Portrait* (for episode VII), and Hanson's own Symphony no. 3. By way of conclusion, the hymn "God of our Fathers" in the arrangement by Livingston Gearhart. The *Symphony of Freedom* was given its premiere performance on April 1st, 1949 by the Cleveland Symphony Orchestra, the Orpheus Male Chorus, and narrator Leonard Treash, all conducted by Hanson. The performance was recorded for Voice of America, under the auspices of which it would be broadcast to other countries. A copy of the narration is filed in Series 2, box 21/23.

Two movements present (whether in part or in full):

[title lacking] — [without date]

For narrator and orchestra.

Full score. Ink MS on Ozalid masters; 6 pages of music (numbered 2-4, C1, C2, D1).

God of our Fathers. — [without date]

For chorus and orchestra.

Full score. Ink MS on Ozalid masters; 14 pages of music.

folder 11 [Symphony of Freedom]

Fanfare & introduction. — [without date]

Parts. Ink MS on Ozalid masters; 19 parts.

In copyists' hands.

Flutes I & II (2) / Oboes 1 & 2 / Clarinets 1 & 2 in B-flat (2) / Horns I & II / Horns III & IV / Trumpets I & II in B-flat (2) / Trombones I & II / 1st & 2nd Horns in F / Trombone III & Tuba (2) / Harp / 1st Violin / 2nd Violin / Viola / Cello / Bass.

folder 12 [Symphony of Freedom]

[Title lacking. Opening?] — [without date]

Full score. Ink MS on Ozalid masters; 5 pages of music.

folder 13 [Symphony of Freedom ]

Pages present:

℄

gathering (Fanfare and Introduction)

℄



single leaf (2 pages of music/text, beginning at “And the French have said it”)

℄

gathering (beginning at rehearsal 24)

℄

gathering (beginning at Allegro moderator)

℄

bifolium (2 pages of music, beginning at rehearsal C1)

℄

gathering (pencilled comment: “from Copland to Hanson” )

℄

gathering ( “God of our fathers” )

Box 52

folder 1 [Three Etudes, opus 18]

[Each movement bears its own caption title] — [without date]

MS repro; 7 pages of music.

Negative photostatic reproduction.

“Howard H. Hanson, College of the Pacific, San José, Calif.”—at foot of pages 3, 5, and 7. This signature dates the work as having been composed between 19\_\_ and 1921.

No. 1. Rhythmic etude — No. 2. Lyrical etude — No. 3. Idyllic poem.

℄

Tre pezzi per pianoforte, opus 18. — [without date]

Ink MS; 7 pages of music.

The originally appearing caption titles (such as appear in the negative photostatic reproduction) have been erased and replaced by Italian-language titles in ink, together with the dedication “Omaggio della Accademia Americana in Roma a Sua Maestà il Re Vittorio Emmanuele III” in the caption of the first page.

No. 1. Studio ritmico — No. 2. Studio melodico — No. 3. Poema idillico.

folder 2 [Three Etudes, opus 18]

Tre pezzi per pianoforte, opus 18. — [without date]

Incomplete. Two of the three pieces are present; one is incomplete.

MS repro; 7 pages of music.

“A Sua Maestà il Re, Vittorio Emmanuele III, coll’omaggio dell’autore.”—  
dedication in Hanson’s hand.

I. Studio ritmico (pages 9-12) — [II] Poema idillico (pages 13-15, incomplete).

folder 3 [Three Etudes, opus 18 ]

Tre pezzi per pianoforte, opus 18. — [without date]

MS repro; 16 pages of music.

Dedication to King Vittorio Emmanuele III appears in Hanson’s hand opposite  
the first page of music.

Three copies.

Titles in Italian, reflecting Hanson’s re-casting of the work during his time in  
Rome: I. Studio ritmico — [ II ]. Studio melodico — [ III ]. Poema idillico.

folder 4 [Three Miniatures, opus 12]

[Title lacking] — [without date]

Pencil sketch; 4 pages of music.

folder 5 [Three Miniatures, opus 12]

Three miniatures / Howard Harold Hanson. — [without date]

MS repro; 4 pages of music, unnumbered.

“Harold H. Hanson. Office of the Dean. College of the Pacific. San José,  
Calif.”—at end of MS.

Accompanied by a negative photostatic reproduction.

No. I. Reminiscence — No. 2. Lullabye — No. 3. Longing.

folder 6 [Three Songs for Children, opus 29]

Three songs for children [title appears at foot of first page]. — [without date]

For high voice with piano.

Pencil MS; 4 pages of music.

March (Bryant) — The coming of spring (Mary Howitt) — The night will never  
stay (Eleanor Farjeon).

folder 7 [Three Songs for Children, opus 29]

Three songs for children. — [without date]

For high voice with piano.

Fair copy in ink / Ink MS; 4 pages of music.

March — The coming of spring — The night will never stay.

folder 8 [Three Songs for Children, opus 29]

[Each song bears its own caption title] — [without date]

Ozalid masters; 4 pages of music.

Not an autograph MS: professionally prepared notation with typescript text underlaid.

March (author not cited) — The coming of spring (Mary Howitt) — The night will never stay (Eleanor Farjeon).

folder 9 [Three Songs for Children, opus 29]

[Each song bears its own caption title] — [without date]

Ink MS on Ozalid masters; 4 pages of music.

In a copyist's hand.

March — The coming of spring — The night will never stay.

folder 10 [Three Songs for Children, opus 29]

Three songs for children. — [without date]

MS repro; 4 pages of music.

March — The coming of spring — The night will never stay.

folder 11 [Three Songs for Children, opus 29 ]

[Each song bears its own caption title] — [without date]

MS repro, sourced from the Ozalid masters housed in box 56/8.

Four copies.

folder 12 [Three Songs for Children, opus 29 ]

[Each song bears its own caption title] — [without date]

MS repro, sourced from the Ozalid masters housed in box 56/9.

In a copyist's hand.

Four copies.

folder 13 [Three Songs for High Voice, opus 2]

[Each song bears its own caption title] — [without date]

Incomplete; one of the three songs not present.

Ink MS; 4 pages of music.

Crossings-out indicate working drafts of the songs.

To music (poem from Shelley) — [without title] (words by Ruth Guthrie Harding, “The Boston Transcript”).

folder 14 [Three Songs for High Voice, opus 2]

Three songs for tenor voice, opus no. 2 (1-2-3) / by Howard Harold Hanson. —  
[without date]

With piano accompaniment.

Ink MS; 6 pages of music.

“Written at Northwestern University (begun the summer before — summer of  
1915). First sung by Glen Chamberlain of Northwestern. Later by Mms.  
Francesca Zarad”—at foot of title page.

Bears performance markings in pencil.

To music (Percy Bysshe Shelley) — Remembering (Ruth Guthrie Harding in  
“Boston Transcript”) — Dawn (Anonymous).

folder 15 [Three Songs for High Voice, opus 2]

Three songs for high voice / Howard Harold Hanson. — [without date]

Ink MS; 6 pages of music.

A different rendering than the MS housed in box 56/13.

To music (Percy Bysshe Shelley) — Remembering (Ruth Guthrie Harding in  
“Boston Transcript”) — Dawn (Anonymous).

folder 16 [Three Songs for High Voice, opus 2]

Only the individual songs bear titles. — 1915

Ink MS on Ozalid masters; 6 pages of music.

In a copyist’s hand.

To music (Percy Bysshe Shelley) — Remembering (Ruth Guthrie Harding in  
“Boston Transcript”) — Dawn (Anonymous).

folder 17 [Three Songs for High Voice, opus 2]

Only the individual songs bear titles. — [without date]

Ink MS on Ozalid masters; 4 pages of music.

[Professional prepared] notation with typescript text underlaid.

To music (Percy Bysshe Shelley) — Remembering (Ruth Guthrie Harding in  
“Boston Transcript”) — Dawn (Anonymous).

folder 18 [Three Songs for High Voice, opus 2 ]

MS repro, sourced from the Ozalid masters housed in box 56/16.  
Five copies.

folder 19 [Three Songs for High Voice, opus 2 ]

MS repro, sourced from the Ozalid masters housed in box 56/17.

Box 53

folder 1 [Three Songs from Walt Whitman, opus 3]

Three songs from “Now Finale to the Shore” op. 3, no. 1-2-3 / music by Howard Harold Hanson.  
Ink MS; 13 pages of music.  
Words by Walt Whitman.

1. The untold want — 2. Portals — 3. Joy! Shipmate -- Joy!

folder 2 [Three Songs from Walt Whitman, opus 3]

Three songs from Walt Whitman’s “Now Finale to the Shore” / by Howard Harold Hanson.

Ink MS; 6 pages of music.

“Written summer of 1915 and completed with orchestral score 1915-16. Given by Harold Saurer of Northwestern. No. 3 introduced in New York and Boston with success by Mme. Caroline Hudson-Alexander, a great artist.”—on title page.

“Howard Harold Hanson / College of the Pacific / San Jose, Cal.”—at end of MS.

The setting of “Joy! Shipmate -- Joy!” was “dedicated to and sung by Mme. Hudson-Alexander”—Hanson’s comment in caption of first page of that setting.

1. The untold want — 2. Portals — 3. Joy! Shipmate -- Joy!

folder 3 [Three Songs from Walt Whitman, opus 3]

Three songs from Walt Whitman’s “Now Finale to the Shore” / Howard Harold Hanson. — [without date]

Ink MS on Ozalid masters; 6 pages of music.

1. The untold want — 2. Portals — 3. Joy! Shipmate -- Joy!

- folder 4      [Three Songs from Walt Whitman, opus 3]
- Three songs from Walt Whitman's "Now Finale to the Shore". — [without date]  
Ink MS; 6 pages of music.  
In a copyist's hand.
1. The untold want — 2. Portals — 3. Joy! Shipmate -- Joy!
- folder 5      [Three Songs from Walt Whitman, opus 3]
- [Each song bears its own caption title] — [without date]  
Ink MS on Ozalid masters; 5 pages of music.  
In the hands of two different copyists: "The untold want" and "Portals" in one hand; "Joy! Shipmate -- Joy!" in another.
- folder 6      [Three Songs from Walt Whitman, opus 3]
- Pencil sketches; 10 pages of content.
- folder 7      [Three Songs from Walt Whitman, opus 3]
- Three songs from Walt Whitman's "Now Finale to the Shore". — [without date]  
MS repro, sourced from the Ozalid masters housed in box 57/4.  
Four copies.
- folder 8      [Three Songs from Walt Whitman, opus 3]
- Only the song titles are present.  
MS repro, sourced from the Ozalid masters housed in box 57/5.  
In a copyist's hand.
- folder 9      [To the Queen of My Heart]
- To the queen of my heart / Howard H. Hanson. — [without date]  
For baritone or mezzo soprano with piano.  
Ink MS; 4 pages of music.  
Words by Percy Bysshe Shelley.  
? Presentation copy. The first page is signed "Howard H. Hanson H.H.H." and the last page is inscribed "Yours truly Howard H. Hanson Wahoo Nebr."
- folder 10     [Triumphal Ode, opus 11]
- Triumphal ode for military band, op. 11 / Howard H. Hanson. — [without date]  
Full score. Pencil MS; 13 pages of music.  
Working draft.

folder 11 [Triumphal Ode, opus 11]

Triumphal ode (opus 11) / Howard H. Hanson. — [without date.]  
For military band.  
Full score. Ink MS; 19 pages of music.

folder 12 [Triumphal Ode, opus 11]

Triumphal ode / Howard Harold Hanson. — [without date]  
For military band.  
Parts. Ink MS; 3 parts.  
  
Parts present: Solo 1st B-flat Cornet / 2nd B-flat Cornet / E-flat Cornet /

folder 13 [Two Songs from the Rubaiyát of Omar Khayyám]

Two songs from the “Rubaiyat” of Omar Khayam / Howard H. Hanson.  
Ink MS; 7 pages of music.  
“Written summer of 1916 but never did much of anything with them. Their opus no. is Op. 6 Nos. 2 & 3.”—at foot of first page.  
First lines of text: The worldly hope men set their eyes upon; and, Wake!, wake!, wake! For the sun who scattered into flight.  
  
Andante con moto — Allegro molto [crossed out and “Moderato” written in pencil in its place].

folder 14 [Two Songs from the Rubaiyát of Omar Khayyám]

[Each song bears its own caption title] — [without date]  
Ink MS on Ozalid masters; the two songs individually paginated, i.e. 3 and 3 pages of music.  
Not an autograph MS: professionally prepared notation with typescript text underlaid.  
  
The worldly hope — Wake.

folder 15 [Two Songs from the Rubaiyát of Omar Khayyám]

[Each song bears its own caption title] — [without date]  
For high voice (in B-flat minor and F major, respectively).  
Ink MS on Ozalid masters; the two songs individually paginated, i.e. 3 and 3 pages of music.  
Not an autograph MS: professionally prepared notation with typescript text underlaid.  
  
The worldly hope — Wake.

- folder 16      [Two Songs from the Rubaiyát of Omar Khayyám]
- Wake! — [without date]  
Sketches. Ink MS; two pages of music.
- folder 17      [Two Songs from the Rubaiyát of Omar Khayyám]
- [Each song bears its own caption title] — [without date]  
MS repro, sourced from the Ozalid masters housed in box 57/14.  
Four copies.
- folder 18      [Two Songs from the Rubaiyát of Omar Khayyám, opus 4b]
- [Each song bears its own caption title] — [without date]  
MS repro, sourced from the Ozalid masters housed in box 57/15.  
Four copies.
- folder 20      [Two Yuletide Pieces, opus 19]
- March carillon. — [without date]  
For orchestra.  
Full score. Ink MS on Ozalid masters; 12 pages of music  
Opus 19, no. 2.  
Title from the cardboard ersatz-binding imposed on the leaves; title lacking on the MS itself.
- folder 19      [Two Yuletide Pieces, opus 19]
- Impromptu. — 1919  
Parts. Ink MS on Ozalid masters; 5 parts.  
Opus 19, no. 1
- Violin I / Violin II / Viola / ‘Cello / Bass.
- folder 21      [Two Yuletide Pieces, opus 19]
- March carillon. — [without date]  
Full score. Ink MS on Ozalid masters; 12 pages of music.  
In a copyist’s hand.
- folder 22      [Two Yuletide Pieces, opus 19]
- March carillon. — [without date]  
For piano.  
MS repro; 3 pages of music.



“To Leo Sowerby”—at head of first page.  
Three copies.

Box 54

- folder 1      [Variations on an Ancient Hymn]
- Title lacking on MS. — [without date]  
Pencil MS on Ozalid masters; 21 pages of music, numbered 1-10, 12, 13, 17-19, 21, 22, followed by 4 unnumbered pages.
- folder 2      [Variations on an Ancient Hymn]
- Variations on an ancient hymn. — [without date]  
For wind ensemble.  
Full score. MS repro; 14 pages of music.  
Two copies, each bound.
- folder 3      [Well-a-day!]
- Well-a-day! / Howard H. Hanson. — [without date]  
For voice and piano.  
Ink MS; 3 pages of music.  
Words by La Touche Hancock.
- folder 4      [What is Love?]
- What is love? / Howard H. Hanson. — [without date]  
For voice and piano.  
Ink MS; 2 pages of music.  
Words by La Touche Hancock.
- folder 5      [Young Person’s Guide to the Six-Tone Scale]
- Young person’s guide to the six-tone scale. — [without date]  
For solo piano, winds, brass and percussion.  
Full score. Ink MS on Ozalid masters; 50 pages of music.
- folder 6      [Young Person’s Guide to the Six-Tone Scale]
- Young person’s guide to the six-tone scale, or, Thirty-five scales in search of composers: suite for solo piano, winds and percussion in 35 movements.  
Full score. Ink MS on Ozalid masters; 63 pages of music.  
A different rendering from the full score housed in box 58/5.  
“Dedicated to the Fiftieth Anniversary of the Eastman School of Music. 1921-22; 1971-72.”— at foot of first page.

folder 7 [Young Person's Guide to the Six-Tone Scale]

Young person's guide to the six-tone scale. — [without date]

Parts. Ink MS on Ozalid masters; 8 parts present.

In a copyist's hand.

Flute / Oboe / Clarinet in B-flat / Bassoon / Horns 1 and 2 in F / Horns 3, 4 /  
Trumpet in B-flat / Percussion.

folder 8 [Young Person's Guide to the Six-Tone Scale]

[Title lacking] — [without date]

Sketches. Pencil MS on Ozalid masters; 21 pages of music, numbered 1-10, 12,  
13, 17-19, 21, 22, followed by 4 unnumbered pages.

folder 9 [Young Person's Guide to the Six-Tone Scale]

Young person's guide to the orchestra. — [without date]

For chamber orchestra, as indicated by Hanson on this manifestation.

Full score. MS repro; 50 pages of music. Sourced from the Ozalid masters  
housed in box 58/5.

Two copies, each bound.

folder 10 [Young Person's Guide to the Six-Tone Scale]

Young person's guide to the six-tone scale, or, Thirty-five scales in search of  
composers: suite for solo piano, winds and percussion in 35 movements.

Full score, bound. MS repro; 63 pages of music. Sourced from the Ozalid  
masters housed in box 58/6.

Bears Hanson's performance markings in pencil throughout.

folder 11 [Young Person's Guide to the Six-Tone Scale]

Young person's guide to the six-tone scale, or, Thirty-five scales in search of  
composers: suite for solo piano, winds and percussion in 35 movements.

Full score, bound. MS repro; 63 pages of music. Sourced from the Ozalid  
masters housed in box 58/6.

Box 55

folder 1 [Young Person's Guide to the Six-Tone Scale]

Young person's guide to the six-tone scale, or, Thirty-five scales in search of  
composers: arr. for two pianos. — [without date]

Two-piano score. MS repro; 51 pages of music.

Two copies.

*Sub-series B: Arrangements of music by other composers*

Box 55, continued

- folder 2      Syrian national anthem / arr. by Howard Hanson. — Dec. 22, 1961  
Full score. Pencil MS; 5 pages of music.
- folder 3      Syrian national anthem.  
Negative photostatic reproduction of the pencil MS housed in box 59/2.
- folder 4      Syrian national anthem. — Dec. 14, 1961  
For piano. MS repro; 2 pages of music.
- folder 5      Ye awful Stigian powers [from *Alceste*] / Gluck. — [without date]  
The accompaniment orchestrated.  
Parts. Ink MS; 16 parts.  
  
1st Flute / 2nd Flute / 1st Oboe / 1st Clarinet in B-flat / 2nd Clarinet in B-flat /  
Bassoon / Horns in F / Trumpet in B-flat / Trombone / Timpani / 1st Violin (2)  
/ 2nd Violin / Viola / Cello / Bass.
- folder 6      Cavatine Plus Grand [from *La Reine des Saba*] / Gounod. — [without date]  
The accompaniment orchestrated.  
Parts. Ink MS; 14 parts.  
  
1st Flute / 2nd Flute / Oboe / 1st Clarinet in A / 2nd Clarinet in A / Bassoon /  
Horns in F / Timpani / 1st Violin (2) / 2nd Violin / Viola / Cello / Bass
- folder 7      Overture [from] *Il pastor fido* / Händel; edited by Howard Hanson. — [without  
date]  
Harpsichord part. Ink MS; 8 pages of music.  
Rehearsal numbers added in red pencil.
- folder 8      *Lascia ch'io pianga* [from *Rinaldo*] / Handel. — [without date]  
The accompaniment orchestrated.  
Parts. Ink MS/ 6 parts.  
  
1st Violin (2) / 2nd Violin / Viola / Cello / Bass.
- folder 9      *Tui sunt coeli* / *Orlandi di Lasso*; arranged by Howard Hanson. — [without date]  
For two brass choirs.  
Full score. MS repro; 8 pages of music.

- folder 10 [Palestrina: Missa Papae Marcelli. Kyrie, arr.]
- Kyrie [from] Palestrina, Missa Papae Marcelli. — [without date]  
Choral score. Ink MS on Ozalid masters; 5 pages of music.
- Scored for cantus, altus, tenor I, tenor II, bassus I, bassus II.
- folder 11 [Palestrina: Missa Papae Marcelli. Kyrie, arr.]
- Separated to box 63/5.*
- folder 12 [Palestrina: Missa Papae Marcelli. Kyrie, arr.]
- Kyrie [from the] Missa Papae Marcelli / Palestrina; transcribed for chorus and orchestra by Howard Hanson. — Dec. 22, 1936.  
Full score. MS repro; 42 pages of music.  
Negative photostatic reproduction of the autograph MS.
- folder 13 [Palestrina: Missa Papae Marcelli: Kyrie, arr.]
- Choral score. MS repro from the Ozalid masters housed in box 59/10.
- folder 14 [Palestrina: Missa Papae Marcelli, arr.]
- Kyrie, Gloria, [and] Credo [from the] Missa Papae Marcelli / Giovanni Pierluigi da Palestrina; transcribed for chorus and orchestra by Howard Hanson. — [without date]  
Full score. MS repro; 30 pages of music.  
Negative photostatic reproduction of MS in a copyist's hand.

Box 56

- folder 1 [Palestrina: Veni Sanctus (i.e. Sancte) Spiritus, arr.]
- Veni sanctus spiritus / Palestrina; transcribed by Howard Hanson. — Feb 3, 1959  
For orchestra.  
Full score. Ink MS on Ozalid masters; 2 pages of music.  
The date added in ink in a hand other than Hanson's.
- folder 2 [Palestrina: Veni Sanctus (i.e. Sancte) Spiritus, arr.]
- Veni sanctus spiritus / Palestrina; transcribed by Howard Hanson. — [without date]  
Parts. Ink MS on Ozalid masters; 19 parts.  
In a copyist's hand.

Piccolo / Flutes I & II / Oboes I & II / English Horn / Clarinets I & II in B-flat / Bass Clarinet in B-flat / Bassoons I & II / Contra Bassoon / Horns I & II in F / Horns III & IV in F / Trumpets I & II in C / Trumpet III in C / Trombones I & II / Trombone III & Tuba / Violin I / Violin II / Viola / Cello / Bass.

folder 3 [Palestrina: Veni Sanctus (i.e. Sancte) Spiritus, arr.]

Veni sanctus spiritus / Palestrina; transcribed by Howard Hanson.  
Full score. MS repro sourced from the Ozalid masters (box 56/1).

folder 4 [Palestrina: Veni Sanctus (i.e. Sancte) Spiritus, arr.]

Veni sanctus spiritus / Palestrina; transcribed by Howard Hanson.  
Parts. MS repro parts sourced from the Ozalid masters (box 56/2).  
Provenance: Eastman School of Music Orchestra Library.

folder 5 [Purcell. The prophetess, or The history of Dioclesian. Incidental Music, arr.]

Incidental music to Dioclesian / Henry Purcell; arr. by H.H. — [without date]  
Parts. A hybrid set comprised of ink MS on Ozalid masters and/or on MS paper; and MS repro parts, some sourced from the Ozalid masters present.  
Both autograph and scribal MS present.  
Provenance: Eastman School of Music Orchestra Library.

*Representation of parts by their means of rendering:*

Ink MS, autograph:

Flute I / Flute II / Flutes I-II / I Oboe / II Oboe / English Horn / Clarinets I & II in B-flat (1) / Horn I in F / Horn II in F / Horn III in F / Trumpet I in B-flat / Trumpet II in B-flat / Trumpet III in B-flat.

MS repro parts (from Ozalid masters):

Horn I in F / Horn II in F / Horn III in F / Trumpet I in B-flat / Trumpet II in B-flat / Trumpet III in B-flat.

Ink MS on Ozalid masters, autograph:

Clarinets I & II in B-flat / Bassoon I & II /

Ink MS on Ozalid masters, in copyists' hands:

Violin I (1) / Violin II (1) / Viola / Cello & Bass.

MS repro, in a copyist's hand:

Piano (heavily marked up for organist's use and marked "Organ" in Hanson's hand).

In a folder marked "OLD PARTS RE-WRITTEN":

Bassoon I / Bassoon II / Horn I in E-flat (2) / Horn II in E-flat / Horn III in E-flat (2) / Trumpet I in B-flat / Trumpet II in B-flat / Trumpet III in B-flat / Trumpet IV in B-flat.

folder 6 [Star Spangled Banner, arr.]

The star-spangled banner / orch. by Howard Hanson. — [without date]  
For orchestra.  
Full score. Ink MS on Ozalid masters; 4 pages of music.  
Parts. Ink MS on Ozalid masters; only the 5 strings parts present.

Violins I / Violins II / Viola / 'Cellos / Bases.

folder 7 [Swedish Folk Songs, arr.]

Three Swedish folksongs / arr. by Howard Hanson. — [without date]  
For voice and piano.  
Ink MS on Ozalid masters; 6 pages of music.

I. Kristallen den fina — II. Glädjens Blomster — Domaredansen.

folder 8 [Swedish Folk Songs, arr.]

Pencil sketches. These songs herein represented as Hanson's opus 15.

folder 9 [Swedish Folk Songs, arr.]

MS repro sourced from the Ozalid masters (box 60/7).  
Four copies.

*Sub-series C: Other writings*

*Sub-sub-series i: **Harmonic Materials of Modern Music***

Box 56, continued

folder 10 [Harmonic Materials of Modern Music]

Notational representation of musical illustrations and exercises for the book.  
Ink MS on Ozalid masters; the gathering of material partially paginated.

folder 11 [Harmonic Materials of Modern Music]

Sketch material.  
Ink and pencil MS on Ozalid masters.

folder 12 [Harmonic Materials of Modern Music]

Notational illustrations for the book, primarily of the projections of various series.  
Ink MS on Ozalid masters.

Box 57

folder 1 [Harmonic Materials of Modern Music]

MS repro from Ozalid masters housed in box 56.

folder 2 [Harmonic Materials of Modern Music]

MS repro from Ozalid masters housed in box 56.

folder 3 [Harmonic Materials of Modern Music]

MS repro from Ozalid masters housed in box 56.

folder 4 [Harmonic Materials of Modern Music]

MS repro from Ozalid masters housed in box 56.

Box 66

*Harmonic Materials of Modern Music*. New York: Appleton-Century-Crofts, Inc., 1960. Annotated proof copy.

*Sub-sub-series ii: Sketches*

Box 57

folder 5 Sketches from Hanson's high school years.

A variety of sketches and/or completed works in pencil and in ink. The manuscripts marked either "High school" or "H.S. sketch" by Hanson in ink.

Box 58

folder 1 Sketch material

folder 2 Sketch material. *Separated to box 63/6.*

folder 3 Sketch material

folder 4        Sketches, Sonority Studies, Statistics

folder 5        Sketches, Sonority Studies, Statistics

folder 6        Sketches, Sonority Studies, Statistics. *Separated to box 63/7.*

folder 7        Sketches, Sonority Studies, Statistics

Box 63

folder 1        [Centennial March]

One manuscript book containing sketches in pencil. Title “Centennial March” on cover in Hanson’s hand.

N.B. [? Researcher’s] post-it note indicates for Symphony no. 6, also.

folder 2        [Songs from Drum Taps]

Two manuscript books containing sketches in ink and in pencil. Title on cover of one book in Hanson’s hand; the other book lacks a title.

folder 3        [Palestrina. Missa Papae Marcelli. Kyrie, arr.]

One manuscript book containing sketches for the Kyrie Eleison in ink.

folder 4        [The Mystic Trumpeter]

Two manuscript books containing sketches in pencil and in ink. Title on cover of each book in Hanson’s hand.

folder 5        [? Song of Democracy? Song of Human Rights? Symphony of Freedom?]

Two manuscript books containing sketches in pencil and in ink. Title “Excerpts from the Preamble to THE UNIVERSAL DECLARATION OF HUMAN RIGHTS” on cover of one book in Hanson’s hand.

folder 6        [? Psalms]

One manuscript book containing sketches in pencil. Titles “Psalms No. 6, 47, 46, 150, 8” on cover in Hanson’s hand.

folder 7        [? Psalms]

One manuscript book containing sketches in pencil. “Sketches for Psalms Nos. 46, 8, and 150 for voice and string sextet” on cover in Hanson’s hand.



folder 8 [Psalm 150]

One manuscript book containing sketches in pencil and in ink for Psalm 150. Title and date September 1964 on cover in Hanson's hand.

folder 9 [? Psalms]

One manuscript book containing sketches in pencil. "Psalms Nos. 47 and 6 for voice and string sextet" on cover in Hanson's hand.

folder 10 [Psalm 47]

One manuscript book containing sketches in pencil for Psalm 47.  
N.B. [? Researcher's] post-it note indicates also for Dies Natalis.

folder 11 [Psalm 8]

One manuscript book containing sketches in pencil for Psalm 8. Rubric "Other sketch" on cover in Hanson's hand.

folder 1 [Quartet in One Movement, opus 23]

Two manuscript books containing sketches in pencil. Each book labelled by Hanson with respect to title and "Bk. I" and "Bk. I".

folder 2 [Summer Seascape No. 2]

One manuscript book containing sketches in pencil. Title on cover in Hanson's hand.

Box 64

folder 3 [Symphonic Legend, opus 8]

Two manuscript books containing pencil sketches for the Symphonic Legend. Title on both books in Hanson's hand.

folder 4 [Exaltation, opus 20]

One manuscript book containing pencil sketches. Title on cover in Hanson's hand.

folder 5 [Symphony No. 2, opus \_\_\_ "Romantic"]

Two manuscript books containing pencil sketches for movements II and III. Their covers labelled in Hanson's hand.

- folder 6      [Symphony No. 6]
- Two manuscript books containing pencil sketches. Each book labelled by Hanson with respect to title and “Vol. I” and “Vol. I.
- folder 7      [Sketches, not elsewhere classified]
- One manuscript book containing pencil sketches. Contents include two apparently complete song settings: I heard a bird song (Oliver Herford) and The falling star (Sara Teasdale).
- folder 1      Libretto by Richard L. Stokes for *Merry Mount*, act I. Typescript draft; 42 pages. With revisions in pencil.
- folder 2      Libretto by Richard L. Stokes for *Merry Mount*. Typescript draft; 96 pages. With revisions in pencil.
- folder 3      Libretto by Richard L. Stokes for *Merry Mount*. Typescript draft; 96 pages.
- Box 65
- folder 1      Manuscript book containing pencil sketches.  
On cover: Howard H. Hanson, College of the Pacific, San José, Cal.  
N.B. Some vocal score content; text: Behold, God spake and said “Let there be Light,” and there was light.
- folder 2      Manuscript book containing sketches in pencil and in ink.  
Lacking any titles, rubrics, or headings.
- folder 3      Manuscript book containing [sketches] in pencil.  
Lacking any titles, rubrics, or headings.  
N.B. May resemble material for his book *Harmonic Materials of Modern Music*.
- folder 4      Manuscript book containing sketches in pencil.  
N.B. Per [ ? researcher’s] post-it note: includes themes from the Concerto for Piano and Orchestra.
- folder 5      Manuscript book containing sketches in pencil.  
Notation style indicates juvenile material.
- folder 6      Manuscript book containing sketches in pencil.  
Lacking any titles, rubrics, or headings.
- folder 7      Manuscript book containing sketches in pencil.

Lacking any titles, rubrics, or headings.

“Important Manuscript. If lost please be so kind and return to address below.

Howard Hanson, Director. Eastman School of Music. Rochester, New York”—cover note in Hanson’s hand.

- folder 8      Manuscript book containing sketches in pencil.  
Lacking any titles, rubrics, or headings.  
N.B. Material from Symphony no. 2 present.
- folder 9      One manuscript book containing sketches in pencil.  
Lacking any titles, rubrics, or headings.  
Per [ ? researcher’s] post-it note: material for Symphony no. 6 and also the book *Harmonic Materials* present.
- folder 10     Manuscript book containing sketches in pencil and in ink.  
Lacking any titles, rubrics, or headings.
- folder 11     Manuscript book containing sketches in pencil and in ink.  
“Sketch-book 1966”—on cover in Hanson’s hand.  
N.B. Per [ ? researcher’s] post-it note, material for Symphony no. 6 present.
- folder 12     Manuscript book containing his work in Applied Counterpoint under the tutelage of Dr. Percy Geotschius. — March and April, 1915.
- folder 13     Manuscript book labelled “Harmonic Projections 1964 -“ on cover in Hanson’s hand.
- folder 14     Manuscript book labelled “harmonic Progressions” on cover in Hanson’s hand.
- folder 15     Manuscript book containing material in pencil.  
N.B. Content resembles that of previous manuscript books devoted to “Harmonic Progressions” material.
- folder 16     Manuscript book labelled “1965 Harmonic Progressions II” on cover in Hanson’s hand.
- folder 17     Manuscript book containing material in pencil and in ink.  
N.B. Content resembles that of previous manuscript books devoted to “Harmonic Progressions” material.

*Sub-series D: Oversized manuscripts*

Box 59

folder 1 [Hymn for the Pioneers]

Sketches for Hymn for the Pioneers. — [without date]

Pencil MS; 4 pages of content.

Caption title “Sketches” added by Hanson in blue pencil.

folder 2 [Lux Aeterna, opus 24]

Lux aeterna, opus 24: symphonic poem for viola and orchestra. — Christmas Day, 1923

Full score. Ink MS on Ozalid masters; 56 pages of music.

“To Lionel Tertis”—dedication in caption of first page.

“Finished Christmas Day, 1923 American Academy in Rome”—at end of MS.

folder 3 [Lux Aeterna, opus 24]

Lux aeterna, opus 24: symphonic poem for orchestra (with viola obligato). — Christmas Day, 1923

Full score. MS repro from the Ozalid masters (box 64/2); 56 pages of music.

Change in caption of first page added by Hanson in ink: from “Symphonic poem for viola and orchestra” (on Ozalid master) to “Symphonic poem for orchestra (with viola obligato)” (on this copy).

Bears Hanson’s performance markings in pencil and in blue pencil throughout.

Bears numerous pasted-on addenda and corrigenda.

Name and address of conductor Albert Coates pencilled by Hanson inside the front cover; a cover note from Hanson to Coates is pencilled on the page facing the first page of music, presumably in connection with Coates’ use of the MS.

folder 4 [Lux Aeterna, opus 24]

Lux aeterna, opus 24: symphonic poem for orchestra (with viola obligato). — Christmas Day, 1923

Full score. MS repro from the Ozalid masters (box 64/2); 56 pages of music.

Change in caption of first page added by Hanson in ink: from “Symphonic poem for viola and orchestra” (on Ozalid master) to “Symphonic poem for orchestra (with viola obligato)” (on this copy).

Bears corrections in black ink.

Bears performance markings in pencil.

folder 5 [Merry Mount, opus 31]

“Merry Mount” sketches.

Sketches in pencil and in ink; 14 leaves.

The rubric “sketches” added by Hanson in blue pencil in the caption of the first page.

folder 6 [Merry Mount, opus 31]

Title lacking.

Scored for full orchestra. Ink MS; 12 pages of music, numbered 219B-219M; pagination 2-13 added in pencil at head of pages.

Comprises the sequence from rehearsal 54A through (and including) 54H.

Bears performance markings in pencil in a hand other than Hanson’s.

folder 7 [Merry Mount Suite]

Merry Mount Suite. — [without date]

For orchestra.

Full score, bound. MS repro; 90 pages of music.

In a copyist’s hand.

Presumably a proof copy; addenda and corrigenda added in red pencil. Hanson pencilled comment on front cover “O.K. for return to Mr. Dowling”.

folder 8 [Mosaics]

Mosaics. — [without date]

For orchestra.

Full score. Ink MS on Ozalid masters; 48 pages of music.

“To my friend George Szell and the Cleveland Symphony in admiration”—dedication in caption of first page.

“c1958 Eastman School of Music Rochester 4, N.Y.”—at foot of first page.

Box 60

folder 1 [North and West, opus 22]

North and west: symbolic poem, opus 22. — Feb. 1923

For orchestra with wordless chorus obligato.

Full score. Ink MS on Ozalid masters; 55 pages of music.

Preceding the first page of music is one page providing the instrumentation and also the composer’s explication regarding the vocal parts. Signed: Accademia Americana, Roma, Italia. February, 1923.

“American Academy, Rome, Italy Feb. 1923”—at end of MS.

This MS incorporates changes that were previously made in the MS shelved in the SML vault stacks, shelf no. ML96 .H251No.

folder 2 [North and West, opus 22]

North and west: symbolic poem, opus 22. — Feb. 1923

For orchestra with wordless chorus obligato.

Full score, bound. MS repro sourced from the Ozalid masters (box 65/1).

With annotations in pencil throughout.

folder 3 [North and West, opus 22]

North and west: symbolic poem, opus 22. — Feb. 1923

For orchestra with wordless chorus obligato.

Full score, bound. MS repro sourced from the Ozalid masters (box 65/1).

Corrections indicated by Hanson in pencil on page facing page 3.

folder 4 [Serenade for Flute, Harp and Strings, opus 85]

Sketches in pencil and in ink. 6 leaves.

folder 5 [Song of Democracy, opus 44]

Song of democracy. — Aug. 19, 1956

For chorus and orchestra.

Full score. Ink MS on Ozalid masters; 44 pages of music.

Text by Walt Whitman.

“To the Music Educators of America for the Anniversary of the National Education Association and the 50th anniversary of the Music Educators National Conference”—in caption on first page.

folder 6 [Song of Democracy, opus 44]

Song of democracy. — [without date]

Scored for band and chorus.

Full score. Ink MS on Ozalid masters; 44 pages of music.

folder 7 [Song of Democracy, opus 44]

Song of democracy. — Aug. 19, 1956

Full score, bound. MS repro sourced from the Ozalid masters (box 65/5).

folder 8 [Song of Democracy, opus 44]

Song of democracy. — [without date]

Scored for band and chorus.

Full score, bound. MS repro sourced from the Ozalid masters (box 65/6).

Box 61

folder 1 [Symphony No. 1, opus 21 “Nordic”]

Nordic Symphony [in E minor, op. 21] / Howard Hanson. — May 1922  
Full score. Ink MS on Ozalid masters; 108 pages of music.  
“To Felix Lamond”—dedication in caption of first page.  
N.B. Incorporates revisions made on MS bearing accession no. 685916 (the same MS that Hanson used in the premiere performance, and that was signed by the orchestral players).

folder 2 [Symphony No. 1, opus 21 “Nordic”]

Full score, bound. MS repro sourced from the Ozalid masters housed in box 61/1.  
Printed program note affixed to page facing the first page of music.  
Several errors in score cited by Hanson in pencil following end of MS.

folder 3 [Symphony No. 1, opus 21 “Nordic”]

Full score. MS repro sourced from the Ozalid masters now housed in box 61/1.  
Incomplete: movements I and II only (pages 1-58).  
Copiously annotated by Hanson in red ink, black ink, and blue pencil; his addenda and corrigenda later incorporated into either or both of the other copies.

folder 4 [Symphony No. 3, opus 33]

Symphony no. III. — [without date]  
Arrangement for symphonic band.  
Full score, bound. MS repro; 128 pages of music.  
In a copyist’s hand.  
Lines for solo parts added in red ink throughout.

folder 5 [Symphony No. 3, opus 33]

Sketches for Symphony no. III. — [without date]  
Ink and pencil MS; 18 leaves.  
Caption title added by Hanson in blue pencil.

folder 6 [Symphony No. 4, opus 34]

Sketches for 1st mvt. Of Symph. No. IV. — [without date]  
Ink and pencil MS;

Box 62

- folder 1      Reminiscence; and, Lullaby / Hanson. — [without date]  
                 For string quintet.  
                 Ink MS on Ozalid masters; 5 parts.  
                 Nos. 1 and 2 from Three Miniatures, opus 12 (1918-19, originally for piano).  
                 Not in Hanson's hand.  
                 No statement of attribution regarding this arrangement.  
  
                 Violin I / Violin II / Viola / Cello / Bass.
- folder 2      [Songs from Drum Taps, opus 32]  
  
                 [Title statement] —  
                 Proof copy of the vocal score. Green-line reproduction.  
                 Bears corrections in black in on several pages.  
                 Accompanied by additional proof copies of pages 1, 27, 28, 30, and 43.
- folder 3      [Hymn for the Pioneers]  
  
                 Hymn for the Pioneers (Hymn till Pianiererna). —  
                 Proof copies of pages 2, 4-12. Green-line reproduction.  
                 Copiously marked by Hanson in pencil, red pencil, and black ink.
- folder 4      [Palestrina: Missa Papae Marcelli, arr.]  
  
                 Missa Papae Marcelli / Palestrina; transcribed for chorus and orchestra by Howard Hanson.  
                 Vocal score. Green-line reproduction pages representing the first, second, and third proof copies, issued in December, 1936 and January, 1937.  
                 Additions and corrections in pencil.  
                 Accompanied by envelope of transmittal, sent from J. Fischer & Bro. (New York, NY).  
  
                 Kyrie — Gloria in excelsis Deo — Credo in unum Deum.
- folder 5      [Quartet in One Movement, opus 23]  
  
                 Quartet in one movement, opus 23.  
                 Score and parts. "1st proof out"—each page stamped thus.  
                 Corrections and additions in pencil.
- folder 6      [Symphony No. 2, "Romantic"]  
  
                 Symphony No. II "Romantic".  
                 Full score. Proof copy. Green-line reproduction.



Corrections and comments in pencil and in blue pencil.

folder 7 [Symphony No. 2, "Romantic"]

Symphony No. II "Romantic".

Full score. Second proof copy. Green-line reproduction.

"Proof II Nov 12/31"—in pencil at head of first page.

Additions and corrections in pencil and in black ink.

Box 67

folder 1 [Concerto for Organ and Orchestra, opus 27]

Concerto for organ with orchestra. — without date

Full score, bound. Pencil MS, with exception of the organ part, rendered in ink;  
53 pages of music.

"Opus 27" added in caption of first page, not in the composer's hand.

Bears performance markings in pencil.

folder 2 [Symphony No. 7, "A Sea Symphony"]

A sea symphony after Walt Whitman. — without date

For chorus and wind ensemble

Full score. Ink MS on Ozalid masters; 54 pages of music.

folder 3 [Symphony No. 7, "A Sea Symphony" ]

A sea symphony after Walt Whitman. — without date

For chorus and orchestra.

MS repro; 54 pages of music.

Each movement bound separately.

folder 4 [Symphony No. 7, "A Sea Symphony"]

A sea symphony after Walt Whitman. — without date

For chorus and wind ensemble.

Full score. MS repro from the Ozalid masters (box 63/2).

folder 5 [Palestrina: Missa Papae Marcelli, arr.]

Sketches. In ink and in pencil; 15 leaves.

folder 6 Unidentified Sketches

folder 7 Sketches, Sonority Studies, Statistics

**Series 4: Press material**

*Sub-series A: Scrapbooks*

- Box 112      Scrapbook 1    Press clippings & programs, 1912-1923.  
                 Scrapbook 1    Press clippings, 1924-1925.
- Box 113      Scrapbook 1B Press clippings, 1923-1928.  
                 Scrapbook 2    Press clippings & programs, 1929 - January, 1931.
- Box 114      Scrapbook 3    Press clippings & programs, January, 1931 - January 14, 1933.  
                 Scrapbook 4    Press clippings & programs, January 14, 1933 – December 30, 1933.
- Box 115      Scrapbook 5    Press clippings & programs, January 1 – December 31, 1934.
- Box 116      Scrapbook 6    Press clippings & programs, 1935-1936.  
                 Scrapbook 7    Press clippings, January – December, 1937.
- Box 117      Scrapbook 8    Press clippings & programs, January 1938 – December, 1939.  
                 Scrapbook 9    Press clippings & programs, January, 1940 – December, 1940.
- Box 118      Scrapbook 10    Press clippings & programs, January, 1941 – December, 1941.
- Box 119      Scrapbook 11    Press clippings & programs, January 1942 – December 1943.
- Box 120      Scrapbook 12    Press clippings & programs, January, 1944–December, 1944.
- Box 121      Scrapbook 13    Press clippings & programs, November, 1944-December, 1946.
- Box 122      Scrapbook 14    Press clippings & programs, January, 1927-December, 1948.
- Box 123      Scrapbook 15    Press clippings & programs, January, 1949-December, 1952.
- Box 124      Scrapbook 16    Press clippings & programs, January, 1953-December, 1954.
- Box 125      Scrapbook 17    Press clippings & programs, January 1955 – May, 1957.
- Box 126      Scrapbook 18    Press clippings & programs, November, 1957 – January, 1959.

- Box 127 Scrapbook 19 Press clippings & programs, January, 1959 – November, 1960.
- Box 128 Scrapbook 20 Press clippings & programs, December, 1960 – August, 1962.  
Scrapbook 21 Press clippings & programs, September, 1962 – March, 1963.  
Scrapbook 22 Press clippings & programs, March, 1963 – November, 1963.
- Box 129 Scrapbook 23 Press clippings & programs, February, 1964 – February, 1965.  
Scrapbook 24 Press clippings & programs, October, 1964 – June, 1965.  
Scrapbook 25 Press clippings & programs, January, 1966 – May, 1967.
- Box 130 Scrapbook 26 Record reviews, December, 1956 – October, 1961.
- Box 131 Scrapbook 27 Record reviews, January, 1962 – June, 1963.  
Scrapbook 28 Articles from *The Etude*, 1918 – 1924.
- Box 132 Scrapbook 29 Clippings and programs on *Merry Mount*, 1924 – 1932.  
Scrapbook 30 Clippings on RCA recordings of American music, September, 1939 - November, 1944.  
Scrapbook 31 Drawings from an Interlochen art class, 1944.
- Box 133 Scrapbook 32 Hanson's 25th anniversary celebrations, 1949.

*Sub-series B: Clippings*

Box 68

- folder 1 October, 1906 – February, 1907.
- folder 2 1920 – 1929.
- folder 3 *The Chautauquan Daily*, July 28, 1930 – August 2, 1930.
- folder 4 1930 – 1939.
- folder 5 1940 – 1945.
- folder 6 1946 – 1949.

folder 7        1950 – 1959.

folder 8        1960 – 1962.

folder 9        1963 – 1964.

Box 69

folder 1        1965 – 1969.

folder 2        1970 – 1973.

folder 3        1974.

folder 4        1975 – 1979.

folder 5        Press material lacking dates.

folder 6        Press releases, various.

**Series 5:        Concert programs**

*Sub-series A: American music initiatives at the Eastman School of Music*

*Sub-sub-series i: American Composers' Concerts*

Box 70

folder 1        Programs, 1926.

folder 2        Programs, 1927.

folder 3        Programs, 1928.

folder 4        Programs, 1929.

folder 5        Programs, 1930.

folder 6        Programs, 1931.

folder 7        Programs, 1932.

folder 8        Programs, 1933.

folder 9        Programs, 1934.

folder 10	Programs, 1935.
folder 11	Programs, 1936.
folder 12	Programs, 1937.
folder 13	Programs, 1938.
folder 14	Programs, 1939.
folder 15	Programs, 1940.
folder 16	Programs, 1941.
folder 17	Programs, 1942.
folder 18	Programs, 1943.
folder 19	Programs, 1944.
folder 20	Programs, 1945.
folder 21	Programs, 1946.
folder 22	Programs, 1947.
folder 23	Programs, 1952.

*Sub-sub-series ii: Festivals of American Music*

folder 24	Programs, 1933.
folder 25	Programs, 1934.
folder 26	Programs, 1935.
folder 27	Programs, 1936.
folder 28	Programs, 1937.
folder 29	Programs, 1938.
folder 30	Programs, 1939.

Box 71

folder 1	Programs, 1940.
folder 2	Programs, 1941.
folder 3	Programs, 1942.
folder 4	Programs, 1943.
folder 5	Programs, 1944.
folder 6	Programs, 1945.
folder 7	Programs, 1946.
folder 8	Programs, 1947.
folder 9	Bulletins, 1931.
folder 10	Bulletins, 1932.
folder 11	Bulletins, 1935.
folder 12	Bulletins, 1936.
folder 13	Bulletins, 1937.

Box 72

folder 1	Bulletins, 1938.
folder 2	Bulletins, 1939.
folder 3	Bulletins, 1940.
folder 4	Bulletins, 1941.
folder 5	Bulletins, 1942.
folder 6	Bulletins, 1943.
folder 7	Bulletins, 1944.
folder 8	Bulletins, 1945.

folder 9        Bulletins, 1946.

folder 10      Bulletins, 1947.

*Sub-series B: Programs featuring specific Hanson compositions*

Box 73

folder 1        Cherubic Hymn

folder 2        Chorale and Alleluia

folder 3        Clog Dance

folder 4        Concerto da camera

folder 5        Concerto for Organ, Strings, and Harp, opus 22, no. 3

folder 6        Concerto for Organ, opus 27

folder 7        Concerto for Piano and Orchestra

folder 8        Elegy in Memory of Serge Koussevitzky

folder 9        Four Psalms

folder 10      How Excellent Thy Name

folder 11      *Merry Mount*, various excerpts

folder 12      *Merry Mount* Suite

folder 13      Mosaics

folder 14      Pastorale

Box 74

folder 1        Song of Democracy

folder 2        Songs from *Drum Taps*

folder 3        Symphony no. 1 ( "Nordic" )

folder 4        Symphony no. 2 ( "Romantic" )

- folder 5      Symphony no. 3
- folder 6      Symphony no. 4
- folder 7      Symphony no. 5 ( “Sinfonia Sacra” )
- folder 8      Howard Hanson Week (Eastman School of Music, December, 1966)
- folder 9      Other works; and, programs featuring performances of more than one Hanson work.  
The following are represented:  
    Centennial Ode  
    Chorale and Alleluia  
    Creator of Infinities  
    Dies Natalis  
    Fanfare  
    Fantasy Variations on a Theme of Youth  
    A Prayer of the Middle Ages  
    Song of Democracy  
    Symphony of Freedom  
    Symphony no. 2 ( “Romantic” )  
    Vermeland  
    Impromptu  
    Longing (orchestration by Max Hughes)  
    Lux Aeterna  
    March Carillon  
    Three Miniatures  
    Clog Dance  
    Pastoral for Oboe, Strings, and Harp  
    The Warriors’ Dance (arranged by Jane Hunt)
- folder 10     Works by other composers

Box 75

- folder 1      Cherubic Hymn
- folder 2      Chorale and Alleluia
- folder 3      Clog Dance
- folder 4      Concerto da Camera
- folder 5      Concerto for Organ, Strings, and Harp, opus 22, no. 3



- folder 6      Concerto for Organ, opus 27
- folder 7      Concerto for Piano and Orchestra
- folder 8      Fantasy Variations on a Theme of Youth
- folder 9      Four Psalms
- folder 10     Heroic Elegy
- folder 11     How Excellent Thy Name

Box 76

- folder 1      Hymn for the Pioneers
- folder 2      Lament for Beowulf
- folder 3      Lux Aeterna
- folder 4      March Carillon (*from Yuletide Pieces*)
- folder 5      *Merry Mount*
- folder 6      *Merry Mount* Suite
- folder 7      Missa Papae Marcelli (Palestrina)
- folder 8      North and West

Box 77

- folder 1      Pan and the Priest
- folder 2      Pastorale for Oboe, Strings, and Harp
- folder 3      Quartet in one movement
- folder 4      Serenade for Flute, Harp, and Strings
- folder 5      Song of Democracy

Box 78

- folder 1      Songs from *Drum Taps*

- folder 2      Symphony no. 1 ( “Nordic” ), 1920s
- folder 3      Symphony no. 1 ( “Nordic” ), 1930s
- folder 4      Symphony no. 1 ( “Nordic” ), 1940s
- folder 5      Symphony no. 1 ( “Nordic” ), 1950s
- folder 6      Symphony no. 1 ( “Nordic” ), dates ambiguous

Box 79

- folder 1      Symphony no. 2 ( “Romantic” ), 1930s
- folder 2      Symphony no. 2 ( “Romantic” ), 1940s
- folder 3      Symphony no. 2 ( “Romantic” ), 1950s
- folder 4      Symphony no. 2 ( “Romantic” ), 1960s
- folder 5      Symphony no. 2 ( “Romantic” ), 1970s
- folder 6      Symphony no. 2 ( “Romantic” ), dates ambiguous

Box 80

- folder 1      Symphony no. 3
- folder 2      Symphony no. 4
- folder 3      Symphony no. 5 (Sinfonia Sacra)
- folder 4      Symphony no. 6
- folder 5      Vermeland
- folder 6      All-Hanson festivals (various)
- folder 7      Other works; and, programs featuring performances of more than one Hanson work.  
The following are represented:
  - Elegy in Memory of Serge Koussevitsky
  - Symphony no. 2 ( “Romantic” )
  - Suite, “For the First Time”
  - Fanfare, For the Signal Corps
  - Mosaics

Song of Human Rights  
Song of Democracy  
Summer Seascape no. 2  
National Anthem of Syria, orchestrated by Hanson.

**Series 6: Books**

**Box 81**

- item 1      Abbott, Lawrence. *Approach to Music*. New York: Farrar & Rinehart, 1940. 358 pp.
- item 2      Adler, Lawrence. *New Values in Music Appreciation*. New York: Roerich Museum Press, 1935. 80 pp.
- item 3      Ancis, S. *Scheme Modulations*. New York: Carl Fischer, 1929. 95 pp.
- item 4      *University of Iowa Studies*, 33. Iowa City, Iowa: Iowa State University, 1931. 176 pp.
- item 5      Bacon, Ernst. *Notes on the Piano*. Syracuse: Syracuse University Press, 1963. 167 pp. Inscribed by the author.
- item 6      Barbour, J. Murray. *Tuning and Temperament: A Historical Survey*. East Lansing: Michigan State College Press, 1951. 228 pp.
- item 7      Barlow, Wayne. *Foundations of Music*. New York: Appleton-Century-Crofts, 1953. 274 pp.
- item 8      Barne, Kitty. *Listening to the Orchestra*. Indianapolis and New York: Bobbs Merrill Co., 1946. 299 pp.
- item 9      Bower, Marion, & Ethel R. Peyser. *Music Through the Ages: A Narrative for Student and Laymen*. New York: G. pages. Putnam's Sons, 1964. 632 pp.
- item 10      Bower, Marion. *Twentieth Century Music: How it Developed, How To Listen To It*. New York and London: G. P. Putnam's Songs, 1947. 463 pp.
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- item 53      Finn, William J. *The Art of the Choral Conductor*. Vol. I. Boston: C.C. Birchard, 1939. 292 pp.
- item 54      Flanders, Helen Hartness, & George Brown, eds. *Vermont Folksongs and Ballads*. Brattleboro: Stephen Daye Press, 1932. 256 pp.  
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- item 55      Foote, Arthur. *Modulation and Related Harmonic Questions*. Boston: Arthur pages. Schmidt, 1919. 97 pp.
- item 56      Fowky, Edith Fulton, & Richard Johnston, eds. *Folksongs of Canada*. Waterloo: Waterloo Music Co., Ltd, 1954. 197 pp.
- item 57      Fowles, Ernest. *Ear, Eye, and Hand in Harmony-Study*. New York: Oxford University Press, 1928. 57 pp.
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- item 59      Franko, Sam. *Chords and Discords: Memoirs and Musings of an American Musician*. New York: Viking Press, 1938. 186 pp.

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- item 70      Haydon, Glen. *The Evolution of the Six-Four Chord*. Berkeley: University of California Press, 1933. 141 pp.
- item 71      Henschel, George. *Articulation in Singing: A Manual for Student and Teacher*. Cincinnati: The John Church Co., 1926. 53 pp.
- item 72      Hinman, Florence Lamont. *Slogans for Singers*. New York: G. Schirmer, 1934. 76 pp.
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- item 92      Maddy, J. E. & T. pages. Giddings. *Instrumental Class Teaching*. Cincinnati: Willis Music Co., 1928. 99 pp.  
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- item 93      Maddy, J. E. & T. pages. Giddings. *Instrumental Technique for Orchestra and Band*. Cincinnati: Willis Music Co., 1926. 255 pp.  
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- item 99      McHose, Alan Irvine. *The Contrapuntal Harmonic Technique of the Eighteenth Century*. New York: F. S. Crofts, 1947. 433 pp.  
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- item 100      McHose, Alan Irvine, & Ruth Northup Tibbs. *Sight Singing Manual*. New York: Appleton-Century-Crofts, 1957. 186 pp.
- item 101      Mead, Janet Cutler. *Through the Year with American Music*. Oxford, Ohio: Oxford Printing Co., 1941. 119 pp.
- item 102      Merrill, Barzille Winfred. *Practical Introduction to Orchestration and Instrumentation*. Ann Arbor: Edward Bros, 1937. 52 pp.
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- item 111 Orem, Preston Ware. *The Art of Interweaving Melodies*. Philadelphia: Theodore Presser, 1937. 162 pp.
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- item 115 Patterson, Frank. *How to Write a Good Tune*. New York: G. Schirmer, 1925. 122 pp.
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- item 133 Savage, Paul. *Creative Singing*. New York: Patros Press, 1931. 181 pp.

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- item 136      Schmid, Adolph. *The Language of the Baton*, Book 1. New York: G. Schirmer, 1937. 123 pp.
- item 137      Seashore, Carl E. *In Search of Beauty in Music*. New York: Ronald Press, 1947. 389 pp.
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- item 143      Clarke, Harry F., Russell V. Morgan, & William J. Skeet. *The Fundamentals of Band Arranging*. Cleveland: Sam Fox Publishing Co., 1938. 88 pp.
- item 144      Slonimsky, Nicolas. *Music of Latin America*. New York: Thomas W. Crowell Co., 1945. 374 pp.
- item 145      Slonimsky, Nicolas. *The Road to Music*. New York: Dodd, Mead & Co., 1947. 178 pp.
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- item 147      Smith, Julia. *Aaron Copland: His Work and Contribution to American Music*. New York: E. P. Dutton, 1955. 336 pp.

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- item 152      Stanton, Hazel M. "Measurement of Musical Talent: The Eastman Experiment," *Studies in the Psychology of Music*, Vol. 2, 1935. 140 pp.
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- item 155      Kourth, Wilhelmine, and Hazel M. Stanton. "Musical Capacity Measures of Adults Repeated after Musical Training," *University of Iowa Studies*, No. 31, October 15, 1930. 18 pp.
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- item 158      Stanton, Hazel M. "Prognosis of Musical Achievement," *Studies in Psychology*, Vol. 1, No. 4, 1929.
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- item 162 Stinson, Ethelyn Lenore. *How to Teach Children Music*. New York: Harper & Bros, 1941. 140.

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- item 163 Northwestern University. *The Syllabus* [yearbook], 1917.
- item 164 Toch, Ernst. *The Shaping Forces in Music*. New York: Criterion Music Corp, 1948. 245 pp.
- item 165 Tomlins, William L. *Song and Life*. Boston: C.C. Birchard, 1945. 105 pp.
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- item 170 Ulanov, Barry. *A History of Jazz in America*. New York: Viking Press, 1952. 382 pp.
- item 171 Watson, Jack McLaurin. *The Education of School Music Teachers for Community Leadership*. New York: Bureau of Publications, Teachers College, Columbia University, 1948. 91 pp.
- item 172 Wedge, George A. *Applied Harmony*, Book I. New York: G. Schirmer, 1930. 163 pp.
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- item 174 Welch, Roy Dickinson. *The Appreciation of Music*. New York: Harper and Bros, 1927. 192 pp.
- item 175 Werner, Eric. *The Sacred Bridge*. New York: Columbia University Press, 1960. 618 pp.  
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- item 176      Wodell, Frederick W. *Choir and Chorus Conducting*. Philadelphia: Theodore Presser, 1931. 266 pp.
- item 177      Wolff, Pierre. *La Route d'un Musicien: Georges Migot*. Paris: Alphonse Leduc, 1933. 103 pp.

**Series 7:      Published music**

*Sub-series A: Works by Hanson*

Box 88

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- item 3      *Chorale and Alleluia*. New York: Carl Fischer, 1954. Score and parts.
- item 4      *Clog Dance*. New York: Composers' Music Corporation. 1922. Two copies.
- item 5      *Concerto for Organ, Strings, and Harp*, op. 22, no. 3. New York: Carl Fischer, 1947. Organ and piano score. 5 copies.
- item 6      *Concerto for Piano and Orchestra*, op. 36. New York: Carl Fischer, 1952. American Composer's Edition. Two-piano score.
- item 7      *Songs from "Drum Taps"*. New York: J. Fischer and Bro., 1935.
- item 8      *Heroic Elegy*, opus 28. Rochester: Eastman School of Music, 1927. 3 copies.
- item 9      *How Excellent Thy Name*. New York: Carl Fischer, 1953. Treble voices with piano. 3 copies.
- item 10      *How Excellent Thy Name*. New York: Carl Fischer, 1956. Mixed voices with organ.
- item 11      *Hymn for the Pioneers (Banbrytarhymn.)* New York: J. Fischer and Bro., 1938. 3 copies.
- item 12      *The Lament for Beowulf*. Boston: C. C. Birchard and Company, 1925.
- item 13      *Lux Aeterna*. New York: G. Schirmer, Inc., 1927. Full score.
- item 14      *Merry Mount Suite*. New York: Harms, Inc., 1933. Full score.

- item 15      *Pan and the Priest*. Boston: C. C. Birchard and Co., 1927.
- item 16      *Pastorale for Oboe and Piano*, op. 38. New York: Carl Fischer, 1952. Two copies.
- item 17      *Pastorale for Solo Oboe, Strings, and Harp*, op. 38. New York: Carl Fischer, 1956.
- item 18.      *Quartet in One Movement*, op. 23. Boston: C. C. Birchard and Co., 1927. Score and parts.
- item 19      *Serenade for Flute and Piano*, op. 35. New York: Carl Fischer, Inc., 1948. 4 copies.
- item 20      *Serenade for Solo Flute, Harp and String Orchestra*, op. 35. New York: Carl Fischer, Inc., 1948. Score (two copies) and parts.
- item 21      *Sinfonia Sacra: Symphony No. 5*. New York: Carl Fischer, Inc., 1955. American Composers' Edition. Score.
- item 22      *Song of Democracy*. New York: Carl Fischer, Inc., 1957. Mixed voices with piano. Two copies.
- item 23      *Song of Democracy*. New York: Carl Fischer, Inc., 1957. Male voices with piano; arranged by Maurice E. Ford. 6 copies.
- item 24      *Symphony No. 1 in e minor ("Nordic")*. Rome: American Academy of Rome, 1929. Full score.
- item 25      *Symphony No. 2 ("Romantic")*. Excerpt from the first movement, rearranged from the original score by Karl D. Van Hoesen. New York: Carl Fischer, Inc., 1932. Score and parts. Two copies.
- item 26      *Symphony No. 2 ("Romantic")*. Second Movement, arranged for band by Norman Goldberg.
- item 27      *Symphony No. 2 ("Romantic")*. Boston: C. C. Birchard and Co. Set of orchestral parts; score lacking.
- item 28      *Symphony No. 3*. Boston: C. C. Birchard and Co., 1941. Full score.
- item 29      *Symphony No. 3*. Boston: C. C. Birchard and Co., 1940. Full score (two copies) and parts.
- item 30      *Three Miniatures*. New York: Composers' Music Co., 1923. 3 copies.
- item 31      *Two Yuletide Pieces for the Pianoforte*. Philadelphia: Theodore Presser, Co., 1927. 17 items altogether: nine copies of "Impromptu" and eight copies of "March carillon".



- item 32      *Vermeland*. Arranged for organ by Warren D. Allen. Boston: White-Smith Music Publishing Co., 1926. 3 copies.

*Sub-series B: Works by other composers*

Box 89

- item 1      Anatol'skii, A. K. *Gomin verkhovini (Echo of the Highlands)*, *dlia fortepiano*. Kiev: 1959.  
Inscription by the composer on the cover.
- item 2      Anatol'skii, A. Kos-. *Gutsul'ska tokkata dlia fortepiano*. Kiev: 1960.  
Inscription by the composer on the cover.
- item 3      Bacon, Ernst. *Fifty Songs*. Georgetown, California: Dragon's Teeth Press, 1974.  
Inside front cover bears an inscription by the composer.
- item 4      Bales, Richard. *American Design (National Gallery Suite No. 3)*. For orchestra. New York: Alexander Broude, Inc., 1957.  
Inscription by the composer inside the cover.
- item 5      Barlow, Wayne. *Wait for the Promise of the Father*. For tenor and baritone soloists, choir of mixed voices, and small orchestra. New York: 1971.  
Inscription by the composer on the cover.
- item 6      Barlow, Wayne. *Voluntaries on the Hymn of the Week*. For organ. Saint Louis: Concordia Publishing House, 1963.  
Inscription by the composer on the cover.
- item 7      Baron, Maurice. *Variations on L'Amour De Moy*. For grand orchestra. New York: M. Baron Company, 1955.  
Inscription by the composer inside the cover.
- item 8      Berdahl, Arthur C. *Judas Iscariot*. For chorus, soli, and orchestra. Ann Arbor: Edwards Brothers, Inc., 1938.  
Inscription by the composer on the cover; accompanied by printed program and press review of the premiere performance.
- item 9      Bossi, Renzo. *Bianco e Nero: for contrasto orchestrale*. Bologna: F. Bongiovanni Editore, 1925.  
Inscribed by by Nicola A. Montam.
- item 10      Cator, Thomas Vincent. *The Aura-Modal Scale with nine preludes and a valsette*. New York: C. C. Birchard and Co., 1929.

- Inscription by the composer on the cover.
- item 11 Chadwick, George W. *Commemoration Ode*. For mixed voices. Boston: Oliver Ditson Company, 1928.  
Inscription by the composer on the cover.
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- item 15       Freed, Isadore. *Punchinello*. New York: Carl Fischer, 1936.
- item 16       Freed, Isadore. *Story at Evening*. New York: Carl Fischer, 1936.
- item 17       Freed, Isadore. *Triptych*. New York: G. Schirmer, 1945.
- item 18       Freed, Isadore. *With Trumpets and Drums*. New York: Carl Fischer, 1936.
- item 19       Gassmann, Remi. *Sonata for 'Cello and Piano*. New York: Associated Music Publishers, 1945.
- item 20       Gaul, Harvey. *Manhattan Breathing Spaces*. New York: J. Fischer and Bro., 1939.
- item 21       Gaul, Harvey. *Seneca Condolence Dirge, and Tuscarora String-Bean Dance*. Boston: C. C. Birchard, 1936.

- item 22      Gaul, Harvey. *Suite Ecclesiasticus*. New York: J. Fischer and Bro., 1937. Two copies.
- item 23      Gaul, Harvey. *Tennessee Devil Tunes*. New York: J. Fischer and Bro., 1936.
- item 24      Gaul, Harvey. *Three Pennsylvania Portraits*. New York: J. Fischer and Bro., 1937.
- item 25      Giannini, Vittorio. *Quintet for Piano, Two Violins, Viola and Violoncello*. New York: G. Schirmer, 1932.
- item 26      Gilbert, Henry F. *Indian Scenes*. New York: H. W. Gray, 1912.
- item 27      Giorni, Aurelio. *Sonata for Violoncello and Piano*. New York: G. Schirmer, 1925. Two copies.
- item 28      Glazer, Frank. *Absence*. New York: Broadcast Music, 1942.
- item 29      Glazer, Frank. *Cassandra*. New York: Broadcast Music, 1943.
- item 30      Glazer, Frank. *A Cradle Song*. New York: Broadcast Music, 1941.
- item 31      Glazer, Frank. *I Fear Thy Kisses*. New York: Broadcast Music, 1939.
- item 32      Glazer, Frank. *July*. New York: Broadcast Music, 1946.
- item 33      Glazer, Frank. *A Maverick Heart*. New York: Broadcast Music, 1943.
- item 34      Glazer, Frank. *My Love*. New York: Broadcast Music, 1946.
- item 35      Glazer, Frank. *Reuben Jones*. New York: Broadcast Music, 1943.
- item 36      Glazer, Frank. *Stopping by Woods on a Snowy Evening*. New York: Broadcast Music, 1946.
- item 37      Gold, Ernest. *String Quartet no. 1*. New York: Carl Fischer, 1957.
- item 38      Goossens, Eugene. *Bonzo's Dance*. New York: Carl Fischer, 1941.
- item 39      Goossens, Eugene. *Pikki's Lament*. New York: Carl Fischer, 1941.
- item 40      Gould, Morton. *Corn-Cob (Barn Dance) from Americana*. New York: Carl Fischer, 1935.
- item 41      Gould, Morton. *Hillbilly from Americana*. New York: Carl Fischer, 1935.
- item 42      Gould, Morton. *Indian Nocturne from Americana*. New York: Carl Fischer, 1935.



- item 43        Gould, Morton. *Music Hall from Americana*. New York: Carl Fischer, 1935.
- item 44        Gould, Morton. *Night Song from Americana*. New York: Carl Fischer, 1935.
- item 45        Gould, Morton. *American Symphonette no. 2*. New York: Mills Music, 1938.
- item 46        Gould, Morton. *Jekyll and Hyde Variations*. New York: G & C Music, 1956.
- item 47        Gould, Morton. *Serenade of Carols*. New York: G & C Music, 1949.
- item 48        Gould, Morton. *Sonatina for Piano in four movements*. New York: Mills Music, 1939.
- item 49        Gould, Morton. *Spirituals*. New York: Mills Music, 1945.
- item 50        Griffes, Charles T. *Fantasy Pieces*. New York: G. Schirmer, 1915.
- item 51        Halffter, Rodolfo. *Danza de Avila*. New York: Carl Fischer, 1941.
- item 52        Harris, Roy. *Soliloquy and Dance*. New York: G. Schirmer, 1941.
- item 53        Harrison, Lou. *Suite for Symphonic Strings*. New York: C. F. Peters, Co., 1961.
- item 54        Hill, Edward Burlingame. *Sextet for Flute, Oboe, Clarinet, Horn, Bassoon and Piano*. New York: Galaxy Music Corporation, 1939. Score and parts.
- item 55        Hill, Edward Burlingame. *Sinfonietta*. New York: Arrow Music Press, 1940.
- item 56        Holden, David. *Music for Piano and Strings*. New York: G. Schirmer, 1940. Score and parts.
- item 57        Hovhaness, Alan. *Magnificat*. New York: C. F. Peters, 1958. Vocal score.
- item 58        Hovhaness, Alan. *Symphony No. 1*. New York: Whitney Blake, 1939.
- item 59        Ives, Charles. *Lincoln: The Great Commoner*. San Francisco: New Music Edition.
- item 60        Jacobi, Frederick. *...A Lovely Little Movie Actress*. New York: Carl Fischer, 1936.
- item 61        Jacobi, Frederick. *Once Upon A Time*. New York: Carl Fischer, 1936.
- item 62        Jacobi, Frederick. *String Quartet No. 2 for the "Quatuor Pro Arte."* New York: J. Fischer and Bro., 1935. Score and parts.

- item 63      Jacobi, Frederick. *String Quartet on Indian Themes*. New York: Carl Fischer, 1926. Score and parts.
- item 64      Josten, Werner. *Hide and Seek*. New York: Carl Fischer, 1936.
- item 65      Josten, Werner. *Red Light, Green Light*. New York: Carl Fischer, 1936.
- item 66      Kaun, Bernhard. *Quintet for Oboe and Strings*. Hollywood: Jupiter Music, 1940. Score and parts.
- item 67      Kennan, Kent. *Night Soliloquy*. Rochester: Eastman School of Music, 1940.
- item 68      Kennan, Kent. *Quintet for Piano and Strings*. The American Academy in Rome.
- item 69      Kerr, Harrison. *Suite for Flute and Piano*. New York: Arrow Music Press, 1943.
- item 70      Kountz, Richard. *American Ode*. New York: M. Witmark and Sons, 1926.
- item 71      Koutzen, Boris. *String Quartet No. 2*. New York: G. Schirmer, 1945. Score and parts.
- item 72      Kramer, A. Walter. *Epilogue*. New York: Carl Fischer, 1936.
- item 73      Kubik, Gail. *Sonatina for Piano*. New York: Mercury Music, 1942.
- item 74      Kubik, Gail. *Sonatina for Violin and Piano*. New York: G. Schirmer, 1943.
- item 75      Lockwood, Norman. *Third String Quartet*. New York: G. Schirmer, 1948. Score and parts.
- item 76      Loeffler, Charles Martin. *Five Irish Fantasies*. New York: G. Schirmer, 1935.
- item 77      Luening, Otto. *Prelude to a Hymn Tune by William Billings*. New York: Edition Musicus, 1943.
- item 78      McDonald, Hal. *El Camino Real*. New York: Breitkopf Publications, Inc., 1925.
- item 79      Marth, Helen Jun. *You Taught Me How to Pray*. New York: Edwin H. Morris, 1945.
- item 80      Mason, Daniel Gregory. *Birthday Waltzes*. Boston: E. C. Schirmer, 1923.
- item 81      Mason, Daniel Gregory. *A Lincoln Symphony*. New York: American Music Center, 1944.
- item 82      Mason, Daniel Gregory. *Sentimental Sketches for Violon, Violoncello and Piano*. New York: J. Fischer and Bro., 1935.

- item 83      Mason, Daniel Gregory. *Serenade for String Quartet*. New York: J. Fischer and Bro., 1934.
- item 84      Mason, Daniel Gregory. *String Quartet on Negro Themes*. New York: G. Schirmer, 1930. Score and parts.
- item 85      Mason, Daniel Gregory. *Three Preludes*. New York: Edward B. Marks, 1943.
- item 86      Mennin, Peter. *The Christmas Story*. New York: Carl Fischer, 1950.
- item 87      Mennin, Peter. *The Cycle: Symphony No. 4*. New York: Carl Fischer, 1949.
- item 88      Mennin, Peter. *Symphony No. 6*. New York: Carl Fischer, 1956.
- item 89      Migot, Georges. *Invention*. New York: Carl Fischer, 1941.
- item 90      Milhaud, Darius. *Touchez Blanches*. New York: Carl Fischer, 1941.
- item 91      Milhaud, Darius. *Touchez Noires*. New York: Carl Fischer, 1941.
- item 92      Mitchell, Lyndol. *Kentucky Mountain Portraits: II. Ballad*. Rochester: Eastman School of Music, 1957. Study score.
- item 93      Moore, Douglas. *Careful Etta*. New York: Carl Fischer, 1936.
- item 94      Moore, Douglas. *Fiddlin' Joe*. New York: Carl Fischer, 1936.
- item 95      Moore, Douglas. *Symphony in A Major*. New York: G. Schirmer, 1947.
- item 96      Moore, Douglas. *The Headless Horseman*. Boston: E. C. Schirmer, 1937.
- item 97      Moore, Douglas. *Quartet for Strings*. New York: Galaxy Music, 1938. Score and parts; two copies.
- item 98      Morris, Harold. *Concerto for Piano and Orchestra*. Boston: C. C. Birchard, 1932.
- item 99      Morris, Harold. *Trio No. 2 for Violin, Violoncello and Piano*. New York: G. Schirmer, 1952.

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- item 1      Newell, George. *Mexico*. Boston: E. C. Schirmer, 1931.
- item 2      Ornstein, Leo. *A La Mexicana*. New York: Associated Music Publishers, 1920.

- item 3        Overton, Hall. *Second String Quartet*. New York: Highgate Press, 1961. Score and parts.
- item 4        Padwa, Vladimir. *This is the Day*. New York: Edward B. Marks, 1943.
- item 5        Paz, Juan Carlos. *At the Coast of Parana*. New York: Carl Fischer, 1941.
- item 6        Paz, Juan Carlos. *Pampeana*. New York: Carl Fischer, 1941.
- item 7        Pearl-Mann, Dora. *Vision Victorieuse*. New York: Edward B. Marks, 1942.
- item 8        Palmer, Robert. *Piano Quartet*. New York: G. Schirmer, 1950. Score and parts; two copies.
- item 9        Persichetti, Vincent. *Dance Overture*. Philadelphia: Elkan-Vogel Co., 1944.
- item 10       Persichetti, Vincent. *Serenade No. 2 for piano solo*. Philadelphia: Elkan-Vogel Co., 1951.
- item 11       Persichetti, Vincent. *Serenade No. 5 for Orchestra*. Philadelphia: Elkan-Vogel Co., 1961.
- item 12       Persichetti, Vincent. *Eighth Piano Sonata*. Philadelphia: Elkan-Vogel Co., 1955.
- item 13       Phillips, Burrill. *Prelude for Brass Quartet*. Philadelphia: Elkan-Vogel Co., 1953.
- item 14       Pierné, Gabriel. *The Children's Crusade*. New York: G. Schirmer, 1906.
- item 15       Pinkham, Daniel. *Symphony No. 1*. New York: C. F. Peters, 1961.
- item 16       Pisk, Paul Amadeus. *From Old Mexicale*. New York: Carl Fischer, 1941.
- item 17       Pisk, Paul Amadeus. *From The Ozarks*. New York: Carl Fischer, 1941.
- item 18       Porter, Quincy. *Lonesome*. New York: Carl Fischer, 1941.
- item 19       Porter, Quincy. *Second Sonata for Violin and Piano*. New York: G. Schirmer, 1933.
- item 20       Porter, Quincy. *Sixth String Quartet*. New York: G. Schirmer, 1937. Score and parts.
- item 21       Porter, Quincy. *String Quartet No. 3*. New York: G. Schirmer, 1935. Score and parts.
- item 22       Powell, John. *Sonate Noble*. New York: G. Schirmer, 1921.

- item 23 Powell, Mel. *Divertimento For Five Winds: Flute, Oboe, Clarinet in B flat, Trumpet in B flat, Bassoon*. New York: G. Schirmer, 1957.
- item 24 Rathaus, Karol. *Cross Talk*. New York: Carl Fischer, 1941.
- item 25 Rathaus, Karol. *Mazurka*. New York: Carl Fischer, 1941.
- item 26 Read, Gardner. *Passacaglia and Fugue in D minor for Organ*, opus 34. Boston: R. D. Row, 1937.
- item 27 Read, Gardner. *Symphony No. 1*. New York: Affiliated Music Corporation, 1939. Inside front cover inscribed by the composer.
- item 28 Reed, H. Owen. *Concerto for Violoncello*. New York: The Composers Press, 1951. Arranged for violoncello and piano by the composer.
- item 29 Reibold, Bruno. *A Patriotic Fantasia*. Cleveland: Sam Fox, 1937.
- item 30 Revueltas, Silvestre. *Allegro*. New York: Carl Fischer, 1941.
- item 31 Revueltas, Silvestre. *Canción*. New York: Carl Fischer, 1941.
- item 32 Revueltas, Silvestre. *Cuauhnahuac*. New York: G. Schirmer, 1946.
- item 33 Riegger, Wallingford. *Dichotomy*. San Francisco: New Music, 1932.
- item 34 Riegger, Wallingford. *Trio for Piano, Violin, and 'Cello*. New York: G. Schirmer, 1933.
- item 35 Robertson, Leroy. *Quintet in A Minor*. New York: G. Schirmer, 1936.
- item 36 Rochberg, George. *String Quartet*. New York: Carl Fischer, 1957.
- item 37 Rogers, Bernard. *The Exodus*. Boston: C. C. Birchard, 1933.
- item 38 Rogers, Bernard. *A Letter From Pete*. New York: Southern Music, 1953. Inside front cover inscribed by the composer.
- item 39 Rogers, Bernard. *Portrait*. Bryn Mawr: Theodore Presser, 1956.
- item 40 Rogers, Bernard. *The Raising of Lazarus*. Boston: C. C. Birchard, 1929.
- item 41 Rogers, Bernard. *Soliloquy*. Rochester: Eastman School of Music, 1926.
- item 42 Rogers, Richard. *Slaughter On Tenth Avenue*. New York: Chapell, 1936.

- item 43 Roldan, Amadeo. *The "Diablito" Dances*. New York: Carl Fischer, 1941.
- item 44 Roldan, Amadeo. *Negro Baby's Lullaby*. New York: Carl Fischer, 1941.
- item 45 Rudhyar. *Moments: Tone-Poems for Piano*. Boston: C. C. Birchard, 1930.
- item 46 Salzedo, Carlos. *Sonata For Harp and Piano*. New York: G. Schirmer, 1925.
- item 47 Saminsky, Lazare. *Fire Bell*. New York: Carl Fischer, 1936.
- item 48 Saminsky, Lazare. *Fooling with Scottie*. New York: Carl Fischer, 1941.
- item 49 Saminsky, Lazare. *Mischief*. New York: Carl Fischer, 1941.
- item 50 Saminsky, Lazare. *Old Veranda*. New York: Carl Fischer, 1936.
- item 60 Saminsky, Lazare. *Parade*. New York: Carl Fischer, 1936.
- item 61 Saminsky, Lazare. *Shadows*. New York: Carl Fischer, 1936.
- item 62 Sanjuan, Pedro. *Reflections of Susanna*. New York: Carl Fischer, 1941.
- item 63 Schuman, William. *A Free Song: Secular Cantata No. 2*. New York: G. Schirmer, 1943.
- item 64 Schuman, William. *Symphony for Strings*. New York: G. Schirmer, 1943.
- item 65 Search, Frederick Preston. *Sextet in F Minor*. New York: J. Fischer and Bro., 1934. Score and parts.
- item 66 Sessions, Roger. *March*. New York: Carl Fischer, 1936.
- item 67 Sessions, Roger. *Scherzino*. New York: Carl Fischer, 1936.
- item 68 Shepherd, Arthur. *Autumn Fields*. New York: Carl Fischer, 1936.
- item 69 Shepherd, Arthur. *Gay Promenade*. New York: Carl Fischer, 1936.
- item 70 Shepherd, Arthur. *Quartet for Strings in E Minor*. New York: J. Fischer and Bro., 1935. Score and parts.
- item 71 Shepherd, Arthur. *Triptych for High Voice and String Quartet*. New York: G. Schirmer, 1927. Vocal score (two copies) and parts.
- item 72 Siegmeister, Elie. *American Sonata*. New York: Edward B. Marks, 1945.

- item 73        Siegmeister, Elie. *Divertimento*. New York: Alec Templeton, 1954.
- item 74        Siegmeister, Elie. *The Lincoln Penny*. New York: Edward B. Marks, 1943.
- item 75        Siegmeister, Elie. *Toccata on Flight Rhythms*. New York: Edward B. Marks, 1942.
- item 76        Slavitt, Lewis. *An American Country Dance*. New York: Edward B. Marks, 1942.
- item 77        Slonimsky, Nicolas. *The Opening of the Piano, from Four Picturesque Pieces for Ambitious Young Pianists*. Boston: Riker, Brown and Wellington, 1931.
- item 78        Slonimsky, Nicolas. *Four Russian Melodies for B flat Clarinet and Piano*. New York: Sprague-Coleman, 1936.
- item 79        Slonimsky, Nicolas. *Modinha: Russo-Brasileira*. Providence: Axelrod Publications, 1942.
- item 80        Slonimsky, Nicolas. *My Toy Balloon: Variation on a Brazilian Tune*. Providence: Axelrod Publications, 1942.
- item 81        Slonimsky, Nicolas. *Variation on a Kindergarten Tune*. Providence: Axelrod Publications, 1942. Two copies.
- item 82        Smith, David Stanley. *String Quartet No. 6 in C Major*. New York: Carl Fischer, 1937. Score and parts.
- item 83        Sowerby, Leo. *Sonata for Clarinet (or Viola) and Piano*. New York: G. Schirmer, 1944.
- item 84        Sowerby, Leo. *Sonata for Trumpet and Piano*. Chicago: Gamble Hinged Music Co., 1948.
- item 85        Spencer, James. *Prayers of Steel*. Saint Louis: Shattinger Piano and Music Co., 1937.
- item 86        Stevens, Halsey. *Quintet for Flute, Violin, Viola Violoncello and Piano*. New York: G. Schirmer, 1949.
- item 87        Still, William Grant. *...And They Lynched Him on a Tree*. New York: J. Fischer and Bro. 1941.
- item 88        Still, William Grant. *Caribbean Melodies*. Collected and annotated by Zora Neale Hurston; arranged by William Grant Still. Philadelphia: Oliver Ditson, 1947.
- item 89        Still, William Grant. *La Guiablesse*. Publication data lacking.

- item 90        Still, William Grant. *Seven Traceries*. New York: J. Fischer and Bro., 1940.
- item 91        Sugarman, Louis. *In The Glen*. New York: Edward B. Marks, 1943.
- item 92        Taylor, Deems. *The Smugglers*. New York: Carl Fischer, 1936.
- item 93        Taylor, Deems. *Suite for String Quartet "Lucrece."* New York: J. Fischer and Bro., 1935.
- item 94        Terry, Frances. *Sonata for Violin and Piano*. New York: G. Schirmer, 1931.
- item 95        Thompson, Randall. *Little Prelude*. New York: Carl Fischer, 1936.
- item 96        Thompson, Randall. *Song After Sundown*. New York: Carl Fischer, 1936.
- item 97        Trimble, Lester. *String Quartet No. 1*. Bryn Mawr: Theodore Presser, 1965. Score and parts.
- item 98        Tuthill, Burnet. *Concerto for Clarinet and Orchestra*. Philadelphia: Elkan - Vogel Co., 1953. Reduction for clarinet and piano.
- item 99        Van Vactor, David. *Overture to a Comedy No. 2*. New York: American Music Center, 1942.
- item 100       Van Vactor, David. *Quintet for Flute, 2 Violins, Viola and Violoncello*. New York: G. Schirmer, 1941.
- item 101       Varese, Edgard. *Arcana*. New York: Franco Colombo, 1964.
- item 102       Villa-Lobos, Heitor. *Alnilam from "The Three Maries."* New York: Carl Fischer, 1941.
- item 103       Villa-Lobos, Heitor. *Alnitah from "The Three Maries."* New York: Carl Fischer, 1941.
- item 104       Villa-Lobos, Heitor. *Mintika from "The Three Maries."* New York: Carl Fischer, 1941.
- item 105       Volpe, Arnold. *Songs*. New York: Carl Fischer, 1940.
- item 106       Wagenaar, Bernard. *Here They Come!* New York: Carl Fischer, 1936.
- item 107       Wagenaar, Bernard. *A Mystery*. New York: Carl Fischer, 1936.
- item 108       Wagenaar, Bernard. *String Quartet No. 3*. New York: G. Schirmer, 1940. Score and parts.



- item 109      Ward, Robert. *First Symphony*. New York: American Music Center, 1942.
- item 110      Whithorne, Emerson. *The Drowsy Shepherdess*. New York: Carl Fischer, 1936.
- item 111      Whithorne, Emerson. *Pixie Frolic*. New York: Carl Fischer, 1936.
- item 112      Ysais, Gilberto. *Danza de Antonito*. New York: Edward B. Marks Music Corporation, 1941.
- item 113      Zimbalist, Efrem. *American Rhapsody*. New York: G. Schirmer, Inc., 1945.

Box 94

- item 1      *New Music: A Quarterly of Modern Compositions*. San Francisco: The New Music Society of California, July 1932.
- item 2      Gould, Morton. *Dance Variations for Two Pianos and Orchestra*. New York: G & C Music Corporation, 1956.
- item 3      Gould, Morton. *Tap Dance Concerto*. New York: G & C Music, 1953.
- item 4      Grainger, Percy Aldridge. *Hill-Song No. 1*. Vienna: Universal-Edition, 1924.
- item 5      Herrmann, Bernard. *Sinfonietta*. San Francisco: New Music Orchestra Series, 1936.
- item 6      Ives, Charles. *Thirty-Four Songs*. San Francisco: The New Music Society of California, October 1933.
- item 7      Kennan, Kent. *Night Soliloquy*. Rochester: Eastman School of Music, 1940.  
Two copies, one of which is inscribed.
- item 8      Kodály, Zoltán. *Valsette*. Berlin: Rozsavölgyi, 1921.
- item 9      Liebling, Georg. *Zweite Sonate für Violine und Klavier*. München: Odeon-Verlag, 1915.
- item 10      Maganini, Quinto. *Tuolumne*. New York: J. Fischer and Bro., 1930.
- item 11      Martinu, Bohuslav. *Preludes pour Piano*. Paris: Alphonse Leduc, 1930.
- item 12      McCoy, William J. *Sonata pour Violon et Piano*. Paris: Maurice Senart, 1924.  
Inscribed by the composer.
- item 13      McKay, George. *Sonata for B flat Clarinet and Harmonium or Violin or Piano*. Paris: Éditions Maurice Senart, 1930.

- item 14      Moore, Douglas. *Pageant of pages. T. Barnum: Suite for Orchestra*. Rochester: Eastman School of Music, 1929.
- item 15      Persichetti, Vincent. *Concerto for Piano, Four Hands*. Philadelphia: Elkan-Vogel, 1954.
- item 16      Phillips, Burrill. *Concert Piece*. Rochester: Eastman School of Music, 1940.
- item 17      Phillips, Burrill. *McGuffey's Readers: Suite for Orchestra*. Rochester: Eastman School of Music, 1937. Two copies, one of which is inscribed.

Box 95

- item 1      Sowerby, Leo. *Medieval Poem for Organ and Orchestra*. Rochester: Eastman School of Music, 1927.
- item 2      Sowerby, Leo. *Prairie*. Rochester: Eastman School of Music, 1931. Two copies.
- item 3      Sowerby, Leo. *A Set of Four*. Rochester: Eastman School of Music, 1931.
- item 4      Steinert, Alexander. *Leggenda Sinfonica: Partita*. Vienna: Universal-Edition, 1932.
- item 5      Still, William Grant. *Darker America*. Rochester: Eastman School of Music, 1928.
- item 6      Stringfield, Lamar. *A Negro Parade: A Symphonic Patrol*. New York: J. Fischer and Bro., 1936.
- item 7      Thomson, Virgil. *A Day Dream*. New York: Carl Fischer, 1941.
- item 8      Thompson, Randall. *Symphony No. 2*. Rochester: Eastman School of Music, 1932.
- item 9      Vardell, Jr., Charles. *Joe Clark Steps Out*. Rochester: Eastman School of Music, 1937. Two copies; each is inscribed.
- item 10      Varèse, Edgard. *Ionisation*. San Francisco: New Music Orchestra Series, 1934.

Box 96

- item 1      Nocturne for chamber orchestra / by Wayne Barlow.  
Full score, bound. MS repro; 17 pages of music.  
Commissioned by WHAM, 1946.  
“For Howard Hanson with kindest regards,. Wayne Barlow Feb. 10, 1947”—  
composer’s inscription on title page.

- item 2      The twenty-third Psalm / Wayne Barlow.  
For tenor solo, mixed chorus, and orchestra.  
Full score, bound. MS repro; 17 pages of music.  
“For Dr. Hanson with regards. Wayne Barlow”—composer’s inscription inside front cover.
- item 3      Cowell, Henry. Orchesterstück (Synchrony). Partitur. Gerlin: Edition Adler, 1931.  
The cover bears a pencilled inscription by the composer.
- item 4      Still, William Grant. Afro-American Symphony. New York: J. Fischer & Bro., 1935. Full score.  
“To my friend, Dr. Howard Hanson, with sincere thanks for his aid and encouragement, and for having been the first conductor to perform this music. William Grant Still”—composer’s inscription inside front cover.
- item 4      Symphony in G minor / William Grant Still.  
For orchestra.  
Full score, bound. MS repro; 105 pages of music.  
Dedicated to Isabel Morse Jones.  
  
“To my friend, Dr. Howard Hanson, as a reminder of my admiration and good will. William Grant Still”—composer’s inscription inside front cover.

**Series 8:      Arrangements (by others) of Hanson compositions**

**Box 97**

- folder 1      Andante tenerezza [from the] “Nordic” Symphony. Edited by Harold Gleason. For organ.  
Ink manuscript; 6 pages of music.
- folder 2      Nordic Symphony: 2nd movement (Andante teneramente, con semplicità). Arranged for organ by Harold Gleason.  
Copy 1. Ozalid masters; 7 pages of music.  
Copy 2. Printed copy from Ozalids.
- folder 3      Andante con tenerezza [from] Symphony II. Arranged for organ by Charles R. Nicholls.  
Ink manuscript; 6 pages of music.
- folder 4      Andante con tenerezza [from] Symphony II. Arranged for organ by David S. Cooper.  
MS repro, spiral-bound; 7 pages of music.
- folder 5      Dance of the Warriors; transcribed for violin (and piano) by Frank Cunkle.

Ink manuscript; score (2 pages) and part (1 page).

- folder 6      Fanfare from Symphony II “Romantic”; arranged for brass band by Frederick Woltmann.  
Full score. Pencil manuscript; 3 pages of music.
- folder 7      Lento [from the] Romantic Symphony. Arranged for organ by Donald Pearson.  
Copy 1. Ozalid masters; 3 pages of music.  
Copy 2. Printed copy from Ozalids.
- folder 8      Symphony no. 2 “Romantic” arranged for one piano, four hands by John Elliott Webb. — August, 1957.  
MS repro score, spiral bound; 51 pages of music.
- folder 9      Vermeland. Arranged for orchestra by Chas. Nicholls.  
Ink manuscript. Score (7 pages of music) and parts.
- folder 10     Vermeland. Arranged for string orchestra by Richard Bales.  
MS repro score (3 pages of music) and parts.

**Series 9:      Sound recordings**

*Sub-series A: Magnetic reels*

**Box 98**

- HA1.          Symphony no. 1 (1958-1960) / Joonas Kokkonen.  
Moderato (7:10) — Allegretto (3:50) — Allegro; Adagio (10:10).  
The Finnish Radio Symphony Orchestra; Paavo Berglund, cond.  
7” reel.
- HA2.          *Merry Mount* / Hanson. Examples (1 of 2) (Mercury, 1957).  
Eastman-Rochester Symphony Orchestra; Hanson, conductor and narrator.  
7” reel, single track, 7 ½ ips.
- HA3.          *Merry Mount* / Hanson. Examples (2 of 2) (Mercury, 1957).  
Eastman-Rochester Symphony Orchestra; Hanson, conductor and narrator.  
7” reel, single track, 7 ½ ips.
- HA4.          Mexican Rhapsody / Robert McBride.  
[Eastman-Rochester Symphony Orchestra; Hanson, cond.]  
(Mercury, [1956]). Annotation in Hanson’s hand.  
7” reel
- HA5.          Speech in Swedish [delivered by] Howard Hanson. Undated.

Annotation in Hanson's hand.

7" reel, 19 cm/s.

- HA6. Hanson commentary for "Contrasts in Music" (WHAM-TV), August 27 through September 17, 1956.  
Accompanied by a contents list within container indicating durations and dates of broadcast; repertory represented in Hanson's commentary was: Symphony no. 1 / Barber — Commando March / Barber — Overture to The School for Scandal / Barber — Adagio for String Orchestra / Barber — First Essay for Orchestra / Barber — Concerto for Orchestra / Hovhaness — Symphony no. 2 / Hanson.  
7" reel
- HA7. Compositions by John La Montaine.  
Accompanied by a contents list: Piano Concerto [no. 1] (National Symphony Orchestra; Howard Mitchell, cond.; Jorge Bolet, pianist) — Songs of the Rose of Sharon (National Symphony Orchestra; Howard Mitchell, cond.; Leontyne Price, soprano) — Fragments from the Song of Songs, opus 29 (New Haven Symphony Orchestra; Adele Addison, soprano).  
7" reel
- HA8. Dr. Howard Hanson interviewed by Robert C. Marsh (1 of 2). Undated.  
7" reel, full track, 7 ½ ips.
- HA9. Dr. Howard Hanson interviewed by Robert Marsh (2 of 2). Undated.  
7" reel, full track, 7 ½ ips.
- HA10. Symphony no. 5 / Hanson.  
Rochester Philharmonic Orchestra; Hanson, cond. (1 of 2). January 30th, [year not provided].  
7" reel
- HA11. The Pines of Rome / Ottorino Respighi.  
Rochester Philharmonic Orchestra; Hanson, cond. (2 of 2). January 31st, [year].  
7" reel
- HA12. Symphony no. 5, 4th movement / P. I. Tchaikowsky.  
Eastman School Senior Symphony Orchestra; [Hanson, conductor].  
Performed at the concert honoring the centennial of the birth of George Eastman, May 20th, 1954; broadcast over the CBS network from the Eastman Theater.  
7" reel
- HA13. "5 min. tape on Eastman School of Music, Rochester, New York, by Dr. Howard Hanson, Director." No further details.  
7" reel

Box 99

- HA14. Concerto Grosso / Arcangelo Corelli.  
NBC Orchestra; Hanson, conductor. Apparently rehearsal.  
7" reel
- HA15. [Apparently, compositions by] Soderland [and] Hanson.  
Eastman Philharmonia; Hanson, cond. Undated.  
7" reel
- HA16. Howard Hanson, speaker. University of Miami Symphony Club Preview,  
February 8, 1957.  
Edward Clarke, commentator; John Bitter; introducer; Hanson, speaker.  
Accompanied by descriptive note within container.  
7" reel
- HA17. Unlabelled as to content.  
7" reel
- HA18. CBS interview. First movement, Ice Concerto [sic] (1 of 3). Undated.  
7" reel
- HA19. Second and third movements, Ice Concerto [sic] (2 of 3). Undated.  
7" reel
- HA20. Excerpts from the Ice Concerto [sic] (3 of 3). Second version. Undated.  
7" reel
- HA21. Dr. Howard Hanson: Fleetwood Interview (1 of 2). Undated.  
7" reel, 7 ½ ips.
- HA22. Dr. Howard Hanson: Fleetwood Interview (2 of 2). Undated.  
7" reel, 7 ½ ips.
- HA23. Symphony for Chamber Orchestra / Carl Alette.  
University of Tennessee Chamber Orchestra; David Van Vactor, cond.  
7" reel, 7 ½ ips.
- HA24. [Composition by] Soderlund.  
Eastman Philharmonia; Hanson, cond. April 29, [year].  
7" reel
- HA25. Song of Human Rights / Hanson.  
National Symphony Orchestra. Undated.  
Duration indicated: 11:55.  
5" reel, stereo, 2-track, 7 ½ ips.

- HA26. Christ Looking over Jerusalem (from *Three Biblical Songs*) / William Pursell. Eastman Broadcast Orchestra [sic]; Hanson, conductor. May 10, 1953. 7" reel, single track, 7 ½ ips.

Box 100

- HA27. Composition for Band (presumably Chorale and Alleluia) / Hanson. Recorded on January 19, 1954. Duration indicated: 5:20. 7" reel, 7 ½ ips.
- HA28. Dr. Wayne Gordon and Mr. David Pittman. "Sociology: The Greatest Challenge." January 31, 1954 (14:25). 7" reel
- HA29. Transcribed data: "2/19 Cong. Keating 14:05" with pencilled date 2-21-54. N.B. Congressman Kenneth Keating (R-New York) represented a Western New York State district that included the city of Rochester (served 1947-59; later Senator, 1959-65). The box is further stamped ERASED and marked "used" in ink. 5" reel
- HA30. *Merry Mount*, Act I, part 2 / Hanson. Eastman Opera Workshop rehearsal, March 28, 1955. (Reel 2) 7" reel
- HA31. *Merry Mount*, act II, part 1 / Hanson. Eastman Opera Workshop rehearsal, March 28, 1955. (Reel 3) 7" reel
- HA32. *Merry Mount*, act II, part 2 / Hanson. Eastman Opera Workshop rehearsal, March 28, 1955. (Reel 4) 7" reel
- HA33. Chamber Symphony / Walter Hartley; and, Autumn Landscapes / Martin Mailman [recipient of the Benjamin Award]. Eastman-Rochester Symphony Orchestra; Hanson, conductor. Festival of American Music, May 8, 1955. Durations indicated: Hartley, 15:05; Mailman, 6:00. 7" reel, 7 ½ ips.
- HA34. *Merry Mount* / Hanson. Eastman Opera Workshop rehearsal, May 12, 1955. (Reel 1 of 4) 7" reel
- HA35. *Merry Mount*, act I / Hanson. Eastman Opera Workshop rehearsal, May 12, 1955. (Reel 2 of 4)

7" reel

HA36. *Merry Mount*, act I / Hanson. Eastman Opera Workshop rehearsal, May 12, 1955.  
(Reel 3 of 4)  
7" reel

HA37. *Merry Mount*, act III / Hanson. Eastman Opera Workshop rehearsal, May 12, 1955. (Reel 4 of 4)  
7" reel

HA38. *Merry Mount*, act I / Hanson. Eastman Opera Workshop rehearsal, May 15, 1955.  
(Reel 1 of 5)  
7" reel

HA39. *Merry Mount* / Hanson. Eastman Opera Workshop rehearsal, May 15, 1955. (Reel 2 of 5)  
7" reel

Box 101

HA40. *Merry Mount* / Hanson. Eastman Opera Workshop rehearsal, May 15, 1955. (Reel 3 of 5)  
7" reel

HA41. *Merry Mount* / Hanson. Eastman Opera Workshop rehearsal, May 15, 1955. (Reel 4 of 5)  
7" reel

HA42. *Merry Mount* / Hanson. Eastman Opera Workshop rehearsal, May 15, 1955. (Reel 5 of 5)  
7" reel

HA44. *Merry Mount*, act I (through no. 120 in score) / Hanson. (Reel 1 of 4)  
Provenance: WHAM-TV. Recorded May 15, 1955.  
7" reel, 7 ½ ips.

HA45. *Merry Mount*, last part of act I and through act II, scene 2 / Hanson. (Reel 2 of 4)  
Provenance: WHAM-TV.  
7" reel, 7 ½ ips.

HA46. *Merry Mount*, act II, scene 2 through end of scene 3 / Hanson. (Reel 3 of 4)  
Provenance: WHAM-TV.  
7" reel, 7 ½ ips.

HA47. *Merry Mount*, act III to end / Hanson. (Reel 4 of 4)  
Provenance: WHAM-TV.



7" reel, 7 ½ ips.

HA48. Elegy [in memory of Serge Koussevitzky] / Hanson.  
January 13, 1956. Performing forces not identified.  
7" reel, 7 ½ ips.

HA49. Elegy [in memory of Serge Koussevitzky] / Hanson.  
Boston Symphony Orchestra, January 31, 1956. NBC broadcast.  
5" reel

HA50. Neil McKay: Symphony no. 1.  
Allegro maestoso — Larghetto — Energico.  
Eastman-Rochester Symphony Orchestra; Hanson, conductor.  
Symposium of Student Works for Orchestra, April 4, 1956.  
Duration indicated: 19:46.  
7" reel, 7 ½ ips.

HA51. Summer Eve / Melvin Lukas; Adagio / Donn Mills; and, In memoriam / Robert Stern.  
Eastman-Rochester Symphony Orchestra; Hanson, conductor.  
Symposium of Student Works for Orchestra, April 5, 1956.  
“Due to lack of time to change reels, the first few measures were not recorded.”—  
note accompanying Melvin Lukas entry.  
Durations indicated: Lukas, 4:05; Mills, 8:02; Stern, 5:36.  
7" reel, 7 ½ ips.

HA52. Some Night Music / Earl George; Nocturne / David Gilbert; A Lyric Impression / Sydney Hodkinson; and, Serenade / Jack Jarrett.  
[Eastman-Rochester Symphony Orchestra; Hanson, conductor]  
Symposium of Student Works for Orchestra, April 17, 1957.  
Durations indicated: George, 6:10; Gilbert, 5:05; Hodkinson, 7:50; Jarrett, 7:56.  
7" reel, 7 ½ ips.

HA53. Howard Hanson: Song of Democracy / Hanson.  
Eastman School of Music Chorus. March 21, 1957.  
Duration indicated: 11:42.  
7" reel, 7 ½ ips.

#### Box 102

HA54. Scherzo from the Symphony in G / Lawrence Smith; and, Con espressione (first movement) from the Symphony no. 2 / John Pozdro.  
Symposium of Student Works for Orchestra, April 15, 1957.  
Eastman-Rochester Symphony Orchestra; Hanson, conductor.  
Durations indicated: Smith, 6:10; Pozdro, 10:17.  
7" reel, 7 ½ ips.

- HA55. Overture / John Davison; Allegro / William Henry; Adagio cantabile / Joseph Scianni; and, Ralph Lewis: Rondo for small orchestra / Ralph Lewis. Eastman Chamber Orchestra; Frederick Fennell, conductor. July 30, 1957. (! a note on the box indicates "Symposium" --???)  
7" reel, 7 ½ ips.
- HA56. Cuban Overture / George Gershwin. Rehearsal. Eastman-Rochester Symphony Orchestra; Hanson, conductor. October 14, 1957.  
7" reel, 7 ½ ips.
- HA57. Cello Concerto / Victor Herbert; and, Merry Mount Suite / Hanson. Eastman-Rochester Symphony Orchestra; Hanson, conductor; Georges Miquelle, soloist.  
Rehearsal, October 14, 1957.  
7" reel, single track, 7 ½ ips.
- HA58. Orchestral demonstration. Eastman-Rochester Symphony Orchestra; Hanson, conductor. October 14, 1957.  
7" reel, single track, 7 ½ ips.
- HA59. Instrumental demonstration. Eastman-Rochester Symphony Orchestra; Hanson, conductor. October 18, 1957.  
7" reel, single track, 7 ½ ips.
- HA60. Instrumental demonstration; and, Children's Dance (string section). Eastman-Rochester Symphony Orchestra; Hanson, conductor. October 18, 1957.  
7" reel, 7 ½ ips.
- HA61. Firebird Suite / Stravinsky. Rehearsal, October 28, 1957. Rochester Philharmonic Orchestra; Hanson, guest conductor.  
7" reel, 7 ½ ips.
- HA62. Firebird Suite / Stravinsky; and, Symphony no. 3, first and second movements / Hanson. Rehearsal, October 30, 1957. (Reel 1 of 4)  
Rochester Philharmonic Orchestra; Hanson, guest conductor.  
7" reel, 7 ½ ips.
- HA63. Symphony no. 3 / Hanson. Rehearsal, October 30, 1957. (Reel 2 of 4)  
Rochester Philharmonic Orchestra; Hanson, guest conductor.  
7" reel, 7 ½ ips.
- HA64. Symphony no. 3 / Hanson; and, Song of Democracy / Hanson. Rehearsal, October 30, 1957. (Reel 3 of 4)  
Rochester Philharmonic Orchestra; Hanson, guest conductor.  
7" reel, 7 ½ ips.

HA65. Song of Democracy / Hanson; and, The National Anthem. Rehearsal, October 30, 1957. (Reel 4 of 4)  
Rochester Philharmonic Orchestra; Hanson, conductor.  
7" reel, 7 ½ ips.

HA66. Address [delivered at the] University of Kansas, November 10, 1957.  
Annotation in Hanson's hand; no additional information.  
N.B. Text of his November 10th, 1957 address filed in box 6/15.  
7" reel

Box 103

HA67. Mosaics / Hanson. January 15, 1958. (Reel 1 of 2)  
Reading by the [Eastman School Symphony] Orchestra I; Hanson, conductor.  
7" reel, 7 ½ ips.

HA68. Mosaics / Hanson. January 15, 1958. (Reel 2 of 2)  
Reading by the [Eastman School Symphony] Orchestra I; Hanson, conductor.  
7" reel, 7 ½ ips.

HA69. Song of Democracy / Hanson; transcribed for band. / Hanson.  
Reading by the Eastman Wind Ensemble; Frederick Fennell, conductor. February 7, 1958.  
7" reel, 7 ½ ips.

HA70. Annual Spring Concert by the Joliet Township High School Concert Band, May 16, 1958 (Reel 2 of 2).  
March from Symphonic Suite / Clifton Williams — March from First Suite in E-flat / Gustav Holst — Tulsa: a Symphonic Portrait in Oil / Don Gillis — A Lincoln Portrait / Aaron Copland; transcribed by Walter Beeler; narration by Almond Fairfield — March, Stars and Stripes Forever / John Philip Sousa.  
Bruce H. Houseknecht, conductor; Almond Fairfield, narrator in the Copland.  
Accompanied by a copy of the printed program.  
7" reel, monaural, 7 ½ ips.

HA71. Concertino / Jacques Ibert; Clarinet Concerto / Louis Spohr; and, Introduction and Allegro / Maurice Ravel. Rehearsal, February 20, 1959 (Reel 3 of a presumed set).  
Eastman-Rochester Symphony Orchestra; Hanson, conductor.  
Soloists indicated: Donald Panhorst, saxophone (Ibert); Robert Coleman, clarinet (Spohr); Gail Barber, harp (Ravel).  
7" reel, 7 ½ ips.

HA72. Concerto Grosso no. 2 / Bloch. Rehearsal, May 2, 1959. (Reel 4 of a presumed set)  
Eastman Philharmonia; Hanson, conductor.

7" reel

HA73. Song of Democracy (excerpts) / Hanson.

"Special recording in Eastman Theater. Feb. 10, 1960."

Duration indicated: 3:00, 4:40.

7" reel, 7 ½ ips.

HA74. Eastman Philharmonia; Hanson, conductor. March 1, 1960. (Reel 1 of 2)

Broadcast over WROC-FM from the Eastman Theater.

*Selections indicated:* Concerto Grosso in D, opus 3, no. 11, first movement / Antonio Vivaldi — *Impresario* Overture / W. A. Mozart — The last spring (No. 22 from Elegiac Melodies) / Edvard Grieg — Eight Russian folksongs / Anatole Liadov.

7" reel, single track, 7 ½ ips.

HA75. Eastman Philharmonia; Hanson, conductor. March 1, 1960. (Reel 2 of 2)

Broadcast over WROC-FM from the Eastman Theater.

*Selections indicated (composers' names only):* Eight Russian folksongs (conclusion) / Anatole Liadov — Maurice Ravel — Howard Hanson — Jack End.

7" reel, single track, 7 ½ ips.

HA76. "Panoramic Survey of American Music," July 21, 1960. (Reel 1 of 4)

Hanson, commentator. Recorded for WROC-FM broadcast.

7" reel, single track, 7 ½ ips.

HA77. "Panoramic Survey of American Music," July 21, 1960. (Reel 2 of 4)

Hanson, commentator. Recorded for WROC-FM broadcast.

7" reel, single track, 7 ½ ips.

HA78. "Panoramic Survey of American Music," July 21, 1960. (Reel 3 of 4)

Hanson, commentator. Recorded for WROC-FM broadcast.

7" reel, single track, 7 ½ ips.

HA79. "Panoramic Survey of American Music," July 21, 1960. (Reel 4 of 4)

Hanson, commentator. Recorded for WROC-FM broadcast.

7" reel, single track, 7 ½ ips.

#### Box 104

HA80. Dedication of Howard Hanson Chapel, Cutler Union, University of Rochester, October 23, 1960.

7" reel, single track, 7 ½ ips.

HA81. N[ew] Y[ork] Phil[harmonic] Int[erview] (Hanson), March 17, 1962.

Provenance: CBS.

7" reel, 7 ½ ips.

- HA82. Interviews with Drs. Hanson and Fennell, January 25, 1962.  
Provenance: Voice of America/United States Information Agency.  
7" reel, 7 ½ ips.
- HA83. Overture to *Oberon* / Carl Maria von Weber; and, Symphony no. 2 ("Romantic")  
/ Hanson. February 3, 1963.  
Interlochen Arts Academy Orchestra, Interlochen, Michigan.  
Provenance: National Music Camp, Interlochen, Michigan.  
7" reel, 7 ½ ips.
- HA84. The *Today* Show, February 27, 1962.  
NBC-TV broadcast.  
5" reel, 7 ½ ips.
- HA85. Music Awards Dinner, March 8, 1962.  
WNYC-TV broadcast.  
5" reel, 7 ½ ips.
- HA86. [? Graduation Concert with Orchestra], October 11, 1962. (Reel 4 of a presumed set)  
*Selections indicated:*  
Rossini: Cavatina from *The Barber of Seville* / Rossini — Menotti: Steal me, sweet thief / Menotti.  
Eastman-Rochester Symphony Orchestra; Hanson, cond.; Donald Doig, tenor (in the Rossini); Judith Coen, soprano (in the Menotti).  
7" reel, 7 ½ ips.
- HA87. Convocation, State Board of Regents, October 30, 1962.  
WPIX broadcast.  
5" reel, 7 ½ ips.
- HA88. Eastman Philharmonia at Carnegie Hall, November [16], 1962. (Reel 1 of 4)  
Provenance: Voice of America/United States Information Agency.  
Content indicated: Mennini.  
7" reel, 7 ½ ips.
- HA89. Eastman Philharmonia at Carnegie Hall, November [16], 1962. (Reel 2 of 4)  
Provenance: Voice of America/United States Information Agency.  
Content indicated: La Montaine.  
7" reel, 7 ½ ips.
- HA90. Eastman Philharmonia at Carnegie Hall, November [16], 1962. (Reel 3 of 4)  
Provenance: Voice of America/United States Information Agency.  
Content indicated: Ward; Hanson; Guarnieri.  
7" reel, 7 ½ ips.

- HA91. Eastman Philharmonia at Carnegie Hall, November [16], 1962. (Reel 4 of 4)  
Provenance: Voice of America/United States Information Agency.  
Content indicated: Guarnieri; Kennan; Barlow; Sousa.  
7" reel, 7 ½ ips.
- HA92. [? Graduation Concert with Orchestra], December 11, 1962. (Reel 1 of a presumed set)  
Eastman-Rochester Symphony Orchestra; Hanson, cond.; Ernesto Lejano, piano (in the Chopin); T. Moore, violin (in the Goldmark).  
Piano Concerto no. 2 / Chopin; and, Violin Concerto / Goldmark.  
7" reel, 7 ½ ips.
- Box 105
- HA93. [Mrs.] Lee Graham interviews Howard Hanson, December 20, [1962]. (Reel 2 of 2)  
Duration 24' 30".  
7" reel, second-generation copy, 7 ½ ips.
- HA94. [Mrs.] Lee Graham interviews Howard Hanson, December 20, [1962]. (Reel 1 of 2)  
Duration 24' 25".  
7" reel, second-generation copy, 7 ½ ips.
- HA95. Eastman-Rochester Symphony Orchestra rehearsal, December 11, 1962.  
Piano Concerto no. 2 / Chopin.  
7" reel, 7 ½ ips.
- HA96. [Content not indicated], February 21, 1963.  
Provenance: Voice of America/United States Information Agency.  
New Zealand Broadcasting Corporation also cited.  
7" reel, 7 ½ ips.
- HA97. Kingsport Symphony Orchestra; William Boyer, conductor.  
Content indicated: Concerto Grosso No. II / Bloch (March, 1963); Overture to *The Magic Flute* / Mozart (April, 1964); and, Piano Concerto in G minor / Mendelssohn (Lynn Cole, soloist) (April, 1964).  
7" reel, stereophonic 2-track, 7 ½ ips.
- HA98. *Merry Mount*, act III / Hanson. (Reel 5 of a presumed set)  
Eastman Opera Workshop rehearsal; Hanson, conductor. Date not indicated.  
7" reel
- HA99. Symphony / Piston; and, Mosaics / Hanson.  
Eastman Philharmonia; Hanson, conductor. March 11, 1964.

7" reel, monophonic, 7 ½ ips.

- HA100. For the First Time / Hanson.  
Eastman Philharmonia; Hanson, conductor. May 15, 1963.  
7" reel, monophonic, 7 ½ ips.
- HA101. Concerto for Piano and Orchestra / Hanson; transcription by Frank Bencriscutto.  
September 10, 1963.  
7" reel, monophonic, 7 ½ ips.
- HA103. Eastman Philharmonia; Hanson, conductor. March 4, 1964.  
Clarinet Concerto / Mozart.  
7" reel, monophonic, 7 ½ ips.
- HA105. Eastman Philharmonia; Hanson, conductor. March 11, 1964.  
Mosaics / Hanson; Stars and Stripes Forever / Sousa; and, For the First Time /  
Hanson.  
7" reel, monophonic, single track, 7 ½ ips.
- HA106. Rochester Philharmonic Orchestra, Hanson, conductor. April 1, 1964. (Reel 1 of a  
presumed set)  
The Pines of Rome / Respighi.  
7" reel, monophonic, 7 ½ ips.
- HA107. Rochester Philharmonic Orchestra; Hanson, conductor. April 2, 1964. (Reel 1 of a  
presumed set of 5)  
The Pines of Rome / Respighi.  
7" reel, 7 ½ ips.

Box 106

- HA108. Rochester Philharmonic Orchestra; Hanson, conductor. April 2, 1964. (Reel 2 of a  
presumed set of 5)  
Pines of Rome / Respighi; and, Symphony no. 3 / Hanson.  
7" reel, 7½ ips.
- HA109. Rochester Philharmonic Orchestra; Hanson, conductor. April 2, 1964. (Reel 5 of a  
presumed set of 5)  
Overture to *The Impresario* / Mozart.  
7" reel, single track, 7½ ips.
- HA110. [Eastman] Philharmonia; A. Clyde Roller, conductor. May 13, 1964. (Reel 1 of 2)  
For the First Time / Hanson; and, The Incredible Flutist / Piston.  
7" reel, monophonic, single track, 7½ ips.
- HA111. [Eastman] Philharmonia; A. Clyde Roller, conductor. May 13, 1964. (Reel 2 of 2)

- The incredible flutist / Piston; Mosaics / Hanson; and, American Salute / Gould.  
7" reel, monophonic, single track, 7½ ips.
- HA112. [Eastman] Wind Ensemble rehearsal, February 12, 1964.  
7" reel
- HA113. [Eastman] Philharmonia; Hanson, conductor. January 20, [19\_\_]. (Reel 2)  
Music by [Ron] Nelson indicated.  
7" reel
- HA114. *New Land, New Covenant* / Hanson; Howard Kee. May 3, 1976.  
Bryn Mawr Presbyterian Church (Bryn Mawr, Pennsylvania)  
7" reel, stereophonic, 4 track, 7½ ips.
- HA115. Dedication of Howard Hanson Chapel, Cutler Union, University of Rochester,  
October 23, 1960. Second copy.  
7" reel, single track, 7½ ips.
- HA116. Interview with Howard Hanson, Casa Americana, Seville, Spain. Undated.  
5" reel
- HA117. Eastman-Rochester Symphony Orchestra; Hanson, conductor.  
*Adventures in a Perambulator* / John Alden Carpenter.  
Mercury Living Presence MDS5-2  
7" reel, stereophonic, 7½ ips.
- HA118. Eastman-Rochester Symphony Orchestra; Hanson, conductor.  
*Fiesta in Hi-Fi*. Selections indicated: Mexican Rhapsody / McBride — Savannah  
River Holiday / Nelson — *Shivaree from Kentucky Mountain Portraits* /  
Mitchell.  
Mercury Living Presence MAS5-28  
7" reel, stereophonic, 7½ ips.
- Box 107
- HA119. Eastman Philharmonia; Hanson, conductor. February 16, 1962. (Reel 1 of 7)  
Concert in the Zhovtnevy Palace of Culture.  
Issuing agency: Respublikanskii Budinok Radiomovlennia i Zvukozapisu, Komitet  
po Radiomovlenniu i Telebachenniu Pri Radi Ministriv URSR (*i.e., Ukrainian  
Soviet Socialist Republic*).  
38cm/sec.
- HA120. Eastman Philharmonia; Hanson, conductor. February 16, 1962. (Reel 2 of 7)  
Concert in the Zhovtnevy Palace of Culture.



Issuing agency: Respublikanskii Budinok Radiomovlennia i Zvukozapisu, Komitet po Radiomovlenniu i Telebachenniu Pri Radi Ministriv URSR (*i.e., Ukrainian Soviet Socialist Republic*).

38cm/sec.

- HA121. Eastman Philharmonia; Hanson, conductor. February 16, 1962. (Reel 3 of 7)  
Concert in the Zhovtnevy Palace of Culture.  
Issuing agency: Respublikanskii Budinok Radiomovlennia i Zvukozapisu, Komitet po Radiomovlenniu i Telebachenniu Pri Radi Ministriv URSR (*i.e., Ukrainian Soviet Socialist Republic*).

38cm/sec.

- HA122. Eastman Philharmonia; Hanson, conductor. February 16, 1962. (Reel 4 of 7)  
Concert in the Zhovtnevy Palace of Culture.  
Issuing agency: Respublikanskii Budinok Radiomovlennia i Zvukozapisu, Komitet po Radiomovlenniu i Telebachenniu Pri Radi Ministriv URSR (*i.e., Ukrainian Soviet Socialist Republic*).

38cm/sec.

- HA123. Eastman Philharmonia; Hanson, conductor. February 16, 1962. (Reel 5 of 7)  
Concert in the Zhovtnevy Palace of Culture.  
Issuing agency: Respublikanskii Budinok Radiomovlennia i Zvukozapisu, Komitet po Radiomovlenniu i Telebachenniu Pri Radi Ministriv URSR (*i.e., Ukrainian Soviet Socialist Republic*).

38cm/sec.

- HA124. Eastman Philharmonia; Hanson, conductor. February 16, 1962. (Reel 6 of 7)  
Concert in the Zhovtnevy Palace of Culture.  
Issuing agency: Respublikanskii Budinok Radiomovlennia i Zvukozapisu, Komitet po Radiomovlenniu i Telebachenniu Pri Radi Ministriv URSR (*i.e., Ukrainian Soviet Socialist Republic*).

38cm/sec.

- HA125. Eastman Philharmonia; Hanson, conductor. February 16, 1962. (Reel 7 of 7)  
Concert in the Zhovtnevy Palace of Culture.  
Issuing agency: Respublikanskii Budinok Radiomovlennia i Zvukozapisu, Komitet po Radiomovlenniu i Telebachenniu Pri Radi Ministriv URSR (*i.e., Ukrainian Soviet Socialist Republic*).

38cm/sec.

Box 108

- HA126. Centennial Ode / Hanson.  
Eastman-Rochester Symphony Orchestra and Eastman School of Music Chorus;  
Hanson, conductor. December 19, 1950. (Reel 1 of 3)  
Accompanied by recording engineer's log sheets.

N.B. Conflicting data: among the engineer's notes is the citation "Rochester Philharmonic Orchestra" (demonstrably incorrect).

10" reel

HA127. Centennial Ode / Hanson.  
Eastman-Rochester Symphony Orchestra and Eastman School of Music Chorus;  
Hanson, conductor. December 19, 1950. (Reel 2 of 3)  
Recording engineer's log sheets accompanying HA126 pertain to this reel.  
10" reel

HA128. Centennial Ode / Hanson.  
Eastman-Rochester Symphony Orchestra and Eastman School of Music Chorus;  
Hanson, conductor. December 19, 1950. (Reel 3 of 3)  
Recording engineer's log sheets accompanying HA126 pertain to this reel.  
10" reel

*Sub-series B: Analog discs (both 78rpm and 33 1/3rpm)*

HD1. [Content not indicated]. Acetate.

Box 109

HD3. Serenade for Flute, Harp and Strings / Hanson. December 28, 1945.  
WQXR  
12" disc, 78rpm

HD10. Dr. Howard Hanson addressing the student body of the Eastman School of Music.  
September 16, 1957.  
Eastman School of Music  
12" disc, 33 1/3rpm

HD11. Ruffles and Flourishes.  
Eastman Symphonic Wind Ensemble; Frederick Fennell, conductor.  
Mercury MG 50112. Original jacket lacking.  
12" disc, 33 1/3rpm

HD13. Fall River Legend / Morton Gould; and, Spirituals. July 8, 1960.  
Test pressing for release on Mercury; annotated by Frederick Fennell.  
12" disc, 33 1/3rpm.

HD14. Test pressing for [presumably Mercury] SR 90165-A. Not annotated as to specific content.  
12" disc

HD15. Test pressing for [presumably Mercury] SR 90165-B. Not annotated as to specific content.

12" disc

HD17. "Dr. Howard Hanson: *Music You Want* program no. 809" (part 2).  
RCA: CS050705.  
12" disc, 78 rpm.

HD18. [Content not indicated].  
12" disc

HD19. Symphony no. 2 ( "Romantic" ) / Hanson. December 1, 1951.  
NYSSMA All-State College Orchestra.  
Ficker Recording Service (Old Greenwich, Connecticut)  
4 discs, of which three are 12" and one is 10"

HD20. Nordic Symphony, second movement / Hanson; and, The night is young /  
Aeolians. February, 1948.  
Sewanhaka High School Band. (sides 7 and 8 of a presumed set)  
12" disc

HD21. The Incredible Flutist / Walter Piston.  
Presumably a test pressing for Mercury MG 50206-A.  
12" disc

HD22. The Pageant of Pages. T. Barnum / Douglas Moore.  
Presumably a test pressing for Mercury MG 50206-B.  
12" disc

HD23. Concerto Grosso No. 1 / Ernst Bloch.  
Presumably a test pressing for Mercury SR 90223-A; annotated by Hanson.  
12" disc

HD24. Concerto Grosso No. 2 / Ernst Bloch.  
Presumably a test pressing for Mercury SR 90223-B; annotated by Hanson.  
12" disc

HD27. American Works for Solo Wind Instruments and String Orchestra.  
Eastman-Rochester Symphony Orchestra; Hanson, conductor.  
Victor 18101-18102; in Musical Masterpiece Series.  
2 discs.

HD28 Music for the Theater / Aaron Copland.  
Eastman-Rochester Symphony Orchestra; Hanson, conductor.  
RCA Victor: 17694 - 17696.  
3 discs, 78rpm

HD29 Merry Mount Suite for Orchestra / Hanson.

Eastman - Rochester Symphonic Orchestra, Hanson.  
RCA Victor 17995-17997.

HD30        The Lament for Beowulf / Hanson.  
Eastman-Rochester Symphony Orchestra and Eastman School Chorus; Hanson,  
              conductor.  
RCA Victor 11-8114 - 11-8116.

HD32.       Symphony No. 3 / Hanson.  
Boston Symphony Orchestra; Serge Koussevitzky, conductor.  
Test pressings; annotated as to Koussevitzky's approval.  
9 discs, each 12"

HD34.       Symphony No. 2 / Hanson.  
Eastman-Rochester Symphony Orchestra; Hanson, conductor. (Discs erroneously  
              labelled "American Composers Orch[estra]".)  
Test pressings; annotated as to Hanson's approval.  
8 12" discs

HD35.       Symphony No. 4 / Hanson. February 26, 1944.  
NBC Symphony Orchestra; Stokowski, conductor.  
Office of War Information  
4 12" discs, 78 rpm

[copy of same]  
Eastman School of Music Recording [Services]  
3 12" discs, 78rpm

HD36.       Symphony No. 1 ( "Nordic" ) / Hanson.  
Eastman-Rochester Symphony Orchestra; Hanson, conductor.  
Test pressings, presumably for RCA Victor release; annotated by Hanson as to his  
              approval.  
9 12" discs

*And:*

Suite of Fairy Tales / [composer not cited].  
Eastman-Rochester Symphony Orchestra; Hanson, conductor.  
Test pressings, presumably for RCA Victor release; annotated by Hanson as to his  
              approval.  
3 12" discs

HD37.       The Lament for Beowulf / Hanson.  
Eastman-Rochester Symphony Orchestra; Hanson, conductor.  
Test pressings, presumably for RCA Victor release; discs initialled by Hanson.  
9 12" discs.

*Accompanied by:*

Prologue from Dance Suite / Spencer Norton.  
Eastman-Rochester Symphony Orchestra; Hanson, conductor.  
Test pressings, presumably for RCA Victor release; discs initialled by Hanson.  
2 12" discs.

- HD38. A Pagan Poem / Charles Martin Loeffler.  
Eastman-Rochester Symphony Orchestra; Hanson, conductor.  
Test pressings, presumably for RCA Victor release; discs initialled by Hanson.  
12 12" discs.
- HD40. Lament for a Fallen Leader / Perry W. Beach.  
The La Sierra College Choir, Moses Chalmers.  
Criston Enterprises S102  
On side B: President Kennedy's Favorite Scripture (Ecclesiastes chapter 3). Gordon  
Biez, reader.  
7" disc, 33 1/3 rpm
- HD41. Symphony No. 2 in A major / Daniel Gregory Mason. April 11, 1948.  
New York Philharmonic Orchestra; Bruno Walter, conductor.  
3 discs (of 4), 78rpm; one disc lacking.
- HD53. Symphony no. 1 in E minor / Jean Sibelius.  
National High School Symphony Orchestra; Howard Hanson, conductor.  
National Music Camp (Interlochen, Michigan) NMC 1963-19  
12" disc, 33 1/3 rpm
- HD54. Symphony no. 1, opus 9 / Samuel Barber; and, Symphony no. 2, opus 30 ( "Romantic" ) / Howard Hanson.  
National High School Symphony Orchestra; Howard Hanson George C. Wilson,  
conductors.  
National Music Camp (Interlochen, Michigan) NMC 1963-21  
12" disc, 33 1/3 rpm.
- HD57. Serenade for Solo Flute, Harp, and String Orchestra, opus 35; and, Symphony no.  
1 in E minor ( "Nordic" ), opus 21 / Hanson.  
National High School Philharmonic Orchestra; Hanson, conductor.  
National Music Camp (Interlochen, Michigan). Crest Records NMC 1961-20.  
Original jacket lacking.  
12" disc, 33 1/3 rpm.
- HD58. Symphony No. 2, opus 30 / Hanson.  
National High School Orchestra; Hanson, conductor.  
National Music Camp (Interlochen, Michigan) NMC 1959-24.

12" disc, 33 1/3 rpm

- HD60. Music Educators National Conference, March, 1958.  
Selections include: Song of Democracy / Hanson.  
Southern California Chorus; Charles C. Hirt and Howard Hanson, conductors.  
Sierra Records (Sierra Madre, California). Original jacket lacking.  
12 disc, 33 1/3 rpm.
- HD69. Contemporary American Symphonic Classics.  
Pioneers: A symphonic saga / Charles Haubiel — American Suite / Charles  
Wakefield Cadman — Portraits / Charles Haubiel — Medieval Suite / Louis  
Edgar Johns.  
Presentation copy. Inscribed to Howard Hanson by Charles Haubiel, November  
7th, 1962.  
Dorian Records LP 1008  
12" disc, 33 1/3 rpm
- HD78. Mass [in G] / [Wayne] Barlow.  
[Presumably the premiere performance in the Eastman Theater on May 10th,  
1951, the composer conducting.]  
Eastman School of Music.  
Two 12" discs, 78rpm
- HD80. Arizona All-State Festival Concert, 1963.  
Arizona All-State Orchestra; Howard Hanson, guest conductor.  
Selections include the following Hanson works: Love Duet from *Merry Mount* —  
Symphony no. 1 in E minor ( "Nordic" ), 2nd movement — Symphony no. 2 ( "  
"Romantic" ), Finale.  
Century Records (Saugus, California) 10678. Original jacket lacking.  
12" disc, stereo, 33 1/3 rpm.
- HD81. Music Educators National Conference, March, 1958.  
Southern California Orchestra; Howard Hanson, conductor.  
Selections include four original works by Hanson.  
Sierra Records (Sierra Madre, California). Original jacket lacking.  
12" disc, 33 1/3 rpm.
- HD82. Penfield Music Week, 1963.  
Penfield High School Girls' Choir and Penfield High School Senior Choir; various  
conductors, including Hanson, guest conductor.  
Selections include Hanson's Song of Democracy, followed by a speech by Hanson.  
12" disc, 33 1/3 rpm
- HD83. The Composer and His Orchestra, volume III.  
For the First Time / Howard Hanson.  
The Eastman Philharmonia; Hanson, conductor and narrator.

- Mercury MG50357 Promotional Record (not for broadcast)  
12" disc, 33 1/3 rpm
- HD84. "Is America's Taste in Music Declining?". December 5, 1955.  
Recorded by station KMOX (St. Louis).  
Two 12" discs, 33 1/3 rpm. (parts 1 and 3; 2 and 4, respectively)
- HD85. Festival Fanfare / Howard Hanson. Undated.  
Forces not identified.  
10" disc, 78rpm
- HD86. High School Symphonic Band; various conductors.  
Selections include: Suite no. 1 in E-flat / Holst; Frederick Fennell, conductor.  
National Music Camp (Interlochen, Michigan) NMC 1963-18.  
12" disc, 33 1/3 rpm.
- HD87. National High School Symphony Orchestra.  
Selections include: "The last spring" from *Two Melodies for String Orchestra*, opus  
84 / Grieg (Hanson, conductor).  
National Music Camp (Interlochen, Michigan) NMC 1963-20  
12" disc, 33 1/3 rpm.
- HD88. Greece Olympia Wind Ensemble; Roy S. Thrall, conductor.  
Selections include: Chorale & Alleluia / Hanson (Hanson, guest conductor).  
Century Records (Saugus, California) 17258. Recorded in concert by Charles  
Burgess.  
12" disc, 33 1/3 rpm.
- HD89. Rip Van Winkle Overture / George Whitefield Chadwick. [April 16, 1943]  
[Eastman School Junior Symphony Orchestra; Paul White, conductor. Performed  
at the 13th Annual Festival of American Music.]  
Eastman School of Music 126.13 (two sides); service copy  
12" disc, 78rpm

**Series 10: Awards**

**Box 110**

- item 1 Certificate, from the American Society of Composers, Authors and Publishers on  
the occasion of HH's 75th birthday, recognizing HH's outstanding contributions  
(1971)
- item 2 Certificate, from St. John Fisher College, conferring on HH the degree of Doctor  
of Humane Letters (1976)

- item 3        Certificate, from the National Band Association, certifying HH's election as a Fellow of the Academy of Wind and Percussion Arts, 1977 (two copies)
- item 4        Plaque, from the Phi Beta Award for excellent in music arts (1937)
- item 5        Plaque, from the Sinfonia chapter of Phi Mu Alpha, conferring the Charles E. Lutton Award on HH (1953)
- item 6        from the Mu Phi Epsilon Memorial Foundation, admitting HH as a Distinguished Member (1963)
- item 7        from the New York State Music Teachers Association, recognizing the ESM on its 50th anniversary (1971)
- item 8:        Trophy, from the National Band Association Academy of Wind and Percussive Arts (1977)

Box 111

- item 1        Paperweight, from Drury College (Springfield, Missouri) on the occasion of its Centennial (1973)
- item 2        Paperweight, from the National Music Camp (Interlochen, Michigan), recognizing 50 years of service to gifted youth (1978)
- item 3        Paperweight, from Philips Classics, commemorating HH's Symphony no. 2 on compact disc (1990)
- item 4        Medallion, honoring WHAM "America's Composers" for outstanding achievement in bringing about a better understanding of the American way of life (1955)
- item 5        Medallion, from the National Arts Club, recognizing HH' for distinguished service to music (1962)
- item 6        Medallion, from The Hall of Fame for Great Americans at New York University (1972)
- item 7        Medallion (on ribbon), from the County of Monroe (New York State). Without date