

# JOHN LA MONTAINE COLLECTION

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

Prepared by Gail E. Lowther  
Summer 2016



*John La Montaine (at far right) presents John F. Kennedy with score to *From Sea to Shining Sea*, op. 30, which had been commissioned for Kennedy's inauguration ceremony, with Jackie Kennedy and Howard Mitchell (National Symphony Orchestra conductor) (1961). Photograph from John La Montaine Collection, Box 16, Folder 9, Sleeve 1.*



*John La Montaine and Howard Hanson during rehearsal with the Eastman Philharmonia in preparation for the performance of La Montaine's *Concerto for Piano and Orchestra*, op. 9, at Carnegie Hall (November 1962). Photograph from ESPA 27-32 (8 x 10).*

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## DESCRIPTION OF COLLECTION

Shelf location: C3B 18,1–19,4

Physical extent: 31.4 linear feet

### Biographical Sketch



*Photograph from John La Montaine Collection, Box 51, Folder 1, Sleeve 4.*

**John Maynard La Montaine (17 March 1920–29 April 2013)** – La Montaine (also later LaMontaine), a native of Oak Park, Illinois, received early training in theory and composition in Chicago with Stella Roberts, Muriel Parker, and Margaret Farr Wilson (1935–38). In 1938, he entered the Eastman School of Music in Rochester, New York. There, La Montaine (BM 1942) studied composition with Bernard Rogers and Howard Hanson and piano with Max Landow. His first orchestral works were performed by the Eastman-Rochester Symphony under Dr. Hanson, who chose his *Music for a Greek Play* for a national broadcast in 1938. From 1942–46, La Montaine served with the US Navy, and, for a period of time, studied with Rudolf Ganz at the Chicago Musical College (1945). Following discharge from the Navy, La Montaine continued his studies in composition at the Juilliard School with Bernard Wagenaar and later with Nadia Boulanger at the American Conservatory in Fontainebleau (1952). Following World War II, La Montaine travelled extensively as a concert pianist, and, in 1950, he became pianist with the NBC Symphony under Arturo Toscanini (1950–54). Later, he taught composition at several major educational institutions: Eastman School of Music (1961, 1964–5), the American Academy in Rome (as Composer-in-Residence, 1962), The University of Utah (1968), North Texas State University, now the University of North Texas (1969); and Whittier College, where he was named Nixon Distinguished Scholar and holder of the Nixon chair in 1977.

In 1959, La Montaine received the Pulitzer Prize in Music for his Concerto for Piano and Orchestra, Op. 9, *In Time of War*, which had been commissioned for the National Symphony

Orchestra by the Ford Foundation. Shortly after receiving the Pulitzer Prize, La Montaine was commissioned by the Philip M. Stern Fund to write the first piece of music specifically for a presidential inauguration; his *Overture: From Sea to Shining Sea*, Op. 30, opened John F. Kennedy's inauguration in 1961. Other awards and commissions include the Rheta Sosland Prize for Chamber Music (*String Quartet*, Op. 16); two Guggenheim Fellowships (1959, renewed for 1960); a Serge Koussevitzky Foundation Commission (Flute Concerto, Op. 48); an award from the American Academy of Arts and Letters (1962), which was accompanied by a grant to record his Piano Concerto; an Eastman School Distinguished Alumni Award (1972); and commissions from the William Inglis Morse Trust for Music (*Fragments from the Song of Songs*, Op. 29), the Repertory Dance Theater of Utah (*Incantation for Jazz Band*, Op. 39), the National Federation of Music Clubs (*Conversations*, Op. 42), the Hymn Society of America (Three Hymns and an Anthem), and several orchestras.

The compositions of John La Montaine include symphonic, chamber, ballet, opera, choral and solo works. His works have been performed by several major orchestras including the National Symphony Orchestra, the Boston Symphony, the Philadelphia Orchestra, the Chicago Symphony, the New York Philharmonic, the Los Angeles Philharmonic, and the San Francisco, Cincinnati and Pittsburgh Symphony Orchestras. He composed five operas, the central core being his trilogy of pageant-operas for Christmas: *Novellis, Novellis*, Op. 31; *The Shephardes Playe*, Op. 38; and *Erode the Greate*, Op. 41; all of which were premiered in the Washington Cathedral. The second of the operas, *The Shephardes Playe*, was televised nationally by ABC (1967), and the telecast was awarded the 1969 Sigma Alpha Iota National Television Award. The *Wilderness Journal, Symphony for Bass-Baritone, Organ and Orchestra*, Op. 41, was commissioned by Mrs. Jouett Shouse and opened the second season at Kennedy Center to celebrate the dedication of the Filene Organ. In 1973, the Institute for the Arts and Humanistic Studies for the Pennsylvania State University commissioned La Montaine to compose a major work to commemorate the American Bicentennial in 1976. The resulting work, a Bicentennial opera, *Be Glad then America*, Op. 43, was premiered by Sarah Caldwell with the Pittsburgh Symphony and the Pennsylvania State University Choirs. A documentary on the creation of the opera was televised nationally on PBS in 1977 and rebroadcast in 1978.

In July 1975, together with the composer and pianist Paul J. Sifler (1911-2001), La Montaine founded Fredonia Press for the purpose of publishing exclusively the works of both composers. In 1977, they extended their successful enterprise by establishing Fredonia Discs.

John La Montaine died on April 29, 2014, at the age of 93 in his home in Los Angeles.

### **Provenance**

The collection was a bequest from the late John La Montaine and was received by the Sibley Music Library in two installments in October 2015 and October 2016. The gift of the collection was facilitated by Mr. Peter Coster, Mr. La Montaine's nephew and the executor of the John La Montaine Estate. Subsequently, in January 2017, the library received a small additional deposit of materials for the collection from Mr. Coster, consisting of a set of instrumental parts for the Concerto for Piano and Orchestra, op. 9 (which now comprise Box 52).

## **Scope and Content**

The collection comprises the personal and professional papers of John La Montaine, including sketchbooks, manuscripts, fair copies, and published scores of his compositions, in addition to correspondence, concert programs, press clippings, photographs, and recordings. Also included in the collection are several items from Mr. La Montaine's personal library, which features presentation copies of scores and items from his study collection.

## **Restrictions**

There are no restrictions on the use of the materials of the John La Montaine Collection. Reproduction of its contents, however, will be provided to patrons only in accordance with the provisions of the United States Copyright Law (1976) and its revisions.

## **Associations**

The Paul J. Sifler Collection contains additional materials produced by John La Montaine throughout his career including sketchbooks, manuscripts, published works, and recordings, as well as source materials from which the librettos of his *Christmas Trilogy* were constructed.

In addition, the Sibley Music Library houses a number of collections documenting the composition careers of Eastman School of Music alumni. Included among them are the collections of: Wayne Barlow (BM 1934, MM 1935, PhD 1937), William Bergsma (BA 1942, MM 1943), Gordon Binkerd (MM, 1941), Alexander Courage (BM, 1941), Homer Todd Keller (BM 1937, MM 1938), and Gardner Read (BM 1936, MM 1937).

## DESCRIPTION OF SERIES

The John La Montaine Collection has been organized into seven major series: manuscripts and sketches, personal papers, correspondence, publicity and press materials, recordings, and oversized items. Further subdivisions of the series are indicated below.

The original organization of the items in the collection has been preserved as much as possible. La Montaine's personal papers, correspondence, and press materials were received by the Sibley Music Library grouped in envelopes containing mixed formats under the following three headings: (1) notes regarding specific compositions, organized by opus number; (2) correspondence; and (3) programs, articles, and reviews, grouped by opus number. The original organization of the papers and their given headings have been preserved in the Collection's series, sub-series, and/or folder headings. It is important to note that, as a result of preserving this organization, correspondence relating to specific compositions, commissions, and/or performances may be found in multiple locations, namely Series 2, sub-series B (Notes on composition projects), Series 3 (Correspondence), and Series 4, sub-series C (Programs, articles, and reviews).

### **Series 1: Manuscripts and sketches**

This series contains sketches, drafts, fair and final copies, manuscript reproductions, and publishers' imprints of works composed by John La Montaine throughout the scope of his compositional career. The series is subdivided into four sub-series:

#### **Sub-series A: Student works and sketches**

This sub-series is comprised of manuscripts and sketches dating from La Montaine's undergraduate studies at the Eastman School of Music. Having no discernible chronology, the items in this sub-series have been organized alphabetically by title.

#### **Sub-series B: Mature works**

Compositions within this sub-series are organized sequentially by opus number.

#### **Sub-series C: Works with no opus number**

This sub-series contains La Montaine's mature compositions that lack opus numbers. The bulk of this sub-series consists of pieces for voice and piano as well as instrumental chamber works.



#### Sub-series D: Sketches

This sub-series consists of La Montaine's sketchbooks as well as assorted loose sketches and unidentified partial manuscripts and Ozalid masters.

*N.B. The music manuscripts in Series 1 are housed in storage containers appropriate to their respective dimensions. The varying dimensions of the scores, parts, and sketches throughout this series resulted in an inevitable discrepancy between the alphabetical or numerical (by opus number) organization of each sub-series and the numeric box order.*

### **Series 2: Personal papers**

#### Sub-series A: Original writings

This sub-series contains hymn texts and poems, lectures, articles, and other writings by La Montaine.

#### Sub-series B: Notes on composition projects

This sub-series is comprised of materials relating to the composition and production of specific La Montaine compositions. The items in this sub-series are in a variety of formats, including composer's notes, program notes, correspondence, libretti and texts. The material is organized sequentially by opus number, followed by unfinished compositions, which are arranged alphabetically by title.

#### Sub-series C: Pedagogical material

In this sub-series are assorted lecture notes and course materials from La Montaine's personal papers.

#### Sub-series D: Ephemera

Items in this sub-series include: photographs; student documents; poems, hymns, and other texts by various authors; biographies, introductions, and notes about other musicians and colleagues; as well as other personal documents and items.

### **Series 3: Correspondence**

This series of correspondence contains letters and documents of both a personal and professional nature. Within each sub-series, correspondence is foldered alphabetically by correspondent's surname.

#### Sub-series A: Correspondence to/from John La Montaine

#### Sub-series B: Correspondence to/from Paul Sifler

#### Sub-series C: Other correspondents

Included among John La Montaine's archived correspondence are several letters to and from correspondents other than Mr. La Montaine and Mr. Sifler. These items are primarily related to La Montaine's professional activities, such as the production and performance of his works. Lucile Ward's correspondence makes up a substantial portion of this sub-series.

### **Series 4: Publicity and press materials (organized by opus number)**

This series is comprised of a variety of documents that chronicle Mr. La Montaine's professional and personal activities. Prominent among papers are publicity items (including press clippings), concert and recital programs, and professional correspondence.

#### Sub-series A: Biographical information

#### Sub-series B: Resume and works lists

#### Sub-series C: Programs, articles, and reviews

This sub-series contains concert programs, newspaper articles, reviews, and other publicity materials and documents associated with John La Montaine, his compositions and professional activities, and performances of his works. The bulk of items in this sub-series were received by the RTWSC department in envelopes organized by opus number, and this arrangement has been preserved within the collection. Additional press materials and programs relating to La Montaine's other professional activities are held in separate folders within the sub-series, and the original headings have been preserved in the folder headings. Within each folder, items are organized chronologically.

#### Sub-series D: Additional publicity materials

This sub-series includes serial publications from La Montaine's personal archives that reference his compositions and professional activities as well as advertising materials and newsletters from publishing companies.

### **Series 5: Library**

This series contains a portion of La Montaine's collection of scores and books. Within each sub-series, the items are arranged alphabetically by author.

#### Sub-series A: Published literature

Sub-series B: Study scores

Sub-series C: Presentation scores

## **Series 6: Audio-visual material**

This sub-series comprises John La Montaine's library of sound recordings and audio-visual recordings of his own compositions, interviews, and other material. Reel-to-reel tape is the predominant format, although VHS cassettes are included as well. Each format has been assigned to its own sub-series. Within each sub-series, the recordings are arranged sequentially as follows: (1) recordings of a single composition by John La Montaine, arranged alphabetically by title; (2) recordings of multiple compositions by La Montaine, arranged alphabetically by the first title listed or title of album; (3) recordings containing compositions by other composers, often in addition to compositions by La Montaine, arranged alphabetically by the first title listed or title of album; (4) additional recordings, consisting of indeterminate material and spoken word recordings (such as interviews).

Sub-series A: 5" reels

Sub-series B: 7" reels

Sub-series C: 10 ½" reels

Sub-series D: 12" LPs

Sub-series E: Cassette tapes

Sub-series F: Compact discs

Sub-series G: Audio-visual cassettes

## **Series 7: Oversized materials**

This series has been created for the ease of filing and is comprised of documents that require special housing consideration on grounds of their oversized dimensions. The individual items and folder entries are annotated with respect to the series and sub-series numbers from which the given documents were separated.

Sub-series A: Oversized manuscripts and sketches

Sub-series B: Other oversized documents

# INVENTORY

## **Series 1: Manuscripts and sketches**

### *Sub-series A: Student works and sketches*

#### **Box 1**

- Folder 1      *Festival* (1938). For orchestra. 3 documents. Items include:  
Manuscript title page, in pencil, with note “1st orchestral work to be performed, Howard Hanson, cond.; Eastman Rochester Symphony, NBS National Broadcast 1939.” 1 p. of text.  
Instrumental parts: flute, oboe, B flat clarinet, A clarinet, bassoon, French horns I-IV, B flat trumpet, trombones I-III, violin I, violin II, viola, violoncello, contrabass. Ozalid manuscript. 49 pp. of music.  
Accompanied by envelope labeled “La Montaine first orchestra pieces 1938 (incomplete).”
- Folder 2      *Dirge for Clytemnestra* (1938). For viola and orchestra. Instrumental parts (incomplete): solo viola, oboe, French horn, B flat trumpet violin I, violin II. Ozalid manuscript. 7 pp. of music.
- Folder 3      *The Fly Sat on the Wall* (n.d.). For piano and orchestra. Piano solo part. Manuscript in ink. 2 pp. of music.
- Folder 4      *Intermezzo and Scherzo* (n.d.). For violin and piano. Violin part. Ozalid manuscript. 3 pp. of music.
- Folder 5      *Intermezzo and Scherzo* (1939). For violin and piano. 3 documents. Items include:  
Piano score. Manuscript in ink, with annotations in pencil and red pencil. 10 pp. of music.  
Facsimile of violin part. 4 pp. of music.  
Accompanied by envelope labeled “John La Montaine’s Student Works & Sketches while at Eastman School, 1938-1942.”
- Folder 6      *Scherzo*. For piano and orchestra (n.d.). Two piano reduction. Ozalid manuscript. 6 pp. of music.
- Folder 7      *Scherzo*. For piano and orchestra (n.d.). Two piano reduction. Manuscript facsimile. 6 pp. of music.
- Folder 8      Untitled sketches (1938-1942). Manuscript in pencil and ink. 4 pp. of music. Accompanied by note: “La Montaine Student works and sketches....” 1 p. of text.

*Sub-series B: Mature works*

- Folder 9      *Compositions of John La Montaine, Op. 1-8.* (1950). Bound manuscript facsimile. 145 pp.
- Folder 10     Front matter for *Compositions of John La Montaine, Op. 1-8* (1950). Ozalid manuscript. 4 pp. of text.
- Folder 11     *Toccata*, Op. 1. For solo piano. Score. New York: Broude Brothers Ltd., 1957. 8 pp.
- Folder 12     *Four Songs*, Op. 2 (1950). For high voice, violin or flute, and piano. 6 documents. Items include:  
Full score. Ozalid manuscript. 1 p. of text, 16 pp. of music.  
Instrumental part. Ozalid manuscript. 5 pp. of music.  
“Wanderers Nachtlid,” Op. 2, No. 1. For voice and piano, with German text.  
Score. Ozalid manuscript. 2 pp. of music.  
“Evening Song,” [Op. 2, No. 1]. For medium voice and piano. Score. Ozalid manuscript. 2 pp. of music.  
“Evening Song,” Op. 2, No. 1. For medium voice, violin or flute, and piano.  
Full score. Ozalid manuscript. 2 pp. of music.  
“Islanded in Thought,” Op. 2, No. 3 (1946). For voice and piano. Score.  
Ozalid manuscript. 2 pp. of music.
- Folder 13     *Four Songs*, Op. 2 (1950). For high voice, violin or flute, and piano. Full score. Manuscript facsimile, with annotations in ink, bound. 16 pp.
- Folder 14     Sonata for Piano, Op. 3 (n.d.). Score. Manuscript facsimile. 14 pp. of music. Score (copy 2). Manuscript facsimile, bound, with ink inscription to Ruth [White]. 14 pp.
- Box 37**
- Folder 1      Sonata for Piano, Op. 3 (1950). Full score. American Composers’ Edition. Rochester, NY: Eastman School of Music, University of Rochester, 1970. New York: Carl Fischer Inc. 20 pp. of music.
- Folder 2      *Invocation*, Op. 4. For voice and piano. Score. Ozalid manuscript, with annotations in blue pencil. 6 pp. of music.
- Folder 3      *Invocation*, Op. 4 (1950). For voice and piano. Score. Manuscript facsimile, bound. 6 pp. Score (copy 2). Hollywood, CA: Fredonia Press, 1950. 9 pp. of music.

## **Box 1**

- Folder 15      *The Puppets*, Op. 5 (1950). Suite for two pianos. Score. Ozalid manuscript. 1 p. of text, 20 pp. of music.
- Folder 16      *The Puppets*, Op. 5 (1950). Suite for two pianos. Score. Manuscript facsimile, bound, with annotations in pencil. 20 pp. Score (copy 2). Manuscript facsimile, bound. 20 pp.
- Folder 17      March from *The Puppets* (n.d.). Arranged for symphony orchestra. Full score. Ozalid manuscript. 8 pp. of music.
- Folder 18      *The Rose of Sharon*, Op. 6 (n.d.). Song cycle for soprano and orchestra. Piano vocal reduction. Manuscript facsimile, bound, with annotations in pencil. 20 pp.
- Folder 19      *Songs of the Rose of Sharon*, Op. 6. Song cycle for soprano and orchestra. Conductor's score, marked "Personal Copy," with annotations in ink and pencil and errata list in pencil. Contemporary Composers Study Score Series, No. 24. New York: Broude Brothers Ltd., 1976. 58 pp.
- Folder 20      *Songs of the Rose of Sharon*, Op. 6. For high voice with piano accompaniment. Piano vocal score. New York: Broude Brothers, 1962. 22 pp. 2 copies. Copy 1 has inscription on cover to Mrs. Lawrence Gilman. Copy 2 marked "Personal Copy," with annotations in red ink.
- Folder 21      *Songs of the Rose of Sharon*, Op. 6. Adapted for high voice and organ. Piano vocal score, with emendations and annotations for organ accompaniment in pencil and ink. New York: Broude Brothers, 1962. 22 pp.

## **Box 37**

- Folder 4      *Songs of the Rose of Sharon*, Op. 6 (1950). Song cycle for soprano and orchestra. Piano vocal reduction. Ozalid manuscript. 16 pp. of music.
- Folder 5      *Hoheslied* [Songs of the Rose of Sharon], Op. 6. Song cycle for soprano and orchestra. Vocal part, with note "This setting of the German Biblical text made for Jessye Norman." Ozalid manuscript. 11 pp.
- Folder 6      *Songs of the Rose of Sharon*, Op. 6. Song cycle for soprano and orchestra. Conductor's score. Contemporary Composers Study Score Series, No. 24. New York: Broude Brothers Ltd., 1976. 58 pp. of music.
- Folder 7      *Songs of the Rose of Sharon*, Op. 6. For high voice with piano accompaniment. Piano vocal score. New York: Broude Brothers, 1962. 22 pp. of music.

## **Box 1**

- Folder 22     *A Child's Picture Book*, Op. 7 (n.d.). For solo piano. Score (incomplete). Ozalid manuscript. 2 pp. of illustrations; 2 pp. of music.
- Folder 23     *A Child's Picture Book*, Op. 7 (n.d.). For solo piano. Score, with illustrations by Laura Howard. Manuscript facsimile, bound. 2 copies. Copy 2 marked "Personal Copy." 31 pp. Score (copy 3). New York: Broude Brothers Ltd., 1957. 12 pp.
- Folder 24     Sonata for 'Cello and Piano, Op. 8. Score with solo part. 2 copies. Copy 2 marked "Personal Copy." Philadelphia: Elkan-Vogel Co. Inc., 1966. 31 pp. (piano score) and 10 pp. (cello solo).
- Folder 25     Concerto for Piano and Orchestra, Op. 9. Full score. Manuscript facsimile, bound. 103 pp.
- Folder 26     Concerto for Piano and Orchestra, Op. 9. Two piano reduction. Score, marked "Personal Copy: Corrections and Revisions," with annotations in red and blue ink. New York: Galaxy Music Corporation, 1965. 68 pp.

## **Box 37**

- Folder 8     Concerto for Piano and Orchestra, Op. 9. Full score. Manuscript facsimile, bound, with annotations in pencil, colored pencils, and ink. Revisions pasted over pp. 8, 41, 75-79, 100-101. Marked "Rental Material, Broude Brothers." 103 pp. of music.
- Folder 9     Concerto for Piano and Orchestra, Op. 9. Full score. Manuscript facsimile, bound, with annotations in pencil, colored pencils, and ink. Marked "Rental Library, Galaxy Music Corporation." 103 pp. of music. Two piano reduction. New York: Galaxy Music Corp., 1965. 68 pp. of music.
- Folder 10     Concerto for Piano and Orchestra, Op. 9. Full score. Manuscript facsimile, bound. Hollywood, CA: Fredonia Press, 1959. 103 pp. of music.
- Folder 11     Concerto for Piano and Orchestra, Op. 9. Instrumental parts: violin I, violin II, viola, violoncello, contrabass. Ozalid manuscript. 47 pp.
- Folder 12     Concerto for Piano and Orchestra, Op. 9. Instrumental parts: violin I, violin II, viola, violoncello, contrabass. Manuscript facsimile, bound, with annotations in pencil and colored pencil. 56 pp. of music.

## **Box 52**

- Folder 1      Concerto for Piano and Orchestra, Op. 9. Instrumental parts: violin I (11 copies). Manuscript facsimiles, bound, marked "Galaxy Music Corp.," with performance markings in pencil. 99 pp. of music, total.
- Folder 2      Concerto for Piano and Orchestra, Op. 9. Instrumental parts: violin II (9 copies). Manuscript facsimiles, bound, marked "Galaxy Music Corp.," with performance markings in pencil and colored pencil. 90 pp. of music, total.
- Folder 3      Concerto for Piano and Orchestra, Op. 9. Instrumental parts: viola (8 copies). Manuscript facsimiles, bound, marked "Galaxy Music Corp.," with performance markings in pencil and colored pencil. 88 pp. of music, total.
- Folder 4      Concerto for Piano and Orchestra, Op. 9. Instrumental parts: cello (8 copies). Manuscript facsimiles, bound, marked "Galaxy Music Corp.," with performance markings in pencil and colored pencil. 104 pp. of music, total.
- Folder 5      Concerto for Piano and Orchestra, Op. 9. Instrumental parts: bass (6 copies). Manuscript facsimiles, bound, marked "Galaxy Music Corp.," with performance markings in pencil and colored pencil. 54 pp. of music, total.

## **Box 2**

- Folder 1      *Twelve Relationships*, Op. 10. For solo piano. Score. Manuscript facsimile, marked "1st edition, copy of original manuscript," bound. 12 pp. Score (copy 2). New York: Carl Fischer Inc., 1965.
- Folder 2      *Canons for Orchestra*, Op. 10a (1965). Full score. Manuscript facsimile. 26 pp. of music.

## **Box 37**

- Folder 13      *Canons for Orchestra*, Op. 10a (1965). Full score. Ozalid manuscript. 26 pp. of music.
- Folder 14      *Canons for Orchestra*, Op. 10a (1965). Full score. Manuscript facsimile, bound. 26 pp. of music. 2 copies (different sizes).

## **Box 2**

- Folder 3      *Ode for Oboe and Orchestra*, Op. 11 (1952). 4 documents. Items include:  
Title page. Ozalid manuscript. 1 p. of text.  
Full score. Ozalid manuscript. 18 pp. of music.  
Piano reduction. Ozalid manuscript. 7 pp. of music.



Instrumental parts: oboe solo (2 copies), flute I-II, clarinet I-II in A, bassoon I-II, horns I-IV, trumpet in C, trumpet (optional) in D, trombone, violin I-II, viola, cello, bass, timpani. Ozalid manuscript. 29 pp. of music.

Folder 4      *Ode for Oboe and Orchestra*, Op. 11 (1952). Full score. Manuscript facsimile. 18 pp.

Folder 5      *Five Sonnets of Shakespeare*, Op. 12 (n.d.). For voice and piano. Score (incomplete): Nos. 2, 4. Manuscript facsimile, with annotations in pencil. 8 pp. of music.

### **Box 37**

Folder 15      *Sonnets of Shakespeare*, Op. 12 (n.d.). For voice and piano. Score (incomplete). 1 p. of text and 21 pp. of music (missing p. 19). Score (copy 2; incomplete). 1 p. of text and 18 pp. of music (missing pp. 1-5).

Folder 16      *Five Sonnets of Shakespeare*, Op. 12 (n.d.). For low voice and piano. Score. 22 pp. of music.

Folder 17      *Five Sonnets of Shakespeare*, Op. 12 (1962). For voice and piano. Score (incomplete): No. 1. Manuscript facsimile, with annotations in pencil and ink, marked "Personal Copy." 4 pp. of music. Score (copy 2, incomplete): No. 1. Manuscript facsimile, reverse printing. 4 pp. of music.

Folder 18      *Six Sonnets of Shakespeare*, Op. 12 (1962). For voice and piano. Score. Hollywood, CA: Fredonia Press, 1962. 36 pp. of music.

### **Box 2**

Folder 6      *Songs of the Nativity*, Op. 13. For alto or baritone solo, SATB chorus, piano, and bells. Full score. Ozalid manuscript. 14 pp. of music.

Folder 7      *Songs of the Nativity*, Op. 13 (1954). For SATB voices. Score. Typescript, copyright 1954, John La Montaine. 22 pp. of music. Score (copy 2, incomplete). Typescript. 18 pp. of music, with 11 duplicate pp. of music. Score (copy 3). Melville, NY: H. W. Gray Publications, 1954. 22 pp.

### **Box 37**

Folder 19      *Songs of the Nativity*, Op. 13 (1954). For SATB voices. Score. Hollywood, CA: Fredonia Press, 1954. 22 pp. of music.

## **Box 2**

- Folder 8      *Songs of the Nativity*, Op. 13a. A cycle of Christmas songs for medium voice and organ. Score. Hollywood, CA: Fredonia Press, 1963. 31 pp. Score (copy 2), marked "Personal Copy." New York: H. W. Gray Co. Inc., 1963. 31 pp.
- Folder 9      *Fuguing Set*, Op. 14. For solo piano. Score. New York: Carl Fischer Inc., 1965. 20 pp.

## **Box 37**

- Folder 20      *Three Poems of Holly Beye*, Op. 15 (1954). For medium voice and piano. Score. New York: Cordon Press, 1954. 12 pp. of music.

## **Box 2**

- Folder 10      String Quartet, Op. 16 (n.d.). Full score. Ozalid manuscript. 48 pp. of music.
- Folder 11      String Quartet, Op. 16 (1969). Full score. Manuscript facsimile. 48 pp. of music. Copy 2 (incomplete). 26 pp. of music. Copy 3. Bound. 48 pp. of music. Instrumental parts (incomplete): violin I, viola, cello. 42 pp. of music.
- Folder 12      *Recitative, Aria, and Finale*, Op. 16a (1965). For string orchestra. Full score. Manuscript facsimile, bound. 29 pp. of music.

## **Box 37**

- Folder 21      *Recitative, Aria, and Finale*, Op. 16a (1965). For string orchestra. Full score. Hollywood, CA: Fredonia Press, (n.d.). 29 pp. of music.

## **Box 2**

- Folder 13      *Sanctuary*, Op. 17. For solo baritone, SATB chorus, and organ. Full score. Manuscript facsimile, bound. 20 pp. of music.

## **Box 37**

- Folder 22      *Sanctuary*, Op. 17. For solo baritone, SATB chorus, and organ. Full score. New York: H. W. Gray Co., Inc., 1956. 20 pp. of music. Copy 2. Full score. Hollywood, CA: Fredonia Press, 1956. 20 pp. of music.

## **Box 2**

- Folder 14      *Six Dance Preludes*, Op. 18. For solo piano. Score. New York: Broude Brothers, 1964. 21 pp.

Folder 15      *Nonsense Songs from Mother Goose*, Op. 19 (1973). For TTBB chorus and piano. Title page. Ozalid manuscript. 1 p. of text. Composer's notes. Typescript. 1 p. of text. Full score. Ozalid manuscript. 49 pp. of music.

Folder 16      *Nonsense Songs from Mother Goose*, Op. 19 (1973). For TTBB chorus and piano. Full score. Manuscript facsimile, bound. 49 pp.

**Box 37**

Folder 23      *Nonsense Songs from Mother Goose*, Op. 19 (1973). For SATB voices and piano. Hollywood, CA: Fredonia Press, 1974.

**Box 2**

Folder 17      "The Proposal," from *Nonsense Songs from Mother Goose*, Op. 19, No. 2. For SATB voices and piano. Hollywood, CA: Fredonia Press, 1974. 4 pp. 2 copies.

Folder 18      *Jubilant Overture*, Op. 20 (1959). For symphony orchestra. Full score. Manuscript facsimile. 30 pp. of music. Full score (copy 2), marked "Personal Copy." New York: Carl Fischer Inc., 1971. 40 pp.

**Box 38**

Folder 1      *Jubilant Overture*, Op. 20 (1959). For symphony orchestra. 3 documents. Items include:

Full score, with annotations in pencil and ink, marked "personal copy" and "has corrections." New York: Carl Fischer, 1971. 40 pp.

Errata list. Typescript, with annotations in pencil. 2 pp.

Full score (copy 2). Full score. Carl Fischer Archive Orchestra Edition. New York: Carl Fischer, 1971.

Folder 2      *Jubilant Overture*, Op. 20 (1959). For symphony orchestra. New York: Carl Fischer, 1971. Includes:

Full score, with annotations in colored pencil. 40 pp.

Instrumental parts, with performance markings in pencil: violin I (10 copies), violin II (10 copies), viola (8 copies), cello (7 copies), contrabass (5 copies), flute I-II (2 copies), piccolo, oboe I-II (2 copies), clarinet I-II in B flat (2 copies), bassoon I-II (2 copies), contrabassoon, horn I-II (2 copies), horn III-IV (2 copies), trumpet I in C, trumpet II-III in C (2 copies), trombone I-II (2 copies), bass trombone, tuba, timpani, percussion (2 copies), folio marked "Additional Parts A to B-B to C" (2 copies).

### **Box 3**

- Folder 1      *Colloquy for Strings*, Op. 21 (1964). Performance note in pencil. 1 p. of text. Full score. Ozalid manuscript. 17 pp. of music.
- Folder 2      *Colloquy for Strings*, Op. 21 (1964). 4 documents. Items include:  
Full score. Manuscript facsimile. 23 pp. of music.  
Full score (copies 2-3). Manuscript facsimile, bound, with annotations in pencil. 23 pp. 2 copies.  
Full score (copy 4). Manuscript facsimile, bound. 23 pp.
- Folder 3      *Colloquy for Strings*, Op. 21. 4 documents. Items include:  
Full score. Hollywood, CA: Fredonia Press, 1965. 25 pp.  
Full score (copy 2), marked “corrected score,” with annotations in pencil and ink. Hollywood, CA: Fredonia Press, 1965. 25 pp.  
Full score (copy 3), marked “errata,” with annotations in ink. Hollywood, CA: Fredonia Press, 1965. 25 pp.  
Full score (copy 4), fair copy. 25 pp. of music.
- Folder 4      *Colloquy for Strings*, Op. 21 (n.d.). Instrumental parts: violin I, violin II, viola, violoncello, contrabass. Manuscript facsimile. 44 pp. of music. Accompanied by note in ink: “Colloquy .... Full score & parts, Masters.” 1 p. of text.
- Folder 5      *Colloquy for Strings*, Op. 21 (n.d.). Instrumental parts (set 2): violin I (4 copies), violin II (3 copies), viola (3 copies), violoncello (2 copies), contrabass (1 copy). Manuscript facsimile, with annotations in pencil. 102 pp. of music.
- Folder 6      *Colloquy for Strings*, Op. 21 (n.d.). Instrumental parts (set 3): violin I (2 copies), violin II (4 copies), viola (2 copies), violoncello (6 copies), contrabass (6 copies). Manuscript facsimile, with annotations in pencil. 170 pp. of music.
- Folder 7      *Colloquy for Strings*, Op. 21 (n.d.). Instrumental parts (set 4, marked “Rafael Durian Parts”): violin I (4 copies), violin II (3 copies), viola (3 copies), violoncello (2 copies), contrabass (1 copies). Manuscript facsimile, with annotations in pencil. 102 pp. of music.
- Folder 8      *Passacaglia and Fugue*, Op. 21a (1970). For string orchestra. Performance note in pencil. 1 p. of text. Full score. Ozalid manuscript. 1 p. of text, 15 pp. of music.
- Folder 9      *God of Grace and God of Glory*, Op. 22 (n.d.). Cantata for double chorus and organ. Full score. Manuscript facsimile, bound. 20 pp.
- Folder 10      *Wonder Tidings*, Op. 23. For SATB chorus, harp, organ, and percussion. 6 documents. Items include:  
Full score, marked “Composer’s Copy,” with annotations in red pencil. New York: H. W. Gray Co. Inc., 1964. 72 pp.

Full score (copy 2), marked “corrected score by Ed Low,” with annotations in pencil and colored pencils. New York: H. W. Gray Co. Inc., 1964. 72 pp.  
Full score (copy 3), marked “personal copy.” New York: H. W. Gray Co. Inc., 1964. 72 pp.  
Percussion part. Manuscript facsimile. 12 pp. of music. 3 copies.

### **Box 38**

Folder 3      *Wonder Tidings*, Op. 23. For SATB chorus, harp, organ, and percussion. 3 documents. Items include:  
Full score. New York: H. W. Gray Co. Inc., 1964. 72 pp.  
Errata list. Facsimile of typescript document. 2 pp.  
Harp part. Hollywood, CA: Fredonia Press, 1964. 32 pp., with 3 loose pp. marked “optional fold-out.”

### **Box 3**

Folder 11      Sonata for Flute Solo, Op. 24. Full score. New York: Broude Brothers, 1958. 9 pp. 3 copies. Copy 2 has inscription on front cover “To Ruthie.” Copy 3 marked “1st edition.”

Folder 12      Quartet for Woodwinds, Op. 24a (n.d.). Instrumental parts: flute, oboe, clarinet, bassoon. Ozalid manuscript. 32 pp. of music.

Folder 13      Quartet for Woodwinds, Op. 24a (1969). Full score, marked “personal copy.” Manuscript facsimile. 23 pp. of music. Instrumental parts: flute, oboe, clarinet, bassoon. Manuscript facsimile. 32 pp. of music. Full score and parts (copy 2), marked “personal copy.” Hollywood, CA: Fredonia Press, 1969.

### **Box 38**

Folder 4      Quartet for Woodwinds, Op. 24a (n.d.). Full score. Ozalid manuscript. 23 pp.

Folder 5      Quartet for Woodwinds, Op. 24a (1969). Full score and parts. Hollywood, CA: Fredonia Press, 1969.

### **Box 4**

Folder 1      Sonata for Piano Four Hands, Op. 25 (n.d.). Full score. Ozalid manuscript. 20 pp. of music. Performing parts. Ozalid manuscript. 23 pp. of music.

### **Box 38**

Folder 6      Sonata for Piano Four Hands, Op. 25 (1965). Full score. Manuscript facsimile, bound. 23 pp. of music. 2 copies.

#### **Box 4**

- Folder 2      *Copycats*, Op. 26. For solo piano. Hollywood, CA: Fredonia Press, 1976. 16 pp.
- Folder 3      *Spreading the News*, Op. 27 (n.d.). A gossip opera in one act. Piano vocal score. Ozalid manuscript. 3 pp. of text, 111 pp. of music.
- Folder 4      *Spreading the News*, Op. 27 (n.d.). A gossip opera in one act. Piano vocal score. Manuscript facsimile. 51 pp.
- Folder 5      Symphony No. 1, Op. 28 (n.d.). Full score. Ozalid manuscript. 1 p. of text, 97 pp. of music.
- Folder 6      Symphony No. 1, Op. 28 (n.d.). Full score. Manuscript facsimile, bound, with annotations in pencil, colored pencils, and ink. 97 pp. Accompanied by envelope with note about first performance.
- Folder 7      *Fragments from the Song of Songs*, Op. 29 (1959). For soprano and orchestra. Piano vocal score. Manuscript facsimile, bound, marked "Personal copy." 38 pp. Piano vocal score (copy 2). Manuscript facsimile. 38 pp. of music. Piano vocal score (copy 3). Manuscript facsimile, with annotations in pencil and ink. 38 pp. of music.
- Folder 8      *Fragments from the Song of Songs*, Op. 29. For soprano and orchestra. Full score. Hollywood, CA: Fredonia Press, 1959. 109 pp.

#### **Box 38**

- Folder 7      *Fragments from the Song of Songs*, Op. 29 (1959). For soprano and orchestra. Piano vocal score. Ozalid manuscript. 38 pp. of music.
- Folder 8      *Fragments from the Song of Songs*, Op. 29 (n.d.). For soprano and orchestra. Instrumental parts (incomplete): English horn, first page only. Ozalid manuscript. 1 pp.
- Folder 9      *Fragments from the Song of Songs*, Op. 29 (1959). For soprano and orchestra. Full score. Manuscript facsimile, unbound, accompanied by note "Orchestral score originals." 109 pp. of music.
- Folder 10     *Fragments from the Song of Songs*, Op. 29 (n.d.). For soprano and orchestra. 4 documents. Includes:  
    Manuscript note, in ink, listing contents of folio. 1 p. of text.  
    List of comments and corrections on orchestral parts, in pencil, colored pencil, and ink, on letterhead for Dorian Records. 2 pp. of text.  
    Unlabeled instrumental parts (incomplete). Manuscript facsimile, reverse printing. 8 pp.

Percussion part to movement VI ("I Sleep But My Heart Waketh").  
Manuscript facsimile. 2 pp.

Folder 11      *Fragments from the Song of Songs*, Op. 29 (1959). For soprano and orchestra. Full score. Manuscript facsimile, bound, marked "Personal Copy," with annotations in pencil, colored pencil and ink. 118 pp. of music.

Folder 12      *Fragments from the Song of Songs*, Op. 29 (1959). For soprano and orchestra. Full score. Manuscript facsimile, bound, marked "Property of G. Schirmer, Supplied on loan." 109 pp. of music. 2 copies. Copy 2 has performance markings in pencil and water damage on pp. 100-109.

### **Box 39**

Folder 1      *Fragments from the Song of Songs*, Op. 29 (1959). For soprano and orchestra. Instrumental parts: violin I (5 copies), violin II (3 copies), viola (3 copies), cello (3 copies). Manuscript facsimile.

Folder 2      *Fragments from the Song of Songs*, Op. 29 (1959). For soprano and orchestra. Full score. Hollywood, CA: Fredonia Press, 1959. 109 pp. of music.

Folder 3      *Fragments from the Song of Songs*, Op. 29 (1959). For soprano and orchestra. Piano vocal score. Hollywood, CA: Fredonia Press, 1959. 38 pp. of music.

Folder 4      Orchestral Interlude from *Fragments from the Song of Songs*, [Op. 29a]. For symphony orchestra. Full score. Ozalid manuscript. 9 pp. of music. Conductor's score (incomplete). Ozalid manuscript. 4 pp. Instrumental parts: flute I-II; piccolo, English horn, and bassoon; oboe; clarinet I in B flat; violin I; violin II; viola; violoncello; contrabass; harp and piano; percussion. 13 pp.

Folder 5      Orchestral Interlude from *Fragments from the Song of Songs*, [Op. 29a]. For symphony orchestra. Full score (incomplete). Manuscript facsimile, reverse printing. 2 pp.

Folder 6      Interlude from the Song of Songs, "Let my beloved come into his garden." For symphony orchestra. Full score. Manuscript facsimile, bound. 9 pp. of music. Full score (copy 2), titled "Come Into My Garden." Hollywood, CA: Fredonia Press, 1959. 9 pp. of music.

### **Box 4**

Folder 9      *Overture: From Sea to Shining Sea*, Op. 30 (1965). For symphony orchestra. Full score. Manuscript facsimile, marked "Personal Copy, 1st edition," with annotations in pencil and colored pencil. 28 pp. Full score (copies 2-3). Manuscript facsimile, marked "1st edition." 28 pp.

- Folder 10      *From Sea to Shining Sea*, Op. 30. For symphony orchestra. Program notes. Typescript, Ozalid print (reversed). 1 p. of text.
- Folder 11      *Novellis, Novellis*, Op. 31. Pageant opera.  
List of vocal numbers, in pen. 2 pp. of text.  
Piano vocal score, marked "Personal," with annotations in ink. New York: G. Schirmer, 1962. 73 pp.  
Piano vocal score (copy 2), with inscription on front cover "For Ruth White." New York: G. Schirmer, 1962. 73 pp.  
Piano vocal score (copy 3), with autograph on front cover. New York: G. Schirmer, 1962. 73 pp.  
Front matter. Typescript. 4 pp. of text.  
Piano vocal score (copy 4), marked "Personal Copy." Hollywood, CA: Fredonia Press, 1973. 73 pp.

**Box 39**

- Folder 7      *A Summer's Day*, Op. 32. After a sonnet of Shakespeare. For voice and orchestra. Condensed score. Manuscript facsimile. 6 pp. of music.

**Box 5**

- Folder 1      *Canticle for Orchestra*, Op. 33 (1965). Full score. Manuscript facsimile. 8 pp. of music. Full score (copy 2). Manuscript facsimile, bound. 8 pp.
- Folder 2      *Birds of Paradise*, Op. 34. For piano and orchestra. Full score, marked "Personal Copy." Carl Fischer Study Score Series. New York: Carl Fischer Inc., 1966. 53 pp. Two piano reduction, marked "Personal copy." New York: Carl Fischer Inc., 1973. 32 pp.

**Box 39**

- Folder 7      *Birds of Paradise*, Op. 34. For piano and orchestra. Full score. Carl Fischer Study Score Series. New York: Carl Fischer Inc., 1966. 53 pp. Two piano reduction. New York: Carl Fischer Inc., 1973. 32 pp.

**Box 5**

- Folder 3      *Te Deum*, Op. 35 (1964). For SATB chorus and orchestra. 4 documents. Items include:  
Full score, marked "Personal Copy." Manuscript facsimile, bound. 33 pp.  
Full score (copy 2), with inscription on front cover "For Irene Grafton Whaley." Manuscript facsimile, bound. 33 pp.  
Full score (copy 3). Manuscript facsimile, bound. 33 pp.  
Vocal part. Manuscript facsimile, bound, with annotations in red pencil. 24 pp.



## **Box 39**

- Folder 8      *Three Psalms*, Op. 36. For solo voice, SATB chorus, and small orchestra (or organ). 5 documents. Items include:
- Title page for *Three Psalms* vocal score. Ozalid manuscript. 1 p. of text.
  - “Make a Joyful Noise unto the Lord,” Op. 36, No. 1. Full score. Ozalid manuscript. 34 pp.
  - “The Lord is My Shepherd,” Op. 36, No. 2. Full score. Ozalid manuscript. 9 pp.
  - “The Lord is My Shepherd,” Op. 36, No. 2. Piano vocal reduction for high voice (in E flat). Ozalid manuscript. 4 pp.
  - “The Lord is My Shepherd,” Op. 36, No. 2. Piano vocal reduction for medium voice (in C). Ozalid manuscript. 4 pp.
  - “The Earth is the Lord’s,” Op. 36, No. 3. Piano vocal reduction. Ozalid manuscript. 20 pp.
- Folder 9      *Three Psalms*, Op. 36. For solo voice, SATB chorus, and small orchestra (or organ). 3 documents. Items include:
- Conductor’s score (SATB and organ or orchestral reduction). Manuscript facsimile, bound, with annotations in colored pencil. 42 pp. of music.
  - “The Lord is My Shepherd,” Op. 36, No. 2. Full score. Manuscript facsimile, bound, with annotations in pencil. 10 pp.
  - “The Earth is the Lord’s,” Op. 36, No. 3. Full score. Manuscript facsimile, bound, with annotations in pencil. 37 pp.
- Folder 10      “The Lord is My Shepherd,” Op. 36, No. 2. For medium voice and piano. Score. New York: H. W. Gray Co. Inc., 1968. 5 pp. of music.
- Folder 11      “The Earth is the Lord’s,” Op. 36 [No. 3] (1965). For SATB chorus and orchestra. Piano vocal reduction. Manuscript facsimile, bound. 20 pp.

## **Box 5**

- Folder 4      “The Earth is the Lord’s,” Op. 36 [No. 3] (1965). For SATB chorus and orchestra. Full score. Ozalid manuscript. 37 pp. of music.
- Folder 5      “The Earth is the Lord’s,” Op. 36 [No. 3] (1965). For SATB chorus and orchestra. Piano vocal reduction. Manuscript facsimile. 29 pp. of music.
- Folder 6      “The Lord is My Shepherd,” [Op. 36, No. 2] (1963). For voice and orchestra. Full score. Ozalid manuscript. 10 pp. of music.
- Folder 7      “The Lord Is My Shepherd,” Op. 36, No. 2 (1963). For medium voice and piano or organ. Score. Ozalid manuscript. 4 pp. of music.

Folder 8      “The Lord is My Shepherd,” Op. 36, No. 2 (1963). For voice and piano or organ. 8 documents. Items include:  
        Version for high voice in C sharp minor. Score. Manuscript facsimile. 4 pp. of music.  
        Version for medium voice in B minor. Score. Manuscript facsimile. 4 pp. of music. 5 copies.  
        Version for low voice in B flat minor. Score. Manuscript facsimile. 4 pp. of music. 2 copies.

Folder 9      “The Lord Is My Shepherd,” Op. 36, No. 2. For medium voice and piano. Hollywood, CA: Fredonia Press, 1968. 3 copies.

**Box 5**

Folder 10      *Missa Naturae* (Mass of Nature), Op. 37 (1968). For SATB chorus and orchestra. Piano vocal score. Manuscript facsimile, bound. 54 pp.

Folder 11      *Mass of Nature*, Op. 37. For SATB chorus and orchestra. Piano vocal score. Hollywood, CA: Fredonia Press, 1968. 54 pp. 2 copies. Full score (copy 3), marked “Personal Copy.” Hollywood, CA: Fredonia Press, 1968. 84 pp.

Folder 12      *Mass of Nature*, Op. 37. For SATB chorus and orchestra. Title pages for instrumental parts. Ozalid manuscript. 26 pp. of text.

**Box 39**

Folder 12      *Mass of Nature*, Op. 37. For SATB chorus and orchestra. Piano vocal score. Ozalid manuscript. 1 p. of text and 54 pp. of music.

Folder 13      *Mass of Nature*, Op. 37. For SATB chorus and orchestra. Full score. Hollywood, CA: Fredonia Press, 1968. 84 pp. of music.

**Box 5**

Folder 13      *The Shephardes Playe*, Op. 38. Pageant opera. Piano vocal score (incomplete, pp. 103-121 only), with note “Save but do not use.” Ozalid manuscript. 1 p. of text, 19 pp. of music.

Folder 14      *The Shephardes Playe*, Op. 38. Pageant opera. Piano vocal score. Manuscript facsimile. 115 pp.

Folder 15      *Erode the Greate*, Op. 40. Pageant opera in two acts. Title page. Ozalid manuscript. 1 p. of text.

Folder 16      *Erode the Greate*, Op. 40. Pageant opera in two acts. Instrumental parts (incomplete): piccolo (flute II). Ozalid manuscript. 2 pp. of music.

Folder 17      *Erode the Greate*, Op. 40. Pageant opera in two acts. Piano vocal score. Manuscript facsimile, bound, marked "Personal Copy." 169 pp.

**Box 39**

Folder 14      *Erode the Greate*, Op. 40. Pageant opera in two acts. Full score. Hollywood, CA: Fredonia Press, 1969. 227 pp.

**Box 5**

Folder 18      *Wilderness Journal*, Op. 41. Symphony for bass-baritone, organ, and orchestra. Study score. Manuscript facsimile, bound. 173 pp.

Folder 19      Excerpts from *Wilderness Journal*, Op. 41. Symphony for bass-baritone, organ, and orchestra. Piano vocal score. Manuscript facsimile, bound. 22 pp. of music.

**Box 39**

Folder 15      *Wilderness Journal*, Op. 41. Symphony for bass-baritone, organ, and orchestra. Manuscript sketches in pencil, colored pencil, and ink. 21 pp. of music.

Folder 16      *Wilderness Journal*, op. 41. Symphony for bass-baritone, organ, and orchestra. 4 documents. Items include:  
    Ozalid composer's notes, typescript. 2 pp. of text.  
    Ozalid title page, typescript. 1 p. of text.  
    Piano vocal score (incomplete): "In Wildness Is the Preservation of the World," and "The World Is Gilded for My Delight." Ozalid manuscript, marked "This is the first sketch—not used in completed score." 9 pp. of music.  
    Condensed score (1971). Ozalid manuscript. 85 pp. of music.

Folder 17      *Wilderness Journal*, op. 41. Symphony for bass-baritone, organ, and orchestra. 3 documents. Items include:  
    Title page. Ozalid manuscript. 1 p. of text.  
    Errata list. Ozalid manuscript. 2 pp.  
    "Epilogue," revision. Organ part. 2 pp. of music.

**Box 40**

Folder 1      *Wilderness Journal*, Op. 41 (1971). Symphony for bass-baritone, organ, and orchestra. Piano vocal score. Manuscript facsimile, bound. Hollywood, CA: Fredonia Press, 1971. 86 pp. Organ part. Typescript, bound, with annotations in pencil. 36 pp.

- Folder 2      *Wilderness Journal*, Op. 41 (1971). Symphony for bass-baritone, organ, and orchestra. Piano vocal score. Manuscript facsimile, bound. 86 pp.
- Folder 3      *Wilderness Journal*, Op. 41. Symphony for bass-baritone, organ, and orchestra. Songs. 14 documents. Items include:  
Songs from Part I (incomplete). Condensed score. Manuscript facsimile, bound, with note "First sketch before orchestrated." 25 pp. of music.  
Songs from Part II. Condensed score. Manuscript facsimile, bound. 29 pp. of music.  
"In Wildness Is the Preservation of the World." Condensed score. Manuscript facsimile. 6 pp. of music.  
"We need the tonic of wildness." Condensed score. Manuscript facsimile, bound, with annotations in pencil and colored pencil. 7 pp. of music.  
"Little Brook." Condensed score. Manuscript facsimile, bound. 5 pp. of music.  
"Spruce Swamp." Condensed score. Manuscript facsimile, with annotations in colored pencil. 3 pp. of music.  
"Frogs." Condensed score. Manuscript facsimile. 4 pp. of music.  
"I sit in my boat on Walden." Condensed score. Manuscript facsimile. 4 pp. of music.  
"My Friend." Condensed score. Manuscript facsimile. 4 pp. of music.  
"Cobwebs." Condensed score. Manuscript facsimile. 2 pp. of music. 2 copies.  
"Silence." Condensed score. Manuscript facsimile, with annotations in colored pencil. 4 pp. of music.  
"Ice Crystals." Condensed score. Manuscript facsimile. 5 pp. of music.  
"In Wildness Is the Preservation of the World." Condensed score. Manuscript facsimile, bound. 7 pp. of music.  
"Sunset." Condensed score. Manuscript facsimile. 4 pp. of music.
- Folder 4      *Wilderness Journal*, Op. 41. Symphony for bass-baritone, organ, and orchestra. 5 documents. Items include:  
Title page. Typescript, on transparency. 1 p.  
Layout of front cover for printed score. 1 p.  
Layout of cover back for printed score. 1 p.  
List of instrumentation. Manuscript facsimile. 1 p.  
Notes on *Wilderness Journal*, Op. 41. "Some notes for the bass-baritone soloist," in ink. 2 pp. of text.
- Folder 5      *Wilderness Journal*, Op. 41 (1971). Symphony for bass-baritone, organ, and orchestra. Piano vocal score. Typescript, with annotations in colored pencil. 2 pp. of text and 36 pp. of music.
- Folder 6      *Wilderness Journal*, Op. 41. Symphony for bass-baritone, organ, and orchestra. Instrumental parts. Includes: piccolo, flute, oboe (English horn), clarinet in E flat, clarinet in B flat, bassoon, trumpet in D, trumpet in C, horn, trombone I (tenor),

trombone II (bass), piano, harp, percussion, violin I, violin II, viola, cello, bass. Ozalid manuscript.

Folder 7      *Wilderness Journal*, Op. 41. Symphony for bass-baritone, organ, and orchestra. Instrumental parts (woodwinds and brass). Includes: piccolo, flute, oboe (English horn), clarinet in E flat, clarinet in B flat, bassoon, trumpet in D, trumpet in C, horn, trombone I (tenor), trombone II (bass). Manuscript facsimile, with performance markings in pencil.

Folder 8      *Wilderness Journal*, Op. 41. Symphony for bass-baritone, organ, and orchestra. Instrumental parts (keyboards and percussion). Includes: piano, harp, percussion (4 parts). Manuscript facsimile, with performance markings in pencil.

Folder 9      *Wilderness Journal*, Op. 41. Symphony for bass-baritone, organ, and orchestra. Instrumental parts (violins). Includes violin I (10 copies), violin II (9 copies). Manuscript facsimile, with performance markings in pencil.

Folder 10      *Wilderness Journal*, Op. 41. Photographic negative of publisher's imprint of title page and copyright page. 2 pp.

#### **Box 41**

Folder 1      *Wilderness Journal*, Op. 41. Symphony for bass-baritone, organ, and orchestra. Instrumental parts (low strings). Includes viola (7 copies), cello (6 copies), bass (5 copies). Manuscript facsimile, with performance markings in pencil.

#### **Box 5**

Folder 20      *Conversations*, Op. 44 [*recte* Op. 42a] (1973). For B flat clarinet and piano. Solo part. Ozalid manuscript. 8 pp. of music.

Folder 21      *Conversations*, Op. 44 [*recte* Op. 42a] (1973). For B flat clarinet and piano. Full score (in C). Manuscript facsimile. 23 pp. of music. Full score, with instrumental part. Hollywood, CA: Fredonia Press, 1977. 22 pp. and 9 pp.

Folder 22      *Conversations*, Op. 44 [*recte* Op. 42b] (n.d.). For flute and piano. Manuscript sketches (corrections), in pencil. 5 pp. of music.

#### **Box 41**

Folder 2      *Conversations*, Op. 42b (1979). For flute and piano. Solo part. Ozalid manuscript. 7 pp. of music.

Folder 3      *Conversations*, Op. 42b (1979). For flute and piano. Solo part, labeled "Doriot's part." Manuscript facsimile, with annotations in pencil, colored pencils, and ink. 7 pp. of music.

Folder 4      *Conversations*, Op. 42b (1979). For flute and piano. Solo part. Typescript, bound. [Hollywood, CA: Fredonia Press, 1979]. 7 pp.

**Box 5**

Folder 23      *Conversations*, Op. 44 [*recte* Op. 42c] (n.d.). For trombone and piano. Solo part. Ozalid manuscript. 6 pp. of music.

**Box 41**

Folder 5      *Conversations*, Op. 42c (1977). For trombone and piano. Solo part. Riverside, IL: Fredonia Press, 1977. 8 pp. of music.

**Box 5**

Folder 24      *Conversations*, Op. 44 [*recte* Op. 42d] (1975). For violin and piano. Solo part. Ozalid manuscript. 7 pp. of music.

**Box 41**

Folder 6      *Conversations*, Op. 42d. For violin and piano. Solo part. Typescript, uncut (pages printed on single sheet). [Hollywood, CA: Fredonia Press, 1978]. 8 pp.

**Box 5**

Folder 25      *Conversations*, Op. 44 [*recte* Op. 42e] (1977). For viola and piano. Solo part. Ozalid manuscript. 7 pp. of music.

**Box 41**

Folder 7      *Conversations*, Op. 42e (1977). For viola and piano. Solo part. Hollywood, CA: Fredonia Press, 1977. 8 pp.

**Box 6**

Folder 1      *Conversations*, Op. 44 [*recte* Op. 42f] (1978). For marimba and piano. Solo part. Ozalid manuscript. 7 pp. of music.

Folder 2      *Conversations*, Op. 44 [*recte* Op. 42f] (1973). For marimba and piano. 4 documents. Items include:  
Full score. Manuscript, in pencil and ink. 23 pp. of music.  
Solo part. Manuscript facsimile. 7 pp. of music. 4 copies.  
Solo part. Publisher's imprint, with annotations in red pencil. 1 p. of text, 17 pp. of music.

Solo part. Hollywood, CA: Fredonia Press, 1977. 17 pp. 2 copies. Copy 1 marked "Personal copy."

#### **Box 41**

- Folder 8      *Conversations*, Op. 42g (1977). For oboe and piano. Solo part. Typescript, bound. 12 pp.
- Folder 9      *Be Glad Then America*, Op. 43 (1976). Opera. Libretto, includes composer's notes and illustrations. Hollywood, CA: Fredonia Press, 1976. 44 pp.
- Folder 10     *Be Glad Then America*, Op. 43. Opera. Piano vocal score. Ozalid manuscript. 154 pp.
- Folder 11     *Be Glad Then America*, Op. 43. Opera. "Entr'acte," for voice and guitar. Score. Manuscript facsimile. 6 pp.
- Folder 12     *Be Glad Then America*, Op. 43. Opera. Full score, unbound, copy filed as "Masters." Hollywood, CA: Fredonia Press, 1976. 262 pp. of music. Full score (copy 2; incomplete). Hollywood, CA: Fredonia Press, 1976. 10 pp. of text. 14 pp. of music.
- Folder 13     *Be Glad Then America*, Op. 43 (1975). Opera. Piano vocal score. Hollywood, CA: [Fredonia Press], 1975. 146 pp. of music. Piano vocal score (copy 2). Second edition of printing. Hollywood, CA: [Fredonia Press], 1975. 146 pp.
- Folder 14     *Be Glad Then America*, Op. 43 (1976). Opera. Full score, Act I. Hollywood, CA: Fredonia Press, 1976. 179 pp. Full score, Act II. Bound with libretto and mini DV tape of performance labeled "La Montaine: Be Glad Then America; Donald Gramm, David Lloyd, Richard Lewis, Odetta." Hollywood, CA: Fredonia Press, 1976. 89 pp. of music.

#### **Box 42**

- Folder 1      *Be Glad Then America: Overture*, Op. 43. For symphony orchestra. Instrumental parts (winds and percussion): piccolo, flute I, flute II, oboe I, oboe II, clarinet I in B flat, clarinet II in B flat (clarinet in E flat), clarinet III in B flat, bassoon I, bassoon II, contrabassoon, horn I-II (2 copies), horn III-IV (2 copies), trumpet in D, trumpet I-II in C (2 copies), trombone I, trombone II, trombone III, tuba, percussion. Manuscript facsimile, with performance markings in pencil, stamped "Rental Material, Paul J. Sifler."
- Folder 2      *Be Glad Then America: Overture*, Op. 43. For symphony orchestra. Instrumental parts (violins): violin I (8 copies), violin II (7 copies). Manuscript facsimile, with performance markings in pencil, stamped "Rental Material, Paul J. Sifler."

Folder 3      *Be Glad Then America: Overture*, Op. 43. For symphony orchestra. Instrumental parts (low strings): viola (4 copies), cello (4 copies), bass (3 copies). Manuscript facsimile, with performance markings in pencil, stamped "Rental Material, Paul J. Sifler."

**Box 6**

Folder 3      *Overture: Be Glad Then America*, Op. 43. For symphony orchestra. 3 documents. Items include:  
Full score. Manuscript facsimile, with annotations in pencil and red pencil, marked "Performance notes." 32 pp.  
Full score (titled *Overture: An Early American Sampler*). Hollywood, CA: Fredonia Press, 1975. 32 pp.  
Instrumental parts (incomplete): piccolo. Hollywood, CA: Fredonia Press, [n.d.]. 3 pp. of music.

**Box 42**

Folder 4      *Overture: Be Glad Then America*, Op. 43. For symphony orchestra. Full score. Hollywood, CA: [Fredonia Press], 1975. 32 pp.

**Box 6**

Folder 4      *Lexington Green*, Op. 43b. For band or orchestra. Conductor's score. Manuscript facsimile. 5 pp. of music. Conductor's score (copy 2), with annotations in ink, marked "Personal." Hollywood, CA: Fredonia Press, 1974. 12 pp.

**Box 42**

Folder 5      *Lexington Green*, Op. 43b. For band or orchestra. 3 documents. Items include:  
Layout of title page and condensed conductor's score. Hollywood, CA: Fredonia Press, [n.d.]. 1 p. of text and 12 pp. of music.  
Condensed conductor's score, with annotations in ink. Hollywood, CA: Fredonia Press, 1974. 12 pp.  
Condensed conductor's score. Hollywood, CA: Fredonia Press, 1974. 12 pp.

Folder 6      *Lexington Green*, Op. 43b. For band or orchestra. Instrumental parts: piccolo I-II (3 copies), flute I (2 copies), flute II (2 copies), oboe I-II (2 copies), clarinet in E flat, clarinet I in B flat (2 copies), clarinet II-III in B flat (5 copies), bass clarinet in B flat (2 copies), bassoon I-II (2 copies), alto saxophone I in E flat, alto saxophone II in E flat, tenor saxophone in B flat, baritone saxophone in E flat, 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, horn I-II (2 copies), horn III-IV (2 copies), trombone I, trombone II-III (2 copies), baritone (bass clef), baritone (treble clef), tuba (3 copies), percussion (3 copies), bass. Manuscript facsimile.



Folder 7      *Freedom Proclamation* (1975). From the opera *Be Glad Then America*, Op. 43. Anthem for soloists, SATB chorus, organ, handbells in G, and optional guitar. Full score. Typescript masters. 12 pp. Full score (copy 2). Hollywood, CA: Fredonia Press, 1975. 12 pp.

### **Box 6**

Folder 5      *The Nine Lessons of Christmas*, Op. 44 (1975). For narrator, soloists, SATB chorus, harp, and percussion. 7 documents. Items include:  
Full score. Ozalid manuscript. 49 pp. of music.  
Prelude: "The Garden of Eden." Instrumental score (for harp and percussion). Ozalid manuscript. 2 pp. of music.  
"A Boy Was Born." Vocal score. Ozalid manuscript. 4 pp. of music. Harp part. Ozalid manuscript. 3 pp. of music.  
"Came He to a World Forlorn." Vocal score. Ozalid manuscript. 4 pp. of music. Harp part. Ozalid manuscript. 2 pp. of music.  
"Gentle Jesus, Meek and Mild." Vocal score (incomplete). Ozalid manuscript. 2 pp. of music.

Folder 6      *The Nine Lessons of Christmas*, Op. 44 (1975). For narrator, soloists, SATB chorus, harp, and percussion. Harp part. Hollywood, CA: Fredonia Press, 1975. 31 pp.

### **Box 43**

Folder 1      *The Nine Lessons of Christmas*, Op. 44 (1975). For narrator, soloists, SATB chorus, harp, and percussion. 4 documents. Items include:  
Full score. Hollywood, CA: Fredonia Press, 1975. 79 pp.  
Libretto insert. Hollywood, CA: Fredonia Press, 1975. 4 pp. of text.  
Percussion part. Hollywood, CA: Fredonia Press, 1975. 21 pp.  
Harp part. Hollywood, CA: Fredonia Press, 1975. 31 pp.

### **Box 6**

Folder 7      *The Whittier Service*, Op. 45. For SATB chorus, guitar, and organ. Full score, with annotations in red ink, marked "Personal Copy." Hollywood, CA: Fredonia Press, 1979. Full score (copy 2). Hollywood, CA: Fredonia Press, 1979. Full score (copy 3), reduction for choir and organ, marked "Complimentary." Hollywood, CA: Fredonia Press, 1979.

### **Box 43**

Folder 2      *The Whittier Service*, Op. 45. For SATB chorus, guitar, and organ. Full score. Hollywood, CA: Fredonia Press, 1979. 53 pp. Guitar part. Hollywood, CA: Fredonia Press, 1979. 11 pp.

## **Box 6**

- Folder 8**      *The Whittier Hymns* [from Op. 45]. For SATB voices. Full score. Hollywood, CA: Fredonia Press, 1978. 19 pp. (includes duplicate pages).
- Folder 9**      [Hymns from The Whittier Service]. 10 documents. Items include:
- “Dear Lord and Father” (1978). For SATB voices. Full score. Ozalid manuscript. 1 p. of music.
  - “Lord of All Gifts” (1978). For unison voices and keyboard accompaniment, with optional instrumental obbligato. Full score. Ozalid manuscript. 1 p. of music. Part for oboe and guitar. Ozalid manuscript. 1 p. of music.
  - “Ascent of Man” (1978). For SATB voices. Full score. Ozalid manuscript. 1 p. of music.
  - “Immortal Love” (1978). For SATB voices and organ. Full score. Ozalid manuscript. 1 p. of music. 2 copies.
  - “Blow, Winds of God” (1978). For SATB voices. Full score. Ozalid manuscript. 1 p. of music.
  - “The Light, the Truth, the Way” (1978). For SATB voices. Full score. Ozalid manuscript. 1 p. of music.
  - “God’s Mercy” (1978). For SATB voices. Full score. Ozalid manuscript. 1 p. of music.
  - “Brotherhood” (n.d.). For two-part voices and organ. Full score. Ozalid manuscript 1 p. of music.
  - “Brotherhood” (1978). For two-part voices and organ (different version). Full score. Ozalid manuscript. 1 p. of music.
- Folder 10**      [Hymns from The Whittier Service]. 22 documents. Items include:
- “Dear Lord and Father” (1978). For SATB voices. Full score. Manuscript facsimile. 1 p. of music. 3 copies.
  - “Lord of All Gifts” (1978). For unison voices and keyboard accompaniment, with optional instrumental obbligato. Full score. Manuscript facsimile. 1 p. of music. 2 copies.
  - “Ascent of Man” (1978). For SATB voices. Full score. Manuscript facsimile. 1 p. of music. 3 copies.
  - “Immortal Love” (1978). For SATB voices and organ. Full score. Manuscript facsimile. 1 p. of music.
  - “The Light, the Truth, the Way” (1978). For SATB voices. Full score. Manuscript facsimile. 1 p. of music. 4 copies. Copies 1-3 have annotations in pencil and colored pencil.
  - “God’s Mercy” (1978). For SATB voices. Full score. Manuscript facsimile. 1 p. of music. 3 copies. Copy 1 has annotations in pencil.
  - “Blow, Winds of God” (1978). For SATB voices. Full score. Manuscript facsimile. 1 p. of music. 4 copies. Copy 1 has annotations in blue pencil.
  - “Brotherhood” (n.d.). For two-part voices and organ. Full score. Manuscript facsimile. 1 p. of music.

“Brotherhood” (1978). For two-part voices and organ (different version). Full score. Manuscript facsimile. 1 p. of music.

### **Box 43**

- Folder 3 Twelve Studies for Two Flutes, Op. 46 (1979). Full score. Ozalid manuscript. 1 p. of text and 17 pp. of music. Full score (copy 2). Ozalid manuscript. 1 p. of text and 17 pp. of music.
- Folder 4 Twelve Studies for Two Flutes, Op. 46. Full score. Hollywood, CA: Fredonia Press, 1979. 17 pp.
- Folder 5 *Canonic Variations for Flute and Clarinet*, Op. 47 (1980). Full score. Ozalid manuscript. 11 pp. of music.
- Folder 6 *Canonic Variations for Flute and Clarinet*, Op. 47. Full score. Manuscript facsimile. 11 pp. of music.
- Folder 7 *Canonic Variations for Flute and Clarinet*, Op. 47. Full score. Hollywood, CA: Fredonia Press, 1980. 12 pp.

### **Box 6**

- Folder 11 Concerto for Flute, Op. 48 (1980). 3 documents. Items include:  
Piano reduction. Manuscript facsimile. 41 pp. of music.  
Piano reduction (copy 2). Manuscript facsimile, with annotations in pencil, colored pencil, and ink, bound, marked “Personal Copy.” 41 pp. of music.  
Piano reduction (copy 3). Manuscript facsimile, with annotations in pencil and colored pencil, bound, marked “Personal Copy.” 41 pp. of music.
- Folder 12 Concerto for Flute, Op. 48 (1980). Instrumental parts (woodwinds): piccolo, flute, oboe, English horn, E flat clarinet, B flat clarinet, B flat bass clarinet, bassoon, contrabassoon. Ozalid manuscript. 59 pp.
- Folder 13 Concerto for Flute, Op. 48 (1980). Instrumental parts (brass and percussion): horn I-II, trumpet I-II, trombone I-II, percussion, timpani. Ozalid manuscript. 58 pp.
- Folder 14 Concerto for Flute, Op. 48 (1980). Instrumental parts (strings): violin I-II, viola, violoncello, contrabass, harp. Ozalid manuscript. 60 pp.
- Folder 15 Concerto for Flute, Op. 48 (1980). Instrumental parts (incomplete): violin II, trombone I, harp. Manuscript facsimile, with annotations in ink. 22 pp. of music.
- Folder 16 Concerto for Flute, Op. 48. 3 documents. Items include:  
Full score, marked “1st edition.” Hollywood, CA: Fredonia Press, 1980. 91 pp.

Solo flute part. Hollywood, CA: Fredonia Press, 1980. 13 pp.  
Piano reduction, marked "1st edition." Hollywood, CA: Fredonia Press, 1980.  
41 pp.

### **Box 43**

- Folder 8 Concerto for Flute, Op. 48 (1980). Solo part and piano reduction, marked "Bob copy." Ozalid manuscript. 1 p. of text and 11 pp. of music; 2 pp. of text and 40 pp. of music.
- Folder 9 Concerto for Flute, Op. 48 (1980). Solo part, with alternate ending. Ozalid manuscript. 2 pp. of text and 12 pp. of music.
- Folder 10 Concerto for Flute, Op. 48. Piano reduction, with alternate ending. Ozalid manuscript. 41 pp. of music.
- Folder 11 Concerto for Flute, Op. 48. 3 documents. Items include:  
Errata list, in ink. 2 pp. of text.  
Piano reduction. Manuscript facsimile, pp. 35-36. 2 pp. of music.  
Solo part, alternative ending (p. 13). 1 p. of music.
- Folder 12 Concerto for Flute, Op. 48. Instrumental parts (incomplete): piccolo, flute, oboe, English horn, clarinet in E flat, clarinet in B flat, bass clarinet in B flat, bassoon, contrabassoon, horn I, horn II, trumpet I in C, trumpet II in B flat, tenor trombone I, trombone II, timpani, harp, violoncello (2 copies). Facsimile of typescript scores.
- Folder 13 Concerto for Flute, Op. 48. 3 documents. Items include:  
Full score. Hollywood, CA: Fredonia Press, 1980. 91 pp.  
Solo flute part. Hollywood, CA: Fredonia Press, 1980. 13 pp.  
Piano reduction. Hollywood, CA: Fredonia Press, 1980. 41 pp.

### **Box 6**

- Folder 16 "Come Into My Garden." For flute and piano. Score, marked "1st edition." Hollywood, CA: Fredonia Press, 1978. 7 pp.
- Folder 17 "Come Into My Garden." Sonata 3 for electronic keyboards. Score. Typescript (2006). 16 pp. of music.
- Folder 18 "Come Into My Garden." Arranged for trombone. 5 documents. Items include:  
Score (draft A). Typescript. 14 pp. of music.  
Trombone part. Realized by David Begnoche. Typescript (2006). 2 pp. of music.  
Score (draft B). Typescript. 17 pp. of music.  
Score (draft C, incomplete). Typescript. 14 pp. of music.

Score (draft D, incomplete). Typescript. 10 pp. of music.

Folder 19 “My Beloved, Let Us Go Forth,” Op. 49, No. 2. For flute and piano. Score and instrumental part. Hollywood, CA: Fredonia Press, 1980. 11 pp. and 4 pp.

**Box 43**

Folder 14 *Two Scenes from the Songs of Solomon*, Op. 49. Adapted from *Fragments from the Song of Songs*, Op. 29. For flute solo, strings, piano, and percussion. Full score. Hollywood, CA: Fredonia Press, 1980. 34 pp. Instrumental parts: violin I (8 copies), violin II (8 copies), viola (6 copies), cello (6 copies), bass (4 copies), piano, percussion. Hollywood, CA: Fredonia Press, 1980.

Folder 15 “Come into My Garden,” [Op. 49, No. 1]. For flute and piano. Score. Ozalid manuscript, with annotations in colored pencil. 4 pp. of music.

Folder 16 “Come into My Garden,” [Op. 49, No. 1]. For flute and piano. Score and instrumental part. Hollywood, CA: Fredonia Press, 1980. 7 pp. and 2 pp.

**Box 6**

Folder 20 *Symphonic Variations for Piano and Orchestra*, Op. 50. 3 documents. Items include:  
Full score. Manuscript facsimile. 79 pp.  
Piano score, marked “personal copy.” Hollywood, CA: Fredonia Press, 1982. 29 pp.  
Instrumental parts (incomplete): percussion I-II. Manuscript facsimile. 16 pp.

Folder 21 *Symphonic Variations for Piano and Orchestra*, Op. 50. Title pages for instrumental parts (incomplete): violin 2, contrabass. Ozalid manuscript. 2 pp. of text.

**Box 43**

Folder 17 *Symphonic Variations for Piano and Orchestra*, Op. 50. Full score. Hollywood, CA: Fredonia Press, 1982. 79 pp.

**Box 7**

Folder 1 Concerto for String Orchestra, Op. 16 [*recte* Op. 51] (1981). Instrumental parts: violin I, violin II, viola, violoncello, contrabass. Ozalid manuscript. 64 pp. of music.

Folder 2 Concerto for String Orchestra, Op. 16 [*recte* Op. 51] (1981). Instrumental parts: violin I, violin II, viola, violoncello. Manuscript facsimile. 1 p. of text, 55 pp. of music. Copy 2 of instrumental parts (bound). 1 p. of text, 55 pp. of music.

### **Box 43**

Folder 18      Concerto for String Orchestra, Op. 51. Full score. Hollywood, CA: Fredonia Press, 1981. 65 pp.

### **Box 7**

Folder 3      *The Lessons of Advent*, Op. 52. Cantata for narrator, soloists, double chorus, oboe, trumpet, drums, handbell choir, harp, guitar, and organ. 4 documents. Items include:

Full score (copies 1-2). Hollywood, CA: Fredonia Press, 1983. 107 pp. 2 copies.

Full score (copy 3), with annotations in red pencil, marked “errata.”

Hollywood, CA: Fredonia Press, 1983. 107 pp.

Harp part. Manuscript facsimile. 10 pp. of music.

Folder 4      *The Marshes of Glynn*, Op. 53 (1984). For bass, SATB chorus, and orchestra. 3 documents. Items include:

Harp part (mvmt. IV), fair copy. Ink manuscript. 5 pp. of music.

Harp part (mvmt. IV). Manuscript facsimile, with annotations in pencil and ink. 4 pp. of music.

Harp part (mvmt. IV, incomplete). Manuscript facsimile. 2 pp. of music.

Folder 5      *The Marshes of Glynn*, Op. 53. For bass, SATB chorus, and orchestra. 4 documents. Items include:

Full score, with annotations in pencil and ink, marked “Errata, do not use.”

Hollywood, CA: Fredonia Press, 1984. 68 pp.

Full score, with annotations in ink, marked “revised and corrected, errata, lacks preamble.” Hollywood, CA: Fredonia Press, 1984. 68 pp.

Full score, marked “with added preamble.” Hollywood, CA: Fredonia Press, 1984. 72 pp.

Second edition. Full score, with annotations in colored pencil, marked “personal copy.” Hollywood, CA: Fredonia Press, 1984. 71 pp.

### **Box 43**

Folder 19      *The Marshes of Glynn*, Op. 53. For bass, SATB chorus, and orchestra. Full score, with “Preamble” insert. Hollywood, CA: Fredonia Press, 1984. 71 pp. and 4 pp. Piano vocal score. Second edition. Hollywood, CA: Fredonia Press, 1984. 46 pp.

### **Box 7**

Folder 6      Concerto II for Piano and Orchestra, Op. 55 [*recte* Op. 54] (n.d.). Piano part (incomplete). Ozalid manuscript. 3 pp. of music.

- Folder 7      Concerto II for Piano and Orchestra, Op. 55 [*recte* Op. 54] (1986). Full score (incomplete: pp. 1-41, 65-68, and assorted duplicate pages). Manuscript facsimile. 52 pp. of music.
- Folder 8      Concerto II for Piano and Orchestra, Op. 55 [*recte* Op. 54]. Full score, with annotations in colored pencils and ink, marked "Personal Copy." Hollywood, CA: Fredonia Press, 1986. 140 pp.
- Folder 9      Concerto II for Piano and Orchestra, Op. 55 [*recte* Op. 54] (1987). Two piano reduction, with annotations in pencil and colored pencil. 84 pp. of music. Two piano reduction (copy 2), with annotations in colored pencils and ink, marked "personal copy." 84 pp. of music.
- Folder 10      Concerto II for Piano and Orchestra, Op. 55 [*recte* Op. 54] (1987). Two piano reduction. Fair copy for publisher. 5 pp. of text, 84 pp. of music. Accompanied by envelope marked "Originals, Concerto II Two piano score," with notes in pencil on reverse.
- Box 43**
- Folder 20      Concerto II for Piano and Orchestra, Op. 55 [*recte* Op. 54]. Full score. Hollywood, CA: Fredonia Press, 1986. 140 pp. Two piano reduction. Manuscript facsimile, bound. 84 pp.
- Box 8**
- Folder 1      Concerto III for Piano and Orchestra, Op. 55. Full score. Manuscript facsimile. 78 pp. of music.
- Folder 2      Concerto III for Piano and Orchestra, Op. 55. Full score (trimmed, incomplete). 37 pp. of music.
- Folder 3      Concerto III for Piano and Orchestra, Op. 55. Full score, with annotations in pencil and colored pencils, marked "This is the only copy with scenario suggestions for ballet." Hollywood, CA: Fredonia Press, 1985. 78 pp. Full score (copy 2), with annotations in pencil, marked "scenario for ballet." Hollywood, CA: Fredonia Press, 1985. 78 pp.
- Folder 4      Concerto III for Piano and Orchestra, Op. 55. Two piano reduction. Manuscript facsimile. 3 pp. of text, 47 pp. of music, with duplicates of pp. 1-3.
- Folder 5      Concerto III for Piano and Orchestra, Op. 55: Movement III: Rondo. Full score. Ozalid manuscript. 27 pp. of music. Solo part. Ozalid manuscript. 26 pp. of music.

Folder 6      Concerto III for Piano and Orchestra, Op. 55: Movement III: Rondo. Solo part. Manuscript facsimile, with annotations in pencil. 26 pp. of music.

**Box 44**

Folder 1      *Sketches for Two Pianos*, Op. 56. Full score. Hollywood, CA: Fredonia Press, 1985. 71 pp.

Folder 2      *Of That Hallowed Season*, Op. 57. Adapted from *Songs of the Nativity*, Op. 13. For solo organ. Score. Manuscript facsimile (masters). 6 pp. of text and 11 pp. of music. Score (copy 2). Hollywood, CA: Fredonia Press, 1987. 11 pp.

**Box 8**

Folder 7      *The Birth of Freedom*, Op. 58. Dramatic cantata for narrator, soloists, SATB chorus, and orchestra. Piano vocal reduction, with annotations in red pencil. Hollywood, CA: Fredonia Press, 1988. Piano vocal reduction (copy 2, incomplete: pp. 11, 40-51). Manuscript facsimile. 9 pp. of music.

Folder 8      “Soliloquy: Be a King, George,” from *The Birth of Freedom*, Op. 58. Dramatic cantata for narrator, soloists, SATB chorus, and orchestra. Piano vocal reduction. Ozalid manuscript. 5 pp. of music.

Folder 9      “Entr’acte: Freedom has a Thousand Charms,” from *The Birth of Freedom*, Op. 58. Dramatic cantata for narrator, soloists, SATB chorus, and orchestra. 3 documents. Items include:  
    Typescript libretto for scene. 1 p. of text.  
    Piano vocal reduction. Manuscript facsimile. 6 pp. of music. 3 copies.  
    Piano vocal reduction (incomplete: p. 1). Manuscript facsimile. 1 p. of music.

**Box 44**

Folder 3      *The Birth of Freedom*, Op. 58. Dramatic cantata for narrator, soloists, SATB chorus, and orchestra. Condensed score (incomplete). Ozalid manuscript. 12 pp. of music.

Folder 4      *The Birth of Freedom*, Op. 58. Dramatic cantata for narrator, soloists, SATB chorus, and orchestra. Condensed score (incomplete, p. 6). Manuscript facsimile. 1 p. of music.

Folder 5      *The Birth of Freedom*, Op. 58. Dramatic cantata for narrator, soloists, SATB chorus, and orchestra. Piano vocal reduction. Manuscript facsimile including typescript front matter and narration (masters), with corrections in ink. 4 pp. of text and 100 pp. of music. Hollywood, CA: Fredonia Press, 1988.



- Folder 6      *The Birth of Freedom*, Op. 58. Dramatic cantata for narrator, soloists, SATB chorus, and orchestra. Piano vocal reduction. Manuscript facsimile (masters). 4 pp. of text and 100 pp. of music. Hollywood, CA: Fredonia Press, 1988. Accompanied by folder, labeled “The Birth of Freedom Op. 58 A Dramatic Cantata, Masters pgs. 1-100, Adapted from *Be Glad Then America*, op. 43.”
- Folder 7      Excerpts from *The Birth of Freedom*, Op. 58 (1973). Dramatic cantata for narrator, soloists, SATB chorus, and orchestra. 2 documents. Items include:  
                   “Freedom Has a Thousand Charms” (1973). For voice and guitar. Score. Ozalid manuscript. 3 pp. of music.  
                   Enlargement of the Muse’s appearance in Act I. For solo voices, guitar, and organ. Score. Ozalid manuscript, with annotations in colored pencil. 3 pp. of music.
- Folder 8      Entr’acte (“Freedom Has a Thousand Charms”) (1974). From *The Birth of Freedom*, Op. 58. For voice and guitar. Score. Manuscript facsimile. 6 pp. of music. Score (copy 2). Manuscript facsimile. 3 pp. of music. Score (copy 3). Manuscript facsimile. 2 pp. of music.
- Box 8**
- Folder 10      Concerto IV for Piano and Orchestra, Op. 59. Full score. Hollywood, CA: Fredonia Press, 1989. 100 pp. Full score (copy 2). Facsimile copy. 6 pp. of text, 100 pp. of music.
- Folder 11      Concerto IV for Piano and Orchestra, Op. 59. Full score (incomplete). Manuscript facsimile. 53 pp. of music.
- Folder 12      Concerto IV for Piano and Orchestra, Op. 59. 8 documents. Items include:  
                   Solo part. Hollywood, CA: Fredonia Press, 1989. 21 pp. 6 copies.  
                   Solo part, with note “(There is no 2 piano score).” Hollywood, CA: Fredonia Press, 1989. 21 pp.  
                   Solo part, with annotations in pencil, marked “corrected with cues.” Hollywood, CA: Fredonia Press, 1989. 21 pp.
- Folder 13      Concerto IV for Piano and Orchestra, Op. 59. Instrumental parts (incomplete): violin I, percussion. Manuscript facsimile. 26 pp. of music.
- Folder 14      Concerto IV for Piano and Orchestra, Op. 59. Two piano reduction. Fair copy. 55 pp. of music. Two piano reduction (copy 2), marked “Corrected 2 Piano Version.” Hollywood, CA: Fredonia Press, 1989. 55 pp. 3 copies.
- Folder 15      Concerto IV for Piano and Orchestra, Op. 59. Errata list. 4 pp. of text.

## **Box 9**

Folder 1      *Of Age*, Op. 60 (1990). For symphony orchestra. Full score. Manuscript facsimile. 3 pp. of text, 23 pp. of music.

## **Box 44**

Folder 9      *Of Age*, Op. 60. An Ode, Epode, and Fanfares. For symphony orchestra. Full score. Hollywood, CA: Fredonia Press, 1990. 34 pp.

## **Box 9**

Folder 2      Sonata for Piccolo and Piano, Op. 61. 4 documents. Items include:  
Score, with annotations in pencil, colored pencils, and pen, marked "Personal Copy." Hollywood, CA: Fredonia Press, 1993. 30 pp.  
Errata list. 1 p. of text.  
Score and instrumental part, marked "1st edition." Solo part is incomplete (pp. 3-14). Hollywood, CA: Fredonia Press, 1993.

## **Box 44**

Folder 10      Sonata for Piccolo and Piano, Op. 61. Score and instrumental part. Hollywood, CA: Fredonia Press, 1993. 30 pp. and 15 pp.

## **Box 9**

Folder 3      *In Praise of Britain's Queen and Elgar's Enigma*, Op. 63. For SATB chorus and orchestra. Items include:  
Sketches, in pencil. 4 pp. of music.  
Front matter, with annotations in pen. Includes duplicate pages. Hollywood, CA: Fredonia Press, 1991. 15 pp. of text.  
Full score (incomplete, pp. 1-88), with annotations in pencil. Hollywood, CA: Fredonia Press, 1991.  
Title pages, typescript. 5 pp. of text.

## **Box 44**

Folder 11      *In Praise of Britain's Queen and Elgar's Enigma*, Op. 63. For SATB chorus and orchestra. Full score. Hollywood, CA: Fredonia Press, 1991. 94 pp.

Folder 12      Trio Sonata, Op. 66. For 3 flutes or 30 flutes or 300 flutes. Score. Hollywood, CA: Fredonia Press, 2001. 21 pp.

*Sub-series C: Works without Opus Numbers*

**Box 9**

- Folder 4 “Alleluja,” from *Motet: Ex sultate, jubilate* by W. A. Mozart (n.d.). Arranged for voice, flute or violin, and piano. Full score. Ozalid manuscript. 7 pp. of music.
- Folder 5 “An Anthem, for Fast Day” (n.d.). Sketches, in ink. 3 pp. of music.
- Folder 6 “Aryse up, Josoff” (n.d.). Four parts, for voice and accompaniment. Ozalid manuscript. 2 pp. of music.

**Box 44**

- Folder 13 “Aryse up, Josoff” (n.d.). Four parts, for voice and accompaniment. Manuscript facsimile. 2 pp. of music.

**Box 9**

- Folder 7 “As I Out Rode this End’res Night” (1966). For three voices (SAT). Vocal score. Ozalid manuscript. 1 p. of music. Full score (with percussion parts). Ozalid manuscript. 2 pp. of music.
- Folder 8 “As I Out Rode this End’res Night” (1966). For three voices (SAT). Vocal score. Manuscript facsimile. 1 p. of music. Vocal score (copy 2). Manuscript facsimile, bound, printed with “Song I” in medieval notation, with note in ink on inside front cover. 2 pp. of music.
- Folder 9 *Be Patient Weary Heart* (1940). For contralto and orchestra. Full score. Ink manuscript. 4 pp. of music. Instrumental parts: flute I-II, oboe I-II, English horn, clarinet I-II in A, bass clarinet in B flat, bassoon, horns I-IV, trombones I-III, timpani. Ink manuscript. 9 pp. of music.
- Folder 10 “Birds’ Courting Song” (1954). For voice and piano. Score. New York: Cordon Press, 1954. 6 pp. of music. 2 copies.
- Folder 11 “Black is the Color of My True Love’s Hair” (n.d.). For medium voice and piano. Score. Ozalid manuscript. 2 pp. of music.
- Folder 12 “Black is the Color of My True Love’s Hair” (n.d.). For voice and piano. Score. Manuscript facsimile, with annotations in pencil, colored pencils, and ink. 2 pp. of music. Score. Typescript (2000). 4 pp. of music. 9 copies.
- Folder 13 “Bright As the Morning Light”/“Can We Get Along.” For voice and piano. 3 documents. Items include:

“Bright As the Morning Light.” Typescript score, with annotations in pencil. 3 pp. of music.

“Can We Get Along” (1993). Typescript score. 3 pp. of music.

“Can We Get Along.” Hollywood, CA: Fredonia Press, 1993. 3 pp.

Folder 14 “A Child’s Prayer.” For voice(s) and accompaniment. Title page. Ozalid manuscript. 1 p. of text. Score. Ozalid manuscript. 2 pp. of music.

Folder 15 “A Child’s Prayer.” For voice(s) and accompaniment. 4 documents. Items include:  
Score, for solo voice. New York: H. W. Gray Co. Inc., 1956. 3 pp.  
Score, for solo and treble voices with accompaniment. Typescript (1991). 4 pp. of music. 4 copies.  
Part for solo voice. Typescript. 1 p. of music. 2 copies.  
Instrumental part for piano or cello II. Typescript. 1 p. of music.  
Score, for five parts. Typescript (1991). 2 pp. of music. 3 copies.

#### **Box 44**

Folder 14 “A Child’s Prayer.” For solo and treble voices, with accompaniment. Score. Hollywood, CA: Fredonia Press, 1991. 4 pp.

#### **Box 9**

Folder 16 *Divertimento* (n.d.). For piano and chamber orchestra. Full score (incomplete). Ozalid manuscript. 6 pp. of music.

Folder 17 “Epithalamium Toast” (n.d.). For voice and piano. Score. Manuscript facsimile. 1 p. of music.

Folder 18 *Even Song* (1962). For solo organ. 3 documents. Items include:  
Score. Typescript. 4 pp. of music.  
Score. Hollywood, CA: Fredonia Press, 1962. 4 pp.  
Score. New York: H. W. Gray Co. Inc., 1962. 4 pp.

Folder 19 “Evening Song” (n.d.). For medium voice and piano. Manuscript facsimile. 2 pp. of music. 2 copies.

Folder 20 Selections “For the Master Figure-Skaters of America” (n.d.). Unidentified instrumentation (3 staves). 4 documents. Items include:  
Score (incomplete, p. 1). Typescript. 1 p. of music.  
Score. Typescript. 28 pp. of music.  
Score (incomplete, “Grief for the Fallen”). 6 pp. of music.  
Accompanied by envelope with movement titles.

#### **Box 44**

Folder 15      “For the Master Figure-Skaters of America” (n.d.). Unidentified instrumentation (3 staves). Score. Typescript. 41 pp. of music.

#### **Box 9**

Folder 21      “Friendship” (n.d.). For solo piano. Score. Typescript. 6 pp. of music.

#### **Box 44**

Folder 16      Gigue (1940). For piano. Score. Manuscript facsimile. 3 pp. On reverse, in ink: Gigue, John La Montaine, June 1940.

#### **Box 9**

Folder 22      *Gigue, from Capriccio for Piano and Orchestra* (n.d.). For symphony orchestra. Instrumental parts: flute, oboe, clarinet in B flat, bassoon, horn I-II, trumpet in B flat, trombone, violin I-II, viola, violoncello, double bass, timpani, piano. Ozalid manuscript. 21 pp. of music.

Folder 23      *Gigue, from Capriccio for Piano and Orchestra* (n.d.). For symphony orchestra. Instrumental parts: flute, oboe, clarinet in B flat, bassoon, horn I-II, trumpet in B flat, trombone, violin I (4 copies), violin II (3 copies), viola (2 copies), violoncello (2 copies), double bass (2 copies), timpani, triangle, piano. Manuscript facsimile. 37 pp. of music.

#### **Box 44**

Folder 17      “His Name” (n.d.). For voice and piano. Lyrics by Ralph Cain. Score. Manuscript facsimile, with annotations in pencil. 4 pp. of music.

#### **Box 9**

Folder 24      “Holiday Greeting” (n.d.). For voice(s) and piano. 3 documents. Items include:  
    Score, for voice and piano. Ozalid manuscript. 1 p. of music.  
    Score, for voice, zimbelerne, chimes, tambourine, and bells. Ozalid manuscript. 1 p. of music.  
    Score, for three voices. Ozalid manuscript. 1 p. of music.

Folder 25      “Holiday Greeting.” For SATB voices and piano. Evanston, IL: Summy-Birchard Publishing Co., 1960. 3 copies.

Folder 26      “Holy Spirit” (1977). For SATB and accompaniment. Score. Ozalid manuscript. 7 pp. of music.

- Folder 27 "Holy Spirit" (n.d.). For SATB and accompaniment. Score. Manuscript facsimile. 7 pp. of music.
- Folder 28 "I Saw a Sweet and Silly Sight." For voice and piano. Score (1989). Manuscript facsimile. 3 pp. of music. 3 copies. Score (n.d.). Typescript. 4 pp. of music.
- Folder 29 Interlude from the Song of Solomon ("Let my beloved come into the garden") (n.d.). For symphony orchestra. 3 documents. Items include:  
     Full score. Manuscript facsimile, bound. 9 pp. of music.  
     Full score (incomplete, pp. 3-6). Manuscript facsimile. 4 pp. of music.  
     Conductor's score. Manuscript facsimile. 3 pp. of music.
- Folder 30 "Je ne sais pas" (1947). For voice and piano. Score. Ozalid manuscript. 3 pp. of music.
- Folder 31 "Je ne sais pas" (n.d.). For voice and piano. Score (incomplete, p. 3). Manuscript facsimile. 1 p. of music.
- Folder 32 "Jugoslav Dance" (1974). For solo piano. Score. Manuscript facsimile. 3 pp. of music. Score (copy 2). Manuscript facsimile, with note "No one has ever seen this. JL." 3 pp. of music.
- Folder 33 "Letter from Prison" (1986). For SATB chorus and organ. Score (incomplete, pp. 1-7). Ink manuscript. 7 pp. of music. Score (incomplete, pp. 1-7). Manuscript facsimile. 7 pp. of music.
- Folder 34 "Light-Foot" (n.d.). For solo piano. Score. Typescript. 4 pp. of music.
- Folder 35 "Lully, Lulla" (n.d.). For SAB. Score. Ozalid manuscript. 2 pp. of music.
- Folder 36 "Mary's Blessing and Farewell" (n.d.). For solo organ. Score. Typescript. 3 pp. of music.
- Folder 37 "May the Roads Rise with You" (n.d.). For voice and piano. Score. Ozalid manuscript. 2 pp. of music.
- Folder 38 "May the Roads Rise with You" (n.d.). For voice and piano. Score (incomplete). Manuscript facsimile. 1 pp. of music.
- Folder 39 "Merry Let Us Part and Merry Meet Again." For SATB chorus and piano  
 Evanston, IL: Summy-Birchard Co., 1958. 6 pp. 5 copies.
- Folder 40 "My Country 'Tis of Thee" (1952). For voice and piano. Score. Ozalid manuscript. 1 p. of music.

Folder 41      “Nativity Morn.” For SATB chorus with accompaniment ad lib. Score. New York: H. W. Gray Co. Inc., 1957. 8 pp.

**Box 44**

Folder 18      “No, No, Mrs. Malaprop” (1982). For voice and piano. Lyrics by Ralph Cain. Score. Manuscript facsimile, with annotations in pencil and ink. 2 pp. of music.

**Box 9**

Folder 42      “Notre Père” (Henri Büsser). Arranged for voice, flute, and piano (n.d.). Score. Ozalid manuscript. 2 pp. of music.

Folder 43      “Novellis, Novellis, of Wondrfull Mervellys” (n.d.). For solo voice and piano. Score. Ozalid manuscript. 3 pp. of music.

Folder 44      “Novellis, Novellis, of Wondrfull Mervellys” (n.d.). For solo voice and piano. Score. Manuscript facsimile, bound, with inscription “For Ruth.” 3 pp. of music. Score. Manuscript facsimile. 3 pp. of music. 5 copies.

**Box 44**

Folder 19      “Now Begin on Christmas Day” (n.d.). Flute obbligato. Manuscript sketch. 1 p. of music. Manuscript facsimile. 1 p. of music.

**Box 9**

Folder 45      “Nuntium Pastoribus” (n.d.). For chorus, percussion, and bagpipe. Score. Ozalid manuscript. 3 pp. of music.

Folder 46      “Nuntium Pastoribus” (n.d.). For chorus, percussion, and bagpipe. Score. Manuscript facsimile. 3 pp. of music.

**Box 10**

Folder 1      “O Lord, to Thee We Pray.” For SATB chorus. Score. Chicago: Neil A. Kjos Music Co., 1944. 8 pp.

Folder 2      “O Magnum Mysterium” (n.d.). For SATB chorus. Score. Manuscript facsimile. 1 p. of music.

Folder 3      “A Prayer for Evening.” For voice and accompaniment. 3 documents. Items include:  
    Score, for high voice and piano (1977). Ozalid manuscript. 3 pp. of music.  
    Title page. Ozalid manuscript. 1 p. of text.  
    Score, for medium voice and organ (n.d.). Ozalid manuscript. 3 pp. of music.

Folder 4      “A Prayer for Evening.” For medium voice and organ. Score (n.d.). Manuscript facsimile. 3 pp. of music. Score (1991). Manuscript facsimile. 3 pp. of music. 5 copies.

Folder 5      “A Precious Stone.” Hymn for SATB. 3 documents. Items include:  
Score (n.d.). Ozalid manuscript, with annotations in pencil. 1 p. of music.  
Score (1979). Ozalid manuscript, with annotations in pencil. 1 p. of music.  
Score (n.d.). Ozalid manuscript. 1 p. of music.

Folder 6      *A Precious Stone: An Expandable Folio of Original Hymn Tunes.* For SATB. Hollywood, CA: Fredonia Press, 1981. 13 pp. 2 copies.

#### **Box 44**

Folder 20      *Processional* (1964). For solo organ. Score. Typescript (master). 2 pp. of text and 7 pp. of music. Score (copy 2). Hollywood, CA: Fredonia Press, 1964. 7 pp.

#### **Box 10**

Folder 7      “Questioning” (n.d.). For solo piano. Manuscript facsimile. 1 p. of music.

#### **Box 44**

Folder 21      “Questioning.” Adapted from Sonata for Flute Solo, Op. 24. For solo piano. New York: Oxford University Press, 1964. 2 pp.

#### **Box 10**

Folder 8      SATB Hymns, assorted (1977-78). Items include:  
“Be Our Guard and Keeper Now.” For two voices and organ. Score. Ozalid manuscript. 1 p. of music.  
“But Thou, O Christ” (1977). For SATB. Score. Ozalid manuscript. 1 p. of music.  
“Come, My Way, My Truth.” For SATB. Score. Ozalid manuscript. 1 p. of music. 2 copies.  
“Day Star” (1977). For SATB. Score. Ozalid manuscript. 1 p. of music.  
“Deck Thyself.” For two voices and organ. Score. Ozalid manuscript, with annotations in pencil. 1 p. of music.  
“Deck Thyself, My Soul.” For SATB. Score. Ozalid manuscript. 1 p. of music.  
“The Divine Image.” For SATB. Score. Ozalid manuscript. 1 p. of music.  
“Every Star.” For SATB. Score. Ozalid manuscript. 1 p. of music.  
“Gentle Jesus” (1977). For SATB. Score. Ozalid manuscript. 1 p. of music.  
“Holy Spirit” (1977). For SATB. Score. Ozalid manuscript. 1 p. of music.



“Let Us Lift Our Hearts This Day.” For SATB and organ. Score. Ozalid manuscript, with annotations in pencil. 1 p. of music.  
 “Lord, I Believe.” For SATB. Score. Ozalid manuscript. 1 p. of music.  
 “My Spirit Longeth for Thee.” For SATB. Score. Ozalid manuscript. 1 p. of music.  
 “O Still Small Voice of Calm” (1978). For SATB. Score. Ozalid manuscript. 1 p. of music.  
 “On This Night.” For solo voice and accompaniment. Score. Ozalid manuscript. 1 p. of music.  
 “On This Night.” For SATB. Score. Ozalid manuscript. 1 p. of music.  
 “Resurrection” (1977). For SATB. Score. Ozalid manuscript. 1 p. of music.  
 “Saw You Never, in the Twilight.” For SATB and percussion. Score. Ozalid manuscript. 1 p. of music.  
 “This is the Day” (1977). For SATB. Score. Ozalid manuscript. 1 p. of music.

#### Folder 9

SATB Hymns, assorted (1977). Items include:

“But Thou, O Christ” (1977). For SATB. Score. Typescript. 1 p. of music.  
 “Come, My Way.” For SATB. Score. Manuscript facsimile. 1 p. of music. 2 copies.  
 “Day Star” (1977). For SATB. Score. Typescript. 1 p. of music.  
 “Day Star” (1977). For SATB. Score. Manuscript facsimile. 1 p. of music.  
 “Day Star” (1977). For SATB. Score. Manuscript facsimile, with annotations in pencil and ink. 1 p. of music.  
 “Every Star.” For SATB. Score. Manuscript facsimile. 1 p. of music.  
 “Gentle Jesus” (1977). For SATB. Score. Typescript. 1 p. of music. 2 copies.  
 “Gentle Jesus” (1977). For SATB. Score. Manuscript facsimile. 1 p. of music. 2 copies.  
 “Holy Spirit” (1977). For SATB. Score. Typescript. 1 p. of music.  
 “Lord, I Believe” (1997). For SATB. Score. Manuscript facsimile. 1 p. of music.  
 “O Light of Lights.” For SATB. Score. Typescript. 1 p. of music.  
 “O Still Small Voice of Calm.” For SATB. Score. Manuscript facsimile, with annotations in pencil. 1 p. of music.  
 “O Still Small Voice of Calm.” For SATB. Score. Manuscript facsimile. 1 p. of music. 2 copies.  
 “A Precious Stone,” “O Light of Lights,” “Day Star,” and “The Divine Image.” Score. Typescript. 4 pp. of music.  
 “Processional.” For unison voices, handbells, and drum. Score. Typescript. 1 p. of music.  
 “Resurrection” (1977). For SATB. Score. Manuscript facsimile. 1 p. of music. 2 copies.  
 “This is the Day” (1977). For SATB. Score. Typescript. 1 p. of music. 3 copies.

#### Folder 10

“Saw You Never, in the Twilight.” For SATB and percussion. Score. Manuscript facsimile. 1 p. of music.

- Folder 11      “Scherzo” (1977). For 32 trombones (4 parts). Score. Ozalid manuscript. 4 pp. of music.
- Folder 12      “Scherzo” (n.d.). For 32 trombones (4 parts). Score. Manuscript facsimile, with annotations in colored pencil. 4 pp. of music.
- Folder 13      “Schweitzer’s Prayer” (1989). For voice and piano. Score. Ozalid manuscript. 1 p. of music.
- Folder 14      “Schweitzer’s Prayer” (1989). For voice and piano. Score. Manuscript facsimile. 1 p. of music. 8 copies.
- Folder 15      “Shall I Compare Thee to a Summer’s Day” (1962). For voice and piano. Score. Manuscript facsimile. 4 pp. of music. 4 copies. Copies 3-4 have annotations in pencil.

**Box 44**

- Folder 22      “Shall I Compare Thee to a Summer’s Day” (1962). For voice and piano. Score. Ozalid manuscript. 4 pp. of music.
- Folder 23      “Shall I Compare Thee to a Summer’s Day” (1962). For voice and piano. Score. Manuscript facsimile, with annotations in pencil and ink. 4 pp. of music. Score (copy 2). Manuscript facsimile. 4 pp. of music.

**Box 10**

- Folder 16      “The Shepherds and the Kings” (n.d.). For SATB. Score. Ozalid manuscript. 2 pp. of music.

**Box 44**

- Folder 24      “Sketch No. 1” (1985). For solo piano. Score. Manuscript facsimile. 4 pp.
- Folder 25      “So Soft-like” (n.d.). For voice and piano. Tune and words by Azell Taylor. Accompaniment by John La Montaine. Score. Manuscript facsimile, with annotations in pencil and ink. 3 pp.

**Box 10**

- Folder 17      “So Wiste I Never Non” (n.d.). For two voices. Score. Ozalid manuscript. 1 p. of music.

Folder 18 "Sorrow" (n.d.). For trombone and piano. Score. Typescript. 5 pp. of music. Score (copy 2), bound with "Trombone Toys" and "Wide Horizon." Typescript. 25 pp. of music.

Folder 19 "Sour Wood Mountain" (n.d.). For medium voice and piano. Score. Ozalid manuscript. 2 pp. of music.

**Box 44**

Folder 26 "Sour Wood Mountain" (n.d.). For medium voice and piano. Score. Manuscript facsimile. 2 pp. of music. Score (copy 2). Manuscript facsimile, with annotations in pencil. 3 pp. of music.

**Box 10**

Folder 20 "Sparklers." For solo piano. Score. Evanston, IL: Summy-Birchard Publishing Co., 1957. 5 pp. Score (copy 2). Hollywood, CA: Fredonia Press, 1976. 5 pp.

Folder 21 "Stopping by Woods on a Snowy Evening." For medium voice and piano. Score. Manuscript facsimile (reverse printing). 3 pp. of music. Score (copy 2). New York: Galaxy Music Corp., 1963. 4 pp.

**Box 44**

Folder 27 "Symphony" (n.d.). Instrumental parts (incomplete): bassoon I-II. Ozalid manuscript. 1 p. of music.

**Box 10**

Folder 22 *Symphonic Encounter* (Paul J. Sifler). Arranged for organ and orchestra. 3 documents. Items include:  
Full score, marked "Working copy." Typescript. 32 pp. of music.  
Full score (copy 2), marked "Personal Copy." Hollywood, CA: Fredonia Press, 2000. 58 pp.  
Instrumental parts (incomplete): clarinets I-II in B flat. 3 pp. of music.

Folder 23 *Tambourin*. Arranged for voice and symphony orchestra (n.d.). Full score. Ozalid manuscript. 13 pp. of music. Instrumental parts: flutes I-II, oboes I-II, clarinet I-II in B flat, bassoon I-II, violin I-II, viola, violoncello, contrabass, timpani, tenor drum, triangle. 12 pp. of music.

Folder 24 *Tambourin*. Arranged for voice and symphony orchestra (n.d.). Full score. Manuscript facsimile, bound. 13 pp. of music.

Folder 25 "That Hallow'd Season" (n.d.). For voice. Score. Ozalid manuscript. 1 p. of music.

- Folder 26      “That Hallow’d Season” (1963). For voice, bells, and piano. Score. Typescript. 4 pp. of music.
- Folder 27      “That Special Part of You.” For voice and piano. 19 documents. Items include:  
                  Full score (n.d.). Fair copy, incomplete. 1 p. of music.  
                  Full score (n.d.). Fair copy, in F minor. 2 pp. of music. 2 copies. Copy 1 has annotations in pencil.  
                  Vocal lead sheet (1988). Fair copy. 1 p. of music. 2 copies, in 2 keys. Copy 2 has typescript lyrics.  
                  Vocal lead sheet (1988). Manuscript facsimile. 1 p. of music. 3 copies. Copy 1 has annotations in pencil. Copy 3 in different key.  
                  Full score (1988). Fair copy, with annotations in pencil and blue pencil. 2 pp. of music.  
                  Full score (1988). Manuscript facsimile, with notes for second verse in pencil. 2 pp. of music.  
                  Full score (1989). Fair copy, with typescript lyrics. 2 pp. of music.  
                  Full score (1989). Manuscript facsimile. 2 pp. of music.  
                  Vocal lead sheet (1995). Typescript. 1 p. of music.  
                  Full score (1995). Typescript (in B flat minor). 3 pp. of music.  
                  Full score (n.d.). Typescript (in F minor). 3 pp. of music. 2 copies.  
                  Full score (1996). Typescript, incomplete. 2 pp. of music.  
                  Full score (1996). Typescript, in B flat minor. 3 pp. of music.  
                  Full score (August 2004). Typescript. 4 pp. of music.
- Folder 28      “Theophilus Thistleby.” For SA and piano (n.d.). Score. Ozalid manuscript. 2 pp. of music.
- Folder 29      Three English Folk Songs. For voice and piano. Score. Ozalid manuscript. 1 p. of text, 7 pp. of music.
- Folder 30      Three English Folk Songs. For voice and piano. Score. Manuscript facsimile. 7 pp. Score (copy 2). Hollywood, CA: Fredonia Press, 1991. 12 pp. 4 copies.
- Box 44**
- Folder 28      Three English Folk Songs. For voice and piano. Score. Manuscript facsimile, bound. 7 pp. of music. 2 copies. Score (copy 3). Manuscript facsimile (1974). 7 pp. of music.
- Box 10**
- Folder 31      Three Hymns and an Anthem. For SATB chorus. Score, missing pages. Hollywood, CA: Fredonia Press, 1977. 2 pp. of music. 2 copies.

#### **Box 44**

Folder 29 Three Hymns and an Anthem. For SATB chorus. Score. Hollywood, CA: Fredonia Press, 1977. 8 pp.

#### **Box 10**

Folder 32 Three Pieces for Piano Solo. Score. Hollywood, CA: Fredonia Press, 1962. 13 pp. of music. 3 copies. Copy 3 marked "1st edition."

#### **Box 44**

Folder 30 *Transformations*. Two movements: Come into My Garden; Wide Horizons. For trombone and electric piano. Score. Hollywood, CA: Fredonia Press, [n.d.]. 23 pp.

#### **Box 10**

Folder 33 Trio. For unspecified instruments (violin, cello, piano?) (n.d.). Score, incomplete. Ink manuscript, with annotations in pencil and red pencil. 1 p. of music.

Folder 34 Trio. For unspecified instruments (violin, cello, piano?) (n.d.). Score, incomplete. Ozalid manuscript. 2 pp. of music.

Folder 35 Trio Sonata. For flutes (n.d.). Score. Typescript, with annotations in pencil and inscription in red ink. 17 pp. of music. Missing pp. 2-4 of score.

Folder 36 Trombone Quartet. 10 documents. Items include:  
Score (2001). Typescript. 24 pp. of music.  
Instrumental parts: trombone I (complete). 7 pp. of music. 3 copies.  
Instrumental parts (mvmt. 1 only): trombone II. 2 pp. of music.  
Instrumental parts (mvmt. 3 only): trombone III. 3 pp. of music. 2 copies.  
Score, marked "Edit Copy," with annotations in pencil, colored pencils, and ink. Hollywood, CA: Fredonia Press, 2001. 20 pp. of music.  
Score, marked "Personal Copy." Hollywood, CA: Fredonia Press, 2001. 20 pp. of music.  
Score (2001), incomplete (mvmt. 1 only). Typescript. 4 pp. of music.

#### **Box 44**

Folder 31 Trombone Quartet. Full score and parts. Score edited by David Begnoche. Hollywood, CA: Fredonia Press, 2001. Score 24 pp. of music; parts 8 pp., 8 pp., 8 pp., and 7 pp. of music, respectively.

## **Box 10**

- Folder 37     *Trombone Toys* (n.d.). For trombone and piano. Score. Typescript. 10 pp. of music. Score, pp. 4-5. Typescript. 2 pp. of music.
- Folder 38     Untitled composition (1987). For organ. Score. Ozalid manuscript. 10 pp. of music.
- Folder 39     Untitled composition (1987). For organ. Score. Manuscript facsimile. 10 pp. of music.
- Folder 40     *Variations for the Very Young* (1985). For two violins. Score. Manuscript facsimile. 9 pp. of music.

## **Box 44**

- Folder 32     “What Would I Have a Woman Know?” (1982). For voice and piano. Lyrics by Ralph Cain. Score. Manuscript facsimile. 3 pp. of music.

## **Box 10**

- Folder 41     *Wide Horizons* (n.d.). For trombone and piano. Items include:  
Score. Typescript, with annotations in pencil and ink. 12 pp. of music.  
Draft of score, incomplete (assorted pages). Typescript. 30 pp. of music.  
Score. Typescript. 11 pp. of music. 2 copies.  
Draft of score, incomplete (assorted pages). Typescript. 7 pp. of music.  
Draft of score, marked “Some good stuff,” incomplete (assorted pages).  
Typescript. 20 pp. of music.

### *Sub-series D: Sketches*

## **Box 11**

- Folder 1     Sketchbook. On cover: “May 1945—First Sketch Book; Cello Sonata; When Morning Gilds the Skies; Songs of Nativity; Islanded in Thought; Rose of Sharon; Piano Quar.; Fugue; Toccata; Rose of Sh.” 70 pp.
- Folder 2     Sketchbook. On cover: “Copy cats; Misc. sketches; Spreading News; Some Say; Happy Birthday; Fragments.” 68 pp.
- Folder 3     Sketchbook. On cover: Canons: “12 Relationships, Op. 40) c. 1950; Colloquy for Strings Op. 21; Sparklers; Piano Concerto #1 Op. 9; Spreading the News Op. 27; Theophilus Thistebe; Misc. Sketches.” 36 pp.
- Folder 4     Sketchbook. On cover: “12 Invertible sets.” 42 pp.

- Folder 5 Sketchbook. On cover: "Spreading News; Sonnets; full exc. incomp.; When to the Sessions; How like a winter; end of Not from Stars." 24 pp.
- Folder 6 Sketchbook. On cover: "4 Hand Sonata; Spreading News; easy conc. grosso; ?; D maj. string frag." 24 pp.
- Folder 7 Sketchbook. On cover: "Symphony; Nine Lessons; misc.; Be Glad; etc." 66 pp.
- Folder 8 Sketchbook. On cover: "Symphony; Fragments from Song of Songs; Sdre; for Symph, 3rd mvt.; slow vers. of Piano Scherzo with orch." 40 pp.
- Folder 9 Sketchbook. On cover: "Symphony; Violin Concerto Sketches; Fragments from Song of Songs." 40 pp.
- Folder 10 Sketchbook. On cover: "Song of Songs (see turned pages for other material)." 68 pp.
- Folder 11 Sketchbook. On cover: "Song of Songs (and other material)." 56 pp.
- Folder 12 Sketchbook. On cover: "Novellis and Sea to Sh. S." 50 pp.
- Folder 13 Sketchbook. On cover: "Even Song for Organ; Novellis, Op. 31; Fragments Interlude; Venice West." 36 pp.
- Folder 14 Sketchbook. On cover: "63; Novellis; Wonder Tidings; John Kameny: tune (Africa)." 52 pp.
- Folder 15 Sketchbook. On cover: "63; John Peak; Karlsruhe." 58 pp.
- Folder 16 Sketchbook. On cover: "Mass of Nature; Novellis." 44 pp.
- Folder 17 Sketchbook. On cover: "63; Novellis; Wonder Tidings; Birds of Paradise; Birds first sketches; Venice West." 54 pp.
- Folder 18 Sketchbook. On cover: "63; Misc.; Birds; Te Deum." 52 pp.
- Folder 19 Sketchbook. On cover: "May '63; Jul. '68; Birds; Mass; Herod." 54 pp.
- Box 12**
- Folder 1 Sketchbook. On cover: "Mass of Nature; Credo." 42 pp.
- Folder 2 Sketchbook. On cover: "Mass of Nature." 26 pp.
- Folder 3 Sketchbook. On cover: "The Shepherds Play, Vol. I." 64 pp.

- Folder 4 Sketchbook. On cover: "The Sheparden Playe, Vol. II." 56 pp.
- Folder 5 Sketchbook. On cover: "Scene V Shepherds." 54 pp.
- Folder 6 Sketchbook. On cover: "Scene V Shepherds; "For God is Made Thy Friend, now on this morne"; Woodwind Quartet." 56 pp.
- Folder 7 Sketchbook. On cover: "Shepherds; Novellis." 42 pp.
- Folder 8 Sketchbook. On cover: "Erode the Greate." 60 pp.
- Folder 9 Sketchbook. On cover: "Earth is the Lord's; Erode Act II Scene II." 64 pp.
- Folder 10 Sketchbook. On cover: "Mass; Erode; Mysterium; Naturae; Erode end." 36 pp.
- Folder 11 Sketchbook. On cover: "Piano sketches; Wilderness Journal; Canons; In Wildness." 34 pp.
- Folder 12 Sketchbook. On cover: "I, In Wildness full." 54 pp.
- Folder 13 Sketchbook. On cover: "I, In Wildness, full." 48 pp.
- Folder 14 Sketchbook. On cover: "Canons; In Wildness II; Wizard." 56 pp.
- Folder 15 Sketchbook. On cover: "Percuss. plan; III & IV, In Wildness; canons; full." 24 pp.  
Sketchbook, without cover, marked "Wilderness Journal (Credo), also Whittier Service." 32 pp.
- Folder 16 Sketchbook. On cover: "I & II; Nature Studies; full." 42 pp.
- Folder 17 Sketchbook. On cover: "Conversations." 40 pp.
- Box 13**
- Folder 1 Sketchbook. On cover: "Be Glad." 50 pp.
- Folder 2 Sketchbook. On cover: "8 voice fugue; Be Glad Then." 18 pp.
- Folder 3 Sketchbook. On cover: "Hymns I; Whittier Service Op. 45; Duos for Two Flutes; Viola Talk." 56 pp.
- Folder 4 Sketchbook. On cover: "II; Book of Hymns; Whittier." 46 pp.
- Folder 5 Sketchbook. On cover: "Hymns III; Whittier; No surveyed perf." 38 pp.
- Folder 6 Sketchbook. On cover: "Hymns; Advent; Full." 54 pp.



- Folder 7 Sketchbook. On cover: "Harp; Advent." 56 pp.
- Folder 8 Sketchbook. On first page: "9 Lessons." 38 pp.
- Folder 9 Sketchbook. On cover: "Nine Lessons; Wizard; now." 48 pp.
- Folder 10 Sketchbook. On cover: "I & II; Wizard." 40 pp.
- Folder 11 Sketchbook. On cover: "Wizard; Canons for children." 40 pp.
- Folder 12 Sketchbook. On cover: "Concerto III children's games." 40 pp.
- Folder 13 Sketchbook. On cover: "Concerto III finale; Marshes of Glynn; Shows & children's games, finale." 26 pp.
- Folder 14 Sketchbook. On cover: "Concerto II Full." 14 pp.
- Folder 15 Sketchbook. On cover: "Concerto IV." 12 pp.
- Folder 16 Sketchbook. On cover: "Picc. Sonata; Be B." 34 pp.
- Folder 17 Sketchbook. On first page: "Studies for Flute Concerto." 30 pp.
- Folder 18 Sketchbook. On cover: "12 Set; Flute Concerto." 30 pp.
- Folder 19 Sketchbook. On cover: "Fl.; Fl. & Cl.; Canonic Variations Op. 47; Flute Concerto, Op. 48." 40 pp.
- Folder 20 Sketchbook. On cover: "Var. 2 Fl.; Twelve Studies for 2 Flutes, Op. 46; Canonic Variations, Op. 47; Fl. & Cl.; Flute Concerto Op. 48." 42 pp.
- Folder 21 Sketchbook. On cover: "Flute Concerto; 3rd movt. 1st sketches." 40 pp.
- Box 14**
- Folder 1 Sketchbook. On cover: "Flute Concerto III." 44 pp.
- Folder 2 Sketchbook. On cover: "Flute Concerto; Be Glad; Full." 34 pp.
- Folder 3 Sketchbook. On first page: "Symphonic Variations." 26 pp.
- Folder 4 Sketchbook. On cover: "Symphonic Variations I and other." 70 pp.
- Folder 5 Sketchbook. On cover: "Symphonic Variations; descant for Ascent." 44 pp.

- Folder 6 Sketchbook. On cover: "Symphonic Variations I." 40 pp.
- Folder 7 Sketchbook. On cover: "Ballet: The Black Mask (some used the "Six Dance Preludes, Op. 18) (some used in "Fragments Op. 29); Sanctuary." 26 pp.
- Folder 8 Sketchbook. On cover: "Ballet Masque, never completed material later used in Song of Songs, Dance Preludes for pian & others." 40 pp.
- Folder 9 Sketchbook. On cover: "Ballet Sketches, full." 40 pp.
- Folder 10 Sketchbook. On first page: "Long melodies." 48 pp.
- Folder 11 Sketchbook. 12 pp.
- Folder 12 Sketchbook. On cover: "From Sea to Shining Sea; Venice West; Novellis; Woodwind Quintet; Questioning." 52 pp.
- Folder 13 Sketchbook. On cover: "Miscell Sketches." 10 pp.
- Folder 14 Sketchbook. On cover: "2001." 56 pp.
- Folder 15 Assorted loose sketches and partial scores. Manuscript sketches, manuscript facsimiles, and typescript drafts. 88 pp.
- Folder 16 Assorted partial scores (unidentified). Ozalid manuscript. 14 pp.

**Series 2: Personal papers**

*Sub-series A: Original writings*

**Box 15**

- Folder 1 Hymn texts and poems. 7 documents. Items include:  
Hymn: "A Precious Stone"; typescript. 2 copies.  
Selections from *The Collected Poems of John La Montaine*: Jimmy Lobotimus, Diatonic Dittymunch; typescript. 1 p. of text.  
Three untitled poems: "I am a little baby..."; "Lullaby Colas my little brother..."; "Beside my blond..."; manuscript facsimile. 1 p. of text.  
Draft of untitled poem: "I am just a little boy..."; typescript, with annotations in pencil. 1 p. of text.  
Untitled hymn: "From darkest earth..."; manuscript, with annotations in pencil. 1 p. of text.  
Poem: "O Lull the Pain Away"; typescript, on personal letterhead. 1 p. of text.

- Folder 2 Lecture "What a Composer Hopes for from Performers." 3 documents. Items include:  
 Manuscript draft of lecture in pencil. 1 p. of text.  
 Draft of lecture, typescript, with annotations in pen. 8 pp. of text.  
 Second draft of lecture, typescript, with annotations in pen. 5 pp. of text.
- Folder 3 Materials for Symposium Lectures "Steps to Creativity." Manuscript and typescript notes. 75 pp. of text. Accompanied by envelope labeled "Steps Toward Creativity '76."
- Folder 4 Articles, lectures, and other writings. 12 documents. Items include:  
 Untitled notes in pencil and blue pencil. 28 pp. of text.  
 Press clipping: "Mining Oneself: Composer Must Delve Within for His Music," *New York Times* (November 23, 1958). 1 p. of text.  
 Facsimile of press clipping: "A Break for Young Composers," *Los Angeles Times* (August 29, 1976). 1 p. of text.  
 "New and Old Precepts for Composers," typescript. 2 pp. of text.  
 Draft of "New and Old Precepts for Composers," typescript. 4 pp. of text.  
 Draft of "Do We Need a New National Anthem?" typescript, with emendations in ink. 2 pp. of text.  
 Draft of "Do We Need a New National Anthem?" typescript, with emendations in pencil. 2 pp. of text.  
 Draft of Whittier Lecture "The Creative Process," dated November 15, 1977, typescript. 7 pp. of text.  
 Notes about Larry King's suggested initial topics for discussion, typescript, with annotations in pencil. 3 pp. of text.  
 Untitled notes about creativity, in ink. 2 pp. of text.  
 Untitled notes, in pencil. 2 pp. of text.  
*Music Clubs Magazine*, Winter 1995. Includes reprint of "Creativity," an address delivered at Hilton Head Island, South Carolina, NFMC Fall Session, August 25, 1995.

*Sub-series B: Notes on composition projects*

- Folder 5 Sonata for Piano, Op. 3. Manuscript program notes, in ink. 1 p. of text. On reverse, letter from Ramon Salvatore to John La Montaine, typescript, signed in ink, dated February 18, 1988.
- Folder 6 Concerto for Piano and Orchestra, Op. 9. Typescript program notes. 1 p. of text.
- Folder 7 *Twelve Relationships*, Op. 10, for solo piano. Typescript program notes, on personal letterhead. 1 p. of text, *Canons for Orchestra*, Op. 10a. Typescript notes. 1 p. of text.

- Folder 8      *Five Sonnets of Shakespeare*, Op. 12. Typescript reprints of select Shakespeare sonnets, with annotations in blue pencil. 17 pp. of text. Facsimile of page with six Shakespeare sonnets. 1 p. of text.
- Folder 9      *Nonsense Songs from Mother Goose*, Op. 19. Typescript composer's notes, with annotations in pencil. 1 p. of text.
- Folder 10     *Jubilant Overture*, Op. 20. Facsimile of typescript program notes including information about the composer, the music, and performance notes. 1 p. of text. Facsimile of typescript composer's notes, on personal letterhead. 1 p. of text.
- Folder 11     *Wonder Tidings*, Op. 23. Manuscript program notes in pencil, with annotations in ink. 2 pp. of text.
- Folder 12     *Spreading the News*, Op. 27. 11 documents. Items include:  
     Lady Gregory, *Spreading the News. A Comedy in One Act*. French's Acting Edition No. 889. London: Samuel French, 1932. 3 copies.  
     Letter from the Mechanical-Copyright Protection Society Ltd. to Paul J. Sifler; typescript, on professional letterhead; dated February 2, 1956.  
     Letter from the Mechanical-Copyright Protection Society Ltd. to John La Montaine; typescript, signed in ink, on professional letterhead; dated April 1, 1959.  
     Letter from John La Montaine to Earl of Longford; typescript, with annotations in ink and pencil; undated.  
     Letter from Longford Productions to John La Montaine; typescript, signed in ink; dated May 15, 1958.  
     Letter from Amharclann na Mainstreach (Abbey Theatre, Dublin) to John La Montaine; typescript, signed in ink; dated May 27, 1958.  
     Draft of letter from John La Montaine to Mrs. Gough; typescript, signed in ink; dated July 24, 1958.  
     Letter from Amharclann na Mainstreach (Abbey Theatre, Dublin) to John La Montaine; typescript, signed in ink; dated October 1, 1958.  
     Letter from Rea Moorery to John La Montaine; ink manuscript; dated July 4, 1960.
- Folder 13     *Fragments from the Song of Songs*, Op. 29. Typescript composer's notes, on professional letterhead. 1 p. of text. Facsimile of *The Song of Solomon*, with annotations in ink; text used for Fragments highlighted in yellow and orange. 16 pp. of text.
- Folder 14     *Novellis, Novellis*, Op. 31. 14 documents. Items include:  
     Excerpt from the "Pageant of the Company of Shearmen and Tailors in Coventry," from *Collection of English Miracle Plays*, ed. William Marriott. Typescript, on Cordon Press letterhead, with annotations in red ink. 1 p. of text.

Excerpts from pageant plays, in French. Typescript, on Queens College letterhead. 2 pp. of text.

Excerpts from assorted pageant plays. Typescript, with annotations in ink, pencil, and colored pencils. 20 pp. of text.

Draft of *Novellis*, *Novellis* libretto. Typescript, with annotations in ink, pencil, and colored pencils. 19 pp. of text.

Notes on libretto. Typescript and pencil manuscript, with annotations in pencil. 2 pp. of text.

Correspondence with Dr. Hardin Craig, University of Missouri. 3 items: Hardin Craig to John La Montaine; typescript, signed in ink; dated February 16, 1961. John La Montaine to Hardin Craig, 2 letters; typescript; undated.

Notes on medieval English pronunciation, ink manuscript, on Cordon Press letterhead. 1 p. of text.

Notes on "Medieval Musical Idioms in *Novellis*," in pencil, 7 pp. of text.

Notes on production, in pencil and ink, 7 pp. of text.

Composer's notes on "*Novellis*, *Novellis*" ("News, News"). Typescript draft, with annotations in pencil, 2 pp. of text. Typescript notes, 4 pp. of text.

*Novellis*, *Novellis* libretto. Typescript, with annotations in ink. 32 pp. of text.

- Folder 15      *Birds of Paradise*, Op. 34. 4 documents. Items include:  
                     Draft of letter to M. Szell, pencil manuscript, undated. 2 pp. of text.  
                     Draft of letter to Dr. Mahler, pencil manuscript, dated June 3, 89. 3 pp. of text.  
                     Drafts of composer's notes, pencil manuscript. 9 pp. of text.  
                     Typescript composer's notes. 2 pp. of text.
- Folder 16      *Te Deum*, Op. 35. Notes on Latin text and translations, in pencil, with annotations in pencil, colored pencils, and ink. 6 pp. of text.
- Folder 17      *Mass of Nature*, Op. 37. Typescript composer's notes. 1 p. of text.
- Folder 18      *Sacred Service* (*Mass of Nature*, Op. 37; *Birds of Paradise*, Op. 34; *Te Deum*, Op. 35). Composer's notes, in pencil. 6 pp. of text.
- Folder 19      *The Shephardes Playe*, Op. 38. Working copy of libretto, typescript, with annotations in pencil, colored pencils, and ink. 18 pp. of text. Facsimile of title pages to published score. 2 pp. of text.
- Folder 20      *Incantation* for Jazz Band, Op. 39. Draft of composer's notes, in pencil and ink. 4 pp. of text. Typescript composer's notes, with annotations in ink. 1 p. of text.
- Folder 21      *Erode the Greate*, Op. 40. Typescript synopsis. 3 pp. of text. Typescript libretto, with annotations in ink and colored pencils. 31 pp. of text.

- Folder 22      *Wilderness Journal*, Op. 41. 3 documents. Items include:  
Specifications for the Filene Memorial Organ, Kennedy Center for the  
Performing Arts. 3 pp. of text.  
Typescript copy of texts. 2 pp. of text.  
List of performers participating in recording of *Wilderness Journal*, October  
10, 1972, typescript, on Fredonia Discs letterhead. 2 pp. of text.
- Folder 23      *The Nine Lessons of Christmas*, Op. 44. Typescript texts. 11 pp. of text. Booklet  
with title page and typescript texts. 4 pp. of text.
- Folder 24      *The Whittier Service*, Op. 45. 3 documents. Items include:  
Typescript program notes with German translations of hymn texts. 5 pp. of  
text.  
Typescript composer's notes. 1 p. of text.  
Notes for lecture on *The Whittier Service*, typescript, with annotations in ink.  
2 pp. of text.
- Folder 25      Concerto for Flute, Op. 48. 3 documents. Items include:  
"Biography of the La Montaine Flute Concerto," typescript, on Fredonia Press  
letterhead. 2 pp. of text.  
Facsimile of excerpt from unidentified letter, labeled "Flute Concerto Program  
Notes?" in ink. 1 p. of text.  
Typescript composer's notes. 1 p. of text.
- Folder 26      *The Marshes of Glynn*, Op. 53. Typescript texts. 1 p. of text.
- Folder 27      Concerto IV for Piano and Orchestra, Op. 59. Typescript notes on "The Evolution  
of Piano Concerto IV." 1 p. of text. 2 copies.
- Folder 28      *In Praise of Britain's Queen and Elgar's Enigma*, Op. 63 (Solutions to Elgar's  
"Enigma"). 6 documents. Items include:  
Letter from John La Montaine to Tim Page, *The New York Times*, typescript,  
on personal letterhead, dated November 9, 1985. Accompanied by music  
excerpts and notes pertaining to *In Praise of Britain's Queen*. 5 pp. of text,  
3 pp. of music.  
Correspondence with Andrew Porter, *The New Yorker*. 2 items. John La  
Montaine to Andrew Porter, typescript, on personal letterhead, dated  
October 2, 1990. Andrew Porter to John La Montaine, typescript, signed  
in ink, dated October 12, 1990.  
Correspondence with Stan Weintraub. 3 items: John La Montaine to Stan  
Weintraub, facsimile of manuscript letter, dated June 3, 1991. Stanley  
Weintraub to John La Montaine, 2 letters, typescript, signed in ink, dated  
June 3, 1991; June 7, 1991.  
Craig R. Whitney, "A New Answer to Elgar's 'Enigma,'" *The New York  
Times* (November 7, 1991). Accompanied by letter from John La

- Montaine to the Chief Editor of "The Living Arts," *The New York Times*, typescript, dated December 5, 1991.
- Draft of letter to Simon Rattle, in pencil. On reverse, letter from Pearl Yeadon-Erny to John La Montaine, typescript, signed in ink, on personal letterhead, dated May 28, 1981.
- Facsimile of Irving Kolodin, "Winners of the 'Enigma' Contest," *The Saturday Review* (May 30, 1953). 2 pp. of text.
- William D. Montalbano, "Strains of an Unfinished Symphony," *Los Angeles Times* (March 20, 1997).
- Manuscript notes, in ink and pencil. 3 pp. of text.
- Excerpts from Michael De-la-Noy, *Elgar the Man* (London: A. Lane, 1983). 5 pp. of text.
- Excerpts from Jerrold Northrop Moore, *Edward Elgar: A Creative Life* (New York: Oxford University Press, 1984). 18 pp. of text.
- Program to The Los Angeles Philharmonic concert, December 5, 1974.
- Typescript "Elgar Notes." 11 pp. of text.
- Typescript "Notes on Elgar's Enigma Variations," with annotations in pencil. 1 p. of text.
- Music sketches titled "Elgar's Enigma Solved." 3 pp. of music.
- Notes on Elgar, *Enigma Variations*, and *In Praise of England's Queen*. Typescript and manuscript notes. 45 pp. of text.
- Publisher advertisement for *In Praise of England's Queen and Elgar's Enigma* (Fredonia Press). 2 pp. of text.
- Folder 29      *The Black Masque* (unfinished). Typescript scenario, with annotations in pencil. 2 pp. of text. Facsimile of typescript scenario. 2 pp. of text.
- Folder 30      *The Lance of Kanana* (unfinished). Typescript list of characters and scenario, with annotations in pencil. 3 pp. of text. Typescript libretto, with emendations in pencil and pen. 19 pp. of text.
- Folder 31      *Of Wondrous Marvellous*. Notes and correspondence. 6 documents. Items include:
- Correspondence with Ernest Simpson, director of the City of Coventry Libraries, Art Gallery and Museums Department. 1 item. Ernest Simpson to John La Montaine, typescript, signed in ink, on professional letterhead, dated July 8, 1960.
  - Brochure: *The Cathedral Church of St. Michael Coventry* (Gloucester: British Publishing Co. Ltd., [n.d.]). 20 pp.
  - Brochure: Alice Lynes, *Coventry's Miracle Plays: A Short Account*, Local History Pamphlets No. 1 (Coventry: Coventry City Libraries, 1959). 8 pp. 2 copies.
  - Correspondence with Wayne Dirksen. 2 items. Wayne Dirksen to John La Montaine, typescript with annotations in ink, signed in ink, on professional letterhead, dated November 29, 1962. Accompanied by typescript "Comment on *Of Wondrous Marvellous*" with annotations in red and blue ink. 2 pp. of text.

Typescript acknowledgements. 1 p. of text.

Folder 32

*Of Wondrfull Marvellys*. Libretto. 4 documents. Items include:

Draft of libretto, typescript, with emendations in ink. 20 pp. of text.

Revised draft of libretto, typescript, with annotations and emendations in pencil and ink. 39 pp. of text.

Typescript cast of characters. 1 p. of text.

Accompanied by envelope labeled "Libretto of 'Of Wondrfull Marvellys'..."

Box 16

Folder 1

*Sheba* (unfinished). Notes and correspondence. 19 documents. Items include:

Correspondence with Dr. Rivkah Scharf Kluger. 2 items. John La Montaine to Dr. Rivkah Scharf Kluger, typescript, dated January 9, 1968. Rivkah Schärf Kluger to John La Montaine, typescript, signed in ink, on personal letterhead, dated January 13, 1968.

List of questions for Dr. Kluger. Typescript, on John La Montaine letterhead, with annotations in ink. 2 pp. of text.

Bibliography from "The Queen of Sheba in Bible and Legends" by Rivkah S. Kluger. Manuscript notes. 2 pp. of text.

Correspondence with Jim Durbin. 1 item. Jim Durbin to John La Montaine, typescript, signed in ink, on University of Southern California letterhead, undated.

Correspondence with Professor Wolf Leslau. 2 items. John La Montaine to Wolf Leslau, typescript, dated January 25, 1968. Wolf Leslau to John La Montaine, typescript, signed in ink, dated February 20, 1968.

Correspondence with Martha England. 4 items. John La Montaine to Martha, typescript, dated January 26, 1968. Martha England to John La Montaine, typescript, on personal letterhead, dated March 7, 1968. John La Montaine to Martha, typescript, undated. Martha England to John La Montaine, typescript, on personal letterhead, undated.

Correspondence with "Joanie." Manuscript letter, dated January 27, 1968.

Correspondence with the officials in the Imperial Ethiopian Government.

5 items. John La Montaine to Haile Selassie I, facsimile of typescript letter, dated November 4, 1969. John La Montaine to Admassu Badima (Assistant Minister), typescript, on personal letterhead, dated June 15, 1970. Lionel S. Mosley to John La Montaine, typescript, signed in ink, on letterhead for the United States Information Agency, dated June 17, 1970. Yohannes Kidane Mariam (Private Secretary to His Imperial Majesty) to John La Montaine, facsimile of typescript letter, on professional letterhead, dated July 31, 1970. Getachew Mekasha (Minister of State) to John La Montaine, typescript, signed in ink, on professional letterhead, dated October 5, 1970.

"An Opera for Jessye Norman." Typescript, signed by John La Montaine. 2 pp. of text.

Assorted notes. Manuscript and typescript. 14 pp. of text.



- Folder 2      *Sheba* (unfinished). Print materials and references. 5 documents. Items include:  
Press clippings. 2 items.  
Excerpt from *National Geographic*, vol. 138 (December 1970), pp. 843-84. 42 pp.  
B. Lewis, Ch. Phellat, and J. Schacht, eds., *The Encyclopaedia of Islam*, New Edition, Vol. I (London: Luzac & Co., 1960). 64 pp.  
Facsimile of excerpts from *Magda Queen of Sheba*, trans. Hugues Le Roux and Mrs. John Van Vorst (New York: Funk & Wagnalls, 1907), pp. 29-145. 117 pp.

*Sub-series C: Pedagogical material*

- Folder 3      Notes from University of Utah guest lecture on 20th-century music (Spring 1967). 3 documents. Items include:  
Memo from Powell Durham, typescript, signed in ink, on University of Utah Department of Music message pad, dated April 18, 1967. 1 p. of text.  
Accompanied by list of possible questions for discussion, typescript. 2 pp. of text.  
Memo from Jerry Call, typescript, undated. 1 p. of text.  
Typescript notes from La Montaine lecture, by Jerry Call. 2 pp. of text.

- Folder 4      Pedagogy of Music Theory course materials. 4 documents. Items include:  
Lecture notes, typescript. 18 pp. of text.  
Notes on writing a fugue, in pencil. 1 p. of text, 1 p. of music.  
List of "Miscellaneous advice on fugue writing," typescript, on John La Montaine letterhead. 2 pp. of text.  
Lecture outline, in ink and pencil. 6 pp. of text.  
Notes on "Palestrina Style," compiled by Gustave Fredric Soderlund, typescript. 5 pp. of text.

- Folder 5      Rudolf Ganz's notes on Brahms. Manuscript facsimile. 8 pp. of text.  
Accompanied by envelope marked "Rudolf Ganz's notes on Brahms."

- Folder 6      Miscellaneous teaching notes. Includes typescript and manuscript notes. 55 pp. of text. Unidentified press clipping. 1 p. of text.

*Sub-series D: Ephemera*

- Folder 7      Photograph of John La Montaine, undated. 4 B/W prints: 2 – 8" x 10"; 2 – 4.5" x 6.5", mounted on 9" x 12.75" mat board. Accompanied by envelope marked "JLM Photos by Wilton? JLM's brother."

- Folder 8      Photographs and negatives from productions of La Montaine's pageant operas. 5 photographs, 3 pages of negatives printed on photo paper.

Sleeve 1: Photograph of rehearsal, B/W, 8" x 10". Photo by Frank Taylor, Municipal Art Department, Bureau of Music, Los Angeles, CA.

Sleeve 2: Photograph of John La Montaine and unidentified boy with sheep, B/W, 8" x 10". Photo by Frank Taylor, Municipal Art Department, Bureau of Music, Los Angeles, CA.

Sleeve 3: Photograph from unidentified production, B/W, 8" x 10". Photo by Rotschild Photo, Los Angeles, CA.

Sleeve 4: Photograph of production of *Novellis*, *Novellis*, Washington Cathedral, B/W, 8" x 10". Unattributed.

Sleeve 5: Photograph of performance of *Novellis*, *Novellis*, Pasadena Presbyterian Church, B/W, 8" x 10". Unattributed.

3 contact sheets containing images from unidentified production (print from negatives), B/W, 8.5" x 11". Photos by Peter B. Troxell, dated December 6, 1968.

- Folder 9 Other photographs. 4 photographs.
- Photograph of Howard Mitchell, John F. Kennedy, Jackie Kennedy, and John La Montaine, from the Inaugural Concert, 1961. 1 B/W photograph, 8" x 10". Unattributed.
  - Photograph of Howard Mitchell, John F. Kennedy, Jackie Kennedy, and John La Montaine, from the Inaugural Concert, 1961. 1 B/W photograph, 8" x 10". Unattributed.
  - Photograph of display for "The Creative Process: John La Montaine, Session III." 1 B/W photograph, 8" x 10". Photo by Rick Corrales, Norwalk, CA.
- Folder 10 *Tabula*: [literary magazine] published semi-annually by the students of the Oak Park and River Forest Township High School (December 1937). Includes "Ode" by John La Montaine.
- Folder 11 Student documents from the Eastman School of Music. 5 documents. Items include:
- Facsimile of grade report for the second semester, 1938-39. 1 p. of text.
  - Facsimile of scholarship letter from Howard Hanson, typescript, on Eastman School of Music letterhead, dated July 6, 1939.
  - Facsimile of letter to John La Montaine from Margaret Neville (Executive Secretary, Family Welfare Association, Oak Park, IL), typescript, undated.
  - Essay "An Analytical Study of the Fugue with Special Emphasis on Its Importance in the Style of Bach," by John La Montaine, dated March 20, 1939. Typescript, with annotations in pencil. 6 pp. of text.
  - Letter to John La Montaine from Charles [illegible], typescript, signed in ink, on Eastman School of Music letterhead, dated January 21, 1942.
- Folder 12 Personal journal titled "Concert Records." 180 pp.
- Folder 13 Poems, hymns, and other texts by various authors. Mixed formats: typescript, manuscript, printed cards, and clippings. 30 pp.

- Folder 14 Documents pertaining to the 1994 Pulitzer Prize Music Jury. Items include:  
Letter to John La Montaine from the Office of the Administrator of the Pulitzer Prize Board, typescript, on professional letterhead, dated October 15, 1993. 1 p. of text (missing p. 2 of letter). Accompanied by list of members of the 1994 Pulitzer Prize Nominating Jury in Music. 1 p. of text.  
Letter to Music Jury members from Betsy Mahaffey, typescript, on professional letterhead, dated September 21, 1993.  
Printout of list of Pulitzer prizes in music from [www.minotaurz.com/minotaur/articles/pulitzer.html](http://www.minotaurz.com/minotaur/articles/pulitzer.html) (accessed June 11, 2001). 8 pp. of text.  
Manuscript notes, in pencil and ink. 5 pp. of text.  
Letter to John La Montaine from Seymour Topping (Administrator, The Pulitzer Prizes), typescript, signed in ink, on professional letterhead, dated April 18, 1994.  
Accompanied by envelope marked "JL as judge for 1994 Pulitzer Prize," with additional notes.
- Folder 15 Notes on Ravel's *Gaspard de la Nuit*. 4 documents. Items include:  
List of printing or editing errors, in pencil. 3 pp. of text.  
Facsimile of list of printing or editing errors. 3 pp. of text.  
Assorted notes on and translations of poems from Aloysius Bertrand, *Gaspard de la Nuit*, manuscript and typescript. 7 pp. of text.
- Folder 16 Biographies, introductions, and notes about other musicians. 8 documents. Items include:  
Polly Jo Baker: handbill for. 2 pp.  
Nadia Boulanger: reminiscences about studies with Boulanger, typescript. 2 pp. of text.  
Michael Charry: biographical sketch for Fredonia Records, typescript. 1 p. of text.  
Harold Daugherty: draft of recommendation letter, typescript, on John La Montaine letterhead. 1 p. of text.  
Rudolph Ganz: reminiscences about studies with Ganz, typescript, signed in ink by John La Montaine.  
Rudolph Ganz: press clipping of obituary, *Daily News* (August 2, 1972).  
Howard Hanson: press clipping, *Democrat and Chronicle* (July 18, 1981).  
Merle Montgomery: biographical sketch, typescript. 3 pp. of text.
- Folder 17 Documents pertaining to Catherine Filene Shouse Celebration, June 9, 1995.  
Reminiscences by G. William Miller, typescript. 3 pp. of text. Catherine Shouse vita, typescript. 5 pp. of text.
- Folder 18 ASCAP Title Registration Forms for recordings of John La Montaine compositions to be published by Fredonia Discs. 27 pp.

- Folder 19 Other personal documents and items. Items include:
- Concert program for Chicago Symphony Orchestra, January 22, 1935, with annotations in ink.
  - Certificate from the National Society of the Daughters of the American Revolution in recognition of the commissioning and production of *Be Glad, Then, America*.
  - Handmade "World Premiere Award" for *Wilderness Journal*, dated August 12, 1971. Unattributed.
  - Itinerary for John La Montaine, dated November 24, 1964. 2 pp. of text.
  - Press release from the Ford Foundation, dated March 3, 1975. 2 pp. of text.
  - Letter to John La Montaine from Richard Dirksen, typescript, signed in ink, on personal letterhead, dated July 27, 2006.
  - Handout from presentation "Structure and Style in Three Flute Works of John La Montaine." Unattributed. 7 pp.
  - Credit report, dated October 25, 1995. 5 pp.
  - Invitation from the National Federation of Music Clubs to concert dated October 18, 1985. 1 p.
  - Manuscript note about Allan Travis recital. 1 p.
  - Excerpt from stereo manual. 6 pp.
  - Manuscript note about using Finale. 1 p.
  - Pamphlet on Sibley Music Library. 6 pp.
  - Clipping of "Broom-Hilda" cartoon, laminated.

**Box 51**

- Folder 1 Photographs of John La Montaine, unattributed, undated. 8 B/W photographs, 8" x 10".
- Folder 2 Photograph of the Washington Cathedral, unattributed, undated. Inscription on reverse from the "Orgelmakers." 1 photograph.
- Folder 3 *In Wildness is the Preservation of the World*. Selections and photographs by Eliot Porter, with notes and texts for *Wilderness Journal*, Op. 41, by John La Montaine. Front and back cover. 1 p. of text. Layout (incomplete), with poems by Henry David Thoreau, photographs, and typescript texts from *Wilderness Journal*, with annotations in colored pencil. 26 pp.
- Folder 4 Printouts of library catalog records for *Nightwings* (motion picture). Printout of search on WorldCat. 3 pp. of text. Printout of catalog record from the New York Public Library. 1 p. of text.

**Series 3: Correspondence**

*Sub-series A: Correspondence to/from John La Montaine*

**Box 17**

**Folder 1**

“A.” 19 letters.

Correspondents represented: Arthur Aaron (General Manager, American Symphony), Maurice Abravanel (Conductor, Utah Symphony Orchestra), Kurt H. Adler (per pro. Ann Farris, Administrative Assistant), Peter Herman Adler (Music Director, National Education Television Opera), Samuel H. Adler (Eastman School of Music), Constance M. Anderson (Rights Clearance Division, United States Information Agency), Garland Anderson, Gordon G. Andrews (President, Stand Co., Inc.), Gerald Arpino (The Joffrey Ballet), Arthur Austin (New York Office of Information, Department of the Air Force; Broadcasting and Film Commission, National Council of the Churches of Christ).

**Folder 2**

William Allison. 16 letters. Includes:

John La Montaine to William Allison. 2 letters (1 typescript, 1 on personal letterhead). Dated November 18, 1976; August 8, 1979.

William Allison to John La Montaine. 15 letters (15 typescript, 11 on letterhead for the Pennsylvania State University/Institute for the Arts & Humanistic Studies). Dated March 16, 1977; May 25, 1977; September 26, 1977; December 1, 1977; April 17, 1978; April 24, 1978; June 16, 1978; September 25, 1978; November 22, 1978; January 30, 1979; February 20, 1979; February 26, 1979; April 13, 1979; April 5, 1982; 1 undated.

William Allison to Dan Mallinger (bcc: John La Montaine). 1 letter (typescript, on letterhead for the Pennsylvania State University Institute for the Arts and Humanistic Studies). Dated December 2, 1977.

Letter from William Allison to John La Montaine (undated) accompanied by: John C. Hall, Jr. (Assistant National Executive Secretary, AFTRA). 1 letter (typescript). Dated March 9, 1978.

Letter from William Allison to John La Montaine (dated June 16, 1978) accompanied by:

William Allison to Donald Gramm. 1 letter (typescript, on letterhead for the Pennsylvania State University). Dated June 16, 1978.

Letter from William Allison to John La Montaine (dated November 22, 1978) accompanied by:

William Allison to Sy Rosen (bcc: John La Montaine). 1 letter (typescript). Dated November 22, 1978.

William Allison to Seymour Rosen (bcc: John La Montaine). 1 letter (typescript, on letterhead for the Pennsylvania State University). Dated November 21, 1978.

Letter from William Allison to John La Montaine (dated April 24, 1978) accompanied by:

William Allison to Dan Mallinger (Executive Secretary, AFTRA). 1 letter (typescript, on letterhead for the Pennsylvania State University/Institute for the Arts & Humanistic Studies). Dated December 2, 1977.

Letter from William Allison to John La Montaine (dated January 30, 1979) accompanied by draft budget for producing 2000 record albums of *Be Glad Then America*.

Letter from William Allison to John La Montaine (dated February 26, 1979) accompanied by facsimile of press clipping (*The New York Times*, February 25, 1979).

### Folder 3

ASCAP officials and committees. 9 documents. Includes:

John La Montaine to ASCAP. 1 letter (typescript, on personal letterhead). 1 undated.

Stanley Adams (President, ASCAP) to John La Montaine. 1 telegram. Dated May 5, 1959.

John La Montaine to ASCAP Panel for Standard Awards. 2 letters (2 typescript). Dated February 24, 1968; February 28, 1968.

Nicholas Arcomano (ASCAP) to John La Montaine and Paul Sifler. 1 letter (typescript, on letterhead for ASCAP). Dated January 8, 1970.

John La Montaine to Stanley Adams (President, ASCAP). 1 letter (typescript, on personal letterhead). Dated May 4, 1978.

ASCAP Panel for Standard Awards to John La Montaine. 1 letter (typescript, on letterhead for ASCAP). Dated August 14, 1981.

John La Montaine to Nancy Rosenthal (ASCAP). 1 letter (typescript). Dated March 7, 1982.

Dodie Lefebre (Concert Division, ASCAP) to John La Montaine. 1 letter (typescript, on letterhead for ASCAP). Dated April 2, 1984.

John La Montaine to Marilyn Bergman (President, ASCAP). 1 letter (typescript). Dated November 4, 1994.

John La Montaine to ASCAP Awards Committee. 1 letter (typescript, on personal letterhead). Dated May 1, 1997.

### Folder 4

“B (Badima—Belisle).” 27 letters.

Correspondents represented: Wilfred C. Bain (Dean, Indiana University School of Music), Robert S. Baker (Director, Union Theological Seminary), Richard Bales (Conductor, National Gallery Orchestra), Mr. and Mrs. Stuart S. Ball (President, The Chicago Symphony Orchestral Association), Ian Ballantine (Ballantine Books, Inc.), Stanley Ballard

(Editor, *International Musician*), Barbara Ballinger (Head Librarian, Oak Park Public Library), Wayne Barlow (Associate Dean, Eastman School of Music), John Barnett, Richard F. Barry (President, Board of Directors, San Francisco Boys Chorus), William Bausano (Colloquium Committee, University of Southern California), Robert Baustian; John W. Becker (Conductor, Lutheran Chorale of Buffalo), Blanche H. Bedwell (President, Women's Committee for the National Symphony Orchestra), Jack Beeson (Advisory Committee of the Alice M. Ditson Fund, Columbia University), Dave Begnoche, Carl Beier, John M. Belisle (Southwest Texas State University).

Folder 5

“Berger—Boxer.” 25 letters.

Correspondents represented: Melvin H. Berger, Leonard Bernstein (per pro. Helen Coates, Secretary to Leonard Bernstein; per pro. Robert B. Browne, Assistant to Leonard Bernstein); Michael Bielski (Buffalo Philharmonic), Paul Billeter, Larry G. Biser (Organist and Choirmaster, East Congregational Church), Jan Blankenship (Recording Department, Eastman School of Music), Theodore R. Bledsoe (President, Washington Cathedral Choral Society), Marc Blitzstein (Chairman of the Committee on Grants for Music, National Institute of Arts and Letters), Marion Bard Boand (President, Contemporary Concerts, Inc.), John Boerner (Coordinator of Publications, Carl Fischer, Inc.), Jorge Bolet, Mario di Bonaventura (G. Schirmer), Joan Bonime (New York Philharmonic), Arthur R. Borden (Chairman, Humanities Division, New College), J. R. Bott (Director, Classical Division, Mercury Record Productions, Inc.), Harold Boxer (Head, Music Division, Voice of America).

Folder 6

“B (Bragg—Brunelle).” 19 letters.

Correspondents represented: George Bragg (Director, Texas Boys Choir of Fort Worth; per pro. Saranell Kimbrough, Executive Secretary), Saranell Kimbrough (Executive Secretary to George Bragg), Martha Braden, H. Myron Braun (Editor, *Music Ministry*), Frank Brief, Arnold Brostoff, Harry John Brown, Raymond Brown (Pennsylvania State University; Penn State Singers), Philip C. Brunelle (Music Director, Center Opera of Minnesota).

Letter from Martha Braden to John La Montaine accompanied by:

Typescript score to John La Montaine, “The Giant Has a Hobby Horse.” 2 pp. of music.

Typescript list of publisher copyright information and credits for pieces included in *A Pocketful of Music: Classics Composed for Children 1730-2002*. 5 pp. of text.

Flyer advertising release of *A Pocketful of Music* anthology. 1 p. of text.

Cover artwork. 2 pp.

Folder 7

“B (Bryan—Byrd).” 25 letters.

Correspondents represented: Karen Bryan (Bryan and Keys Duo, University of Michigan), Keith Bryan (Bryan and Keys Duo, University of Michigan), Robert Bryan, Elizabeth Buccheri (Music Director, North Park Chamber Players), Frederick Beuchner [*sic* Buechner] (School of Divinity, Yale University), Ethel M. Bullard (National Editor, Sigma Alpha Iota), James P. Buonemani (Organist and Music Director, Saint James’ Church), John N. Burk (Boston Symphony Orchestra), Claudia Burns (WGMS Program Director), Neil Butterworth, William Byrd (Conductor, Lima Symphony Orchestra).

Letter from Keith Bryan to John La Montaine (dated December 17, 1978) accompanied by:

Melinda C. Ostrander to Editor, *Music at Michigan*, Office of Development and School Relations. 1 letter (typescript). Dated December 5, 1978.

Keith Bryan to Melinda C. Ostrander (cc: John La Montaine). 1 letter (typescript). Dated December 12, 1978.

Folder 8

William Ballard. 7 letters. Includes:

William Ballard to John La Montaine. 7 letters (7 typescript, 1 on letterhead for Northwestern University, 4 on letterhead for San Francisco Boys Chorus, 2 on letterhead for Singing Boys of San Francisco Bay). Dated November 13, 1965; September 11, 1978; November 9, 1982; May 24, 1983; November 8, 1983; September 17, 1986; January 6, 1987.

Folder 9

Nadia Boulanger. 11 letters. Includes:

Nadia Boulanger to John La Montaine. 8 letters (7 ink manuscript, 1 typescript, 2 on personal letterhead, 4 on letterhead for Écoles d’Art Américaines, 1 on letterhead for Southern Illinois University), 1 telegram. Dated March 10, 1955; May 26, 1955; September 30, 1955; October 15, 1955; August 19, 1956; May 24, 1958; May 10, 1959; January 13, 1963; January 27, 1967.

John La Montaine to Nadia Boulanger. 2 letters (2 typescript, 2 on personal letterhead). Dated June 14, 1955; 1 undated.

Folder 10

Leon Breedon. 8 letters. Includes:

Leon Breedon to John La Montaine. 6 letters (6 typescript, 6 on letterhead for North Texas State University). Dated September 30, 1968; October 28, 1968; November 6, 1968; April 15, 1969; December 6, 1971; January 11, 1973. Accompanied by press clipping (*The New York Times*, October 28, 1968).

John La Montaine to Leon Breedon. 2 letters (2 typescript, 2 on personal letterhead). Dated November 14, 1968; December 8, 1971.



- Folder 11 Broude Brothers Ltd. (Irving Broude, Ronald Broude, Sidney Fox, and Jerome B. Rainey). 22 letters. Includes:
- Ronald Broude to John La Montaine. 14 letters (14 typescript, 14 on letterhead for Broude Brothers Music). Dated March 19, 1974; April 1, 1974; April 11, 1974; July 25, 1974; July 30, 1974; February 19, 1975; February 25, 1975; March 18, 1975; March 31, 1975; June 19, 1975; December 12, 1975; April 30, 1976; September 11, 1980; October 22, 2003.
  - John La Montaine to Irving Broude. 2 letters (2 typescript, 1 on personal letterhead). Dated May 17, 1972; 1 undated.
  - John La Montaine to Ronald Broude. 4 letters (4 typescript, 1 on letterhead for Fredonia Press, 1 on personal letterhead). Dated January 20, 1975; March 5, 1975; September 2, 1976; November 3, 2003.
  - John La Montaine to Jerome B. Rainey (Broude Brothers). 1 letter (typescript). Dated January 20, 1975.
  - Sidney Fox (Rental Department) to John La Montaine. 1 letter (typescript, on letterhead for Broude Brothers). Dated February 21, 1975.
- Folder 12 “C (Caldwell—Charles).” 18 letters.
- Correspondents represented: Sarah Caldwell (Opera Company of Boston), Paul Callaway (Music Director, Washington Cathedral), Beekman C. Cannon (President, New Haven Symphony Orchestra), Richard Capp (Director, Recording-Publication Program, The Ford Foundation), Michael J. Carubba (Loyola University), John C. Chapin (Communications Warden, Washington Cathedral), Walter Charles (Music Director and Conductor, Colorado Philharmonic).
- Folder 13 “C (Chasins—Currie).” 23 letters.
- Correspondents represented: Abram Chasins (Music Director, WQXR), Joachim Chassman, Frances Clark (The New School for Music Study), Martyn Colborn (Drama Director, Coventry Cathedral), Frank H. Connor (Carl Fischer, Inc.), Hayden Connor (General Manager, Carl Fischer, Inc.), Mary Ann Stabile Cooper, Aaron Copland, John Corigliano (per pro. Caroline Girgis, Assistant), George W. Corwin (Eastman School of Music), Peter Coster, Ronn Cox, Charles L. Currie (Director of the Bicentennial, Washington D.C.).
- Folder 14 Michael Charry. 16 letters. Includes:
- John La Montaine to Michael Charry. 6 letters (6 typescript, 3 on personal letterhead, 3 on letterhead for Fredonia Press/Discs). Dated January 20, 1981; June 1, 1981; June 30, 1981; August 4, 1981; August 17, 1981; January 2, 1982;
  - Michael Charry to John La Montaine. 10 letters (10 typescript, 5 on personal letterhead, 2 on letterhead for Nashville Symphony Association, 2 on letterhead for the Peninsula Music Festival). Dated January 24, 1981; February 17, 1981; May 26, 1981; June 19, 1981; July 20, 1981;

September 28, 1981; December 26, 1981; January 13, 1982; July 19, 1996; August 8, 1996.

Folder 15

“D.” 25 letters.

Correspondents represented: Norma Dalby (University of Utah Repertory Dance Theatre), Joseph R. Dalton (Managing Director, CRI), Oliver Daniel (Vice President Concert Music Administration, BMI), Harold A. Daugherty (Conductor, The Concert Choir), Mary Wallace Davidson (Librarian, Sibley Music Library), Ed Davis (Los Angeles Police Chief), James DePreist (Music Director and Conductor, Oregon Symphony), Deutsch Bibliothek, Thallis Hoyt Drake (Milwaukee Symphony Women’s League), Robert C. Dudley (Assistant Director of Broadcasting, Pennsylvania State University), Bruce Duffie (WNIB/WNIZ), James Duncan, Durand & Co. Chief Editor, Edward Durrell Stone & Associates (per pro. R. Paige Donhauser), Lowell M. Durham (University of Utah).

Letter from Norma Dalby to John La Montaine (dated June 9, 1968) accompanied by:

Edward D. Maryon (Dean, College of Fine Arts, University of Utah) to Norma Dalby. 1 letter (typescript, on letterhead for the University of Utah). Dated May 23, 1968.

Gordon Paxman (Chairman, Department of Ballet, University of Utah) to Norma Dalby. 1 letter (typescript, on letterhead for the University of Utah). Dated May 24, 1968.

Folder 16

William L. Denton. 6 letters. Includes:

Dee Priest (Secretary to Mr. Denton) to John La Montaine. 1 letter (typescript, on letterhead for National Symphony). Dated August 18, 1971.

William L. Denton to John La Montaine. 3 letters (3 typescript, 3 on letterhead for National Symphony). Dated November 17, 1971; August 28, 1972; September 25, 1972.

John La Montaine to William Denton. 2 letters (2 typescript, 1 on personal letterhead). Dated May 17, 1972; November 17, 1972.

Folder 17

Richard Wayne Dirksen. 30 letters. Includes:

Wayne Dirksen to John La Montaine. 22 letters (22 typescript, 21 on letterhead for the Washington Cathedral). Dated November 21, 1962; August 2, 1963; August 13, 1963; September 12, 1963; November 1, 1963; March 31, 1966; August 24, 1966; January 12, 1967; January 30, 1967; September 5, 1967; October 6, 1967; October 19, 1967; January 4, 1968; April 4, 1968; May 2, 1968; October 24, 1968; March 29, 1969; April 14, 1969; May 23, 1969; June 11, 1969; February 4, 1975; September 19, 1975;

John La Montaine to Wayne Dirksen. 7 letters (7 typescript, 4 on personal letterhead). Dated October 15, 1967; April 5, [1969]; August 31, 1970; June 26, 1995; September 6, 1995; 2 undated.

Wayne Dirksen to Harold Daugherty (cc: John La Montaine). 1 letter (typescript, with note in ink). Dated February 5, 1974.

Letter from Wayne Dirksen to John La Montaine (dated February 5, 1974) accompanied by:

Richard W. Dirksen to Harold Daugherty, Jr. 1 letter (typescript). Dated February 5, 1974.

Harold Daugherty, Jr., to Advance Program, Washington Cathedral. 1 letter (typescript, on letterhead for the St. John's Episcopal Church). Dated January 30, 1974.

Folder 18

Antal Dorati. 14 letters. Includes:

Antal Dorati to John La Montaine. 7 letters (6 ink manuscript, 1 typescript, 2 on letterhead for Minneapolis Symphony Orchestra, 4 on personal letterhead, 1 on letterhead for Hotel Okura [Amsterdam]), 1 typescript transcription of letter. Dated December 2, 1958; January 2, 1959; March 24, 1959; August 16, 1971; August 19, 1971; May 7, 1972; June 28, 1981.

John La Montaine to Antal Dorati. 5 letters (5 typescript, 3 on personal letterhead, 1 on letterhead for Fredonia Discs), 1 duplicate copy of letter. Dated July 6, 1971; July 28, 1971; May 16, 1972; March 19, 1981; July 6, 1981.

Folder 19

Doriot Dwyer. 12 letters. Includes:

Doriot Dwyer to John La Montaine. 9 letters (4 typescript, 5 ink manuscript, 6 on personal letterhead, 1 on letterhead for Sagebrush Inn [Taos, NM]). Dated [before March 6, 1973]; September 15, 1989; March 25, 1994; February 7, 1997; 5 undated.

John La Montaine to Doriot Dwyer. 3 letters (3 typescript, 1 on letterhead for Fredonia Discs). Dated April 4, 1977; May 4, 1977; June 14, 19xx;

Folder 20

"E." 21 letters.

Correspondents represented: Edward H. Easley (Director of Eastman Concerts, Eastman School of Music), John S. Edwards (General Manager, Chicago Symphony Orchestra), Peter Edwards (Assistant, Continuing Education, Chicago Symphony Orchestra), Robert R. Edwards (Director, Institute for the Arts and Humanistic Studies, Penn State), Robert W. Emery (Minister of Music, New London Presbyterian Church), Lucy Engelhard (Laboratory of Ornithology, Cornell University), Martha England, Harry Eskew (Editor, *The Hymn*), Jerry A. Evenrud (Director for Parish Music and the Arts, The American Lutheran Church), Alexander Ewing (General Director, Joffrey Ballet).

Folder 21

"F." 29 letters.

Correspondents represented: George Faxon (Organist and Choirmaster, Trinity Church), Robert Feist, Frederick Fennell (University of Miami), Ware Ferebee (Norfolk Society of Arts), William Ferris (Executive

Director, William Ferris Chorale), David Felter (Conductor, Rochester Chamber Orchestra), Joanna Fiedler (Publicity Director, National Symphony), Peter Filerman (Librarian, Houston Symphony Orchestra), Joseph Firszt (Music Director and Conductor, Lima Symphony Orchestra), Margaret Flower (Music Administrator, National Symphony), [illegible] Flagstad, Henry Fogel (Manager, National Symphony), Marion Folsom (Eastman Kodak Co.), Lukas Foss (Conductor, Buffalo Philharmonic Orchestra), Carol Fox (General Manager, Lyric Opera of Chicago), Clarence Foy (President, G. Schirmer, Inc.), Dolores Fredrickson (American Conservatory of Music), Ellis J. Freedman (Secretary, The Koussevitzky Music Foundation Inc.), Carl Freeman (Organist and Director of Music, University Baptist Church), Peter Fyfe (Christ Church Parish).

## Folder 22

Robert Freeman. 10 letters. Includes:

Robert Freeman to John La Montaine. 8 letters (8 typescript, 7 on letterhead for Eastman School of Music, 1 on letterhead for New England Conservatory of Music). Dated August 31, 1981; April 18, 1991; March 18, 1992; November 30, 1992; November 15, 1994; November 25, 1994; January 14, 1997.

John La Montaine to Robert Freeman. 3 letters (3 typescript, 2 on personal letterhead). Dated December 8, 1992; November 17, 1994; December 17, 1994.

## Box 18

### Folder 1

“G (G.—Glover).” 19 letters.

Correspondents represented: Hazel G., Kenneth Gaburo (Lingua Press), Lloyd Geisler (Lloyd Geisler Music, Inc.), Thom Ritter George (Music Director and Conductor, Quincy Symphony Orchestra), Carl Gerbrandt (Southern Baptist Seminary), Thomas Gerdorn (Executive Director, New Haven Symphony Orchestra), Vittorio Giannini, Mrs. Gilman, Martha Gilmer (Artistic Administrator, Chicago Symphony Orchestra), James Ginsburg (Cedille Records), Al Glaser (Coordinator, Committee on Education, Lyric Opera of Chicago), Dave Glick, Raymond Glover (General Editor, The Church Hymnal Corporation).

### Folder 2

“G (Goeb—Gutman).” 19 letters.

Correspondents represented: Roger Goeb (Secretary-Treasurer, Composers Recordings, Inc.), Eric von der Goltz (Vice President, Carl Fischer, Inc.), Robert Goodberg (University of Wisconsin—Milwaukee), Steve Gothold (Director, Whittier College Chorus), Morton Gould, Ruth C. Gould (National President, Sigma Alpha Iota), Rhoda Grady (Supervisor, Religious Radio Programs and Educational Features, NBC), Donald Gramm, Mr. Gray, H. Willard Gray (H. W. Gray Co.), Ray Green (Executive Secretary, American Music Center, Inc.), James L. Gullledge

(Director of the Library of Natural Sounds, Cornell University), John Gutman (Assistant Manager, Metropolitan Opera).

Folder 3

Esther and Rudolph Ganz. 9 letters.

Rudolph Ganz to John La Montaine. 2 letters (2 typescript, 2 on letterhead for Chicago Musical College of Roosevelt University). Dated November 15, 1960; June 13, 1962.

Esther and Rudolph Ganz to John La Montaine. 1 letter (1 ink manuscript). Dated August 21, 1962.

Esther Ganz to John La Montaine. 5 letters (1 typescript, 4 ink manuscript, 5 on personal letterhead). Dated July 24, 1968; August 31, 1970; July 13, 1977; August 8, 1977; August 27, 1977;

John La Montaine to Esther and Rudolph Ganz. 1 letter (1 typescript, 1 on personal letterhead). Dated September 9, [1970].

Folder 4

Correspondence pertaining to the Guggenheim Memorial Foundation Fellowships. 8 letters. Includes:

James F. Mathias (Associate Secretary) to John La Montaine. 6 letters (6 typescript, 6 on letterhead for the Guggenheim Memorial Foundation). Dated April 9, 1959; June 15, 1959; March 15, 1960; May 11, 1960; May 18, 1960; June 16, 1960.

Henry Allen Moe (Secretary General) to John La Montaine. 1 letter (typescript, on letterhead for the Guggenheim Memorial Foundation). Dated April 12, 1960.

John La Montaine to the Guggenheim Foundation. 1 letter (typescript). Undated.

Folder 5

“H (Hall—Hendl).” 27 letters.

Correspondents represented: William Hall (The Hall Chorale), William O. Hall (Ambassador, Embassy of the United States of America in Ethiopia), Wiley Hance (Manager of Public Affairs, ABC), Katharine Hansel (Catholic University of America), Rodney Hansen (St. Mark’s Parish), Carol V. Harford (Deputy Director, Wolf Trap Farm Park for the Performing Arts), Guy Fraser Harrison (Music Director and Conductor, Oklahoma City Symphony), Huntington Harford Foundation Trustee [illegible], Richard B. Harvey (Dean of Academic Affairs, Whittier College), Philip A. Haskell (Executive Vice President of Development, American Symphony), Nelson Hauenstein (University of Michigan), Timothy S. Healy (President, Georgetown University), Elizabeth Heimert (Secretary, Humanities Division, New College), Mr. Henahan, Walter Hendl (Director, Eastman School of Music).

Letter from Wiley Hance (dated July 25, 1969) accompanied by:

Award letter from Jayne Ross (American Broadcasting Company). Dated July 15, 1969.

Jayne Ross to John C. Chapin (Communications Warden, Washington Cathedral) (cc: Wiley Hance). 1 letter (typescript). Dated July 15, 1969. Press release from ABS News about Sigma Alpha Iota award (*The Shephardes' Playe*). Dated July 17, 1969.

Folder 6

"H (Hillyer—Hynson)." 26 letters.

Correspondents represented: Stephen C. Hillyer, Maurice Hinson (Southern Baptist Theological Seminary), Karl Hinterbichler (University of New Mexico), Max Hobart (Conductor, Civic Symphony Orchestra of Boston; Wellesley Symphony Orchestra), Norman Hollander, Theodore Hollenbach (Organist and Choirmaster, Third Presbyterian Church), Glenda Holm (Secretary, Civic Music Association), Odetta [Holmes], Ada Honderick (Chairman, Arist Foreign Goodwill Concert Tour), Louis Hood (Director of Publicity, National Symphony Orchestra), Vladimir Horowitz (per pro. Kenneth Leedom, Secretary), Kathleen Hughes (Coordinator of Liturgies, University of Notre Dame), Eusebia Hunkins (Chairman, National Federation of Music Clubs), Paula Hutchinson, Edna Rait Hutton (National Editor, Sigma Alpha Iota), Rick Hynson (Music Director, Cincinnati Choral Society).

Folder 7

Howard Hanson. 12 documents. Includes:

Howard Hanson to John La Montaine. 10 letters (10 typescript, 10 on letterhead for the Eastman School of Music). Dated January 23, 1957; April 15, 1958; October 6, 1958; March 30, 1959; March 21, 1961; June 6, 1963; March 12, 1964; April 6, 1964; March 25, 1965; October 1, 1965. Howard Hanson to John La Montaine. 1 telegram. Dated October 8, 1962. Howard Hanson, without named recipient. 1 letter (typescript, on letterhead for the University of Rochester Institute of American Music). Dated May 7, 1973.

Folder 8

H. W. Heinsheimer (G. Schirmer Publication Department). 10 letters. Includes: Marion Willi (Secretary to Mr. Heinsheimer) to John La Montaine. 1 letter (typescript, on letterhead for G. Schirmer, Inc.). Dated September 14, 1959.

H. W. Heinsheimer to John La Montaine. 5 letters (5 typescript, 5 on letterhead for G. Schirmer, Inc.). Dated January 12, 1960; February 1, 1960; February 25, 1960; March 15, 1960; May 9, 1960.

John La Montaine to H. W. Heinsheimer. 4 letters (4 typescript). 4 undated.

Folder 9

Frank Hudson. 6 letters. Includes:

Frank Hudson to John La Montaine. 4 letters (4 typescript, 1 on letterhead for the University of Illinois at Urbana-Champaign). Dated December 10, 1971; February 3, 1974; June 17, 1979; August 12, 1979.

John La Montaine to Frank Hudson. 2 letters (2 typescript). Dated March 28, 1975; January 4, 1976.

- Folder 10 Paul Hume. 20 letters. Includes:  
Paul Hume to John La Montaine. 19 letters (19 typescript, 18 on letterhead for *The Washington Post*). Dated July 9, 1959; November 2, 1963; February 5, 1964; February 26, 1968; May 26, 1969; October 14, 1969; April 12, 1971; July 29, 1971; October 26, 1971; February 2, 1972; March 10, 1972; December 18, 1972; February 16, 1973; August 2, 1974; March 21, 1975; April 21, 1976; September 9, 1977; December 21, 1977; July 17, 1979.  
John La Montaine to Paul Hume. 1 letter (typescript, on personal letterhead). Dated August 3, 1988.
- Folder 11 "I." 2 letters.  
Correspondents represented: Barbara M. Irish; Betty Izant.
- Folder 12 "J." 9 letters.  
Correspondents represented: Jerald H. Jackson (Senior Minister, Hennepin Avenue United Methodist Church), Paul J. Jackson (Dean, College of Fine Arts, Drake University), Walter James (Director, The University Singers, Florida State University), Henry Janiec (Artistic Director, Brevard Music Center), Robert Joffrey (Director, The Joffrey Ballet), Mrs. Marjorie King Johnson (Program Manager, National Cathedral Association Center), William E. Jones (Cultural Affairs Officer, US Embassy, Ethiopia), Bruce Joseph (Director, Arcosanti Festival).
- Folder 13 Thor Johnson. 9 letters. Includes:  
Thor Johnson to John La Montaine. 9 letters (9 typescript, 3 on letterhead for the Cincinnati Symphony Orchestra, 1 on letterhead for the Early American Moravian Music Festival and Seminar, 3 on personal letterhead, 2 on letterhead for the Nashville Symphony Association). Dated December 13, 1957; January 8, 1958; April 5, 1958; September 9, 1958; May 24, 1959; October 9, 1959; August 27, 1970; November 8, 1971; January 15, 1972.
- Folder 14 "K." 28 letters.  
Correspondents represented: Geary Kaczorowski (Senior Contributing Editor, Swann Publications), Helene Kamioner, Richard P. Kapp (Program Officer, The Ford Foundation), Ken Kaufman (General Counsel, Kennedy Center Foundation), George Kendall (Executive Director, The Macdowell Colony), Harold Kendrick (Manager, New Haven Symphony Orchestra), President John F. Kennedy and Mrs. Jackie Kennedy (per pro. Letitia Baldrige, Social Secretary), John Kernochan (Galaxy Music Corporation), Dorothy P. Keziah (Head, Music Section, Copyright Office, Library of Congress; per pro. Shirley B. Wendell, Copyright Examiner), Richard A. Kimball (Director, American Academy in Rome), Grayson Kirk (President, Columbia University), E. M. Kliment (Assistant Administrator, The Pulitzer Prizes), Richard Korn (Musical Director, The Orchestra of America), Gregory Kosteck (Composer-in-Residence, East Carolina

College), Jan Koulman (State University College, Potsdam), Josef Krips, Richard Kunin.

Letter from John La Montaine to Ken Kaufman accompanied by:

Contract between Fredonia Discs and Henry Fogel. Dated June 5, 1982.

Cancelled checks from John La Montaine to American Federation of Musicians. 3 items. Dated November 8, 1983.

Robert Crothers (Assistant to the President, American Federation of Musicians) to John La Montaine. 1 letter (typescript, on letterhead for the American Federation of Musicians). Dated October 20, 1976.

Mstislav Rostropovich to Kay Jouett Shouse. 1 letter (typescript, on personal letterhead). Dated September 11, 1981.

Antal Dorati to John La Montaine. 1 item (typescript transcription of letter). Dated June 28, 1981.

Paul [Hume] to John La Montaine. 1 letter (manuscript, on personal letterhead). Dated July 12, 1981.

Donald Gramm to John La Montaine. 1 letter (manuscript, on personal letterhead). Dated March 28, [1981].

Folder 15

“L (Labounsky—Lawrence).” 20 letters.

Correspondents represented: Ann A. Labounsky (Director, AGO National Competition on Organ Improvisation), Abrayem Lahouéine, Richard H. Laing (Dean, School of Art, East Carolina University), Philip Lambro (Symphonic-Operatic Repertory, G. Schirmer, Inc.), Max Landow, Louis Lane (Associate Conductor, The Cleveland Orchestra; Co-Conductor, Atlanta Symphony Orchestra), William P. Latham (Coordinator, Composers Workshop, North Texas State University), Isabella Laude (Editor, *Music Clubs Magazine*, National Federation of Music Clubs), George Laverock (Executive Producer, Radio Music, Canadian Broadcasting Company), Arthur Lawrence (Editor, *The Diapason*), Harold Lawrence (Mercury Records, Inc.).

Folder 16

“L (Leach—Lewis).” 16 letters.

Correspondents represented: Marion D. Leach (Manager, Washington Cathedral Choral Society), Joseph Leavitt (Executive Director, Wolf Trap Foundation), Daphne Leeds (Assistant Commissioner, US Department of Commerce), Vincent A. Lenti (Director, Preparatory Department, Eastman School of Music), Jerald Lepinski (Conductor, Classic Chorale), Omar K. Lerman (General Administrator, Foundation for American Dance, Inc.), [James] Levine (Music Director, Metropolitan Opera), David Lewis (Virgin Records Megastore), Richard Lewis.

Folder 17

“L (Lieberman—Lunde).” 20 letters.

Correspondents represented: Fred Lieberman (Concert Management, Eastman School of Music), Helen Lightner (New York University), Nelson Linaburg (American Guild of Organists, Norfolk Chapter), David Lloyd



(Lake George Opera Festival), Robert Lodine (Fourth Presbyterian Church), Ralph W. Loew (Pastor, Holy Trinity Lutheran Church), Odean Long (University of Victoria), *Los Angeles Times* Editor of "The Calendar," W. McNeil Lowry (Director, The Ford Foundation), Otto Luening, Alvin Lunde (Director, Washington Chamber Orchestra).

Folder 18

"M (Macdonald—McElheran)." 20 letters.

Correspondents represented: Donald Macdonald (Crane School of Music, SUNY Potsdam), Beth Mackenzie (Producer, "Odyssey," NBC), Warren MacKenzie (Vice President, Carl Fischer, Inc.), Francis Madeira (Musical Director, Rhode Island Philharmonic Orchestra), Norma Lee Madsen (Former National Second Vice-President, Mu Phi Epsilon), Mrs. Magnusen, Fritz Mahler (Musical Director, Hartford Symphony Orchestra), Elizabeth L. Mahaffey (Secretary, Pulitzer Music Jury), Martin Mailman (North Texas State University), Ken Malucelli, Edward D. Maryon (Dean, College of Fine Arts, University of Utah), Helen [May], John Richards McCrae (Converse College), Robert J. McCracken (Minister, The Riverside Church), John McCreary, Brock McElheran (Conductor, Crane Chorus, SUNY Potsdam).

Folder 19

"M (Melniker—Myers)." 21 letters.

Correspondents represented: Mrs. J. H. Melniker, George Mendelssohn, Dorothy Mesney, Carl Michaelson (Manager, Copyright and Royalty Department, Carl Fischer, Inc.), John Michel (American Composers Forum), Mac Morgan, James R. Morris (Director, Division of Performing Arts, Smithsonian Institution), Thomas E. Morrison (Assistant to the Precentor, Washington Cathedral; Manager, Cathedral Choral Society, Washington Cathedral), Lawrence Morton (Music Editor, Masterworks, Columbia Records), Dana Muller and Gary Steigerwalt, Philip J. Mullen (Kennedy Center), Bob Myers.

Folder 20

Edwin McArthur. 7 letters. Includes:

Edwin McArthur to John La Montaine. 7 letters (7 typescript, 7 on personal letterhead). Dated October 27, 1971; November 25, 1971; January 12, 1972; December 28, 1972; January 28, 1973; February 11, 1973; June 2, 1973.

Folder 21

Donald E. McGinnis. 6 letters. Includes:

Donald E. McGinnis to John La Montaine. 6 letters (6 typescript, 6 on letterhead for The Ohio State University). Dated April 13, 1972; December 18, 1972; April 11, 1973; June 19, 1974; August 26, 1974; February 17, 1976.

Folder 22

Howard Mitchell. 9 letters. Includes:

Howard Mitchell to John La Montaine. 9 letters (9 typescript, 8 on letterhead for The National Symphony Orchestra, 1 on personal letterhead). Dated

February 8, 1957; September 10, 1957; November 4, 1957; November 19, 1957; December 30, 1957; June 2, 1959; January 6, 1960; November 16, 1966; April 10, 1973.

- Folder 23 Dimitri Mitropoulos. 6 items. Includes:  
Dimitri Mitropoulos to John La Montaine. 5 letters, 1 duplicate facsimile (5 typescript, 3 on personal letterhead). Dated January 28, 1952; April 22, 1952; March 27, 1954; November 6, 1954; March 5, 1959.
- Folder 24 Merle Montgomery. 13 letters. Includes:  
Merle Montgomery to John La Montaine. 11 letters (5 typescript, 6 ink manuscript, 1 on letterhead for Carl Fischer, Inc.; 4 on letterhead for the National Federation of Music Clubs, 2 on letterhead for the Mu Phi Epsilon Memorial Foundation, 1 on letterhead for the National Music Council; . Dated November 2, 1967; February 20, 1968; November 6, 1972; November 20, 1972; February 19, 1973; April 17, 1984; April 19, 1984; May 9, 1984; April 8, 19xx; May 9, 19xx; 1 undated.  
John La Montaine to Merle Montgomery. 2 letters (2 typescript, 1 on personal letterhead). Dated November 7, 1967; January 15, 1985.
- Folder 25 “N, O.” 14 letters.  
Correspondents represented: Wendell Nelson (University of California, Santa Barbara), *The New York Times* Editors, W. Roy Newsom (President, Whittier College), Robert J. Noerr (Manager, National Symphony Orchestra), Jessye Norman, Grover J. Oberle (Organist and Choirmaster, Christ and St. Luke’s Church), Orpha Ochse (Quaker Festival chairman, Whittier College), Robert Oliver, *Oregonian* Editor, Carole Ouziel (Ballantine Books, Inc.), Seiji Ozawa (Music Director, Boston Symphony Orchestra).
- Correspondence with *New York Times* Editor(s) accompanied by:  
January 20, 1961: Article “Do We Need a New National Anthem?” 2 pp. of text.  
September 15, 1995: Analysis of excerpt from Chopin A Minor Prelude. 1 p. of music.
- Letter to from John La Montaine to Jessye Norman (dated March 30, 1981) accompanied by:  
John La Montaine to Beverly Sills (Director, New York City Opera). 1 letter (typescript, on personal letterhead). Dated March 30, 1981.
- Folder 26 “P.” 18 letters.  
Correspondents represented: Willis Page (Conductor, Jacksonville Symphony), Catherine Parsons (New York City Opera Co.), William Partridge (Minister, University Baptist Church), Donald Peck (Principal Flute Emeritus, Chicago Symphony Orchestra), Norman Pellegrini

(WFMT), David L. Phillips (Director of Broadcasting, WPSX-TV, Pennsylvania State University), Robert Plimpton (Director of Music and Fine Arts, Bryn Mawr Presbyterian Church), Jan Popper (UCLA), Harold Powell (Klavier Records), Robert Pratt, Robert P. Prichard (Director of Music, Pasadena Presbyterian Church), John Proffitt (WXXI).

Folder 27

Eliot Porter. 6 letters. Includes:

John La Montaine to Eliot Porter. 2 letters (2 typescript, 1 on personal letterhead). Dated April 27, 1971; 1 undated.

Eliot Porter to John La Montaine. 4 letters (4 typescript, 4 on personal letterhead). Dated March 8, 1971; April 22, 1971; May 22, 1971; September 20, 1971.

**Box 19**

Folder 1

“R.” 27 letters.

Correspondents represented: Phillip Ramey, Simon Rattle, Bill Reynolds (Voice of America), Maria F. Rich (Editor, *Central Opera Service Bulletin*), Wayne Richards (University of Utah), Florence R. Richman (Supervisor, Radio Programs and Educational Features, NBC), S. Dillon Ripley (Secretary, Smithsonian Institution), Susan Robertson (Public Affairs Manager, Eastman School of Music), Kane E. Robison (Minister, First Friends Church), Richard Rodzinski (Artistic Assistant to the General Director, San Francisco Opera), Bernard Rogers, Ned Rorem, Adam Ross (Assistant to the President, Musicians Union Local 47), Jay Rubanoff (Manager, Los Angeles Philharmonic Orchestra), Max Rudolf (Music Director, Cincinnati Symphony Orchestra), Robert G. Ruetz (University of Nebraska at Omaha), Dean Rusk (Secretary of State).

Folder 2

Julius Rudel. 6 items. Includes:

John La Montaine to Julius Rudel. 3 letters, 1 duplicate facsimile (3 typescript, 1 on personal letterhead). Dated September 23, 1969; September 10, 1970; December 15, 1975.

Julius Rudel to John La Montaine. 2 letters (2 typescript, 2 on letterhead for the New York City Opera). Dated September 25, 1970; April 5, 1976.

Folder 3

“S (Saltiel—Skrowaczewski).” 29 letters.

Correspondents represented: David M. Saltiel (Nutter, McClennen & Fish), Ramon Salvatore, Roberta Savler (Publication Director, Editor, Summy-Birchard Co.), Alex Saron (Classical Program Department, Philip’s Phonographic Industries), John Schaefer (Grace and Holy Trinity Cathedral), Paul Schiavo (Editor, American Concert Note Service), Thomas Schippers (Music Director, Cincinnati Symphony Orchestra; per pro. Barbara Morgan, Secretary to Thomas Schippers), Raymond A. Schirmer (Business Manager, Eastman School of Music), Hans Schwieger (Music Director, Kansas City Philharmonic), Robert E. Seaver (Director,

Program in Religious Drama, Union Theological Seminary), Robert Shaw (Music Director, Atlanta Symphony Orchestra; per pro. Nola Frink, Administrative Assistant), Robert Sherman (WQXR), Beverly Sills (Director, New York City Opera), Stanislaw Skrowaczewski (Music Director, Minneapolis Symphony Orchestra).

Folder 4

“S (Slatkin—Stein).” 30 letters.

Correspondents represented: Leonard Slatkin (Music Director, National Symphony Orchestra), Howard Slenk (Calvin College), Nicolas Slonimsky, André M. Smith, Catherine S. Smith, Barry Snyder, Georg Solti (Music Director, Royal Opera House, Covent Garden; Music Director, Chicago Symphony Orchestra; per pro. Lucille K. Griffin, Secretary), George Spokin (Fine Arts Quartet), Louis Sosland, Marie Sparks (San Francisco Boys Chorus President), Patricia Spencer, Melinda K. Spratlan (Chairman, Department of Music, Mount Holyoke College), Robert Sproull (President, University of Rochester), Howard E. Sprout, Russell Stanger (Music Director, Norfolk Symphony Orchestra), Philip Steen (Choir Director, Hamline University), Gary Steigerwalt, William Stein (Conductor, Battle Creek Symphony Orchestra).

Folder 5

“S (Steinberg—Szell).” 28 letters.

Correspondents represented: William Steinberg (Music Director, Pittsburgh Symphony Society), Paul Steiner (Chanticleer Press, Inc.), Philip M. Stern (President, Philip M. Stern Family Fund), Charles E. Stevens (Acting Dean, School of Music, East Carolina University), Halsey Stevens, Leopold Stokowski, Michael C. Stone (Texas Tech University), Peter K. Storkerson, Leon J. Stout (Archivist, Pennsylvania State University), J. Gary Stuart (Director of Music, The Church of the Holy Spirit), Robert K. Stull (Operations Manager, National Symphony Orchestra), Marie Strasburger (Chairman, Celebrity Luncheon, New York Federation of Music Clubs), Louis Sudler (Chairman, Chicago Symphony Orchestral Association), Erin Sundquist, Mrs. Benjamin F. Swalin (North Carolina Symphony Society, Inc.), Frederick Swann (Director of Music, Riverside Church), George Szell (Music Director, Cleveland Orchestra).

Folder 6

Francis B. Sayre, Jr. 8 letters. Includes:

Francis B. Sayre, Jr., to John La Montaine. 6 letters (5 typescript, 1 ink manuscript, 6 on letterhead for Washington Cathedral). Dated November 6, 1962; March 20, 1964; February 24, 1966; February 20, 1969; October 28, 1969; February 18, 1977.

John La Montaine to Francis B. Sayre. 2 letters (2 typescript, 1 on personal letterhead). Dated January 27, 1977; January 28, 1977.

Folder 7

Catherine Jouett Shouse. 23 letters. Includes:

Catherine (Kay) Shouse to John La Montaine. 16 letters (13 typescript, 3 ink manuscript, 6 on personal letterhead, 9 on letterhead for Filene Center,

Wolf Trap Farm Park for the Performing Arts). Dated January 31, 1969; February 24, 1969; March 12, 1969; October 21, 1970; March 22, 1971; September 7, 1972; September 14, 1972; October 27, 1972; March 12, 1973; August 14, 1973; February 15, 1974; June 6, 1974; March 21, 1975; July 6, 1982; October 12, 1983; August 14, 1987.

John La Montaine to Catherine (Kay) Shouse. 6 letters (5 typescript, 1 ink manuscript, 5 on personal letterhead). Dated February 5, 1969; March 8, 1969; February 11, 1971; July 6, 1981; July 10, 1982; August 1987.

Catherine Jouett Shouse to William L. Denton (cc: John La Montaine). 1 letter (typescript, on letterhead for Filene Center, Wolf Trap Farm Park for the Performing Arts). Dated September 6, 1972.

Folder 8

Morgan Simmons (Vice President, Hymn Society of America). 10 letters.

Includes:

Morgan Simmons to John La Montaine. 7 letters (7 typescript, 7 on letterhead for Fourth Presbyterian Church). Dated November 12, 1976; November 28, 1976; January 2, 1977; January 26, 1977; May 25, 1977; June 14, 1977; June 26, 1977.

John La Montaine to Morgan Simmons. 3 letters (3 typescript, 1 on personal letterhead). Dated December 10, 1976; "The longest day 1077" [after June 26, 1977]; July 18, 1980.

Folder 9

Bruce R. Smedley. 7 letters. Includes:

Bruce R. Smedley to John La Montaine. 6 letters (6 typescript, 6 on letterhead for Volunteer State Community College). Dated July 23, 1976; August 17, 1976; October 26, 1976; February 2, 1977; February 16, 1977; February 21, 1977.

John La Montaine to Bruce Smedley. 1 letter (typescript, on letterhead for *Be Glad Then America*). Dated July 26, 1976.

Folder 10

Claudette Sorel. 6 letters. Includes:

Claudette Sorel to John La Montaine. 4 letters (4 typescript, 4 on letterhead for Mu Phi Epsilon Memorial Foundation). Dated December 15, 1965; September 4, 1973; February 1, 1974; June 27, 1974.

John La Montaine to Claudette Sorel. 2 letters (2 typescript, 2 on personal letterhead). Dated July 18, 1973; January 18, 1974.

Folder 11

W. Thomas Smith. 6 letters. Includes:

W. Thomas Smith to John La Montaine. 5 letters (5 typescript, 4 on letterhead for the Hymn Society of America). Dated May 26, 1977; July 14, 1977; September 6, 1977; March 2, 1978; April 9, 1979.

John La Montaine to W. Thomas Smith. 1 letter (typescript, on personal letterhead). Dated July 18, 1980.

- Folder 12 Leo Sowerby. 14 letters. Includes:  
 Leo Sowerby to John La Montaine. 13 letters (13 ink manuscript, 6 on letterhead for the Cathedral of St. James, 7 on letterhead for the American Conservatory of Music). Dated January 15, 1957; January 21, 1957; March 9, 1957; July 14, 1957; November 27, 1957; October 5, 1958; December 11, 1958; January 21, 1959; February 2, 1959; April 5, 1959; May 13, 1959; May 23, [1959]; January 5, 1962.  
 John La Montaine to Leo Sowerby. 1 letter (ink manuscript). Undated.
- Folder 13 “T, [U], V.” 23 letters.  
 Correspondents represented: Augusta Read Thomas (Eastman School of Music), J. Mark Thompson (Northwestern State University), *Time Magazine* Editor, Jocelyn Timothy, Robert Tobin, Richard Trythall, Nancy Poone Tufts (President-Elect, American Guild of English Handbell Ringers, Inc.), William Vickery (Assistant Dean, Aspen Music School), Hans Vigeland (First Congregational Church), John Vincent (Director, Huntington Hartford Foundation), Adolph Vogel (President, Elkan-Vogel Music Publishers), Arnold S. Vorster (Senior Minister, Central United Methodist Church).
- Letter from John La Montaine to Robert L. B. Tobin (dated January 8, 1992) accompanied by:  
 John La Montaine to Jessye Norman. 1 letter (typescript). Dated January 6, 1992.  
 John La Montaine to Kay [Shouse]. 1 letter (typescript, on personal letterhead). Dated January 8, 1992.
- Folder 14 “W (Wagner—Weintraub).” 22 letters.  
 Correspondents represented: Sister Mary Jane Wagner (Dean, American Guild of Organists), Arnold Walker (Music Director, KUOM, University of Minnesota), Edgar Z. Wallower (President, Harrisburg Symphony Association), Walt Walters (Dean, College of Arts and Architecture, Pennsylvania State University), John Owen Ward (Manager, Music Department, Oxford University Press), Robert Ward (Managing Editor, Galaxy Music Corp.), Robert Washburn (Crane School of Music, SUNY Potsdam), William Watkins (Director of Music, Georgetown Presbyterian Church), Brett Watson (East Carolina University), Donald Waxman (Managing Editor, Galaxy Music Corp.), Harold Weller (Music Director, Flagstaff Symphony Orchestra), LaVon West (Secretary, Repertory Dance Theatre, University of Utah), Stanley Weintraub (Pennsylvania State University Institute for the Arts and Humanistic Studies).
- Folder 15 “W (Wilkinson—Wyner).” 27 letters.  
 Correspondents represented: Kenneth Wilkinson (Decca Studios), David Russell Williams (Eastman School of Music), Reverend H. C. N. Williams (Coventry Cathedral), Mary T. Williams (Executive Secretary, American

Academy in Rome), Richard C. Williams (Manager, Fresno Philharmonic Orchestra), Roy T. Will (Chairman, Division of Music, Boston University), Katherine S. Wilson (Chairman, Peninsula Music Festival), Keith Wilson (Director, Music Division, Yale University Summer School of Music and Art), Ransom Wilson, Raymond Wilson (Director of Summer Session, Eastman School of Music), Rayburn Wright (Eastman School of Music), Paul Wolfe (Director, New College Summer Music Festival), Gwendolyn C. Wood (Copyright Administrator, PBS), Joan Woodbury (University of Utah; Co-Director, Ririe-Woodbury Dance Co.), Yehudi Wyner.

Folder 16

Richard D. Waggoner. 11 letters. Includes:

John La Montaine to Richard D. Waggoner. 5 letters (5 typescript, 3 on personal letterhead). Dated January 31, 1974; March 9, 1975; April 7, 1975; April 14, 1975; September 9, 1975.

Richard D. Waggoner to John La Montaine. 6 letters (6 typescript, 6 on letterhead for Hennepin Avenue United Methodist Church). Dated March 4, 1974; March 21, 1975; September 15, 1975; October 10, 1975; October 6, 1977; August 4, 1983.

Folder 17

Lucile (Mrs. Jack C.) Ward. 12 letters. Includes:

Lucile Ward to John La Montaine. 9 letters (9 typescript, 8 on letterhead for the National Federation of Music Clubs). Dated July 18, 1983; April 11, 1984; January 5, 1986; March 14, 1986; October 14, 1986; February 11, 1991; November 20, 1992; January 4, 1994.

John La Montaine to Lucile Ward. 3 letters (3 typescript, 2 on personal letterhead). Dated April 3, 1984; April 14, 1984; February 27, 1992.

Letter from Lucile Ward to John La Montaine (undated) accompanied by:  
Ink manuscript postscript. Undated.

Lucile Ward to Louis Sudler. 1 letter (typescript, on letterhead for the National Federation of Music Clubs). Dated April 17, 1987.

Folder 18

Evan Whallon (and family). 7 letters. Includes:

Evan Whallon to John La Montaine. 6 letters (6 typescript, 1 on letterhead for the Springfield Symphony Orchestra, 2 on letterhead for the Columbus Symphony Orchestra). Dated November 10, 1952; November 9, 1958; April 23, 1959; May 8, 1962; January 8, 1963; 1 undated (ca. 1959).

Eric Whallon, Paul Whallon, Harriet Whallon, and Jeanne Burrous, without named recipient. 1 letter (typescript). Dated June 16, 1998.

Folder 19

“[X], [Y], Z.” 3 letters.

Correspondents represented: Daniel Zager, Michael J. Zissu.

Letter from Daniel Zager to John La Montaine accompanied by:

Sandy Lemmon (Head of Acquisitions and Serials), without named recipient. 1 letter (typescript, on letterhead for Sibley Music Library). Dated November 2000. Annotations in ink and pencil on letter. Purchase order for Sibley Library. Typescript, dated November 8, 2000. 1 p. of music.

Folder 20

Pearl Yeadon. 7 items. Includes:

Pearl Yeadon to John La Montaine. 6 letters (4 typescript, 2 ink manuscript), 1 printout of email. Dated December 24, 1993; June 12, 1994; August 6, 1998; May 1, 2003; November 10, 2004; 1 undated.

John La Montaine to Pearl Yeadon. 1 letter (typescript, on personal letterhead). Dated July 7, 2003.

Folder 21

Unknown correspondents. 13 letters. Includes:

John La Montaine to "Catherine." 1 letter (typescript, on personal letterhead). Dated May 1, 1979.

John La Montaine to "Faith." 2 letters (2 typescript, 2 on personal letterhead), 1 duplicate facsimile. Dated October 3, 1967; 1 undated.

"Fred" to John La Montaine. 1 letter (typescript). Undated.

John La Montaine to "George." 1 letter (typescript, on personal letterhead). Dated September 1968.

"Jo" to John La Montaine. 2 letters (2 typescript, 2 on letterhead for the Washington Cathedral). Dated February 4, 1974; November 18, 1969.

"John" to John La Montaine. 1 letter (ink manuscript, on letterhead for the Eastman School of Music). Dated September 12, 1962.

Unknown [Karen?] to John La Montaine. 1 letter (typescript, on letterhead for the Eastman School of Music), incomplete. Annotations in ink on letter. Dated December 22, 1999.

"Lilith" to John La Montaine. 2 letters (2 typescript, 2 on letterhead for the Eastman School of Music). Dated October 3, 1969; March 6, 1969.

John La Montaine to "Martha." 1 letter (typescript). Undated.

"Tom" to John La Montaine. 1 letter (typescript, on letterhead for Whittier College). Dated July 20, 1977.

*Sub-series B: Correspondence to/from Paul Sifler*

Folder 23

"A—M." 29 letters.

Correspondents represented: William H. Allison (Associate Director, Institute for the Arts and Humanistic Studies, Pennsylvania State University), ASCAP committees and officials (ASCAP Awards Panel, Rudolf Nissim, Paul Marks), John Bodinger (Director of Music, Downtown United Presbyterian Church), Phillip Brunelle (Plymouth Congregational Church, Mildred Buttrey (Choir Director, St. Stephen's Episcopal Church), Paul Callaway (Washington Cathedral), Judith Carman (Chairman, Committee on American Song, National Association of Teachers of Singing, Inc.), Mary Wallace Davidson (Librarian, Sibley Music Library), William L.



Denton (Manager, National Symphony Orchestra), Angelo Eagon (US Information Agency), Henry Fusner (Church of the Covenant), Pamela Harris (Ensemble Librarian, School of Music, University of Miami), Wiley F. Hance (Manager of Public Affairs, ABC), Hans Walter Jug (Bundesakademie für musikalische Jugendbildung), Richard P. Kapp (Program Officer, Ford Foundation), Mary H. Krouse (Secretary to Eugene Ormandy, Philadelphia Orchestra Association), Warren G. MacKenzie (Vice President, Carl Fischer, Inc.), M. Scott Mampe (Director, Classical Division, Mercury Record Productions, Inc.).

Folder 24 “N—Z.” 24 letters.

Correspondents represented: National Endowment for the Arts Music Program members, David L. Phillips (Director of Broadcasting, WPSX-TV, Pennsylvania State University), Mrs. William R. Phillips (Director of Music, Home Moravian Church), Seymour Rosen and Sid Kaplan, Robert D. Schaaf (Director of Catholic Music, Fort Myer Memorial Chapel), William Shookhoff (Assistant Conductor, Portland Opera Association), Catherine Jouett Shouse, *Sierra Club Bulletin* Editor (William Bronson), Stanislaw Skrowaczewski (Music Director, Minnesota Orchestra; per pro. Nada M. Oslund, Secretary), Bruce R. Smedley (Volunteer State Community College), Lester Troob (Book of the Month Club), Philip A. Welter (Chairman, Music Department, Cathedral High School), Hans Wolf (Seattle Opera Co.), Michael Zissu.

*Sub-series C: Other correspondents*

- Folder 25 Correspondents other than John La Montaine and Paul Sifler. 18 letters. Includes:
- William H. Allison to Seymour L. Rosen. 1 letter (typescript, on letterhead for the Institute for the Arts and Humanistic Studies, Pennsylvania State University). Dated December 1, 1977.
  - William H. Allison to Tracey Woodward. 1 letter (typescript, on letterhead for the Institute for the Arts and Humanistic Studies, Pennsylvania State University). Dated September 22, 1977.
  - Oliver Daniel to Grawemeyer Music Award Committee (University of Louisville). 1 letter (typescript, on personal letterhead). Dated December 26, 1984. Accompanied by typescript biographical sketch. 1 p. of text.
  - Henry Fogel to Catherine Jouett Shouse. 1 letter (typescript, on letterhead for the National Symphony). Dated May 12, 1982.
  - Robert Freeman to David Effrom (cc: John La Montaine). 1 letter (typescript, on letterhead for the Eastman School of Music). Dated May 26, 1992.
  - Ruth Ginzberg to Broude Bros. Ltd. 1 letter (typescript). Dated July 22, 1974.
  - Philip Lambro to Jaye Rubanoff (Los Angeles Philharmonic). 1 letter (typescript). Dated December 28, 1965.
  - John M. Proffitt to Fredonia Press. 1 letter (typescript, on letterhead for WXXI). Dated December 10, 1984.

Mstislav Rostropovich to Catherine Jouett Shouse. 1 letter (typescript, on letterhead for the National Symphony Orchestra). Dated September 11, 1981.

Max Rudolf to Julie M. North. 1 letter (typescript, on letterhead for the Cincinnati Symphony Orchestra). Dated March 23, 1959.

Catherine Jouett Shouse to Nina C. Brown. 1 letter (typescript, on letterhead for the Filene Center, Wolf Trap Farm Park for the Performing Arts). Dated April 11, 1975.

Leopold Stokowski (per pro. Jean K. Leslie, Executive Secretary) to John C. Chapin. 1 letter (typescript, on letterhead for the American Symphony Orchestra). Dated January 12, 1967.

Rudolph Tauhert to the President of the United States [President John F. Kennedy]. 1 letter (typescript, on letterhead for G. Schirmer, Inc.). Dated January 20, 1961.

Stanley Weintraub to Herbert Barrett. 1 letter (typescript, typescript, on letterhead for the Institute for the Arts and Humanistic Studies, Pennsylvania State University). Dated September 6, 1978.

Stanley Weintraub to Marlow Froke. 1 letter (typescript, on letterhead for Pennsylvania State University Inter-Office Correspondence). Dated February 13, 1979.

Stanley Weintraub to UCLA Librarian. 1 letter (typescript, on letterhead for Pennsylvania State University). Dated September 20, 1973.

Tracey Woodward to Robert Baisley and R. Shank. 1 letter (typescript, on letterhead for the Los Angeles Grand Opera Association, Inc.). Dated September 12, 1977.

#### Folder 26

Lucile Ward Correspondence (cc: John La Montaine). 15 letters. Includes:

Lucile Ward to Daniel Barenboim. 1 letter (typescript, on letterhead for the National Federation of Music Clubs). Dated February 20, 1991.

Daniel Barenboim (per pro. Martha Gilmer, Artistic Administrator) to Lucile Ward. 1 letter (typescript, on letterhead for the Chicago Symphony Orchestra). Dated March 4, 1990.

Lucile Ward to John S. Edwards (General Manager, Chicago Symphony Orchestra). 2 letters (typescript, on letterhead for the National Federation of Music Clubs). Dated May 3, 1983; October 4, 1983.

Lucile Ward to Henry Fogel (General Manager, Chicago Symphony Orchestra). 4 letters (4 typescript, 4 on letterhead for the National Federation of Music Clubs). Dated October 12, 1987; February 21, 1990; February 24, 1990; March 12, 1992.

Henry Fogel (per pro. Martha Gilmer, Artistic Administrator) to Lucile Ward. 1 letter (typescript, on letterhead for the Chicago Symphony Orchestra). Dated October 27, 1987.

Lucile Ward to Robert Freeman. 5 letters (5 typescript, 5 on letterhead for the National Federation of Music Clubs). Dated March 10, 1992; April 19, 1992; November 15, 1992; October 30, 1993; December 30, 1993.

Robert Freeman to Lucile Ward. 1 letter (typescript, on letterhead for the Eastman School of Music). Dated January 6, 1995.

**Series 4: Publicity and press materials**

*Sub-series A: Biographical information*

**Box 20**

**Folder 1**

Biographical information. 9 documents. Includes:

Facsimile of biographical sketch in [Christopher Pavlakis], *The American Music Handbook* (New York: Free Press, 1974), pp. 316, 341. 2 pp. of text.

Facsimile of biographical sketch from unidentified source. 2 pp. of text.

Facsimile of "John La Montaine" by James P. Cassaro, from Stanley Sadie, ed., *The New Grove Dictionary of Music and Musicians*, vol. 14, p. 194. 1 p. of text.

"Biographical Data for John La Montaine, Visiting Professor of Composition, University of Rochester's Eastman School of Music." Typescript. 2 pp. of text.

"Biographical Information Concerning John La Montaine." Typescript. 1 p. of text.

Printout of "John La Montaine," by James P. Cassaro, from L. Macy, ed., *The New Grove Dictionary of Music Online*, [www.grovemusic.org](http://www.grovemusic.org) (Accessed January 31, 2003). 1 p. of text.

"John La Montaine: Biographical Information." Typescript. 1 p. of text.

"La Montaine" biographical sketch. Typescript. 1 p. of text.

"John La Montaine 1920--." Biographical sketch by unidentified author. Incomplete (pp. 1-14, 18). Typescript. 15 pp. of text. Accompanied by facsimile of John La Montaine, "New and Old Precepts for Composers." 2 pp. of text.

*Sub-series B: Resume and works lists*

**Folder 2**

Resume and works lists. 7 documents. Includes:

Repertoire list, in pencil. 4 pp. of text.

"John La Montaine: Account of Career." Typescript. 1 p. of text.

Printout of "Resume of John LaMontaine," from [www.geocities.yahoo.com/filemanager/advancededitor](http://www.geocities.yahoo.com/filemanager/advancededitor) (Accessed May 14, 2004). Incomplete (pp. 1, 3). 2 pp. of text.

List of commissions and orchestras that have performed La Montaine compositions. Typescript. 1 p. of text.

"Listing for International Biographical Center: La Montaine, John." Typescript. 1 p. of text.

Printout of library catalog records for compositions by John La Montaine (possibly from Sibley Music Library). Typescript. 13 pp. of text.  
Notes about study scores and parts, in pencil. 1 p. of text.

*Sub-series C: Programs, articles, and reviews (by opus number)*

- Folder 3      Toccata, Op. 1. For solo piano. Programs and press materials, 1988. 1 concert program.
- Folder 4      Four Songs, Op. 2. For soprano and piano. Programs and press materials, 1992-94. 3 concert programs.
- Folder 5      Sonata for Piano, Op. 3. Programs and press materials, 1984-92. 8 documents. Items include:  
                6 concert programs.  
                1 press clipping, 2 facsimiles of press clippings.  
                Facsimile of magazine article: Paul A. Snook, review of "Music in the American Grain," *Fanfare* (November/December 1992).  
                1 press release, on letterhead for Nathan J. Silverman Co. Public Relations, dated July 1992.  
                1 flyer (advertisement) for recording.
- Folder 6      Two Songs for Soprano, Op. 4. Programs and press materials, 1974, 1 undated. 2 concert programs.
- Folder 7      *Songs of the Rose of Sharon*, Op. 6. Programs and press materials, 1956-96, 2 undated. 41 documents. Items include:  
                23 concert programs, 1 separate program notes and text.  
                6 press clippings, 1 facsimile of press clipping, 1 facsimile collage of press clippings (with duplicates).  
                2 binder collections of facsimiles of press clippings. 14 pp. of text.  
                English translations of Italian reviews of performance at Teatro di San Carlo, Naples, conducted by Robert Feist. 1 p. of text.  
                1 press release, on letterhead for Southwest Missouri State University, dated March 30, 1995.  
                Typescript excerpts from reviews of *Songs of the Rose of Sharon*, with comments from the composer, on letterhead for Dorian Records. 3 pp. of text.  
                4 letters:  
                    Margaret Flower to John La Montaine, typescript, on letterhead for the National Symphony Orchestra, dated July 10, 1972.  
                    Thor [Johnson] to John La Montaine, typescript, on letterhead for the Nashville Symphony Association, dated December 6, 1972.  
                    Max Rudolf to John La Montaine, ink manuscript, on letterhead for the Cincinnati Musical Festival Association, dated May 12, 1963.

Stuart Ball to John La Montaine, facsimile of typescript letter, on letterhead for the Orchestral Association [Chicago], dated July 8, 1975.

- Folder 8 Sonata for 'Cello and Piano, Op. 8. Programs and press materials, 1967-88, 1 undated. 5 documents. Items include:
- 4 concert programs.
  - 1 press clipping.
- Folder 9 Concerto for Piano and Orchestra, Op. 9. Programs and press materials, 1958-90, 4 undated. 45 documents. Items include:
- 13 concert programs (with 1 duplicate), 1 separate booklet of program notes, 1 p. of program notes from unidentified concert program.
  - 3 concert/festival season brochures:
    - Cincinnati Symphony Orchestra, dated 1960-61. 15 pp.
    - Peninsula Music Festival, dated August 6-21, 1976.
    - Waterbury Symphony Orchestra, dated 1989-90.
  - 9 press clippings (with 1 duplicate facsimile), 3 facsimiles of press clippings, 1 collage of press clippings, 1 facsimile collage of press clippings (with duplicates).
  - 1 binder collection of facsimiles of press clippings. 7 pp.
  - 2 articles:
    - Article from *Musical Courier* (January 1959): 19-20.
    - Facsimile of "Current Chronicle" from *Musical Quarterly* (n.d.), pp. 235-37. 3 pp. of text.
  - 1 catalog of recordings, from The American International Music Fund, Inc., Recording Guarantee Project, dated 1957-59. 10 pp. of text.
  - 1 flyer (advertisement). 1 p. of text.
  - 6 letters:
    - Boris Sokoloff to John La Montaine, typescript, on letterhead for the Minneapolis Symphony Orchestra, dated December 4, 1958.
    - Thor Johnson to John La Montaine, 3 letters (3 typescript, 2 on letterhead for the Nashville Symphony Association, 1 on personal letterhead), dated May 7, 1970; May 22, 1970; July 28, 1970.
    - Lenore R. Farness to John La Montaine, typescript, on letterhead for the Civic Music Association of Milwaukee, dated October 9, 1972.
    - John La Montaine to Donald Waxman, typescript, on letterhead for Fredonia Press-Discs, dated June 21, 1983.
- Folder 10 *Twelve Relationships*, Op. 10, and *Canons for Orchestra*, Op. 10a. Programs and press materials, 1953-94. 3 documents. Items include:
- 1 concert program.
  - 1 concert season brochure: Springfield Symphony Orchestra, dated 1953-54.
  - 1 facsimile of press clipping.

- Folder 11      *Ode for Oboe and Orchestra*, Op. 11. Programs and press materials, 1972-73. 1 concert season brochure: Harrisburg Symphony Orchestra., dated 1972-73.
- Folder 12      *Six Sonnets of Shakespeare*, Op. 12. Programs and press materials, 1960-93, 1 undated. 10 documents. Items include:  
                    5 concert programs, 1 excerpt from conference program booklet.  
                    2 concert flyers.  
                    1 press clipping, 1 facsimile of press clipping.
- Folder 13      *Songs of the Nativity*, Op. 13. Programs and press materials, 1963-82, 1 undated. 12 documents. Items include:  
                    8 concert programs, 1 invitation to concert (includes concert program).  
                    1 facsimile of church bulletin.  
                    1 repertoire booklet for Whittier College Choir, 1977-78.  
                    1 press clipping.
- Folder 14      *Fuguing Set*, Op. 14. Programs and press materials, 1966-67. 3 concert programs.
- Folder 15      String Quartet, Op. 16, and *Recitative, Aria, and Finale*, Op. 16a. Programs and press materials, 1962-76. 11 documents. Items include:  
                    7 concert programs.  
                    1 invitation to concert (includes concert program).  
                    3 letters:  
                        John Pozdro to John La Montaine, typescript, dated February 10, 1962.  
                        Ada Honderick to John La Montaine, ink manuscript, on letterhead for the National Federation of Music Clubs, dated June 10, 1975.  
                        Merle Montgomery to John La Montaine, typescript, on letterhead for the National Music Council, dated April 9, 1976.
- Folder 16      *Sanctuary*, Op. 17. Programs and press materials, 1968. 4 documents. Items include:  
                    2 religious service programs (with 1 duplicate program).  
                    1 letter: "[illegible]" [Ross Rosazza] to "Jungo" [John La Montaine], typescript, on letterhead for Rollins College, dated October 21, 1968.
- Folder 17      *Six Dance Preludes*, Op. 18. Programs and press materials, 2007. 1 typescript liner notes to *Steven Graff Plays Piano Music from America's First and Second Cities*, notes by Phillip Ramey. 8 pp. of text.
- Folder 18      *Nonsense Songs from Mother Goose*, Op. 19. Programs and press materials, 1973, 1 undated. 3 documents. Items include:  
                    2 concert programs (with 1 duplicate program).
- Folder 19      *Jubilant Overture*, Op. 20. Programs and press materials, 1959-82, 2 undated. 9 documents. Items include:  
                    5 concert programs.

- 1 newsletter, "New Music for the New Year from the Carl Fischer Rental Library," undated. 2 pp. of text.
- 2 letters:
  - Vernon Kirkpatrick to John La Montaine, typescript, on letterhead for the National Symphony Orchestra, undated [ca. 1971].
  - Donald E. McGinnis to John La Montaine, typescript, on letterhead for The Ohio State University, dated March 8, 1972.
- 1 typescript biographical sketch. 1 p. of text.

Folder 20      *Colloquy for Strings*, Op. 21. Programs and press materials, 1956-84, 2 undated. 15 documents. Items include:

- 8 concert programs.
- 1 facsimile of flyer: "CBC British Columbia Radio Programs Jan-Mar 1980." 1 p. of text.
- 4 press clippings.
- 1 binder collection of press clippings. 3 pp.
- 1 letter: Michael Charry to John La Montaine, ink manuscript, on letterhead for the Cleveland Orchestra, undated.

Folder 21      *Wonder Tidings*, Op. 23. Programs and press materials, 1964-96, 2 undated. 34 documents. Items include:

- 10 concert programs (with 1 duplicate program), 1 concert flyer.
- 1 yearbook: American Guild of Organists Pasadena Chapter, 1969-70 (includes reprints of concert programs).
- 9 religious service programs (with 2 duplicate programs).
- 3 press clippings, 2 facsimiles of press clippings.
- 1 press release, dated December 1968.
- 2 articles:
  - Review of "Music by John La Montaine," by Seth Bingham, from *The American Organist* (June 1967), pp. 9-10.
  - Samuel Walter, "In Our Opinion," from *The American Organist* (August 1967), pp. 5-6.
- Composer's notes, typescript, undated. 1 p. of text.

Folder 22      Sonata for Flute Solo, Op. 24, and Quartet for Woodwinds, Op. 24a. Programs and press materials, 1959-97, 1 undated. 19 documents. Items include:

- 10 concert programs (with 2 duplicate programs), 1 festival program booklet.
- 1 invitation to concert (includes concert program).
- 1 press clipping, 1 facsimile of press clipping.
- 1 facsimile collage with 1 concert program and 1 press clipping.
- 2 letters:
  - Paul Wolfe to John La Montaine, typescript, on letterhead for New College, dated May 5, 1969. Accompanied by list of concerts for 1969 New College Summer Music Festival.
  - Doriot Dwyer to John La Montaine, ink manuscript, dated April 21, 1997. On reverse: flyer for concert.

## **Box 21**

- Folder 1** Sonata for Piano Four Hands, Op. 25. Programs and press materials, 1967-75, 1 undated. 7 documents. Items include:  
3 concert programs.  
2 press clippings, 2 facsimiles of press clippings.
- Folder 2** Symphony No. 1, Op. 28. Programs and press materials, 1958. 2 documents. Items include:  
1 concert program with press clipping pasted on cover; 1 festival brochure.
- Folder 3** *Fragments from the Song of Songs*, Op. 29. Programs and press materials, 1957-84. 16 documents. Items include:  
8 concert programs.  
2 press clippings (with 1 duplicate facsimile), 5 facsimiles of press clippings.
- Folder 4** *Overture: From Sea to Shining Sea*, Op. 30. Programs and press materials, 1961-2006. 13 documents. Items include:  
2 concert programs, 1 printout of email outlining concert program.  
5 press clippings, 1 facsimile of press clipping.  
1 press release, on G. Schirmer letterhead, undated.  
1 newsletter: University of Rochester Parents Letter, Vol. 111, No. 6 (March 1961) (with facsimile duplicate).  
1 letter: John La Montaine to Mr. Tauhert, typescript, with annotation in red ink, undated.
- Folder 5** *Novellis, Novellis*, Op. 31. Programs and press materials, 1961-82, 2 undated. 22 documents. Items include:  
7 concert programs, 2 concert posters, 1 concert mailing.  
3 press clippings, 5 facsimiles of press clippings.  
1 invitation: Dr. and Mrs. Vahe H. Simonian, invitation to post-concert reception, November 30, 1978.  
2 letters:  
Bob Holton to John La Montaine, typescript, signed in ink, on Washington Cathedral letterhead, dated December 11, 1961.  
Carl Gerbrandt to John La Montaine, typescript, signed in ink, on Southern Baptist Theological Seminary letterhead, dated January 6, 1982.  
1 typescript composer's notes.
- Folder 6** *A Summer's Day*, Op. 32. Programs and press materials, 1964. 3 documents. Items include:  
1 concert program.  
2 press clippings (with 2 duplicate facsimiles).



- Folder 7      *Birds of Paradise*, Op. 34, and *Nightwings*. Programs and press materials, 1964-88. 33 documents. Items include:
- 7 concert programs (with 1 duplicate facsimile of program notes), 1 concert series brochure, 2 concert season calendars, 1 concert mailing.
  - 14 press clippings (with 2 duplicate facsimiles), 1 facsimile of press clipping, 1 article facsimile (unidentified source).
  - 1 magazine cover: *Dance Magazine* (September 1967) (2 copies, 1 laminated).
  - 1 radio program guide: WNIB/WNIZ Chicago, February 1988.
- Folder 8      *Te Deum*, Op. 35. Programs and press materials, 1964-66. 3 documents. Items include:
- 2 concert programs, 1 dedication booklet (Washington Cathedral's "Gloria in Excelsis Tower," May 1964).
- Folder 9      *The Earth is the Lord's*, Op. 36. Programs and press materials, 1965-91. 6 documents. Items include:
- 2 religious service programs, 1 convention program booklet.
  - 2 press clippings (with 1 duplicate facsimile).
- Folder 10      *Mass of Nature*, Op. 37, and *Sacred Service* (*Te Deum*, *Birds of Paradise*, and *Mass of Nature*). Programs and press materials, 1976. 3 documents. Items include:
- 1 concert program.
  - 2 press clippings (with 1 duplicate facsimile).
- Folder 11      *The Shephardes Playe*, Op. 38. Programs and press materials, 1966-69, 2 undated. 39 documents. Items include:
- 6 concert programs (1 laminated, 1 duplicate), 3 concert brochures, 1 concert mailing.
  - 1 typescript program notes.
  - 1 typescript libretto (booklet).
  - 12 press clippings (with 1 duplicate facsimile), 1 facsimile of press clipping.
  - 1 magazine article: "Glamourlog," *Glamour* (December 1967).
  - 4 press releases:
    - From composer, on John La Montaine personal letterhead, undated.
    - From Washington National Cathedral, with annotation in ink, dated December 9, 1966.
    - From Los Angeles Municipal Arts Department, dated November 14, 1968.
    - From ABC Television Network, dated July 17, 1969.
  - 1 telecast mailing.
  - 3 brochures from publishers (Paul J. Sifler, Sole Selling Agent).
  - 2 letters:
    - David J. Billeter to John La Montaine, typescript, signed in ink, on All Saints Church letterhead, dated April 25, 1976.
    - John La Montaine to David J. Billeter, typescript, dated June 10, 1976.

1 errata list.

- Folder 12     *Incantation*, Op. 39. Programs and press materials, 1969-76, 1 undated. 6 documents. Items include:
- 1 concert program.
  - 1 workshop brochure, 1 workshop program booklet.
  - 1 press clipping (with 1 duplicate facsimile), 1 facsimile press clipping.
- Folder 13     *Erode the Greate*, Op. 40. Programs and press materials, 1970, 2 undated. 9 documents. Items include:
- 1 concert program, 1 concert mailing.
  - 2 press clippings, 2 facsimile press clippings.
  - 1 facsimile of magazine article (unidentified source).
  - 1 brochure from publisher (Paul J. Sifler, Sole Agent).
  - 1 typescript composer's notes.
- Folder 14     *Wilderness Journal*, Op. 41. Programs and press materials, 1970-91, 4 undated. 39 documents. Items include:
- 5 concert programs.
  - 15 press clippings (with 6 duplicate facsimiles), 4 facsimiles of press clippings, 1 facsimile collage of press clippings (with duplicates).
  - 1 magazine article: "New Organ, Capital Music in D.C.," *Saturday Review* (October 28, 1972).
  - 1 facsimile of magazine article: "Classical Reviews," *High Fidelity*, (n.d.).
  - 1 press release: release for *Opera News*, undated.
  - 3 publisher publicity items:
    - Mailing from West Coast Publications, Inc.
    - Recording flyer from Columbia Artists Management.
    - Brochure from Fredonia Press.
  - 2 letters:
    - Thomas Paul to Paul J. Sifler, ink manuscript, on personal letterhead, with annotations in pencil, dated April 30, 1982.
    - William Vickery to John La Montaine, typescript, signed in ink, on Music Associates of Aspen Inc. letterhead, dated July 10, 1982.
- Folder 15     *Conversations*, Op. 42. Programs and press materials, 1973-97, 3 undated. 28 documents. Items include:
- 14 concert programs (with 2 duplicates), 1 copy of program notes (to unidentified concert).
  - 1 convention booklet.
  - 7 press clippings.
  - 1 facsimile of magazine article: "Reviews," *American String Teacher*, (n.d.) (with duplicate).
  - 1 press release: National Music Council, dated May 24, 1978.

- Folder 16      *Be Glad Then America*, Op. 43. Programs and press materials, 1973-87. 40 documents. Items include:
- 4 concert programs.
  - 12 press clippings (with 3 duplicate facsimiles), 14 facsimiles of press clippings, 1 facsimile collage of press clippings (with duplicates).
  - 1 magazine article: "Penn State: La Montaine premiere," *High Fidelity* (June 1976) (laminated).
  - 1 newsletter excerpt: *Penn State Intercom*, Vol. 2, No. 37 (June 14, 1973), with annotation in ink.
  - 2 press releases:
    - From Pennsylvania State University, dated September 10, 1975.
    - From Fredonia Press, undated.
  - 2 letters:
    - Donald E. McGinnis to John La Montaine, typescript, signed in ink, on The Ohio State University letterhead, dated November 18, 1975, with annotations in ink on reverse.
    - William Allison to John La Montaine, typescript, on Pennsylvania State University Inter-Office Correspondence letterhead, dated April 5, 1982.
- Folder 17      *The Nine Lessons of Christmas*, Op. 44. Programs and press materials, 1973-94, 1 undated. 34 documents. Items include:
- 12 concert programs (with 1 duplicate), 1 concert flyer.
  - 9 religious service programs (1 with typescript personal note, signed by Daniel Pinkham; 1 with note in ink, signed by Daniel Pinkham).
  - 2 press clippings (with 1 duplicate facsimile), 1 facsimile of press clipping.
  - 2 magazine articles:
    - "Discs," *Pan Pipes* (1977).
    - Facsimile of Marion Bannerman, "New Music," *American Harp Journal* (n.d.).
  - 2 newsletters:
    - Hennepin Avenue Centennial*, Vol. II, No. 26 (November 20, 1975).
    - Excerpt from Hennepin Avenue United Methodist Church paper, undated.
  - 3 letters:
    - Unknown to John La Montaine, typescript, on letterhead for Southern Baptist Theological Seminary, dated January 6, 1982.
    - John J. Schaefer to John La Montaine, ink manuscript, on Grace and Holy Trinity Cathedral letterhead, dated October 27, 1986.
    - John Schaefer to John La Montaine, ink manuscript, on Grace and Holy Trinity Cathedral letterhead, dated February 16, 1987.

## **Box 22**

- Folder 1**      *The Whittier Service*, Op. 45. Programs and press materials, 1979-96, 1 undated. 18 documents. Items include:
- 8 concert programs (with 1 duplicate program).
  - 2 religious service programs.
  - 1 concert announcement.
  - 1 concert invitation.
  - 1 typescript composer's notes, on letterhead for Fredonia Press.
  - 1 press clipping.
  - 1 magazine: *The New Records: The Oldest Record Magazine in America*, vol. 48, no. 9 (November 1980).
  - 1 church bulletin: *The Messenger (First Presbyterian Church, Flint, MI)*, vol. 31, no. 50 (December 7, 1980).
  - 1 letter: Dodie Lefebvre to John La Montaine, typescript, on letterhead for ASCAP, dated February 28, 1985.
- Folder 2**      Concerto for Flute and Orchestra, Op. 48. Programs and press materials, 1981, 3 undated. 13 documents. Items include:
- 3 concert programs (with 1 duplicate program), 1 festival program.
  - 3 facsimiles of press clippings, 1 printout of archived press clipping.
  - 1 excerpt from unidentified newsletter [from the University of Michigan].
  - 1 publisher flyer, from Fredonia Press.
  - 1 page musical annotations, in ink, by Doriot [Dwyer]. 1 p. of text.
  - 1 letter: Andy Trudeau to John La Montaine, typescript, on letterhead for NPR, undated.
- Folder 3**      *Two Scenes from the Song of Solomon*, Op. 49. Programs and press materials, 1980-82. 5 documents. Items include:
- 4 concert programs, 1 concert flyer.
- Folder 4**      *Symphonic Variations*, Op. 50. Programs and press materials, 1982-83. 8 documents. Items include:
- 2 concert programs.
  - 1 excerpt from concert season brochure for the American Symphony [?]. 2 pp. of text.
  - 3 press clippings, 1 facsimile collage of press clippings (with duplicates).
  - 1 journal article: Terence J. O'Grady, "Peninsula Music Festival No. 30," *Musical America*, pp. 31-34.
- Folder 5**      *The Lessons of Advent*, Op. 52. Programs and press materials, 1984-93. 7 documents. Items include:
- 2 concert programs.
  - 2 religious service programs.
  - 3 press clippings.

- Folder 6      *The Marshes of Glynn*, Op. 53. Programs and press materials, 1984-94, 1 undated. 7 documents. Items include:  
2 concert programs (with 2 duplicates of program with annotations).  
2 press clippings, 1 facsimile of press clipping.
- Folder 7      Concerto for Piano and Orchestra, No. 2, Op. 54. Programs and press materials, 1988-94. 5 documents. Items include:  
1 concert program.  
1 press clipping, 1 facsimile of press clipping.  
2 letters:  
    John La Montaine to Henry Fogel, typescript, on personal letterhead, dated March 17, 1988.  
    John La Montaine to John Corigliano, typescript, on personal letterhead, dated April 20, 1988.
- Folder 8      *That Hallowed Season*, Op. 57. Programs and press materials, 1976. 1 religious service program.
- Folder 9      Concerto for Piano and Orchestra, No. 4, Op. 59. Programs and press materials, 1989-97, 3 undated. 23 documents. Items include:  
2 concert programs.  
2 concert season mailers.  
1 press clipping, 12 facsimiles of press clippings.  
1 excerpt from magazine: review of *Ganz: Concerto in E flat for Piano and Orchestra / La Montaine: Concerto No. 4 for Piano and Orchestra* (compact disc), review by Peter Burwasser, *Fanfare*, vol. 20, no. 4 (March-April 1997).  
1 typescript transcription of review: review of *Chicago Concertos* (compact disc), review by Stephen C. Hillyer, unidentified source. 11 pp. of text.  
1 press release: from Post College, April 2, 1990.  
1 transcript of interview with John La Montaine, by Joanne Morrow, WMNR, Waterbury, CT, April 1990. 10 pp. of text.  
1 evaluation form, New England Foundation for the Arts. 2 pp. of text.  
1 transcription of reviews, typescript, 1 p. of text.
- Folder 10     *Of Age*, Op. 60. Programs and press materials, 1991. 1 concert program.
- Folder 11     Sonata for Piccolo, Op. 61. Programs and press materials, 1994-98. 2 documents. Items include:  
1 facsimile of concert program, with note from Zart Dombourian-Eby to John La Montaine on reverse, in ink.  
1 letter: Martín Auza to John La Montaine, typescript, dated September 8, 1998.

- Folder 12      *Even Song*. Programs and press materials, 1963-2006. 17 documents. Items include:
- 8 concert programs (1 program with note from Peter Coster to John La Montaine, in ink), 1 draft concert program.
  - 3 religious service program (1 program with note from “JW” to John La Montaine, in ink).
  - 1 calendar of organ recitals.
  - 1 press clipping.
  - 3 letters:
    - Cathy Leestma to John La Montaine, typescript, on letterhead for Festival of Concerts, Crystal Cathedral, dated February 4, 1983.
    - Richard Hynson to John La Montaine, typescript, on personal letterhead, dated October 30, 2006.
    - Steven Smith to John La Montaine, typescript, dated October 30, 2006.
- Folder 13      Works without opus numbers: solo keyboard compositions. Programs and press materials, 1953-87. 7 documents. Items include:
- 2 concert programs: Scherzo, *A Child’s Picture Book*.
  - 4 religious service programs: Prelude.
  - 1 convocation program for Lawrence University: Processional.
- Folder 14      Works without opus numbers: hymns and religious vocal music. Programs and press materials, 1952-81, 1 undated. 5 documents. Items include:
- 3 religious service programs: Gloria in Excelsis, Psalm 100, Holy Spirit, Holy Spirit, Font of Light, This is the Day, Dear Lord and Father.
  - 1 convocation program for the Hymn Society of America: Three Hymns and an Anthem.
  - 1 flyer, with composer notes and excerpts from *Variations*, Op. 67, “Thoughts and Hymns.”
- Folder 15      Works without opus numbers: solo vocal works. Programs and press materials, 1963-95. 10 documents. Items include:
- 9 concert programs: Three English Folk Songs, Stopping by Woods on a Snowy Evening, A Prayer for Evening, Three Poems of Holly Beye, Shall I Compare The to a Summer’s Day, May the Roads Rise with You, Three American Folk Songs.
  - 1 session program, National Federation of Music Clubs: A Child’s Prayer, Stopping by Woods on a Snowy Evening, and lecture by John La Montaine.
- Folder 16      Recital programs with multiple compositions by John La Montaine. Programs and press materials, 1977-2003, 2 undated. 4 documents. Items include:
- 1 concert program (2003): The Lord is My Shepherd (Psalm XXIII); Stopping by Woods on a Snowy Evening; *Four Songs for Soprano*, Op. 2; Two American Folk Songs; *Three Poems of Holly Beye*, Op. 15; Three English

Folk Songs; A Child's Prayer; A Fifteenth Century Carol; Schweitzer's Prayer; Je ne sais pas; That Special Part of You; Wanderer's Nachtlid; *Invocation*, Op. 4; *Six Sonnets of Shakespeare*, Op. 12; Freedom has a Thousand Charms from *Be Glad Then America*.

1 concert program (undated), with autographs of performers and John La Montaine: *Toccata for Piano*, Op. 1; Evening Song and Islanded in Thought, Op. 2; Sonata for Piano, Op. 3; *A Child's Picture Book*, Op. 7; *Five Sonnets of Shakespeare*, Op. 12; *Fuguing Set*, Op. 14; Three American Folk Songs. 2 copies.

1 concert mailing (1997): *Even Song*; *Songs of the Nativity*, Op. 13a; *Six Sonnets of Shakespeare*, Op. 12; *Conversations for Viola and Piano*, Op. 44; *Songs of the Rose of Sharon*, Op. 6.

#### Folder 17

Programs and press materials, filed as "Not to be Read," 1966-97, 16 undated. 60 documents. Items include:

"Data concerting John La Montaine," typescript. 1 p. of text.

"Press Comment," typescript, with annotations in pencil. 2 pp. of text.

Biographical sketch, typescript. 1 p. of text.

Program notes, typescript, in French. 2 pp. of text.

20 press clippings, 23 facsimiles of press clippings, 3 facsimile collages of press clippings (with duplicates), 1 printout of archived press clipping.

1 facsimile of magazine article: review of *La Montaine: Conversations, Op. 44* (recording), *American String Teacher* (undated), p. 46.

1 press release: from National Music Council, dated May 24, 1978.

1 excerpt from unidentified newsletter [from Pennsylvania State University].

1 publicity flyer from Fredonia Press.

4 letters:

Larry G. Biser to John La Montaine, typescript, on personal letterhead, undated [before September 26, 1988].

John La Montaine to David Effron, typescript, dated January 28, 1994.

Barbara M. Irish to John La Montaine, typescript, on letterhead for the National Federation of Music Clubs, dated November 29, 1994.

Michael Klein to Publicity Department, Fredonia Discs Records, typescript, on letterhead for the University of Cincinnati, undated.

Accompanied by envelope labeled "JLM Reviews, JLM note on this collection 'Not to be read.'"

#### Folder 18

Programs and press materials for John La Montaine, pianist, 1942-55, 2 undated. 10 documents. Items include:

5 concert programs, 1 printout of jpg. reproductions of concert program

1 concert season flyer.

1 publicity flyer.

2 facsimiles of press clippings.

- Folder 19      Publicity and press materials associated with NBC Symphony Orchestra 1950 tour with Arturo Toscanini, 1950-68, 1 undated. 6 documents. Items include:  
Portrait of Toscanini, by Allen S. Butler, Greenwood, SC. In pencil, on letterhead "On Tour with Maestro Arturo Toscanini." 1 p.  
Itinerary for 1950 tour, typescript. 4 pp. of text.  
1 magazine article: "Toscanini on Tour," *Allegro* (July 1950), pp. 9-14.  
1 letter: Lucille Knapp to Curator, Toscanini Memorial Archives, facsimile of letter in ink, on letterhead for Wolsey Farm, dated March 25, 1968.  
Accompanied by brochure for the Toscanini Memorial Archives.  
Newsletter from the Toscanini Memorial Archives, No. 3 (December 1968). 2 pp. of text.
- Folder 20      Publicity and press materials associated with John La Montaine's "African Odyssey," 1964-67, 1 undated. 8 documents. Items include:  
3 press clippings, 1 facsimile of press clipping.  
1 magazine article: "African Odyssey," *Rochester Review* (March/April 1965), pp. i-ii, 7-10.  
2 press releases:  
From the University of Rochester, dated December 4, 1964, with note in ink from John La Montaine to "Willie & Peg and Kids."  
From the University of Utah, dated May 16, 1967. Accompanied by 1 p. draft of press release with annotations in pencil.  
Unidentified biographical account, incomplete. Typescript, labeled "page 4."  
1 p. of text.
- Folder 21      Publicity and press materials pertaining to John La Montaine's other professional activities, 1961-96, 1 undated. 15 documents. Items include:  
9 press clippings (with 1 duplicate facsimile), 3 facsimiles of press clippings, 1 facsimile collage of press clippings (with duplicates).  
Excerpt from *Pan Pipes of Sigma Alpha Iota* (Winter 1984), pp. 33-34.  
1 festival flyer and events schedule.

*Sub-series D: Additional publicity materials*

- Folder 22      Serial literature. 13 documents. Items include:  
*G. Schirmer Newsletter*, vol. 1, no. 1 (Fall 1963). 4 pp.  
*The Joffrey Circular* (Spring 1970). 4 pp.  
*The Cathedral Age* (Spring 1970). 32 pp.  
*Highlights: News and Events from Oak Park-River Forest High School* (December 1983). 4 pp.  
*Sounding Board* (American Composers Forum newsletter), vol. 33, no. 4 (March/April 2006). 16 pp.  
5 excerpts from serials:  
Gary Steigerwalt, "Master Class: Movement No. 2 from Sonata by John La Montaine," *Virtuoso and Keyboard Classics* (1985), pp. 45-48.



Sylvia Rabinof, "Milestones in Toscanini's Life," *Music Clubs Magazine* (Autumn 1989), pp. 13-14.

"Short Takes," *Time*, vol. 141, no. 6 (February 8, 1993), p. 83.

Accompanied by facsimile of paragraph about John La Montaine. 1 p.  
Lois Schaefer, "Competition Winners," *Flute Talk* (November 1993), pp. 29-32.

Donald Peck, "John La Montaine's Solo Sonata: The Glorification of the Third," *Flute Talk* (November 2004), pp. 13-32 (article on pp. 13-15).

3 facsimile of articles:

Frances Clark, "Q & A," *Clavier* (February 1973), pp. 38-39.

"Honorary Board Adds New Members," *The Triangle of Mu Phi Epsilon* (Winter 1979), pp. 18-19.

Erica Beth Weintraub, "John La Montaine: Life on the Edge," *Music Educators Journal* (March 1983), pp. 41-43. Accompanied by typescript draft of article, with annotations in pencil. 8 pp. of text.

Folder 23 Binder collection (no. 1) of facsimiles of press clippings. 94 pp.

Folder 24 Binder collection (no. 2) of facsimiles of press clippings. Title page: "...a skillful man with pen in hand": Articles written about John La Montaine and his music. 91 pp.

Folder 25 Publisher brochures, flyers, and works lists. 15 items.  
1 concert program.

### **Box 51**

Folder 5 Press clippings related to *Wilderness Journal*, Op. 41. 2 items.  
Press clipping, laminated with illustration "Thoreau-Burgers" by W. Miller.  
Collage of press clippings, October 1972. 1 p.

Folder 6 Binder collection (no. 3) of facsimiles of press clippings. 140 pp.

### **Series 5: Library**

*Sub-series A: Published literature*

### **Box 23**

Item 1 Thoreau, Henry David. *In Wildness is the Preservation of the World*. Selections and photographs by Eliot Porter, with notes and texts for *Wilderness Journal*, Op. 41, by John La Montaine. Introduction by Joseph Wood Krutch. San Francisco: Sierra Club/Ballantine Books, 1971. Inscribed in ink to Frederick Fennell by John La Montaine, December 25, 1971.

- Item 2 Collester, Jeanne Colette. *Rudolph Ganz: A Musical Pioneer*. Metuchen, NJ: Scarecrow Press, 1995. Inscribed in ink John La Montaine, January 28, 1995.
- Item 3 Antek, Samuel. *This was Toscanini*. Photographs by Robert Hupka. Foreword by Marcia Davenport. New York: Vanguard Press, 1963.
- Item 4 Yeadon McGinnis, Pearl. *The Solo Vocal Music of American Composer John La Montaine: Compositions for Voice on Piano*. Studies in the History and Interpretation of Music, Vol. 106. Lewiston, NY: Edwin Mellen Press, 2004.
- Item 5 Nicholas, Louis. *Thor Johnson: American Conductor*. [Ephraim, WI]: Music Festival Committee of the Peninsula Arts Association, 1982.
- Item 6 RCA Manufacturing Co., Inc. *Complete Catalog of Victor Records for 1940-1941*. Camden, NJ: RCA Manufacturing Co., Inc., 1940.
- Item 7 Victor Talking Machine Company. *1922 Catalogue of Victor Records*. Camden, NJ: Victor Talking Machine Co., 1922.
- Item 8 Wagner, Cosima. *Cosima Wagner's Diaries 1869-1877*. Vol. I. Edited by Martin Gregor-Dellin and Dietrich Mack. Introduction by Geoffrey Skelton. New York: Harcourt Brace Jovnovich, 1978.
- Item 9 Wagner, Cosima. *Cosima Wagner's Diaries 1878-1883*. Vol. II. Edited by Martin Gregor-Dellin and Dietrich Mack. Postscript by Geoffrey Skelton. New York: Harcourt Brace Jovnovich, 1980.

*Sub-series B: Study scores*

**Box 24**

- Folder 1 Bach, Johann Sebastian. First Concerto for Two Pianos in C Minor. No. 19 in *Johann Sebastian Bach's Werke*. Leipzig: Breitkopf & Härtel, [n.d.]. Includes:  
 Full score, with performing notes in pencil. Inscription in pencil to John La Montaine from Max Landow, March 7.  
 Instrumental parts: pianoforte I, with performing notes in pencil; violin I, (2 copies), violin II (2 copies), viola (2 copies), violoncello (2 copies), contrabass.
- Folder 2 Beethoven, Ludwig van. Piano Concerto No. 3, Op. 37. Arranged for strings by Vinzenz Lachner. [Stuttgart: J. G. Cotta, 1881].  
 Instrumental parts: violin I, violin II, viola, violoncello, contrabass.
- Folder 3 Beethoven, Ludwig van. Piano Concerto No. 5 in E flat Major, Op. 73. New York: Broude Brothers, [n.d.].

Instrumental parts: flute I, flute II, oboe I, oboe II, clarinet I, clarinet II, bassoon I, bassoon II, horn I, horn II, trumpet I, trumpet II, violin I (8 copies), violin II (7 copies), viola (6 copies), violoncello/contrabass (9 copies), timpani.

*Sub-series C: Presentation scores*

- Folder 4 Taylor, Azell. "Azell's Songbook," vol. I. For voice and piano. [s.l.]: Zeltone Music Press, 1982. 19 pp. Inscription in ink to John La Montaine from Azell Taylor. Biographical note written by John La Montaine in ink on cover.
- Folder 5 Taylor, Azell. Includes:  
"Groovy." For voice and piano. Manuscript facsimile. 4 pp.  
"Can We Get Along." For voice and piano. Typescript score. 3 pp.
- Folder 6 Thimmig, Leslie. *Music for a Greek Play: Incidental Music to Euripides' Helen*. For ten instruments. Translation by Raymond Adolph Prier. Act II, full score. Manuscript facsimile, bound. 61 pp. Notes by John La Montaine in pencil on title page.
- Folder 7 Thimmig, Leslie. Suite for Chamber Orchestra. Full score. Manuscript facsimile, bound. 77 pp. Dedicated to John La Montaine (with note by John La Montaine in pencil: I did not teach him anything.).

**Series 6: Audio-visual material**

*Sub-series A: 5" reels*

**Box 25**

*[Recordings containing a single composition by John La Montaine]*

- Item 1 *Colloquy for Strings*, Op. 21. Audio reel (n.d.).  
The Cleveland Chamber Orchestra; Michael Charry, conductor.  
Annotation on side of box: "La Montaine, Op. 21."
- Item 2 *Conversations*, Op. 42. Audio reel (n.d.).  
Keith Bryan, flute; Karen Keys, piano.  
Annotation on box: "Flute Conversations / Karen, Keith."
- Item 3 *Incantation*, Op. 39. Audio reel (n.d.).  
John La Montaine, piano.  
Annotation on box: "Incantation by John La Montaine. Piano version. Played by composer."

- Item 4      *Jubilant Overture*, Op. 20. Audio reel (n.d.).  
Annotation on box: "John La Montaine. Jubilant Overture / 7 ½"/sec. full track."  
Annotation on side of box: "La Montaine / Jubilant Overture (Whallon)."
- Item 5      *Jubilant Overture*, Op. 20. Audio reel (n.d.).  
Annotation on box: "John La Montaine. Jubilant Overture / copy—7 ½ sec. [illeg.] / full track / 1.) Whallon—2.) Baustian."  
Annotation on side of box: "La Montaine / Jubilant Overture (Whallon) Baustian)."
- Item 6      "O Lord Support Us." Audio reel (n.d.).  
In ink on reel: "O Lord Support Us / Sutherland."
- Item 7      Quartet for Woodwinds, Op. 24a. Audio reel (n.d.).  
Julius Baker, flute; Robert Bloom, oboe; Keith Wilson, clarinet; Sol Schoenbach, bassoon.  
In ink on reel: "La Montaine."
- Item 8      *Scherzo for Piano and Orchestra*. Audio reel (n.d.).
- Item 9      Sonata for 'Cello and Piano, Op. 8. Audio reel (n.d.).  
Nina De Veritch, violoncello; Gladys Gladstone, piano.  
Annotation on box: "Sonata for 'cello and piano .... original."
- Item 10      String Quartet, Op. 16. Audio reel (n.d.).  
Utah String Quartet: Oscar Chausow, violin; Norma Lee Madsen, violin; Sally Peck Lentz, viola; David Freed, violoncello.  
Annotation on box: "String Quartet, Opus 16 ... original."
- Item 11      String Quartet, Op. 16 (?). Audio reel (n.d.).  
Annotation on box: "La Montaine / Op. 16 String Quartet / Played by La Societa Cameristica Italiano / Lucille Knapp."  
Annotation on side of box: "La Montaine / Op. 9."
- Item 12      "A Summer's Day." Audio reel (n.d.).  
Polly Jo Baker, soprano.
- Item 13      *Te Deum*, Op. 35. Audio reel (n.d.).  
Annotation on box:
- Item 14      *Te Deum Laudamus*. Audio reel (n.d.).  
Washington Cathedral Choir of Men and Boys.
- Item 15      "'Tis to the Man." Audio reel (n.d.).  
Polly Jo Baker, soprano.

## **Box 26**

*[Recordings containing multiple compositions by John La Montaine]*

- Item 1      *Four Songs*, Op. 2 / “Two Folk Songs.” Audio reel (n.d.).  
Annotation on box: “Four Songs, Opus 2 by John La Montaine / 1.) Evening, Margaret / 2.) Evening, Wedding Song, Islanded in Thought, Daffodils; Chloe Owen, sop.; Alfio Micci, violin; J. La Montaine, piano / 3.) Two Folk Songs: Birds’ Courting Song, Black is the Color; MacMorgan, Bar.; La M., piano.”
- Item 2      *The Nine Lessons of Christmas*, Op. 44 / “A Summer’s Day.” Audio reel (n.d.).  
In ink on reel: “Final rehearsal 9 Lessons / 1st time Piano / Summer’s Day.”  
Annotation on box: “9 Lessons final rehearsal / Summer’s Day.”
- Item 3      Sonata for Piano Four Hands, Op. 25 / Abravanel interview. Audio reel (n.d.).  
Annotation on box: “La Montaine / ~~Op. 9 Concerto for Piano and Orchestra / La Montaine-Piano, Eastman Philharmonia under Dr. Howard Hanson~~ / 4-Hand Sonata, La Montaine, Gladys Gladstone / 2 performances and Abravanel interview / Gene Paek copy / Lucille Knapp.”  
Annotation on side of box: “La Montaine / Op. 16.”  
Accompanied by 2 items:  
Concert program (Chamber Music Concert, University of Utah, April 30, 1967)  
Press clipping (“Composer Slates U. Performance, *The Daily Utah Chronicle*).  
Box 21, Folder 1 (“Programs, articles and reviews”: Sonata for Piano Four Hands, Op. 25) contains duplicates of both items.
- Item 4      “A Summer’s Day” / “Schweitzer’s Prayer.” Audio reel (n.d.).  
Polly Jo Baker, soprano; John La Montaine, piano.

*[Additional recordings]*

- Item 5      “Freedom Proclamation.” Audio reel (n.d.).  
In ink on reel: “Freedom Procl. / Hammerklavier.”
- Item 6      “Pulitzer Prizes 1959.” Audio reel (n.d.).
- Item 7      John La Montaine lecture, “The Creative Process.” Audio reel (1977).  
Annotation on box: “John La Montaine / The Creative Process / Nov. 15, 1977 / Whittier College Learning Resources Center.”
- Item 8      “National Public Radio Interview.” Audio reel (n.d.).

Item 9            “Today Show.” Audio reel (n.d.).  
                    In ink on reel: “Freedom Procl. / Hammerklavier.”

*Sub-series B: 7” reels*

*[Recordings containing a single composition by John La Montaine]*

**Box 27**

Item 1            *Be Glad Then America*, Op. 43. Audio reel (n.d.).  
                    In ink on reel: “Be Glad TV t.o.”  
                    Annotation on box: “Be Glad TV show sound.”

Item 2            *Colloquy for String Orchestra*, Op. 21. Audio reel (n.d.).  
                    Chicago Chamber Orchestra; Dieter Kober, conductor.  
                    In ink on reel: “Colloquy / orig / track 1 only.”

Item 3            *Colloquy for String Orchestra*, Op. 21. Audio reel (n.d.).  
                    Annotation on box: “Colloquy / Tatton.”

Item 4            Concerto for Piano and Orchestra, Op. 9. Audio reel (n.d.).  
                    Jorge Bolet, piano; [National Symphony Orchestra]; Howard Mitchell,  
                    conductor.  
                    Annotation on box: “Piano Concerto ~~Boston~~ Op. 9.”

Item 5            Concerto for String Orchestra, Op. 16. Audio reel (1981).  
                    CBC Vancouver Orchestra; Michael Charry, guest conductor. Produced by  
                    George Laverock, with James Reid, recording engineer. Recorded at CBC  
                    Studio 1, Vancouver, October 14, 1981.  
                    In ink on reel label: “La Montaine / tailout / Concerto for Strings / ½ track /  
                    stereo.”  
                    Annotation on box: “Tail out / Original—use for copies.”  
                    Track list: --i) Risoluto 6:20; --ii) Scherzo to 9:44 (attacca); --3) Recitative:  
                    Adagio to 12:32 (attacca); iv) Aria (attacca) to 16:31; v) Finale to 21:00.  
                    Accompanied by document listing recording credits and track list.

Item 6            *God of Grace and God of Glory*, Op. 22. Audio reel (1957).  
                    Choirs from three Buffalo-area churches: Holy Trinity Lutheran, Westminster  
                    Presbyterian, and St. Paul’s Episcopal Cathedral.  
                    Annotation on box: “WBEN Broadcast of 1957 Hymn Festival.”  
                    Taped on reverse of box: press clipping about upcoming WBEN broadcast of  
                    the Festival of Hymns (featuring cantata premiere).

Item 7            *The Nine Lessons of Christmas*, Op. 44. Audio reel (n.d.).  
                    In ink on reel: “9 Lessons final rehearsal.”

- Item 8      *The Nine Lessons of Christmas*, Op. 44. Audio reel (n.d.).  
Annotation on box: "9 Lessons / Les Remsen / Polly Jo Baker / David Griffith  
/ Priscilla Phillips / Robert Oliver / Carl Baum / Scott Shepherd."
- Item 9      *The Nine Lessons of Christmas*, Op. 44. Audio reel (n.d.).  
Annotation on box: "9 Lessons complete using all soloists."
- Item 10     *The Nine Lessons of Christmas*, Op. 44. Audio reel (n.d.).  
In ink on reel: "9 Lessons"  
In pencil on reel label: "re-mix 1."
- Item 11     *Overture: From Sea to Shining Sea*, Op. 30. Audio reel (n.d.).  
National Symphony Orchestra; Howard Mitchell, conductor. Recorded  
January 19, 1961.
- Box 28**
- Item 1      *Revolution*. Audio reel (n.d.).
- Item 2      *The Rose of Sharon*, Op. 6. Audio reel (n.d.).  
Annotation on box: "Rose of Sharon J. Norman."
- Item 3      "Shall I Compare Thee to a Summer's Day." Audio reel (1970).  
Polly Jo Baker, soprano; John La Montaine, piano.  
Track list on box (side 1): --#1 October 23, 1970, at Class-Florence Russell; --  
#2 October 16, 1970, at Class-Patricia Baker; --#3 October 25, 1970,  
during recital Polly Jo Baker at Russell Studios; --#4 same, -higher  
volume.
- Item 4      "Shall I Compare Thee to a Summer's Day." Audio reel (n.d.).  
Polly Jo Baker, soprano; John La Montaine, piano.  
Rehoused; annotation on original box: "Polly Jo Baker / Summers Day."
- Item 5      Sonata for 'Cello and Piano, Op. 8. Audio reel (n.d.).  
George Sopkin, violoncello; John La Montaine, piano.
- Item 6      *Songs of the Nativity*, Op. 13. Audio reel (n.d.).  
Searle Wright, organ; [Washington National Cathedral Choir]; Paul Callaway,  
conductor.  
Annotation on box: "Songs of the Nativity / 1st performances / Paul Callaway  
/ Searle Wright."
- Item 7      String Quartet, Op. 16. Audio reel (n.d.).  
Mid-America Quartet.  
In ink on reel: "Fine Arts & Eastman."

Annotation on box: "Premiere / Kansas City / Mid-America Quartet."

- Item 8 String Quartet, Op. 16. Audio reel (1962).  
Fine Arts Quartet, April 9, 1962.  
Annotation on box: "(La Mont String Quartet Fine Arts Quartet (Original)."  
Movement (track) listing on box cover.
- Item 9 String Quartet, Op. 16. Audio reel (n.d.).  
Fine Arts Quartet.
- Item 10 String Quartet, Op. 16. Audio reel (n.d.).  
Annotation on box: "La Montaine / String Quartet / Fine Arts, Also Eastman."  
Track listing: --performance by the Fine Arts Quartet; --performance by  
Eastman students.
- Item 11 String Quartet, Op. 16. Audio reel (n.d.).  
Annotation on box: "La Montaine / String Quartet / (Fine Arts, also Italian  
Quartet) / copy, track 1."  
  
In ink on reel label: "John La Montaine / Symphony No. 1 Op. 28 / Forthright  
/ Upright-Outright."  
Annotation on box: "La Mont Symphony No. 1 (Thor Johnson)."

**Box 29**

- Item 1 Symphony No. 1, Op. 28. Audio reel (n.d.).  
Recorded at Peninsula Music Festival, Fish Creek, WI, August 10, 1958.  
In ink on reel label: "John La Montaine / Symphony No. 1 Op. 28 / Forthright  
/ Upright-Outright // Recorded at Rehearsal [sic]."  
Annotation on box: "Symph. I / rehearsal."
- Item 2 Symphony No. 1, Op. 28. Audio reel (n.d.).  
Recorded at Peninsula Music Festival, Fish Creek, WI, August 10, 1958.
- Item 3 Symphony No. 1, Op. 28. Audio reel (n.d.).  
Ephraim Festival Orchestra; Thor Johnson, conductor.  
Annotation on box: "La Montaine Symphony No. 1 / copy."
- Item 4 *Te Deum*, Op. 35. Audio reel (n.d.).  
Annotation on box: "La Montaine Te Deum Laudamus."
- Item 5 Woodwind Quintet, Op. 24a. Audio reel (n.d.).  
Annotation on original box: "Woodwind Quintet Op. 24a."



*[Recordings containing multiple compositions by John La Montaine]*

- Item 6      *Birds of Paradise*, Op. 34 / *Te Deum*, Op. 35. Audio reel (n.d.).  
Annotation on box: “La Montaine / *Birds of Paradise* / La Montaine – Hanson / *Te Deum* / Paul Callaway.”
- Item 7      *Canons for Orchestra*, Op. 10 / *Ode for Oboe and Orchestra*, Op. 11. Audio reel (n.d.).  
Annotation on box: “La Mont: *Canons for Orchestra* (Whallon), *Ode for Oboe and Orchestra*, McArthur / Op. 10, Op. 11.”
- Item 8      *Capriccio for Piano and Orchestra* / *Adagio for Orchestra*. Audio reel (n.d.).  
Annotation on box: “*Capriccio for Piano & Orch.*, Irene Gedny, Roch. Civic, Howard Hanson / *Adagio for Orchestra* (2 perf.) Roch. Civic, Howard Hanson.”
- Item 9      “Christmas Gift.” Audio reel (1962).  
In ink on reel: “Christmas Gift.”  
Annotation on box: “62 – Sutherland singing – Xmas Carls (La Mont).”  
Label on side of box: “Op. 13.” [*Songs of the Nativity*]  
Audio reel rehoused; accompanied by back of original box.
- Item 10      “Christmas Gift.” Audio reel (n.d.).  
In ink on reel: “John La Montaine / Christmas Music.”  
Annotation on box: “John La Montaine / Christmas Music / Master Copy.”  
Annotation on side of box: “La Mont Christmas Gift / 15 cycles p.s.”
- Item 11      *Danse Preludes* / *Burlesque* / *Fuguing Set*, Op. 14. Audio reel (n.d.).  
In ink on reel: “W--h [illegible] / rejects / Dance Pre. / good / Burlesque / Fuguing Set / t.o.”

**Box 30**

- Item 1      [First orchestral pieces]. Audio reel (1938).  
Annotation on box: “La Montaine: 1st orchestra pieces 1938 Hanson, cond.”
- Item 2      *Five Sonnets of Shakespeare*, Op. 12 / *Four Songs*, Op. 2 / Twenty-third Psalm / “Stopping by Woods on a Snowy Evening” / “Birds” / *Invocation*, Op. 4.” Audio reel (n.d.).  
In ink on reel: “I / Sonnets / 4 Songs op. 2 / II / 23rd Psalm / Stopping / Birds / Invocation / Evening Song / Wedding Song / Islanded.”  
Annotation on box: “La Montaine: I, Five Sonnets of Shakespeare, Opus 12, Four Songs, Opus 2 / II, 23rd Psalm, Stopping by Woods, Birds, Invocation (opus 4).”

- Item 3 “Nativity [Nativity Morn?]” / “Birds’ Courting [Song]” / “Black [is the Color of My True Love’s Hair]” / “Sour Wood Mountain” / “Lullaby” / *The Puppets*, Op. 5. Audio reel (n.d.).  
 Annotation on box: “Compositions by John La Montaine / ~~Tape No. 2 / Elegy from Concerto for Piano and Orchestra.~~”  
 Annotation on side of box: “Temple Quartet in Nativity, Kroki in Birds’ Courting, Black, Sour Wood Mountain, Lullaby, The Puppets.”
- Item 4 “Now Begin on Christmas Day I.” Audio reel (1965).  
 Annotation on box: “Title: Now Begin on Christmas Day Part 2 of 2 / Date: 12/25/65.”  
 Annotation on side of box: “Now Begin on Christmas Day II, Op. 13, Op. 23.”
- Item 5 “Now Begin on Christmas Day II.” Audio reel (1965).  
 Annotation on box: “Title: Now Begin on Christmas Day / Open: Saturday, December 25, 1965, 10:06:10-1:58:50 PM EST / Program of works by John La Montaine / Interview by Ben Grauer.”  
 Annotation on side of box: “Now Begin on Christmas Day I, Op. 13, Op. 23.”
- Item 6 “Prayer for Evening” / “Now Comes the Gentile’s Saviour.” Audio reel (n.d.).  
 Annotation on box: in ink: “La Montaine: I. Prayer for Evening / II. ~~Daffodils~~”; in pencil: “Now Comes the Gentile’s Saviour.”
- Item 7 *Scherzo / Colloquy for Strings*, Op. 21. Audio reel (n.d.).  
 In ink on reel: “Scherzo / Colloquy.”
- Item 8 Sonata for ‘Cello and Piano, Op. 8 / Sonata for Piano Four Hands, Op. 25 / *Fuguing Set*, Op. 14. Audio reel (n.d.).  
 In ink on reel: “I. Cello Sonata / II. 4 hand Sonata, Fuguing Set.”
- Item 9 Sonata for Flute Solo, Op. 24 / “Come Into My Garden.” Audio reel (n.d.).  
 In ink on reel: “Copy Doriot tails.”  
 Annotation on box: “Doriot / Solo Sonata / Come into my Garden.”  
 Annotation on side of box: “Solo Flute Sonata +.”
- Item 10 *Songs of the Nativity*, Op. 13 / Processional / *Colloquy for Strings*, Op. 21. Audio reel (n.d.).  
 Annotation on box: “La Montaine: I. Songs of the Nativity, Opus 13 / II. Processional, Colloquy for Strings, Opus 21 (part).”
- Item 11 *Songs of the Nativity*, Op. 13 / *Wonder Tidings*, Op. 23. Audio reel (n.d.).  
 In ink on reel: “t.o. NBC broadcast / Songs of Nativity.”  
 Annotation on box: “La Montaine NBC Broadcast / Songs of the Nativity, Op. 13, Wm. Sutherland, Paul Sifler / Wonder Tidings, Op. 23, Church of the Resurrection, David Hewlett.”

## **Box 31**

- Item 1      *Spreading the News*, Op. 27 / “This is the Month” / “Stopping by Woods on a Snowy Evening” / “Twenty-third Psalm.” Audio reel (n.d.).  
In ink on reel: “Schuler / Southerland / La Berge / Flagstad / Mcarthy—Del Jollo.”  
Annotation on box: “Spreading News / Sutherland—This is the Month / La Berge—Stopping by Woods, 23rd Psalm / Almost all of Spreading News / Flagstad ½ min.”
- Item 2      *Whittier Service*, Op. 45 / *Colloquy for Strings*, Op. 21. Audio reel (n.d.).  
Annotation on box: “Best copies / Whittier Service, Ed Low, Neighborhood Chorus / Colloquy for Strings, Michael Charry, CBC Vancouver.”
- Item 3      *Wilderness Journal* / “Piano & Birds.” Audio reel (n.d.).  
In ink on reel: “Wilderness Journal / Piano & Birds.”  
Annotation on box: in ink: “Wilderness Journal”; in pencil: “Piano.”
- [Recordings containing compositions by other composers, with or without compositions by John La Montaine]
- Item 4      John La Montaine, *Canons for Orchestra*, Op. 10 / Bohuslav Martinů, Violin Concerto. Audio reel (n.d.).  
Annotation on box: “Canons--(LaM) Conducting (twice.) / Violin Concerto (Martinu) 2 side also / Second side--backwards later--single track.”
- Item 5      John La Montaine, *Festival* / Leslie Thimmig, Three Pieces for E-flat Baritone Sax. Audio reel (n.d.).  
Annotation on box: “La Mont. Festival from Music for a Greek Play (Hanson) / Thimmig, Three Pieces for E Baritone Sax.”
- Item 6      John La Montaine, *Processional* / Morton Gould, *Jekyll and Hyde Variations*. Audio reel (n.d.).  
In ink on reel: “Jekyl Hyde.”  
Annotation on box, in pencil: “Puppet Show / erger / La Mont Canons—NG.”  
Annotation on side of box: “La Mont Processional / Gould Jekyll Hyde Variations.”
- Item 7      Johannes Brahms, [Piano] Concerto in D Minor / Frédéric Chopin, C-sharp Minor Etude, Op. 25 / Johannes Brahms, C Major Intermezzo / Alexander Scriabin, D-flat Major Etude. Audio reel (n.d.).  
In ink on reel: “Concert (?) II.”  
Annotation on box: “Brahms Concerto in D Minor (La Mont. Rochester Civic, Howard Hanson) / Chopin C-sharp Min Etude (op. 25) / Brahms C Maj. Intermezzo / Scriabine D-flat Maj. Etude.”

Annotation on side of box: "La Montaine Early Works: Festival, Dirge, Symphony, Be Patient, Intermezzo, Capriccio."

- Item 8 Richard Wagner, *Die Walküre*, Act II. Audio reel (n.d.).  
Annotation on box: "Die Walküre Act II (beginning) / Full score p.73 / Vocal score p. / Sigmunde—Treptow, Siglinde—Varnay, Brünnhilde—Flagstad, Wotan—Franz."

*[Additional recordings]*

- Item 9 "Angkloeng." Audio reel (n.d.).  
In ink on reel: "Angk → "  
Annotation on box: "Save! Angkeloeng / Frednia [sic] Singers / Polly Jo Baker, Keith Molsted."

- Item 10 "Christmas Poems." Audio reel (n.d.).  
In ink on reel: "Practice."  
Inscription on box: "For John / For better or for worse / from L. G. K."  
Annotation on box: "Medieval Christmas Poems / Lucille Knapp."

**Box 32**

- Item 1 "Columbia question per." Audio reel (n.d.).

- Item 2 "Eastman Radio Students." Audio reel (n.d.).  
In ink on reel: "For Mr. Peter Haug / II LaMontaine."

- Item 3 "Einstein Notes." Audio reel (n.d.).

- Item 4 "Gott. I." Audio reel (n.d.).

- Item 5 "Readings from the Kebra Nagast." Audio reel (n.d.).

- Item 6 "Pontalba." Audio reel (n.d.).

- Item 7 John La Montaine interview with Abravanel. Audio reel (1967).  
In ink on reel label: "KSL Abravanel Announce with John La Montaine, 4/16/67."

- Item 8 John La Montaine interview with Bill Denton. Audio reel (1972).  
Annotation on box: "National Symphony Notes / Bill Denton w/ John La Montaine / aired 10/8/72 / 10:24."  
Originally accompanied by letter:  
Claudia Burns (WGMS Program Director) to John La Montaine, typescript, on letterhead for WGMS, dated October 12, 1972.

Letter rehoused in Box 17, folder 7 (Correspondence to/from John La Montaine, "B [Bryan—Byrd].").

- Item 9 John La Montaine interview with Durham. Audio reel (n.d.).  
In ink on reel: "Durham Interview."
- Item 10 John La Montaine interview with Ron Frederickson and Gene Park. Audio reel (n.d.).  
Annotation on box: "Interview—John La Montaine / Ron Frederickson / Gene Park."
- Item 11 John La Montaine interview on the *Today Show*. Audio reel (n.d.).

*Sub-series C: 10 ½" reels*

**Box 33**

*[Recordings containing a single composition by John La Montaine.]*

- Item 1 *Be Glad Then America*, Op. 43. Audio reel (1976).  
Composite tape made by Pennsylvania State University.  
No track listing.
- Item 2 *Be Glad Then America*, Op. 43. Audio reel (1976).  
Act II. Recorded Sunday, February 8, 1976. (Third performance.)  
Annotation on box: "2-8-76 (Sunday) Performance (3p) (Act II) Original / 2 TR Stereo ½ / Scully #2."  
No track listing.
- Item 3 *Be Glad Then America*, Op. 43. Audio reel (1976).  
Act II, part 2.  
Annotation on box: "Roll #2 / Be Glad Master Act II part 2 / 15 i.p.s. 2 trk. stereo ½ trk."  
No track listing.
- Item 4 *Conversations*, Op. 42. For violin. Audio reel (1976).  
Arnold Brustoff, violin; Sheldon Shkolnik, piano. Audio recorded and edited by Norman Pellegrini. Recorded in Ganz Hall, Chicago Musical College, Roosevelt University, Chicago, September 12, 1976.  
Annotation on box: "Conversations Vn. FD-5 Master."  
No track listing.  
Accompanied by a document bearing notes on the recorded tracks by Location Recording Service. 1 p. of text.
- Item 5 *Conversations*, Op. 42. For flute. Audio reel (n.d.).  
Doriot Dwyer, flute; Susan Mendel, piano. Processed master.

In ink on reel label: "John La Montaign [sic] 15 in/s NAB / Doriot Dwyer, Susan Mandel / Dolby 4 Tares at Ste. 4."  
Annotation on box: "Doriot Dwyer / La Montaine: Conversations 4 movements / Final Master / FD-9 / side 1."  
Bears note: "Dolby—A [Note: side 2 begins with 4 bands with no Dolby]."  
No track listing.

- Item 6      *Six Sonnets [of Shakespeare]*, Op. 12. Audio reel (n.d.).  
In ink on reel label: "Stereo 24:57 / Master Baker: 6 Sonnets."  
Annotation on box: "Master / Polly Jo / JLM / 6 Sonnets / FD-8."  
Track listing: --I; --II; --III; --IV; --V; --VI.
- Item 7      *Wilderness Journal*, Op. 41. Audio reel (n.d.).  
In ink on reel label: "Wilderness Journal Part I"; on reverse: Sifler 7 Last part II."  
Annotation on box: "Flute / Flute."  
No track listing.

*Sub-series D: 12" LPs*

*[Recordings containing a single composition by John La Montaine]*

**Box 45**

- Items 1-2      *The Nine Lessons of Christmas*, Op. 44. Polly Jo Baker, soprano; David Griffith, tenor; The Fredonia Singers; Carl Baum, harp; Keith Molstad, reader; Scott Shepherd, percussion; conducted by John La Montaine. Fredonia Discs, FD-6, 1976. LP. 2 copies. Copy 2 in shrink-wrap.  
Accompanied by libretto insert. 4 pp. of text.

*[Recordings containing multiple compositions by John La Montaine]*

- Items 3-4      *John La Montaine: Music for the Dance*. Eastman Jazz Ensemble, conducted by Rayburn Wright. Fredonia Discs, FD-3, 1976. LP. 2 copies. Copies 1-2 in shrink-wrap.  
Compositions included: *Incantation for Jazz Band*, Op. 39; *Birds* [original piece for solo piano, later basis for *Birds of Paradise*, Op. 34]; *Venice West Blues*; *Six Dance Preludes*.
- Items 5-6      *The Whittier Concerts*. Volume 1. Polly Jo Baker, soprano; Thomas Tatton, viola; with John La Montaine, piano. Fredonia Discs, FD-8, 1977. LP. 2 copies. Copy 2 in shrink-wrap.  
Compositions included: *Six Sonnets of Shakespeare*, Op. 12; *Conversations for Viola and Piano*, Op. 42.  
Accompanied by typescript insert of song text. 1 p. of text.

*[Recordings containing compositions by other composers, with or without compositions by John La Montaine]*

Items 7-8 John La Montaine, Concerto for Piano and Orchestra, Op. 9 / Halsey Stevens, *Symphonic Dances*. First work: Karen Keys, piano; with the Oklahoma City Symphony Orchestra, conducted by Guy Fraser Harrison. Second work: London Philharmonic Orchestra, conducted by George Barati. Composers Recordings, Inc., CRI SD 166, [n.d.]. LP. 2 copies. Copy 2 in shrink-wrap.

Item 9 Samuel Barber, *Knoxville: Summer of 1915* / John La Montaine, *Songs of the Rose of Sharon*, Op. 6. Eleanor Steber, soprano; with the Greater Trenton Symphony, conducted by Nicholas Harsanyi. ST/AND Co., Inc., SLP 420, 1962. LP.

Item 10 Howard Hanson, Piano Concerto, Op. 36 / John La Montaine, *Birds of Paradise*, Op. 34. Alfred Mouledous, piano (first work); John La Montaine, piano (second work); with the Eastman-Rochester Orchestra, conducted by Howard Hanson. Mercury ERA 1006, [n.d.]. Item in shrink-wrap.

Items 12-13 Frédéric Chopin, Sonata in B-flat minor / John La Montaine, Sonata for Piano, Op. 3 / John La Montaine, *A Child's Picture Book*, Op. 7 / John La Montaine, *Toccata*, Op. 1. John La Montaine, piano. Dorian Records, DR-332, [n.d.]. LP. 2 copies.

Item 14 *Songs by Horace Middleton*. Janet Wheeler, soprano, with John La Montaine, piano. CM 7144, [n.d.]. LP.  
Accompanied by typescript track list. 1 p. of text.

Item 15 *Treasury of French Song*. Martial Singher, baritone; with Paul Ulanowsky and John La Montaine, pianos; Marcel Hubert, cello; and Ross Norwood, flute. Columbia Masterworks, ML 4258, 1950. LP.

Items 16-17 *Teaching Pieces for Budding Pianists*. John La Montaine and Paul Sifler, pianos. Fredonia Discs, FD-4, [n.d.]. LP. 2 copies. Copies 1-2 in shrink-wrap.  
Compositions included: John La Montaine, *Copycats*, Op. 26; *Questioning Sparklers*; *A Child's Picture Book*, Op. 7; and Paul J. Sifler, *The Young Pianist's Almanac*.

*[Additional recordings]*

Item 18 *Gertrude Stein Read by Gertrude Stein*. Dorian Records, DR-331, [n.d.]. LP.  
Poems included: "The Making of Americans"; "A Valentine to Sherwood Anderson"; "If I Told Him: A Completed Portrait of Picasso"; "Matisse"; "Madame Recamier: An Opera."

*Sub-series E: Cassette tapes*

*[Recordings containing a single composition by John La Montaine]*

Item 19      *Overture: An Early American Sampler*, Op. 43. Cassette tape (n.d.).

*Sub-series F: Compact discs*

*[Recordings containing multiple compositions by John La Montaine]*

Items 20-22      *Wilderness Journal*, Op. 41 / *Incantation for Jazz Band*, Op. 39. First work: Donald Gramm, bass-baritone; Paul Callaway, organ; National Symphony Orchestra, conducted by Antal Dorati. Second work: Eastman Jazz Ensemble, conducted by Rayburn Wright. Fredonia Discs, FD CD-12, 1992. CD. 3 copies. Copies 2-3 in shrink-wrap.

*[Additional recordings]*

Item 23      “Wilderness Journal” by John La Montaine. Bird calls recorded at Cobb Island on the Potomac River. Midwest Production Services, Inc., [n.d.].

*Sub-series G: Audio-visual cassettes*

**Box 34**

Item 1      *Be Glad Then America . . . A Documentary*. U-matic videocassette (n.d.).  
PBS documentary about the development of the opera, aired July 4, 1977.

Item 2      *Novellis, Novellis*, Op. 31. U-matic videocassette (1981).  
Annotation on videocassette: “Novellis, Novellis / October 20, 1981 / School of Church Music / Floor Camera—copy.”

Item 3      *Lessons of Advent*, Op. 53 / “Mary’s Blessing and Farewell.” VHS cassette. (1986).  
In ink on cassette label: “Lessons of Advent—Chancel Choir/Eash Church  
12/7/86 / Marys Blessing & Farewell—Chamber Choir of G. R.  
11/30/86.”

Item 4      *Songs of the Rose of Sharon*, Op. 6 / *Fragments from the Song of Songs*, Op. 29. VHS cassette (1992).  
*Songs of the Rose of Sharon*: Eva Pearl Yeadon, soprano; Thomas H. Schleis, piano; *Fragments from the Song of Songs*: Jo Ellen Mizener-Kienzler, soprano; Jessica Paul, piano.  
Recorded at the Recital Hall, Smith Memorial Hall, University of Illinois at Urbana-Champaign School of Music, March 19, 1992.



- Item 5 Richard Strauss, Vier Letzte Lieder / G. F. Handel, Cantata *Lucretia* / John La Montaine, *Six Sonnets of Shakespeare*, Op. 12. VHS cassette (1992).  
Eva Pearl Yeadon, soprano; Thomas H. Schleis, piano.  
DMA recital recorded at the Recital Hall, Smith Memorial Hall, University of Illinois at Urbana-Champaign School of Music, March 31, 1992.

**Series 7: Oversized materials**

*Sub-series A: Oversized manuscripts and sketches*

Separated from Series 1 (Manuscripts and sketches), Sub-series B (Mature works).

**Box 46**

- Item 1 Concerto for Piano and Orchestra, Op. 9. Two piano reduction. Manuscript facsimile, bound, with annotations in pencil, colored pencil, and ink. 57 pp.
- Folder 2 *Spreading the News*, Op. 27 (1957). A gossipy opera in one act. Full score. Manuscript facsimile, bound. 111 pp.
- Folder 3 *A Summer's Day*, Op. 32 (1963). After a sonnet of Shakespeare. For voice and orchestra. Full score. Ozalid manuscript. 1 p. of text and 12 pp. of music.
- Folder 4 *Erode the Greate*, Op. 40 (1969). Pageant opera in two acts. Composer's notes. Ozalid manuscript, typescript. 4 pp. of text. Full score. Ozalid manuscript. 227 pp. of music.
- Folder 5 *Wilderness Journal*, Op. 41. Symphony for bass-baritone, organ, and orchestra. Full score (incomplete). Ozalid manuscript. 18 pp. of music.
- Folder 6 *Wilderness Journal*, Op. 41 (1971). Symphony for bass-baritone, organ, and orchestra. Full score. Ozalid manuscript. 173 pp. of music.

**Box 47**

- Folder 1 *Wilderness Journal*, Op. 41 (1971). Symphony for bass-baritone, organ, and orchestra. Cover for score (Fredonia Press). 6 copies. Piano vocal score. Manuscript facsimile, unbound, not folded. 86 pp. of music.
- Item 2 *Wilderness Journal*, Op. 41 (1971). Symphony for bass-baritone, organ, and orchestra. Full score. Volume I. Manuscript facsimile, bound, with performance markings in pencil. 96 pp.
- Item 3 *Wilderness Journal*, Op. 41 (1971). Symphony for bass-baritone, organ, and orchestra. Full score. Volume II. Manuscript facsimile, bound, with corrections in ink and performance markings in pencil. 76 pp.

Folder 4      *Be Glad Then America*, Op. 43. Opera. Full score. Ozalid manuscript. 262 pp. of music.

**Box 48**

Item 1      *Be Glad Then America*, Op. 43. Opera. Full score, Act I. Manuscript facsimile, bound, labeled "Composer's Copy." Errata list in colored pencil on verso of last page. 179 pp. of music.

Item 2      *Be Glad Then America*, Op. 43. Opera. Full score, Act I. Manuscript facsimile, bound, labeled "Rental Material Property of Fredonia Press." 179 pp. of music.

Item 3      *Be Glad Then America*, Op. 43. Opera. Full score, Act II. Manuscript facsimile, bound. 83 pp. of music.

Item 4      *Revolution*, Op. 43a. Suite from the opera *Be Glad Then America*. For chorus, soloists, guitar, orchestra, bells, guns, fireworks, and optional band. Full score. Manuscript facsimile, bound, with annotations in pencil and colored pencils, labeled "Composer's Copy." 262 pp. Bound with "Prologue: Freedom Has a Thousand Charms." For voice and guitar. Score. Manuscript facsimile. 6 pp. Accompanied by manuscript list of edits in ink. 1 p. of text.

Item 5      *Lexington Green*, Op. 43b. For band or orchestra. Conductor's score. Manuscript facsimile, bound, with annotations in pencil. Hollywood, CA: Fredonia Press, 1976. 18 pp.

**Box 36**

Folder 6      *Lexington Green*, Op. 43b. For band or orchestra. Conductor's score. Ozalid manuscript, with annotations in colored pencil. 22 pp. of music.

**Box 48**

Folder 6      *The Nine Lessons of Christmas*, Op. 44 (1975). For narrator, soloists, SATB chorus, harp, and percussion. Full score. Manuscript and manuscript facsimile (masters), with annotations in pencil, colored pencil, and ink. 66 pp. of music.

**Box 36**

Folder 7      Concerto for Flute, Op. 48. Full score (incomplete; p. 91, alternative ending). Manuscript facsimile. 1 p. of music.

**Box 49**

Folder 1      Concerto for Flute, Op. 48. Full score. Ozalid manuscript. 91 pp. of music.

- Folder 2      Concerto for Flute, Op. 48. Full score. Manuscript facsimile, large, unbound. 91 pp. of music.
- Folder 3      Concerto for Flute, Op. 48. 4 documents. Items include:  
                  Full score. Typescript (masters). Hollywood, CA: Fredonia Press, 1980. 91 pp. of music.  
                  Full score (copy 2). Typescript (masters). Hollywood, CA: Fredonia Press, 1980. 91 pp. of music.  
                  Score for flute and piano. Manuscript facsimile (masters). Hollywood, CA: Fredonia Press, 1980. 41 pp. of music.  
                  Solo flute part. Typescript (masters), with annotations in ink. Hollywood, CA: Fredonia Press, 1980. 13 pp. of music.  
                  Solo flute part (copy 2). Typescript (masters). Hollywood, CA: Fredonia Press, 1980. 13 pp. of music.  
                  Solo flute part (copy 3). Enlarged facsimile of typescript score. 13 pp. of music.
- Folder 4      Concerto for Flute, Op. 48. Full score (incomplete): movement I. Manuscript facsimile, bound. 40 pp. of music. Full score (complete). Manuscript facsimile, bound. 91 pp. of music.
- Box 50**
- Item 1      Concerto for Flute, Op. 48. Full score. Manuscript facsimile, bound, with annotations in pencil, colored pencil, and ink. Includes sketch in ink and pencil of possible cadenza on verso of last page. 90 pp. of music.
- Item 2      Concerto for Flute, Op. 48. Full score. Manuscript facsimile, bound, with performance markings in pencil, colored pencil, and ink. Note on title page: "This score used at premiere by Richard Bates, 4/12/81." Includes manuscript errata list on recto and verso of last page. 90 pp. of music.
- Item 3      Concerto for Flute, Op. 48. Full score. Manuscript facsimile, bound, with performance markings in pencil, colored pencil, and ink. 91 pp. of music.
- Folder 4      *Two Scenes from the Songs of Solomon*, Op. 49 (1980). Adapted from *Fragments from the Song of Songs*, Op. 29. For flute solo, strings, piano, and percussion. Full score. Ozalid manuscript. 15 pp. of music.
- Folder 5      "Come Into My Garden," [Op. 49a] (1980). From *Two Scenes from the Songs of Solomon*, Op. 49. Adapted from *Fragments from the Song of Songs*, Op. 29. For flute solo, strings, piano, and percussion. Full score. Manuscript facsimile, labeled "Original Transparent Mss., JL." 6 pp. of music.

- Folder 6 Concerto II for Piano and Orchestra, Op. 55 [*recte* Op. 54] (n.d.). Full score (incomplete, pp. 1-11), labeled “First Sketch.” Ozalid manuscript. 11 pp. of music.
- Folder 7 Concerto II for Piano and Orchestra, Op. 55 [*recte* Op. 54] (n.d.). 4 documents. Items include:  
 Full score (incomplete): mvmt. III. Manuscript facsimile. 22 pp. of music.  
 Full score (incomplete): mvmt. IV. Manuscript and manuscript facsimile. 40 pp. of music.  
 Full score (incomplete): miscellaneous pages. Manuscript and manuscript facsimile. 39 pp. of music.  
 Accompanied by envelope labeled “Concerto II, first copy of original mss., 3rd & 4th movts.”
- Folder 8 *Children’s Games*. Variations on Tunes of Childhood. For piano and orchestra. Full score. Ozalid manuscript. 78 pp. of music. Accompanied by front of envelope with typescript title page.
- Folder 9 *Children’s Games*. Variations on Tunes of Childhood. For piano and orchestra. Facsimiles of source material (“tunes of childhood”) from unknown source. 9 pp. of music. Full score (incomplete). Manuscript facsimile. 4 pp. of music.
- Folder 10 *Five Sonnets for Orchestra after Shakespeare*. For symphony orchestra. Full score. Ozalid manuscript. 41 pp. of music,
- Folder 11 *Five Sonnets for Orchestra after Shakespeare*. For symphony orchestra. Full score. Manuscript facsimile. 41 pp. of music.
- Folder 12 Untitled manuscript sketches for voice and accompaniment. First line of lyrics: “Je suis un petit poupon.” 6 pp. of music. Manuscript sketches for Piano Concerto V. 1 p. of music.  
 Separated from Series 1 (Manuscripts and Sketches), Sub-series C (Sketches).

*Sub-series B: Other oversized documents*

Separated from Series 2 (Personal papers), Series 3 (Correspondence), and Series 4 (Publicity and press materials).

**Box 35**

- Item 1 Framed medal from ASCAP celebrating John La Montaine’s award of the Pulitzer Prize in Music, 1959.  
 Separated from Series 2 (Personal papers), Sub-series D (Ephemera).
- Item 2 Wood plaque listing cast of *Novellis, Novellis* for December 4, 1966, performance  
 Separated from Series 2 (Personal papers), Sub-series D (Ephemera).

- Item 3      Plaque for the American Symphony Orchestra American Composer's Award, April 21, 1982.  
              Separated from Series 2 (Personal papers), Sub-series D (Ephemera).
- Box 36**
- Folder 1      Photograph of Kilbourne Hall, unattributed. Mounted with note from James Undercofler, director, with ink annotations by John La Montaine listing compositions he performed and performances of his compositions occurring in Kilbourne Hall.  
              Separated from Series 2 (Personal papers), Sub-series D (Ephemera).
- Folder 2      Title page for *Compositions of John La Montaine, Volume 2*. Ozalid manuscript. 1 p. of text.  
              Separated from Series 2 (Personal papers), Sub-series D (Ephemera).
- Folder 3      Correspondence. 3 documents. Items include:  
              Antal Dorati to John La Montaine; ink manuscript, on personal letterhead; dated June 28, 1971.  
              John La Montaine to Kay [Shouse] and Carol; typescript, with annotations in ink; undated.  
              Unknown correspondent to John La Montaine; typescript, on letterhead for Springbok Radio Productions, South African Broadcasting Corporation; dated August (?) 5 (?), 1972.  
              Separated from Series 3 (Correspondence), Sub-series A (Correspondence with John La Montaine).
- Folder 4      Oversized personal papers (original writings). 2 documents. Items include:  
              John La Montaine, "Music and the Sounds of Nature," reprinted from *Music Journal*. 1 p. of text.  
              John La Montaine, "Be Glad Then America: A Decent Entertainment from the Thirteen Colonies," unknown source. 2 pp. of text.  
              Separated from Series 2 (Personal papers), Sub-series A (Original writings).
- Folder 5      Oversized press clippings (1), 1961-86, 1 undated. 5 items.  
              Separated from Series 4 (Publicity and Press Materials), Sub-series C.
- [Folders 6-7]    *See Sub-series A: Oversized manuscripts and sketches, p. 123]*
- Folder 8      Oversized personal papers (ephemera). Layout of track list for LP cover: *John La Montaine: Music for the Dance*. Eastman Jazz Ensemble, conducted by Rayburn Wright. Fredonia Discs, FD-3, 1976. LP. 1 p.  
              Separated from Series 2 (Personal papers), Sub-series D (Ephemera).

- Folder 9 Oversized press clippings (2), 1950-95. 13 items.  
Separated from Series 4 (Publicity and press materials), Sub-series C  
(Programs, articles, and reviews).
- Folder 10 Oversized concert posters, 1974-83, 1 undated. 8 items (with 1 duplicate).  
Separated from Series 4 (Publicity and press materials), Sub-series C  
(Programs, articles, and reviews).