

VERNE REYNOLDS COLLECTION
2011 Accession

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Processed by Ethan Helm, fall 2011/winter 2012;
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*Verne Reynolds conducting student horn choir at Eastman School of Music.
Photograph from Verne Reynolds Collection (2011), Box 21, Folder 3, Sleeve 22.*



*Eastman Brass Quintet in Kilbourn Hall, Eastman School of Music, Rochester, NY.
Photograph by Louis Ouzer, from Verne Reynolds Collection (2011), Box 21, Folder 4, Sleeve 38.*

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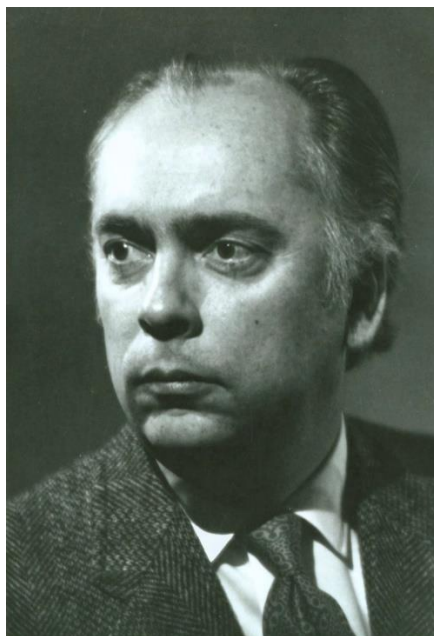
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DESCRIPTION OF COLLECTION

Shelf location: C3B 3,5 – 4,4

Physical extent: 18 linear feet

Biographical Sketch



Photograph by Louis Ouzer. From Verne Reynolds Collection (2011), Box 21, Folder 3, Sleeve 16.

Born on July 18, 1926, in Lyons, Kansas, Verne Reynolds began his musical studies on the piano at age eight and on the horn at age 13. After finishing high school he enlisted in the US Navy for service during World War II. Following his discharge in 1946, Mr. Reynolds enrolled in the Cincinnati Conservatory of Music, where he studied composition. He was a member of the Cincinnati Symphony for three years (1947-50) and also taught in the Conservatory for one year (1949-50). He received his bachelor's degree in 1950 and went on to earn a master's degree at the University of Wisconsin-Madison in 1951. He taught at the University of Wisconsin-Madison for three years (1950-53). Thereafter, he travelled to England on a Fulbright fellowship for one year's study (1953-54) at the Royal College of Music (London), where he studied under such distinguished figures as composer Herbert Howells. During his year in London, Mr. Reynolds also performed under conductors as Sir Malcolm Sargent and Sir Thomas Beecham. On his return to the United States in 1954, Mr. Reynolds was appointed to the faculty of Indiana University (Bloomington). In 1959, he was appointed to the faculty of the Eastman School of Music, where he would continue teaching until his retirement in 1995. Concurrent with his faculty appointment, Mr. Reynolds joined the Rochester Philharmonic Orchestra as principal hornist, a position he would hold until 1968.

A respected composer, Mr. Reynolds' output numbered more than 60 published works, issued by such publishers as G. Schirmer, Carl Fischer, Belwin-Mills, and Southern Music. He received commissions from chamber groups, instrumental soloists, large ensembles, and schools of music; these included the Louisville Orchestra, the Cincinnati Symphony Orchestra, the International Horn Society, Lawrence University, the Los Angeles Horn Club, Michigan State University, and trumpeter-bandleader Doc Severinsen. Significantly, the Eastman School of Music recognized him with commissions for new works in honor of the school's 50th and 75th anniversaries. Within the international French horn community, Mr. Lawrence continues to be celebrated for his technically challenging *48 Etudes* (first published in 1961 by G. Schirmer) and for his substantive textbook *The Horn Handbook* (Amadeus Press, 1996). Apart from his original works, his transcriptions of Renaissance music and Baroque music for brass quintet and for horn choir have been particularly well received. Recordings of his music have been issued on the Vox, Crystal, CRI, and Mark labels.

As a performer, Mr. Reynolds was a founding member of the Eastman Brass, a quintet comprised of Eastman School faculty members. The Eastman Brass contributed mightily to heightening the popularity of the medium of the brass quintet through its public performances and recordings. Earlier in his career, he had also performed with the American Woodwind Quintet.

Among Mr. Reynolds' numerous awards were the Rochester Alumni Citation (1973), the ASCAP Publication Award, the Los Angeles Horn Club award, and the Louisville Orchestra award (1955). His first published composition, *Theme and Variations* for brass choir, was awarded the 1950 Thor Johnson Brass Award. In 1994, he was named an Honorary Member of the International Horn Society for his contributions at the international level to the art of horn playing. Upon Mr. Reynolds' retirement from the Eastman School of Music in 1995, the University of Rochester conferred the status of professor emeritus on him.

Mr. Reynolds was an avid and knowledgeable gardener, an avocation reflected in the collection.

He died on June 28, 2011 in Rochester, New York.

Provenance

The collection was the gift of the Estate of Verne Reynolds, received by the Sibley Music Library in the summer of 2011, shortly after Professor Reynolds' passing.

Scope and Content Note

The Verne Reynolds Collection contains materials from Mr. Reynolds' professional and private life. These include scores, sketches, programs, program notes, news coverage, photographs, financial and armed service documents, and ample correspondence, both professional and personal. The scores are generally organized by ensemble type, with preference

given to Reynolds' own instrument, horn. Recordings are organized alphabetically by title. Other documents are organized alphabetically by correspondent when applicable, and then chronologically by year when available. Series 9 (Personal Papers) is noticeably similar in content to Series 14 (Correspondence) and Series 15 (Miscellaneous Documents). Their separation merely marks two separate times when these materials were received at the time of this collection's processing, and does not intend to mark a large difference in the Series' content.

Restrictions and Use

There are no restrictions on use of the collection, apart from those imposed by the provisions of the U.S. Copyright Law and its revisions. Requests for reproductions in any format will be provided in keeping with the demands of seeking the written permission(s) of any applicable copyright holders.

Associations

The Verne Reynolds collection is one collection among RTWSC's continually growing corpus of the professional papers of Eastman School faculty members. Significantly, Professor Reynolds was the first member of the Eastman Brass to archive his personal papers in the Sibley Music Library. For wider study of the worldwide professional activity surrounding the instruction and performance of the French horn, RTWSC holds on deposit the archive of the International Horn Society.

At least one known composition by Mr. Reynolds is not present in the given collection. Lawrence University commissioned a work by Mr. Reynolds, resulting in the *Celebration Overture* (1960) for orchestra. The score and parts for the work are owned by Lawrence University, where the premiere performance was given. No copy of the work was present among the legacy that Mr. Reynolds left to the Sibley Music Library, nor was the composition cited in his own works list that he drew up in 1998.

DESCRIPTION OF SERIES

SUB-GROUP I: MUSICAL WORKS

Series 1: Original Compositions

This series presents the extant materials for Mr. Reynolds' original works, in whichever format—manuscript, manuscript facsimile, or publication. No attempt has been made to subdivide these works according to genre or performing forces; instead, the items have been arranged alphabetically by title in one sequence. In most instances scores and parts have been collated together in the same folders, except in instances of works for large ensemble, when it was desirable to separate scores and parts into separate folders.

The data elements presented for each entry are as follows:

- title of composition as it appears on the given manuscript or publication;
- text author attribution, when applicable;
- instrumentation indicated;
- music manifestation(s) present (i.e. scores or parts);
- physical format(s) present (i.e. whether manuscript or manuscript facsimile, or publication; in the latter instance, the publisher has been identified);
- a description of any accompanying documents;
- and, a listing of contents, wherever this was deemed helpful or relevant.

N.B. Throughout this finding aid, “MS” denotes “manuscript” and “MS repro” denotes manuscript reproduction or facsimile.

Series 2: Arrangements and Transcriptions

This series presents the extant materials for Mr. Reynolds' numerous arrangements and transcriptions of music by other composers. As with Series 1 (Original Compositions), no attempt has been made to subdivide these works according to genre or performing forces; instead, the items have been arranged alphabetically by title in one sequence.

The data elements presented for each title are the same as in Series 1 (Original Compositions).

Series 3: Oversized Scores

Created for filing convenience, this series is comprised of those titles—whether original works, arrangements, or transcriptions—that required special housing consideration in that they could not be accommodated by the standard housing containers used for their assigned series. As

in Series 1 and Series 2, the works range from exercises for solo horn to works for full orchestra and therefore are organized alphabetically.

The data elements presented for each title are the same as in Series 1 (Original Compositions) and Series 2 (Arrangements and Transcriptions).

SUB-GROUP II: PERSONAL PAPERS

Series 4: Program Materials

This series contains documents pertinent to concert programming, and is sub-divided into three sub-series. Sub-series A houses printed concert programs featuring Verne Reynolds as performer, or else featuring performances of his works; they are organized chronologically by year. Sub-series B houses original program notes written by Mr. Reynolds; they are arranged alphabetically by composers' last names. Sub-series C constitutes a special body of work, being the notes and transcribed texts for two works that Professor Reynolds composed for instruments with narration.

Sub-series A: Concert Programs

Sub-series B: Program Notes

Sub-series C: Supporting Materials for Narrative Works

Series 5: Press Coverage and Publicity

This series contains press reviews of Mr. Reynolds' performances, often those with the Eastman Brass, as well as press releases of Reynolds' performances issued by Eastman School Music. Both Sub-series are organized chronologically by year.

Sub-series A: Press Reviews

Sub-series B: Press Releases

Sub-series C: Music Reviews

Series 6: Correspondence

This series is comprised of a substantive correspondence received by Mr. Reynolds, sub-divided into three sub-series. Sub-series A is devoted to correspondence with the numerous publishers with whom Mr. Reynolds worked throughout his career. The letters are organized alphabetically by name of publisher, and within each file, arranged chronologically by year. The

alphabetical ordering of publishers' names follows the first letter of each publisher's formal name, regardless of whether that be a first name or initial.

Sub-series B contains correspondence received from other individuals and organizations; the holdings are arranged alphabetically by the last name of each correspondent. Truly noteworthy documents in this sub-series include Howard Hanson's letter of invitation to Mr. Reynolds, and also the Eastman School's commission offers for both the 50th and 75th anniversary celebrations of the school.

Sub-series C contains documents issued by official bodies for a variety of purposes. Several of the documents pertain to Mr. Reynolds' naval service during the latter years of World War II. Also present are Mr. Reynolds' annual contracts with the Eastman School of Music.

Sub-series A: Correspondence with Publishers

Sub-series B: Other Correspondence

Sub-series C: Official Documents

Series 7: Iconography

This series presents photographic material, whether prints, negatives, and/or items framed for presentation. Sub-series A is comprised of photographs from Mr. Reynolds' personal life as well as his professional life. Attributions to photographers have been cited whenever they are present on the given photographs. Sub-series B consists of contact sheets and negatives of publicity photographs of the assembled members of the Eastman Brass.

Sub-series C is comprised of photographs or other documents that Mr. Reynolds had framed for presentation; they have been retained in the same frames as they were received by RTWSC, thereby preserving the significance they held for Mr. Reynolds. Whether an item be a photograph or other documents, all framed items have been collated under the guise of Iconography in view of their presentation purpose, having been mounted and displayed. These documents consist of various formats: photographs, certificates, and letters, all commemorating significant achievements in Professor Reynolds' career.

Sub-series A: Photographs

Sub-series B: Negatives

Sub-series C: Framed Documents

Series 8: Pedagogical Materials

This series contains various pedagogical materials developed by Mr. Reynolds. The bulk of this series consists of two drafts of Reynolds' textbook *The Horn Handbook*, one camera-ready and the other manuscript.

Series 9: Scrapbooks

This series contains several scrapbooks compiled either by Mr. Reynolds or by others. In the case of the latter, the scrapbooks contain letters from former students and friends presented to Mr. Reynolds upon his retirement. One of Mr. Reynolds' own scrapbooks contains press articles, photographs, and concert programs from the earlier portion of his career (1949-1976).

Series 10: Sound Recordings

This series contains recordings of performances by Mr. Reynolds, as well as performances by other musicians performing compositions by Mr. Reynolds. This series' holdings are in formats of 5" analog reels, 7" analog reels, compact discs, and audio-cassettes.

Sub-series A: Analog reels

Sub-series B: Audio-cassettes

Sub-series C: Compact discs

Series 11: Biographical, Autobiographical, and Avocational Items

This series is comprised of various other personal papers of Verne Reynolds, chiefly biographical and/or autobiographical in nature. Also present are some items attesting to Mr. Reynolds' ardent passion for gardening, an avocation that found mention in correspondence with colleagues and former students.

Series 12: Ephemera

This series is comprised of items of ephemera. Included are an issue of the Indiana University Bulletin, a commemorative issue of *Life* Magazine, a book commemorating the Cincinnati Symphony's 100th anniversary, a conductor's baton, a pennant from Arequipa, Peru, a large "Eastman Brass" banner, and numerous handbills and brochures.

INVENTORY

SUB-GROUP I: MUSICAL WORKS

Series 1: Original Compositions

Box 1

- folder 1 *Antara Music.*
For flute, oboe, clarinet in B-flat, horn in F, and bassoon.
Score (18 pages of music) and five parts; Ozalid masters.
At end of score: March, 2003
Accompanied by MS repro copies of the score and all parts.

Introduction and Tarantella — Lament — Humoresque.
- folder 2 *Brass Quintet.*
For two trumpets in C, horn in F, trombone, and tuba.
Score (23 pages of music) and five parts. Ozalid masters.
Accompanied by two bound copies of the MS repro score, by one set of MS repro parts, and by copies of Verne Reynolds's program notes.
At end of score: November 1987.
Commissioned by the Wisconsin Brass Quintet in celebration of its fifteenth anniversary.

I. Fanfare and Interludes — II. Caprice — III. Cavata — IV. Patterns.
- folder 3 *Calls.*
For two horns in F.
Score (7 pages of music) and two parts; MS repro.
MS in ink with annotations in pencil.
At end of score: June 1995.
Accompanied by one copy of the Carl Fischer facsimile edition (c1977), and by copies of Verne Reynolds's program notes.
- folder 4 *Calls and Echoes.*
For two trumpets in C.
Score (8 pages of music); Ozalid masters.
Accompanied by two MS repro copies of score; and, by drafts of Verne Reynolds's program notes.
Also accompanied by two copies of a scribal MS.
- folder 5 *Capriccio.*
For E-flat alto saxophone and piano.
Score (10 pages of music) and saxophone part; Ozalid masters.
"Written for Ramon Ricker"—at head of first page of music.

Accompanied by MS repro copies of score and parts; and, by copies of Verne Reynolds's program notes.

folder 6

Centone No. IX.

For flugelhorn in B-flat, trumpet in B-flat, horn in F, trombone, and tuba.

Score; 40 pages of music (p. 5 lacking). Ozalid masters.

Five parts. Ozalid masters.

! Certain irregularities attend the parts: Horn in F part lacking movement X; Trombone part lacking movement X; on the Trombone part, movement III *Jeune beauté* is mislabelled as IV; and Tuba part ix lacking movement X.

I. Duo: *Milles perles fines* — II. Duo: *Morend'anchio*. — III. Trio: *Le just' Archer* — IV. Quintet: *Jeune beauté* — V. Duo: *Beaux yeux* — VI. Quintet: *Susann'* — VII. Trio: *Je voy milles clairtez* — VIII. Quintet: *Amour est une fureur* — IX. Duo: *Che giova* — X. Quintet: *Vostr' amour est vagabond*.

folder 7

Concertare I.

For brass quintet (two trumpets in B-flat, horn in F, trombone, tuba) and percussion.

Six parts; MS repro. Score lacking.

Accompanied by a second set of MS repro parts; and, by copies of Verne Reynolds's program notes.

folder 8

Concertare II.

For trumpet and strings (string quartet or quintet, or string orchestra).

Score (17 pages of music); MS repro. Two copies.

Six parts: Trumpet in B-flat; Violin I; 2nd Violin; Viola; 'Cello; Bass; MS repro.

Accompanied by a second set (score and parts); and, by copies of Verne Reynolds's program notes.

folder 9

Concertare III.

For woodwind quintet (flute, oboe, clarinet in B-flat, bassoon, horn in F) and piano.

Five parts; MS repro. Piano score lacking.

Two sets of parts present.

Accompanied by copies of Verne Reynolds's program notes.

folder 10

Concertare IV.

For brass quintet (two trumpets in B-flat, horn in F, trombone, tuba) and piano.

Score (40 pages of music); MS repro, bound.

At end of score: August 1971.

Accompanied by copies of Verne Reynolds's program notes.

folder 11 *Concertare V.*
For flute, oboe, clarinet in B-flat, bassoon, horn in F, trumpet in B-flat, trombone and percussion.
Score (18 pages of music); MS repro, bound.
Eight parts; MS repro.
“Commissioned by Baylor University School of Music”—on score title page.
At end of score: July, 1975.
Accompanied by a second set of eight parts; and, by copies of Verne Reynolds’s program notes.

folder 12 *Concerto for Band.*
For symphonic concert band.
Instrumental parts; Ozalid masters.
“Commissioned by The Ohio State University Concert Band”—at head of first page of each part.
Parts present: flutes 1 and 2 / flutes 3 and 4 / piccolo / oboes 1 and 2 / clarinets 1 and 2 / clarinets 3 and 4 / bass clarinet / bassoon / alto saxophone 1 / alto saxophone 2 / tenor saxophone / baritone saxophone / trumpet 1 in B-flat / trumpet 2 in B-flat / trumpet 3 in B-flat / trumpet 4 in B-flat / trumpet 5 in B-flat / trumpet 6 in B-flat / horn 1 in F (! lacking its first page) / horn 2 in F / horn 3 in F / horn 4 in F / horn 5 in F / horn 6 in F / trombone 1 / trombone 2 / trombone 3 / trombone 4 / trombone 5 / trombone 6 / euphonium / tuba / timpani / percussion 1 / percussion 2 / percussion 3 / percussion 4 / percussion 5 / percussion 6.

Box 2

folder 1 *Concerto for Orchestra.*
Parts; Ozalid masters.
Parts present: violin 1 / violin 2 / viola / ‘cello / bass / flute 1 / flute 2 / flute 3 and piccolo / flute 4 and alto flute / oboe 1 / oboe 2 / clarinet 1 in B-flat / clarinet 2 in B-flat / clarinet 3 in B-flat / clarinet 4 in B-flat / bassoon 1 / bassoon 2 / horn 1 / horn 2 / horn 3 / horn 4 / trumpet 1 in C / trumpet 2 in C / trumpet 3 in C / trumpet 4 in C / trombone 1 / trombone 2 / trombone 3 / tuba / timpani / percussion 1 / percussion 2 / percussion 3 / percussion 4.

folder 2 *Concerto for Piano and Wind Ensemble.*
Scored for 3 flutes, 2 oboes, 2 clarinets in Bb, 2 bassoons, 4 horns in F, 4 trumpets in C, 3 trombones, tuba, solo piano, timpani, and 4 percussion players.
Score (109 pages of music); Ozalid masters.
“Commissioned by the Eastman School of Music, Robert Freeman, Director, to celebrate the 75th anniversary of the school and to honor the Eastman Wind Ensemble, Frederick Fennell, Founder and Donald Hunsberger, Conductor.”—on score title page.
At end of score: May, 1996.

Accompanied by 1 MS repro copy of the score; and, by copies of Verne Reynolds's program notes.

I. Dramatic and Lyric — II. Capriccio — III. Patterns and Variations.

- folder 3 *Concerto for Piano and Wind Ensemble.*
Folder contains one copy of the published score (147 pages), bound; c1998 Beam Me Up Music. All rights administered by Warner Bros. Publications U.S., Inc.
In series: The Donald Hunsberger Wind Library.
- folder 4 *Concerto for Piano and Wind Ensemble.*
Solo piano part (41 pages of music); Ozalid masters.
Accompanied by one MS repro copy, bound; and, by one copy of the published solo piano part, c1998 Beam Me Up Music. All rights administered by Warner Bros. Publications U.S., Inc.
- folder 5 *Concerto for Piano and Wind Ensemble.*
Ensemble parts; Ozalid masters.
Parts present: 1st flute / 2nd flute / piccolo and 3rd flute / 1st oboe / 2nd oboe / 1st clarinet in B-flat / 2nd clarinet in B-flat / 1st bassoon / 2nd bassoon / 1st horn in F / 2nd horn in F / 3rd horn in F / 4th horn in F / 1st trumpet in C / 2nd trumpet in C / 3rd trumpet in C / 4th trumpet in C / 1st trombone / 2nd trombone / 3rd trombone / tuba / timpani / percussion 1 / percussion 2 / percussion 3 / percussion 4.
- folder 6 *Concerto for Piano and Wind Ensemble.*

Ensemble parts; MS repro.
Parts present: 1st flute / 2nd flute / piccolo and 3rd flute / 1st oboe / 2nd oboe / 1st clarinet in B-flat / 2nd clarinet in B-flat / 1st bassoon / 2nd bassoon / 1st horn in F / 2nd horn in F / 3rd horn in F / 4th horn in F / 1st trumpet in C / 2nd trumpet in C / 3rd trumpet in C / 4th trumpet in C / 1st trombone / 2nd trombone / 3rd trombone / tuba / timpani / percussion 1 / percussion 2 / percussion 3 / percussion 4.
- folder 7 *Concerto for Violin and Orchestra.*
“A thesis submitted in partial fulfillment of the requirements for the degree of Master of Music at the University of Wisconsin— 1951 ”—on title page.
For solo violin, 2 flutes, 2 oboes, 2 clarinets in B-flat, 2 bassoons, 4 horns in F, 2 trumpets in B-flat, 2 trombones, tuba, tympani, and strings.
Score (89 pages of music); MS repro, bound.
Provenance: University of Wisconsin Libraries.

Box 3

- folder 1 *Divertimento* (first version).
For wind quintet (flute, oboe, clarinet in B-flat, bassoon, horn in F) and percussion.
Score (incomplete); Ozalid masters.
Accompanied by two MS repro copies of the score (each complete), each bound.
! Additional score title page is present, bearing post-it note with rubric “1st Version” in Verne Reynolds’s hand.
“Commissioned by the Sierra Winds”—at head of first page of music.

I. Overture — II. Intermezzo — III. Arias — IV. Recitative and Finale.
- folder 2 *Divertimento* (first version).
For wind quintet (flute, oboe, clarinet in B-flat, bassoon, horn in F) and percussion.
Five parts; MS repro copies.

I. Overture — II. Intermezzo — III. Arias — IV. Recitative and Finale.
- folder 3 *Divertimento for Wind Quintet and Percussion* (new version, 1997).
For wind quintet (flute, oboe, clarinet in B-flat, bassoon, horn in F) and percussion.
Score (24 pages of music) and six parts; Ozalid masters.
“Commissioned by the Sierra Winds”—at head of first page of music.
Accompanied by one MS repro copy of the score, bound; by MS repro copies of the six parts; and, by copies of Verne Reynolds’s program notes.

I. Overture — II. Intermezzo — III. Arias — IV. Recitative and Finale.
- folder 4 *Echo Variations*.
For oboe and piano.
Score (12 pages of music). Ozalid masters.
“Commissioned by Daniel Stolper”—at head of first page of music.
At end of score: February, 1978.
Accompanied by one MS repro copy of score, bound; and, by copies of Verne Reynolds’s program notes.

I. Ornaments — II. Textures — III. Crystals — IV. Contours.
- folder 5 *Elegy*.
For solo horn in F.
Score (2 pages of music); MS repro.
One page of an Ozalid master is extant; page 2 lacking.
“Written especially for Douglas Hill”—at head of first page of music.

Accompanied by copies of Verne Reynolds's program notes.

- folder 6 *Events.*
For 12 trombones.
Score (24 pages of music) and 12 parts; all MS repro.
At end of score: August, 1976.
Accompanied by one copy of the Carl Fischer facsimile edition (c1977).
- folder 7 *Fanfare.*
For two trumpets in B-flat, three horns in F, and two trombones.
Score (6 pages of music); MS repro.
"For Thor Johnson and the Peninsula Festival Orchestra"—at head of first page of music.
- folder 8 *Fanfare for Clemson University.*
For two trumpets in C, horn in F, trombone, and tuba.
Score (3 pages of music) and five parts; Ozalid masters.
Accompanied by an MS repro copy of the score, and by a copy of Verne Reynolds's program notes.
- folder 9 *Fantasy Etudes, Volume II.*
For B-flat clarinet, percussion, and piano.
Score (22 pages of music); Ozalid masters.
Parts; MS repro.
Accompanied by one MS repro copy of score; bound.
"To Kenneth Grant friend and esteemed colleague Verne Reynolds"—on score's title page.
1. Speed — 2. Swing slightly — 3. Echoes — 4. Cavata — 5. Hardly perpetual motion.
- folder 10 *Fantasy Etudes, Volume III.*
For euphonium and piano, with an optional part for tuba.
Score (24 pages) and euphonium part (11 pages); MS repro.
At end of score: January, 1992.
- I. Speed — II. Cavatina — III. Caprice — IV. Aria — V. Motion.
- folder 11 *Fantasy Etudes, Volume IV.*
For bassoon and percussion.
Score (13 pages of music); Ozalid masters.
At end of score: 11-83.
Accompanied by one MS repro copy of the score, and by copies of Verne Reynolds's program notes.

1. Dialogue — 2. Caprice — 3. Rhapsody — 4. Intermezzo — 5. Reminiscence.

folder 12 *Fantasy Etudes, Volume V.*

For horn in F and piano.

Score (27 pages of music) and horn part; Ozalid masters.

Accompanied by one MS repro copy of both score and horn part.

I. Toccata — II. Cavatina — III. Caprice — IV. Rhapsody — V. Riffs.

folder 13 *Fantasy Etudes for Trumpet and Piano.*

For trumpet in C and piano.

Score (28 pages of music) and trumpet part (13 pages of music); Ozalid masters.

At end of score: January, 1979.

Accompanied by Verne Reynolds's program notes.

1. Capriccio. — 2. Accents — 3. Calm — 4. Motion — 5. Fermatas — 6. Echoes — 7. Calls — 8. Cavatina — 9. Speed — 10. Chorale.

folder 14 *Five Duos for Alto Saxophone and Piano.*

For E-flat alto saxophone and piano.

Score (11 pages of music); Ozalid masters.

"Commissioned by . . ."—at head of first page of score.

At end of score: December, 1981.

Accompanied by one MS repro copy of the score, bound; and, by copies of Verne Reynolds's program notes.

I. Dialogue — II. Contrasts — III. Nostalgia — IV. Motion — V. Reminiscence.

folder 15 *Five Duos for Bassoon and Percussion.*

Score (2 pages of music); incomplete. MS repro.

! Incomplete; pages 3 and further are lacking.

folder 16 *Florilegium, Volume I.*

For piano.

Score (21 pages of music); Ozalid masters.

Commissioned by Barry Snyder.

At end of score: Rochester, February 1980.

Accompanied by three MS repro copies, two of which annotated with performance markings; and, by copies of Verne Reynolds's program notes.

1. Toccata: dashing, brittle — 2. Nocturne: quiet, with echoes — 3. Campana: percussive, with a distant bell — 4. Passacaglia: glacial calm — 5.

Motion: velocity, with humor and ease — 6. Cavata: hazy, nostalgic — 7. Ostinato: relentless — 8. Patterns: patterns within patterns.

Composer's note: "The complete titles, as above, should be included on recital programs. When performing the entire work the pieces should be played in the given order. Smaller groups may be selected in any reasonable order."—composer's prefatory note on the title page.

folder 17 *Florilegium*, Volume II.

For piano.

Score (24 pages of music); Ozalid masters.

Commissioned by Barry Snyder.

At end of score: March, 1984.

Accompanied by one MS repro copy; and, by copies of Verne Reynolds's program notes.

1. Improvisation: whimsical, volatile — 2 Nocturne: dreamy, Cereus, dreamy — 3. Caprice: Mercurial — 4. Cavata: veiled, quiescent — 5. Toccata: vigorous with distant echoes — 6. Motion: relaxed, fluent — 7. Variations: metameric.

Composer's note: "The complete titles, as above, should be included on recital programs. When performing the entire work the pieces should be played in the given order. Smaller groups may be selected in any reasonable order."—composer's prefatory note on the title page.

Box 4

folder 1 *Florilegium*, Volume 3.

For piano.

Score (12 pages of music); Ozalid masters.

I. One Part Invention: solus — II. Caprice: chimerical — III. Lament and Remembrance — IV. Impromptu: unpredictable.

Accompanied by one MS repro copy, bound; and, by copies of Verne Reynolds's program notes.

folder 2 48 [i.e., Forty-eight] *Etudes for French Horn*.

For solo horn in F.

Score (48 pages of music); Ozalid masters.

Accompanied by one MS repro copy of the score, bound; and, by one copy of the published edition (G. Schirmer, c1961).

folder 3 48 [i.e., Forty-eight] *Etudes for Trumpet*.

For solo trumpet; transcribed from the Forty-eight Etudes for French Horn.

Score (48 pages of music); Ozalid masters.

Accompanied by one copy of the published edition (G. Schirmer, 1961, 1971), and by one typescript copy of Verne Reynolds's Foreword to same.

- folder 4 *Four Caprices.*
 for B-flat clarinet and piano.
 Score (20 pages of music) and clarinet part. Southern Music, c1974.
 Accompanied by copies of Verne Reynolds's program notes.
- folder 5 *Four Duos for Horn and Tuba.*
 For horn in F and tuba.
 Score (9 pages of music) and two parts, each incomplete; MS repro.
 ! The Ozalid masters of each part are incomplete, comprised of the pages only
 for movements II and IV, page numbers 2, 3, 7, 8.
 Accompanied by one printed copy and one complete copy of the horn part,
 sourced from the Ozalid masters.
- I. Fantasy — II. Caprice — III. Elegy — IV. March.
- folder 6 *Graphics.*
 For trombone and piano, four hands.
 Score (9 pages of music); MS repro.
 Accompanied by a copy of Verne Reynolds's program notes.
- I. Toccata — II. Dialogue — III. Chants — IV. Ostinato.
- folder 7 *Horn Vibes.*
 For horn in F and vibraphone.
 Score (6 pages of music); Ozalid masters.
 "For Leslie and Christopher Norton—at head of first page of score.
 At end of score: H. H. I, 1984.
 Accompanied by one MS repro copy of the score, bound; by one MS repro
 copy of the score, annotated with performance markings; and, by copies of
 Verne Reynolds's program notes.
1. Fantasy — 2. Riffs — 3. Elegy.
- folder 8 *Intonation Exercises for Two Horns.*
 For two horns in F.
 Score (20 pages of music). Century City, CA: Wimbledon Music, c1980.
- folder 9 *Last Scenes.*
 For solo horn in F, winds, and percussion.
 Parts; Ozalid masters.
 Parts present: 1st flute / 2nd flute / 3rd flute / 1st oboe / 2nd oboe / English
 horn, off-stage / 1st clarinet in B-flat / 2nd clarinet in B-flat / 3rd clarinet
 in B-flat / 1st trumpet in C / 2nd trumpet in C / 1st horn in F / 2nd horn in
 F / 3rd horn in F / 4th horn in F / 1st trombone / 2nd trombone / 3rd
 trombone / tuba / timpani / percussion 1 / percussion 2 / percussion 3 /
 percussion 4 / piano.

Accompanied by MS repro copies of parts, including solo horn. ! Solo horn part only present as MS repro; its Ozalid masters lacking.

- folder 10 *Letter to the World* — February 1985.
For mezzo soprano and piano. Text by Emily Dickinson.
Score (24 pages of music); Ozalid masters.
At end of score: February 1985.
Accompanied by one MS repro copy of the score; and, by copies of the text.
- folder 11 *Letter to the World* — January, 1995.
For soprano and chimes. Text by Emily Dickinson.
Score (16 pages of music); Ozalid masters.
At end of score: January, 1995.
“Written especially for Pamela Kurau Esteemed colleague and treasured friend”—on score title page.
Accompanied by MS repro copy of score.
- Prologue: Dear Mr. Higginson — Narration: Of tolling bell — 1. To wait an hour is long — 2. Strange that I miss you so much — 3. What would I give? — Narration: Nature—the gentlest Mother — 4. Nature — Narration: All but Death can be adjusted — 5. Could dimly recollect a Grace — 6. I got so I could take his name — 7. Death is a supple suitor — Epilogue: This is my Letter to the World.
- folder 12 *Music for Five Trumpets*.
For five trumpets in C.
Score (12 pages of music); MS repro, bound.
At end of score: Bloomington, January 1958.
Accompanied by the published parts (Robert King, c1964), and by a copy of Verne Reynolds’s program notes.
- I. Fanfare — II. Chorale — III. Finale.
- folder 13 150 [i.e., One Hundred and Fifty] *Intonation Exercises for Brass*.
For 2 trumpets in B-flat, horn in F in F, trombone, and tuba.
Five published parts (Trigram Music, c1985).
- folder 14 *Oration: The Sacred Tree*.
Text by Shirley Reynolds; music by Verne Reynolds.
For narrator, four percussion players, piano 4 hands, flute (also plays piccolo, alto recorder or alto flute), and clarinet in B-flat.
Score (39 pages of music); Ozalid masters.
Five parts: clarinet in B-flat; percussion 1-2; percussion 3-4; Flute, etc.; piano 4 hands; Ozalid masters.
“Commissioned by the 1982 Southwest Cultural Heritage Festival”—on title page of score.

Accompanied by one MS repro copy of the score, reduced in size.

I. The Emergence — II. All is beautiful

- folder 15 *Oration: The Sacred Tree.*
Text by Shirley Reynolds; music by Verne Reynolds.
For narrator, four percussion players, piano 4 hands, flute (also plays piccolo, alto recorder or alto flute), and clarinet in B-flat.
Score (39 pages of music) and five parts; MS repro.
All parts printed at 100% size of the Ozalid masters housed in folder 2.

Box 5

- folder 1 *Partita.*
For horn in F and piano.
Score (29 pages of music) and horn part; Ozalid masters.
“For Norman Schweikert”—at head of first page of music of both score and horn part.
At end of score: April, 1961.
Accompanied by copies of published score and part (Southern Music, c1964).

I. Malinconia — II. Caccia — III. Aria — IV. Alla Marcia.

- folder 2 *Quartetto Concertante.*
For two violins, viola, and violoncello
Score (22 pages of music) and four parts; Ozalid masters.
Accompanied by one MS repro copy of the score, bound.

I. Sinfonia — II. Lamentation — III. Energy and Lyricism.

- folder 3 *Quintet.*
For piano and winds (oboe, clarinet in B-flat, horn in F, bassoon).
Score (42 pages of music) and four parts; Ozalid masters.
Accompanied by copies of Verne Reynolds’s program notes.

1. Toccata — 2. Cantilena — 3. Motion.

- folder 4 *Scenes.*
For 4 flutes (2 piccolos), 4 oboes (English horn), 3 bassoons, 3 clarinets in Bb, 4 trumpets in Bb, 5 horn in F, 3 trombones, tuba, timpani, piano (celesta), 4 percussion players.
33 parts; Ozalid masters.
Parts present: 1st flute / 2nd flute / 3rd flute and piccolo / 4th flute and piccolo / 1st oboe / 2nd oboe / 3rd oboe / 4th oboe and English horn / 1st clarinet in B-flat / 2nd clarinet in B-flat / 3rd clarinet in B-flat / 1st bassoon / 2nd bassoon / 3rd bassoon / 1st horn in F / 2nd horn in F / 3rd

horn in F / 4th horn in F / 5th horn in F / 1st trumpet in B-flat / 2nd trumpet in B-flat / 3rd trumpet in B-flat / 4th trumpet in B-flat / 1st trombone / 2nd trombone / 3rd trombone / tuba / timpani / piano and celesta / percussion I / percussion II / percussion III / percussion IV.

folder 5

Scenes.

For 4 flutes (2 piccolos), 4 oboes (English horn), 3 bassoons, 3 clarinets in Bb, 4 trumpets in Bb, 5 horn in F, 3 trombones, tuba, timpani, piano (celesta), 4 percussion players.

33 parts; MS repro. (sourced from the Ozalid masters).

Parts present: 1st flute / 2nd flute / 3rd flute and piccolo / 4th flute and piccolo / 1st oboe / 2nd oboe / 3rd oboe / 4th oboe and English horn / 1st clarinet in B-flat / 2nd clarinet in B-flat / 3rd clarinet in B-flat / 1st bassoon / 2nd bassoon / 3rd bassoon / 1st horn in F / 2nd horn in F / 3rd horn in F / 4th horn in F / 5th horn in F / 1st trumpet in B-flat / 2nd trumpet in B-flat / 3rd trumpet in B-flat / 4th trumpet in B-flat / 1st trombone / 2nd trombone / 3rd trombone / tuba / timpani / piano and celesta / percussion I / percussion II / percussion III / percussion IV.

folder 6

Scenes.

For wind instruments and percussion.

Published score (60 pages of music). and parts. G. Schirmer, 1974.

Accompanied by draft copies of Verne Reynolds's program notes.

folder 7

Scenes Revisited.

For symphonic wind ensemble with percussion.

Published parts; Boosey & Hawkes, c2004.

Parts present: 1st flute (3) / 2nd flute (3) / 3rd flute & 1st piccolo (3) / 4th flute & 2nd piccolo (3) / 1st oboe / 2nd oboe / 3rd oboe / 4th oboe / 1st B-flat clarinet (3) / 2nd B-flat clarinet (3) / 3rd B-flat clarinet (3) / 4th B-flat clarinet (3) / 5th B-flat clarinet (3) / 6th B-flat clarinet (3) / 1st bassoon / 2nd bassoon / B-flat soprano saxophone (2) / E-flat alto saxophone (6) / B-flat tenor saxophone (3) / E-flat baritone saxophone (2) / 1st B-flat trumpet (3) / 2nd B-flat trumpet (3) / 3rd B-flat trumpet (3) / 4th B-flat trumpet (3) / 5th B-flat trumpet (3) / 6th B-flat trumpet (3) / 1st horn in F / 2nd horn in F / 3rd horn in F / 4th horn in F / 5th horn in F / 6th horn in F / 1st trombone (2) / 2nd trombone (2) / 3rd trombone (3) / 4th trombone (2) / euphonium B.C. (2) / euphonium T.C. / tuba (6) / timpani / percussion 1 / percussion 2 / percussion 3 / percussion 4.

folder 8

Scenes Revisited.

For symphonic wind ensemble with percussion.

Published score (59 pages of music); Boosey & Hawkes, c2004.

"Commissioned by the Michigan Wind Ensemble, H. Robert Reynolds, Conductor"—at head of first page of music in score.

In series: Repertoire Essentials for Wind Ensemble, Craig Kirchhoff, series advisor.

“Part of the highly acclaimed **Windependence** wind band series”—on score cover.

Accompanied by draft copies of Verne Reynolds’s program notes.

folder 9

Scenes Revisited.

For symphonic wind ensemble.

Parts; Ozalid masters.

“Commissioned by the University of Michigan Wind Ensemble, H. Robert Reynolds, Conductor.”

Accompanied by one complete set of MS repro parts, representing the work as it was at the time of its premiere performance.

Box 6

folder 1

Short Suite for Horn in F Quartet.

For four horns in F.

Score (12 pages of music) and four parts, published (Robert King Music; c1960 Verne Reynolds). Two complete sets of same.

Accompanied by one printed copy of Verne Reynolds’s MS repro score (11 pages of music).

I. Toccata — II. Recitativ — III. Ricercata.

folder 2

Serenade for Horn and Strings.

For horn in F, 1st violin, 2nd violin, viola, violoncello, and double bass.

Score (46 pages of music) and six parts; Ozalid masters.

At end of score: March, 1966.

Accompanied by one MS repro copy of score, bound; and, by copies of Verne Reynolds’s program notes.

I. Prelude — II. Scherzo — III. Aria — IV. Intermezzo — V. Ricercar.

folder 3

Signals.

For solo trumpet in C, solo tuba, five trumpets in C, and five horns in F.

Score (33 pages of music), two solo parts, and ten other parts; Ozalid masters.

At end of score: Rochester March, 1976.

“Commissioned by Thomas Stevens and Roger Bobo”—on title page of score.

Accompanied by copies of the published score and parts (Trigram Music, c1993); by MS repro copies of the parts, annotated in pencil with performers’ markings; and, by Verne Reynolds’s program notes.

folder 4

Six Duos for Horn and Trombone.

For horn in F and trombone.

Score (10 pages of music); MS repro. Four copies, three of which are annotated in pencil with performers' markings.

"Commissioned by the International Trombone Association"—at head of first page of music.

At end of score: December, 1980.

Accompanied by one copy of a printed score prepared with notation software, and by copies of Verne Reynolds's program notes.

1. Dialogue — 2. Razzma — 3. Fives — 4. Unisono — 5. Tazz — 6. Epilogue.

folder 5 [Sketches] Both pencil MS and MS repro represented.

folder 6 *Solus.*

For solo trumpet, playing trumpet in C, flugelhorn, and piccolo trumpet.

Score (7 pages of music); Ozalid masters.

Accompanied by one printed copy, sourced from the Ozalid masters.

1. Toccata — 2. Cavatina and Cadenza — 3. Caprice — 4. Patterns — 5. Reminiscence.

folder 7 *Sonata for Bassoon and Piano.*

For bassoon and piano.

Score (16 pages of music) and bassoon part; Ozalid masters.

Accompanied by one MS repro copy of score and part; and, by one copy of the published edition (Prairie Dawg Press, c2008).

- I. Prologue — II. Elegy — III. Riffs and Responses/

folder 8 *Sonata for Cello and Piano.*

For violoncello and piano.

Score (29 pages of music) and violoncello part; Ozalid masters.

Accompanied by MS repro copies of score and part.

- I. Dialogue — II. Motion — III. Cantilena — IV. Rhapsody.

folder 9 *Sonata for Clarinet and Piano.*

For clarinet in B-flat and piano.

Score (27 pages of music) and clarinet part; Ozalid masters.

"Written especially for Kenneth Grant and Joseph Werner"—at head of both score and bassoon part.

Accompanied by MS repro copies of score and part.

1. Cantilena — 2. Caprice — 3. Malinconia.

- folder 10 *Sonata for Flute and Piano.*
 For flute and piano.
 Score (43 pages of music) and flute part; Ozalid masters.
 “For James Pellerite”—at head of first page of score.
 At end of score: Rochester, February 1963.
 Accompanied by copies of Verne Reynolds’s program notes.
- I. Sonata. II. Scherzo. III. Adagio.
- folder 11 *Sonata for Horn and Piano.*
 For horn in F and piano.
 Score (21 pages of music) and horn part; Ozalid masters.
 At end of score: January, 1970.
 Commissioned by the National Association of College Wind and Percussion
 Instructors.
 Accompanied by one MS repro copy of score, bound; by one MS repro copy
 of the horn part; and, by copies of Verne Reynolds’s program notes.
- Box 7
- folder 1 *Sonata for Piano.* — 1997
 Score (29 pages of music); Ozalid masters.
 Accompanied by one MS repro copy, bound; and, by copies of Verne
 Reynolds’s MS program notes.
- I. Fantasy — II. Malinconia — III. Intermezzo — IV. Patterns.
- folder 2 *Sonata for Trumpet and Piano.*
 For trumpet in C and piano.
 Score (26 pages of music) and trumpet part; Ozalid masters.
 Accompanied by one MS repro copy of both score and part, sourced from the
 Ozalid masters.
- I. Capriccio — II. Imitations.
- folder 3 *Sonata for Tuba and Piano.*
 Score (16 pages of music) and trumpet part; MS repro.
 At end of score: May, 1968.
 “For Cherry Beauregard”—at head of first page of score.
 Accompanied by Verne Reynolds’s program notes.
 The absence of Ozalid masters noted in a comment (in Verne Reynolds’s
 hand) left on a post-it note on the piano score: “Hold / find
 Transparencies”.
- folder 4 *Sonata for Viola and Piano.*
 Score (19 pages of music) and violin part; Ozalid masters.

Composed in December, 1975; at end of score 1998.

Accompanied MS repro copies of the score and viola part; and, by copies of Verne Reynolds's program notes.

I. Diversity — II. Velocity — III. Calm — IV. Retorts.

folder 5

Sonata for Violin and Piano.

Score (29 pages of music) and violin part; Ozalid copies.

“Commissioned by Walter Hendl for the celebration of the 50th anniversary of the Eastman School of Music, 1971-1972”—on title page of score.

At end of score: Rochester, November, 1970.

Accompanied by MS repro copies of the score and parts, both bound; by one MS repro copy of the violin part, annotated with performance markings; and, by copies of Verne Reynolds's program notes.

I. Dialogue — II. Malinconia — III. Variations.

folder 6

Sonata Concertare for Piano and Horn.

For horn in F and piano.

Score (20 pages of music) and horn part (incomplete; lacking pages 1-4); Ozalid masters.

Accompanied by MS repro copy of score, bound; and, by copies of Verne Reynolds's program notes.

1. Dialogue — II. Fragments — III. Lament — IV. Caccia.

folder 7

Sonatina for Violin and Piano.

Score (13 pages of music) and violin part; ink MS.

Copyright 1949 by Verne Reynolds.

Accompanied by MS repro copies of the score and part.

I. Adagio — II. Rondino — III. Maestoso.

folder 8

Song and Narrations of Death and Remembrance.

For soprano and piano.

Score (12 pages of music); Ozalid masters. ! Pages 2 and 12 lacking.

At end of score: March 2000.

Accompanied by two MS repro copies (complete) of the score; and, by copies of the texts in Verne Reynolds's hand.

I. Sleep Now (James Joyce) — II. All But Death (Emily Dickinson) — III. Music I Heard With You (Conrad Aiken) — IV. We Don't Cry (Emily Dickinson) — V. Remember (Christina Rossetti) — VI. Sleep Now (James Joyce).

- folder 9 *Songs of the Seasons.*
 For soprano, horn in F, and piano.
 Score (47 pages of music) and horn part; Ozalid masters.
 At end of score: August 1988.
 Accompanied by two MS repro copies of the score, each bound; by one MS repro copy of the horn part; and, by copies of Verne Reynolds's program notes.
- I. Green, green, and green again (Conrad Aiken) — II. Velvet Shoes (Elinor Wylie) — III. Dear March (Emily Dickinson) — IV. It will be Summer (Emily Dickinson) — V. Mellowness (Lin Yutang).
- folder 10 *Suite for Brass Quintet.*
 For two trumpets in B-flat, horn in F, trombone, and tuba.
 Five MS repro parts.
 Accompanied by copies of Verne Reynolds's program notes.
- Toccata — Chorale — Scherzo — Arioso — March.
- folder 11 *Them Bones.*
 For solo trombone, three tenor trombones, and one bass trombone.
 Score (12 pages of music) and parts; Ozalid masters.
 "Written especially for John Marcellus"—at head of first page of score.
 At end of score: July, 1986.
 Accompanied by printed copies of both the score and the solo part, sourced from the Ozalid masters; and, by copies of Verne Reynolds's program notes.
- folder 12 *Trio for Horn, Trombone and Tuba.*
 For horn in F, tenor trombone, and tuba
 Score (6 pages of music); Ozalid masters. (*Each player uses the same score.*)
 Accompanied by three MS repro copies of the score, each annotated in pencil with performance markings; and, by copies of Verne Reynolds's program notes.
- folder 13 *Trio for Oboe, Horn and Piano.*
 For oboe, horn in F, and piano.
 Score (29 pages of music) and two parts; Ozalid masters.
 Accompanied by MS repro copies of the score and parts; and, by copies of Verne Reynolds's program notes.
 Commissioned by the International Horn Society and W. Peter Kurau, 1990.
- I. Caprice. II. Aria. III. Patterns. Composed by Verne Reynolds. For oboe, horn in F, and piano. Instrumental parts. Ozalid in ink. Program notes included.

folder 14 *Trio for Piano, Violin and Horn.*
For violin, horn in F, and piano.
Score (27 pages of music) and two parts; Ozalid masters.
Accompanied by MS repro copies of the score and parts; and, by copies of
Verne Reynolds's program notes.

Prelude — Episodes — Mesto — Dichotomy.

folder 15 *Trio for Piano, Violin and Horn* (later version).
For violin, horn in F, and piano.
Score (32 pages of music) and two parts; MS repro.
At end of score: May, 2002.

Prelude — Episodes — Mesto — Dichotomy.

Box 8

folder 1 *Trio for Trumpet, Horn and Trombone.*
For trumpet in C, trombone, and horn in F.
Score. Two different renderings, alike in content but differing in pagination (7
and 8 pages of music, respectively); MS repro.
“Commissioned by the International Trombone Association”—at end of first
page of each score.
At end of score: February, 1981.
Accompanied by three published facsimile copies of the score (Margun,
c1982); and, by copies of Verne Reynolds's program notes.

folder 2 *Xenoliths.*
For flute and piano, four hands.
Instrumental parts. MS in ink.
Score (34 pages of music); MS repro, bound.
Flute part; MS repro.
“Commissioned by Bonita Boyd”—at head of first page of music.
At end of score: Rochester, August, 1977.
Accompanied by one copy of the Zalo Publications edition (c1979); by one
copy of the JP Publications edition (c1991); and, by copies of Verne
Reynolds's program notes.

I. Texture — II. Fragment — III. Motion — IV. Contour.

Series 2: Arrangements and Transcriptions

Box 8, continued

- folder 3 *Adagio*. G. B. Grazioli; arranged by Verne Reynolds.
For horn in F and piano.
Score and horn part; Ozalid masters.
Three separate scribal MS renderings are present: two scores each having a horn part, and a third score lacking a horn part. None is in Verne Reynolds's hand.
- folder 4 *All the Things You Are*. Jerome Kern; arranged by Lowell Shaw.
For 8 horns in F, divided into two choirs.
Instrumental parts. Ozalid masters; 4 pages of music.
Accompanied by two printed copies, one annotated in pencil.
- folder 5 *Barnum and Bailey's Favorite March*. Karl L. King; arranged by Verne Reynolds.
For 2 trumpets in C, horn in F, trombone, and tuba.
Score (6 pages of music) and five parts. Ozalid masters.
Accompanied by printed score and parts sourced from the masters.
Also accompanied by published score and parts of this arrangement (Canzona Publications; copyright 1985 by C. L. Barnhouse); by one copy of the published score of arrangement by Glenn Cliffe Bainum (C. L. Barnhouse, c1972); and, by Verne Reynolds's program note for this arrangement.
- folder 6 *Blessing, Glory, and Wisdom*. J. S. Bach; arranged by Verne Reynolds.
For 8 horns in F, divided into two choirs.
Score (5 pages of music) and 8 parts. Ozalid masters.
Accompanied by printed copies of the score and all parts.
- folder 7 *Cantos I*. Giovanni Gabrieli; transcribed by Verne Reynolds.
For 8 horns in F, divided into two choirs.
Score (16 pages of music) and 8 parts. Ozalid masters.
Accompanied by program notes (1 page) by printed copies of the score and all parts, and by copies of the published parts (Southern Music, c1973), lacking only the Choir I, Horn I part.
- I. Canzon per sonar duodecimi toni — II. Angelus Domini descendit — III.
Canzon per sonar septimi toni.
- folder 8 *Cantos II*. Giovanni Gabrieli; transcribed by Verne Reynolds.
For 8 horns in F, divided into two choirs.
Score (20 pages of music) and 8 parts. Ozalid masters.
Accompanied by one printed copy of the score.

- I. Canzon per sonar primi toni — II. Exultate — III. Canzon per sonar septimi toni.
- folder 9 *Cantos III.* Andrea Gabrieli; transcribed by Verne Reynolds.
For 8 horns in F, divided into two choirs.
Score (18 pages of music) and 8 parts. Ozalid masters.
- I. Dialogo — II. Buccinate; composed by Giovanni Croce. — III. Echo; composed by Hans Leo Hassler — IV. Lied; composed by Hans Leo Hassler.
- folder 10 *Cantos IV.* Samuel Scheidt; transcribed by Verne Reynolds.
For 8 horns in F, divided into two choirs.
Score (12 pages of music) and 8 parts. Ozalid masters.
Accompanied by one copy of the published score (Southern Music, c1973).
- I. Das alte Jahr vergangen ist. — II. Alleluja — III. Ein' feste Burg.
- folder 11 *Cantos V.* Franz Schubert; arranged by Verne Reynolds.
For double horn choir.
Score (26 pages of music) and 8 parts. Ozalid masters.
Accompanied by printed copies of parts, annotated in pencil.
- I. Hymne, opus 154 — II. Schlachtlied, opus 151 — III. Nachtgesang im Walde, opus 139b.
- folder 12 *Cantos VI.* Peter Philips; transcribed by Verne Reynolds.
For double horn choir.
Score (27 pages of music) and 8 parts. Ozalid masters.
Accompanied by one printed copy of the score.
- I. Non piu querra, pietate — II. Come potro — III. Passando con pensier — IV. Horn che dal sonno vinta.
- folder 13 *Cantos VII.* Felix Mendelssohn; arranged by Verne Reynolds.
For double horn choir.
Score (30 pages of music) and 8 parts. Ozalid masters.
- I. Mitten wir im Leben sind — II. Ehre sei Gott in der Höhe — III. 2nd Psalm — IV. Christ ist erstanden.
- folder 14 *Cantos VIII.* Hieronymus Praetorius; transcribed by Verne Reynolds.
For double horn choir.
Score (19 pages of music) and 8 parts.
- I. Alleluia — II. Heilig ist Gott — III. Cantate Domino.

Box 9

- folder 1 *Cantos IX.* Giovanni Gabrieli; transcribed by Verne Reynolds.
For triple horn choir (i.e., three choirs of four horns each).
Twelve parts. Ozalid masters.
- I. Canzon per sonar noni toni — II. Et in terra pax — III. Canzon per sonar septimi et octavi toni.
- folder 2 *Cantos X.* Hieronymus Praetorius; transcribed by Verne Reynolds.
For triple horn choir
Twelve parts. Ozalid masters.
- I. Tota pulchra est — II. Angelus ad pastores — III. Jubilate Deo.
- folder 3 *Cantos XI.* Franz Joseph Haydn; arranged by Verne Reynolds.
For double horn choir.
Score (17 pages of music) and 8 parts. Ozalid masters.
Accompanied by one printed copy of the score, annotated in pencil.
- I. Achieved is the glorious work (from *The Creation*) — II. Agnus Dei (from *Missa Brevis Sancti Johannis de Deo*) — III. Sing the Lord, ye voices all (from *The Creation*).
- folder 4 *Cantos XII.* Hans Leo Hassler; arranged by Verne Reynolds.
For double horn choir.
Score (30 pages of music) and 8 parts. Ozalid masters
At end of score: May, 1991.
Accompanied by one printed copy of the score of III only (Canzon duodecimi toni).
- I. Kein grosser Freud — II. Echo Song (Heinrich Schütz) — III. Canzon duodecimi toni (Hans Leo Hassler).
- folder 5 *Canzonets, Madrigals, Catches and Glees.* Arranged by Verne Reynolds.
For brass quartet (two trumpets in C, horn in F, and trombone).
Score (27 pages of music) and four parts; Ozalid masters. (! Trumpet 1 part lacking its first page.)
Accompanied by MS repro copies of parts (Trumpet 1 complete).
1. Duo: Go Ye, my Canzonets (Thomas Morley) — 2. Quartet: The Seasons (John Arnold) — 3. Trio: O, I Do Love (Robert Jones) — 4. Quartet: Besides a Fountain (Thomas Morley) — 5. Duo: Miraculous Love (Thomas Morley) — 6. Trio: The Nightingale (Thomas Weelkes) — 7. Quartet: I Come, Sweet Birds (Robert Jones) — 8. Quartet: Shrill

Sounding Birds (Robert Jones) — 9. Quartet: Chloe (William Hayes) — 10. Duo: When Loe (Thomas Morley) — 11. Trio: Arise (Thomas Morley) — 12. Trio: Epitaph (William Boyce) — 13. Quartet: Ho, Who Comes Here (Thomas Morley).

- folder 6 *Capriccio*, opus 81. Felix Mendelssohn; arranged by Verne Reynolds.
 For 2 trumpets in C, horn in F, trombone, and tuba.
 Score (11 pages of music) and five parts. Ozalid masters.
 Accompanied by printed score and parts sourced from the masters, and by Verne Reynolds's program note (typescript, 1 page).
- folder 7 *Centone No. V.* Samuel Scheidt; transcribed by Verne Reynolds.
 For 2 trumpets in B-flat, horn in F, trombone, and tuba.
 Five published parts (Southern Music, c1970).
 Accompanied by Verne Reynolds's program note (typescript, 1 page).
- folder 8 *Centone No. VI.* Thomas Weelkes; transcribed by Verne Reynolds.
 For 2 trumpets in B-flat, horn in F, trombone, and tuba.
 Score (25 pages of music); MS repro.
 5 MS repro parts.
 Accompanied by two parts from the published set (Southern Music, c1970); also accompanied by Verne Reynolds's program note.
- I. In Pride of May — II. O Care, Thou Wilt Despatch Me — III. Sit Down and Sing — IV. Death Hath Deprived Me — V. As Wanton Birds.
- folder 9 *Centone No. VIII.* Isaac Posch; transcribed by Verne Reynolds.
 For 2 trumpets in B-flat, horn in F, trombone, and tuba.
 Published score and five parts (Southern Music, c1972).
 Accompanied by Verne Reynolds's typescript program notes for this work.
- folder 10 *Centone No. IX.* Jan Pieterszoon Sweelinck; arranged by Verne Reynolds.
 For two trumpets in C, horn in F, trombone, and tuba.
 Score; 25 pages of music. Ozalid masters.
 Five parts. Ozalid masters.
 Accompanied by two bound copies of the score sourced from the Ozalid masters.
 Also accompanied by the published score and parts (Southern Music, c1985), and by copies of Verne Reynolds's program notes.
- I. Duo: Mille perles fines — II. Duo: Morend'anchio — III. Quintet: Jeune beauté — IV. Trio: Le just' Archer — V. Quintet: Amour est une fureur — VI. Trio: Je voy mille clairtez — VII. Quintet: Vostr' amour est Vagabond.

- folder 11 *Centone No. X.* Pieter Hellendaal; arranged by Verne Reynolds.
 For two trumpets in C, horn in F, trombone, and tuba.
 Score; 11 pages of music. Ozalid masters.
 Five parts. Ozalid masters.
 Accompanied by the published score and parts (Southern Music, c1985), and
 by a copy of Verne Reynolds's program notes.
- I. Overture — II. Air — III. Bourée — IV. March.
- folder 12 *Centone No. XI.* William Boyce; arranged by Verne Reynolds.
 For two trumpets in C, horn in F, trombone, and tuba.
 Score; 18 pages of music. MS repro, bound.
 Accompanied by the published score and parts (Southern Music, c1987), and
 by a copy of Verne Reynolds's program notes.
- folder 13 *Centone No. XII.* J. C. Bach; arranged by Verne Reynolds.
 For two trumpets in C, horn in F, trombone, and tuba.
 Score; 18 pages of music. MS repro, bound.
 Accompanied by the published score and parts (Southern Music, c1987), and
 a copy of Verne Reynolds's program notes.
- folder 14 *Chorale: O Mensch, beweine dein Sünde gross* / J. S. Bach; and, Cherubim Song,
 op. 41, no. 6 / Tchaikowsky.
 For double horn choir.
 Scores (2 and 3 pages of music, respectively). Ozalid masters.
 Accompanied by one printed copy of each score.

Box 10

- folder 1 *Chorales.* Harmonized by J. S. Bach; [transcribed by] Verne Reynolds.
 For four-part horn choir.
 Four parts. Ozalid masters.
 Accompanied by two MS repro copies of each part from what had been a very
 large set.
 Caption title on parts: Bach Chorales.
1. O Mensch, beweine dein Sünde gross — 2. Ist Gott mein Schild — 3.
 Herzlich tut mich verlangen — 4. Aus tiefer Noth schrei' ich zur dir — 5.
 Christ lag in Todesbanden — 6. Wir Christenleut — 7. Jesu meine Freude
 — 8. Vater unser im Himmelreich — 9. Von Gott will ich nicht lassen.
- folder 2 *Chorales.* Harmonized by various composers; [transcribed by] Verne Reynolds.
 For four-part horn choir.
 Score (20 pages of music). Ozalid masters.
 Accompanied by a printed copy, bound.

1. Da Jesus dem Kreuze stund (Samuel Scheidt) — 2. Wie schön leuchtet der Morgenstern (Samuel Scheidt) — 3. Aus tiefer Noth schrei' ich zu dir (Samuel Scheidt) — 4. Ach Gott vom Himmel (Samuel Scheidt) — 5. Es ist genug (J. S. Bach) — 6. O Mensch, beweine deine Sünde gross (J. S. Bach) — 7. Komm, Jesu, komm — 8. Ist Gott mein Schild — 9. Herzlich tut mich verlangen — 10. Wir glauben all an einem Gott — 11. Aus tiefer Noth schrei ich zur Dir — 12. Christ lag in Todesbanden — 13. Wir Christenleut — 14. Aus tiefer Noth schrei' ich zu Dir — 15. Es ist das Heil uns kommen her.

- folder 3 *Chorus of Angels* (from *Elijah*). Felix Mendelssohn; arranged by Verne Reynolds.
For eight horns, divided into two choirs.
Score (4 pages of music) and 8 parts.
At end of score: March '93.
- folder 4 *Christmas Songs From Many Lands*. Arranged by Verne Reynolds.
For two trumpets in C, horn in F, trombone, and tuba, narrator, and audience singing.
Score (33 pages of music) and five parts. Ozalid masters.
Accompanied by one printed copy of the score, sourced from the Ozalid masters.
- folder 5 *Le Cid: Ballet Music*. Jules Massenet; transcribed for symphonic wind ensemble by Verne Reynolds.
Scored for 3 flutes (3rd doubles piccolo), 3 oboes (3rd doubles English horn), 4 B-flat clarinets (may be doubled), 2 bassoons, 4 horns in F, 4 trumpets in B-flat, euphonium, 3 trombones, tuba, string bass, harp, timpani, percussion (3 players).
Score (83 pages of music); Ozalid masters.
26 parts; Ozalid masters.
Parts present: 1st and 2nd flutes / 3rd flutes and piccolo / 1st oboe / 2nd oboe / 3rd oboe and English horn / 1st and 2nd clarinets in B-flat / 3rd and 4th clarinets / 1st bassoon / 2nd bassoon / 1st horn / 2nd horn / 3rd horn / horn 4 in F / 1st trumpet in B-flat / 2nd trumpet / 3rd trumpet / 4th trumpet / euphonium / 1st trombone / 2nd trombone / 3rd trombone / tuba / string bass / harp / timpani / percussion I / percussion II.
At end of score: September, 1973.
Accompanied by draft copy of Verne Reynolds's Preface for the published score.
- folder 6 *Le Cid: Ballet Music*. Jules Massenet; transcribed for symphonic wind ensemble by Verne Reynolds.
Scored for 3 flutes (3rd doubles piccolo), 3 oboes (3rd doubles English horn), 4 B-flat clarinets (may be doubled), 2 bassoons, 4 horns in F, 4 trumpets in

B-flat, euphonium, 3 trombones, tuba, string bass, harp, timpani, percussion (3 players).

26 parts; Ozalid masters.

Parts present: 1st and 2nd flutes / 3rd flutes and piccolo / 1st oboe / 2nd oboe / 3rd oboe and English horn / 1st and 2nd clarinets in B-flat / 3rd and 4th clarinets / 1st bassoon / 2nd bassoon / 1st horn / 2nd horn / 3rd horn / horn 4 in F / 1st trumpet in B-flat / 2nd trumpet / 3rd trumpet / 4th trumpet / euphonium / 1st trombone / 2nd trombone / 3rd trombone / tuba / string bass / harp / timpani / percussion I / percussion II.

folder 7 *Le Cid: Ballet Music*. Jules Massenet; transcribed for symphonic wind ensemble by Verne Reynolds.

MS repro parts (sourced from the Ozalid masters in folder 4). ! Percussion II lacking.

folder 8 *Le Cid: Ballet Music for band*. Jules Massenet; transcribed by Verne Reynolds. Published parts; c1985 Trigram Music.

Parts present: 1st and 2nd flutes / 3rd flutes and piccolo / 1st and 2nd oboes / 3rd oboe and English horn / 1st and 2nd bassoons / 1st and 2nd B-flat clarinet / 3rd and 4th B-flat clarinets / 1st and 2nd B-flat trumpets / 3rd & 4th B-flat trumpets / 1st and 2nd horns in F / 3rd and 4th horns in F / 1st and 2nd trombones / 3rd trombone and tuba / euphonium / string bass / timpani / 1st percussion / harp. (2nd percussion part lacking).

I. Castellane — II. Andalouse — III. Aragonaise — IV. Aubade — V. Catalane — VI. Madrilene — VII. Navarraise.

folder 9 *Le Cid: Ballet Music*. Jules Massenet; transcribed by Verne Reynolds.

For symphonic wind ensemble.

Score (83 pages of music); MS repro, bound. Two copies.

At end of score: September, 1973.

Provenance: Carl Fischer, Inc. Rental Library.

I. Castellane — II. Andalouse — III. Aragonaise — IV. Aubade — V. Catalane — VI. Madrilene — VII. Navarraise.

Box 11

folder 1 *Concerto for Horn and Winds*. Giovanni Cirri; arranged by Verne Reynolds.

For solo horn in F and wind ensembles (oboes, clarinets in B-flat, horns in F, and bassoon).

Score (32 pages of music); Ozalid masters.

Piano reduction (19 pages of music); Ozalid masters.

Solo horn part and eight wind parts; Ozalid masters.

Parts present: solo horn in F / 1st oboe / 2nd oboe / 1st clarinet in B-flat / 2nd clarinet in B-flat / 1st horn in F / 2nd horn in F / 1st bassoon / 2nd bassoon.

Accompanied by published parts (Ludwig Music, c1989).

I. Allegro — II. Larghetto — III. Allegretto.

folder 2 *Concerto for Horn and Winds*. Karl Stamitz; transcribed by Verne Reynolds from *Concerto No. 1 in G for 'Cello and Orchestra*.

For solo horn in F, two flutes, two oboes, two clarinets in B-flat, bassoon, contrabassoon, and and two horns in F.

Piano reduction score (19 pages of music) and solo horn part; Ozalid masters.

At end of piano reduction score: H. H. I. July, 1979.

Accompanied by one copy of the published reduction for horn and piano (Ludwig Music, c1983); by MS repro copies of the piano reduction score (bound) and solo horn part; and, by copies of Verne Reynolds's program notes.

folder 3 *Cor Carols*. Leonard Schwartz; arranged by Verne Reynolds (1998).

For double horn choir, with sleigh bells ad lib.

Score (15 pages of music). Three MS repro copies, bound.

Eight MS repro horn parts and one MS repro part for sleigh bells ad lib.

folder 4 *Cor Carols*. Leonard Schwartz; arranged by Verne Reynolds (1998).

For double horn choir.

Score (14 pages of music) and eight horn parts. Ozalid masters.

Accompanied by a second set of horn part, represented by Ozalid masters and printed copies.

folder 5 *Es danken Dir, Gott*. Johann Ludwig Bach; transcribed by Verne Reynolds.

For nine horns, subdivided into two choirs.

Score (6 pages of music) and 9 horn parts. Ozalid masters.

Accompanied by one printed copy of the MS score, and by one published set (score and parts), published by A Moll Dur Publishing House, c1979.

folder 6 *Festival and Memorial Music*, opus 109. Johannes Brahms; transcribed by Verne Reynolds.

For horns in F, divided into two choirs.

Score (16 pages of music) and eight parts; Ozalid masters.

Accompanied by one copy of the published score (A Moll Dur Publishing House, c1980) and by four published parts (set incomplete).

folder 7 *Five Madrigals for Five Horns*. Thomas Greaves; arranged by Verne Reynolds.

For five horns in F.

Score (20 pages of music) and five parts; MS repro.

Provenance: ESM Ensemble Library.

1. Come away, sweet love (Thomas Greaves) — 2. Adieu, ye city-prisoning towers (Thomas Tomkins) — 3. Fyer, fyer! (Thomas Morley) — 4. When David heard (Thomas Tomkins) — 5. See, see the shepherd's Queen (Thomas Tomkins).
- folder 8 *Five Sacred Songs.* Felix Mendelssohn; arranged by Verne Reynolds.
 For double horn choir.
 Score (18 pages of music) and eight parts. Ozalid masters.
 At end of score: December, 1987.
1. Tibi omnes angeli — 2. Salvum populum — 3. Sanctus — 4. Te gloriosus apostolorum — 5. Per singulas Dies.
- folder 9 *Four Quartets.* Felix Mendelssohn; arranged by Verne Reynolds.
 For four horns.
 Score (14 pages of music) and four parts. MS repro copies.
 Accompanied by one published set (score and parts), published by Southern Music, c1988.
- folder 10 *Frühlingsgesang*, opus 16, no. 1. Schubert; arranged by Verne Reynolds.
 For eight horns, divided into two choirs.
 Score (8 pages of music) and four parts. Ozalid masters.
 Accompanied by one printed copy of the score, bound.
- folder 11 *Give Thanks Unto the Lord.* Camille Saint-Saëns; arranged by Verne Reynolds.
 For eight horns.
 Score (5 pages of music) and five parts. Ozalid masters.
- folder 12 *Hornsongs*, Volume I. Transcribed by Verne Reynolds.
 For horn in F and piano.
 Score (20 pages of music) and horn part; Ozalid masters.
 Accompanied by one MS repro copy of both score and horn part, bound; and, by one copy of the published horn part (Belwin Mills, c1986); and, by copies of Verne Reynolds's program notes.
- I. Schöne Weige meiner Leiden, op. 28, no. 6 (Robert Schumann) — II. O komm im Traum (Franz Liszt) — III. Ein einzig Wörtchen (Peter Ilyitch Tchaikovsky — IV. Zueignung (Richard Strauss).
- folder 13 *Hornsongs*, Volume II. Transcribed by Verne Reynolds.
 For horn in F and piano.
 Score (21 pages of music) and horn part; Ozalid masters.
 Accompanied by one copy of the published score and part (Belwin Mills, c1986); and, by copies of Verne Reynolds's program notes.

- I. Du bist die Ruh (Franz Schubert) — II. Der Hidalgo (Robert Schumann) —
III. Kling' leise, mein Lied (Franz Liszt) — IV. Wie sollten wir Geheim
sie Halten (Richard Strauss).

Box 12

- folder 1 *Hornsongs*, Vol. 3. Johannes Brahms; arranged by Verne Reynolds.
For two horns, or horn and trombone, and piano.
Score (23 pages of music) and three parts; Ozalid masters.
Accompanied by one MS repro copy of the score, bound; by MS repro copies
of the three parts; by one copy each of the published 2nd horn and
trombone parts (Belwin Mills, c1986); and, by copies of Verne Reynolds's
program notes.
1. Es rauschet das Wasser, op. 28 — 2. Der Jäger und sein Liebchen, op. 28
— 3. Weg der Liebe, op. 20 — 4. So lass uns wandern, op. 75 — 5.
Walpurgisnacht, op. 75.
- folder 2 *I Will Sing Unto the Lord*. George Frideric Handel; arranged by Verne Reynolds.
For 8 horns in F, divided into two choirs.
Score (6 pages of music) and eight parts. Ozalid masters.
- folder 3 *In Dulci Jubilo*. Samuel Scheidt; arranged by Verne Reynolds.
For 2 trumpets and 8 horns in F.
Score (12 pages of music) and ten parts. Ozalid masters.
At end of score: March, 1989.
- folder 4 *Komm, Jesu, Komm*. Johann Sebastian Bach; arranged by Verne Reynolds.
For 8 horns, divided into two choirs.
Score (10 pages of music) and eight parts. Ozalid masters.
At end of score: June, 1991.
Accompanied by one printed copy of the score and each of the parts.
- folder 5 *Kreutzer Sonata*, op. 47. Ludwig van Beethoven; arranged by Verne Reynolds.
For two flutes, two oboes, two clarinets in B-flat, two horns in F, and two
bassoons.
Ten parts; Ozalid masters.
Parts present: flute 1 / flute 2 / oboe 1 / oboe 2 / clarinet 1 in B-flat / clarinet 2
in B-flat / horn 1 in F / horn 2 in F / bassoon 1 / bassoon 2.
Accompanied by MS repro copies of all parts.
- folder 6 *Kreutzer Sonata*, op. 47. Ludwig van Beethoven; arrangement by Verne
Reynolds.
For 2 flutes, 2 oboes, 2 clarinets in B-flat, 2 horns in F, and 2 bassoons.
Full score (100 pages of music) and ten parts; Boosey & Hawkes, c2003.

In series: Repertoire Essentials for Chamber Ensemble; Craig Kirchhoff, series advisor.

“Part of the highly acclaimed **Windependence** wind band series”—on score’s cover.

Verne Reynolds program note and biographical sketch precede the first page of music.

I. Adagio sostenuto -- II. Andante con Variazioni -- III. Presto

folder 7 *Kreutzer Sonata*, op. 47. Ludwig van Beethoven; arrangement by Verne Reynolds.

Second copy of the published set, identical to that housed in box 10/ 1.

folder 8 *Laudate Dominum*. Siegfried Strohbach; [arranged by] Verne Reynolds (1964).

For 8 horns, divided into two choirs.

Score (14 pages of music) and seven parts; part for choir 1, horn 4 is lacking. Ozalid masters.

folder 9 *Little Symphony for Winds*. Franz Schubert; arrangement by Verne Reynolds.

For chamber ensemble (two flutes, two oboes, two clarinets in B-flat, two horns in F, two bassoons).

Ten parts; Ozalid masters.

Parts present: 1st flute / 2nd flute / 1st oboe / 2nd oboe / 1st clarinet in B-flat / 2nd clarinet in B-flat / 1st horn in F / 2nd horn in F / 1st bassoon / 2nd bassoon.

Accompanied by complete set of MS repro parts; and, by one copy of Verne Reynolds’s program notes.

Also accompanied by the same arrangement in publication (score and parts: Boosey & Hawkes, c2003; in series: Repertoire Essentials for Chamber Ensemble, Craig Kirchhoff, series advisor; part of the highly acclaimed **Windependence** wind band series).

I. Allegro moderato — II. Adagio — III. Allegro — IV. Allegro giusto.

Box 13

folder 1 *Magnificat*. Charles Villiers Stanford; arranged by Verne Reynolds.

For 8 horns, divided into two choirs.

Score (13 pages of music) and eight parts. Ozalid in ink.

folder 2 *Missa Benedicam Dominum*. Claudio Merulo; transcribed by Verne Reynolds.

For twelve horns, divided into three choirs.

Score (31 pages of music); two copies, each bound. MS repro.

Twelve parts. MS repro.

- folder 3 *Missa Domine Dominus noster*. Philippe Roger; transcribed by Verne Reynolds.
 For 12-part horn choir.
 Score (24 pages of music), bound; and, 12 parts. MS repro.
- I. Kyrie — II. Gloria — III. Credo.
- folder 4 *Quartet*, opus 12. Felix Mendelssohn; arranged by Verne Reynolds.
 For brass quintet (two trumpets in C, horn in F, trombone, tuba).
 Five parts; Ozalid masters.
 Accompanied by one set of MS repro masters of parts.
 ! Score filed with over-sized materials.
- folder 5 *Quartet No. 8 in C minor*, op. 110. Dmitri Shostakovich; arranged by Verne Reynolds.
 For 2 trumpets in C, horn in F, and trombone.
 Score (24 pages of music) and parts; Ozalid masters.
 At end of score: May, 1990.
 Accompanied by MS repro copies of the score and four parts; and, by copies
 of Verne Reynolds's program notes.
- I. Largo — II. Allegro molto — III. Allegretto — IV. Largo — V. Largo.
- folder 6 *Quartet No. 12 in D-flat major*, opus 133. Dmitri Shostakovich; arranged by Verne Reynolds.
 For brass quintet (two trumpets in C, horn in F, trombone, tuba).
 Score (27 pages of music) and five parts; Ozalid masters.
 Accompanied by one MS repro copy of score; by one set of MS repro copies
 of parts; and, by copies of Verne Reynolds's program notes.
- I. Moderato – Allegretto. II. Allegretto – Adagio—Moderato – Allegretto.
- folder 7 *Robert Schumann Album*. Arranged by Verne Reynolds.
 For horn in F and piano.
 Score (29 pages of music) and horn part; MS repro.
 Accompanied by the published score and part (G. Schirmer, c1967).
- Fantasie-Stücke (Fantasy Pieces), op. 73 — Stücke im Volkston (Pieces in Folkstyle), op. 102 — Märchenbilder (Pictures from Fairyland), op. 113, no. 4.
- folder 8 *Sing Unto the Lord a New Song*. Johann Sebastian Bach; arranged by Verne Reynolds.
 For eight horns, divided into two choirs.
 Score (17 pages of music) and eight parts. Ozalid masters.
 Accompanied by printed score and parts as sourced from the Ozalid masters.

- folder 9 *Six Horn Quartets*. Franz Joseph Haydn; transcribed by Verne Reynolds.
 For 4 horns in F.
 Score (12 pages of music) and 4 parts. Ozalid masters.
 Accompanied by one printed copy of the score as sourced from the Ozalid masters.
 Also accompanied by one copy of the published score (Ludwig Music, c1986) and by a copy of typescript program notes (1 page).
- folder 10 *Six Horn Quartets*. Felix Mendelssohn; arranged by Verne Reynolds.
 For four horns in F.
 Score (14 pages of music) and 3 parts; Horn 4 part lacking. Ozalid masters.
- folder 11 *Six Horn Quartets*. Franz Schubert; arranged by Verne Reynolds.
 For four horns in F.
 Score (12 pages of music) and four parts. Ozalid masters.
 Accompanied by printed copies of the score and parts as sourced from the Ozalid masters.
 Also accompanied by the published score and parts (Southern Music, c1988).
- folder 12 *Six Horn Quartets*. Robert Schumann; arranged by Verne Reynolds.
 For 4 horns in F.
 Score (16 pages of music) and three parts; Horn 1 lacking. Ozalid masters.
 Accompanied by printed copies of the score and parts as sourced from the Ozalid masters.
 Also accompanied by the published score and parts (Southern Music, c1988).

Box 14

- folder 1 *Six Sonatas for Two Horns*. Johann Schenk; arranged by Verne Reynolds.
 For two horns in F.
 Score (46 pages of music). Published by MCA Music, 1967.
- folder 2 *Sixteen Studies for French Horn*. Rudolphe Kreutzer; transcribed by Verne Reynolds.
 Score (22 pages of music); Ozalid masters.
 Accompanied by two copies of the published score (G. Schirmer, c1964), and by one manuscript copy of Verne Reynolds's Foreword to same.
 From *Forty-Two Studies or Caprices for Violin* by Rodolphe Kreutzer.
- folder 3 *Stabat Mater*. Giovanni Palestrina; arranged by Verne Reynolds.
 For 8 horns in F, divided into two choirs.
 Score (8 pages of music) and 8 parts; Ozalid masters.
 At end of score: March '93.
- folder 4 *Stella by Starlight*. Victor Young; arranged by Lowell Shaw.
 For 8 horns in F.

Two sets present, each in a different hand.
Score (10 pages of music) and 8 parts. MS repro.
Score (3 pages of music) and 8 parts. Ozalid masters.
MS repro score and parts stamped: VERNE REYNOLDS.

- folder 5 *Three Songs for Double Choir*, opus 141. Robert Schumann; transcribed by Verne Reynolds.
For horn choir.
Score (19 pages of music) and eight horn parts; Ozalid masters.
At end of score: October, 1977.
Accompanied by one MS repro copy of the score, bound.

I. An die Sterne — II. Zuversicht — III. Talismane.
- folder 6 *Tiger Rag*. Tradition; arranged by Verne Reynolds.
For two trumpets in C, horn in F, trombone, and tuba.
Score (5 pages of music) and five parts; Ozalid masters.
Additional parts for two B-flat trumpets also present; Ozalid masters.
Accompanied by one MS repro copy of the score, and by one copy of the published score (Leo Feist, c1917, 1932, renewed 1945, 1960).
- folder 7 *Tubby the Tuba*. George Kleinsinger; words by Paul Tripp; arranged by Verne Reynolds.
For two trumpets in C, cornet in C, horn in F, trombone, tuba, and narrator.
Score (28 pages of music) and five (brass) parts; Ozalid masters.
Accompanied by copies of Verne Reynolds's program notes.
- folder 8 *Voce Mea ad Dominum*. Gracian Baban; transcribed by Verne Reynolds.
For 8 horns in F, divided into two choirs.
Score (6 pages of music) and eight parts. Ozalid masters.
Accompanied by one copy of the printed score as sourced from the Ozalid masters, and by one copy of the published score (The Hornists' Nest, c1974).
- folder 9 *Voluntary*. William Walond; arranged by Verne Reynolds.
For two trumpets in C, horn in F, trombone, and tuba.
Score (7 pages of music) and five parts; Ozalid masters.
Accompanied by Verne Reynolds's program notes.

Series 3: Oversized Scores

Box 15

- folder 1 *Antara* (Sketches).
Completed material for this work housed in box 1/1.

For flute, oboe, clarinet in B-flat, horn in F, and bassoon.
MS in pencil; 66 pages of music.

- folder 2 *Concerto for Band.*
For symphonic concert band.
Score (67 pages of music); Ozalid masters.
“Commissioned by The Ohio State University Concert Band, Craig Kirchhoff, Conductor”—at head of first page of score.
At end of score: Rochester. September, 1980.
Scored for 4 flutes, 2 oboes, bassoon, 4 B-flat clarinets, bass clarinet, 2 E-flat alto saxophones, B-flat tenor saxophone, E-flat baritone saxophone, 6 trumpets in B-flat, 6 horns in F, 6 trombones, euphonium, tuba, timpani, 6 percussion players.
Accompanied by one MS repro master of the score, bound.
- folder 3 *Concerto for Orchestra.*
Scored for piccolo, 3 flutes, 2 oboes, 4 clarinets in Bb, 2 bassoons, 4 horns in F, 4 trumpets in C, 2 trombones, tuba, timpani, tenor drum, large bass drum, bells, chimes, violin 1, violin 2, viola, violoncello, and double bass.
Score (73 pages of music); Ozalid masters.
Accompanied by two MS repro copies, each bound.
- folder 4 *Divertimento.* Gioacchino Rossini; arranged by Verne Reynolds.
For brass quartet (two trumpets in C, horn in F, and trombone or euphonium).
Score (14 pages of music) and four parts; Ozalid masters.
At end of score: H. H. I. June 1983.
Accompanied by one MS repro copy of the score, bound; by MS repro copies of the four parts; and, by copies of Verne Reynolds’s program notes.
- I. Allegro — II. Theme and Variations — III. Andante — IV. Allegro vivace.
- folder 5 *Festive and Memorial Music.*
For orchestra.
Score (48 pages of music); MS repro, bound.
“Commissioned by the Peninsula Arts Association for the 25th anniversary of the Peninsula Music Festival, 1977”—on score’s title page.
Accompanied by copies of Verne Reynolds’s program notes.
- folder 6 *Fragments and Episodes.*
For 2 flutes, piccolo, 2 oboes, 2 clarinets in B-flat, bassoon, 4 horns in F, 3 trumpets in C, 3 trombones, tuba, timpani, vibraphone, tenor drum, large tom-tom, and tam-tam.
Score (38 pages of music); MS repro, bound.

- folder 7 *Kreutzer Sonata*, op. 47. Ludwig van Beethoven; arranged by Verne Reynolds.
 For two flutes, two oboes, two clarinets in B-flat, two horns in F, and two
 bassoons.
 Score (88 pages of music); Ozalid masters.
 Accompanied by one MS repro copy of the score, bound.
1. Adagio sostenuto. II. Andante con variazioni. III. Finale.
- folder 8 *Last Scenes*.
 For solo horn in F, winds, and percussion.
 Score (21 pages of music) and parts; MS repro. Three copies.
 At end of score: H. H. I. July, 1979.
 ! Score present only in MS repro format; Ozalid masters lacking.
- Box 16
- folder 1 *Letter to the World*.
 For mezzo soprano and piano. Text by Emily Dickinson.
 Pencil sketches (18 pages of music).
 These sketches correspond to Verne Reynolds's setting dated February, 1985
 elsewhere in the collection.
- folder 2 *Little Symphony for Winds*. Franz Schubert; arrangement by Verne Reynolds.
 For chamber ensemble (two flutes, two oboes, two clarinets in B-flat, two
 horns in F, two bassoons).
 Score (30 pages of music); Ozalid masters.
 At end of score: Revised August 1983.
 Accompanied by one MS (scribal) repro copy of the score; also accompanied
 by one copy of the published score (Boosey & Hawkes, c2003; in series:
 Repertoire Essentials for Chamber Ensemble, Craig Kirchhoff, series
 advisor; part of the highly acclaimed **Windependence** wind band series).
- I. Allegro moderato — II. Adagio — III. Allegro — IV. Allegro giusto.
- folder 3 *Perpetual Motion*.
 Preliminary sketches.
 Pencil MS.
- folder 4 *Quartet*, opus 12. Felix Mendelssohn; arranged by Verne Reynolds.
 For brass quintet (two trumpets in C, horn in F, trombone, tuba).
 Score (20 pages of music); Ozalid masters.
 Accompanied by two MS repro copies of the score.
- folder 5 *Quintet*. Emanuel Aloys Förster; Transcribed by Verne Reynolds.
 For flute, oboe, clarinet in B-flat, horn in F, and bassoon.
 Score (20 pages of music) and five parts; Ozalid masters.

Accompanied by one MS repro copy of score.

I. Allegro vivace — II. Andantino — III. Allegretto — IV. Poco presto.

- folder 6 *Saturday With Venus: Overture.*
For orchestra.
Score (49 pages of music); MS repro, bound.
At end of score: London, March 1954.
Accompanied by copies of Verne Reynolds's program notes.
- folder 7 *Scenes.*
For winds and percussion.
Score (49 pages of music); Ozalid masters.
At end of score: March, 1971.
- folder 8 *Scenes Revisited.*
For symphonic wind ensemble.
Conductor's score (37 pages of music); Ozalid masters.
"Commissioned by the Michigan Wind Ensemble, H. Robert Reynolds, Conductor"—on score title page.
At end of score: Rochester, January 1977.
Accompanied by one bound MS repro copy, intended to serve as a conductor's score.
- folder 9 *Toccata.*
For solo piano.
Score (7 pages of music); Ozalid masters.
"For Joseph Werner"—at head of first page of music.
At end of score: February, 1979.
Accompanied by two MS repro copies of the score, bound.
- folder 10 *Two Canzoni.* Giovanni Gabrieli; transcribed by Verne Reynolds.
For double reed choir (altogether, four oboes, two English horns, four bassoons, and contra-bassoon).
Score (13 pages of music) and parts; MS repro.
Parts present: oboe 1 / oboe 2 / oboe 3 / oboe 4 / English horn 1 / English horn 2 / bassoon 1 / bassoon 2 / bassoon 3 / bassoon 4 / contra-bassoon.
Accompanied by copies of Verne Reynolds's program notes.

SUB-GROUP II: PERSONAL PAPERS

Series 4: Program Materials

Sub-series A: Concert Programs

Box 17

<u>folder 1</u>	Programs, 1938
<u>folder 2</u>	Programs, 1954, 1955
<u>folder 3</u>	Programs, 1963-1969
<u>folder 4</u>	Programs, 1970-1972, 1978
<u>folder 5</u>	Programs, 1980-1984
<u>folder 6</u>	Programs, 1985-1989
<u>folder 7</u>	Programs, 1990-1992, 1994-1998
<u>folder 8</u>	Programs, 2000-2002, 2004, 2007
<u>folder 9</u>	Programs, undated as to year

Sub-series B: Program Notes

Box 18

<u>folder 1</u>	Arban, Jean-Baptiste. <i>Variations on Carnival of Venice</i> . Two versions; two copies of each.
<u>folder 2</u>	Arnold, Malcolm. <i>Quintet for brass quintet</i> . 1 page; two copies.
<u>folder 3</u>	Beal, Jeff. <i>Life Cycles</i> . For trombone and tape. Handwritten; 1 page.
<u>folder 4</u>	Bozza, Eugene. <i>Sonatine</i> . For woodwind quintet. One page; three copies.
<u>folder 5</u>	Calvert, Morley. <i>Suite from the Monterey Hills</i> . For brass quintet. One page; three copies.

- folder 6 Dobbins, Bill. *Dialogues*. For tuba and piano.
One page; three copies.
- folder 7 Eakin, Charles. *Improvisation for Trombone and Electronic Tape*.
One page; three copies.
- folder 8 Etler, Alvin. *Quintet for Brass Instruments in Four Movements*.
Three versions (1, 1, 2 pages, respectively). Accompanied by a biographical sketch of the composer (3 pages).
- folder 9 Ewald, Victor. *Quintet No. 2*, opus 6. For brass quintet.
One page; three copies.
- folder 10 Fux, Johann Joseph. *Centone No. 1*; and, *Centone No. 2*. Arrangements by Verne Reynolds for brass quintet.
Two versions of notes for No. 2 present; 1 page each. Separately, notes for Nos. I and II appear together in two separate renderings, one with notes on Verne Reynolds's *Concertare IV*, and the other with notes on *Centones Nos. III and IV*.
- folder 11 Gabrieli, Giovanni. *Jubilate Deo*. For eight voices.
Pencil MS; 1 page. Not in Verne Reynolds's hand.
- folder 12 George, Thom Ritter. *Brass Quintet No. 2*, CN 276.
One page; one copy. Accompanied by a one-page biographical sketch of the composer.
- folder 13 Grainger, Percy. *Grainger Suite*. Transcribed by Joseph Kreines.
One page; three copies.
- folder 14 Handel, George Frideric. *Duettes I and II*. For two sopranos.
Ink MS; one page. Not in Verne Reynolds's hand.
- folder 15 Hodgkinson, Sydney. *An Ellington Songbook*. For brass quintet.
One page; five copies.
- folder 16 Lewis, Robert Hall. *Monophony VIII for Solo Trombone*.
One page; three copies.
- folder 17 Marcellus, John. "Fili mi Absalon" from *Symphonie sacrae*, opus 6. For brass quintet and organ. Originally composed by Heinrich Shütz.
Two renderings, each one page. Both accompanied by notes for *Lieder for Bass and Brass* by Franz Schubert, arr. John Marcellus.

- folder 18 Schein, Johann. *Three Pieces*.
One page; three copies.
- folder 19 Schuller, Gunther. *Music for Brass Quintet*.
One page; six copies. Accompanied by pencil MS draft.
- folder 20 Shostakovich, Dmitri. *Quartet No. 12* in D-flat Major, opus 133. Arranged for brass quintet.
One page; two copies.
- folder 21 Walond, William. *Voluntary*. For brass quintet.
One page. Liner notes for an Eastman Brass recording.
- folder 22 Wright, Rayburn. *Gershwin Variations for Brass Quintet*.
Several renderings, each typescript.
- folder 23 Reynolds, Verne. Notes for various works.
Represented are:
Centone I. For brass quintet.
Concertare I. For brass quintet and percussion.
Festive Ornaments. For brass quintet.
Three Elegies for Oboe and Piano.
Five Duos for Bassoon and Percussion.
Parable XXII. For tuba.
Concertare IV. For brass quintet and piano.
Centone VIII.
—as well as notes for other works, untitled.

Sub-series C: Supporting materials for narrative works

- folder 24 Letter to the World. Supporting Materials.
For mezzo soprano and piano.
File holds copies of Verne Reynolds's program notes, narrator script, and texts of numerous poems by Emily Dickinson.
Narrator script of *Letter to the World* comprised of Verne Reynolds's selection of poems by E. Dickinson.
! MS music for this work filed with OVERSIZED materials.
- folder 25 The Sacred Tree. Supporting Materials (first of two)
Includes program notes, narrator script, and Reynolds' research of Native American culture. Text by Shirley Reynolds and "Indian Orators of the past."
- folder 26 The Sacred Tree. Supporting Materials (second of two)

Series 5: Press Coverage and Publicity

Sub-series A: Reviews

Box 18, continued

folder 27 years 1966, 1968, 1969

1966. *Daily Record-Herald* (Wausau, Wisconsin); *Petaluma Argus-Courier* (Petaluma, California); *Winston-Salem Journal* (Winston Salem, North Carolina); and from two unidentified newspapers (Tampa, Florida; St. Petersburg, Florida).

1968. *The Times-Union* and *Democrat and Chronicle* (both of Rochester, New York).

1969. Unknown newspaper.

folder 28 years 1971-1973, 1976, 1978

1971. *The Times-Union* (Rochester, New York). Advertisements from *Sunday Democrat and Chronicle* (Rochester, New York), *The Brighton-Pittsford Post* (Pittsford, New York).

1972. *Sunday Democrat and Chronicle* (Rochester, New York); *The Times-Union* (Rochester, New York); *City Newspaper* (Rochester, New York).

1973. *York Record* (York, Pennsylvania); *Gettysburg Times* (Gettysburg, Pennsylvania); *Greensboro Record* (Greensboro, North Carolina).

1976. *Courier Express* (Buffalo, New York); *The Washington Post* (Washington, D.C.); *The Knickerbocker News* (Albany, New York); *University of Rochester Currents*.

1978. *Los Angeles Times* (Los Angeles, California); *The New York Times* (New York, New York).

folder 29 years 1980-1988

1980. *Democrat and Chronicle* (Rochester, New York); unattributed newspaper in Athens, Georgia.

1981. *The Brighton-Pittsford Post* (Pittsford, New York).

1982. *Appleton Post-Crescent* (Appleton, Wisconsin).

1983. *Chicago Tribune* (Chicago, Illinois); *Democrat and Chronicle* (Rochester, New York).
1984. *The Times-Union* (Rochester, New York).
1985. *The North Texas Daily* (Denton, Texas).
1986. *The Times-Union* (Rochester, New York) (2); *Democrat and Chronicle* (Rochester, New York) (2).
1987. *Sunday Democrat and Chronicle* (Rochester, New York); *Dayton Daily News and Journal Herald* (Dayton, Ohio); *Arts Advocate* (Columbus, Ohio).
1988. *Pirates' Log* (Modesto Junior College, Modesto, California); *Los Angeles Times* (Los Angeles, California); *Wisconsin Week* (Madison, Wisconsin); *City Newspaper* (Rochester, New York); *Sacramento Bee* (Sacramento, California); *The Chattanooga Times* (Tennessee).

folder 30 years 1990, 1995, 1996

1990. *The Beaufort Gazette* (Hilton Head, South Carolina); *The Hilton Head News* (Hilton Head, South Carolina); *The Sunday Oklahoman* (Oklahoma City, Oklahoma).
1995. *Democrat and Chronicle* (Rochester, New York).
1996. *The Times-Union* (Rochester, New York); *City Newspaper* (Rochester, New York).

folder 31 Reviews, undated as to year.

Sub-series B: Press Releases

folder 32 Collected press releases

Years represented: 1968, 1969, 1972, 1974, 1975, 1981, 1982, 1983, 1985.

Sub-series C: Music Reviews

folder 33 File contains four reviews:

Review by Verne Reynolds of the *Sonate for horn og klaver*, op. 24 by Trygve Madsen (Musikk-Huset, 1979). Published in *MLA Notes*, March 1983, pages 698-699.

Review by Verne Reynolds of the *Sonata for horn solo*, op. 101 by Avram David (Margun, 1981). Published in *MLA Notes*, September 1984, page 173.

Review by Verne Reynolds of the *Soliloquy* by William Holab (Henmark (Peters), 1986). Published in *MLA Notes*, June 1988, page 826. Two copies.

Review by Barry Kilpatrick of a Mark Records release of Verne Reynolds works: *Partita*; *Elegy*; *Hornvibes*; *Fantasy Etudes V*; and, *Calls for Two Horns*, performed by Janine Gaboury-Sly, Deborah Moriarty, and Mark Johnson. Published in *American Record Guide*, August [1990]. Two copies.

Series 6: Correspondence

Sub-series A: Correspondence with Publishers

box 19

folder 1

A Moll Dur Publishing House, 1975-1981.

Letter from Einar W. Anderson (September 25, 1975), accompanied by business card

Letter from Mark G. McGovern (November 20, 1975).

Letters from Mark McGovern (February 5, 1976; June 5, 1976; June 17, 1976).

Contracts with Verne Reynolds for *Cantos V*, *Cantos VI*, *Festive and Memorial Music*, Op. 109, and *0* (June 5, 1976).

Draft of a letter from Verne Reynolds to Mark McGovern.

One copy of the publisher's catalogue #1 (effective September, 1976)

Letter from Mark G. McGovern (October 11, 1977).

Letter from Mark G. McGovern (June 15, 1978).

Two copies of the publisher's June, 1978 trade list

Letter from Mark G. McGovern (February 24, 1980).

Letter from Mark G. McGovern (May 15, 1981).

Letter from Mark G. McGovern, without date; accompanied by two copies of the publisher's then-current trade list.

folder 2

Alfred Publishing. 1987, 2005.

Letter from Morton Manus and Sandy Feldstein (December 7, 1987).

Letter from David C. Olsen (August 12, 2005).

folder 3

Amadeus Press, 1993, 1997

Letter from Robert B. Conklin, Publisher (July 7, 1993).

Letter from Chris Seapy, Publicist (April 25, 1997).

folder 4

Belwin Mills Publishing Corporation, 1974, 1975, 1986, 2005, without date.
Letter from John Sweeney (August 27, 1974).
Letter from John Sweeney (June 17, 1975).
Contract with Verne Reynolds for *Voluntary* (June 9, 1986).
Contract with Verne Reynolds for *Hornsongs*, Volumes I-III (June 9, 1986).
Contract with Verne Reynolds for *Tiger Rag* (June 9, 1986).
Summary statement for period January to June 2005.
Belwin Mills Publishing Corporation. 2005.
Royalty statement for period January to June 2005.
Memo from Jack Lamb (June 24).
Belwin Mills *Music Preview & Weekly Buyer's Guide*, week of June 9, 1986
Belwin Mills *Music Preview & Weekly Buyer's Guide*, week of June 30, 1986

folder 5

Carl Fischer, Inc., 1964, 1970-72, 1974-79, 1981.
Contract with Verne Reynolds for *Sonata for Flute and Piano* (May 25, 1964).
Letters from Susan Porter (February 3, 1970; February 12, 1970; March 6, 1970; March 10, 1970; April 23, 1970).
Contract with Verne Reynolds for *Sonata for Tuba and Piano* (February 11, 1970).
Letter from Gustave Reese (September 24, 1971).
Draft letter from Verne Reynolds to "Miss Porter" (August 18, 1971).
Letters from J. Theodore Procházka (March 16, 1972; July 17, 1972).
Letters from Susana F. Herz (September 8, 1972; November 20, 1972).
Letters from Ann C. Mathews (February 2, 1972; March 3, 1972; May 17, 1972).
Letter from Verne Reynolds to Gustave Reese (January 26, 1972).
Royalty statement from Carl Fischer (August 31, 1972).
Contract with Verne Reynolds for *Concertare I* and *Concertare II* (February 14, 1969).

Letters from J. Theodore Procházka (February 27, 1974; September 17, 1974).
Draft letter from Verne Reynolds to J. Theodore Procházka (September 23, 1974).
Royalty Statement from Carl Fischer (August 30, 1974).
Letters from Arthur Cohn (September 24, 1975; September 30, 1975; November 20, 1975; December 22, 1975).
Letters from John Boerner (October 1, 1975; October 22, 1975; December 11, 1975).
Contract with Verne Reynolds for *Concertare IV, for brass quintet and piano* (October 1, 1975).
Contract with Verne Reynolds for *Le Cid Ballet Music* (December 3, 1975).
Draft letter from Verne Reynolds to Arthur Cohn (September 25, 1975).
Letter from John Boerner (August 30, 1976).

Contract with Verne Reynolds for *Concertare V* (April 16, 1976).
 Contract with Verne Reynolds for *Graphics* (April 16, 1976).
 Letter from Lucille Gordis (September 15, 1977).
 Letters from Arthur Cohn (September 8, 1977; July 21, 1977; July 21, 1977).
 Draft letters from Verne Reynolds to J. Theodore Procházka (February 27, 1977; May 1, 1977).
 Contract with Verne Reynolds for *Calls* and for *Events* (September 9, 1977).
 Letter from Lucille Gordis (May 24, 1978; June 1, 1978).
 Letter from Arthur Cohn (May 24, 1978).
 Contract with Verne Reynolds for *Le Cid Ballet Music* (May 24, 1978).
 Royalty statement from Carl Fischer (May 24, 1978).
 Letters from Arthur Cohn (February 1, 1979; February 14, 1979).
 Letter from Arthur Cohn (July 20, 1981).

folder 6 Cherio Corporation, 1986.
 Letter from Joseph Weiss (January 22, 1986).

folder 7 Columbia Pictures Publications, 1986, and without date.
 Letters from Jack Lamb (January 6, 1986; January 15, 1986; January 22, 1986; January 30, 1986; February 6, 1986; May 12, 1986; May 30, 1986; June 4, 1986; June 16, 1986; August 1, 1986; September 8, 1986; October 29, 1986).
 Draft letters from Verne Reynolds to Jack Lamb (January 10, 1986; July 29, 1986).
 Royalty statement from Columbia Pictures Publications (December 31, 1986).
 Letter from Ellen J. Burke.
 Letter from Jack A. Bullock.

folder 8 CPP/Belwin, Inc., 1988, 1994.
 Letter from Mark Johnson (November 29, 1988).
 Letter from David C. Olsen (March 1, 1994).

folder 9 Denver Brass, Inc., 2001.
 Contract with Verne Reynolds for *Barnum and Bailey's Favorite March* (March 9, 2001).

folder 10 Galaxy Music Corporation, 1977.
 Letter form Donald Waxman (July 5, 1977).
 Postcard (April 1977).

folder 11 G. Schirmer, Inc., 1961, 1965, 1970-74, 1977, 1978, 1984, 1985.
 Contract with Verne Reynolds for *Sixteen Studies for French Horn* (November 16, 1961).
 Contract with Verne Reynolds for *Album for French Horn and Piano* (May 19, 1965).
 Letter from Hans W. Heinsheimer (March 17, 1970).

Letter from Hans W. Heinsheimer (November 8, 1971).
 Letter from W. L. Van Gerven (January 12, 1971); accompanied by a proof copy of the Foreword for *48 Etudes for French Horn*
 Letters from Hans W. Heinsheimer (June 26, 1972; October 19, 1972).
 Contract with Verne Reynolds for *Scenes* (June 26, 1972).
 Letter from Hans W. Heinsheimer (January 3, 1973).
 Letters from Mario di Bonaventura (July 22, 1974; August 5, 1974).
 Letter from Esther Gumpert (April 25, 1977).
 Royalty statement from G. Schirmer, Inc. (January 1, 1977).
 Draft letter from Verne Reynolds (October 10, 1977).
 Royalty Statement from G. Schirmer, Inc. (January 1, 1978).
 Draft letter from Verne Reynolds to Bruce MacCombie (January 2, 1984).
 Letter from Bruce MacCombie (April 24, 1985).
 Letter from Jean-Pierre Mathez, Editions BIM (October 15, 1985).

folder 12 Getzen Company Inc., 1969, 1970.
 Letters from Howard Sandberg (January 30, 1969; February 13, 1969; April 18, 1969; October 1, 1969; October 15, 1969; November 12, 1969).
 Letter from H. (Sandy) Sandberg (May 15, 1970) [water-damaged]
 Letters from Harold M. Knowlton (September 8, 1970; November 25, 1970).
 Draft letter from Verne Reynolds to Harold M. Knowlton (September 20, 1970).

folder 13 GunMar Music, Inc., 1981, 1990.
 Letter from Bruce M. Creditor (October 2, 1981).
 Contract with Verne Reynolds for *Trio for Trumpet, Horn & Trombone* (October 2, 1981).
 Letter from Pamela Miller (April 11, 1990).
 Letter from Jean Hasse (April 13, 1990).

folder 14 The Hornists Nest, 1974.
 Contract with Verne Reynolds for Gracian Baban, *Voce Mea ad Dominum* (April 29, 1974).

folder 15 Ludwig Music Publishing Co., 1981-83, 1985, 1989, and without date.
 Letters from Lewis Roth (June 25, 1981; August 13, 1981).

 Letters from Lewis Roth (May 19, 1982; June 29, 1982; July 29, 1982; September 30, 1982; October 7, 1982; October 12, 1982; October 26, 1982).
 Contract with Verne Reynolds for *Concerto for Horn and Winds* (May 5, 1982).
 Draft letter from Verne Reynolds to Lewis Roth (October 16, 1982).

 Letters from Lewis Roth (January 22, 1983; March 30, 1983; April 8, 1983).

Contract with Verne Reynolds for *Concerto for Horn and Winds* (Giovanni Cirri) (February 22, 1983).

Contract with Verne Reynolds for *Six Horn Quartets* (Franz Joseph Haydn) (February 22, 1983).

Letter from Paul J. Wallace (November 6, 1985).

Letter from correspondent whose signature is not wholly discernible (March 28, 1989).

Letter from Elizabeth W. Ludwig.

Draft letter from Verne Reynolds to Lewis Roth.

folder 16

MCA Music, 1965-68, 1970, 1972, 1986, and without date.

Letter from Lewis Roth (January 15, 1965).

Contracts between Leeds Music (a division of Music Corporation of America) and Verne Reynolds for *Suite for Brass, Woodwind Quintet*, and *Six Sonatas for Two Horns* (April 15, 1965).

Letter from Lewis Roth (August 1, 1966).

Letters from Lewis Roth (December 18, 1967; May 19, 1967).

Contract with Verne Reynolds for *Three Elegies for Oboe and Piano* (June 27, 1967).

Letter from Bruce Howden (March 12, 1968).

Letter from Lewis Roth (July 23, 1968).

Letter from John McKellen (May 20, 1970).

Contract with Verne Reynolds for *Woodwind Quintet* (January 21, 1970).

Letters from Arthur Cohn (October 10, 1972; October 24, 1972).

Royalty Statement (March 31, 1986).

Carbon copy of letter from Verne Reynolds to the Director of Publications.

folder 17

Robert King Music Co., 1952, 1961, 1964, 1970, 1983.

Contract with Verne Reynolds for *Theme and Variations* (May 14, 1952).

Statement of Royalties (December 31, 1961).

Statement of Royalties (December 31, 1964).

Letter from Robert D. King (May 9, 1970).

Contract with Verne Reynolds for *Short Suite for Horn Quartet* (May 9, 1970).

Instruments of Copyright Reassignment for *Theme and Variations for Brass Choir*, and for *Short Suite for Four Horns* (May 11, 1970).

Letter from Nancy P. King (November 18, 1983).

folder 18

Rochester Music Publishers, Inc., 1972.

Annual Report from Litchard Toland (December 31, 1972).

folder 19

Sonatina Music, Inc., 1982.

Contract with Verne Reynolds for *Florilegium* (November 1, 1982).

folder 20

Southern Music Company, between 1958 and 1993; and without date.

Contract with Verne Reynolds for *Handel 3rd Sonata Horn & Piano* (October 11, 1958).

Contract with Verne Reynolds for *Partita For Horn and Piano* (November 27, 1963).

Letter from Arthur J. Ephross (October 31, 1968).

Contract with Verne Reynolds for *Centone No. 7* (July 14, 1969).

Contract with Verne Reynolds for *Sonata for Horn and Piano* (October 28, 1970).

Contract with Verne Reynolds for *Centone No. 8* (March 3, 1971).

Letters from Arthur J. Ephross (February 12, 1973; February 14, 1973; March 12, 1973; March 13, 1973; May 28, 1973; June 11, 1973).

Letters from Ki Y. Chang (May 21, 1973; May 30, 1973).

Contract with Verne Reynolds for *Cantos I, Cantos II, Cantos III, and Cantos IV for double horn choir* (March 12, 1973).

Contract with Verne Reynolds for *Four Caprices* and for *Quintet* (July 30, 1973).

Postcard from Publication Department, Southern Music Company (December 30, 1974).

Letter from Arthur J. Ephross (April 9, 1976).

Draft letter from Verne Reynolds to Arthur J. Ephross (August 19, 1976).

Personal memo by Verne Reynolds (April 5, 1976).

Royalty Statement for periods from July 1, 1976 to December 31, 1976.

Letters from Arthur J. Ephross (October 6, 1979; December 14, 1979).

Draft letter from Verne Reynolds to Arthur J. Ephross (October 1, 1979).

Letter from Arthur J. Ephross (January 3, 1983).

Draft letter from Verne Reynolds to Arthur J. Ephross (January 12, 1983).

Postcard from Southern Music Company Publications Department (September 26, 1983).

Contract with Verne Reynolds for *Centone #9 for brass quintet* and for *Centone #10 for brass quintet* (November 29, 1983).

Purchase Orders (June 12, 1983; November 1, 1983).

Letter from Verne Reynolds to Arthur J. Ephross (March 8, 1986), returned to Verne Reynolds with note from Mr. Ephross (the latter's reply without date).

Draft letter from Verne Reynolds to Arthur J. Ephross (March 8, 1986).

Contract with Verne Reynolds for *Centone No. 11 for Brass Quintet* and for *Centone No. 12 for Brass Quintet* (September 18, 1986).

Contract with Verne Reynolds for *Six Quartets for 4 horns by Schubert, Six Quartets for 4 horns by Schumann, and Four Quartets for 4 horns by Mendelssohn* (December 17, 1987).

Letter from Arthur B. Gurwitz and Jonathan M. Gurwitz (August 27, 1993).

Draft letter from Verne Reynolds to Ki Y. Chang.

Draft letter from Verne Reynolds to Arthur J. Ephross (May 23).

Royalty Statements (3).

- folder 21 Wimbledon Music, Inc., 1977-80, 1982, 1984, 1988, and without date.
Letters from Peter Dorfman (October 17, 1977; October 24, 1977). Letters from Jean France Mercier (October 24, 1977; December 22, 1977). Contract between Wimbledon Music Inc. and Verne Reynolds for "Signal for Solo Trumpet & Solo Tuba & Five Trumpets & Five Horns" (October 24, 1977).
Letter from Wayne Waxman (March 17, 1978).
Letters from Barbara Passke (July 31, 1978; September 27, 1978; August 1, 1978).
Contract with Verne Reynolds for *Ballet Music from 'Le Cid' by Jules Massenet scored for Symphonic Band* and for *Scenes Revisited for Band by Verne Reynolds* (May 5, 1978).
Contract with Verne Reynolds for *Missa Domine Dominus Noster by Phillippe Rogier* and for *Three Songs for Double Horn Choir* (August 31, 1978).
Letters from Peter Dorfman (January 30, 1979; February 13, 1979; July 9, 1979).
Letter from Darrell Armstrong (January 17, 1979).
Draft letters from Verne Reynolds to Peter Dorfman (March 5, 1979; September 11, 1979).
Contract with Verne Reynolds for *150 Intonation Exercises for Brass Quintet and Intonation Exercises for Two Horns* (October 1979).
Contract with Verne Reynolds for *Capriccio for Saxophone & Piano* (July 9, 1979).
Letter from Peter Dorfman (June 9, 1980).
Letter from Darrell Armstrong (August 27, 1980).
Draft letter from Verne Reynolds to Peter Dorfman (October 7, 1982).
Draft letter from Verne Reynolds to unnamed correspondent, presumably Peter Dorfman (January 4, 1984).
Draft letter from Verne Reynolds to unnamed correspondent, presumably Peter Dorfman (April 29, 1988).
Draft letters from Verne Reynolds to Peter Dorfman (February 5, May 6, May 29, no date).
Draft letter from Verne Reynolds to Wayne Waxman (March 25).
Trade list of brass music from the Wimbledon Music catalogue.
- folder 22 Zālo Publications & Services, 1979.
Contract with Verne Reynolds for *Xenoliths* (December 3, 1979).

Sub-series B: Other Correspondence

- folder 23 Ann Summers Management.
Contract for the Eastman Brass Quintet, October 13, 1964.
- folder 24 American Society of Composers, Authors & Publishers.
Agreement between Verne Reynolds and ASCAP, January 14, 1971.

folder 25 Bach, Sarah, 2002.

folder 26 Bacon, Thomas.
 Letter (September 17, 1982) to Verne Reynolds.

folder 27 Battisti, Frank L. (New England Conservatory).
 Letters to Verne Reynolds (May 22, 1972; June 27, 1972).

folder 28 Draft letter to Peter Bay.
 1 page; undated.

folder 29 Beal, Jeff, 1988.

folder 30 Beauregard, Cherry, 1995.

folder 31 Beck, Lynn H., 1996, 2006.

folder 32 Bolling, Mrs. Vincent, undated as to year.

folder 33 Brook Mays Music Co.
 Postcard (November 3, 1983).
 Purchase Orders (October 29, 1983; September 26, 1983).

folder 34 Carr, Cynthia L., 2001, 2004, 2004.

folder 35 Carter, Herbert L. (East Carolina University).
 Letter to Verne Reynolds (December 4, 1972).

folder 36 Chicago Symphony Orchestra.
 Commission receipt, 2005.

folder 37 Coon, Leland A. (University of Wisconsin-Madison), 1951.

folder 38 Copenhagen, Suzanne, 1996, 1997.

folder 39 Coppen, David Peter (Sibley Music Library). 2002.

folder 40 Corman, Ned (The Commission Project), 1996.

Box 20

folder 1 [DeGaetani], Jan, 1985.

- folder 2 DeRusha, Stanley (University of Wisconsin-Madison).
Letter from Stanley DeRusha, Conductor (June 28, 1977); and, invoice for
Scenes Revisited (September 23, 1977).
- folder 3 Doud, Menzer L. (Belleville Henderson Central School District, Belleville, New
York), 1995.
- folder 4 Chapter Librarian, The Cathedral Library, Durham (England). *file under Durham*
Aerograms (8th December 1965; 14th January 1966).
- folder 5 Eastman School of Music, 50th Anniversary Commission.
Letter from Walter Hendl (December 18, 1969).
- folder 6 Eastman School of Music, 75th Anniversary Commission.
Letters from Robert Freeman (July 3, 1995; April 17, 1995; April 24, 1995;
May 25, 1995; May 28, 1996; November 8, 1996).
Draft letters from Verne Reynolds to Robert Freeman (May 11, 1995; June 24,
1995).
Concert program from the premiere of Verne Reynolds's new work (October
27, 1996).
- folder 7 Engberg, Jon E. (Eastman School of Music).
Letters to Verne Reynolds (June 14, 1976; April 11, 1977; June 4, 1987; June
1, 1988; May 31, 1990; June 4, 1991; June 19, 1992).
- folder 8 Freeman, Robert (Eastman School of Music).
Letters to Verne Reynolds (March 15, 1973; April 4, 1974; March 21, 1975;
April 14, 1976; April 4, 1977; April 21, 1978; April 26, 1978; April 20,
1979; May 2, 1980; April 30, 1981; May 3, 1982; May 5, 1983; May 14,
1984; March 5, 1985; May 3, 1985; May 7, 1986; May 1, 1987; May 2,
1988; May 26, 1989; May 1, 1990; May 20, 1991; May 6, 1992; May 13,
1994).
- folder 9 Freimuth, Elizabeth, 2002, 2004, 2005.
- folder 10 Gaboury, Janine, 1997.
- folder 11 Gardner, Randy, undated as to year.
- folder 12 Gbur, Bruce (Prairie Dawg Press), 2008.
- folder 13 Hanson, Howard.
Letters to Verne Reynolds (July 10, 1959; October 19, 1961).
- folder 14 Harrisburg Symphony Association.
Letters from Robert L. Richey (October 27, 1970; October 15, 1971).

Letter from Albert M. Petrak to Robert L. Richey (October 8, 1971).

- folder 15 Hendl, Walter.
Letters to Verne Reynolds (April 12, 1968; April 10, 1972).
- folder 16 Honea, Ted, 2005.
- folder 17 Jacoby, Richard H. (Kent State University).
Letter to Verne Reynolds (September 11, 1972).
- folder 18 Johnson, Thor (Nashville Symphony Association), 1971, 1972.
- folder 19 King Musical Instruments.
Draft letter form Verne Reynolds to George McCracken.
- folder 20 Kirchoff, Craig, 2001.
- folder 21 Kloss, Marilyn Bone, 2002.
- folder 22 Kuehn, David L. (North Texas State University).
Letter to Verne Reynolds (September 19, 1978).
- folder 23 Kurau, W. Peter, 1988.
- folder 24 LeClair, Judy, 2000.
- folder 25 Lenti, Vincent (Eastman School of Music, Community Education Division),
1988.
- folder 26 Loft, Abram, 1995.
- folder 27 Loso, Dona L. (Melvin Kaplan, Inc.), 1986.
- folder 28 National Association of College Wind and Percussion Instructors.
Commission Offer (October 28, 1969).
- folder 29 Patrylak, Daniel J.
Contracts for summer session (June 1, 1971; April 25, 1972).
- folder 30 Pender's Music Co.
Letter from Richard Gore (September 27, 1983).
- folder 31 Ponzo, Mark (Northern Illinois University).
Letters to Verne Reynolds (November 3, 1995; January 26, 1996; May 15,
1996).

- folder 32 Powers, Jeffrey S. (Baylor University), 2006.
- folder 33 Quincy Symphony Orchestra.
Letters from William Nemoyten (July 23, 1971; August 9, 1971; August 23, 1971; March 10, 1972).
- folder 34 Reynolds, H. Robert (University of Michigan).
Letters to Verne Reynolds (April 7, 1976; August 30, 1976; November 9, 1976; December 21, 1976; May 23, 1977; October 19, 1977)0.
Draft letter from Verne Reynolds to H. Robert Reynolds (August 19, 1976).
Printed program from performance of Verne Reynolds's *Scenes Revisited* by the U-M Wind Ensemble and Symphonic Band (April 16, 1977).
- folder 35 Reynolds, H. Robert (University of Wisconsin).
Letter to Verne Reynolds (October 19, 1972); statements (November 28, 1977; December 14, 1977).
- folder 36 Riker, Charles (Eastman School of Music).
Letters to Verne Reynolds (July 7, 1959; January 30, 1962).
- folder 37 Shanley, Richard A. (Baylor University).
Letters to Verne Reynolds (August 23, 1974; December 18, 1974; May 14, 1975; May 29, 1975).
- folder 38 Sierra Winds Commission.
Letters from Lynn H. Beck (September 12, 1996; September 12, 1996; September 17, 1996).
- folder 39 Slonimsky, Nicolas.
Letter to Verne Reynolds (April 30, 1965).
- folder 40 Smith, Gene C. (Baylor University).
Letter to Verne Reynolds (July 14, 1972).
- folder 41 Snyder, Barry.
Letter to Verne Reynolds (March 22, 1995).
- folder 42 Somogyi, Laszlo.
Letter to Verne Reynolds (August 12, 1964).
- folder 43 Sproull, Robert L. (University of Rochester), 1981.
- folder 44 Strange, Richard (Carnegie Mellon University).
Letters to Verne Reynolds (February 22, 1973; March 6, 1973; April 27, 1972).

- folder 45 Thomas, Augusta Read, 1995.
- folder 46 Tursi, Francis, 1984.
- folder 47 United Musical Instruments U.S.A., Inc.
Letter from Rollie R. Bunn (May 9, 1991).
- folder 48 University of Wisconsin, Madison.
Commission contract for "Concertare III for winds and piano" (September 30, 1969).

Sub-series C: Official Documents

- folder 49 Certificate of Fitness, Selective Service System, October 27, 1944.
- folder 50 Letter from William M. Hardiman to Albert W. Reynolds, postmarked December 10, 1944.
- folder 51 U.S. Navy Department, Bureau of Naval Personnel, certificate of completion of prescribed course of study, May 30, 1945.
- folder 52 U. S. Navy Certificate of Satisfactory Service, issued after separation on August 22, 1946.
- folder 53 U. S. Navy Certificate of Honorable Discharge, August 22, 1946.
- folder 54 Notice of Separation from U.S. Naval Service, date of separation August 22, 1946.
- folder 55 National Service Life Insurance policy, effective November 6, 1946.
- folder 56 U. S. Navy Honorable Discharge, letter certifying, April 16, 1947.
- folder 57 Selective Service System registration certificate, September 8, 1948.
- folder 58 Certificate of Registration of Claim to Copyright in a Musical Composition: *Sonatina for Violin and Piano*, May 3, 1949.
- folder 59 Official transcript, Cincinnati Conservatory of Music, issued July 3, 1950.
- folder 60 Selective Service System Notice of Classification, issued December 13, 1950.
- folder 61 Certificate of Registration of Claim to Copyright in a Musical Composition: *Theme and Three Variations for Brass Ensemble*, February 5, 1951.

- folder 62 Letter of Fulbright award, U. S. Department of State, U. S. International Information Administration, May 6, 1953.
- folder 63 United States Passport, issued July 23, 1953.
- folder 64 Certificate of Registration of Claim to Copyright in a Musical Composition: *Toccata, Arioso and Passacaglia*, August 2, 1957.
- folder 65 Eastman School of Music contracts, 1959-1971.
- folder 66 Recognition of resignation from IU School of Music faculty; signed by Wilfred C. Bain, Dean, November 3, 1959.
- folder 67 Letter of promotion to Associate Professor of Horn with unlimited tenure, University of Rochester, May 22, 1962.
- folder 68 United States Passport, issued April, 1967.
- folder 69 Application for registration of a Claim to Copyright in a Musical Composition: *Six Centones for Brass Quintet*, arranged by Verne Reynolds, November 11, 1968.

Series 7: Iconography

Sub-series A: Photographs

Box 21

folder 1

- sleeve 1 Young woman (unidentified).
B&W, 2 ¼" x 3"
- sleeve 2 Verne Reynolds in uniform. Caption on reverse: "The Ancient Mariner, guarding our shores."
B&W, 2 ½" x 3 ½"
- sleeve 3 French horn.
Color, 4" x 5"

folder 2

- sleeve 4 The members of the Eastman Brass Quintet while on tour, relaxing at poolside in a warm climate.
Color, 3 ½" x 5"

- sleeve 5 Verne Reynolds conversing with a student (unidentified) in his studio.
B&W, 3 ½" x 5"
- sleeve 6 Six students at Commencement, Eastman School of Music, 1994.
Identified on reverse: Sharon Svetlik, Erika Vazquez, Kane Gillespie, Jeremy
Thomas, Dietrich Hermann, Rebecca Stake.
Color, 3 ½" x 5"
- sleeve 7 Verne Reynolds enjoying some sunshine. Print processed in September, 1962.
Color, 3 ½" x 5"
- sleeve 8 Verne Reynolds with binoculars; exterior shot. Print processed in September,
1962.
Color, 3 ½" x 5"
- sleeve 9 Verne Reynolds at the seaside. Print processed in September, 1962.
Color, 3 ½" x 5"
- sleeve 10 Verne Reynolds; interior shot. *Same image as that housed in sleeve 25.*
Five copies, each B&W, 3 ½" x 5"
- sleeve 11 Verne Reynolds, seated, Cominsky Promenade, Eastman School of Music.
B&W, 3 ½" x 5"
- sleeve 12 Verne Reynolds in his studio at the Eastman School of Music.
B&W, 3 ½" x 5"
- sleeve 13 Verne Reynolds with a guest (unidentified) at festivities honoring the Eastman
Wind Ensemble on the 50th anniversary of its founding; photographed in the
atrium, Miller Center, Eastman School of Music, February 2, 2002.
Color, 4" x 6"
- sleeve 14 Eastman School marquee displaying "A Tribute to Verne Reynolds", September
16 and 17, 1995.
Color, 4" x 6"
- sleeve 15 Eastman School marquee displaying "A Tribute to Verne Reynolds", September
16 and 17, 1995.
Three copies, each color, 4" x 6"
- folder 3
- sleeve 16 Verne Reynolds; photographed in the 1960s. Photo by Louis Ouzer.
B&W, 4 ½" x 6 ½"

- sleeve 17 Verne Reynolds, in his youth, seated at the piano.
B&W, 4 ½" x 6 ¾"
- sleeve 18 The five members of the Eastman Brass; exterior shot. From left to right: Cherry Beauregard, Charles Geyer, John Marcellus, Barbara Butler, Verne Reynolds.
B&W, 5" x 7"
- sleeve 19 The five members of the Eastman Brass; exterior shot. From left to right: Charles Geyer, John Marcellus, Barbara Butler, Cherry Beauregard, Verne Reynolds.
B&W, 5" x 7"
- sleeve 20 The five members of the Eastman Brass; exterior shot. From left to right: John Marcellus, Cherry Beauregard, Barbara Butler, Verne Reynolds, Charles Geyer.
B&W, 5" x 7"
- sleeve 21 Verne Reynolds leading a rehearsal of the Horn Choir, Eastman School of Music, on April 17, 1973. Photo by Louis Ouzer.
B&W, 5" x 7"
- sleeve 22 Verne Reynolds leading a rehearsal of the Horn Choir, Eastman School of Music, on April 17, 1973. Photo by Louis Ouzer.
B&W, 5" x 7"
- sleeve 23 Norman Schweikert [BM 1961].
Inscribed "To my colleague, Verne: / With boundless admiration / and respect as artist, teacher / composer and friend. / Sincerely, / Norman Schweikert / 12/7/61".
B&W, 5" x 7"
- sleeve 24 Verne Reynolds, in concert attire, with his horn. Photo by Louis Ouzer.
Four copies, each B&W, 5" x 7"
- sleeve 25 Verne Reynolds; interior shot. *Same image as that housed in sleeve 10.*
Two copies, each B&W, 5" x 7"
- sleeve 26 Verne Reynolds; interior shot.
B&W, 5" x 7"
- sleeve 27 Verne Reynolds. Photo by Louis Ouzer.
B&W, 5" x 7"
- sleeve 28 Verne Reynolds, 1959, at the beginning of his Eastman School tenure. Photo by Louis Ouzer.
B&W, 5 x 7"

- sleeve 29 Verne Reynolds, in his youth, with a young woman (unidentified). Caption on reverse: "1940 Always a big hit with the girls."
B&W, 5" x 7"
- sleeve 30 The five members of the Eastman Brass on-stage.
B&W, 5" x 5"
- sleeve 31 Verne Reynolds as a young adult; exterior shot. Caption on reverse: "21 yrs. old – a prosperous member of the Cincinnati Symphony...."
B&W, 3 ½" x 3 ½"; secured in a 3 ¾" x 6 ¾" matting.
- sleeve 32 Verne Reynolds with four other members of a woodwind quintet at Indiana University.
B&W, 5" x 7"
- folder 4
- sleeve 33 Verne Reynolds, in concert attire, with his horn. Photo by Louis Ouzer.
Two copies, each B&W, 8" x 10"
- sleeve 34 Verne Reynolds leading a rehearsal of the Horn Choir, Eastman School of Music, April 17, 1973. Photo by Louis Ouzer.
B&W, 8" x 10"
- sleeve 35 Verne Reynolds leading a rehearsal of the Horn Choir, Eastman School of Music, April 17, 1973. Photo by Louis Ouzer.
B&W, 8" x 10"
- sleeve 36 Verne Reynolds leading a rehearsal of the Horn Choir, Eastman School of Music, April 17, 1973. Photo by Louis Ouzer.
B&W, 8" x 10"
- sleeve 37 Students members of the Horn Choir, Eastman School of Music, during a rehearsal on April 17, 1973. Photo by Louis Ouzer.
B&W, 8" x 10"
- sleeve 38 The five members of the Eastman Brass on-stage in Kilbourn Hall. Photo by Louis Ouzer.
B&W, 8" x 10"
- sleeve 39 The five members of the Eastman Brass performing on-stage in Kilbourn Hall. Photo by Louis Ouzer.
B&W, 8" x 10"

- sleeve 40 The five members of the Eastman Brass, September 23, 1980. From left to right: (standing) Barbara Butler, Cherry Beauregard, Charles Geyer; (seated) John Marcellus, Verne Reynolds. Photo by Louis Ouzer.
B&W, 8" x 10"
- sleeve 41 Eastman School faculty artists acknowledge applause on-stage in Kilbourn Hall, November 24, 1980. Composer Warren Benson is at far left; Jan DeGaetani is at center; Verne Reynolds is second from right. Photo by Louis Ouzer.
B&W, 8" x 10"
- sleeve 42 The five members of the Eastman Brass. Publicity photo by Christian Steiner for Melvin Kaplan Incorporated, Burlington, Vermont. From left to right: Charles Geyer, Barbara Butler, John Marcellus, Cherry Beauregard, Verne Reynolds. Christian Steiner, photographer.
Two copies, each B&W, 8" x 10"
- sleeve 43 The five members of the Eastman Brass. Publicity photo by Christian Steiner for Melvin Kaplan Incorporated, Burlington, Vermont. From left to right: Charles Geyer, Barbara Butler, Verne Reynolds, Cherry Beauregard, John Marcellus.
Two copies, each B&W, 8" x 10"
- folder 5
- sleeve 44 Charles Geyer, with trumpet.
B&W, 8" x 10"
- sleeve 45 Barbara Butler, with trumpet.
B&W, 8" x 10"
- sleeve 46 Charles Geyer and Barbara Butler, each with trumpet.
B&W, 8" x 10"
- sleeve 47 Charles Geyer and Barbara Butler, each with trumpet.
B&W, 8" x 10"
- sleeve 48 The five members of the Eastman Brass, with TV cameraman in foreground; exterior shot at Fort Ticonderoga.
B&W, 7" x 9"
N.B. This photo was published on the cover of *Notes from Eastman*, vol. 10, no. 5 (July, 1976), promoting a feature article in that issue about this occasion. The shooting was done on Friday, May 7, 1976 in preparation for a broadcast of *The Today Show*, Friday, May 14, 1976 in connection with Bicentennial activities in each of the 50 states.
- sleeve 49 The five members of the Eastman Brass. Standing: Barbara Butler, Cherry Beauregard, Charles Geyer; (seated) John Marcellus, Verne Reynolds.
Two copies, each B&W, 8" x 10"

- sleeve 50 The five members of the Eastman Brass; exterior shot. Publicity photo by Duffy Toler for Melvin Kaplan Incorporated, Burlington, Vermont. From left to right: Charles Geyer, John Marcellus, Barbara Butler, Cherry Beauregard, Verne Reynolds.
B&W, 8" x 10"
- sleeve 51 Four members of the Eastman Brass. From left to right: Charles Geyer, Barbara Butler, Verne Reynolds, John Marcellus.
B&W, 8" x 10"
- sleeve 52 Four members of the Eastman Brass. From left to right: Barbara Butler, Verne Reynolds, John Marcellus, Charles Geyer.
B&W, 8" x 10"
- sleeve 53 Four members of the Eastman Brass. From left to right: John Marcellus, Charles Geyer, Verne Reynolds, Barbara Butler.
B&W, 8" x 10"
- sleeve 54 The five members of the Eastman Brass Quintet, 1970. Publicity photo for Arthur Judson Management, Inc., New York, N.Y. From left to right: Donald Knaub, Verne Reynolds, Allen Vizzutti, Cherry Beauregard, Daniel Patrylak.
Two copies, each B&W, 8" x 10"
- sleeve 55 The five members of the Eastman Brass Quintet on their arrival in Santiago, Chile, July 23, 1967.
B&W, 8" x 10"
- sleeve 56 The five members of the Eastman Brass Quintet on their arrival in Santiago, Chile, July 23, 1967.
B&W, 8" x 10"
- folder 6
- sleeve 57 The five members of the Eastman Brass, with TV cameraman in foreground; exterior shot at Fort Ticonderoga.
B&W, 8" x 10"
N.B. This photo was published on the cover of *Notes from Eastman*, vol. 10, no. 5 (July, 1976), promoting a feature article in that issue about this occasion. The shooting was done on Friday, May 7, 1976 in preparation for a broadcast of *The Today Show*, Friday, May 14, 1976 in connection with Bicentennial activities in each of the 50 states.
- sleeve 58 The five members of the Eastman Brass; exterior shot. From left to right: John Marcellus, Cherry Beauregard, Barbara Butler, Verne Reynolds, Charles Geyer.
B&W, 8" x 10"
- sleeve 59 The five members of the Eastman Brass; exterior shot. From left to right: John Marcellus, Cherry Beauregard, Barbara Butler, Verne Reynolds, Charles Geyer.

B&W, 8" x 10"

sleeve 60 The five members of the Eastman Brass, 1986; exterior shot. From left to right: John Marcellus, Cherry Beauregard, Barbara Butler, Verne Reynolds, Charles Geyer.

B&W, 8" x 10"

sleeve 61 Daniel Patrylak and Verne Reynolds; occasion not identified.

B&W, 8" x 10"

sleeve 62 Close-up shot of horn mutes on floor of stage.

B&W, 8" x 10"

sleeve 63 Tuba player and trumpet player (both unidentified).

B&W, 8" x 10"

sleeve 64 Verne Reynolds and Frank Glazer in performance; each clad in white jacket.

B&W, 8" x 10"

sleeve 65 Four young women (Eastman School students?), each with a French horn; interior shot.

B&W, 8" x 10"

sleeve 66 Ann Ellsworth [BM 1987]. Inscribed on reverse: "To Mr. Reynolds/ with best wishes/ -Ann Ellsworth/ Oct 18, 1985."

B&W, 5" x 8"

sleeve 67 The five members of the Eastman Brass; exterior shot. From left to right: Charles Geyer, John Marcellus, Barbara Butler, Cherry Beauregard, Verne Reynolds.

B&W, 8" x 10"

sleeve 68 The five members of the Eastman Brass, 1964. From left to right: Verne Reynolds, Donald Knaub, Daniel Patrylak, Philip Collins, Verne Reynolds.

B&W, 8" x 10"

folder 7 Verne Reynolds with other men in the horn section of an unidentified ensemble or gathering.

B&W, 8 x 10"

Box 14

sleeve 11 The students members of the Horn Choir, Eastman School of Music, posing in the Eastman Theater. Photo by Louis Ouzer.

B&W, 11" x 14". Mounted on matte

sleeve 12 Verne Reynolds with a student (unidentified).
 B&W, 4.5 x 6.75". Secured in 11 x 14" matte

Sub-series B: Negatives

folder 8 The five members of the Eastman Brass.
 One contact sheet accompanied by four strips of negatives.

folder 9 The five members of the Eastman Brass.
 One contact sheet accompanied by six strips of negatives.

folder 10 The five members of the Eastman Brass.
 One contact sheet accompanied by five strips of negatives.

Sub-series C: Framed Documents

Box 32

item 1 Letter from W. Allen Wallis, President of the University of Rochester, informing
 Verne Reynolds of the conferral of unlimited tenure, February 22, 1968.
 7.5 x 10.5"

item 2 Letter from Robert Freeman, Director of the Eastman School of Music,
 congratulating Verne Reynolds on his having been named "Musician of the Year"
 by the Rochester chapter of Mu Phi Epsilon, December 2, 1988.
 8.75 x 11"

item 3 Alumni Citation to Faculty, University of Rochester, June 2, 1973.
 11 x 13.5"

Box 33

item 1 Certificate honoring Verne Reynolds as "Musician of the Year," presented by the
 Rochester chapter of Mu Phi Epsilon, November 13, 1988.
 12.25 x 16.25"

item 2 Photograph of the Cincinnati Symphony Orchestra; Verne Reynolds seen in horn
 section.
 13 x 20.5"

item 3 Certificate of honorary membership in the International Horn Society.
 14.25 x 16.75"

- item 4 Photograph of Verne Reynolds's valedictory horn class at the Eastman School of Music, May, 1995. Exterior shot, taken outside the atrium of the Miller Center building, Eastman School of Music.
 First row: J.D. Shaw, Karen Sumez, Colleen Smith, Laura Strand, Teresa Bosch, Lisa Hammer.
 Second row: Elizabeth Matchett, Catherine Fitch, Elizabeth Surrgrass, Sara Bach, Tina Su, Elizabeth (?), Angela (?), Christina Trefuey, Candice Dlugosch, Sharon Werper.
 Back row: Tim Tsukamsto, Judy Lee, Tim Price.
 15 x 18.5"
- item 5 Photograph of the Eastman Brass Quintet, ca. 1960.
 From left: Cherry Beauregard, Daniel Patrylak, Verne Reynolds, Donald Knaub, Philip Collins.
 15.5 x 18.25"

Series 8: Pedagogical Materials

Box 22

- folder 1 Lecture notes. Ludwig van Beethoven.
- folder 2 *Florilegium*, Volume I. Transparencies.
- folder 3 *The Horn Handbook*. Preface (3). Camera-ready pages.
- folder 4 *The Horn Handbook*. Title Page and Table of Contents (2). Camera-ready pages.
- folder 5 *The Horn Handbook*. Chapter 1: Practice. Camera-ready pages.
- folder 6 *The Horn Handbook*. Chapter 2: Etudes, pgs. 93-119 (3). Camera-ready pages.
- folder 7 *The Horn Handbook*. Chapter 2: Etudes, pgs. 93-204. Camera-ready pages.
- folder 8 *The Horn Handbook*. Chapter 3: Playing With the Piano. Camera-ready pages.
- folder 9 *The Horn Handbook*. Chapter 4: Sonatas with Piano. Camera-ready pages.
- folder 10 *The Horn Handbook*. Chapter 5: Concerto with Piano. Camera-ready pages.
- folder 11 *The Horn Handbook*. Chapter 6: Chamber Music. Camera-ready pages.
- folder 12 *The Horn Handbook*. Chapter 7: Teaching the Horn. Camera-ready pages.
- folder 13 *The Horn Handbook*. Epilogue I: Reminders. Camera-ready pages.

folder 14 *The Horn Handbook*. Epilogue II: The Essential Horn. Camera-ready pages.

folder 15 Draft of Epilogue II. Camera-ready pages.

folder 16 *The Horn Handbook*. Index (3). Camera-ready pages.

Box 23

folder 1 *The Horn Handbook*. Manuscript.

Series 9: Scrapbooks

Box 23, continued

folder 2 Collection of letters from colleagues and former students, collected and presented to Verne Reynolds on the occasion of his retirement, September, 1995.

Box 24

folder 1 Collection of letters from colleagues and former students, collected and presented to Verne Reynolds on the occasion of his 80th birthday, May 2007.

folder 2 Verne Reynolds's career, 1949-1968. Contains press clippings, photographs, and concert programs.

Box 25

folder 1 Verne Reynolds's career, 1967-1976. Contains press clippings, photographs, and concert programs.

Series 10: Sound Recordings

Sub-series A: Analog reels

Box 26

reel 1 *Cantos V*.
7" reel; 7 1/2 ips; 1/4 track stereo

reel 2 *Centones No. 9 and No 10*.
From commercial session, November 18, 1982.
7" reel; 7 1/2 ips; 1/4 track stereo; stereo heads out

- reel 3 *Concertare II for Trumpet and Strings.*
[Performed by] Allen Vizzutti January 28, 1974.
7" reel
- reel 4 *Concertare III for Woodwind Quintet and Piano.*
[Performed by] Eastman Students.
7" reel; 7 1/2 ips; 1/4 track stereo
- reel 5 *Concertare V.*
[Performed by] Musica Nova, January 23, 1976.
7" reel; 7 1/2 ips; 1/4 track stereo
- reel 6 *Last Scenes.*
[Performed by the] Eastman Wind Ensemble.
Kilbourn Hall, March 24, 1980.
7" reel; 7 1/2 ips; 1/4 track stereo
- reel 7 *Partita.*
[Performed by Norm] Schweikert [and William] Cerny.
7" reel
- reel 8 *Signals.*
[Performed by] Roger Bobo, tuba [and] Thomas Stevens, trumpet [and]
members of the Los Angeles Philharmonic [Orchestra]; Zubin Mehta,
conducting.
Duration 10:03
7" reel; 7 1/2 ips; 1/4 track stereo; head out
- reel 9 *Signals.*
[Performed by] Roger Bobo, tuba [and] Thomas Stevens, trumpet [and]
members of [the] Los Angeles Philharmonic [Orchestra], conducted by
Zubin Mehta.
7" reel; 15" ips; 2-track stereo; tail out
Master dub April 2, 1977 at WXXI-FM (3M-207) non-Dolby
- reel 10 *Sonata for Piano.*
Barry Snyder, pianist.
7" reel; 7 1/2 ips; 1/4 track stereo
- reel 11 *Trio for Horn, Trombone, and Tuba (1978). INCOMPLETE.*
7" reel; 7 1/2 ips; 1/4 track stereo; 15 mil polyester
- reel 12 *Ventures for Orchestra.*
[Performed by the] Eastman Philharmonia.
December 11, 1981 [in the] Eastman Theater.
7" reel; 7 1/2 ips; 1/4 track stereo

- reel 13 *Concerto for Horn in E-flat, K. 417. W. A. Mozart.*
[Performed by] Verne Reynolds, French horn [with the] Eastman Chamber
Orchestra / [conducted by Frederick] Fennell.
Kilbourn Hall, July 12, 1962.
7" reel; 7 1/2 ips; 1/4 track stereo (recorded on side 1)

Box 27

- reel 1 *Horn Concerto No. 3, [K. 417]. W. A. Mozart.*
[Performed by] Verne Reynolds, horn [with the] Indiana University
Philharmonic; Franck St. Leger conducting.
May 6, 1956.
7" reel; 7 1/2 ips; full track
- reel 2 *Concerto for Horn and Winds. [Karl] Stamitz; transcribed by Verne Reynolds.*
[Performed by the] Eastman Wind Orchestra.
March 31, 1980, Kilbourn Hall.
7" reel; 7 1/2 ips; 1/4 track stereo
- reel 3 *Concertare III.*
Side one: afternoon [performance in] Murphy Hall; incomplete; 7 1/2 ips
Side two: evening [performance in] Mills Auditorium; complete 3 3/2 ips
5" reel

Sub-series B: Audio-cassettes

Box 28

- item 1 *Concerto for Piano and Wind Ensemble.*
[Performed by] Barry Snyder, piano [and the] Eastman Wind Ensemble.
Eastman Theater, October 27, 1996.
- item 2 *Clarinet Fantasy Etudes [i.e., Fantasy Etudes for clarinet, percussion, piano].*
[Performed by Kenneth] Grant, [John] Beck, and [Joseph] Werner.
- item 3 *Florilegium, Vol. 1.*
[Performed by] Barry Snyder, piano.
January, 1983.
- item 4 *Florilegium, Vol. 2.*
[Performed by] Barry Snyder, piano.
- item 5 *Florilegium, Vol. 2.*
[Performed by] Barry Snyder, piano.

- item 6 *Florilegium*, Vol. II.
[Performed by] Barry Snyder.
- item 7 *Last Scenes*.
[Performed by] Peter Kurau, horn; [the] Eastman Wind Ensemble; Donald Hunsberger, conductor.
April 3, 1991 [in] Kilbourn Hall.
- item 8 *Letter to the World*.
[Text by Emily] Dickinson.
[Performed by] Pamela Kurau, soprano [and] Peter Kurau, chime meister [sic].
July 5, 1995 [in] Kilbourn Hall.
- item 9 [Music by Verne Reynolds: anthology recording]
SIDE A:
Echo Variations for Oboe and Piano — Capriccio for Alto Saxophone — Five Duos for Bassoon and Percussion.

SIDE B:
Xenoliths for Flute and Piano — Quintet for Piano and Winds.
December 3, 1986. ©1986 Eastman School of Music.
- item 10 Scenes Revisited.
[Performed by the] Eastman Wind Ensemble; Donald Hunsberger, conductor.
- item 11 *Sonata for Clarinet and Piano*.
[Performed by] Kenneth Grant, clarinet [and] Joseph Werner, piano.
Eastman Faculty Artist Concert.
March 26, 1996 [in] Kilbourn Hall.
- item 12 *Songs of the Seasons*.
Presentation. 1st performance.
- item 13 Songs of the Seasons (1st version).
[Performed by Peter and Pamela] Kurau [and Joseph Werner].
Rochester.
- item 14 Songs of the Seasons.
[Performed by] Pamela Kurau, soprano [and] W. Peter Kurau, French horn [and] Joseph Werner, piano.
Geneseo [New York].
Master. Dolby B.

- item 15 *Songs of the Seasons.*
[Performed by] [Peter and Pamela Kurau [and Joseph] Werner.
Geneseo [New York].
- item 16 *Songs of the Seasons.*
[Performed by] Peter Kurau [horn], Pamela Kurau [soprano], Joseph Werner
[piano].
- item 17 *Songs of the Seasons.*
[Performed by] Pamela Kurau [soprano], Peter Kurau [horn], Joe Werner
[piano].
- item 18 *Songs of the Seasons.*
[Performed by Peter and Pamela] Kurau [and Joseph] Werner.
Rochester.
- item 19 *Trio for Oboe, Horn and Piano.*
[Performed by] Cindy Carr, horn; Julie Nishimura, piano; Timothy Clinch,
oboe.
- item 20 *Tubby the Tuba.* Arr. Verne Reynolds.
[Performed by the] Eastman Brass: Trumpets Charles Geyer [and] Barbara
Butler; Horn Verne Reynolds; Trombone John Marcellus; Tuba Cherry
Beauregard.
December 6, 1985.
Dolby.
- item 21 *Brass Quintet.*
Wisconsin.
Cassette case bears address label referencing Prof. William Richardson, UW
School of Music, Madison, WI.
- item 22 SEHW [i.e. Southeast Horn Workshop] Clinicians Recital.
Side A: Philip Farkas, horn. April 3, 1982.
Side B: Verne Reynolds, horn. April 3, 1982.
Noise reduction in.
- item 23 26th International Horn Symposium. "The Music of Verne Reynolds."
May 29, 1994. No further programming details.
Dolby B.
- item 24 29th Annual International Horn Society Workshop. The Music of Verne
Reynolds.
June 13, 1997 at 10:30 A.M. in Kilbourn Hall.
No further programming details.
Dolby B.

- item 25 [Two works by Verne Reynolds indicated]
Concerto for Band; and, Scenes.
- item 26 Eastman Brass [under the auspices of the] Kilbourn Concert Series 1991-92.
April 14, 1992 at 8:00 [in] Kilbourn Hall.
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- item 27 [Three selections indicated]
Karl Stamitz Concerto; Tchaikowsky *One Small Word*; and, Strauss
Zueignung.
- item 28 Robert Freeman remarks [on] September 16, 1995.
- item 29 The Music of Warren Benson [under the auspices of the Kilbourn Concert Series 1980-81.
Monday, November 24, 1980 [at] 8:00 PM.
Program: Songs for the End of the World — Soliloquy III.
In the first work: Jan DeGaetani, mezzo-soprano; Philip West, English horn;
Verne Reynolds, horn; George Work, cello; John Beck, marimba.
In the second work: Verne Reynolds, horn; John Beck, Gordon Stout and
Christopher Norton, percussion.
- item 30 *Words of the Sea* [by] Augusta Read Thomas.
No further details.
- item 31 *Gershwin Variations* [arranged] by Rayburn Wright.
[Performed by the] Eastman Brass: [Barbara] Butler, [Charles] Geyer, [Verne]
Reynolds, [John] Marcellus, [Cherry] Beauregard.
May 9, 1987.
Dolby B.
“Taped with permission of the Rochester Philharmonic Orchestra for study
purposes only. (Not to be broadcast.)”

Sub-series C: Compact discs

Box 27

- disc 1 Eastman Brass Quintet. 1975 Archive (2-CD set).
First of two copies.
- Disc 1: Centone 1 — Centone 8 — Concertare 1 for Brass Quintet and
Percussion — Centone 2.
Disc 2: Concertare 4 for Brass Quintet and Piano — Suite for Brass Quintet.

Eastman Brass Quintet: Daniel Patrylak, trumpet; Allen Vizzutti, trumpet;
Verne Reynolds, horn; Don Knaub, trombone; Cherry Beauregard, tuba.
Assisted by John Beck, percussion; and, Barry Snyder, piano.
Summit Records DCD 449

disc 2 Eastman Brass Quintet. 1975 Archive (2-CD set).
 Second of two copies.

Series 11: Biographical, Autobiographical, and Avocational Items

Box 29

- folder 1 Verne Reynolds: curriculum vitae.
 Two separate documents (2 pages and 3 pages in length, respectively).
- folder 2 Verne Reynolds: biographical sketches.
- folder 3 Personal memoirs: intended to be delivered as spoken program notes.
 Pencil MS; 6 pages.
- folder 4 Verne Reynolds: narrative of career.
 Typescript; 3 pages.
 Appended by a list of recordings (1 page) and a statement of proposed
 creative activity (1 page).
- folder 5 Verne Reynolds: works list, 1998.
 The list subdivided into the following: Published compositions; Unpublished
 compositions; Published transcriptions; Unpublished transcriptions. 5
 pages altogether.
- folder 6 Verne Reynolds list of published compositions, published transcriptions, and
 recordings.
 Years represented, 1950-1973.
 Two pages; pencil MS.
- folder 7 Eastman School horn studio rosters, academic years 1994-95 and 1995-96.
- folder 8 *VERNE REYNOLDS: A Life of Excellence in Music: Tributes from Former
Students.*
 A booklet of letters and photographs, presented at the 26th International Horn
 Symposium, Kansas City, May 29, 1994. Two copies.
- folder 9 Scattered handwritten notes from Verne Reynolds's desk.
- folder 10 Personalized notepads from Mr. Reynolds' desk.

- folder 11 Collection of inspirational quotes gathered by Mr. Reynolds, and handwritten in his own hand.
- folder 12 Lawn Medic receipt for lawn care, 2005.
- folder 13 Gardening notes (1998).

Box 30

- binder 1 Gardening reference. Three-ring binder holding a collection of articles and notes on gardening, together with gardening supply store receipts.

Series 12: Ephemera

Box 14

- folder 13 Indiana University School of Music Announcements, 1959-60 [publication].
Indiana University Bulletin, vol. LVI, no. 28 (Dec. 10, 1958).
Handwritten comment "Promotions" on front cover; pencilled annotations within.
- folder 14 *Life*, vol. 65, no. 26 [publication].
Special double issue featuring Pablo Picasso.
- folder 15 *Cincinnati Symphony Orchestra: Centennial Portraits* [publication].
Published by the Cincinnati Symphony Orchestra, 1994.
Lavishly illustrated in both B&W and color. 160 pages.

Box 24

- item 3 Poster. The Israel Festival. 1972. The Israel Philharmonic Orchestra conducted by Daniel Barenboim. Featuring the Eastman Brass Quintet. 12" x 15.5"

Box 29

- folder 14 Ephemera from Mr. Reynolds' career, mainly handbills, leaflets, and brochures.
- folder 15 Ephemera from the professional activity of the Eastman Brass Quintet, mainly handbills and brochures.

Box 31

- item 1 Conductor's baton.

- item 2 Pennant from Arequipa, Peru.
- item 3 Banner promoting an appearance by The Eastman Brass.