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## **BIOGRAPHICAL SKETCHES – ORIGINAL COLLECTION**

### **Carlton Balfour**

Carlton Balfour was born in Nickerson, Kansas (ca.1885). At the age of 3 Balfour lost his eyesight in a horrible accident. His inability to see the light of day did not hinder Balfour from gaining an education. He was educated at the Colorado State Institution for the Blind in Colorado Springs. He lived in Colorado for an extensive period, but he relocated to Kansas City, MO in 1905.

As a young man Carlton Balfour dreamed of becoming a church organist, which drove him to study vigorously in order realize his dream. In hope of reaching his goal Carlton Balfour's approach to learning took on a very different avenue. He learned how to read music for the blind, but the music that was available to him was very limited. Therefore, he solicited the aid of a woman in order to reach his goal by having her recite the notes from various compositions. He in turn learned to memorize the notes that were being recited to him and began practicing on the piano. In the early 1900's, Balfour turned to Herr Bohrer, who was a musical instructor, for further instruction in harmony, counterpoint, and composition.

Carlton Balfour's first publication was *Bouncing Betty*, but it was not the only work he had composed during his lifetime. He composed *My Heart Is A Garden*, *Riddle*, *To Dream of You*, *You*, among other notable works.

#### *Sources:*

- Dillon, C.J. "A Blind Boy Composer." Kansas City Star. 8 January 1906.
- "Music And Musicians." Kansas City Star. 13 September 1908.

### **Kiell V. Barnekov**

No biographical information was found on the composer.

### **Hermann Bemberg**

[1859 (Paris) – 1931 (Berne)]

French composer, student at the Paris Conservatoire of Dubois and Massenet. His 4-act opera *Elaine* was a success at CG (with Melba in the cast) in 1892, and NY in 1894. Other works include comic opera *La Baiser de Suzon* (1888), cantata *La Mort de Jeanne d'Arc* (1886), and many songs.

*Source:* Kennedy, Michael, ed. *The Oxford Dictionary of Music*. 2<sup>nd</sup> ed. rev. Oxford University Press, 2006.

### **Frederick V. Bowers**

[1874-1961] Songwriter. Part of songwriting duo Horwitz and Bowers with lyricist Charles Horwitz.

“[Charles] Horowitz was of the vaudeville team of Horwitz and Bowers, so that he came to his reign as author knowing what vaudeville audiences wanted. Horwitz and Bowers were prime favorites...and their vogue was only interrupted by the success which came to their ballads—“Because,” “Always,” “Wait,” and others. Encouraged by the success of their ballads they wrote a musical play, which Edward E. Rice produced at the New York Theatre. It was called “King Highball.” It did not score, but there was enough merit to the work for several of the best numbers to be used for vaudeville. Frederick Bowers sang his own songs for a time and sang them far better than anyone else did; he afterwards evolved a novelty “girl act,” and to-day he is presenting this in the vaudeville circuits.”

*Source:* Grau, Robert. *Forty Years Observation of Music and the Drama*. New York: Broadway Publishing Company, 1909.

### **Cecil Burleigh**

Cecil Burleigh was born April 17, 1885, in Wyoming, NY. As a young child, Burleigh began showing interest in music. He studied violin and theory and during his teens he began composing. He traveled abroad to study from 1903-1905 to the Klindworth-Scharwenka Conservatory in Berlin, where he developed his skills in composition with Hugo Leichtentritt and violin with Anton Witek. Burleigh returned to the United States to continue his education at the Chicago Music College, where he studied composition with Felix Borowski and violin with Emile Sauret. In 1907-1909, he began performing in Canada and throughout the United States. He began teaching from 1911-1914 at the Western Institute of Music and Drama, Morningside College, and Montana State University. Burleigh resumed his studies in New York where he studied under Leopold Auer and Ernst Bloch. However, he resumed his teaching career (1921-1955) at the University of Wisconsin.

Cecil Burleigh died May 8, 1996, in Madison, Wisconsin.

#### *Sources:*

- Hitchcock, H. Wiley, and Stanley Sadie, eds. New Grove Dictionary of American Music. Vol. I. New York: Grove's Dictionaries of Music, 1986.
- *Cecil Burleigh Collection: Wisconsin Music Archives*. 2007. Mill Music Library. 30 April 2008 <<http://music.library.wisc.edu/wma/papers/burleigh/burleigh.htm>>.

### **C.H. Burr**

No biographical information was found on the composer.

### **N.J. Burt**

No biographical information was found on the composer.

### **Gladys B. Bush**

Gladys B. Bush was born in Ohio on December 12, 1898. Bush moved to Missouri in 1916, where she attended the Horner Institute of Fine Arts and studied violin.

In 1954, Bush entered the Wesleyan Music Contest and won second place for her composition that was entitled *Shepherd of Eager Youth*. She composed various works during her lifetime, such as the *Lincoln, We Give Thanks* (1952), *Lords and Ladies* (1953), *The Bargain* (1950), and among other notable works.

*Source:* "Winners Names In Wesleyan Music Contest." Daily Republic. 16 September 1954.

### **Charles W. Cadman**

Charles W. Cadman was born December 24, 1881, in Johnstown, PA to William Charles Cadman and Caroline Wakefield. Cadman commenced his musical education at a fairly young age. He began taking piano lessons at the age of 13 and as a young adult; he studied organ, piano, theory, and orchestration under William Steiner, Edwin L. Walker, Lee Oehmler, Luigi von Kunitz, and Emil Pauer. In 1907-1910, Cadman was in the Pittsburgh Male Chorus as an accompanist, an organist for the East Liberty Presbyterian Church in Pittsburgh, and worked for the Pittsburgh Dispatch as an editor and critic. He received an honorary doctorate (1926) from the University of Southern California. From 1929-1930, he worked for Fox Films Corporation.

Aside from his formal education in music and odd jobs during his life, Cadman was a man intrigued by Native American music. In 1909, Cadman pursued his interest in Native American music by visiting the Omaha and Winnebago reservations. At the time of his visit to the reservations, Cadman made cylinder recordings of various Native American songs. His interest in Native American music leads him to compose *Four American Indian Songs op.45*, which was actually written before his visit to the reservations. He was such an advocate of Native American music that he devoted his time lecturing in the United States and Europe with the assistance of Tsianina Redfeather, who was a Cherokee-Creek Indian.

In 1916, Cadman settled in Los Angeles, CA, where he continued his work as a composer. He composed several works, such as *The Land of the Misty Water* (1909), *Shanewis* (1918), *The Rubaiyat of Omar Khayyám* (1925), *The Sunset Trail* (1919), *The Garden of Mystery* (1925), *Rappaccini's Daughter* (1925), *The Ghost of Lollypop Bay* (1926), *Lelawala* (1926), *A Witch of Salem* (1926), *The Belle of Havana* (1928), *South in Sonora* (1932), *The Willow Tree* (1932), *The Dark Dancers of the Mardi Gras* (1933), and among other notable works.

He was a member of the Theater Arts Alliance (1919), director of the California federation of Music Clubs (1921), and member of the National Institute of Arts and Letters.

Charles W. Cadman died December 30, 1946, in Los Angeles, California.

#### *Sources:*

- Hitchcock, H. Wiley, and Stanley Sadie, eds. New Grove Dictionary of American Music. Vol. I. New York, NY: Grove's Dictionaries of Music, 1986.

- *Charles Wakefield Cadman Collection, 1905-1936: Historical Collections and Labor Archives*.  
2005. Pennsylvania State University Special Collections Library. 30 April 2008  
<<http://libraries.psu.edu/speccolls/FindingAids/cadman.frame.html>>.

### **E.C. Cheever**

No biographical information was found on the composer.

### **Henry Clough-Leigher**

Henry Clough-Leigher was born May 13, 1874 in Washington, D.C., to James Henry and Sarah Kate Leigher. At the age of five, Clough-Leigher's mother, Sarah, became one of the many musical instructors in his life. She began giving her son piano lessons in 1879. In 1883-1886, he was the solo chorister at St. John's Church in Washington. In 1887, he commenced his organ instruction under Dr. George Walter. For the period of 1888-1901, he became the organist and choirmaster for several institutions, such as St. Michael and All Angels in Washington, Church of the Incarnation in Washington, Epiphany Chapel in Washington, Epiphany Parish in Washington, Jewish Synagogue in Providence, R.I., and Grace Church in Providence, R.I. From 1887-1889, he attended Columbia University in Washington. He traveled for a period to Toronto, Canada in pursuit of his musical education. He attended Trinity University and studied under several individuals, such as Dr. Edward Kimball, Dr. George Walter, Henry Xander, and Dr. J Humphrey Anger, who taught him harmony, counterpoint, and composition.

He relocated to Boston, where he held several positions. In 1900-1901, Clough-Leigher, who was twenty-six at the time, was a music theory instructor at the Howe School of Music. He left his position he held at the school in order to become the associate editor at Oliver Ditson Co., which he held for a period of eight years. In 1908, he became the technical editor for the Boston Music Co.

As a musical composer, he composed several works during his lifetime. He composed *Five Cantatas for voices*, *The Day of Beauty*, *Lasca*, *Recessional*, *The Christ of the Andes*, *My Lover*, *he comes on the skee*, *My Lady Chlo'*, and among other notable works.

Henry Clough-Leigher died September 15, 1956, in Wollaston, Massachusetts.

*Source:* Clough-Leigher, Henry. *Biographical Information*. Boston: Henry Clough-Leigher, 1919. *See: Box2, F20*

### **Carolyn Conyers**

Carolyn Conyers was born in 1939 in San Antonio, Texas. She studied theory and composition at the University of Texas, and composition at the University of North Texas. In 1967, Conyers won the Sosland Award for her Quartet, which she wrote in 1964 and completed in 1966.

She married John Conyers.

*Source:* Shatzkin, Merton. *Program Notes*. Kansas City, MO: The Conservatory of Music of the University of Missouri, 1967. *See: Box3, F1*

**Lloyd L. Coon**

No biographical information was found on the composer.

**Lorenzo Countee**

Lorenzo Countee and Frankie Trumbauer composed *Troubled* in the 1930s.

**Al Crocker**

No biographical information was found on the composer.

**Elizabeth H. David**

No biographical information was found on the composer.

**N. De Rubertis**

N. De Rubertis was the conductor of the Kansas City Symphony Orchestra. He was also the conductor of the Kansas City Little Symphony Orchestra, the Municipal Orchestra, and the director of the Kansas City Orchestral Training School.

He composed several innovated works, such as *Primavera*, *Niobe*, *American College of Music: Piano Lessons*, and among other works.

N. De Rubertis died in ca.1962.

**John De Witt**

No biographical information was found on the composer.

**Lucien Denni**

Lucien Denni was born in Nancy, France December 23, 1886. He moved to the United States during the early 1900's. He married Martha Gwynne Denni (ca.1882-1949), who worked alongside Denni in many of his compositions.

For a period, Denni lived in Kansas City, MO, where he played at the *Pennant Café* with his orchestra. He also created the *Lucien Denni Music Company* with the purpose of publishing sheet music. For example, Denni's music publishing company published *Dream Love's Dream*, *I'll Build An Island For Love*, *In My Persian Garden*, *Love Me In The Good Old-Fashioned Way*, *Ragtime In Colonial Days*, and *Dinah Lee*.

He composed *An Old Fashioned Love Song*, *Love Boquet* [sic], *The Nation's Awakening*, *Suppose The Rose Were You*, *Ocean Roll*, *Ragapation*, *Forgotten Perfumes*, and among other notable works.

Lucien Denni died August 19, 1947, in Hermosa Beach, California.

*Source: Kansas City Sheet Music Collection*. 2006. Dr. Kenneth J. LaBudde Department of Special Collections, Miller Nichols Library, University of Missouri-Kansas City, MO. 27 May 2008 <http://library.umkc.edu/labudde>.

### **Louis Ducker**

No biographical information was found on the composer.

### **Rebecca W. Dunn**

Rebecca Welty Dunn, composer, was born in Guthrie, Oklahoma, September 23, 1890, daughter of Perry and May (Day) Meadows. The father died in Guthrie, Oklahoma in 1891, and the mother, who was born in Mendota, Illinois is still living. She is president of the American War Mothers of Topeka, former registrar of the Topeka Daughters of the American Revolution and a former chaplain of the Order of Eastern Star.

In 1912 Rebecca Welty Meadows received the Bachelor of Arts degree from Washburn College. She has been a student at Harvard University Summer School and at Kansas State Agricultural College also.

On September 21, 1915, she was married to Grover Lee Dunn at Topeka. He was born in Onaga, February 20, 1888 and is a banker with that Union State Bank of Arkansas City. There is one daughter, Patricia, born June 21, 1921.

Mrs. Dunn is the author of about 50 songs, including *Hallelujah Rain* and *Uncle Sam*. The former has been placed in the library of representative American works in the Scottish National Library at Glasgow, Scotland, *Uncle Sam* is to be published in the *Kansas Patriotic Manual*.

Mrs. Dunn is a Republican. She is vice president of the State Federation of Music Clubs and was president of the Arkansas City Music Club from 1928 until 1930. She is a member of the Kansas Authors Club, the Red Cross, the Order of Eastern Star, the Parent Teachers Association, the Delphian Society (honorary), the Arkansas City Country Club, and the Study America Club (vice president, 1928). She is a Presbyterian.

Mrs. Dunn's compositions have been rendered upon radio stations throughout Kansas, in Kansas City, and in Hollywood. They have been sung in concerts often also. Mrs. Dunn's hobby is the collection of autographs of famous people. Residence: Arkansas City.

*Source: Baldwin, Sara Mullin & Robert Morton Baldwin. Illustriana Kansas. 1933, page 348 <<http://genealogytrails.com/kan/cowley/bios1.html>>.*

### **Judith Dvorkin**

Judith Dvorkin was born in New York in 1927. She was educated at Barnard College and Columbia University, where she studied under Otto Luening and Elliott Carter.

She composed several works, such as *Maurice* (1955), *The Children* (1956), *Suite for violin and clarinet* (1957), *Cyrano* (1964), *Humpty Dumpty and Alice* (1988), *The Frog Prince* (1993), *Perspectives* (1987), *What's In A Name?*, *Blue Star*, and *The Crescent Eyebrow* (1956).

*Source:* Sadie, Julie A., and Rhian Samuel, eds. Norton/Grove Dictionary of Women Composers. New York: W.W. Norton & Co., 1995.

### **David M. Edwards**

No biographical information was found on the composer.

### **Isabelle Entsminger**

No biographical information was found on the composer.

### **Charles E. Horn**

Charles E. Horn was born June 21, 1786 in London to Karl Friedrich Horn and Dian Dupont. He received his early musical education from his father, who was an organist and composer. He also studied under Venanzio Rauzzini, and Thomas Welsh. As he commenced his musical career, Horn began playing the double bass, and the violoncello, but he also became a singer and composer. As a singer, Horn appeared in various operas, but his first public performance was in 1809 at the Lyceum Theatre. In 1827, Horn left his native homeland and traveled to New York.

While living in New York, Horn continued to perform and present various works, such as, *The Siege of Belgrade*, *The Devil's Bridge*, *Le nozze di Figaro*, *La Cenerentola*, and *Die Zauberflöte*. In the five years that elapsed, Horn established himself and became the new musical director of the Park Theatre, in New York. In addition, to his work as a composer, arranger, performer, and director, Charles E. Horn and W.J. Davis established a music publishing company (ca.1837), and he was also one of the founders of the New York Philharmonic Society, which was founded in 1842. He also traveled between London and New York in 1830 and 1843, but he returned in 1847 and settled in Boston, where he became the conductor at the Handel and Haydn Society.

He was married twice during his life time, first marriage was to Matilda Ray, and second marriage was to Maria Horton. His first marriage to Matilda Ray produced a son also named Charles E. Horn.

Charles E. Horn died October 21, 1849 in Boston, Massachusetts.

*Source:* Sadie, Stanley, and John Tyrrell, eds. New Grove Dictionary of Music & Musicians. 2<sup>nd</sup> ed. New York: Grove, 2001.

### **Efrem Kurtz**

Efrem Kurtz was born November 7, 1900 in St. Petersburg, Russia. He attended St. Petersburg Conservatory, where he studied under Nikolay Tcherepnin and Alexander Glazunov. He continued his education at Riga University located in Latvia, and then relocate to Berlin, where he studied at the Stern Conservatory.

In 1924-1933, Kurtz became the musical director of the Stuttgart Philharmonic. In 1933, Kurtz engagement with the Stuttgart Philharmonic came to a closed when he became the new musical director for the Ballets Russes de Monte Carlo. Nonetheless, his stay with the company was not permanent, he stayed on as the musical director from 1933-1941 and then relocated to the United States in 1943. A year later in 1944, Kurtz became a United States citizen.

While living in the United States, Kurtz became the musical director of the Kansa City Symphony, which he held from 1943-1947. Then in 1948-1954, he relocated to Houston and became the musical director of the Houston Symphony. He left his position in Houston and traveled to England in 1955 and became one of the musical directors for the Liverpool Philharmonic. During the latter part of Kurtz career, he held various positions oversees and in the United States.

Efrem Kurtz died June 27, 1995 in London.

#### *Sources:*

- Goodwin, Noël. "Kurtz, Efrem." Grove Music Online. Ed. L. Macy. 30 May 2008. <<http://www.grovemusic.com>>.
- Kozinn, Allan. "Efrem Kurtz, 94, a Conductor In Europe, Kansas and Houston." New York Times. 29 June 1995. 7 April 2008 <<http://www.nytimes.com>>.

### **Frank La Forge**

Frank La Forge was born October 22, 1879, in Rockford, Illinois to Cornelius and Gracie T, La Forge. He studied music with various individuals during his life time, such as Theodor Leschetizky, Josef Labor, and Karel Navrátil and others.

He also worked alongside various individuals during his musical career, such as Johanna Gadski, Frances Alda, Margarete Matzenauer, Lily Pons and other prominent individuals.

He composed and arranged various works, such as, *Schlupfwinkel*, *House Blessing*, *Pathway of Song*, *To a Messenger*, *Romance*, *Nocturne*, *Sunset*, *Sanctuary*, *Menuet varié*, and among other notable works.

Frank La Forge died May 5, 1953, in New York.

*Source:* Rogan, Mary Ellen. *Guide to the Frank La Forge Scores, 1906-1948*. 2004. New York Public Library. 5 May 2008 <<http://www.nypl.org/research/manuscripts/music/muslafor.xml>>.

### **Oscar J. Lehrer**

From 1917 to 1927, Oscar J. "Daddy" Lehrer was director of bands at the University of Oklahoma. A Hungarian by birth, he was an accomplished violinist and composed numerous anthems, operettas, and miscellaneous instrumental compositions.

*Source:* <<http://bands.ou.edu/history/>>.

### **Thurlow Lieurance**

Thurlow Lieurance was born March 21, 1878 in Oskaloosa, Iowa. During his young adult life, Lieurance was a musician in the United States Army during the Spanish-American war. He was discharged and enrolled at the College of Music in Cincinnati. In 1924, he received a doctorate in music from the College of Music in Cincinnati. In 1917, Lieurance married Edna Wooley and relocated to Wichita, Kansas. While living in Wichita, he was the Dean of Fine Arts at Wichita State University from 1926-1945.

Lieurance composed several works, such as *By the Waters of Minnetonka*, *Indian Songs*, *Wiegenlied*, *Spring Song of the Crow*, *Snowflakes*, *She Stands There Smiling*, *Pocahontas was an Indian Queen*, *My Lovely Maiden*, *Longing*, *Like Light of Star*, *I Sing in My Heart at the Weaving*, *Consecration*, and other notable works. In addition to his work as a composer, Lieurance was intrigued by American Indian music. He visited various Indian reservations, such as the Crow Reservation in Montana in order to conduct research and make sound recordings of their music.

He received various honors and awards during his lifetime from various institutions, such as, Theodore Presser Music Co., the American Scientific Research Society, Wichita Chamber of Commerce, Chamber of Commerce of Boulder, CO, and others.

Thurlow Lieurance died October 9, 1963, in Boulder, CO.

#### *Sources:*

- "A Kansan Who Has Preserved Indian Music." *Kansas City Star*. 30 December 1917.
- Wolff, Michele. *Who Was Thurlow Lieurance: Thurlow Lieurance Memorial Music Library*. 1996. Wichita State University Libraries 5 May 2008  
<[http://library.wichita.edu/music/thurlow\\_lieurance.htm](http://library.wichita.edu/music/thurlow_lieurance.htm)>.

### **Raymond Luedeke**

Luedeke, Raymond. Composer, clarinetist, b New York 11 Nov 1944, naturalized Canadian 1988. He attended the Eastman School of Music, Rochester (1966), the Vienna Academy of Music, (1966), the Catholic University of America (1971), and Northwestern University (1976). After graduating from the ESM, he was briefly principal clarinet with the Colorado Philharmonic

and then studied 1966-7 at the Vienna Academy of Music on a Fulbright Grant. He played clarinet 1967-71 in the US Air Force Band and concurrently studied composition with George T. Jones at Catholic U in Washington, DC. He taught composition and clarinet 1971-4 at the University of Wisconsin, Stevens Point, and studied composition with George Crumb in Philadelphia in the summer of 1973. He continued his composition studies 1974-6 with Alan Stout at Northwestern U in Evanston, Ill. He then taught clarinet and composition 1976-81 at the University of Missouri, Kansas City, and in 1981 became associate principal clarinet of the Toronto Symphony.

As a composer Luedeke has been praised for his imaginative scoring, his outstanding craftsmanship, and his ability to write music that is appealing to performers and audiences alike. He has cited Ives, Britten, Lutoslawski, and Crumb as major influences. Conservative and avant-garde styles frequently interact in his own music in what he has termed a 'counterpoint of opposites'. His works have won Northwestern University's Fericy Award (*Sonata* for viola and piano), the Missouri Contemporary Music Competition in 1978 (*Mystery Madrigals*) and 1980 (*Fancies and Interludes II*), the 1981 International Horn Society Composition Competition (*Fancies and Interludes III*), the 1983 Percussive Arts Society Composition Contest (*Fancies and Interludes IV*), and the fanfare competition for the opening of Roy Thomson (*Fanfare*). Canadian musicians and organizations to have commissioned works from Luedeke include the Alliance for Canadian New Music Projects (*Three Lyrical Studies*), the Canadian Saxophone Quintet (*Garbage Delight*), Rivka Golani (*My Secret Life*), Judy Loman (*The Moon in the Labyrinth*), Nexus (*Silence!*), radio station CKLN (*String Quartet*), the York Winds (*Nocturnal Variations*), and the TS (*Shadow Music; The Transparency of Time*, jointly with André Laplante; *Tales of the Netsilik*, jointly with the Calgary Philharmonic, Edmonton Symphony Orchestra, MSO, Orchestra London Canada, and Quebec Symphony Orchestra; and *The North Wind's Gift*, jointly with the Calgary Philharmonic and Vancouver Symphony Orchestra, and performed by the TS on its 1991 European tour). Luedeke is a member of the CLComp and an associate of the Canadian Music Centre and the American Composers Alliance. He is an affiliate of BMI.

Source: Elliot, Robin. *Raymond Luedeke: Encyclopedia of Music in Canada*. 2008. The Canadian Encyclopedia. 16 April 2008 <<http://www.thecanadianencyclopedia.com>>.

### **Edward & Marian MacDowell**

Edward MacDowell was born December 18, 1860, in New York to Thomas MacDowell and Frances Knapp. At the age of eight, MacDowell was introduced to the world of music. He began studying piano under Juan Buitrago, Pablo Desverine, and Teresa Carreño. In 1876, he traveled to France to continue his musical education at the Paris Conservatory, and then the Hoch Conservatory (1879) in Frankfurt am Main, Germany.

As his studies in the art of music concluded, MacDowell became an instructor for the Darmstadt Conservatory, where he taught for a year. He also taught privately soon after his departure from the Darmstadt Conservatory. It was at this time in 1880 when Marian Nevins traveled to Frankfurt am Main, Germany to study piano. Marian Nevins (1857-1956), who was the daughter of David H. Nevins and Cornelia L. Perkins, arrived in Germany to study under Clara Schumann. It became impossible to study under Schumann so she, Marian, sought out Joachim

Raff, who referred Edward MacDowell. She began studying under Edward MacDowell. Four years later on July 11, 1884, Edward and Marian were married.

For a period, Edward and Marian lived in Germany, but they decided in 1888 to return to the United States. They lived in Boston for a lengthy period and then moved to New York, where Edward MacDowell served as Professor of Music at Columbia University (1896-1904). The year 1896 also marked the year that Edward and Marian MacDowell became the new owners of a property called Hillcrest, in Peterborough, New Hampshire, which became the MacDowell Colony (1907).

Edward MacDowell composed *Die Schöne Alda, Hamlet & Ophelia, First Modern Suite, Op. 10, Woodland sketches, To A Wild Rose, Sea Pieces, From the Sea, Fire Side Tales*, and other notable works.

Edward MacDowell died January 23, 1908, in New York.

*Sources:*

- Rausch, Robin. *The House That Marian Built: The MacDowell Colony of Peterborough, New Hampshire*. 2001. Library of Congress. 3 May 2008.  
<<http://memory.loc.gov/ammem/awhhtml/aw08e/aw08e.html>>.
- *Edward MacDowell, 1860-1898*. Library of Congress. 3 May 2008  
<<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200035715/default.html>>.

**Eileen Maltby**

No biographical information was found on the composer.

**Ernest Manheim**

Ernest Manheim, born in Budapest in 1900, began studying sociology in Germany at the Universities of Kiel and Leipzig. As a student of Ferdinand Tonnies and Hans Freier, he received his Ph.D. in Sociology in 1928 and published his Habilitationsschrift in 1933. In 1937 he earned his second Ph.D. in Cultural Anthropology at the London School of Economics under the direction of Bronislaw Malinowski. After a year at the University of Chicago (1937-38), Manheim became a Sociology professor at the University of Kansas City in 1938. He remains an emeritus member of the department.

As a scholar, Ernest Manheim became internationally renowned with his pioneering works in the study of public opinion, music, and social theory. In the span of his career, Manheim has written four books, edited and translated selected writings of Karl Mannheim, and published numerous articles, book chapters, and book reviews in professional journals. He has received various honors, including August Stern, Guggenheim, and Fulbright fellowships; the Thomas Jefferson Award; the Henry Haskell Professorship at the University of Missouri-Kansas City; and he has been Vice-President of the Southwest Sociological Society and president of the Midwest Sociological Society. On November 4-5, 1997, the Austrian Embassy in Washington, D.C., bestowed the Decoration of Honor for Science and Art to Ernest Manheim.

Ernest Manheim has also been committed to the practical application of sociological knowledge to resolve social problems in the areas of crime, juvenile delinquency and community responsibility. During his early years in Kansas City, the city government called on him to assess new social problems resulting from fathers at war, mothers at work, and children on the streets. Assessing social breakdown and increasing juvenile delinquency, Manheim founded new community youth organizations in 1940-41 that tied young people to schools, community councils and neighborhoods under special coordinators in each high school. He was also at the forefront of the battle against racial segregation. Before the U.S. Supreme Court addressed *Brown vs. Board of Education of Topeka* in 1954, Manheim testified for *Brown* in the Topeka State court against the ideology of racial inequality.

What truly distinguishes Ernest Manheim is his broad interests and talents that transcend his academic career. As a craftsman, he has built his own furniture, and he has been a life-long musician and composer inspired by classical and folk music. He began to study piano with Fritz Reiner at age 5, switched to violin lessons at age 10, and also played the recorder. He composed a symphony, chorus music, madrigals, chamber music, and pieces for his grandchildren. The Volker String Quartet and the Kansas City Symphony, among others, have performed his compositions.

Ernest Manheim died July 28, 2002, in Kansas City, MO.

*Source: Dr. Ernest Manheim: 1900-2002.* 2003. University of Missouri-Kansas City. 5 May 2008 <<http://cas.umkc.edu/soc/manheim.htm>>.

### **Clarence A. Marshall**

MARSHALL, Clarence Alden, came to Minneapolis in 1891 from Boston, to take the directorship of the Northwestern Conservatory of Music.

His father was Alden B. Marshall, a contractor and builder of Newton, Mass., a veteran of the Civil war, and a man of sterling character, universally respected in the community. His mother was Clarissa Hemenway, a member of a prominent family in Framingham, Mass. Both families came from the oldest Puritan stock.

Clarence A. Marshall was born at Marlboro, Mass., March 15, 1859. His education was obtained in the public schools of Newton, Mass., where his parents removed in his ninth year, attracted by the reputation of the public school system of the city. He graduated from Newton High School at the age of eighteen, and entered Harvard College a year later as special student in art and music. Here, for a period of six years, he pursued his studies in music and art under John Knowles Paine and others.

His musical education was continued under some of Boston's most famous instrumental and vocal artists, with a large number of whom he was associated as pupil or in some higher capacity until he became associate conductor with Carl Zerrahn, the well-known director of the famous Handel and Haydn Oratorio society. Positions as church organist and choir director were held in

Watertown, Roxbury and Boston, and as director of choral societies in Watertown, Dorchester and other Massachusetts cities, also in Bangor, Waterville, Augusta and other Maine and New England towns.

In the fall of 1887, a choir and three choral societies in Saginaw, Mich., held out inducements which were accepted, and a season was spent in that state. The next autumn, poor health making a southern climate preferable, he went to Nashville, Tenn., as leader of a surplined choir and vocal instructor in a large young ladies' seminary. In the spring of 1889 he organized and made a success of the first great musical festival ever held in the city. In the fall of that year he accepted an offer from the Mozart Society, of Richmond, Va., where two years were spent as director of the chorus and orchestra of the society, and booking artists for the semi-monthly concerts. Here two large and successful festivals were organized and a great stimulus given musical matters.

In the summer of 1891 he purchased the Northwestern Conservatory of Music at Minneapolis, immediately assuming active direction. The institution had been in operation for six years, and his first year showed an attendance of about 130. During the nine years following, energy and ability in management has increased the annual attendance to nearly 500, the last graduating class numbering 24. Over 3,500 students have been connected with the school, and an alumni association of over 100 organized, the quarters occupied have been enlarged, and a great school, exerting a wide influence over the Northwest, has been firmly established.

Mr. Marshall became a member of the Immanuel Baptist church of Newton, Mass., when a lad, and still retains the membership, his professional connection with churches of various denominations making a transfer impracticable. During his residence in Minneapolis he has been organist and choir director of Westminster Presbyterian, Gethsemane Episcopal, and the First Congregational churches. He was married in 1891 to Miss Marion Howard, of Waterville, Me., and has one child, a daughter.

*Source:* McGrath, Hugh J. "History of the Great Northwest and its Progress: A Selected List of Biographical Sketches and Portraits of the Leaders in Business, Professional and Official Life." *The Minnesota Journal*. Minneapolis, MN, 1901. (pp. 161-162)

### **Walker Meriwether**

No biographical information was found on the composer.

### **Ethelbert W. Nevin**

Ethelbert Nevin was born November 25, 1862, in Edgeworth, Pittsburgh to Robert P. Nevin and Elizabeth D. Oliphant. He was an American composer, pianist, and teacher, who was introduced to music at a young age. In fact, Nevin composed one of his first works, *Lilian Polka*, during his teens (ca. 1873-1874). He received his musical education in Pittsburgh, Boston, Dresden, and Berlin. He studied piano under Franz Böhme, Benjamin J. Lang, Karl Klindworth, and Hans von Bülow. He studied harmony under Stephen A. Emery and composition under Karl Bial, and Otto Tiersch.

Nevin composed a number of works, such as, *The Rosary, Mighty Lak' a Rose, Narcissus, Three Duets, A Day In Venice, Captive Memories, The Quest, Water Scenes, In Arcady, May In Tuscany,* and *Sketchbook*.

Ethelbert W. Nevin married Anne Paul and had two children.

He died February 17, 1901, in New Haven, Connecticut.

*Sources:*

- Sadie, Stanley, and John Tyrrell, eds. New Grove Dictionary of Music & Musicians. 2<sup>nd</sup> ed. New York: Grove, 2001.
- "Nevin, The Composer, Dead." New York Times. 18 February 1901.

**Ben Olsen**

No biographical information was found on the composer.

**Madalyn Phillips**

Madalyn Phillips attended school at the American Conservatory of Music in Chicago, where she received a doctorate in music. She was an organist at the First Church of Christ, Scientist, and a member of the Kansas City Musical Club and Sigma Alpha Iota.

She composed, *Father, Forgive Them, Holdin' Yo' Hand, Marshes of Glynn, Night Reveries, Poodle And The Dame, Postscript, Prayer of Cyrus Brown,* and *Waiting, Ever Waiting*.

Madalyn Phillips married William Akers and sometime after his death, she married William S. Phillips.

She died in 1949, in San Diego, California.

**Wallingford Riegger**

Wallingford Riegger was born April 29, 1885 in Albany, Georgia to Constantine Riegger and Ida Wallingford. As a young boy, Riegger's family moved several times and then settled in New York (1900), where he attended Cornell University and the Institute of Musical Art (Julliard School). He continued his musical education at the Hochschule für Musik in Germany. As his musical education came to a close, Riegger began teaching at various institutions, such as, Drake University, Ithaca Conservatory, Institute of Musical Art, Teachers' College of Columbia University, Metropolitan Music School, and Northwestern University.

Riegger compose several works during his lifetime, such as *Canon and Fugue for Strings, Canon and Fugue, Canon and Fugue for Organ, Canon and Fugue for Two Pianos, Eternity, Easter Passacaglia, Passacaglia and Fugue, New Dance, Suite for Younger Orchestras, Romanza, A Shakespeare Sonnet, Two Bergerettes, Third Symphony, Fourth Symphony, Dichotomy, Study in*

*Sonority, The Dying of the Light, Festival Overture, Who Can Revoke, New and Old, La Belle Dame Sans Merci, Blue Voyage, and other notable works.*

He received various honors and awards for his work, such as the Paderewski Prize (1921), Elizabeth Sprague Coolidge Prize (1924), Honorary Doctorate of Music from the Cincinnati Conservatory (1924), the New York Critics' Circle Award (1948), and Naumburg Foundation Recording Award, (1951).

He married Rose Schramm in 1911 and had three daughters.

Wallingford Riegger died April 2, 1961, in New York.

*Source: Ohls, John F. Northwestern University School of Music: A Program of Compositions by Wallingford Riegger. Illinois, 1952. See: Box8, F15*

### **A.C. Rose**

No biographical information was found on the composer.

### **Olive Nelson Russell**

Olive N. Russell was born September 28, 1915, in Albert Lea, Minnesota to Emil and Lora Nelson. She attended Sherwood Music School in Chicago (1935). From 1936-1940, she traveled to Paris to study music under Robert Casadesus and Yves Nat. She returned to Chicago to continue her musical education at the American Conservatory of Music (1941-1942).

Russell was a pianist, organist, director and teacher. Russell performed in various cities in the United States and in France. She performed in Houston, Dallas, Chicago, Milwaukee, Minneapolis, New York, Beloit, Paris, and Bordeaux during her career as a pianist. As an organist and director, she held positions in Chicago, Minneapolis, and Kansas City. In addition to her work as a pianist, organist and director, Russell was also a teacher. She taught piano and organ at MacPhail College of Music (1942-1947), and at the University of Missouri-Kansas City (1961-1971).

She composed and arranged a number of works, such as *All Glory Laud and Honor, Bubble Gum, Caribbean Suite, Christmas Collection, Combo, Exultation, Excursion, Hail the Heaven Born Prince, Hay-foot, Straw-foot, Hurricane Zilda, Island Song, The Lord Into His Garden Come, Man of the Earth, Nostalgia, Music for Holy Communion, Panorama, Program Music, Sea Shells, Spring Gal, The Time Machine, and Whimsy.*

She married Clarence H. Russell on April 23, 1935.

*Source: Who's Who of American Women. Chicago: Marquis Who's Who, Inc., 1974/75. See: Box10, F5 [pamphlet]*

**Agnes M. Schaberg (Schulenburg)**

No biographical information was found on the composer.

**Adolph Seidel**

No biographical information was found on the composer.

**William G. Still**

William Grant Still was born May 11, 1895, in Woodville, Mississippi, to William Grant Still, Sr. and Carrie Lena Fambro. Before he was a year old, Still's father died, and his widowed mother arrived in Little Rock, Arkansas, with Will to be with her mother, Anne Fambro. Carrie Still taught English in the Little Rock schools, and she did eventually remarry; Charles B. Shepperson, a railway postal clerk, became Still's stepfather. Still's early years were influenced by his mother's discipline and love of learning, his maternal grandmother's singing of Negro spirituals, and his stepfather's collection of Red Seal phonographs.

After graduating as valedictorian in his high school class, Still enrolled in Wilberforce University in 1911 in the Bachelor of Science degree program. Although, his grades were above average, he spent much of his time playing and directing the band, performing with the Wilberforce string quartet, and perusing Carl Fischer catalogues. Leaving Wilberforce before graduation, William Grant Still received a broad musical education that included arranging for Paul Whiteman and Artie Shaw, performing in the bands of W.C. Handy and the "Shuffle Along" band of Eubie Blake, and working in the Pace and Handy Music Publishing Company, as well as studying composition at Oberlin College, at the New England Conservatory with George Whitefield Chadwick, and with Edgar Varese.

He was known as the "Dean of Afro-American Composers" during the latter part of his career. Still led a full and productive life as arranger, conductor, lecturer, writer, and composer. It is as composer, however, that he is remembered best. Still's works include nine operas, five symphonies, four ballets, and numerous compositions for voice, keyboard, chamber ensembles, and even two pieces for accordion.

During the 1930s and 1940s Still's compositions were performed by major orchestras, including the New York Philharmonic, the Chicago Symphony, the Boston Symphony, the Los Angeles Philharmonic, the Berlin Philharmonic, the London Symphony, and the Tokyo Philharmonic. His Afro-American Symphony was performed in 1931 by the Rochester Philharmonic Orchestra. It was the first symphony by an African-American to be played by a leading orchestra. Other "firsts" for William Grant Still were the following: he was the first African-American to conduct a major orchestra in the United States (Los Angeles Philharmonic in 1936 at the Hollywood Bowl), the first to have a full-length opera performed by a major company (Troubled Island in 1949 by the New York City Opera at City Center), the first to conduct a major orchestra in the Deep South (New Orleans Philharmonic in 1955), and one of the first to write for radio and film.

Among his many honors and awards are a Harmon Award (1927), two Guggenheim fellowships (1934, 1935), two Rosenwald fellowships (1939, 1940), a Freedom Foundation Award (1953),

an Honorary Master of Music from Wilberforce University (1936), an Honorary Doctor of Music from Howard University (1941), an Honorary Doctor of Music from Oberlin College (1947), an Honorary Doctor of Letters from Bates College (1954), an Honorary Doctor of Law from the University of Arkansas (1971), an Honorary Doctor of Law from Pepperdine University (1973), and an Honorary Doctor of Law from the University of Southern California (1975).

William Grant Still died on December 3, 1978, in Los Angeles.

*Source: William Grant Still and Verna Arvey Papers.* 2008. University of Arkansas Special Collections. 5 May 2008 <libinfo.uark.edu/specialcollections/manuscripts>.

### **Antony Sulzer**

No biographical information was found on the composer.

### **Wallace Tuttle**

Wallace Tuttle was born December 2, 1878 in Springfield, Ohio to Rev. and Mrs. H.H. Tuttle. After graduating from Denison University in 1899, Tuttle enrolled in the Library Science program at the University of Chicago (1900-1901). From 1902-1903, He was an assistant cataloger at the Library of Congress. From 1904-1907, Tuttle worked for the Burrows Brothers, Cleveland-publishers and booksellers, and John Crerar Library in Chicago. In 1927, Tuttle was offered the position of Head of the Music Department and Editor at the Christian Board of Publication in St. Louis, MO. He took the position and was Head of the Music Department and Editor for a period of four years. From 1932-1943, he worked as editor for A.S. Barnes and Company.

His work as an editor was not his only skill; in fact, he was a skillful singer, who performed in countless evangelical recitals. From 1907-1926, he was the director of group singing for Redpath Chautauqua, Lincoln Chautauqua, International Lyceum and Chautauqua convention and among other organizations.

He married Mable Lynn of Kansas City, MO in 1920.

Wallace Tuttle died in 1960 at the age of 82, in Kansas City, MO.

### **Cora Willis Ware**

No biographical information was found on the composer.

### **Eleanor Willis Ware**

No biographical information was found on the composer.

### **Harriet Ware**

She was born August 26, 1878 in Waupun, Wisconsin to Silas Edward Ware and Emily Sperry. She was an American composer, pianist, and teacher. At the age of 2, Ware's father gave his young daughter a toy piano. She became fascinated with the instrument and continued to practice the piano during her youth. At the age of 18, Ware began her studies in music at the Pillsbury Conservatory in Minnesota (1896). She continued to pursue her studies in music in New York, Paris, and Berlin. She studied under Dr. William Mason, Sigmund Stojowski, and Hugo Kaun. On December 8, 1913, Harriet Ware married Hugh Montgomery Krumbhaar.

She composed *The Greatest of These*, *Swell Summer Night*, *This Day Is Mine*, *Boat Song*, *Undine*, *Manny's song*, *Song of the Sea*, *So Far From The Sea*, *From India*, *Venetian Twilight*, *Iris*, *French Lilacs*, *Waltz At Midnight*, *Alone I Wander*, *'Tis Spring*, *Sunlight Waltz Song*, *The Cross*, *The Hindu Slumber Song*, *The Princess of the Morning*, *Sir Oluf*, *In An Old Garden*, and among other notable works.

Aside from her work as a composer and pianist, Ware was passionate about teaching. Ware and her husband, Hugh M. Krumbhaar, bought 17 ½ acres of land called Lambkin's Farm located in Plainfield, N.J., where she began teaching music during the summers.

Harriet Ware died February 9, 1962 in New York. She was 84.

### **John B. Watterton**

No biographical information was found on the composer.

### **Powell Weaver**

No biographical information was found on the composer.

### **Anna F. Whitesell**

No biographical information was found on the composer.

### **Meredith Willson**

Meredith Willson was born May 18, 1902 in Mason City, Iowa to John David Willson and Rosalie Reiniger. As a young child, Willson took up the piano, piccolo, and the flute. He attended Mason City High School, where he played the piccolo and the flute in the school band. At the age of 17, Willson left his hometown and arrived in New York. In 1919, he enrolled at the Institute of Musical Art (Julliard School). From, 1920-1929, he studied under Georges Barrère, Julius Gold, Henry Hadley, Bernard Wagenaar, and Mortimer Wilson.

Willson joined the John Philip Sousa's Band in 1921. He was the flutist of the band for two years. He was also part of the Rialto Theatre Orchestra in New York, the New York Philharmonic Symphony Orchestra, and the New York Chamber Music Society from 1924-29. In 1929, Willson moved to San Francisco. He was hired as the musical director by the American

Broadcasting Company for the KFRC radio station. In 1932, he left KFRC and joined the National Broadcasting Company in San Francisco and then in Los Angeles. From 1942-45, Willson joined the United States Army and served during WWII as the musical director of the Armed Forces Radio Service.

As a composer, Willson composed an array of works during his life time that were performed by orchestras, artists, radio stations, on stage, and including films. He composed *The Music Man*, which won the Tony Award for Best Musical, *The Unsinkable Molly Brown*, *Here's Love, 1491*, *May the Good Lord Bless and Keep You*, *You and I*, *Two In Love*, *Chicken Fat*, *Win*, *I See the Moon*, *Symphony No. 1*, *Symphony No. 2*, *Whose Dream Are You*, *Hit the Leather* and among other notable works. He also composed the music for the *Great Dictator* (1940), and *The Little Foxes* (1941) films. In addition to his work as a composer, Willson published several books, such as *And There I Stood with My Piccolo*, *Eggs I Have Laid*, *Who Did What to Fidalia?*, and *But He Doesn't Know the Territory*.

Meredith Willson was married three times. He married Elizabeth Willson in 1920 and divorced her in 1947. He then married Ralina Zarova, who was an actress, in 1948, but succumb to cancer in 1966. In 1968, Willson married Rosemary Sullivan and remained married to her until his death on June 15, 1994, in Santa Monica, California.

*Sources:*

- Sadie, Stanley, and John Tyrrell, eds. New Grove Dictionary of Music & Musicians. 2<sup>nd</sup> ed. New York: Grove, 2001.
- Slonimsky, Nicolas, ed. Baker's Biographical Dictionary of Musicians. New York: Schirmer Books, 2001.
- The International Who is Who in Music. Chicago, Ill: Who is Who in Music, Inc., 1951.

**William Henry Humiston**

See the William Henry Humiston Collection, MS69.

**Eunice L. Kettering**

See the Eunice Kettering Collection, MS18.

## BIOGRAPHICAL SKETCHES – ADDENDUM I

### **Harold Blumenfeld**

Harold Blumenfeld is the first composer to devote extensive attention to the poetry of the precocious and notorious Arthur Rimbaud. A native of Seattle and long-term resident of St. Louis, Blumenfeld studied with Hindemith at Yale and with Leonard Bernstein, Robert Shaw and Boris Goldovsky at Tanglewood. After engagement in opera direction in St. Louis throughout the sixties, he turned to musical composition, producing a body of works based on Hart Crane, Derek Walcott, Baudelaire and Verlaine, Rilke and Mandelstam, and on an entirely different note, two comic operas - *Fourscore*, *an Opera of Opposites* and *Breakfast Waltzes*, both with libretti by his collaborator, Charles Kondek. These works earned him awards from the American Academy and Institute of Arts and Letters and the National Endowment for the Arts. Over the past decade Blumenfeld has been immersed in Rimbaud, composing four works based upon his poetry. His Rimbaud Odyssey culminates in *Seasons in Hell* (1992-1994), a two-act opera tracing the adventures of the adolescent poète maudit and his subsequent - and disastrous - fortune-seeking and gun-running in Africa. Blumenfeld's fascination with opera dates from just after graduation from Yale, when he joined Goldovsky in Boston to produce the first American staging of Monteverdi's *Coronation of Poppea*.

Source: <<http://www.artsci.wustl.edu/~blumenf/>>.

### **Dudley Buck**

Dudley Buck was born in Hartford, Connecticut, on March 19, 1839. His father discouraged Buck's early interest in music, preferring that his son enter the family's successful shipping business. At age sixteen, Buck took his first piano lessons, and his rapid progress convinced his father to allow the boy to pursue a musical career. In 1858, Dudley moved to Leipzig to study with leading German musicians, including Hauptmann, Schneider, and Moscheles. In 1860, he pursued further organ study with Schneider in Dresden, and, after a year in Paris, Buck returned to his native Hartford to become organist at the North Congregational Church. He also began touring as a concert organist, dedicated to elevating the taste of the American public through concerts featuring symphonic transcriptions and premieres of works by Mendelssohn and Bach.

After a two-year tenure at St. James's Episcopal Church in Chicago, where many of his manuscripts were lost in the fire of 1871, Buck returned to Boston. There he accepted the post of organist for the Music Hall Association and joined the faculty of the New England Conservatory of Music. In 1875 he moved to New York to serve as assistant conductor of the Theodore Thomas Orchestra's Central Park Garden Concerts, another educational venture. Two years later, Buck assumed the position of organist/choirmaster at Brooklyn's Church of the Holy Trinity. In the same year, he began his tenure as founding director of the Brooklyn Apollo Club's male chorus.

Buck's sacred compositions include large-scale works, 4 cantatas, 55 anthems and 20 sacred songs. He played a central role in the development of organ and choral music in the United States. His first *Motette Collection* (1869) supplied American church choirs with much-needed literature. He wrote the first American organ sonata and educational texts such as *Illustrations in*

*Choir Accompaniment with Hints on Registration* (1877) and *The Influence of the Organ in History* (1882).

Buck's large-scale works exhibit an attention to practicality. His secular cantata *The Legend of Don Munio* (1874) sets a Washington Irving text for small chorus and orchestra and was popular in cities with limited resources. Two of his cantatas for male chorus, *The Nun of Nidaros*, op. 83 (1879) and *King Olaf's Christmas* (1881) set H. W. Longfellow texts for chorus, soloists, piano obbligato, reed organ, and string quartet ad libitum. His twelve secular cantatas received more reported performances than any other American choral works during the 1880s. Buck was able to strike a successful balance between popular taste and his high musical ideals.

In 1898, Buck was honored by election to the National Institute of Arts and Letters. Eleven years later, on October 6, 1909, the composer died at the age of 70.

Source: <<http://lcweb2.loc.gov/diglib/ahas/loc.natlib.ahas.200153247/default.html>>.

### **Carl Busch**

For biographical information see: <[https://en.wikipedia.org/wiki/Carl\\_Busch](https://en.wikipedia.org/wiki/Carl_Busch)>.

### **Don Gillis**

Don Gillis was a prolific composer, arranger, and music educator. He began his career in radio in Dallas, Texas in the 1930s and rose to become a well-travelled conductor and composer in the 1940s and a radio producer for NBC's *Symphony of the Air* during the Toscanini era. In the 1960s and 1970s he worked with the Interlochen Music Camp and joined the faculties of Southern Methodist University, Dallas Baptist College, and the University of South Carolina. Gillis composed in virtually all contemporary styles and genres. His music is engaging, accessible, and often satirical and humorous with whimsical titles. He especially enjoyed native musical idioms of jazz, be-bop, and the blues and his compositions often reflect a wonderful sense of regional flavor and Americana.

Source: <<http://www.dongillismusic.com/>>.

### **Warren Gooch**

A native of Duluth, Minnesota, Gooch received his doctorate from the University of Wisconsin. He studied with Stephen Dembski, Joel Naumann, Thomas Wegren, Mary Mageau, Eric Stokes and others, representing the varied aesthetic philosophies and stylistic positions of composers such as George Crumb, Milton Babbitt, Howard Hansen, and Nadia Boulenger. This broad background has informed Gooch's own diverse and comprehensive style.

Gooch's work as music theorist has been recognized by the College Music Society, and Gooch has authored a manual in the Benward/White *Music in Theory and Practice* textbook series published by McGraw-Hill. Professional affiliations include BMI, Society of Composers, American Composers Forum, Phi Mu Alpha Sinfonia, Pi Kappa Lambda, College Music Society,

Music Theory Midwest, Macro Analysis Creative Research Organization, Music Teachers National Association, Music Educators National Conference, Christian Fellowship of Art Music Composers, Wisconsin Alliance for Composers, Iowa Composers Forum and others.

[As of Spring 2013] Gooch chairs the Theory-Composition Area and coordinates the Master of Arts in Music program at Truman State University. In 2012, he was named the Truman State University Educator of the Year. He is also actively involved in church music.

*Source:* <<http://music.truman.edu/faculty/?facultyId=7>>.

### **Theron Kirk**

For biographical information see: <<http://www.lib.utexas.edu/taro/utsa/00180/utsa-00180.html>>.

### **Wiktor Labunski**

The Polish-born American pianist, teacher, and composer, Victor [Wiktor] Labunski, brother of Felix Labunski (composer, pedagogue, pianist, and music critic), was a student at the St. Petersburg Conservatory of Nikolayev (piano) and Kalafati and Wihtol (composition). After further training with F. Blumenfeld and Safonov (piano), he studied conducting in Poland with Mlynarski.

Victor Labunski was head of the piano department at the Kraków Conservatory from 1919 to 1928. In 1928 he made his Carnegie Hall debut in New York. After teaching at the Nashville Conservatory in Tennessee from 1928 to 1931, he was a professor and director of the Memphis College of Music in Tennessee from 1931 to 1937. He became a teacher at the Kansas City Conservatory in Missouri in 1937, serving as its director from 1941 to 1971.

Victor Labunski's compositions followed along traditional lines.

*Source:* <<http://www.bach-cantatas.com/Lib/Labunski-Victor.htm>>.

### **Thurlow Lieurance**

See entry in previous section: Biographical Sketches – Original Collection.

### **George Simpson**

See the George Elliott Simpson Collection, MS70.

### **Elinor Remick Warren**

In the early part of this century, Warren broke the gender barrier by becoming a celebrated composer of serious music at a time when males dominated the field. At the time of her death in 1991, Warren had lived a career that remains one of the longest and most prolific in American musical history.

Described by musicologist Christine Ammer as "the only woman among the group of prominent American neo-Romanticists that include Howard Hanson, Samuel Barber and Gian Carlo Menotti," Warren has written more than 200 published compositions, including works for orchestra, chorus and orchestra, chamber ensemble, piano, voice and chorus. Her major works may be heard on Cambria CD recordings, and her music in print is available from various publishers, notably Carl Fischer and Masters Music.

*Source:* <<http://www.elinorremickwarren.com/>>.

**Powell Weaver**

See entry in previous section: Biographical Sketches – Original Collection.

## **BIOGRAPHICAL SKETCHES – ADDENDUM II**

### **Merton Shatzkin**

Dr. Merton Shatzkin is by all accounts a man of many hats. He was Professor of Music Theory at the University of Missouri-Kansas City Conservatory of Music and Dance from 1963 until his retirement in 1997. A former Juilliard graduate, he obtained his masters and doctoral degrees from the Eastman School of Music. In addition to his teaching, Dr. Shatzkin was Assistant Concertmaster of the Kansas City Symphony, as well as a member of the Volker String Quartet, UMKC's Conservatory Contemporary Chamber Players, and Kansas City's newEar ensemble. He is the author of the book *Writing for the Orchestra*. This Addendum, including all following works and correspondence, was donated by Dr. Shatzkin in April of 2016.

*Source:* <<https://conservatory.umkc.edu/content.cfm?cont=1A28E0>>. [Adapted for LaBudde Special Collections]

### **William Albright**

The brilliant talents of William Albright enabled him to do more in his only 53 years than many performers, composers, and educators are able to do in a full career. Born in Gary, IN, in 1944, Albright received early musical training between 1959 and 1962 at the Juilliard Preparatory Department, where he studied piano with Rosetta Goodkind and began theory and composition study with Hugh Aitken. In 1963, he began his college career at the University of Michigan, beginning an association that would last the remaining 35 years of his life, years that, not coincidentally, saw the composition department in Ann Arbor ascend to world-class status. His primary composition teachers included Ross Lee Finney and Leslie Bassett; he also excelled at the organ, studying with Marilyn Mason. By 1970, he would receive a doctor of musical arts in composition, with the Alliance for Orchestra, an expansion of his earlier master's composition *Masculine-Feminine Part I* (1967). As recipient of a Fulbright fellowship (the first of two) in 1968 - 1969, he spent time at the Paris Conservatoire, where he studied with one of the century's foremost composers and teachers, Olivier Messiaen. Other major teachers with whom he studied were George Rochberg and Max Deutsch.

*Source:* <[http://www.arkivmusic.com/classical/Name/William-Albright/Composer/160-1#drilldown\\_overview](http://www.arkivmusic.com/classical/Name/William-Albright/Composer/160-1#drilldown_overview)>.

### **Robert Aldridge**

Composer of various works for orchestra, musical theatre, chamber ensembles, and more. In 2012 he received two Grammy Awards for his opera *Elmer Gantry*. He received degrees in composition from Yale University and New England Conservatory. He is currently (2016) Professor and Director of Music at Mason Gross School of the Arts at Rutgers University.

*Source:* <<http://www.masongross.rutgers.edu/music/faculty/robert-aldridge>>.

### **Donald L. Appert**

Dr. Donald Lawrence Appert is a conductor, composer and trombonist. Since 1990, he has held the position of Music Director/Conductor of the Clark College Orchestra in Vancouver, Washington, where he is also a Professor of Music and Head of the Music Department. In addition, he is the Music Director/Conductor of the Oregon Sinfonietta in Portland, Oregon. Dr. Appert received his Bachelor of Music and Master of Music in Trombone from the New England Conservatory. He earned his Doctor of Musical Arts in Orchestral Conducting at the University of Kansas. Dr. Appert has studied conducting with Riccardo Muti, Otto Werner Mueller, Maurice Abravanel, Daniel Lewis, Fredrik Fennel, George Lawner, and Richard Pittman. He has studied trombone with Ronald Barron, John Coffey, and Tyrone Breuninger, and has performed as a trombonist with the Kansas City Symphony, the Virginia Symphony, the Virginia Opera Orchestra, and the Springfield (MA) Symphony.

*Source:* <<http://harmonicservicesgroup.com/c/donaldappert/>>. [Edited for LaBudde Special Collections]

### **Monica Bachmann**

A former student at UMKC, Bachmann wrote *Sundancer: a Mystical Fantasy* as a Master's Thesis in 1988.

### **David Olen Baird**

American composer who in 1996 received international notice when he was named one of the top composers by the International Clarinet Association for his jazz inspired chamber work, *Crosstalk*. He has also composed two symphonies, a string quartet, and several chamber music works. His efforts included works for piano, works for chorus, and works for organ as well as compositions for both rock and jazz ensembles.

*Source:* <<http://www.dolmetsch.com/cdefs.htm>>.

### **Tim Brewer**

Bassist, Doug Talley Quartet and Kansas City Boulevard Big Band. A graduate of the University of Missouri-Kansas City, Tim is a gifted composer and performer. He has appeared with many artists, including Bobby Watson and Eddie Harris. Locally, he performs with the Doug Talley Quartet, Triology and Boulevard Big Bands, the New Kansas City Seven and Trinity Jazz Ensemble. Tim is an accomplished composer and arranger, and his compositions, *Carolyn* and *Transcending* have been recorded by the Doug Talley Quartet.

*Source:* <[dougatalley.com/about](http://dougatalley.com/about)>.

### **Michael A. Cook**

American composer from Olathe, Kansas.

### **James Funkhouser**

Professor of Music Theory at Baker University. Former composition student of Bernard Wagenaar and theory student of Vincent Persichetti as well as a French Horn student of James Chambers at the Juilliard School of Music. Former 2<sup>nd</sup> Horn of the Kansas City Philharmonic and later the Kansas City Symphony for a cumulative 25 years. He also taught at University of Kansas and Western State University.

*Source:* <<http://www.thebakerorange.com/news/2014/oct/28/funkhouser-treasure-at-bu/>>.

### **Kevin Hiatt**

No biographical information was found on this composer.

### **Wiktor Labunski**

The Polish-born American pianist, teacher, and composer, Victor [Wiktor] Labunski, brother of Felix Labunski (composer, pedagogue, pianist, and music critic), was a student at the St. Petersburg Conservatory of Nikolayev (piano) and Kalafati and Wihtol (composition). After further training with F. Blumenfeld and Safonov (piano), he studied conducting in Poland with Mlynarski.

Victor Labunski was head of the piano department at the Kraków Conservatory from 1919 to 1928. In 1928 he made his Carnegie Hall debut in New York. After teaching at the Nashville Conservatory in Tennessee from 1928 to 1931, he was a professor and director of the Memphis College of Music in Tennessee from 1931 to 1937. He became a teacher at the Kansas City Conservatory in Missouri in 1937, serving as its director from 1941 to 1971.

Victor Labunski's compositions followed along traditional lines.

*Source:* <<http://www.bach-cantatas.com/Lib/Labunski-Victor.htm>>.

### **Sabin Levi**

A Bulgarian organist and composer, Sabin Levi received degrees from institutions such as Brigham Young University, Jerusalem Academy of Music and Dance, and the University of Kansas.

### **David Maslanka**

David Maslanka is a former student of Joseph Wood at Oberlin College Conservatory and H. Owen Reed of Michigan State University. He has enjoyed international acclaim for his compositions, especially those for woodwinds, including works for woodwind quintet, saxophone quartet, and dozens of pieces for the wind ensemble. A former professor at New York University as well as many other institutions, Maslanka now works on commission, residing in Montana.

*Source:* <<http://davidmaslanka.com/about/>>. [Adapted for LaBudde Special Collections]

### **Jim Morris**

No biographical information was found on this composer. The score donated contains an inscription that he was the former student of Dr. Gerald Kemner.

### **Frederic Rzewski**

An American composer, now resident in Belgium, of mostly chamber, vocal and piano works that have been performed throughout the world; he is also active as a pianist. Professor Rzewski studied music privately with Charles Mackey in Springfield, Massachusetts as a child and studied composition with Walter Piston and Roger Sessions, as well as counterpoint with Randall Thompson and orchestration with Claudio Spies at Harvard University from 1954–58. He studied composition with Milton Babbitt and the music of Richard Wagner with Oliver Strunk at Princeton University from 1958–60, where he also studied Greek literature and philosophy. Additionally, he studied composition privately with Luigi Dallapiccola in Rome in 1960. As a pianist, he frequently performed with the flautist Severino Gazzelloni in the 1960s. He then co-founded, with Alvin Curran and Richard Teitelbaum, the improvisational and live electronic ensemble Musica Elettronica Viva in Rome in 1966 and performed with it from 1966–71. Since then, he has been active as a pianist, primarily in performances of his own pieces and music by other contemporary composers. He taught at the Conservatoire royal de musique in Liège from 1977–2003, where he was Professeur de Composition from 1983–2003. He has given lectures in Germany, the Netherlands and the USA.

*Source:* <<http://www.composers21.com/compdocs/rzewskif.html>>. [Edited for LaBudde Special Collections]

### **Jorge Sosa**

Jorge Sosa, originally from Mexico, received a DMA from the UMKC Conservatory, a masters from Mannes College of Music, and a licentiate degree from the Centro de Investigacion y Estudios de la Musica in Mexico City. He was an Artist in Residence with the American Lyric Theater's Composer Librettist Development Program in 2009 and currently teaches at Molloy College in Long Island, NY.

*Source:* <[www.jorgesosa.com/live/](http://www.jorgesosa.com/live/)>.

### **Ingrid Stölzel**

Stölzel earned her doctorate degree in composition from the University of Missouri, Conservatory of Music and Dance in Kansas City, where she studied with James Mobberley, Chen Yi and Zhou Long. She holds a Master of Music in Composition from the Hartt School of Music in Hartford, CT where her primary composition teachers were Robert Carl and James Sellars. She is Assistant Professor of Composition at the University of Kansas and prior to that

served as Director of the International Center for Music at Park University. Stölzel is a native of Germany and has resided in the United States since 1991.

*Source:* <<http://www.ingridstolzel.com/ingridstolzelbio.html>>.

**Michael W. Udow**

Born in 1949 in Detroit, Michigan, Michael Udow began his musical studies at the piano. After several years, he gravitated towards percussion. At the age of eleven his family moved to Wichita, Kansas where he joined the Wichita Youth Symphony. In his first rehearsal with Roger Roller on the podium conducting George Enescu's *Romanian Rhapsody*, Udow recalls being overwhelmed with the of the sound world of the strings, winds, brass and percussion; this pivotal experience provided the pathway for his life, which continued with four summers at the National Music Camp at Interlochen where his percussion teacher, Jack McKenzie encouraged Michael to compose and later. Later, at the Interlochen Arts Academy, Michael began his formal composition studies with Warren Benson.

*Source:* <<http://michaeludow.com/>>.

**Robert Walters**

No biographical information was found on this composer.

## **SCOPE AND CONTENT**

The American Composers Collection includes material related to over 80 composers, including manuscript music scores, programs, correspondence, news clippings, and other items. Material varies with composer, from a single item to several folders. The collection was amassed from various donations to the University of Missouri-Kansas City before being given to the Dr. Kenneth J. LaBudde Department of Special Collections for archiving. Provenance is noted when known.

## **SERIES NOTES – ORIGINAL COLLECTION**

### **Carlton Balfour**

Contained in Box 1, and is divided into two series. Series I, Music, is held in Box 1, Folder 1, and consists of five manuscript scores. Series II, Miscellaneous, is held in Box 1, Folder 1, and contains one letter and four newspaper clippings.

### **Kiell V. Barnekov**

Contained in Box 1, Folder 2; Includes one ink manuscript score.

### **Hermann Bemberg**

Contained in Box 1, Folder 2; Includes one manuscript score.

### **Frederick V. Bowers**

Contained in Box 1, Folder 2; Includes one ink manuscript score.

### **Cecil Burleigh**

Contained in Box 1, Folder 2; Includes two letters and biographical information.

### **C.H. Burr**

Contained in Box 1, Folder 3; Includes manuscript scores.

### **N.J. Burt**

Contained in Box 1, Folder 4; Includes one ink manuscript score.

### **Gladys B. Bush**

Contained in Box 1, and is divided into two series. Series I, Music, is held in Box 1, Folder 5, and consists of copy, ink, and pencil manuscript scores, sketches, published music and miscellaneous music. Series II, Miscellaneous, is held in Box 1, Folder 5, and consists of miscellaneous sketches, copy of *Daily Republic*, and untitled lyrics.

### **Charles W. Cadman**

Contained in Box 2, Folder 1; Includes a copy and pencil manuscript score.

### **E.C. Cheever**

Contained in Box 2, Folder 1; Includes two ink manuscript scores.

**Henry Clough-Leighter**

Contained in Box 2, and is divided into three series. Series I, Music, is held in Box 2, Folders 2-4, and consists of manuscript scores, published music, and miscellaneous sketches. Series II, Correspondence, is held in Box 2, Folder 5, and consists of ten letters dating from 1911-1951. Series III, Miscellaneous, is held in Box 2, Folder 5, and consists of biographical information, a marriage certificate, a drawing, and two photographs.

**Carolyn Conyers**

Contained in Box 3, Folder 1; Includes one manuscript score and program.

**Lloyd L. Coon**

Contained in Box 3, Folder 2; Includes one manuscript score.

**Lorenzo Countee**

Contained in Box 3, Folder 2; Includes one manuscript score.

**Al Crocker**

Contained in Box 3, Folder 2; Includes one manuscript score.

**Elizabeth H. David**

Contained in Box 3, Folder 2; Includes published music and correspondence.

**N. De Rubertis**

Contained in Box 3, and is divided into two series. Series I, Music, is held in Box 3, Folders 3-5, and consists of published music dating from 1939-41, a manuscript score, lyrics, and one letter. Series II, Miscellaneous, is held in Box 3, Folder 5, and consists of three programs and one newspaper clipping.

**John De Witt**

Contained in Box 3, Folder 5; Includes one manuscript score.

**Lucien Denni**

Contained in Box 3, and is divided into two series. Series I, Music, is held in Box 3, Folder 6, and consists of two manuscript scores and untitled sketch. Series II, Newspaper Clippings, is held in Box 3, Folder 6, and consists of five newspaper clippings.

**Louis Ducker**

Contained in Box 4, Folder 1; Includes two manuscript scores.

**Rebecca W. Dunn**

Contained in Box 4, Folder 1; Includes a manuscript score and published music.

**Judith Dvorkin**

Contained in Box 4, Folder 1; Includes a manuscript score and biographical information.

**David M. Edwards**

Contained in Box 4, and is divided into four series. Series I, Music, is held in Box 4, Folders 2-3, and consists of ink, pencil, and sketches of manuscript scores. It also contains notes. Series II, Musical, is held in Box 4, Folders 4-5, and consists of the copies of the *Scarecrow* scripts, sketches, manuscript books, programs, notes and miscellaneous items. Series III, Correspondence, is held in Box 4, Folder 6, and consists of 13 letters, one program, one telegram, one newspaper clipping, and lyrics. Series IV, Miscellaneous, is held in Box 4, Folder 7, and consists of lists of names and songs titles, notes and lyrics.

**Isabelle Entsminger**

Contained in Box 4, Folder 7; Includes one manuscript score.

**Charles E. Horn**

Contained in Box 5, and is divided into two series. Series I, Music, is held in Box 5, Folder 1, and consists of published music either composed and/or arranged by Charles E. Horn and other individuals. Series II, Miscellaneous, is held in Box 5, Folder 2, and consists of seven letters, ten transcriptions, one appraisal, and biographical information.

**Efrem Kurtz**

Contained in Box 5, Folder 3; Includes two letters and two articles.

**Frank La Forge**

Contained in Box 5, Folder 3; Includes one manuscript score.

**Oscar J. Lehrer**

Contained in Box 5, Folder 3; Includes one manuscript score.

**Thurflow Lieurance**

Contained in Box 5 and is divided into two series. Series I, Music, is held in Box 5, Folders 4-5, and consists of 16 ink, pencil, and copy of manuscript scores. Series II, Newspaper Clippings, is held in Box 5, Folder 5, and consists of one newspaper clipping.

**Raymond Luedeke**

Contained in Box 5, Folders 6-7, and Box 6, Folder 1; Includes ink and pencil manuscripts, sketches, and miscellaneous sketches.

**Edward & Marian MacDowell**

Contained in Box 6, Folder 2; Includes a manuscript by Edward MacDowell, two letters, one newspaper clipping, and one program.

**Eileen Maltby**

Contained in Box 6, Folders 3-4; Includes ink, pencil, and copies of manuscript scores. It also contains miscellaneous manuscript scores.

**Ernest Manheim**

Contained in Box 6, Folders 5-7; Includes manuscript scores.

**Clarence A. Marshall**

Contained in Box 7, Folder 1; Includes two manuscript scores.

**Walker Meriwether**

Contained in Box 7, Folder 1; Includes a copy of a manuscript score.

**Ethelbert W. Nevin**

Contained in Box 7, Folder 1; Includes a sketch, frame, and two articles.

**Ben Olsen**

Contained in Box 7, Folders 2-4; Includes photocopy and ink manuscript scores.

**Madalyn Phillips**

Contained in Box 7, Folder 5, and consists of 15 manuscript scores and an article.

**Wallingford Riegger**

Contained in Box 8, and is divided into four series. Series I, Music, is held in Box 8, Folder 1, and consists of manuscript scores and sketch. Series II, Correspondence, is held in Box 8, Folder 2, and consists of 37 letters from 1928-48. Series III, Photographs, is held in Box 8, Folder 3, and consists of nine photographs and information regarding photographs. Series IV, Miscellaneous, is held in Box 8, Folder 4, and consists of pamphlets, list, programs, and booklet.

**A.C. Rose**

Contained in Box 8, Folder 5; Includes one manuscript score.

**Olive Nelson Russell**

Contained in Boxes 8-10, and is divided into two series. Series I, Music, is held in Box 8, Folders 5-6, Box 9, and Box 10, Folder 1. It consists of manuscript scores in ink, pencil, and copies. Series II, Miscellaneous, is held in Box 10, Folder 1, and consists of copyright forms, three letters, one note, pamphlets, programs, and article.

**Agnes M. Schaberg (Schulenburg)**

Contained in Box 10, and is divided into two series. Series I, Music, is held in Box 10, Folders 2-5, and consists of manuscript scores and sketches. Series II, Miscellaneous, is held in Box 10, Folder 5, and consists of provenance information, one letter, and lyrics. [*Provenance: The Agnes Schaberg (Schulenburg) Collection was donated to UMKC Miller Nichols Library by Mrs. Maurice R. Wheeler.*]

**Adolph Seidel**

Contained in Box 11, Folder 1; Includes a manuscript book.

**William G. Still**

Contained in Box 11, Folder 2; Includes sketches, newspaper clippings, order form, certificate, and postcard.

**Antony Sulzer**

Contained in Box 11, Folder 2; Includes a manuscript book.

**Wallace Tuttle**

Contained in Box 11, and is divided into two series. Series I, Music, is held in Box 11, Folders 3-6, and consists of manuscript books, manuscript scores and miscellaneous manuscripts. Series II, Miscellaneous, is held in Box 11, Folder 6, and consists of the *Lyceum Magazine* from 1917 and 1918.

**Cora Willis Ware**

Contained in Box 12, Folders 1-2; Includes ink and pencil manuscript scores. [*Provenance: The Cora Willis Ware Collection was donated to UMKC Miller Nichols Library by Mrs. Maurice R. Wheeler.*]

**Eleanor Willis Ware**

Contained in Box 12, Folder 2; Includes one ink manuscript score.

**Harriet Ware**

Contained in Box 12 and is divided into two series. Series I, Music, is held in Box 12, Folder 3, and consists of pencil manuscript scores. Series II, Miscellaneous, is held in Box 12, Folder 4, and consists of a list of publications, newspaper clippings, articles, and programs.

**John B. Watterton**

Contained in Box 12, Folder 5; Includes one ink manuscript book.

**Powell Weaver**

Contained in Box 12, Folder 6; Includes two ink manuscript scores.

**Anna F. Whitesell**

Contained in Box 12, Folder 7; Includes one ink manuscript score.

**Meredith Willson**

Contained in Box 12, Folder 6; Includes one letter and biographical information.

**(OVERSIZED)**

**William Henry Humiston**

The William Henry Humiston collection is contained in Oversized Box 13, Folder 1, and consists of an ink manuscript score. [*See also: MS69-William Henry Humiston Collection.*]

**Eunice L. Kettering**

The Eunice L. Kettering Collection is contained in Oversized Box 13, Folder 2-3, and consists of two manuscript scores. [*See also: MS18-Eunice Kettering Collection.*]

## **SERIES NOTES – ADDENDUM I**

### **Harold Blumenfeld**

Contained in Box 14, Folder 1; Includes one printed score and photocopies of newspaper clippings and notes.

### **Dudley Buck**

Contained in Box 14, Folder 2; Includes one published collection of compositions and arrangements.

### **Carl Busch**

Contained in Box 14, Folder 3; Includes two published scores, one with two copies.

### **Warren Gooch**

Contained in Box 14, Folder 4; Includes one printed score.

### **Wiktor Labunski**

Contained in Box 14, Folder 4; Includes two copies of one manuscript score.

### **Thurlow Lieurance**

Contained in Box 14, Folder 4; Includes one printed score

### **Elinor Remick Warren**

Contained in Box 14, Folder 5; Includes three letters.

### **Powell Weaver**

Contained in Box 14, Folder 5; Includes three manuscript scores, one published score, and a page from a program.

## **(OVERSIZED)**

### **Don Gillis**

Contained in Box 15, Folder 1; Includes one bound manuscript score.

### **Theron Kirk**

Contained in Box 15, Folder 2; Includes one bound manuscript score.

### **George Simpson**

Contained in Box 15, Folder 3; Includes one manuscript score and parts.

## **SERIES NOTES – ADDENDUM II**

### **Robert Aldridge**

Contained in Box 16 Folder 1; Includes one full score and one part.

### **Donald Appert**

Contained in Box 16 Folders 2 and 3; Folder 2 includes correspondence, and Folder 3 includes five scores.

### **Kevin Hiatt**

Contained in Box 16 Folders 4 and 5; Folder 4 includes 2 scores and Folder 5 includes one score.

### **Sabin Levi**

Contained in Box 16 Folder 6; Includes 3 scores, one with a copy.

### **Jim Morris**

Contained in Box 16 Folder 7; Includes one score.

### **Ingrid Stölzel**

Contained in Box 16 Folders 8 and 9; Folder 8 includes correspondence, and Folder 9 includes two scores.

## **(OVERSIZED)**

### **William Albright**

Contained in Box 17 Folder 1; Includes one score.

### **Monica Bachmann**

Contained in Box 17 Folder 2; Includes one score.

### **David Olen Baird**

Contained in Box 17 Folder 3; Includes one score, one copy.

### **Tim Brewer**

Contained in Box 17 Folder 4; Includes two scores.

### **Michael A. Cook**

Contained in Box 17 Folder 5; Includes one score.

### **James Funkhouser**

Contained in Box 17 Folder 6; Includes four scores.

### **Wiktor Labunski**

Contained in Box 17 Folder 7; Includes two scores.

**Sabin Levi**

Contained in Box 17 Folder 8; Includes one score.

**David Maslanka**

Contained in Box 17 Folder 9; Includes one score.

**Frederic Rzewski**

Contained in Box 17 Folder 10; Includes one score, one copy.

**Jorge Sosa**

Contained in Box 17 Folder 11; Includes one score, one copy.

**Michael Udow**

Contained in Box 17 Folder 12; Includes one score.

**Robert Walters**

Contained in Box 17 Folder 13; Includes one score.

## CONTAINER LIST – ORIGINAL COLLECTION

### Carlton Balfour

#### Series I: Music Manuscripts

- |   |   |   |
|---|---|---|
| 1 | 1 | <b>My Heart is a Garden</b><br>[1931]. Ink MS, 2p.  |
|   |   | <b>Riddle</b><br>[n.d.]. Ink MS, 4p. Words by Barbara George and music by<br>Carlton Balfour. |
|   |   | <b>To Dream of You</b><br>[n.d.]. Ink MS, 3p.   |
|   |   | <b>You</b><br>[n.d.]. Ink MS. 3p.   |
|   |   | <b>Untitled MS</b><br>[n.d.]. Ink MS, 3p.   |

#### Series II: Misc.

- |   |   |   |
|---|---|---|
| 1 | 1 | [1936]. Hoover, Mrs. Fred R, 1 letter. 4 Newspaper Clippings. |
|---|---|---|

### Kiell V. Barnekov

*[See also the Classical and Sacred Sheet Music Collection]*

- |   |   |   |
|---|---|---|
| 1 | 2 | <b>Carnival of Venice</b><br>[n.d.]. Ink MS with pencil, 16p. By Paganini, arranged by Kiel V.<br>Barnekov. |
|---|---|---|

### Hermann Bemberg

- |   |   |  |
|---|---|--|
| 1 | 2 | <b>Arioso (from “La Mort de Jeanne d’Arc”)</b><br>[n.d.] Ink MS, 5p. |
|---|---|--|

### Frederick V. Bowers

*[See also the Popular American Sheet Music Collection]*

- |   |   |   |
|---|---|---|
| 1 | 2 | <b>Quo Vadis Waltzes</b><br>[n.d.]. Ink MS, 4p. |
|---|---|---|

### Cecil Burleigh

- |   |   |  |
|---|---|--|
| 1 | 2 | Francis Armstrong 1 letter. Cecil Burleigh, 1 letter, [not signed].<br>Biographical Information, 2p. |
|---|---|--|

**C.H. Burr**

- 1 3 **And Her Name Was "Smith"**  
[n.d.]. Ink MS, 2p.
- Bride Elect**  
[n.d.]. Ink MS, 14p. By John Phillip Sousa, arranged for Piano, Violin or Mandolin, and Banjeaurine by C.H. Burr.
- Corsair**  
[n.d.]. 3 Ink and copy of MS, 26p.
- Creole Lullaby**  
[n.d.]. 2 Ink MS, p. 2p.
- Gaiety Girl**  
[n.d.]. Ink MS, 5p.
- Geisha**  
[n.d.]. Ink MS, 5p. Arranged by C.H. Burr for Piano, Violin or Flute.
- March**  
[n.d.]. Ink MS, 2p. Includes pencil sketch.
- Nonsense Song No.2**  
[1898-99]. Ink MS, 6p. Includes lyrics.
- Serenade**  
[n.d.]. Ink MS, 4p.
- She Never Did the Same Thing Twice**  
[1897]. Ink MS, 2p.
- Song of the Monks**  
[n.d.]. Ink MS, 4p. By "the Abbot."
- Wooden Indian**  
[1901]. Ink MS, 4p.
- Miscellaneous MS**  
Ink MS. Titles: Tonight, 3p. Goodnight, 3p. [1894], Chemist's Toast, 4p. To Mephisto, 3p. [1895], Song from the Hindoo, 4p. Skeeter's Song, 2p.
- Miscellaneous MS**  
[n.d.]. Untitled MS and Sketches in ink and pencil, 20p.

**N.J. Burt**

- 1 4 **Song of the Army Engineer**  
[n.d.]. Ink MS. Parts: Bassoon, 2p. Clarinet in Eb, 1p. Solo Clarinet in Bb, 1p. Clarinet I in Bb, 1p. Clarinet II-III, 1p. Solo Cornet in Bb, 2p. Cornet I in Bb, 2p. Cornet II-II in Bb, 2p. Drums, 1p. Horn in Eb I-IV, 2p. Oboe, 1p. Piccolo in Db, 1p. Alto Saxophone in Eb, 1p. Soprano Saxophone in Bb, 1p. Tenor Saxophone in Bb, 1p. Baritone in Bb, 1p. Trombone I-III, 3p.

**Gladys B. Bush**

**Series I: Music Manuscripts**

- |   |   |   |
|---|---|---|
| 1 | 5 | <b>Lincoln</b><br>[n.d.]. Copy of MS, 1p.   |
|   |   | <b>Manuscript Book</b><br>[n.d.]. Pencil Sketches, 25p. Titles: Canon, March, Love Came<br>Down at Christmas, Sonatina, and How Lovely are thy Dwellings.   |
|   |   | <b>Of Contentedness</b><br>[n.d.]. Ink MS, 5p.  |
|   |   | <b>Reaching Firs</b><br>[n.d.]. Pencil MS, 3p.  |
|   |   | <b>We Give Thanks</b><br>[1952]. Published by Canyon Press, Inc. Text by Dorothy B.<br>Thompson. Music by Gladys B. Bush. Composed for Soprano,<br>Alto,<br>Tenor, Bass, and Organ.   |
|   |   | <b>Miscellaneous Music</b><br>2 Copies of Published Music. Titles: [1950] The Bargain, 3p.<br>Published by Oliver Ditson Co. [1953] Lords and Ladies, 3p.<br>Published by The Willis Music Co. Signed by Gladys B. Bush.<br>Includes 1 letter from Gladys B. Bush to Eileen Maltby. |

**Series II: Misc.**

- |   |   |  |
|---|---|--|
| 1 | 5 | Four Miscellaneous Sketches, 1p. Copy of the <i>Daily Republic</i> Sept. 16,<br>1954, untitled lyrics, 1p. |
|---|---|--|

**Charles W. Cadman**

*[See also Popular American Sheet Music Collection and the MacDowell Colony Collection]*

- |   |   |   |
|---|---|---|
| 2 | 1 | <b>Aurora Borealis</b><br>[n.d.] Copy of MS, 35p. Symphonic Poem for Piano and Orchestra.                             |
|   |   | <b>I Have a Secret</b><br>[n.d.]. Pencil MS, 4p. Words by Nelle Richmond Eberhart.<br>Inscribed by Charles W. Cadman. |

**E.C. Cheever**

- |   |   |  |
|---|---|--|
| 2 | 1 | <b>It's We Two</b><br>[n.d.]. 2 Ink MS, 2p. Words by Jean Ingelow. |
|---|---|--|

**Henry Clough-Leighter**

**Series I: Music Manuscripts**

- |   |   |   |
|---|---|---|
| 2 | 2 | <b>Mother</b><br>[n.d.]. Ink MS, 1p.  |
|   |   | <b>Sea Gypsy</b><br>[n.d.]. Ink MS, 5p. Words by Richard Hovey. Modifications made in pencil.   |
|   |   | <b>Cradle-Song</b><br>[1929]. Published by G. Schirmer, Inc. New York. By Vladimir Ivanovitch Rebikoff. Transcribed by Henry Clough-Leighter.   |
|   |   | <b>Dance of the Bells</b><br>[1929]. Published by G. Schirmer, Inc. New York. By Vladimir Ivanovitch Rebikoff. Transcribed by Henry Clough-Leighter.  |
|   |   | <b>Hymn to the Sun</b><br>[1923]. Published by G. Schirmer, Inc. New York. By Nikolai Rimsky Korsakoff. Transcribed by Henry Clough-Leighter.   |
|   |   | <b>Largo</b><br>[1922]. Published by Theodore Presser Co. Philadelphia. By Anton Dvorak. Transcribed by Henry Clough-Leighter.  |
|   |   | <b>Love Sorrow Op. 44, No.1</b><br>[1908]. Published by G. Schirmer, Inc. New York. Words from Charles Ernest Henley, Maurice Maeterlinck, and Charles Hanson Towne. Movements: Dearest When I Am Dead, And If He Come Again, The Day She Died. |
|   |   | <b>My Lady Chlo'</b><br>[1902]. Published by G. Schirmer, Inc. New York. Words by Myron V. Freese.  |
|   |   | <b>My Lover, He Comes on the Skee Op.5, No.1</b><br>[1901]. Published by The Boston Music Co. Boston, Mass. Words by Hjalmar Hjorth Boyesen.  |
|   |   | <b>O Perfect Love</b><br>[1932]. Published by Oliver Ditson Co. By Joseph Barnby. Arranged by Henry Clough-Leighter.  |
|   |   | <b>O Rejoice, Ye Christians, Loudly</b><br>[1927]. Published by E.C. Schirmer Music Co. By Johann Sebastian Bach. Edited by Henry Clough-Leighter.  |
| 3 |   | <b>Preliminary School for the Piano</b><br>[1902]. Published by Oliver Ditson Co. By Ferdinand Beyer. Edited and revised by Henry Clough-Leighter.  |
| 4 |   | <b>Rose Enslaves the Nightingale</b><br>[1916]. 2 copies. Published by Boston Music Co. Boston, Mass. By N. Rimsky-Korsakow. Edited by Henry Clough-Leighter.   |
|   |   | <b>Three Holy Kings</b>   |

- 2 4 [1920]. Published by The H.W. Gray Co. By Reinhold Moritzovitch Gliere. Transcribed by Henry Clough-Leighter.  
**Miscellaneous Sketches**  
2 Sketches in ink and pencil.

**Series II: Correspondence**

- 2 5 [1911]. Bispham, David, 1 postcard.  
[1923]. Baumgartner, H. Leroy, 1 letter.  
[1935]. Clough, Charles H., 1 letter.  
[1937]. Dann, Hollis, 1 letter.  
[n.d.]. Evans, Edwin, 1 letter.  
[1916]. Huerter, Charles, 1 letter.  
[1918]. Judson, Arthur, 2 letters.  
[1924]. Mollenhauer, Emil, 1 letter.  
[1951]. Munch, [?]

**Series III: Misc.**

- 2 5 Biographical Information, Marriage Certificate, Drawing, 2 photographs.

**Carolyn Conyers**

- 3 1 **String Quartet**  
[196?]. Copy of MS, 43p. Includes program.

**Lloyd L. Coon**

- 3 2 **My Son** for Voice and Piano  
[n.d.]. Copy of MS, 1p. Words by Edgar A. Guest.

**Lorenzo Countee**

- 3 2 **Tryin'** for Voice and Piano  
[n.d.]. Copy of MS, 3p.

**Al Crocker**

- 3 2 **When it's Springtime in the Ozarks** for Voice and Piano  
[n.d.]. Copy of MS, 3p. Words by John F. Hurley Jr.

**Elizabeth H. David**

- 3 2 **I Heard the Voice of Jesus Say** for Voice and Piano

[1925]. Published by J. Fisher & Bro [See "Trees" in the Popular American Sheet Music Collection; it is the same music with a different text.]

- |   |   |  |
|---|---|--|
| 3 | 2 | <b>Correspondence</b><br>[n.d.]. Fosdick, Dr., 1 letter. |
|---|---|--|

**N. De Rubertis**

[See also the MacDowell Colony Collection]

**Series I: Music Manuscripts**

- |   |   |  |
|---|---|--|
| 3 | 3 | <b>American College of Music</b><br>[1939-41]. Piano Lessons, 1-69, 71-72, 75, 91. Compiled by N. De Rubertis and Flora E. McCurdy. Includes 1 letter from J. Richard Belanger to Thomas P. Smith.   |
|   | 4 | <b>Niobe</b> for Wind Band<br>[1939]. Published by Remick Music Corp. New York. Parts: 2 Copies, Condensed Score, 16p. Saxophone Soprano in Bb, 1p. Alto Saxophone I-II in Eb, 4p. Tenor Saxophone in Bb, 2p. Baritone Saxophone in Eb, 2p. Baritone [Treble & Bass Clef], 4p. Bass Saxophone in Bb, 1p. Basses, 2p. String Bass, 1p. Bass Drum and Cymbals, 1p. Bassoon I-II, 4p. Clarinet I-III in Bb, 6p. Clarinet in Eb, 2p. Alto Clarinet in Eb, 2p. Bass Clarinet in Bb, 2p. Cornets I-III in Bb, 4p. Flute I-II, 4p. Horn I IV in Eb, 8p. Horn I-IV in F, 8p. Oboe I-II, 4p. Piccolo in C, 2p. Piccolo in Db, 2p. Snare Drum-Triangle, 1p. Timpani in Bb-F, 1p. Trombone I-III, 6p. Trumpet I-II in Bb, 4p. |
|   | 5 | <b>Primavera</b> for Voice and Piano<br>[n.d.]. Ink MS, 4p. Includes lyrics, 1p.   |

**Series II: Misc.**

- |   |   |   |
|---|---|---|
| 3 | 5 | [1933] N. De Rubertis Testimonial Concert Program, [1955] De Rubertis Festival Program, and [n.d.] Children's Program, [1922] Newspaper Clipping. |
|---|---|---|

**John De Witt**

- |   |   |  |
|---|---|--|
| 3 | 5 | <b>My Baby's Face</b> for SATB Chorus and Piano<br>[n.d.]. Ink MS, 3p. |
|---|---|--|

**Lucien Denni**

*[See also the MacDowell Colony Collection]*

**Series I: Music Manuscripts**

- 3 6 **An Old Fashioned Love Song** for SATB Choir and Piano  
[n.d.]. Ink MS, 5p. Includes Instrument Parts: Soprano, 2p. Alto, 1p. Tenor, 1p. Piano, 3p. Words by Martha G. Denni and Music by Lucien Denni.  
**Love's Boquet [sic]** (Vocal Part)  
[n.d.]. Ink MS, 4p. Words by Martha G. Denni, Music by Lucien Denni. Includes untitled pencil sketch on pages 3-4.

**Series II: Newspaper Clippings**

- 3 6 5 Newspaper Clippings, photocopied.

**Louis Ducker**

- 4 1 **In A Little Spanish Town** (Mabel Wayne, Sam Lewis & Joe Young)  
[n.d.]. Pencil MS, 8p. Arranged for Male Quartet by Louis Ducker.  
**Moonlight on the Ganges** (Sherman Myers, Chester Wallace)  
[n.d.]. Ink MS, 11p. Arranged for SATB Chorus by Louis Ducker.

**Rebecca W. Dunn**

- 4 1 **Halleluiah Rain** for Voice and Piano  
[n.d.]. Ink MS, 2p. Words by Mary Ann Norris. Music by Rebecca Welty Dunn.  
**Halleluiah Rain** for Voice and Piano  
[1931]. Published by Saunders Publications, Hollywood CA. Words by Mary Ann Norris. Music by Rebecca Welty Dunn. Inscribed by Rebecca W. Dunn.

**Judith Dvorkin**

- 4 1 **Crescent Eyebrow** for Soprano, Baritone, Flute, Harp, Cello  
[1956]. Copy of MS, 16p. Includes biographical information, 2p.

**David M. Edwards**

**Series I: Music Manuscripts – Songs**

- 4 2 **Consolation** for Voice and Piano  
[n.d.]. 2 Ink MS, 8p. Sonnet by William Shakespeare.  
**Down South in Dallas** for Voice and Piano

4	2	[n.d.]. Pencil MS, 2p. Includes note, 1p. <b>Evenin' Chant</b> (in short score) [n.d.]. Pencil Sketch, 1p. <b>He's My Runaway Lover</b> for Voice and Piano [1952]. 3 Ink MS, 10p. Includes note, 1p. <b>High Hopes</b> for Voice and Piano [1946, 1950]. Pencil Sketch, 4p. Includes notes, 4p. <b>Jealous Night</b> for Voice [1952]. 3 Ink MS, 4p. Pencil Sketch, 1p. Includes notes, 6p. <b>Light Love</b> for Voice and Piano [1952]. 4 Ink MS, 10p. Includes notes, 3p. <b>Sweet &amp; Low</b> for Voice and Piano [1948]. Pencil MS, 3p.
	3	<b>Waltz</b> for Voice and Piano [1952]. 4 Ink and Pencil MS, 7p. Includes notes, 6p. <b>What Else To Wish For But Love</b> for Piano [n.d.]. Pencil Sketch, 2p. <b>You Can't Stay Here</b> for Voice and Piano [1948]. Pencil MS, 6p. Includes Pencil Sketch, 2p., and notes, 4p. <b>You're Flying Too High</b> for Voice and Piano [1952]. 3 Ink MS, 8p. Includes Pencil Sketch, 2p. and notes, 3p. <b>You're In the Army</b> for Voice and Piano [n.d.]. Pencil MS, 3p. Includes notes, 5p. <b>Untitled MS</b> for Voice and Piano [n.d.]. Pencil MS, 3p. Includes notes, 2p. <b>Miscellaneous Sketches</b> for Voice and Piano [n.d.]. Pencil and Ink Sketch, 11p.

## Series II: Music Manuscripts – Musicals

4	4	<b>The Scarecrow (Based on the play "The Scarecrow: or, The glass of truth; a tragedy of the ridiculous" by Percy MacKaye)</b> [n.d.]. Copy 16 & 17 of Script, 92p. Scripts contain modifications and cue sheet for second piano part. <b>The Scarecrow</b> [1949-1950]. 2 Manuscript Books. Contains sketches of music for Scarecrow and miscellaneous sketches.
	5	<b>The Scarecrow</b> [1949]. Pencil Sketches, 21p. Tittles: Pipe Song, Fate Song, Dignitaries Song, Love Song, Too Many Times, Hail to Lord Ravensbane, and Dickson's Song. <b>Miscellaneous: The Scarecrow</b> 1 Program, Miscellaneous pages from the Scarecrow script, 8p. <b>Miscellaneous: The Scarecrow</b> Scarecrow notes, 21p.

### Series III: Correspondence

- 4 6 [1952]. Corrigan, Eleanor, 1 letter, lyrics to With You In Mind, Jealous Night, and The Bar-Closing Song, 2p.  
[1949]. Goody & Dickon, 1 telegram.  
[1948-49]. Moulton, Robert, 12 letters, 1 program, 1 newspaper clipping. Mostly referring to Moulton's production of a musical version of "The Scarecrow," as his master's thesis, with music by Edwards.

### Series IV: Misc.

- 4 7 List of artist names and song titles from A-Z, 26p.  
Miscellaneous notes and lyrics, 36p.

### Isabelle Entsminger

- 4 7 **Psalms from The Soul's Refuge** for SATB Chorus and Piano  
[1944]. Copy of MS, 10p.

### Charles E. Horn

#### Series I: Music Manuscripts

- 5 1 **Cherry Ripe** for Voice and Piano  
[n.d.]. Published by Dubois & Stodart, New York. Composed and arranged by Charles E. Horn.
- Cherry Ripe** (for Voice and Piano)  
[1916]. 2 Published copies by C.C. Birchard & Co. Words by Robert Herrick. Composed by Charles E. Horn. Arranged for Women's Choir and Piano by N. Clifford Page.
- I Know A Bank** for Two Voices and Piano  
[n.d.]. Published by White-Smith Music Pub. Co. New York. Composed by Charles E. Horn.
- I've Been Roaming** for Voice and Piano  
[n.d.]. Published by G. Willig, Philadelphia. Composed by Charles E. Horn.
- I've Been Roaming** (for Voice and Piano)  
[1912]. Published by Oliver Ditson Co. Boston. Composed by Charles Edward Horn. Arranged for Women's Choir and Piano by Victor Harris.
- The Minstrels Tear** for Voice and Piano  
[n.d.]. Published by Geo. Willing Jr. Baltimore. Words by E. Mackey. Music by C.E. Horn.
- Near the Lake Where Dropped the Willow** for Voice and Piano  
[1839]. Published by Firth, Hall & Pond, New York. Lyrics by Geo. P. Morris. Composed and arranged by Charles E. Horn.

- 5 1 **Neva Boatman's Song** for Three Voices and Piano  
[n.d.]. Published by Hewitt, New York. Composed and arranged by Charles E. Horn.

**Series II: Misc.**

- 5 2 **Correspondence: *Includes a list of the correspondence***  
[n.d.]. Hill, Mr., 1 letter.  
[n.d.]. Mori, Mr., 1 letter, 1 transcription.  
[1833]. Morris, Col., 1 letter, 1 transcription, 1 appraisal.  
[1819]. Robins, George, 1 letter, 1 transcription.  
[1819-20]. Skirston, R.W., 4 letters, 4 transcriptions.  
[1824]. [?], 1 letter, 1 transcription.  
[1825]. [?], 1 letter, 1 transcription.  
[n.d.]. [?], 1 letter, 1 transcription.
- Biographical Information**  
Manuscript Sketch of Charles E. Horn by Jack L. Ralston, published in the *Clarion*, and typed copy of sketch. Includes reference materials from various sources, 11p., and notes written in ink and pencil, 3p.

**Efrem Kurtz**

- 5 3 **Miscellaneous**  
[1944]. Elway, [?], 1 letter. [1948]. Schuman, William, 1 letter. 2 Articles.

**Frank La Forge**

*[See also the MacDowell Colony Collection]*

- 5 3 **Schlupfwinkel** for Voice and Piano  
[n.d.]. Ink MS, 2p. By Frank LaForge.

**Oscar J. Lehrer**

- 5 3 **Heavens Declare the Glory of God** for Voice and Piano  
[n.d.]. Ink MS, 7p. By Oscar J. Lehrer.

**Thurlow Lieurance**

**Series I: Music Manuscripts**

- 5 4 **Consecration** for Voice and Piano  
[n.d.]. Ink MS, 3p. Words by William Herbert Carruth. Music by Thurlow Lieurance.
- I Sing in My Heart at the Weaving** for Voice and Piano

- [n.d.]. Ink MS, 5p. Words by Charles Roos, Music by Thurlow Lieurance.
- 5 4 **Invocation to the Sun-God** for Voice and Piano  
[n.d.]. Ink MS, 2p.  
**Like Light of Star** for Voice and Piano  
[n.d.]. Pencil MS, 4p. Words by Albert F. Woods. Music by Thurlow Lieurance.  
**Longing** for Voice and Piano  
[n.d.]. Ink MS, 3p. Words by William Herbert Carruth. Music by Thurlow Lieurance.  
**My Lovely Maiden** for Voice and Piano  
[n.d.]. Copy of MS, 2p.  
**Pocahontas was an Indian Queen** for Voice and Piano  
[n.d.]. Ink MS, 5p. Words by W. Felter. Music by Thurlow Lieurance.  
**Reverie Waltz** Song for Voice and Piano  
[n.d.]. Ink MS, 11p. Words by Leland Landis, Music by Thurlow Lieurance.  
**She Stands There Smiling** for Voice and Piano  
[n.d.]. Ink MS, 5p. Words by Charles Roos, Music by Thurlow Lieurance.
- 5 **Snapshots, “Rooster and the Hens” = the motif** for Voice and Piano  
[n.d.]. Ink MS, 3p. Text by Unknown, Music by Thurlow Lieurance.  
**Snowflakes** for Voice and Piano  
[n.d.]. Ink MS, 3p. Text by [?], Music by Thurlow Lieurance.  
**Spanish Omelet** for Voice and Piano  
[n.d.]. Pencil MS, 3p. Includes ink MS of “The Owl Hoots on a Teepee Pole,” crossed out in pencil, 1p.  
**Spring Song of the Crow** for Voice and Piano  
[n.d.]. Ink MS, 3p.  
**Spring Song of the Crow** for Voice and Piano  
[n.d.]. Ink MS, 3p.  
**Sunrise** for SATB Chorus  
[n.d.]. Copy of MS, 1p.  
**To Eihleen of Killaloe** for Voice and Piano  
[n.d.]. Ink MS, 2p. Lower portion of MS missing.  
**Wiegenlied** for Voice and Piano  
[1915]. Ink MS, 4p. Music by Thurlow Lieurance. Words by Charles F. Horner. Signed by composer.

## Series II: Newspaper Clippings

- 5 5 [Dec. 30, 1917]. Kansas City Star, [Sunday]. Title: “A Kansan Who Has Preserved Indian Music.”

### Raymond Luedeke

- 5 6 **Aurora** for Flute and Percussion  
[n.d.]. Ink MS, 11p.
- Fancies and Interludes** for Horn and Percussion  
[n.d.]. Ink Sketches, 12p.
- Fancies and Interludes** for Horn and Percussion  
[n.d.]. Ink MS, 25p. Includes performance notes.
- 7 **Horn Duets**  
[n.d.]. Ink Sketches, 14p.
- Krishna** for Tuba, Piano and Percussion  
[n.d.]. Pencil MS, 35p.
- 6 1 **Sketches for Machu Pichu**  
[n.d.]. Ink Sketches. Titles: I Jasmine, 11p. II Quartz and Insomnia,  
10p. III Irresistable Death [sic], 9p. IV Machu Picchu, 28p. V  
Customs and Tattered Syllables, 5p. VI Wilkamayu of the  
Sounding Looms, 5p. VII Sketches, 14p.
- Miscellaneous Sketches**  
[n.d.]. Ink Sketches, 21p.
- Miscellaneous Sketches**  
[n.d.]. Ink Sketches, 24p. Titles of sketches: A Long Fingered  
Moon, 2<sup>nd</sup> Draft-Interlude #3, Section I- Machu Picchu, 1<sup>st</sup> rough  
Draft Interlude #3, Mvt. VII rough daft I-II.

### Edward & Marian MacDowell

- 6 2 **Die Schöne Alda**  
[n.d.]. Ink MS (from Two Fragments After the Song of Roland,  
mvt. II, piano part), 1p. By Edward MacDowell.
- Misc.**  
[1918, 1928]. Lichtenwalter, [?], 2 letters, 2 copies, 1 newspaper  
clipping, and 1 program.

### Eileen Maltby

*[See also the Popular American Sheet Music Collection]*

- 6 3 **Autumn** for SATB Chorus  
[n.d.]. Ink MS, 2p. Includes Lyrics by Frances Ottley Karr.
- Etude, No. 6 in Eb Minor, Op. 10** for Piano (Chopin)  
[n.d.]. Ink MS, 2p. Arranged by Eileen Maltby (transposed to G  
Minor). Missing part of title.
- For the Beauty of the Earth** for SATB Chorus and Piano  
[n.d.]. 2 Ink MS, 11p.
- Gavotte in D** (Serge Prokofiev)

- [1940]. Ink MS, 24p. Parts: Violin I-II, Viola, Violoncello, and Bass. Arranged for String Orchestra by Eileen Maltby.
- 6 3 **The God I Know** for Voice and Piano  
[n.d.]. Ink MS, 3p. Words by Carleton Everett Knox. Music by Eileen Maltby.
- Mountain Children's Christmas** for Voice and Piano  
[n.d.]. Pencil MS, 1p.
- 4 **Piano Concerto No.3** (Arrangement? Short Score?)  
[n.d.]. Ink MS, 2p. By Litolff, [Henry C. Litolff?].
- Psalms One Hundred** for SATB Chorus  
[1952]. Ink MS, 2p. [By L.M., and Ned Burk].
- Song of Love** for Voice and Piano  
[n.d.]. Ink MS, 3p. Words by Carleton Everett Knox. Music by Eileen Maltby.
- The Three Kings** for Organ (?)  
[n.d.]. Ink MS, 1p.
- Untitled MS**  
[n.d.]. Ink and pencil MS, 8p.
- Miscellaneous MS**  
[n.d.]. Copy of MS, 20p. By Corelli, Schumann, [Glael?], MacDowell, Gluck, Rubinstein, Mendelssohn, Schubert, Mozart, Tchaikowsky, and Beethoven.
- Miscellaneous MS**  
[n.d.]. Ink and pencil Sketches, 8p.

### Ernest Manheim

- 6 5 **Cimbalom Concerto I-III** (Piano Score)  
[n.d.]. Copy of MS, 29p.
- Cimbalom Concerto - III** (Full Score)  
[n.d.]. Copy of MS, 22p.
- 6 **Frank's Dance** for Piano  
[1940's]. Pencil MS, 4p.
- Rhapsody for Four Strings** (String Quartet)  
[n.d.]. Ink and copy of MS, 21p.
- 7 **Suite and Quintet**  
[1928?]. Ink MS, 19p. (Violin I-II and Lute parts).
- Untitled MS** for Orchestra  
[n.d.]. Copy of MS, 20p.

### Clarence A. Marshall

- 7 1 **Credo** for Voice and Piano  
[n.d.]. Ink MS, 4p. Words Trans. By Laura J. Underwood. By Clarence A. Marshall.
- Earth is the Lord's** for Voice and Piano

[n.d.]. Ink MS, 7p.

**Walker Meriwether**

- 7 1 **Song of the Infantry** for Voice and Piano  
[1952]. Copy of MS, 3p. Words and Music by Walker Meriwether and Gladics.

**Ethelbert W. Nevin**

- 7 1 Miscellaneous Sketch, 1p. Includes frame detailing information about the sketch, and two articles.

**Ben Olsen**

*[See also the MacDowell Colony Collection]*

- 7 2 **Paraphrase Yankee** for 4-hand Piano  
[1965]. Copy of MS, 5p.  
**String Quartet No.1**  
[1968]. Copy of Full Score, 16p. Includes copies of instrument parts: Violin I-II, 21p. Viola, 11p. Violoncello, 7p.
- 3 **Sonata No.2** for Piano  
[1968]. Copy of MS, 28p.  
**Symmetrical Transposition: from Chopin's Etude Op. 25, No.6** for Piano  
[n.d.]. Ink MS, 6p. Dedicated to Kenneth Smith.
- 4 **Woodwind Quintet**  
[n.d.]. Copy of Full Score, 15p. Includes copies of instrument parts: Flute, 7p. Oboe, 8p. Clarinet in Bb, 9p. Horn in F, 8p. Bassoon, 8p.

**Madalyn Phillips**

- 7 5 **Father, Forgive Them** for Voice and Piano  
[n.d.]. Ink MS, 5p. Music by Madalyn Phillips. Includes article.  
**Holdin' Yo' Hand** for Voice and Piano  
[1948]. 2 Ink MS, 10p. Words by Curtis B. Railing. Music by Madalyn Phillips.  
**from The Marshes of Glynn** for Voice and Piano  
[n.d.]. 2 Ink MS, 8p. Words by Sidney Lanier. Music by Madalyn Phillips.  
**Night Reveries** for Voice and Piano  
[n.d.]. 2 Ink MS, 4p. Words by Geo E. Powell. Music by Madalyn Phillips.  
**Poodle and the Dame** for Voice and Piano  
[n.d.]. 2 Ink MS, 6p. Words and Music by Madalyn Phillips.

- 7 5 **Postscript** for Voice and Piano  
[n.d.]. 2 Ink MS, 4p. Words by Don Blanding. Music by Madalyn Phillips.
- Prayer of Cyrus Brown** for Voice and Piano  
[n.d.]. 2 Ink MS, 6p. Words by Sam Walter Foss. Music by Madalyn Phillips.
- Waiting, Ever Waiting** for Voice and Piano  
[n.d.]. 2 Ink MS, one in E Minor, one in A Minor, 4p. Words and Music by Madalyn Phillips.

### Wallingford Riegger

#### Series I: Music Manuscripts

- 8 1 **No.3** (Short Score)  
[1937]. Pencil MS, 4p. Original version.
- No.3** (Short Score)  
[1937]. Pencil MS, 4p. Final version.
- Miscellaneous Sketch**  
[1954]. Copy of sketch, 1p.

#### Series II: Correspondence

- 8 2 **Cowell, Henry**  
[1928, 1932-34]. 23 letters.
- Cowell, Henry**  
[1934, 40-41, 48]. 14 letters. 5 letters are missing pages.

#### Series III: Photographs

- 8 3 [n.d.], Wallingford Riegger  
[1949]. Wallingford Riegger, Harris Danziger and member of Manhattan School of Music Symphony Orchestra.  
[ca.1950], Wallingford Riegger, Aaron Copland, and 3 unidentified individuals.  
[ca.1950], Wallingford Riegger  
[n.d.], Wallingford Riegger  
[ca.1950]. Wallingford Riegger  
[n.d.], Wallingford Riegger  
[ca.1950]. Wallingford Riegger  
[n.d.], Wallingford Riegger, w/ info.

#### Series IV: Misc.

- 8 4 - Pamphlet of W. Riegger's published works, with handwritten opus numbers

- 8 4 - Manuscript Music Book with list of W. Riegger performances from 1913-1953, 28pp.  
- List of Honors, typed with handwritten notes  
- Program: The New School for Social Research Presents a Concert of The Pan American Association of Composers, Inc. with The Pan American Chamber Orchestra, Conducted by Nicolas Slonimsky, Nov. 4, 1932. (Features works by Silvestre Revueltas, Henry Cowell, Hector Villa-Lobos, Charles Ives, Jerome Moross, Alejandro Caturla, Wallingford Reigger).  
- Program: Metropolitan Music School presents a program of works by Wallingford Reigger, Feb. 29, 1948.  
- Program: Northwestern University School of Music: A Program of Compositions by Wallingford Reigger, April 23, 1952. (With accompanying newspaper clipping).  
- Program: League of Composers: Second Concert, at Carnegie Hall, March 28, 1955. (Features works by Giselher Klebe, Roger Sessions, Aaron Copland, Charles Ives, Karol Rathaus, Wallingford Reigger)  
- Program: Celebrating Wallingford Reigger's Seventy-fifth Anniversary, The Contemporary Music Society presents Its Final Concert of the 1959-60 season, April 27, 1960.  
- Program: The National Orchestral Association, at Carnegie Hall, April 19, 1960.  
- 1958-1959 Boston Symphony Orchestra Souvenir Program  
- 2 handwritten lists of works.

### A.C. Rose

- 8 5 **Nocturne**  
[n.d.]. Ink MS, 4p. Arranged for Organ by A.C. Rose.

### Olive Nelson Russell

#### **Series I: Music Manuscripts**

- 8 5 **All Glory Laud and Honor** (St. Theodulph)  
[1969]. Pencil MS, 2p. Words by St. Theodulph. Arranged for Organ by Olive N. Russell.  
**Caribbean Suite** for Piano  
[1969]. Ink MS, 6p. Movements: Calypso Interlude, Caribbean Love Song, Cha-Cha on the Beach.  
**Christmas Collection** (Arrangements for Organ)  
[1972]. Pencil MS, 9p. Titles: God Rest You Merry, Greensleeves, and Las Posadas. Includes a description of the music.
- 6 **Combo** for Organ  
[1973]. Ink and pencil MS, 7p.

Box	Folder	Description
8	6	<p><b>Exultation</b> (Old Southern Hymn) [1971]. Pencil MS, 8p. Arranged for SATB Chorus and Piano (or Organ) by Olive N. Russell. Includes copy of MS, 8p.</p> <p><b>Excursion</b> for Piano [n.d.]. Ink MS, 5p. <i>[See Box 10, Folder 1]</i></p> <p><b>Hail the Heaven Born Prince (“Hark the Herald Angels Sing”)</b> [1965]. Pencil MS, 12p. Words by Charles Wesley. Melody by Felix Mendelsohn-Bartholdy. Arranged for SATB Chorus and Organ by Olive N. Russell.</p> <p><b>Hay-foot, Straw-foot</b> for SATB Chorus and Piano (or Organ) [1963]. Ink MS, 12. Words by Lalia Mitchell Thornton. Music Olive N. Russell.</p>
9	1	<p><b>Hurricane Zilda</b> [n.d.]. Copy of book, 93p. Book and lyrics by Elisa Bialk. Music by Olive N. Russell.</p> <p><b>Hurricane Zilda</b> a Musical Play [n.d.]. Copy of music, 87p. Book and lyrics by Elisa Bialk. Music by Olive N. Russell.</p>
	2	<p><b>Improvisation on “Morning Star”</b> for Organ [1970]. Pencil MS, 3p.</p> <p><b>Introspection</b> for Piano [1970]. Copy of MS, 3p. <i>[See Box 10, Folder 1]</i></p> <p><b>Island Song</b> for Piano [1967]. Pencil MS, 2p.</p> <p><b>Let’s Take it Apart</b> for Choir, Soloists, and Piano (or Organ) [n.d.]. Pencil MS, 56p. Includes copy of MS, 58p. (with pp. 39-40 from Pencil MS). Script by Clarence H. Russell. Music by Olive N. Russell.</p>
	3	<p><b>The Lord into His Garden Comes</b> (Old Southern Hymn) [1971]. Pencil MS, 4p. Ink MS, 4p. Includes copy of MS, 4p. Arranged for SATB Chorus and Piano (or Organ) by Olive N. Russell.</p> <p><b>Man of the Earth</b> for SATB Chorus and Piano [1943]. Copy of MS, 21p. Music by Olive N. Russell. Words by Clarence H. Russell.</p> <p><b>Miscellaneous Organ Compositions and Arrangements</b> [1966]. Title: Three Way Duets, arranged by Ethel Tench Rogers and Olive N. Russell. [1966]. Title: Recreational Pieces, arranged by Olive N. Russell. [1966]. Title: Christmas Tree, Music by Franz Liszt and adapted for Organ by Olive N. Russell. [1965]. Title: Play-Easy Solos, by Ethel Tench Rogers and Olive N. Russell. [1965]. Title: Selected Solos, by Ethel Tench Rogers and Olive N. Russell. [1965]. Title: Favorite Hymns, by Ethel Tench Rogers and Olive N. Russell. Published by Pro Art Publications Inc. New York. Includes additional publication information.</p>
	4	<p><b>Music for Holy Communion</b> for Organ</p>

- [1973]. Ink MS, 23p. Arranged by Olive N. Russell.
- 9 4 **Nostalgia** for Piano  
[n.d.]. Ink MS, 2p. *[See Box 10, Folder 1]*
- Panorama** for Piano  
[1965]. Ink MS, 6p. *[See Box 10, Folder 1]*
- 5 **Peer Gynt Selections** for Organ  
[1972]. Ink MS, 16p. Movements: Solveig's Song, Morning Mood, Anitra's Dance, and In the Hall of the Mountain King. By Eduard Grieg. Transcribed for all Organs by Olive N. Russell.
- Peer Gynt Selections** for Organ  
[1972]. Copy of MS, 17p. Includes first proofing, 31p.
- 10 1 **Program Music: Five Solos in Contemporary Style** for Piano  
[1966-68]. Ink and copy of MS, 24p. Movements: Excursion, Panorama, Introspection, Nostalgia, and Whimsy. *[See Box 8, Folder 22, Box 9, Folders 3, 10, 11, Box 10, Folder 4]*
- Spring Gal** for SATB Chorus and Piano  
[1948]. Copy of MS, 18p. Music by Olive N. Russell. Words by Bessie Marlin Mason.
- Time Machine** for Piano  
[1969, 1972]. 2 Ink MS, 4p. Includes copy of first proof, 2p.
- Whimsy** for Piano  
[n.d.]. Ink MS, 4p. *[See Box 10, Folder 1]*

## Series II: Misc.

- 10 1 2 Copyrights for Hurricane Zilda, 3 letters and 1 note, 3 pamphlets regarding Olive N. Russell's works and achievements, 2 Programs, 1 article.

## Agnes M. Schaberg (Schulenburg)

### Series I: Music Manuscripts

- 10 2 **After-noon on the Hill** for Voice and Piano  
[n.d.]. 2 Pencil MS, 7p. Words by Edna St. Vincent Millay. Music by Agnes Schaberg (Schulenburg).
- Der Traumende See** for Voice and Piano  
[n.d.]. Ink MS, 2p. Words by Julius Mosen. Music and translation by Agnes M. Schaberg (Schulenburg). Includes a soprano copy written in pencil, and one pencil MS, 2p.
- Frühlings Lied** for Voice and Piano  
[n.d.]. 2 Pencil MS, 4p. Includes lyrics written by Hölty. Translation and music by Agnes Schaberg (Schulenburg).
- Joy!** for Voice and Piano  
[n.d.]. Ink MS, 2p. Words by Sara Teasdale. Music by Agnes Schaberg (Schulenburg).

- 10 2 **Messengers** for Voice and Piano  
[n.d.]. 2 MS in ink and pencil, 5p. Words by Agnes Schaberg (Schulenburg). Song by Cora Willis Ware.
- 3 **Missouri** for Voice and Piano  
[n.d.]. Pencil sketch, 1p. Includes two sketches titled: Harmonized for 6<sup>th</sup> lesson, 1p., and Leaves by Sara Teasdale, 1p.
- Morning Glories**  
[n.d.]. Ink MS Prima part, 1p. By Agnes M. Schaberg (Schulenburg).
- Oh, Little Misty Waterfall!** for Voice and Piano  
[n.d.]. 2 Ink MS, 4p. Words by Elwood Colahan. Music and translations by Agnes M. Schaberg (Schulenburg). Dedicated to Mrs. Franklyn Knight.
- On the First Bright Christmas Day** for Voice and Piano  
[n.d.]. Ink MS, 2p. Includes sketch: titled: Je connais un berger discret, 1p.
- Paw** for Voice and Piano  
[n.d.]. 2 Pencil MS, 5p. Words and music by Agnes M. Schaberg (Schulenburg).
- 4 **Song from the Spanish** for Voice and Piano  
[n.d.]. Pencil MS, 2p. Includes two sketches, 2p. Words by William Cullen Bryant. Music by Agnes Schaberg (Schulenburg).
- Sunset Wings** for Voice and Piano  
[n.d.]. 3 Pencil MS, 18p. Includes ink sketch, 3p. Words by Dante Gabrielle Rossetti. Music by Agnes M. Schaberg (Schulenburg).
- There Was A Piper Who Had A Cow** for Voice and Piano  
[n.d.]. Pencil Sketch, 2p. Includes sketch titled: Little Lee Wee, 2p.
- Thrush in the Moonlight** for Voice and Piano  
[n.d.]. 2 Ink and Pencil MS, 4p. Words by Witter Wynnner. Music by Agnes M. Schaberg (Schulenburg).
- 5 **Two German Folk Songs:** Lebewohl and Hans und Liesel for Voice and Piano  
[n.d.]. Ink and Pencil Sketch, 16p. By Fr. Silcher and unknown author.
- What can Lambkins do?** for Voice and Piano  
[n.d.]. 3 Ink and Pencil MS, 6p. Words by Christina Rossetti. Music by Agnes M. Schaberg (Schulenburg). Includes copy of MS, 2p.
- What the Little Girl Said** for Voice and Piano  
[n.d.]. 2 Pencil MS, 4p. Words by Vachel Lindsey. Music by Agnes M. Schaberg (Schulenburg).
- When You Are Old** for Voice and Piano  
[n.d.]. 2 Pencil MS, 6p. Words by William Butler Yeats. Music by Agnes M. Schaberg (Schulenburg). Includes lyrics, 1p.
- Wind in the Trees** for Voice and Piano

- [n.d.]. 2 Ink and Pencil MS, 4p. Words by Lulu H. Knight. Music by Agnes M. Schaberg (Schulenburg).  
10 5 **Miscellaneous Sketches**  
[n.d.]. 3 Pencil Sketches, 7p.

**Series II: Misc.**

- 10 5 Provenance information, 1 letter, and lyrics to May Night.

**Adolph Seidel**

- 11 1 **Clavier Buch**  
[ca.1857]. Ink MS Book of piano exercises, 77p.

**William G. Still**

- 11 2 **Untitled MS Sketches**  
[n.d.]. 2 Pencil Sketches, 4p. Includes information regarding the MS sketches and the composer, 1p.  
**Miscellaneous**  
3 Newspaper Clippings, 1 order form, 1 copy of a certificate, (all photocopied) 1 postcard.

**Antony Sulzer**

- 11 2 **Manuscript Book**  
[1864]. Ink MS Book, 33p. Belonged to Augusta[?]. Hobart; contains compositions and arrangements by Antony Sulzer, with performance and theory exercises.

**Wallace Tuttle**

**Series I: Music Manuscripts**

- 11 3 **Gospel Duets #1**  
[n.d.]. Ink MS Book, 14p. Titles: O My Soul, Bless Though Jehovah, Hark, I Hear Him Call My Name, Jesus Leads, Nailed to the Cross, It Pays to Serve Jesus, Jesus Will, and Thy Kingdom of Love. Composed and arranged by various individuals.  
**Gospel Solos #1**  
[n.d.]. Ink and Pencil MS Book, 40p. Titles: Shadows, His Eye is on the Sparrow, No Night There, The Ninety and Nine, The Great Change, Where is My Wand' ring Boy?, Immanuel, Prince of Peace, We Believe, Under His Wings, O, Cross of Love, Crucify! Crucify!, Jesus, Blessed Jesus, The Broken Heart, Just A Word With Jesus, That Beautiful Land, Will The Circle Be Unbroken?,

- Jesus, Lover of My Soul, He Died But Not In Vain, The Inner Circle, He Hideth My Soul, Tarry With Me, I Know Whom I Have Believed, Hark! The Voice of Jesus Calling, I Know that My Redeemer Liveth, and Bury Him Deeply Down. Composed and arranged by various individuals.
- 11 3 **Gospel Solos # 2**  
[n.d.]. Ink MS Book, 56p. Titles: Shadows, In the Secret of His Presence, He Died But Not In Vain, Cross of Love, The Angels Chorus, My Pilot, The Golden Bells, Crucify! Crucify!, Jesus Lover of My Soul, The Broken Heart, Others, How You Will Love Him, Confidence, At the Place of Prayer, My Lord and I, Brighten the Corner Where You Are, I Shall Dwell Forever There, If Your Heart Keeps Right, He Included Me, Jesus Will, O Beautiful for Spacious Skies, Men for the Man of Galilee, He Hideth My Soul, The Touch of His Hand On Mine, O Love That Will Not Let Me Go, He Loves Me So, Sunlight of Love, Just A Word With Jesus, Beautiful Threads of Gold, He'll Never Forget to Keep Me, He Tenderly Looked At Me, Christ Rescue Me, Waiting, That Beautiful Land, Bury Him Deeply Down, You Must Do Something To-night, Do You Want To Be Saved Tonight?, Will the Circle Be Unbroken?, Did Yu Think To Pray?, Happy Song Land, My Fault, Jesus, Jesus, Blessed Jesus, Give Thy Heart To Me, What Will It Be?, Does Jesus Care?, When They Crucified My Lord, Beyond Today, That's Enough For Me, The Name of Jesus, My Beautiful Dream, We Believe, and Bearing His Cross. Composed and arranged by various individuals.
- Gospel Solos # 4**  
[n.d.]. In MS Book, 20p. Titles: O, Don't You Hear Him Knocking?, Don't turn Him Away, Go and Tell, What Will You Do With Jesus?, O Jesus With Thy Church Abide, The Old Book and the Old Faith, Win Them One By One, The Heart That Was Broken For Me, O Love That Will Not Let Me Go, Spend One Hour With Jesus, He Lifted Me, A Sinner Made Whole, One Day, Is He Satisfied With Me, The End of the Road, If Christ Should Come, Tell Me the Story of Jesus, Is It Nothing to You?, Moment By Moment, Everybody Ought To Love Jesus, The Good Old Fashioned Way, and The Christ of the Cross. Composed and arranged by various individuals.
- 4 **Miscellaneous MS Book**  
[n.d.]. Ink MS Book, 15p. Titles: O, Master Let Me Walk With Thee, Spirit of God Descend Upon My Heart, We May Not Climbthe Heavenly Steps, Comfort Ye, Ev'ry Valley, and If with All Your Hearts. Composed and arranged by various individuals.
- Miscellaneous MS Book**  
[n.d.]. Ink and Pencil MS Book, 10p. Titles: Life's Railway to Heaven, Alma Mater 8585, Glad That I Live Am I, Leighton [Who

- Goes There], Denison [The Hidden Years at Nazareth], High O'er the Lonely Hills, Dream Ladders Lifted, Pine Crowned Hills Against the Sky, Prayer for Peace, The Day of the People, and Go Forth. Includes loose leaf paper, 3p. Composed and arranged by various individuals.
- 11 4 **Miscellaneous MS Book**  
[n.d.]. Ink MS Book, 15p. Titles: All Hail the Power of Jesus' Name, Crown Him With Many Crowns, Where Cross the Crowded Ways, Nearer My God To Thee, In the Cross of Christ I Glory, How Firm A Foundation!, O Zion Haste Thy Mission High Fulfilling, Lead On! O King Eternal, Where He Leads Me, Fling Out the Banner, The Son of God Goes Forth to War, Lead Kindly Light, Holy; Holy; Holy, In the Hour of Trial, Day is Dying in the West, Onward Christian Soldiers, Who is on the Lord's Side?, We've a Story to Tell to the Nations, The Spacious Firmament on High, Just As I Am, I Love Thy Kingdom Lord, O Jesus I Have Promised, Fairest Lord Jesus Crusaders', Into the Woods My Master Went, O Little Town of Bethlehem, Savior Again to Thy Dear Name, Savior Breathe an Evening Blessing, Tell Me the Stories of Jesus, I Am Coming Lord, and Were You There When They Crucified My Lord?. Composed and arranged by various individuals.
- 5 **Miscellaneous MS Book**  
[n.d.]. Ink MS Book, 9p. Titles: That Beautiful Land, Did You Think to Pray?, Others, I Do; Don't You?, Who Goes There, and Life's Railway to Heaven. Composed and arranged by various individuals.
- Miscellaneous MS Book**  
[n.d.]. Ink MS Book, 16p. Titles: Pickaninny Lullaby, Mammy's Gone Away, The Secret of Home Sweet Home, Invocation, out Where the West Begins, and Dear Little Darling of Mine. Composed and arranged by various individuals.
- Miscellaneous MS Book**  
[n.d.]. Ink MS Book, 9p. Titles: Possum Pie, Skin-nay, The Cork Leg, and The Wild Man of Borneo. Composed and arranged by various individuals.
- 6 **Uncle Rome** (Sidney Homer, Howard Weeden)  
[n.d.]. Ink MS, 3p. Arranged for Voice and Piano.

**Series II: Misc.**

- 11 6 [1917-1918]. Lyceum Magazine, 2 copies. 1918 Copy is missing cover page.  
Biographical Information, 4p. 3 Letters and 1 letter of observation, [1931]  
Article from the *Bethany Church School Guide*, 6p.  
4 Pamphlets and 1 Newspaper clipping. 2 Photographs.

### Cora Willis Ware

- 12 1 **Dwelling Place** for Voice and Piano  
[n.d.]. Ink and Pencil MS, 4p. By Cora Willis Ware and A.M.S  
[Agnes M. Schaberg (Schulenburg)].
- Fireflies** for Voice and Piano  
[n.d.]. Ink MS, 1p. By Cora Willis Ware.
- Homing** for Voice and Piano  
[n.d.]. 2 Ink and Pencil MS, 5p. By Cora Willis Ware and Agnes  
M. Schaberg (Schulenburg).
- In After Years** for Voice and Piano  
[n.d.]. Ink MS, 2p. By Cora Willis Ware and Agnes M. Schaberg  
(Schulenburg).
- In the Hammock** for Voice and Piano  
[n.d.]. Ink MS, 1p. By Cora Willis Ware.
- Mine Own Shall Come To Me** for Voice, Violin, and Piano  
[1915]. Ink MS, 6p. Words by John Burroughs. Music by Cora  
Willis Ware. (Written for Agnes M. Schulenburg).
- 2 **On Slumber Sea** for Piano (Voice?)  
[n.d.]. Ink MS, 1p. By Cora Willis Ware.
- Out Over the Forth** for Voice and Piano  
[n.d.]. Ink MS, 3p. Words by Robert Burns. Music by Lora Willis  
Ware.
- When Lilacs Last In The Dooryard Bloomed** for Voice and Piano  
[1913]. 2 Ink and Pencil MS, 6p. Words by Walt Whitman. Music  
by Cora Willis Ware. (Dedicated to Agnes M. Schaberg  
(Schulenburg)).

### Eleanor Willis Ware

- 12 2 **Nocturne** for Voice and Piano  
[n.d.]. Ink MS, 4p. Words by Florence Earle Coates. Music by  
Eleanor Willis Ware.

### Harriet Ware Collection

#### **Series I: Music Manuscripts**

- 12 3 **Greatest of These** for Voice and Piano  
[n.d.]. Pencil MS, 16p. Music by Harriet Ware.
- Swell Summer Night** for Two High Voices  
[1945]. Pencil MS, 6p. Words and music by Harriet Ware.
- This Day Is Mine** for Voice and Piano  
[1941]. Pencil MS, 4p. Words and music by Harriet Ware.

**Series II: Misc.**

- 12 4 Scrapbook, 40p. Contains list of publications, newspaper clippings, articles, and programs.

**John B. Watterton**

- 12 5 **Manuscript Book**  
[1813, Rothwell, U.K.]. Ink MS Book, 66p. Includes Scotch and Irish Airs, Various other compositions, blank pages.

**Powell Weaver**

*[See also the Popular American Sheet Music Collection]*

- 12 6 **Baby Boy** for Voice and Piano  
[n.d.]. Ink MS, 2p.  
**Day Is Dying In The West** (Chautauqua Hymn, words by Mary A. Lathbury)  
[n.d.]. Ink MS, 2p. Arranged for Contralto, Baritone and Piano by Powell Weaver.

**Anna F. Whitesell**

- 12 6 **Kentuckian Song** (Irving Gordon)  
[n.d.]. Ink MS, 2p. Arranged for Voice and Piano by Anna F. Whitesell.  
**The Bible Tells Me So** (Dale Evans)  
[n.d.]. Ink MS 1 p. Arranged for Voice and Piano by Anna F. Whitesell.

**Meredith Willson**

- 12 6 [1941]. Monteux, Pierre, 1 **letter**, typed and signed. Includes biographical information, 6p.

**(OVERSIZED)**

**William Henry Humiston**

*[See also: MS69-William Henry Humiston Collection]*

- 13 1 **Tristan and Isolde: Aria Isolde (Mild und leise)**  
[1936] Ink MS, 15p. Arranged by W.H. Humiston for Female Voice and Orchestra. *[Parts available in M69, Box 9, Folder 10]*

**Eunice L. Kettering**

*[See also: MS18-Eunice Kettering Collection]*

- |    |   |   |
|----|---|---|
| 13 | 2 | <b>Christopher Columbus: A Pageant in Music and Narrative Drama</b><br>[n.d.]. Full Score, 227p. Poem by Melrose Pitman and music by Eunice Lea Kettering. Includes program.                    |
|    | 3 | <b>Johnny Appleseed (or In Praise of Johnny Appleseed)</b> for Orchestra, SATB Chorus, and SATB Soloists<br>[n.d.]. Full Score, 158p. Poem by Vachel Lindsay and music by Eunice Lea Kettering. |

## CONTAINER LIST – ADDENDUM I

### Harold Blumenfeld

- 14 1 **La Face Cendree (after Arthur Rimbaud)** for Medium Voice, Cello and Piano, Commissioned by the Missouri Music Teachers Association, Printed Score (1981), 18pp.

### Dudley Buck

- 14 2 **Second Motette Collection** Composed, Selected and Edited by Dudley Buck (Boston: Oliver Ditson & Co., 1871), 188pp.

### Carl Busch

- 14 3 **The Four Winds** Cantata for Soprano and Tenor Soli, Chorus, and Orchestra, Published Score (New York: The H.W. Gray Company, 1907), 152pp. (2 copies).  
**The Kansas City Spirit** Cantata for Solo and Mixed Voices, Published Score (Philadelphia: Theodore Presser Co., 1923), 31pp.

### Warren Gooch

- 14 4 **Sonata for Soprano Saxophone and Piano** Commissioned by the Music Teachers National Association/Missouri Music Teachers Association, Printed Score (1993), 18pp.

### Wiktor Labunski

- 14 4 **Concertino Op. 10 in C Minor for Piano and Orchestra (or Second Piano)** Photocopy of Manuscript Two-Piano Score (1932), 27pp. (2 copies).

### Thurlow Lieurance

- 14 4 **The Return of the Patriots** A Children's Play by Charles F. Horner, Music by Thurlow Lieurance, Published Score (1915), 12pp.

### Elinor Remick Warren

- 14 5 Correspondence: July 17, 1958 – to Mrs. Ernest Kyle; October 2, 1958 – to Mrs. Edna Hutton, Editor; December 10, 1958 – to Mrs. Edna Rait Hutton.

**Powell Weaver**

- 14 5 **The Fawn** for Orchestra, Manuscript Score in Ink and Pencil, with Program of Premiere by the Kansas City Symphony Orchestra Ass'n, 34pp.  
**The Great Commandment** A Sacred Solo for High Voice, Manuscript Score, 7pp.  
**Spirit of God** for SATB Chorus, Manuscript Score in Ink and Pencil (4pp.), and Published Score (7pp.).

(OVERSIZED)

**Don Gillis**

- 15 1 **Shindig** A Western Ballet, Bound Manuscript Score (1951), 175pp. (w/ correspondence and notes).

**Theron Kirk**

- 15 2 **King David's Deliverance** for Chorus and Orchestra or Chorus and Two Pianos, Bound Manuscript Two-Piano Score, 38pp.

**George Simpson**

*[See also the George Elliott Simpson Collection, MS70]*

- 15 3 **Friendship** A Tone Color Sketch for Orchestra, Dedicated to N. De Rubertis, Manuscript Score in Ink and Pencil (29pp.), Parts in Ink (84pp.).

## CONTAINER LIST – ADDENDUM II

### Robert Aldridge

- 16 1 **Combo Platter (1983):** Copy of Full score (22pp.) and violin part (6pp.)  
[Annotated]

### Donald L. Appert

- 16 2 Correspondence: One handwritten letter [ink] to Dr. Merton Shatzkin, and  
one business card.
- 3 **In the Similitude of a Dream (1981):** Copy of Conductor's Score (4pp.)  
**Prism (1981):** Copy of a [handwritten] Full Score (19pp.)  
**Chasm (1982):** Copy of a [handwritten] Full Score (10pp.)  
**Thru a Glass Darkly:** Copy of a handwritten score (3pp.)

### Kevin Hiatt

- 16 4 **In the Garden of Labyrinths (2006):** Copy of a [handwritten] Full Score  
(47pp.)  
**Trans-Dance for Orchestra:** Copy of a [handwritten] Full Score (49pp.)
- 5 **Plermoas for Orchestra:** Copy of a [handwritten] full score, appears to  
be some water damage.

### Sabin Levi

- 16 6 **Une infant defunte avec le chevaux de lin for Orchestra (1999):** Two  
copies of a Full C Score, one bound (8pp.)  
**Concerto Grosso No. 2 *Concierto Sefardico* for Chamber Ensemble  
and Organ (2004):** Copy of a Full C Score, annotated in pencil,  
(43pp.)  
**Canon for Orchestra:** Copy of Full C Score

### Jim Morris

- 16 7 **A Piece for Violin and Piano (1982):** Bound copy of a handwritten score  
(11pp.)

### Ingrid Stölzel

- 16 8 Correspondence: One typed letter to Dr. Merton Shatzkin and one typed  
copy of program notes for *Suggesting Motion*

- 16 9 **Suggesting Motion for Chamber Orchestra (1997):** Bound copy of a Full Score (92pp.)  
**If only... for Orchestra (1998):** Copy of a full score. (26pp.)

**(OVERSIZED)**

**William Albright**

- 17 1 **Danse Macabre for Flute, Clarinet in B-flat doubling Bass Clarinet, Violin, Cello, and Piano:** Autograph copy of handwritten score (13pp.)

**Monica Bachmann**

- 17 2 **The Faculty Fugue (1984):** Photo-copy of a handwritten score, inscribed on the front in highlighter and pencil with "1<sup>st</sup> violin Jon Carlson"

**David Olen Baird**

- 17 3 **Symphony No. 1 in A-minor (1995/1999):** Two copies of a Full Score, one is a First Edition (unpublished) and the other a published Second Edition. The First Edition is marked with red ink in places throughout the score (1<sup>st</sup> ed. 82pp, 2<sup>nd</sup> ed. 85pp)

**Tim Brewer**

- 17 4 **Base Thoughts:** Copy of a handwritten full score (10pp.)  
**Sonata for Strings:** Copy of a chamber score (9pp.)

**Michael A. Cook**

- 17 5 **Olympiad (2001):** Copy of a Full Score, handwritten note on the front cover was removed, scan included on inside cover (22pp.)

**James Funkhouser**

- 17 6 **To the fallen...Aurora (1991):** Photo-copy of a handwritten Full Score. Marked in places with red ink. Includes a handwritten message on the inside front cover (19pp.)  
**Odyssey Concerto for Violoncello (1993):** Photo-copy of a handwritten Full Score and cadenzas (25pp.)  
**Sonata for Violin and Piano:** Copy of handwritten scores for both violin (9pp.) and piano (41pp.)

**Wiktor Labunski**

17 7 **Rustic Dance for Violin and Piano (1965):** Two handwritten scores for violin (3pp.) and piano (6pp.), appears to be original manuscript.

**Sabin Levi**

17 8 **Chasing Perotinus for Orchestra:** Copy of a Full C Score (11pp.)

**David Maslanka**

17 9 **Trio for Violin, Clarinet, and Piano (1971):** Copy of a handwritten manuscript in Full Score (9pp.)

**Frederic Rzewski**

17 10 **Pocket Symphony for Violin, Cello, Piano, Flute, Clarinet, and Percussion (1999/2000):** Two copies of the full score, one bound (17pp.), and one unbound (37pp.)

**Jorge Sosa**

17 11 **Frontera (Borders) for Orchestra (2006):** Two copies, one oversized and bound (Both are 38pp. long)

**Michael Udow**

17 12 **Don't Look Back for a Violist and one Dancer (1976):** Bound copy of score and choreography, some tempo markings written in pencil (4pp.)

**Robert Walters**

17 13 **Diaper Suite (1966):** Handwritten full score for Trumpet in B-flat, Horn in F, and Bass Trombone. There is a message written in ink on the inside front cover (6pp.)