

## TABLE OF CONTENTS

Biographical Sketch .....	3
Scope and Content .....	4
Series Notes .....	5
Container List .....	7
SERIES I: Biographical Information .....	7
SERIES II: Photographs .....	7
SERIES III: Correspondence .....	8
SERIES IV: Newspaper Clippings .....	8
SERIES V: Programs .....	8
A: Programs Featuring Duncan Compositions .....	8
B: Programs that do not Feature Duncan Compositions .....	10
SERIES VI: Articles .....	11
SERIES VII: Indiana Trip 1971 .....	12
SERIES VIII: Indiana Trip 1973 .....	13
SERIES IX: Miscellaneous .....	14
SERIES X: Stephen Shepherd Materials .....	14
SERIES XI: Music Manuscripts and Scores .....	15
A: Sketches .....	15
B: Arrangements .....	16
C: Miscellaneous/Unknown .....	17
D: Compositions by Other Composers .....	17
E: Chamber Music .....	18
F: Vocal Music .....	19
G: Music for the Stage .....	20
H: Music for Large Ensembles .....	20
I: Choral Music .....	22
J: Photocopied Chorus Parts .....	23

SERIES XII: Addendum .....	25
A: Compositions .....	25
B: Biographical Information .....	25
C: Correspondence .....	25
D: Newspaper Clippings .....	26
E: Programs .....	26
1: Programs Featuring Duncan Compositions .....	26
2: Programs that do not feature a Duncan Composition .....	28
F: Articles .....	29
1: Articles by Duncan .....	29
2: Other Misc. Articles .....	30
G: Miscellaneous .....	31
H: Photographs .....	33

## BIOGRAPHICAL SKETCH

Dr. John Duncan, a nationally known African American musician, music educator, composer and academic administrator, was a native of Lee County, Alabama, where he was born November 25, 1913.

Educated in the public schools of Pennsylvania, Duncan earned both bachelor and master of music degrees from Temple University, and he did further study at New York University. In 1974, during its Centennial year celebration, the composer was the recipient of an honorary doctor of humane letters degree from Alabama State University, where he had been employed since 1939. During his employment at ASU, Duncan served as its registrar for 13 years, as head of the music department and as bandmaster. Prior to coming to the university, he taught music at Samuel Houston College in Austin, Texas, and worked as a free-lance dance orchestra arranger in Philadelphia.

Duncan specialized in theory, composition, orchestration and woodwind instruments, and had his compositions performed in many states and at some of the leading colleges and universities throughout the nation. Duncan's compositions include: 12 orchestral works; two stage works (two ballets); five works for band; four choral works; 13 works for ensemble; seven for voice and piano; one for piano; and he has done the arrangements and settings in various media for more than 17 works. Besides being a book reviewer, writer and lecturer, Duncan, from 1953 to 1956, conducted a Sunday noon series of radio broadcasts over one of Montgomery's local radio stations entitled "Sunday Symphonette."

Among his most notable works are: "Three Proclamations for Trombone and String Quartet," performed at the Fourth Annual Symposium of Contemporary music for Brass at Georgia State College; "An Easter Canticle," performed by a chorus, soloists, fifteen wind instruments and selected members of the Salt Lake City Choir; "Concerto for Trombone and Orchestra," performed by the New York City Symphony Orchestra; "Three Obscurants for Tenor, Oboe and String Quartet," performed at the University of Alabama; "Divertimento for Trombone and String Quartet," performed in Town Hall, N.Y.; "Six Chamber Songs for Voice, Flute and String Quartet," performed at Bennington College; "'Atavistic' String Quartet," performed by the Claremont Quartet in Salem, Wisconsin; and "Gideon and Eliza," his most recent opera in two acts, performed by Xavier University Opera Theatre.

Duncan had published numerous articles on Negro music, including "Negro Composers of Opera" (Negro History Bulletin, January 1966), which proved to be a unique contribution to music history. Two of the books he is mentioned in are *Black Music in Our Culture* and *The Music of Black Americans*.

Duncan was affiliated with the following professional organizations: American Musicological Society, Southeastern Composers' League, American Music Center (Composer Member), College Music Society, Music Library Association, National Education Association (Life Member), Society of Black Composers and the Advisory Committee of the Black Music Center at Indiana University. He also held membership in Phi Delta Kappa Education Fraternity and Omega Psi Phi Fraternity. At the time of his death in 1975, Duncan was serving as a member of the Alabama Bicentennial arts-music committee. He was successful in getting the birthplace of the late Nat "King" Cole designated as a landmark in Montgomery.

[Derived from the Obituary of John Duncan in *The Birmingham Times* (box 1, folder1)]

## SCOPE AND CONTENT

The John Duncan Collection was gifted to the LaBudde Special Collections, UMKC Miller Nichols Library, by Stephen and Lanette Shepherd in August 2010. Contained in the collection are many of Duncan's scores, in both complete and incomplete form, as well as sketches, arrangements and scores from other composers, such as Samuel Coleridge Taylor, William Grant Still, Clarence Cameron White, and others. Duncan's compositions span all genres, with chamber, vocal, choral and large ensemble pieces in this collection, as well as his opera *Gideon and Eliza*.

The collection also contains a notable array of personal documents, including photographs, letters, newspaper clippings, programs, articles and other miscellaneous items. This portion of the collection not only provides some of Duncan's memorabilia from a life of music, but also allows insight into his biography and professional career.

Duncan's career as a composer and educator was bolstered by his passion for the music of his fellow African American composers, and this collection is valuable to those who share this interest and would like to study it further.

## **SERIES NOTES**

### **SERIES I: BIOGRAPHICAL INFORMATION**

Located in Box 1, Folders 1-4; contains multiple obituaries, some short biographical sketches, assorted lists of compositions, articles, references to and professional experience, lists of membership that include Duncan, a certificate from Alabama State University and an I.D. card for Phi Mu Alpha Sinfonia.

### **SERIES II: PHOTOGRAPHS**

Located in Box 1, Folders 5 and 6; contains multiple professional photographs of Duncan taken at the piano with a score of *Gideon and Eliza*, some small professional head shots of Duncan, miscellaneous other photographs, and a very interesting item: a signed photograph of renowned Latin American composer Roque Cordero.

### **SERIES III: CORRESPONDENCE**

Located in Box 1, Folders 7-9; contains various letters and other correspondence dating from 1951-1975, as well as some that are from an unknown date.

### **SERIES IV: NEWSPAPER CLIPPINGS**

Located in Box 1, Folders 10-14; contains a variety of newspaper clippings, most of which are regarding the performance of a Duncan composition. The clippings are organized according to which composition is referenced, and those with no composition referenced are organized separately by date.

### **SERIES V: PROGRAMS**

Located in Box 1, Folders 15-20; divided into two sections: A: Programs Featuring Duncan Compositions, and B: Programs That Do Not Feature Duncan Compositions. The programs are organized by date within each of the two sections. In section A, the Duncan compositions are noted for reference purposes. In section B, if Duncan had a role in the concert or creation of the program, that is noted as well.

### **SERIES VI: ARTICLES**

Located in Box 2, Folders 1-3; contains articles and reviews either written by Duncan or mentioning him in some capacity, along with lists of Duncan's literary works and miscellaneous documents.

### **SERIES VII: INDIANA TRIP 1971 / SERIES VIII: INDIANA TRIP 1973**

Located in Box 2, Folder 4 and Box 2, Folder 5; contains various types of documents and memorabilia from conferences at the Black Music Center at Indiana University, which Duncan attended in 1971 and 1973. The decision was made to file materials from each trip separately, since it was evident that Duncan had meant to preserve them that way to provide a record of his time spent at each conference.

### **SERIES IX: MISCELLANEOUS**

Located in Box 2, Folders 6 and 7; contains items that fell into none of the previous categories, including some Alabama State-related documents.

### **SERIES X: STEPHEN SHEPHERD MATERIALS**

Located in Box 2, Folders 8-11; contains some old school documents from Stephen Shepherd, Duncan's grandson, as well as some other miscellaneous items.

### **SERIES XI: MUSIC MANUSCRIPTS AND SCORES**

Divided into 10 sections: A: Sketches, located in Manuscript Box 1 (M1), Folders 1-3; B: Arrangements, located in Box M1, Folders 4-7; C: Miscellaneous/Unknown, located in Box M1, Folder 8; D: Compositions by Other Composers, located in Box M2, Folder 1-6; E: Chamber Music, located in Box M3, Folders 1-13; F: Vocal Music, located in Box M4, Folders 1-7; G: Music for the Stage, located in Box M4, Folders 8-11, Box M5, Folder 1; H: Music for Large Ensembles, located in Box M5, Folders 2-8, Box M6, Folders 1-10; I: Choral Music, located in Box M7, Folders 1-11, Box M8, Folders 1-12; J: Photocopied Chorus Parts, located in Box M9, Folders 1-6, Box M10, Folders 1-8, Box M11, Folders 1-7, Box M12, Folders 1-6, Box M13, Folders 1-9, Box M14, Folders 1-5, Box M15, Folders 1-8, Box M16, Folders 1-11; contains a wide array of Sketches and Scores, both complete and incomplete.

### **SERIES XII: ADDENDUM**

This Addendum contains a wide variety of additional personal documents. The one set of music manuscripts is a series of pencil sketches that seem to be an early draft of Duncan's unfinished opera about Andrew Jackson. A large amount of correspondence can be found in this Addendum, including very interesting letters of note from Bernard Herrmann and W.C. Handy. There are also a great many programs, newspaper clippings, articles, photographs, and other miscellaneous documents in this series.

## CONTAINER LIST

### SERIES I: BIOGRAPHICAL INFORMATION

<b>Box</b>	<b>Folder</b>	<b>Description</b>
1	1	- <u>Obituary</u> from <i>The Birmingham Times</i> , plus 1 Photocopy - <u>Obituary</u> from <i>The Valley Independent</i> , Tuesday, Sept. 30, 1975, plus 2 Photocopies - <u>Obituary</u> from <i>The Courier</i> , October 11, 1975, plus 1 Photocopy; Obit., unattributed, typed, 5 copies - <u>Obituary</u> from Fraternity publication: 2 Photocopies
	2	- <u>Program</u> from Alabama State Convocation Ceremony, where Duncan received an honorary Doctorate (1974); Another copy of Program (only a few pages); 11 photocopies of his short Bio from the program.
	3	- <u>Official Biographical Sketch and list of Compositions, Articles and References</u> : Incomplete (missing pages 2,7,11 and 12) with early drafts, and added notes in Pen - <u>Assorted lists</u> of Compositions and References - <u>Assorted Records</u> of Professional Experience
	4	- <u>Misc. Pages</u> (2, 64-66) about Duncan from unknown sources - <u>Chronology of Outstanding Events and Personalities in Music</u> , prepared by Division of Music Personnel, Alabama State University, February 15, 1974: Features short Bio of Duncan - <u>Listing of Faculty</u> : Division of Humanities (Duncan listed as Chair of the Division and Head of the Music Department) 1964? - <u>List</u> of Members of College Music Society, February 1962 - <u>List</u> of Persons Teaching Music Theory in Alabama Higher Education, 1973-74 - <u>Alabama State University Certificate</u> : Citation for Distinguished Service: John Duncan, Thirty Four Years (photocopy) - <u>I.D. Card</u> for Phi Mu Alpha Sinfonia - <u>Two clippings</u> from unknown source with photo and short bio

### SERIES II: PHOTOGRAPHS

<b>Box</b>	<b>Folder</b>	<b>Description</b>
1	5	<u>Photographs of Duncan</u> : - 7 small B&W Head Shots - 1 different small B&W head shot - 1 printed negative of a head shot - 1 large B&W of Duncan at the piano - 4 small B&Ws of Duncan at the Piano - 2 small B&Ws of Duncan standing at the piano (all with <b>Gideon and Eliza</b> score)

<b>Box</b>	<b>Folder</b>	<b>Description</b>
1	6	<u>Other Photographs:</u> <ul style="list-style-type: none"><li>- Various B&amp;W photos of and around Alabama State Dept. of Archives and History, with negatives</li><li>- Postcard with picture of the "Original Score of Dixie" on the front</li><li>- 1 B&amp;W Photo of an unknown pond</li><li>- 1 Signed B&amp;W photo of composer Roque Cordero, reads: "To John Duncan, with best wishes, Roque Cordero, 1969"</li></ul>

### **SERIES III: CORRESPONDENCE**

<b>Box</b>	<b>Folder</b>	<b>Description</b>
1	7	<u>Correspondence:</u> 1951-1970
	8	<u>Correspondence:</u> 1971-1975
	9	<u>Correspondence:</u> Date Unknown

### **SERIES IV: NEWSPAPER CLIPPINGS**

<b>Box</b>	<b>Folder</b>	<b>Description</b>
1	10	[Organized by reference to Duncan Composition] <ul style="list-style-type: none"><li>- <b>And What Shall You Say?:</b> Organized by date</li><li>- <b>"Atavistic" String Quartet:</b> Organized by date</li><li>- <b>Black Bards</b></li><li>- <b>Bluz Cycle</b></li></ul>
	11	- <b>Burial of Moses:</b> Organized by date
	12	- <b>Divertimento for Trombone and String Ensemble:</b> Organized by date
	13	- <b>Easter Canticle</b>
	13	- <b>Gideon and Eliza:</b> Organized by date
	14	- <b>Rural Americana (with Southern Exposure):</b> Organized by date
	14	- <b>St. Helena Spirituals</b>
	14	[No reference to Duncan Composition]: Organized by date

### **SERIES V: PROGRAMS**

<b>Box</b>	<b>Folder</b>	<b>Description</b>
		<b>A: Programs Featuring Duncan Compositions</b>
1	15	<u>1961-1966:</u> <ul style="list-style-type: none"><li>- <u>Vesper Service</u> at Alabama State: October 1, 1961, featuring "<b>Little Suite for Organ</b>"</li><li>- <u>Philadelphia Concert Orchestra</u> (souvenir program): May 6, 1962, featuring <b>Rural Americana (with Southern Exposure)</b> (plus one partial photocopy)</li><li>- <u>City Symphony Orchestra of New York</u> at Cooper Union: March 15, 1963, featuring <b>Concerto for Trombone and Orchestra</b> (2 copies)</li></ul>



Box	Folder	Description
1	15	<ul style="list-style-type: none"><li>- <u>City Symphony Orchestra of New York</u> at the American Museum of Natural History Auditorium: March 31, 1963, featuring <b>Concerto for Trombone and Orchestra</b></li><li>- <u>Sixteenth Annual Regional Composer's Forum</u>: April 30, 1965, featuring <b>Three Obscurants for Tenor, Oboe and String Quartet</b> (2 partial photocopies)</li><li>- <u>Francis Hester, Bass-Baritone</u> at Alabama State College: May 6, 1966, featuring <b>Sence You Went Away</b></li><li>- Fourth Annual Symposium of Contemporary Music for Brass at Georgia State College: November 11, 1966, featuring <b>Three Proclamations for Trombone and String Quartet</b> (2 copies)</li></ul>
16		<p><b><u>1967-1970:</u></b></p> <ul style="list-style-type: none"><li>- <u>Altona Trent Johns, Pianist</u> at Alabama State College: February 5, 1967, featuring <b>Sonnets in Sound, movements I and II</b> (2 copies)</li><li>- <u>The Mobile Symphony Orchestra</u> at Alabama State: October 17, 1968, featuring <b>Rural Americana (with Southern Exposure)</b></li><li>- <u>Composer's Symposium</u> at North Carolina School of the Arts: February 18, 1969, featuring <b>"Atavistic" String Quartet</b></li><li>- <u>Composers Workshop 1969</u> at North Texas State University School of Music: March 24-28, 1969, featuring <b>Three Atavisms</b> (2 partial photocopies)</li><li>- <u>Egbert J. Bacon</u> at Albany State College: November 13, 1969, featuring <b>"Wend Now Thy Way With Brow Serene"</b></li><li>- <u>Rutha Mae Harris, Mezzo Soprano</u>, and Egbert Julian Bacon, Piano, in a Program of Black Piano and Vocal Music at Albany St. University: May 15, 1970, featuring <b>Scenes from the Kasidah of Haji Abdu, and "Wend Now Thy Way With Brow Serene"</b></li><li>- <u>Alabama State University Choir</u> at Alabama State: May 17, 1970, featuring <b>"You're Tired, Chile"</b></li><li>- <u>Alabama State University Choir</u> at the First African Baptist Church: December 13, 1970, featuring <b>Excerpts from "ASU Choral Series": Come Go With Me (a Spiritual Sermonette), Ennyhow, Go Tell in on the Mountain</b></li></ul>
17		<p><b><u>1972:</u></b></p> <ul style="list-style-type: none"><li>- <u>Contemporary Choral Music Symposium</u> at University of South Florida: January 28, 1972, featuring <b>And What Shall You Say</b>, 2 copies</li><li>- Xavier University Opera Theatre: March 22 and 23, 1972, featuring <b>Gideon and Eliza</b></li><li>- Full Seminar Program for <u>"Spirituals, Blues and Gospel Music"</u> at the Black Music Center at Indiana University, 1972; Evening Concert Program Draft; Concert Program: July 7, 1972, featuring <b>Black Bards</b> (2 copies)</li></ul>

**Box Folder Description**

- 1 18 **1973-1974, Date Unknown:**
- Alabama State University Delta Beta Chapter of Phi Mu Alpha Fraternity: The Music of John Duncan: March 1, 1973, featuring **Joshua March, Three Atavisms, ORMALU, Evocation and Dance, Bamboula, The Tenor and the Prima Donna**
  - Mississippi College Concert Choir and Instrumental Ensemble at Alabama St.: April 26, 1973, featuring **Burial of Moses** (3 copies)
  - Delta Beta Chapter of Phi Mu Alpha Sinfonia, Chapter Day Program: May 22, 1974, featuring **Ceremonial Piece and Fuguing Tune**
  - WPLN Presents: Black Composers and Their Music (weekly Radio Show): Date Unknown, featuring **Marshes of Glynn**
  - Philadelphia Concert Orchestra: Date Unknown, featuring **Symphonic Concertante** (2 partial photocopies)

**B: Programs That Do Not Feature Duncan Compositions**

- 19 **1932-1954:**
- The Symphony Club at The Academy of Music: April 24, 1932
  - The 17th Annual "Crampton Bowl" Game: Alabama State Teachers College versus Tuskegee Institute November 21, 1940
  - The State Teachers College Symphonic Band (John Duncan, Conductor): November 27, 1940 (3 copies)
  - American Youth Orchestra, Concerts for Young People, March 23, 1946
  - Frances Newsome, Contralto, in Concert: March 2, 1947
  - The Montgomery Symphony Orchestra: 1953-54 Season
- 20 **1961-1973, Date Unknown:**
- Alabama State College Presents: Elijah (an Oratorio) by Felix Mendelssohn: April 30, 1961 (Duncan listed as Faculty Member)
  - Alabama State College Choir Performs The Creation by Franz Joseph Haydn: May 12, 1968 (Program Notes by Duncan)
  - An Evening of William Grant Still at Grambling College: May 3, 1970, Program (Duncan listed as Patron), Newspaper Clipping and Letter to Duncan
  - A Program of African-American Art Music at The Black Music Center at Virginia State College: August 10, 1972
  - Alabama State University Concert Choir, Spring Concert: May 20, 1973, (Program Notes by Duncan) (2 copies)
  - The Harlem Youth Symphony Orchestra: March 28, (Year Unknown)

**SERIES VI: ARTICLES**

- Box Folder Description**
- 2 1 **1946-1959:**
- List of some of Duncan's Literary Works

Box	Folder	Description
2	1	<ul style="list-style-type: none"><li>- <u>Two first pages of articles</u> in <i>The Negro History Bulletin</i>, photocopied:<ul style="list-style-type: none"><li>“The Chevalier de Saint-Georges - Musician-Patriot,” March 1946;</li><li>“The Negro’s Literary Influence on Masterpieces of Music,” 1948</li></ul></li><li>- <i>Birmingham World</i>, October 5, 1948: “The Negro and the Minstrel idea” by John Duncan</li><li>- <i>Birmingham World</i>, October 12, 1948: “Negro Women Accomplish Much in Music Field” by John Duncan</li><li>- <i>Tones and Overtones: A Musical Quarterly</i>, Spring 1955, pp. 199-206 (reference to performance of Duncan’s <b>Stackalee</b> on p. 199)</li><li>- <u>Catalogue of An Exhibit of Material Related to Music and Art by or About Negroes</u>, Compiled by The Department of Music, Alabama State College, in Observance of Negro History Week, February 10-16, 1957</li><li>- “<u>Investigations in Music: a Selected Bibliography and Guide for Students</u>,” by John Duncan, 1959</li></ul>
2		<p><b><u>1967-1972:</u></b></p> <ul style="list-style-type: none"><li>- <u>Newsletter</u> of the Gulf States Chapter of The American Musicological Society, October 1967: Pages 1 and 4, photocopied (reference to Duncan on p. 4)</li><li>- <i>Tones and Overtones: A Musical Quarterly</i>, Vol. 4, No. 1, Fall 1970: Makeshift Cover, typed Title Page and pp. 1-2</li><li>- “<u>A Protean Plateau of Plausibility, or A Narrative Account of Thirteen Musicians on Speaking Terms</u>” (Introduction of Alabama State Faculty, as well as other information about the school and African-American artists and scholars, for the 1970-71 year): Duncan mentioned on pp. 46</li><li>- <u>Typed listing</u> of Duncan Articles, and Biographical Information: May 4, 1971</li><li>- <i>Music Teacher’s Workshop</i>, February 1972: Enhance Choral Music with Descants by John Duncan, pp. 14-15, featuring <b>Abide With Me</b> Arrangement, few pages from extra copy, few photocopied pages</li><li>- <i>The Choral Journal (Tampa)</i>, Vol. 7, No. 8, April 1972, pp. 5-6 (photocopied): A Selective List of Choral Music by Black Composers by Dominique-Rene de Lerma (References Duncan’s <b>A Ballad of the Trees and the Master</b>)</li><li>- <u>Duncan’s Review</u> of “Black Music of Two Worlds” by John Storm Roberts (1972): One full photocopy, 4 copies of p. 1</li></ul>
3		<p><b><u>Date Unknown:</u></b></p> <ul style="list-style-type: none"><li>- “<u>Music at Alabama State: A History of its Development and Activities</u>,” Incomplete (pp.1-48), author and date unknown</li><li>- <u>Statement of Plan of Work</u> (a book called <i>The Negro in Music</i>) by John Duncan, 3 copies, date unknown</li></ul>

**SERIES VII: INDIANA TRIP 1971**

<b>Box</b>	<b>Folder</b>	<b>Description</b>
2	4	<p><b><u>(All Inside Indiana University Folder)</u></b></p> <ul style="list-style-type: none"><li>- <u>Letter</u> Acknowledging Duncan's Pre-Registration for Explorations in Black Music Seminar</li><li>- Three-Page <u>Seminar Program</u></li><li>- <u>Program</u> for IU School Of Music Concert: A Concert of Chamber Music by Black Composers, June 29, 1971, with notes on the back in pen</li><li>- <u>Pamphlet</u> for the Black Music Center</li><li>- <u>Brochure</u>, in Envelope, for The Inter-American Program in Ethnomusicology at IU</li><li>- <u>Program</u> for IU SOM Concert: Black America, July 1, 1971</li><li>- Two IU <u>Postcards</u></li><li>- Assorted <u>Travel Receipts</u></li><li>- <u>Large Campus Guide</u> for the University of Indiana at Bloomington</li><li>- <u>Application</u> for Ordering a Record by mail: Natalie Hinderas plays Music by Black Composers</li><li>- <u>Brochure</u> for Indiana University Libraries</li><li>- <u>Catalog of Afroamerican Music and Oral Data Holdings</u> from The Indiana University Archives of Traditional Music (March, 1970)</li><li>- <u>Official Letter</u> Announcing the Establishment of Patrons of the Black Music Center at the IU SOM</li><li>- <u>Issue</u> of <i>Negro History Bulletin</i>, Vol. 33 No. 6, October 1970</li><li>- <u>IU SOM Library Announcements</u>, June 16, 1971: Listing of new scores and records in the Black Music Collection</li><li>- <u>Specifications on the Schantz Organ</u> at the First Baptist Church, Bloomington IN</li><li>- <u>"Conceptual Descriptions on Black Music; A Preliminary Register of the Composers and Their Works,"</u> and <u>"The Legacy of Black Music"</u> (bibliographic projects)</li><li>- <u>Official Letter</u> promoting the book <i>Black Music in Our Culture</i>; curricular ideas on the subjects, materials and problems, by Dominique Rene de Lerma (features short quote from a John Duncan Review for College Review Service)</li><li>- <u>A Partial Listing</u> of the works of Julia Perry</li><li>- <u>Program</u> for an IU SOM Concert: A Concert of Chamber Music by Black Composers, June 29, 1971</li><li>- <u>Program</u> for IU SOM Guest Recital: Natalie Hinderas, Piano, June 30, 1971</li><li>- <u>Short letter</u> to Duncan from Dominique de Lerma</li><li>- <u>Laminated Name Tag</u>: Professor John Duncan: Alabama State University</li><li>- <u>Brochure/Order Form</u> for Recording: <i>Black Spirituals &amp; Art Songs</i>, by John Patton</li><li>- <u>Brochure/Promotion</u> for Textbook: <i>The Music of Black Americans</i>, by Eileen Southern</li></ul>

<b>Box</b>	<b>Folder</b>	<b>Description</b>
2	4	<ul style="list-style-type: none"><li>- <u>Brochure/Subscription Form</u> for AAMOA (Afro-American Music Opportunities Association, Inc.)</li><li>- <u>Brochure</u> for AACM (The Association for the Advancement of Creative Musicians)</li><li>- <u>Brochure/Pre-Registration Form</u> for A Workshop in Jazz Pedagogy at the Black Music Center at IU</li><li>- <u>Brochure/Application form</u> for The Society of The Friends of Music at the IU SOM</li><li>- <u>Brochure/Ticket Ordering Form</u> for The Indiana University Opera Theater Production of Verdi's Falstaff (July 17, July 21, July 24, 1971)</li><li>- <u>Brochure</u> for Music by Black Composers in the catalog of Edward B. Marks Music Corporation</li><li>- <u>Issue</u> of <i>Your Musical Cue</i>, Vol. 7, No. 1, October, 1970</li><li>- <u>The Full Seminar Program</u> for Explorations in Black Music Seminar, edited by Dominique-Rene de Lerma</li></ul>

#### **SERIES VII: INDIANA TRIP 1973**

<b>Box</b>	<b>Folder</b>	<b>Description</b>
2	5	<ul style="list-style-type: none"><li>- 2 Copies of <u>Itinerary for Saturday</u>, November 3, 1973, for the Members of the Honorary Advisory Committee for the University of Indiana Black Music Center</li><li>- <u>Article</u> from <i>The Courier-Tribune</i>, Bloomington, Ind., Saturday, November 3, 1973 about Committee meeting.</li><li>- <u>Pamphlet</u> for The Black Music Center</li><li>- <u>Campus Guide</u> for the University of Indiana at Bloomington</li><li>- <u>Laminated Name Tag</u>: Prof. John Duncan: Honorary Advisory Committee</li><li>- <u>Two Programs and One Ticket Stub</u> for the Indiana University School of Music's production of Virgil Thompson's Opera The Mother of Us All</li><li>- <u>Score</u>: Lord, We Give Thanks to Thee for S.A.T.B. Chorus a cappella by Undine Smith Moore (Chairperson of the Committee)</li><li>- <u>Issue</u> of <i>ITEMS</i>: For and About the People of Alabama State University, Vol. 7, No. 4, November 9, 1973, Featuring a paragraph about Duncan attending the Committee Meeting</li></ul>

#### **SERIES IX: MISCELLANEOUS**

<b>Box</b>	<b>Folder</b>	<b>Description</b>
2	6	<p><b><u>Alabama State Documents:</u></b></p> <ul style="list-style-type: none"><li>- <u>Brochure</u> for the Alabama State Music Department</li><li>- <u>Brochure</u>: "Music at Alabama State" April, 1954</li><li>- <u>Informational Pamphlet</u> for the Alabama State Department of Music</li></ul>

<b>Box</b>	<b>Folder</b>	<b>Description</b>
2	6	- <u>Poster</u> for Concert of the Alabama State Symphonic Band, May 3, 1970, premiering Duncan's <b>The Marshes of Glynn</b>
	7	<b><u>Other:</u></b> - <u>2 photocopied pages</u> of pictures/article about W.C. Handy - <u>Brochure</u> for Florida's Paradise Park (for colored people only) - Death Sentence Against Christ: <u>Sermon Notes?</u> - <u>Auto Insurance I.D. Card</u> : Mary Duncan - <u>English Lavender Sachet</u> - <u>New York Public Library Order Form</u> for Photo Duplicates - Pencil-written <u>Expense Sheet</u> - <u>Map</u> of Bennington College - One blank sheet of paper and two empty white envelopes

### **SERIES X: STEPHEN SHEPHERD MATERIALS**

<b>Box</b>	<b>Folder</b>	<b>Description</b>
2	8	- <u>Music Study Material</u> : Preparation and Distribution of Sets by Robert M. Lester
		- <u>Large Charts</u> outlining periods in Music History
		- <u>Piano Proficiency Test</u> by Ronald Gipson at Alabama State
	9	- " <u>A Bibliography of Books on Music and Collections of Music,</u> " Compiled by Harold Gleason: Eastman School of Music, Rochester, New York, and Albert T. Luper: State University of Iowa, Iowa City, Iowa
	10	- <u>Certificate of Completion</u> of Driver's Ed. for John R. Shepherd - <u>Letter</u> written by Dorothy Shepherd to Mr. and Mrs. Butler, May 7, 1979 - <u>Two Pages from a Hymnal</u> , laminated in a manila folder - <u>4 Papers</u> by Stephen Shepherd: Carl Maria von Weber and The German Romantic Opera, Richard Wagner's Tristan and Isolde, Composers of The Fourteenth Century: Ars nova, Stolba and Mozart
		- <u>Music History Midterm Exam</u>
	11	- <u>Spiral-bound Notebook</u> with notes from studies at University of Iowa

### **SERIES XI: MUSIC MANUSCRIPTS AND SCORES**

<b>Box</b>	<b>Folder</b>	<b>Description</b>
		<b>A: Sketches</b>
M1	1	1) - Small Manuscript Music Book Used at NYU: (Notes on the <b>St. Georges 2 Violin Sonata</b> and <b>Beethoven's Op. 106</b> , Notes on Lute Tunings, Beethoven's Orchestration, Modes and Early Music, Sketches for Compositions), 40 pp. (19cm x 12cm)

Box	Folder	Description
M1	1	2) - Small Manuscript Book: (Sketches for a Fugue, Composition for a Solo Instrument and Piano, <b>Diversion # 3 - Prelude</b> , Unknown Composition, <b>Six Bible Songs</b> ), 40 pp. (24cm x 21.5cm)
		3) - Small Manuscript Book: (Sketches for Unknown, <b>Out in the Fields With God</b> , 12-tone Row Ideas, <b>II - He Came to Dark Gethsemane, March up Calvary</b> , Unknown Compositions, <b>And What Shall You Say?</b> , Unknown, <b>"Atavistic" String Quartet mvt. III</b> , Unknown), 64 pp. (24cm x 21cm)
	2	4) - Manuscript Pad: (Short Sketch), 4 pp. (17cm x 26.5cm)
		5) - 3 Loose Manuscript Pages (Green): (p. 1 - <b>Walk Together Children</b> , pp. 2-3 - Unknown), (17cm x 25cm)
		6) - 9 Loose Manuscript Pages (White): (pp. 1-4 - <b>Strong Men Keep Coming On</b> , pp. 5-9 - Unknown) (20.5cm x 25.5cm)
		7) - Loose Page from Legal Pad: Short Note (21.5cm x 33cm)
		8) - 14 Blank Sheets of Manuscript Paper with Header: Division of Music – Alabama State University – Montgomery (28cm x 22cm)
		9) - Large Manuscript Paper, Folded: (Pencil Sketch, and Pencil Copy of the <b>St. Georges 2 Violin Sonata</b> ), 17 pp. (24cm x 31.5cm)
	3	10) - Large Manuscript Book: (Sketches of <b>Burial of Moses</b> , and <b>Waiting</b> ), 32 pp. (24cm x 31cm)
		11) - Large Manuscript Sheet, Folded: (Crossed out Unknown Sketch, Sketches of <b>Songs: Late Love and Stupidity</b> ) (24cm x 32cm)
		12) - 3 Loose Manuscript Pages: (p. 1 - Pencil Sketch for a 1st Trombone Part, p. 2 - Pen Sketch for Viola and Piano, p. 3 - a Header in Pen reading "Sometimes I Feel Like a Motherless") (24cm x 32cm)
		13) - Large Manuscript Sheet, Folded: (Instrument Listing in Pencil) (24cm x 32 cm)
		14) - Large Manuscript Sheet, Folded: (Very short Pencil Sketch) (27cm x 34cm)
		15) - Small Loose Manuscript Page: (Pencil Sketch for Unknown Composition) (17cm x 25cm)
		16) - Large Manuscript Sheet, Folded: (Pen Sketch with 12-Tone Row Ideas) (24cm x 31.5cm)
		17) - Large Manuscript Sheet, Folded: (Pencil Sketch for Unknown Composition for Voice and Piano) (24cm x 31.5cm)
		18) - Large Manuscript Sheet, Folded: (Pencil Sketch for Unknown Composition for Cello and Piano) (24cm x 31.5cm)
		19) - Manuscript Sheet, Folded: (Fragment of a Copy of a Piano Composition (?) in Pen and Pencil) (23cm x 30.5cm)
		20) - Large Manuscript Sheet, Folded: (Unfinished Pencil Sketch of <b>Elegide Serenade</b> ) (24cm x 31.5cm)
		21) - Large Manuscript Sheet, Folded (blank) (27cm x 34cm)
		22) - Small Manuscript Sheet: (Russian Folk Song in Pen on one side, Jewish Folk Song in Pen on the other) (21.5cm x 17cm)

**Box Folder Description**

**B: Arrangements**

- |    |   |  |
|----|---|--|
| M1 | 4 | <ul style="list-style-type: none"><li>- <b>Abide With Me:</b><ul style="list-style-type: none"><li>- Rough Arrangement Master Sheet, for Article in Music Teacher's Workshop, February 1972, 2 pp. (21.5cm x 28cm) [see Box 2, Folder 2]</li></ul></li><li>- <b>Joy to the World:</b><ul style="list-style-type: none"><li>- Rough Arrangement MS, 1 p. (21.5cm x 28cm)</li></ul></li><li>- <b>Music of a Black Heritage, (Three Arrangements for S.A.T.B. and Piano: Come and Go With Me (a Spiritual Sermonette), Ennyhow, Go Tell it on the Mountain):</b><ul style="list-style-type: none"><li>- Full Score in Pen, 29 pp. (21.5cm x 28cm) [see Box 1, Folder 16, Box 4, Folder 9]</li></ul></li><li>- <b>You're Tired, Chile Arranged by John Duncan for Tenor Solo, S.A.T.B. Chorus and Piano:</b><ul style="list-style-type: none"><li>- Full Score Pen and Pencil, 10 pp. (24cm x 31cm) [see Box 1, Folder 16]</li></ul></li></ul>                   |
|    | 5 | <ul style="list-style-type: none"><li>- <b>Domine Fili Unigenite</b> by Antonio Vivaldi:<ul style="list-style-type: none"><li>- Bassoon, Tenor Sax, Trumpet I, Trumpet II, Trombone, Baritone Parts in Pen (2 pp. each) (23.5cm x 31.5cm)</li></ul></li><li>- <b>Glorious Everlasting</b> by M. Thomas Cousins:<ul style="list-style-type: none"><li>- Oboe, Trumpet I, Trumpet II, Trombone I (2 pp. each), Baritone (3 pp.) Parts in Pen (24cm x 31.5cm)</li></ul></li><li>- <b>Magnificat</b> by J.S. Bach:<ul style="list-style-type: none"><li>- Trumpet 1 part in pen., 2 pp. (24cm x 31.5cm)</li></ul></li><li>- <b>God Don't Like It (a spiritual) (Arrangement for S.A.T.B. Chorus and Bass Solo):</b><ul style="list-style-type: none"><li>- Full Score Photocopied, 11 pp. (22cm x 28cm)</li></ul></li></ul>  |
|    | 6 | <ul style="list-style-type: none"><li>- <b>Morning Greeting</b> (7 pp.) and <b>The Young Nun</b> (19 pp.) by Franz Schubert, for Male Chorus and Piano:<ul style="list-style-type: none"><li>- Full Scores in Pen (17.5cm x 28cm)</li></ul></li><li>- <b>Sonata Op. 106</b> by Beethoven for Orchestra<ul style="list-style-type: none"><li>- Full Score in Pen, 20 pp. (27cm x 34cm) [see Box M1, Folder 1]</li></ul></li><li>- <b>Three Songs (I - Nobody Knows de Trouble I've Seen, II - I Been in de Storm so Long, III - He's Got the Whole World in His Hands):</b><ul style="list-style-type: none"><li>- Eb Clarinet Part in Pen, 3 pp. (24cm x 34.5cm)</li></ul></li><li>- <b>'Round Midnight:</b><ul style="list-style-type: none"><li>- Parts in Pencil: Solo Alto Saxophone, Alto Sax., Tenor Sax., Baritone Sax., Horn, Trumpet I, II, Trombone I, II (1 p. each), Piano (2 pp.), Bass, Drums (2 pp. each) (24cm x 31.5cm)</li></ul></li></ul> |
|    | 7 | <ul style="list-style-type: none"><li>- <b>Hansel and Gretel</b> by Engelbert Humperdinck, for Wind Band:<ul style="list-style-type: none"><li>- Fragment in Pen and Red Pencil (pp. 1-72, 89-96) (27cm x 34.5cm) [see Box 4, Folder 5]</li></ul></li></ul>  |



**Box Folder Description**

**C: Miscellaneous/Unknown**

- M1 8
- Misc. Page from Trumpet II Part in Pen with Pencil (24cm x 31.5cm)
  - Misc. Score for Wind Band and Vocalists (Opera?), Fragment in Pen, pp. 25-48 (27cm x 34cm)
  - Misc. Score for Four Inst., p. 3, crossed out (24cm x 31.5cm)
  - Misc. Orch. Fragment in pen, pp. 9-11, (Magnolia Flowers?) (24cm x 31.5cm)
  - Misc. Part, Page 3 only, Photocopied (24cm x 31.5cm)
  - Misc. Orch fragment, Pages 5-8, Photocopied with Pencil Markings (34cm x 44.5cm)

**D: Compositions by Other Composers**

- M2 1
- **Alabama** by Edna Gockel-Gussen:
    - Photocopied Score, 1 p. (21.5cm x 28cm)
- Assorted Choral Scores, All Full Scores Bound:
- **Jesu, Joy of Man's Desiring** by J.S. Bach, 10 pp. (17.5cm x 26.5cm)
  - **Out in the Fields** by William L. Dawson, 10 pp. (17.5cm x 26cm)
  - **Four Little Foxes** by James Furman, 11 pp. (17.5cm x 26.5cm)
  - **Fierce Was the Wind Billow** by T. Tertius Noble (arr. by Joseph S. Daltry), 7 pp. (17.5cm x 27cm)
- 2
- **Forget Me (And I'll Forget You)** by (?) H. Turner:
    - In Pencil (Possibly Transcribed by Duncan), 1 p. (23.5cm x 31.5cm)
  - **Quit Dat Fool-nish** for Piano by William Grant Still:
    - Score in Pen and Pencil, 3 pp. (24cm x 31.5cm)
  - **Solos for the Oboe Player**, Selected and edited by Whitney Tustin:
    - Full Score Bound, 22 pp. (23cm x 30.5cm)
- 3
- **W.C. Handy's Collection of Blues**, Words and Music Complete:
    - Full Score Bound with Makeshift Cover and Backing, 36 pp. (24cm x 30cm)
- 4
- **Sonata No. 3 for Two Violins** by Joseph Boulogne the Chevalier de Saint-Georges:
    - Full Score in Pen (Transcribed by Duncan), 13 pp. (24.5cm x 31.5cm) [see Box M1, Folder 1, Box M1, Folder 3]
- 5
- **Folk Suite, Piano Transcription** by Clarence Cameron White:
    - Full Score Bound, 18 pp. (26.5cm x 33cm)
- 6
- **The Atonement, A Sacred Cantata** by Samuel Coleridge Taylor:
    - Full Score Bound, 164 pp. (30.5cm x 36.5cm)

**E: Chamber Music**

- M3 1
- **"Atavistic" String Quartet (10/10/1967):**
    - 2 Full Scores Bound, 27 pp. (29cm x 38.5cm)

Box	Folder	Description
		- Full Score Master Sheet (MS), 27 pp. (28cm x 38cm) [see Box 1, Folder 10, Box 1, Folder 16, Box M1, Folder 3, Box 4, Folder 8]
M3	2	- <b>Black Bards (1972):</b> - Flute Part MS, 6 pp., Cello Part MS, 6 pp. (28cm x 34) [see Box 1, Folder 10, Box 1, Folder 17, Box 4, Folder 1, Box 4, Folder 10]
	3	- <b>Clarinet Quintet (3/16/1967):</b> - Full Score MS, 43 pp. (28cm x 34cm) - Parts MS, Cl., Va. – 8 pp., Vn.1, Vn.2, Vc. – 9 pp., (28cm x 34cm)
	4	- <b>Divertimento for Trombone and String Quartet:</b> - Piano Reduction MS, 19 pp. (28cm x 34cm) - Trombone Part MS, 7 pp. (28cm x 34cm) - Trombone Part in Pen with Pencil, 7 pp. (28cm x 34cm) [see Box 1, Folder 11, Box 4, Folder 5]
	5	- <b>Evocation and Dance for Clarinet and Piano:</b> - Full Score MS, 8 pp. (28cm x 34cm) - Clarinet Part MS, 3 pp. (28cm x 34cm) [see Box 1, Folder 18, Box 4, Folder 9]
	6	- <b>ORMOLU:</b> - Trombone II Part in Pen and Red Pen, 3 pp. (24cm x 31.5cm) [see Box 1, Folder 18, Box 4, Folder 9] - <b>Quintet for Piano and Strings:</b> - One-Page Fragment, Pen-written for Two Violins, Viola, Cello and Piano (27.5cm x 34.5cm) - Quintet in E-minor: Forty-One Page Unfinished Score in Pen for Pardessus, Viole d'Amour, Viole de Gambe, Basse de Viole, Harpsichord (27.5cm x 34.5cm)
	7	- <b>Romance, Blues and Fuguing Tune for Trumpet and Piano:</b> - Full Score MS, 8 pp. (28cm x 34cm) - Trumpet Part MS, 3 pp. (28cm x 34cm) - Parts in Pen and Pencil for Band Arrangement (?): Solo Trumpet – 3 pp., Flute – 2 pp., 1 <sup>st</sup> Clarinet – 3 pp., 2 <sup>nd</sup> Clarinet – 2 pp., Alto Sax – 3 pp., Tenor Sax – 3 pp., and Baritone Sax – 3 pp. (24cm x 32cm) [see Box 4, Folder 9]
	8	- <b>Sonata for Piano and Cello:</b> - Full Score in Pen with Pencil, 46 pp. (24cm x 32cm) - Cello Part in Pen with Pencil, 13 pp. (24cm x 32cm)
	9	- <b>Sonnets in Sound for Piano Solo (1/10/1966):</b> - Full Score MS, 16 pp. (28cm x 34cm) - Full Score Bound, 16 pp. (29.5cm x 35.5cm) [see Box 1, Folder 16]
	10	- <b>Suite for Woodwind Quintet - II - Pastorale:</b> - Full Score in Pen, 5 pp. (24.5cm x 32) - Horn and Clarinet Parts in Pen, each 1 p. (24.5cm x 32)

Box	Folder	Description
M3	11	- <b>The Tenor and the Prima Donna for Trumpet, Baritone, Percussion Ensemble (8/1971):</b> - Full Score MS, 16 pp. (28cm x 34cm) - Trumpet + Baritone part, Photocopied, 5 pp. (28cm x 34cm) [see Box 1, Folder 18, Box 4, Folder 9]
	12	- <b>Three Proclamations for Trombone and String Quartet:</b> - Full Score MS, 21 pp. (28cm x 34cm) - String Parts MS, Violins 1+2 – 5 pp., Viola and Cello – 4 pp. (28cm x 34cm) - Parts Photocopied, Violins 1+2 – 5 pp., Trombone, Viola and Cello – 4 pp. (28cm x 35cm) [see Box 1, Folder 15, Box 4, Folder 8]
	13	- <b>Wend Now Thy Way With Brow Serene for Piano solo (6/12/1968):</b> - Full Score, Bound, 5 pp. (28.5cm x 35.5cm) [see Box 1, Folder 16, Box 4, Folder 8, Box 4, Folder 9, Box 4, Folder 10]

#### F: Vocal Music

M4	1	- <b>Bluz Set for Soprano and Piano:</b> - Full Score MS, 19 pp. (28cm x 34cm) - Full Score Bound, 19 pp. (29cm x 35cm) - Unfinished draft in pen for voice clarinet and string quartet, 3 pp. (27.5cm x 34cm) [see Box 1, Folder 10, Box 4, Folder 9]
	2	- <b>Diversion for Baritone and Orchestra:</b> - String Parts MS, Violin 1 – 7 pp., Violin 2, Viola, Cello – 6 pp., Bass – 5 pp. (28cm x 34cm) - Woodwinds Parts Photocopied, Flute 1, Oboe 1, Clarinet 1 and 2, Bassoon 1, Tenor Sax – 5 pp., Flute 2, Oboe 2, Bassoon 2 – 4 pp., Flute 3/Piccolo – 2 pp. (24cm x 31.5cm)
	3	- Full Score, Bound, 65 pp. (29cm x 38cm)
	4	- <b>Dirge for an Infant for Voice and Piano:</b> - Full Score in Pen and Pencil, 4 pp. (24cm x 32cm) - <b>An Easter Story in Scripture and Negro Spirituals (Recitatives and Interludes):</b> - Bound Score, pp. 1-18, with Pencil Notes, 18 pp. (18cm x 28cm) [see Box 4, Folder 6] - <b>Finale for Voice and Piano:</b> - Unfinished Score, Pen and Pencil, 4 pp. (23cm x 30.5cm) - <b>Forgetfulness for Voice and Piano:</b> - Unfinished Score in Pen and Pencil, 4 pp. (23cm x 30.5cm) - <b>Meditation for Voice and Piano:</b> - Full Score in Pen and Pencil, 4 pp. (24cm x 32cm) - <b>Morbid Visions for Voice and Piano:</b> - Full Score in Pen, 4 pp. (24cm x 32cm)

Box	Folder	Description
M4	5	- <b>Romantic Suite or Six Chamber Songs:</b> - Full Score Bound, 21 pp. (29.5cm x 34.5cm), Program for Senior Flute Recital of Vanassa Bryant inside score
	6	- <b>Sence You Went Away (a ballad) for Voice and Piano:</b> - 3 Full Scores Photocopied, 5 pp. each (23cm x 30.5cm) [see Box 1, Folder 15, Box 4, Folder 2, Box 4, Folder 8] - <b>Shadows of the Cross for High Voice and Piano (6/17/1968):</b> - Full Score MS, 8 pp. (28cm x 34cm) - <b>A Song for Voice, Oboe and Piano:</b> - Full Score in Pencil with Pen, 27 pp. (24cm x 32cm)
	7	- <b>Three Obscurants for Tenor, Oboe and String Quartet (4/30/1966):</b> - Full Score MS, 25 pp. (28cm x 37.5cm) [see Box 1, Folder 15, Box 4, Folder 7] - <b>Two Rhapsodies on Death for Baritone and Orchestra:</b> - Full Rehearsal Score (Piano Reduction) In Pen with Pencil notes, 27 pp. (24cm x 32cm) - <b>When I Am Dead, My Dearest for Voice and Piano:</b> - Unfinished Score, Pen and Pencil, 3 pp. (24cm x 31.5cm)

#### G: Music for the Stage

	8	- <b>Gideon and Eliza, Opera in two acts:</b> - Two Copies of Libretto, typed, 13 pp. each (21.5cm x 28cm)
	9	- Choral parts MS, 20 pp., 1 Chorus Part Photocopied, 20 pp. (extra pages: 1 of p.17, 1 of p. 18, 1 of p. 19, 3 of p. 20) (21.5cm x 28cm)
	10	-Incomplete Piano/Vocal Score MS, 73 pp. (28cm x 34cm)
	11	- Full Piano Score, Bound, 78 pp. (29cm x 34.5cm) [see Box 1, Folder 5, Box 1, Folder 12, Box 1, Folder 17, Box 3, Folder 2, Box 4, Folder 2]
M5	1	- <b>Stackalee based on the Negro Folk Ballad, A Ballet in two scenes:</b> - Piano Score MS, 61 pp. (28cm x 34cm) [see Box 2, Folder 1, Box 3, Folder 2, Box 4, Folder 6]

#### H: Music for Large Ensembles

	2	- <b>Carver Portrait:</b> - Parts MS: Flute I, II, Oboe I (4 pp. each), Clarinet I (5 pp.), II, III, Eb Clarinet, Bass Clarinet, Alto Saxophone I, II, Tenor Sax. (4 pp. each), Baritone Sax. (3 pp.), Horn III, IV (2 pp. each), Trumpet I, II, III, Trombone I, II (3 pp. each), Baritone (4 pp.), Basses (3 pp.), Timpani, Drums (2 pp. each) (28cm x 34cm)
	3	- <b>Concertino for Trumpet: 1964 Version for Small Band or Orchestra (2/3/1964):</b> - Full Piano Score MS, 23 pp. (28cm x 34cm)

Box	Folder	Description
M5	4	- <b>Concertino for Trumpet: 1966 Version for Woodwinds and Percussion (3/29/1966):</b>
		- Full Score MS, 74 pp. (28cm x 34cm)
	5	- Parts MS: Flute (6 pp.), Oboe (5 pp.), Clarinet I, II (7 pp. each), Bass Clarinet, Bassoon, Alto Saxophone, Tenor Sax. (6 pp. each), Baritone Sax. (5 pp.), Timpani (4 pp.), Tambourine (2 pp.), Cymbals, Snare Drum, Bass Drum (4 pp.) (28cm x 34cm)
	6	- <b>Concerto for Alto Saxophone and Band (Transcribed from Mozart's Bassoon Concerto, K. 191):</b>
		- Full Score in Pen, Pencil and Red Pen, 60 pp. (34.5cm x 26.5cm)
	7	- Parts MS: Flute I (6 pp.), II (5 pp.), Oboe I, II (4 pp. each), Clarinet I, II (7 pp. each), III (6 pp.), Bassoon I (5 pp.), Alto Saxophone I (3 pp.), II (2 pp.), Tenor Sax., Horn I (4 pp. each), II (3 pp.), Trumpet I (5 pp.), II (4 pp.), Trombone I (4 pp.), II (3 pp.), Baritone, Basses (5 pp. each), Timpani (3 pp.) (28cm x 34cm)
	8	- Parts Photocopied, missing Clarinet II, Horn II, Basses (28cm x 35cm)
M6	1	- <b>Concerto for Trombone and Orchestra (11/19/1959):</b>
		- Full Score MS, 106 pp. (28cm x 37cm)
	2	- Piano reduction MS, 38 pp. (28cm x 34cm)
	3	- 2 Different Solo Trombone Parts MS, 8 pp. and 10 pp. (28cm x 34cm) [see Box 1, Folder 15]
	4	- <b>Joshua, Overture to a Negro Comedy for Orchestra:</b>
		- Full Score in Pen and Red Pencil, 34 pp. (27.5cm x 34.5cm)
	5	- Assorted Parts in Pen and Pencil: Alto Clarinet, Bass Clarinet, Bassoon I, II, Alto Saxophone I, II, Tenor Sax, Baritone Sax, Horn I, II (3 pp. each) III, IV (2 pp. each), 2 Trumpet I, 2 Trumpet II, Trombone I, II, Baritone (3 pp. each), Timpani, Drums, Bells and Triangle (2 pp. each) (24cm x 32cm)
	6	- <b>Joshua March:</b>
		- Assorted Parts in Pen, Pencil and Red Pen: Flute (2 pp.), Clarinet II, III (3 pp. each), Eb Clarinet, Alto Clarinet (2 pp. each), Alto Saxophone I (3 pp.), II, Tenor Sax, Horn I, II, Solo Trumpet, Trombone II, Baritone, Basses (2 pp. each), Drums (1 p.) (23.5 cm x 32cm) [see Box 1, Folder 18, Box 4, Folder 9]
	7	- <b>The Marshes of Glynn:</b>
		- Parts MS: Flute I (w/ photocopy) (5 pp.), II, III, Oboe I, Bassoon I, II (4 pp. each), Clarinet I, II (5 pp. each), III, Alto Clarinet (4 pp. each), Bass Clarinet (3 pp.), Alto Saxophone I (5 pp.), II, Tenor Sax. (4 pp. each), Baritone Sax., Horn I, II, III, IV, Flugelhorn (3 pp. each), Trumpet I (4 pp.), II, III (3 pp. each), Trombone I, II, III, Baritone Treble, Baritone Bass (4 pp. each), Basses (5 pp.), Timpani (2 pp.), Percussion (5 pp.) (28cm x 34cm) [see Box 1, Folder 18, Box 2, Folder 6, Box 4, Folder 9]

Box	Folder	Description
M6	8	- <b>Our Team Will Shine Tonight:</b> - Movement for Wind Band in Pen and Red Pencil, Full Score (Fragment?), 10 pp. (24cm x 31.5cm)
		- <b>Symphony # 1, Second Movement:</b> - Full Score Pen and Pencil, 28 pp. (27.5cm x 34cm)
	9	- <b>Two Scenes from the Life of Christ:</b> - Full Score Bound, 66 pp., (29.5cm x 38.5cm)
	10	- Parts MS: Violin I, II (7 pp. each), Viola (6 pp.), Cello (7 pp.), Bass (5 pp.), Horn I, II (4 pp. each), III, IV (3 pp. each), Trumpet I (4 pp.), II (3 pp.), Harp (5 pp.) (28cm x 34cm) [see Box 3, Folder 2]

### I: Choral Music:

M7	1	- <b>And What Shall You Say? for Two-Part Mixed Chorus, Baritone Solo, Piano, Timpani and Percussion:</b> - Full Score MS, 10 pp. (28cm x 34cm) [see Box 1, Folder 10, M1, Folder 3, Box 4, Folder 9]
	2	- <b>A Ballad of Trees and the Master for S.A.T.B. and Piano:</b> - 2 Full Scores, Bound, 15 pp. each (18cm x 27.5) [see Box 2, Folder 2]
	3	- <b>Burial of Moses, Orchestral Version:</b> - Full Score MS up to m.20,
	4	- Full Piano Score Photocopied with Program from a performance
	5	- Parts MS: Flute, Oboe, Clarinet I (8 pp. each), II (7 pp.), Bassoon (8 pp.), Alto Saxophone, Tenor Sax. (7 pp. each), Horn I (6 pp.), II (5 pp.), Trumpet I (6 pp.), II (5 pp.), Trombone (6 pp.), Baritone Horn (8 pp.), Tuba (7 pp.), Timpani and Drums (7 pp.) (28cm x 34cm)
	6	- Choral Parts MS, 33 pp., Text, typed, 1 p. (21.5cm x 28cm) [see Box 1, Folder 11, Box M1, Folder 3, Box 4, Folder 1, Box 4, Folder 9]
	7	- <b>Christmas Spiritual Fantasy:</b> - 1 Chorus Part MS, 33 pp. (21.5cm x 28cm) - 1 Solo + Chorus part MS, 33 pp. (21.5cm x 28cm)
	8	- <b>A Christmas Story for Bass Solo, S.A.T.B. Chorus and Piano:</b> - Bound Score with Pencil Markings pp. 1-35 - Bound Score pp.1-37 with Pencil Additions - Bound Score pp. 38-69 - Bound Score pp. 36-69, Unfinished (23.5cm x 30.5cm)
	9	- <b>An Easter Canticle:</b> - Full Score MS, 164 pp. (28cm x 34cm)
	10	- Full Piano Score MS, 84 pp. (28cm x 34cm)
	11	- Chorus parts MS, 36 pp. (21.5cm x 28cm), Oboe Part in Pen, Pencil and Red Pen, 10 pp. (24.5cm x 32cm) [see Box 1, Folder 12, Box 3, Folder 2, Box 4, Folder 7, Box 4, Folder 8]

Box	Folder	Description
M8	1	- <b>Fire (Fi-yah) for Baritone Solo, S.A.T.B., Piano, Tenor Saxophone and Snare Drum:</b> - Full Score MS, 9 pp. (28cm x 34cm) - Full Score Photocopied, 9 pp. (28cm x 34cm) - Unfinished early draft in Pen/Pencil without Saxophone and Drum, 7 pp. (23cm x 30cm)
	2	- <b>Journey of the Holy Family for Mixed Choir, Flute and Four Clarinets:</b> - Full Score MS, 12 pp. (28cm x 38cm) - Choral Parts MS, 10 pp. (21.5cm x 28cm)
	3	- <b>The Resurrection, A Chamber Cantata for S.A.T.B., Woodwind Quintet and Two Percussion Players:</b> - Choral Parts MS, 14 pp. (21.5cm x 28cm)
	4	- <b>Six Bible Choruses for Women's Voices - a-capella:</b> - 1 Full Score in Pen, 34 pp. (24cm x 31.5cm) - 1 Full Score (earlier draft) in Pen with Pencil and Red Pencil marks, 34 pp. (24cm x 31.5cm) [see Box M1, Folder 1]
	5	- <b>Strong Men Keep Coming On, for Soprano, Mixed Chorus, Wind Ensemble and Percussion:</b> - 1 Full Score Bound, 75 pp. (29cm x 35cm)
	6	- Full Score MS, 75 pp. (28cm x 34cm)
	7	- 1 Piano Score Bound with Pencil, 44 pp., (29cm x 35cm)
	8	- Piano/Vocal MS, 44 pp. (28cm x 34cm) - Choral Parts MS, 19 pp. (21.5cm x 28cm) [see Box M1, Folder 2]
	9	- <b>Three Alleluias (on Negro Idioms) for Mixed Chorus, Brass Quartet and Organ:</b> - Full Piano Score Photocopied in Folder, 35 pp. (22cm x 29cm) [see Box 4, Folder 7]
	10	- <b>Waiting for Women's Chorus, Flute and Harp:</b> - Full Score MS, 13 pp. (28cm x 38cm)
	11	- Full Score in Pen with Pencil, 12 pp. (27cm x 34cm)
	12	- Flute (3 pp.) and Harp (5 pp.) Parts MS and Photocopied (28cm x 34cm), Choral Parts MS, 10 pp. (21.5cm x 28cm) [see Box M1, Folder 3]

**J: Photocopied Choral Parts:**

M9	1	- <b>And What Shall You Say?:</b> - 1 Chorus Part Photocopied (6 pp.) (extra pages: 8 covers, 1 of p. 1, 11 of p. 2, 2 of p. 3, 4 of p. 5, 7 of p. 6) (21.5cm x 28cm)
		- <b>Burial of Moses:</b>
	2-4	- 14 Chorus Parts Photocopied, 19 pp. each
	5	- (2 incomplete: 1 missing p. 16, 1 missing pp. 12,16)
	6	- (extra pages: 7 extra p. 1, 4 extra p.2, 6 extra p. 3, 4 extra p. 4, 1 extra of 7,8,9 and 10, 17 extra p. 14, 16 extra p. 17, 1 extra p. 18, 2 extra p. 19)

Box	Folder	Description
M10	1	- 1 Incomplete Solo+Chorus Part Photocopied, pp.1-15, 17-33
	2-4	- (extra pages: 3 of p. 3, 14 of p. 4, 3 of p. 5, 2 of p. 6, 1 of p. 7, 7 of p. 8, 6 of p. 9, 6 of p. 10, 11 of p. 11, 4 of p. 12, 21 of p. 13, 1 of p. 14, 9 of p. 15, 3 of p. 17, 4 of p. 18, 2 of p. 19, 6 of p. 20, 3 of p. 21, 2 of p. 22, 4 of p. 23, 4 of p. 24, 7 of p. 25, 2 of p. 26, 3 of p. 27, 3 of p. 28, 4 of p. 29, 6 of p. 30, 4 of p. 31, 9 of p. 32, 9 of p. 33) (21.5cm x 28cm) [see Box 1, Folder 11, Box M1, Folder 3]
		- <b>Christmas Spiritual Fantasy:</b>
	5-8	- 8 Solo+Chorus Parts Photocopied, 33 pp. each
M11	1-4	- 7 Solo+Chorus Parts Photocopied, 33 pp. each
	5-6	- (extra pages: 1 of p. 1, 4 of p. 2, 2 of p. 3, 2 of p. 4, 6 of p. 5, 1 of p. 6, 2 of p. 7, 1 of p. 8, 1 of p. 9, 4 of p. 11, 6 of p. 12, 1 of p. 14, 1 of p. 15, 1 of p. 16, 1 of p. 17, 2 of p. 18, 1 of p. 19, 3 of p. 20, 4 of p. 21, 3 of p. 22, 6 of p. 23, 3 of p. 24, 1 of p. 25, 3 of p. 26, 1 of p. 27, 2 of p. 28, 3 of p. 29, 6 of p. 30, 7 of p. 31, 5 of p. 32, 5 of p. 33)
	7	- 1 Full Chorus Part Photocopied, 33 pp., 1 missing last page (21.5cm x 28cm)
M12	1-6	- <b>Journey of the Holy Family:</b>
		- 48 Chorus Parts Photocopied, 5 pp. each
M13	1	- 9 Chorus Parts Photocopied, 5 pp. each
	2-3	- 13 different Chorus Parts Photocopied, 10 pp. each
	4	- (extra pages: 10 of pp. 1 and 2 (double sided), 3 of p. 2, 1 of pp. 3 and 4 (double sided), 1 of pp. 5 and 6 (double sided), 1 of p. 8, 1 of p. 10) (21.5cm x 28cm)
		- <b>The Resurrection, A Chamber Cantata for S.A.T.B., Woodwind Quintet and Two Percussion Players:</b>
	5-8	-23 Choral Parts Photocopied, 14 pp. each
	9	- (extra pages: 3 of pp. 3 and 4 (double sided), 1 of p. 4, 7 of pp. 5 and 6 (double sided), 4 of pp. 7 and 8 (double sided), 1 of p. 8, 1 of pp. 9 and 10 (double sided), 1 of p. 10, 1 of pp. 11 and 12 (double sided), 1 of p. 12, 5 of pp. 13 and 14 double sided, 1 of p. 14)
M14	1-5	- <b>Six Bible Choruses for Women's Voices - a-capella:</b>
		- 9 Chorus Parts Photocopied, 34 pp. each (25cm x 35.5cm) [see Box M1, Folder 1]
M15	1	- <b>Strong Men Keep Coming On:</b>
		- 3 Choral Parts Photocopied
	2	- (extra pages: 2 covers, 3 copies of the text, typed, 2 of p. 1, 3 of p. 2, 2 of p. 4, 1 of p. 5, 3 of p. 6, 2 of p. 7, 3 of p. 8, 3 of p. 9, 7 of p. 10, 1 of p. 11, 4 of p. 12, 4 of p. 13, 2 of p. 14, 3 of p. 15, 1 of p. 16, 1 of p. 17, 2 of p. 18, 5 of p. 19) [see Box M1, Folder 2]
	3-8	- <b>Three Alleluias (on Negro Idioms) for Mixed Chorus, Brass Quartet and Organ:</b>
		- 24 Chorus Parts Photocopied
M16	1-10	- 38 Chorus Parts Photocopied, 1 missing last page
	11	- (extra pages: 6 covers, 1 of p. 1)



## SERIES XII: ADDENDUM

<b>Box</b>	<b>Folder</b>	<b>Description</b>
<b>A: Compositions</b>		
3	1	- 72 pp. of <u>pencil sketches</u> for <b>The Hellish Banditti</b> , an unfinished opera about Andrew Jackson, with 2 pp. of pencil sketches for the Libretto
	2	- <u>Pencil listing</u> of prices for parts - <u>Program notes</u> for <b>An Easter Canticle</b> , 4 pp. typed - <u>Flyer</u> for performance of <b>Gideon and Eliza</b> at Xavier University, 2 copies - <u>Excerpt</u> from article mentioning the performance of <b>Gideon and Eliza</b> at Xavier University - <u>Libretto</u> for <b>Gideon and Eliza</b> , 13 pp. typed with pen and pencil notes - <u>Title listing</u> of <b>Six Chamber Songs</b> , typed - <u>Article</u> on <b>Stackalee</b> , 3 pp. typed - <u>Choreographic guide</u> for <b>Stackalee</b> , 4 pp. typed - <u>Notes</u> for <b>Three Atavisms</b> , typed - <u>Form</u> for performance/reading application for <b>Two Scenes from the Life of Christ</b> , 2 copies - <u>Notes</u> for <b>Two Scenes from the Life of Christ</b> , 4 pp. typed
<b>B: Biographical Information</b>		
	3	- <u>Photograph</u> (photocopied) of Duncan playing flute alongside 2 clarinetists - <u>Certificate and Membership card</u> for honorary membership in Kappa Kappa Psi - <u>Bio</u> of Duncan, 2 pp. typed
<b>C: Correspondence</b>		
	4	- <b><u>Correspondence of note:</u></b> 2 letters from film composer Bernard Herrmann; 1 dictated and signed letter from W.C. Handy
	5	- <u>Correspondence:</u> 1940-1949
	6	- <u>Correspondence:</u> 1951-1954
	7	- <u>Correspondence:</u> 1955
	8	- <u>Correspondence:</u> 1956-1959
	9	- <u>Correspondence:</u> 1960-1963
	10	- <u>Correspondence:</u> 1964
	11	- <u>Correspondence:</u> 1965
	12	- <u>Correspondence:</u> 1966-1967
	13	- <u>Correspondence:</u> 1968-1969

Box	Folder	Description
3	14	- <u>Correspondence</u> : 1970-1971
	15	- <u>Correspondence</u> : 1972 (January – May)
	16	- <u>Correspondence</u> : 1972 (June – December)
	17	- <u>Correspondence</u> : 1973
	18	- <u>Correspondence</u> : 1974-1975
	19	- <u>Correspondence</u> : Date unknown

#### D: Newspaper Clippings

4	1	- [Duncan Compositions] <b>Black Bards</b> , organized by date; <b>Burial of Moses</b> , organized by date
	2	- <b>Gideon and Eliza</b> , organized by date; <b>Sence You Went Away</b>
	3	- <u>Articles</u> written by Duncan, organized by date
	4	- <u>Miscellaneous</u> clippings, organized by date

#### E: Programs

##### 1: Programs featuring Duncan Compositions

- 5
- **1944-1950**
  - The State Teachers College Band at Alabama State: Dec. 15, 1944, featuring Duncan's arrangement of **Hansel and Gretel** (with list of composer members of the American Music Center attached)
  - Francis Newsome, Contralto at Fleisher Auditorium, Philadelphia, PA: March 2, 1947, featuring Arrangements by Duncan
  - Davis Shuman at The Town Hall: Souvenir program, April 13, 1947, featuring **Divertimento for Trombone and String Ensemble** (with two concert order forms and one photocopy)
  - The Philadelphia Concert Orchestra at Town Hall: April 24, 1949, featuring **Symphonic Concertante** and **I Have a Rendezvous With Death** (photocopy)
  - Mildred Greenwood Hall and Altona Trent Jones at Alabama State: April 20, 1950, featuring Arrangements by Duncan
- 6
- **1953-1957**
  - The Montgomery Symphony Orchestra: Souvenir program, Season 1953-54, featuring **Rural Americana Suite** (with one partial copy)
  - The Alabama State College Dance Guild: July 28 and 29, 1954, featuring **Stackalee** (with partial copy)
  - The Alabama State College Dance Guild at the Brach School: Aug. 4, 1954, featuring **Stackalee**
  - 11<sup>th</sup> annual Bennington Composers' Conference: Aug 24, 1956, featuring arrangement of **Jenny Kissed Me**
  - Alabama State Teachers Association presents a Concert of Negro Music: March 29, 1957 featuring **The Easter Story**

<b>Box</b>	<b>Folder</b>	<b>Description</b>
4	7	<ul style="list-style-type: none"><li>- <b><u>1961-1965</u></b></li><li>- <u>The Morning Worship</u> at The College Chapel at Virginia State College: March 26, 1961, featuring <b>Ceremonial Piece</b></li><li>- <u>Vesper Service</u> at Alabama State: Oct. 1, 1961, featuring <b>Little Suite for Organ</b></li><li>- <u>Alabama State College Choir</u>: April 15, 1962, featuring <b>An Easter Canticle</b></li><li>- <u>Alabama State Teachers Association</u>: March 14, 1963 and March 19, 1964, featuring Mendelssohn's <b>Concerto in G Minor</b> transcribed by Duncan for Band, and <b>Three Negro Spirituals</b> transcribed for band</li><li>- <u>Alabama State College Wind Ensemble</u>: May 8, 1963, featuring <b>Three Songs (from Six Vocal Bagatelles)</b> and <b>Concerto in G Minor</b> transcription</li><li>- <u>Alabama State College Choir</u>: May 15, 1963, featuring <b>Six Vocal Bagatelles (excerpt)</b></li><li>- <u>A Christmas Concert</u> at Alabama State: Dec. 15, 1963, featuring <b>Three Alleluias</b></li><li>- <u>Alabama State Concert Band</u>: May 7, 1964, featuring <b>Carry Me Back to Old Virginy</b> and <b>Jean</b> arranged by Duncan</li><li>- <u>16<sup>th</sup> Annual Regional Composers Forum</u> at the University of Alabama: April 30-May2, 1965, featuring <b>Three Obscurants for Tenor, Oboe, and String Quartet</b> (with partial photocopy)</li></ul>
8		<ul style="list-style-type: none"><li>- <b><u>1966-1969</u></b></li><li>- <u>Palm Sunday Interracial Program</u> at Trinity A.M.E. Church: April 3, 1966, featuring <b>An Easter Canticle</b> with letter from M.M. Fleming attached</li><li>- <u>Francis Hester in Concert</u> at Alabama State: May 6, 1966, featuring <b>Sence You Went Away</b></li><li>- <u>Fourth Annual Symposium of Contemporary Music for Brass</u> at Georgia State: Nov. 11-13, 1966, featuring <b>Three Proclamations for Trombone and String Quartet</b> with one partial photocopy</li><li>- <u>Concert of Christmas Music</u> at Alabama State: Dec. 11, 1966, featuring <b>Fantasy for Brass Quintet</b></li><li>- <u>The Mobile Symphony Orchestra</u> at Alabama State: Oct. 17, 1968, featuring <b>Rural Americana</b> (two copies)</li><li>- <u>Composer's Symposium</u> at the North Carolina School for the Arts: Feb. 18, 1969, featuring <b>"Atavistic" String Quartet</b></li><li>- <u>Faculty Recital: Egbert J. Bacon, Pianist</u> at Alabama State: Aug. 8, 1969, featuring <b>Wend Now thy Way with Brow Serene</b></li></ul>
9		<ul style="list-style-type: none"><li>- <b><u>1970-1973</u></b></li><li>- <u>Faculty Recital: William Hamlin, Clarinetist</u> at Albany State College: Feb. 15, 1970, featuring <b>Wend Now thy Way with Brow Serene</b> (two copies)</li></ul>

<b>Box</b>	<b>Folder</b>	<b>Description</b>
4	9	<ul style="list-style-type: none"><li>- <u>The Alabama State University Symphonic Band</u>: May 3, 1970, featuring <b>The Marshes of Glynn</b></li><li>- <u>A Program of Christmas Music</u> at Alabama State: Dec. 6, 1970, featuring <b>Come and Go with Me (A Spiritual Sermonette), Ennyhow, Go Tell it on the Mountain</b> (with program notes by Duncan; 3 copies)</li><li>- <u>20<sup>th</sup> Century Art Songs by Black Composers</u> at the University of Kansas: April 13, 1972, featuring <b>Bluz Cycle</b></li><li>- <u>Alabama State Community Symphonette</u>: Jan. 24, 1973, featuring <b>Romance, Blues, and Fuguing tune</b></li><li>- <u>Decennium Celebration Honoring Dr. Levi Watkins</u>: Feb. 4,7,9, 1973, featuring <b>And What Shall You Say?</b></li><li>- <u>Lift Every Voice and Sing: A Festival of Music</u> composed or arranged by Black Musicians at Alabama State: Feb. 18, 1973, featuring <b>And What Shall You Say?</b></li><li>- <u>Alabama State University Delta Beta Chapter of Phi Mu Alpha Fraternity: The Music of John Duncan</u>: March 1, 1973, featuring <b>Joshua March, Three Atavisms, ORMALU, Evocation and Dance, Bamboula, The Tenor and the Prima Donna</b> (4 copies)</li><li>- <u>Performance Class</u> at Alabama State: April 12, 1973, featuring <b>Cold Icy Hand</b></li><li>- <u>Concert Choir: Spring Concert</u> at Mississippi College: April 16, 1973, featuring <b>The Burial of Moses</b></li><li>- <u>Mississippi College Concert Choir</u> at Alabama State: April 26, 1973, featuring <b>The Burial of Moses</b> (6 copies)</li><li>- <u>Studio Voice Recital</u> at Alabama State: May 30, 1973, featuring <b>Cold Icy Hand, I love My Blessed Savior, Jesus Rides that Milk-White Horse</b></li></ul>
10		<ul style="list-style-type: none"><li>- <b>1974-1975, Date Unknown</b></li><li>- <u>Connoisseur Concerts</u> at the Birmingham Museum of Art: Oct. 20, 1974, featuring <b>Black Bards</b> (2 copies)</li><li>- <u>Connoisseur Concerts</u> at Miles College Auditorium: Oct. 21, 1974, featuring <b>Black Bards</b> (2 copies)</li><li>- <u>Minnesota Black Composers Symposium</u>: May 18-24, 1975, featuring <b>Black Bards</b></li><li>- <u>Program Notes</u> from unknown concert: featuring <b>Wend Now thy Way with Brow Serene</b></li><li>- <u>Program Notes</u> from unknown concert: featuring <b>Symphonic Concertante</b> and <b>I Have a Rendezvous with Death</b></li></ul>
		<b>2: Programs that do not feature a Duncan Composition</b>
11		<ul style="list-style-type: none"><li>- <b>1945-1967</b></li><li>- <u>New York Center of Music and Drama</u>: Souvenir Program, 1945-46 season</li></ul>

Box	Folder	Description
4	11	<ul style="list-style-type: none"><li>- <u>Testimonial Banquet honoring Father Harold Purcell</u>: July 14, 1951</li><li>- <u>Panorama of the Arts at Alabama State College</u>: May 3-9 1964, featuring Duncan as a conductor</li><li>- <u>1966 Negro History Week</u>: Feb. 12-20, 1966, featuring Duncan as an honored guest</li><li>- <u>18<sup>th</sup> Annual Regional Composers Forum</u> at the University of Alabama: April 21-23, 1967</li><li>- <u>Two Weeks of New Music</u>: April 19-May 2, 1967</li></ul>
12		<ul style="list-style-type: none"><li>- <b><u>1968-1975, Date Unknown</u></b></li><li>- <u>Photocopy of commencement program</u>: 1968, featuring Duncan as a conductor</li><li>- <u>Baumel-Booth-Smith Trio</u> at Alabama State: Nov. 15, 1969</li><li>- <u>Annual Christmas Concert</u> at Alabama State: Dec. 14, 1969, program notes by Duncan (2 copies)</li><li>- <u>Annual Christmas Concert</u> at Alabama State: Dec. 3, 1972, program notes by Duncan</li><li>- <u>Two Hundred Fourteenth Commencement Convocation</u> at Alabama State: June 2, 1974</li><li>- <u>In Loving Memory of the Late Dr. John Duncan</u> at Alabama State University, Sep. 21, 1975</li><li>- <u>State Teachers College's Concert Band</u> at Alabama State: featuring Duncan as conductor</li><li>- <u>Easter Service</u>: April 1, ????</li><li>- <u>San Francisco Symphony Orchestra</u></li></ul>

## **F: Articles**

### **1: Articles by Duncan**

13		<ul style="list-style-type: none"><li>- <b><u>1946-1948</u></b></li><li>- <i>The Negro History Bulletin</i>, Vol. IX, No. 6, March 1946 (pp. 122-144): featuring "The Chevalier de Saint-Georges: Musician-Patriot" by John Duncan (with 2 negative photocopies of the first page)</li><li>- "The Negro in Music: an Additional List of Book on Negro Music," summer, 1946, typed, pp.1-2, 4-7</li><li>- <i>The Negro History Bulletin</i>, January 1947 (pp. 79-82, 95-96): "Negro Spirituals-Once More" by John Duncan</li><li>- <i>The Negro History Bulletin</i>, Vol. XI, No. 6, March 1948 (pp. 122-144): featuring "The Negro's Literary Influence on Masterpieces of Music" by John Duncan (with 2 negative photocopies of the first page)</li></ul>
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<b>Box</b>	<b>Folder</b>	<b>Description</b>
4	14	- <b><u>1957-1958</u></b> - "Catalogue of An Exhibit of Material Related to Music and Art By or About Negroes" (in observance of Negro History Week, February 10-16, 1957), typed, 20 pp. (2 copies) - <u>Plan of Work</u> for "Social Dances of Negro Origin": Sep. 25, 1958, typed, 1 p.
	15	- <b><u>1965-1966</u></b> - <u>Alabama State College Department of Music and Art Education</u> : a guide prepared by John Duncan, Oct. 20, 1965, typed, 30 pp. - <i>Negro History Bulletin</i> , Vol. XXIX, No. 4, January 1966 (pp. 74-96): featuring "Negro Composers of Opera" by John Duncan
	16	- <b><u>1967-1968</u></b> - <u>Manual for Music 347: Project Lessons in Counterpoint</u> prepared by John Duncan: Summer 1967, typed with photocopied musical examples, 27 pp. - <i>Negro History Bulletin</i> , Vol. 31, No. 4, April 1968 (pp. 1-23): featuring "Art Music by Negro Composers on Record" by John Duncan
	17	- <b><u>1968-1969</u></b> - "Afro-American Music" by John Duncan, typed with photocopied pictures of instruments and musical examples, 59 pages
	18	- Early draft of "Afro-American Music" by John Duncan, typed with pen notes, 49 pp.
5	1	- <b><u>1972</u></b> - <u>Book Review</u> by John Duncan of <i>Black Music of Two Worlds</i> by John Storm Roberts, typed with pencil notes, 5 pp. - "The Black Music Idiom and its Influence on World Cultures" by John Duncan, typed with pen notes, 5 pp. (2 copies, one typed on paper, one typed MS)
	2	- <b><u>Date Unknown</u></b> - "The Genesis of Jazz" by John Duncan, typed with pen notes, 7 pp. - "Jazz: Its Origins and Impact on World Culture" by John Duncan, typed, 4 pp. - "Music of the Bible" by John Duncan, typed, with pen notes, 8 pp. - 4 small notebooks worth of notes in pencil, 118 pp.
	3	- "The Goliards" by John Duncan, typed, 4 pp. - "Art Music by Negro Composers on Records" by John Duncan, typed, with pencil notes, 5 pp. - <u>Two Charts</u> outlining "Developmental Stages of Negro Music" by John Duncan, photocopied, 2 pp. - "The Negro and Scientific Investigations" by John Duncan, for Ed. 506 class, typed, 10 pp. (2 copies)

Box	Folder	Description
5	3	- "Opera: Its History, Production and Popularity" by John Duncan for Mus. 499 class, typed, 7 pp.

## 2: Other Misc. Articles

- |   |  |   |
|---|--|---|
| 4 |  | - <i>The Crisis</i> , Vol. 63, No. 10, Dec. 1956 (pp. 579-639)<br>- <i>Music Today...Newsletter</i> , Vol. 11, No. 3, Jan./Feb. 1969 (pp.1-6)<br>- <i>Inter-American Music Bulletin</i> , Number 72, July 1969 (pp. 1-7)<br>- <i>Negro History Bulletin</i> , Vol. 32, No. 7, Nov. 1969 (pp. 1-31)<br>- <u>Newsletter</u> for The Society of Black Composers Inc.: Vol. 1, No. 1-6, Jan.-June 1970 (pp. 1-6)<br>- <i>AAMOA Reports</i> , Vol. 1, No. 4, Sept.-Oct. 1969 (2 pp.)<br>- <i>AAMOA Reports</i> , Vol. 2, No. 1, Jan.-Feb. 1970 (2 pp.)<br>- <i>AAMOA Reports</i> , Vol. 2, No. 2, March-April 1970 (2 pp.)<br>- <i>AAMOA Reports</i> , Vol. 2, No. 3, May-June 1970 (2 pp.)<br>- "Foundations for the Study of Black Music" by Dominique-Rene de Lerma (pp. 16-17) |
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## G: Miscellaneous

### - Schools

- |   |  |  |
|---|--|--|
| 5 |  | - <i>State Normal School Record</i> : Catalogue and Yearbook 1923—1924: Vol. 3, No. 1, June 1924, bound, 120 pp.<br>- "State Normal School as Montgomery, Alabama: Special Announcement of 1927-28 Season," Sept. 1927, 22 pp.<br>- <u>Booklet</u> from State Normal School, 1928-1929, pp. 4-54<br>- "The Alabama State Teachers College at Montgomery, Alabama: Part I: Announcements for 1930-1931," 24 pp.                                     |
| 6 |  | - <i>Items</i> , Vo. II, No. 29, May 23, 1969, 2 pp.<br>- <i>Items</i> , Vol. 4, No. 9, Dec. 11, 1970, 4 pp.<br>- <i>Items</i> , Vol. 5, No. 25, March 31, 1972, 4 pp.<br>- "1962-1972: A Decisive Decade, the Ten Year Report of the President" at Alabama State University, 32 pp.<br>- <u>Music History Bibliography</u> for students as Alabama State, typed, 4 pp.<br>- "Constitution of the Faculty Council" at Alabama State, typed, 10 pp. |

### - Business Documents

- |   |  |                       |
|---|--|-----------------------|
| 7 |  | - <u>1950s-1960s</u>  |
| 8 |  | - <u>1970s</u>        |
| 9 |  | - <u>Date Unknown</u> |

### - Colleges and Organizations

- |    |  |  |
|----|--|--|
| 10 |  | - <u>1950s</u><br>- "Composers at Bennington," reprinted from <i>Vermont Life</i> , Summer 1955, 6 pp. (features photograph of a 15 year old Frederic Rzewski) |
|----|--|--|

Box	Folder	Description
5	10	<ul style="list-style-type: none"><li>- <u>Notice of Annual Meeting, 1955</u> for the American Musicological Society, with ballot for election of officers, typed, 2 pp.</li><li>- <u>Conference Directory – 1956</u> for the Composers' Conference at Bennington (Vt.) College, typed, 2 pp.</li><li>- <u>Program</u> for the Annual Meeting of the Association for the study of Negro Life and History at Alabama State Nov. 14-16, 1957</li><li>- <u>Program</u> for the Thirty-Third Annual Celebration of Negro History Week, Feb. 9-16, 1958, 8 pp.</li></ul>
11	-1961-1968	<ul style="list-style-type: none"><li>- <u>Submission Form</u> for the Annual Regional Composers' Forum at the University of Alabama, 1961</li><li>- <u>Letter</u> from the Eastman School of music, June 26, 1964</li><li>- <u>Newsletter</u> from the Gulfstates Chapter of the American Musicological Society, November, 1964</li><li>- <u>Social-Action News</u> by the First Unitarian Church, Salt Lake City, Utah, March 28, 1966</li><li>- <u>The Torch</u>, Newsletter for the First Unitarian Church, Vol. 5, No. 29, March 29, 1966</li><li>- <u>By-Laws</u> of Sigma Phi Chapter of the Omega Psi Phi Fraternity, Inc., Montgomery, Alabama, typed, 4 pp.</li><li>- <u>SCL Minutes</u>: Spring 1966, typed with pen notes, 2 pp.</li><li>- <u>Roster of Members</u> for the Southeastern Composers League, May 1, 1967, typed, 3 pp. (extra copy of page with Duncan's name)</li><li>- <u>RILM Abstracts</u>, May-Aug. 1967</li><li>- <u>Constitution and By-Laws</u> of the Music Library Association, 1968, typed, 12 pp.</li></ul>
12	- 1969	<ul style="list-style-type: none"><li>- <u>Announcement</u> of The Arnold Salop Memorial Composition Prize by The Southeastern Composers' League, deadline Jan. 5, 1969, typed, 1 p.</li><li>- <u>Postcard</u> advertising the Regional Composers' Forum at the University of Alabama, April 25-27, 1969</li><li>- <u>Announcements</u> by the Indiana University School of Music Library, May 7, 1969, photocopies, 13 pp.</li><li>- <u>Program</u> for Seminar on Black Music in College and University Curricula, at the Indiana University School of Music, June 18-21, 1969 (2 copies)</li><li>- <u>Brochure</u> for Summer Institute on the Humanities at Miles College, June 16-July 18, 1969</li><li>- <u>Announcement</u> for A Composition Contest for Organ and Brass by the Philadelphia Chapter, American Guild of Organists, Nov. 1969, typed, 1 p.</li><li>- <u>Poster</u> for An Evening of Black Contemporary Music, presented by The Society of Black Composers, Inc., Nov. 12, 1969</li><li>- <u>Brochure</u> for The American Musicological Society, 1969</li></ul>



Box	Folder	Description
5	13	<ul style="list-style-type: none"><li>- <u>1970-1973</u><ul style="list-style-type: none"><li>- <u>SCL Minutes</u>: April, 1970, typed, 1 p.</li><li>- <u>Roster of Members</u> for the Southeastern Composers League, June, 1970, typed, 3 pp.</li><li>- <u>Letter</u> to SCL Members, from the Music Department, University of South Florida, Aug. 1, 1971, typed, 1 p.</li><li>- <u>Documents</u> from Dominique-Rene de Lerma to the Black Music Committee, Indiana University, and the Honorary Advisory Committee, Black Music Center, Sep. 27, 1971, typed and photocopied, 18 pp.</li><li>- <u>Schedule</u> for Contemporary Choral Music Symposium at University of South Florida, Jan. 28, 1972, typed, 1 p.</li><li>- <u>Schedule</u> for Contemporary Choral Music Symposium at University of South Florida, Jan. 29, 1972 (2 copies), typed, 2 pp.</li><li>- <u>Memo</u> regarding Ninth Annual Symposium of Contemporary Music for Brass, Feb. 25-27, 1972, typed, 1 p.</li><li>- <u>Guidelines for National Endowment for the Arts Grants to Composers and Librettists Fiscal Year 1974</u>, typed, 7 pp.</li></ul></li></ul>
14		<ul style="list-style-type: none"><li>- <u>Date Unknown</u><ul style="list-style-type: none"><li>- <u>List</u> of Pre-registrants for Explorations in Black Music Seminar, typed, 4 pp.</li><li>- <u>Music Teacher's Workshop</u> info, typed, 1 p.</li><li>- <u>Schedule</u> for radio program: Your Sunday Symphonette with John Duncan, Composer-Musicologist as commentator, WRMA 950, typed, 2 pp.</li></ul></li><li>- <u>Other</u></li></ul>
15		<ul style="list-style-type: none"><li>- "A Test of Musical Accomplishment" by John Duncan, filled out by Dorothy Ann Duncan, 1952, typed and photocopied, 7 pp.</li><li>- <u>Notes</u> for Upon the Midnight Clear, Angel Chorus, At Meaux, France by J. Mitchell Pitcher, 1955, 7 pp. booklet</li><li>- <u>List</u> of Songs sung by Doc Reed and Adele Ward, with attached correspondence</li><li>- <u>Text</u> for A Vacuum Soprano for Brass Quintet and Stereo Tape, by Gilbert Trythall</li><li>- <u>Text</u> for Small Symphony # 1 for Brass Quintet and Voice by Donald Stratton</li><li>- <u>Long Text</u> for unknown composition (Opera?), typed with pen notes, 29 pp.</li></ul>
16		<ul style="list-style-type: none"><li>- <u>Order Form</u> for Photo Duplication at the New York Public Library</li><li>- <u>District Map</u> of Alabama, photocopied</li><li>- <u>Visitor's Guide</u> to Philadelphia, glossy B&amp;W booklet, 48 pp.</li><li>- <u>Biographical Information</u> for Dr. Otis Simmons, including typed info, and photocopies from newspaper articles and issues of <i>Items</i>, 8 pp.</li><li>- <u>Advertising Brochure</u> for The Music of Black Americans and Readings in Black American Music by Eileen Southern, 4 pp.</li></ul>

<b>Box</b>	<b>Folder</b>	<b>Description</b>
5	16	- <u>Typed note</u> for the front page of a File-Book containing personal documents related to creative endeavors - <u>Trio Pro Viva</u> information - <u>Advertisement</u> for Contemporary Black Images in Music for the Flute - <u>Two Small Typed Notes</u> : "Inadvertence: This poem has nothing to do with Afro-American music. I apologize for its inclusion. JD"
	17	- <u>Page</u> of pencil notes, tally of scores? - <u>Brochures</u> for "Beethoven Abstracts," "Detroit Studies in Music Bibliography," "Detroit Monographs in Musicology," and "The Music Index" in envelope postmarked from Detroit, Michigan - <u>Cut-out photos</u> from newspapers and magazines - <u>Typed Page</u> of research notes - <u>Short Note</u> to D.C. Health and Company - <u>Address</u> of Roger Davenport - <u>Order Form</u> for Oak Publications - <u>Larger Order Form</u> for Oak Publications - <u>Advertisement</u> for Bale Pin Company
		<b>H: Photographs</b>
	18	- 1 large B&W of Duncan at the piano - 1 large B&W Head Shot of Duncan - 1 large B&W of choir rehearsing - 1 Postcard of Arrowhead Stadium - 1 Postcard of the Harry S. Truman Sports Complex - 1 Postcard of Davis Shuman - 1 small B&W Head Shot of Duncan - 4 B&W photos of ceremony honoring Father Purcell [see Box 4, Folder 11]