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## BIOGRAPHICAL SKETCH

Born 4 April 1906 in Savannah, Ohio, Eunice Lea Kettering began composing music at age 6. As a composer and educator, Kettering earned fame and appreciation for creating compositions that were accessible to the public while many composers were experimenting with serialism. Her works range in performance requirements from very easy to moderately difficult and are mostly in the choral and solo instrumental genres.

Kettering's formal musical education began at the Oberlin Conservatory of Music in Ohio, from which she received the degree of Bachelor of Music in 1929. She then relocated to Harrisonburg, Virginia, to become professor of piano, organ and theory at Madison College. While there, she sought further instruction in composition in the studios of Dr. Felix Labunski, Dr. Normand Lockwood and Edwin J. Stringham, and studied overseas in Mondsee, Austria, with Béla Bartok during the summer of 1931.

After three years at Madison College, Kettering enrolled in the graduate program at the School of Sacred Music at Union Theological Seminary. She received her Master's Degree in 1933 and was accepted soon after as lecturer. She then became composer-in-residence and professor of music literature at Ashland College in Ashland, Ohio. Within a year after her assignment there, she became head of the music department. She also served as the [Ohio] State Chairman of American Music – a prestigious position she held for 8 years.

During her tenure at Ashland College, Kettering premiered and performed many of her early works, saw the publication of others, and received several commissions for major compositions, including *Abraham Lincoln Walks at Midnight* for Hiram College, *Festive Suite* for the Ohio Music Club, and *Angel on a Holiday, Any Man Will Do* and *Brimstone* for Ashland College. While at Ashland, she also was given two awards and an honor: first prize for a choral-orchestral composition in 1943 by the National Federation of Music Clubs for her composition *Johnny Appleseed*; a citation of merit from Ashland College in 1957, and the renaming of the local music club to the Eunice Kettering Music Club.

Kettering decided to pursue composing as a profession in 1958, left Ashland and moved to Albuquerque, New Mexico, the following year. As a resident composer in Albuquerque, she composed the bulk of her compositional output, most for choral groups and solo instruments. Several of her works were also recorded (such as *John James Audubon* with the Dayton Philharmonic Orchestra and *The Lamb* with the Capital University Choir), and given well publicized premières with orchestras (*Johnny Appleseed* with the CBS Orchestra, *Affirmation* with the Dayton Philharmonic Orchestra and *Prelude, Toccata and Fugue* with the Roswell Symphony Orchestra).

Kettering continued to be recognized and honored after relocating to Albuquerque: first prize and citation from the Annual Institute for Education by Radio and Television in 1961; a special merit award in 1968; a merit award for outstanding service to other composers given in 1970; a first-place, chapter-level music award by the National League of Pen Women, Southwest Regional Conference in 1971; and in 1972 three first-prize, national-level awards by the National League of American Pen Women for her choral composition *I Hear America Singing*, her piano composition *Clouds, Rain, Wind Suite*; and her vocal art-song *The Court Jester*.

Kettering held memberships in several organizations, including the National Association of American Composers and Conductors, Pi Kappa Lambda, and National Federation of Music Clubs. She received a Fellow Certificate with the American Guild of Organists (the highest certification given by that organization) and served a residency at the MacDowell Colony in Peterborough, New Hampshire.

Kettering died March 9, 2000.

Source:

Cohen, Aaron I. *International Encyclopedia of Women Composers*, 2<sup>nd</sup> ed. "Eunice Lea Kettering." New York: Books & Music (USA) Inc., 1987. p. 371.

## SCOPE AND CONTENT

The Eunice Lea Kettering Collection was donated to the University of Missouri-Kansas City by Eunice Lea Kettering. Housed in the LaBudde Special Collections Department, Miller Nichols Library, the collection is divided into four series: Manuscript Scores (Photocopy), Published Scores, Documents, and Sound Recordings. The first two series are classified into genre, and each work is listed alphabetically. There are over 80 manuscript score photocopies spanning the majority of Kettering's professional career from 1935 to 1974, and include works from full orchestral to solo instrument. There are over 30 published scores, providing a good overview of her compositions from 1942 to 1973. The remaining material consists of miscellaneous newspaper clippings of reviews and descriptions of her works, awards (photocopies), correspondence (photocopies), and recital and concert programs, as well as four reel-to-reel tape recordings.

Kettering donated the majority of her extant collection to the University of New Mexico in Albuquerque, accounting for this collection's lack of original manuscript scores. However, the strength of this collection is that all of her works contained within present a very good representation of her career. For example, of her 36 published works the collection has thirty-four; of her 77 choral works, the collection has seventy-three. The collection also has all of her out-of-print works, with the exception of two. And as there are no recordings of Kettering's work in the public domain, the reel-to-reel tapes are considered to be of great value for research.

A full listing of Kettering's compositions to 1987 is provided in the *International Encyclopedia of Women Composers*, 2nd. edition.

*See: American Composers Collection, Eunice L. Kettering, Box 13, Folders 2-3.*

## **SERIES NOTES**

### **Series I: Manuscript Scores (Photocopy)**

This series is located in boxes 1-4 and box 5, folders 1-30. It consists of photocopies of 81 manuscript scores by Kettering, broken down by genre: Orchestra, Cantatas & Operettas, Chamber, Choral, Songs, and Solo Instrument. Each sub-series is arranged alphabetically by title.

### **Series II: Published Scores**

This series is located in box 5, folders 31-34, and box 6, folders 1-31. It consists of published scores by Kettering, broken down by genre: Chamber, Choral, Songs, and Solo Instrument. Each sub-series is arranged alphabetically by title.

### **Series III: Documents**

This series is located in box 6, folders 32-36; and consists of correspondence, articles and reviews, concert and recital programs, awards, and other ephemera.

### **Series IV: Sound Recordings**

This series is located in box 7, and consists of four 7-inch reel-to-reel tapes. Included is a list of recordings.

## CONTAINER LIST

### SERIES I: MANUSCRIPT SCORES (PHOTOCOPY)

<b>Box</b>	<b>Folder</b>	<b>Description</b>
<b>A. Orchestra</b>		
1	1(a-c)	Affirmatio [n.d.]. 35 cm x 25.5 cm. 61l, 61 p. Full score and complete part books.
	2	A-Wearin' o' the Green, O! [n.d.]. 38 cm x 28 cm. 32l, 60 p. Full score
	3(a-c)	Prelude, Toccata, and Fugue [n.d.]. 38 cm x 28 cm. 40l, 76 p. Full score and complete part books.
2	1	St. Francis [Theme and variations for organ and chamber orchestra] [n.d.]. 38 cm x 28 cm. 32l, 62 p. Full score.
<b>B. Cantatas &amp; Operettas</b>		
	2	Angel on a Holiday 1954, May 20. 28 cm x 22.5 cm. 52l, 52 p. Libretto by Frederick L. Saur.
	3	Any Man Will Do [n.d.]. 22 cm x 18.5 cm. 45l, 43 p. Libretto by Frederick L. Saur.
	4	Christopher Columbus [: A Drama-Pageant in one act and two scenes] [n.d.]. 35.5 cm x 27 cm. 52l, 102 p. Score for soloists, SATB chorus and piano. Text by Melrose Pitman. (2 copies)
	5	John James Audubon [n.d.]. 36 cm x 28 cm. 26l, 50 p. Score for two narrators, soprano and tenor solo, SATB chorus and piano. Text by Melrose Pitman. (2 copies. Copy I: Title page indicates, "Markings by Dr. Paul Katz, Conductor of the Dayton, OH Philharmonic" and laid in are SATB score and printed text. Annotations are in red and lead pencil.)
	6	[In Praise of] Johnny Appleseed [n.d.]. 35.5 cm x 25.5 cm. 67l, 67 p. SATB chorus and piano. Text by Vachel Lindsay.

<b>Box</b>	<b>Folder</b>	<b>Description</b>
3	1	Quilting Bee [A Musical Satire] [n.d.]. 34.5 cm x 28 cm. 10l, 19 p. Score for eight women's voices and piano.
	2	Song for Tishri [n.d.]. 35.5 cm x 28 cm. 16l, 30 p. Score for cantor, SATB quartet, and organ. Text by Melrose Pitman.
	3	Trails West--Men-In-A-Hurry [n.d.]. 35.5 cm x 27.5 cm. 22l, 42 p. Score for five narrators, SAB chorus, and piano. Text by Melrose Pitman.
	4	William Holmes McGuffey Was the Man [n.d.]. 35 cm x 28 cm. 16l, 30 p. Score for narrator, SATB chorus, and piano. Text by Melrose Pitman.

### **C. Chamber**

5	Festive Suite [n.d.]. 35.5 cm x 25.5 cm. 28l, 28 p. Full score, includes flute and violin parts.
6	Let's Play Zoo [n.d.]. 36 cm x 28 cm. 16l, 32 p. Suite for modern dance class and two pianos with narrator. Text by Melrose Pitman.
7	Navajo Prayer [n.d.]. 36 cm x 28 cm. 8l, 13 p. Score for baritone solo, flute and percussion. Text from traditional Navajo "Beauty Chants."
8	Paddy O'Hara [American fiddle tune in the style of a Bach Gigue] [n.d.]. 34.5 cm x 27.5 cm. 4l, 6 p. Score for two pianos.
9	Quartet #1 [n.d.]. 35.5 cm x 25.5 cm. 26l, 26 p. Full score and parts.
10	Rigadoon [n.d.]. 35.5 cm x 25.5 cm. 6l, 9 p. Score for piano duet.
11	South of the Border Suite: Folksongs from Latin-America [n.d.]. 36 cm x 28 cm. 8l, 15 p. Full score.
12	Trio for Flute, Clarinet, Bassoon [n.d.]. 34 cm x 28 cm. 10l, 18 p. Full score.

**Box Folder Description**

**D. Choral**

- |   |    |   |
|---|----|---|
| 4 | 1  | Abraham Lincoln Walks at Midnight<br>[n.d.]. 27 cm x 18 cm. 9l, 17 p. Score for SATB chorus. Text by Vachel Lindsay.                              |
|   | 2  | A-Mothering-on-Sunday<br>[n.d.]. 28 cm x 21.5 cm. 7l, 7 p. Score for SA chorus and piano. Text by Melrose Pitman.                                 |
|   | 3  | Angels of the Night Wind<br>[n.d.]. 35.5 cm x 25.5 cm. 3l, 3 p. Score for SA chorus, piano, and harp. Text by Melrose Pitman.                     |
|   | 4  | As Joseph Was A-Walking<br>[n.d.]. 28 cm x 21.5 cm. 4l, 8 p. Flute (or violin or organ), soprano solo and SA chorus. Text from a medieval carol.  |
|   | 5  | Canticle of the Sun<br>[n.d.]. 39 cm x 28 cm. 12l, 21 p. Score for double SATB chorus. Text by St. Francis of Assisi.                             |
|   | 6  | Canticle of the Sun<br>[n.d.]. 35.5 cm x 28 cm. 10l, 20 p. Score for SATB chorus. Text by St. Francis of Assisi.                                  |
|   | 7  | Christ, the Christ is Risen<br>[n.d.]. 35.5 cm x 28 cm. 9l, 16 p. Score for SATB chorus, three trumpets (opt.) and organ. Poem by Melrose Pitman. |
|   | 8  | Christ, the Christ is Risen<br>[n.d.]. 21.5 cm x 14 cm. 4l, 6 p. Score for SATB chorus and organ. Text by Melrose Pitman.                         |
|   | 9  | The Donkey<br>[n.d.]. 27.5 cm x 17.5 cm. 4l, 8 p. Score for SATB chorus. Text by Melrose Pitman.  |
|   | 10 | Easter (Morning-Evening) Song<br>[n.d.]. 35.5 cm x 25.5 cm. 5l, 5 p. Score for three voices, piano and C instruments. Text by Melrose Pitman.     |
|   | 11 | Five Cowboy Songs<br>[n.d.]. 36 cm x 28 cm. 12l, 22 p. Score for SA boy's chorus, piano and optional percussion.                                  |



Box	Folder	Description
4	12	Five Songs from Early Ireland 1971. 36 cm x 28 cm. 10l, 19 p. Score for SSA chorus and piano. Text by Melrose Pitman. Annotations are in red, lead and blue pencil.
	13	Four Anthems for Youth Choir [n.d.]. 35.5 cm x 25.5 cm. 16l, 16 p. Score for SATB chorus. Text by Melrose Pitman.
	14	Hope [n.d.]. 35.5 cm x 25.5 cm. 4l, 4 p. Score for SSA chorus and piano. Text by Mary D. Eddy.
	15	I Hear America Singing [n.d.]. 35.5 cm x 28 cm. 8l, 15 p. Score for SATB chorus and piano. Text by Walt Whitman.
	16	In the Valley of the Rio Grande [n.d.]. 28 cm x 18.5 cm. 18l, 36 p. Score for SATB chorus. Text by Melrose Pitman.
	17	Listen, Lord (A Prayer) [n.d.]. 27 cm x 19 cm. 17l, 32 p. Score for baritone solo and SATB chorus. Text by Melrose Pitman
	18	On, and On, and Dancing [n.d.]. 35.5 cm x 25.5 cm. 6l, 6 pp. Score for SA chorus and piano. Text by Melrose Pitman.
	19	Pilgrimage in Brittany: A Chancel Play [n.d.]. 37 cm x 28 cm. 12l, 23 p. Score for narrator, SATB chorus, organ, and optional drum. Text by Melrose Pitman. Laid in are photographs made from slides. The cover page states: "Slides are made from postcards sent from Brittany to the U .S. in the 1880s..."
	20	Six Anthems for Children's Chorus [from <i>Eight Times We Sing</i> ] [n.d.]. 35.5 cm x 28 cm. 12l, 24 p. Score for SA children's chorus and organ. Text by Melrose Pitman.
	21	Tennessee Mountain [n.d.]. 34.5 cm x 28 cm. 4l, 7 p. Score for TTBB chorus. Text by Claudia Lewis.

<b>Box</b>	<b>Folder</b>	<b>Description</b>
4	22	The Three Little Kittens [n.d.]. 35.5 cm x 28 cm. 4l, 8 pp. Score for SSA chorus. Text by Eliza Lee Follen.
	23	Walking, Walking, Walking [n.d.]. 35.5 cm x 25.5 cm. 11l, 11 p. Score for tenor solo, two narrators, and piano. Text by Melrose Pitman.
	24	While Night is Young [n.d.]. 28 cm x 17.5 cm. 8l, 13 p. Score for SATB chorus and violin. Text by Jesse Stuart.
<b>E. Songs</b>		
	25	Across Long-Time, We Sing [A Cycle of Seven Songs for Tenor and Piano] [n.d.]. 35 cm x 30 cm. 13l, 25 p. Text by Melrose Pitman.
	26	The Bells Will Ring [n.d.]. 35.5 cm x 28 cm. 2l, 3 p. Score for SA and handbells. Poem by Melrose Pitman.
	27	David's Harp [from <i>Song Cycle</i> ] [n.d.]. 36 cm x 27.5 cm. 5l, 9 p. Score for mezzo-soprano and harp. Poem by Victor E. Reichert.
	28	Hope [n.d.]. 35.5 cm x 25.5 cm. 1l, 2 p. Score for treble voice and piano. Text by Mary E. Eddy.
	29	Live Alone and Like It? [n.d.]. 35.5 cm x 25.5 cm. 4l, 4 p. Score for voice and piano. Text by Muriel Whitmore.
	30	Longing [n.d.]. 35.5 cm x 25.5 cm. 4l, 4 p. Score for voice and piano. Text by Matthew Arnold.
5	1	The Moon's a Paper Jumping Hoop [n.d.]. 35.5 cm x 25.5 cm. 3l, 3 p. Score for voice and piano. Text by Vachel Lindsay.

Box	Folder	Description
5	2	Poems for Music [n.d.]. No. 1: <i>Serenade</i> , 35.5 cm x 25.5 cm. 3l, 3p // No. 2: <i>Lullaby</i> , 28 cm x 21.5 cm. 6l, 6 p. // No. 3: <i>XXth Century</i> , 35 cm x 28 cm. 2l, 3 p. // No. 4: <i>The Gull</i> , 35.5 cm x 25.5 cm. 4l, 4 p. Score for voice and piano. Text by Robert Hillyer.
	3	Portraits from the Holy Scriptures [n.d.]. 35.5 cm x 28 cm. 9l, 18 p. Score for treble voice and organ.
	4	Psalms for Voice and Handbells [n.d.]. 35.5 cm x 28.5 cm. 6l, 11 p. Score for soprano solo and handbells. Annotations in lead pencil.
	5	Sing Unto the Lord (Verses from the Psalms of David) [n.d.]. 35.5 cm x 25.5 cm. 5l, 5 p. Score for voice and piano.
	6	Songs of a Gypsy Girl [n.d.]. 35.5 cm x 28 cm. 12l, 23 p. Score for treble voice and piano.
	7	Songs of the Seasons [n.d.]. 34.5 cm x 28 cm. 10l, 18 p. Score for treble voice and piano. Text by Jesse Stuart.
	8	A Story of Mary [n.d.]. 35.5 cm x 25.5 cm. 9l, 9 p. Score for narrator, contralto, and flute.
	9	Three Poems [n.d.]. 35.5 cm x 25.5 cm. No. 1: <i>Penance</i> , 4l, 4 p. No. 2: <i>Rhyme for Anybody</i> , 2l, 2 p. No. 3: <i>Sea Craving</i> , High voice: 3l, 3 p.; Low voice: 3l, 3 p. Score for voice and piano. Text by Garnet Owen.
	10	Trilogy [n.d.]. 35.5 cm x 25.5 cm. No. 1: <i>Day</i> , 3l, 3 p. No. 2: <i>Sunset</i> , 2l, 2 p. No. 3: <i>Night</i> , 3l, 3 p. Score for voice and piano. Text by Thomas Wolfe.
	11	Two Humorous Songs [n.d.]. No. 1: <i>The Lion</i> , 34.5 cm x 25.5 cm. 2l, 3 p. (2 copies). No. 2: <i>The Little Turtle</i> , 35.5 cm x 27.5 cm. 2l, 4 p. Score for treble voice and piano. Poem by Vachel Lindsay.

**Box Folder Description**

**F. Solo Instrument**

- |   |    |   |
|---|----|---|
| 5 | 12 | American Folk-Hymns<br>[n.d.]. 35.5 cm x 25.5 cm. 11l, 11 p. Score for organ.                             |
|   | 13 | Biblical Miniatures<br>[n.d.]. 35.5 cm x 25.5 cm. 8l, 8 p. Score for harp.                                |
|   | 14 | Cascading Waters<br>Summer, 1974. 35.5 cm x 25.5 cm. 2l, 2 p. Score for piano.                            |
|   | 15 | Folksongs from the Holy Land<br>[n.d.]. 35.5 cm x 25.5 cm. 2l, 2 p. Score for handbells.                  |
|   | 16 | Folksongs from Mexico and New Mexico<br>[n.d.]. 35.5 cm x 28 cm. 2l, 4 p. Score for handbells.            |
|   | 17 | Heaven Is Not So Far<br>1974. 35.5 cm x 25.5 cm. 2l, 3 p. Score for piano.                                |
|   | 18 | Love Cycle I<br>January-February, 1975. 35.5 cm x 27 cm. 5l, 8 p. Score for piano.                        |
|   | 19 | Love Cycle II<br>March, 1975. 35.5 cm x 27 cm. 4l, 6 p. Score for piano.                                  |
|   | 20 | Mourning Dove song<br>Summer, 1974. 35.5 cm x 25.5 cm. 2l, 2 p. Score for piano.                          |
|   | 21 | My Heart's Star<br>1974. 35.5 cm x 25.5 cm. 2l, 2 p. Score for piano. Annotations in ink.                 |
|   | 22 | Praise [from <i>Songs of Worship</i> ]<br>1974. 35.5 cm x 28 cm. 2l, 3 p. Score for organ.                |
|   | 23 | Quietude [from <i>Songs of Worship</i> ]<br>1974. 35.5 cm x 27.5 cm. 3l, 4 p. Score for organ.            |
|   | 24 | Ruth<br>[n.d.]. 35.5 cm x 28 cm. 6l, 11 p. Score for organ and optional dancers. Annotated in red pencil. |
|   | 25 | Sailing Toward the Moon<br>1974. 35.5 cm x 25.5 cm. 2l, 2 p. Score for piano.                             |

<b>Box</b>	<b>Folder</b>	<b>Description</b>
5	26	Saint Francis [n.d.]. 32 cm x 24 cm. 12l, 23 p. Score for organ.
	27	Searching, Seeking 1974. 35.5 cm x 25.5 cm. 2l, 3 p. Score for piano.
	28	Suite in Treble Clef April, 1975. 35.5 cm x 27.5 cm. 4l, 7 p. Score for piano.
	29	Toward Peace 1974. 35.5 cm x 25.5 cm. 2l, 3 p. Score for organ.
	30	What Lovers Say 1974. 35.5 cm x 25.5 cm. 2l, 2 p. Score for piano.

## **SERIES II: PUBLISHED SCORES**

<b>Box</b>	<b>Folder</b>	<b>Description</b>
		<b>A. Chamber</b>
5	31	Fifteen Carols Arranged for Two Instruments St. Louis, Mo: Concordia Publishing House, 1969. 15 p. Score for two undesignated treble instruments.
	32	Paddy O'Hara: American Fiddle Tune New York: G. Schirmer, 1970. 11 p. Score for two pianos.
	33	Rigadoon New York: G. Schirmer, 1970. 11 p. Score for two pianos.
	34	Three Spanish Folk Dances New York: G. Schirmer, 1972. 15 p. Score for piano duet.
		<b>B. Choral</b>
6	1	And Above, Singing Angels New York: Mills Music, 1969. 8 p. Score for SSA chorus and organ. Text by Melrose Pitman.
	2	A-Shining Far in the East New York: H.W. Gray, 1935. 7 p. Score for SATB chorus and organ. Text by Garnet Hamrick.

Box	Folder	Description
6	3	The Bells of Sunday Morning / Sunday Evening [New York]: Harold Flammer, 1959. 4 p. Score for SATB chorus & organ chimes. Text by Frederick Saur.
	4	Christ, the Christ is Risen Melville, New York: Belwin-Mills, 1973. 12 p. Score for SATB chorus, organ and optional trumpets. Text by Melrose Pitman.
	5	A Christmas Sermon New York: Chappell, 1955. 27 p. Score for narrator & SATB chorus. Text by Roark Bradford.
	6	A Dirge for a Righteous Kitten [from <i>Five Whimsical Songs</i> ] [Chicago]: Clayton F. Summy, 1949. 4 p. Score for soprano solo & SSA chorus. Text by Vachel Lindsay. (2 copies)
	7	Drying Their Wings [from <i>Five Whimsical Songs</i> ] [n.d.]. [No publication data]. 3 p. Score for SSA and piano. Text by Vachel Lindsay. (Photocopy)
	8	Factory Windows Are Always Broken Cincinnati, Ohio: Willis Music, 1950. 7 pp. Score for SATB chorus. Text by Vachel Lindsay.
	9	God of the Dew New York: H.W. Gray, 1956. 7 p. Score for SATB chorus. Text by Maltie D. Babcock.
	10	I Hear America Singing Chicago: Somerset Press, 1970. 23p. Score for SATB chorus and piano. Text by Walt Whitman.
	11	The Last Song Cincinnati, Ohio: Willis Music, 1965. 5 p. Score for TTBB chorus. Text by Hartley Alexander.
	12	The Moon's the North Wind's Cooky [from <i>Five Whimsical Songs</i> ] [n.d.]. 2 p. Score for SSA chorus and piano. Text by Vachel Lindsay.
	13	Mysterious Cat 1950. 9 p. Score for SATB chorus. Text by Vachel Lindsay.
	14	Psalm 86 New York: Mills Music, 1955. 10 p. Score for SATB chorus.

<b>Box</b>	<b>Folder</b>	<b>Description</b>
6	15	Saints of Brittany [n.d.] 10 p. Score for SATTBB chorus. Text by Melorose Pitman. (Photocopy of publisher's proof)
	16	Silence New York: Associated Music Publishers, 1958. 10 p. Score for SATB chorus. Text by Laurence Henry Blackburn.
	17	Sing Unto the Lord Cincinnati, Ohio: World Library Publication, 1969. 11 p. Score for SSA chorus and harp, piano or organ. Text from Psalms of David.
	18	Song from St. Matthew [Christmas] New York: G. Schirmer, 1968. 7 p. Score for SA chorus and piano or organ. Text by Melrose Pitman.
	19	Spring Journey Cincinnati, Ohio: Willis Music, 1950. 15 p. Score for SSA chorus and piano. Text by Eloir Winter Gilmore.
	20	The Sun New York: Carl Fischer, 1955. 5 p. Score for SSA chorus. Text by Emily Dickinson.
	21	The Sun Says His Prayers [from <i>Five Whimsical Songs</i> ] Chicago: Clayton F. Summy, 1949. 2 p. Score for SSA chorus. Text by Vachel Lindsay.
	22	Tennessee Mountain [Arkansas Traveler] Chicago: Clayton F. Summy, 1950. 11 p. Score for TTBB chorus. Text by Claudia Lewis.
	23	Two Old Crows [from <i>Five Whimsical Songs</i> ] [n.d.]. 4 pp. Score for SSAA chorus and piano. Text by Vachel Lindsay.
	24	Valley Forge New York: H.W. Gray, 1942. 6 p. Score for SATB chorus. Text by Evelyn Norcross Sherrill.
		<b>C. Songs</b>
	25	Compensation Evanston, Illinois: Summy-Birchard, 1960. 2 p. Score for low voice and piano. Text by Sara Teasdale. Published in <i>Contemporary American Songs</i> .

<b>Box</b>	<b>Folder</b>	<b>Description</b>
6	26	Gifts New York: Galaxy Music, 1955. 5 p. Score for low voice and piano. Text by Martha E. Holmes.

#### **D. Solo Instrument**

27	Clouds, Rain, Wind Suite New York: G. Schirmer, 1970. 10 p. Score for piano.
28	The House of the Lord [n.d.]. 8p. Score for organ. (Photocopy)
29	The Lord Into His Garden Comes [A White Spiritual] New York: Harold Flammer, 1958. 5 p. Score for organ.
30	Paraphrase on an American Folk Hymn [Kemath] New York: H.W. Gray, 1951. 5 p. Score for organ.
31	Passacaglia in G minor Philadelphia: Elkan-Vogel, [n.d.]. 7 p. Score for organ. (Photocopy)

#### **SERIES III: DOCUMENTS**

<b>Box</b>	<b>Folder</b>	<b>Description</b>
6	32	Correspondence
	33	Articles and Reviews [Complete listing in Appendix A]
	34	Concert and Recital Programs
	35	Awards
	36	Ephemera: Gamble's Choral Bulletin, a List of Unpublished / Published Compositions (thru 1973), & Partial Résumé

#### **SERIES IV: TAPE RECORDINGS**

<b>Box</b>	<b>Folder</b>	<b>Description</b>
7	1	List of Recordings
	2	Four 7-inch reels [no dates; no running times] Reel #1: Christmas Sermon (Bradford-Kettering); Across Long-Time We Sing (Pitman-Kettering). Reel #2: Portraits from the Holy Scriptures; Six Songs from Old Ireland; "Clouds, Wind and Rain"; "Rigadoon"; "Paddy O'Hara". Reel #3: Audubon (Dayton Orchestra); Affirmation (Dayton Orchestra). Reel #4: Johnny Appleseed (Lindsay-Kettering).



## APPENDIX A: CHRONOLOGICAL LISTING OF ARTICLES & REVIEWS

Items located in box 6, folder 33

- Ohioan Shares National Composition Award, *Ohio Music Club News*, January- February 1943.  
Lindsay's Soul Found in Songs of Hiram Choir, *Illinois State Register*, 13 April 1950.  
Any Man Will Do, *Ashland College Alumnus*, June 1952.  
Brisk Walk Helps Inspire Her, Ashland Composer Finds, *Cleveland Plain Dealer*, 29 January 1956.  
[Concert Schedule, bio, advertisement], *Music Clubs Magazine*, April 1957.  
A Short Tribute to the Composer in Residence, *Ashland Collegian*, 24 May 1957.  
Faculty in the News, *Ashland College News*, June 1957.  
Eunice Kettering Honored, *Ashland College News*, June 1957.  
Spanish Harpist Superb, *Dayton Daily News*, 28 January 1958.  
Junior's Music Club Meets, *Ashland (OH) Times Gazette*, 1962.  
ELK Compositions Featured, *Albuquerque Journal*, 19 February 1964.  
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