

TABLE OF CONTENTS

Historical Sketch	2
Scope And Content	3
Container List	4
Series I: Manuscript Music By Composer/Arranger	4
Series II: Manuscript Music By P. Hans Flath	9
Series III: Manuscript Music By Carl G. Kelly	10
A. Compositions	10
B. Arrangements	11
C. Miscellaneous	13
Series IV: Miscellaneous	13
Appendix: Composer Profiles	15

HISTORICAL SKETCH

In 1896, the composer Edward MacDowell and Marian, his wife, bought a farm in Peterborough, New Hampshire, where they spent summers working in peaceful surroundings. There, MacDowell said, he produced more and better music. MacDowell, a founder of the American Academy in Rome, knew that artists from different disciplines enriched each other's artistic lives, and he and Marian dreamed of making a community on their property where artists could work in an ideal place in the stimulating company of peers. In 1906, prominent citizens of his time, among them Grover Cleveland, Andrew Carnegie, and J. Pierpont Morgan, created a fund in his honor. The fund enabled Edward and Marian to carry out their plan. Although MacDowell lived to see the first Colonists arrive, he died in 1908. It was under Marian's leadership that most of the 32 studios were built. Until her death in 1956, she traveled across the country giving lecture-recitals to raise funds and gain support for the Colony.

Source: MacDowell Colony website. 25 June 2008. <http://www.macdowellcolony.org/>

SCOPE AND CONTENT

The MacDowell Colony Collection was purchased from the artist colony and is housed in LaBudde Special Collections, UMKC Miller Nichols Library. Broken down into four series, the collection consists of compositions and arrangements by a variety of musical artists. The first series contains manuscript music material arranged by composer/arranger last name. The second series contains material by arranger P. Hans Flath. The third series contains material by Carl G. Kelly, further divided by compositions, arrangements and miscellaneous work. Rounding out the collection, a fourth series contains miscellaneous music items. The following composers/arrangers are represented in this collection:

Violet Archer *	Albert Lortzing *
Charles B. Axton	Clara L. Lucas
Claude Barber	Edward MacDowell *
Wayne Barlow *	Virginia Mackie
Renato Brogi *	Grace Mays
Charles Wakefield Cadman *	Edgar A. Nelson *
Richard Canterbury	William J. Nelson
Fred Cardin *	Emanuele Natile *
Gerald M. Carney *	Benjamin Olsen
Frederick A. Cooke	Kenneth Lee Pierce
Pearl G. Curran	Lewis Powell
Charles Dennel	Zygmund Rindomanski *
Lucien Denni *	AnaLee Ross
N. De Rubertis *	Salvatore Sarmiento *
Milton Dieterich *	Herbert Six
Jean-Baptiste Faure *	Clay Smith *
P. Hans Flath *	Charles Gilbert Spross *
Istvan Gladics	Z. Stal
Elliot Griffis *	Alexandre Tcherepnine (Alexander
Alfred Hubach *	Tcherepnin) *
R. L. James	Alec Templeton *
Jessie Mac Jewitt	Nellie Test *
Archie Jones	Pier Adolfo Tirindelli *
Carl G. Kelly	Frank Westphal *
Robert D. King	Robert Nelson Williams
Frank LaForge *	Lola Carrier Worrell *
Drummond Lineburg	

* Biographical information available in the appendix of this document

Box Folder Description

CONTAINER LIST

SERIES I: MANUSCRIPT MUSIC BY COMPOSER/ARRANGER

Box	Folder	Description
1	N/A	Charles B. Axton (arranged by) – Stephen Foster Medley (Feb. 11, 1958) : SATB Chorus and Harmonica - In pen and red pen, 19 pp. (23.5cm x 31.5cm)
		Claude Barber – Stardust : (E. Lois English, lyrics) Voice and Piano - pp. 1-3 in pen - 2 photocopies of full score, 5 pp. (24cm x 32cm)
		Wayne Barlow – Lyrical Piece : For Clarinet and String Orchestra - Cello part photocopied, 3 pp. (24cm x 31cm)
		Renato Brogi – Visione Veniziana : Voice and Orchestra - Piano Score in pen, 6 pp. (27cm x 34.5cm)
		Richard Canterbury – High Heart : (Olive Kilmer, lyrics) Voice and Piano - In pen with typed text, 3 pp. (24cm x 31.5)
		Richard Canterbury – The New Christ : (Gordon Johnstone, lyrics) Voice and Piano - Early draft in pen with pencil corrections, 2 pp. - Score in pen, 3 pp. (27cm x 34cm)
		Richard Canterbury – A White Rose : (John Boyle O'Reily, lyrics) Voice and Piano - Early draft in pen with pencil corrections, 3 pp. (26cm x 33.5) [see <i>Popular American Sheet Music Collection</i>]
		Fred Cardin – Night (on the poem Good Night) (Feb. 12, 1924) : (Hamilton Abercrombie, lyrics) Voice and Piano - In pen, 3 pp. (27cm x 35cm)
		Gerald M. Carney (arranged by) – Abide with Me : Voice and Piano - In pen, 3 pp. (24cm x 32cm)
		Frederick A. Cooke – To Be Near You : Voice and Piano - In pen with pencil corrections, 4 pp. (23cm x 31cm)
		Pearl G. Curran – Nocturne : Voice and Piano - In pen with pencil, red pencil and typed text, 2 pp. (24cm x 31.5) [see <i>Popular American Sheet Music Collection</i>]

Box	Folder	Description
(1	N/A)	<p>Charles Dennel – O Moment That I Bless: (Paul West, lyrics) Baritone, Soprano and Piano - In pen with pencil, 4 pp. (24cm x 31.5cm)</p> <p>Lucien Denni – Hello! Dearie, Hello!: - Mandola, Primo, Secundo and Guitar parts in pen with typed text, 1 p. each (23cm x 31.5cm)</p> <p>Lucien Denni – It's Half Past Kissing Time: - Mandola, Primo, Secundo and Guitar parts in pen with typed text, 1 p. each (23.5cm x 31cm) [<i>see American Composers Collection</i>]</p> <p>N. De Rubertis – Lacrimae: Voice, Violin and Piano - In pen with pencil, 3 pp. (24cm x 32cm)</p> <p>N. De Rubertis – Lacrimae: Voice Part - In pen, 2 pp. (26.5cm x 33cm)</p> <p>N. De Rubertis – Olnina Triste: Voice and Piano - In pen with pencil, 4 pp. (24cm x 31.5cm) [<i>see American Composers Collection</i>]</p> <p>Milton Dieterich – Trees: Voice and Piano - In pen, 2 pp. (26.5cm x 34.5cm)</p> <p>Jean-Baptiste Faure – Crucifix!: Baritone, Tenor and Piano - English Version (F.W. Rosier) in pen with typed text, 4 pp. (24cm x 31cm) [<i>see Popular American Sheet Music Collection</i>]</p> <p>Alfred Hubach – Wenn Ich Ein Vaglein War (Dec. 13, 1904): Voice and Piano - In pen, 3 pp. (26.5cm x 34.5cm)</p> <p>R.L. James – The Tale of the Kangaroo: - Assorted parts in pen, 11 pp. (23cm x 30.5cm)</p> <p>Jessie Mac Jewitt – Dawn and Dusk: (Thekla H. Andrew, lyrics) Voice and Piano - In pen and pencil, 4 pp. (23.5cm x 31cm)</p> <p>Jessie Mac Jewitt – Sometimes (March 1931): Voice and Piano - In pen and pencil, 3 pp. (23.5cm x 31cm)</p> <p>Jessie Mac Jewitt – A Nosegay: Voice and Piano - pp. 1-4 in pen (23.5cm x 31cm) [<i>see Popular American Sheet Music Collection</i>]</p> <p>Archie Jones (arranged by) – Hail Gladdening Light (Greek Hymn, 3rd c.): Voices and Piano - Master Sheet, 3 pp. (28cm x 34cm)</p>

Box	Folder	Description
(1	N/A)	Frank LaForge – Far Away (Nov. 1949): Voice and Piano - In pen, 4 pp. (23cm x 31cm)[<i>see Popular American Sheet Music Collection and American Composers Collection</i>]
		Drummond Lineburg – Piano Waltz: Piano Solo - In pen, green pen, blue pencil, and pencil, 3 pp. (27cm x 34cm)
		Albert Lortzing – Undine (Recitative and Duet) (1845): Voices - In pen, 17 pp. (20.5cm x 26.5cm)
		Clara L. Lucas – Put the Moon to Bed: Voice and Piano - In pen with pencil sketch, 2 pp. (26.5cm x 34cm)
		Virginia Mackie – Fear Thou Not, For I Am With Thee: SATB Chorus - 4 pp. version in pen - 6 pp. version in pen (21.5cm x 28cm)
		Grace Mays – Life: (A. L. Barbaould, lyrics) Voice and Piano - In pen, 4 pp. (27cm x 34cm)
		Grace Mays – Longing: (Paul L. Dunbar, lyrics) Voice and Piano - In pen, 3 pp. (27cm x 34cm)
		Grace Mays – Phyllis: (P.L. Dunbar, lyrics) Voice and Piano - In pen, 4 pp. (26.5cm x 34.5cm)
		Grace Mays – Sandman: (Margaret Vauleprist, lyrics) Voice and Piano - In pen, 4 pp. (26.5cm x 34.5cm)
		Grace Mays – Somebody's Thinking About You: Voice and Piano - In pen, 2 pp. (27cm x 34.5cm)
		Grace Mays – The West Wind: (John Masefield, lyrics) Voice and Piano - In pen with typed text, 3 pp. - In pen, 4 pp. (27cm x 34cm)
		Edgar A. Nelson* – 13th Psalm (Jan. 29, 1908): Voice and Piano - In pencil, 4 pp. (26cm x 34cm)
		William J. Nelson – Shepard Show Me How to Go: Voice and Piano - In pen, 4 pp. (21.5cm x 28cm)
		Emanuele Natile – Mamma Mia: Voice and Piano - In pen, 2 pp. (26cm x 33.5cm)
		Benjamin Olsen – Fugue in G: Organ - In pen, red and blue pen, and pencil, 7 pp. (28cm x 34cm) [<i>see American Composers Collection</i>]
		Kenneth Lee Pierce – Out On a Limb For Love: Voice and Piano - In pen and pencil, 3 pp. (24cm x 31.5cm)

- (1 N/A) Lewis Powell – **Blighted (1953)**: Voice and Piano
- In pen with typed text, 6 pp. (28cm x 33.5cm)
Lewis Powell – **Boquet of Blues**: Voice and Piano
- In pencil, 4 pp. (28cm x 33.5cm)
Lewis Powell – **Religion (1953)**: Voice and Piano
- In pen with typed text, 4 pp. (28cm x 33.5cm)
- Zygmund Rodomanski* – **From My Cello**: Cello and Piano
- In pen and pencil, 4 pp. (24cm x 31.5cm)
- Photocopy, 4 pp. (22.5cm x 30cm)
- AnaLee Ross – **Scherzino**: Piano Solo
- Photocopy, 3 pp. (24cm x 33cm)
- Salvatore Sarmiento – **The Kiss I Offer**: Voice and Piano
- In pen, 4 pp. (24.5cm x 34.5cm)
- Herbert Six (arranged by) – **All the Things You Are (Nov. 3, 1947)**:
Piano
- Two copies in pen and pencil, 6 pp. each (24cm x 31.5cm)
Herbert Six (arranged by) – **Smoke Gets in Your Eyes**: Piano
- Two copies in pen, pencil, and red ink, 6 pp. each (24cm x 31.5cm)
Herbert Six – **Two Cellos**: Two Cellos
- Both Cello parts, 3 pp. each (27cm x 33.5cm)
- Clay Smith – **Seem to See You**: Voice, Violin, Cello, Piano
- Score in pen and pencil, 2 pp. (27cm x 34cm)
- Violin and Cello obbligato parts, 1 p. each
- Vocal score in pen, 4 pp. (24cm x 32cm) [*see Popular American Sheet Music Collection*]
- Charles Gilbert Spross – **Summer Sunshine (Feb. 2, 1911)**: (Alfred H. Hyatt, lyrics) Voice and Piano
- In pen, 4 pp. (23.5cm x 31.5cm) [*see Popular American Sheet Music Collection*]
- Z. Stal – **Concerto for Violoncello**: Cello Part
- 3 movements in pen, 9 pp. (24cm x 32cm)
- Alec Templeton – **Ave Maria**: Voice and Piano
- Copy 1 in pen, 2 pp. (23cm x 32cm)
- Copy 2 in pen, 2 pp. (25.5cm x 33cm) [*see Popular American Sheet Music Collection*]

Box	Folder	Description
(1	N/A)	<p>Nellie Test – Little Mother Dear: Voice and Piano - Vocal score in pen and pencil, 1 p. (17cm x 27cm) - Score in pencil, 2 pp. (24cm x 31.5cm)</p> <p>Pier Adolfo Tirindelli – Spring Time: Voice and Piano - In pen, 5 pp. (27cm x 34.5cm)</p> <p>Frank Westphal – My Own U.S.A.: Voice and Piano - In green pen, 3 pp. (23.5cm x 31cm) [<i>see Popular American Sheet Music Collection</i>]</p> <p>Robert Nelson Williams – Trio (March 12, 1951): Violin, Viola and Piano - Score in pen, 12 pp. - Violin part in pen, purple pen, and red pencil, 2 pp. - Viola part in pen and purple pen, 2 pp. (24cm x 31.5cm)</p> <p>Lola Carrier Worrell – Cloris Sleeping: (Chas. DeLancy Pierson, lyrics) Voice and Piano - In pen, 3 pp. - Vocal part in pen, 1 p.</p> <p>Lola Carrier Worrell – In a Garden: (Douglas Hemingway, lyrics) Voice and Piano - Incomplete score in pen and pencil, 3 pp. - Vocal score in pen, 1 p. (27cm x 34cm)</p> <p>Lola Carrier Worrell – Waiting: (Myrtle Reed, lyrics) Voice and Piano - In pen, 4 pp. - Vocal score in pen, 2 pp. (27cm x 34cm)</p> <p>Arnold (?) – If You Could Know (Feb. 1925): Voice and Piano - In pen and pencil, 5 pp. (23cm x 31cm)</p> <p>James (?) – Song for Diana (Xmas 1947): Cello and Piano - In pen and pencil, 2 pp. (27cm x 34cm)</p> <p>(?) – Evening Song: (Sidney Lanier, lyrics) Voice and Piano - In pen, 3 pp. (24cm x 31.5cm)</p> <p>(?) – Sweethearts: - Various parts in pen (26cm x 33.5cm)</p> <p>(?) – Wedding Music (Nov. 7, 1954): SATB Chorus - Photocopy, 6 pp. (28cm x 34.5cm)</p>

SERIES II: MANUSCRIPT MUSIC BY P. HANS FLATH

Box	Folder	Description
2	N/A	<p>P. Hans Flath (arranged by) – Can't Help Lovin' dat Man: 2 Pianos 8 Hands - Piano A and B parts in pen, pencil and red pencil, 5 pp. each (24cm x 32cm)</p> <p>P. Hans Flath – Heather on the Hill: 2 Pianos 8 Hands - Piano A and B parts in pen, pencil and red pencil, 4 pp. each - Piano B interlude in pen and pencil (24cm x 32cm)</p> <p>P. Hans Flath (arranged by) – I'll See You Again: 2 Pianos 8 Hands - Piano A and B parts in pen, red and blue pencil, and pencil, 4 pp. each (24cm x 32cm)</p> <p>P. Hans Flath (arranged by) – Make Believe: 2 Pianos 8 Hands - Piano A and B parts in pen, red pencil and pencil, 3 pp. each (24cm x 32cm)</p> <p>P. Hans Flath (arranged by) – March of the Toys: 2 Pianos 8 Hands - Piano A and B parts in pen, red and blue pencil and pencil, 5 pp. each (24cm x 32cm)</p> <p>P. Hans Flath (arranged by) – My Hero: 2 Pianos 8 Hands - Piano A and B parts in pen, red and blue pencil, and pencil, 4 pp. each - Piano B sketch in pen, 1 p. (24cm x 32cm)</p> <p>P. Hans Flath (arranged by) – Naughty Marietta: 2 Pianos 8 Hands - Piano A and B parts in pen, red and blue pencil, and pencil, 3 pp. each (24cm x 32cm)</p> <p>P. Hans Flath (arranged by) – Ol' Man River: 2 Pianos 8 Hands - Chorus: Piano A and B parts in pen, red pencil and pencil, 8 pp. each - Verse: Piano A and B parts in pen and red pencil, 4 pp. - The Evolution of: Piano A and B parts in pen, red pencil and pencil, 2 pp. each (24cm x 32cm)</p> <p>P. Hans Flath (arranged by) – Opening: 2 Pianos 8 Hands - Piano A and B parts in pen, red and blue pencil, and pencil, 3 pp. each (24cm x 32cm)</p> <p>P. Hans Flath (arranged by) – Ranger's Chorus/Song: 2 Pianos 8 Hands - Piano A and B parts in pen, red and blue pencil and pencil, 4 pp. each - Early drafts in pen, red ink and pencil, 3 pp. (24cm x 32cm)</p> <p>P. Hans Flath (arranged by) – Riff Song: 2 Pianos 8 Hands - Piano A and B parts in pen, red pencil and pencil, 5 pp. each (24cm x 32cm)</p> <p>P. Hans Flath (arranged by) – Rio Rita: 2 Pianos 8 Hands - Piano A and B parts in pen, red and purple pencil, 5 pp. each - Piano B Interlude in pen, 1 p. (24cm x 32cm)</p> <p>P. Hans Flath (arranged by) – Rose Marie: 2 Pianos 8 Hands</p>

Box	Folder	Description
(2	N/A)	- Piano A and B parts in pen and red pencil, 4 pp. each (24cm x 32cm)
		P. Hans Flath (arranged by) – Show Boat: 2 Pianos 8 Hands - Piano A and B parts in pen and red pencil, 6 pp. each (24cm x 32cm)
		P. Hans Flath (arranged by) – Strange Music: 2 Pianos 8 Hands - Piano A part in pen, pencil, blue pen and red pencil, 8 pp. - Piano B part in pen, red pencil and pencil, 9 pp. - Piano A part (Ensemble Refrain) in pen, blue pen, red pencil and pencil, 4 pp. (24cm x 32cm)
		P. Hans Flath (arranged by) – Touch of Your Hand: 2 Pianos 8 Hands - Piano A and B parts in pen, red pencil and pencil, 5 pp. each (24cm x 32cm)
		P. Hans Flath (arranged by) – Why Do I Love You: 2 Pianos 8 Hands - Piano A and B parts in pen and red pencil, 4 pp. each (24cm x 32cm)
		P. Hans Flath (arranged by) – You Are in Love: 2 Pianos 8 Hands - Piano A and B parts in pen, red pencil and pencil, 5 pp. each (24cm x 32cm) [<i>see Popular American Sheet Music Collection</i>]

SERIES III: MANUSCRIPT MUSIC BY CARL G. KELLY

Box	Folder	Description
		A. Compositions
3	1	12 Tone Waltz for Piano (July 28, 1963): - 2 pp. in pen (23cm x 30cm)
		Brook Song for Piano (Sept. 7, 1965): - 1 p. in pencil (crossed out sketch on back) (24cm x 31.5cm)
		Dignified Wading Crane, The, for Piano (Aug. 19, 1965): - 2 pp. in pen and red pencil (24cm x 32cm) - 2 pp. pencil sketch (24cm x 32cm)
		Edgewater Inn Theme (1965): - 2 pp. 1962 version in pen and red pencil (24cm x 32cm) - 2 pp. 1965 version in pen and red pencil (23.5cm x 31cm) - 1 p. Accordion part (23.5cm x 31cm) - 1p. Sax + Accordion part (23.5cm x 31.5cm)
		Embearable You (1964): - 2 pp. in pen with pencil and red pencil (23.5cm x 31.5cm) - 4 pp. of sketches in pencil with pen, blue pen and red pencil (23cm x 30.5cm)
		Flores Roja (Aug. 16, 1965): - 2 pp. in pen and red pencil (24cm x 32cm) - 2 pp. sketch in pencil with pen (24cm x 32cm)
		El Gato Blanco (The White Cat) (Dec. 1, 1963):

Box	Folder	Description
(3	1)	<p>- 3 pp. sketch in pencil and blue pen, with title page (24cm x 31.5cm)</p> <p>Lily Pond Reflects the Moon (April 2, 1965):</p> <p>- 2 pp. in pen and red pencil (24cm x 32cm)</p> <p>- 1 p. sketch in pencil with pen and blue pencil (23.5cm x 31.5cm)</p> <p>Lovely Moon Face (Aug. 20, 1965):</p> <p>- 2 pp. in pen and red pencil (24cm x 32cm)</p> <p>- 1 p. pencil sketch (24cm x 32cm)</p> <p>Macel (1963):</p> <p>- 2 pp. in pen with pencil (24cm x 31.5cm)</p> <p>- 2 pp. orchestral arrangement in pencil with title page (1965) (26.5cm x 34.5cm)</p> <p>- ½ p. sketch in blue pencil (23.5cm x 16cm)</p> <p>Object of My Affection, The:</p> <p>- 3 pp. sketch in pencil and red pencil and 1 p. in pen and pencil crossed out (23.5cm x 31cm)</p> <p>Prayer:</p> <p>- 2 pp. in pen (23.5cm x 31cm)</p> <p>- 1 p. sketch in pencil with pen (23.5cm x 31.5cm)</p> <p>Rickey (1933):</p> <p>- 2 pp. in pen with red pencil and pencil (23.5cm x 31cm)</p> <p>- 1 p. sketch in pencil and pen (24cm x 31.5cm)</p> <p>Show Time (Jan 27, 1963):</p> <p>- 2 pp. in pen and red pencil (23.5cm x 31cm)</p> <p>- 2 pp. in pen with red pencil (24cm x 32cm)</p> <p>- 2 pp. sketch in pencil and red pencil (24cm x 31.5cm)</p> <p>Spanish Dance (Aug. 13, 1958):</p> <p>- 2 pp. in pen (24cm x 31.5cm)</p> <p>Sunset on Lake Tombean (Aug. 3, 1962):</p> <p>- 2 pp. in pen with pencil (24cm x 31.5cm)</p> <p>- 2 pp. sketch in pencil with pen (23.5cm x 31cm)</p> <p>Ti Ti (Aug. 25, 1964):</p> <p>- 2 pp. in pen and red pencil (24cm x 31.5cm)</p> <p>Unknown Composition (Feb. 1, 1965):</p> <p>- 1 p. in pen (24cm x 32cm)</p> <p>Unknown Composition (July 7, 1958):</p> <p>- 3 pp. in pen (24cm x 31.5cm)</p> <p>B. Arrangements</p>
3	2	<p>Autumn on [sic] New York – Vernon Duke /Moonlight on Vermont – John Blackburn and Karl Suessdorf:</p> <p>- 4 pp. in pencil with pen, (23.5cm x 30cm)</p> <p>Born Free – John Barry and Don Black, arr. unknown/Thoroughly Modern Millie – Jeanine Tesori and Dick Scanlan:</p> <p>- 2 pp. in pencil with pen, (23.5cm x 31cm)</p>

Box	Folder	Description
(3	2)	<p>Cha-Cha-Cha- Chabela – Luis Demetrio: - 8 pp. in blue pencil, (24cm x 31.5cm) Transcribed Drum Set Parts: - 5 pp. in pen, (24cm x 31.5cm)</p> <p>Charleston – James P. Johnson and Cecil Mack: - 1 p. in pen with blue pen and red pencil (unknown arrangement in pencil on the back), (23.5cm x 31cm)</p> <p>Columbian Cumbias y Porros (transcription of rhythms): - 1 p. in pen (24cm x 31.5cm)</p> <p>Flamingo – Ted Grouya and Edmund Anderson: - 1 p. in pencil and pen (23.5cm x 31.5cm)</p> <p>For Once in My Life – Orlando Murden and Ron Miller: - 1 p. in pen and red pencil, (23.5cm x 31.5cm)</p> <p>Impossible Dream, The – Mitch Leigh and Joe Darion: - 3 pp. in pencil with pen (23.5cm x 31cm)</p> <p>In the Mood – Joe Garland and Andy Razaf: - 2 pp. in pencil (23.5cm x 31cm)</p> <p>Love Me With All Your Heart – Carlos Rigual and Carlos Martinoli: - 2 pp. in pencil, (24cm x 31cm)</p> <p>Man and a Woman, A – composer unknown: - 2 pp. in pen and red pencil (24cm x 31cm)</p> <p>Moonlight and Roses – Edwin Lemare (Ben Black and Charles N. Daniels): - 1 pp. in pencil and red pencil (23.5cm x 31cm)</p> <p>My Love Forgive Me – Gino Mescoli, Sydney Lee and Vito Pallavicini: - 2 different arrangements in pencil, pen and blue pencil, 2 pp. each (23.5cm x 31cm)</p> <p>Pimpollo – Chucho Martinez Gil: - 10 pp. in blue pencil (23.5cm x 31cm)</p> <p>Practice On the Set: - 2 pp. in blue pen (23.5cm x 30.5cm)</p> <p>'Round Midnight – Thelonious Monk: - 2 pp. in pencil (24cm x 31.5cm)</p> <p>Sailor's Song – Edvard Grieg: - 2 pp. in pencil (24cm x 31.5cm)</p> <p>Seven – Eight Time: - 2 pp. in blue pen (23.5cm x 30.5cm)</p> <p>Shangri-la – Robert Maxwell and Carl Sigman: - 3 pp. for orchestra in pencil (26.5cm x 34cm)</p> <p>Somewhere My Love – Ray Conniff: - 1 p. in pencil (23.5cm x 31cm)</p> <p>Sunrise, Sunset – Sheldon Harnick and Jerry Bock (with unknown arrangement in pencil on the back): - 1 p. in pen and red pencil (24cm x 31.5cm)</p> <p>When I Grow to Old to Dream – Sigmund Romberg and Oscar Hammerstein II:</p>

Box	Folder	Description
(3	2)	- 1 page in pencil and blue pencil (23.5cm x 31.5cm) Yellow Bird – Norman Luboff, Alan and Marilyn Bergman: - 2 pp. in blue pencil (23.5cm x 31cm)

C. Miscellaneous

3	3	Drum Patterns for Solos and accompaniment in $\frac{3}{4}$ Jazz (1961): by Carl G. Kelly: - 25 loose leaf pages (24cm x 31.5cm) Exercises for Accents on Triplets: by Carl G. Kelly: - 8 pages (24cm x 31.5cm)
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SERIES IV: MISCELLANEOUS

Box	Folder	Description
3	4	Two Songs: I – There are Times My Love, II – Intoxication, WoO (1945) by Alexandre Tcherepnine (Alexander Tcherepnin): - Full Score in pen, 9 pp. (23.5cm x 30cm)
	5	Five Dialogues for Cello and Piano by Istvan Gladics: - Full Score bound, 25 pp. (28cm x 36.5cm) - Cello Part bound, 9 pp. (28cm x 36.5cm) Seven Conversation Pieces for 10-piece Brass Ensemble (1940) by Robert D. King: Full Score, Bound, 47 pp. (25cm x 31.5cm)
	6	<u>Miscellaneous Manuscripts</u> - Worksheet of Scales requirements for piano majors at the Conservatory of Music of Kansas City, 3 pp. (21.5cm x 28cm, 28cm x 33.5cm) - Short Composition for Piano in pen by unknown composer, 4 pp. (24cm x 18.5cm) - Lead Sheet in pen with pencil note by unknown composer, 1 p. (24cm x 31.5cm) - Pencil Sketch for arrangement by unknown composer, 2 pp. (24cm x 31cm)
	7	<u>Edward MacDowell Compositions</u> - Bound by Grant Pauley for Paul Snyder, 1977 (with handwritten dedication by Pauley), 49 pp. (27.5cm x 35.5cm) [<i>See the American Composers Collection</i>]
	8	<u>Published Sheet Music by Elliot Griffis</u> - Arabesque for Piano (1926): with handwritten dedication to Muriel Aylen, 5 pp. (23cm x 30cm) - Bluebell for Piano (1922): with handwritten dedication to Muriel Aylen, 3 pp. (23cm x 30cm) - Corporal Lollipop, G.C.M. (1951): 3 pp. (23cm x 30cm)

Box	Folder	Description
(3	8)	<ul style="list-style-type: none">- Dixie Parade: March for Piano (1930): 5 pp. (23.5cm x 31cm)- Enchanted Hour for High Voice and Piano (1956): with handwritten signature, 7 pp. (23cm x 30cm)- Ghosts: a Keyboard Palpitation (1930): 5 pp. (23.5cm x 31cm)- Goldenhair for High Voice and Piano (1922): with handwritten signature, 5 pp. (23cm x 30cm)- Jig for Piano (1942): with handwritten signature, 3 pp. (23cm x 30cm)- Julianne: Waltz Memories of Vienna for Piano: 9 pp. (23.5cm x 31cm)- Men are the Devil for Medium Voice and Piano: with handwritten signature, 5 pp. (23cm x 30cm)- Piece for the Left Hand for Piano: 7 pp. (23cm x 31cm)- Sunlight and Shadow for High Voice and Piano: with handwritten dedication to Mrs. MacDowell, 27 pp. (23.5cm x 31cm)- Romance for High Voice and Piano: with handwritten signature, 5 pp. (23.5cm x 31cm)- Tango Espanol: Andalusian Rhythms for Piano: 5 pp. (23.5cm x 31cm)- A Thought for Piano: with biographical sketch and notes on the piece, 5 pp. (23.5cm x 31cm)- To a Daffodil for Piano: with handwritten dedication to Mrs. MacDowell, 3 pp. (23cm x 30.5cm)- To an Iris for Medium Voice and Piano: with handwritten dedication to Muriel Ayles, 5 pp. (23cm x 30cm)- Songs from Poe for Medium Voice and Piano: I - To the River, II – Eldorado: with handwritten signature, 11 pp. (23.5cm x 31cm)
4	1	Three Songs to Odysseus op. 50 (1911) by Charles Wakefield Cadman: <ul style="list-style-type: none">- Full Piano Score, bound and published, with handwritten dedication to Mrs. MacDowell, 43 pp. (24.5cm x 32cm)
	2	Four American Indian Songs, op. 45 (1909) by Charles Wakefield Cadman: <ul style="list-style-type: none">- Full Score, bound and published, with handwritten dedication to Mrs. MacDowell, 29 pp. (24.5cm x 32cm) [<i>see Popular American Sheet Music Collection and American Composers Collection</i>]
	3	Concerto no. 1 for Piano and Orchestra (1956) by Violet Archer. <ul style="list-style-type: none">- Full Score, bound, 130 pp. (30cm x 39cm)

APPENDIX: COMPOSER PROFILES

Violet Archer

After receiving a BMus from the McGill Conservatorium in 1936, Archer studied with Bartok in New York and Hindemith at Yale, where she earned a MMus in 1949. She has received many prizes and awards, including an honorary doctorate from McGill in 1971. She taught at McGill, North Texas State College, University of Oklahoma and University of Alberta. Her compositions reflect the isolation and vastness of her native Canada, employing long dark tones over active rhythms. The influence of Hindemith is apparent in her work, and she makes use of his system of progressive harmonic weights in such compositions as Fanfare and Passacaglia. Bartok was an inspiration as well, and her interest in Canadian folk music stems from her association with him. Her Three Folk Songs from Old Manitoba is an example of this kind of composition. She turned to expressionist techniques in 1964, producing works in a dramatic style. This resulted in her first opera, Sganarelle, in 1973.

Source:

Vought, Lynn. "Violet Archer: Biography." <http://www.allmusic.com/artist/violet-archer-p44476>. 10/28/2010

Wayne Barlow

(b. Elyria, Ohio, September 6, 1912; d. December 17, 1996) was an American composer of contemporary classical music. He was also a professor of music, organist, and choir director.

Barlow received bachelor's, master's, and doctoral degrees from the Eastman School of Music, majoring in composition and theory and becoming in 1937 the first American to receive a doctorate in music composition. He also studied with Arnold Schoenberg in California, as well as with Myron Schaeffer, the director of the Electronic Music Laboratory at the University of Toronto. He served as a professor at the Eastman School of Music from 1937 to 1978, where he directed the Electronic Music Studio from 1968 to 1978, and also served as Dean of Graduate Studies from 1973 to 1978. From 1978 to 1996 he held the position of Emeritus Professor of Composition at the Eastman School of Music. His notable students include James Cohn, Lucrecia Kasilag, Samuel Jones, Robert Jordahl, Norma Wendelburg, Martin Mailman, Charles Carter, Warner Hutchison, Raymond Helble, Don Freund, Robert Mols, Michael Miller, Edwin Childs, Richard Lane, and Thom Ritter George.

Among his best-known compositions is *The Winter's Passed*, for oboe and string orchestra.

Source:

"Wayne Barlow." http://en.wikipedia.org/wiki/Wayne_Barlow

Renato Brogi

(Sesto Fiorentino, 25 February 1873 - Fiesole , 25 August 1924) was an Italian musician. He graduated in piano at the Conservatory of Florence and in 1893 in composition in Milan. Three years later he won the international competition *Steiner* of Vienna with his work *The First Night* with a libretto by Arturo Franci. He had great success with the operetta *Bacchus in Tuscany*.

Source:

“Renato Brogi.”

http://translate.google.com/translate?hl=en&sl=it&u=http://it.wikipedia.org/wiki/Renato_Brogi&ei=fsTOTNiiAcibnAfV8eHWDw&sa=X&oi=translate&ct=result&resnum=2&ved=0CBwQ7gEwAQ&prev=/search%3Fq%3DRenato%2BBrogi%26hl%3Den%26sa%3DN%26prmd%3Dvo

Fred Cardin

Carlisle Indian School alumnus Fred Cardin was a popular attraction on the Circuit Chautauqua during the peak years of the movement. Cardin, a member of the Quapaw tribe, graduated from the Carlisle School in 1912 and studied the violin at Dana's Musical Conservatory in Ohio. Cardin later became a member of the orchestra at the Chautauqua Institution, but was forced by illness to resign. In 1916, he joined the Indian String quartet as first violin. The quartet had been formed by Ruthyn Turney, a composer on the faculty at the Chemawa School in Oregon. Turney wrote primarily “Indianist” compositions and, by 1917, was composing exclusively for the Indian String Quartet. Each member of the quartet held a different tribal affiliation. Cardin, as previously mentioned, belonged to the Quapaw tribe of Oklahoma...

The quartet would typically play a program divided into halves. One half would consist of standard string quartet repertoire with the musicians dressed in tuxedos. The other half was performed in Native American dress and consisted of "Indianist" compositions by Turney and others, memorized for a more "authentic Indian" effect. Kennedy would often introduce the set of Indianist music by explaining that Native American music was the only music that had not been "Germanized" (Troutman 206).

After the dissolution of the Native American String Quartet, Cardin formed another musical group, The Indian Art and Musical Company. The group's instrumentation was flexible and its personnel roster unstable. William Reddie (billed as Reddy) played cello for the group, Cardin played violin, Wanita Cardin was the group's pianist, and vocalists Sansa Carey and Te Ata were, at times, members (Troutman 276).

The Indian Art and Musical Company offered a program consisting of "songs with orchestra," "primitive songs with drums," "Pueblo songs," "modern harmonized songs," and a piano solo. The "songs with orchestra" consisted primarily of Indianist compositions by Lieurance, Kreisler, and Cadman. The group also performed compositions by Rachmaninoff, MacDowell, and Brahms during this portion of the program...

Source:

Clark Lush, Page. "The All American Other: Native American Music and Musicians on the Circuit Chautauqua." *Americana: The Journal of American Popular Culture* (1900-present), Fall 2008, Volume 7, Issue 2.

http://www.americanpopularculture.com/journal/articles/fall_2008/lush.htm

Charles Wakefield Cadman

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

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

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

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

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

Sources:

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

Charles Wakefield Cadman Collection, 1905-1936: Historical Collections and Labor Archives. 2005. Pennsylvania State University Special Collections Library. 30 April 2008.

www.libraries.psu.edu/speccolls/FindingAids/cadman.frame.html

Gerald M. Carney

Was a faculty member at the University of Kansas.

Source:

http://www.e-yearbook.com/yearbooks/Kansas_University_Jayhawker_Yearbook/1969/Page_106.html

N. De Rubertis

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

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

N. De Rubertis died in ca.1962.

Lucien Denni

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

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

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

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

Source:

[Kansas City Sheet Music Collection](#). 2006. Dr. Kenneth J. LaBudde Department of Special Collections, Miller Nichols Library, University of Missouri-Kansas City, MO. 27 May 2008.

Milton Dieterich

1902-1977. Milton Dieterich, Professor of Music was born in 1902 at Marengo, Iowa, and died in December 1977 at Eugene, Oregon after a-prolonged illness which had necessitated early retirement in 1964. The second of three children, Milton was to become the only professional musician in the family... He studied both piano and violin before the 'cello became the central spark of his musical career...

He received the baccalaureate degree from Grinnell College in 1923, and in 1924 took his first teaching position at the University of Oklahoma at Norman. In addition to teaching 'cello and several music courses, he was active as 'cellist in small ensembles and the University orchestra, which he directed in alternate years. He organized a young people's symphony which gained wide recognition through regular radio performances and public concerts. After leaving the University of Oklahoma, he taught briefly at the University of Iowa, and then accepted a position as Professor of Music at Bemidji State Teachers College (now Bemidji State College) at Bemidji, Minnesota. During this period, Milton pursued graduate studies, receiving the Master of Music degree from the Eastman School of Music at Rochester, New York, in 1941. In 1943, he joined the World War II effort as a U.S.O. director, serving in several states. Typically, he thoroughly enjoyed making "a home away from home" for the servicemen.

Upon separation from the armed services in 1945, Milton was called to the University of Oregon as Assistant Professor of Music ('cello and music theory). Within a nucleus of faculty emanating from the Eastman school of Music, he helped develop and solidify the program of music theory here. He immediately became a member of the University String Quartet composed, in addition, of Professors George Boughton, violin, and Edmund Cykler, viola, and Mary Alton violin, wife of Professor Donald Alton. The quartet was a mainstay in the life of the Music School, and was many times a cultural representative for the University throughout the state. Milton taught with skill and understanding in the studio with individual 'cello students, in the classroom, and with small chamber ensembles. He was of course principal 'cellist of the Eugene Symphony Orchestra. In the community, he served as choirmaster and organist at St. Mary's Episcopal Church for over fifteen years. A skilled and prolific composer, Milton's creative efforts centered in the church. By the time of his retirement, he had composed over 350 anthems, a great number of which had been published...

Source:

<http://pages.uoregon.edu/assembly/Assembly1977-1978ALL.html>

Jean-Baptiste Faure

(15 January 1830 – 9 November 1914) was a celebrated French operatic baritone and an art collector of great significance. He also composed a number of classical songs.

Faure was born in Moulins. A choirboy in his youth, he entered the Paris Conservatory in 1851 and made his operatic debut the following year at the Opéra-Comique, as Pygmalion in Victor Massé's *Galathée*. He remained at the Opéra-Comique for over seven years, creating the Marquis

d'Erigny in Auber's *Manon Lescaut* (1856) and Hoël in Meyerbeer's *Le pardon de Ploërmel* (1859; later known as *Dinorah*), among seven premieres at that house.

He debuted at the Royal Opera House, Covent Garden, London, in 1860 as Hoël, and at the Paris Opera in 1861. He would sing at the Opera every season until 1869 and then again in 1872-76 and 1878. In addition, he continued to perform off and on in London until 1877 at venues such as Her Majesty's Theatre and the Theatre Royal, Drury Lane.

Among the many operas in which he appeared in Paris were Wolfgang Amadeus Mozart's *Don Giovanni* as well as *L'étoile du nord*, *Les Huguenots* and *La favorite*.

He also made history by creating several important operatic roles written by such prominent composers as Giacomo Meyerbeer, Giuseppe Verdi and Ambroise Thomas. They included the leading baritone parts in *L'Africaine*, *Don Carlos* and *Hamlet* (in 1865, 1867 and 1868 respectively).

His last stage appearances are recorded as taking place in Marseilles and Vichy in 1886.

Faure possessed a dark, smooth yet flexible baritone voice which he used with impeccable skill. He was a sophisticated interpretive artist, too, and all these accomplishments combined to make him one of the most significant figures to have appeared on the French musical stage during the 19th century. He wrote two books on singing, *La Voix et le Chant* (1886) and *Aux Jeunes Chanteurs* (1898), and also taught at the Paris Conservatory from 1857 to 1860.

In addition, Faure composed several enduring songs, including a "Sancta Maria", "Les Rameaux" ("The Palms") and "Crucifix". (These latter two songs were recorded by Enrico Caruso, among others.)...

Faure died of natural causes in Paris in 1914, during the early months of World War I. According to his obituary in the *New York Times*, he had been made an officer of the Légion d'honneur. He was married to the singer Constance Caroline Lefèbvre (1828-1905)...

Source:

"Jean-Baptiste Faure." http://en.wikipedia.org/wiki/Jean-Baptiste_Faure

P. Hans Flath

Pianist, organist, composer; b. Dayton, Ohio. Aug. 10, 1883, s. Michael and Elizabeth (Weiss) F.; ed. pub. and high sch., Dayton, O.; stud. piano w. Anton Zwislner in Berlin, harmony w. Julius Vogler; m. Olive Theresa Vail, singer, June 7, 1911 (1 son). Debut as asst. cond. Opera Soc, Cleveland, O., 1900; has conducted various opera and dramatic companies on the road since 1900; accompanist to wife on principal vaudeville tours, 2 seasons; principal musical cond., Princess Theatre productions, Chicago; conducted his wife's greatest success, "Miss Nobody from Starland" 5 seasons; at present principal organist at Palace Theatre, Wichita, Kans. Has

composed light orchestral works, several songs (Witmark); an opera, "Delftland" and other works In MS...

Source:

Saerchinger, Cesar ed. *International Who's Who in Music and Musical Gazetteer, Vol. 5*. p. 193.
http://books.google.com/books?id=UwoWAAAIAAJ&pg=PA655&lpg=PA655&dq=%22P.+Hans+Flath%22&source=bl&ots=tPTohy-Rpe&sig=Jy3oqB1Okd-IFr7stnvlq_hFWaI&hl=en&ei=RuLOTMrfEJDungeN4cUj&sa=X&oi=book_result&ct=result&resnum=8&ved=0CDMQ6AEwBw#v=onepage&q=%22P.%20Hans%20Flath%22&f=false

Elliot Griffis

The American composer, pianist, and teacher John Elliot Griffis was born in Boston, Massachusetts on January 28, 1893. His father, William Elliot Griffis, came from a family of ship captains and coal merchants and is remembered for his books on the Far East and U. S. History. His mother, Katherine L. Stanton, hailed from a family comprised of ministers and college professors. Griffis grew up attending public school in Ithaca, New York but also attended the Manlius School before spending the years from 1909-1913 in study at Ithaca College. During childhood, Griffis studied piano with various teachers.

Griffis' compositional skills opened doors for further opportunity to him, including studies with Horatio Parker at Yale from 1913-1915 and Mason, Redman, Pattison, and Chadwick at New England Conservatory from 1917-1918. A period of service in the U.S. Army interrupted Griffis' composing beginning in 1919. Other major scholarships won by Griffis included a scholarship to Juilliard in 1922 and a Pulitzer Traveling Fellowship in 1931.

Throughout his teaching career, he was an active composer and recitalist, often premiering his own works with other performers. In the 1920s, he taught at Grinnell College, Iowa and the Brooklyn Settlement School, and from 1935-1936 he served the Head of the Theory Department at the St. Louis School of Music. In 1937, he was awarded a doctorate from the New York College of Music. After serving as the director of the Westchester Conservatory of Music in White Plains, New York in 1942-1943, Griffis settled down in Los Angeles.

The bulk of Griffis' output is works for piano and songs or song cycles, although he has also written a number of chamber and orchestral works. He is also known for his 1963 opera *The Port of Pleasure*. Although Griffis was knowledgeable in modern music, he preferred to write in a clear tonal style based on a long time study of counterpoint and was inspired by the Romantic Period.

Source:

Elliot Griffis: An inventory of his collection at the Harry Ransom Humanities Research Center. Biographical Sketch: <http://research.hrc.utexas.edu:8080/hrcxtf/view?docId=ead/00368.xml>
10/28/2010

Alfred Hubach

Mr. Alfred Hubach came from Kansas City to Independence by train to serve as organist and choirmaster, beginning in September of 1914. After two years, he moved his family to Independence and, until 1940, served as “Minister of Music.” Marjorie Rader took the responsibility of organist in 1943, a position she held through the tenure of twelve pastors and some 45 years, retiring in 1988.

Source:

“Ministry and Ministers.” <http://www.fumcindy.com/Ministers-and-Ministry-28605.asp>

Frank LaForge

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

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

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

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

Source:

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

Albert Lortzing

(b. Oct. 23, 1801, Berlin, Prussia [Germany]—d. Jan. 21, 1851, Berlin), composer who established the 19th-century style of light German opera that remained in favour until the mid-20th century.

Lortzing’s parents were actors, and he was largely self-taught as a musician. He produced a one-act vaudeville, *Ali Pascha von Janina*, in 1828; a play with music, *Der Pole und sein Kind* (1832; “The Pole and His Child”); and in 1832 wrote (but did not produce) *Szenen aus Mozarts Leben* (“Scenes of Mozart’s Life”), with music selected from the works of Wolfgang Amadeus Mozart. From 1833 to 1844 he sang as a tenor in Leipzig. His most successful opera was *Zar* (originally *Czaar*) *und Zimmermann* (1837; “Tsar and Carpenter”), based on an episode from the life of Peter the Great. Other operas include *Undine* (1845), a romantic opera in the style of Carl Maria von Weber and Heinrich August Marschner, *Der Waffenschmied* (1846; “The Military

Blacksmith”), and *Rolands Knappen* (1849). His style derives from that of the German *Singspiel* and from the early 19th-century French *opéra comique*, which enjoyed a great vogue in Germany.

Source:

"Albert Lortzing." *Encyclopædia Britannica*. 2010. Encyclopædia Britannica Online. 28 Oct. 2010. <http://www.britannica.com/EBchecked/topic/348264/Albert-Lortzing>

Edward MacDowell

At the beginning of the twentieth century, MacDowell was regarded as the single most important composer in the American canon. Future developments in American music dented that reputation, and his music went into a long eclipse, although its influence is strongly felt in the incidental music composed for American radio programs and animated cartoons of the 1930s. MacDowell's supporters are many, including eminent pianists such as André Watts and Constance Keene. They decry the neglect of MacDowell's works, and perhaps justly so; many are outstanding in quality, particularly the Sketches and the "Keltic" Sonata, the latter being an exploration of MacDowell's own Scots-Irish roots.

Edward MacDowell was born in New York City, the son of a milkman and his musically inclined spouse. At eight, MacDowell began piano lessons with a boarder in the home, Juan Buitrago. Through Buitrago, the boy MacDowell met pianist and international concert star Teresa Carreño, who also provided MacDowell with instruction and encouragement. In the late nineteenth century, the only way for a promising American musician to obtain a musical education was to travel to Europe. MacDowell and his mother made the trip to Paris in April 1877, MacDowell enrolling into the Paris Conservatoire. In 1878, MacDowell heard Nikolai Rubinstein in the first Tchaikovsky piano concerto, and with that, he decided to abandon Paris and study in Germany. He went first to Stuttgart, then Wiesbaden, and finally to Frankfurt where he studied with Joachim Raff and concertized in the presence of Franz Liszt. MacDowell began to take in piano pupils of his own, and one of them, Margaret Nevins, became MacDowell's wife in 1884. On Liszt's recommendation MacDowell began to pursue composition rather than performance, and his First and Second Modern Suites were widely successful on first publication, with Carreño helping to spread the word through her frequent programming of these works.

In 1888, Benjamin Johnson Lang, a close family friend, encouraged MacDowell to resettle in Boston, then the center of concert life in America. From this time until 1896 MacDowell enjoyed his greatest successes and patronage, and it is during this time that MacDowell wrote most of his music: the Second Piano Concerto, Indian Suite, Sonata Tragica, most of his songs, and the Woodland Sketches. This last named work contained both *To a Water Lily* and *To a Wild Rose*, both destined to become staples of American piano repertoire and known to every student.

In 1895, the MacDowells purchased a farm in Peterborough, New Hampshire, so that the nervy MacDowell could concentrate effectively on his work. In 1896, MacDowell was named head of

the newly established music department at Columbia University, an important academic position at a major liberal arts college. MacDowell quickly won the admiration of his colleagues and students through his boundless energy and enthusiasm. However, in 1902 Columbia elected a new president, Nicholas Murray Butler, who did not share MacDowell's vision and sought to eliminate the music department altogether. This instituted a heated conflict between Butler and MacDowell that mainly served to undermine the health of the short-tempered composer, which was further aggravated by MacDowell's being run down in 1904 by a cab on the New York City streets. That year, MacDowell resigned from Columbia, and afterward his health began to decline rapidly. He died on the Peterborough farm on January 23, 1908 at age 47. In accordance with MacDowell's own wishes, MacDowell's widow later converted the farm into an artist's colony, which has become the best-known and most respected environment of its kind in the United States.

Source:

Lewis, Uncle Dave. "Edward MacDowell: Biography." <http://www.allmusic.com/artist/edward-macdowell-q7653/biography> 10/28/2010

Edgar A. Nelson

Accompanist; teacher of organ and piano; vice-president Bush Conservatory; organist First Presbyterian Church (Oak Park), and Apollo Musical Club; conductor Sunday Evening Club and Swedish Choral Club...

Source:

The Musical Blue Book of America. p. 74.

http://books.google.com/books?id=AbZLAAAAYAAJ&pg=PA74&lpg=PA74&dq=%22Edgar+A.+Nelson%22+composer&source=bl&ots=HgZhirRJ5Y&sig=vfB7Af29Hn_DFGNEeexxbkktrYk&hl=en&ei=6-vOTLSKBJG4ngfz7cm6Aw&sa=X&oi=book_result&ct=result&resnum=1&ved=0CBMQ6AEwAA#v=onepage&q=%22Edgar%20A.%20Nelson%22%20composer&f=false

Emanuele Natile

(Naples 1862 — Naples 1932) was an Italian writer and composer of Neapolitan songs, remembered especially for "Mamma mia, che vo' sapè", a standard in the Neapolitan repertory that has been recorded by virtually every tenor since Enrico Caruso.

Source:

"Emanuele Natile." http://en.wikipedia.org/wiki/Emanuele_Natile

Zygmund Rodomanski

Born October 22, 1908 in New London, Connecticut, Zygmund Przemyslaw Rodomanski came from a musically talented family of 13 children. His father, Zygmund Alexander Rodomanski, played the violin, and along with his two brothers formed a trio of two violins and a cello in his years in Poland before bringing his family to the United States in 1898. His mother, Monica Biosvert Rodomanski, was a sister of Alexander Biosvert, one of Poland's most outstanding musicians and accordionist.

Encouraged by the constant exposure to music within his family, Rodomanski began studying early and by age 14 was writing his own compositions. Beyond this atmosphere, he also received formal training including study under the renowned Dr. Percy Goetschius, musical director and for many years head of the Department of Musical Theory at the Institute of Musical Art of New York City, from whom he received a certificate for his work in Music Theory, Harmony Counterpoint, and Musical Composition in October of 1935. Later Rodomanski also earned a Bachelor's Degree in Cello from the University of Missouri-Kansas City Conservatory of Music, and a Bachelor's Degree in Musical Composition from the University Extension Conservatory of Chicago.

A photographer by profession, Rodomanski has dedicated much of his life to writing, playing, and teaching music. Using a cello made by his father, he has been the first cellist for the Kansas City Conservatory of Music String Orchestra under Dr. Francis Buebendorf and the first cellist for the Independence Symphony Orchestra. He was also Assistant Conductor of the Groton Symphony Orchestra. Rodomanski was often accompanied on piano by his wife, formerly Miss Blanche Crandall, and her sister, Lois Crandall to form a popular trio of cello, piano, and violin which played throughout the Kansas City area.

Through the years, Rodomanski has written over 350 pieces. Among these numerous works are marches performed by the United States Coast Guard Academy Band and many compositions for full orchestra played by the Independence Symphony Orchestra and the Groton Connecticut Symphony Orchestra. Other pieces were composed as teaching aids for the many students who weekly came to him for instruction.

Source:

Zygmund Przemyslaw Rodomanski (1908-2000) Papers (KC0261)
<http://www.umkc.edu/whmckc/Collections/IKC0261.HTM>

Salvatore Sarmiento

(1817-1869), Italian composer of several operas, religious music, and Neapolitan songs

Source:

“Fanny Salvini-Donatelli.” http://en.wikipedia.org/wiki/Fanny_Salvini-Donatelli#cite_note-22

Clay Smith

Clay Smith was born in 1878 in Greencastle, Indiana. His first documented musical activity involved playing E-flat cornet solos for exhibits at the 1893 Chicago World's Fair. At some point he became proficient on the saxophone and trombone, which seems to have been his primary instrument for most of his career. His teachers included Alfred F. Weldon, Gardell Simons, and Hale A. VanderCook. He performed with several famous bands, such as the bands of Hi Henry's Minstrels, Wallace Brothers Circus, the Barnum and Bailey Circus, and the Ringling Brothers Circus. He was also featured trombone soloist at the 1904 St. Louis World's Fair with Phinney's Band.

With Guy E. Holmes, Smith formed the Apollo Concert Company, which toured on a vaudeville circuit. About 1914, he organized the Smith, Spring, and Holmes Concert Company, which made several recordings and toured Chautauqua and Lyceum circuits. Smith and Holmes collaborated on many compositions and arrangements for various instruments.

From all accounts, Smith was an accomplished and virtuoso trombone soloist. Many of his works reflect a need for technical and lyrical proficiency. Unlike Arthur Pryor, Leo Zimmerman, and other contemporaries who "headlined" as soloists with the major touring concert bands of the day, Smith spent most of his career on the Chautauqua and theatre circuits. It would appear that Chicago served as his home for at least the latter part of his life. He died there in 1930.

Source:

"Clay Smith." <http://www.barnhouse.com/composers.php?id=-104>

Charles Gilbert Spross

Composer, pianist and organist is a native of Poughkeepsie. His chosen career of music was begun quite early in life studying piano with Prof. Kuehn and harmony with Miss Helen Andrews, in Poughkeepsie. His natural aptitude for organ study and playing placed him very early in the position of organist of St. Paul's Episcopal Church of this city, a position he occupied for eight years. He spent several months in travel through the old world and upon his return entered the Scharwenka school in New York city, taking up composition, harmony and an advanced piano course, the latter with Xavier Scharwenka.

His reputation as organist went with him to New York, and in consequence he was appointed organist of the second Presbyterian Church, Paterson, N.J., a position he held for three years, resigning to take the position of director and organist of Rutgers Presbyterian Church, New York, where he remained six years. He was again appointed organist of the Second Presbyterian Church, Paterson, N.J. and has since occupied that position.

Mr. Spross is the pianist of the famous Mendelssohn Trio Club, of New York City. His brilliant pianism and scholarly interpretation, whether in solo or in ensemble has gained for him a deserved appreciation from public and press of which any artist may be proud. He has played in

every State east of the Mississippi river and his services are in demand by many of the noted artists, such as Mme. Nordica, Mme. Jornelli and others.

As a composer, Mr. Spross has emphasized the talent that is innate, each and every composition showing the exceptional gifts of the composer. The following are some of his best known compositions: "Jean"; "Eventide and Thee"; "Forever and a Day"; "Ask me no more"; "I love, and the world is mine"; "My Light"; "A Nocturne"; "Go, lovely Rose;" "A White Rose"; "Gathered Roses"; "Her cheek is like a tinted Rose"; "In April"; "The Wind"; "Love planted my Rose"; "Thoughts of You"; "I know"; "Yesterday and Today"; "Tomorrow"; "The Call"; "Sunrise and Sunset"; "Dreaming"; "Will- o- the- Wisp"; "Morning and Evening"; "Love—Bloom".

Mr. Spross has also written numerous works for piano, and many anthems and choral works for both male and female choruses. Mr. Spross was born in Poughkeepsie, January 6, 1874, a son of Michael and Louisa (Rauch) Spross...

Source:

“Spross, Charles Gilbert.” <http://www.pa-roots.org/data/read.php?1096,581312,581312>

Alexandre Tcherepnine (Alexander Tcherepnin)

Alexander Tcherepnin was a Russian-born composer, pianist and conductor known for his cosmopolitan style that included influences from France and the Far East. Tcherepnin's father, Nikolay Tcherepnin, was an important composer and conductor, and it was his influence and teaching that formed Alexander's early training. In 1921 Tcherepnin's family fled the aftermath of the Bolshevik revolution, and the young composer began his career in their adopted home of Paris. From the beginning he favored new and experimental techniques, and during the 1920s he formulated his own 9-tone scale (now called the Tcherepnin scale), consisting of three overlapping major and minor tetrachords; this allowed for the simultaneous sounding of major and minor sonorities, which the composer found particularly satisfying. He also developed a new form of counterpoint – called "interpoint" – which allows for the combination of several self-contained contrapuntal structures. These musical devices were not so much abstract concepts as attempts on the part of the emerging composer to codify his very instinctive and individual approaches to sound and rhythm. These tendencies had already been expressed in early works, such as the bitonal *Pièces sans titres*, Op. 7, from 1913.

From 1934 through 1937, he toured the Far East, using Tokyo, Shanghai, and Peking alternately as bases of operation; he would have considerable influence as a teacher of both Japanese and Chinese composers of the period. He also met his wife, the pianist Lee Hsien Ming while in China. The newly married couple returned to Paris in 1938, but the turmoil of WWII put a stop to musical activities. Immediately following the war, however, he resumed his creative output, eventually relocating to Chicago in 1950, and finally settling in New York in 1964.

Although Tcherepnin's style was Russian at heart, it lacked much of the Romantic melancholy and overt nationalism seen in other Russian-born composers. Instead, his earlier works are

characterized by a French leanness and clarity and an emphasis on the clean articulation of form. Some, such as in the Second Piano Concerto (1923), bear a similarity to the works of Prokofiev in their motoric rhythms. Tcherepnin himself considered his style to be "Eurasian." Notable works include the Piano Concerto 4 (1947), the Cinq études de concert and his opera *The Farmer and the Nymph* (1952) – all of which have a distinctly oriental sound – and the Fifth Piano Concerto (1963) and *Serenade for Strings* (1964), both of which suggest aggressive exploration of new concepts at the end of his life. Tcherepnin produced a wide variety of works in every genre, eventually even incorporating electronic elements in his radio score *The Story of Ivan the Fool*.

Source:

Coburn, Steven. "Alexander Tcherepnin: Biography" <http://www.allmusic.com/artist/alexander-tcherepnin-q6178/biography> 10/28/2010

Alec Templeton

(July 4, 1909/1910, Cardiff, Wales - March 28, 1963, Greenwich, Connecticut) was a Welsh composer, pianist and satirist. Blind from birth, he studied at London's Royal Academy.

In 1936, he moved from Wales to the United States as a member of Jack Hylton's Jazz Band, where he played with a number of orchestras and gave his first radio performances on *The Rudy Vallée Show*, *The Chase and Sanborn Hour*, *Kraft Music Hall* and *The Magic Key*.

Signing a recording contract with RCA Victor in 1939, he made a string of amusing sides including "Man with New Radio," "Mendelssohn Mows 'em Down," and a pseudo-operatic rendering of "And the Angels Sing" (written by the Italian composer Ziggy Elmano). A set of three 78rpm records called "Musical Portraits" was issued by RCA Victor as catalog number P-19; it continued in the catalog until the late 40s, and included "Mozart Matriculates." He also did six sides for Columbia in August of 1940, including an instrumental entitled "Redwoods at Bohemian Grove" (he had been accepted into that organization). In 1942 he did eight sides for Decca, six of them released as a three-record set with catalog number A-314.

His radio program, *Alec Templeton Time*, sponsored by Alka-Seltzer, was first broadcast from 1939 to 1941, returning in 1943 and 1946–47. It was sometimes known as *The Alec Templeton Show*. Guests included Kay Lorene and Pearl Bailey. He memorized the scripts for his shows by having them read to him 20 times. From 3 June to 26 August 1955, *It's Alec Templeton Time* appeared on the DuMont Television Network. Templeton's compositions include "Scarlatti Stoops to Conga," and "Bach Goes to Town" which was covered by both Benny Goodman's band (1938) and the Chamber Music Society of Lower Basin Street (1941): he himself would record that tune for the obscure "Gramophone Shops" label.

Through the 1950s he concertized with the Cincinnati Symphony Orchestra playing jazz and classical works. Two of them were recorded for the Remington label, one of Gershwin works and another of improvisations on Offenbach and Strauss.

Experimenting with the new recording medium of audio tape, Alec was able to make sounds with the piano similar to what Les Paul was doing with guitar (recording at half-speed so as to play back doubly-fast). Two albums were issued utilizing this technique: "Magic Piano" on Atlantic (LP #1222) and "Smart Alec" for ABC-Paramount (ABC-100). He also made two albums for children on the Riverside label: "Children's Concert" and "Mother Goose Songs." There were also two LPs of recordings consisting of the sounds from Alec's music box collection, the first for the "Ficker Recording Service" of Greenwich Connecticut (mastered by Columbia), and the second recorded for RCA Victor.

He died, aged 52 or 53, in Greenwich, Connecticut from an undisclosed illness.

Source:

"Alec Templeton." http://en.wikipedia.org/wiki/Alec_Templeton

Nellie Test

Nellie Ward Donnan, born August 10, 1879 in Austin, Texas, was the daughter of longtime Austin businessman John Knox Donnan and his wife Martha Jane (Jennie) Johnson Donnan. After her marriage to Clarence Lincoln Test in 1901, Nellie studied voice culture with Mrs. Jourdan Morris of Austin, eventually studying music and singing in New York and Paris. She wrote several musical compositions, mostly sacred music. Nellie traveled extensively but considered Austin her home. She died in 1975 at the age of 96.

Source:

Clarence Lincoln and Nellie Donnan Test: An Inventory of Papers at the Texas State Archives, 1776-1961 (bulk 1894-1961) <http://www.lib.utexas.edu/taro/tslac/40051/tsl-40051.html>

Pier Adolfo Tirindelli

Violinist; b. Conegliano, Italy, May 6, 1858; ed. there; studied music at Milan Conservatory, and Vienna Conservatory; m. Margherita Robecchl, Venice, June 3, 1896. Appeared in concert w. leading European orchestras, also with the Boston and Cincinnati symphony orchestras. Teacher of violin at the Cincinnati Conservatory, also privately...

Source:

Saerchinger, Cesar ed. *International Who's Who in Music and Musical Gazetteer, Vol. 5.* p. 643. http://books.google.com/books?id=UwoWAAAIAAJ&pg=PA121&lpg=PA121&dq=%22Pier+Adolfo+Tirindelli%22+composer&source=bl&ots=tPToixWLq9&sig=GEZZHMDfkgu_VVr979lo8-SKR7Y&hl=en&ei=yvQTlbcD4iynwfE0e2NBg&sa=X&oi=book_result&ct=result&resnum=9&ved=0CDgQ6AEwCA#v=onepage&q=%22Pier%20Adolfo%20Tirindelli%22%20composer&f=false

Frank Westphal

Less is known about this man, except that he was married with Sophie Tucker, one of the last so-called *Red Hot Mama's*, from 1914 up to 1919. Sophie Tucker has been married several times and all her marriages ended in a divorce... This band and his musicians was rather popular in the 1920s and early 1930s in the dance halls in Chicago and they performed often in the Rainbo Gardens during this period. Frank Westphal recorded several records for Columbia early 1920s...under his own name, but also as Frank Westphal and his Rainbo Orchestra. This band became the house band of the WENR radio in Chicago...

Source:

“Frank Westphal.” <http://keepswinging.blogspot.com/2008/05/frank-westphal.html>

Lola Carrier Worrell

Lola Carrier Worrell was born in Michigan, but has passed most of her life in Denver. Her songs are praised by such leaders as Foote and Cadman, and such singers as Gadski, Homer, and Fremstad. Of those printed works at hand, “In a Garden” is a bit of rapid daintiness, “Waiting” is broadly lyrical, “It is June” is another bit of tonal enthusiasm, the “Autumn Bacchanal” is delightfully cheering, “Hohe Liebe” is in the Lied style, and “The Song of the Chimes” is a smooth lullaby.

Source:

Hughes, Rupert. *American Composers*. p. 570

http://books.google.com/books?id=R75mWtRRKSUC&pg=PA570&lpg=PA570&dq=%22Lola+Carrier+Worrell%22&source=bl&ots=gvpPHhY6Xg&sig=zHzhrdaHyrYgttEJWuENGXupkBo&hl=en&ei=vGTRTI2NN9D8ngeR7JjRDA&sa=X&oi=book_result&ct=result&resnum=10&ved=0CDgQ6AEwCQ#v=onepage&q=%22Lola%20Carrier%20Worrell%22&f=false