# TABLE OF CONTENTS

Description of Collection 4

Description of Series 8

## INVENTORY

### SUB-GROUP I: WORKING MUSIC LIBRARY

Series 1: Works for solo organ by individual composers 12

Series 2: Collections of works for solo organ by multiple composers 53

Series 3: Collections of works for solo organ by multiple composers 60

Series 4: Organ methods and pedagogical works 60

Series 5: Self-prepared editions of organ repertory 62

Series 6: Binder’s collections of organ repertory 79

Series 7: Works for organ with other instruments 85

Series 8: Works for organ with orchestra 89

Series 9: Works for solo piano 90

Series 10: Presentation copies of works by other composers 99

### Sub-group II: ORIGINAL COMPOSITIONS, ARRANGEMENTS, TRANSCRIPTIONS

Series 1: Liturgical music in manuscript 102

Sub-series A: Propers of the Mass 102

Sub-series B: Mass settings for specific occasions 105

Sub-series C: Other choral/vocal settings 106

Series 2: Other sacred music, non-liturgical in manuscript 108

Series 3: Instrumental works in manuscript 108
Series 4: Published works 111

SUB-GROUP III: WORKING LIBRARY (MONOGRAPHS AND PAMPHLETS)

Series 1: Liturgical music books 113
Series 2: Organ methods 115
Series 3: Literature on Roman Catholicism 116
Series 4: Hymnals; Books on singing and religion 119
Series 5: Literature on Roman Catholic theology 120
Series 6: Music reference 122
Series 7: Music history; Piano methods; Catholicism; Who’s Who 124
Series 8: French language and literature; Latin language 125
Series 9: Church music 126
Series 10: Science; history; and culture 127
Series 11: Music history 128

SUB-GROUP IV: PAPERS

Series 1: Publicity and press clippings 132
Series 2: Diplomas, Degrees, Certificates, Recognitions, and Memorials 132
Series 3: Documents pertaining to the St. Louis Cathedral and its organ 134
Series 4: Personal papers, correspondence, and original writings 135
Series 5: Concert programs 136
Series 6: Photographs 137
Series 7: Sound recordings 163
DESCRIPTION OF THE COLLECTION

Shelf location: (boxes 1-72) C3B 12,6 : 14,7; (box 73) M3A 7,4

Physical extent: 45 linear feet

Biographical Sketch

Organist Mario Salvador, A.B., Mus.M., Mus.D., A.A.G.O., was born on August 13th, 1917 in San Pedro Da Macoris, Dominican Republic. At the age of ten he gave his first public organ concert at Kimball Hall in Chicago. In 1931, aged fourteen, he was sent to Rome for studies in organ and theory at the Pontifical School of Sacred Music; there he also studied piano under Boccacini, a pupil of Liszt. He received the Licentiate Degree in both organ and Gregorian Chant from the Pontifical School in 1933.

Returning to the United States, the young completed his academic education at Loyola University (Chicago), graduating as an honors student in 1940. During his Loyola University enrollment he continued his musical studies at the American Conservatory of Music (Chicago), where he studied under such instructors as Frank VanDusen, Leo Sowerby, and Wilhelm Middelschulte, and eventually received his Master of Music in both organ and composition. Ultimately, he pursued doctoral studies at the Université de Montréal, where he was awarded the Doctorate in Music summa cum laude in 1949.

In 1940 he was appointed organist and choir director of the St. Louis Cathedral, originally called the St. Louis New Cathedral (with address at 4431 Lindell Boulevard; and later known as the Cathedral-Basilica), successor cathedral to the Basilica of St. Louis, King of St. Louis (also known as the Old Cathedral, with address at 209 Walnut Street). His musical-liturgical duties at the Cathedral were interrupted by World War II, when he enlisted in the U.S. Army Air Force, serving from 1942 until 1946. In 1945 he was sent with the Army University Training Command to teach in Florence, Italy, where he also gave a series of organ recitals at the Santa Croce Basilica. He returned to the St. Louis Cathedral after his Army discharge in 1946, remaining there until his retirement in 1992, and holding the title of Organist Emeritus thereafter. His many years of service in St. Louis included presiding over regular series of organ and choral concerts at the Cathedral. One of his signature achievements as organist-choir director was the founding of the Pontifical Boys Choir of St. Louis (128 voices altogether), which supplemented the Cathedral’s regular choirs of men and boys on special occasions.

Significantly, Dr. Salvador lent his expertise to the designing of the new Kilgen Liturgical Organ at the St. Louis Cathedral. He gave the dedicatory recital on the new organ on October 13th, 1949, and later directed the re-dedication concert for the newly rebuilt organ on July 26th, 1984. On the Kilgen organ he recorded for the “Historical Series” of the Gregorian Institute of America.
In early 1954 he made two concert tours of South America. At home in the U.S., he performed extensively in the Midwest on a regular basis, and also performed in many other cities across the U.S., including New York City; Buffalo, New York; Tucson, Arizona; Shreveport, Louisiana; Lexington, Kentucky; Knoxville, Tennessee; Fort Worth and San Antonio, Texas; Mobile, Alabama; and Philadelphia, Miami, and Los Angeles. He was commissioned to give dedicatory recitals on numerous new instruments. His vast concert repertory embraced the music of composers across several centuries, from Frescobaldi to Camil van Hulse. His favored recital format was a line-up of many single-movement works of varying periods and styles, eschewing renditions of multi-movement works in their entirety.

In addition to his roles as concert organist, cathedral organist, choir director, Dr. Salvador composed numerous works—for organ, for choir, and for orchestra. He taught at Fontbonne College (St. Louis) and at Webster University (St. Louis), and also served as music director of the Sacred Heart Program in St. Louis. In his capacity as an educator, he wrote two books: *A Method of Organ Playing* (1949), and *Textbook on Harmony* (1950).

In addition to receiving numerous awards for his performing, teaching, and composing, Dr. Salvador was appropriately recognized for his devoted service to the Roman Catholic Church and to the Archdiocese of St. Louis. In 1960 he received the Bene Merenti Medal from Pope John XXIII in recognition of his outstanding contributions to Church music. In 1978 he was made a Knight of the Holy Sepulchre, the oldest lay organization in the Roman Catholic Church. In 1990 he was presented with the Order of St. Louis King Award for his service to the Archdiocese of St. Louis. He was cited in *Who’s Who of Music* and in *Community Leaders and Noteworthy Americans*, and was named a fellow of the International Biographical Association.

In celebration of his 80th birthday, Dr. Salvador gave a recital at St. Anne Church in Rochester, New York on September 19th, 1997.

Dr. Salvador and his wife Isabelle Branham Salvador had three children: Patricia Ann Duffy, Charles L. Salvador (1947-2006), and Joseph E. Salvador. Dr. Salvador passed away at home in St. Louis on July 29th, 1999, aged 82, and was survived by his wife Isabelle, their three children and five grandchildren, and his three sisters and one brother. Mrs. Salvador passed away in 2013. Throughout their marriage Mrs. Salvador had played an active role in managing and promoting her husband’s concert career.

**Provenance**

The Mario Salvador Collection was the generous gift of the Salvador family, rendered by Mrs. Isabelle Branham Salvador, and personally delivered to the Sibley Music Library by Joseph E. Salvador in 2010. Additional items were delivered to the Library in 2012 by Mrs. Salvador and her grandson, Joseph E. Salvador, Jr.; and further items were sent to the library by Joseph Salvador in 2015.
Scope and Content

The Mario Salvador Collection constitutes a large collection containing extensive amounts of published sheet music for organ, for piano, for chorus, and for instrumental ensembles; photographs, correspondence, and other personal papers; a large collection of books from Dr. Salvador’s personal library; and many documents reflecting Salvador’s professional career as a church musician, organ recitalist, and educator.

The collection’s most extensive single area is the large amount of published organ music that Salvador amassed during his professional career as a church musician and recitalist. The collection includes holdings of bibliographically rare items and collections; the collection’s particular strengths include European music (especially Dutch, German, Austrian, and Italian) of the inter-war period; German pedagogical works of the late 19th and early 20th centuries; several out-of-print works by Mexican composers, and various out-of-print works by American and Canadian composers, such as Seth Bingham, Leo Sowerby, and Eric De Lamater.

A second significant area of interest are the documents, photographs, concert programs, manuscripts of original compositions, publicity and press clippings, and correspondence pertaining to Dr. Salvador’s service at the Cathedral (now Cathedral-Basilica) of St. Louis in downtown St. Louis, Missouri. His five decades’ service as the Director of Music encompassed numerous significant events, including the installation of a new organ, the implementation of vernacular liturgy in the wake of the Second Vatican Council, the founding of a significant Christmas concert series, and several major diocesan events, such as the installations of new Bishops, Archbishops, and Cardinals. A special component here is a gathering of documents with focus on the Cathedral and, in particular, on the Cathedral’s Kilgen organ, which Dr. Salvador helped to design.

A third area of interest pertains to Dr. Salvador’s performing career; in particular, a large sequence of concert programs from dating the 1930s through the 1990s has been preserved. In many instances, the performing scores used at specific concerts can be identified in the body of published organ music, potentially assisting in linking particular registration schemes in the scores with specific recital performances.

The collection also richly portrays the human side of this accomplished professional: his family life, his ardent Catholic faith, his dedication to his congregation and to his students, and his contributions to civic and community life in the city of St. Louis.

Restrictions

There are no restrictions on access to the collection. Concerning reproductions in whatever format, the provisions of the U.S. Copyright Law and its revisions do attend all requests for reproductions of collection material. In particular, the surviving family members of the late Dr. Salvador continue to hold copyright over his unpublished manuscripts. The written permission of all copyright holders must be obtained before RTWSC will grant reproductions.
Associations

Other prominent organistic holdings within RTWSC are the collections of Eastman School faculty members Russell Saunders (1921-1992) and Michael D. Farris (1956-1999). RTWSC also holds a small collection of pedagogical papers of ESM faculty member Harold Gleason (1892-1980). Shortly after the gift of the Mario Salvador Collection, RTWSC also received the Rolande Falcinelli Archive, comprising the papers of composer-pedagogue-performer Rolande Falcinelli (1920-2006). Among RTWSC’s celebrated collection of rare exemplars are first editions and/or other early editions of musical works and/or original writings by J. S. Bach, J. C. Bach, Georg Muffat, and Girolamo Diruta.
DESCRIPTION OF SERIES

The Mario Salvador Collection has been subdivided into four broad sub-groups, which are further subdivided into the series and sub-series described below.

SUB-GROUP I: WORKING MUSIC LIBRARY

This sub-group constitutes the greater part of Dr. Salvador’s working library of published music, subdivided into nine series based on performing forces and format. (Certain unmarked copies of non-organ repertory were catalogued separately and collated with the Sibley Music Library’s open stacks.) A tenth series has been created around the presentation copies of works of other composers that were sent to Dr. Salvador. The holdings of the ten series have been arranged as indicated below:

Series 1: Works for solo organ by individual composers
    Arranged alphabetically by composer surname. Further, the works of more prolific composers—those being Alexandre Guilmant, Sigfrid Karg-Elert, Flor Peeters, Max Reger, Charles Tournemire, Camil Van Hulse, Louis Vierne, and Charles-Marie Widor—are arranged in order by their respective opus numbers.

Series 2: Collections of works for solo organ by multiple composers
    Arranged alphabetically by title—that is, by the first principal keyword of each title, omitting consideration of definite and indefinite articles.

Series 3: Collections of works for solo organ by multiple composers
    This series is comprised of volumes that all belong to one particular publication series; they have been arranged in numeric order by volume number.

Series 4: Organ methods and pedagogical works
    Arranged alphabetically by author surname.

Series 5: Self-prepared editions of organ repertory
    Arranged alphabetically by composer surname.

Series 6: Binder’s collections of organ repertory
    There are 15 collections in all; owing to their highly individual selection of content, no specific order has been imposed.

Series 7: Works for organ with other instruments
    Arranged alphabetically by composer surname.

Series 8: Works for organ with orchestra
    Three items in all; arranged alphabetically by composer surname.
Series 9: Works for solo piano
Arranged alphabetically by composer surname.

Series 10: Presentation copies of works by other composers
Arranged alphabetically by composer surname.

SUB-GROUP II: ORIGINAL COMPOSITIONS, ARRANGEMENTS, AND TRANSCRIPTIONS

This sub-group is comprised of original compositions in manuscript and in publication, together with Dr. Salvador’s transcriptions and arrangements of music by other composers. The holdings of Series 1-3 are in manuscript; Series 4 accounts for published works. The subdivision into series was imposed after the collection had been received.

Series 1: Liturgical music in manuscript
The holdings of Series 1 are subdivided according to intended use, whether for the Mass or for some other liturgical occasion, or else not liturgical.

Sub-series A: Propers of the Mass
This sub-series is subdivided into seven sub-sub-series following the order of the Mass, as follows:
(i) Agnus Dei; (ii) Gloria; (iii) Responsorial Psalms; (iv) Alleluias and/or Gospel Acclamations; (v) Sanctus; (vi) Agnus Dei; and (vii) Acclamations.

Sub-series B: Mass settings for specific occasions
Settings of the complete Mass which were intended for some specific occasion; they are arranged in alphabetical order by their given titles.

Sub-series C: Other choral/vocal settings
That is, settings of other liturgical movements not functionally associated with the celebration of the Mass; they are arranged in alphabetical order by their given titles.

Series 2: Other sacred music (non-liturgical) in manuscript
That is, sacred music in manuscript that is not functionally a part of the liturgy, whether song, carol, and/or anthem; these works (five altogether) are arranged alphabetically by their given titles.

Series 3: Instrumental works in manuscript
Arranged alphabetically by their given titles.

Series 4: Published works
Arranged alphabetically by title.
SUB-GROUP III: WORKING LIBRARY (MONOGRAPHS AND PAMPHLETS)

Dr. Salvador’s extensive library of monographs and pamphlets has been arranged in eleven series based on broadly established thematic areas; the arrangement was imposed after receipt of the collection. The items within each series are herein cited in alphabetical order by author surname or title.

Series 1: Liturgical music books

Series 2: Organ methods

Series 3: Literature on Roman Catholicism

Series 4: Hymnals; Books on singing and religion

Series 5: Literature on Roman Catholic theology

Series 6: Music reference

Series 7: Music history; Piano methods; Catholicism; Who’s Who

Series 8: French language and literature; Latin language

Series 9: Church music

Series 10: Science, history, and culture

Series 11: Music history

SUB-GROUP IV: PAPERS

This sub-group comprises an extensive body of Dr. Salvador’s professional and personal papers, subdivided into the seven series listed below. Arrangement within each series has been imposed as indicated.

Series 1: Publicity and press clippings
   The publicity materials have not been deliberately arranged. The press clippings have been arranged chronologically.

Series 2: Diplomas, Degrees, Certificates, Recognitions, and Memorials
   Altogether, these documents commemorate milestones achievements in educational attainment, professional recognition, and life milestones; for the most part, they have been arranged chronologically.
Series 3: Documents pertaining to the St. Louis Cathedral and its organ
These documents have not been deliberately arranged.

Series 4: Personal papers, correspondence, and original writings
For the most part, these documents have been arranged chronologically.

Series 5: Concerts programs
Arranged chronologically.

Series 6: Photographs
This series constitutes a wealth of photographic coverage—not only of Dr. Salvador’s career, but in addition, of the life of the Salvador family life over the years. Overall, the photographs have been subdivided into five sub-series based on their respective dimensions, but apart from that physical consideration intended for ease of filing, no attempt has been made to impose a thematic arrangement on the holdings.

Series 7: Sound recordings
No deliberate order imposed; this series embodies a sampling of the commercial albums from the Salvador family collection, reflecting organ music and other music, together with content of Church significance; six items feature Dr. Salvador as organist and/or conductor)
INVENTORY

SUB-GROUP I: WORKING MUSIC LIBRARY

Series 1: Works for solo organ by individual composers

Box 1


Box 2


<table>
<thead>
<tr>
<th>Folder</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>Bach, J. S. Prelude and Fugue in G Minor (The Great). Publisher’s name lacking. Plate no. 31147.</td>
</tr>
<tr>
<td>10</td>
<td>Bach, J. S. [Six Trio Sonatas]. Volume lacking its binding and also lacking numerous pages at both its beginning and end; extant pages numbered 19-74. Publisher’s information not present.</td>
</tr>
<tr>
<td>Folder</td>
<td>Title</td>
</tr>
<tr>
<td>--------</td>
<td>----------------------------------------------------------------------</td>
</tr>
<tr>
<td>18</td>
<td>Bartelink, Bernard. Toccata per organo.</td>
</tr>
<tr>
<td>19</td>
<td>Batiste, Édouard. Four Grand Offertories.</td>
</tr>
<tr>
<td>20</td>
<td>Baumgartner, H. L. Easter Morning: A Descriptive Fantasie.</td>
</tr>
<tr>
<td>25</td>
<td>Bender, Jan. Oh, Come, Emmanuel. St. Louis (?): The Concordia Hymn Prelude Series.</td>
</tr>
<tr>
<td>26</td>
<td>Bennett, W. Sterndale. Overture to W. Sterndale Bennett’s Naïdes.</td>
</tr>
</tbody>
</table>
the full score for the organ with pedal obbligato by Edwin Evans. London: William Reeves. Plate no. W R. 30c.


Box 4


<table>
<thead>
<tr>
<th>Folder</th>
<th>Title</th>
<th>Details</th>
</tr>
</thead>
</table>


Cecilia No. 692 – (11).


Box 6


Contents:
1. 1re Arabesque (Transcription Léon Roques)
2. 2me Arabesque. (Transcription Léon Roques)
3. La Cathédrale engloutie. (Transcription Léon Roques)
4. En bateau. (Transcription Léon Roques)
5. Cortège. (Transcription Léon Roques)
6. Menuet. (Transcription Léon Roques)
7. Ballet. (Transcription Léon Roques)
8. Prélude de “La Damoiselle élue”. (Transcription Gaston Choisnel)
9. Le Petit Berger. (Transcription Gaston Choisnel)
10. La Fille aux Cheveux de Lin. (Transcription Léon Roques)
11. Andante du Quatuor. (Transcription Alexandre Gilman)
12. Prélude de l’Enfant Prodigue. (Transcription Léon Roques)

**folder 7**

**folder 8**

**folder 9**

**folder 10**

**folder 11**

**folder 12**

**folder 13**

**folder 14**

**folder 15**

**folder 16**

**folder 17**
folder 18  

folder 19  

folder 20  

folder 21  

folder 22  

folder 23  

folder 24  

folder 25  

folder 26  

folder 27  

folder 28  

folder 29  

folder 30  

folder 31  

folder 32  

folder 33  

folder 34  


Box 7


folder 10  Fischer, Irwin. Chorale Prelude on “Jesu, meine Freude.” Unpublished
reproduction of handwritten manuscript. No date information available.

folder 11 Fischer, Irwin. Chorale Prelude on “Nun ruhen alle Wälder” (“Innsbruck”). Unpublished reproduction of handwritten manuscript. No date information available.


<table>
<thead>
<tr>
<th>Folder</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td>Gerecke, Arthur D. Nativity Suite. Handwritten manuscript. No date information available.</td>
</tr>
</tbody>
</table>


Box 9

N.B. Works by Alexandre Guilmant are arranged by opus number.


Plate no. 39139 r x.


**folder 22** Harsch, Harold. Pontifical Processional. Manuscript reproduction. Accompanied by two pages of typescript verse, each page signed by the author:

**folder 23** Harsch, Harold. Solitude. Reproduction of a handwritten manuscript. Dedicated to M.S.
<table>
<thead>
<tr>
<th>Folder</th>
<th>Title</th>
<th>Author/Composer</th>
<th>Publisher/Edition</th>
<th>Notes</th>
</tr>
</thead>
</table>

Box 10

<table>
<thead>
<tr>
<th>Folder</th>
<th>Title</th>
<th>Author/Composer</th>
<th>Publisher/Edition</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Nu la oss take Gud.</td>
<td>Egil Hovland</td>
<td>Oslo: Norsk Musikforlag, 1876.</td>
<td>Plate no. N.M.O. 8822.</td>
</tr>
<tr>
<td>9</td>
<td>Passacaglia con fuga on the dorien theme of “Ave maris stella,”</td>
<td>Marinus de Jong</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Folder 10**


**Folder 11**


**Folder 12**


\*N.B. Works of Sigfrid Karg-Elert are arranged by opus number.\*

**Folder 13**


**Folder 14**


**Folder 15**


**Folder 16**


**Folder 17**


**Folder 18**


**Folder 19**


**Folder 20**


**Folder 21**


**Folder 22**


Box 11


folder 3  Langlais, Jean. Hommage à Frescobaldi: Huit pièces pour orgue. Paris:


folder 5  Langlais, Jean. Incantation pour un jour Saint. [Paris: Schola Cantorum?]. Plate no. 0.0001 L.


Box 12


folder 2  Manz, Paul. Ten Chorale Improvisations, Set V. St. Louis: Concordia, 1974. Plate
no. 97-5257.

<table>
<thead>
<tr>
<th>Folder</th>
<th>Title</th>
<th>Author</th>
<th>Publisher</th>
<th>Date</th>
<th>Plate no.</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>Messiaen, Olivier. La Nativité du Seigneur, Book I.</td>
<td>Paris: Alphonse Leduc</td>
<td>1936</td>
<td>Plate no. 19,268</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>Monnikendam, Marius. Tema con Variazione per la Notte di Natale.</td>
<td>Amsterdam: Annie Bank</td>
<td>1951</td>
<td>Reproduction of a handwritten manuscript</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>Mozart, W. A. Andante for Organ: composed for a musical clock.</td>
<td>Edited by F. Brinkmann</td>
<td>Boston: McLaughlin &amp; Reilly</td>
<td>Plate no. M. &amp; R. Co. 1852-8</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>Mozart, W. A. “Hear the Pretty Tinkling Bells” from <em>The Magic Flute</em>.</td>
<td>Transcribed by Caspar Koch</td>
<td>New York: Schirmer</td>
<td>Plate no. 39235</td>
<td></td>
</tr>
</tbody>
</table>


Box 13


folder 8  Palestrina, Giovanni Pierluigi. 8 Ricercari dan les 8 tons. Paris: Les Éditions musicales de la Schola Cantorum, [1935?]. Plate no. 0.0003 L.


N.B. Works by Flor Peeters are arranged by opus number.


Box 14


N.B. Works by Max Reger are arranged by opus number.


folder 37  Reuchsel, Eugène. Promenades en Provence: pièces pour Grand Orgue. 2me

folder 38  

folder 39  

folder 40  

Box 15

folder 1  

folder 2  

folder 3  

folder 4  

folder 5  

folder 6  

folder 7  

folder 8  

folder 9  

folder 10  

folder 11  

folder 12  
<table>
<thead>
<tr>
<th>Folder</th>
<th>Title</th>
<th>Publisher</th>
<th>Plate No.</th>
</tr>
</thead>
</table>


Box 16


<table>
<thead>
<tr>
<th>Folder</th>
<th>Title</th>
<th>Composer, Date</th>
<th>Publisher</th>
<th>Plate No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>Toccata</td>
<td>Scholte, 1969</td>
<td>Bergmans</td>
<td>669</td>
</tr>
<tr>
<td>6</td>
<td>Toccata, Op. 5a</td>
<td>Schroeder, 1959</td>
<td>Musikverlag Schwann</td>
<td>SI 1384</td>
</tr>
<tr>
<td>7</td>
<td>12 Organ Carols for Christmas</td>
<td>Schroeder, 1972</td>
<td>Concordia</td>
<td>97-5017</td>
</tr>
<tr>
<td>8</td>
<td>Veni creator Spiritus Partita</td>
<td>Schroeder, 1959</td>
<td>B. Schott’s Söhne</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Meditation Songs for Organ: A Lenten Suite</td>
<td>Schrotth, 1967</td>
<td>Gregorian Institute of America</td>
<td>G-1443</td>
</tr>
<tr>
<td>10</td>
<td>L’Abeilla (The Bee)</td>
<td>Schubert, 1939</td>
<td>J. B. Cramer</td>
<td>15091</td>
</tr>
<tr>
<td>11</td>
<td>Ave Maria (Hymne an die Jungfrau)</td>
<td>Schubert, 1962</td>
<td>W. J. Westbrook; C. Falkenstein</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>Harmonium Album: Sammlung beliebter Tonstücke</td>
<td>Schubert, 1846</td>
<td>Peters</td>
<td>9534</td>
</tr>
<tr>
<td>15</td>
<td>Three Fughettas</td>
<td>Schumann, 1981</td>
<td>Cramer</td>
<td>2052</td>
</tr>
<tr>
<td>16</td>
<td>The Chapel of San Miguel</td>
<td>Seder, 1928</td>
<td>J. Fischer &amp; Bro.</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>Variations on an Old Carol Tune</td>
<td>Shaw, 1925</td>
<td>J. B. Cramer</td>
<td>13167</td>
</tr>
<tr>
<td>19</td>
<td>Aubade</td>
<td>Shera, 1928</td>
<td>OUP</td>
<td></td>
</tr>
</tbody>
</table>
performance use.


Box 17


*N.B. Works by Charles Tournemire are arranged by opus number.*


[without opus number]


folder 33  Unknown composer. Aria in E minor. Ink manuscript; 4 pages of music. Lacking both attribution and date.


N.B. Works by Camil Van Hulse are arranged by opus number.


folder 37  Van Hulse, Camil. Festival Postlude on “Veni Creator Spiritus”, Opus 52, No. 1.


Box 18


folder 8 Van Hulse, Camil. Hommage à Breughel: Poème rhapsodique pour grand orgue,

folder 9

folder 10

folder 11

folder 12

N.B. Works by Louis Vierne are arranged by opus number.

folder 13

folder 14

folder 15

folder 16

folder 17

folder 18

folder 19

folder 20

folder 21

folder 22


Box 19


N.B. Works by Charles-Marie Widor are arranged by opus number.


inscription by the composer, dated 16/12. 1944.

folder 22

folder 23

folder 24

folder 25

folder 26

folder 27

folder 28

folder 29

folder 30

folder 31

folder 32

folder 33

Box 20

folder 1

folder 2

folder 3


Series 2: Collections of works for solo organ by multiple composers


folder 17  The Church and Concert Organist: a collection of pieces with registration, fingering and pedal marking, adapted for church and concert use. Compiled and

**folder 18**  
The Church and Concert Organist. Compiled and arranged by H. Clarence Eddy with Frederick Grant Gleason. New York: Schuberth, 1885. Plate no. E. S. & 1478. **INCOMPLETE:** only pages 22-23, 55-58, and 19-20 are present.

**folder 19**  
Classic and Modern Gems for the Reed Organ. Philadelphia: Theodore Presser, 1899. Each work bears its own plate number; the ranges run 825-842, 1243-1258.

**folder 20**  

**Box 21**

**folder 1**  

**folder 2**  

**folder 3**  

**folder 4**  

**folder 5**  

**folder 6**  

**folder 7**  

**folder 8**  

**folder 9**  

**folder 10**  

**folder 11**  
Everybody’s Favorite Series, No. 57: Everybody’s Favorite Universal Organ


Box 22


Box 23


<table>
<thead>
<tr>
<th>Folder</th>
<th>Description</th>
</tr>
</thead>
</table>


Accompanied by two additional items that have been fastened within the item with tape:
1. One copy of American Organ Monthly, Vol. I, No. 9 (January, 1921); and,


Box 24

folder 1 Orgue et Liturgie, 1: Pâques. “Ce fascicule a été établi par MM. Norbert DUFOURCQ et Félix RAUGEL.” Paris: Editions Musicales de la Schola Cantorum. Plate no. 0.0001 L.

folder 2 Orgue et Liturgie, 2: L’Orgue en Europe aux XVIe. et XVIIe siècles. “Ce fascicule a été établi par Mlle Noëlie PIERRONT, MM. André MARCHAL, Norbert DUFOURCQ et Jean BONFILS.” Paris: Editions Musicales de la Schola Cantorum. Plate no. 0.0002 L.

folder 3 Orgue et Liturgie, No. 4: Noël. “Sous la direction de N. DUFOURCQ, F. RAUGEL et J. de VALOIS.” Paris: Editions Musicales de la Schola Cantorum. Plate no. 0.0004 L.


folder 5 Preludes, Interludes, Postludes: A new series of original compositions of medium


Box 25


folder 4 Wedding Music, Volume II: also for other festive occasions. Arranged by Carlo

Series 3: **Collections of works for solo organ by multiple composers**


Folder 6  Blue Album of Twenty Pieces for the Organ, Vol. II. London: Schott.


Folder 8  Yellow Album of Twenty Pieces for the Organ, Vol. IV. London: Schott.


Series 4: **Organ Methods and Pedagogical Works**

Box 26


Box 27


Series 5: **Self-prepared editions of organ repertory**

**folder 4**  

**folder 5**  

**folder 6**  

**folder 7**  

**folder 8**  
Bach, J. S. Binder’s collection: contains pieces culled from an assortment of editions, bound as one hardcover volume. Includes an (inaccurate) handwritten index inside the front cover. Contents, in order of appearance:

1. Prelude and Fugue in D, BWV 532  
2. “Little” Prelude and Fugue in G (spurious)  
3. Prelude in G, BWV 568  
4. Fantasia in C, BWV 570  
5. Prelude and Fugue in C minor, BWV 549  
6. Toccata and Fugue in D minor, BWV 565  
7. Prelude and Fugue in A, BWV 536  
8. Prelude and Fugue in B minor, BWV 544  
9. Prelude and Fugue in C minor, BWV 546  
10. Toccata and Fugue in F, BWV 540  
11. Toccata and Fugue in D minor, BWV 538  
12. Passacaglia in C minor, BWV 582  
13. Fugue in G minor (“Little”), BWV 578  
14. Prelude and Fugue in E minor, BWV 548  
15. Fantasia and Fugue in G minor, BWV 542  
16. Toccata, Adagio, and Fugue in C, BWV 531

**folder 9**  
N.B. Also present are the printed pages with: Arioso; Sarabande, from the Sixth Violoncello Suite; and, Christmas Pastorale, on the Choral, “From High Heaven” arranged by A. Hänlein; only the pages of the Air in A-minor indicate use by M.S.

**folder 10**  
<table>
<thead>
<tr>
<th>Folder</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>12</td>
<td>Bach, J. S. Christ, unser Herr, zum Jordan kam. Edited by J. F. Bridge and James Higgs. Publisher’s information not present. Plate no. 13885.</td>
</tr>
<tr>
<td>14</td>
<td>Bach, J. S. Fantasie and Fugue in G minor. Publisher’s information not present. Plate no. 26247. With numerous fingering indications by M. S.</td>
</tr>
<tr>
<td>15</td>
<td>Bach, J. S. Fantasy in A minor. Edited and arranged for organ by Max Reger. Publisher’s information not present.</td>
</tr>
<tr>
<td>16</td>
<td>J. S. Bach. Fugue [in D minor]. Publisher’s information not present. Extract from a longer work or collection, of which this is No. 257.</td>
</tr>
<tr>
<td>17</td>
<td>Bach, J. S. Fugue in G-Dur. Publisher’s information not present. Plate no. 22699. In cover bearing M.S. handwritten title “Gigue”.</td>
</tr>
<tr>
<td>18</td>
<td>Bach, J. S. Fugue in G [from 8 Little Preludes and Fugues, BWV 557/II]. Publisher’s information not present. Bears M.S. handwritten annotation “Postlude — Bach”.</td>
</tr>
</tbody>
</table>
Box 28


folder 11  Bach, J. S. Toccata et Fuga [in D minor, BWV 565]. Publisher’s information not present.

folder 12  Bach, J. S. [Three works individually published and bound together. Publishers’ information not present].
1. Toccata in F, BWV 540
2. Toccata and Fugue in D “Dorian”, BWV 538
3. Toccata and Fugue in D minor, BWV 565

folder 13  Bach, J. S. Toccata et Fuga [Toccata, Adagio, and Fugue in C, BWV 564]. Publisher’s information not present. Plate no. 29720.


folder 16  Batiste, Édouard. Communion. Publisher’s information not present.


folder 18  Benoit, Peter. Belgian Mother’s Song (Myn Moederspraak). Transcribed and arranged by Charles M. Courboin; Hammond registration by Chester Kingsbury. Publisher’s information not present.


folder 21  Boëllmann, Leon. Verset No. 1 from Deux Versets de Procession sur l’Adoro Te. Publisher’s information not present. Plate no. 42366.

folder 22  Boex, Andrew J. Marche Champêtre (Rustic March). Publisher’s information not present.


folder 29 Three pieces by Marco Enrico Bossi, published individually and bound together.

Copyright 1907 by J. Rieter-Biedermann, Leipzig. Plate no. 10132m.


Plate no. S. F. 5355.


folder 37 Dandrieu, Jean-François. [Basse de Trompette].Publisher’s information not present.


folder 43 Douglas, Ernest. Variations on an Original Theme from Organ Concerto in E. Ink manuscript; 11 pages of music. Undated.


DuBois, Théodore. [Twelve Pieces for the Organ]. New York: G. Schirmer, 1929. Plate no. 14647. Item is incomplete; the final two pieces of the set are lacking.

Duncan, Edmondstoune. Finale. Publisher’s information not present; c1903. Plate no. 22092.

Dupré, Marcel. Binder’s collection, containing individually published works bound together into a single hard-cover volume; a typescript list of contents affixed to the front cover.

Contents:


Fischer, Irwin. Chorale-Prelude: “Als Jesus Christus in der Nacht”. (canon at the


Contents: Pièce Héroïque—Cantabile—Pastorale—Prière—Allegretto (from the Sonata for Violin and Piano); transcribed for organ by Edwin Arthur Kraft)—Prelude, Fugue, Variation. Pages 3-64 present; binding lacking.


folder 17 Grison, Jules. Cantilena on Pastorale en La; and, Toccata en Fa majeur; Paris: Editions Costallat.


folder 21 Guilmant, Alexandre. Binder’s collection. Contains five of the Sonatas, bound together as one volume. Typescript contents list (inaccurate) affixed to the front
Cover.
Contents:


Folder 22

Folder 23
Handel, G. F. Allegro (quasi presto) [in D minor]. Publisher’s information not present. Plate no. 27709.

Folder 24

Folder 25

Folder 26

Box 30
Folder 1

Folder 2

Folder 3

Folder 4

N.B. Works by Sigfrid Karg-Elert are arranged by opus number.

Folder 5

Folder 6


folder 22  Karg-Elert, Sigfrid. Aria [in g]: per Soprano con due Oboe e Fagotto obligato. [From the Cantata di chiesa à tre parti (alla J. S. Bach), in: 33 Portraits, Opus 101, Heft I. Publisher’s information not present.


folder 24  Karg-Elert, Sigfrid. Tenebrae, Op. 142, No. 4. Publisher’s information not present.


folder 27  Karl-Elert, Sigfrid. Various: individually published works herein taped together as one gathering.
2. Herr, wie du willst (Lord, as Thou wilt), Op. 65, No. 36. Publisher’s information not present. Plate no. 12237-34.
3. Ich dank dir, lieber Herre (I thank Thee, dear Lord), Op. 65, No. 37. Publisher’s information not present. Plate no. 12237-34.
4. Jesu, meine freude (Jesu my Joy) [Passacaglia with Chorale], Op. 65, No. 38. Publisher’s information not present. Plate no. 12237-34.
6. O Ewigkeit, Du Donnerwort (O Eternity thou Thunder-word) [In Old Style of the Suite], Op. 65, No. 42. Publisher’s information not present. Plate no. 12237-34.
7. O Gott, Du frommer Gott (O God Thou good God) [Canon in the unison, 2nd and 4th below], Op. 65, No. 43. Publisher’s information not present. Plate no. 12237-34.


folder 29  Krebs, J. L. Short Prelude and Fugue [in] C major. Publisher’s information not present. Plate no. 27709.


N.B. Spiral-bound reproduction of the published score; bears a handwritten inscription indicating its use at a wedding on August 17th, 1985 at the Cathedral of St. Louis.

folder 33  Lemaigre, Edward. Capriccio. Publisher’s information not present.


folder 35  Liszt, Franz. Der Papst-Hymnus. Publisher’s information not present; printed in Leipzig by Röder. Plate no. 265.


folder 38  MacMaster, Georges. Marche Nuptiale, No. 2, Op. 44. Publisher’s information not present.


folder 42  Marcello, Benedetto. Salmo XIX: 1er morceau (1st movement). Arrangé pour l’orgue par Alex. Guilmant. Publisher’s information not present. Plate no. 30143.

Box 31

folder 1  Mendelssohn, Felix. Allegretto [from Sonata No. 4, Op. 65]. Publisher’s information not present.


folder 6  Messiaen, Olivier. Various pieces bound together into one binder’s collection. Typescript list of contents affixed to the front cover. Itemized contents:
   I. Majesté du Christ demandant sa gloire à son Père (Majesty of Christ praying that His Father should glorify Him)—II. Alléluias sereins d’une âme qui désire le ciel (Serene Alleluias from a soul longing for Heaven)—III. Transports de joie d’une âme devant la gloire du Christ qui est la sienna (Outburst of joy from a soul before the Glory of Christ which is its own glory)—IV. Prière du Christ montant vers son Père (Prayer from Christ ascending towards His Father).


folder 13  Pachelbel, Johann. Chromatic Fugue. Publisher’s information not present. Plate no. OC 227.

folder 14  Pachelbel, Johann. Ciacona [in D minor]. Publisher’s information not present. Plate no. 29720. N.B. Comprises pages 50-56 of an unidentified collection.

folder 15  Pachelbel, Johann. Fantasia [in D minor]. Publisher’s information not present. Plate no. OC 227.


folder 26  Raff, Joachim. La Fileuse (The Spinner). Transcribed by Gottfried H. Federlein.
folder 27  Reger, Max. Canzone (G moll). Leipzig: [Publisher’s information not present].


folder 30  Remondi, Roberto. Elégie. Publisher’s information not present.

folder 31  Remondi, Roberto. Elégie. Publisher’s information not present.


N.B. Comprises pages 112-118 of an unidentified volume or collection.

folder 41  Rheinberger, Josef. Various. Taped together into one unbound gathering.
Contents:
1. “Solemn Festival” (Ernste Feier) and “Duet” (Zwiegesang) from Twelve Pieces, Op. 174 (Nos. 7 and 8, respectively). London: Novello. Plate no. 9718.


Box 32

folder 1 Rubinstein, Anton. Romance. Publisher’s information not present. Plate no. A.T.C.-141.


folder 5 [Schroeder, Hermann. Poco vivace from Little Preludes and Intermezzi.] Mainz: B. Schott’s Söhne. Plate no. 33316.


folder 14  [Sweelinck, Jan Pieterszoon]. Echo Fantasia. Publisher’s information not present. Incomplete.

folder 15  [Torres, Edoardo]. Nostalgia. Publisher’s information not present. Plate no. C. 1893. E.

folder 16  Unidentified. Legende. Publisher’s information not present. Plate no. 649-20.

folder 17  Unidentified. Title unknown; publisher’s information not present. Incomplete. N.B. The musical style and registration indications suggest that the music was composed in France in the late 19th-century or early 20th-century.

N.B. Works by Louis Vierne are arranged by opus number.


folder 32  Volckmar, Wilhelm. Binder’s collection containing the following:


N.B. Comprises pages 161-166 of a longer volume or collection.


Box 33


folder 5  Widor, Charles-Marie. Allegro (III), Variations (IV), Adagio (V), and Finale (VI) [from Symphonie No. 8, Op. 42]. Paris: J. Hamelle, 1901. Plate no. J.2663 H.

folder 6  Widor, Charles-Marie. Trois Nouvelles Pièces, Op. 87. Paris: Durand, 1934. Plate no. D. & F. 12,393 (1). N.B. The three constituent pieces—Classique d’hier; Mystique; and, Classique d’aujourd’hui—were issued separately and are herein bound together in a binder’s collection. At the end of the binder’s collection is the front matter from a copy of the Suite Latine, Op. 86 (Durand).


folder 12  Zamecnik, J. S. Neapolitan Nights. Transcribed by Floyd J. St. [Clair]. [Cleveland]: Sam Fox, 1923.

Series 6:  **Binder’s collections of organ repertory**

folder 13  Binder’s collection. Front cover bears a typescript list of the composers represented therein. Contents:


folder 14 Binder’s collection.

Contents:
3. Mailly, Alphonse. Allegro con brio. Publisher’s information not present. Plate no. O. J. 4348a. N.B. Nos. 2 and 3 comprise pages 52-64 of an unidentified volume or collection.

80

5. Reger, Max. Toccata (11); Fuge (12); Scherzo (10); and, Intermezzo ( ) from 12 Stücke für die Orgel, book II. Leipzig: C. F. Peters, 1930. Plate no. 8843. N.B. Comprise pages 35-42, 27-34 of the volume.

Box 34
folder 1  Binder’s collection; hardbound. Front cover bears a typescript list of the composers represented therein.

Contents:

folder 2  Binder’s collection; assembled in a file folder. On the inside back cover is a manuscript 3-part choral setting of the Agnus Dei, presumably by M.S..
Contents:
1. Liszt, Franz. Prelude and Fugue on the Name B-A-C-H. Arranged by Robert Leech Bedell. Publisher’s information not present; comprises pages 44-63 of an unidentified volume or collection.
7. Manari, Raffaele. Studio da Concerto “Salve Regina”. Publisher’s information not present.

folder 3  Binder’s collection. Front cover bears the rubric “Christmas Music,” presumably in M.S.’s hand.
Contents:
   a. Front matter and index.
   b. Bach, J. S. Fugue on the Christmas Carol “Vom Himmel hoch”.
   d. Wesley, Samuel S. Glory to God in High from “Blessed be the Lord God of Israel”.
   e. Handel, G. F. O Thou that tellest from Messiah.
   a. Handel, G. F. For unto us a Child is Born from Messiah. Arranged by Henry Smart.
folder 4  Binder’s collection of pieces by Josef Rheinberger and Richard Bartmuß; front cover bears a handwritten list of the titles and composers represented therein.
Contents:

folder 5  Binder’s collection; its contents hole-punched and originally housed in a three-ring binder (now discarded).
Contents:

folder 6  Binder’s collection of works by César Franck and Louis Vierne: constitutes a copy of the César Franck Organ Folio (Boston Music Co., 1916) into which other items have been tipped.
Contents:


folder 8  Binder’s collection of works by César Franck and Louis Vierne.
Works by Louis Vierne and J. S. Bach, joined together as one entity.

Contents:
2. Vierne, Louis. Scherzo (III) [from Deuxième Symphonie, Op. 20]. Publisher’s information not present.
4. Bach, J. S. Sortie [in B minor]. For keyboard (scored on two staves). Publisher’s information not present. Comprises pages 125-126 from an unidentified volume or collection.

A self-prepared collection of works by Alexandre Guilmant and others.

Contents:
1. Guilmant, Alexandre. Fugue in A-flat major; Canzone; Canon; and, Final: [from Pièces dans different styles], 10e Livraison, Op. 40. Publisher’s information not present. Plate no. A. G. 14.
2. Handel, G. F. Aria; and, Allegro: from Concerto in D minor. Published in Repertoire des concerts du Trocadéro. Mainz: B. Schott’s Söhne. Plate no. 30142.


Contents:
4. Vierne, Louis. Légende; Scherzetto; Arabesque; Choral; Lied; March funèbre; Berceuse (sur les paroles classiques); Pastorale; Carillon. Comprises pages 1-42 of the copy of 24 Pièces en style libre, Book II, Op. 31.
**Item 1**

A self-prepared collection of pieces that have been gathered into a hardcover binding.

Contents:


**Item 2**

Assorted pieces by J. S. Bach, which have been culled from other published works and joined together in a single volume. Cover title (erroneously) pasted to front cover: J. S. Bach Organ Works, Volume II: Preludes and Fugues [of the] First Master-Period (New York: G. Schirmer). A handwritten table of contents (in M.S.’s hand) appears inside the front cover.

Contents:

2. J. S. Prelude and Fugue in A, BWV 536.
5. Prelude and Fugue in A minor, BWV 551.

**Series 7:**  
*Works for organ with other instruments*

**Box 36**

**Folder 1**  
Score with parts for four brass instruments.
folder 2  
Score.

folder 3  
Score with parts for four brass instruments.

folder 4  
Score with parts for organ, brass, and timpani.

folder 5  
Score with parts for organ and brass instruments.

folder 6  
Score with instrumental parts.

folder 7  
Score with parts for brass instruments.

folder 8  
Score with parts for brass instruments.

folder 9  
Score with parts for two trumpets.

folder 10  
Score with parts for brass instruments.

folder 11  
Dupré, Marcel. Poème Héroïque. For organ with trumpets, trombones and drum.


**Folder 19** Karg-Elert, Sigfrid. Now Thank We All Our God: March Triomphale. Edited and arranged by Wesley A. Day for brass quartet and organ. St. Louis: Concordia, 1984. Plate no. 97-5763. Score with parts for brass instruments and for timpani; accompanied by MS. parts (in M.S.’s hand) for French horn and for tuba.

**Folder 20** Lovelace, Austin C. Concertato on Adeste Fideles: for organ and brass. Minneapolis: Augsburg, 1976. Score with parts for trumpets; accompanied by MS. part (in M.S.’s hand) for timpani.
<table>
<thead>
<tr>
<th>Folder</th>
<th>Title</th>
<th>Composer/Arranger</th>
<th>Publisher</th>
<th>Date</th>
<th>Plate Number</th>
<th>Score Parts</th>
</tr>
</thead>
<tbody>
<tr>
<td>21</td>
<td>Four for Three: Festive Concertatos for Three Trumpets and Organ.</td>
<td>Lovelace, Austin C.</td>
<td>Minneapolis: Augsburg, 1975.</td>
<td>Score with parts for three trumpets; accompanied by MS. parts (in M.S.’s hand) for French horn and for two trombones.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>


Series 8: Works for organ with orchestra

Box 37


Series 9:  Works for solo piano


folder 7  Bach, Carl Philipp Emanuel. Rondo Espressivo. Publisher’s information not present.


Plate nos. 11604—11620.


Box 38


folder 30  Haydn, Joseph. Sonata [in D major]. Edited and fingered by Ludwig Klee and Dr. Sigmund Lebert. New York: G. Schirmer. Plate no. 11701

Box 39


Box 40

folder 1 Mozart, W. A. Variations pour le piano. Revues et doigtées par Louis Köhler & L. Winkler. Braunschweig: Henry Litolff’s Verlag. Plate nos. 2139—2155. First item in a binder’s collection with the following additional publications:


folder 2 Mussorgsky, Modest. Promenade: extract from Pictures at an Exhibition (Bilder einer Ausstellung). Publisher’s information not present.


folder 19  Schubert, Franz. Serenade (Ständchen). Revised and fingered by William

folder 20  Schubert, Franz. Twenty-four Songs transcribed for the piano by Franz Liszt.

New York: G. Schirmer, 1892. Plate no. 10194.

folder 22  Schumann, Robert. Concerto in A minor. With the orchestral accompaniment
arranged for a second piano. Edited by Edwin Hughes. New York: G. Schirmer,
1945. Plate no. 28209.

folder 23  Schumann, Robert. Fifty Piano Compositions. Edited by Xaver Scharwenka.

folder 24  Schumann, Robert. Forest-Scenes, Op. 82; and, Romances, Op. 28. Edited and
fingered by Max Vogrich. New York: G. Schirmer, 1895. Plate nos. 12341,
12342.

Box 41

folder 1  Scott, Cyril. Lotus Land, Op. 47, No. 1. New York: Galaxy Music Corporation,

no. E. B. 325-4.

No. 08218.

folder 4  Strauss, Johann. Ultra Modern Library Collection of Strauss Waltzes. Chicago:
M. M. Cole, 1942.


folder 6  Tchaikovsky, Peter Ilyich. Collection of Piano Compositions. Chicago: M. M.
Cole, 1942.


Presser, 1924. Plate no. 19562-2.


folder 17  Grand Theoretical and Practical Piano School: for systematic instruction in all branches of piano-playing, from the first elements to the highest perfection. By Dr. Sigismund Lebert and Dr. Louis Stark. Boston: Oliver Ditson.

folder 18  Magic Melodies for Piano: a compilation of carefully chosen works representing all schools and eras of musical thought. New York: Remick Music Corp, 1943.

Box 42


folder 4  [Binder’s collection] one bound volume containing individually published works for piano by Liszt, Wagner, and Mendelssohn.
Contents:


folder 5  Sonata Album: 15 Favorite Sonatas for the Piano by Haydn, Mozart, Beethoven. Edited, revised and fingered by Dr. Sigmund Lebert and others. New York: G. Schirmer, c1895.


Series 10:  Presentation copies of works by other composers

folder 7  Fr. Raphael Adams, O.F.M. Cor Jesu: for unison voices and organ. c1939 by Georgetown Visitations Convent. MS. facsim score; 8 pages of music. “In honor of the canonization of Saint Margaret Mary.”—at foot of page 6.

folder 8  Original works by Adalia Seeger Allen. Accompanied by cover letter to Mrs. Isabelle Salvador from Adalia Seeger Allen (November 17, 1953; 1 page, typescript).

Contents:

- De pit-de patter: blues or spiritual song. Words & music by Jay Jewel & Crystal. MS. facsim; 1 page of music.
- There’ll be “the devil to pay”: spiritual song or hill billie [sic] spiritual. Words & music by Jay Jewel & Crystal. MS. facsim; 2 pages of music.
- I’ve been once around the moon with you. Lyrics and music by Jay Jewel and Crystal. Copyright 1950 by J. Jewel and Adalia Allen. S. facsim; 3 pages of music.

folder 9  Norbert V. Boyer. (Sanctus - Benedictus). For unison voices and keyboard. MS. facsim; 1 page of music. Accompanied by cover note to Mario Salvador from the composer (December 18, 1983; 1 page, MS).
folder 10  Johnny Broderick. A Star Stood Still. Two manifestations:
- A Star Stood Still: song of the Nativity. Quartette arrangement. MS. facsim; 3 pages of music.

folder 11  [L. Cain. English Mass.] For SATB voices. Four movements present: Kyrie; Creed; Sanctus; Agnus Dei. MS. facsim; 11 pages of music.

folder 12  Two vocal compositions by Louise Coibion-Harter.
- Lines for Christmas: for solo voice, piano, and violin obligato. Words by Catherine Finley Miller. MS. facsim score; 1 page of music.


folder 17  Edgar Lehr, Jr. Offertory for Palm Sunday. For SATB voices. MS. facsim; 2 pages of music.

folder 18  Choral settings by Agnes B. Molloy; each copyright 1977 by the composer.
- Glory to God. MS. facsim; 1 page of music.
- Be Still and Know That I am God. MS. facsim; 2 pages of music.
- Behold the Man. MS facsim; 2 pages of music.
- They Shall See God. MS. facsim; 3 pages of music.
- Knocking Gently on Your Heart. MS. facsim; 3 pages of music.
- Jesus, My All. MS. facsim; 2 pages of music.
- I Hear His Voice Once More. MS. facsim; 3 pages of music.
- Light Your Fire in Me. MS. facsim; 2 pages of music.
- Arise from Sleep. MS. facsim; 2 pages of music.
- Dawn Praise. MS. facsim; 2 pages of music.
- In My Dream. MS. facsim; 4 pages of music.
- Hear Me, Lord! MS. facsim; 3 pages of music.
- Come Ye to the Well of Life. MS. facsim; 2 pages of music.
- In This Whole World. MS. facsim; 2 pages of music.
- Set Me Free. MS. facsim; 2 pages of music.

folder 19
Bernard W. Pauken. The Hail Mary. For unison voices and organ. MS. facsim; 2 pages of music.

folder 20
Steven Radecke. Prelude and Chorale Fantasy: for organ and ‘cello. MS. facsim. score; 8 pages of music. Two copies.

folder 21
Ray Ripani. Harvest Prayer. For SAATBB and piano. Words by Linda Johnson. MS. facsim; 7 pages of music. Accompanied by cover letter to Dr. Mario Salvador from Ray Ripani (January 5, 1987; typescript).

folder 22

folder 23
Reinhard M. Schroedel. Mary’s Lullaby. For organ with spoken word. MS. facsim; 8 pages of music. Accompanied by cover letter to Dr. Mario Salvador from Reinhard Schroedel (October 11, 1970; ink manuscript).

folder 24

folder 25
Two choral works by Jonathan A. Tuuk, each inscribed by hand “Compliments of the composer.”

folder 26

folder 27
SUB-GROUP II:  
ORIGINAL COMPOSITIONS, ARRANGEMENTS, AND TRANSCRIPTIONS

Series 1: Liturgical music in manuscript

Sub-series A: Propers of the Mass

Sub-sub-series i: Agnus Dei

Box 43

Folder 1  Lamb of God (Rienzi). Text: Agnus Dei.  
For TB and organ. Ink manuscript; 3 pages of music.

Sub-sub-series ii: Gloria

Folder 2  Glory to God / Dubois; arranged by Mario Salvador.  
For TTB voices. Ink manuscript; 4 pages of music.

Folder 3  Glory to God / Hammerschmidt; arranged by Mario Salvador.  
For TTB voices with organ. Ink manuscript; 8 pages of music.

Folder 4  Glory to God: from Missa Choralis by L. Refice; adapted to 1970 text by Mario Salvador.  
Two ink manuscripts; one is 11 pages of music, the other 4 pages of music.

Folder 5  Hymn of Praise. Text of the Gloria set in responsorial fashion.  
MS facsimile with typescript text; 1 page of music.

Ink manuscript; 5 pages of music.  
Accompanied by 3 copies of the separate vocal score (manuscript facsimile; each 1 page of music).

Folder 7  Gloria by Schubert; transcribed by Mario Salvador. For SATB chorus with organ.  
Ink manuscript; 11 pages of music. Accompanied by one facsimile.

Sub-sub-series iii: Responsorial Psalms

Folder 8  Psalm 15 [The man whose way of life is blameless, who always does what is right].  
Ink manuscript with typescript text underlaid; 3 pages of music. Accompanied by vocal part (typescript; 1 page of music).
Folder 9  Psalm 22 [for Passion Sunday].
Ink manuscript; 4 pages of music.

Folder 10  Psalm 40 [for the Feast of the Annunciation].
Ink manuscript with typescript text underlaid; 6 pages of music.
Dedicated to His Excellency The Most Reverend John L. May on the occasion of his installation as Bishop of St. Louis, March 25th, 1980.

Folder 11  Psalm 84 [How lovely is Thy dwelling place]. For cantor, choir, and organ.
Ink manuscript with typescript text underlaid; 4 pages of music.
Accompanied by choral score (ink manuscript with typescript text underlaid; 3 pages of music).

Folder 12  Psalm 89 [for the Chrism Mass]. For SAT voices, flutes, and guitar.
Ink manuscript with typescript text underlaid; 3 pages of music.
Accompanied by choral score (ink manuscript with typescript text underlaid; 3 pages of music).

Ink manuscript; 7 pages of music.
Accompanied by the Alleluia verse (ink manuscript; 2 pages of music).

Folder 15  Psalm 97 [for the 7th Sunday in Easter]. For two equal voices.
Ink manuscript with typescript text underlaid; 2 pages of music.

Folder 16  Psalm 98 [All the ends of the earth have seen the salvation of our God].
MS facsimile with typescript text underlaid; 4 pages of music.
“To Bob Simon in appreciation. Mario Salvador”—at head of music.

Folder 17  Psalm 98 [The Lord has revealed to the nations his new song; for the sixth Sunday after Easter]. For cantor or choir, brass quintet, timpani, and organ.
Ink manuscript with typescript text underlaid; 13 pages of music.
Accompanied by vocal part (ink manuscript with typescript text underlaid; 3 pages of music) and by parts for trumpet I, trumpet II, French horn I, French horn II, tuba, and timpani (all ink manuscript).

Folder 18  Psalm 118 [for Easter Vigil and Easter Sunday]. For TTB.
Ink manuscript; 4 pages of music.

Folder 19  Psalm 128 [Happy are you who fear the Lord].
Ink manuscript with typescript text underlaid; 3 pages of music.
Accompanied by a facsimile of same with a response pasted at head of the first page.

Folder 20  Psalm 145 [Your friends tell the glory of Your Kingship, Lord]. For the feast of St. Luke.
For cantor and congregation with organ. Ink manuscript; 4 pages of music.

For cantor and congregation with organ. Ink manuscript with typescript text underlaid; 3 pages of music. Accompanied by a separate voices part (ink manuscript with typescript text underlaid; 1 page of music).

Sub-sub-series iv: Alleluias and/or Gospel Acclamations

Folder 22  Good news and great joy to all the world (Luke 2:10). Midnight Mass.
For choir with organ. MS facsimile; 2 pages of music.

Folder 23  I am the good Shepherd, says the Lord (John 10:14).
For choir with organ. Ink MS; 2 pages of music.

Folder 24  I have chosen and sanctified this house, says the Lord (2 Chronicles 7:16). For the Feast of the Dedication of the Church.
For unison voices and TTB with organ. Ink manuscript; 2 pages of music.

Folder 25  I have chosen and sanctified this house, says the Lord (2 Chronicles 7:16).
For choir with organ. MS facsimile; 1 page of music.

Folder 26  If any one loves me, he will hold to my words (John 14:23). For Easter Sunday.
For cantor with organ. Ink manuscript; 2 pages of music.

Folder 27  The Lord said to me, “You are my Son; this day I have begotten you” (Psalm 2:7).
For boys’ chorus and TB. MS facsimile; 1 page of music.

Folder 28  The Lord sent forth His Word to heal them and to snatch them from destruction (Psalm 107:20). For the second Sunday after Epiphany.
For congregation with organ. Ink manuscript; 4 pages of music.

Folder 29  The Spirit of the Lord is upon me; He sent me to bring the Good News (Luke 4:18). For the Chrism Mass.
For cantor with organ. MS facsimile; 1 page of music.

Folder 30  The Word of God became man and lived among us (John 1:14). For the Feast of the Annunciation.
For choir, TB, and congregation with organ. Ink manuscript; 3 pages of music.
Dedicated to His Excellency Most Reverend John L. May on the occasion of his installation as Archbishop of St. Louis, March 25, 1980.
Folder 31  You are Peter, the rock on which I will build my Church (Matthew 16:18). For cantor with organ. Ink manuscript; 2 pages of music.

*Sub-sub-series v: Sanctus*


Folder 33  Sanctus (Salvador). Setting in B-flat major. For SATB. MS facsimile; 1 page of music.

Folder 34  Sanctus (Schubert-Salvador). Setting in F major. For boys’ chorus and TTB with organ. MS facsimile; 1 page of music.

*Sub-sub-series vi: Agnus Dei*

Folder 35  Lamb of God (Carnevali). Text: Agnus Dei. For boys’ chorus and TTBB voices a cappella. Ink manuscript; 1 page of music.

Folder 36  Lamb of God (Dubois-Salvador). Text: Agnus Dei. For TTB and organ. Ink manuscript; 3 pages of music.

Folder 37  Lamb of God (Gabrieli-Salvador). Text: Agnus Dei. For SSATB a cappella. MS facsimile; 3 pages of music. Two copies.

Folder 38  Lamb of God (Refice). Text: Agnus Dei. For TTB a cappella. MS facsimile; 2 pages of music. Three copies.

Folder 39  Lamb of God (Rienzi-Salvador). Text: Agnus Dei. For TB and organ. Ink manuscript; 3 pages of music.

Folder 40  Lamb of God (Salvador). Text: Agnus Dei. For unison voices a cappella. MS facsimile; 1 page of music. Three copies.

*Sub-sub-series vii: Acclamations*

Folder 41  Memorial acclamations. Presents five acclamations (melodies and texts). MS facsimile; 1 page of music.

*Sub-series B: Mass settings for specific occasions*

Includes the Sprinkling of Water; Glory to God; Holy, Holy, Holy; Memorial Acclamation; the Great Amen; and, Lamb of God.
For cantor/choir with organ. Ink manuscript; 15 pages of music.

Ink manuscript; 19 pages of music.
Accompanied by three MS facsimiles of the vocal part for the “Glory to God in the Highest” movement.

Folder 44  Mass in English for three equal voices and congregation with organ. — April 3, 1965.
Includes the Kyrie; Gloria; Creed; Sanctus; Agnus Dei; and, The Blessing.
Ink manuscript; 33 pages of music.

Folder 45  Mass on Easter melodies. For congregation and TB voices with organ.
Includes the Kyrie; Glory to God; Holy, Holy, Holy; and, Lamb of God.
Ink manuscript; 22 pages of music.

Composed while M.S. was serving in Italy with the U.S. Air Force.
For TTB, organ, clarinet, and strings. Ink manuscript; 81 pages of music.

Folder 47  Pentecost Sunday. Includes the Introit; Offertory; and, Communion.
For unison congregation voices, TTB, and organ. Two separate ink manuscripts;
one having 19 pages of music and the other 24 pages.

Folder 48  Propers for the First Sunday of Advent. Includes the Introit; Gradual; and, Offertory.
For three equal voices and organ. Ink manuscript; 9 pages of music.

Box 44

Folder 1  [Propers for an unspecified occasion]. Includes the Sprinkling of Water; Glory to God; Holy, Holy, Holy; Memorial Acclamation; Great Amen; and, Lamb of God.
MS facsimile with typescript text underlaid; 15 pages of music.

Folder 2  [Propers for an unspecified occasion]. Includes the Entrance Song; Gradual; Alleluia; Offertory Song; Communion Song.
Ink manuscript; 22 pages of music.
N.B. Inclusion of the antiphon “You are a priest forever” suggests this setting may have been intended for an ordination Mass.

Sub-series C: Other choral and/or vocal settings

Folder 3  Advent Vespers: favorite music refrains of the Benedictine Sisters of Perpetual Adoration. 7 pages of music, extracted from a longer work (numbered 8-14).
Folder 4  America the Beautiful. Vocal part only. MS facsimile with typescript text underlaid; 1 page of music.

Folder 5  Antiphons for the Office for the Solemnity of St. Joseph. Written for the Benedictine Sisters of Perpetual Adoration.
Two ink manuscripts of identical musical content; one having 7 pages of music and the other 6 pages of music.

Folder 6  [From the Benedictus (Luke 1:68-75)]. Vocal part only. MS facsimile with typescript text underlaid; 1 page of music.

Folder 7  Christmas Proclamation, 1989. For solo voice. Ink manuscript with typescript text underlaid; 2 pages of music.

Folder 8  Collectio Rituum VII. The Rite for the Burial of Adults: for use in the Archdiocese of St. Louis. Ink manuscript; 19 pages of music.

Choral settings for voices with keyboard. Manuscript facsimile; 47 pages of music.

Folder 10 I came that men may have life and live it to the full, says the Lord [response].
1. Setting in C major. Ink manuscript; 1 page of music.
2. Setting in B-flat major. Ink manuscript; 1 page of music.

Folder 11 Let the Word become flesh in us [intercessory prayers].
Ink manuscript with typescript text underlaid; 2 pages of music.

Folder 12 Strengthen, O God: Antiphon for Confirmation Service. For solo voice or unison voices with organ. Manuscript facsimile; 1 page of music.
“For Archdiocese of St. Louis — Congregation or Choir. September 3, 1964.” Accompanied by two copies of the vocal part.

Folder 13 Toccata (Widor). For SATB voices a cappella. Ink manuscript with typescript text; one page of music.
Text: Glory be to God on high this day! Glory be to Thee!
Accompanied by one facsimile of same.

Folder 14 We are the Church in St. Louis. — April 28, 1986.
Words by His Excellency The Most Reverend Edward J. O’Donnell.
Manuscript facsimile; 1 page of music.

Two manifestations present:
1. Score. Ink manuscript with typescript text; 18 pages of music. Accompanied by 1 facsimile of same.
2. Vocal part. Ink manuscript with typescript text; 5 pages of music. Accompanied by 3 facsimiles of same.

**Series 2: Other sacred music (non-liturgical) in manuscript**


Folder 17 Ave Maria. For tenor voice with organ. Ink manuscript; 5 pages of music.


Folder 19 The Three Great Kings. French carol for STTB; arranged by M.S. Several manifestations present:
   1. Ink manuscript, scored on Sightation Brand no. 7 (12 staves) paper; 7 pages of music. Accompanied by a facsimile of same (“Fr. Christian” copy).
   2. Ink manuscript, scored on Passantino Brands No. 2 (10 stave medium) paper; 7 pages of music.
   3. Ink manuscript with typescript text, scored on G. Schirmer No. 53 (10 staves) paper; 6 pages of music. Accompanied by a facsimile of same.


**Series 3: Instrumental works in manuscript**

Folder 21 Ballet of Unhatched Chickens: from “Pictures at an Exhibition” by M. Moussorgsky. Transcribed for organ by Mario Salvador. Ink manuscript; 4 pages of music.

Folder 22 Christmas Fantasy. For orchestra. Full score in ink; 87 pages of music. “To my good friend E. Lansing Ray / founder of the Christmas Choral Pageant and Patron of the Arts in St. Louis.”—dedication in M.S.’s hand.
N.B. A press item in the *St. Louis Globe-Democrat*, December 3rd, 1951 [filed in box 59], cited the world premiere of the *Christmas Fantasy* as taking place at the 1951 Christmas Choral Pageant. Mr. Ray was publisher of the *Globe-Democrat*.

Folder 23  Christmas Fantasy. Violin I parts. 8 parts in ink manuscript.
Folder 24  Christmas Fantasy. Violin II parts. 6 parts in ink manuscript.
Folder 25  Christmas Fantasy. Viola parts. 5 parts in ink manuscript.

Box 45
Folder 1  Christmas Fantasy. Violoncello parts. 4 parts in ink manuscript.
Folder 2  Christmas Fantasy. Double bass parts. 8 parts in ink manuscript.
Folder 3  Christmas Fantasy. Woodwind parts. 12 parts in ink manuscript.
Folder 4  Christmas Fantasy. Brass and percussion parts. 17 parts in ink manuscript.
Folder 5  The Coming of Spring. For orchestra. Full score in ink; 70 pages of music.
Folder 6  La Comparsa / by Ernesto Lecuona; arranged for the organ by Mario Salvador. Ink manuscript; 6 pages of music.
Folder 7  Fanfare [in E-flat major]. Ink manuscript parts for brass and timpani.
Folder 8  Gargoyles and Chimeres. For orchestra. Full score in ink; 72 pages of music.
Folder 9  In Memoriam: in memory of the late President John F. Kennedy. For organ. Ink manuscript; 10 pages of music.
Folder 10  The Living Fountain. — 1971. Music by Sr. M. Ramona Varela, O.S.B.; orchestration by Mario Salvador. Copyright held by the Benedictine Sisters of Perpetual Adoration (St. Louis, Mo.). Ozalids. Ink manuscript; 13 pages of music.
Folder 11  March. For organ. Ink manuscript; 8 pages of music.
“*To my parents on the occasion of their fiftieth wedding anniversary.*”—Inscription on first page of music.
Folder 12  Meditation on the Stabat Mater. For organ. Ink manuscript; 4 pages of music.
Folder 13  Mighty King of Miracles. Music by Karg-Elert. For brass and timpani. Ink manuscript; 8 parts.
French horn I / French horn II / Trumpet I / Trumpet II / Trombone I / Trombone II / Tuba / Timpani.

Folder 14  Night on Bare Mountain (Mussorgsky). Transcribed for organ. Ink manuscript; 78 pages of music. Accompanied by ink manuscript parts for brass and timpani: trumpet I / trumpet II / trombone I / trombone II / trombone III / timpani.

Folder 15  Prelude [in C minor]. For organ. Ink manuscript; 5 pages of music.

Folder 16  Prelude and Fugue for organ. Two ink manuscripts present; one scored on McLaughlin & Reilly Co. paper (12 lines) and the other on Orphenus Brand Co. (14 lines) paper; each 23 pages of music.

Folder 17  Prelude [in G major]. For organ. Ink manuscript; 2 pages of music.

Folder 18  Rhapsody on American Folk Tunes. For harmonica and organ. Ink manuscript; 25 pages of music.

Folder 19  Serenade to Isabelle. — April 13, 1961. For organ. Ink manuscript; 5 pages of music. Inscribed “To my wife” at head of first page of music. Accompanied by a second manuscript, scored on MAESTRO paper; 8 pages of music.

Folder 20  Sonata for Violin and Piano. Ink manuscript. Score (43 pages of music) and part (8 pages of music).

Folder 21  Spoon River; Music by Grainger; transcribed by M.S. For organ. Ink manuscript; 7 pages of music.

Folder 17  Unidentified. Folder contains two manuscripts:
2. Work without title in A major. For organ. Ink manuscript; 2 pages of music. Scored on Maestro Brand (10 staves) paper.


Folder 19  Agnus Dei. For unison voices and keyboard. 1 page of music. Two copies.

Box 46  

Folder 1  Starry Night. For orchestra. Full score in ink; 40 pages of music.
Folder 2  Suite for Piano: based on well-known liturgical hymns. Ink manuscript; 16 pages of music.
I. Prelude. Praise to the Lord, the Almighty — II. Offertory. What a friend we have in Jesus — III. Meditation. Just as I am, without one plea — IV. Postlude. Now thank we all our God.
Accompanied by one facsimile of same.

Folder 3  Suite for Woodwind Quintet. Ink manuscript. Score (41 pages of music) and part for Clarinet in A; no other instrumental parts present.

Folder 4  Trumpet Tune and Air (Purcell). Transcribed by M.S. For organ. Ink manuscript; 4 pages of music.
Accompanied by parts for brass and timpani for Trumpet Voluntary (Purcell). Present are the parts for Trumpet II / Trombone I / Trombone II / Timpani.

Folder 5  [Unidentified manuscripts]
1. Untitled for organ in key of F major. — January 24, 1964. Ink manuscript; 6 pages of music.
2. Untitled for organ in key of A major. Ink manuscript; 2 pages of music.

Series 4: Published works

Folder 6  All the Ends of the Earth have Seen. For SATB voices with organ. Lafayette, Indiana: The Choir Library, 1939. Two copies.


Folder 8  Canticle of Mary. For three equal voices a cappella. Printed with three other canticles, each lacking a title. 1 page of music.

Folder 9  The Mass in English for Congregational Use: according to the official English text. Toledo, Ohio: Gregorian Institute of America, 1964.

Folder 10  Mass in honor of the Assumption of the Blessed Virgin Mary. For three male voices with organ accompaniment. Toledo, Ohio: Gregorian Institute of America, 1951. Two copies.


Folder 12  Music for a Church Service. For both pre-set and spinet model Hammond organ.

Folder 13  Panis Angelicus. Music by César Franck; adapted by Mario Salvador. Hammond registration by Gregory P. Cohn. [St. Louis, Mo.]: Shattinger, 1950.


Folder 16  We Are the Church in St. Louis. Words by His Excellency The Most Reverend Edward J. O’Donnell. Copyright 1987 by Mario Salvador. 1 page of music. Manuscript facsimile; 1 page of music.

SUB-GROUP III:  
WORKING LIBRARY (MONOGRAPHS AND PAMPHLETS)

**Series 1: Liturgical music books**

**Box 47**


*Chansons de Notre Chalet.* Eggetli, Adelboden, Switzerland, 1957.


*Gregorian Chant for Church and School.* Compiled by Sister Mary Antonine Goodchild, O.P. Boston: Ginn and Company, 1944.


Let’s All Sing. Martinsville, IN: The American Camping Association, 1958. 2 copies.


The Pius X Hymnal: for unison, two equal or four mixed voices. Boston: McLaughlin & Reilly Co., 1953.


What is this “Active Participation”? By Mary Perkins Ryan. Collegeville, MN: The Order of St. Benedict, Inc.

Series 2: Organ methods

Box 48


Katechismus der Orgel (Orgellehre). Leipzig: Max Heffe’s Verlag, 1901.


**Series 3: Literature on Roman Catholicism**

Box 49


Series 4: Hymnals; Books on singing and religion

Box 50


Catholic Choirmasters Course: Fourth Quarter. Edited by Clifford A. Bennett, PhD., Mus. D. Toledo: Gregorian Institute of America.


**Series 5: Literature on Roman Catholic theology**

Box 50


Instruction of the Congregation of Rites on Music in the Liturgy. United States Catholic Conference, March 5, 1967. 2 copies.


Series 6: Music reference

Box 51


Box 52

La Messa nella Musica: Balle origini al nostro tempo. Edizioni Radio Italiana.


**Series 7: Music history, Piano methods; Catholicism; Who’s Who**

Book 53


The Story of a Hundred Operas. New York: Grossett & Dunlap, 1940.


Series 8: French language and literature; Latin language

Box 54


Series 9: Church music

Box 55

2 Binders of Service Music, Cathedral of St. Louis.


Series 10: Science, history, culture

Box 56


**Series 11: Music history**

Box 57


A History of Musical Style. Promotional pamphlet consisting of chapter 12.


Box 58


*Plainchant and Solesmes.* By Dom Paul Cagin and Dom André Mocquereau. London: Burns and Oates Ltd.


We Sing and Praise. Chart of Gregorian neumes and their modern transcriptions. Chicago: Ginn and Co.
SUB-GROUP IV: PAPERS

Series 1: Publicity and press clippings

Box 59

Folder 1 Publicity materials (1/3)
Folder 2 Publicity materials (2/3)
Folder 3 Publicity materials (3/3)
Folder 4 Press clippings, 1930s – 1940s
Folder 5 Press clippings, 1950s (1/2)
Folder 6 Press clippings, 1950s (2/2)
Folder 7 Press clippings, 1960s
Folder 8 Press clippings, 1970s
Folder 9 Press clippings, 1980s
Folder 10 Press clippings, 1990s
Folder 11 Press clippings, undated
Folder 12 Press clippings about Isabelle Salvador

Series 2: Diplomas, degrees, certificates, recognitions, and memorials

Box 60

Folder 1 Pontifico Scuola Superiore di Musica Sacra, Roma, Italia. Contains Mario Salvador’s graduation diploma (1933)
Folder 2 St. Ignatius High School, Chicago, Illinois. Contains Mario Salvador’s diploma (1936)
Folder 3 Certificate of membership, American Guild of Organists (1939)
Folder 4 American Conservatory of Music, Chicago, Illinois. Contains Mario Salvador’s Bachelor of Music degree (1938) and two Master of Music degrees (1940)
Folder 5  Loyola University of Chicago. Contains Mario Salvador’s baccalaureate degree (1940) and various certificates of merit

Folder 6  Université de Montréal. Contains one copy of the program from the June, 1949 degree ceremony at which Mario Salvador received his Doctorate in Music, and three photographs of Mario Salvador on said occasion

Folder 7  Membership certificate (1954), Who is Who in Music Foundation

Folder 8  Certificate of perpetual membership (1965) for Isabelle Salvador in the Pontifical Association of the Holy Childhood

Folder 9  Certificate of inclusion in publication (1973), Community Leaders of America

Folder 10 Certificate of inclusion (1976), The International Who’s Who of Intellectuals

Folder 11 Certificate of election as a Fellow (1977), International Biographical Association

Folder 12 Parody text to the song “My Way” honoring Mario Salvador on the 50th anniversary of his appointment to the St. Louis Cathedral (1990)

Folder 13 Certificate of Appreciation (1994) “from your chorale family”

Folder 14 Memorial Donor’s Certificate (without date), Sisters of St. Joseph of Carondelet

Folder 15 Professional endorsements

Folder 16 Recognition in publications (1/2)

Folder 17 Recognition in publications (2/2)


Box 61 N.B. Documents in box 61 in cylindrical format.

item 1 Doctoral degree “summa cum laude”, University of Montréal, May, 1949.

item 2 Petition on behalf of Dr. Mario Salvador and family for the Apostolic Benediction and a plenary indulgence, addressed to the Holy Father (then Pope Pius XII). Dated 15 October 1951.

item 3 Photograph. Mario Salvador photographed outdoors. B&W. Undated. Housed in a cylinder bearing the name and address of Salvatorian Seminary (St. Nazianz, Wisconsin), postmarked August 24th, 1956.
item 4 Certificate of Mario Salvador’s having received the Bene Merenti Medal, issued by Pope John XXIII. Dated 18 October 1960. The message reads: BENEMERENTI DECERNERE AC DILARGIRI DIGNATUS EST EIDEM FACULTATEM FACIENS SESE HOC ORNAMENTO DECORANDI.

item 5 Petition on behalf of Dr. Mario Salvador and family for the Apostolic Benediction and a plenary indulgence, addressed to the Holy Father (then Pope John XXIII). Dated 27 October 1959.

item 6 Color reproduction of the citation of Mario Salvador’s having been made a Knight of the Holy Sepulcher. Dated 25 April 1978. One of two copies.

item 7 Second copy of item 6.


Box 73 Artifacts of professional and ecclesial recognition

Series 3: Documents pertaining to the St. Louis Cathedral and to its organ

Box 62

Folder 1 Photographs of the organ and of its dedication, 1949 (contains 11 prints)

Folder 2 Contracts, correspondence, and proposals pertaining to the Cathedral organ, 1980s

Folder 3 Bulletins of noteworthy Masses and other celebrations at the Cathedral (1/2)

Folder 4 Bulletins of noteworthy Masses and other celebrations at the Cathedral (2/2)

Folder 5 Program of Ceremonies for the St. Louis Cathedral Centennial, 1926

Folder 6 The Architecture and Mosaics of the Saint Louis Cathedral [descriptive guide], by Maurice B. McNamee. Two copies.

Folder 7 Press clippings, each with photo of Mario Salvador:

Folder 8 The Cathedral of Saint Louis [picture book].
Published under the direction of the Most Reverend George J. Gottwald, Auxiliary Bishop of St. Louis.


Folder 10 “The New St. Louis Organ” [article] by Eugene R. Kilgen. Published in *Church Property Administration*, vol. 13, no. 6 (November-December, 1949), pages 48, 80-83. Two copies: one in the issue and the other a looseleaf photocopy.


Folder 13 *The Oriflamme* [monthly bulletin of the St. Louis Cathedral], October, 1949. Pages 10-11 promote the dedication of the new Kilgen organ and also the program of Dr. Salvador’s dedication concert, October 30th, 1949.

Folder 14 “Saint Louis Cathedral” [pictorial publicity pamphlet]. Printed by Collegiate Cap & Gown Company. Three copies.


**Series 4:**  **Personal papers, correspondence, and original writings**

Box 63

Folder 1 Documents from Sgt. Mario Salvador’s time in Florence, Italy, 1945 (1/2). Contains printed recital programs; a humorous pencil drawing rendered with “the compliments of Glee-Club” (with member autographs on the reverse), three photographs of Sgt. Salvador in performance; and a publicity poster announcing a recital by Mario Salvador in the Church of Santa Croce, Florence.

Folder 2 Documents from Sgt. Mario Salvador’s time in Florence, Italy, 1945 (2/2). Contains a copy of the Catalogue of the University Training Command, MTOUSA; and, a printed prospectus of the UTC’s University Study Center.

Folder 3 Agreements and Contracts (1946-54, 1957)
Folder 4  Letters to Mario Salvador, 1950s
Folder 5  Letters to Mario Salvador, 1960s
Folder 6  Letters to Mario Salvador, 1970s
Folder 7  Letters to Mario Salvador, 1980s
Folder 8  Letters to Mario Salvador and to Isabelle Branham Salvador, 1990s – 2000s
Folder 9  Letters to Mario Salvador, undated
Folder 10 “Accompaniment for the Soloist” [article].
Published in *Hammond Times*, volume 25, no. 6 (February, 1964), page 8.
Folder 11 “The Role of the Organ in the Renewal of the Liturgy” [article].
Folder 12 “Congregational Singing” [article].
Published in *The Catholic Market*, March-April, 1966. Two reprints.
Folder 13 *Western Christian Church Music Today* [pamphlet].
Copyright 1968 Dr. Mario Salvador. Published by Collegiate Cap & Gown Company. Two copies.
Folder 14 *Hammond Organ Guide for Church Music, volume 1.*
A collection of instruction articles by Porter Heaps, Orville Foster, and Mario Salvador.

**Series 5: Concert programs**

Box 64
folder 1 Programs, 1930s-40s
folder 2 Programs, 1950-51
folder 3 Programs, 1952-53
folder 4 Programs, 1954
folder 5 Programs, 1955
folder 6 Programs, 1956-57
folder 7  Programs, 1958-59
folder 8  Programs, 1960-61
folder 9  Programs, 1962-64
folder 10 Programs, 1965-66
folder 11 Programs, 1967-69

Box 65
folder 1  Programs, 1970-74
folder 2  Programs, 1975-76
folder 3  Programs, 1977-79
folder 4  Programs, 1980-83
folder 5  Programs, 1984-87
folder 6  Programs, 1988-92
folder 7  Programs, 1993-98
folder 8  Programs, undated

**Series 6: Photographs**

*Sub-series A: 4.5 x 5.5” sleeves*

**Box 66**
sleeve 2  Mario and Isabelle Salvador at their 30th wedding anniversary. Color. 1974.
sleeve 4  Mario and Isabelle Salvador at home with their dog Tiger. Color. Undated.
sleeve 5  Mario and Isabelle Salvador with their newborn son Joey Elmer, arriving home from the hospital. B&W. 1955.

sleeve 6  Mario and Isabelle Salvador at home in their kitchen. Color. Undated.

sleeve 7  Mario, Isabelle, Patsy, and Joey Salvador at home with their dog Max. B&W. Undated.


sleeve 9  Joseph Elmer Salvador at the organ console. B&W. Mid-1950s.

sleeve 10  Mario and Isabelle Salvador at the console of an organ; location unknown. Color. Undated.


sleeve 13  Isabelle Salvador with Guy Lombardo and a Mrs. B. (name illegible) on the occasion of a fundraising concert in aid of the Sacred Heart program. B&W. Presumably 1960s.

sleeve 14  Mario and Isabelle Salvador at home with their daughter-in-law Anita, grandson Joey, and pet German Shepherd. Color. Undated.


sleeve 16  The Salvador family home in St. Louis, seen from the street. Color. 1970s.

sleeve 17  Patsy and Charles Salvador with Santa Claus during a visit by the latter to the Salvador home. B&W. Undated.

sleeve 18  Charles Salvador with Santa Claus during a visit by the latter to the Salvador home. B&W. Undated.

sleeve 19  Patsy and Charles Salvador with Santa Claus during a visit by the latter to the Salvador home. B&W. Undated.


sleeve 22  Mario and Isabelle Salvador with their children Patsy and Charles at the console
of their home organ. B&W. Undated.

sleeve 23  Mario and Isabelle Salvador with their children Patsy and Charles at the console of their home organ. B&W. Undated.

sleeve 24  Mario and Isabelle Salvador with their children Patsy and Charles at the console of their home organ. B&W. Undated.

sleeve 25  Mario and Isabelle Salvador with their children Patsy and Charles at the console of their home organ. B&W. Undated.

sleeve 26  Mario and Isabelle Salvador at the console of their home organ. B&W. Undated.


sleeve 28  Mario and Isabelle Salvador at home (Isabelle’s portrait in background). Color. Undated.

sleeve 29  Mario and Isabelle Salvador with their grandson Joey. Color. Undated.


sleeve 32  Mario and Isabelle Salvador at the console of their home organ. B&W. Undated.

sleeve 33  Isabelle Salvador at the console of the home organ. B&W. Undated.


sleeve 35  Mario and Isabelle Salvador at home. Color. Undated.

sleeve 36  Mario and Isabelle Salvador at home. Color. Undated.

sleeve 37  Mario and Isabelle Salvador at home. Color. Undated.

sleeve 38  Mario and Isabelle Salvador at home with their dog Tiger. Color. Undated.


sleeve 40  The Salvador family with Dr. Gonzalas. Color. Late 1950s.

sleeve 41  Mario and Isabelle Salvador at home with family [son Joey, daughter-in-law Anita, grandson Joey; and an unidentified elderly woman] and a priest. Color. Undated.
sleeve 42  Joe Salvador with the family dog. Color. Undated.

sleeve 43  Isabelle Salvador at home with her son Joey. Her portrait is behind them. B&W. Undated.

sleeve 44  Mario Salvador with his dog, seen outside. B&W. Undated.

sleeve 45  Mario and Isabelle Salvador with their friend Bill Diehl, their grandsons Joseph and Stuart, and their dog Chester, seen outside. Color. Undated.

sleeve 46  Mario and Isabelle Salvador with their friend Bill Diehl, their grandsons Joseph and Stuart, and their dog Chester, seen outside. Color. Undated.

sleeve 47  Mario and Isabelle Salvador with their son Joey at a formal occasion. Color. 1967.

sleeve 48  Mario and Isabelle Salvador at home. Color. Undated.


sleeve 50  One of the Salvador sons and the family dog at home. The console of the home organ is in the background. B&W. Undated.

sleeve 51  One of the Salvador sons and the family dog at home. The console of the home organ is in the background. B&W. Undated.

sleeve 52  Mario and Isabelle Salvador. B&W. Undated.

sleeve 53  Isabelle Salvador with Guy Lombardo and an unidentified woman on the occasion of the St. Louis appearance by Mr. Lombardo and his orchestra in aid of the Sacred Heart Program at the Chase Hotel. B&W. Undated.

sleeve 54  The Salvador family at home: Mario and Isabelle seated; Patsy, Joey, and Charles standing. B&W. Undated.

sleeve 55  Mario Salvador with the family’s pet dog, Tiger. Color. Undated.


sleeve 58  Mario and Isabelle Salvador with their grandson Joe. Color. Undated.

sleeve 59  Mario Salvador with his pet dog Buffer, seen outside. B&W. Undated.
sleeve 60  Mario Salvador with his pet dog Buffer, seen outside. B&W. Undated.
sleeve 64  The Salvador family’s peg dog Buffer. B&W. Undated.
sleeve 65  Mario Salvador with his pet dog Buffer, seen outside. B&W. Undated.
sleeve 66  Mario Salvador with one of his grandsons and his pet dog Tiger. Color. Undated.
sleeve 67  Mario and Isabelle Salvador with their sons Charles and Joseph. Color. Undated.
sleeve 69  Mario Salvador with three Daughters of Charity from Marillac College, St. Louis. Color. Undated.
sleeve 70  Mario and Isabelle Salvador with Daughters of Charity from Marillac College, St. Louis. Color. Undated.
sleeve 72  The Salvador family enjoying a day outdoors -- Mario, Isabelle, Patsy, Charles, and Joseph. Color. Undated.
sleeve 73  Isabelle Salvador with the family’s dog Chester, seen outdoors. Color. Undated.
sleeve 75  Isabelle Salvador with the family’s dog Tiger. Color. Undated.
sleeve 76  Isabelle Salvador with Guy Lombardo and an unidentified woman ... B&W. Undated.
sleeve 77  Mario Salvador with his father before departing for service overseas. B&W. 1944.
sleeve 79  Mario (in his Army Air Force uniform) and Isabelle Salvador before Mario’s departure for overseas service. B&W. April, 1944.

sleeve 80  Mario Salvador at the organ console in the Cathedral-Basilica, St. Louis. Color. Undated.


sleeve 82  Mario and Isabelle Salvador with their children and friends (Mario at center; Isabelle, Joey, and Patsy in front; Charles at far right). Color. Undated.


*Sub-series B: 5.5 x 7.25” sleeves*

**Box 67**


sleeve 3  Mario and Isabelle Salvador on their 30th wedding anniversary. Color. 1974.

sleeve 4  Mario (in his Army Air Force uniform) and Isabelle Salvador on their wedding day. B&W. April 15, 1944.

sleeve 5  Mario (in his Army Air Force uniform) and Isabelle Salvador on their wedding day. B&W. April 15, 1944.

sleeve 6  Mario Salvador with his dog Thunder. Color. 1970s.

sleeve 7  Mario and Isabelle Salvador at the console of their home organ. Color. Presumably 1990s.

sleeve 8  The Salvador family on Halloween -- Isabelle, Patsy, Mario, Charles, and (in front) Joey. B&W. Undated.


sleeve 21  Mario Salvador with two pet German Shepherds. Color. Undated.
sleeve 26  Isabelle Branham Salvador with her mother Anne Branham, her daughter Patsy, and her son Charles. B&W. Presumably early 1950s.
sleeve 29  The Salvador family on Halloween -- Isabelle and Mario (seated), with Charles, Joey, and Patsy (all masked) standing behind them. B&W. Undated.
sleeve 30  Portrait of the Salvador family -- Patsy and Isabelle seated in front; Mario, Joey, and Charles standing behind them. B&W. Undated.
sleeve 37  The Salvador family, seen in the St. Louis Cathedral courtyard. B&W. Undated. Two copies.
sleeve 40  Mario and Isabelle Salvador with their son Charles on his graduation day. Color. Undated.
sleeve 41  Mario and Isabelle Salvador at home with their son Joseph Elmer. B&W. Undated.
sleeve 42  Mario Salvador at home, studying a score. B&W. Undated.
sleeve 43  Mario and Isabelle Salvador with three grandchildren. Color. Undated.
sleeve 44  Members of the Salvador family. Son Joseph Elmer in foreground; others in the background include Isabelle Salvador and grandson Joey. Color. Undated.
sleeve 45  Mario and Isabelle Salvador at home with their son Joseph Elmer, daughter-in-law Anita, and grandsons Joe and Stuart. Color. Undated.
sleeve 47  Mario and Isabelle Salvador at home with Anne Branham (Isabelle’s mother) and their three children. B&W. Undated.
sleeve 49  Cardinal Ritter [Joseph Elmer Ritter (1892-1967)] with Dr. Salvador and the
members of the Cathedral men’s choir. B&W. Undated.

sleeve 50 The assembled men and boy choristers of the St. Louis Cathedral, posing on the altar steps. Color. Undated.

sleeve 51 Mario Salvador with three members of the Daughters of Charity from Marillac College. Color. Undated.


Sub-series C: 8 x 10” sleeves

Box 68

sleeve 1 Dr. Salvador playing the organ; location unknown. B&W. Undated. “Negative held by Brother, Peter, S.D.S. On file under number 95000-S.”


sleeve 4 Dr. Salvador giving an organ lesson to the children of one Dr. Bailey. B&W. Undated.

sleeve 5 Dr. Salvador speaking to the audience at a benefit piano recital that he gave in aid of organ repair funds for a parish in need. B&W. Undated. St. Louis Review photo by Richard C. Finke.

sleeve 6 Dr. Salvador directing a men’s chorus from the organ console. B&W. Undated.

sleeve 7 Mario and Isabelle Salvador, either boarding or else alighting from the airplane of the Wicks Pipe Organ Company (Highland, Illinois). B&W. Undated.

sleeve 8 Dr. Salvador at the console of what appears to be a home organ. B&W. Undated.

sleeve 9 Mario and Isabelle Salvador with an unidentified man, all posing around the console of their home organ. B&W. Undated.
sleeve 10  Dr. Salvador and participants of his master class at Princeton University. B&W. Likely in the 1950s. Photo by Clearose Studio (Princeton, N.J.).


sleeve 13  Dr. Salvador playing the organ; location unknown. B&W. Undated.

sleeve 14  Dr. Salvador directing the Marillac Sisters’ Choir at Marillac College. B&W. Likely in the 1960s.


sleeve 17  Eugene Kilgen with Norbert Eugene Schroder at the Kilgen Factory. Color. Undated; likely in the late 1940s. One of two copies.

sleeve 18  *Duplicate copy of print in sleeve 17.*

sleeve 19  Dr. Salvador, Eugene Kilgen, Max Hess, and an unidentified man at the organ console in the St. Louis Cathedral-Basilica. B&W. ? 1949. With caption by Isabelle Salvador on reverse.


sleeve 22  *Copy of print in sleeve 21.*

sleeve 23  *Copy of print in sleeve 21.*

sleeve 24  Cardinal Ritter with others at the blessing of the Sacred Heart building; Mario and Isabelle Salvador are among them. B&W. January 12th, 1954.

sleeve 25  Isabelle Salvador and two other (unidentified) Sacred Heart volunteers. B&W.
September 27th, 1954. Photo by Arteaga.


sleeve 27 Copy of print in sleeve 26.


sleeve 31 Cardinal Ritter speaking from the host’s table to an assembled banquet gathering; other clergymen and Mario Salvador seated at the table. B&W. Undated.

sleeve 32 Mario and Isabelle Salvador with a clergyman (Msgr. O’Meara?). B&W. Undated. “Negative held by Brother Peter, SDS. On file under number 95004-S.”

sleeve 33 Dr. Salvador with an unidentified clergyman (Msgr. O’Meara?). B&W. Undated. ‘Negative held by Brother Peter, SDS. On file under number 95002-S.”


sleeve 35 At a document signing. With Mayor Alfonso Cervantes (seated) are Isabelle Salvador, two other women, and a clergyman. B&W. ?1960s.

sleeve 36 Mario and Isabelle Salvador with choir members and others at a reception following the Christmas Concert at the Cathedral-Basilica. B&W. December 23, 1990. Photo by Arteaga.


sleeve 38 Mario and Isabelle Salvador with one of the special sponsors of the Cathedral-Basilica’s concert series; photo taken in their home. B&W. Undated.

sleeve 39 Mario and Isabelle Salvador with Bob Arteaga and two friends following a concert at Kiel Auditorium. B&W. Undated.

sleeve 40 Dr. Salvador with two clergymen and two members of the men’s choir. B&W. Undated. Photo by Arteaga.

sleeve 41 Isabelle Salvador hosting the wives of members of the men’s choir. B&W.
sleeve 42  Isabelle Salvador hosting the wives of members of the men’s choir. B&W. Undated.

sleeve 43  Mario and Isabelle Salvador hosting members of the Pontifical Boys’ Choir at their annual choir picnic, Hillsboro, Missouri. B&W. June 16th, 1957.

sleeve 44  Dr. Salvador with members of the Pontifical Boys’ Choir at their annual picnic, Hillsboro, Missouri. B&W. June 16th, 1957.

sleeve 45  Dr. Salvador with members of the Pontifical Boys’ Choir at their annual picnic, Hillsboro, Missouri. B&W. June 16th, 1957.

sleeve 46  Members of the Pontifical Boys’ Choir swimming during their annual picnic, Hillsboro, Missouri. B&W. June 16th, 1957.

sleeve 47  Bishop Gottwald (pastor of the Cathedral-Basilica) passing out gifts to members of the Pontifical Boys’ Choir at their annual party. B&W. Undated.

sleeve 48  Bishop Gottwald (pastor of the Cathedral-Basilica) passing out gifts to members of the Pontifical Boys’ Choir at their annual party. Mario Salvador is at far left. B&W. Undated.

sleeve 49  Father O’Meara with members of the men’s choir at a party in the Salvador home. Mario Salvador is in the center. B&W. Undated.

sleeve 50  Father O’Meara with members of the men’s choir at a party in the Salvador home. Mario Salvador is at Father O’Meara’s right. B&W. Undated.

sleeve 51  Father O’Meara with members of the men’s choir at a party in the Salvador home. Mario Salvador is at Father O’Meara’s right. B&W. Undated.

sleeve 52  Members of the men’s choir at a party in the Salvador home. B&W. Undated.

sleeve 53  Members of the men’s choir at a party in the Salvador home. Dr. Salvador and Fr. Corbett (associate priest of the Cathedral) are in the second row, standing. B&W. Undated.

sleeve 54  Members of the men’s choir at a party in the Salvador home. B&W. Undated.

sleeve 55  Mario and Isabelle Salvador hosting a choir party in their home. Color. Undated. Photo by Arteaga.

sleeve 57 *Copy of print in sleeve 56.*

sleeve 58 Isabelle Salvador with guests during a choir party in the Salvador home. Color. Undated.


sleeve 60 *Copy of print in sleeve 59.*


sleeve 66 *Copy of print in sleeve 65.*


sleeve 69 *Copy of print in sleeve 68.*


sleeve 71 *Copy of print in sleeve 70.*


sleeve 73 Mario and Isabelle Salvador hosting guests in the backyard of their home. Color. August 1st, 1990.
sleeve 81  Formal portrait of Mario Salvador at the organ console. B&W. Undated.
sleeve 82  Formal portrait of Mario Salvador at the organ console. Color copy of the print in sleeve 81. Undated.
sleeve 88  Formal portrait of Mario Salvador at the console of the Kilgen organ in the St. Louis Cathedral-Basilica. B&W. October, 1949. Photo by F. D. Hampson (St. Louis, Missouri).
sleeve 89  Formal portrait of Mario Salvador, aged 23, at the organ console in the St. Louis Cathedral-Basilica. B&W. 1940. Photo by Arteaga. Inscribed to the photographer “To my good friend Bob / Mario Salvador”.
sleeve 90  Mario Salvador at the organ console. B&W. May 26th, 1942. Press photo, possible for the *St. Louis Globe-Democrat*.
sleeve 91  Young volunteers helping to move the organ console into place as set-up for a concert in the Cathedral-Basilica. B&W. Undated. Photo by Richard Finke.

sleeve 92  Dr. Salvador with the assembled members of the Pontifical Boys Choirs, St. Louis Cathedral-Basilica. B&W. Undated.

sleeve 93  Maria Koshetz, opera singer, with Dr. Salvador, who is accompanying her on the organ. B&W. August 30th, 1951. Photo by Arteaga.

sleeve 94  Dr. Salvador with members of the Pontifical Boys Choir at an outdoor evening Mass. B&W. September 14th, 1952. Photo by Arteaga. One of two copies.

sleeve 95  Copy of print in sleeve 94.


sleeve 99  The members of the Cathedral Boys School choir during Mass the Cathedral-Basilica; Dr. Salvador is at the organ console. B&W. December 8th, 1953. Photo by Arteaga.


sleeve 101  Pontifical procession at Mass or concert in the Cathedral-Basilica. B&W. May 30th, 1957. Photo by Arteaga. (Caption by Isabelle Salvador on reverse: “Concert by Mario / always full.”)

sleeve 102  Dr. Salvador, at the organ console, coaching a boy soloist with members of the Pontifical Boys Choir in the background. B&W. August 20th, 1957. Photo by Arteaga.

sleeve 103  Dr. Salvador instructing members of the Pontifical Boys Choir. B&W. August 20th, 1957. Photo by Arteaga.

sleeve 104  Dr. Salvador conducting choir members from the organ console. B&W. August 21st, 1957. Photo by Arteaga. (Caption by Isabelle Salvador on reverse: “Mario always played the organ and directed the choir”.)

sleeve 105  Dr. Salvador conducting choir members from the console. B&W. August 20th,
1957. Photo by Arteaga.

sleeve 106 Dr. Salvador conducting choir members in front of the altar in the Cathedral-Basilica. B&W. August 20th, 1957. Photo by Arteaga.

sleeve 107 Dr. Salvador conducting members of the Pontifical Boys Choir in front of the altar in the Cathedral-Basilica. B&W. March 27th, 1965. Photo for the *St. Louis Globe-Democrat*. One of two copies.

sleeve 108 *Copy of print in sleeve 107.*


sleeve 110 Choirs of men and boys with the members of Marillac College choirs in concert; Dr. Salvador is at the organ console. B&W. June, 1965. Photo by Buzz Taylor.


sleeve 112 The members of the Pontifical Boys Choir, flanked by Father O’Meara and Dr. Salvador in front of the altar in the Cathedral-Basilica. B&W. Undated. Photo by Richard Finke. One of two copies.

sleeve 113 *Copy of print in sleeve 112.*

Box 69


sleeve 3 *Copy of print in sleeve 2.*


sleeve 7  
Joseph Elmer Salvador, soloist, with his father Dr. Salvador, who is at the organ console. B&W. Undated (January, 1966). Photo by Richard Finke.

sleeve 8  
Joseph Elmer Salvador, soloist, with his father Dr. Salvador, who is at the organ console. B&W. Undated (January, 1966). Photo by Richard Finke.

sleeve 9  

sleeve 10  
Copy of print in sleeve 9.

sleeve 11  
Sister Patricia Ann Mulkey, OSF, alto saxophone soloist, with members of the Girl Scout chorus and Marillac College glee club. B&W. January 15th, 1967. Photo by Richard Finke. (Caption by Isabelle Salvador on reverse.)

sleeve 12  

sleeve 13  

sleeve 14  

sleeve 15  

sleeve 16  

sleeve 17  

sleeve 18  

sleeve 19  

sleeve 20  

sleeve 21  
Mario and Isabelle Salvador greeting a nun after a Cathedral concert. B&W.


sleeve 25 Dr. Salvador (at console) conducting members of the Cathedral men’s choir and Marillac College choir in the Cathedral-Basilica. B&W. January 12th, 1969. Photo by Richard Finke.

sleeve 26 Dr. Salvador conducting members of the Cathedral men’s choir and Marillac College choir in the Cathedral-Basilica. B&W. January 12th, 1969. Photo by Richard Finke.

sleeve 27 Members of men’s and boys’ choir performing in the Cathedral-Basilica; Dr. Salvador presumably conducting from the console, beyond range of the camera. Color. ? likely 1970s.

sleeve 28 Sister Elaine, Daughter of Charity, performing on violin in the Cathedral-Basilica; Dr. Salvador is at the console. B&W. St. Louis Review photo by Richard C. Finke.

sleeve 29 Sister Elaine, Daughter of Charity, performing on violin in the Cathedral-Basilica; Dr. Salvador is at the console. B&W. St. Louis Review photo by Richard C. Finke.

sleeve 30 Dr. Salvador coaching members of the boys choir. From left to right: Joseph Salvador, Gerard Cahill, Henry Tasker, Dr. Salvador. B&W. May, 1972. Photo by Richard Finke.

sleeve 31 Dr. Salvador during rehearsal with soloist Mary Ann Kirkwood and two others. B&W. May, 1972. Photo by Richard Finke.

sleeve 32 Dr. Salvador with members of the men’s choir. B&W. August 25th, 1974. Photo by Arteaga. (Caption by Isabelle Salvador regarding the Cathedral concerts on reverse.)


sleeve 34 Joint choir rehearsal directed by Dr. Salvador from the organ console. B&W. May 16th, 1976. Photo by Arteaga.

sleeve 36  Dr. Salvador addressing the congregation-audience at microphone from the steps of the Cathedral altar; massed choir stands behind him. B&W. December 23rd, 1990. Photo by Arteaga.

sleeve 37  Men’s choir performing in concert on risers before the Cathedral altar; Dr. Salvador accompanies them at the console. B&W. December 23rd, 1990. Photo by Arteaga.

sleeve 38  Choir members and soloist performing in concert before the Cathedral altar; Dr. Salvador accompanies them at the console. B&W. December 23rd, 1990. Photo by Arteaga.

sleeve 39  Choir members and soloist performing in concert before the Cathedral altar; Dr. Salvador accompanies them at the console. B&W. December 23rd, 1990. Photo by Arteaga.


sleeve 45  Members of the men’s choir and the Pontifical Boys’ Choir posing in front of the altar in the Cathedral-Basilica; Dr. Salvador is at far right. B&W. Undated. Not credited.


sleeve 47  Members of the men’s choir and the Pontifical Boys’ Choir posing in front of the Cathedral school. B&W. Undated. Not credited [presumably by Joe Kamp on basis of similarity with print in sleeve 46].

sleeve 48  Massed choirs of men and boys performing at one side of the nave in the
Cathedral-Basilica; Dr. Salvador accompanies them at the console. B&W. Undated. Photo by Edward H. Goldberger.
sleeve 49 Massed choirs of men and boys performing before the altar in the Cathedral-Basilica; Dr. Salvador accompanies them and conducts from the console. B&W. Undated. Not credited.
sleeve 50 Dr. Salvador (at console) conducting the choirs of men and boys. B&W. Undated. Photo by Richard Finke.
sleeve 51 Members of the men’s and boys’ choirs assembled in the Cathedral-Basilica; Dr. Salvador is at the console. B&W. Undated. Photo by Richard Finke.
sleeve 52 Members of the Pontifical Boys’ Choir processing outdoors. B&W. Undated. Photo by Richard Finke.
sleeve 53 Mario and Isabelle Salvador at the console in the Cathedral-Basilica. B&W. Undated. Photo by Richard Finke.
sleeve 54 Six photos taken during an unidentified solemnity: in four shots, Dr. Salvador is received by, and then blessed by, [? the Bishop or Cardinal]; in one shot, Isabelle Salvador kneels before [? the Bishop or Cardinal]; and in the final shot, Mario and Isabelle Salvador are seated with [? the Bishop or Cardinal] at a [? luncheon] gathering. Color. Undated. Not credited.
sleeve 55 Four photos taken at an unidentified solemnity. The celebrant blessing the Cathedral organ; Dr. Salvador with four clergymen; Dr. Salvador at the organ console; and Blessing of the Cathedral organ, of Dr. Salvador, and the Celebrant speaking as Dr. Salvador looks and another clergymen look on. B&W. Undated. Photos by Mercury Studio (Springfield, Illinois).
sleeve 58 Mario and Isabelle Salvador with their three children at the console of the home organ. B&W. Undated. Photo by Arteaga.
sleeve 60 Mario and Isabelle Salvador hosting family and friends in their home. B&W. Undated. Not credited. Two copies.
sleeve 61 Dr. Salvador with two Benedictine priests at the console of the home organ.

sleeve 63  Mario and Isabelle Salvador with their three children and Anne Branham (Isabelle’s mother). B&W. Undated. Not credited.

sleeve 64  The Salvador family (Mario, Isabelle, and their three children) at home with friends and relatives. B&W. Undated. Not credited.


sleeve 68  Mario Salvador with his newborn son Joseph Elmer. B&W. 1955. (Photocopy of original print in sleeve 69.)


sleeve 70  Mario Salvador with his newborn son Joseph Elmer; Isabelle and friends also present. B&W. 1955. Not created.


sleeve 74  Isabelle Salvador at home with one of the family’s dogs. B&W. Undated. Not credited. (Caption by Isabelle Salvador on reverse.)

sleeve 75  Isabelle Salvador at home with three pet puppies. B&W. Undated. Not credited

sleeve 76  Mario and Isabelle Salvador with their three children in Forest Park, St. Louis. B&W. Undated. Not credited.

sleeve 77  Isabelle Salvador with daughter Patsy and baby son Joseph Elmer at Forest Park,
sleeve 78  Joseph Elmer and Anita Salvador in the Cathedral on their wedding day. B&W. Undated. Photo by Arteaga.


sleeve 81  Mario and Isabelle Salvador with guests on Joseph Elmer Salvador’s wedding day. B&W. Undated. Photo by Arteaga.

sleeve 82  Presentation of a statue to Camil Van Hulse; Mario and Isabelle Salvador also in attendance. B&W. August 27th, 1950. Photo by Arteaga.

sleeve 83  Presentation of a statue to Camil Van Hulse. From left to right: Mario Salvador; Cardinal Ritter; Camil Van Hulse; Isabelle Salvador; Msgr. N. Brinkman, then-Pastor of the Cathedral. Photo taken on the occasion of the world premiere of St. Louis King of France: A Symphonic Poem for Organ. B&W. August 27th, 1950. Photo by Arteaga. Two copies. (Caption on reverse by Isabelle Salvador.)

sleeve 84  Publicity photo of Camil Van Hulse; two copies, one of which is inscribed to Mario and Isabelle Salvador, with date October 10, 1948. B&W. Photo by Victor H. Parmentier (Jackson Heights, NY).

sleeve 85  Mario and Isabelle Salvador on their 30th wedding anniversary in 1974. B&W.

sleeve 86  Mario and Isabelle Salvador at the altar on their wedding day, with the assembled wedding party in attendance. B&W. April 15th, 1944. Photo by Arteaga.

sleeve 87  Mario and Isabelle Salvador at the altar on their wedding day. B&W. April 15th, 1944.


sleeve 90  Mario and Isabelle Salvador with other guests at a state dinner at Lady of the Holy Sepulcher on the occasion of the conferral of Dr. Salvador’s knighthood. Color. Undated.
sleeve 91  Mario and Isabelle Salvador with others. From left to right: [sister], the Cardinal, Isabelle Salvador, the Bishop, and Mario Salvador. B&W. Undated. Photo by Arteaga.

sleeve 92  Isabelle Salvador with guest at home. [The gentleman appears to be the same man who is seated at far right in the print in sleeve 90.] Color. Undated. Photo by Arteaga.


sleeve 94  Isabelle Salvador, Fr. Daly, Mrs. Carmen Cervantes, and Mayor Alfonso J. Cervantes. B&W. Undated.

sleeve 95  Mario and Isabelle Salvador at home, entertaining choir members and friends. Color. Presumably 1990s. Photo by Arteaga. Two copies.


sleeve 98  Mario and Isabelle Salvador at home with their children and with the family of friend Dr. Bailey. B&W. Undated.


sleeve 100 Mario and Isabelle Salvador with their three children.


sleeve 102 Mario and Isabelle Salvador at home their children during the Christmas season. B&W. Undated.


sleeve 107  Mario and Isabelle Salvador with their children Patsy and Charles at the console of the home organ. B&W. Undated.

sleeve 108  The Salvador family home at dusk; the Basilica is in the background. Color. Undated. Photo by Arteaga.

sleeve 109  Mario and Isabelle Salvador on an unspecified beach. B&W. ? Late 1940s.

sleeve 110  Copy of print in sleeve 102.

sleeve 111  Fr. (later Msgr.) O’Meara with infant Joseph Elmer Salvador. B&W. Mid-1950s.

sleeve 112  Portrait of the assembled St. Jerome’s Boys’ choir; inscribed “Best wishes to the Salvador family” with date May 21, 1961. B&W.

Sub-series D: 11.x x 14.5” sleeves

Box 70


sleeve 6  Dr. Salvador with the members of the Pontifical Boys Choir. B&W. March 27th, 1965. Photo by the St. Louis Globe-Democrat.

sleeve 7  Dr. Salvador with the members of the Pontifical Boys Choir. B&W. March 27th, 1965. Photo by the St. Louis Globe-Democrat.

sleeve 8  Dr. Salvador with the members of three massed choirs and soloist Mary Ann Kirkwood. B&W. January 15th, 1967.

sleeve 9  Dr. Salvador (at console) with members of the men’s choir. Color. September 7th, 1974. By Bob Arteaga.
sleeve 10  Massed choral concert in the St. Louis Cathedral-Basilica, conducted by Dr. Mario Salvador; Miss Diane Wienstroer, soloist. Color. April 25th, 1976. By Bob Arteaga.

sleeve 11  Mario Salvador, Msgr. O’Meara, and Isabelle Salvador at the console of the Kilgen organ. B&W. Undated.

sleeve 12  Overhead portrait of Mario Salvador at the organ console. B&W. Late 1950s, likely. Photo by Rudolph Vetter for Life Magazine.

sleeve 13  Mario and Isabelle Salvador with a group of unidentified men at the organ console in the Cathedral in Mexico City. B&W. Undated.


sleeve 15  Mario and Isabelle Salvador with their friends Tony and Elsie Campanella in Francis Park, St. Louis. Color. July 14th, 1982. (Extensive inscription by Bob Arteaga.)

sleeve 16  Mario and Isabelle Salvador with their friends Tony and Elsie Campanella and photographer Bob Arteaga. Color. July 14th, 1982. (Extensive inscription by Bob Arteaga.)

sleeve 17  Mario and Isabelle Salvador with their friends Tony and Elsie Campanella in Francis Park, St. Louis. Color. July 14th, 1982. (Extensive inscription by Bob Arteaga.)

sleeve 18  Mario and Isabelle Salvador with friends at the home of photographer Bob Arteaga and his family. Color. Undated.

sleeve 19  Joey Salvador at console of the home organ. B&W. Undated, possibly late 1950s.


sleeve 21  Mario and Isabelle Salvador with their children Patsy and Charles, posing in the backyard of their home on the day of Patsy’s First Holy Communion. B&W. Early 1950s.

sleeve 22  Isabelle Salvador, Lawrence Welk, and Mayor Alfonso Cervantes at the airport. B&W. Late 1960s?

sleeve 23  Mario and Isabelle Salvador at the cathedral in Mexico City; with them are members of the Columbia Records recording team and two gentlemen who owned an organ company in Mexico City. B&W. Undated.


sleeve 26 The assembled members of the Church Music Association of American at their organizational meeting, Boys’ Town, Nebraska, on August 29th, 1964. Reproduced from *The Catholic Choirmaster*. Mario Salvador is in the second row. B&W.

sleeve 27 Mario Salvador at one-and-one-half years of age. Photograph taken in the Dominican Republic. B&W. 1918.

*Sub-series E: Oversized prints*

**Box 71**

sleeve 1 Mario Salvador’s hands on the keyboards at the organ console. B&W. Undated. Photo by Rudolph Vetter.

sleeve 2 Mario Salvador at the organ console, seen from above. B&W. Undated. Photo by Rudolph Vetter.


sleeve 5 Mario Salvador at the organ console, seen from above. B&W. Undated. Photo by Rudolph Vetter.

sleeve 6 Mario Salvador at the organ console; score on the music stand. B&W. Undated. Photo by Rudolph Vetter.


sleeve 8 Gloria of the bells. For SATB with orchestra. Ink MS; 18 pages of music. Lacking both composer attribution and date.

sleeve 9 [Composition without title]. For organ and orchestra. Ink MS; 50 pages of music. Lacking both composer and attribution and date. Marked *Allegro* at outset.
Series 7: Sound recordings

Box 72

item 1  Rachmaninoff, Symphony no. 2 in E minor, opus 27. London Philharmonic Orchestra; Adrian Boult, conductor.
        1 sound disc; 33 1/3 rpm. RCA Victor LM 2106

item 2  Ravel, La Valse; Fauré, Pavane, op. 50; Franck, Psyché: Symphonic Poem.
        Detroit Symphony Orchestra; Paul Paray, conductor.
        1 sound disc; 33 1/3 rpm. Mercury MG 50029

item 3  The Power & The Majesty: Mario Salvador at the Hammond organ. An organ recital recorded in the largest cathedral in the Western Hemisphere.
        LP jacket; disc is lacking. Columbia WL 144

item 4  Rejoice Now, Christian Souls. Dedicatory recital: Saville Organ. Dr. Mario Salvador, Recitality. Timpy Lutheran Church, St. Louis, Missouri.
        1 sound disc; 33 1/3 rpm. c1972 Timothy Lutheran Church 17765

item 5  The World’s Greatest Organ Virtuoso, Mario Salvador, at the console of the St. Louis Cathedral’s Kilgen Organ.
        LP jacket; disc is lacking. Recorded by Technisonic Studios, St. Louis, Missouri.

item 6  Second copy of item 5. LP jacket only; disc is lacking.

item 7  Joseph Jongen, Symphonie Concertante. Orchestra du Théâtre National de l’Opéra; George Prêtre, conductor.
        1 sound disc; 33 1/3 rpm. Capitol SP 8573

item 8  Second copy of item 7.

item 9  In Harmony with the Benedictine Sisters. Composed by Sister Mary Ramona Varela, O.S.B..
        1 sound disc; 33 1/3 rpm. D-12931 Stereo

item 10 Sounds of the Season: Album no. 1. St. Louis Archdiocesan Priests’ Choir; St. Louis Cathedral Men’s Choir; Cathedral Pontifical Boys’ Choir; Mario Salvador, organist.
        1 sound disc; 33 1/3 rpm. Rowcon Records

item 11 Schatzkästlein berühmter Melodien (Treasury of Famous Melodies), II.
        1 sound disc; 33 1/3 rpm. BLE 14209

item 12 To Sing with One Voice. A training record prepared by the Education Division of the J. S. Paluch Company. Side 1: Learning the Psalm tones; Side 2: Celebrating
with Music.
1 sound disc; 33 1/3 rpm. TR 10. Copyright 1972, 1973, 1974 by J. S. Paluch Company

item 13 Misa a la Chilena, y otros 6 temas chilenos. Coro Chile; Vicente Bianchi, director.
1 sound disc; 33 1/3 rpm. Odeon LDC-36521

item 14 Hymns to Mary. St. Lawrence Seminary Choir, Mt. Calvary, Wisconsin; Rev. Irvin Udulutsch, O.F.M. Cap., director.
1 sound disc; 33 1/3 rpm. Hymns for the Home Series

2 sound discs; 33 1/3 rpm. Silver Crest Custom SIU-73082
Inscription to Mario and Isabelle Salvador by Leonard Van Camp.

item 16 “I am with you.” Pontifical High Mass celebrated by His Eminence, Joseph Cardinal Mindszenty at St. Louis Cathedral, June 21, 1974.
1 sound disc; 33 1/3 rpm. P-18049 The Cardinal Mindszenty Foundation

1 sound disc; 33 1/3 rpm. TFM 3129 Monaural 20th Century Fox Records

item 18 His Holiness Pope Paul VI. Mission to America, October 4, 1965.
1 sound disc; 33 1/3 rpm. Columbia XX 2

item 19 Pope Paul VI: First Visit to the Americas.
1 sound disc; 33 1/3 rpm. AMY 8009

item 20 John Paul II
1 sound disc; 33 1/3 rpm. Gateway Records GSLP 1303