HOWARD HANSON COLLECTION
Accession no. 997.12

RUTH T. WATANABE SPECIAL COLLECTIONS
SIBLEY MUSIC LIBRARY
EASTMAN SCHOOL OF MUSIC
UNIVERSITY OF ROCHESTER

The initial intellectual arrangement and physical arrangement of these papers imposed by personnel employed by the Howard Hanson Institute for American Music at the Eastman School of Music, 1993-1997; revisions to same under the supervision of David Peter Coppen, 2017; description revised by David Peter Coppen, 2018-19.
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DESCRIPTION OF THE COLLECTION

Accession no. 997.12

Shelf location A2A, 4,1 — A2B 2,2

153 linear feet

Biographical Sketch

Howard Hanson (1896-1981), American composer and music educator, needs no introduction to the educated musical community. The chronology of his life is amply represented in published sources; his creative work has been discussed in both the popular and scholarly musical literatures; and commercial recordings of his compositions have been available on the market since the 1940s. Complementing his extensive work in music education, his work as a school administrator, and his output as a composer, Hanson was a prominent speaker, advocate, and advisor, roles which included his service as chairman of the Panel on Music in the U.S. National Commission for UNESCO, to which he was appointed by Secretary of State Dean Acheson, and in which capacity he attended several UNESCO general conferences.

For further reading, recent Hanson literature includes the work of James E. Perone (1993), Andrea Sherlock Kalyn (2001), Allen L. Cohen (2003), and Vincent Lenti (2013). A bibliography appears on page 12.

Provenance

This collection, bearing accession number 997.12, represents the body of Howard Hanson’s papers and original work—both creative and administrative—that the Sibley Music Library received soon after Hanson’s death. The bulk of the papers represent what remained in his office in the former Cutler Union building at the time of his death in 1981. To these papers were added a later gift (1985) of manuscripts received from his widow, Mrs. Margaret Nelson Hanson.

A separate body of Hanson’s papers and manuscripts was purchased by the Eastman School of Music from private hands in early 2005. Those papers were assigned accession number 2005/3/25, and are described separately.

Scope and Contents

This body of Hanson’s papers represents a broad assemblage of work—music manuscripts, drafts of original writings, administrative correspondence, publicity and press material gathered as supporting documentation, and a library of published music and musical literature. Numerous sound recordings are also present, the greater number of them non-commercial.
Restrictions and Use

Certain restrictions attend use of the collection. The greater part of the content of Series 2 (Correspondence)—specifically sub-series 1, sub-series 2, and sub-series 3—is restricted on grounds that matters pertaining to finances, personnel, and other internal considerations of the Eastman School of Music are explicitly represented. The Dean’s Office of the Eastman School of Music holds sole prerogative to grant right of access to that content.

Copyright considerations attend other parts of the collection, namely the manuscript music, published music, and sound recordings. Where making reproductions is concerned, RTWSC adheres to the provisions of the U.S. Copyright Law (1976) and its revisions. Requests for reproductions (in whatever format) of protected material will be granted only upon presentation of the written permission of all associated copyright holder(s).

Several unpublished compositions are represented in manuscript. The rights to Hanson’s unpublished compositions are administered by the Howard Hanson Institute for American Music at the Eastman School of Music. The written permission of the Director of the Institute must be obtained before reproductions will be granted.

Associations

The Howard Hanson Collection is one of numerous collections of professional papers of ESM faculty members and alumni held by RTWSC. Altogether, taking into consideration the Hanson papers under both accession numbers 997.12 and 2005/3/25, the Hanson materials constitute the single largest composer’s collection within RTWSC.

Further, the Eastman Audio Archive (1933- ) is a particularly rich source of recorded performances of Hanson’s work at the Eastman School of Music, whether as composer or conductor (in the case of live concert performances) or as chief administrator (in the case of spoken addresses). The EAA holds the audio masters of many a live performance conducted by Hanson, including at the American Composers’ Concerts, the Festivals of American Music, and the Symposia of Student Works for Orchestra; also performances of Hanson’s music, whether conducted by himself or by other professionals (including the masters of a May, 1955 production of Merry Mount that Hanson conducted).

Elsewhere, Hanson’s creative work and professional activity are represented in numerous collections and repositories outside the Eastman School of Music. The Library of Congress holds several completed full score manuscripts, including those of Dies Natalis and the Symphony no. 6. Hanson’s extensive dealings with his principal publisher, Carl Fischer, LLC, are documented in that company’s own archive. His summertime activity over many years at the National Music Camp (Interlochen, Michigan) is documented within ARTICA (Archives of the Interlochen Center for the Arts), Interlochen, Michigan. Still other material is held by the American Academy and
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Institute of Arts and Letters, by the American Music Center, by the Moldenhauer Archives, and by the Grainger Museum (University of Melbourne).
DESCRIPTION OF SERIES

Series 1: Addresses, essays, articles, and publicity

This series contains many speeches, addresses, and talks given by Hanson between 1931 and 1965, represented in pencil drafts, typescript drafts and/or finished copies, and in some instances, published copy. The content includes concert broadcast continuity; scripts for, and/or transcripts of, radio interviews; obituaries for deceased members of the Eastman School community; convocation addresses; and lectures on music and/or music education that Hanson delivered before assembled bodies, whether at professional conferences, at academic institutions, or before civic groups. The series also contains texts of articles and essays that Hanson submitted for publication, whether for the Alumni Bulletin of the Eastman School of Music (herein cited simply as the Alumni Bulletin), for music journals and other periodicals, and also biographical articles and sketches written about Hanson. The series also includes several publicity items, such as biographical statements about Hanson. Finally, boxes 9, 10, and 11 contain copies of published items, represented either as pages extracted from their respective publications or else by the printed issues in their entirety.

Throughout, the content is represented in various manifestations: manuscript drafts, typescript drafts, carbon copies, and corrected proof copies. The documents are arranged in approximate chronological order; numerous items remain undated. In some instances, copies of the published texts are present, either as clippings extracted from the given publications, or else within the published issues retained in their entirety.

Hanson’s working method is amply manifest throughout this series. He apparently first drafted his thoughts by pencil and then transcribed these by typewriter. On some occasions he delivered addresses from handwritten copy, but more frequently from typescript copy.

The item-level citations here provided cite given titles wherever such were assigned by Hanson. Where no title has been assigned, a generic description has been provided here. For those drafts that are indicated as having been submitted for publications, their source publications have been cited wherever such have been ascertained with certainty. However, it has not been possible to dedicate the requisite research time to determine the source publications of all such items.

Series 2: Correspondence

This series is comprised of a considerable extent of professional correspondence, reflecting Hanson’s activity as chief administrator of the Eastman School of Music, his activity as a composer engaged in the creation and promotion of his own work, and his activity as a music educator advocating on behalf of reforms and standards across the profession. Because a significant portion of the collection consists of material that remained in the office that Hanson occupied as Director Emeritus (on the premises of the former Cutler Union building), an extent of his administrative correspondence is here present alongside correspondence pertaining to his own creative work.
The correspondence has been arranged according to the hierarchy of sub-series and sub-sub-series structure spelled out below. The content of sub-series 1, sub-series 2, and sub-series 3 is restricted; access to same will be granted only after the permission of the Dean’s Office of the Eastman School of Music has been obtained. The content of Sub-series D (Hanson’s original works) is arranged in alphabetical order by title of the individual composition; within that sub-series there are two alphabetical sequences, the second having become necessary based on physical housing considerations.

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**Series 3: Manuscripts**

This series is sub-divided into four sub-series:

**Sub-series A: Original compositions**

This sub-series contains manuscripts, drafts, and published copies of the greater number of Hanson’s compositions. The manuscripts are arranged in alphabetical order by title of composition. The individual item-level entries present the following data elements:

- a uniform title [bracketed]: as in standard library procedure, so as to collate manifestations bearing variant forms of the given title
- a transcription of the given title, whether appearing on the item’s front cover, title page, caption, spine; in some instances, what is provided as the given title is nothing more than the heading of convenience appearing on the given item
- date, if discernible
- performing forces for which the given manifestation was scored
- physical format, whether score, vocal score, parts, etc.
- marking medium or media
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- physical extent, represented by number of pages or else an accounting of the instrumental parts
- any noteworthy characteristics or attributes, such as markings, dedications or inscriptions, or accompanying matter

N.B. Throughout, manuscripts are autograph (i.e., in the composer’s hand) unless explicitly described as being in a copyist’s hand.

Although Hanson assigned opus numbers to many of his compositions, anecdotal evidence suggests that Hanson actually disavowed their relevance (Watanabe, 1997). The last of his works to which he assigned an opus number was his *Song of Human Rights*, opus 49, composed in 1963.

*Sub-series B: Arrangements of music by other composers*

This sub-series is comprised of manuscripts of arrangements that Hanson made of works by other composers. No deliberate order has been devised. One noteworthy item among them is his orchestral arrangement of the Syrian national anthem, which he made during the Eastman Philharmonia’s 1961-62 tour of Europe and the Middle East.

*Sub-series C: Other writings*

*Sub-sub-series i: Harmonic Materials of Modern Music*

This sub-sub-series is comprised of draft and manuscript material pertinent to Hanson’s text, published in 1960.

*Sub-sub-series ii: Sketches*

This sub-sub-series is comprised of a substantial number of disparate sketches, most of which have not been identified as to their source or destination composition.

*Sub-series D: Oversized manuscripts*

This sub-series has been created for ease of filing, and is comprised of manuscripts that are physically anomalous in that they supersede the dimensions of the records storage containers assigned to their respective series and sub-series.

*Series 4: Press material*

*Sub-series A: Scrapbooks*

The greater part of this series is comprised of the sequence of 34 scrapbooks that Howard Hanson compiled (or else that were compiled on his behalf) throughout his career. Covering the years 1912-1967, the scrapbooks contain press clippings, printed programs, and record reviews.
Sub-series B: Clippings

In addition to the scrapbooks, the series includes a sequence of loose press clippings dating from the years 1906-1979; these have been been chronologically arranged.

Series 5: Concert programs

This series is comprised of two sub-series:

Sub-series A: American music initiatives at the Eastman School of Music

The sub-series houses printed programs and bulletins that were issued for the American Composers Concerts (1925- ) and for the annual Festivals of American Music (1931-1971), two of Hanson’s major American music initiatives at the Eastman School of Music. These are arranged chronologically. These holdings do not, however, represent a comprehensive gathering of the programs published for either the American Composers Concerts or the Festivals of American Music.

Sub-series B: Programs featuring specific Hanson compositions

This sub-series houses specifically concert programs printed for performances in which original works by Hanson were programmed. The selection is comprised of whichever programs Hanson managed to acquire, together with those that he happened to receive from colleagues and associates. The documents are arranged alphabetically by title of composition, with sundry other gatherings of documents (such as programs from all-Hanson festivals) placed at the end of the sequence. Within this sub-series are two separate alphabetical sequences of programs, each sequence being determined by dimensions of the documents.

Series 6: Books

This series constitutes a portion of Hanson’s working library. It contains more than 175 books, the greater number of them addressing music composition and/or theory. The books are arranged alphabetically by author surname. Many of the items are presentation copies, bearing inscriptions to Hanson in the hands of their respective authors. Numerous books of non-musical content were permanently separated from the collection and thus are not cited here.

Series 7: Published music

Sub-series A: Works by Hanson

Sub-sub-series i: Music
Copies of Hanson’s works in publication are arranged alphabetically by title. In some instances, titles are represented by both scores and parts.

*Sub-sub-series ii: Books*

This sub-sub-series is comprised of published copies of Hanson’s own monographs.

*Sub-series B: Works by other composers*

Numerous scores with and without inscriptions (mainly by the composers) are organized in alphabetical order by the composers’ name and by the title within same composer.

**Series 8: Arrangements (by others) of Hanson compositions**

This series is comprised of manuscripts of arrangements made by other musicians of music by Hanson. The manuscripts are arranged in alphabetical order by title. Of note, there are no fewer than three separate transcriptions of the Andante con tenerezza movement from the Symphony no. 1 ( “Nordic” ).

**Series 9: Sound recordings**

*Sub-series A: Magnetic reels*

This sub-series consists of magnetic reel representations of live concert performances, rehearsals, and interviews. Represented herein are performances of Hanson’s own compositions, together with the works of other composers that Hanson conducted in performance.

*Sub-series B: Analog discs*

The collection contains aluminum, glass, and acetate discs at either 78 rpm or 33 1/3 rpm. Some of the discs were apparently part of a larger collection, bearing catalogue numbers that today have no relevance.

**Series 10: Awards**

This series contains a small number of awards, whether paper-based or artifactual.
Abbreviations used throughout the text:

AFM = American Federation of Musicians
ESM = Eastman School of Music
MS = manuscript
MENC = Music Educators’ National Conference
NASM = National Association of Schools of Music
SML = Sibley Music Library
UNESCO = United Nations Educational, Scientific, and Cultural Organization
UR = University of Rochester

BIBLIOGRAPHY


Watanabe, Ruth T. Foreword to *Howard Hanson: a Comprehensive Catalog of the Manuscripts*, by Marilyn V. Plain. Rochester, New York: Published for the Howard Hanson Memorial Institute for American Music by the Eastman School of Music Press, University of Rochester, 1997.

INVENTORY

Series 1: Addresses, essays, articles, and publicity

Box 1

folder 1  “Music in Adult Education.” Proof copy of address to the Music Supervisors’ National Conference, Cleveland, 1932.
Typescript; 2 pages.

folder 2  Dedication for The Score [Eastman School of Music yearbook], 1932.
Typescript; 1 page.

Typescript; 5 pages.

folder 4  “Conditions which have to do with the Development of American Music.”
Delivered before the Matinee Musical Club of Philadelphia, October 27, 1931.
Proof copy. Typescript; 16 pages.

folder 5  Press release on his visit to Germany, undertaken at the joint request of the Oberlaender Trust and the Berlin Philharmonic Orchestra. February 16, 1933.
Typescript; 3 pages.

folder 6  “Music as Recreation,” for the Alumni Bulletin, August 1933.
Typescript; two copies, 7 pages and 3 pages.

folder 7  Radio address on trip to Germany, broadcast over WHEC, December 18, 1932.
Typescript; 6 pages.

folder 8  Talk on “good” music, broadcast over WNEC, December 11, 1932.
Typescript; 4 pages.

Typescript; 3 pages.
Accompanied by his announcement of the resignation of Professor Jane Mumford.

folder 10  Press release for the Ann Arbor premiere of Merry Mount (concert version), March 25, 1933.
Typescript; 2 pages.

folder 11  Remarks delivered at an Eastman School Orchestra concert, broadcast from the Eastman Theater, November 30, 1932.
Typescript; 1 page.
    Typescript; 7 pages.

folder 13  Remarks after his address “Music as Recreation,” for the Rochester Times-Union, May 10, 1934.
    Typescript; 1 page, incomplete.

folder 14  Remarks on the rebirth of music in America, for the Rochester Democrat & Chronicle, June 7, 1934.
    Typescript; 1 page.

folder 15  Remarks delivered at Senior Class Day exercises, June 1, 1934.
    Typescript; 9 pages.

folder 16  Remarks on the American Composers’ Concerts, sent to Goddard Lieberson for the Journal [sic], April 27, 1934.
    Typescript; 2 pages.

folder 17  Article on Merry Mount, sent to Irving R. Templeton and Carrie E. Henry for The New York Times, April, 1934.
    Typescript; 6 pages.

folder 18  Remarks on opera in the United States, sent to Goddard Lieberson, February 21, 1934.
    Typescript; 3 pages.

    Typescript; two copies, each 3 pages.

folder 20  “Some Observations on Graduate Study in Music in the United States.” Copy sent to Professor Karl W. Gehrken, January 16, 1934.
    Typescript with pencilled corrections; 10 pages.

folder 21  Address delivered at the chapel of the Women’s College, University of Rochester, November 15, 1933.
    Typescript with pencilled addition (p. 9); 10 pages.

folder 22  “Tendencies in American Music.” Copy sent to Hazel Kinscella, July 31, 1933.
    Typescript; 9 pages.

Remarks on instrumental music education in the United States; copy sent to Lyle Keith, September 18, 1933.
Typescript; 3 pages.

Address on the relationship of the school to the student; delivered before the Student Association, October 5, 1933.
Typescript; 13 pages.

Typescript; 4 pages.

On the 36th American Composers’ Concert: Tribute to Felix Lamond, broadcast over WHAM (Rochester), January 23, 1935.
Typescript; 3 pages.

Speech delivered before the Music Teachers’ National Association, December 1934.
Typescript; 3 pages, numbered 3-5 (incomplete).

Speech delivered in connection with the Inter-High Orchestra program, broadcast over WHAM (Rochester), October 21, 1934.
Typescript; 3 pages.

Convocation address, Eastman School of Music, October 9, 1934.
Typescript, with corrections; 11 pages.

Foreword to The Festival Bulletin commemorating the Tenth Anniversary of the Eastman School American Composers’ Concerts, 1935.
Typescript; two copies, each 2 pages.

Remarks on the Fifth Annual Festival of American Music, broadcast over WHAM (Rochester), April 1, 1935.
Typescript; 1 page.

Remarks on the death of George Barlow Penny, for the Rochester Democrat & Chronicle, November 15, 1934.
Typescript; 1 page.

Transcript of radio interview with soprano Leonora Corona, October 23, 1935.
Typescript; 2 pages.

Remarks on his lecture “Know Your Orchestra”, WHAM (Rochester), November 16, 1935.
Typescript; 2 pages.

folder 36 Letter to Olin Downes on the American Composers’ Concerts, July 29, 1935.
Typescript; 3 pages.

Typescript; 1 page.

Typescript; 2 pages.

folder 39 Article on the first decade of the American Composers’ Concerts, for *Modern Music*, February 24, 1936.
Typescript; 11 pages.

folder 40 Foreword to *The Score*, 1936.
Typescript; 1 page.

folder 41 Remarks delivered before the City Club, March 7, 1936.
Typescript; 2 pages.

folder 42 Remarks after his election to the presidency of the National Association of Schools of Music; sent to Stewart Sabin, January 14, 1936.
Typescript, with corrections in ink; 3 pages.

folder 43 Article prepared for the Music Teachers’ National Association convention, Philadelphia, December 1935, reporting on Leonard Ellinwood’s research on the programming of American works by major symphony orchestras; sent to Professor Karl Gehrken, January 18, 1937.
Typescript, with corrections; 8 pages.

folder 44 Resolution presented to a meeting of the Executive Committee of the University of Rochester, December 3, 1935, on the death of Eastman School faculty member Richard T. Halliley.
Typescript; 1 page.

folder 45 Remarks delivered before the Fortnightly Club, Rochester, New York, November 26, 1935.
Typescript; 14 pages.

folder 46 Speech delivered before the National Education Association, St. Louis, Missouri, February 26, 1936. Submitted to the *Musical Review*, March 18, 1936.
Typescript, with corrections in ink and pencil; 12 pages. With addendum, 3 pages.
folder 47 Transcript of announcement of the 1937 Prix de Rome, with statement by composer Frederick Woltmann, broadcast via WHAM (Rochester), April 8, 1937. Typescript; 6 pages.

folder 48 Remarks delivered by way of introducing a concert by the Eastman School Symphony Orchestra during National Music Week, broadcast via WHAM (Rochester), May 8, 1937. Typescript; 1 page.

folder 49 Remarks delivered by way of introducing works performed in an Eastman School student Symposium, broadcast via WHAM (Rochester), April 22, 1937. Typescript; 2 pages.

folder 50 Remarks on Frederick Woltmann, winner of the 1937 Prix de Rome in musical composition; for the Rochester Times-Union, April 9, 1937. Typescript; 1 page.


folder 54 Foreword to The Score, March 3, 1937. Typescript; 1 page.


folder 56 Address to members of NASM, February 1, 1937. Typescript; 3 pages.

folder 57 Convocation address, Eastman School of Music, October 19, 1936. Typescript; 8 pages.

folder 58 “Science and the Musician,” address delivered at the convention of the Society of Motion Picture Engineers, October 12, 1936. Typescript; 8 pages.
folder 59    Address delivered before the Ontario Music Teachers’ Association, October 7, 1936.
            Typescript; 5 pages.

folder 60    “Music and Religion,” address delivered at the dedication of the Memorial Chapel, Colgate Rochester Divinity School, October 6, 1936; also delivered at Asbury United Methodist Church, November 18, 1936, and at the Arts College, Morey Hall, March 8, 1938.
            Typescript; 7 pages.

folder 61    Swedish Tercentenary Committee, May-June 1938.
            Typescript; 5 pages.

folder 62    Broadcast for MENC National Youth Program, Kilbourn Hall, April 9, 1938.
            Typescript; 2 pages.

folder 63    WHAM (Rochester) broadcast, February 19, 1938.
            Typescript; 1 page.

folder 64    “Footnotes on Music.” Undated.
            Typescript; 4 pages.

folder 65    Suggested amendment to radio script for Sunday, December 19, 1937 at 1:30 PM.
            Typescript; 1 page.

folder 66    Response to an editorial in the MENC Journal, November 15, 1937.
            Typescript; 3 pages.

            Typescript; 2 pages.

folder 68    Speech, WHEC, November 5, 1937.
            Typescript; 3 pages.

            Typescript; 2 pages.

folder 70    Composers’ Commission Project, WHEC, October 13, 1937.
            Typescript; 1 page.

folder 71    Eastman School Orchestra Program, October 25, 1937.
            Typescript; 1 page.

folder 72    Talk on individualism, Fall, ?1937.
Typescript; 2 pages.

Typescript; 4 pages.

Typescript; 3 pages.

folder 75  “Music as a Vocation,” sent to Dr. George E. Hutcheson, University of State of New York, July 2, 1938.
Typescript; 3 pages.

Box 2

folder 1  Convocation address, Eastman School of Music, September 30, 1938; later published in the *Alumni Bulletin*.
Typescript; 8 pages.

folder 2  “Music Invades the Public School Curriculum,” New York State Congress of Parents and Teachers, October, 1938.
Typescript; 18 pages.

Typescript; 3 pages.

folder 4  Draft statement on the American Composers’ Concerts. Undated; internal evidence suggests 1931.
Typescript; 8 pages.

folder 5  Address to the Graduate Class of the American Conservatory of Music, Chicago, Illinois, June 13, 1939. Corrected copy for the *Alumni Bulletin*.
Typescript; 4 pages.

folder 6  Speech, NBC broadcast from the dinner in honor of the opening of the Ninth Festival of American Music, April 24, 1939.
Typescript; 3 pages.

Typescript; 1 page.

folder 8  Statement delivered on the death of Dr. Rush Rhees, March 4, 1939; submitted to the *Alumni Bulletin*.
Typescript; 1 page.
         Typescript; 10 pages.

folder 10 Letter to the member schools of NASM, January 30, 1939.
         Typescript; 4 pages.

folder 11 Remarks delivered in presenting Serge Koussevitzky for the honorary degree
         Doctor of Music, June, 1940.
         Typescript; 1 page.

folder 12 Foreword for the NASM Bulletin, February 27, 1940.
         Typescript; 3 pages.

folder 13 Speech delivered at the David Hochstein Memorial Music School on the twentieth
         anniversary of its founding, January 22, 1940.
         Typescript; 6 pages.

folder 14 Three Memoranda to the Rochester Times-Union, January 20, 1940.
         Typescript; 3 pages.
         N.B. Bears the typescript annotation “(Not sent)”.

folder 15 Address, “Listening for Beauty,” delivered before the National Committee for
         Music Appreciation, Cincinnati, Ohio, January 15, 1940.
         Typescript; 4 pages.

folder 16 Outline for lecture “Material of Composition”.
         Typescript; 1 page.
         N.B. Three separate occasions of delivery indicated: Lecture before Buffalo group [sic], January 1, 1940; Lecture before Tuesday evening lecture course, Rochester Public Library, January 16, 1940; and Lecture before Alumnae Association of the College for Women, January 19, 1940.

folder 17 “Dr. Hanson and Americanism: An Interview [with] Morris C. Hastings,”
         December 13, 1939.
         Typescript; 2 pages.
         N.B. Constitutes A synthesis of the interview, rather than a transcript.

folder 18 “American Music 1939,” for delivery at the NASM-MTNA joint banquet, Kansas
         City, December 29, 1939.
         Typescript; 4 pages.

folder 19 Script for The Creative Hour, WSAY, December 1, 1939.
         Typescript; 2 pages.

folder 20 Address, “Music, A Democratic Art,” delivered at the first annual dinner of the
         National Committee for Music Appreciation, October 10, 1939.
Typescript; 6 pages.

folder 21 Outline for his Convocation address, Eastman School of Music, September 1939.
Typescript; 4 pages.

Typescript; 2 pages.

folder 23 Address, Western Supervisors Conference. Undated.
Typescript; 1 page.

folder 24 “Music in American Life Today,” article for the National Education Association Convention, July 2, 1940.
Typescript; 7 pages.

Speech delivered at a National Education Association concert, July 2, 1940.
Typescript; 7 pages.

folder 25 “American Music,” article submitted to RCA Victor, August 16, 1940.
Typescript; 5 pages.

folder 26 “The Battle of the Air Waves,” paper delivered at the Fortnightly Club, Rochester, New York, October 29, 1940.
Typescript; 12 pages.

folder 27 Convocation address, Eastman School of Music, October 17, 1940.
Typescript; 10 pages.

folder 28 “A Major Problem in American Music,” address delivered before the joint NASM-MTNA conference, December, 1940.
Typescript; 8 pages.

folder 29 “Dr. Hanson Asks Arbitration to End Radio ‘Battle of Music’,” Rochester Democrat & Chronicle, December 29, 1940.
Typescript; 6 pages.

folder 30 Statement of the Committee on Graduate Study in Music, delivered before NASM-MTNA joint conference, February, 1941.
Typescript; 3 pages.

folder 31 “American Youth and the Democratization of Music,” address delivered before the Southern Conference for Music Education, Charlotte, North Carolina, March 8, 1941.
Typescript; 2 pages.
folder 32 Remarks on the death of Paul Kéfer, written for *The Score*, May, 1941.
   Typescript; 1 page.

folder 33 Address for delivery on the occasion of the unveiling of the bust of Stephen Collins Foster in the Hall of Fame, May 27, 1941. Revised copy.
   Typescript; 3 pages.

folder 34 Remarks delivered in presenting Frederick Stock for the honorary degree Doctor of Music, June 11, 1941.
   Typescript; 1 page.

folder 35 Resumé of an extemporaneous address delivered at a joint luncheon of the National Association of Motion Picture Engineers and the American Acoustical Society, August 21, 1941.
   Typescript; 3 pages.

   Typescript; 3 pages.

folder 37 Talk for delivery on the program “Meet the Composers,” WQXR (New York City), October 12, 1941.
   Typescript; 3 pages.

folder 38 Foreword, Bulletin of Radio Programs, December 24, 1941.
   Typescript; 2 pages.
   N.B. Hanson’s text cites “a series of historical broadcasts illustrating various phases of the development of musical composition,” apparently launched in 1938.

folder 39 Report of the Committee on American Music for MTNA, December 24, 1941.
   Typescript; 2 pages.

folder 40 Annual Report of the President, NASM, December 1941.
   Typescript; 6 pages.

folder 41 Remarks in acknowledgement of tributes received on the occasion of the unveiling of a portrait bust at the Eastman School of Music on November 19th, 1941. Revised copy; submitted to the *Alumni Bulletin*.
   Typescript; 2 pages.
   N.B. His remarks were published in their entirety in the issue vol. 13, no. 1 (November, 1941), pages 1-2, together with a photograph of the portrait bust, “executed by the distinguished sculptress, Guitou Knoop”.

   Typescript; 8 pages.
   N.B. Pencilled annotation indicates publication in *The Musical Leader*.
folder 43  Foreword to *The Score*, March 31, 1942.
            Typescript; 1 page.

            Typescript; 4 pages.

*Accompanied by copy of article:*
            Typescript; 3 pages.

folder 45  Remarks for Inter-High Orchestra Broadcast, WHAM (Rochester), May 19, 1942.
            Typescript; 1 page.

folder 46  Radio talk on supporting the government in wartime, June 8, 1942.
            Typescript; 3 pages.

folder 47  Commencement address, Fredonia State Teachers’ College, June 12, 1943.
            Condensation used for address at Macedon High School, Macedon, New York, June 22, 1943.
            Typescript; two copies, each 8 pages.
            Accompanied by pencil draft; 16 pages.

folder 48  Address delivered at the annual breakfast, Eastern Division of the MENC, March 21, 1943 and June 8, 1943.
            Typescript; two copies, each 5 pages.

folder 49  *Alumni Bulletin*, May 1943.
            Typescript; two copies, each 3 pages.
            Accompanied by draft in ink; 2 pages.

folder 50  Talk on music education in a time of war, March 22, 1943.
            Typescript; 2 pages.
            Accompanied by draft in ink; 3 pages.

folder 51  Speech, Music Educators’ Wartime Institute, WHEC, March 19, 1943.
            Typescript; two copies, each 3 pages.

folder 52  Report of the Graduate Committee, NASM, February 24, 1943.
            Typescript; two copies, each 7 pages.
            Accompanied by draft in ink; 7 pages.
folder 53  Report to members of NASM on a joint meeting of the Executive Committee, the Commission on Curricula, and the Committee on Graduate Study, February 27, 1943.
   Typescript; two copies, each 3 pages.
   Accompanied by draft in ink; 12 pages.

   Typescript; two copies, each 3 pages.
   Accompanied by draft in ink; 10 pages.

   Typescript; two copies, each 2 pages.
   Accompanied by draft in ink; 8 pages.

   Typescript; two copies, each 2 pages.
   Accompanied by draft in ink; 4 pages.

folder 57  Article for Modern Music, December 30, 1942.
   Typescript; two copies, each 8 pages.
   Accompanied by two drafts in ink; 26 pages and 13 pages.

folder 58  Press release on Hanson’s application to the U.S. War Department for use of the ESM as a training center for Army bandmasters, December 18, 1942.
   Typescript; two copies, each 1 page.

folder 59  Article on Serge Koussevitsky and his visit to Rochester, for the Rochester Democrat & Chronicle, December 14, 1942.
   Typescript; three copies, each 2 pages.

folder 60  Article on the dual bans on student broadcasts and electrical transcriptions (a.k.a. the Petrillo ban), for the Rochester Democrat & Chronicle, October 18, 1942.
   Typescript; two copies, 3 pages.

folder 61  Convocation address, Eastman School of Music, September 21, 1942.
   Typescript; 8 pages.
   Accompanied by draft in ink; 13 pages.

folder 62  Remarks delivered at the National Music Council annual meeting, May 4, 1944.
   Typescript; two copies, each 4 pages.
   Accompanied by corrected copy for the NMC Bulletin; 5 pages.

folder 63  Foreword to the NASM Bulletin, June 24, 1944.
Typescript; two copies, each 6 pages.
Accompanied by draft in ink; 13 pages.

folder 64  Address in recognition of the citation by the War Music Council of America of the 
Bausch & Lomb Chorus, Rochester, New York, for distinguished contributions to 
the war effort, May 28, 1944. 
Typescript; 2 pages, incomplete.
Accompanied by draft in ink; 12 pages.

folder 65  Address at the Koussevitsky Testimonial Dinner, May 16, 1944. 
Typescript; 8 pages.
Accompanied by typescript drafts; 7 pages.

folder 66  Tribute to Nathaniel Dett, delivered at a concert of the Eastman School Senior 
Symphony Orchestra and Choir, April 25, 1944. 
Typescript; three copies, each 1 page.
Accompanied by 3 cue cards.

folder 67  “The Viewpoint of the Musician,” talk delivered before MTNA, March 24, 1944. 
Typescript; two copies, each 3 pages.
Accompanied by draft in ink; 4 pages.

folder 68  Foreword to the book Voice Cultivation by Dr. Thomas Austin-Ball, January 11, 
1944. 
Typescript; two copies, each 3 pages.
Accompanied by drafts in various formats; 5 pages.

folder 69  “Schools of Music in the Post-War World,” for Music Publishers’ Journal, 
December 18, 1943. 
Typescript; 3 pages.
Accompanied by draft in ink; 6 pages.

folder 70  “Lions of the North: Gustavus Adolphus and his Predecessors,” Fortnightly Club, 
November 9, 1943; and, Blind Alley Club, October 9, 1944. 
Typescript; two copies, each 13 pages.

folder 71  Convocation Address, Eastman School of Music, September 20, 1943; published 
in The Score, October 1943, and in the Alumni Bulletin, November 10, 1943. 
Typescript; two copies, each 28 pages.

folder 72  Foreword to the Bulletin, ESM Festival of American Music, July 26, 1943. 
Typescript; two copies, each 2 pages. Accompanied by draft in ink; 3 pages.

folder 73  Eulogy for George Eastman. Undated. 
Typescript; 3 pages.
Accompanied by a 2-page typescript draft of a different statement, again made in memory of George Eastman. Undated.

            Typescript; 6 pages.

Box 3

            Typescript; two copies, each 13 pages.

folder 2  Untitled, sent to The Journal, October 3, 1936.
            Typescript; 1 page.

folder 3  Talk given at RAUN meeting, Cutler Union, November 16, 1949.
            N.B. The abbreviation RAUN not identified within his text; it possibly signifies the Rochester Association for the United Nations. Having previously “tried to give impressions of the UNESCO conference in Paris and of the principal problems which confront UNESCO,” in this talk Hanson presented his observations “about the more general problem of making all of the U.N. organizations operate effectively for world peace.”
            Typescript draft; 4 pages.

            Typescript; three copies, each 9 pages.
            Accompanied by typescript draft; 10 pages.

            Typescript; two copies, each 3 pages.

folder 6  Sermon delivered at the University of Rochester Protestant Chapel, April 12, 1950.
            MS draft in ink and pencil; 15 pages.

            Typescript; 6 pages.
            Accompanied by draft in ink and pencil; 5 pages.

            Typescript; four copies, each 11 pages

            Typescript; two copies, each 10 pages.
            Accompanied by cover letter.
folder 10  Commencement address, Royal Conservatory of Music, Toronto, Ontario, November 11, 1948.
           Typescript; two copies, each 8 pages.
           Accompanied by draft in ink; 14 pages.

folder 11  “Now and Tomorrow, New Jersey’s Future Opportunities and Responsibilities in Music Education.” Address, New Jersey Education Association, November 13, 1948.
           Typescript; 11 pages.
           Accompanied by cover letter and by draft in ink; 6 pages.

           MS draft in ink; 1 page.

folder 13  Foreword to The Score, 1949.
           Typescript; two copies, each 1 page.

folder 14  Convocation address, Eastman School of Music, September 30, 1948.
           Typescript; two copies, each 11 pages.

folder 15  Letter to the entering students, Eastman School of Music, September 20, 1948.
           Typescript; 2 pages.

folder 16  Untitled document pertaining to MENC. Undated.
           MS draft in ink; 9 pages.

folder 17  Remarks delivered at Tanglewood, August 3, 1948.
           Typescript; two copies, each 2 pages.

folder 18  Address for the McCurdy Little Symphony series, 1947-1948.
           Typescript; two copies, each 2 pages.

           Typescript; 2 pages.

folder 20  Radio interview with Mrs. Volpe, Miami, April 16, 1949.
           Typescript; 6 pages.

folder 21  Address, “The Place of Music in Our Society,” delivered on the occasion of the dedication of the Fine Arts Building, University of Kentucky, February 21, 1950.
           Typescript; four copies, each 8 pages.

           Typescript; 3 pages. Accompanied by pencil draft; 10 pages.


folder 25  Talk, Phi Mu Alpha, Chicago, February 16, 1950. Typescript; 1 page.


folder 28  Baccalaureate address, University of Rochester, June 11, 1950. Typescript; two copies, each 12 pages.

folder 29  Symposium, State University of New York, January 28, 1950. Typescript; two copies, each 6 pages. Accompanied by pencil draft; 7 pages.

folder 30  To Margaret E. Mahoney, UNESCO Relations Staff, Washington, D.C., February 21, 1950. Typescript; three copies, each 3 pages. Accompanied by draft in ink; 4 pages.

folder 31  Foreword to *The Score*, 1950. Typescript; 1 page.

folder 32  Program notes, WNYC Eastman School broadcast; undated. Typescript; two copies, each 3 pages. Accompanied by draft in ink; 6 pages.


folder 38  Remarks, Chopin Memorial Concert, Metropolitan Opera House, October 17, 1949. Typescript; 3 pages.

folder 39  Address, New York State Association of Architects, October 20, 1949. Typescript; 2 pages.

folder 40  Address, dedication of the Fine Arts Building, Texas Christian University, Fort Worth, Texas, December 4, 1949. Typescript; two copies, each 10 pages. Accompanied by typescript draft; two copies, each 8 pages.

folder 41  Address, Eastman School Convocation, November 4, 1949. Typescript; two copies, each 12 pages. Accompanied by pencil draft; 20 pages.

folder 42  “What is the Twentieth Century’s Greatest Challenge?,” talk delivered at City Club of Rochester, New York, October 29, 1949. Typescript; three copies, each 7 pages.

Box 4

folder 1  Press release, “Dr. Hanson Announces Theory of Tone Structure Analysis,” November 9, 1951. Typescript; two copies, each 2 pages.


folder 4  Address before the joint conference of the Music Library Association and American Musicological Society, December 1951.
Howard Hanson, accession no. 997.12

Typescript; three copies, each 3 pages.

folder 5  “John Alden Carpenter,” for the *Saturday Review of Literature*, February 12, 1951. Typescript; two copies, each 3 pages. Accompanied by pencil draft; 9 pages.


folder 10  Convocation address, Eastman School of Music, September 24, 1951. Typescript; three copies, each 7 pages. Accompanied by draft in ink; 20 pages.

folder 11  Text of article, untitled, for *The Instrumentalist*, January 1952. Typescript; two copies, each 1 page.

folder 12  Script for United Nations broadcast, WHAM (Rochester), October 23, 1951. Typescript; four copies, each 3 pages. Accompanied by draft in ink; 5 pages.


folder 14  Introduction to the International Federation of Music Schools Symposium Program, 1952.
Typescript; 1 page.

folder 15 “Nationalism and the American Composer,” article for *Review of Records*, April 1952.
Typescript with pencilled annotations; two copies, each 3 pages.
Accompanied by pencil draft (9 pages) and by four reprint copies of the published article.

Typescript; two copies, each 9 pages.
Accompanied by draft in ink and pencil; 12 pages.

folder 17 Address, McCurdy Little Symphony Scholarship Awards broadcast announcement, April 24, 1951.
Typescript; 1 page.

Announcement of the McCurdy Little Symphony Scholarship Awards, April 29, 1952.
Typescript; two copies, each 1 page.
Accompanied by draft in ink; 3 pages.

Typescript; two copies, each 3 pages.
Accompanied by draft in ink (9 pages) and by a copy of the publication.

folder 19 Broadcast script, WHAM television, January 15, 1952.
Typescript; 1 page.

folder 20 Broadcast script, WHEC Broadcast, 125th Anniversary of the New York Philharmonic, December 9, 1951.
MS draft in ink with pencilled annotations; 1 page.

folder 21 Convocation address, Eastman School of Music, 1950.
Typescript; two copies, each 10 pages.
Accompanied by draft in ink with pencilled annotations; 37 pages.

folder 22 Address, Eastman School Senior Convocation, 1950-51.
MS draft in ink and pencil; 3 pages.
Accompanied by a page of typescript notes on letterhead of the Office of the Director.

folder 23 Address, Founders’ Day Program, May 10, 1951.
Typescript with pencilled annotations; 1 page.

folder 24 Convocation Address, Eastman School of Music, September 25, 1950.
Published copy. *Alumni Bulletin*, vol. 22, nos. 1-2 (February, 1951), pages 2, 10, 11.

N.B. The same issue contains the text, in its entirety, of Hanson’s baccalaureate address at the University of Rochester, June 11, 1950, on pages 21-23.

folder 25 Address, University of Rochester Alumni Drive Dinner, March 14, 1951.
Typescript; two copies, each 2 pages.
Accompanied by draft in ink; 2 pages.

folder 26 “This is the Beginning,” article for *A Tempo*, October, 1950.
Typescript; 1 page.

folder 27 Broadcast script, WHEC, University of Rochester Centennial, October 31, 1950.
Typescript with pencilled annotations; 1 page.

folder 28 Address, University of Rochester Centennial Community Convocation, November 4, 1950.
Typescript with pencilled annotations; 4 pages.

Box 5

folder 1 Transcript of broadcast by Patrick Hayes, WGMS, February 7, 1954, reporting on Hanson’s address on behalf of Federal subsidy of the arts, delivered at a luncheon which launched the 23rd annual Sustaining Fund Drive of the National Symphony Orchestra
Typescript; two copies, each 5 pages. One copy annotated in pencil.

folder 2 Printed program, Contemporary Music Symposium, George Peabody College for Teachers, January 27-28, 1953.
Two copies, each annotated in pencil.

folder 3 Script for the George Eastman Memorial Broadcast, 1954.
MS draft in pencil; 4 pages.

folder 4 Statement on the appointment of Georges Miquelle, Chairman of Cello and Chamber Music, Eastman School of Music.
Typescript with pencilled annotations; 1 page.

Typescript; three copies, each 2 pages. One copy annotated in pencil.

Typescript; four copies, each 7 pages.

folder 7 Address, National Symphony Orchestra Fund Drive, February 4, 1954.
Typescript; four copies, each 7 pages. One copy annotated in pencil.
folder 8  Address, Fred Waring, July 23, 1954.
          Typescript; three copies, each 11 pages. One copy annotated in pencil.

          Typescript; two copies, each 6 pages.
          Accompanied by a draft in ink; 9 pages.

folder 10 Address, National Association for Music Therapy Annual Banquet, October 14, 1954.
          Typescript; two copies, each 8 pages.

folder 11 Address, “Curriculum Enrichment or Inflation.” Undated.
          Typescript; three copies, each 9 pages.

folder 12 “Electronics and American Music,” article for *Review of Recorded Music*,
          December, 1952.
          Typescript; five copies, each 4 pages.
          Accompanied by two copies of the publication.

folder 13 Convocation address, Eastman School of Music, September 22, 1952.
          Typescript with penciled annotations; two copies, each 13 pages.
          Accompanied by draft in ink and pencil; 18 pages.

folder 14 Memorandum on the University of Rochester Community Chest/Red Cross
          Campaign, 1953-1956.
          Typescript; 2 pages.

folder 15 Convocation address, Eastman School of Music, September 20, 1954.
          Typescript; two copies, each 8 pages.
          Accompanied by typescript draft annotated in ink and pencil (11 pages), and by
          a pamphlet containing a transcript of the address.

folder 16 Convocation address, Eastman School of Music, September 22, 1956.
          Typescript; two copies, 13 pages and 12 pages.

folder 17 Script for the Eastman Wind Ensemble final broadcast, NYSSMA.
          Typescript with penciled annotations; 1 pages.
          Accompanied by pencil draft; 1 page.

folder 18 Address, McCurdy Scholarship Broadcast, March 31, 1953.
          Typescript; two copies, each 1 page.

folder 19 Script for an Eastman School Symphony Orchestra broadcast, April 13, 1953.
          Typescript; 2 pages.
folder 20  Script for interview with Eliseo Pajaro, undated; broadcast to the Philippines.
Typescript; two copies, each 3 pages. One copy annotated in pencil.

folder 21  “At The End of Our 125th Anniversary Year,” message to the congregations of
Third Presbyterian Church, Rochester.
Published copy. *Third Church Messenger* [newsletter], vol. 15, no 27. January
2, 1953, pages 1, 4.

folder 22  Address, Chapel Service, River Campus, February 15, 1953.
Typescript; four copies, variously paginated. One copy annotated in pencil.

folder 23  Announcement of faculty appointments. Undated.
Typescript; 2 pages.

folder 24  Address, “Professional Music Education in the United States 1924-1954,” NYSM,
Los Angeles, December 28, 1954.
Typescript; three copies, variously paginated. One copy annotated in pencil.

folder 25  Article on the occasion of the 100th Anniversary of George Eastman’s birth, July
12, 1954; for the *Alumni Bulletin*.
Typescript; four copies, each 4 pages.

folder 26  Script for McCurdy Broadcast, November 10, 1953.
Typescript; 2 pages.

Typescript with pencilled annotations; two copies, each 8 pages.

Typescript; two copies, each 3 pages.
Accompanied by ink and pencil draft; 7 pages.

folder 29  Address, Third Presbyterian Church Chamber of Commerce, November 12, 1952.
Typescript with pencilled annotations; two copies, each 4 pages.
Accompanied by draft in ink, annotated in pencil; 12 pages.

folder 30  Address, Phi Mu Alpha Convention, Cincinnati, July 12, 1952.
Typescript annotated in ink; two copies, each 11 pages.

folder 31  Script, Civic Music Association broadcast, WHEC, September 29, 1952.
Typescript with pencilled annotations; 1 page.

folder 32  Script, McCurdy broadcast, WHAM (Rochester), November 11, 1952.
Typescript with pencilled annotations; 2 pages.
Accompanied by three items: letter (December 23, 1952) from Charles S.
Wilkinson to Mary Louise Creegan; typescript list of the 1952 scholarship
winners; and a copy of *The Hutchins Headliner*, vol. 1, no. 7, printed by the Hutchins Advertising Co., December, 1952.

folder 33 Announcement of the Rice Institute Lectures, Houston, Texas, March 1953. Typescript with pencilled annotations; 1 page.

**Box 6**

folder 1 Program notes for Eastman Philharmonia concert, March 16, 1962, following the orchestra’s 1961-62 tour of Europe and the Near East.
   Typescript; two copies, each two pages.
   Accompanied by draft in ink; 4 pages.

folder 2 Address, Los Angeles Philharmonic Orchestra Youth Concerts, November, 1960.
   Typescript; five copies, each 8 pages. Two copies annotated in ink; two copies annotated in pencil.
   Accompanied by a document listing various programming possibilities, apparently received from an officer of the Los Angeles Philharmonic Association; annotated in ink and pencil by Hanson. Typescript; 3 pages.

   Typescript; 1 page.

folder 4 Unidentified publicity, ca. 1961.
   Typescript; four copies, each 1 page. (Copies 1-2 contain different text than Copies 3-4).
   Accompanied by draft in ink; 3 pages.

folder 5 Program, International Music Conference on the Place of Music in World Affairs, The President’s Music Committee of the People to People Program, New York City, October 6, 1959.
   Typescript; 4 pages.
   Accompanied by three items: copy of the preliminary program; registration card with envelope; and letter (September 2, 1959) to Hanson from Jouett Shouse.
   N.B. Hanson participated in the conference session on “In What Areas Can Organizations And Associations Participate In International Affairs In The Field Of Musical Arts?”

folder 6 Article, Metropolitan Opera Guild, November 21, 1961.
   Typescript; two copies, each 6 pages. One copy annotated in ink.
   Accompanied by draft in ink; 11 pages.

   Typescript; two copies, each 7 pages.

folder 8 “Music in American Life,” Kennecott Lecture delivered at the University of Arizona, March 21, 1956.
Typescript; two copies, each 22 pages.

- Lecture one: Typescript with pencilled annotations; two copies, each 20 pages.
- Lecture two: Typescript; two copies, each 22 pages. Each copy annotated.

MS draft in ink; paginated 1-5, 8-16.
Accompanied by two pages of a draft letter to Dr. Cornelis W. de Kiewiet, President of the University of Rochester, from which Hanson derived material to serve as pages 6 and 7 of the draft report.
N.B. On legal-sized sheets; separated to box 62/8 (oversized).

folder 11  Address, Arts Symposium, St. Bonaventure University, Olean, New York, September 25, 1958.
Typescript, each annotated; two copies, 8 pages and 9 pages.

folder 12  Draft article, Brussels World’s Fair, February 26, 1958.
Typescript with pencilled annotations; 2 pages.

Typescript; two copies, each 6 pages. One copy annotated in ink and pencil.

folder 14  Draft article, submitted to Good Housekeeping, 1957.
Typescript, annotated in ink; two copies, each 6 pages.
Accompanied by various items:
- ink draft of the article, annotated in pencil; 17 pages.
- working draft of the article, composed by an unidentified staffer at Good Housekeeping. Typescript, annotated in ink and pencil; 4 pages.
- letter to Hanson from Benson Srere, July 11, 1957. Typescript; 2 pages.
- a copy of the October, 1957 issue of Good Housekeeping (the Hanson article begins on page 96).

folder 15  Address, University of Kansas, November 10, 1957.
Typescript; two copies, each 13 pages.

folder 16  Article on Hanson by Santomartino Pasquale for Musica, Milan, Italy November, 1958.
Typescript, annotated in ink; 6 pages.

folder 17  Transcript of speech delivered in Miami, February, 1957.
Typescript; two copies, each 21 pages.
folder 18  Address in salute of Stravinsky on the occasion of the latter’s 75th Birthday; broadcast over Voice of America, June 17, 1957.  
Typescript; two copies, each 1 page.

folder 19  Draft memorandum announcing the Bachelor of Music Degree with Minor in the Humanities, Eastman School of Music, 1960-61.  
Typescript; three copies, each 2 pages.

folder 20  Memorandum on the appointment of Charles Riker as Executive Secretary of the Eastman School of Music.  
Typescript; 2 pages.

folder 21  Draft article, “Formation of Orchestra, Avenue to Development of a Symphony Second to None in the Country.”  
Typescript; three copies, each 1 page.  
N.B. Published in The Post Express, August 26, 1922.

Typescript; three copies, each 1 page.

folder 23  Draft article, “Eastman Announces Orchestral Changes; Self-Supporting Symphonic Band Goal of His Activities in Rochester.”  
Typescript; three copies, each 2 pages.  
N.B. Published in The Musical Digest, vol. 4, no. 9, June 19, 1923.

folder 24  Draft statement to the Congregation of First Presbyterian Church. Undated.  
Typescript and MS in ink; 21 pages.

folder 25  Unidentified fragments of speeches. Undated.  
Typescript and MS; 56 pages.

Typescript with pencilled annotations; 11 pages.

Typescript, annotated in ink and/or pencil; six copies, variously paginated.  
Accompanied by draft in ink; 14 pages.

folder 28  Broadcast script, American music selections, hosted by Hanson as commentator. Undated.  
Typescript; 7 pages.  
Accompanied by draft in ink, annotated in pencil; 12 pages.

folder 29  Broadcast script, program continuity for March 31, 1957.  
Typescript; two copies, each 2 pages.
folder 30  Broadcast script, program continuity for April 7, 1957.
          Typescript; two copies, each 2 pages.

folder 31  Broadcast script, program continuity for April 14, 1957.
          Typescript, annotated in ink and pencil; 8 pages.

folder 32  Broadcast script, Program Continuity. Undated.
          Typescript; two copies, each 5 pages. One copy annotated in ink.

folder 33  Broadcast scripts, various program continuities. Undated.
          MS drafts; 27 pages.
          N.B. On legal-sized sheets; separated to box 62/9 (oversized).

folder 34  Broadcast scripts, program continuities, Early American Symphonic Music, I-VI.
          MS drafts in ink and pencil; 23 pages.

Box 7

folder 1  Address, dedication of organ at Wooster College, November 20, 1955.
          Typescript; 11 pages.

folder 2  Address, NASM, St. Louis, Missouri, November, 1958.
          Typescript; two copies, 12 pages and 16 pages. One copy annotated in ink and pencil.

          Typescript; two copies, each 7 pages.

folder 4  Address, NASM, Cleveland, November 23, 1956.
          Typescript, annotated in ink and pencil; two copies, each 12 pages.

folder 5  Address, NASM, Detroit, November 28, 1959.
          Typescript; three copies, each 9 pages. One copy is lacking pages 8-9.

          Typescript, annotated in pencil; two copies, each 13 pages.

folder 7  “The Arts in an Age of Science,” proof copy for publication in the MENC Journal,
          September, October.
          Typescript with pencilled annotations; 4 pages.

          Typescript; 10 pages.

          Typescript with pencilled annotations; 4 pages.


  Typescript; two copies, each 2 pages.

folder 11  Address, Educational Policies Commission. Undated.
  Typescript; 4 pages.

folder 12  Article for the Alumni Review.
  Typescript; four copies, each 4 pages.

folder 13  Statement on the Smathers Bill before the Senate Committee. Undated.
  N.B. Neither the bill nor the committee is explicitly cited within Hanson's text; the bill’s sponsoring legislator would undoubtedly have been Senator George Smathers (1913-2007) (D-Florida; served 1951-69). Hanson’s text expresses his conviction that “…the engagement of broadcasting companies in the publishing and recording industries is inherently monopolistic and therefore a danger both to free enterprise and to the best artistic interests of the country.”
  Typescript; 4 pages.

  Typescript, annotated in ink; 1 page.

  Typescript with pencilled annotations; 5 pages.

folder 16  Address, Oklahoma City Chamber of Commerce Friday Forum, Skirvin Tower Persian Room, April 7, 1950.
  Typescript; 8 pages.

  Typescript; two copies, each 13 pages. One copy annotated in pencil.

  Typescript with pencilled annotations; two copies, each 7 pages.

folder 19  Address, University of Kansas, Kansas City, April 18, 1955.
  Typescript; two copies, each 5 pages. One copy annotated in pencil.

  Typescript; two copies, each 12 pages.
  Accompanied by the first page of a third copy, annotated in ink and pencil; and by two copies of the printed program, the first of which is annotated in ink.

Howard Hanson, accession no. 997.12

Typescript; 6 pages.

folder 22 Foreword, Pan Pipes, December 1959.
   Typescript; annotated in ink; 1 page.

folder 23 Address to friends in Sweden, ca. 1950.
   Typescript; two copies, each 3 pages. One copy lacking page 2.

folder 24 Address, McCurdy Broadcast, November 15, 1955.
   Typescript; two copies, each 2 pages. One copy annotated in ink and pencil.

folder 25 Address, McCurdy Broadcast, April 3, 1956.
   Typescript; 2 pages.

folder 26 Address, McCurdy Broadcast, April 26, 1960.
   Typescript; two copies, each 1 page.

folder 27 Address, McCurdy Symphony Broadcast, November 15, 1960.
   Typescript; two copies, each 1 page. One copy annotated in ink and pencil.

folder 28 Address, McCurdy Symphony Broadcast, April 28, 1959.
   Typescript; two copies, each 1 page.
   Accompanied by a list of the McCurdy Award recipients.

folder 29 Address, McCurdy Broadcast, delivered by Paul White in Hanson’s stead, November 14, 1961.
   Typescript, annotated in ink and pencil; two copies, each 1 page.

folder 30 Address, McCurdy Broadcast, 1962.
   MS draft in ink; two copies, 1 page and 2 pages.

folder 31 Address and script, McCurdy Broadcast, January 11, 1963.
   - Address: Typescript; two copies, each 1 page. Accompanied by draft in ink; 3 pages.
   - Script: Typescript on Hutchins Advertising Company letterhead; 5 pages.
     Also accompanied by information on Bedii Aran, the 1963 McCurdy Scholarship winner.

folder 32 Address, McCurdy Broadcast, April 26, 1963.
   MS draft in ink with pencilled annotations; 3 pages.

folder 33 Convocation address, Eastman School of Music, October 3, 1955.
   Typescript; two copies, each 8 pages.

folder 34 Convocation address, Eastman School of Music, Summer Session, 1956.
   Typescript; two copies, each 7 pages.
folder 35  Convocation address, Eastman School of Music, September 16, 1957.
          Typescript; two copies, each 7 pages.

folder 36  Convocation address, Eastman School of Music, September 15, 1958.
          Typescript; three copies, variously paginated. Two copies annotated, either in
          ink or in pencil.

folder 37  Convocation address, Eastman School of Music, September 21, 1959.
          Typescript; two copies, each 9 pages. One copy annotated in pencil.
          Accompanied by ink MS “Insert 1” (6 pages) to be incorporated into the text,
          and by additional copies of the first page, page 2, and last page of the typescript
          text.

folder 38  Convocation address, University of Rochester, June 12, 1960.
          Typescript, annotated in pencil and ink; two copies, each 10 pages.

folder 39  Convocation address, Eastman School of Music, September 19, 1960.
          Typescript; two copies, each 8 pages.

folder 40  Convocation address, Eastman School of Music, September 18, 1961.
          Typescript; two copies, each 7 pages. One copy annotated in pencil.
          Accompanied by draft in ink; 19 pages.

folder 41  Convocation address, Eastman School of Music, September 17, 1962.
          Typescript; two copies, each 9 pages. One copy annotated in ink and pencil.
          Accompanied by draft in ink (10 pages) and by a program from the University
          of Rochester All-College Convocation, September 16, 1962.

folder 42  Convocation address, University of Rochester, 1966.
          Typescript; three copies, each 6 pages. One copy annotated in ink.
          Accompanied by draft in ink; 15 pages.

folder 43  Convocation address, Eastman School of Music, September 16, 1963.
          Typescript, annotated in ink; 12 pages.
          Accompanied by various items: reproduction (12 pages); MS agenda (1 page);
          MS draft in ink (43 pages).

Box 8

folder 1   Address on the occasion of the Eastman School’s 40th Anniversary, 1961.
          Typescript; two copies, each 5 pages.
          Accompanied by draft in ink; 16 pages.

folder 2   Address, New York State Teachers Association, Central Western Zone, Rochester,
          October 19, 1962.
Typescript, comprised of a carbon copy plus one MS page; 9 pages. Accompanied by draft in ink, within which is a 2-page typescript insert bearing the title “The Stars and Stripes in Russia”; 24 pages.

folder 3 Address to the Congregation of First Presbyterian Church, Rochester, May 27, 1962.
   Typescript; two copies, each 8 pages.

folder 4 Address to the members of the Eastman Philharmonia on being Musical Ambassadors, November 25, 1962.
   Typescript, annotated in ink and pencil; 9 pages.

folder 5 Address to the Congregation of First Presbyterian Church, Rochester, January 13, 1963.
   Typescript; two copies, each 7 pages. One copy annotated in ink.
   Accompanied by draft in ink; 18 pages.

   Typescript; two copies, each 3 pages. Accompanied by draft in ink; 10 pages.

folder 7 Address, Rotary Club, 1963.
   Typescript, annotated in ink and pencil; two copies, each 7 pages.
   Accompanied by draft in ink and pencil; 17 pages.

   Typescript; 6 pages. Accompanied by draft in ink; 15 pages.

   Typescript; three copies, each 4 pages. (One copy annotated in pencil and lacking page 3.)
   Accompanied by draft in ink; 11 pages.

folder 10 Commencement address, St. John Fisher College, Rochester, New York, June 3, 1962.
   MS draft in ink; 14 pages.

folder 11 Address, White House program honoring Mischa Elman, Washington, D.C., June 1, 1964.
   Typescript, annotated in ink; 4 pages.
   Accompanied by a typescript letter to Hanson (June 1, 1964) from Frances Lewine.

   Typescript; 10 pages.
folder 13  Commencement Address, College of Wooster, June 7, 1965.
Typescript; two copies, each 9 pages.
Accompanied by draft in ink; 20 pages.

folder 14  Summary of remarks delivered at the National Arts Club, New York, March 4, 1962.
Typescript; two copies, each 3 pages.

Typescript; two copies, each 5 pages.

folder 16  Address, WHEC broadcast, December, 1959.
Typescript; two copies, each 1 page.

Typescript; 5 copies, each 8 pages. (Copy 1 annotated in pencil; Copy 5 annotated in ink, missing pages 3-8).
Accompanied by draft in ink and pencil (12 pages) and by a copy of the typescript agenda.

folder 18  Address, North Eastern Ohio Teachers Association, Cleveland, October 31, 1959.
Typescript with penciled annotations; two copies, each 8 pages.

folder 19  Address, MTNA Conference, Kansas City, February 27, 1959.
Typescript; four copies, each 4 pages. One copy annotated in ink.

Typescript with pencilled annotations; two copies, each 10 pages.
Accompanied by cover sheet.

folder 21  Notes for an address delivered at a meeting of Banking Association, Rochester, June, 1959.
MS draft in ink with pencilled annotations; 2 pages.

folder 22  Address, Howard Hanson Day, 1960.
N.B. By proclamation of Rochester Mayor Peter Barry, April 26th, 1960—coinciding with the opening of the 35th annual Festival of American Music—was celebrated as Howard Hanson Day, as reported in the Rochester Democrat & Chronicle, April 25, 1960.
Typescript; two copies, each 1 page. One copy annotated in ink.

Typescript; two copies, each 12 pages.
Accompanied by draft comprised of ink MS and typescript, annotated in pencil (16 pages); and by pages extracted from The Michigan Alumnus Quarterly Review, featuring a transcript of Hanson’s address; two copies, each 6 pages.

Typescript with pencilled annotations; two copies, each 11 pages.
Accompanied by draft in ink; 34 pages.

Typescript; two copies, each 1 page.

Typescript; two copies, each 3 pages.
Accompanied by draft in ink and pencil; 7 pages.

folder 27 Address, NBC broadcast on Interlochen. Undated.
Typescript; two copies, each 2 pages.

Typescript, annotated in ink; two copies, each 2 pages.
Accompanied by draft in ink; 7 pages.

Typescript; two copies, each 6 pages.
Accompanied by draft in ink and pencil; 15 pages.

Typescript; two copies, each 3 pages.

folder 31 Address, National Arts Club Medal of Honor Presentation, March 8, 1962.
Typescript; two copies, each 3 pages. One copy annotated in ink.

Box 9

folder 1 “Music Invades the Public School Curriculum.”

folder 2 “Music and Religion.”

folder 3 “Of Critics, Publishers and Patrons.”
folder 4  Address, annual breakfast, Eastern Division of MENC, March 21, 1943. 
Typescript; two copies, each 5 pages.

folder 5  “Music Camps in America.”
Published copy. Education, vol. LIV, no. 2, October, 1933, pages 99-100. Two copies.

folder 6  “American Music of the Future.”
N.B. Reprinted from the August, 1940 issue of The Musician.

folder 7  Address, “The Relationship of the School to the Student,” delivered at the opening of his tenth year as Director of the Eastman School, [1933].
Published copy. Printed by the Eastman School of Music of the University of Rochester. 8 pages. Two copies.

folder 8  Address, “A Forward Look in American Composition,” delivered before the Music Teachers National Association at Dayton, Ohio on December 30, 1925.
Published copy. Printed by the Eastman School of Music of the University of Rochester. Two copies, one of which Hanson annotated with an outline of his agenda.

folder 9  “Serge Koussevitzky: An Appreciation.”
Published copy. The Atlantic, May, 1945, pages 47-51. Two copies.

folder 10 “Music, A Democratic Art.”
Published copy. World Affairs, vol. 102, no. 4, December, 1939, pages 214-216.

folder 11 “The American Academy in Rome: A Community of Artists.” Written by five professionals, of whom Hanson was one.

folder 12 “Resumé of an Extemporaneous Address by Howard Hanson,” delivered at the joint meeting of the Society of Motion Picture Engineers and the Acoustical Society of America, Rochester, New York, May 5, 1941.

folder 13 “Music Invades the Public School Curriculum.”
Published copy, in two parts: Musical Review, May, 1936, pages 6-8; and, Music Teachers’ Review, September, 1936, pages 15, 16, 22. Two copies of each issue.
folder 14  “The Director’s Convocation Address”, delivered in Kilbourn Hall, Eastman School of Music, 1938.
Published copy. Reprint from the Alumni Bulletin, November, 1938. Two copies.

folder 15  “Dr. Hanson Asks Arbitration to End Radio ‘Battle of Music’,” transcription of article from the Rochester Democrat & Chronicle, December 29, 1940.
Typescript; two copies, each 6 pages.

folder 16  “A Musician’s Point of View Toward Emotional Expression.”

folder 17  “Hanson Has Carried On Great American Music Revival.”
Published copy. NBC Educational Bulletin, vol. 8, no. 9, May, 1938. Two copies.

folder 18  “Rochester Earns Prestige in Music Education” [promotional article].
Published copy. Rochester Commerce, August 15, 1938, pages 5, 10.

folder 19  “Inspiration Not Purchasable” [interview with Hanson].

folder 20  “Howard Hanson” [cover feature in the issue’s “Loose Leaves” section].
Published copy. Northwestern University Alumni News, April, 1938. Two copies.
Photograph of Hanson by Byron Dorgan graces the issue’s cover.

folder 21  “Building a Library of Records,” by Edward B. Benjamin. (Hanson cited among the recommended composers.)
Published copy. The Etude, May, 1946. Two copies.

folder 22  “Scoring A Success,” by Blanche Lemmon. (The ESM prominently cited; Hanson and composition students in accompanying photograph.)
Published copy. The Etude, November, 1940, pages 724, 776. Two copies.

folder 23  “Howard H. Hanson, New Director” [profile].
Published copy. The Note Book, vol. 3, no. 16, June 9, 1924, pages 1, 7. Two copies.

folder 24  “Music in Contemporary American Civilization,” delivered under the auspices of the Montgomery Lectures on Contemporary Civilization.
Published copy. Printed by the University of Nebraska at Lincoln, 1951. 50 pages.

folder 25  “The Challenge of Music Therapy” [lecture].

folder 26  “Music as a Vocation.” The 17th address of a series of radio talks on choosing a vocation.
Published copy. Printed by the University of the State of New York State Education Department, June 18, 1930. Two copies.

Box 10

folder 1  “A Foreword for the Alumni Bulletin” by Dr. Hanson.

folder 2  “President-Elect of M.T.N.A. Makes First Statement.”

folder 3  “Music as a Vocation” by Howard Hanson. Address broadcast from Station WGY in series on Choosing a Vocation.

folder 4  “With Dr. Hanson in Rome” by Theodore F. Fitch, President, ESM Alumni Association.

folder 5  “Dr. Hanson Writes of Interlochen.”

folder 6  “Dr. Hanson’s M.T.N.A. Concert,” presenting Dr. Earl V. Moore’s comments on the American music program performed by the Detroit Symphony Orchestra, December, 1931.

folder 7  “George Eastman and Music” by Howard Hanson.

folder 8  “From the Director’s Report” [excerpts from Hanson’s report to President Rush Rhees].
folder 9  “The New School Year” by Dr. Hanson.
Published copy. *Alumni Bulletin*, vol. 4, no. 1, November, 1932, pages 3-4.

folder 10  “Dr. Hanson in Germany” [brief article containing a portion of Hanson’s radio address via station WHEC before his departure for Europe].

folder 11  “Echoes from Dr. Hanson’s German Tour” [article cites at length Hanson’s interview with the press on the day of his return from Europe].

folder 12  “Music as Recreation” by Hanson. Address delivered over radio under sponsorship of the Chautauqua Association, carried by the NBC national networks.

folder 13  “The Director’s Convocation Address. Beginning his 10th year as Director of the Eastman School, Dr. Hanson speaks to students on ‘The Relationship of the School to the Student.’”
Published copy. *Alumni Bulletin*, vol. 5, no. 1, November, 1933, pages 1, 2, 10-13. Two copies.

folder 14  “The Operatic Premiere of *Merry Mount*” [accompanied by a photo of Hanson that was printed in the *Rochester Democrat & Chronicle*].

folder 15  “Dr. Hanson Speaks at Potsdam Normal: in address at commemoration of inauguration of public school music teaching in this country, he discusses ‘Music in a Changing World’.”
Published copy. *Alumni Bulletin*, vol. 5, no. 4, August, 1934, pages 1, 2, 10.

folder 16  “Pre-View of Eastman School Year: school director includes data concerning student body with plans for school public music projects,” by Hanson.

folder 17  “Dr. Hanson Writes as President of NASM: article contributed on request to *Rochester Democrat & Chronicle* at time of his election is here reprinted by permission,” by Hanson.
folder 18  “Music Invades the Public School Curriculum: excerpts from an address delivered before the Department of Superintendence [sic] in St. Louis by Dr. Howard Hanson.”

gfolder 19  “Dr. Hanson’s July Engagements: serves as guest conductor at Chautauqua and Interlochen and closes year’s work in Eastman School Office.”

gfolder 20  “The Director’s Convocation Address: Dr. Hanson speaks on ‘What Is Music’ with Foreword about the entering class of this year.”

gfolder 21  “Graduate Music Study: Dr. Hanson as President of NASM discusses this in a message to members of the Association.”

gfolder 22  “Seventh Annual Eastman School Festival Accredited with Particular Significance.”

gfolder 23  Alumni Bulletin, vol. 8, no. 4, August, 1937. [Issue of only limited relevance to Hanson’s own activities.] Two copies.

gfolder 24  “Hanson’s 3rd Symphony Broadcast” [Hanson cited in the manner of elaborating on the Symphony’s programmatic aspects].

gfolder 25  “Appreciation of Eastman School Broadcasts: letters from the whole country and various types of hearers bear witness to warm reception of ‘Music of the Past’ series.” [On the page facing page 1, the article is preceded by a photograph of Hanson reading letters at his desk.]

gfolder 26  “Dr. Hanson’s Swedish Tercentenary Hymn to be Broadcast to Sweden: his Third Symphony also part of program for international broadcast from Rochester on June 10.” [This item includes a statement by Hanson that had previously been published in the Rochester Democrat & Chronicle. ]
folder 27  “Dr. Hanson Honored in Sweden: notification of his election to membership in Royal Swedish Academy of Music comes on Commencement Day.”
Published copy. *Alumni Bulletin*, vol. 9, no. 4, August, 1938, page 7. Two copies.

folder 28  “The Director’s Convocation Address: delivered in Kilbourn Hall before the first student Convocation of present school year.”
Published copy. *Alumni Bulletin*, vol. 10, no. 1, August, 1938, pages 1-4. Two copies.

folder 29  “In Memoriam—Rush Rhees: distinguished executive known to colleagues as sympathetic friend, of wide understanding and pervasive kindliness,” by Hanson.

folder 30  “Victor Records of American Music Made at Eastman School: Dr. Hanson accedes to request from RCA Victor to record series of American orchestral works with Rochester Philharmonic players.”

folder 31  “Dr. Hanson’s Commencement Address: awarded Doctor of Music degree by American Conservatory of Music of Chicago, Dr. Hanson is speaker at Commencement exercises.”
Published copy. *Alumni Bulletin*, vol. 10, no. 4, August, 1939, pages 5-6. Two copies.
N.B. The same issue reports on the presentation of an honorary degree to Deems Taylor (page 1), with the remarks of both Dr. Hanson and President Valentine cited in their entirety.

folder 32  “Boston Premiere of Hanson’s Third Symphony: composer accepts Koussevitsky’s invitation to conduct work in Boston concerts.”
Published copy. *Alumni Bulletin*, vol. 11, no. 1, November, 1939, pages 6, 9. Two copies.

folder 33  “Dr. Hanson Speaker at Hochstein Memorial Music School: delivers address at celebration of twentieth anniversary of the founding of the David Hochstein Memorial Music School.”
Published copy. *Alumni Bulletin*, vol. 11, no. 2, February, 1940, 4-6, 11. Two copies.
N.B. Hanson’s address published in its entirety.

folder 34  “Eastman School Festival’s Tenth Anniversary: significant evidence of motive of American Composers’ project found in number of first performances given in this year’s Festival.”
N.B. The article reproduces a portion of Hanson’s Foreword to the year’s Festival Bulletin.
folder 35  “‘Music in American Life Today’: address delivered by Dr. Howard Hanson before the Music Section of the National Education Association in Milwaukee on July 1.”
Published copy. *Alumni Bulletin*, vol. 11, no. 4, August, 1940, pages 8-11. Two copies.
N.B. His address published in its entirety.

folder 36  “Dr. Hanson’s Convocation Address: the following is a condensation of an informal address to the students by Dr. Hanson at the opening Convocation.”
Published copy. *Alumni Bulletin*, vol. 12, no. 1, November, 1940, pages 10-14. Two copies.

folder 37  “Dr. Hanson’s Message to N.A.S.M.: Eastman School Director presides at Association’s meeting in Cleveland—is re-elected President of Association.”
Published copy. *Alumni Bulletin*, vol. 12, no. 2, February, 1941, pages 4-5. Two copies.
N.B. Hanson’s Foreword to the Association’s Bulletin also published therein.

folder 38  “Dr. Hanson Sums up Eleventh Annual Music Festival for *New York Times*: Director writes of new works performed in article requested and printed by that paper.”
N.B. Preceding Hanson’s statement, on the page facing page 1, is a photograph of Hanson with colleagues Burrill Phillips, Thelma Biracree, and Bernard Rogers.

folder 39  “Year Activities and Accomplishments Summarized by Doctor Hanson: excerpts from Eastman School Director’s Annual Report to President Valentine, University of Rochester.”
Published copy. *Alumni Bulletin*, vol. 12, no. 4, August, 1941, pages 9-10.

“Foster’s Influence in American Music and Folklore: address by Dr. Howard Hanson read at unveiling of Foster memorial bust in Hall of Fame.”
Published copy. *Alumni Bulletin*, vol. 12, no. 4, August, 1941, pages 12-13. Two copies.
N.B. His address published herein in its entirety.

folder 40  “Bust of Dr. Hanson Presented to School: President Valentine and Board of Directors join in informal ceremony at unveiling of commissioned tribute to School’s Director.”
N.B. Within the article are published Hanson’s remarks in reply to the tributes paid him.

folder 41  “Dr. Hanson Re-Elected President of N.A.S.M: Convention in Minneapolis overruled his publicly stated desire to retire after six-year term.”

folder 42  “Dr. Hanson Discusses Music Festival: article requested for publication in the *Rochester Democrat & Chronicle* is here republished by permission.”


N.B. The issue opens with an item on the University’s 92nd Commencement exercises, at which Ernest Hutcheson was presented with an honorary Doctor of Music degree. Hanson’s remarks in presenting Hutcheson are herein published, together with President Valentine’s response.

folder 43  “Dr. Hanson’s Convocation Address: delivered in Kilbourn Hall Sept. 21 before students and faculty of the Eastman School of Music.”


folder 44  “Timely Counsel for Young Students: war in transitory—music’s essential service now widely recognized—post-War need for competent musicians unprecedented” by Hanson.


N.B. Immediately preceding the item, on the page facing page 1, is a photograph of Hanson with colleagues Jacques Gordon, Bernard Rogers, Paul White, Herman Genhart, Burrill Phillips, William Bergsma, and Frederick Fennell.

Box 11

folder 1  “Man’s Need for Beauty Paramount: education in technic of music as preparation for art of living—effect of War on School—sense of spiritual values will be revived.”


N.B. The report both paraphrases, and quotes directly from, Hanson’s Convocation address of September 20, 1943.

folder 2  “Eastman School Year in Retrospect: Dr. Hanson in report to University President stresses maintenance of standards despite War conditions—registration is higher—student groups function.”

Published copy. *Alumni Bulletin*, vol. 15, nos. 3-4, May, 1944, pages 1-2.

“Fourteenth Eastman School Native Music Festival: six new works given premieres—Founder’s Day dedicated to George Eastman and R. Nathaniel Dett—varied programs enlist seven organizations.”

Published copy. *Alumni Bulletin*, vol. 15, nos. 3-4, May, 1944, pages 3-4.

N.B. Hanson’s remarks in tribute to George Eastman and to R. Nathaniel Dett published herein.

“University of Rochester 94th Commencement: four honorary degrees conferred—Joseph Warren Barker delivers Commencement address.”
Published copy. *Alumni Bulletin*, vol. 15, nos. 3-4, May, 1944, page 7. Two copies.
N.B. Within the issue are Hanson's remarks in presenting Quincy Porter for the honorary degree Doctor of Music.

**folder 3**
“Balanced Point of View Urged: Dr. Howard Hanson, in Convocation Address, urges students to develop sense of personal values and proportion—defines education as opportunity for self-analysis, offers voice of conscience as guide.”
N.B. Full text of Hanson's address published herein.

**folder 4**
“The Twentieth Anniversary of the American Composers’ Concerts of the Eastman School of Music: a personal Foreword by the Director.”
Published copy. *Alumni Bulletin*, vol. 16, nos. 3-4, June, 1945, pages 4-8. Two copies.

**folder 5**
“Creative Attitude Important: Dr. Howard Hanson, in Convocation Address, stresses broad concept of music education—art of music demands best thought and most intense endeavor—urges students learn essential technics of living.”
N.B. Hanson’s text published herein.

**folder 6**
“Retrospect of Eastman School Year: Dr. Hanson’s report to University President reveals efforts to care for returning servicemen—student body represents 47 states—25th anniversary of founding due in fall.”
Published copy. *Alumni Bulletin*, vol. 17, nos. 3-4, June, 1946, pages 5-6.

**folder 7**
“Registration Presents Difficulties: Dr. Howard Hanson, in fall Convocation Address, welcomes returning veterans—pays tribute to George Eastman and Rush Rhees as School observes 25th anniversary—place of music in general education.”
N.B. Text of Hanson’s address published herein.

**folder 8**
“Howard Hanson” [off-print] by Burnet C. Tuthill.
Published copy. Reprinted from *Musical Quarterly*, vol. XXII, no. 2, April, 1936, pages 140-153. Two copies.

**folder 9**
“The American Sibelius.” Article accompanied by a photo by Byron Morgan with caption “Hanson at work”.
Published copy. *Newsweek*, May 7, 1945, pages 95-96. Two copies.

**folder 10**
“Howard Hanson,” appearing in the series *Makers of Rochester* in two separate publications:
Howard Hanson, accession no. 997.12


folder 12 Masters of Our Day: Educational Series for Piano [promotional brochure], published by Carl Fischer, Inc.. Series edited by Lazare Saminsky and Isador Freed.

N.B. The brochure cites Hanson’s Dance of the Warriors among the music included in Group A; a brief biographical sketch of Hanson appears elsewhere in the brochure. Two copies.


folder 14 Commencement Address to Graduating Class 1946 [by] Doctor Howard Hanson. Published copy. The Peabody Notes, number 13, Spring, 1946. Published by Peabody conservatory of Music, Baltimore, Maryland.

Accompanied by two copies of the printed program for the Fifth Exhibition Concert, June 1, 1946, at which Dr. Hanson delivered this Commencement Address.

folder 15 “Why American Music Needs Pioneers” by Hanson.

Published copy. Saturday Review of Recordings, October, 1947, pages 3-4.

folder 16 Columbia University. One Hundred and Ninety-Second Annual Commencement, June 4, 1946. 80 pages. Two copies.

N.B. Hanson cited as a recipient of the honorary degree Doctor of Music (page 59).


N.B. The ESM’s Festival of American Music is profiled on pages 55-56.

Box 12

folder 1 Remarks on the death of Frederick Stock, December 29, 1942.

Typescript, annotated in ink; two copies, each 1 page.

Accompanied by a typescript note, annotated in pencil.

folder 2 Outline of speech, Rochester Museum of Arts and Science, October 23, 1942.

MS draft in ink with pencilled annotations; 1 page.
Typescript, annotated in pencil and colored pencil; 9 pages.
Accompanied by MS repro containing examples of chordal material discussed
in the lecture; 1 page.

Typescript, annotated in pencil and colored pencil; 9 pages.
Accompanied by MS repro containing examples of chordal material discussed
in the lecture; 1 page.

Typescript, annotated in pencil; 12 pages.
Accompanied by MS repro containing examples of chordal material discussed
in the lecture; 1 page.

folder 6  Lecture No. 4, “The Multiple Significance of Sonorities and the Principle of Chord
Relationship,” November 11, 1942.
Typescript, annotated in pencil and colored pencil; 9 pages.
Accompanied by a typescript outline; and by MS repro containing examples of
chordal material discussed in the lecture; 1 page.

folder 7  Draft foreword to K. D. Van Hoesen’s book *Music of Our Time: Twelve Orchestral
Written December 28, 1942.
Typescript, annotated in colored pencil; two copies, each 1 page.
Accompanied by cover note dated January 19, 1943.

folder 8  Notes for an address, Brockport State Teachers’ College, January 7, 1943.
MS draft in ink on Office of the Director letterhead, annotated in pencil; 1 page.

folder 9  Agenda for speech, “Music and People, Art for Art’s Sake,” ca. 1942.
MS draft in pencil; 1 page.
N.B. Written on the verso of a letter of July 22, 1942 addressed to the men enrolled at the
Eastman School of Music regarding wartime modifications of the curriculum.

folder 10  Draft announcement on the death of aviation cadet Marvin Lee, for the *Alumni
Bulletin*, January 8, 1943.
Typescript, annotated in colored pencil; 1 page.

folder 11  Outline of address delivered to the New York State Federation of Women’s Clubs,
May 20, 1943.
MS draft in ink, annotated in pencil; 3 pages.

folder 12  Address to students, delivered in Kilbourn Hall, Eastman School of Music, May
25, 1943.
MS draft in ink, annotated in pencil; 6 pages.
folder 13  “Homage to Edvard Grieg,” article for the Royal Norwegian Information Service, June 7, 1943.
Typescript, annotated in ink and pencil; 1 page.
Accompanied by pencil draft; 2 pages.

folder 14  Draft announcement on the American Composers’ Concerts, October 9, 1943.
Typescript, annotated in colored pencil; 1 page.

folder 15  Press release on Frederick Fennell’s departure to assume a position as music director for the United Service Organizations, November 4, 1943.
Typescript, annotated in pencil; 1 page.
Accompanied by draft in ink and pencil; 2 pages.

MS draft in ink, annotated in colored pencil; 3 pages.

folder 17  Address, First McCurdy Broadcast, WHAM (Rochester), February 1, 1944.
Typescript; two copies, each 1 page.

folder 18  Outline of address, Rotary Club, February 15, 1944.
MS draft in pencil, annotated in colored pencil; 2 pages.

folder 19  Outline of address before the NASM-MTNA joint meeting, 1944.
MS draft in ink, annotated in colored pencil; 1 page.

folder 20  Remarks delivered in presenting Quincy Porter for the honorary degree Doctor of Music, May 26, 1944.
Typescript, annotated in ink and colored pencil; 1 page.
Accompanied by pencil draft, and by a typescript copy containing both Hanson’s remarks and those of President Alan Valentine; two copies, each 1 page. One copy annotated in pencil.

folder 21  Letter to K. D. Van Hoesen, Rochester Public Schools, April 26, 1944.
Typescript; 1 page.

folder 22  Eastman School, Enrollment Report, June 6, 1944.
Typescript, annotated in pencil; 1 page.

folder 23  Broadcast address, National Music Camp, Interlochen, ca. 1944.
MS draft in pencil; 2 pages.

folder 24  Convocation address, Eastman School of Music, September 18, 1944.
Typescript; five copies, each 11 pages. Each of the five copies variously annotated in ink, pencil, and/or colored pencil.
folder 25 Draft announcement, American Composers’ Concerts, October 6, 1944. Typescript; 1 page.

folder 26 Draft announcement on the appointment of José Echániz to the Eastman School faculty, September 16, 1944. Typescript, annotated in pencil; two copies, each 1 page.


folder 29 Broadcast script, McCurdy Symphonic Hour, November 14, 1944. Typescript, annotated in pencil; 2 pages.

folder 30 “Objections to Conscription,” address delivered at Cutler Union, University of Rochester, January 7, 1945. MS draft in ink, annotated in pencil; 5 pages.

folder 31 Outline of address, “The Man With The Stick: Conductors I Have Known,” Women’s Rotary Club, January 15, 1945. MS draft in ink, annotated in pencil. Accompanied by typescript agenda for his address on two 3” x 5” cards.


folder 34 Draft Foreword, American Composers’ Concerts, 20th Anniversary, April 11, 1945. Typescript, annotated in pencil; two copies, each 6 pages. One copy annotated in pencil and colored pencil. Accompanied by a copy of the printed foreword; 5 pages.

folder 35 Address, President Franklin D. Roosevelt Memorial, April 13, 1945. Typescript; four copies, each 2 pages. Variously annotated in ink and/or pencil.
Accompanied by pencil draft; 2 pages.

directory 36  Address, McCurdy Broadcast, May 8, 1945.
            Typescript, annotated in pencil; 2 pages.

directory 37  Address, Office of War Information, Foreign Broadcast, June 12, 1945.
            Typescript, annotated in pencil; two copies, each 4 pages.

directory 38  Address, V-E Day Convocation, Eastman School of Music, May 8, 1945.
            Typescript, annotated in pencil; two copies, each 1 page.
            Accompanied by a draft in ink; by a memorandum listing those ESM students
            who were killed in action or else were reported MIA during World War II; and
            by a press clipping with headline “Truman’s Proclamation on Victory.”

directory 39  Outline of address, Zonta Club, May 22, 1945.
            MS draft in ink, annotated in pencil; 2 pages.

directory 40  Commencement address, “A Musician Looks at Education,” Keuka College, Keuka
            Park, New York, June 17, 1945; S.S. Luncheon – Eastman Dorm, July 12, 1945.
            Typescript; two copies, each 10 pages. One copy annotated in pencil.
            Accompanied by a copy of the typescript agenda for his address, annotated in
            pencil; 2 pages.

directory 41  Draft Foreword to William Bergsma’s composition Three Fantasies for Piano.
            Typescript; 1 page.

directory 42  Biographical Sketch of Howard Hanson, June 7, 1945.
            Typescript; two copies, each 1 page.

directory 43  Address, “Problems of American Music,” American Matthy Society, December
            29, 1944.
            Typescript; two copies, each 5 pages. One copy annotated in ink and the other
            in pencil.
            Accompanied by draft in ink; 13 pages.

directory 44  Address, “Musical Pioneering in the Twentieth Century,” City Club, Rochester,
            New York, March, 1946.
            Typescript, annotated in ink and pencil; two copies, each 19 pages.

directory 45  Commencement address, Peabody Conservatory, June 1, 1946.
            Typescript; two copies, each 9 pages. One copy annotated in pencil.

directory 46  Remarks delivered in presenting Roy Harris for the honorary degree Doctor of
            Music, University of Rochester, June 9, 1946.
            Typescript; two copies, each 1 page. One copy annotated in pencil.
Accompanied by draft of the third and fourth paragraphs; and by three 3” x 5” index cards bearing two different versions of the address.

**folder 47**  
Article on the Eastman School’s problems of registration; for the *Alumni Bulletin*, May 10, 1946.  
Typescript with pencilled annotations; two copies, each 2 pages.

**folder 48**  
Response to Mr. Steinberg’s Defense of the Formal Symphony Concert, March 12, 1946.  
Typescript, annotated in pencil; 1 page.  
Accompanied by pencil draft; 5 pages.

**folder 49**  
Address delivered before the so-called “Program of Concert Music in the Jazz Idiom” at the 16th Annual Festival of American Music, April 16, 1946.  
Typescript; two copies, each 2 pages. Variously annotated in ink and/or pencil.  
Accompanied by a copy of the concert program.

**folder 50**  
Address, MTNA, February 22, 1946.  
Typescript; two copies, each 4 pages. One copy annotated in pencil.

**folder 51**  
Excerpt from the minutes of the Graduate Commission of NASM, February 28, 1946.  
Typescript, annotated in pencil; 1 page.

**folder 52**  
Typescript, annotated in ink and pencil; 2 pages.  

**folder 53**  
Outline of address, College for Women, University of Rochester Chapel, December 5, 1945.  
MS draft in ink, annotated in pencil; 2 pages.

**folder 54**  
Address, American Music Concerts – New York Philharmonic, Article to Olin Downes, January 8, 1946.  
Typescript, annotated in ink; two copies, each 5 pages.  
Accompanied by MS draft in ink.

**folder 55**  
Typescript, annotated in ink and pencil; 5 pages.  
Accompanied by draft in ink, annotated in pencil and colored pencil; 6 pages.

**folder 56**  
Address, opening broadcast of the Eastman School Series 1945-1946, November 19, 1945.
MS draft in ink; two copies, each 2 pages. Penned on Office of the Director stationery; one copy annotated in colored pencil and the other annotated in pencil.


folder 58  Article, Eastman School, Registration Limitation, October 19, 1945. Typescript, annotated in pencil and colored pencil; 1 page.

folder 59  Outline of address, “Music in Education,” delivered before the Eastman School of Music Student Association, October 12, 1945. MS draft in pencil; 2 pages. Accompanied by two 3” x 5” index cards bearing a typescript version of the outline; annotated in pencil.

folder 60  Convocation address, Eastman School of Music, September 17, 1945. Typescript; two copies, each 14 pages. Each copy variously annotated in ink and pencil or colored pencil.


folder 63  Address, Graduate Seminar, George Eastman House, April 16, 1947. Typescript, annotated in ink and pencil; two copies, each 13 pages.

folder 64  Address, American Music at the Crossroads, NASM, February 23–26, 1947. Typescript; two copies, each 13 pages.


folder 66  Christmas Letter for “Undertone,” December 6, 1946. Typescript; two copies, each 1 page.

folder 67  Address, McCurdy Little Symphony Broadcast, WHAM (Rochester), November 12, 1946. Typescript, annotated in ink; 3 pages.
folder 68  Convocation address, Eastman School of Music, September 24, 1946.
          Typescript, annotated in ink and pencil; two copies, each 12 pages.
          Accompanied by draft comprised of ink MS (31 pages) and typescript (3 pages).

folder 69  Address, United Nations broadcast, WHAM (Rochester), July 10, 1946.
          MS draft in pencil, annotated in ink; 4 pages.

folder 70  Address, National Music Council, December 27, 1946.
          Typescript; two copies, each 11 pages.

          MS draft in ink, annotated in pencil; 7 pages.
          Accompanied by typescript agenda, annotated in ink; and by four 3” x 5” index
          cards bearing an outline for the address.

Box 13

folder 1  Address, National Student Association, Regional Conference, December 13, 1947.
          Typescript; two copies, each 5 pages. One copy annotated in pencil.

          Typescript with pencilled annotations; 11 pages.
          N.B. Published in Musical America, 68 (3), February 1948.

folder 3  Christmas Editorial, ESM Students’ Paper, December, 1947.
          Typescript with pencilled annotations; 2 pages.

folder 4  Letter to the Rochester Democrat & Chronicle and to the Rochester Times Union,
          December 15, 1947.
          Typescript; two copies, each 1 page; each copy addressed to the editor of either
          newspaper.

          Typescript; four copies, each 2 pages. One copy annotated in colored pencil.
          Accompanied by cover sheet addressed to Margaret Witmer Maxwell, and by
          letter (December 8, 1947) to Hanson from Margaret Witmer Maxwell.

folder 6  Letter to Olin Downes, October 2, 1947.
          Typescript with annotations in ink; 2 pages.
          Accompanied by typescript draft (4 pages) and MS draft in ink (2 pages).

folder 7  Foreword, ESM Festival of Chamber Music, ca. 1947.
          Typescript; 2 pages.
          Accompanied by draft in ink; 7 pages.

folder 8  Convocation address, Eastman School of Music, September 22, 1947.
Typescript with pencilled annotations; two copies, each 22 pages.

          Typescript with annotations in ink; 7 pages.

folder 10 Address, “The American College and Conservatory as a Potential Center of
          Typescript; 11 pages.

folder 11 Article for International Musician, June, 1948.
          Typescript with penciled annotations; two copies, each 2 pages.

folder 12 Address, WHAM (Rochester), McCurdy Little Symphony Concert, May 4, 1948.
          Typescript; two copies, each 3 pages.

          Typescript with penciled annotations; 3 pages.

folder 14 Address, Rochester Club, February 13, 1948.
          Typescript; three copies, each 7 pages. One copy annotated in pencil; the other
          copies annotated in ink.

folder 15 Publicity release on the UNESCO meetings for Rochester Democrat & Chronicle
          Typescript; two copies, each 1 page.
          Accompanied by a memorandum from the United States National Commission
          for UNESCO.

folder 16 Address, Dedication of radio station WRUR, University of Rochester, February 10,
          1948.
          Typescript; four copies, each 1 page. One copy annotated in ink and pencil.

          MS draft in ink; 16 pages.

          Typescript with penciled annotations; 28 pages.
          Accompanied by draft in ink with penciled annotations; 7 pages.

folder 19 Two press releases on the Harvard Lectures, March 18-19, 1948; on Harvard
          University News Office letterhead.
          • March 18, 1948: Typescript; 8 pages.
          • March 19, 1948: Typescript; 5 pages.
“Dr. Howard Hanson, His Contributions to America,” signed by Keith Stott, Freshman, Todd Union, University of Rochester River Campus.
Typescript with pencilled annotations; 10 pages.

“An American Sibelius.”
Published copy. The Econograph [“published periodically by the Rochester Savings Bank to encourage thrift in the school and home”], March, 1946. The article on Hanson appears on pages 1 and 7; author attribution lacking.

Nicolas Slonimsky, “The American Sibelius.”
Published copy; extract from The Christian Science Monitor, October 14, 1944. Two copies.

Translation of article “North American Impressions” by Professor Luiz Heitor Corrêa de Azevedo of Rio de Janeiro, Brazil. Translated from the Portuguese by Gustave Fredric Soderlund of the ESM faculty.
Typescript; 3 pages.
Accompanied by a carbon copy of the translation; by a copy of the publication in which the article was published, Resenha Musical, February, 1942, and by Professor Azevedo’s business card, apparently sent as cover to the magazine.

Citation of Howard Hanson in the Field of Creative Music, Convocation of Associated Museum Councils held at Bausch Hall, Rochester Museum of Arts and Sciences, 1943.

Series 2: Correspondence

Sub-series A: Inside Eastman

Sub-sub-series i: Offices, Departments, and Budget

RESTRICTED

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folder 1 Admissions Office, statistics, 1921-1955.
folder 3 Budget, ESM, 1922-1930.
folder 5 Budget, ESM, 1959-1960.
folder 10 Composition Department, lectures, 1946-1947.
folder 12 Davis, Marion, financial, 1929-1955.
folder 13 Davis, Marion, financial, 1955-1956.
folder 14 Davis, Marion, financial, 1956-1957.
folder 15 Davis, Marion, financial, 1956.
folder 16 Davis, Marion, financial, 1958-1959.
folder 17 Davis, Marion, financial, 1959-1961.
folder 18 Financial Aid, Faculty Tuition Benefits, 1958-1962.
folder 24 Graduate Department, Catalogue, 1957-1958.
folder 25 Graduate Department, 1957-1962.
folder 30 Physical Plant, pianos and studios, 1941.
folder 31 Preparatory Department, expenses, 1937-1939.
folder 32 Recording Arts Department, 1944-1954.
folder 37 Registrar’s Office, statistics, 1952-1953

Sub-sub-series ii: Projects, endeavors, and initiatives

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folder 42 A.M.D. Degree, 1955-1960.
folder 43 Bergsma, William, 1941-1942.
folder 44 Board of Managers, 1929-1959.
folder 45 Class schedules, 1948-1959.
folder 46 Collegium Musicum, 1955.
folder 48 “Contrasts in Music” [program for radio broadcast], 1955-1957.
folder 49 Correspondence, students, 1960-1963.
Howard Hanson, accession no. 997.12

folder 52   Cutler Union, 1961.
folder 54   Cutler Union, 1964.
folder 55   Director’s Reports (2) to the Board of Managers (June, 1937)
folder 56   Director’s Reports (4) to the Board of Managers (October 20, 1960)

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folder 1   Eastman School of Music, 40th anniversary, 1961.
folder 2   Eastman School of Music, broadcasts, 1942-1943.
folder 3   Eastman School of Music, gifts, 1950-1962.
folder 4   Eastman School of Music, miscellaneous, 1944-1945.
folder 5   Eastman School of Music, miscellaneous, 1947-1956.
folder 7   Eastman School of Music, miscellaneous, 1957.
folder 8   Eastman School of Music, miscellaneous, 1961.
folder 9   Eastman School of Music, orchestras, NBC broadcasts, 1952-1953.
folder 10  Eastman School of Music, orchestras, repertory, 1947-1948.
folder 11  Eastman School of Music, violins, 1957-1962.
folder 12  Eastman Theater, taxability, 1932.
folder 14  Edward B. Benjamin Award, Composition, 1952-1960.
folder 16  Fennell, Frederick, 1942-1943.
folder 18  Faculty Committee Reports, various, 1950-1957.
folder 19  Faculty Meetings, Minutes, 1923-1935.
folder 20  Faculty Meetings, Minutes, 1936-1941.
folder 21  Faculty Meetings, Minutes, 1942-1947.
folder 22  Faculty Meetings, Minutes, 1948-1951.
folder 23  Faculty Meetings, Minutes, 1951-1955.
folder 24  Faculty Meetings, Minutes, 1955-1964.
folder 25  Faculty Rank and Tenure, 1961.
folder 26  Graduate Committee, 1955-1956.
folder 27  Graduate Committee, 1957.
folder 28  Honors Lists, 1926-1951.
folder 29  Hutchison House, 1951-1954.
folder 30  Kilbourn Hall, 1960.
folder 31  Louis Lane Award, Composition, 1962.
folder 32  Lyon, Don W., 1955.
folder 33  McHose, Alan Irvine, grade reports, 1941-1943.
folder 34  McHose, Alan Irvine, 1946.
folder 35  “Milestones in American Music”, 1941-1942.
folder 37  “Milestones in the History of Music” broadcasts, B, 1938-1939.
folder 39  “Milestones in the History of Music” broadcasts, D, 1938-1939.

Box 16
folder 1   “Milestones in the History of Music” broadcasts, E, 1938-1939.
folder 7   “Milestones in the History of Music” broadcasts, L, 1938-1939.
folder 8   “Milestones in the History of Music” broadcasts, M, 1938-1939.
folder 12  “Milestones in the History of Music” correspondence, Sa-Sc, 1938-1939.
folder 13  “Milestones in the History of Music” correspondence, Sd-Sz, 1938-1939.
folder 16  “Milestones in the History of Music” correspondence, 1939.
folder 19  Orchestral and instrumental personnel lists, 1945-1946.
folder 20  “Painting with Sound” [series for television broadcast], 1956-1957.
folder 24  Retirement plan, 1943-1944.
Howard Hanson, accession no. 997.12

Sub-sub-series iii: Programmed events

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folder 29 American Composers’ Concerts, 1929-1930.
folder 30 American Composers’ Concerts, 1931-1932.
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folder 34 American Composers’ Concerts, 1935-1936.
folder 35 American Composers’ Concerts, 1936-1937.
folder 36 American Composers’ Concerts, 1937-1938.
folder 37 American Composers’ Concerts, 1938-1939.
folder 38 American Composers’ Concerts, 1939-1940.

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folder 5 American Composers’ Concerts, 1945-1946.
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folder 8 Festival of American Music, 1931.
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folder 18 Eleventh Festival of American Music, 1941.
folder 19 Twelfth Festival of American Music, 1942.
folder 20 Thirteenth Festival of American Music, 1943.
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folder 33 Twenty-Sixth Festival of American Music, 1956.
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RESTRICTED

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folder 59 American National Theater and Academy, 1961.

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folder 3 American National Theater and Academy, 1963-1964.
folder 4 American orchestral repertory, 1937.
folder 5 American orchestral repertory, 1944-1945.
folder 7 Broadcasts, international, 1931-1938
folder 8 Carl Fischer, Inc., 1942.
folder 9 Carl Fischer, Inc., 1943.
folder 27  Certification of music teachers (in states other than New York State), 1929-1931.
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folder 29  Charles Scribner’s Sons, 1961-1962.
folder 31  City Club speech, comments on, 1946.
folder 33  Columbia Broadcasting System (CBS), 1942-1943.
folder 34  Columbia Broadcasting System (CBS), 1941-1942.
folder 37  Committee of the Arts and Sciences for Eisenhower (CASE), 1956.
folder 38  Correspondence, miscellaneous, 1929-1944.
folder 41  Eastman School of Music, recordings, 1935.

Box 19
folder 3  Howard Hanson, awards and citations, 1951-1955.
folder 4  Howard Hanson, 75th birthday congratulations, October 28, 1971.
folder 5  Howard Hanson, 75th birthday congratulations, October 28, 1971.
folder 6  Howard Hanson, 75th birthday congratulations, October 28, 1971.
folder 7  Juilliard School of Music, 1957-1958.
folder 8  “Know Your Orchestra” [? radio broadcast], recordings
folder 10  Koussevitzky Music Foundation, 1943-1944.
folder 19  Middle States Association of Colleges and Secondary Schools, University of Rochester reports, 1959.
folder 20  Middle States Association of Colleges and Secondary Schools, University of Rochester reports, 1959.
folder 21  Middle States Association of Colleges and Secondary Schools, University of Rochester reports, 1959.
folder 22  Middle States Association of Colleges and Secondary Schools, University of Rochester reports, 1959.
folder 27  Music Educators National Conference (MENC), 1962.
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folder 30  Music Educators National Conference (MENC), 1963.

Box 20
folder 1  Music Educators National Conference (MENC), 1963.
folder 3  National Association of Schools of Music (NASM), 1944.
folder 4  National Association of Schools of Music (NASM), doctoral program, November 16, 1962.
folder 5  National Association of Schools of Music (NASM), doctoral program, 1962.
folder 6  National Association of Schools of Music (NASM), doctoral program, 1962.
folder 7  National Association of Schools of Music (NASM), NASM doctoral program, 1962.

folder 8  National Association of Schools of Music (NASM), doctoral program, 1962.

folder 9  National Broadcasting Company (NBC), 1944-1945.


folder 11 National Cultural Center, 1959.

folder 12 National Cultural Center, 1960.


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folder 3 Novelli, Syl, 1956.
folder 4 Professional correspondence, other, 1944-1961.
folder 5 Professional correspondence, other, 1945-1957.
folder 6 Professional correspondence, other, 1953-1963.
folder 7 Professional correspondence, other, 1954-1963.
folder 8 Professional correspondence, other, ca. 1961.
folder 9 Radio Corporation of America (RCA), 1939-1955.
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folder 17 Rochester Civic Music Association (CMA), 1944-1959.
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folder 24 Symphony Orchestra Survey, 1939-1940.
folder 25  Symphony Orchestra Survey, 1941-1942.
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folder 27  Symphony Orchestra Survey, 1943-1944.
folder 32  U.S. Congress. House of Representatives. Committee on Education and Labor

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folder 6  U.S. Government, 1940-1941.
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folder 13 University of Miami, 1960.
folder 20 UNESCO, 1948.

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folder 1 UNESCO, 1948.

Box 24


directory 20  WPA. Federal Music Project of New York City, 1936-1937.

directory 21  WPA. Federal Music Project of New York City, 1937-1938.

Sub-series C: University of Rochester River Campus

Sub-sub-series i: Reports and correspondence

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directory 23  Director’s Report to Rush Rhees, AY28-29 (May, 1929) (first of two)

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directory 25  Director’s Report to Rush Rhees, AY29-30 (May, 1930)

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folder 11 Director’s Report to Alan Valentine, AY41-42 (March, 1942)
folder 12 Director’s Report to Alan Valentine, AY42-43 (April, 1943)
folder 13 Director’s Report to Alan Valentine, AY43-44 (April, 1944)
folder 14 Director’s Report to Alan Valentine, AY44-45 (May, 1945)
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folder 17 Director’s Report to Alan Valentine, AY47-48 (May, 1948)
folder 18 Director’s Report to Alan Valentine, AY48-49 (June, 1949)
folder 19 Director’s Report to Alan Valentine, AY49-50 (June, 1950)
folder 20 Director’s Report to Donald W. Gilbert [Provost], AY50-51 (May, 1951)
folder 21 Director’s Report to Cornelis De Kiewiet, AY51-52 (June, 1952)
folder 22 Director’s Report to Cornelis De Kiewiet, AY52-53 (June, 1953)
folder 23 Director’s Report to the President, AY54-55 (9 September, 1955)
folder 24 Director’s Report to Cornelis De Kiewiet (October, 1955)
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Sub-sub-series ii: Endeavors and initiatives

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folder 30  Academic Affairs, D.M.A. degree, 1952.
folder 33  Development Fund Drive, 1953.
folder 34  Graduate Studies, University Council, 1958.
folder 35  University of Rochester, Centennial, 1949-1950.
folder 36  University of Rochester, Centennial, 1950.

Sub-series F: Hanson’s original works

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folder 38  Centennial Ode, 1950-1951.
folder 40  Cherubic Hymn, 1948-1952.
folder 41  Chorale and Alleluia, 1954.
folder 42  Concerto for Organ, 1948-1957.
folder 43  Concerto for Piano and Orchestra, 1950-1951.
folder 45  Elegy in Memory of Serge Koussevitzky, 1956.
folder 46  Fanfare, 1938.
folder 47  Fantasy Variations on a Theme of Youth, 1951
folder 48  Heroic Elegy, 1927
folder 49  How Excellent Thy Name, 1953-1956.
folder 50  Lux Aeterna, 1930-1962.
folder 51  March Carillon, 1957.
folder 52  Merry Mount, 1934-1961.
folder 54  Pastorale for Oboe, Strings and Harp, 1949-1950.
folder 55  Pastorale for Oboe, Strings and Harp, undated.
folder 58  Songs from Drum Taps, 1936-1963.
folder 59  Summer Seascape I, 1959.
folder 60  Symphony No. 1 ( "Nordic" ), 1947.
folder 61  Symphony No. 2 ( "Romantic" ), 1930-1963.
folder 62  Symphony No. 3, 1937-1940.
folder 63  Symphony No. 4, 1944-1958.
folder 64  Symphony No. 5 (Sinfonia Sacra), 1954-1964.
folder 65  Vermeland, 1964.
folder 66  Compositions, performances, 1924-1942.
folder 68  Composition requests, 1941-46.

Series 3: Manuscripts

Sub-series A: Original compositions

Box 26

folder 1  [Along the wayside]

Along the wayside: suite for the pianoforte. — [without date]
Ink manuscript; 11 pages of music.

No. 1. The bell — No. 2. The pilgrim — No. 3. The voice.

folder 2  [Before the dawn, opus 17]

Before the dawn, opus 17: symphonic poem. — [without date]
For orchestra.
Ink manuscript; 47 parts.

25 parts in autograph MS:
Piccolo / Flute I / Flute II / Oboe I / Oboe II / Clarinet I in B-flat / Clarinet II in B-flat / Bassoon I / Bassoon II / Horn I / Horn II / Horn III / Horn IV / Trumpet I / Trumpet II / Trombone I / Trombone II / Trombone III / Tuba / Tympani / Violin I / Violin II / Viola / Violoncello / Bass/

22 parts in scribal MS:
Violin I (6) / Violin II (5) / Viola (4) / Violoncello (4) / Bass (1) / C. Bass (2).

folder 3  [Before the dawn, opus 17]

Before the dawn, opus 17: symphonic poem. — [without date]
For orchestra.
MS repro score; 17 pages of music.

folder 4  [Before the dawn, opus 17]

Before the dawn, opus 17. — [without date]
MS repro score; 20 pages of music. (N.B. A different rendering than that housed in box 30/3.)
folder 5  [Bell]

The bell. — [without date]
   For piano.
      Ink MS on Ozalid masters; 2 pages of music.

folder 6  [Bell]

The bell. — [without date]
   MS repro, printed from Ozalid masters housed in box 30.5

folder 7  [Bold Island Suite, opus 46]

   For orchestra.
      Full score. Ink MS on Ozalid masters; 114 pages of music.
      “To Carl Eckstrom in loving memory.”—In caption on first page of music.
      Copyright 1962 Eastman School of Music.


folder 8  [Bold Island Suite, opus 46]

Sketch for “Summer seascape”. — [without date]
   Ink MS on Ozalid masters; 16 pages of music.
      Scored on two staves throughout; with pencilled annotations.

folder 9  [California Forest Play of 1920, opus 16]

The forest play: prelude and ballet. — 1919
   Full score. Ink MS on Ozalid masters; 30 pages of music.

folder 10  [California Forest Play of 1920, opus 16]

Forest play: prelude and ballet. — [without date]
   Ink MS; 21 parts.

      5 parts in autograph MS:
         Piano / Violin I (2) / Violin II (2).

      16 parts in scribal MS:
         Flute / Oboe / 1st Clarinet in B-flat / 2nd Clarinet in B-flat / Bassoon / 1st Horn
         in F [added in pencil: Horns I & II] / 2nd Horn in F [added in pencil: Horns
Box 27

folder 1  [California Forest Play of 1920, opus 16]

A forest play: cantata for soprano, baritone and chorus. Episode two (“The sowing”). — [without date]
Vocal score. Ink MS; 7 pages of music.
Words by Don Richards.

folder 2  [California Forest Play of 1920, opus 16]

From “The forest play” ballet. — [without date]
Piano score. Ink MS on Ozalid masters; 10 pages of music.
In a copyist’s hand.

folder 3  [California Forest Play of 1920, opus 16]

Prelude and ballet to the forest play “The soul of Sequoia” — [without date]
Ink sketches: 1 page for piano with accompanying parts, all crossed out in blue pencil.
Accompanied by a MS notebook containing sketches in pencil.

folder 4  [California Forest Play of 1920, opus 16]

The forest play: prelude and ballet. — [without date]
MS repro score; 12 pages of music, bound.
Printed from the Ozalid masters housed in box 30/9.
Inside front cover inscribed by Hanson with respect to date, venue, and performing forces of the first performance.
Accompanied by a negative photostatic reproduction of the pages of music.

folder 5  [California Forest Play of 1920, opus 16]

The forest play: prelude and ballet. — [without date]
Full score. MS repro; 30 pages of music.
Printed from the Ozalid masters housed in box 30/9.

folder 6  [California Forest Play of 1920, opus 16]

“Prelude and ballet” to the Forest play. — [without date]
10 parts in MS repro:
Violin I (3) / Violin II (2) / Violas / Violoncellos (2) / Bass (2).
The notation in two of the violin I parts rendered in HH hand; all the others in the hands of copyists.
folder 7  [California Forest Play of 1920, opus 16]

Prelude and ballet from the California “Forest play” of 1920. — [without date]
Special arrangement for two pianos and orchestra.
Full score, hardbound. MS repro with pasted-on additions in ink; 12 pages of music.

folder 8  [California Forest Play of 1920, opus 16]

*Contains two manifestations:*

Episode two, “The sowing”.
Negative photostatic copy of the MS housed in box 31/1.

Episode three.
Negative photostatic copy of autograph MS; 12 pages of music.

folder 9  [California Forest Play of 1920, opus 16]

A forest play. Episode two. — [without date]
Choral score. Negative photostatic copy of autograph MS; 2 pages of music.
Two copies of same.

Box 28

folder 1  [Centennial March]

Centennial march. — [without date]
For orchestra.
Full score. Ink MS on Ozalid masters; 34 pages of music.
“Dedicated to the 100th Anniversary of the admission to the Union of my native state, Nebraska”—in caption on first page.

folder 2  [Centennial March]

Centennial march. — [without date]
Full score, hardbound. MS repro sourced from Ozalid masters housed in box 32/1.
“Commissioned by the Ohio Music Educators Association”—in caption on first page.
Annotated and corrected by HH in blue and red pencil.

folder 3  [Centennial March]

Centennial march. — [without date]
For orchestra.
Howard Hanson, accession no. 997.12

Full score, hardbound. MS repro sourced from Ozalid masters housed in box 32/1.
Bears no additional markings.

folder 4 [Centennial Ode]

[Centennial Ode] — May 19, 1950.
For orchestra with narrator.
Full score. Ink MS on Ozalid masters; 33 pages of music (numbered: 1-5, 13-28, “Drum Taps” insert, C1-C6, D1-D6).
Caption of first page lacking owing to previous cropping of the leaf.

folder 5 [Centennial Ode]

Centennial ode. — [without date]
Chorus part. Pencil MS; 4 pages of music.

folder 6 [Centennial Ode]

Centennial ode. — [without date]
Chorus part. Ink MS on Ozalid masters; 5 pages of music.
In a copyist’s hand.

folder 7 [Centennial Ode]

Centennial ode. — [without date]

Full score. MS repro sourced from Ozalid masters housed in box 28/4; 21 pages of music, numbered 1-5, insert (consisting of pages 158-164 from the Symphony No. 3), 13-28.
Bears performance markings in pencil.

folder 8 [Centennial Ode]

Centennial ode. — [without date]
Chorus part. MS repro sourced from Ozalid masters housed in box 32/6.

folder 9 [Cherubic Hymn]

The cherubic hymn, op. 37 — [without date]
For chorus and orchestra.
Full score. Ink MS on Ozalid masters; 42 pages of music.
Text from the Greek Catholic liturgy; arr. for use in English by Stephen A. Hurlbut.

folder 10 [Cherubic Hymn]
   Vocal score. Ink MS on Ozalid masters; 22 pages of music.
   Orchestral accompaniment arranged for piano.

folder 11  [Cherubic Hymn]

Sketches. MS in ink and in pencil; 16 pages of music, unnumbered.

folder 12  [Cherubic Hymn]

The Cherubic Hymn, op. 37 — [without date]
   Full score, bound. MS repro sourced from Ozalid masters housed in box 32/9.
   “To my Mother”—dedication at head of first page.
   Bears performance annotations in blue pencil.

Box 29

folder 1  [Choral Responses]

[Choral responses] — [without date]
   For mixed chorus.
   Choral score. Pencil MS on Ozalid masters; 2 pages of music.
   Text from three sources: John 4:24; Psalm 65:1; and one anonymous text (Our
   hearts and lips show forth Thy praise).

folder 2  [Choral Responses]

[Choral responses] — [without date]
   Choral score. MS repro; 2 pages of music. (N.B. A different rendering from that housd in box 33/1.)
   Liturgical use indicated by sentences explicitly assigned to Minister.

folder 3  [Chorale and Alleluia]

Chorale and Alleluia. — Christmas 1953
   For symphonic band.
   Full score. Ink MS on Ozalid masters; 21 pages of music.

folder 4  [Chorale and Alleluia]

Chorale and alleluia. — [without date]
   Parts. Ink MS on Ozalid masters; 39 parts.
   In a copyist’s hand.
Piccolo / Flute I / Flute II / Oboe I / Oboe II / English horn / Bassoon I / Bassoon II / Contra bassoon / E-flat clarinet / Clarinet I / Clarinet II / Clarinet III / Clarinet IV / Alto clarinet / Bass clarinet / Contra-bass clarinet / E-flat alto saxophone I / E-flat alto saxophone II / B-flat tenor saxophone / E-flat baritone saxophone / Horn I in F / Horn II in F / Horn III in F / Horn IV in F / Cornet I in B-flat / Cornet II in B-flat / Cornet III in B-flat / Trumpet I in B-flat / Trumpet II in B-flat / Trumpet III in B-flat / Baritone / Trombone I / Trombone II / Trombone III / Basses / Timpani / Tenor drum, field drum, bass drum, Tam-tam / Snare drum, suspended cymbal.

folder 5  [Chorale and Alleluia]

Sketches. Ink and pencil MS; 8 leaves.

folder 6  [Chorale and Alleluia]

Chorale and Alleluia. — Christmas 1953
Full score, hardbound. MS repro sourced from Ozalid masters housed in box 33/3.
Bears no added markings.

folder 7  [Concerto da camera, opus 7]

Concerto in C minor, opus 7. — [without date]
Piano reduction score. Ink MS; 30 pages of music (of which 1-24 are numbered).
Orchestral accompaniment reduced to two-stave keyboard accompaniment.
“Unto Thee lift I up mine eyes, O Thou that dwellest in the heavens.”—in caption on first page.
“Began in spring of ’16 and finished during summer and first year at College of Pacific. Performed at May Festival, May 1917 by Hanson and Warren D. Allen. Played each year ’17, ’18, ’19, ’20, ’21 at College by students.”—at foot of first page.

folder 8  [Concerto da camera, opus 7]

Concerto da camera, opus 7. — 1916-17
For pianoforte and string quartette [sic].
Ink MS; 4 parts. Autograph.
Bear performance markings in pencil.

Violino primo / Violino secondo / Viola / Violoncello.

folder 9  [Concerto da camera, opus 7]

Concerto da camera in C minor, opus 7. — [without date]
Full score. Ink MS on Ozalid masters; 31 pages of music.
In a copyist’s hand.

folder 10  [Concerto da camera, opus 7]

Concerto da camera. — [without date]
Parts. Ink MS; 4 parts. In a copyist’s hand.
Bear performance markings in pencil.

folder 11  [Concerto da camera, opus 7]

Concerto da camera, op. 7. — [without date]
Parts. Ink MS on Ozalid masters; 4 parts. (N.B. A different rendering than the parts housed in box 33/10.)

folder 12  [Concerto da camera, opus 7]

Concerto da camera, op. 7 (1916-17). — [without date]
Full score. MS repro; 31 pages of music.
Three copies, each bound.
In a copyist’s hand.
Each of the two spiral-bound copies bears performance markings in red pencil.

Box 30

folder 1  [Concerto da camera, opus 7]

Concerto da camera, op. 7 (1916-17). — [without date]
Parts. MS repro; sourced from the Ozalid masters housed in box 29/11.
In a copyist’s hand.
Each copy of each part bears performance markings in pencil.

Violin I (4 copies) / Violin II (4 copies) / Viola (4 copies) / Violoncello (4 copies).

folder 2  [Concerto for Organ and Orchestra, opus 27]

Separated to box 63/1.

folder 3  [Concerto for Organ and Orchestra, opus 27]

Organ concerto. — [without date]
Conductor’s score. MS repro; 44 pages of music.
The orchestral accompaniment reduced to three staves.
In a copyist’s hand.
Bears performance markings in pencil and red pencil.
folder 4 [Concerto for Organ, Strings, and Harp, opus 22, no. 3]

Concerto for organ, strings and harp, opus 22, no. 3. — [without date]
  Piano reduction score. Ink MS on Ozalid masters; 33 pages of music.
  The orchestral accompaniment arranged for piano.
  “To Harold Gleason”—in caption on first page.

folder 5 [Concerto for Organ, Strings, and Harp, opus 22, no. 3]

Concerto for organ, strings and harp, op. 22, no. 3. — [without date]
  Full score, bound. MS repro; 58 pages of music.
  In a copyist’s hand.
  Bears no added markings.

folder 6 [Concerto for Piano and Orchestra, opus 36]

Concerto for piano and orchestra, opus 36. — [without date]
  Full score, incomplete. Ink MS on Ozalid masters; 9 pages of music (numbered:
  1, 4, 21, 26, 38, 39, 40, 41, 48).
  “To the memory of Natalya Koussevitzky”—in caption on first page.

folder 7 [Concerto for Piano and Orchestra, opus 36]

MS sketches in pencil and in ink.

Box 31

folder 1 [Concerto for Piano and Orchestra, opus 36]

Concerto in G major for pianoforte and orchestra. — Aug. 1st 1948.
  Full score, bound. MS repro; 112 pages of music.
  Bears HH’s performance markings in pencil, red pencil, and blue pencil.
  “To Natalya Koussevitzky in affectionate memory”—in caption on first page.

folder 2 [Concerto for Piano and Orchestra, opus 36]

Concerto in G major for pianoforte and orchestra. — Aug. 1st 1948.
  Full score, bound. MS repro; 112 pages of music. (N.B. Same rendering as that
  housed in box 35/1.)
  Inside front cover marked “Dr Howard Hanson’s personal copy” in a hand other
  than Hanson’s.
  “To Natalya Koussevitzky in affectionate memory”—in caption on first page.
  Bears Hanson’s performance markings in pencil, specifically with attention to
  the piano solo part.
folder 3  [Concerto for Piano and Orchestra, opus 36]

Concerto for piano and orchestra. — [without date]
Two-piano score. MS repro; 49 pages of music.
“To the memory of Natalya Koussevitzky”—in caption on first page.
Bears Hanson’s performance markings in pencil, specifically with attention to
the piano solo part.

folder 4  [Concerto for Piano and Orchestra, opus 36]

Concerto for piano and orchestra. — [without date]
Two-piano score. MS repro; 49 pages of music.
Two copies. One copy bears performance markings in pencil; the other copy
unmarked.

folder 5  [Dance of the wood-nymphs]

Dance of the wood-nymphs [sic]: a moonlight fantasia. — [without date]
For piano solo.
Ink MS; 6 pages of music.
“Composed Aug. 1912. Excelsior Sprgs, Mo. First public performance
Excelsior Sprgs, Mo. Private Musicale.”—on page facing first page of
music.

folder 6  [Dances]

[Dances] — [without date]
For piano solo. Ink MS; 13 pages of music (paginated separately: 3, 5, 5).
Each movement headed by its own caption title.

I. Elfin dance — II. Witches dance — III. Dance of the spirits.

Box 32

folder 1  [David]

Oratorio, “David” — [without date]
For mixed vocal quartet, string quartet, pipe organ, piano, tenor soloist, and bass
soloist.
Full score, bound. Ink MS; 87 pages of music, unnumbered.

No. 1. Instrumental; voices tacit. — No. 2. (Tenor solo) O Lord, our Lord, how
excellent Thy name in all the world. — No. 3. (Bass solo) Consider Thy
heav’ns, the work of Thy hands. — No. 4. (Chorus) For Thou hast made
him a little lower than the angels; In Thee, O Lord, I put my trust; let me
never be brought to confusion.
folder 2  [David]

David. Part I. — [without date]
Parts. Ink MS; 3 parts present.

First violin / Second violin / Viola.

folder 3  [Deserted Convent]

The deserted convent / composed by Howard Harold Hanson. — [without date]
For violoncello solo.
Ink MS; 7 pages of music, unnumbered.

folder 4  [Deserted Convent]

[The deserted convent] — 1913.
Sketch. Ink MS; 2 pages of music.
Accompanied by: Class song “Music class of 1912, L.C.” / H. H. Hanson. —
spring 1912.
Pencil MS; 2 pages of music.
Words by Ethyle Wilson.

folder 5  [Dies Natalis]

For symphonic wind ensemble.
Full score. Ink MS on Ozalid masters; 50 pages of music.
“To Donald Hunsberger and the Eastman Wind Ensemble”—at foot of first
page.

folder 6  [Dies Natalis]

Dies Natalis: for band. — [without date]
Piano-conductor score. Ink MS on Ozalid masters; 18 pages.

folder 7  [Dies Natalis]

Full score, bound. MS repro, sourced from the Ozalid masters housed in box
36/5.
“Written for the Centennial of my native State, Nebraska, under the title “Dies
Natalis” for orchestra, the second version, for symphonic band, is dedicated
to Donald Hunsberger and the Eastman Wind Ensemble”—at foot of first
page.
folder 8  [Dies Natalis]

Dies Natalis: for band. — [without date]
   Piano-conductor score, bound. MS repro, sourced from the Ozalid masters housed in box 36/6.
   Two copies; neither bears any added markings.

folder 9  [Dream]

A dream / words by Latouche Hancock; music by Howard Hanson. — [without date]
   For voice with piano.
   Ink MS; 5 pages of music.

folder 10  [Dreams]

[Dreams] — [without date]
   Lacks a caption title; text attribution also lacking.
   For voice with piano. Ink MS; 6 pages of music.
   First lines of text: Dreams, old dreams, is a funny old man, you never, no, never can tell / Which of the dreams, which the night time comes, He is bringing to you to sell.

folder 11  [Elegy, opus 44]

Elegy. — [without date]
   For orchestra.
   Parts. Ink MS on Ozalid masters; 25 parts.
   In a copyist’s hand.

   Flute I / Flute II / Oboe I / Oboe II / Clarinet I in B-flat / Clarinet II in B-flat / Bassoons / Horn I in F / Horn II in F / Horn III in F / Horn IV in F / Trumpet I in B-flat / Trumpet II in B-flat / Trumpet III in B-flat / Trombone I / Trombone II / Trombone III / Tuba / Timpani / Harp / Violin I / Violin II / Viola / Violoncello / Bass.

folder 12  [Elegy, opus 44]

Sketch. Pencil MS; 10 pages of music.

Box 33

folder 1  [Exaltation, opus 10]

Exaltation, opus 10 / Howard H. Hanson. — [without date]
For voice with piano. 
Ink MS; 2 pages of music. 
“To my friend, Miss Flossita Badger.”—At head of first page. 
“Written sometime during ’17-’18 and sung by Miss Badger May 20, 1918.”—in left margin of first page. 
First line of text: I have learned this lore, the Love Divine.

folder 2
[Exaltation, opus 10]
Exaltation: for low voice. — [without date] 
For voice with piano. Ink MS on Ozalid masters; 2 pages of music. 
In a copyist’s hand.

folder 3
[Exaltation, opus 10]
Exaltation: for high voice. — [without date] 
For voice with piano. Ink MS on Ozalid masters; 2 pages of music. 
In a copyist’s hand.

folder 4
[Exaltation, opus 10]
Exaltation: for low voice. — [without date] 
MS repro sourced from Ozalid masters housed in box 37/2. 
Four copies, each unmarked.

folder 5
[Exaltation, opus 10]
Exaltation: for high voice. — [without date] 
MS repro sourced from Ozalid masters housed in box 37/3. 
Four copies, each unmarked.

folder 6
[Exaltation, opus 20]
Symphonic poem, op. 20. — [without date] 
Parts. Ink MS; 21 parts. 
In a copyist’s hand. 
Most of the parts bear performance annotations in pencil.

Piccolo / Flute I / Flute II / Oboe I / Oboe II / Clarinet I in B-flat / Clarinet II in B-flat / Bassoon I / Bassoon II / Horns in F / Horns I and II in F / Horns III and IV in F / Trumpet in B-flat / Cornet I in B-flat / Cornet II in B-flat / Trombone / Trombone I / Trombone II / Trombone III / Tuba / Timpani in C-D-G.
Exaltation, opus : symphonic poem for piano and orchestra / Howard H. Hanson.
— [without date]
Two-piano score. MS repro; 15 pages of music.
Orchestral parts reduced for second piano.
Four copies, of which one is bound and one is a negative photostatic copy.
“Note: ‘Exaltation’ is the second of a group of Symphonic Poems, the first of which is ‘Before the Dawn’.”—at foot of first page.

folder 8 [Fanfare]

University of Rochester fanfare. — [without date]
For three trumpets in B-flat.
Score. Ink MS; 1 page of music.
MS previously in the collection of the Eastman School of Music Orchestra Library, the stamp of which it bears.

folder 9 [Fanfare]

Fanfare. — [without date]
For four horns in F, four trumpets in B-flat, three trombones, tuba, and timpani.
Score. Ink MS; 1 page of music.
In a copyist’s hand.

folder 10 [Fanfare]

Fanfare for three trumpets. — [without date]
For three trumpets in B-flat.
Parts. Ink MS; 3 parts.
Corresponds to the score housed in box 37/8.

folder 11 [Fanfare for the Signal Corps]

Fanfare for the signal corps. — [without date]
For horns in F, trumpets in B-flat, trombones or tuba, snare drums, tenor drums, and timpani.
Full score. Ink MS on Ozalid masters; 6 pages of music.
“To my dear friend, Eugene Goossens, in affectionate admiration.”—at head of first page.

folder 12 [Fanfare for the Signal Corps]

Fanfare for the signal corps. — [without date]
Parts. Ink MS on Ozalid masters; 14 parts.
In a copyist’s hand.
1st horn in F / 2nd horn in F / 3rd horn in F / 4th horn / 1st trumpet / 2nd trumpet / 3rd trumpet / 1st trombone / 2nd trombone / 3rd trombone / Tuba / Snare drum / Tenor drums / Timpani

folder 13 [Fanfare for the Signal Corps]

Fanfare for the signal corps. — [without date]
  Full score. MS repro, sourced from the Ozalid masters in box 37/11.

folder 14 [Fanfare for the Signal Corps]

Fanfare for the signal corps. — [without date]
  Parts. MS repro, sourced from the Ozalid masters housed in box 37/12.
  In a copyist’s hand.

folder 15 [Fantasia, A Minor]

Fantasia in A minor / composed by Howard Harold Hanson, Wahoo Nebr.
  For piano solo.
  Ink MS; 6 pages of music.

folder 16 [Fantasia of the Northland]

[Title lacking] — [without date]
  For piano solo.
  Pencil MS; 4 pages of music.

folder 17 [Fantasia of the Northland]

Fantasia of the Northland. — [without date]
  MS repro; 4 pages of music.
  A different rendering than that housed in box 37/16.
  “Composed Spring 1913.”—added in ink at head of first page.

folder 18 [Fantasy, string orchestra]

Fantasy for string orchestra (based on String quartet, opus 23). — July 7, 1939
  Full score. Ink MS on Ozalid masters; 44 pages of music.

folder 19 [Fantasy, string orchestra]

Fantasy for string orchestra / based on String quartet, opus 23). — [without date]
  Full score. MS repro; sourced from the Ozalid masters housed in box 37/18.
  Previously housed in either the SML stacks or the ESM Orchestra Library.
“First performance this version Eastman Chamber Orchestra 21 July 1960.
Frederick Fennell.”—in caption on first page of music.
With conductor’s markings in FF’s hand in pencil throughout.

folder 20  [Fantasy Variations on a Theme of Youth, opus 40]

Fantasy variations on a theme of youth. — [without date]
For piano orchestra and string orchestra.
Two-piano score. Ink MS on Ozalid masters; 21 pages of music.
“Written for the Centennial of my alma mater, Northwestern University.”—in
caption on first page.

folder 21  [Fantasy Variations on a Theme of Youth, opus 40]

Fantasy variations on a theme of youth. — Jan. 3rd, 1951.
Full score. MS repro; 25 pages of music.
“Written for the Centennial of my alma mater, Northwestern University.”—in
caption on first page.
Does not bear any added markings.

folder 22  [Fate]

Fate / music by Howard Harold Hanson. — spring ’15 [i.e., 1915]
For soprano with piano.
Ink MS; 3 pages of music.
Words anonymous. First lines of text: The tall palms ware [sic] their slender
hands / Above the reaches of the foam.

folder 23  [First Modern Fugue]

First “modern fugue” / by Howard Hanson. — [without date]
For piano solo. Ink MS; 2 pages of music.

Box 34

folder 1  [For the first time]

For the first time. — [without date]
For orchestra.
Full score. Ink MS on Ozalid masters; 58 pages of music.

Bells — Tamara and Peter Bolshoi (Two playful Irish terrier puppies with
Russian names) — The deserted house — The eccentric clock — Deep forest
— Clowns — Dance — Serious conversations — Kikimora (A Russian fairy
tale) — Mist — Fireworks — Dreams.
folder 2  [For the first time]

For the first time. — [without date]
Parts. Ink MS on Ozalid masters; 16 parts.
In a copyist’s hand.

Flute I / Flute II-Piccolo / Oboes I-II / Bassoons I-II / Clarinet I in B-flat / Clarinet II in B-flat / Horns I-II in F / Timpani / Percussion / Piano-Celeste / Harp / Violin I / Violin II / Violas / ‘Cello / Basses

folder 3  [For the first time]

For the first time: twelve impressions in a child’s day. — [without date]
For piano solo. Ink MS on Ozalid masters; 25 pages of music.

folder 4  [For the first time]

For the first time. — [without date]
For orchestra.
Full score, bound. MS repro, sourced from Ozalid masters housed in box 38/1.
Two extra pages “Fireworks” tipped in at end of score.
Bears performance annotations in Hanson’s hand in pencil throughout, and his timings facing the first page of music.

folder 5  [For the first time]

Sketches. MS in ink and pencil.

folder 6  [For the first time]

For the first time: twelve impressions in a child’s day. — [without date]
For piano solo.
MS repro score, sourced from the Ozalid masters housed in box 38/3.

folder 7  [Four poems, opus 9, no. 1]
[Sonata, A minor, opus 11]
[Three miniatures, opus 12]

Manuscript book containing the following:

Poèmes érotiques / Howard Harold Hanson. — [without date]
For piano solo. Ink MS; 13 pages of music.
“The Four ‘Poèmes Erotiques’ are my first studied attempt at ‘psychological’ writing. Written during my first year at Pacific and performed here. The third and fourth have a slightly morbid tendency reflecting a perturbed state
of mind. Opus number is Op. 9, Nos. 1, 2, 3, & 4.”—Composer’s note at foot of third page of music.

 Cena
 Sonata, opus 11. — [without date]
 Ink MS; 23 pages of music, unnumbered.
 Incomplete: several pages contain blank measures; pages 18 and 19 contain blank lines; and the last page of music lacks a definite conclusion.
 “Written during summer of 1918. Performed April 7, 1919.”—in left margin on first page of music.

 Cena
 Three miniatures, opus 12, nos. 1-2-3. — [without date]
 Ink MS; 5 pages of music.
 No. 1. Reminiscence — [No. 2.] Lullabye — [No. 3.] Longing.
 “Written 1918-19. First performed Apr. 7 ’19.”—in left margin on first page of music.

folder 8 [Four Psalms]

Four Psalms. — [without date]
 For baritone with piano or organ. MS repro; 24 pages of music.
 In a copyist’s hand.

 Psalm 46 (God is our refuge and strength) — Psalm 6 (O Lord, rebuke me not in Thine anger) — Psalm 47 (O clap your hands) — Psalm 8 (O Lord, our Lord, how excellent Thy name).

folder 9 [Gavotte in G]

Gavotte in G / composed by Howard H. Hanson. — [without date]
 For piano solo.
 Pencil MS; 3 pages of music.
 “With the compliments of the composer, Howard H. Hanson / Wahoo, Nebr.”—at end of music.

folder 10 [Gavotte in G]

Gavotte : for string quartette [sic]. — [without date]
 Parts. Ink MS; 4 parts.
 Same music as that housed in box 38/9.

Box 35
folder 1  [Heroic Elegy, opus 28]

Heroic elegy. — [without date]
Parts. Ink MS; 32 parts
In copyists’ hands.

Piccolo / 1st Flute / 2nd Flute / 1st Oboe / 2nd Oboe & English horn / 1st Clarinet in B-flat / 2nd Clarinet in B-flat / 1st Bassoon / 2nd Bassoon / Double bassoon / 1st Horn in F / 2nd Horn in F / 3rd Horn in F / 4th Horn in F / 1st Trumpet in C / 2nd Trumpet in C / 3rd Trumpet in C / 1st Trombone / 2nd Trombone / 3rd Trombone / Trombone / Tuba / Timpani / Percussion I (bass drum & cymbals) / Percussion II (snare drum & gong) / Percussion / Organ (2) / Bass (4).

folder 2  [Heroic Elegy, opus 28]

Heroic elegy: Beethoven Centennial 1927. — [without date]
For strings.
Parts. MS repro; four parts
Negative photostatic copies.

Violin I / Violin II / Viola / ‘Celli

folder 3  [How Excellent Thy Name, opus 41]

How excellent Thy name. — [without date]
For SATB choir with organ.
Full score. Ink MS; 5 pages of music.

folder 4  [How Excellent Thy Name, opus 41]

How excellent Thy name. — [without date]
Full score.
Ink MS on Ozalid masters; 8 pages of music.
In a copyist’s hand.

folder 5  [How Excellent Thy Name, opus 41]

Pencil sketches. 4 pages of music.

folder 6  [How Excellent Thy Name, opus 41]

O Lord our Lord, how excellent Thy name. — [without date]
For SSAA with piano.
MS repro; 9 pages of music.
Ten copies.
folder 7  [How Excellent Thy Name, opus 41]

How excellent Thy name. — [without date]
MS repro sourced from Ozalid masters housed in box 39/4.
Three copies.

folder 8  [Hymn, Creator of Infinities]

Hymn / [music by] Howard Hanson; [text by] Chadwick Hansen. — [without date]
For SATB voices.
MS repro; 1 page of music.
In a copyist’s hand.
Two copies.

folder 9  [Hymn for the Pioneers]

Hymn for the Pioneers: for the Swedish tercentenary 1638-1938. — [without date]
For TTBB men’s voices a cappella.
Ink MS on Ozalid masters; 6 pages of music.

folder 10  [Hymn for the Pioneers]

Hymn for the Pioneers: for the Swedish tercentenary 1638-1938). — [without date]
For SATTBB voices a cappella.
Ink MS on Ozalid masters; 8 pages of music.

folder 11  [Hymn for the Pioneers]

Separated to box 64/1 (oversized).

Box 36

folder 1  [Hymn for the Pioneers]

Hymn for the Pioneers (for the Swedish Tercentenary 1638-1938). — [without date]
For men’s voices a cappella.
Score. MS repro, sourced from the Ozalid masters housed in box 39/9.
Publisher’s proof copy. Copyright 1938 by J. Fischer & Bro.
Accompanied by three additional repro copies sourced from the same set of Ozalid masters, and by a negative photostatic copy of the same rendering.
folder 2  [Hymn for the Pioneers]

Hymn for the Pioneers (for the Swedish Tercentenary 1638-1938). — [without date]
For SATTBB voices a cappella.
MS repro score, sourced from the Ozalid masters housed in box 39/10.
Four copies of same, accompanied by one negative photostatic copy of the same rendering.

folder 3  [Hymn of Praise]

Hymn of praise / Howard Harold Hanson. — [without date]
For soprano solo, chorus, piano, pipe organ and string quartette [sic].
Full score. Ink MS; 16 pages of music.
Score incomplete.

folder 4  [Hymn of Praise]

Song of praise: 114th Psalm / composed by Howard H. Hanson. — [without date]
For mixed quartette [sic], string quartette [sic], piano and pipe organ.
Words from the 114th Psalm.
Ink MS choral score (3 pages of music), piano part (6 pages of music), and organ part (6 pages of music).
Accompanied by a second choral score not in Hanson’s hand (5 pages of music.)

folder 5  [Idylls of Spring]

For piano solo. Two movements present:

♫
Marsh Winds (first in suite of “Idylls of Spring”)
Pencil MS; 3 pages of music.

♫
April rain (second in suite “Idylls of Spring”)
Pencil MS; 3 pages of music.

folder 6  [In memoriam Lyndol Mitchell]

In memoriam, Lyndol Mitchell. — [without date]
N.B. Lyndol Mitchell, ESM graduate and faculty member (served 1952-63); died on February 19th, 1963.

For organ.
Ink MS; 2 pages of music.
[In memoriam Lyndol Mitchell]

In memoriam, Lyndol Mitchell. — [without date]
For organ.
Ink MS on Ozalid masters; 2 pages of music.

[Intermezzo capriccio]

Intermezzo capriccio / composed by Howard H. Hanson. — [without date]
For piano solo.
Pencil MS; 3 pages of music.

[Kyrie eleison]

Kyrie Eleison in A minor / Howard Harold Hanson. — [without date]
For double chorus.
Choral score. Ink MS; 11 pages of music.

[Lament for Beowulf, opus 25]

The Lament for Beowulf. — [without date]
For orchestra.
Parts. MS repro; 25 parts (woodwinds, brass, and percussion).
In a copyist’s hand.
Provenance: Summy-Birchard Publishing Company; formerly rental material.
Several parts bear the stamp of C. C. Birchard & Co.

Piccolo / 1st Flute / 2nd Flute / 1st Oboe / 2nd Oboe / 1st Clarinet (in B-flat) / 2nd Clarinet (in B-flat) / 1st Bassoon / 2nd Bassoon / Contra-Bassoon / 1st Horn in F / 2nd Horn in F / 3rd Horn in F / 4th Horn in F / 1st Trumpet in C / 2nd Trumpet in C / 3rd Trumpet in C / 1st Trombone / 2nd Trombone / 3rd Trombone / Tuba / 1st Tympany [sic] / 2nd Tympany [sic] / Drums (Snare Drum, B. Dr.) ; Gong & Cymbals.

[Lament for Beowulf, opus 25]

The Lament for Beowulf. — [without date]
For orchestra.
Parts. MS repro; 18 parts (strings).
In a copyist’s hand.
Provenance: Summy-Birchard Publishing Company; formerly rental material.
Several parts bear the stamp of C. C. Birchard & Co.

Harp / 1st Violin (5) / 2nd Violin (4) / Viola (3) / Violoncello (3) / Bass (2).

[Lament of David]
Lamentation. — [without date]
   For solo voice or unison chorus and keyboard.
   Ink MS; 3 pages of music.

Accompanied by:
   [Magnificat, A major]

[Title lacking] — [without date]
   For solo voice or unison chorus and keyboard.
   Sketch. Pencil MS; 5 pages of music.
   First line: My soul doth magnify the Lord.

folder 13  [Lament of David]

The lament of David. — spring ’15 [i.e. 1915].
   For solo voice or unison chorus with keyboard.
   Ink MS; 4 pages of music.

Box 37

folder 1  [Laude]

Chorale and Fanfare from Laude. — [without date]
   For symphonic wind ensemble.
   Full score. Ink MS on Ozalid masters; 16 pages of music.
   “For Thomas Schippers and the Cincinnati Symphony Orchestra”—in caption
   on first page.

folder 2  [Laude]

[New Land, New Covenant]

Manuscript book containing the following:

Chorale [and] Variations sketch; and, Sketch New Land, New Covenant. —
   [without date]
   Sketches in pencil and ink.
   Titles in Hanson’s hand on the cover.

Accompanied by one leaf (pages 37 and 38) of MS repro from the full score of
   Laude (published as Laude:

folder 3  [Laude]

Chorale and Fanfare from Laude. — [without date]
For symphonic wind ensemble.
Full score. MS repro, sourced from the Ozalid masters housed in box 41/3.

folder 4  [Lumen in Christo]

Lumen in Christo: with variations on themes by Haydn and Handel. — [without date]
For women’s voices and orchestra.
Vocal score. Ink MS on Ozalid masters; 25 pages of music.
The orchestral accompaniment reduced for keyboard.
“To Nazareth College on its 50th Anniversary”—in caption on first page.
Accompanied by a set of extra pages (3, 7, 8, 10, 11, and 18) in the same physical format.

folder 5  [Lumen in Christo]

Lumen in Christo: with variations on themes by Haydn and Handel. — [without date]
For women’s voices and orchestra.
Full score. Ink MS on Ozalid masters; 57 pages of music.
“For the 50th Anniversary of Nazareth College.”—in caption on first page.

folder 6  [Lumen in Christo]

Lumen in Christo: with variations on themes of light and darkness by Haydn and Handel. — [without date]
For women’s voices and orchestra.
Chorus part. Ink MS on Ozalid masters; 11 pages of music.
“Dedicated to the fiftieth anniversary of Nazareth College.”—in caption on first page.

folder 7  [Lumen in Christo]

Lumen in Christo: with variations on themes of light and darkness by Haydn and Handel. — [without date]
For women’s voices and orchestra.
Parts. Ink MS on Ozalid masters; 16 parts.
In a copyist’s hand.

Flutes / Oboes / Clarinets / Bassoons / Horns / Trumpets / Trombones / Timpani / Percussion / Harp / Piano / Violin I / Violin 2 / Viola / Cello / Bass.

folder 8  [Lumen in Christo]

Manuscript book containing sketches in pencil and in ink. Hanson’s rubric on the cover reads: Lumen in Christo - Sketches.
folder 9  [Lumen in Christo]

Lumen in Christo: with variations on themes by Haydn and Handel. — [without date]
Vocal score, bound. MS repro, sourced from the Ozalid masters housed in box 41/4.

folder 10  [Lumen in Christo]

Lumen in Christo: with variations on themes of light and darkness by Haydn and Handel. — [without date]
For women’s voices and orchestra.
Vocal score, bound. MS repro, sourced from the Ozalid masters housed in box 41/4. Reduced in size, suggesting rehearsal pianist’s copy.

folder 11  [Lux aeterna, opus 24]

Separated to box 64/2.

folder 12  [Lux aeterna, opus 24]

Lux Aeterna. — [without date]
Parts. Ink MS on Ozalid masters; 20 parts.
In a copyist’s hand.

Piccolo / Flutes I and II / Oboi I-II / Clarinetti in si-[flat] / Fagotti / Contrafagotto / Corno I in Fa / Corno II in Fa / Corni III-IV in Fa / Tromba 1mo / Trombe II-III / Tromboni I-II / Piccolo, Flauti / Tubular Chimes (Bells) / Piano / Celesta / Gran Cassa, Piatti, Gong / Timpani / Arpa I / Arpa II.

folder 13  [Lux aeterna, opus 24]

Caption title lacking. — [without date]
Brass chorale parts in G major (trombones and tuba).
MS repro; 1 page of music.

folder 14  [Lux aeterna, opus 24]

Caption title lacking. — [without date]
Chorale parts in full score. Ink MS on Ozalid master; 1 page of music.

Box 38

folder 1  [Lux aeterna, opus 24]

Separated to box 64/3.
folder 2  [Lux aeterna, opus 24]

Separated to box 64/4.

folder 3  [Magnificat, A Major]

Caption title lacking. — [without date]
For solo voice or unison chorus with keyboard.
Ink MS; 4 pages of music.
Incomplete; the music lacks a definite conclusion.
First line of text: My soul doth magnify the Lord.

folder 4  [Magnificat, A Major]

Magnificat in A major / Howard Harold Hanson. — [without date]
For solo voice or unison chorus with keyboard.
Ink MS; 7 pages of music.

folder 5  [March 13th]

March 13th. — [without date]
For piano.
Pencil MS; 4 pages of music.
“First Public Performance. Fremont Theatre.”—in left margin on first page.

folder 6  [Merry Mount, opus 31]

Song of the Puritans: from Merry Mount. — [without date]
For orchestra.
Full score. Ink MS on Ozalid masters; 8 pages of music.
N.B. Musical passage is that that accompanies the singing of “This is a house of gay carouse” but the vocal parts are not represented on these pages.

folder 7  [Merry Mount, opus 31]

Song of the Puritans. — [without date]
Parts. Ink MS on Ozalid masters; 31 parts.

Flute I / Flute II / Piccolo and Flute III / Oboe I / Oboe II / English Horn / Clarinet I in B-flat / Clarinet II in B-flat / Bass Clarinet in B-flat / Bassoon I / Bassoon II / Contra-Bassoon / 1st Horn in F / 2nd Horn in F / 3rd Horn in F / 4th Horn in F / Trumpet I in C / Trumpet II in C / Trumpet III in C / Trombone I / Trombone II / Trombone III / Tuba / Tympani / Cymbal / Harp / Violin I / Violin II / Viola / ‘Cello / Basses.
folder 8 [Merry Mount, opus 31]

A gathering of excerpts and fragments from acts I, II, and III, of which the most substantial is the following:

MERRY MOUNT Act II, Scene iii.
Vocal score. Ink MS on Ozalid masters; 4 pages of music.
Chorus part. Ink MS on Ozalid masters; 2 pages of music.
Parts. Ink MS on Ozalid masters; 29 parts.

Flute I / Flute II / Flute III / Oboe I / Oboe II / English Horn / Clarinet I in B-flat / Clarinet II in B-flat / Bass Clarinet / Bassoon I / Bassoon II / Contra Bassoon / Horns I and III in F / Horn II in F / Horn IV in F / Trumpet I in C / Trumpet II in C / Trumpet III in C / Trombone I / Trombone II / Trombone III / Tuba / Harps I and II / Percussion / Violin I / Violin II / Violas / Violoncello / Bass.

folder 9 [Merry Mount, opus 31]

Marigold’s aria. — [without date]
Full score. Ink MS on Ozalid masters; 12 pages of music.
In a copyist’s hand.
First line of text: No witch am I.

folder 10 [Merry Mount, opus 31]

Marigold’s aria. — [without date]
Parts. Ink MS on Ozalid masters; 30 parts.

Flute I / Flute II / Flute III / Oboe I / Oboe II / Clarinet I in B-flat / Clarinet II in B-flat / Bass Clarinet in B-flat / English Horn / Bassoon I / Bassoon II / Horn I in F / Horn II in F / Horn III in F / Horn IV in F / Trumpet I / Trumpet II / Trumpet III / Trombone I / Trombone II / Trombone III / Tuba / Timpani / Cymbal and Celesta / Harp / Violin I / Violin II / Viola / ‘Cello / Bass.

folder 11 [Merry Mount, opus 31]

Chorus parts from acts I, II, and III. — [without date]
Ink MS on Ozalid masters.

folder 12 [Merry Mount, opus 31]

Separated to box 64/5.

folder 13 [Merry Mount, opus 31]
Separated to box 64/6.

folder 14  [Merry Mount, opus 31]

Song of the Puritans. — [without date]
   Full score. MS repro; 8 pages of music. Sourced from the Ozalid masters housed in box 42/6.

folder 15  [Merry Mount, opus 31]

Song of the Puritans. — [without date]
   Parts. MS repro, sourced from the Ozalid masters housed in box 42/7.

folder 16  [Merry Mount, opus 31]

MS repro manifestations of two segments:
   An instrumental excerpt from the Maypole Dance sequence (act I) in vocal score; and, the chorus parts in act III, scene I (“Gird you with sackcloth”).

folder 17  [Merry Mount, opus 31]

Marigold’s aria. — [without date]
   Full score, bound. MS repro, sourced from the Ozalid masters housed in box 42/9.
   In a copyist’s hand.

folder 18  [Merry Mount Suite]

Separated to box 64/7.

Box 39

folder 1  [Mosaics]

Separated to box 64/8.

folder 2  [Mosaics]

Sketches in ink and in pencil.
   Piano score, incomplete. Ink MS on Ozalid masters; 15 pages of music.
   Music ends inconclusively; the staves on page 15 contain content added in pencil.

folder 3  [My Madonna]
My Madonna / words by Robert W. Service; music by Howard Harold Hanson. — [without date]
For tenor with piano. Ink MS; 4 pages of music.

folder 4  [Mystic Trumpeter]

The mystic trumpeter. — [without date]
For narrator, chorus, and orchestra.
Full score. Ink MS on Ozalid masters; 92 pages of music.
Text by Walt Whitman.
“Dedicated to Dean Archie Jones and the School of Music of the University of Missouri in Kansas City.”—at foot of first page.

folder 5  [Mystic Trumpeter]

Vocal score. Ink MS on Ozalid masters; 34 pages of music.

folder 6  [Mystic Trumpeter]

Vocal score, bound. MS repro, sourced from the Ozalid masters housed in box 43/5.
The orchestral voices arranged for piano accompaniment.
Two copies.

folder 7  [New Land, New Covenant]

New land, new covenant. — [without date]
Vocal score. Ink MS on Ozalid masters; 64 pages of music.
Libretto by Howard C. Kee.

folder 8  [New Land, New Covenant]

New land, new covenant. — April 11, 1976
For narrator, chorus, children’s chorus, and orchestra.
Full score. MS repro; 129 pages of music.
“To my dear Peggie.”—in caption on first page.
Rehearsal numbers added in blue pencil.

folder 9  [New Land, New Covenant]

New land, new covenant. — [without date]
Vocal score, bound. MS repro, sourced from the Ozalid masters housed in box 43/7.
Box 40

folder 1  [New Land, New Covenant]

New land, new covenant. — [without date]

Vocal score, bound. MS repro, sourced from the Ozalid masters housed in box 43/7.

Divided into four bound sections: rehearsal nos. 1-40 (pages 1-33); rehearsal nos. 41-52 (pages 34-41); rehearsal nos. 53-70 (pages 42-55); and rehearsal nos. 71-80 (pages 56-64).

folder 2  [Night and Dawn]

Night and dawn: orchestral suite / Howard H. Hanson — [without date]

Full score. Ink MS; 23 pages of music, unnumbered.

I. Night — II. Dawn.

folder 3  [Night and Dawn]

Night and dawn: orchestral suite. — [without date]

Parts. Ink MS; 26 parts.


folder 4  [1913 Spring]

1913 spring. — [without date]

For solo voice or unison chorus and piano.

Ink MS; 3 pages of music.

Neither composer nor text author attributed on manuscript.

First line of text: Shall we roam, m love, to the twilight grove.

folder 5  [North and West, opus 22]

Separated to box 65/1.

folder 6  [North and West, opus 22]

North and west, opus 22: symbolic poem. — [without date]

For wordless SATB chorus and orchestra.
Parts. Ink MS on Ozalid masters; 30 parts.
In a copyist’s hand.

Voices / Piccolo / Flutes I and II / Oboes I and II / Clarinets I and II in B-flat / Bassoons I and II / Double Bassoon / Horn I in F / Horn II in F / Horn III in F / Horn IV in F / Trumpet I in B-flat / Trumpet II in B-flat / Trumpet III in B-flat / Trombone I / Trombone II / Trombone III / Tuba / Kettledrums in A-flat, B-flat, E-flat / Snare Drum / Cymbals / Bass Drum / Celesta / Harp I / Harp II / Violins I / Violins II / Violas / ‘Cellos / Basses.

folder 7 [North and West, opus 22]

Caption title lacking. — June 27, 1923
Short score. Ink MS; 13 pages of music, unnumbered.
“This arrangement completed Rome, June 27, ’23.” — at end of MS.
Title added in pencil in an unknown hand before the first page of music.

folder 8 [North and West, opus 22]

Separated to box 60/2 (oversized).

folder 9 [North and West, opus 22]

Separated to box 60/3 (oversized).

Box 41

folder 1 [Nymph and Satyr]

Individual movements present:

撺 Prelude. — [without date]
For piano.
Ink MS on Ozalid masters; 2 pages of music.

撺 Fantasy for solo clarinet and chamber orchestra. — [without date]
For clarinet with piano accompaniment.
Ink MS on Ozalid masters; 6 pages of music.

撺 For Mollie: scherzo for bassoon and orch[estra]. — April 6, 1978
For bassoon and piano accompaniment.
Ink MS on Ozalid masters; 5 pages of music.
Epilogue. — [without date]
For piano.
Ink MS on Ozalid masters; 2 pages of music.

Folder 2 [Nymph and Satyr]
Two manuscript books, each containing sketch material in ink and in pencil.

Folder 3 [Nymph and Satyr]
Fantasy for solo clarinet and chamber orchestra. — April 5, 1978
Full score. MS repro; 22 pages of music.
“First version”—rubric on front cover.
Three copies, each bound.

Folder 4 [Nymph and Satyr]
Fantasy: arranged for clarinet and piano. — [without date]
MS repro; 5 pages of music, unnumbered.
Two copies, each bound.
Caption title lacking; the given title from Hanson’s title on front covers.

Folder 5 [Pan and the Priest, opus 26]
Pan and the priest. — [without date]
For piano, flute, oboe, clarinet, bassoon, tenor horns, trumpet, trombone and percussion.
Full score. Ink MS on Ozalid masters; 33 pages of music.

Folder 6 [Pan and the Priest, opus 26]
Pan and the priest: symphonic poem. — [without date]
Parts. Ink MS; 5 parts (incomplete).
In copyists’ hands.
Parts present: Horn I in F / 1st Violin / Viola / ‘Cello / Basso.

Folder 7 [Pan and the Priest, opus 26]
Pan and the priest. — [without date]
Parts. Ink MS on Ozalid masters; 8 parts.
In a copyist’s hand.
Horns 1 and 2 in F / Trumpet in B-flat / Trombone / Flute / Oboe / Clarinet in B-flat / Bassoon / Percussion.
Box 42

folder 1  [Pan and the Priest, opus 26]

Pan and the priest. — [without date]
  Full score. MS repro, sourced from the Ozalid masters (box 45/5).
  Two copies, each bound.

folder 2  [Pan and the Priest, opus 26]

Pan and the priest: symphonic poem. — [without date]
  Transcribed for two pianos.
  MS repro; 19 pages of music.
  Negative photostatic reproduction.

folder 3  [Pan and the Priest, opus 26]

Pan and the priest: symphonic poem. — [without date]
  Transcribed for two pianos.
  MS repro; 19 pages of music.
  Positive photostatic reproduction.

folder 4  [Pastorale, opus 38]

Pastorale. — November 28, 1949
  For solo oboe, strings and harp.
  Score. Ink MS on Ozalid masters; 28 pages of music.
  “Written for the Chopin Centennial program of the United Nations Educational
  of first page.
  “To Peggie”—in caption on first page.

folder 5  [Pastorale, opus 38]

Pastorale for oboe and piano. — [without date]
  Score. Ink MS on Ozalid masters; 9 pages of music.
  In a copyist’s hand.
  “Written for Chopin Centennial UNESCO Paris 1949”— in caption on first
  page.
  “To Peggie”—dedication in caption on first page.

folder 6  [Pastorale, opus 38]

Pastorale. — [without date]
  Parts. Ink MS on Ozalid copies; 7 parts.
In a copyist’s hand.

Solo oboe / Harp / Violin I / Violin II / Viola / Violoncello / Bass.

folder 7  [Pastorale, opus 38]

Pastorale for oboe and piano. — without date
  Score. MS repro, sourced from Ozalid masters (box 46/6).
  In a copyist’s hand.
  Two copies.

folder 8  [Pastorale, opus 38]

Pastorale: for solo oboe, strings and harp. — Nov. 28, 1949
  Full score. MS repro, sourced from Ozalid copies (box 46/4).
  Bears performance markings in pencil.
  Provenance: Carl Fischer Rental Library.

folder 9  [Prayer of the Middle Ages]

A prayer of the Middle Ages. — [without date]
  For chorus a cappella.
  Score. Ink MS on Ozalid masters; 7 pages of music.
  Poem from the 8th century; English version by James Francis Cooke.
  “Written for the 150th anniversary of Furman University”—in caption on first page.

folder 10  [Prayer for the Middle Ages]

[Laude]

Manuscript book containing sketch material in pencil and in ink.

Box 43

folder 1  [Prelude and Double Concert Fugue, opus 1]

Prelude and concert fugue in E minor, Op. I / Howard Harold Hanson. — [without date]
  For two pianos.
  Ink MS; 31 pages of music.
  Title from front cover of manuscript book. Caption title: Praeludium.

folder 2  [Prelude to Song of Hiawatha]

Prelude to Song of Hiawatha / music by Howard Harold Hanson. — [without date]
For mezzo soprano or baritone with piano.  
Ink MS; 4 pages of music.  
Text by Longfellow.

folder 3  [Psalm 121]

The one hundred twenty-first Psalm. — [without date] 
For soloist, chorus, and orchestra.  
Full score. Ink MS on Ozalid masters; 30 pages of music.

folder 4  [Psalm 121]

The one hundred twenty-first Psalm. — October, 1967  
For solo baritone or contralto, chorus, and piano.  
Vocal score. Ink MS on Ozalid masters; 8 pages of music.

folder 5  [Psalm 121]

The one hundred twenty-first Psalm. — [without date]  
For solo voice, chorus, and orchestra.  
Full score, bound. MS repro, sourced from Ozalid masters (box 47/9).  
“To Robert Hargreaves and Ball State University.”—in caption on first page.  
Bears Hanson’s conducting markings in red pencil.

folder 6  [Psalm 150]

The one hundred fiftieth Psalm. — [without date]  
For men’s chorus and orchestra.  
Full score. Ink MS on Ozalid masters; 20 pages of music.

folder 7  [Psalm 150]

The one hundred fiftieth Psalm. — [without date]  
For men’s chorus and keyboard accompaniment.  
Ink MS on Ozalid masters; 8 pages of music.  
“To Ward Woodbury and the University of Rochester Glee Club.”—in caption on first page.

folder 8  [Psalm 150]

The one hundred fiftieth Psalm. — [without date]  
For mixed chorus and piano.  
Ink MS on Ozalid masters; 12 pages of music.

folder 9  [Psalm 150]
The one hundred fiftieth Psalm. — [without date]
   For chorus and orchestra.
   Full score, bound. MS repro, sourced from the Ozalid masters (box 43/6).

folder 10  [Psalm 150]

The one hundred fiftieth Psalm. — [without date]
   For men’s chorus and keyboard accompaniment.
   Vocal score. MS repro, sourced from Ozalid masters (box 43/7).
   Two copies, each bound.

folder 11  [Psalm 150]

The one hundred fiftieth Psalm. — [without date]
   For mixed chorus and piano.
   Vocal score, bound. MS repro, sourced from Ozalid masters (box 43/8).

Box 44

folder 1  [Quartet, opus 23]

Quartet, opus 23 (in one movement). — [without date]
   Four parts, bound. Publisher’s proof copies in MS repro.
   Addenda and corrigenda in black ink.
   “Copyright 1927 by C. C. Birchard & Company. International Copyright
   Secured. Made in the United States of America.”—at foot of first page of
   music on each part in red pencil.

folder 2  [Quintet in F Minor, opus 5]

Quintette [sic] in F minor. — [without date]
   For piano and strings.
   Score. Pencil sketch; 19 pages of music.

folder 3  [Scandinavian Mazurka]

Scandinavian mazurka. — [without date]
   For violin and piano.
   Ink MS; score (4 pages of music and part (1 page of music).

folder 4  [Scandinavian Sonata]

Scandinavian Sonata in D minor / Howard H. Hanson. — [without date]
   For piano.
   Ink MS; 21 pages of music.
folder 5  [Scandinavian Suite, opus 13. No. 3, Clog Dance]

Clog dance, opus 13, no. 3: from Scandinavian Suite / Howard H. Hanson. — [without date]
For piano.
Ink MS; 2 pages of music.
“To my friend, Percy Grainger”—in caption on first page.

folder 6  [Scandinavian Symphony]

Scandinavian Symphony in D minor. — 1913
For orchestra.
Full score. Ink MS. The movements paginated separately: 31 pages; and, 23 pages.
I. Allegro molto — II. Andante.

folder 7  [Scandinavian Symphony]
[Prelude and Double Fugue, opus 1]
[Three songs from Walt Whitman]

Manuscript book containing the following:

folder 8  [Schäfer’s Sonntagslied, opus 4]

Schäfer’s Sonntagslied / by Howard Harold Hanson. — [without date]
For high voice with piano.
Ink MS on Ozalid masters; 3 pages of music.
Text by Uhland.
First line of text: Das ist der Tag des Herrn!

folder 9  [Schäfer’s Sonntagslied, opus 4]

Reproductions from the Ozalid masters (box 48/10). Three copies.

folder 10  [Serenade for Flute, Harp, and Strings, opus 35]

Serenade. — [without date]
For solo flute, harp and strings; arranged for flute and piano.
Ink MS on Ozalid masters; 10 pages of music.
“To Peggie”—in caption on first page.

folder 11  Serenade for Flute, Harp, and Strings, opus 35

*Separated to box 65/4.*
folder 12  [Serenade for Flute, Harp, and Strings, opus 35]

Serenade. — Dec. 21, 1945
   For solo flute, harp and strings.
   Full score. MS repro; 27 pages of music.
   Inscribed, presumably by Mr. Leon Barzin; previous performance cited.

folder 13  [Serenade for Flute, Harp, and Strings, opus 35]

Serenade. — [without date]
   For solo flute, harp and strings; arranged for flute and piano.
   MS repro, sourced from the Ozalid masters (box 48/10).
   “To Peggie”—in caption on first page.

folder 14  [Slumber Song]

Slumber song / Howard H. Hanson. — [without date]
   For piano.
   Ink MS; 3 pages of music.

folder 15  [A Song of Autumn]

A song of autumn / music by Howard Harold Hanson; poem by Marion Brooks Frothingham. — fall 1914
   For soprano and piano.
   Ink MS; 2 pages of music.
   Accompanied by a second MS, scored in the same key and likewise 2 pages of music.

Box 45

folder 1  [Song of Democracy, opus 44]

Separated to box 65/5.

folder 2  [Song of Democracy, opus 44]

Song of democracy. — [without date]
   Vocal score. Ink MS on Ozalid masters; 24 pages of music.
   Text by Walt Whitman.
   “To the Music Educators of American for the 100th Anniversary of the National Education Association and the 50th Anniversary of the Music Educators National Conference”—in caption on first page.

folder 3  [Song of Democracy, opus 44]
Sail -- sail thy best, ship of Democracy: from Song of Democracy. — [without date]
Vocal score. Ink MS on Ozalid masters; 4 pages of music.

folder 4
[Song of Democracy, opus 44]
Excerpt from the Song of Democracy. — [without date]
Full score. Ink MS on Ozalid masters; 4 pages of music.

folder 5
[Song of Democracy, opus 44]
Excerpt from the Song of Democracy. — [without date]
Parts. Ink MS; 4 parts.
Violin I / Violin II / Viola II / ‘Cello II.

folder 6
[Song of Democracy, opus 44]
Separated to box 65/6.

folder 7
[Song of Democracy, opus 44]

folder 8
[Song of Democracy, opus 44]
Separated to box 65/7.

folder 9
[Song of Democracy, opus 44]
[tile statement]
Vocal score, bound. MS repro, sourced from the Ozalid masters (box 49/2).

folder 10
[Song of Democracy, opus 44]
Excerpt from the Song of Democracy. — [without date]
Full score. MS repro, sourced from the Ozalid masters (box 49/4).
Two copies, each bound.
“for Educational Television”—rubric in Hanson’s hand on cover of one copy.

folder 11
[Song of Democracy, opus 44]
Separated to box 65/8.

folder 12
[Song of Human Rights, opus 49]
For chorus of mixed voices with orchestra.
Full score. Ink MS on Ozalid masters; 39 pages of music.
“Commissioned by the United States National Commission for UNESCO to commemorate the fifteenth anniversary of the Universal Declaration of Human Rights.”—in caption on first page.
Accompanied by Hanson’s program note (1 page).

folder 13  [Song of Human Rights, opus 49]

Full score. MS repro, sourced from the Ozalid masters (box 49/12); only the caption title differs.

folder 14  [Songs for High Voice]

Songs for high voice. — 1922
A bound volume containing the original works cited below. Title Songs for high voice embossed on front cover.
“These Songs include all written between the years 1916-1919 and are the only songs between Opus numbers 1 and 20. Some slight changes have been made in this collection of them.”—on title page.
“Edited and re-written Rome, American Academy, 1922.”—on title page.

Contents:

£
Three songs for high voice, opus 2.
Ink MS; 6 pages of music.
“Written at Northwestern University, 1915-16 (begun “on tour summer 1915.”)”—on title page.

To music (Percy Bysshe Shelley) — Remembering (Ruth Guthrie Harding) — Dawn (Anon.)

£
Three songs from Walt Whitman’s “Now Finale to the Shore”.
Ink MS; 6 pages of music.

The untold want — Portals — Joy! Shipmate -- Joy!.

£
Schäfer’s Sonntagslied, op. 4 (To Herman G. Aschbaucher).
Ink MS; 4 pages of music.
Text by Uhland.
“1915-'16 -- Northwestern University.”—at foot of first page.
Two songs from the “Rubaiyat” of Omar Khayam, opus 6, nos. 2 & 3.
Ink MS; 6 pages of music.
“Wahoo, Nebraska Summer 1916”—on title page.

The worldly hope — Wake.

Exaltation, opus 10.
Ink MS; 2 pages of music.
Text anonymous.
To Flossita Badger.—dedication on title page.
“College of the Pacific, Fall 1917.”—at foot of first page of music.

Three Swedish folksongs; arr. as opus 15.
Ink MS; 6 pages of music.
In a copyist’s hand.
“Arr. for tenor voice fall 1919. Rearranged and rewritten for May Peterson, spring 1922, Roma.”—on title page.

Kristallen den Fina — Glädjens Blomster — Domaredansen.

Beat! Beat! Drums! — [without date]
For SATB chorus and orchestra.
Full score. Ink MS; 41 pages of music.
Text by Walt Whitman.
Title added to cover and to first page caption in another hand. Rubric “Original MS” added to cover in Hanson’s hand.
Addenda and corrigenda added throughout by Hanson in red pencil.

For baritone solo, chorus, and orchestra.
Vocal score. MS repro; 50 pages of music.
The title Songs from Drum Taps does not appear on this manifestation; instead, the titles of the individual movements appear in the captions of the respective first pages of music.

folder 17  [Songs from Drum Taps, opus 32]

Beat! Beat! Drums! — [without date]
For high voice with piano.
Ink MS; 17 pages of music.
In a copyist’s hand.
“To Sophie Braslau”—at head of first page.

folder 18  [Songs from Drum Taps, opus 32]

By the bivouac’s fitful flame. — [without date]
One single page of music from the MS repro vocal score, comprising the beginning of the movement.

Box 46

folder 1  [Songs from Drum Taps, opus 32]

Drum Taps. — May 19, 1950
Full score. MS repro; 54 pages of music.
“Copyright 1935, by J. Fischer & Bro. British Copyright Secured. Mechanical and all other including performance rights reserved.”—Pasted at foot of first page of music.
With performance annotations throughout in pencil and in red pencil.
Accompanied by a sequence headed by rubric “Follows D.T.” and scored in full score.
MS repro; six pages of music, numbered D1-D6. These pages tipped in at the end of the score.

folder 2  [Songs from Drum Taps, opus 32]

Vocal score. MS repro; negative photostatic reproduction of Hanson’s autograph MS (same rendering as appears in box 45/16).
The title Songs from Drum Taps does not appear on this manifestation; instead, only the titles of the individual movements appear, in the captions of the first pages of the respective movements.

folder 3  [Songs from Drum Taps, opus 32]

Beat! Beat! Drums!
Negative photostatic reproduction of the copyist’s vocal score (box 49/17).

folder 4  [Streams in the Desert]

Streams in the desert. — [without date]
For chorus and orchestra.
   Full score. Ink MS on Ozalid masters; 51 pages of music.
   Text from Isaiah 35.

folder 5  [Streams in the Desert]

Streams in the desert. — [without date]
   Piano part. Ink MS on Ozalid masters; 3 pages of music.

folder 6  [Streams in the Desert]

Streams in the desert. — [without date]
   Vocal score. Ink MS on Ozalid masters; 22 pages of music.
   “Commissioned for Focus on the Arts of International Center for Arid and
   Semi-Arid Lands Studies. Texas Technological College, Lubbock,
   Texas.”—at foot of first page.

folder 7  [Streams in the Desert]

Manuscript book containing pencil sketches. Accompanied by six pages of pencil
   MS on Ozalid masters, numbered 7-10, 13, 14.

folder 8  [Streams in the Desert]

Streams in the desert. — [without date]
   Vocal score. MS repro, sourced from the Ozalid masters (box 50/6).
   Two copies, each bound. Neither copy bears added markings.

folder 9  [Summer Seascape No. 2]

Summer seascape no. 2. — [without date]
   Parts. Ink MS on Ozalid masters; 6 parts.
   In a copyist’s hand.
   Solo viola / Violin I / Violin II / Viola / Cello / Bass.

folder 10  [Summer Seascape No. 2]

Summer seascape no. 2. — [without date]
   Full score. MS repro; 25 pages of music.

Box 47

folder 1  [Swedish Fantasie]

Swedish fantasie (Svenska fantasia) / Howard H. Hanson. — [without date]
For piano.
   Pencil MS; 4 pages of music.

folder 2  [Swedish Fantasie]

Swedish fantasia / Howard H. Hanson. — [without date]
   For piano.
   Pencil MS; 4 pages of music.

folder 3  [Symphonic Prelude, opus 6]

Symphonic prelude in C minor, opus 6 / Howard Harold Hanson. — [without date]
   For orchestra.
   Full score (incomplete). Ink MS; 8 pages of music, ending inconclusively.
   “Written 1915-16. Rehearsal performance by Northwestern Orchestra under
   Harold Knapp.” — at foot of first page.
   With annotations in pencil.

folder 4  [Symphonic Prelude, opus 6]

[Title lacking] — [without date]
   Pencil sketch; 33 pages of music.

folder 5  [Symphonic Rhapsody, opus 14]

Symphonic rhapsody. — [without date]
   Pencil sketch; 42 pages of music. Enclosed within a concert playbill for a
   concert by pianist-composer Percy Grainger at the College of the Pacific.

folder 6  [Symphonic Rhapsody, opus 14]

Symphonic rhapsody. — [without date]
   For orchestra.
   Full score. MS repro; 20 pages of music.
   Negative photostatic reproduction.

folder 7  [Symphonic Rhapsody, opus 14]

Symphonic rhapsody / Harold H. Hanson.
   Parts. MS repro; 5 parts.
   Negative photostatic reproductions.

   Parts present: Violin I / Violin II / Viola / Cello / D. Bass.
folder 8  [Symphonic Rhapsody, opus 14]

Symphonic rhapsody, opus 14 / Howard Harold Hanson. — [without date]
Arranged for pianoforte [sic].
Ink MS, bound; 7 pages of music.
“So is everyone that is born of the Spirit.”—at end of manuscript.
Accompanied by a looseleaf negative photostatic reproduction.

folder 9  [Symphony No. 1, opus 21 “Nordic”]

Separated to box 66/1.

folder 10  [Symphony No. 1, opus 21 “Nordic”]

2nd movement from the “Nordic” Symphony.
Transcribed for organ.
Ink MS; 13 pages of music.
“Transcribed especially for Mr. Eastman’s program, Dec. 11th, 1927”—at end of MS.
With registrations in pencil throughout.

folder 11  [Symphony No. 1, opus 21 “Nordic”]

Separated to box 66/2.

folder 12  [Symphony No. 1, opus 21 “Nordic”]

Separated to box 66/3.

folder 14  [Symphony No. 1, opus 21 “Nordic”]

Symphony No. 1, “Nordic”, in E minor, opus 21. — May 1922
Full score. MS repro; 132 pages of music.
Movements I and II in a copyist’s hand; movement III and Finale in the composer’s hand.
With addenda and corrigenda in pencil, in blue pencil, and in red pencil throughout.
At end of MS: “Academia Americana Roma, May 1922” appeared originally but was corrected in Hanson’s hand to read “American Academy, Rome, May 1922” which corresponds to what appears in the edition published by the American Academy in Rome.

folder 13  [Symphony No. 1, opus 21 “Nordic”]

[titile statement]
Cello part. MS repro; 18 pages of music.
In copyists’ hands.

**Box 48**

folder 1  [Symphony No. 2, opus 30 “Romantic”]

Pencil sketches in a music writing book; accompanied by ink sketches on two bifolia of Carl Fischer no. 22 (24 lines) paper.

folder 2  [Symphony No. 2, opus 30 “Romantic”]

Notation of 14 motivic Figures: their presentation suggests use in a talk.
Ink MS on Ozalid masters; 3 pages of content.
Accompanied by a printed copy of same.

folder 3  [Symphony No. 2, opus 30 “Romantic”]

Symphony No. II “Romantic”. — begun April 1928; finished July 8, 1930.
Full score, bound. MS repro; 120 pages of music.
Sourced from the MS bearing shelf number ML96 .H251S.2 in the SML vault.

folder 4  [Symphony No. 2, opus 30 “Romantic”]

Symphony No. II, Romantic. Lento — [without date]
The central portion of the Lento movement (rehearsal cues F through H) arranged for two pianos.
MS repro; 4 pages of music (both parts together).
In a copyist’s hand.
Accompanied by a negative photostatic reproduction of same.

folder 5  [Symphony No. 3, opus 33]

Symphony no. III. — [without date]
Full score. Ink MS on Ozalid masters; 171 pages of music.
The impression rendered by means of stencilling.

folder 6  [Symphony No. 3, opus 33]

2nd movement [from] Symphony no. III. — [without date]
Parts. MS repro; 27 parts, all bearing the imprint of C. C. Birchard & Company, Boston.

Piccolo / Flute I / Flute II / Oboe I / Oboe II / English horn / Clarinet I in B-flat / Clarinet II in B-flat / Bass clarinet and Clarinet III in B-flat / Bassoon I / Bassoon II / Contra bassoon / Horn I in F / Horn II in F / Horn III in F / Trumpet
Howard Hanson, accession no. 997.12

I / Trumpet II / Trombone I / Trombone II / Trombone III / Tuba / Tympani / Violin I / Violin II / Viola / Cello / Double bass.
+ Accompanied by Ozalid masters for the Violin I, Violin II, Viola, Cello, and Bass parts.

folder 7  [Symphony No. 3, opus 33]

Separated to box 66/4.

folder 8  [Symphony No. 3, opus 33]

Separated to box 66/5.

Box 49

folder 1  [Symphony No. 3, opus 33]

Full score in negative photostatic reproduction. Movements I, II, and III reduced in from the original.

folder 2  [Symphony No. 3, opus 33]

Full score in positive photostatic reproduction. Movements I, II, and III reduced in size from the original.

folder 3  [Symphony No. 3, opus 33]

Timpani part, incomplete. MS repro; 2 pages of music, ending inconclusively after rehearsal no. 13.

Ten copies of same.

folder 4  [Symphony No. 3, opus 33]

Choral finale: last movement [from] Symphony no. III. — Sept. 28, 1957

Choral parts. MS repro; 4 pages of music.

Two copies.

Box 50

folder 1  [Symphony No. 3, opus 33]

Symphony no. III. Arrangement for symphonic band. — [without date]

Full score. MS repro in a negative photostatic reproduction; 128 pages of music.

In a copyist’s hand.

Two copies, each bound.
folder 2  [Symphony No. 3, opus 33]

Motivic examples in MS repro; 3 pages of content.  
In Hanson’s hand.  
Accompanied by negative photostatic reproductions of two of the pages.

calendar 3  [Symphony No. 4, opus 34]

Symphony no. IV (Requiem), opus 34. — [without date] 
Full score. Ink MS on Ozalid masters; 81 pages of music.  
“In memory of my Beloved Father”—in caption on first page.  
“Copyright 1945 by the Eastman School of Music of the University of Rochester, Rochester, N.Y. International Copyright Secured.”—at foot of first page.

calendar 4  [Symphony No. 4, opus 34]

Symphony no. IV. — [without date]  
Arranged for two pianos.  
Ink MS on Ozalid masters. Each movement paginated separately: 16, 5, 12, 10 pages of music, respectively.

calendar 5  [Symphony No. 4, opus 34]

Elegy from Symphony no. IV: arranged for WHAM (Rochester, NY radio station). — [without date]  
Ink MS; 6 parts present:  
Clarinet I in B-flat / Clarinet II in B-flat / Bassoon II / Horns I or II in F / Trumpets I and II in B-flat / Trombone.  
Accompanied by MS repro copies of the Trumpets and Horns parts.

calendar 6  [Symphony No. 4, opus 34]

Separated to box 66/6.

calendar 7  [Symphony No. 4, opus 34]

Symphony no. IV, opus 34. — [without date]  
Full score, bound. MS repro, sourced from the Ozalid masters (box 54/3).

calendar 8  [Symphony No. 4, opus 34]

Symphony no. IV, opus 34. — [without date]  
Full score, bound. MS repro, sourced from the Ozalid masters (box 54/3).  
Bears performance markings in pencil.
Box 51

folder 1  [Symphony No. 4, opus 34]

Symphony no. IV. — [without date]
Arranged for two pianos.
MS repro score, sourced from the Ozalid masters (box 54/4).

folder 2  [Symphony No. 5, opus 43 “Sinfonia Sacra”]

Sinfonia Sacra: Symphony no. V. — Aug. 8, 1954
Full score. Ink MS on Ozalid masters; 54 pages of music.

folder 3  [Symphony No. 5, opus 34 “Sinfonia Sacra”]

Sinfonia Sacra: Symphony no. V. — [without date]
Parts. Ink MS on Ozalid masters; 29 parts.

Flute I / Flute II / Piccolo / Oboe I / Oboe II / Oboe II and English Horn /
Clarinet I in B-flat / Clarinet II in B-flat / Bassoon I / Bassoon II / Horn I in F /
Horn II in F / Horn III in F / Horn IV in F / Trumpet I in B-flat / Trumpet II in
B-flat / Trumpet III in B-flat / Trombone I / Trombone II / Bass Trombone /
Tuba / Timpani (four) / Xylophone / Percussion (2nd Xylophone) / Harp / 1st
Violins / 2nd Violins / Violas / ‘Cellos.

folder 4  [Symphony No. 5, opus 34 “Sinfonia Sacra”]

Pages 1 and 2 from the full score; MS repro, sourced from the Ozalid masters (box
55/2).

folder 5  [Symphony No. 7, “A Sea Symphony”]

Separated to box 63/2.

folder 6  [Symphony No. 7, “A Sea Symphony”]

Symphony no. VII, after Walt Whitman. — [without date]
Vocal score. Ink MS on Ozalid masters; 28 pages of music.
“To Joseph Maddy and the National Music Camp of Interlochen on its 50th
anniversary.” — in caption on first page.

folder 7  [Symphony No. 7, “A Sea Symphony”]

Separated to box 63/3.

folder 8  [Symphony No. 7, “A Sea Symphony”]
Separated to box 63/4.

folder 9  [Symphony No. 7, “A Sea Symphony”]

Symphony no. 7, after Walt Whitman. — [without date]
First movement, arranged for chorus with piano. MS repro; 11 pages of music.
Bound.

folder 10  [Symphony of Freedom]

N.B. An occasional work arranged by Hanson for performance at the U.S. Second National Conference on UNESCO (Cleveland, Ohio, March 31st/April 2nd, 1949). It was scored for narrator, chorus, and orchestra. In form and content, it constituted a pastiche in nine episodes that were linked together with original music by Hanson. Each of the nine episodes recognized a particular expression of freedom, sourced from documents that included the Magna Carta, the Charter of the United Nations, the Declaration of Independence, and the Constitution of UNESCO.

The music of the Symphony of Freedom was drawn from such works as Randall Thompson’s Testament of Freedom (for episode V), Aaron Copland’s A Lincoln Portrait (for episode VII), and Hanson’s own Symphony no. 3. By way of conclusion, the hymn “God of our Fathers” in the arrangement by Livingston Gearhart. The Symphony of Freedom was given its premiere performance on April 1st, 1949 by the Cleveland Symphony Orchestra, the Orpheus Male Chorus, and narrator Leonard Treash, all conducted by Hanson. The performance was recorded for Voice of America, under the auspices of which it would be broadcast to other countries. A copy of the narration is filed in Series 2, box 21/23.

Two movements present (whether in part or in full):

[title lacking] — [without date]
For narrator and orchestra.
Full score. Ink MS on Ozalid masters; 6 pages of music (numbered 2-4, C1, C2, D1).

God of our Fathers. — [without date]
For chorus and orchestra.
Full score. Ink MS on Ozalid masters; 14 pages of music.

folder 11  [Symphony of Freedom]

Fanfare & introduction. — [without date]
Parts. Ink MS on Ozalid masters; 19 parts.
In copyists’ hands.

Flutes I & II (2) / Oboes 1 & 2 / Clarinets 1 & 2 in B-flat (2) / Horns I & II / Horns III & IV / Trumpets I & II in B-flat (2) / Trombones I & II / 1st & 2nd Horns in F / Trombone III & Tuba (2) / Harp / 1st Violin / 2nd Violin / Viola / Cello / Bass.

folder 12  [Symphony of Freedom]
Howard Hanson, accession no. 997.12

[Title lacking. Opening?] — [without date]
Full score. Ink MS on Ozalid masters; 5 pages of music.

folder 13 [Symphony of Freedom]

Pages present:

ことがあります

 gathering (Fanfare and Introduction)

 gathering (beginning at rehearsal 24)

 gathering (beginning at Allegro moderator)

 gathering (2 pages of music, beginning at rehearsal C1)

 gathering (pencilled comment: “from Copland to Hanson”)

 gathering (“God of our fathers”)}

Box 52

folder 1 [Three Etudes, opus 18]

[Each movement bears its own caption title] — [without date]
MS repro; 7 pages of music.
Negative photostatic reproduction.

“Howard H. Hanson, College of the Pacific, San José, Calif.”—at foot of
pages 3, 5, and 7. This signature dates the work as having been composed
between 19__ and 1921.

No. 1. Rhythmic etude — No. 2. Lyrical etude — No. 3. Idyllic poem.

 Tre pezzi per pianoforte, opus 18. — [without date]
Ink MS; 7 pages of music.
The originally appearing caption titles (such as appear in the negative photostatic reproduction) have been erased and replaced by Italian-language titles in ink, together with the dedication “Omaggio della Accademia Americana in Roma a Sua Maestà il Re Vittorio Emmanuele III” in the caption of the first page.


folder 2  [Three Etudes, opus 18]

Tre pezzi per pianoforte, opus 18. — [without date]
Incomplete. Two of the three pieces are present; one is incomplete.
MS repro; 7 pages of music.
“A Sua Maestà il Re, Vittorio Emmanuele III, coll’omaggio dell’autore.”—dedication in Hanson’s hand.


folder 3  [Three Etudes, opus 18]

Tre pezzi per pianoforte, opus 18. — [without date]
MS repro; 16 pages of music.
Dedication to King Vittorio Emmanuele III appears in Hanson’s hand opposite the first page of music.
Three copies.

Titles in Italian, reflecting Hanson’s re-casting of the work during his time in Rome: I. Studio ritmico — II. Studio melodico — III. Poema idillico.

folder 4  [Three Miniatures, opus 12]

[Title lacking] — [without date]
Pencil sketch; 4 pages of music.

folder 5  [Three Miniatures, opus 12]

Three miniatures / Howard Harold Hanson. — [without date]
MS repro; 4 pages of music, unnumbered.
“Harold H. Hanson. Office of the Dean. College of the Pacific. San José, Calif.”—at end of MS.
Accompanied by a negative photostatic reproduction.

No. 1. Reminiscence — No. 2. Lullabye — No. 3. Longing.

folder 6  [Three Songs for Children, opus 29]
Three songs for children [title appears at foot of first page]. — [without date]
For high voice with piano.
Pencil MS; 4 pages of music.

March (Bryant) — The coming of spring (Mary Howitt) — The night will never stay (Eleanor Farjeon).

folder 7

[Three Songs for Children, opus 29]

Three songs for children. — [without date]
For high voice with piano.
Fair copy in ink / Ink MS; 4 pages of music.

March — The coming of spring — The night will never stay.

folder 8

[Three Songs for Children, opus 29]

[Each song bears its own caption title] — [without date]
Ozalid masters; 4 pages of music.
Not an autograph MS: professionally prepared notation with typescript text underlaid.

March (author not cited) — The coming of spring (Mary Howitt) — The night will never stay (Eleanor Farjeon).

folder 9

[Three Songs for Children, opus 29]

[Each song bears its own caption title] — [without date]
Ink MS on Ozalid masters; 4 pages of music.
In a copyist’s hand.

March — The coming of spring — The night will never stay.

folder 10

[Three Songs for Children, opus 29]

Three songs for children. — [without date]
MS repro; 4 pages of music.

March — The coming of spring — The night will never stay.

folder 11

[Three Songs for Children, opus 29 ]

[Each song bears its own caption title] — [without date]
MS repro, sourced from the Ozalid masters housed in box 56/8.
Four copies.
folder 12  [Three Songs for Children, opus 29 ]

[Each song bears its own caption title] — [without date]
MS repro, sourced from the Ozalid masters housed in box 56/9.
In a copyist’s hand.
Four copies.

folder 13  [Three Songs for High Voice, opus 2]

[Each song bears its own caption title] — [without date]
Incomplete; one of the three songs not present.
Ink MS; 4 pages of music.
Crossings-out indicate working drafts of the songs.

To music (poem from Shelley) — [without title] (words by Ruth Guthrie Harding, “The Boston Transcript”).

folder 14  [Three Songs for High Voice, opus 2]

Three songs for tenor voice, opus no. 2 (1-2-3) / by Howard Harold Hanson. — [without date]
With piano accompaniment.
Ink MS; 6 pages of music.
“Written at Northwestern University (begun the summer before — summer of 1915). First sung by Glen Chamberlain of Northwestern. Later by Mms. Francesca Zarad”—at foot of title page.
Bears performance markings in pencil.

To music (Percy Bysshe Shelley) — Remembering (Ruth Guthrie Harding in “Boston Transcript”) — Dawn (Anonymous).

folder 15  [Three Songs for High Voice, opus 2]

Three songs for high voice / Howard Harold Hanson. — [without date]
Ink MS; 6 pages of music.
A different rendering than the MS housed in box 56/13.

To music (Percy Bysshe Shelley) — Remembering (Ruth Guthrie Harding in “Boston Transcript”) — Dawn (Anonymous).

folder 16  [Three Songs for High Voice, opus 2]

Only the individual songs bear titles. — 1915
Ink MS on Ozalid masters; 6 pages of music.
In a copyist’s hand.
To music (Percy Bysshe Shelley) — Remembering (Ruth Guthrie Harding in “Boston Transcript”) — Dawn (Anonymous).

folder 17 [Three Songs for High Voice, opus 2]

Only the individual songs bear titles. — [without date]
Ink MS on Ozalid masters; 4 pages of music.
[Professional prepared] notation with typescript text underlaid.

To music (Percy Bysshe Shelley) — Remembering (Ruth Guthrie Harding in “Boston Transcript”) — Dawn (Anonymous).

folder 18 [Three Songs for High Voice, opus 2]

MS repro, sourced from the Ozalid masters housed in box 56/16.
Five copies.

folder 19 [Three Songs for High Voice, opus 2]

MS repro, sourced from the Ozalid masters housed in box 56/17.

Box 53

folder 1 [Three Songs from Walt Whitman, opus 3]

Three songs from “Now Finale to the Shore” op. 3, no. 1-2-3 / music by Howard Harold Hanson.
Ink MS; 13 pages of music.
Words by Walt Whitman.


folder 2 [Three Songs from Walt Whitman, opus 3]

Three songs from Walt Whitman’s “Now Finale to the Shore” / by Howard Harold Hanson.
Ink MS; 6 pages of music.
“Howard Harold Hanson / College of the Pacific / San Jose, Cal.”—at end of MS.
The setting of “Joy! Shipmate -- Joy!” was “dedicated to and sung by Mme. Hudson-Alexander”—Hanson’s comment in caption of first page of that setting.

folder 3 [Three Songs from Walt Whitman, opus 3]

Three songs from Walt Whitman’s “Now Finale to the Shore” / Howard Harold Hanson. — [without date]
Ink MS on Ozalid masters; 6 pages of music.


folder 4 [Three Songs from Walt Whitman, opus 3]

Three songs from Walt Whitman’s “Now Finale to the Shore”. — [without date]
Ink MS; 6 pages of music.
In a copyist’s hand.


folder 5 [Three Songs from Walt Whitman, opus 3]

[Each song bears its own caption title] — [without date]
Ink MS on Ozalid masters; 5 pages of music.
In the hands of two different copyists: “The untold want” and “Portals” in one hand; “Joy! Shipmate — Joy!” in another.

folder 6 [Three Songs from Walt Whitman, opus 3]

Pencil sketches; 10 pages of content.

folder 7 [Three Songs from Walt Whitman, opus 3]

Three songs from Walt Whitman’s “Now Finale to the Shore”. — [without date]
MS repro, sourced from the Ozalid masters housed in box 57/4.
Four copies.

folder 8 [Three Songs from Walt Whitman, opus 3]

Only the song titles are present.
MS repro, sourced from the Ozalid masters housed in box 57/5.
In a copyist’s hand.

folder 9 [To the Queen of My Heart]

To the queen of my heart / Howard H. Hanson. — [without date]
For baritone or mezzo soprano with piano.
Ink MS; 4 pages of music.
Words by Percy Bysshe Shelley.
? Presentation copy. The first page is signed “Howard H. Hanson H.H.H.” and the last page is inscribed “Yours truly Howard H. Hanson Wahoo Nebr.”.

folder 10  [Triumphal Ode, opus 11]

Triumphal ode for military band, op. 11 / Howard H. Hanson. — [without date]
   Full score. Pencil MS; 13 pages of music.
   Working draft.

folder 11  [Triumphal Ode, opus 11]

Triumphal ode (opus 11) / Howard H. Hanson. — [without date.]
   For military band.
   Full score. Ink MS; 19 pages of music.

folder 12  [Triumphal Ode, opus 11]

Triumphal ode / Howard Harold Hanson. — [without date]
   For military band.
   Parts. Ink MS; 3 parts.

   Parts present: Solo 1st B-flat Cornet / 2nd B-flat Cornet / E-flat Cornet /

folder 13  [Two Songs from the Rubaiyat of Omar Khayyám]

Two songs from the “Rubaiyat” of Omar Khayam / Howard H. Hanson.
   Ink MS; 7 pages of music.
   “Written summer of 1916 but never did much of anything with them. Their opus no. is Op. 6 Nos. 2 & 3.”—at foot of first page.
   First lines of text: The worldly hope men set their eyes upon; and, Wake!, wake!, wake! For the sun who scattered into flight.

   Andante con moto — Allegro molto [crossed out and “Moderato” written in pencil in its place].

folder 14  [Two Songs from the Rubaiyat of Omar Khayyám]

[Each song bears its own caption title] — [without date]
   Ink MS on Ozalid masters; the two songs individually paginated, i.e. 3 and 3 pages of music.
   Not an autograph MS: professionally prepared notation with typescript text underlaid.

   The worldly hope — Wake.
folder 15  [Two Songs from the Rubaiyat of Omar Khayyám]

[Each song bears its own caption title] — [without date]
For high voice (in B-flat minor and F major, respectively).
Ink MS on Ozalid masters; the two songs individually paginated, i.e. 3 and 3 pages of music.
Not an autograph MS: professionally prepared notation with typescript text underlaid.

The worldly hope — Wake.

folder 16  [Two Songs from the Rubaiyat of Omar Khayyám]

Wake! — [without date]
Sketches. Ink MS; two pages of music.

folder 17  [Two Songs from the Rubaiyat of Omar Khayyám]

[Each song bears its own caption title] — [without date]
MS repro, sourced from the Ozalid masters housed in box 57/14.
Four copies.

folder 18  [Two Songs from the Rubaiyat of Omar Khayyám, opus 4b]

[Each song bears its own caption title] — [without date]
MS repro, sourced from the Ozalid masters housed in box 57/15.
Four copies.

folder 20  [Two Yuletide Pieces, opus 19]

March carillon. — [without date]
For orchestra.
Full score. Ink MS on Ozalid masters; 12 pages of music
Opus 19, no. 2.
Title from the cardboard ersatz-binding imposed on the leaves; title lacking on the MS itself.

folder 19  [Two Yuletide Pieces, opus 19]

Impromptu. — 1919
Parts. Ink MS on Ozalid masters; 5 parts.
Opus 19, no. 1

Violin I / Violin II / Viola / ‘Cello / Bass.

folder 21  [Two Yuletide Pieces, opus 19]
March carillon. — [without date]
   Full score. Ink MS on Ozalid masters; 12 pages of music.
   In a copyist’s hand.

folder 22  [Two Yuletide Pieces, opus 19]

March carillon. — [without date]
   For piano.
   MS repro; 3 pages of music.
   “To Leo Sowerby”—at head of first page.
   Three copies.

Box 54

folder 1  [Variations on an Ancient Hymn]

Title lacking on MS. — [without date]
   Pencil MS on Ozalid masters; 21 pages of music, numbered 1-10, 12, 13, 17-19, 21, 22, followed by 4 unnumbered pages.

folder 2  [Variations on an Ancient Hymn]

Variations on an ancient hymn. — [without date]
   For wind ensemble.
   Full score. MS repro; 14 pages of music.
   Two copies, each bound.

folder 3  [Well-a-day!]

Well-a-day! / Howard H. Hanson. — [without date]
   For voice and piano.
   Ink MS; 3 pages of music.
   Words by La Touche Hancock.

folder 4  [What is Love?]  

What is love? / Howard H. Hanson. — [without date]
   For voice and piano.
   Ink MS; 2 pages of music.
   Words by La Touche Hancock.

folder 5  [Young Person’s Guide to the Six-Tone Scale]

Young person’s guide to the six-tone scale. — [without date]
   For solo piano, winds, brass and percussion.
   Full score. Ink MS on Ozalid masters; 50 pages of music.
folder 6  [Young Person’s Guide to the Six-Tone Scale]

Young person’s guide to the six-tone scale, or, Thirty-five scales in search of composers: suite for solo piano, winds and percussion in 35 movements.
Full score. Ink MS on Ozalid masters; 63 pages of music.
A different rendering from the full score housed in box 58/5.
“Dedicated to the Fiftieth Anniversary of the Eastman School of Music. 1921-22; 1971-72.”—at foot of first page.

folder 7  [Young Person’s Guide to the Six-Tone Scale]

Young person’s guide to the six-tone scale. —[without date]
Parts. Ink MS on Ozalid masters; 8 parts present.
In a copyist’s hand.

Flute / Oboe / Clarinet in B-flat / Bassoon / Horns 1 and 2 in F / Horns 3, 4 / Trumpet in B-flat / Percussion.

folder 8  [Young Person’s Guide to the Six-Tone Scale]

[Title lacking] — [without date]
Sketches. Pencil MS on Ozalid masters; 21 pages of music, numbered 1-10, 12, 13, 17-19, 21, 22, followed by 4 unnumbered pages.

folder 9  [Young Person’s Guide to the Six-Tone Scale]

Young person’s guide to the orchestra. —[without date]
For chamber orchestra, as indicated by Hanson on this manifestation.
Full score. MS repro; 50 pages of music. Sourced from the Ozalid masters housed in box 58/5.
Two copies, each bound.

folder 10  [Young Person’s Guide to the Six-Tone Scale]

Young person’s guide to the six-tone scale, or, Thirty-five scales in search of composers: suite for solo piano, winds and percussion in 35 movements.
Full score, bound. MS repro; 63 pages of music. Sourced from the Ozalid masters housed in box 58/6.
Bears Hanson’s performance markings in pencil throughout.

folder 11  [Young Person’s Guide to the Six-Tone Scale]

Young person’s guide to the six-tone scale, or, Thirty-five scales in search of composers: suite for solo piano, winds and percussion in 35 movements.
Full score, bound. MS repro; 63 pages of music. Sourced from the Ozalid masters housed in box 58/6.

Box 55

folder 1  [Young Person’s Guide to the Six-Tone Scale]

Young person’s guide to the six-tone scale, or, Thirty-five scales in search of composers: arr. for two pianos. — [without date]
Two-piano score. MS repro; 51 pages of music.
Two copies.

Sub-series B: Arrangements of music by other composers

Box 55, continued

folder 2  Syrian national anthem / arr. by Howard Hanson. — Dec. 22, 1961
Full score. Pencil MS; 5 pages of music.

folder 3  Syrian national anthem.
Negative photostatic reproduction of the pencil MS housed in box 59/2.

folder 4  Syrian national anthem. — Dec. 14, 1961
For piano. MS repro; 2 pages of music.

folder 5  Ye awful Stigian powers [from Alceste] / Gluck. — [without date]
The accompaniment orchestrated.
Parts. Ink MS; 16 parts.

1st Flute / 2nd Flute / 1st Oboe / 1st Clarinet in B-flat / 2nd Clarinet in B-flat / Bassoon / Horns in F / Trumpet in B-flat / Trombone / Timpani / 1st Violin (2) / 2nd Violin / Viola / Cello / Bass.

folder 6  Cavatine Plus Grand [from La Reine des Saba] / Gounod. — [without date]
The accompaniment orchestrated.
Parts. Ink MS; 14 parts.

1st Flute / 2nd Flute / Oboe / 1st Clarinet in A / 2nd Clarinet in A / Bassoon / Horns in F / Timpani / 1st Violin (2) / 2nd Violin / Viola / Cello / Bass

folder 7  Overture [from] Il pastor fido / Händel; edited by Howard Hanson. — [without date]
Harpsichord part. Ink MS; 8 pages of music.
Rehearsal numbers added in red pencil.
folder 8  Lascia ch’io pianga [from Rinaldo] / Handel. — [without date]
The accompaniment orchestrated.
Parts. Ink MS/ 6 parts.
1st Violin (2) / 2nd Violin / Viola / Cello / Bass.

folder 9  Tui sunt coeli / Orlandi di Lasso; arranged by Howard Hanson. — [without date]
For two brass choirs.
Full score. MS repro; 8 pages of music.

folder 10  [Palestrina: Missa Papae Marcelli. Kyrie, arr.]

Kyrie [from] Palestrina, Missa Papae Marcelli. — [without date]
Choral score. Ink MS on Ozalid masters; 5 pages of music.
Scored for cantus, altus, tenor I, tenor II, bassus I, bassus II.

folder 11  [Palestrina: Missa Papae Marcelli. Kyrie, arr.]

Separated to box 63/5.

folder 12  [Palestrina: Missa Papae Marcelli. Kyrie, arr.]

Full score. MS repro; 42 pages of music.
Negative photostatic reproduction of the autograph MS.

folder 13  [Palestrina: Missa Papae Marcelli: Kyrie, arr.]

Choral score. MS repro from the Ozalid masters housed in box 59/10.

folder 14  [Palestrina: Missa Papae Marcelli, arr.]

Kyrie, Gloria, [and] Credo [from the] Missa Papae Marcelli / Giovanni Pierluigi da Palestrina; transcribed for chorus and orchestra by Howard Hanson. — [without date]
Full score. MS repro; 30 pages of music.
Negative photostatic reproduction of MS in a copyist’s hand.

Box 56

folder 1  [Palestrina: Veni Sanctus (i.e. Sancte) Spiritus, arr.]

Veni sanctus spiritus / Palestrina; transcribed by Howard Hanson. — Feb 3, 1959
For orchestra.
Howard Hanson, accession no. 997.12

Full score. Ink MS on Ozalid masters; 2 pages of music.
The date added in ink in a hand other than Hanson’s.

folder 2  [Palestrina: Veni Sanctus (i.e. Sancte) Spiritus, arr.]

Veni sanctus spiritus / Palestrina; transcribed by Howard Hanson. — [without date]
Parts. Ink MS on Ozalid masters; 19 parts.
In a copyist’s hand.

Piccolo / Flutes I & II / Oboes I & II / English Horn / Clarinets I & II in B-flat
/ Bass Clarinet in B-flat / Bassoons I & II / Contra Bassoon / Horns I & II in F
/ Horns III & IV in F / Trumpets I & II in C / Trumpet III in C / Trombones I &
II / Trombone III & Tuba / Violin I / Violin II / Viola / Cello / Bass.

folder 3  [Palestrina: Veni Sanctus (i.e. Sancte) Spiritus, arr.]

Veni sanctus spiritus / Palestrina; transcribed by Howard Hanson.
Full score. MS repro sourced from the Ozalid masters (box 56/1).

folder 4  [Palestrina: Veni Sanctus (i.e. Sancte) Spiritus, arr.]

Veni sanctus spiritus / Palestrina; transcribed by Howard Hanson.
Parts. MS repro parts sourced from the Ozalid masters (box 56/2).
Provenance: Eastman School of Music Orchestra Library.

folder 5  [Purcell. The prophetess, or The history of Dioclesian. Incidental Music, arr.]

Incidental music to Dioclesian / Henry Purcell; arr. by H.H. — [without date]
Parts. A hybrid set comprised of ink MS on Ozalid masters and/or on MS
paper; and MS repro parts, some sourced from the Ozalid masters present.
Both autograph and scribal MS present.
Provenance: Eastman School of Music Orchestra Library.

Representation of parts by their means of rendering:

Ink MS, autograph:
Flute I / Flute II / Flutes I-II / I Oboe / II Oboe / English Horn / Clarinets I &
II in B-flat (1) / Horn I in F / Horn II in F / Horn III in F / Trumpet I in B-flat /
Trumpet II in B-flat / Trumpet III in B-flat.

MS repro parts (from Ozalid masters):
Horn I in F / Horn II in F / Horn III in F / Trumpet I in B-flat / Trumpet II in
B-flat / Trumpet III in B-flat.

Ink MS on Ozalid masters, autograph:
Clarinets I & II in B-flat / Bassoon I & II /
Ink MS on Ozalid masters, in copyists’ hands:
Violin I (1) / Violin II (1) / Viola / Cello & Bass.

MS repro, in a copyist’s hand:
Piano (heavily marked up for organist’s use and marked “Organ” in Hanson’s hand).

In a folder marked “OLD PARTS RE-WRITTEN”:
Bassoon I / Bassoon II / Horn I in E-flat (2) / Horn II in E-flat / Horn III in E-flat (2) / Trumpet I in B-flat / Trumpet II in B-flat / Trumpet III in B-flat / Trumpet IV in B-flat.

folder 6  [Star Spangled Banner, arr.]

The star-spangled banner / orch. by Howard Hanson. — [without date]
   For orchestra.
   Full score. Ink MS on Ozalid masters; 4 pages of music.
   Parts. Ink MS on Ozalid masters; only the 5 strings parts present.

   Violins I / Violins II / Viola / ‘Cellos / Basses.

folder 7  [Swedish Folk Songs, arr.]

Three Swedish folksongs / arr. by Howard Hanson. — [without date]
   For voice and piano.
   Ink MS on Ozalid masters; 6 pages of music.

   I. Kristallen den fina — II. Glädjens Blomster — Domaredansen.

folder 8  [Swedish Folk Songs, arr.]

Pencil sketches. These songs herein represented as Hanson’s opus 15.

folder 9  [Swedish Folk Songs, arr.]

MS repro sourced from the Ozalid masters (box 60/7).
   Four copies.

Sub-series C: Other writings

Sub-sub-series i: Harmonic Materials of Modern Music

Box 56, continued

folder 10  [Harmonic Materials of Modern Music]
Notational representation of musical illustrations and exercises for the book. Ink MS on Ozalid masters; the gathering of material partially paginated.

folder 11

[Harmonic Materials of Modern Music]

Sketch material.
Ink and pencil MS on Ozalid masters.

folder 12

[Harmonic Materials of Modern Music]

Notational illustrations for the book, primarily of the projections of various series. Ink MS on Ozalid masters.

Box 57

folder 1

[Harmonic Materials of Modern Music]

MS repro from Ozalid masters housed in box 56.

folder 2

[Harmonic Materials of Modern Music]

MS repro from Ozalid masters housed in box 56.

folder 3

[Harmonic Materials of Modern Music]

MS repro from Ozalid masters housed in box 56.

folder 4

[Harmonic Materials of Modern Music]

MS repro from Ozalid masters housed in box 56.

Box 66


*Sub-sub-series ii: Sketches*

Box 57

folder 5

Sketches from Hanson’s high school years.

A variety of sketches and/or completed works in pencil and in ink. The manuscripts marked either “High school” or “H.S. sketch” by Hanson in ink.
Box 58

folder 1  Sketch material

folder 2  Sketch material. *Separated to box 63/6.*

folder 3  Sketch material

folder 4  Sketches, Sonority Studies, Statistics

folder 5  Sketches, Sonority Studies, Statistics

folder 6  Sketches, Sonority Studies, Statistics. *Separated to box 63/7.*

folder 7  Sketches, Sonority Studies, Statistics

Box 63

folder 1  [Centennial March]

One manuscript book containing sketches in pencil. Title “Centennial March” on cover in Hanson’s hand.
N.B. [? Researcher’s] post-it note indicates for Symphony no. 6, also.

folder 2  [Songs from Drum Taps]

Two manuscript books containing sketches in ink and in pencil. Title on cover of one book in Hanson’s hand; the other book lacks a title.

folder 3  [Palestrina. Missa Papae Marcelli. Kyrie, arr.]

One manuscript book containing sketches for the Kyrie Eleison in ink.

folder 4  [The Mystic Trumpeter]

Two manuscript books containing sketches in pencil and in ink. Title on cover of each book in Hanson’s hand.

folder 5  [? Song of Democracy?  Song of Human Rights?  Symphony of Freedom?]

Two manuscript books containing sketches in pencil and in ink. Title “Excerpts from the Preamble to THE UNIVERSAL DECLARATION OF HUMAN RIGHTS” on cover of one book in Hanson’s hand.

folder 6  [? Psalms]
One manuscript book containing sketches in pencil. Titles “Psalms No. 6, 47, 46, 150, 8” on cover in Hanson’s hand.

folder 7  [? Psalms]

One manuscript book containing sketches in pencil. “Sketches for Psalms Nos. 46, 8, and 150 for voice and string sextet” on cover in Hanson’s hand.

folder 8  [Psalm 150]

One manuscript book containing sketches in pencil and in ink for Psalm 150. Title and date September 1964 on cover in Hanson’s hand.

folder 9  [? Psalms]

One manuscript book containing sketches in pencil. “Psalms Nos. 47 and 6 for voice and string sextet” on cover in Hanson’s hand.

folder 10  [Psalm 47]

One manuscript book containing sketches in pencil for Psalm 47. N.B. [? Researcher’s] post-it note indicates also for Dies Natalis.

folder 11  [Psalm 8]

One manuscript book containing sketches in pencil for Psalm 8. Rubric “Other sketch” on cover in Hanson’s hand.

folder 1  [Quartet in One Movement, opus 23]

Two manuscript books containing sketches in pencil. Each book labelled by Hanson with respect to title and “Bk. I” and “Bk. II”.

folder 2  [Summer Seascape No. 2]

One manuscript book containing sketches in pencil. Title on cover in Hanson’s hand.

Box 64

folder 3  [Symphonic Legend, opus 8]

Two manuscript books containing pencil sketches for the Symphonic Legend. Title on both books in Hanson’s hand.

folder 4  [Exaltation, opus 20]
One manuscript book containing pencil sketches. Title on cover in Hanson’s hand.

**folder 5**  [Symphony No. 2, opus __ “Romantic”]

Two manuscript books containing pencil sketches for movements II and III. Their covers labelled in Hanson’s hand.

**folder 6**  [Symphony No. 6]

Two manuscript books containing pencil sketches. Each book labelled by Hanson with respect to title and “Vol. I” and “Vol. I.

**folder 7**  [Sketches, not elsewhere classified]

One manuscript book containing pencil sketches. Contents include two apparently complete song settings: I heard a bird song (Oliver Herford) and The falling star (Sara Teasdale).

**folder 1**  Libretto by Richard L. Stokes for *Merry Mount*, act I. Typescript draft; 42 pages. With revisions in pencil.

**folder 2**  Libretto by Richard L. Stokes for *Merry Mount*. Typescript draft; 96 pages. With revisions in pencil.

**folder 3**  Libretto by Richard L. Stokes for *Merry Mount*. Typescript draft; 96 pages.
Box 65

folder 1  Manuscript book containing pencil sketches.
          On cover: Howard H. Hanson, College of the Pacific, San José, Cal.
          N.B. Some vocal score content; text: Behold, God spake and said “Let there be
          Light,” and there was light.

folder 2  Manuscript book containing sketches in pencil and in ink.
          Lacking any titles, rubrics, or headings.

          Lacking any titles, rubrics, or headings.
          N.B. May resemble material for his book *Harmonic Materials of Modern
          Music*.

folder 4  Manuscript book containing sketches in pencil.
          N.B. Per [ ? researcher’s] post-it note: includes themes from the Concerto for
          Piano and Orchestra.

folder 5  Manuscript book containing sketches in pencil.
          Notation style indicates juvenile material.

folder 6  Manuscript book containing sketches in pencil.
          Lacking any titles, rubrics, or headings.

folder 7  Manuscript book containing sketches in pencil.
          Lacking any titles, rubrics, or headings.
          “Important Manuscript. If lost please be so kind and return to address below.
          Howard Hanson, Director. Eastman School of Music. Rochester, New
          York”—cover note in Hanson’s hand.

folder 8  Manuscript book containing sketches in pencil.
          Lacking any titles, rubrics, or headings.
          N.B. Material from Symphony no. 2 present.

folder 9  One manuscript book containing sketches in pencil.
          Lacking any titles, rubrics, or headings.
          Per [ ? researcher’s] post-it note: material for Symphony no. 6 and also the book
          *Harmonic Materials* present.

folder 10 Manuscript book containing sketches in pencil and in ink.
          Lacking any titles, rubrics, or headings.

folder 11 Manuscript book containing sketches in pencil and in ink.
          “Sketch-book 1966”—on cover in Hanson’s hand.
          N.B. Per [ ? researcher’s] post-it note, material for Symphony no. 6 present.
Howard Hanson, accession no. 997.12

folder 12  Manuscript book containing his work in Applied Counterpoint under the tutelage of Dr. Percy Geotschius. — March and April, 1915.

folder 13  Manuscript book labelled “Harmonic Projections 1964-“ on cover in Hanson’s hand.

folder 14  Manuscript book labelled “harmonic Progressions” on cover in Hanson’s hand.

folder 15  Manuscript book containing material in pencil.
N.B. Content resembles that of previous manuscript books devoted to “Harmonic Progressions” material.

folder 16  Manuscript book labelled “1965 Harmonic Progressions II” on cover in Hanson’s hand.

folder 17  Manuscript book containing material in pencil and in ink.
N.B. Content resembles that of previous manuscript books devoted to “Harmonic Progressions” material.

Sub-series D: Oversized manuscripts

Box 59

folder 1  [Hymn for the Pioneers]
Sketches for Hymn for the Pioneers. — [without date]
Pencil MS; 4 pages of content.
Caption title “Sketches” added by Hanson in blue pencil.

folder 2  [Lux Aeterna, opus 24]
Lux aeterna, opus 24: symphonic poem for viola and orchestra. — Christmas Day, 1923
Full score. Ink MS on Ozalid masters; 56 pages of music.
“To Lionel Tertis”—dedication in caption of first page.
“Finished Christmas Day, 1923 American Academy in Rome”—at end of MS.

folder 3  [Lux Aeterna, opus 24]
Lux aeterna, opus 24: symphonic poem for orchestra (with viola obligato). — Christmas Day, 1923
Full score. MS repro from the Ozalid masters (box 64/2); 56 pages of music.
Change in caption of first page added by Hanson in ink: from “Symphonic poem for viola and orchestra” (on Ozalid master) to “Symphonic poem for orchestra (with viola obligato)” (on this copy).
Bears Hanson’s performance markings in pencil and in blue pencil throughout.
Bears numerous pasted-on addenda and corrigenda.
Name and address of conductor Albert Coates pencilled by Hanson inside the front cover; a cover note from Hanson to Coates is pencilled on the page facing the first page of music, presumably in connection with Coates’ use of the MS.

folder 4  [Lux Aeterna, opus 24]

Lux aeterna, opus 24: symphonic poem for orchestra (with viola obligato). — Christmas Day, 1923
Full score. MS repro from the Ozalid masters (box 64/2); 56 pages of music.
Change in caption of first page added by Hanson in ink: from “Symphonic poem for viola and orchestra” (on Ozalid master) to “Symphonic poem for orchestra (with viola obligato)” (on this copy).
Bears corrections in black ink.
Bears performance markings in pencil.

folder 5  [Merry Mount, opus 31]

“Merry Mount” sketches.
Sketched in pencil and in ink; 14 leaves.
The rubric “sketches” added by Hanson in blue pencil in the caption of the first page.

folder 6  [Merry Mount, opus 31]

Title lacking.
Scored for full orchestra. Ink MS; 12 pages of music, numbered 219B-219M; pagination 2-13 added in pencil at head of pages.
Comprises the sequence from rehearsal 54A through (and including) 54H.
Bears performance markings in pencil in a hand other than Hanson’s.

folder 7  [Merry Mount Suite]

Merry Mount Suite. — [without date]
For orchestra.
Full score, bound. MS repro; 90 pages of music.
In a copyist’s hand.
Presumably a proof copy; addenda and corrigenda added in red pencil. Hanson pencilled comment on front cover “O.K. for return to Mr. Dowling”.

folder 8  [Mosaics]
Mosaics. — [without date]
  For orchestra.
  Full score. Ink MS on Ozalid masters; 48 pages of music.
  “To my friend George Szell and the Cleveland Symphony in admiration”—
  dedication in caption of first page.
  “c1958 Eastman School of Music Rochester 4, N.Y.”—at foot of first page.

Box 60

folder 1  [North and West, opus 22]

North and west: symbolic poem, opus 22. — Feb. 1923
  For orchestra with wordless chorus obligato.
  Full score. Ink MS on Ozalid masters; 55 pages of music.
  Preceding the first page of music is one page providing the instrumentation and
  also the composer’s explication regarding the vocal parts. Signed:
  “American Academy, Rome, Italy Feb. 1923”—at end of MS.
  This MS incorporates changes that were previously made in the MS shelved in
  the SML vault stacks, shelf no. ML96 .H251No.

folder 2  [North and West, opus 22]

North and west: symbolic poem, opus 22. — Feb. 1923
  For orchestra with wordless chorus obligato.
  Full score, bound. MS repro sourced from the Ozalid masters (box 65/1).
  With annotations in pencil throughout.

folder 3  [North and West, opus 22]

North and west: symbolic poem, opus 22. — Feb. 1923
  For orchestra with wordless chorus obligato.
  Full score, bound. MS repro sourced from the Ozalid masters (box 65/1).
  Corrections indicated by Hanson in pencil on page facing page 3.

folder 4  [Serenade for Flute, Harp and Strings, opus 85]

Sketches in pencil and in ink. 6 leaves.

folder 5  [Song of Democracy, opus 44]

Song of democracy. — Aug. 19, 1956
  For chorus and orchestra.
  Full score. Ink MS on Ozalid masters; 44 pages of music.
  Text by Walt Whitman.
“To the Music Educators of America for the Anniversary of the National Education Association and the 50th anniversary of the Music Educators National Conference”—in caption on first page.

folder 6 [Song of Democracy, opus 44]

Song of democracy. — [without date]
Scored for band and chorus.
Full score. Ink MS on Ozalid masters; 44 pages of music.

folder 7 [Song of Democracy, opus 44]

Song of democracy. — Aug. 19, 1956
Full score, bound. MS repro sourced from the Ozalid masters (box 65/5).

folder 8 [Song of Democracy, opus 44]

Song of democracy. — [without date]
Scored for band and chorus.
Full score, bound. MS repro sourced from the Ozalid masters (box 65/6).

Box 61

folder 1 [Symphony No. 1, opus 21 “Nordic”]

Nordic Symphony [in E minor, op. 21] / Howard Hanson. — May 1922
Full score. Ink MS on Ozalid masters; 108 pages of music.
“To Felix Lamond”—dedication in caption of first page.
N.B. Incorporates revisions made on MS bearing accession no. 685916 (the same MS that Hanson used in the premiere performance, and that was signed by the orchestral players).

folder 2 [Symphony No. 1, opus 21 “Nordic”]

Full score, bound. MS repro sourced from the Ozalid masters housed in box 66/1.
Printed program note affixed to page facing the first page of music.
Several errors in score cited by Hanson in pencil following end of MS.

folder 3 [Symphony No. 1, opus 21 “Nordic”]

Full score. MS repro sourced from the Ozalid masters now housed in box 66/1.
Incomplete: movements I and II only (pages 1-58).
Copiously annotated by Hanson in red ink, black ink, and blue pencil; his addenda and corrigenda later incorporated into either or both of the other copies.
folder 4  [Symphony No. 3, opus 33]

Symphony no. III. — [without date]
Arrangement for symphonic band.
Full score, bound. MS repro; 128 pages of music.
In a copyist’s hand.
Lines for solo parts added in red ink throughout.

folder 5  [Symphony No. 3, opus 33]

Sketches for Symphony no. III. — [without date]
Ink and pencil MS; 18 leaves.
Caption title added by Hanson in blue pencil.

folder 6  [Symphony No. 4, opus 34]

Sketches for 1st mvt. Of Symph. No. IV. — [without date]
Ink and pencil MS;

Box 62

folder 1  Reminiscence; and, Lullaby / Hanson. — [without date]
For string quintet.
Ink MS on Ozalid masters; 5 parts.
Nos. 1 and 2 from Three Miniatures, opus 12 (1918-19, originally for piano).
Not in Hanson’s hand.
No statement of attribution regarding this arrangement.

Violin I / Violin II / Viola / Cello / Bass.

folder 2  [Songs from Drum Taps, opus 32]

[Title statement] —
Proof copy of the vocal score. Green-line reproduction.
Bears corrections in black in on several pages.
Accompanied by additional proof copies of pages 1, 27, 28, 30, and 43.

folder 3  [Hymn for the Pioneers]

Hymn for the Pioneers (Hymn till Pianiererna). —
Proof copies of pages 2, 4-12. Green-line reproduction.
Copiously marked by Hanson in pencil, red pencil, and black ink.

folder 4  [Palestrina: Missa Papae Marcelli, arr.]
Missa Papae Marcelli / Palestrina; transcribed for chorus and orchestra by Howard Hanson.
Vocal score. Green-line reproduction pages representing the first, second, and third proof copies, issued in December, 1936 and January, 1937.
Additions and corrections in pencil.
Accompanied by envelope of transmittal, sent from J. Fischer & Bro. (New York, NY).

Kyrie — Gloria in excelsis Deo — Credo in unum Deum.

folder 5  [Quartet in One Movement, opus 23]

Quartet in one movement, opus 23.
Score and parts. “1st proof out”—each page stamped thus.
Corrections and additions in pencil.

folder 6  [Symphony No. 2, “Romantic”]

Symphony No. II “Romantic”.
Corrections and comments in pencil and in blue pencil.

folder 7  [Symphony No. 2, “Romantic”]

Symphony No. II “Romantic”.
“Proof II Nov 12/31”—in pencil at head of first page.
Additions and corrections in pencil and in black ink.

Box 67

folder 1  [Concerto for Organ and Orchestra, opus 27]

Concerto for organ with orchestra. — without date
Full score, bound. Pencil MS, with exception of the organ part, rendered in ink;
53 pages of music.
“Opus 27” added in caption of first page, not in the composer’s hand.
Bears performance markings in pencil.

folder 2  [Symphony No. 7, “A Sea Symphony”]

A sea symphony after Walt Whitman. — without date
For chorus and wind ensemble
Full score. Ink MS on Ozalid masters; 54 pages of music.
folder 3  [Symphony No. 7, “A Sea Symphony”]

A sea symphony after Walt Whitman. — without date
For chorus and orchestra.
MS repro; 54 pages of music.
Each movement bound separately.

folder 4  [Symphony No. 7, “A Sea Symphony”]

A sea symphony after Walt Whitman. — without date
For chorus and wind ensemble.
Full score. MS repro from the Ozalid masters (box 63/2).

folder 5  [Palestrina: Missa Papae Marcelli, arr.]

Sketches. In ink and in pencil; 15 leaves.

folder 6  Unidentified Sketches

folder 7  Sketches, Sonority Studies, Statistics

Series 4:  Press material

Sub-series A:  Scrapbooks

Box 112  Scrapbook 1 Press clippings & programs, 1912-1923.

Box 113  Scrapbook 1 Press clippings, 1924-1925.

Box 113  Scrapbook 1B Press clippings, 1923-1928.

Box 114  Scrapbook 2 Press clippings & programs, 1929 - January, 1931.

Box 114  Scrapbook 3 Press clippings & programs, January, 1931 - January 14, 1933.

Box 114  Scrapbook 4 Press clippings & programs, January 14, 1933 – December 30, 1933.

Box 115  Scrapbook 5 Press clippings & programs, January 1 – December 31, 1934.


Box 116  Scrapbook 7 Press clippings, January – December, 1937.

Box 117  Scrapbook 8 Press clippings & programs, January 1938 – December, 1939.
Scrapbook 9  Press clippings & programs, January, 1940 – December, 1940.

Box 118  Scrapbook 10  Press clippings & programs, January, 1941 – December, 1941.

Box 119  Scrapbook 11  Press clippings & programs, January 1942 – December 1943.

Box 120  Scrapbook 12  Press clippings & programs, January, 1944–December, 1944.

Box 121  Scrapbook 13  Press clippings & programs, November, 1944-December, 1946.

Box 122  Scrapbook 14  Press clippings & programs, January, 1927-December, 1948.

Box 123  Scrapbook 15  Press clippings & programs, January, 1949-December, 1952.


Box 125  Scrapbook 17  Press clippings & programs, January 1955 – May, 1957.


Box 130  Scrapbook 26  Record reviews, December, 1956 – October, 1961.


Scrapbook 28  Articles from The Etude, 1918 – 1924.

Box 132  Scrapbook 29  Clippings and programs on Merry Mount, 1924 – 1932.

Scrapbook 30  Clippings on RCA recordings of American music, September, 1939 - November, 1944.

Scrapbook 31  Drawings from an Interlochen art class, 1944.
Box 133 Scrapbook 32 Hanson’s 25th anniversary celebrations, 1949.

Sub-series B: Clippings

Box 68
folder 1 October, 1906 – February, 1907.
folder 2 1920 – 1929.
folder 3 The Chautauquan Daily, July 28, 1930 – August 2, 1930.
folder 4 1930 – 1939.
folder 5 1940 – 1945.

Box 69
folder 3 1974.
folder 5 Press material lacking dates.
folder 6 Press releases, various.
Series 5: **Concert programs**

Sub-series A: *American music initiatives at the Eastman School of Music*

Sub-sub-series i: *American Composers’ Concerts*

Box 70

folder 1 Programs, 1926.

folder 2 Programs, 1927.

folder 3 Programs, 1928.

folder 4 Programs, 1929.

folder 5 Programs, 1930.

folder 6 Programs, 1931.

folder 7 Programs, 1932.

folder 8 Programs, 1933.

folder 9 Programs, 1934.

folder 10 Programs, 1935.

folder 11 Programs, 1936.

folder 12 Programs, 1937.

folder 13 Programs, 1938.

folder 14 Programs, 1939.

folder 15 Programs, 1940.

folder 16 Programs, 1941.

folder 17 Programs, 1942.

folder 18 Programs, 1943.

folder 19 Programs, 1944.

folder 20 Programs, 1945.
Howard Hanson, accession no. 997.12

folder 21 Programs, 1946.
folder 22 Programs, 1947.
folder 23 Programs, 1952.

Sub-sub-series ii: Festivals of American Music

folder 24 Programs, 1933.
folder 25 Programs, 1934.
folder 26 Programs, 1935.
folder 27 Programs, 1936.
folder 28 Programs, 1937.
folder 29 Programs, 1938.
folder 30 Programs, 1939.

Box 71
folder 1 Programs, 1940.
folder 2 Programs, 1941.
folder 3 Programs, 1942.
folder 4 Programs, 1943.
folder 5 Programs, 1944.
folder 6 Programs, 1945.
folder 7 Programs, 1946.
folder 8 Programs, 1947.
folder 9 Bulletins, 1931.
folder 10 Bulletins, 1932.
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**Box 72**

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**Sub-series B: Programs featuring specific Hanson compositions**

**Box 73**

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<td>2</td>
<td>Chorale and Alleluia</td>
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<td>3</td>
<td>Clog Dance</td>
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<td>4</td>
<td>Concerto da camera</td>
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<td>5</td>
<td>Concerto for Organ, Strings, and Harp, opus 22, no. 3</td>
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<tr>
<td>6</td>
<td>Concerto for Organ, opus 27</td>
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<td>7</td>
<td>Concerto for Piano and Orchestra</td>
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</table>
folder 8  Elegy in Memory of Serge Koussevitzky
folder 9  Four Psalms
folder 10 How Excellent Thy Name
folder 11 Merry Mount, various excerpts
folder 12 Merry Mount Suite
folder 13 Mosaics
folder 14 Pastorale

Box 74

folder 1  Song of Democracy
folder 2  Songs from Drum Taps
folder 3  Symphony no. 1 ( “Nordic” )
folder 4  Symphony no. 2 ( “Romantic” )
folder 5  Symphony no. 3
folder 6  Symphony no. 4
folder 7  Symphony no. 5 ( “Sinfonia Sacra” )
folder 8  Howard Hanson Week (Eastman School of Music, December, 1966)
folder 9  Other works; and, programs featuring performances of more than one Hanson work. The following are represented:
   Centennial Ode
   Chorale and Alleluia
   Creator of Infinities
   Dies Natalis
   Fanfare
   Fantasy Variations on a Theme of Youth
   A Prayer of the Middle Ages
   Song of Democracy
   Symphony of Freedom
   Symphony no. 2 ( “Romantic” )
   Vermeland
Impromptu
Longing (orchestration by Max Hughes)
Lux Aeterna
March Carillon
Three Miniatures
Clog Dance
Pastoral for Oboe, Strings, and Harp
The Warriors’ Dance (arranged by Jane Hunt)

folder 10  Works by other composers

Box 75

folder 1  Cherubic Hymn
folder 2  Chorale and Alleluia
folder 3  Clog Dance
folder 4  Concerto da Camera
folder 5  Concerto for Organ, Strings, and Harp, opus 22, no. 3
folder 6  Concerto for Organ, opus 27
folder 7  Concerto for Piano and Orchestra
folder 8  Fantasy Variations on a Theme of Youth
folder 9  Four Psalms
folder 10  Heroic Elegy
folder 11  How Excellent Thy Name

Box 76

folder 1  Hymn for the Pioneers
folder 2  Lament for Beowulf
folder 3  Lux Aeterna
folder 4  March Carillon (from Yuletide Pieces)
folder 5  Merry Mount
folder 6  Merry Mount Suite
folder 7  Missa Papae Marcelli (Palestrina)
folder 8  North and West

Box 77
folder 1  Pan and the Priest
folder 2  Pastorale for Oboe, Strings, and Harp
folder 3  Quartet in one movement
folder 4  Serenade for Flute, Harp, and Strings
folder 5  Song of Democracy

Box 78
folder 1  Songs from Drum Taps
folder 2  Symphony no. 1 ( “Nordic” ), 1920s
folder 3  Symphony no. 1 ( “Nordic” ), 1930s
folder 4  Symphony no. 1 ( “Nordic” ), 1940s
folder 5  Symphony no. 1 ( “Nordic” ), 1950s
folder 6  Symphony no. 1 ( “Nordic” ), dates ambiguous

Box 79
folder 1  Symphony no. 2 ( “Romantic” ), 1930s
folder 2  Symphony no. 2 ( “Romantic” ), 1940s
folder 3  Symphony no. 2 ( “Romantic” ), 1950s
folder 4  Symphony no. 2 ( “Romantic” ), 1960s
folder 5  Symphony no. 2 ( “Romantic” ), 1970s
folder 6  Symphony no. 2 ("Romantic"), dates ambiguous

Box 80

folder 1  Symphony no. 3
folder 2  Symphony no. 4
folder 3  Symphony no. 5 (Sinfonia Sacra)
folder 4  Symphony no. 6
folder 5  Vermeland
folder 6  All-Hanson festivals (various)
folder 7  Other works; and, programs featuring performances of more than one Hanson work. The following are represented:
   Elegy in Memory of Serge Koussevitsky
   Symphony no. 2 ("Romantic")
   Suite, "For the First Time"
   Fanfare, For the Signal Corps
   Mosaics
   Song of Human Rights
   Song of Democracy
   Summer Seascapes no. 2
   National Anthem of Syria, orchestrated by Hanson.

Series 6: Books

Box 81

item 4  *University of Iowa Studies*, 33. Iowa City, Iowa: Iowa State University, 1931. 176 pp.
<table>
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<th>Item</th>
<th>Author/Editor</th>
<th>Title</th>
<th>Publisher</th>
<th>Year</th>
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<td>5</td>
<td>Bacon, Ernst</td>
<td>Notes on the Piano</td>
<td>Syracuse University Press</td>
<td>1963</td>
<td>167</td>
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<td>Barlow, Wayne</td>
<td>Foundations of Music</td>
<td>Appleton-Century-Crofts</td>
<td>1953</td>
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<td>Barne, Kitty</td>
<td>Listening to the Orchestra</td>
<td>Bobbs Merrill Co.</td>
<td>1946</td>
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<td>9</td>
<td>Bower, Marion &amp; Ethel R. Peyser</td>
<td>Music Through the Ages: A Narrative for Student and Laymen</td>
<td>G. P. Putnam’s Sons</td>
<td>1964</td>
<td>632</td>
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<td>10</td>
<td>Bower, Marion</td>
<td>Twentieth Century Music: How it Developed, How to Listen to It</td>
<td>G. P. Putnam’s Sons</td>
<td>1947</td>
<td>463</td>
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<td>11</td>
<td>Bekker, Paul</td>
<td>The Story of Music</td>
<td>Norton</td>
<td>1927</td>
<td>277</td>
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<td>12</td>
<td>Bender, George C</td>
<td>Business Manual for Music Teachers</td>
<td>Theodore Presser Co.</td>
<td>1910</td>
<td>116</td>
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<td>13</td>
<td>Bernstein, Martin</td>
<td>An Introduction to Music</td>
<td>Prentice Hall</td>
<td>1937</td>
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<td>Blackman, Charles</td>
<td>Behind the Baton</td>
<td>Charos</td>
<td>1964</td>
<td>223</td>
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<td>15</td>
<td>Bodky, Erwin</td>
<td>Der Vortrag alter Klaviermusik</td>
<td>Max Hess Verlag</td>
<td>1932</td>
<td>112</td>
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<td>16</td>
<td>Broekman, David</td>
<td>The Shoestring Symphony</td>
<td>Simon &amp; Schuster</td>
<td>1948</td>
<td>247</td>
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<td>17</td>
<td>Brown, Calvin S</td>
<td>Music and Literature: A Comparison of the Arts</td>
<td>University of Georgia Press</td>
<td>1948</td>
<td>287</td>
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<td>18</td>
<td>Brownlie, Rev. John</td>
<td>Hymns of the Early Church</td>
<td>Oxford University Press</td>
<td>1913</td>
<td>202</td>
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<td>19</td>
<td>Cady, Calvin Brainerd</td>
<td>Music Education: An Outline</td>
<td>Clayton F. Summy Co.</td>
<td>1902</td>
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<td>20</td>
<td>Cady, Calvin Brainerd</td>
<td>Music-Education, An Outline</td>
<td>Clayton F. Summy Co.</td>
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Box 82

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Box 83


item 61  Inscribed by the author.


item 63  Inscribed by the author.


Box 84


**Box 85**


Box 86


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<td>142</td>
<td><em>The Pipe Organ Pumper</em></td>
<td>Shafer, Chet.</td>
<td>New York: Greenburg Publisher, 1926. 70 pp.</td>
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180
Inscribed by the author.


Box 87

item 163  Northwestern University. *The Syllabus* [yearbook], 1917.


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<th>Item</th>
<th>Author</th>
<th>Title</th>
<th>Publisher</th>
<th>Year</th>
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<tr>
<td>168</td>
<td>Trotin, Christine</td>
<td><em>Key to Musicianship</em></td>
<td>Self-published, 1927</td>
<td>1927</td>
<td>130</td>
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<td>169</td>
<td>Tweedy, Donald</td>
<td><em>Manual of Harmonic Technic</em></td>
<td>Boston: Oliver Ditson, 1928</td>
<td>1928</td>
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<td>Inscribed by Rabbi Herbert Bronstein.</td>
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<td>176</td>
<td>Wodell, Frederick W.</td>
<td><em>Choir and Chorus Conducting</em></td>
<td>Philadelphia: Theodore Presser, 1931</td>
<td>1931</td>
<td>266</td>
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<td>177</td>
<td>Wolff, Pierre</td>
<td><em>La Route d’un Musicien: Georges Migot</em></td>
<td>Paris: Alfonse Leduc, 1933</td>
<td>1933</td>
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Series 7: Published music

Sub-series A: Works by Hanson

Box 88

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<td>The Bells</td>
<td>New York: Carl Fischer, 1942. 4 copies.</td>
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<td>Chorale and Alleluia</td>
<td>New York: Carl Fischer, 1954. Score and parts.</td>
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<td>Clog Dance</td>
<td>New York: Composers’ Music Corporation. 1922. Two copies.</td>
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<td>5</td>
<td>Concerto for Organ, Strings, and Harp, op. 22, no. 3</td>
<td>New York: Carl Fischer, 1947. Organ and piano score. 5 copies.</td>
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<td>8</td>
<td>Heroic Elegy, opus 28</td>
<td>Rochester: Eastman School of Music, 1927. 3 copies.</td>
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<td>9</td>
<td>How Excellent Thy Name</td>
<td>New York: Carl Fischer, 1953. Treble voices with piano. 3 copies.</td>
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<td>11</td>
<td>Hymn for the Pioneers (Banbrytarhymn.)</td>
<td>New York: J. Fischer and Bro., 1938. 3 copies.</td>
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<td>The Lament for Beowulf</td>
<td>Boston: C. C. Birchard and Company, 1925.</td>
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item 19 *Serenade for Flute and Piano*, op. 35. New York: Carl Fischer, Inc., 1948. 4 copies.

item 20 *Serenade for Solo Flute, Harp and String Orchestra*, op. 35. New York: Carl Fischer, Inc., 1948. Score (two copies) and parts.


item 26 *Symphony No. 2 (“Romantic”).* Second Movement, arranged for band by Norman Goldberg.

item 27 *Symphony No. 2 (“Romantic”).* Boston: C. C. Birchard and Co.. Set of orchestral parts; score lacking.

item 28 *Symphony No. 3*. Boston: C. C. Birchard and Co., 1941. Full score.

item 29 *Symphony No. 3*. Boston: C. C. Birchard and Co., 1940. Full score (two copies) and parts.

item 30 *Three Miniatures*. New York: Composers’ Music Co., 1923. 3 copies.

item 31 *Two Yuletide Pieces for the Pianoforte*. Philadelphia: Theodore Presser, Co., 1927. 17 items altogether: nine copies of “Impromptu” and eight copies of “March carillon”.

Sub-series B: Works by other composers

Box 89

Inscription by the composer on the cover.

Inscription by the composer on the cover.

Inside front cover bears an inscription by the composer.

Inscription by the composer inside the cover.

Inscription by the composer on the cover.

Inscription by the composer on the cover.

Inscription by the composer inside the cover.

Inscription by the composer on the cover; accompanied by printed program and press review of the premiere performance.

Inscribed by by Nicola A. Montam.

Inscription by the composer on the cover.

Inscription by the composer on the cover.
Inscription by the composer on the cover.

Inscription by the composer on the cover.

Inscription by the composer on the cover.

Inscription by the composer on the cover.


Inscription on the cover.

Inscription by the composer inside front cover.

Inscription on the cover by Juanita Roos.

Inscription on the cover by the composer.

Inscription on the cover by the composer.

Inscription inside the cover by the composer.

Inscription on the cover by the composer.
Inscription inside the cover by the composer.

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Inscription on the cover by the composer.

Inscription on the cover by the composer.

Inscription on the cover by the composer.

Inscription inside the cover by the author.

Inscription inside the cover by the author.

Inscription on the first page of the score by the composer.

Inscriptions on the cover and inside front cover by the composer.

Inscription on the cover by the composer.

Inscription on the cover by the composer.

Inscription on the cover by the composer.

Inscription on the cover by the composer.

Inscription on the cover by the composer.

Inscription on the cover by the composer.

Inscription on the cover by the composer.

Inscription on the cover by the author.

Inscription on the cover by the composer.

Inscription on the cover by the composer.


item 51  Inch, Herbert. *Sonata for violoncello and piano.* New York: Carl Fischer, 1941. Inscription on the cover by the composer.

item 52  Jacobi, Frederick. *Indian Dances.* Score. Vienna: Universal, 1931. Inscription inside the cover by the composer.


Box 90

Inscription on the cover by the composer.

Inscription inside the cover by the composer.

Inscription on the cover by the composer.

Inscription on the cover by the composer.

Inscription on the cover by the composer.

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Inscription on the cover by the composer.

item 12  Maganini, Quinto.  *Zamboanga (A South Sea Island Bacchanale.)*  New York: Carl Fischer, 1940.  
Inscription on the cover by the composer.

Inscription on the cover by the author.


Inscription on the cover by the composer.

Inscription on the cover by the composer.


Inscription on the cover by the composer.

Inscription inside the cover by the composer.

Inscription inside the cover to Catherine Crozier, by the composer.

Inscription on the cover by the author.

Inscription inside the cover by the composer.

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Inscription on the cover by the composer.

item 51  Tusa, John R.  *Finnish Folk-Songs (Iltamissa)*. 1940.  
Inscription on the cover by the composer.

Inscription on the cover by the composer.

item 54  Wagner, Joseph. *Variation on an Old Form for Full Orchestra*. Boston: C. C Birchard and Co., 1941. Inscription inside the cover by the composer.

item 55  Walter, Arnold M. *Sonata for Pianoforte*. Toronto: Gordon V. Thompson, 1951. Inscription inside the cover by the composer.


item 60  Wood-Hill, M. *Reactions to “Prose Rhythms” of Fiona Macloed*. Publisher’s information lacking. Score and parts. Inscription on the cover of the score by the composer.


Box 91

item 1  

item 2  

item 3  
*New Music: A Quarterly of Modern Composition.* July, 1934. San Francisco: The New Music Society of California.

item 4  

item 5  

item 6  

item 7  

item 8  

item 9  

item 10  
Bauer, Marion. *Sonata for Viola (or Clarinet) and Piano.* New York: G. Schirmer, 1951.

item 11  

item 12  

item 13  

item 14  

item 15  

item 16  
<table>
<thead>
<tr>
<th>Item</th>
<th>Title</th>
<th>Publisher</th>
<th>Year</th>
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</thead>
<tbody>
<tr>
<td>29</td>
<td>‡Castro, Juan José. <em>Bear Dance.</em> New York: Carl Fischer, 1941.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>34</td>
<td>‡Chadwick, George W. <em>Rip Van Winkle.</em> Rochester: Eastman School of Music, 1930.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>


Inscription inside the cover by the composer.


item 56  Cowell, Henry. “*Frisking*”: from *Six Ings*. New York: Breitkopf and Hartel, 1922.
item 62  Cowell, Henry. What’s This. New York: Breitkopf and Hartel, Inc., 1922.

**Box 92**


item 60  Jacobi, Frederick. *...A Lovely Little Movie Actress*. New York: Carl Fischer, 1936.


item 68  Kennan, Kent.  *Quintet for Piano and Strings*.  The American Academy in Rome.


Box 93
item 4  Padwa, Vladimir. *This is the Day*. New York: Edward B. Marks, 1943.
item 5  Paz, Juan Carlos. *At the Coast of Parana*. New York: Carl Fischer, 1941.
item 17 Pisk, Paul Amadeus. *From The Ozarks*. New York: Carl Fischer, 1941.


<table>
<thead>
<tr>
<th>Item</th>
<th>Composer</th>
<th>Title</th>
<th>Publisher</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>41</td>
<td>Rogers, Bernard</td>
<td><em>Soliloquy</em></td>
<td>Rochester: Eastman School of Music</td>
<td>1926</td>
</tr>
<tr>
<td>42</td>
<td>Rogers, Richard</td>
<td><em>Slaughter On Tenth Avenue</em></td>
<td>New York: Chapell</td>
<td>1936</td>
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<tr>
<td>43</td>
<td>Roldan, Amadeo</td>
<td><em>The “Diablito” Dances</em></td>
<td>New York: Carl Fischer</td>
<td>1941</td>
</tr>
<tr>
<td>44</td>
<td>Roldan, Amadeo</td>
<td><em>Negro Baby’s Lullaby</em></td>
<td>New York: Carl Fischer</td>
<td>1941</td>
</tr>
<tr>
<td>45</td>
<td>Rudhyar</td>
<td><em>Moments: Tone-Poems for Piano</em></td>
<td>Boston: C. C. Birchard</td>
<td>1930</td>
</tr>
<tr>
<td>46</td>
<td>Salzedo, Carlos</td>
<td><em>Sonata For Harp and Piano</em></td>
<td>New York: G. Schirmer</td>
<td>1925</td>
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<tr>
<td>47</td>
<td>Saminsky, Lazare</td>
<td><em>Fire Bell</em></td>
<td>New York: Carl Fischer</td>
<td>1936</td>
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<tr>
<td>48</td>
<td>Saminsky, Lazare</td>
<td><em>Fooling with Scottie</em></td>
<td>New York: Carl Fischer</td>
<td>1941</td>
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<tr>
<td>49</td>
<td>Saminsky, Lazare</td>
<td><em>Mischief</em></td>
<td>New York: Carl Fischer</td>
<td>1941</td>
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<td>50</td>
<td>Saminsky, Lazare</td>
<td><em>Old Veranda</em></td>
<td>New York: Carl Fischer</td>
<td>1936</td>
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<tr>
<td>60</td>
<td>Saminsky, Lazare</td>
<td><em>Parade</em></td>
<td>New York: Carl Fischer</td>
<td>1936</td>
</tr>
<tr>
<td>61</td>
<td>Saminsky, Lazare</td>
<td><em>Shadows</em></td>
<td>New York: Carl Fischer</td>
<td>1936</td>
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<tr>
<td>62</td>
<td>Sanjuan, Pedro</td>
<td><em>Reflections of Susanna</em></td>
<td>New York: Carl Fischer</td>
<td>1941</td>
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<td>63</td>
<td>Schuman, William</td>
<td><em>A Free Song: Secular Cantata No. 2</em></td>
<td>New York: G. Schirmer</td>
<td>1943</td>
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<td>64</td>
<td>Schuman, William</td>
<td><em>Symphony for Strings</em></td>
<td>New York: G. Schirmer</td>
<td>1943</td>
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<td>65</td>
<td>Search, Frederick Preston</td>
<td><em>Sextet in F Minor</em></td>
<td>New York: J. Fischer and Bro., 1934</td>
<td>Score and parts</td>
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<tr>
<td>66</td>
<td>Sessions, Roger</td>
<td><em>March</em></td>
<td>New York: Carl Fischer</td>
<td>1936</td>
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<tr>
<td>67</td>
<td>Sessions, Roger</td>
<td><em>Scherzino</em></td>
<td>New York: Carl Fischer</td>
<td>1936</td>
</tr>
<tr>
<td>68</td>
<td>Shepherd, Arthur</td>
<td><em>Autumn Fields</em></td>
<td>New York: Carl Fischer</td>
<td>1936</td>
</tr>
<tr>
<td>69</td>
<td>Shepherd, Arthur</td>
<td><em>Gay Promenade</em></td>
<td>New York: Carl Fischer</td>
<td>1936</td>
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<tr>
<td>70</td>
<td>Shepherd, Arthur</td>
<td><em>Quartet for Strings in E Minor</em></td>
<td>New York: J. Fischer and Bro., 1935</td>
<td>Score and parts</td>
</tr>
</tbody>
</table>


item 83  Sowerby, Leo. *Sonata for Clarinet (or Viola) and Piano*. New York: G. Schirmer, 1944.


item 87  Still, William Grant. *...And They Lynched Him on a Tree*. New York: J. Fischer and Bro. 1941.


Howard Hanson, accession no. 997.12


Box 94

item 1  *New Music: A Quarterly of Modern Compositions*. San Francisco: The New Music Society of California, July 1932.


item 7  Kennan, Kent. *Night Soliloquy*. Rochester: Eastman School of Music, 1940. Two copies, one of which is inscribed.


Howard Hanson, accession no. 997.12


item 13  McKay, George.  *Sonata for B flat Clarinet and Harmonium or Violin or Piano*.  Paris: Éditions Maurice Senart, 1930.


**Box 95**

item 1  Sowerby, Leo.  *Medieval Poem for Organ and Orchestra*.  Rochester: Eastman School of Music, 1927.


item 3  Sowerby, Leo.  *A Set of Four*.  Rochester: Eastman School of Music, 1931.


item 9  Vardell, Jr., Charles.  *Joe Clark Steps Out*.  Rochester: Eastman School of Music, 1937.  Two copies; each is inscribed.


**Box 96**
item 1  Nocturne for chamber orchestra / by Wayne Barlow.  
Full score, bound. MS repro; 17 pages of music.  
Commissioned by WHAM, 1946.  
“For Howard Hanson with kindest regards. Wayne Barlow Feb. 10, 1947”—composer’s inscription on title page.

item 2  The twenty-third Psalm / Wayne Barlow.  
For tenor solo, mixed chorus, and orchestra.  
Full score, bound. MS repro; 17 pages of music.  
“For Dr. Hanson with regards. Wayne Barlow”—composer’s inscription inside front cover.

The cover bears a pencilled inscription by the composer.

“To my friend, Dr. Howard Hanson, with sincere thanks for his aid and encouragement, and for having been the first conductor to perform this music. William Grant Still”—composer’s inscription inside front cover.

item 4  Symphony in G minor / William Grant Still.  
For orchestra.  
Full score, bound. MS repro; 105 pages of music.  
Dedicated to Isabel Morse Jones.  
“To my friend, Dr. Howard Hanson, as a reminder of my admiration and good will. William Grant Still”—composer’s inscription inside front cover.

Series 8:  Arrangements (by others) of Hanson compositions

Box 97

folder 1  Andante tenerezza [from the] “Nordic” Symphony. Edited by Harold Gleason. For organ.  
Ink manuscript; 6 pages of music.

folder 2  Nordic Symphony: 2nd movement (Andante teneramente, con semplicità). Arranged for organ by Harold Gleason.  
Copy 1. Ozalid masters; 7 pages of music.  
Copy 2. Printed copy from Ozalids.

folder 3  Andante con tenerezza [from] Symphony II. Arranged for organ by Charles R. Nicholls.  
Ink manuscript; 6 pages of music.
folder 4 Andante con tenerezza [from] Symphony II. Arranged for organ by David S. Cooper. MS repro, spiral-bound; 7 pages of music.

folder 5 Dance of the Warriors; transcribed for violin (and piano) by Frank Cunkle. Ink manuscript; score (2 pages) and part (1 page).

folder 6 Fanfare from Symphony II “Romantic”; arranged for brass band by Frederick Woltmann. Full score. Pencil manuscript; 3 pages of music.


folder 8 Symphony no. 2 “Romantic” arranged for one piano, four hands by John Elliott Webb. — August, 1957. MS repro score, spiral bound; 51 pages of music.

folder 9 Vermeland. Arranged for orchestra by Chas. Nicholls. Ink manuscript. Score (7 pages of music) and parts.
Vermeland. Arranged for string orchestra by Richard Bales.
MS repro score (3 pages of music) and parts.

Series 9: Sound recordings

Sub-series A: Magnetic reels

Box 98

    Moderato (7:10) — Allegretto (3:50) — Allegro; Adagio (10:10).
    The Finnish Radio Symphony Orchestra; Paavo Berglund, cond.
    7” reel.

HA2. Merry Mount / Hanson. Examples (1 of 2) (Mercury, 1957).
    Eastman-Rochester Symphony Orchestra; Hanson, conductor and narrator.
    7” reel, single track, 7 ½ ips.

    Eastman-Rochester Symphony Orchestra; Hanson, conductor and narrator.
    7” reel, single track, 7 ½ ips.

    [Eastman-Rochester Symphony Orchestra; Hanson, cond.]
    (Mercury, [1956]). Annotation in Hanson’s hand.
    7” reel

    Annotation in Hanson’s hand.
    7” reel, 19 cm/s.

HA6. Hanson commentary for “Contrasts in Music” (WHAM-TV), August 27 through
    September 17, 1956.
    Accompanied by a contents list within container indicating durations and dates of
    broadcast; repertory represented in Hanson’s commentary was: Symphony no.
    1 / Barber — Commando March / Barber — Overture to The School for Scandal
    / Barber — Adagio for String Orchestra / Barber — First Essay for Orchestra /
    Barber — Concerto for Orchestra / Hovhaness — Symphony no. 2 / Hanson.
    7” reel

HA7. Compositions by John La Montaine.
    Accompanied by a contents list: Piano Concerto [no. 1] (National Symphony
    Orchestra; Howard Mitchell, cond.; Jorge Bolet, pianist) — Songs of the Rose
    of Sharon (National Symphony Orchestra; Howard Mitchell, cond.; Leontyne
Howard Hanson, accession no. 997.12

Price, soprano) — Fragments from the Song of Songs, opus 29 (New Haven Symphony Orchestra; Adele Addison, soprano).

7” reel

HA8. Dr. Howard Hanson interviewed by Robert C. Marsh (1 of 2). Undated.
7” reel, full track, 7 ½ ips.

7” reel, full track, 7 ½ ips.

HA10. Symphony no. 5 / Hanson.
Rochester Philharmonic Orchestra; Hanson, cond. (1 of 2). January 30th, [year not provided].
7” reel

Rochester Philharmonic Orchestra; Hanson, cond. (2 of 2). January 31st, [year].
7” reel

Eastman School Senior Symphony Orchestra; [Hanson, conductor].
Performed at the concert honoring the centennial of the birth of George Eastman, May 20th, 1954; broadcast over the CBS network from the Eastman Theater.
7” reel

HA13. “5 min. tape on Eastman School of Music, Rochester, New York, by Dr. Howard Hanson, Director.” No further details.
7” reel

Box 99

HA14. Concerto Grosso / Arcangelo Corelli.
NBC Orchestra; Hanson, conductor. Apparently rehearsal.
7” reel

Eastman Philharmonia; Hanson, cond. Undated.
7” reel

Edward Clarke, commentator; John Bitter; introducer; Hanson, speaker. Accompanied by descriptive note within container.
7” reel

HA17. Unlabelled as to content.
Howard Hanson, accession no. 997.12

7” reel

    7” reel

    7” reel

    7” reel

    7” reel, 7 ½ ips.

HA22. Dr. Howard Hanson: Fleetwood Interview (2 of 2). Undated.
    7” reel, 7 ½ ips.

HA23. Symphony for Chamber Orchestra / Carl Alette.
    University of Tennessee Chamber Orchestra; David Van Vactor, cond.
    7” reel, 7 ½ ips.

HA24. [Composition by] Soderlund.
    Eastman Philharmonia; Hanson, cond. April 29, [year].
    7” reel

HA25. Song of Human Rights / Hanson.
    National Symphony Orchestra. Undated.
    Duration indicated: 11:55.
    5” reel, stereo, 2-track, 7 ½ ips.

    Eastman Broadcast Orchestra [sic]; Hanson, conductor. May 10, 1953.
    7” reel, single track, 7 ½ ips.

Box 100

HA27. Composition for Band (presumably Chorale and Alleluia) / Hanson.
    Recorded on January 19, 1954.
    Duration indicated: 5:20.
    7” reel, 7 ½ ips.

    7” reel

Howard Hanson, accession no. 997.12

N.B. Congressman Kenneth Keating (R-New York) represented a Western New York State district that included the city of Rochester (served 1947-59; later Senator, 1959-65). The box is further stamped ERASED and marked “used” in ink.

5” reel


7” reel


7” reel


7” reel

HA33.  Chamber Symphony / Walter Hartley; and, Autumn Landscapes / Martin Mailman [recipient of the Benjamin Award].


Durations indicated: Hartley, 15:05; Mailman, 6:00.

7” reel, 7 ½ ips.

HA34.  *Merry Mount* / Hanson. Eastman Opera Workshop rehearsal, May 12, 1955. (Reel 1 of 4)

7” reel

HA35.  *Merry Mount*, act I / Hanson. Eastman Opera Workshop rehearsal, May 12, 1955. (Reel 2 of 4)

7” reel


7” reel


7” reel

HA38.  *Merry Mount*, act I / Hanson. Eastman Opera Workshop rehearsal, May 15, 1955. (Reel 1 of 5)

7” reel


7” reel
Box 101


7” reel

HA41. *Merry Mount* / Hanson. Eastman Opera Workshop rehearsal, May 15, 1955. (Reel 4 of 5)

7” reel

HA42. *Merry Mount* / Hanson. Eastman Opera Workshop rehearsal, May 15, 1955. (Reel 5 of 5)

7” reel

HA44. *Merry Mount*, act I (through no. 120 in score) / Hanson. (Reel 1 of 4)


7” reel, 7 ½ ips.

HA45. *Merry Mount*, last part of act I and through act II, scene 2 / Hanson. (Reel 2 of 4)

Provenance: WHAM-TV.

7” reel, 7 ½ ips.

HA46. *Merry Mount*, act II, scene 2 through end of scene 3 / Hanson. (Reel 3 of 4)

Provenance: WHAM-TV.

7” reel, 7 ½ ips.

HA47. *Merry Mount*, act III to end / Hanson. (Reel 4 of 4)

Provenance: WHAM-TV.

7” reel, 7 ½ ips.


January 13, 1956. Performing forces not identified.

7” reel, 7 ½ ips.


Boston Symphony Orchestra, January 31, 1956. NBC broadcast.

5” reel


   Allegro maestoso — Larghetto — Energico.

Eastman-Rochester Symphony Orchestra; Hanson, conductor.

Symposium of Student Works for Orchestra, April 4, 1956.

Duration indicated: 19:46.

7” reel, 7 ½ ips.
HA51. Summer Eve / Melvin Lukas; Adagio / Donn Mills; and, In memoriam / Robert Stern.
Eastman-Rochester Symphony Orchestra; Hanson, conductor.
Symposium of Student Works for Orchestra, April 5, 1956.
“Due to lack of time to change reels, the first few measures were not recorded.”—note accompanying Melvin Lukas entry.
Durations indicated: Lukas, 4:05; Mills, 8:02; Stern, 5:36.
7” reel, 7 ½ ips.

HA52. Some Night Music / Earl George; Nocturne / David Gilbert; A Lyric Impression / Sydney Hodkinson; and, Serenade / Jack Jarrett.
[Eastman-Rochester Symphony Orchestra; Hanson, conductor] Symposium of Student Works for Orchestra, April 17, 1957.
Durations indicated: George, 6:10; Gilbert, 5:05; Hodkinson, 7:50; Jarrett, 7:56.
7” reel, 7 ½ ips.

HA53. Howard Hanson: Song of Democracy / Hanson.
Eastman School of Music Chorus. March 21, 1957.
Duration indicated: 11:42.
7” reel, 7 ½ ips.

Box 102

HA54. Scherzo from the Symphony in G / Lawrence Smith; and, Con espressione (first movement) from the Symphony no. 2 / John Pozdro.
Symposium of Student Works for Orchestra, April 15, 1957.
Eastman-Rochester Symphony Orchestra; Hanson, conductor.
Durations indicated: Smith, 6:10; Pozdro, 10:17.
7” reel, 7 ½ ips.

HA55. Overture / John Davison; Allegro / William Henry; Adagio cantabile / Joseph Scianni; and, Ralph Lewis: Rondo for small orchestra / Ralph Lewis.
Eastman Chamber Orchestra; Frederick Fennell, conductor. July 30, 1957.
( ! a note on the box indicates “Symposium” --???)
7” reel, 7 ½ ips.

HA56. Cuban Overture / George Gershwin. Rehearsal.
Eastman-Rochester Symphony Orchestra; Hanson, conductor. October 14, 1957.
7” reel, 7 ½ ips.

HA57. Cello Concerto / Victor Herbert; and, Merry Mount Suite / Hanson.
Eastman-Rochester Symphony Orchestra; Hanson, conductor; Georges Miquelle, soloist.
Rehearsal, October 14, 1957.
7” reel, single track, 7 ½ ips.
HA58. Orchestral demonstration.
Eastman-Rochester Symphony Orchestra; Hanson, conductor. October 14, 1957.
7” reel, single track, 7 ½ ips.

HA59. Instrumental demonstration.
Eastman-Rochester Symphony Orchestra; Hanson, conductor. October 18, 1957.
7” reel, single track, 7 ½ ips.

HA60. Instrumental demonstration; and, Children’s Dance (string section).
Eastman-Rochester Symphony Orchestra; Hanson, conductor. October 18, 1957.
7” reel, 7 ½ ips.

Rochester Philharmonic Orchestra; Hanson, guest conductor.
7” reel, 7 ½ ips.

HA62. Firebird Suite / Stravinsky; and, Symphony no. 3, first and second movements / Hanson. Rehearsal, October 30, 1957. (Reel 1 of 4)
Rochester Philharmonic Orchestra; Hanson, guest conductor.
7” reel, 7 ½ ips.

HA63. Symphony no. 3 / Hanson. Rehearsal, October 30, 1957. (Reel 2 of 4)
Rochester Philharmonic Orchestra; Hanson, guest conductor.
7” reel, 7 ½ ips.

HA64. Symphony no. 3 / Hanson; and, Song of Democracy / Hanson. Rehearsal, October 30, 1957. (Reel 3 of 4)
Rochester Philharmonic Orchestra; Hanson, guest conductor.
7” reel, 7 ½ ips.

HA65. Song of Democracy / Hanson; and, The National Anthem. Rehearsal, October 30, 1957. (Reel 4 of 4)
Rochester Philharmonic Orchestra; Hanson, conductor.
7” reel, 7 ½ ips.

HA66. Address [delivered at the] University of Kansas, November 10, 1957.
Annotation in Hanson’s hand; no additional information.
N.B. Text of his November 10th, 1957 address filed in box 6/15.
7” reel

Box 103

HA67. Mosaics / Hanson. January 15, 1958. (Reel 1 of 2)
Reading by the [Eastman School Symphony] Orchestra I; Hanson, conductor.
7” reel, 7 ½ ips.

HA68. Mosaics / Hanson. January 15, 1958. (Reel 2 of 2)
Reading by the [Eastman School Symphony] Orchestra I; Hanson, conductor.  
7” reel, 7 ½ ips.

HA69.  
Song of Democracy / Hanson; transcribed for band. / Hanson.  
Reading by the Eastman Wind Ensemble; Frederick Fennell, conductor. February 7, 1958.  
7” reel, 7 ½ ips.

HA70.  
Annual Spring Concert by the Joliet Township High School Concert Band, May 16, 1958 (Reel 2 of 2).  
7” reel, monaural, 7 ½ ips.

HA71.  
Concertino / Jacques Ibert; Clarinet Concerto / Louis Spohr; and, Introduction and Allegro / Maurice Ravel. Rehearsal, February 20, 1959 (Reel 3 of a presumed set).  
Eastman-Rochester Symphony Orchestra; Hanson, conductor.  
Soloists indicated: Donald Panhorst, saxophone (Ibert); Robert Coleman, clarinet (Spohr); Gail Barber, harp (Ravel).  
7” reel, 7 ½ ips.

HA72.  
Concerto Grosso no. 2 / Bloch. Rehearsal, May 2, 1959. (Reel 4 of a presumed set)  
Eastman Philharmonia; Hanson, conductor.  
7” reel

HA73.  
Song of Democracy (excerpts) / Hanson.  
“Special recording in Eastman Theater. Feb. 10, 1960.”  
Duration indicated: 3:00, 4:40.  
7” reel, 7 ½ ips.

HA74.  
Eastman Philharmonia; Hanson, conductor. March 1, 1960. (Reel 1 of 2)  
Broadcast over WROC-FM from the Eastman Theater.  
Selections indicated: Concerto Grosso in D, opus 3, no. 11, first movement / Antonio Vivaldi — Impresario Overture / W. A. Mozart — The last spring (No. 22 from Elegiac Melodies) / Edvard Grieg — Eight Russian folksongs / Anatole Liadov.  
7” reel, single track, 7 ½ ips.

HA75.  
Eastman Philharmonia; Hanson, conductor. March 1, 1960. (Reel 2 of 2)  
Broadcast over WROC-FM from the Eastman Theater.
Selections indicated (composers’ names only): Eight Russian folksongs (conclusion) / Anatole Liadov — Maurice Ravel — Howard Hanson — Jack End.  
7” reel, single track, 7 ½ ips.

7” reel, single track, 7 ½ ips.

7” reel, single track, 7 ½ ips.

7” reel, single track, 7 ½ ips.

7” reel, single track, 7 ½ ips.

Box 104

HA80. Dedication of Howard Hanson Chapel, Cutler Union, University of Rochester, October 23, 1960. 
7” reel, single track, 7 ½ ips.

Provenance: CBS. 
7” reel, 7 ½ ips.

HA82. Interviews with Drs. Hanson and Fennell, January 25, 1962. 
7” reel, 7 ½ ips.

HA83. Overture to Oberon / Carl Maria von Weber; and, Symphony no. 2 (“Romantic”) / Hanson. February 3, 1963. 
Interlochen Arts Academy Orchestra, Interlochen, Michigan. 
7” reel, 7 ½ ips.

HA84. The Today Show, February 27, 1962. 
NBC-TV broadcast. 
5” reel, 7 ½ ips.

WNYC-TV broadcast.
Howard Hanson, accession no. 997.12

5” reel, 7 ½ ips.

HA86. [? Graduation Concert with Orchestra], October 11, 1962. (Reel 4 of a presumed set)
Selections indicated:
Rossini: Cavatina from The Barber of Seville / Rossini — Menotti: Steal me, sweet thief / Menotti.
Eastman-Rochester Symphony Orchestra; Hanson, cond.; Donald Doig, tenor (in the Rossini); Judith Coen, soprano (in the Menotti).
7” reel, 7 ½ ips.

WPIX broadcast.
5” reel, 7 ½ ips.

HA88. Eastman Philharmonia at Carnegie Hall, November [16], 1962. (Reel 1 of 4)
Content indicated: Mennini.
7” reel, 7 ½ ips.

HA89. Eastman Philharmonia at Carnegie Hall, November [16], 1962. (Reel 2 of 4)
Content indicated: La Montaine.
7” reel, 7 ½ ips.

HA90. Eastman Philharmonia at Carnegie Hall, November [16], 1962. (Reel 3 of 4)
Content indicated: Ward; Hanson; Guarnieri.
7” reel, 7 ½ ips.

HA91. Eastman Philharmonia at Carnegie Hall, November [16], 1962. (Reel 4 of 4)
Content indicated: Guarnieri; Kennan; Barlow; Sousa.
7” reel, 7 ½ ips.

HA92. [? Graduation Concert with Orchestra], December 11, 1962. (Reel 1 of a presumed set)
Eastman-Rochester Symphony Orchestra; Hanson, cond.; Ernesto Lejano, piano (in the Chopin); T. Moore, violin (in the Goldmark).
Piano Concerto no. 2 / Chopin; and, Violin Concerto / Goldmark.
7” reel, 7 ½ ips.

Box 105

HA93. [Mrs.] Lee Graham interviews Howard Hanson, December 20, [1962]. (Reel 2 of 2)
Howard Hanson, accession no. 997.12

Duration 24’ 30”.
7” reel, second-generation copy, 7 ½ ips.

HA94. [Mrs.] Lee Graham interviews Howard Hanson, December 20, [1962]. (Reel 1 of 2)
Duration 24’ 25”.
7” reel, second-generation copy, 7 ½ ips.

Piano Concerto no. 2 / Chopin.
7” reel, 7 ½ ips.

HA96. [Content not indicated], February 21, 1963.
New Zealand Broadcasting Corporation also cited.
7” reel, 7 ½ ips.

HA97. Kingsport Symphony Orchestra; William Boyer, conductor.
Content indicated: Concerto Grosso No. II / Bloch (March, 1963); Overture to The Magic Flute / Mozart (April, 1964); and, Piano Concerto in G minor / Mendelssohn (Lynn Cole, soloist) (April, 1964).
7” reel, stereophonic 2-track, 7 ½ ips.

HA98. Merry Mount, act III / Hanson. (Reel 5 of a presumed set)
Eastman Opera Workshop rehearsal; Hanson, conductor. Date not indicated.
7” reel

HA99. Symphony / Piston; and, Mosaics / Hanson.
Eastman Philharmonia; Hanson, conductor. March 11, 1964.
7” reel, monophonic, 7 ½ ips.

HA100. For the First Time / Hanson.
Eastman Philharmonia; Hanson, conductor. May 15, 1963.
7” reel, monophonic, 7 ½ ips.

HA101. Concerto for Piano and Orchestra / Hanson; transcription by Frank Bencriscutto.
7” reel, monophonic, 7 ½ ips.

Clarinet Concerto / Mozart.
7” reel, monophonic, 7 ½ ips.

Mosaics / Hanson; Stars and Stripes Forever / Sousa; and, For the First Time / Hanson.
HA106. Rochester Philharmonic Orchestra, Hanson, conductor. April 1, 1964. (Reel 1 of a presumed set)
The Pines of Rome / Respighi.
7” reel, monophonic, 7½ ips.

HA107. Rochester Philharmonic Orchestra; Hanson, conductor. April 2, 1964. (Reel 1 of a presumed set of 5)
The Pines of Rome / Respighi.
7” reel, 7½ ips.

Box 106

HA108. Rochester Philharmonic Orchestra; Hanson, conductor. April 2, 1964. (Reel 2 of a presumed set of 5)
Pines of Rome / Respighi; and, Symphony no. 3 / Hanson.
7” reel, 7½ ips.

HA109. Rochester Philharmonic Orchestra; Hanson, conductor. April 2, 1964. (Reel 5 of a presumed set of 5)
Overture to The Impresario / Mozart.
7” reel, single track, 7½ ips.

HA110. [Eastman] Philharmonia; A. Clyde Roller, conductor. May 13, 1964. (Reel 1 of 2)
For the First Time / Hanson; and, The Incredible Flutist / Piston.
7” reel, monophonic, single track, 7½ ips.

HA111. [Eastman] Philharmonia; A. Clyde Roller, conductor. May 13, 1964. (Reel 2 of 2)
The incredible flutist / Piston; Mosaics / Hanson; and, American Salute / Gould.
7” reel, monophonic, single track, 7½ ips.

7” reel

HA113. [Eastman] Philharmonia; Hanson, conductor. January 20, [19__]. (Reel 2)
Music by [Ron] Nelson indicated.
7” reel

Bryn Mawr Presbyterian Church (Bryn Mawr, Pennsylvania)
7” reel, stereophonic, 4 track, 7½ ips.

HA115. Dedication of Howard Hanson Chapel, Cutler Union, University of Rochester,
7” reel, single track, 7½ ips.
Howard Hanson, accession no. 997.12

HA116. Interview with Howard Hanson, Casa Americana, Seville, Spain. Undated.
5” reel

HA117. Eastman-Rochester Symphony Orchestra; Hanson, conductor.
Adventures in a Perambulator / John Alden Carpenter.
Mercury Living Presence MDS5-2
7” reel, stereophonic, 7½ ips.

HA118. Eastman-Rochester Symphony Orchestra; Hanson, conductor.
Fiesta in Hi-Fi. Selections indicated: Mexican Rhapsody / McBride — Savannah
River Holiday / Nelson — Shivaree from Kentucky Mountain Portraits /
Mitchell.
Mercury Living Presence MAS5-28
7” reel, stereophonic, 7½ ips.

Box 107

HA119. Eastman Philharmonia; Hanson, conductor. February 16, 1962. (Reel 1 of 7)
Concert in the Zhovtnevy Palace of Culture.
Issuing agency: Respublikanskii Budinok Radiomovlennia i Zvukozapisu, Komitet
po Radiomovlenniu i Telebachenniu Pri Radi Ministriv URSR (i.e., Ukrainian
Soviet Socialist Republic).
38cm/sec.

HA120. Eastman Philharmonia; Hanson, conductor. February 16, 1962. (Reel 2 of 7)
Concert in the Zhovtnevy Palace of Culture.
Issuing agency: Respublikanskii Budinok Radiomovlennia i Zvukozapisu, Komitet
po Radiomovlenniu i Telebachenniu Pri Radi Ministriv URSR (i.e., Ukrainian
Soviet Socialist Republic).
38cm/sec.

HA121. Eastman Philharmonia; Hanson, conductor. February 16, 1962. (Reel 3 of 7)
Concert in the Zhovtnevy Palace of Culture.
Issuing agency: Respublikanskii Budinok Radiomovlennia i Zvukozapisu, Komitet
po Radiomovlenniu i Telebachenniu Pri Radi Ministriv URSR (i.e., Ukrainian
Soviet Socialist Republic).
38cm/sec.

HA122. Eastman Philharmonia; Hanson, conductor. February 16, 1962. (Reel 4 of 7)
Concert in the Zhovtnevy Palace of Culture.
Issuing agency: Respublikanskii Budinok Radiomovlennia i Zvukozapisu, Komitet
po Radiomovlenniu i Telebachenniu Pri Radi Ministriv URSR (i.e., Ukrainian
Soviet Socialist Republic).
38cm/sec.
HA123. Eastman Philharmonia; Hanson, conductor. February 16, 1962. (Reel 5 of 7) Concert in the Zhovtnevy Palace of Culture. 
Issuing agency: Respublikanskii Budinok Radiomovlennia i Zvukozapisu, Komitet po Radiomovlenniu i Telebanchenniu Pri Radi Ministriv URSR (i.e., Ukrainian Soviet Socialist Republic).
38cm/sec.

Issuing agency: Respublikanskii Budinok Radiomovlennia i Zvukozapisu, Komitet po Radiomovlenniu i Telebanchenniu Pri Radi Ministriv URSR (i.e., Ukrainian Soviet Socialist Republic).
38cm/sec.

HA125. Eastman Philharmonia; Hanson, conductor. February 16, 1962. (Reel 7 of 7) Concert in the Zhovtnevy Palace of Culture. 
Issuing agency: Respublikanskii Budinok Radiomovlennia i Zvukozapisu, Komitet po Radiomovlenniu i Telebanchenniu Pri Radi Ministriv URSR (i.e., Ukrainian Soviet Socialist Republic).
38cm/sec.

Box 108

HA126. Centennial Ode / Hanson. Eastman-Rochester Symphony Orchestra and Eastman School of Music Chorus; Hanson, conductor. December 19, 1950. (Reel 1 of 3) Accompanied by recording engineer’s log sheets.
N.B. Conflicting data: among the engineer’s notes is the citation “Rochester Philharmonic Orchestra” (demonstrably incorrect).
10” reel

HA127. Centennial Ode / Hanson. Eastman-Rochester Symphony Orchestra and Eastman School of Music Chorus; Hanson, conductor. December 19, 1950. (Reel 2 of 3) Recording engineer’s log sheets accompanying HA126 pertain to this reel.
10” reel

HA128. Centennial Ode / Hanson. Eastman-Rochester Symphony Orchestra and Eastman School of Music Chorus; Hanson, conductor. December 19, 1950. (Reel 3 of 3) Recording engineer’s log sheets accompanying HA126 pertain to this reel.
10” reel
Sub-series B: Analog discs (both 78rpm and 33 1/3rpm)

HD1. [Content not indicated]. Acetate.

Box 109

HD3. Serenade for Flute, Harp and Strings / Hanson. December 28, 1945. WQXR 12” disc, 78rpm

HD10. Dr. Howard Hanson addressing the student body of the Eastman School of Music. September 16, 1957. Eastman School of Music 12” disc, 33 1/3rpm

HD11. Ruffles and Flourishes. Eastman Symphonic Wind Ensemble; Frederick Fennell, conductor. Mercury MG 50112. Original jacket lacking. 12” disc, 33 1/3rpm

HD13. Fall River Legend / Morton Gould; and, Spirituals. July 8, 1960. Test pressing for release on Mercury; annotated by Frederick Fennell. 12” disc, 33 1/3rpm.

HD14. Test pressing for [presumably Mercury] SR 90165-A. Not annotated as to specific content. 12” disc

HD15. Test pressing for [presumably Mercury] SR 90165-B. Not annotated as to specific content. 12” disc


HD18. [Content not indicated]. 12” disc

HD19. Symphony no. 2 ( “Romantic”) / Hanson. December 1, 1951. NYSSMA All-State College Orchestra. Ficker Recording Service (Old Greenwich, Connecticut) 4 discs, of which three are 12” and one is 10”

HD20. Nordic Symphony, second movement / Hanson; and, The night is young / Aeolians. February, 1948.
Sewanhaka High School Band. (sides 7 and 8 of a presumed set)
12” disc

HD21. The Incredible Flutist / Walter Piston.
Presumably a test pressing for Mercury MG 50206-A.
12” disc

Presumably a test pressing for Mercury MG 50206-B.
12” disc

HD23. Concerto Grosso No. 1 / Ernst Bloch.
Presumably a test pressing for Mercury SR 90223-A; annotated by Hanson.
12” disc

HD24. Concerto Grosso No. 2 / Ernst Bloch.
Presumably a test pressing for Mercury SR 90223-B; annotated by Hanson.
12” disc

HD27. American Works for Solo Wind Instruments and String Orchestra.
Eastman-Rochester Symphony Orchestra; Hanson, conductor.
Victor 18101-18102; in Musical Masterpiece Series.
2 discs.

HD28. Music for the Theater / Aaron Copland.
Eastman-Rochester Symphony Orchestra; Hanson, conductor.
RCA Victor: 17694 - 17696.
3 discs, 78rpm

HD29. Merry Mount Suite for Orchestra / Hanson.
Eastman - Rochester Symphonic Orchestra, Hanson.
RCA Victor 17995-17997.

HD30. The Lament for Beowulf / Hanson.
Eastman-Rochester Symphony Orchestra and Eastman School Chorus; Hanson, conductor.
RCA Victor 11-8114 - 11-8116.

HD32. Symphony No. 3 / Hanson.
Boston Symphony Orchestra; Serge Koussevitzky, conductor.
Test pressings; annotated as to Koussevitzky’s approval.
9 discs, each 12”

HD34. Symphony No. 2 / Hanson.
Eastman-Rochester Symphony Orchestra; Hanson, conductor. (Discs erroneously labelled “American Composers Orch[estra]”.)
Howard Hanson, accession no. 997.12

Test pressings; annotated as to Hanson’s approval.
8 12” discs

HD35. Symphony No. 4 / Hanson. February 26, 1944.
NBC Symphony Orchestra; Stokowski, conductor.
Office of War Information
4 12” discs, 78 rpm

[copy of same]
Eastman School of Music Recording [Services]
3 12” discs, 78rpm

HD36. Symphony No. 1 ( “Nordic” ) / Hanson.
Eastman-Rochester Symphony Orchestra; Hanson, conductor.
Test pressings, presumably for RCA Victor release; annotated by Hanson as to his approval.
9 12” discs

And:

Suite of Fairy Tales / [composer not cited].
Eastman-Rochester Symphony Orchestra; Hanson, conductor.
Test pressings, presumably for RCA Victor release; annotated by Hanson as to his approval.
3 12” discs

HD37. The Lament for Beowulf / Hanson.
Eastman-Rochester Symphony Orchestra; Hanson, conductor.
Test pressings, presumably for RCA Victor release; discs initialled by Hanson.
9 12” discs.

Accompanied by:

Prologue from Dance Suite / Spencer Norton.
Eastman-Rochester Symphony Orchestra; Hanson, conductor.
Test pressings, presumably for RCA Victor release; discs initialled by Hanson.
2 12” discs.

Eastman-Rochester Symphony Orchestra; Hanson, conductor.
Test pressings, presumably for RCA Victor release; discs initialled by Hanson.
12 12” discs.

HD40. Lament for a Fallen Leader / Perry W. Beach.
The La Sierra College Choir, Moses Chalmers.
Criston Enterprises S102
On side B: President Kennedy’s Favorite Scripture (Ecclesiastes chapter 3). Gordon Biez, reader.
7” disc, 33 1/3 rpm

New York Philharmonic Orchestra; Bruno Walter, conductor.
3 discs (of 4), 78rpm; one disc lacking.

HD53. Symphony no. 1 in E minor / Jean Sibelius.
National High School Symphony Orchestra; Howard Hanson, conductor.
National Music Camp (Interlochen, Michigan) NMC 1963-19
12” disc, 33 1/3 rpm

HD54. Symphony no. 1, opus 9 / Samuel Barber; and, Symphony no. 2, opus 30 ("Romantic") / Howard Hanson.
National High School Symphony Orchestra; Howard Hanson George C. Wilson, conductors.
National Music Camp (Interlochen, Michigan) NMC 1963-21
12” disc, 33 1/3 rpm.

HD57. Serenade for Solo Flute, Harp, and String Orchestra, opus 35; and, Symphony no. 1 in E minor ("Nordic"), opus 21 / Hanson.
National High School Philharmonic Orchestra; Hanson, conductor.
Original jacket lacking.
12” disc, 33 1/3 rpm.

HD58. Symphony No. 2, opus 30 / Hanson.
National High School Orchestra; Hanson, conductor.
12” disc, 33 1/3 rpm

Selections include: Song of Democracy / Hanson.
Southern California Chorus; Charles C. Hirt and Howard Hanson, conductors.
Sierra Records (Sierra Madre, California). Original jacket lacking.
12 disc, 33 1/3 rpm.

Presentation copy. Inscribed to Howard Hanson by Charles Haubiel, November 7th, 1962.
Dorian Records LP 1008
12” disc, 33 1/3 rpm

HD80. Arizona All-State Festival Concert, 1963. Arizona All-State Orchestra; Howard Hanson, guest conductor. Selections include the following Hanson works: Love Duet from Merry Mount — Symphony no. 1 in E minor (“Nordic”), 2nd movement — Symphony no. 2 (“Romantic”), Finale. Century Records (Saugus, California) 10678. Original jacket lacking. 12” disc, stereo, 33 1/3 rpm.

HD81. Music Educators National Conference, March, 1958. Southern California Orchestra; Howard Hanson, conductor. Selections include four original works by Hanson. Sierra Records (Sierra Madre, California). Original jacket lacking. 12” disc, 33 1/3 rpm.

HD82. Penfield Music Week, 1963. Penfield High School Girls’ Choir and Penfield High School Senior Choir; various conductors, including Hanson, guest conductor. Selections include Hanson’s Song of Democracy, followed by a speech by Hanson. 12” disc, 33 1/3 rpm

HD83. The Composer and His Orchestra, volume III. For the First Time / Howard Hanson. The Eastman Philharmonia; Hanson, conductor and narrator. Mercury MG50357 Promotional Record (not for broadcast) 12” disc, 33 1/3 rpm

HD84. “Is America’s Taste in Music Declining?”. December 5, 1955. Recorded by station KMOX (St. Louis). Two 12” discs, 33 1/3 rpm. (parts 1 and 3; 2 and 4, respectively)

HD85. Festival Fanfare / Howard Hanson. Undated. Forces not identified. 10” disc, 78rpm

HD87. National High School Symphony Orchestra. Selections include: “The last spring” from Two Melodies for String Orchestra, opus 84 / Grieg (Hanson, conductor). National Music Camp (Interlochen, Michigan) NMC 1963-20 12” disc, 33 1/3 rpm.

HD88. Greece Olympia Wind Ensemble; Roy S. Thrall, conductor. Selections include: Chorale & Alleluia / Hanson (Hanson, guest conductor). Century Records (Saugus, California) 17258. Recorded in concert by Charles Burgess. 12” disc, 33 1/3 rpm.

HD89. Rip Van Winkle Overture / George Whitefield Chadwick. [April 16, 1943] [Eastman School Junior Symphony Orchestra; Paul White, conductor. Performed at the 13th Annual Festival of American Music.] Eastman School of Music 126.13 (two sides); service copy 12” disc, 78rpm

**Series 10: Awards**

**Box 110**

item 1 Certificate, from the American Society of Composers, Authors and Publishers on the occasion of HH’s 75th birthday, recognizing HH’s outstanding contributions (1971)

item 2 Certificate, from St. John Fisher College, conferring on HH the degree of Doctor of Humane Letters (1976)

item 3 Certificate, from the National Band Association, certifying HH’s election as a Fellow of the Academy of Wind and Percussion Arts, 1977 (two copies)

item 4 Plaque, from the Phi Beta Award for excellent in music arts (1937)

item 5 Plaque, from the Sinfonia chapter of Phi Mu Alpha, conferring the Charles E. Lutton Award on HH (1953)

item 6 from the Mu Phi Epsilon Memorial Foundation, admitting HH as a Distinguished Member (1963)

item 7 from the New York State Music Teachers Association, recognizing the ESM on its 50th anniversary (1971)

item 8: Trophy, from the National Band Association Academy of Wind and Percussive Arts (1977)
Box 111

item 1  Paperweight, from Drury College (Springfield, Missouri) on the occasion of its Centennial (1973)

item 2  Paperweight, from the National Music Camp (Interlochen, Michigan), recognizing 50 years of service to gifted youth (1978)

item 3  Paperweight, from Philips Classics, commemorating HH’s Symphony no. 2 on compact disc (1990)

item 4  Medallion, honoring WHAM “America’s Composers” for outstanding achievement in bringing about a better understanding of the American way of life (1955)

item 5  Medallion, from the National Arts Club, recognizing HH’ for distinguished service to music (1962)

item 6  Medallion, from The Hall of Fame for Great Americans at New York University (1972)

item 7  Medallion (on ribbon), from the County of Monroe (New York State). Without date