

**BRUCE CAMPBELL DECKER PAPERS**  
PERSONAL PAPERS, EASTMAN SCHOOL OF MUSIC ARCHIVES

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

Revised by Colleen Fernandez  
Spring 2018

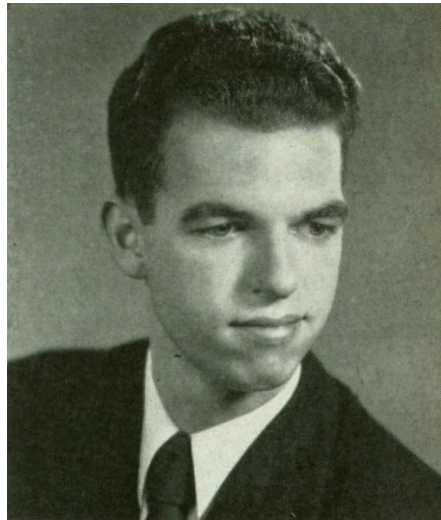
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## DESCRIPTION OF THE PAPERS

Accn. no. 2017/5/19  
Shelf location: A3A 1, 1  
Extent: 1 linear foot

### **Biographical Sketch**



*Photograph from The Score (1951).*

Bruce Campbell Decker (1929–2014) was born on December 24, 1929, in Kingston, New York. A talented and versatile musician, Decker played flute and clarinet, but his primary instrument was the piano. He studied with Vladimir Padwa and performed several times on the local radio station, WKNY. While attending Kingston High School, he was active in the band, orchestra, and choir and also accompanied the A Cappella Choir on piano and organ. He matriculated at the Eastman School of Music in the fall of 1947 and began studying with Sandor Vas, ultimately graduating from Eastman in 1951 with a Bachelor of Music in Music Theory. Decker was drafted into active army service and performed with the 7th Army Symphony from May–September 1953 (on flute). After returning to Rochester, Decker made his career as an accompanist, organist, and performer, gaining wide experience in choral accompanying, stage/pageant assistance, church music, and composition. By 1964, he was working as the accompanist and arranger for the Rochester Telephone Employees Chorus. He was also an active performing member of the Rochester Theater Organ Society. He passed away on August 5, 2014.

### **Provenance**

The collection was the gift of Mr. Robert D. Cunningham, received in the spring of 2017.

## **Scope and Content**

The central thrust of this collection is Mr. Decker's personal diary, which covers the first semester of his studies at Eastman. His is one of only a handful of diaries of ESM students and faculty received to date, joining those of Gardner Read (BM 1936, MM 1937), William Ames (faculty, 1928–1938), and Jessie Hoskam Kneisel (faculty, 1936–1976).

The other materials in this collection are a handful of manuscripts and sketches, printed music from Mr. Decker's personal library, and a scrapbook containing press clippings, concert programs, and ephemera dating from his middle school and high school years (1941–1947).

## **Restrictions and Use**

There are no restrictions on the Bruce Campbell Decker papers.

## **Associations**

The Ruth T. Watanabe Special Collections holds numerous collections from Eastman School of Music alumni, and some of these collections have preserved material dating from the alum's time at Eastman. Among this group are the collections of Paul Horgan (BM 1926), which includes a finite series of concert programs and articles from ESM student newsletters; Anna Masucci Dodge (BM 1928), which comprises faculty photographs, concert programs, and an autograph book dating from her Eastman years; Marie Erhart Pearson (BM 1933), which contains some student notebooks and papers from her Eastman coursework; Gardner Read (BM 1936, MM 1937), which preserves two notebooks from Read's studies at Eastman; and Raymond Wright (BM 1943), which contains a folder of Eastman Memorabilia dating from Wright's undergraduate years.

## DESCRIPTION OF SERIES

The Bruce Campbell Decker Papers are divided into three series, which are further divided into the sub-series outlined below.

### **Series 1: Music manuscripts**

Within the Bruce Campbell Decker collection are various original compositions, transcriptions, and arrangements written in ink and/or pencil on manuscript paper.

### **Series 2: Printed music**

This series is comprised of materials from Bruce Campbell Decker's personal library, including performance scores and study scores, the latter apparently dating from Decker's undergraduate coursework at Eastman. The items that have been preserved contain original markings, either performance markings or analytical notes. The music has been arranged in the following three sub-series according to instrumentation:

*Sub-series A: Orchestral scores*

*Sub-series B: Vocal scores*

*Sub-series C: Piano music*

### **Series 3: Memoirs**

Among the memoirs series is a scrapbook of newspaper articles and programs compiled while Bruce Campbell Decker was in high school (1941–1947). Also included is a portion of Decker's personal diary, which he maintained while he was obtaining his B. Mus. at Eastman. The entries included in the diary date from January 1947–December 1947.

# INVENTORY

## Series 1: Music manuscripts

### Box 1

Folder 1 Original compositions, transcriptions and arrangements.

Welsh folk songs transcribed in ink. 2 pages.

*Dacw 'nghariad* (There is my sweetheart)

*Llwyn on*

*Cadair Idris*

*Morfa rhuddlan*

*My First Love*. Based on organ themes of the radio program “‘The shadows.’ ‘Inspired’ by the magnificent Jane Raymond ‘affair’ of 1947.” For voice and piano. In ink; 1 page.

Andrews, M. L. (pseudo) *After All*. Arranged for B-flat trumpet. In ink; 1 page.

On reverse:

*Quiet Village; Lisbon Antigua*. Noren Furshaw, arr. N. Riddle. B-flat trumpet parts. In ink; 1 page.

*Invitation; After All*. Solo melody line (marked “Excellent as sax solo”). In ink; 1 page.

On reverse:

*D.O.A., Theme from Love Story; Loves, Lines, Angles and Rhymes*. Solo melody lines. In ink; 1 page.

*I Was Born in Love with You*. Solo melody line. In ink; 1 page.

On reverse:

*Two Hearts as One; Benson & Hedges (La La La La)*. Solo melody line. In ink; 1 page.

*Jean, Autumn Leaves; Auld lang syne*. Solo melody lines. In ink; 1 page.

On reverse:

*All I Do is Dream a Little Dream of You of Me*. Solo melody line. In ink; 1 page.

*My Way; Shadow of Your Smile*. Solo melody lines. In ink; 1 page.

On reverse:

*On a Clear Day; Can't Help Lovin That Man; Bill Bailey*. Solo melody lines. In ink; 1 page.

*Phoenix, Close to You; Around the World*. Solo melody lines. In ink; 1 page.

On reverse:

*Wave, Misty and Birth of Blues*. Solo melody lines. In ink; 1 page.

*Didn't We, I Left My Heart (Frisco); Somewhere, My Love*. In ink; 1 page.

On reverse:

*Time in a Bottle*. Sketch of harmony [for keyboard?]. In ink; 1 page.

*Notes for Show, Do I Hear a Waltz*. Solo melody lines. In ink; 1 page.

On reverse:

*Wunderbar; Overture*. Solo melody line. In ink; 2 pages.

*Celia and Bruce's Theme*. Composed for WKNY at 11:45am Mondays, Wednesdays and Fridays. By Bruce Decker, 1943. Solo melody line. In ink; 2 pages.

Spiral bound notebook containing sketches in pencil. Name on notebook "David Stashe." In pencil; 10 pages.

## **Series 2: Printed music**

### *Sub-series A: Orchestral scores*

Folder 2     *The Symphonies of Haydn, Schubert and Mozart in Score*. The Harcourt, Brace miniature score series. New York: Harcourt, Brace and Company, 1936. 336 pp.  
Contains annotations on form and harmonic analysis as well as performance markings. Tipped in before title page: manuscript class notes (pencil and ink). 6 pp.

Folder 3     *The Nine Symphonies of Beethoven in Score*. The Harcourt, Brace miniature score series. New York: Harcourt, Brace and Company, 1935. 351 pp.  
Contains annotations on form and harmonic analysis as well as performance markings. Tipped in before p. 131: manuscript notes (pencil). 2 pp.

Folder 4     Mussorgsky-Ravel. *Tableaux d'une exposition*. Hawkes pocket scores no. 32. U.S.A.: Boosey & Hawkes, 1929. 151 pp.  
Contains annotations on form and harmonic analysis as well as performance markings.

### *Sub-series B: Vocal scores*

Folder 5     Vocal scores (G. Schirmer)

Bach, J. S. *The Passion according to St. Matthew*. J. S. Bach choral works. Full choral score with piano accompaniment. New York: G. Schirmer, [s.d.]. 219 pp.  
Contains performance markings and annotations.

Händel, G. F. *The Messiah*. G. Schirmer Edition. Complete vocal score. Edited by T. Tertius Noble. New York: G. Schirmer Inc., 1912. "Beverly K. Decker Rochester Oratorio society alto section spring 1953" on book cover. 252 pp.

Contains performance markings and annotations.

N.B. Beverly [Marie King] Decker married Bruce Decker on June 23, 1951, in Rochester, NY. The couple divorced at some point after Bruce Decker returned from active military service.

*Sub-series C: Piano music*

Folder 6 Piano sheet music (Bach–Beethoven)

Bach, J. S. *Fifteen Three-Part Inventions*. For piano. Ed. Busoni. Schirmer's Library. New York: G. Schirmer, 1926. 39 pp.

Contains performance markings and annotations.

Bach, J. S. *Preludes and Fugues of the Well-Tempered Clavichord*. Revised annotated and provided with parallel examples and suggestions for the study of modern pianoforte-technique by Ferruccio B. Busoni. New York: G. Schirmer, Inc., [s.d.]. 45 pp.

Contains performance markings and annotations.

Beethoven, Ludwig van. *Concert No. III in C Minor*. Schirmer's Library. New York: G. Schirmer, Co., 1901. 60 pp.

Contains performance markings and annotations.

Folder 7 Piano sheet music (Beethoven–Czerny)

Beethoven, Ludwig van. *Sonatas for the Piano, Vol. I*. Schirmer's Library. New York: G. Schirmer, Co., 1894. 341 pp. Missing front and back covers.

Contains performance markings and annotations.

*Chopin's Music to Remember*. Edited by Samuel Spivak. New York: Edward Schuberth & Co., 1945. 83 pp.

Contains performance markings and annotations.

Chopin, Frederic. *Polonaise in A-flat, opus 53*. New York: Amsco Music Publishing Co., Inc., 1945. 8 pp.

Contains performance markings and annotations.

**Box 2**

Folder 1 Piano sheet music (Czerny–Terry)

Czerny, Carl. *The Art of Finger Dexterity*. Schirmer's Library of Musical Classics. Boston: Boston Music Co., 1893. 177 pp.



Contains performance markings and annotations.

Czerny, Carl. *The School of Velocity, Op. 299, Book 1*. Schirmer's Library. New York: G. Schirmer, Co., 1893. 23 pp.

Contains performance markings and annotations.

*Album of Claude Debussy Masterpieces*. For piano solo. New York: Edward B. Marks Music Corp., [s.d.]. 64 pp.

Contains performance markings and annotations as well as notes on harmonic analysis.

Heller, Stephen. *L'avalanche*. Boston: The Boston Music Co., [s.d.]. 3 pp.

Contains performance markings and annotations.

Liszt, Franz. *Rhapsodie hongroise, No. 5*. Edited and revised by Rafael Joseffy. New York: G. Schirmer Inc., 1908. 10 pp.

Contains performance markings and annotations.

Mozart, W. A. *Fantasia in D Minor*. Repertoire Classique. Celebrated piano compositions by classic masters. New York: Carl Fischer, Inc., 1909. 7 pp.

Contains performance markings and annotations.

Schumann, Robert. *Aufschwung*. New York: G. Schirmer, 1893. 7 pp.

Contains performance markings and annotations.

Terry, Francis. *Moccasin dance*. Chicago: Clayton F. Summy Co., 1921. 3 pp.

Contains performance markings and annotations.

### **Series 3: Memoirs**

Folder 2 "Five year diary of Bruce Campbell Decker, B. Mus." Contains entries from January 1947 to December 1947, comprising Decker's senior year at Kingston High School and his first semester at the Eastman School of Music. Typescript; 44 pages with some notes in ink.

N.B. Diary appears to be typescript transcription of an original manuscript diary, which was created by Decker at a later date. Diary entries are typed in two columns, with the left column containing the transcription and the right column containing typed or handwritten annotations to clarify details, make corrections or add context.

Sheet inserted in back of binder titled, "Copyright for musical compositions" from the Copyright Office, Library of Congress. Typescript; 2 pages.

Folder 3 Scrapbook (1941-1947), containing concert programs, press clippings, and ephemera documenting BCD's academic and musical activities during middle school and high school. 24 leaves, with additional loose items interleaved.