

# EDMUND AND BEATRICE HAINES COLLECTION

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

Processed by Gabrielle Eraca Cornish, summer 2015  
Revised by David Peter Coppen, summer 2015 and winter 2017



*Edmund and Beatrice Haines on their wedding day (June 2, 1951).  
From Edmund and Beatrice Haines Collection, Box 14, Sleeve 22.*



*Edmund Haines in Madrid, Spain (ca. 1966); photograph attributed to Frias de la Osa.  
From Edmund and Beatrice Haines Collection, Box 14, Sleeve 29.*

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## INVENTORY

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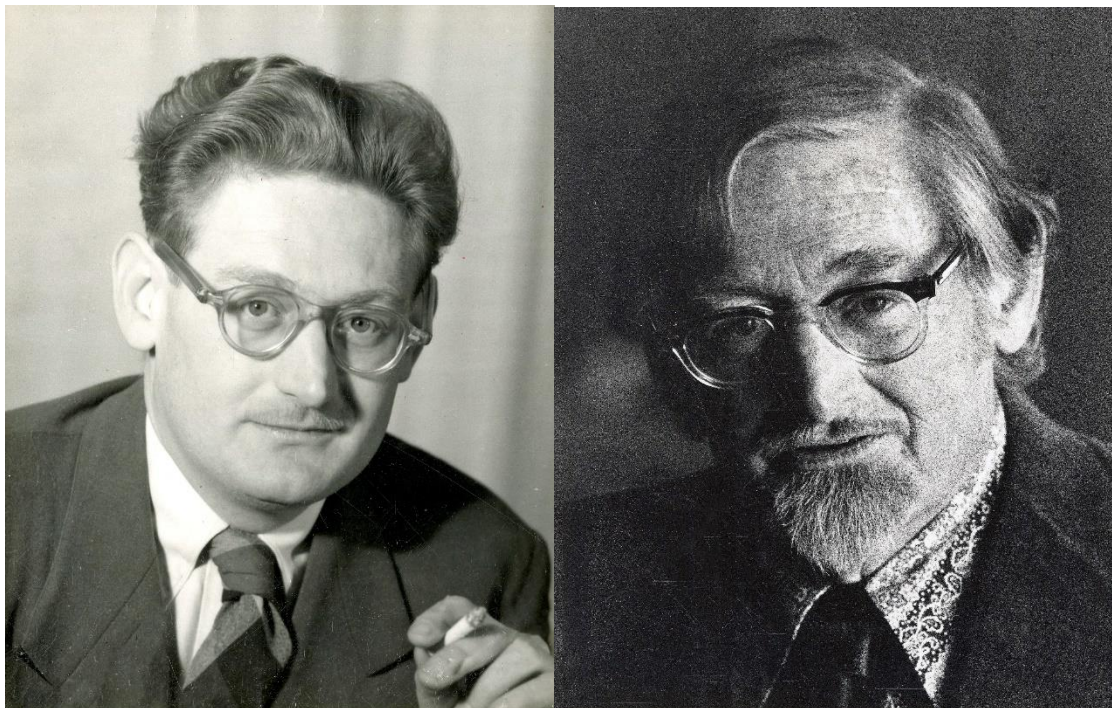
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## DESCRIPTION OF THE COLLECTION

Shelf location: C3B 6,5-7

Physical extent: 9 linear feet

### Biographical Sketch



*(Left) Edmund Haines (1948). Photograph attributed to attributed to Charles Eggert, from Edmund Haines Collection, Box 14, Sleeve 48.  
(Right) Edmund Haines (ca. 1960s). Photograph from Edmund Haines Collection, Box 14, Sleeve 53.*

Edmund T. Haines, composer and music educator, was born on December 15, 1914, in Ottumwa, Iowa. He completed his undergraduate work in composition at the Kansas City Conservatory and his graduate study at the Eastman School of Music, where he received his PhD in 1941. His teachers included Aaron Copland, Otto Luening, Howard Hanson, Bernard Rogers, and Roy Harris.

His first professional milestone occurred in 1941 when he won the Pulitzer Prize for his First Symphony. Following his studies at Eastman, Haines taught at the University of Michigan (1941–1947) before moving to Sarah Lawrence College in 1948, where he served on the faculty until his death in 1974. While on the faculty at Sarah Lawrence, Haines was awarded two consecutive Guggenheim Fellowships for the Creative Arts in 1956 and 1957. The following year, he served as Composer-in-Residence at La Napoule Art Foundation in France. He received a commission for the Miami University Sesquicentennial for his String Quartet No. 4 in 1958. Haines was also the recipient of a Fulbright Fellowship (1965–67), during which he researched

contemporary Spanish music at the University of Madrid. Haines's compositions during this period reflect his interest in Spanish music and culture. Throughout his career, he maintained a demonstrated commitment to research and scholarship in addition to composition, which is reflected in an article, titled "A Composer Reacts to Musicologists," published in *Current Musicology* in the spring of 1973.

Haines's large-scale works include the aforementioned First Symphony, *Symphony in Miniature, Scenario* for orchestra (1968), and *Coronach* for brass, timpani, and strings. His other notable compositions include four string quartets, a brass quintet (1967), *Soliloquy, Dialogue, and Bacchanal* for three instruments and tape (1971), and numerous sonatas for solo instruments.

Edmund Haines died July 5, 1974, at Mount Sinai Hospital in New York City after a long battle with leukemia. Haines was survived by his father Verlan J. Haines, his widow Beatrice [*née* Thorne] Haines, and his son David.

### **Provenance**

The collection was received in September 2012 and was the gift of Mr. George Abrams, who came into possession of the collection while serving as the executor of the Estate of Mrs. Edmund (Beatrice) Haines. The gift was facilitated by Dr. Susan Anderson, Curator of the Maida and George Abrams Collection at the Bruce Museum of Arts and Science (Greenwich, CT).

### **Scope and Content Note**

The collection is comprised primarily of Edmund Haines's compositions and professional papers, including sketches, manuscripts, fair copies, and published scores, as well as correspondence, press and publicity materials, photographs, and recordings of Haines's compositions. The collection also preserves several personal items kept by Beatrice Haines pertaining to her brother, 1st Lt. Julian H. Freeman, who was killed in action during WWII, namely correspondence, photographs, and contemporary press clippings pertaining to military campaigns enacted by Freeman's infantry division.

### **Restrictions and Use**

While there is no restriction on research access for study, the provisions of the US Copyright Law and its revisions do attend use of the collection and requests for reproduction of its contents.

### **Associations**

RTWSC holds the papers of numerous Eastman composition students and professors who were near contemporaries of Hoffmann, including those of ESM alumni Gardner Read (BM

1936, MM 1937), Homer Todd Keller (BM 1937, MM 1938), Leon Dallin (BM 1940, MM 1941), Gordon Binkerd (MM 1941), William Bergsma (BA 1942, MM 1943), and John La Montaine (BM 1942).

# DESCRIPTION OF SERIES

## **Series 1: Music Manuscripts**

This series contains sketches, drafts, fair copies, and published scores. These materials have been organized into eight sub-series according to instrumentation as listed below; the first seven sub-series follow the divisions Haines used in his works list (see Box 9/12–18). Within each sub-series, the compositions are arranged alphabetically by title.

*Sub-series A: Orchestral works*

*Sub-series B: Chamber works*

*Sub-series C: Choral works*

*Sub-series D: Vocal works*

*Sub-series E: Piano works*

*Sub-series F: Organ and harp works*

*Sub-series G: Electronic and miscellaneous works*

*Sub-series H: Sketches*

## **Series 2: Correspondence**

This series is comprised of personal and professional correspondence between Edmund Haines and/or Beatrice Haines and various others. Although a portion of the correspondence documents Dr. Haines's professional activities, including the donation of several of his manuscript to the Library of Congress, this series also contains several items of Beatrice Haines's personal correspondence. Most significantly, she saved numerous letters to and from her brother Julian H. Freeman, who was killed in action during WWII; much of their correspondence was preserved in a dedicated scrapbook maintained by Mrs. Haines, but several loose items have been foldered separately within this series of correspondence.

## **Series 3: Papers and Library**

This series primarily contains documents pertaining to Dr. Haines's professional activities, including concert programs, press and publicity materials, a catalogue of compositions, and writing; some personal papers, including Dr. Haines's death certificate and a certificate of appreciation issued to Mrs. Haines by the DNC, are also present. This series also contains four books from the Haines's personal library.

#### **Series 4: WWII Papers**

Beatrice Haines's brother Julian H. Freeman was killed in action during WWII in Sicily while serving with Battery B of the 9th Field Artillery, Battalion, 3d Infantry Division of the United States Army. Mrs. Haines preserved among her personal papers several documents, photographs, and press clippings pertaining to 1st Lt. Freeman and military campaigns of the Third Infantry Division; these items, which are preserved in this series, include a letter and Silver Star citation from the War Department, several photographs of Lt. Freeman's gravesite, an announcement of his death in the *City College Alumnus* newsletter, and several press clippings pertaining to the Third Infantry Division.

#### **Series 5: Iconography**

This series is comprised primarily of family and professional photographs (e.g., headshots) preserved by the Haines, including two framed items. Also included in this series are a few souvenir postcards from the Haines' honeymoon and a blank illustrated Christmas card. The materials in this series have been arranged in four sub-series according to material size and format as listed below:

*Sub-series A: Framed items*

*Sub-series B: 4" x 5" sleeves*

*Sub-series C: 5" x 7" sleeves*

*Sub-series D: 8" x 10" sleeves*

#### **Series 6: Audio Reels**

This sub-series is comprised of 7" audio reels containing sound recordings of Edmund Haines's compositions. The recordings are grouped by recording as follows: (1) recordings of a single composition by Edmund Haines, arranged alphabetically by title; (2) recordings of multiple compositions by Edmund Haines, arranged alphabetically by the first title listed; (3) recordings containing compositions by Edmund Haines as well as works by other composers, arranged alphabetically by the first title listed; and (4) recordings of indeterminate material.

A few items were accompanied by documents or other papers. Where practical, such papers have been separated and are housed in a distinct folder in Series 3 (Papers and Library); see Box 7, Folder 13.



**Series 7: Oversized**

This series has been created for the ease of filing and is comprised of manuscripts and scores that require special housing consideration on grounds of their oversized dimensions.

# INVENTORY

## Series 1: Music Manuscripts

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

#### Box 1

- Folder 1      *Coronach* (1946). For three trumpets, three trombones, timpani, and strings.  
Orchestral score. Fair copy (MS repro). 31 pp.  
Instrumental parts: trumpet I, trumpet II, trumpet II, trombone I, trombone II, trombone III, timpani, violin I, violin II, viola, cello, bass. Ozalid master (ink MS). 29 pp., total.
- Folder 2      *Informal Overture* (1948). For symphony orchestra.  
Orchestral score. Fair copy (MS repro). 50 pp.
- Folder 3      *Interlude for String Orchestra* (1943).  
Pencil sketch. 8 pp.
- Folder 4      *Interlude for String Orchestra* (1943).  
Orchestral score. Ozalid master (ink MS). 7 pp.  
Orchestral score. Fair copy (MS repro). 15 pp.  
Instrumental parts: violin I, violin II, viola, cello, bass. Ozalid masters (ink MS). 10 pp., total.
- Folder 5      *Nocturne* (undated). For symphony orchestra.  
Orchestral score. Fair copy (ink MS); incomplete. 12 pp.
- Folder 6      *Sinfonietta Da Camera* (undated). For chamber orchestra.  
Instrumental parts: flute/piccolo, clarinet, horns I, horn II, violin I, violin II, viola, cello, piano, timpani. Ozalid masters (ink MS). 30 pp., total.
- Folder 7      *Symphony in Miniature (No. 1)* (1939). For chamber orchestra.  
Orchestral score. Fair copy (MS repro). 51 pp.  
Also in folder: page from unidentified score (marked p. 53) and note in composer's hand ("This is an extra copy of page 53 as two were printed"). 2 pp.
- Folder 8      *Symphony in Miniature (No. 1)* (1939). For chamber orchestra.  
Wind parts: flute I, flute II/piccolo, oboe, clarinet I, clarinet II, bassoon, horn I, horn II, trumpet I, trumpet II. Fair copies (MS repro and ink MS, with emendations in colored pencil and taped additions). 36 pp., total.  
*Originally housed with wind parts in Box 1, Folder 7; see original envelope.*

- Folder 9      *Symphony in Miniature (No. 1)* (1939). For chamber orchestra.  
String parts: violin I (4 copies), violin II (4 copies), viola (2 copies), cello (2 copies), bass (2 copies). Fair copies (ink MS, with emendations in colored pencil, taped additions, and performance markings in pencil). 92 pp., total.
- Folder 10     *Three Dances for Orchestra* (c1968). For symphony orchestra.  
Orchestral score. Fair copy (MS repro). 67 pp.
- Folder 11     *Variations on a Dorian Theme* (1938). For symphony orchestra.  
Orchestral score. Fair copy (MS repro, negative copy). 17 pp. Annotation on first page indicates score was presented to the Sibley Music Library by the composer in 1938.

*Sub-series B: Chamber works*

**Box 1 [cont.]**

- Folder 12     *Coronach, No. 5* (1972). For woodwind quintet.  
Score. Ozalid master (ink MS). 16 pp.
- Folder 13     *Coronach, No. 5* (1972). For woodwind quintet.  
Score. Fair copies (MS repro, from Ozalid master housed in Box 1/12). 8 copies: 4 copies printed by Circle Blue Print Co., with performance markings in pencil; 4 copies printed by American Composers Alliance, with performance markings in pencil. 16 pp., each. One copy (Circle Blue Print Co.) missing pp. 3–4 and 14–15.

**Box 2**

- Folder 1      *Eclogue* (1946). For flute, two violins, and cello.  
Score and parts (flute, violin I, violin II, cello). Published imprint (Newton Centre, MA: GunMar Music Inc., 1985). 3 copies. 16 pp. total, each.  
Also in folder: letter from Bruce M. Creditor (General Manager, GunMar Music) to Beatrice Haines dated October 17, 1985. 1 p.
- Folder 2      *Festival Fanfare* (1974). For brass ensemble.  
Score. Pencil sketch and Xerox copy. 4 pp., each. Pencil sketch accompanied by note from Maggie (last name unknown) to Bea [Haines] dated January 9, 1975. 1 p.
- Folder 3      *Lines with Ostinatos* (1967). For flute, oboe, clarinet, bassoon, violin, and piano.  
Score. Ozalid master (ink MS). 27 pp. Accompanied by pagination diagram (ink). 1 p.  
Instrumental parts: flute, oboe, clarinet, bassoon, violin. Ozalid masters (ink MS). 20 pp., total.

- Folder 4      *Prelude and Scherzo* (1951). For clarinet and piano.  
Score. Fair copy (MS repro). 15 pp.
- Folder 5      *Quartet No. 1* (1946). For string quartet.  
Score. Fair copy (MS repro). 2 copies; copy 2 bound. 44 pp., each.
- Folder 6      *Quartet No. 2* (1949). For string quartet.  
*Title on instrumental parts: Quartette No. 2.*  
Score. Ozalid masters (ink MS). 46 pp.  
Instrumental parts: violin I, violin II, viola, cello. Ozalid masters (ink MS). 38 pp., total.
- Folder 7      *Quartet No. 2* (1949). For string quartet.  
Score. Fair copy (MS repro, from Ozalid master housed in Box 2/6). 2 copies; copy 1 spiral bound. 46 pp., each.
- Folder 8      *Quartet No. 3* (1956). For string quartet.  
*Title on instrumental parts: Quartette No. 3.*  
Instrumental parts: violin I, violin II, viola, cello. Ozalid masters (ink MS). 50 pp., total.
- Folder 9      *Quartet No. 3* (1956). For string quartet.  
*Title on score: Quartette No. 3.*  
Score. Fair copy (MS repro). 42 pp.
- Folder 10      *Quartet No. 3* (1956). For string quartet.  
*Title on first page of score and parts: Quartette No. 3.*  
Score. Fair copy (MS repro, with performance markings in pencil), bound, produced by Composers Facsimile Edition. 42 pp.  
Instrumental parts: violin I, violin II, viola, cello. Fair copies (MS repro, from the Ozalid masters housed in Box 2/8), bound. 51 pp., total. Violin I part has additional photocopied page to facilitate page turn.
- Folder 11      *Quartet No. 4 (Set of Nine)* (1957). For string quartet.  
Score. Ozalid master (MS repro). 53 pp. [pages ordered for booklet printing].  
Accompanied by pagination diagram (ink). 1 p.
- Folder 12      *Quartet No. 4 (Set of Nine)* (1957). For string quartet.  
Instrumental parts: violin I, violin II, viola, cello. Ozalid masters (MS repro). 54 pp., total.
- Folder 13      *Sonata for Brass Quintet* (1966–68). For two trumpets, horn, tenor trombone, and tuba.  
Pencil sketch, with taped additions and emendations in ink. 27 pp.

### **Box 3**

- Folder 1**      *Sonata for Brass Quintet* (1966–68). For two trumpets, horn, tenor trombone, and tuba.  
Score. Fair copy (MS repro), produced for review by Pulitzer jury. 52 pp.  
Instrumental parts (incomplete; horn part missing): trumpet I, trumpet II, trombone, tuba. Fair copies (MS repro). 24 pp.
- Folder 2**      *Sonata for Brass Quintet* (1966–68). For two trumpets, horn, tenor trombone, and tuba.  
Score and parts. Published imprint (North Easton, MA: Robert King Music Co., 1969), with stamp: “Music Library of Sarah Lawrence College.” 78 pp., total.
- Folder 3**      *Sonata for Violin and Piano* (1964).  
*On title page: “For Lewis Kaplan and Stanley Lock.”*  
Score. Fair copy (MS repro), bound, produced by Composers Facsimile Edition. 58 pp.
- Folder 4**      *Sonata for Violin and Piano No. 2* (undated).  
*Revised version of Sonata for Violin and Piano (1964); revisions appear in movement 3. Dedicated to Nancy and Alan Mandel.*  
Movements I and II only. Score. Fair copy (MS repro). 28 pp.  
Violin part. Fair copy (MS repro). 16 pp. Accompanied by pagination diagram (ink). 1 p.
- Folder 5**      *Sonata for Violin and Piano No. 2* (undated).  
*Revised version of Sonata for Violin and Piano (1964); score labeled “Composer’s Copy Used for Revisions.” Dedicated to Nancy and Alan Mandel.*  
Score. Fair copy (MS repro), with insertions, emendations, and revisions in pencil and ink. 59 pp. [pagination revised].  
Violin part. Fair copy (MS repro). 2 copies. 16 pp., each. Copy 1 has emendations and performance markings in pencil.
- Folder 6**      *Sonata No. 7 in C Minor by Geminiani* (undated). Figured bass realized by Edmund Haines.  
Score. Fair copy (ink MS), with performance markings in pencil. 10 pp.  
Score. Fair copy (MS repro, from unidentified source). 10 pp.
- Folder 7**      *Sonatina for Flute and Piano* (1968).  
Score. Fair copy (ink MS). 20 pp.  
Flute part. Fair copy (ink MS). 6 pp.
- Folder 8**      *Sonatina for Flute and Piano* (1968).  
Score. Fair copy (MS repro, from master housed in Box 3/7), bound. 20 pp.

Flute part. Fair copy (MS repro, from master housed in Box 3/7). 6 pp.

- Folder 9      *Versipels* (1974). For oboe and percussion.  
Draft of score (1973–74). Ink and pencil MS. 15 pp. of music.  
Score. Fair copy (MS repro, from master housed in Box 3/10), bound,  
produced by American Composers Alliance. 2 copies. 20 pp., each.
- Folder 10      *Versipels* (1974). For oboe and percussion.  
Score. Ozalid master (ink MS). 20 pp.

*Sub-series C: Choral works*

**Box 3 [cont.]**

- Folder 11      *Alleluia* (1949). For SSAA chorus.  
Score. Ozalid master (ink MS). 4 leaves (8 pp. of music). 4 manuscript  
facsimiles with pencil emendations. For the graduation festival.
- Folder 12      *Alleluia* (1949). For SSAA chorus.  
*Annotation on first page of score “(for the graduation festival).”*  
Score. Fair copy (MS repro, from master housed in Box 3/11). 4 copies. 8 pp.,  
each. Copy 4 has emendations in pencil and ink; with label “This is the  
last edited copy. Oct. 14, ’49.”
- Folder 13      *Apollo Tree* (1972). For SATB chorus, a cappella. Words by Miriam Waddington.  
Draft of score, labeled “First pencil sketch.” Pencil, with emendations in ink.  
9 pp. of music.  
Score. Fair copy (MS repro, from master housed in Box 3/14). 3 copies. 8 pp.,  
each.
- Folder 14      *Apollo Tree* (1972). For SATB chorus, a cappella. Words by Miriam Waddington.  
Score. Ozalid master (ink MS). 8 pp.
- Folder 15      *Choral Vocalise* (1946). For women’s chorus (SSA).  
Score, with keyboard part for rehearsal only. Ozalid master (ink MS). 6 pp.
- Folder 16      *Choral Vocalise* (1946). For women’s chorus (SSA).  
Score, with keyboard part for rehearsal only. Fair copy (MS repro, from  
master housed in Box 3/15). 6 pp.  
Revised score (in 3/4 time signature), with keyboard part for rehearsal only.  
Fair copy (MS repro, with keyboard part added in ink MS), bound. 6 pp.

## **Box 4**

- Folder 1**     *Dialogue from the Book of Job* (1964). For soprano and alto soli, four-part chorus of women's voices, and piano accompaniment.  
Written in memoriam of November 22, 1963 (assassination of President John F. Kennedy).  
Published vocal score with piano accompaniment (New York: Alexander Broude, Inc., 1965). 7 copies. 15 pp., each. Copy 7 missing front cover.
- Folder 2**     *Four Pieces for Children's Chorus* (1953–54). For two-part children's chorus with piano.  
Bound volume containing:
- “The Moon's the North Wind's Cooky.” Canon for children's treble voices (a cappella). Text by Vachel Lindsay. Score. Fair copy (ink MS). 2 pp.
  - “Who Has Seen the Wind?” Canon for soprano and alto voice (a cappella). Words by Christina Rossetti. Score. Fair copy (ink MS). 4 pp.
  - “The Day the World Began.” For two-part children's voices with piano. Words by Alastair Reid. Fair copy (ink MS). 7 pp.
  - “The Mirror.” For two-part children's chorus with piano. Words by Alastair Reid. Fair copy (ink MS). 7 pp.
- Folder 3**     *In the God's Untrodden Vale*. For women's voices (SSA, a cappella). Words from a chorus of “Oedipus at Colonus” of Sophocles, translated by Robert Fitzgerald.  
Score, with keyboard part for rehearsal only. Ozalid master (ink MS). 11 pp.
- Folder 4**     *In the God's Untrodden Vale* (1953). For women's voices (SSA, a cappella). Words from a chorus of “Oedipus at Colonus” of Sophocles, translated by Robert Fitzgerald.  
Score, with keyboard part for rehearsal only. Fair copy (MS repro, from master housed in Box 4/3). 3 copies. 11 pp., each.
- Folder 5**     *Invocation* (1957). For soprano solo and chorus of treble voices (SSA, a cappella). Words by Mary, Queen of Scots.  
Score, with keyboard part for rehearsal only. Ozalid master (ink MS). 24 pp.
- Folder 6**     *Invocation* (1957). For soprano solo and chorus of treble voices (SSA, a cappella). Words by Mary, Queen of Scots.  
Score, with keyboard part for rehearsal only. Fair copy (MS repro, from master housed in Box 4/5), with performance markings in pencil. 24 pp.
- Folder 7**     *Letter to a Young Poet* (1970). For women's chorus (SSA) and piano). Words by Rainer Maria Rilke.  
Score. Ozalid master (ink MS). 15 pp.

- Folder 8      *Letter to a Young Poet* (1970). For women's chorus (SSA) and piano). Words by Rainer Maria Rilke.  
Draft of score, labeled "original pencil copy." Pencil MS with emendations in ink. 14 pp. of music.
- Folder 9      *Mary Saw Her Son* (c1952). For a cappella chorus of treble voices with soprano and alto solos. Words anonymous.  
Published score (New York: Carl Fischer, 1952). 4 copies. 7 pp., each.  
Also in folder: *Carl Fischer Complete Catalog of Sacred Choral Music*, Catalog 3A (April 1962). 54 pp.
- Folder 10     *Offering* (1952). For SSA chorus (a cappella). Words by Jane Cooper.  
Score, with keyboard part for rehearsal. Ozalid master (ink MS). 13 pp.
- Folder 11     *Offering* (1952). For SSA chorus (a cappella). Words by Jane Cooper.  
Score, with keyboard part for rehearsal. Fair copy (MS repro, from master housed in Box 4/10). 13 pp.
- Folder 12     *Pastoral*. For SATB choir and piano. Words by Williard Trask.  
Score. Fair copy (MS repro). Ozalid copy. 10 pp.
- Folder 13     *Vocalise No. 2*. For SSA chorus (a cappella).  
Score, with keyboard part for rehearsal only. Ozalid master (ink MS). 4 leaves (8 pp. of music).

*Sub-series D: Vocal works*

**Box 4 [cont.]**

- Folder 14     *April* (1946). For voice and piano. Words by William Watson.  
Score (c1968). Ozalid master (ink MS). 3 pp.
- Folder 15     *April* (1946). For voice and piano. Words by William Watson.  
Score (dated 1946). Fair copy (ink MS). 7 pp.
- Folder 16     *Heart's Great Wound* (1950). For tenor and piano.  
Score. Ozalid master (ink MS). 6 pp.
- Folder 17     *Heart's Great Wound* (1950). For tenor and piano.  
Score. Fair copy (MS repro, from master housed in Box 4/16), with emendations in pencil and ink. 2 copies. 6 pp., each.
- Folder 18     *Last Night* (1933). For contralto voice and piano.  
Score. Fair copy (ink MS), with emendations in pencil. 2 pp.



- Folder 19      *The Moon's the North Wind's Cooky [and other songs]* (undated). Songs for unison or two-part children's chorus. Music by Grant Fletcher and Edmund Haines.  
*Includes: Mice (round) / Grant Fletcher -- Windy Wash Day / Grant Fletcher -- Morning / Grant Fletcher -- The Moon's the North Wind's Cooky / Edmund Haines -- The Day the World Began / Edmund Haines -- The Mirror / Edmund Haines -- The Day Before April / Grant Fletcher*  
 Vocal part. Fair copy (MS repro with typescript text). 3 copies. 5 pp., each.
- Folder 20      *Nocturne* (1936). For [soprano] voice and piano. Words by George Lovesee.  
 Score. Fair copy (ink MS), with performance markings in pencil, bound. 6 pp.  
 • Affixed to back cover: envelope containing signed permission to use poem; dated September 3, 1940. 1 p.  
 • Bound with: *Regret* (undated). For voice and piano. Score. Fair copy (ink MS). 2 pp.  
 Score. Fair copy (MS repro). 4 pp.
- Folder 21      *Porphyria's Lover* (1965). Song cycle for high/tenor voice and accompaniment. Words by Robert Browning.  
 For high voice, oboe, cello, and piano. Full score (incomplete first movement only). Ozalid master (ink MS). 11 pp.  
 For tenor voice and piano. Score. Ozalid master (ink MS). 31 pp.
- Folder 22      *Porphyria's Lover* (1965). Song cycle for tenor voice and piano. Words by Robert Browning.  
 Piano vocal score (Xerox of annotated MS repro produced from master housed in Box 4/20), bound. Bound with duplicate copy of first movement. 39 pp., total.
- Folder 23      *The Preachers* ([1949], c1968). For voice and piano. Poem by Norman Nicholson.  
 Score. Ozalid master (ink MS); page 1 appears to be later replacement for missing page. 11 pp.
- Folder 24      *The Preachers* ([1949], c1968). For voice and piano. Poem by Norman Nicholson.  
 Score. Fair copy (MS repro, produced from original master housed in Box 4/22 [including missing page 1]). 11 pp.  
 Score. Fair copy (MS repro, produced from master housed in Box 4/22 [including replacement page 1]). 3 copies. 11 pp., each. Copies 2–3 produced by Composers Facsimile Edition.
- Folder 25      *Vocalise* (1948). For soprano and tenor a cappella.  
*Titled Duo Vocalise in Haines's works list; see Box 9/15.*  
 Score. Fair copy (MS repro). 3 copies. 2 pp., each. Copies 2–3 have performance markings in pencil and colored pencil.

Folder 26      *Vocalise* (1946; c1968). For soprano and piano.  
Score. Ozalid master (ink MS). 4 pp.

Folder 27      *Vocalise* (1946; c1968). For soprano and piano.  
Score. Fair copy (MS repro, from master housed in Box 4/25). 4 pp.

*Sub-series E: Piano works*

**Box 5**

Folder 1      *Camprodón* (1967). For piano, four hands.  
Score. Fair copy (MS repro). 2 copies. 46 pp., each. Copy 2 bound, produced  
by Composers Facsimile Edition.

Folder 2      *Camprodón* (1967). For piano, four hands.  
Score. Fair copy (MS repro), spiral bound. 2 copies. 46 pp., each. Copy 1  
marked “Corrections in this copy”; contains performance markings in  
pencil and duplicate copy of pp. 45–46.

Folder 3      *Dreams and Vigils (Sueños y Desvelos)* (1968). For solo piano.  
Score. Fair copy (MS repro). 5 copies. 27 pp., each. Copies 1–4 bound.  
Dedicated to Carlos Santos.

Folder 4      *Etude* (1935? 1946?). For solo piano.  
*Date of composition taken from Haines’s works list; see Box 9/16.*  
Score. Fair copy (MS repro). 7 pp.

Folder 5      *Five Diversions* (1948; c1968). For solo piano.  
Score. Fair copy (ink MS). 10 pp.

Folder 6      *March of the Spooks* (c1936). For solo piano.  
Published score (Cincinnati: Willis Music Co., 1936). 2 copies. 3 pp., each.  
Also in folder: “Lesson Analysis” for *March of the Spooks*. Typescript leaflet  
produced for John Thompson’s Students Series. 1 p.

Folder 7      *Prelude, Blues, and Boogie* (1954). For solo piano.  
*Haines’s works list date of composition as 1947; see Box 9/16.*  
Score (movement 3 appears to be incomplete). Fair copy (MS repro). 27 pp.

Folder 8      *Presto (after J. S. Bach)* (undated). Transcription of J. S. Bach’s *Presto in G  
Minor* for solo violin for two pianos.  
Score. Fair copy (ink MS). 8 pp.  
Piano I part. Fair copy (ink MS). 5 pp.

- Folder 9      *Ride of the Cossacks* (c1941). For solo piano.  
Published score (Cincinnati: Willis Music Co., 1941). 4 copies. 5 pp., each.
- Folder 10     *Rondino* (1956; c1968). For piano solo.  
Score. Ozalid master (ink MS). 5 pp. Accompanied by pagination diagram (ink). 1 p.
- Folder 11     *Set of Five* (1956; c1968). For two pianos.  
Score. Fair copy (MS repro). 25 pp.
- Folder 12     *Soft Song* (1948). For solo piano.  
Score. Fair copy (MS repro), with emendations. 2 pp.
- Folder 13     *Soliloquy in Seven Parts* (1954; c1968). For solo piano.  
Score. Ozalid master (MS repro). 17 pp. [pages ordered for booklet printing].  
Accompanied by pagination diagram (ink). 1 p.
- Folder 14     *Soliloquy in Seven Parts* (1954; c1968). For solo piano.  
Score. Fair copy (MS repro, from master housed in Box 5/13). 2 copies. 17 pp., each. Copy 1 negative printing (white on black).
- Folder 15     *Sonata No. 1* (1947; c1968). For solo piano.  
Score. Ozalid master (MS repro). 24 pp. Interleaved in score: two penciled notes with printing instructions. 2 pp.
- Folder 16     *Sonata No. 2* (1952; c1968). For solo piano.  
Score. Ozalid master (MS repro). 31 pp.
- Folder 17     *Sonata No. 2* (1952; c1968). For solo piano.  
Score. Fair copy (MS repro, from master housed in Box 5/16), bound, produced by Composers Facsimile Edition. 31 pp.
- Folder 18     *Sonatina No. 1* (1945; c1968). For solo piano.  
Score. Ozalid master (ink MS). 10 pp.
- Folder 19     *Sonatina No. 2* (1951; c1968). For solo piano.  
Score. Ozalid master (ink MS). 12 pp.
- Folder 20     *Sonatina No. 3* (1957; c1968). For solo piano.  
Score. Ozalid master (ink MS). 14 pp.
- Folder 21     *Sonatina No. 3* (1957; c1968). For solo piano.  
Score. Fair copy (MS repro, from master housed in Box 5/20). 2 copies. 14 pp., each.

## **Box 6**

- Folder 1      *Three Diversions* (1948). For solo piano.  
Score. Fair copy (MS repro). 10 pp.
- Folder 2      *Toccata* (undated). For solo piano.  
Score. Fair copy (MS repro). 4 pp.
- Folder 3      *Twilight Lullaby* (c1937). For solo piano.  
Published score (Cincinnati: Willis Music Co., 1937). 3 pp.
- Folder 4      *Variations for Piano* (1966; c1968). For solo piano.  
Score. Ozalid master (ink MS). 20 pp.

*Sub-series F: Organ and harp works*

## **Box 6 [cont.]**

- Folder 5      *Promenade, Air, and Toccata*. For solo organ.  
Published score (Glen Rock, NJ: J. Fischer & Bro., 1948). 14 pp.
- Folder 6      *Slow Dance* (1948). For solo organ.  
Published score, in *New Music*, Vol. 21, No. 4 (July 1948), pp. 2–3. Holdings consist of full issue of journal. 4 copies. 24 pp., each.  
Also in issue: *Honeysuckle and Clover* by Will Bradley (for brass choir); *The Deep Quarry* by Will Bradley (for chamber ensemble).
- Folder 7      *Sonata for Harp* (1970; c1971). For solo harp.  
Score. Ozalid master (MS repro). 23 pp.
- Folder 8      *Sonata for Harp* (1970; c1971). For solo harp.  
Score. Fair copy (MS repro, from master housed in Box 6/7). 5 copies. 23 pp., each. Copy 1 marked “Copy with Revisions”; contains emendations in ink.
- Folder 9      *Sonata for Harp* (1970; c1971). For solo harp.  
Draft of score. Pencil, with emendations in ink. 29 pp.
- Folder 10      *Suite No. 2 for Organ* (1949–50). For solo organ.  
*Date of composition taken from Haines’s works list; see Box 9/17.*  
Score. Ozalid master (ink MS), housed in pamphlet binder. 28 pp.

*Sub-series G: Electronic and miscellaneous works*

**Box 6 [cont.]**

- Folder 11      *Soliloquy, Dialogue, and Bacchanal* (1971). For flute, cello, piano, and tape. Score. Ozalid master (ink MS). 39 pp.
- Folder 12      *Soliloquy, Dialogue, and Bacchanal* (1971). For flute, cello, piano, and tape. Draft of score (pencil), with emendations in ink, marked "First Pencil Copy: Score." 43 pp. of music.
- Folder 13      *Surfaces* (1968). For electronic harpsichord. Revised version of *Three Finities (Sonatina)*; see Box 6/15. Score. Fair copy (MS repro). 3 copies. 16 pp., each. Copies 2–3 bound.
- Folder 14      *Three Finities (Sonatina)* (1968). For electronic harpsichord. Movements recombined and revised as *Surfaces*; see Box 6/14. Contents.

*Sub-series H: Sketches*

**Box 6 [cont.]**

- Folder 16      "Unfinished Compositions."  
From original folder marked in Haines's hand "Unfinished Compositions."  
"Sonata." For solo piano. Draft of score (MS repro, ink MS, pencil sketches). 7 pp. of music.  
"Piano Concerto (Unfinished)." Draft of condensed (two-piano) score (pencil). 9 pp. of music.  
"Jingo' Ballad." For TTBB chorus with piano. Ink sketch. 3 pp. of music.  
"Suite for Two Pianos." Score (incomplete). Fair copy (ink MS). 10 pp. of music.  
"I. Allegro" For solo piano. Score. Fair copy (ink MS), with emendations, pasted and stapled additions, and performance markings. 7 pp. of music.  
"III. Vivace." For solo piano. Score (incomplete). Fair copy (ink MS), with emendations and pasted and stapled additions. 6 pp.  
"V. Fast—Brilliantly." For solo piano. Score (incomplete), with pencil sketches. Ink and pencil. 15 pp. of music.  
Sealed manila envelope labeled "'Aria' (Violin/Piano) Edmund Haines (Onion Skin) (unfinished)."
- Folder 17      "Sketches (For File)" [1]: Extra pages.  
Originally housed in paper file folder labeled "Sketches (For File)."  
Extra MS repro pages:
- [*Lines with Ostinatos.*] Page 2 from clarinet part (MS repro); page 2 from oboe part (MS repro). 2 pp., total.

- *Mosaics*. Pages 29–30 from score (MS repro). 2 copies. 2 pp., each.
- *Three Finities*. Pages 24–28 from score (MS repro). 6 pp.

Folder 18 “Sketches (For File)” [2]: “Beginners Teaching Book.”  
*Originally housed in paper file folder labeled “Sketches (For File).”*  
 Collection of sketches enclosed in folder labeled “Beginners Teaching Book.”  
 73 leaves, total.

- Most sketches appear to be various loose, unrelated items and incomplete drafts for diverse instrumentation.
- Last item in folder is labeled “Adult Piano Book” and consists of typescript text for method book and ink sketches for exercises and diagrams. 7 leaves.

Folder 19 “Sketches (For File)” [3]: “Concertino.”  
*Originally housed in paper file folder labeled “Sketches (For File).”*  
 Partial draft of score for projected concertino for two pianos and orchestra.  
 Ink and pencil. 18 leaves with markings.

## **Box 7**

Folder 1 “Sketches (For File)” [4]: “Orchestra + Orchestra with Chorus.”  
*Originally housed in paper file folder labeled “Sketches (For File).”*  
 Collection of sketches for various orchestral works enclosed in folder labeled  
 “Orchestra + Orchestra with Chorus.” 15 leaves, total.

Folder 2 “Sketches (For File)” [5]: “Piano Teaching Pieces.”  
*Originally housed in paper file folder labeled “Sketches (For File).”*  
 Collection of scores enclosed in folder labeled “Piano Teaching Pieces.”  
 Includes:

- “The Donkey Wagon.” For solo piano. Score. Fair copy (ink MS). 3 pp.
- “Plantation Strut.” For solo piano. Score. Fair copy (ink MS). 2 pp.
- “Russian Dance.” For violin and piano. Score. Fair copy (ink MS). 3 pp.
- “Prelude.” For solo piano. Score. Fair copy (ink MS). 1 p.
- “Soft Song.” For solo piano. Score. Fair copy (MS repro). 2 pp.
- “Autumn Garden.” For solo piano. Score. Fair copy (ink MS). 2 pp.
- “For Anya.” For solo piano. Score (incomplete?). Fair copy (pencil and ink MS). 1 p.
- “Jugglers.” For solo piano. Score. Fair copy (ink MS). 3 pp.
- “Village Orchestra.” For solo piano. Score. Fair copy (ink MS). 2 pp.
- “Reverie.” Pencil sketch. 1 p.

- Folder 3 “Sketches (For File)” [6]: “Popular Music.”  
*Originally housed in paper file folder labeled “Sketches (For File).”*  
 Collection of sketches and partial drafts enclosed in folder labeled “Popular Music.” 32 leaves, total.
- Folder 4 “Sketches (For File)” [7]: “Suite for 6 Instruments.”  
*Originally housed in paper file folder labeled “Sketches (For File).”*  
 Pencil sketches. 10 leaves with markings.
- Folder 5 “Sketches (For File)” [8]: “Symphony.”  
*Originally housed in paper file folder labeled “Sketches (For File).”*  
 Collection of sketches and row diagrams enclosed in pamphlet binder labeled “Orchestra, Symphony.” 13 leaves with markings.
- Folder 6 “Sketches (For File)” [9]: Loose sketches.  
*Originally housed in paper file folder labeled “Sketches (For File).”*  
 Loose sketches and partial drafts. 60 leaves.
- Folder 7 “Sketches (For File)” [10]: Loose sketches.  
*Originally housed in paper file folder labeled “Sketches (For File).”*  
 Loose sketches and partial drafts. 60 leaves.
- Folder 8 “Sketches (For File)” [11]: Loose sketches.  
*Originally housed in paper file folder labeled “Sketches (For File).”*  
 Loose sketches and partial drafts. 67 leaves.  
*Oversized items (8 leaves, incomplete Ozalid masters) separated; see Box 18/7.*

## **Series 2: Correspondence**

### **Box 8**

- Folder 1 Personal correspondence.  
 Correspondence to Edmund and/or Beatrice Haines from various. 23 letters, 1 invitation, 2 postcards, 1 card; dated November 1968–June 1975. 27 items, total. [Letters alphabetized by correspondent surname.]
- Correspondents represented: Wayne Barlow (Eastman School of Music), Monroe Bell, [illegible] Bush, Forrest Byram, Henry Denecke (Musical Director, Cedar Rapids Symphony Orchestra), Ambassador Duke, Mary Anna Essel, Felicia Geffen (Assistant Secretary, National Institute of Arts and Letters), Agustin Gonzalez, Yolande Greeves, Cristobal Halffter (2 letters), Eleanor Houts, Morris Knight (Ball State University) (3 letters), Alicia de Larrocha (1 postcard, 2 letters), Vera B. Olson, Luis de Pablo, Burrill Phillips, Carlos Santos, Carmen and Antonio Vila, Miriam Waddington, “Ed,” 1 blank card.

- Folder 2 Professional correspondence.
- Correspondence to Edmund or Beatrice Haines pertaining to Haines's professional activities. 11 letters and facsimiles; dated October 1968–April 1985. [Letters alphabetized by correspondent surname.]
- Correspondents represented: Calvert Bean, Jr. (Vice President, Publication Director, Theodore Presser Co.), Arthur Cohn (Director of Serious Music, Carl Fischer), Composers Recordings, Carl Fischer, Inc., Brenda Schuman-Post (2 letters), Elie Siegmeister (accompanied by letter from Carl Fischer Inc.), “Bruce,” “Nancy.”

- Folder 3 Sarah Lawrence College.
- Correspondence to/from faculty and staff at Sarah Lawrence College. 16 letters; dated November 1968–June 1982. [Letters arranged in chronological order.]
- Correspondents represented: Joan Atlas (Office of the Dean of Administration and Communications), Charles DeCarlo (President) (3 items), Elizabeth Lindsey (Director of Publications), Jacquelyn A. Mattfeld, Barbara McCurdy (Development Office) (2 letters), Patricia Owen (Acquisitions Librarian) (3 letters), Margaret [Maggie] Protzman (Music Librarian) (4 letters), Esther Raushenbush, Carole Shaver.
- Also in folder:
- Press release on the occasion of Edmund Haines's death. Typescript. 4 copies. 1 p., each.
  - Announcement of memorial concert in honor of Edmund Haines. Typescript. 1 p.
  - Summary of Sarah Lawrence College Library building project. Typescript. 1 p.
  - *Sarah Lawrence Bulletin*, Vol. 4, No. 1 (January 1975). Includes brief in memoriam article on Edmund Haines (p. 7).

- Folder 4 ASCAP.
- Correspondence between Edmund and Beatrice Haines and ASCAP officials, primarily regarding awards payments. 42 letters including facsimiles; dated March 1969–August 1986. [Letters arranged in chronological order.]
- Also in folder:
- “Information for Standard Awards Panel.” Facsimile of completed forms for 1973 and 1974. 4 pp., total.
  - Blank copies of ASCAP forms, ASCAP reports, and other documents/pamphlets pertaining to ASCAP membership and activity. 9 items.



- Folder 5 Robert King Music Co.  
Correspondence between Edmund Haines and Robert King, primarily regarding publication of *Festival Fanfare*. 4 letters; dated July 1971–January 1977.  
Also in folder:
- Contract between Beatrice Haines and Robert King (Easton Music Co.) regarding copyright for *Festival Fanfare*. 1 p.
  - Pamphlet on the Music for Brass Series published by Robert King Music Co. 16 pp.
  - *Festival Fanfare*. For ten-part brass choir. Published score and parts (North Easton, MA: Robert King Music Co., 1977). 18 pp., total.
- Folder 6 Library of Congress.  
Correspondence between Edmund and/or Beatrice Haines and staff at the Library of Congress Music Division regarding gift of manuscripts. 16 letters; dated August 1968–February 1974. [Letters arranged in chronological order.]  
Also in folder: manuscript and typescript works lists. 7 items.
- Box 9**
- Folder 1 Margun Music Inc.  
Communication from Margun Music Inc. (Gunther Schuller, President), including 1 contract, 2 form letters, 1 newsletter, and 2 catalogues; dated February 1982–March 1988. 6 items, total. [Items arranged in chronological order.]
- Folder 2 National Cyclopedia of American Biography.  
Correspondence between Beatrice Haines and editors from the National Cyclopedia of American Biography pertaining to entry on Edmund Haines. 4 letters; dated December 1974–May 1976. [Letters arranged in chronological order.]  
Also in folder: pamphlet on the National Cyclopedia, specimen page from the Cyclopedia. 2 items.
- Folder 3 RILM.  
Correspondence between Edmund Haines and RILM staff. 6 letters; dated October 1968–March 1969. [Letters arranged in chronological order.]  
Also in folder: sealed envelope labeled RILM, 1 form for preparing a RILM abstract, 1 published report (reprinted from *Notes*, vol. 24, no. 3 [March 1968]), and 1 circular (May–August 1967).
- Folder 4 Correspondence with Beatrice Haines.  
Professional and personal correspondence to/from Beatrice Haines. 19 letters, 1 mailgram, 2 postcards, 1 telefax; dated August 1959–August 1983. [Letters alphabetized by correspondent surname.]

- Correspondents represented: Dorothy Belford (Pentaphonic Winds), Constance L. Gitelman (Executive Director, Recuperative Center), Donald Harris (Executive Vice President, New England Conservatory of Music), the Harrises and Schullers, Bernard Jennings (2 postcards), Landon Kite (Staff Assistant, White House), Bob Owen, Gunther Schuller (President, New England Conservatory of Music) (3 letters), Elie Siegmeister (2 letters), Harold Taylor, Harry S. Truman (2 letters), Lewis H. Weinstein, “Jo,” “Nell,” “Diana.”

Folder 5 Correspondence between Beatrice Thorne [Haines] and Lt. Julian Freeman. 9 letters, 1 card; dated August–September 1943.  
Also in folder: correspondence between Julian Freeman and Sydney Goldman (New York Forwarder). 4 letters; dated September–October 1937.

Folder 6 Condolence letters.  
Condolence letters and cards addressed to Beatrice Haines upon the death of Edmund Haines. 14 letters and facsimiles, 1 card; dated July 1974–March 1975.

### **Box 11**

Item 1 Scrapbook [correspondence to Beatrice Thorne Haines and family].  
3-ring scrapbook binder containing leaves with letters, envelopes, telegrams, cards, and 8 photographs; bulk dated 1942–43. 25 leaves, most containing multiple letters.

- Primarily correspondence from Lt. Julian Freeman to Beatrice Thorne and other family members; also included are several letters of condolences following Lt. Freeman’s death.

### **Series 3: Papers and Library**

#### **Box 9 [cont.]**

Folder 7 Concert programs and publicity.  
Concert programs and publicity flyers; dated February 1968–July 1986, 2 undated. 27 items, including duplicate copies.

Folder 8 Press clippings.  
Newspaper clippings and facsimiles; dated [ca. 1951]–Winter 1983; 2 undated. 11 items, including duplicate copies.

Folder 9 Article: “A Composer Reacts to Musicologists.”  
Typescript draft of article by Edmund Haines. 6 pp.

- Folder 10 Article: "Luis de Pablo, Composer of the New Spanish Avant-Garde."  
Publisher's proofs of article by Edmund Haines. 2 copies. 5 pp. of text, each.
- Folder 11 Article: "The New Dada in Spanish Music."  
Article by Edmund Haines, published in *The Antioch Review*, vol. 27, no. 1 (Spring 1967): 76–88. Holdings consist of full issue of journal. 144 pp., total.
- Folder 12 "Catalogues of Original Compositions by Edmund Haines" [1]: Orchestral.  
*Originally from binder labeled "Catalogues of Original Compositions by Edmund Haines"; housed in internal folder labeled "Orchestral."*  
Facsimile of typescript catalogue of orchestral works. 3 pp. Accompanied by separate pages for specific compositions listing instrumentation, date of composition, location of manuscript, recordings/performances, and other information. 21 pp., including slips of paper.
- Folder 13 "Catalogues of Original Compositions by Edmund Haines" [2]: Chamber music.  
*Originally from binder labeled "Catalogues of Original Compositions by Edmund Haines"; housed in internal folder labeled "Chamber Music."*  
Separate pages for specific chamber music compositions. 49 pp., including slips of paper.
- Folder 14 "Catalogues of Original Compositions by Edmund Haines" [3]: Choral.  
*Originally from binder labeled "Catalogues of Original Compositions by Edmund Haines"; housed in internal folder labeled "Choral."*  
Facsimile of typescript catalogue of choral works. 2 pp. Accompanied by separate pages for specific compositions. 21 pp., including slips of paper.
- Folder 15 "Catalogues of Original Compositions by Edmund Haines" [4]: Vocal.  
*Originally from binder labeled "Catalogues of Original Compositions by Edmund Haines"; housed in internal folder labeled "Vocal."*  
Facsimile of typescript catalogue of vocal works. 1 p. Accompanied by separate pages for specific compositions. 18 pp., including slips of paper.
- Folder 16 "Catalogues of Original Compositions by Edmund Haines" [5]: Piano and other keyboard.  
*Originally from binder labeled "Catalogues of Original Compositions by Edmund Haines"; housed in internal folder labeled "Piano + other keyboard."*  
Facsimile of typescript catalogue of keyboard works. 2 pp. Accompanied by separate pages for specific compositions. 48 pp., including slips of paper.
- Folder 17 "Catalogues of Original Compositions by Edmund Haines" [6]: Organ and harp.  
*Originally from binder labeled "Catalogues of Original Compositions by Edmund Haines"; housed in internal folder labeled "Organ, harp."*

Separate pages for specific chamber music compositions. 9 pp., including slips of paper.

- Folder 18 “Catalogues of Original Compositions by Edmund Haines” [7]: Electronic and miscellaneous.  
*Originally from binder labeled “Catalogues of Original Compositions by Edmund Haines”; housed in internal folder labeled “Electronic + Miscellaneous.”*  
Facsimile of typescript catalogue of electronic music. 1 p. Accompanied by separate pages for specific compositions. 18 pp., including slips of paper.
- Folder 19 “Catalogues of Original Compositions by Edmund Haines” [8]: Loose papers.  
*Originally from binder labeled “Catalogues of Original Compositions by Edmund Haines.”*  
“Onionskin music original pages placed on file at Circle Blueprint Co.”  
Typescript document; dated August 24, 1959. 2 pp.  
Facsimile of page listing scores [donated in 1969 gift to the Library of Congress]. 1 p.
- Folder 20 NEA application.  
Postcard from NEA acknowledging receipt of application; dated April 4, 1974.  
Blank individual grant application form. 10 pp.
- Folder 21 American Composers Alliance.  
List of composers represented in Composers Facsimile Edition. Typescript document. 2 pp.
- Folder 22 *The International Quarterly*, vol. 8, no. 1 (Winter 1944).  
Full issue of journal. 48 pp.
- Folder 23 Family sketch.  
Ink sketch of four adults [Haines family?], titled “That old gang of mine!”; unattributed. 8.5” x 11”.
- Folder 24 Death certificate for Edmund Haines.  
Facsimile of death certificate; issued July 9, 1974. 1 p.
- Folder 25 DNC Certificate of Appreciation for Beatrice Haines.  
Certificate; issued 1982. 8.5” x 11”.
- Folder 26 Papers separated from photographs.  
*Items separated from Series 5 (Iconography), Box 14.*  
Separated from Box 14/11 (1 item):

Letter from Constantin Malaxa to Edmund and Beatrice Haines. 1 letter (ink); dated January 3, 1969. 1 p.

Separated from Box 14/28 (2 items):

Press clippings pertaining to El Molino de Trijueque. 2 press clippings; 2 undated. 3 pp.

**Box 7 [cont.]**

Folder 13

Papers separated from audio reels.

*Items separated from Series 6 (Audio Reels), Boxes 15–17.*

Separated from Box 15/4 (1 item):

Letter: “Susie L.” to Ed [Haines]. 1 letter (ink); dated March 10, 1972. 1 p.

Separated from Box 15/5 (2 items):

Letter: “Maggie” to Bea [Haines]. 1 letter (typescript); dated April 16, 1975. 1 p.

Track list, produced by Sarah Lawrence College Recording Engineer. 1 p.

Separated from Box 16/12 (2 items):

Tape Cue Sheet. Form document, completed in pencil. 1 p.

Program information sheet. Form document, containing program information for WNYC broadcast, completed in ink. On reverse, manuscript composer bio and program notes. 2 pp.

Separated from Box 17/5 (1 item):

Label containing track list. Form document, completed in ink. 1 p.

*Label lists different contents from label affixed to back of case.*

Separated from Box 17/9 (3 items):

Mailing label for Dr. Herman Neuman (Festival Coordinator, WNYC). 1 item.

Radio script. Typescript document for broadcast. 1 p.

Tape cue sheet. Form document, completed in ink. 1 p.

**Box 10**

Item 1

Schuller, Gunther. *Early Jazz: Its Roots and Musical Development* (New York: Oxford University Press, 1968). Paperback. 401 pp.

Inscribed to Bea [Haines] from Gunther Schuller.

Item 2

Schuller, Gunther. *Musings: The Musical Worlds of Gunther Schuller* (New York: Oxford University Press, 1986). Hardcover. 303 pp.

Inscribed to Bea [Haines] from Gunther Schuller.

Item 3 Stiegmeister, Elie, ed. *The New Music Lover's Handbook* (Irvington-on-Hudson, NY: Harvey House, 1973). Hardcover. 620 pp.

Item 4 Twain, Mark. *Wit and Wisecracks* (Mount Vernon, NY: Peter Pauper Press, 1961). 61 pp.  
Stamp indicates volume was the gift of Beatrice and Jule Stocker.

Folder 5 Materials separated from Box 10, Items 1–2.  
4 press clippings and facsimiles pertaining to Gunther Schuller; items originally interleaved in Box 10, Items 1–2.  
1 card from Maggie to Bea, likely accompanied gift of book. Separated from Item 2 [*Musings*].

#### **Series 4: WWII Papers**

##### **Box 12**

Folder 1 Silver Star letter.  
Robert H. Dunlop (Brigadier General, Acting the Adjutant General, War Department) to Mrs. E. W. H. Lumsden. 1 letter, pertaining to award of Silver Star to Julian H. Freeman; dated October 4, 1945. 1 p. 5 copies.

Folder 2 Silver Star Commendation.  
Typescript citation issued upon Silver Star decoration of 1st Lt. Julian H. Freeman. 1 p. 5 copies.

Folder 3 Sicily–Rome American Ceremony and Memorial.  
Brochure, pamphlet, and correspondence pertaining to the Sicily-Rome American Cemetery and Memorial [burial place of Julian H. Freeman]. 8 items.

Folder 4 Photos of grave site of Lt. Julian H. Freeman.  
Photographs of the gravesite of Lt. Julian H. Freeman, Sicily-Rome American Cemetery and Memorial [sent to Beatrice Haines by the American Battle Monuments Commission following request for decoration]. 8 cards with color photographs; dated August 15, 1976–August 15, 1981, August 15, 1986; 1 undated photograph.  
Also in folder: death announcement for Harold Wortham (d. August 27, 1974).

Folder 5 *City College Alumnus*, vol. 41, no. 1 (January 1946).  
Full issue. 16 pp. Lt. Julian H. Freeman included in list of alumni who died in military service (see pp. 12–13).

- Folder 6      *Newsweek* press clippings (May–November 1943).  
14 press clippings; dated May 31–November 1, 1943. Primarily articles concerning military action in Sicily.
- Folder 7      Article: “Great Guns” by Beverly Smith.  
Article, excerpted from unidentified periodical (pp. 81–84). 4 pp.
- Folder 8      *New Yorker* (August 5, 1944).  
Full issue. 60 pp. Includes profile of Staff Sergeant Joseph P. Prendiville, who served in the Third Infantry Division [Julian Freeman was killed in action while serving with Battery B, 9th Field Artillery, Battalion, 3d Infantry Division].
- Folder 9      *Redbook* (October 1945).  
Full issue. 2 copies. 166 pp., each. Includes article on the Third Infantry Division (Henry J. Taylor, “The ‘Fighting Third,’” pp. 22–23, 129–132).

**Box 7 [cont.]**

- Folder 9      Certificate and photograph commemorating 1st Lt. Julian H. Freeman.  
Certificate issued by President Franklin D. Roosevelt commemorating 1st Lt. Julian H. Freeman. 9” x 13”.  
Photograph of Julian H. Freeman in uniform. 1 b/w photograph, 10” x 13”.
- Folder 10      Press clippings (1943–44).  
8 press clippings from *Life* and the *New York Times*; dated September 6, 1943–August 19, 1944.
- Folder 11      “Experience by Battle: Pictures and Text from the Pages of *Life*.”  
Published booklet [issued by *Life*, December 27, 1943]. 36 pp. Accompanied by duplicate copies of select pages [excerpted clippings]. 10 pp.
- Folder 12      Press clippings (undated).  
3 newspaper clippings, pertaining to military action in Sicily; undated.

**Series 5: Iconography**

*Sub-series A: Framed items*

**Box 13**

- Item 1      1st Lt. Julian H. Freeman, in uniform.  
1 b/w photograph, 3.5” x 5”. Framed, 4” x 5.5”.
- *Duplicate of enlarged photograph of Julian Freeman housed in Box 7/9.*

- Item 2 Commendation for Edmund H. Haines.  
Commendation in memory of Edmund T. Haines in recognition for his service in the US Armed Forces, signed by Gerald R. Ford. 1 certificate, framed, 8" x 10".

*Sub-series B: 4" x 5" sleeves*

**Box 14**

- Sleeve 1 Wedding of Edmund Haines and Beatrice Thorne (1951). 5 photos.  
Edmund Haines and Beatrice Thorne on wedding day [June 2, 1951]. 4 b/w photographs, 2.5" x 3.5".  
Gene Davis and Ruth Blaine at wedding of B. Thorne and Ed Haines. 1 b/w photograph, 2.5" x 3.5".
- Sleeve 2 Edmund and Beatrice Haines with poodle (Cindy) in Bronxville, NY (1963/64?). 2 photos.  
2 b/w photographs, 3.5" x 3.5".
- Sleeve 3 Cindy (the Haines's poodle). 6 photos.  
2 color, 1 b/w, 3 color Polaroid photographs. Sizes range from 3.5" x 3.5" to 3.5" x 5".
- Sleeve 4 Edmund and Beatrice Haines in Bronxville, NY (1953?). 1 photo.  
1 b/w photograph, 3.5" x 3.5".
- Sleeve 5 Edmund and Beatrice Haines (undated). 1 photo.  
"Be + Ed at May + Jon's." 1 b/w photograph, 4.5" x 3.25".
- Sleeve 6 Charlie Towns, Bea Haines (with dog Cindy), and Eleanor Towns, Gilsum, NH (Dec. 1962?). 1 photo.  
1 color photograph, 2.5" x 3.5".
- Sleeve 7 Beatrice Haines, Spain (1966?). 1 photo.  
1 color Polaroid photograph, 3.5" x 4.25".
- Sleeve 8 Ed Haines (undated). 1 photo.  
1 b/w photograph, 3.5" x 4.25".
- Sleeve 9 Ed Haines headshot (undated). 2 negatives.  
2 b/w negatives, 2.5" x 5".
- Sleeve 10 "Teri and Son" (June 25, 1974). 1 photo.  
1 b/w photograph, 3" x 4".



- Sleeve 11 Ed and Bea Haines with Alicia de Larrocha, at party after concert in White Plains, Bronxville, NY [1968?]. 2 photos.  
2 color photographs, 3.5" x 3.5".  
*Accompanying letter (from Constantin Malaxa) separated; see Box 9/26.*
- Sleeve 12 West Winds, East Sullivan, ME (landscape/yard) (Nov. 1974). 1 photo.  
1 color photograph, 3.5" x 5".
- Sleeve 13 "May's house—El Colmo, Gibbs Hill, St. Peter, Barbados" (Jan. 1973). 2 photos.  
[Two unidentified men standing on outdoor staircase.] 1 color photograph, 3.5" x 5". 2 prints.
- Sleeve 14 "Barbados, Sunday lunch at May's" (Jan. 1973). 1 photo.  
[Unidentified group of 7 individuals, in conversation.] 1 color photograph, 3.5" x 5".
- Sleeve 15 "May, Jon, Nell, Ted?" Mexico (May 1966). 1 photo.  
1 color photograph, 3.5" x 5".
- Sleeve 16 "May + Jon," Cuernavaca, Mexico (Apr./May 1966). 1 photo.  
1 color photograph, 3.5" x 5".
- Sleeve 17 Yolande and Bert Greeves, on wedding day (Nov. 24, 1972). 1 photo.  
1 color photograph, 3.5" x 5".
- Sleeve 18 Kenneth T[illegible] and Vivian, CiCi [Water Park], Acapulco (Aug. 24, 1980). 1 photo.  
1 color photograph, 3.5" x 5".
- Sleeve 19 Shiri Nasr headshot (1963). 1 photo.  
1 b/w photograph, 2.5" x 3.5". Inscribed on reverse from Shiri.
- Sleeve 20 Red Cross nurse [possibly Bea Haines?], headshot (undated). 1 photo.  
1 b/w photograph, attributed to Tiffany Studio (Wilmington, NC), 4" x 5".
- Sleeve 21 Grave of 1st Lt. Julian H. Freeman (undated). 2 negatives.  
2 b/w negatives, 2.5" x 3.75".

*Sub-series C: 5" x 7" sleeves*

- Sleeve 22 Edmund and Beatrice Haines, wedding photograph [June 2, 1951]. 1 negative.  
1 color negative, 4" x 5".

- Sleeve 23 “Tere Nava Wedding” (1969?). 2 photos.  
[Candid photographs of bride and wedding party.] 2 b/w photographs, 4.75” x 7”.
- Sleeve 24 Postcards from upstate NY [souvenirs from Haines’s honeymoon]. 11 items.  
6 color, 4 b/w postcards, 3.5” x 5.5”.  
“29 view folder of Watkins Glen, NY” [tourist brochure containing fold-out with 29 color photographs of state park]. 1 item, 4.25” x 6”.
- Sleeve 25 Edmund and Beatrice Haines with dog (Cindy?) (undated). 1 photograph.  
1 b/w photograph, 4” x 6”. Enclosed in photo envelope for Hostal de los Reyes Catolicos (Santiago de Compostela, Spain).
- Sleeve 26 Edmund and Beatrice Haines in conversation with 3 unidentified individuals, Madrid, Spain (Oct. 2, 1966). 1 photograph.  
1 b/w photograph, attributed to Florentino Bueno Fotografia, 4.75” x 7”.
- Sleeve 27 Blank Christmas card from the Haines, with color illustration of Madrid. 1 item.  
1 color card, 4.5” x 6.25”.
- Sleeve 28 Beatrice Haines with unidentified others in Spain (undated). 9 photos.  
Photographs at El Molino de Trijueque. 7 color photographs, 3.5” x 5”.  
Photographs at waterfall. 2 color photographs, 3.5” x 5”.
- Sleeve 29 Edmund Haines, seated at piano, Madrid, Spain (undated). 3 prints.  
1 b/w photograph, attributed to Frias de la Osa, 5” x 7”. 3 prints.  
*See also Box 14/45 for duplicate print.*
- Sleeve 30 Edmund Haines, seated at piano, Madrid, Spain (undated). 3 prints.  
1 b/w photograph, attributed to Frias de la Osa, 5” x 7”. 3 prints.  
*See also Box 14/44 for duplicate print.*
- Sleeve 31 Edmund Haines, headshot (undated). 1 photo.  
1 b/w photograph, 5” x 7”.
- Sleeve 32 Edmund Haines, headshot, in 3/4 profile (undated). 1 photo.  
1 b/w photograph, 5” x 7”.
- Sleeve 33 Baby picture of Beatrice Thorne with sister May. 1 photo.  
1 b/w photograph, printed as a postcard, 3.5” x 5.5”.
- Sleeve 34 Beatrice Haines with various others (1947–1979). 12 photos.  
Bea Thorne, Henry, and Ruth at Bard College (Aug 1949). 1 b/w photograph, 2.5” x 3.5”.

Bea Haines with Suzi, Raymond, Carole, Jacques, and Jean-François Didisheim at Gstaad, Switzerland (winter 1951). 4 b/w photographs, attributed to Photo Ebert, 3.5" x 5". Printed as postcards.

Bea Haines, Bronxville, NY (Sept. 21, 1969). 1 color photograph, 3.5" x 3.5".

Bea Haines, Bronxville, NY (Aug. 15, 1971). 1 color photograph, 3.5" x 3.5".

Bea Haines at 50th birthday party for Gunther Schuller (Nov. 22, 1975). 1 color photograph, 3.5" x 3.5".

Bea Haines, Bernier Jennings, and Manolo, Rockport (1976). 1 color photograph, 3.5" x 5".

Bea Haines, Rockport (1977). 1 color photograph, 3.5" x 3.5".

Bea Haines on beach, Rockport (June 1979). 1 color photograph, 3.5" x 5".

Bea Haines at pier, Rockport (1979?). 1 color photograph, 3.5" x 3.5".

Sleeve 35 Don Harris farewell party at NEC (June 1977). 7 photos.  
[Candid photographs of Don Harris with various other staff and faculty at NEC.] 7 color photographs, 5" x 5".

Sleeve 36 Grave of 1st Lt. Julian H. Freeman. 2 prints.  
1 b/w photograph, 4" x 6". 2 prints.

*Sub-series D: 8" x 10" sleeves*

Sleeve 37 Edmund and Beatrice Haines at wedding reception [June 2, 1951]. 1 photo.  
[Candid photograph of Edmund and Bea Haines with various others at wedding reception.] 1 b/w photograph, attributed to Charles Eggert, 8" x 10".

Sleeve 38 Edmund and Beatrice Haines at wedding reception [June 2, 1951]. 2 prints.  
[Candid photograph of Edmund and Bea Haines with unidentified man at wedding reception.] 1 b/w photograph, attributed to Charles Eggert, 8" x 10". 2 prints.

Sleeve 39 Edmund and Beatrice Haines at wedding reception [June 2, 1951]. 1 photo.  
[Candid photograph of Edmund and Bea Haines cutting wedding cake at reception.] 1 b/w photograph, attributed to Charles Eggert, 8" x 10".

Sleeve 40 Candid group of seven guests at Haines' wedding reception [June 2, 1951]. 1 photo.  
1 b/w photograph, attributed to Charles Eggert, 8" x 10".

Sleeve 41 Candid group of guests at Haines' wedding reception [June 2, 1951]. 1 photo.  
1 b/w photograph, attributed to Charles Eggert, 8" x 10".

Sleeve 42 Edmund Haines and unidentified man at 39th Festival of American Music, Eastman School of Music, Rochester, NY (May 8, 1969). 2 photos.  
*N.B. Date of photograph determined from Louis Ouzer's records.*

2 b/w photographs, attributed to Louis Ouzer [R637-13/14], 8" x 10".

- Sleeve 43 Edmund Haines and unidentified man at 39th Festival of American Music, Eastman School of Music, Rochester, NY (May 8, 1969). 2 photos.  
2 b/w photographs, attributed to Louis Ouzer [R637-15/16], 6.75"–8" x 10".
- Sleeve 44 Edmund Haines, seated at piano, Madrid, Spain (undated). 1 photo, mounted.  
1 b/w photograph, [attributed to Frias de la Osa], 5" x 7", mounted 5.5" x 8.5".  
*See also Box 14/30 for duplicate print.*
- Sleeve 45 Edmund Haines, seated at piano, Madrid, Spain (undated). 1 photo, mounted.  
1 b/w photograph, [attributed to Frias de la Osa], 5" x 7", mounted 5.75" x 8".  
*See also Box 14/29 for duplicate print.*
- Sleeve 46 Edmund Haines with [Bernard Rogers?] at Howard Hanson Festival, Eastman School of Music, Rochester, NY (April 28, 1968). 1 photo.  
*N.B. Date of photograph determined from Louis Ouzer's records; annotation on back of photograph: "I think other person is David Diamond, but am not sure."*  
1 b/w photograph, attributed to Louis Ouzer [R363-5], 8" x 10".
- Sleeve 47 Edmund Haines, headshot (undated). 3 prints.  
1 b/w photograph, 8" x 10". 3 prints.
- Sleeve 48 Edmund Haines, headshots. 2 photos.  
1 b/w photograph, attributed to Charles Eggert (1948), 7.5" x 9.5", mounted 7.75" x 10.25".  
1 b/w photograph, attributed to Charles Trinkaus (ca. 1955), 8" x 10".
- Sleeve 49 Edmund Haines, headshot (3/4 profile) (undated). 3 prints.  
1 b/w photograph, 8" x 10". 3 prints.
- Sleeve 50 Edmund Haines, headshot (undated). 3 prints.  
1 b/w photograph, 8" x 10". 3 prints.
- Sleeve 51 Edmund Haines, headshot (undated). 1 photo.  
1 b/w photograph, attributed to Charles Trinkaus, 8" x 10".
- Sleeve 52 Edmund Haines, headshot (undated). 3 prints.  
1 b/w photograph, 8" x 10". 3 prints.
- Sleeve 53 Edmund Haines, headshot (undated). 3 prints.  
1 b/w photograph, 8" x 10". 3 prints.

- Sleeve 54 Edmund Haines, headshot (undated). 1 photo.  
1 b/w photograph, 8" x 10".
- Sleeve 55 Edmund Haines, headshot (1969). 1 photo, mounted.  
1 b/w photograph, 6.25" x 9.5", mounted 6.5" x 10.25".
- Sleeve 56 Walter Mondale and Geraldine Ferraro. 1 photo.  
1 color photograph, 8" x 10", autographed by Mondale and Ferraro and inscribed "With great thanks and appreciation for your generous support."

### **Series 6: Audio Reels**

*[Reels containing a single composition by Edmund Haines]*

#### **Box 15**

- Item 1 *Camprodón*. [For piano, four hands.] 7" audio reel.
- Item 2 *Concertino for Seven Solo Instruments and Orchestra*. 7" audio reel.  
Annotation on back of case:  
Copied from KLH record player (speaker output to Sony (aux. input)  
CRI Recording #153
- Item 3 *Coronach No. 5*. For woodwind quintet. 7" audio reel.  
Annotation on front of case:  
Two rehearsal readings, the first in sections, the second continuous.  
2nd preferable  
Annotation on back of case lists sectional divisions used for first reading.
- Item 4 "Coronach #5?" 7" audio reel.  
*Accompanying document (1 letter from Susie L.) separated; see Box 7/13.*  
Annotation on back of case:  
TAPE as cut by Group III
- Item 5 *Four Loves*. For soprano and eight instruments. 7" audio reel.  
*Accompanying documents (1 letter, 1 track list) separated; see Box 7/13.*  
Laurentian Chamber Players; Catherine Rowe, soprano; with Arthur Bloom, conductor; William Henry, violin; Eric Shumsky, violin and viola; Andrew Thomas, piano.  
Recorded at Reisinger Concert Hall, Sarah Lawrence College, September 29, 1974.

- Item 6      *Lines with Ostinatos*. For flute, oboe, clarinet, bassoon, violin, and piano. 7" audio reel.  
                  Annotation on back of case:  
                       Some rehearsing + one complete reading of 2nd part of Lines with Ostinatos  
                       Erase
- Item 7      *Modules*. For tuba and piano. 7" audio reel.  
                  Annotation on back of case:  
                       Very Bad Acoustical Quality—unusable
- Item 8      *Pastorale*. For SATB choir and piano. 7" audio reel.
- Item 9      *Quartet No. 3*. For string quartet. 7" audio reel.  
                  Recorded May 9, 1969.
- Item 10     *Sonata for Violin and Piano* [first two movements]. 7" audio reel.  
                  Lewis Kaplan, violin; Stanley Luck, piano.  
                  Recorded at Sarah Lawrence College, November 21, 1963.
- Item 11     *Surfaces*. For electronic harpsichord.  
                  *Accompanying document (1 label) separated; see Box 7/13.*  
                  Joel Spiegelman, electronic harpsichord.  
                  Accompanying label:  
                       American Music Festival 1972  
                       Org: Sarah Lawrence College  
                       Date: ~~Tuesday, FEB 15 1972~~ Wed. Feb 16th 1972
- Item 12     *Trio for Flute, Cello, Piano, and Tape*. 7" audio reel.  
                  Susan Lowenstein, Barbara Wirth, Janet Millard, and tape.  
                  Recorded at [San Francisco] Jewish Community Centre, November 22, 1971.
- Box 16**
- Item 1      *Scenario for Orchestra*. 7" audio reel.  
                  Muncie Symphony Orchestra; Robert Hargreaves, conductor.  
                  World premiere; recorded April 3, 1968.
- Item 2      *Sketches for Trio*. 7" audio reel.  
                  Annotation on back of case:  
                       Sketches for Trio, 1st  
                       Two Bands 1st Band might be too low level  
                       Blank at end

Item 3      *Soliloquy, Dialogue, and Bacchanale*. For flute, cello, piano, and tape. 7" audio reel.

Recorded at Sarah Lawrence College; October 31, 1971.

Item 4      *Variations for Piano*. 7" audio reel.

Jeanette Haien, piano.

Item 5      *Versipels*. For oboe and percussion. 7" audio reel.

Brenda Schuman, oboe; Skip Reed, percussion.

Premiere performance, recorded at Carnegie Recital Hall, May 18, 1974.

*[Reels containing multiple compositions by Edmund Haines]*

Item 6      *Desvello -- Dialogue and Bacchanale -- Variations for Piano -- Surfaces I and II*. 7" audio reel.

Contents: *Desvello (Night Vigil)* / Michael Rudiakof, cello; Stanley Lock, piano -- *Dialogue and Bacchanale* / for electric tape, performed by the composer -- *Variations for Piano* / Jaenette Haine [sic], piano -- *Surfaces I and II* / Joel Spiegelman, electronic harpsichord.

Recorded at Sarah Lawrence College, October 4, 1971.

Item 7      *Desvello -- Dialogue and Bacchanale*. 7" audio reel.

Contents: *Desvello (Night Vigil)* / Michael Rudiakof, cello; Stanley Lock, piano -- *Dialogue and Bacchanale* / for electric tape, performed by the composer -- [other contents removed].

Recorded at Sarah Lawrence College, October 4, 1971.

Label on front cover of case:

Musicale

1:00 PM (AM) 1–1:15 PM

Saturday: Nov. 13th 1971

Artist: Nat. Fed. Music Clubs (Edmund Haines)

Item 8      *Lines with Ostinatos -- Scenario*. 7" audio reel.

Contents: *Lines with Ostinatos* / Aeolian Chamber Players -- *Scenario* / Eastman-Rochester Philharmonic; Howard Hanson, conductor.

*Lines with Ostinatos* recorded February 1968, from WNYC Broadcast (Feb. 20); *Scenario* recorded May 1968.

Item 9      *Lines with Ostinatos -- Variations for Piano -- Camprodón*. 7" audio reel.

Annotation on back of case:

Haines (Seminar at S.L.C., 1968)

1) Lines with Ostinatos

2) Variations for Piano

3) Camprodón, Recorded later

- Item 10      *Promenade, Air and Toccata -- Sonata No. 1 -- Vocalise.* 7" audio reel.  
 Annotation on back of case:  
 1) Promenade, Air and Toccata for organ (from old Kendall recording) / Catherine Crozier  
 2) Sonata #1 for Piano / from very old private record / Jean Williams, piano.  
 3) Vocalise / sung by Sarah Carter  
 Transferred from old records played on K.L.H. stereo to Sony stereo.
- Item 11      *Soliloquy, Dialogue, and Bacchanale -- Camprodón.* 7" audio reel.  
 Contents: [*Soliloquy, Dialogue, and Bacchanale*] Trio for Flute, Cello, Piano, and Tape / Susan Lowenstein, Barbara Wirth, Janet Millard, and tape -- *Camprodón* / Jean and Kenneth Wentworth, piano.  
*Soliloquy, Dialogue, and Bacchanale* recorded at San Francisco Community Center, November 22, 1971; *Camprodón* recorded in Belgium.
- Item 12      *Trio for Flute, Cello, and Piano with Electronic Tape -- Letter to a Young Poet -- Surfaces I and II.* 7" audio reel.  
*Accompanying documents (1 tape cue sheet, 1 program information) separated; see Box 7/13.*  
 Tape prepared for broadcast on WNYC Musicale program, January 8, 1972.  
 Contents: *Trio for Flute, Cello, and Piano with Electronic Tape* / Group III Trio of San Francisco -- *Letter to a Young Poet* / Sarah Lawrence College European Chorus; Harold Aks, conductor -- *Surfaces I and II* / Joel Spiegelman, electronic harpsichord.
- Item 13      *Sonata for Violin and Piano [first two movements] -- Sonata for Harp.* 7" audio reel.  
 Contents: *Sonata for Violin and Piano (1st 2 mov'ts)* / Lewis Kaplan, violin; Stanley Lock, piano -- *Sonata for Harp (world premiere performance)* / Pearl Chertok, harp.  
*Sonata for Violin and Piano* recorded November 21, 1963; *Sonata for Harp* recorded February 19, 1971.
- Box 17**
- Item 1      *Sonatina for Flute and Piano -- Quartet No. 4.* 7" audio reel.  
 Contents: *Sonatina for Flute and Piano* / John Wummer, flute; Edmund Haines, piano -- *Quartet No. 4.*  
 Recording of *Sonatina for Flute and Piano* "copied from very old 78 acetate 1/23/49"; recording of *Quartet No. 4* copied from CRI record.
- Items 2-3      *Sonatina No. 2 -- Four Songs -- Dialogue from Job.* 7" audio reel.  
 Contents: *Sonatina No. 2* / Stanley Lock, piano -- *Four Songs* / Stephanie Turash, soprano; Edwin Hgmovitz, piano -- *Dialogue from Job.*



Recording of *Dialogue from Job* “(from Town Hall performance) Sarah Lawrence College, American Music Festival.”

Item 4 *Sonatina No. 2 -- Sonatina No. 3 -- Set of Five. 7”* audio reel.

Annotation on back of case:  
AMF (WNYF Broadcast)  
Tuesday 2/16/60

Item 5 *Surfaces No. 1 -- Vocalise -- Desvelo (Vigil) -- Letter to a Young Poet. 7”* audio reel.

*Accompanying document (1 label containing track list) separated; see Box 7/13. Originally from inside of case; label lists contents as Soliloquy, Dialogue, and Bacchanale -- Letter to a Young Poet -- Surfaces I and II.*

Annotation on back of case lists contents as: *Surfaces No. 1* / Joel Spiegelman, electronic harpsichord -- *Vocalise* / Sara Carter, soprano; Edmund Haines, piano -- *Desvelo (Vigil)* / Michael Rudiakon, cello; Stanley Lock, piano -- *Letter to a Young Poet* / Sarah Lawrence College Women’s Chorus; Harold Aks, conductor.

Item 6 *Symphony in Miniature -- Sonatina No. 3. 7”* audio reel.

Annotation on back of case:

- 1) *Symphony in Miniature* by Edmund Haines / WNYC broadcast live from Town Hall, Feb. 12, 1968
- 2) *Sonatina #3 for Piano* by Edmund Haines / Stanley Lock, SLC, Feb. 27, 1968.

*[Recordings containing compositions by multiple composers]*

Item 7 *Phantom of the Opera* (Spiegelman) -- *Camprodón* (Haines) -- *Duo #2* / Singer. 7” audio reel.

Label on back of case:  
American Music Festival 1969  
“Phantom of the opera” Spiegelman  
Camprodón—Haines—good recording  
Duo #2—Singer

Item 8 *Dialogue from the Book of Job* (Haines) -- *Concert Duo for Violin and Piano* (Yehudi Wyner). 7” audio reel.

Recording of *Dialogue from the Book of Job* taken from WNYC Broadcast of Feb. 16, 1965 (by Sarah Lawrence College Chorus); recording of *Concert Duo* taken from CRI disc.

Item 9 *Soliloquy, Dialogue, and Bacchanal* (Edmund Haines) -- *Dem Unbekanntem Gott* (Meyer Kupferman) -- *Fantasy for String Quartet* (Joel Spiegelman). 7” audio reel.

*Accompanying documents (1 mailing label, 1 radio script, 1 tape cue sheet) separated; see Box 7/13.*

Contents: *Soliloquy, Dialogue, and Bacchanal* / Group III Trio -- *Dem Unbekannten Gott* / Laurentian Chamber Players; soloist Catherine Rowe Linville, soprano; conducted by the composer -- *Fantasy for String Quartet* / Robert Koff and Nancy Cirillo, violins; Eugene Lehner, viola; Madeline Foley, cello.

Recording of *Soliloquy, Dialogue, and Bacchanal* from Norman Fromm Premier Concert in San Francisco, Nov. 22, 1971 (world premiere); recording of *Dem Unbekannten Gott* from world premiere on Dec, 12, 1971, at Sarah Lawrence College; recording of *Fantasy for String Quartet* from April 10, 1964, performance at Brandeis University.

Item 10 "Ed Haines Memorial Concert (November 3, 1974)." 7" audio reel.  
Contents: Introductory remarks by C. DeCarlo, S. Lock, S. Schumer, S. Lock, and A. Singer -- *Canto for Soprano, Cello, and Glockenspiel* (A. Singer) -- *Sonatina No. 1* (E. Haines) -- *Blues for Piano* (E. Haines).

Item 11 *Surfaces* (Haines) -- *Mystery of the Sabbath* (Spiegelman). 7" audio reel.  
Label on back of case:  
American Music Festival 1970  
Sarah Lawrence College  
Fri. Feb. 20

*[Additional recordings]*

Item 12 "Electronic Sketches, Soprano + Tape." 7" audio reel.  
Additional annotations on front and back of case crossed out.

Item 13 "Entrevista con Mr. Edmund Haines." 7" audio reel.  
Annotation on back of case:  
Entrevista con Mr. Edmund Haines  
Radio Español, August 1966

**Series 7: Oversized**

**Box 18**

Item 1 Fragment from full score for orchestra, without title.  
Partial full score. Fair copy (MS repro). 12 pp. of music (numbered 7-18); the music ends inconclusively.

Item 2 Fragment from full score for solo pianoforte and orchestra.  
Partial full score. Ozalid master (ink MS). 1 p. of music (numbered 4).

- Item 3      *Rondino and Variations* (1956). For symphony orchestra.  
Full score, bound. Fair copy (MS repro). 89 pp. of music.  
At end of score: Rome Nov. 26 1956.
- Item 4      *Concertino for Seven Solo Instruments and Orchestra* (1958).  
Full score, bound. Fair copy (MS repro). 131 pp. of music.  
On title page: Desenzano del Garda June 5, 1958.
- Item 5      *Concertino for Seven Solo Instruments and Orchestra* (1958).  
Movement 3 (Intermezzo) only. Full score. Fair copy (MS repro); 11 pp. of  
music (numbered 77-87).
- Item 6      *Scenario for Orchestra* (1966).  
Full score, bound. Fair copy (MS repro). 100 pp. of music.  
For Robert Hargreaves and the Muncie Symphony Orchestra; at end of score:  
Madrid Sept. 1966.
- Item 7      Oversized sketches.  
Incomplete or partial scores. Ozalid masters (ink MS). 8 leaves. Includes:
- *Carol*. For solo organ. Page 1 of score only.
  - Unidentified composition for organ (1948). Incomplete score. 4 pp. of music, numbered 3, 3, 4, unnumbered.
  - Unidentified composition for keyboard. 1 p. of music.
  - "I. Fantasy—Antiphon." For solo organ. Page 1 of score only.
  - Unidentified orchestral composition. Full score (partial score). Page 1 only.