

ERNEST F. LIVINGSTONE COLLECTION

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SIBLEY MUSIC LIBRARY
EASTMAN SCHOOL OF MUSIC
UNIVERSITY OF ROCHESTER

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DESCRIPTION OF COLLECTION

Accession no.: 2020/7/27

Shelf location: C2B 7,3 – 8,5

Extent: 28.3 linear feet

Biographical Sketch



Photograph from Ernest F. Livingstone Collection, Box 38/4.

Ernest F. [Felix] Livingstone (until 1950 Ernst Felix Levinstein) was born in Berlin on September 9, 1915. His father, Kurt Levinstein (1877–1956), was a prominent Jewish German educator who taught languages at Berlin’s prestigious Französisches Gymnasium (or Collège Français, a French High School for boys); Levinstein later served as the school’s director (1945–1950). His mother, Margarete Giercke (1888–1976), was a gifted pianist. After graduating from the Französisches Gymnasium in 1932, Livingstone began studying law at the University of Berlin. His studies, however, were abruptly terminated in September 1935 when the Nuremberg Laws were enacted, which prohibited Jews from any activity in law and public service. Around the same time, his father was forced to leave his teaching position at the Französisches Gymnasium. In 1936, Levinstein and his son joined the teaching faculty of the Leonore Goldschmidt Schule, a private school for Jewish children that had been founded in 1935 in response to increasingly restrictive laws on the education of Jewish children; Kurt Levinstein taught German and modern languages, while Ernest taught Latin, history, and geography. In November 1938, following the savage Reichskristallnacht, Livingstone became determined to leave Germany. He secured a visa to

Venezuela with the help of a family friend, Rudolf Jaffé, a noted German physician and pathologist who had immigrated to Venezuela in 1936.

While living in Venezuela from 1939–1945, Livingstone supported himself by working as a clerk, food merchant, and language tutor. A self-taught pianist and organist, he eventually took on some piano students as well. After the end of WWII, Livingstone obtained an immigration visa to the US and was admitted to permanent residence in the country at Miami on July 10, 1946. He decided to settle in Rochester, NY, at the recommendation of Reverend James Scotland, a Presbyterian minister Livingstone had befriended in Caracas. Moreover, Livingstone’s career aspirations had turned to music, and he hoped to study at the Eastman School of Music. Thus, in the fall 1946, Livingstone approached the Eastman School’s Admissions Officer to inquire about enrolling in the Bachelor of Music program. At that time, his limited, largely self-taught musical background was deemed insufficient to warrant acceptance to the program. Instead, Livingstone enrolled in the University of Rochester, aiming to complete coursework necessary to secure a secondary school teaching certificate from the State of New York. After an extended conversation with Dean Henry C. Mills about his academic background, Livingstone was granted two years of undergraduate credit towards a Bachelor of Education degree and was allowed to enroll directly in the Master of Education program. While attending the University of Rochester, Livingstone met Teresa (“Terry”) Marotta (b. Rochester, NY, February 8, 1926), a classmate in the education program, and the couple became engaged in the spring of 1947 shortly before Teresa’s graduation (BEEd 1947) and were married on July 7, 1948, at St. Luke’s Lutheran Church in Rochester.

After completing his education coursework, Livingstone returned to the Eastman School of Music to inquire again about enrolling in a degree program. This time, he approached Allen Irvine McHose, who was serving as Associate Director, Head of the Theory Department, and Director of the Summer Session, and explained his situation again. After reviewing some theory work Livingstone had completed at the Escuela de Musica in Venezuela, Mr. McHose granted permission for him to enroll in Eastman’s Summer Session for 1947 and promised that if Livingstone earned high grades, he would request that the Admissions Officer reconsider his admission to the Bachelor of Music program. After earning all As in the session, Livingstone was approved for admission to Eastman for the Fall 1948 term. He earned a Bachelor of Music in music history (1949) in 18 months and continued at Eastman for graduate studies, ultimately earning a Master of Arts (1952) and PhD in Musicology (1962). While completing these degrees, Livingstone worked as a language instructor at Eastman, where he taught a freshman English course (Spring 1949), and at the University of Rochester’s evening division, where he taught Spanish; he also held a part-time position at Eastman as Assistant to the Dean in charge of foreign transfer for immigrating students (1950–1954). On February 21, 1950, he was naturalized as a US citizen and took the name Ernest Felix Livingstone.

After completing his PhD coursework in 1954, Livingstone was hired onto the faculty of Milwaukee Country Day School, a well-regarded private college-preparatory school, where he taught languages, music, and history. From 1957–1960, he also taught courses in German and music appreciation at the University of Wisconsin–Milwaukee. In September 1960, Dr. Livingstone left Milwaukee to teach at Rensselaer Polytechnic Institute (RPI) in Troy, NY, as an Assistant Professor of German. In 1969, he was asked by the university’s administration to expand RPI’s music program, and the school’s arts programs were further expanded in 1973 with the

establishment of the Fine Arts Department, with Dr. Livingstone as department chair. In 1974, he was awarded RPI's Distinguished Faculty Award. After completing his dissertation in May 1962, and while concurrently teaching at RPI, Dr. Livingstone was asked to teach courses in theory and music history in Eastman's Summer Session, and soon thereafter, he was invited to supervise dissertations of Eastman graduate students. In 1980, he retired from full-time teaching at RPI, and in 1988, he retired from Eastman.

Dr. Livingstone was regarded as a dedicated scholar with a broad humanistic background. His musicological research interests included the music of Bach, Mozart, Beethoven, and Wagner. He presented papers at regional, national, and international conferences; published several articles and book chapters; and gave lectures at various institutions across the US and in Germany and Denmark. He also presented papers on German language instruction at local and national conferences and was a frequent guest lecturer at the Literarischer Verein, a German literary society in New York City.

He maintained close ties with the Französisches Gymnasium after leaving Europe and for many years was involved in the US branch of the school's alumni association. In that capacity, he assisted with the group's establishment of the Lindenborn Library, a library representing American culture in memory of the Französisches Gymnasium professor Ernst Rudolf Lindenborn.

Dr. Livingstone died on November 14, 1997, at the age of 82 after a long illness. He was survived by his wife Theresa Marotta Livingstone, their daughter Erika F. Gold, three grandsons, and his sister Edith Frederiksen of Denmark.

Provenance

The Ernest F. Livingstone Collection was the gift of Teresa ("Terry") Livingstone, Dr. Livingstone's widow. It was received by Sibley Music Library in July 2020.

Scope and Content

The collection comprises Dr. Livingstone's professional papers and research, consisting of scholarly books, select musical scores, conference papers and published articles, pedagogical materials, correspondence, and personal papers, including some documents from his wife's education and career.

Restrictions on use

Certain restrictions attend the use of the Ernest F. Livingstone Collection.

First, all recommendation letters, student exams and assignments, and marked or graded essays and dissertation drafts (i.e., Series 6 and select items in Series 9) are restricted on the grounds that they concern the work and ultimately the reputations of persons still living.

Additionally, under the US Copyright Law and its revisions, copyright restrictions do apply to certain materials in the collection. 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).

Associations

The Ernest F. Livingstone Collection is one of several personal collections given to Sibley Music Library by music historians associated with the Eastman School of Music. Among the faculty collections are those of Charles Warren Fox, Professor of Musicology from 1932–1970 and the first chair of Eastman’s Department of Musicology, and Alfred Mann, Professor of Musicology at Eastman from 1980–1987. RTWSC also holds the collections of two other Eastman alumni from the Musicology Department, namely Boris Kremenliev (PhD 1942) and Edward N. Waters (BM 1927, MA 1928).

The Jessie Hoskam Kneisel Papers may also be of interest. Dr. Kneisel (UR BA 1928, MA 1930) enjoyed a long and distinguished career as Professor of German Studies at Eastman (1936–1976), teaching courses in German, German diction, German literature, and German opera.

DESCRIPTION OF SERIES

The Ernest F. Livingstone Collection is divided into nine series as described below:

Series 1: Library

Series 1 is comprised of published books, libretti, issues of periodicals, and offprints from Dr. Livingstone's personal library. Within each sub-series, the items are organized alphabetically by author surname or journal title. Several items in the series were accompanied by notes, journal articles or book reviews, and other documents; where necessary (e.g., for storage considerations), these items have been removed and are currently housed in sub-series C: Separated documents.

Sub-series A: Books and libretti

Sub-series B: Journals and offprints

Sub-series C: Separated documents

Series 2: Scores

Series 2 is comprised of select scores from Dr. Livingstone's music library that were donated as part of his collection. The bulk of these items are miniature or study scores (amounting to 45 items in total); these items now comprise sub-series B.

Within each sub-series, the items are arranged alphabetically by composer surname. A few of the miniature scores were accompanied by notes, score excerpts, and other documents; where necessary, these items have been removed and are currently housed in sub-series C: Separated documents.

Sub-series A: Published scores

Sub-series B: Miniatures scores

Sub-series C: Separated documents

Series 3: Research and writing

Most of Dr. Livingstone's papers (now Series 3–9) were received in one sequence of files that were organized in envelopes or folders with a brief note or label written by Dr. Livingstone (or, in a few cases, by Teresa Livingstone) regarding the contents. These items have been arranged by RTWSC personnel into distinct series according to material type. Dr. Livingstone's original labels have been preserved in the folder headings.

Series 3 contains material generated by Dr. Livingstone in the course of his research, including drafts of his master's thesis; drafts of his dissertation and related research materials; drafts of conference papers and lectures; drafts, proofs, and offprints of published articles and chapters; and published translations by Dr. Livingstone (i.e., a translation of an article by Eckhard John and translations of liner notes). The majority of these writings are on music history and analysis, but there are also a few papers related to Dr. Livingstone's other research interests, such as German language instruction and history.

Dr. Livingstone's original labels have been preserved in the folder headings. Folder headings and other text that has been by RTWSC personnel, such as headings that were created for unlabeled folders or clarifying information, is indicated with brackets.

Drafts of some of Dr. Livingstone's conference papers are also interfiled within folders in Series 5 (Teaching and lecture materials) alongside material used by Dr. Livingstone to prepare for class meetings (e.g., lecture notes, course material). To preserve Dr. Livingstone's original organization, these items have been preserved in their original folders in Series 5.

Series 4: Professional activities

Series 4 contains documents related to Dr. Livingstone's professional activities, such as CVs, lists of his conference presentations and publications, and papers and articles by his colleagues. As in Series 3, Dr. Livingstone's original labels have been preserved in the folder headings, with any added text indicated with brackets.

Series 5: Teaching and lecture materials

Series 5 is comprised of materials generated by Dr. Livingstone in the course of his teaching career, including course materials (e.g., syllabi, course handouts, exams), research materials (e.g., published articles and book reviews, unpublished papers and presentation handouts by other scholars), and lecture notes. Most of the folders of documents relate to music history courses, but there are also some materials from courses and research on European history, German literature and culture, and languages. Materials collected by Dr. Livingstone on Judaism, Middle East politics, and the Holocaust have also been included in this series as several of the folders contain materials that appear to have been used by Dr. Livingstone to prepare lectures for clubs or the general public.

Some folders within this series contain drafts of conference papers by Dr. Livingstone in addition to teaching material, but Dr. Livingstone's original arrangement has been preserved; that is, these drafts of conference papers remain in Series 5.

The materials in Series 5 have been divided into three sub-series according to topic, as outlined below:

Sub-series A: Music

Sub-series B: Cultural history and languages

Sub-series C: Judaism, Israel, and the Holocaust

Series 6: Student work

The collection contains several examples of student work, including course assignments, graded exams, seminar papers, and dissertation drafts. Some examples of student work, such as handouts from students' presentations or lecture recitals, seminar papers, and dissertations, appear to have been used by Dr. Livingstone in his course preparations or scholarly research; in other instances, graded student work was filed in an envelope or folder alongside lecture notes and other course materials (e.g., "MHS 424"). Unmarked and ungraded work by students (which was presumably used by Dr. Livingstone for reference) has been preserved in its original arrangement in Series 5 (Teaching and lecture materials). To protect the students' privacy, all graded and marked exams, assignments, and essays as well as all dissertation drafts by Eastman students have been removed to Series 6 and are restricted.

Series 7: Correspondence

The collection contains a limited series of correspondence, which includes both professional and personal correspondence. There were a few envelopes labeled "correspondence"; these primarily contained professional correspondence. Another sequence of letters (primarily personal correspondence dating from ca. 1990–1998) was housed in a large accordion file, with the letters organized alphabetically by surname; these items have been rehoused in archival folders, but the original alphabetical organization has been preserved. Yet other letters, including several dozen sympathy cards and notes addressed to Mrs. Livingstone after her husband's death, were unfiled and received loose in boxes alongside Dr. Livingstone's other papers; these have been arranged by RTWSC personnel and can now be found in folders at the end of Series 7.

N.B. A few letters are also filed among other series of papers (i.e., within Series 3–6).

Series 8: Biographical materials

Series 8 is comprised of documents relating to Dr. Livingstone's studies in Germany, early teaching career, and personal life, including obituaries and materials from memorial services held to honor Dr. Livingstone. The series also contains multiple drafts of an unpublished autobiography ("The Life Story of Ernest F. Livingstone"), awards and diplomas, and materials from Teresa Livingstone's studies and career (e.g., grade reports, diplomas, CVs). These materials have been organized into the following five sub-series:

Sub-series A: Student and early career materials

This sub-series includes notebooks kept by Dr. Livingstone during his early studies in Germany, material and publications related to the Französisches Gymnasium and the Goldschmidt Schule, contracts and appointment letters from the Milwaukee Country Day School and the University of Wisconsin–Milwaukee, and ephemera. Two folders at the end of the sub-series contain some material related to Dr. Livingstone’s father Kurt Levinstein.

Sub-series B: Autobiography

Sub-series C: Obituary and memorials

Sub-series D: Awards and diplomas

Sub-series E: Teresa Livingstone

Series 9: Oversized

Series 9 has been created for the ease of filing and is comprised of documents that require special housing consideration on grounds of their oversized dimensions. The individual items and folder entries are annotated with respect to the series and sub-series designations from which the given documents were separated.

Four folders within Series 9 contain graded/graded student work or dissertation drafts. To protect the students’ privacy, these folders are restricted.

INVENTORY

Series 1: Library

Sub-series A: Books and libretti

Box 1

- Item 1 Adorno, Theodor W. *Versuch über Wagner*. Knauer-Taschenbücher, 54. München: Droemer-Knauer, 1964. 170 pp.
Bookplate on inside front cover for the Rensselaer Polytechnic Institute Library.
- Item 2 Apel, Willi, and Ralph T. Daniel. *The Harvard Brief Dictionary of Music*. New York: Washington Square Press, 1961. 341 pp.
- Item 3 Badura-Skoda, Eva, and Paul Badura-Skoda. *Interpreting Mozart on the Keyboard*. Translated by Leo Black. New York: St. Martin's Press, 1962. 319 pp.
- Item 4 Barzun, Jacques. *Classic, Romantic and Modern*. Garden City, NY: Anchor Books, 1961. 255 pp.
- Item 5 Barzun, Jacques. *Music Into Words: A Lecture Delivered in the Whittall Pavilion of the Library of Congress, October 23, 1951*. Washington, DC: Library of Congress, 1953. 27 pp.
- Item 6 Bédier, Joseph. *Le Roman de Tristan et Iseut*. Edited by Foster Erwin Guyer. New York: D. Appleton-Century, 1931. 197 pp.
Preface in English; reconstruction of *Tristan et Iseut* in French.
Contains markings by EFL.
Interleaved documents (6 pp. MS notes by EFL) separated to Box 7/9.
- Item 7 Beethoven, Ludwig van. *Beethoven: The Man and the Artist, as Revealed in His Own Words*. Compiled and annotated by Friedrich Kerst. Translated into English, and edited, with additional notes, by Henry Edward Krehbiel. New York: Dover Publications, 1964. 110 pp.
- Item 8 Beethoven, Ludwig van. *Beethoven's Letters*. With explanatory notes by A. C. Kalischer. Translated with preface by J. S. Shedlock. Selected and edited by A. Eaglefield-Hull. New York: Dover Publications, 1972. 410 pp.

- Item 9 Benz, Richard. *Beethovens Denkmal im Wort*. München: R. Piper & Co., [1950]. 95 pp.
In German.
Gift to EFL from Erna and Dieter Boersner [friends of EFL in Venezuela, also refugees, ca. 1940s].
Interleaved in book: card from Erna and Dieter Boersner (1 p.) and typescript note summarizing provenance of the book (1 p.).
- Item 10 Blume, Friedrich. *Classic and Romantic Music: A Comprehensive Survey*. Translated by M. D. Herter Norton. New York: W. W. Norton & Co., 1970. 213 pp.
- Item 11 Boretz, Benjamin, and Edward T. Cone, eds. *Perspectives on Contemporary Music Theory*. Perspectives of New Music Series. New York: W. W. Norton & Co., 1972. 285 pp.
- Item 12 Bortez, Benjamin, and Edward T. Cone, eds. *Perspectives on Notation and Performance*. Perspectives of New Music Series. New York: W. W. Norton & Co., 1976. 212 pp.
- Item 13 Broder, Nathan. *The Musical Quarterly Welcomes the International Musicological Society, American Musicological Society, New York, September 5-11, 1961*. New York: G. Schirmer, 1961. 12 pp.
Caption title: Music in New York City.
Prepared by *The Musical Quarterly* for participants in the eighth congress of the International Musicological Society, held in New York September 4-10, 1961.
- Item 14 Brogsitter, Karl Otto. *Artusepik*. Stuttgart: Metzler, 1965. 124 pp.
In German.
- Item 15 Burbidge, Peter, and Richard Sutton, eds. *The Wagner Companion*. New York: Cambridge University Press, 1979. 462 pp.
- Item 16 Burney, Charles. *Tagebuch einer musikalischen Reise: durch Frankreich und Italien, durch Flandern, die Niederlande und am Rhein bis Wien, durch Böhmen, Sachsen, Brandenburg, Hamburg und Holland 1770-1772*. Edited by Eberhardt Klemm. Reclams Universal-Bibliothek, 382. Leipzig: Philipp Reclam, 1968.
In German.
- Item 17 Cage, John. *Silence*. Cambridge, MA: MIT Press, 1966. 276 pp.
- Item 18 Chantavoine, Jean. *Les symphonies de Beethoven*. Introduction by Antoine Golea. Paris: Pierre Belfond, 1970. 231 pp.
In French.

- Item 19 Chrétien de Troyes. *Perceval ou le Roman du Graal*. Preface by Armand Hoog. Translation and notes by Jean-Pierre Foucher and André Ortals. Paris: Gallimard, 1979. 376 pp.
In French.
Contains markings by unknown hand.
- Item 20 Cooke, Deryck. *Gustav Mahler: An Introduction to His Music*. New York: Cambridge University Press, 1980. 127 pp.
- Item 21 Cooke, Deryck. *Vindication: Essays on Romantic Music*. With a memoir of the author by Bryan Magee. London: Faber & Faber, 1982. 226 pp.
- Item 22 Copland, Aaron. *Music and Imagination: The Charles Eliot Norton Lectures 1951–1952*. New York: New American Library, [1964]. 127 pp.
- Item 23 Copland, Aaron. *What to Listen for in Music*. Revised edition. New York: New American Library, 1957. 192 pp.
- Item 24 Cuyler, Louise. *The Symphony*. The Harbrace History of Musical Forms. New York: Harcourt Brace Jovanovich, 1973. 236 pp.
- Item 25 Dahlhaus, Carl. *Richard Wagner's Music Dramas*. Translated by Mary Whittall. Cambridge: Cambridge University Press, 1979. 161 pp.
- Item 26 Dahlhaus, Carl. *Richard Wagners Musikdramen*. Hildesheim: Friedrich Verlag, 1971. 163 pp.
In German.
- Item 27 Dallin, Leon. *Techniques of Twentieth Century Composition*. 2nd revised ed. Dubuque, IA: Wm. C. Brown Co., 1964. 242 pp.
- Item 28 David, Hans T., and Arthur Mendel, eds. *The Bach Reader: A Life of Johann Sebastian Bach in Letters and Documents*. Revised edition. New York: W. W. Norton, 1972. 474 pp.
- Item 29 Davison, Archibald T. *Words and Music: A Lecture Delivered in the Whittall Pavilion of the Library of Congress, December 10, 1953*. Washington, DC: Library of Congress, 1954. 24 pp.
- Box 2**
- Item 1 Dean, Winton. *Bizet*. The Great Composers Series. New York: Collier Books, 1962. 287 pp.

- Item 2 Deathridge, John, and Carl Dahlhaus. *The New Grove Wagner*. The New Grove Dictionary of Music and Musicians Composer Biography Series. New York: W. W. Norton, 1984. 226 pp.
- Item 3 Debussy, Claude. *Musik und Musiker*. Translated by Hansjürgen Wille and Barbara Klau. Potsdam: Eduard Stichnete, [1951]. 172 pp.
In German.
- Item 4 Donington, Robert. *Wagner's Ring and Its Symbols: The Music and the Myth*. New York: St. Martin's Press, 1969. 313 pp.
Interleaved in book: MS notes by EFL (1 p.).
- Item 5 Dyck, J. W., and H. E. Huelsbergen. *Wagner*. A Blaisdell Book in the Modern Languages. New York: Blaisdell Publishing Co., 1965. 79 pp.
In German [graded German language reader].
- Item 6 Eggebrecht, Hans Heinrich. *Bachs Kunst der Fuge: Erscheinung und Deutung*. München: Piper, 1985. 131 pp.
In German.
Interleaved in book: MS notes by EFL (1 p.).
- Item 7 Einstein, Alfred. *Gluck*. Translated by Eric Blom. New York: McGraw-Hill Book Co., 1964. 238 pp.
- Item 8 Flower, Newman. *George Frideric Handel: His Personality and His Times*. New and revised edition. New York: Charles Scribner's Sons, 1948. 399 pp.
- Item 9 Funes, Donald J., and Kenneth Munson. *Musical Involvement: A Guide to Perceptive Listening*. New York: Harcourt Brace Jovanovich, 1975. 179 pp.
Inscription to EFL from Ken [Munson] on half-title page.
- Item 10 Georgii, Walter. *Die Verzierungen in der Musik: Theorie und Praxis*. Zürich: Atlantis, 1957. 60 pp.
In German.
Contains markings by EFL.
- Item 11 Golther, W. *Der Nibelung Nôt: in Auswahl und mittelhochdeutsche Grammatik mit kurzem Wörterbuch*. Sammlung Göschen Band 1. Berlin: Walter de Gruyter & Co., 1943. 196 pp.
In German.
- Item 12 Gottfried von Strassburg. *Tristan: Translated Entire for the First Time, with the Surviving Fragments of the Tristan of Thomas, Newly Translated*. Introduction [and translation] by A. T. Hatto. Middlesex: Penguin Books, 1974. 374 pp.

Interleaved documents (10 pp. photocopies from various books on or translations of the Nibelungensage, with annotations by EFL) separated to Box 7/10.

- Item 13 Gregor-Dellin, Martin. *Richard Wagner: sein Leben, sein Werke, sein Jahrhundert*. München: Goldmann/Schott, 1983. 928 pp.
In German.
Interleaved in book: MS notes by EFL (1 p.).
- Item 14 Gutman, Robert W. *Richard Wagner: The Man, His Mind, and His Music*. New York: Harcourt Brace Jovanovich, 1968. 490 pp.
- Item 15 Hill, Ralph, ed. *The Symphony*. Baltimore: Penguin Books, 1961. 416 pp.
- Item 16 Hindemith, Paul. *A Concentrated Course in Traditional Harmony with Emphasis on Exercises and a Minimum of Rules*. Book 1. Revised edition. London: Schott, 1968. 125 pp.
Contains markings by EFL.
- Item 17 Hodeir, André. *Les formes de la musique*. Paris: Presses Universitaires de France, 1956. 124 pp.
In French.
- Item 18 Hoffmann, Werner. *Das Nibelungenlied: Interpretationen*. München: R. Oldenbourg Verlag, 1969. 117 pp.
In German.
Interleaved in book: MS notes by EFL (1 p.).
- Item 19 Howard, John Tasker, and James Lyons. *Modern Music: A Popular Guide to Greater Musical Enjoyment*. Revised edition. New York: New American Library, 1958. 160 pp.
- Item 20 Hürlimann, Martin, comp. and ed. *Richard Wagner in Selbstzeugnissen und im Urteil der Zeitgenossen*. Zürich: Manesse Verlag, 1972. 410 pp.
In German.
- Item 21 Ives, Charles. *Essays before a Sonata*. Edited by Howard Boatwright. New York: W. W. Norton & Co., 1961. 102+11 pp.
- Item 22 Jantzen, Hermann. *Wolfram von Eschenbach Parzival: eine Auswahl mit Anmerkungen und Wörterbuch*. Edited by Herbert Kolb. Sammlung Göschen Band 921. Berlin: Walter de Gruyter & Co., 1966. 31 pp.
In German.
Interleaved in book: magazine clipping ("Dieter Kühn: Der weite Weg zu Parzival") (1 p.).

- Item 23 Karp, Theodore. *Dictionary of Music*. New York: Dell Publishing Co., 1973. 448 pp.
- Item 24 Kaiser, Joachim. *Leben mit Wagner: der Komponist, das Werk und die Interpretationen*. Serie Musik. München: Piper/Schott, 1992. 350 pp.
In German.
- Item 25 Kearns, William, ed. *Musicology at the University of Colorado: A Collection of Essays by the Faculty and Graduates*. With Deborah Hayes and Oliver Ellsworth, associate editors. The Musicology Colloquium Series. Boulder, CO: University of Colorado, 1977. 244 pp.
Interleaved in book: form letter from William Kearnes (accompanying complimentary copy of book) (1 p.).
- Item 26 Kerman, Joseph. *The Beethoven Quartets*. New York: W. W. Norton & Co., 1979. 386 pp.
Interleaved document (book review by Charles Warren Fox of The Beethoven Quartets) separated to Box 7/11.
- Item 27 Kerman, Joseph, and Alan Tyson. *The New Grove Beethoven*. New Grove Dictionary of Music and Musicians Composer Biography Series. First American edition. New York: W. W. Norton & Co., 1983. 216 pp.
Interleaved in book: newspaper clipping (review of Hoboken Chamber Orchestra and Pro Arte Chorale performance of Beethoven's Symphony No. 9).
- Box 3**
- Item 1 Kingman, Daniel. *American Music: A Panorama*. Foreword by Virgil Thomson. New York: Schirmer Books, 1979. 577 pp.
- Item 2 Kirby, F. E. *Music in the Classic Period: An Anthology with Commentary*. New York: Schirmer Books, 1979. 928 pp.
- Item 3 Klinger, George, ed. *Ludwig van Beethoven*. Booklet presented by the High Fidelity Broadcasting Corporation and prepared especially for subscribers to the program guide of radio station WFMR 96.5 FM, Milwaukee, WI. [s.l.]: High Fidelity, 1960. 46 pp.
- Item 4 Kolodin, Irving, ed. *The Composer as Listener: A Guide to Music*. New York: Collier Books, 1962. 320 pp.
- Item 5 Kraut, Grace N. *An Unfinished Symphony: The Story of David Hochstein*. [Rochester, NY]: [Lawyers Co-operative Pub. Co.], 1980. 78 pp.
Publisher and location taken from OCLC record.

Taped to title page: newspaper clipping (“Hochstein School raises \$1.9 million for renovations”) (1 p.).

- Item 6 Lang, Paul Henry, ed. *Stravinsky: A New Appraisal of His Work with a Complete List of Works*. New York: W. W. Norton & Co., 1962. 121 pp.
- Item 7 Langosch, Karl. *Der Nibelunge Nôt: in Auswahl mit kurzem Wörterbuch*. Sammlung Göschen, Band 1. Berlin: Walter de Gruyter & Co., 1966. 31 pp.
In German.
- Item 8 LaRue, Jan. *Guidelines for Style Analysis: A Comprehensive Outline of Basic Principles for the Analysis of Musical Style*. New York: W. W. Norton & Co., 1970. 244 pp.
Interleaved documents (1 article: “Interpretation through Style Analysis”; 1 handout: “A Theory of Style in Music”) separated to Box 7/12.
- Item 9 Leib, Walter, and Friedrich Eckart. *Die musikalische Form*. Heidelberg: Musikverlag Hochstein & Co., [1941]. 8 pp.
In German.
- Item 10 Leibowitz, René. *Schoenberg and His School: The Contemporary Stage of the Language of Music*. Translated from the French by Dika Newlin. New York: Philosophical Library, 1949. 305 pp.
- Item 11 Levarie, Siegmund. *Fundamentals of Harmony*. Musicological Studies Vol. 5. 2nd ed. New York: Institute of Mediaeval Music, 1962. 145 pp.
- Item 12 Maegaard, Jan. *Musikalsk Modernisme: 1945–1962*. Revised ed. København: Wilhelm Hansen, 1971. 131 pp.
In Danish.
Inscription to EFL by Jan Maegaard on half-title page.
Interleaved in book: typescript transcription of inscription (1 p.); outline of *Studien zur Entwicklung des dodekaphonen Satzes bei Arnold Schönberg* by Jan Maegaard (folio, 2 copies).
- Item 13 MacArdle, Donald W. *An Index to Beethoven’s Conversation Books*. Detroit Studies in Music Bibliography, No. 3. Detroit: Information Service, Inc., 1962. 46 pp.
- Item 14 Magee, Bryan. *Aspects of Wagner*. New and enlarged ed. Oxford: Oxford University Press, 1988. 102 pp.
- Item 15 Mann, Alfred. *The Study of Fugue*. New York: Dover Publications, 1987. 339 pp.
Inscription to EFL by Alfred [Mann] on title page.

- Item 16 Mann, Thomas. *Wagner und unsere Zeit: Aufsätze Betrachtungen Briefe*. Edited by Erika Mann. Foreword by Willi Schuh. Frankfurt am Main: Fischer Taschenbuch Verlag, 1983. 187 pp.
In German.
- Item 17 Matthey, Tobias. *Musical Interpretation: Its Laws and Principles, and Their Application in Teaching and Performing*. London: Joseph Williams, Ltd., 1913
Contains markings by EFL.
Interleaved in book: MS notes in unknown hand (previous owner of book) (1 p.), accompanied by note by TL (1 p.).
- Item 18 McHose, Allen Irvine. *Teachers Dictation Manual*. Eastman School of Music Series. New York: F. S. Crofts & Co., 1948. 183 pp.
- Item 19 Mellers, Wilfrid. *Caliban Reborn: Renewal in Twentieth-Century Music*. World Perspectives, Vol. 36. New York: Harper & Row, 1967. 195 pp.
- Item 20 Mies, Paul. *Beethoven's Sketches: An Analysis of His Style Based on a Study of His Sketch-Books*. Translated by Doris L. Mackinnon. New York: Dover Publications, 1974. 198 pp.
Contents.
- Item 21 Miller, Hugh Milton. *History of Music: A Survey from Ancient Times to the Present with Record and Score lists and Glossary*. College Outline Series, No. 55. 3rd ed., revised and enlarged. Barnes & Noble, 1964. 289 pp.
- Item 22 Mitchell, Donald. *The Language of Modern Music*. New York: St. Martin's Press, 1970. 185 pp.
- Item 23 Müller, Ulrich, and Peter Wapnewski, eds. *Richard Wagner Handbuch*. Stuttgart: Alfred Kröner, 1986. 904 pp.
In German.
Interleaved document (newspaper clipping "Barenboim defends Wagner music") separated to Box 7/13.

Box 4

- Item 1 Neumann, Werner. *Handbuch der Kantaten Johann Sebastian Bachs*. Wiesbaden: Breitkopf & Härtel, 1971. 323 pp.
In German.
- Item 2 Newman, Ernest. *Hugo Wolf*. With a new introduction by Walter Legge. New York: Dover Publications, 1966. 279 pp.

- Item 3 Newman, William S. *Understanding Music: An Introduction to Music's Elements, Styles, and Forms for Both the Layman and the Practitioner*. 2nd ed. New York: Harper Colophon Books, 1967. 330 pp.
Contains markings (highlighting, underlining) in unknown hand.
- Item 4 Nielsen, Carl. *Living Music*. Translated from the Danish by Reginald Spink. København: Wilhelm Hansen Musik, [s.d.]. 72 pp.
Interleaved in book: card from the publisher ("With compliments").
- Item 5 Noske, Frits. *French Song from Berlioz to Duparc: The Origin and Development of the Mélodie*. Translated by Rita Benton. 2nd ed. Revised by Rita Benton and Frits Noske. New York: Dover Publications, 1970. 454 pp.
- Item 6 Palisca, Claude. *Baroque Music*. Prentice Hall History of Music Series. Englewood Cliffs, NJ: Prentice-Hall, 1968. 230 pp.
Contains markings (underlining) in unknown hand [EFL?].
- Item 7 Parrish, Carl, comp. and ed. *A Treasury of Early Music: An Anthology of Masterworks of the Middle Ages, the Renaissance, and the Baroque Era*. New York: W. W. Norton & Co., 1958. 331 pp.
Interleaved in book: MS notes by EFL (1 p.).
- Item 8 Pauly, Reinhard G. *Music in the Classic Period*. 2nd ed. Prentice Hall History of Music Series. Englewood Cliffs, NJ: Prentice-Hall, 1973. 206 pp.
Interleaved document (handout from presentation by Julia Moore) separated to Box 7/14.
- Item 9 Perle, George. *Serial Composition and Atonality: An Introduction to the Music of Schoenberg, Berg, and Webern*. Berkeley: University of California Press, 1963. 154 pp.
Interleaved in book: George Rochberg, review of *Serial Composition and Atonality* by George Perle, *Journal of the American Musicological Society*, vol. 16 (1963): 413–418.
- Item 10 Persichetti, Vincent. *Twentieth-Century Harmony: Creative Aspects and Practice*. New York: W. W. Norton & Co., 1961. 287 pp.
- Item 11 Platel, Marguerite. *Vom Volkslied zum Gesellschaftslied: Zur Geschichte des Liedes im 16. und 17. Jahrhundert*. Sprache und Dichtung: Forschungen zur Sprach- und Literaturwissenschaft, Heft 64. Bern: Paul Haupt, 1939. 133 pp.
Thesis/dissertation.
In German.
- Item 12 Pratt, Carroll C. *Music as the Language of Emotion: A Lecture Delivered in the Whittall Pavilion of the Library of Congress, December 21, 1950*. Washington, DC: Library of Congress, 1952. 26 pp.

- Item 13 Pretzel, Ulrich. *Das Nibelungenlied*. Kritisch herausgegeben und übertragen [Critically edited and transcribed]. Stuttgart: S. Hirzel, 1973. 396 pp.
In German.
- Item 14 Radcliffe, Philip. *Beethoven's String Quartets*. 2nd ed. Cambridge: Cambridge University Press, 1978. 192 pp.
- Item 15 Rappl, Erich. *Deutung von Richard Wagners "Ring des Nibelungen."* Bonn: Inter Nationes, 1979. 18+20+24+24 pp.
Booklet (4 vols. in 1) to accompany recordings, containing text spoken on the recordings (without musical examples).
In German.
- Item 16 Reese, Gustave. *Music in the Renaissance*. New York: W. W. Norton & Co., 1954. 1022 pp.
- Item 17 Reti, Rudolph. *Tonality in Modern Music*. Revised ed. New York: Collier Books, 1962. 191 pp.
- Item 18 Riker, Charles. *The Eastman School of Music: Its First Quarter Century 1921-1946*. Rochester, NY: University of Rochester, 1948. 99 pp.
- Item 19 Riker, Charles. *The Eastman School of Music 1947-1962*. A supplement to *The Eastman School of Music: Its First Quarter Century 1921-1946*. Rochester, NY: University of Rochester, 1963. 119 pp.
- Item 20 Robertson, Alec, and Denis Stevens. *The Pelican History of Music*. Vol. 1, Ancient Forms to Polyphony. Middlesex: Pelican Books, 1978. 343 pp.
- Item 21 Robertson, Alec, and Denis Stevens. *The Pelican History of Music*. Vol. 2, Renaissance and Baroque. Middlesex: Pelican Books, 1978. 343 pp.
- Item 22 Robertson, Alec, and Denis Stevens. *The Pelican History of Music*. Vol. 3, Classical and Romantic. Middlesex: Pelican Books, 1973. 250 pp.
Contains markings (underlining) in unknown hand [EFL?].
- Item 23 Rosen, Charles. *The Classical Style: Haydn, Mozart, Beethoven*. New York: W. W. Norton & Co., 1972. 467 pp.
Contains markings (lines in margin) in unknown hand [EFL?].
Interleaved in book: newspaper review by David Blum of *The Romantic Generation* by Charles Rosen.
- Item 24 Rufer, Josef. *Composition with Twelve Notes Related Only to One Another*. Translated by Humphrey Searle. London: Barrie & Jenkins, 1970. 186 pp.

Box 5

- Item 1 Sachs, Curt. *World History of the Dance*. Translated by Bessie Schönberg. New York: W. W. Norton & Co., 1963. 469 pp.
- Item 2 Salzman, Eric. *Twentieth-Century Music: An Introduction*. Prentice Hall History of Music Series. Englewood Cliffs, NJ: Prentice-Hall, 1967. 196 pp.
- Item 3 Schmitz, E. Robert. *The Piano Works of Claude Debussy*. Foreword by Virgil Thomson. New York: Dover Publications, 1966. 234 pp.
- Item 4 Schweitzer, Albert. *J. S. Bach*. Preface by Charles Marie Widor. Leipzig: Breitkopf & Härtel, 1948. 843 pp.
In German.
Spine broken; fragile.
- Item 5 Scott, Marion M. *Beethoven. The Master Musicians*. New York: Pellegrini & Cudahy, 1949. 342 pp.
- Item 6 Searle, Humphrey. *The Music of Liszt*. 2nd revised ed. New York: Dover Publications, 1966. 207 pp.
- Item 7 Shaw, George Bernard. *The Perfect Wagnerite: A Commentary on the Nibelung's Ring*. New York: Dover Publications, 1967. 136 pp.
- Item 8 Simon, Heinrich. [Osmin, pseudo.] *Professor Kalauers Musiklexikon und andere musikalische Schnurren*. Leipzig: Steingräber-Verlag, 1929. 71 pp.
In German.
Interleaved document ("A Glossary of Musical Terms" by Wolfgang A. Rattelmacher separated) to Box 7/15.
- Item 9 [Smith, Harold D.] *RCA Victor Instruments of the Orchestra by Sight, Sound, and Story: A Description of the Instruments and Their Uses*. Revised ed. Philadelphia: J. W. Pepper & Son, 1949. 88 pp.
[Author taken from earlier imprint, per OCLC record.]
- Item 10 Sonneck, O. G., ed. *Beethoven: Impressions by His Contemporaries*. New York: Dover Publications, 1967. 231 pp.
- Item 11 Spotts, Frederic. *Bayreuth: A History of the Wagner Festival*. New Haven: Yale University Press, 1994. 334 pp.
Interleaved documents (2 magazine articles relating to Bayreuth) separated to Box 7/16.

- Item 12 Stein, Jack. *Richard Wagner and the Synthesis of the Arts*. Detroit: Wayne University Press, 1960. 229 pp.
Interleaved in book: book review by Aubrey S. Garlington, Jr., of *Richard Wagner and the Synthesis of the Arts* by Jack Stein, *Journal of the American Musicological Society*, vol. 16 (1963): 98–100.
- Item 13 Stein, Leon. *Structure and Style: The Study and Analysis of Musical Forms*. Evanston, IL: Summy-Birchard Co., 1962. 266 pp.
- Item 14 Stevens, Halsey. *The Life and Music of Béla Bartók*. Revised edition. London: Oxford University Press, 1964. 364 pp.
- Item 15 Stravinsky, Igor. *An Autobiography*. New York: W. W. Norton & Co., 1962. 176 pp.
- Item 16 Strunk, Oliver, ed. *Source Readings in Music History*. Vol. 4, The Classic Era. Selected and annotated by Oliver Strunk. New York: W. W. Norton & Co., 1965. 170 pp.
Contains markings by EFL.
- Item 17 Strunk, Oliver, ed. *Source Readings in Music History*. Vol. 5, The Romantic Era. Selected and annotated by Oliver Strunk. New York: W. W. Norton & Co., 1965. 167 pp.
- Box 6**
- Item 1 Taylor, Ronald J. *Die Melodien der weltlichen Lieder des Mittelalters*. Vol. 1, Darstellungsband. Stuttgart: J. B. Metzler, 1964. 72 pp.
In German.
- Item 2 Taylor, Ronald J. *Die Melodien der weltlichen Lieder des Mittelalters*. Vol. 2, Melodienband. Stuttgart: J. B. Metzler, 1964. 76 pp.
In German.
- Item 3 Tovey, Donald Francis. *Beethoven*. With an editorial preface by Hubert J. Foss. Oxford Paperbacks, No. 101. London: Oxford University Press, 1965. 138 pp.
- Item 4 Ulrich, Homer. *Chamber Music*. 2nd ed. New York: Columbia University Press, 1966. 401 pp.
- Item 5 Vinquist, Mary, and Neal Zaslaw, eds. *Performance Practice: A Bibliography*. New York: W. W. Norton & Co., 1970. 114 pp.
Contains markings in margin and index [by EFL?].

- Item 6 Wagner, Richard. *Die Hauptschriften*. Edited and with introduction by Ernst Bücken. 2nd ed. revised by Erich Rappl. Kröners Taschenausgabe, Band 145. Stuttgart: Alfred Kröner, 1956. 431 pp.
 In German.
 Bookplate on inside front cover for the Rensselaer Polytechnic Institute (presented by the Literary Society Foundation, Inc.).
 Interleaved in book: MS note (“Literary Society, Wagner, Die Hauptschriften”).
 Spine damaged; fragile.
- Item 7 Wagner, Richard. *Die Meistersinger von Nürnberg: Oper in drei Aufzügen*. Revised and with introduction by Wilhelm Zentner. Stuttgart: Reclam, 1956. 110 pp.
 Libretto; in German.
 Contains markings by EFL.
- Item 8 Wagner, Richard. *Oper und Drama*. Edited and with commentary by Klaus Kropfinger. Stuttgart: Philipp Reclam, 1984. 548 pp.
 In German.
- Item 9 Wagner, Richard. *Parsifal: Ein Bühnenweihfestspiel*. Edited and with an introduction by Wilhelm Zentner. Stuttgart: Philipp Reclam, 1962. 60 pp.
 Libretto; in German.
- Item 10 Wagner, Richard. *Der Ring des Nibelungen: Bühnenfestspiel in drei Tagen und einem Vorabend*. With an introduction by Werner Wolf. Leipzig: Philipp Reclam, 1945. 454 pp.
 Libretto; in German.
 Interleaved in book: 2 pieces of scrap paper used as bookmarks.
- Item 11 Wagner, Richard. *The Ring of the Nibelung*. German text with English translation by Andrew Porter. New York: W. W. Norton, 1977. 329 pp. Copy 1.
 Libretto; in German and English.
 Interleaved in book: 1 p. MS notes by EFL.
- Item 12 Wagner, Richard. *The Ring of the Nibelung*. German text with English translation by Andrew Porter. New York: W. W. Norton, 1977. 329 pp. Copy 2 (later printing).
 Libretto; in German and English.
- Item 13 Wagner, Richard. *The Ring of the Nibelung*. Translated and with a foreword by Stewart Robb. Introduction by Edward Downes. Illustrations by Jim McMullan. New York: E. P. Dutton & Co., 1960. 340 pp.
 Libretto.

- Item 14 Wagner, Richard. *Skizzen und Entwürfe zur Ring Dichtung mit der Dichtung „Der junge Siegfried.“* Edited by Otto Strobel. München: F. Bruckmann, 1930. 262 pp.
 In German.
 Gift to Kurt Levinstein (father of EFL) on the occasion of his 70th birthday (1947) by a former student at the Leonore Goldschmidt School.
 Inscription on blank front matter page from Harry Erusthaft.
 Interleaved in book: typescript transcription of inscription with additional details about Kurt Levinstein's career (1 p.).
- Item 15 Warfield, Gerald. *Layer Analysis: A Primer of Elementary Tonal Structures.* New York: David McKay Co., 1976. 158 pp.
 Spiral bound.
- Item 16 Westrup, J. A., and F. Ll. Harrison. *The New College Encyclopedia of Music.* New York: W. W. Norton & Co., 1960. 739 pp.
 Contains sparse markings by EFL.
 Interleaved in book: excerpt from article by Béla Bartók [“Some Linguistic Observations,” *Tempo*, vol. 14 (March 1946), 5–7]. 1 leaf.
- Item 17 Westphal, R. *Die moderne Musik.* Leipzig: B. G. Teubner, 1928. 152 pp.
 In German.
 Fragile condition; pages 109–114 damaged.
- Item 18 Winkler, Franz E. *For Freedom Destined: Mysteries of Man's Evolution in the Mythology of Wagner's Ring Operas and Parsifal.* Narrative reductions of the operas by M. G. H. Gilliam. Illustrations by Elizabeth de Jong. Garden City, NY: Waldorf Press, 1974. 174 pp.
- Item 19 Wiora, Walter. *The Four Ages of Music.* Translated by M. D. Herter Norton. New York: W. W. Norton & Co., 1967. 233 pp.
- Item 20 Wolfram von Eschenbach. *Parzival: Eine Auswahl.* After the transcription by Wilhelm Hertz. Edited by Walther Hofstaetter. Stuttgart: Philipp Reclam, 1974. 80 pp.
 In German.
- Item 21 Wolfram von Eschenbach. *Parzival.* Transcribed and explained by Gustav Legerlotz. Deutsche Ausgaben, Band 91. 13th ed. Bielefeld: Verlhagen & Klasing, 1937. 259 pp.
 In German.
 Spine damaged; fragile condition.
- Item 22 Zuckerman, Elliott. *The First Hundred Years of Wagner's Tristan.* New York: Columbia University Press, 1964. 235 pp.

- Item 23 *The Edwards Guide: Composers of Concert Music Born in the Twentieth Century: A Learning Aids Publication.* [New York: A.S.C.P., 1978.] [26 pp.]
- Item 24 *Die Geschichte von Aucassin und Nicolette.* Insel-Bücherei, 14. Leipzig: Insel-Verlag, [ca. 1919]. 62 pp.
Chantefable (prose with musical excerpts in staff notation).
In German.
Note on blank front matter page: “Zum 17.5.22. von ... Erna [Boersner].”
- Item 25 [Loose pages from unidentified German book on music history.] 41 leaves, total.
Fragile.

Sub-series B: Journals and offprints

Box 7

- Folder 1 *Bach: Journal of the Riemenschneider Bach Institute Baldwin-Wallace College,* Vol. 20, no. 2 (summer 1989). 76 pp.
- Folder 2 Fox, Charles Warren. “Barbireau and Barbingant: A Review.” Reprinted [offprint] from the *Journal of the American Musicological Society*, Vol. 13, nos. 1–3 (1960): 79–101.
- Folder 3 Kropfnger, Klaus. „Schönberg und Kandinsky.“ Offprint from *Bericht über den 1. Kongreß der Internationalen Schönberg-Gesellschaft, Wien, 4. bis 9. Juni 1974*, edited by Rudolf Stephan, pp. 110–117. Wien: Elisabeth Laftie, 1974.
- Folder 4 Mann, Alfred. “Messiah: The Verbal Text.” Offprint from *Festschrift Jens Peter Larsen, 1902–1972*, edited by Nils Schiørring, Henrik Glahn, and Carsten E. Hatting, pp. 181–188. København: W. Hansen, ©1972.
- Folder 5 Mann, Alfred. „Zur mährischen Bachpflege in Amerika.“ Offprint from *Bachiana et alia Musicologica: Festschrift Alfred Dürr zum 65. Geburtstag*, [edited by Wolfgang Rehm,] pp. 178–182. [Kassel: Bärenreiter, 1983.]
- Folder 6 Noske, F. R. “Don Giovanni: Musical Affinities and Dramatic Structure.” Offprint from *Studia Musicologica Academiae Scientiarum Hungaricae*, Vol. 12 (1970): 167–203.
Inscribed to EFL by Frits Noske.
Contains markings by EFL.
- Folder 7 Osthoff, Wolfgang. „Richard Wagners Buddha-Projekt ‚Die Sieger‘: Seine ideellen und strukturellen Spuren in ‚Ring‘ und ‚Parsifal‘.“ Offprint from *Archiv für Musikwissenschaft*, Vol. 40, no. 3 (1983): 189–211.

Folder 8 Weber, Horst. „Zemlinskys Maeterlinck-Gesänge.“ Offprint from *Archiv für Musikwissenschaft*, Vol. 29, no. 3 (1972): 182–202.

Sub-series C: Separated documents

Box 7 [cont.]

Folder 9 Documents separated from Joseph Bédier, *Le Roman de Tristan et Iseut*.
Separated from Box 1/6.
MS notes by EFL. 6 pp.

Folder 10 Documents separated from Gottfried von Strassburg, *Tristan*.
Separated from Box 2/12.
Research material (i.e., photocopies from books on the Nibelungensage, translations of the epic poem), annotations by EFL. 10 pp.

Folder 11 Documents separated from Joseph Kerman, *The Beethoven Quartets*.
Separated from Box 2/26.
Book review by Charles Warren Fox of *The Beethoven Quartets*. 3 pp.

Folder 12 Documents separated from Jan LaRue, *Guidelines for Style Analysis*.
Separated from Box 3/8.
1 article: Floyd Grave, “Interpretation through Style Analysis”; 1 handout: “A Theory of Style in Music.”

Folder 13 Documents separated from Ulrich Müller and Peter Wapnewski (eds.), *Richard Wagner Handbuch*.
Separated from Box 3/23.
Newspaper clipping (“Barenboim defends Wagner music”). 1 p.

Folder 14 Documents separated from Reinhard G. Pauly, *Music in the Classic Period*.
Separated from Box 4/8.
Handout from presentation by Julia Moore (“Nowhere did the Aristocracy Come Tumbling Down: Misconceptions Concerning Economics and Music in Vienna, 1780–1830”). 2 pp.

Folder 15 Documents separated from Heinrich Simon [Osmin, pseudo.], *Professor Kalauers Musiklexikon und andere musikalische Schnurren*.
“A Glossary of Musical Terms” by Wolfgang A. Rattelmacher. 1 p.

Folder 16 Documents separated from Frederic Spotts, *Bayreuth: A History of the Wagner Festival*.
Separated from Box 5/11.
2 magazine articles relating to Bayreuth. 6 leaves.

- Folder 17 Documents separated from Wolfram von Eschenbach, *Parzival* (unknown imprint).
Separated from Series 1, sub-series A (Books and libretti).
MS notes by EFL. 1 p.
Accompanied by note by TML (“notes found in Wolfram von Eschenbach, Parzival”). 1 p.

Series 2: Scores

Sub-series A: Published scores

Box 8

- Folder 1 Bach, Johann Sebastian. *The Art of the Fugue*. Kalmus Miniature Orchestra Scores, No. 180. New York: Edwin F. Kalmus, [s.d.]. 130 pp.
Contains markings (e.g., analysis/annotations) by EFL.
Binding damaged; fragile condition (including brittle paper).
- Folder 2 Barlow, Wayne. *Wait for the Promise of the Father*. For tenor and baritone soloists, choir of mixed voices, and small orchestra. MS repro score, 1971. 35 pp.
Written for the Roman Catholic Diocese of Rochester, NY, on the occasion of the 100th anniversary of its founding, 1968.
- Folder 3 Beethoven, Ludwig van. *Missa Solemnis, op. 123*. For four solo voices, chorus, and orchestra. Piano vocal score. Kalmus Vocal Scores, 6078. New York: Edwin F. Kalmus, [s.d.]. 119 pp.
Contains markings (e.g., analysis/annotations) by EFL.
Also in folder: MS notes by EFL (3 pp.), photocopy of excerpt from “Die Struktur von Beethovens *Missa Solemnis*” by Rudolf Klein (9 pp.), and student handout (formal analysis) (3 pp.).
- Folder 4 Beethoven, Ludwig van. *Sonaten für Pianoforte solo*. Band I. New, critical revised edition. Fingerings by Louis Köhler. Leipzig: C. F. Peters, [s.d.]. 213 pp.
Contains sparse performance markings by EFL.
Interleaved in score: MS notes by EFL (1 p.).
Front cover and binding broken.
- Folder 5 Beethoven, Ludwig van. *Sonaten für Pianoforte solo*. Band II. [Edited by Louis Köhler and Adolf Ruthardt.] [Leipzig: C. F. Peters, s.d.]. Pages 263–414.
Title page and pages 214–262 missing.
Contains sparse performance markings by EFL.
Front cover and binding broken.

- Folder 6 Beethoven, Ludwig van. *Sonaten für Pianoforte solo*. Band III. New, critical revised edition. Fingerings by Louis Köhler. Leipzig: C. F. Peters, [s.d.]. Pages 415–612.
 Contains markings (analysis/annotations) by EFL.
 Interleaved in score: MS notes by EFL, handouts/notes by others, and excerpt from published analysis (12 pp., total).
 Front cover and binding broken.
- Folder 7 Berlioz, Hector. *Requiem*. For chorus and orchestra. Vocal score with piano by Leopold Damrosch. New York: G. Schirmer, ©1880. 105 pp.
Separated from Series 4, Box 24/5 (“Requiem Music”).
 Contains sparse markings by EFL.
- Folder 8 Blau, Martin. *Vom deutschen Herzen: sieben schlichte Lieder*. Texts by Paul and Anna Blau. Silhouettes by Elisabeth Starfe. Wolfenbüffel: Georg Kallmeyer Verlag, 1935. 15 pp.
 Inscription to EFL by Martin Blau on inside front cover.
- Folder 9 Brahms, Johannes. *Requiem, op. 45*. Piano vocal score. Text in English. New York: G. Schirmer, [s.d.]. 96 pp.
Separated from Series 4, Box 24/5 (“Requiem Music”).
 Contains German text and performance markings by EFL.
- Folder 10 Fauré, Gabriel. *Requiem, op. 48*. For chorus of mixed voices with soli and orchestra. Reduction for piano and voice by Roger Ducasse. New York: Edwin F. Kalmus, ©1965. 78 pp.
Separated from Series 4, Box 24/5 (“Requiem Music”).
- Folder 11 Schoenberg, Arnold. *Five Pieces for Orchestra = Fünf Orchesterstücke, op. 16*. New version. Revised edition, reduced for normal-sized orchestra by the composer. New York: C. F. Peters, ©1952. 60 pp.
- Folder 12 Stravinsky, Igor. *Symphony of Psalms*. Reduction for voice and piano by his son Soulima [Stravinsky]. Revised edition. New York: Boosey & Hawkes, ©1948. 36 pp.
 Contains sparse markings by EFL.
 Interleaved in score: program from concert of Stravinsky’s *Symphony of Psalms* and Poulenc’s *Gloria* by Simmons College and Rensselaer Polytechnic Institute (February 26, 1967).
- Box 7 [cont.]**
- Folder 18 Verdi, Giuseppe. *Requiem to the Memory of Alessandro Manzoni*. For four solo voices and chorus. English version by C. L. Kenney. New York: G. Schirmer, ©1895. 211 pp.
Separated from Series 4, Box 24/5 (“Requiem Music”).

Contains sparse markings by EFL.

Sub-series B: Miniature scores

Box 9

- Item 1 Bach, Johann Sebastian. *High Mass in B Minor*. Kalmus Miniature Scores, No. 408. Melville, NY: Belwin Mills, [s.d.]. 306 pp.
- Item 2 Bartók, Béla. *4th String Quartet*. Hawkes Pocket Scores. London: Boosey & Hawkes, ©1939. B&H 9043. 64 pp.
Contains markings and annotations by EFL.
- Item 3 Bartók, Béla. *5th String Quartet*. Hawkes Pocket Scores. London: Boosey & Hawkes, ©1963. H.P.S. 78/B&H 9044. 96 pp.
- Item 4 Bartók, Béla. *The String Quartets of Béla Bartók*. London: Boosey & Hawkes, ©1945. 343 pp.
Interleaved document (1 p. MS notes by EFL) separated to Box 7/19.
Reprints of earlier eds. of Bartók's six string quartets, with thematic analyses of the works on pp. 3–22.
Contains markings by EFL.
- Item 5 Beethoven, Ludwig van. *Four Overtures*. Kalmus Miniature Orchestra Scores, No. 441. New York: Edwin F. Kalmus, [s.d.]. 164 pp.
Contents: Overture zu Coriolan. Op. 62, in Cm -- Overture zu Prometheus. Op. 43, in C -- Overture zu Egmont, Op. 84, in Fm -- Overture zu Leonore (Fidelio). No. 3 Op. 72, in C.
Contains markings in unknown hand [student].
- Item 6 Beethoven, Ludwig van. *The Thirty-Two Piano Sonatas in Five Volumes*. Vol. 5, Sonatas Nos. 28–32. Kalmus Study Scores, No. 754. New York: Edwin F. Kalmus, ©1968. 110 pp.
Contains markings by student (John Diver) on pp. 17–58 (Sonata, op. 106) and pp. 59–74 (Sonata, op. 109).
- Item 7 Beethoven, Ludwig van. *String Quartets, Vol. 1 (Op. 18, Nos. 1–6)*. Kalmus Miniature Orchestra Scores, No. 128. New York: Edwin F. Kalmus, [s.d.]. 44+32+36+35+36+32 pp.
Contains markings by EFL.
Interleaved documents (2 pp. MS notes, photocopies of pp. 24–25 from String Quartet, Op. 18, No. 6 [“La Malinconia”]) separated to Box 7/20.

- Item 8 Beethoven, Ludwig van. *String Quartets, Vol. 2 (Op. 59, Nos. 1–3; Op. 74; Op. 95)*. Kalmus Miniature Orchestra Scores, No. 129. New York: E. F. Kalmus Orchestra Scores, [s.d.]. 222 pp.
Contains markings by EFL.
- Item 9 Beethoven, Ludwig van. *String Quartets, Vol. 3 (Op. 127, 130, 131, 132, 133, 135)*. Kalmus Miniature Orchestra Scores, No. 130. New York: Edwin F. Kalmus, [s.d.]. 52+55+56+47+35+32 pp.
Contains markings by EFL.
Interleaved in score: MS notes by EFL, with letter from Bruce Campbell (regarding bibliography for Beethoven's Op. 130 and 133) on verso (1 p.).
- Item 10 Beethoven, Ludwig van. *The 17 String Quartets Complete in Four Volumes, Vol. 3 (Op. 74, 95, 127, 130)*. Kalmus Study Scores, No. 761. New York: Edwin F. Kalmus, ©1968. 118 pp.
Contains sparse markings (measure numbers) by EFL.
- Item 11 Beethoven, Ludwig van. *The 17 String Quartets Complete in Four Volumes, Vol. 4 (Op. 131, 132, 133, 135)*. Kalmus Study Scores, No. 762. New York: Edwin F. Kalmus, ©1968. 228 pp. Copy 1.
Contains markings by student (Sandy Black) on pp. 189–206 (Quartet, Op. 135).
- Item 12 Beethoven, Ludwig van. *The 17 String Quartets Complete in Four Volumes, Vol. 4 (Op. 131, 132, 133, 135)*. Kalmus Study Scores, No. 762. New York: Edwin F. Kalmus, ©1968. 228 pp. Copy 2.
Contains markings by student (Richard Battaglia).
- Item 13 Beethoven, Ludwig van. *The 17 String Quartets Complete in Four Volumes, Vol. 4 (Op. 131, 132, 133, 135)*. Kalmus Study Scores, No. 762. New York: Edwin F. Kalmus, ©1968. 228 pp. Copy 3.
Contains markings by student(s?).
- Item 14 Beethoven, Ludwig van. *Symphonies Nos. 1–4*. Kalmus Miniature Orchestra Scores, No. 309. New York: Edwin F. Kalmus, [s.d.]. 282 pp.
Contains markings by student (Richard Battaglia) on pp. 109–202 (Symphony No. 3).
- Item 15 Beethoven, Ludwig van. *Symphonies Nos. 5–7*. Kalmus Miniature Orchestra Scores, No. 310. New York: Edwin F. Kalmus, [s.d.]. 274 pp.
Contains markings by student (Richard Battaglia).
- Item 16 Beethoven, Ludwig van. *Symphony No. 4, B-flat major, op. 60*. Edited from the autograph manuscript by Max Unger. Foreword by Wilhelm Altmann. Edition Eulenburg, No. 414. London: Ernst Eulenburg, [s.d.]. E.E.3614. 124 pp.
Contains markings by student (Steven Sardella).

- Item 17 Beethoven, Ludwig van. *Symphony No. 5 in C minor, op. 67*. Kalmus Miniature Orchestra Scores. Melville, NY: Belwin Mills, [s.d.]. 136 pp.
- Item 18 Beethoven, Ludwig van. *Symphonie V, C moll, op. 67*. Wiener Philharmonischer Verlag, No. 1. Wien: Wiener Philharmonischer, [s.d.]. W.Ph.V.1. 136 pp.
Contains notes by EFL on verso of title page.
- Item 19 Beethoven, Ludwig van. *Symphony No. 7, A major, op. 92*. Edited by Max Unger. Foreword by Wilh. Altmann. Edition Eulenburg, No. 412. London: Ernst Eulenburg, [s.d.]. 176 pp.
- Item 20 Beethoven, Ludwig van. *The Variations; 6 Laendriscche Taenze; 7 Laendriscche Taenze*. Kalmus Study Scores No. 755. New York: Edwin F. Kalmus, ©1968. 100 pp.
Contents: Six variations, op. 34, in F major -- Fifteen variations (with fugue), op. 35, in E-flat major ("Eroica" variations) -- Six variations, op. 76, in D major -- Thirty-three variations on a waltz by Diabelli, op. 120, in C major -- Thirty-two variations in C minor [WoO 80] -- Seven variations on "God save the King" [WoO 78] -- 6 Laendriscche Taenze [WoO 15] -- 7 Laendriscche Taenze [WoO 11].
- Item 21 Berg, Alban. *Streichquartett, op. 3*. [s.l.]: Universal Edition, ©1953. U.E. 7537. 30 pp.
- Item 22 Breuer, Hans, ed. *Der Zupfgeigenhansl*. Leipzig: Friedrich Hofmeister, 1927. 238 pp.
Contains sparse markings in margins [by EFL?].
- Item 23 Chopin, Frédéric. *Preludes, op. 28*. An authoritative score, historical background, analysis, views and comments. Edited by Thomas Higgins. Norton Critical Scores. New York: W. W. Norton & Co., 1973. 101 pp.
Interleaved in score: postcard from publisher (accompanying complimentary copy).
- Item 24 Debussy, Chopin. *Prelude to "The Afternoon of a Faun."* An authoritative score, Mallarmé's poem, backgrounds and scores, criticism and analysis. Edited by William W. Austin. Norton Critical Scores. New York: W. W. Norton & Co., 1970. 167 pp.
Interleaved in score: errata list (1 p.).
- Item 25 Haydn, [Franz] Joseph. *Streichquartett in F = String Quartet in F major, op. 17, no. 2, Hob. III: 26*. Edited by Georg Feder. Taschenpartitur 217. Kassel: Bärenreiter, ©1963. 15 pp.

- Item 26 Haydn, Joseph. *String Quartet No. 77, op. 76, no. 3, in C major*. Kalmus Miniature Scores, 205. Melville, NY: Belwin Mills, [s.d.]. 30 pp.
On front cover: 30 Celebrated String Quartets.
Contains markings by EFL.
- Item 27 Haydn, Joseph. *Symphony No. 2 (London) in D major*. Kalmus Miniature Orchestra Scores, No. 24. New York: Edwin F. Kalmus, [s.d.]. 62 pp.
Contains markings by student(s) and comments/corrections by EFL in red pencil.
- Item 28 Haydn, Joseph. *Symphony No. 103 in E-flat major ("Drum Roll")*. The score of the new Haydn edition, historical background, analysis, views and comments. Edited by Karl Geiringer. Norton Critical Scores Series. New York: W. W. Norton & Co., 1974. 116 pp.
Interleaved in score: postcard from publisher (accompanying complimentary copy).
- Item 29 Haydn, Joseph. *Symphony No. 104 (London No. 7), D major ("London")*. Edited by Ernst Praetorius. Edition Eulenburg, No. 409. London: Ernst Eulenburg, [s.d.]. E.E. 3609. 74 pp.
- Item 30 Jöde, Fritz. *Der kleine Rosengarten Volkslieder*. Text by Hermann Löng. Düsseldorf: Diederichs, 1927. 83 pp.
Contains markings by EFL.
- Item 31 Mahler, Gustav. *Symphony No. 4 in G major*. Kalmus Miniature Orchestra Scores, No. 297. New York: Edwin F. Kalmus, [s.d.]. 188 pp. Copy 1 (marked by EFL).
Contains markings by EFL.
Interleaved in score: four bookmarks.
- Item 32 Mahler, Gustav. *Symphony No. 4 in G major*. Kalmus Miniature Orchestra Scores, No. 297. New York: Edwin F. Kalmus, [s.d.]. 188 pp. Copy 2 (marked by student).
Contains markings by student (Neil Olsen).
Interleaved in score: MS note by TML (1 p.).
Interleaved documents (formal analysis by Neil Olsen) separated to Box 7/21.
- Item 33 Mozart, Wolfgang Amadeus. *Piano Concerti Nos. 19–20, K. 459, 466*. Kalmus Study Scores, 977. Melville, NY: Belwin Mills, [s.d.]. 236 pp.
Contains markings by EFL.
Interleaved in score: MS notes by EFL (2 pp.).
- Item 34 Mozart, Wolfgang Amadeus. *Piano Concerti Nos. 21–22, K. 467, 482*. Kalmus Study Scores, 978. Melville, NY: Belwin Mills, [s.d.]. 122 pp.
Contains markings by student on pp. 1–56 (K. 467).

- Item 35 Mozart, Wolfgang Amadeus. *Piano Concerti Nos. 23–24, K. 488, 491*. Kalmus Study Scores, 979. Melville, NY: Belwin Mills, [s.d.]. 184 pp.
- Item 36 Mozart, Wolfgang Amadeus. *Strichquartett in B = String Quartet in B-flat major, K. 589*. Edited by Ludwig Finscher. Taschenpartitur 88. Kassel: Bärenreiter, 1964. [28] pp.
Pages numbered 243–271.
- Item 37 Palestrina, Giovanni Pierluigi da. *Missa tu es Petrus; Missa Papae Marcelli; Time as he flies (madrigal); My heart it seemed was dying (madrigal); Sooner the heavens (canzonetta)*. Kalmus Study Scores, No. 706. New York: Edwin F. Kalmus, ©1968. 114 pp.
- Item 38 Schönberg, Arnold. *Pierrot Lunaire, op. 21*. Poems by Albert Girauds. German text by Otto Erich Hartleben. Wien: Universal Edition, ©1914. U.E.5334.5336. 78 pp.
- Item 39 Schumann, Robert. *Piano Concerto, op. 54, A minor*. Edition Eulenburg, No. 707. London: Ernst Eulenburg, [s.d.]. E.E. 3807. 149 pp.
- Item 40 Strauss, Richard. *Don Juan, op. 20*. Kalmus Miniature Orchestra Scores, No. 76. New York: E. F. Kalmus Orchestra Scores, ©1933. 96 pp.
Contains sparse markings [by EFL?].
- Item 41 Strawinsky, Igor. *Historie du soldat (The soldier's tale)*. Word by C. F. Ramuz. Kalmus Miniature Orchestra Scores, No. 260. New York: Edwin F. Kalmus, [s.d.]. 68 pp.
- Item 42 Stravinsky, Igor. *Petrushka*. An authoritative score of the original version, backgrounds, analysis, essays, views and comments. Edited by Charles Hamm. Norton Critical Scores. New York: W. W. Norton, 1967. 217 pp.
- Item 43 Vogel, Moritz, ed. *Liederschatz für Frauenchor: Hundert beliebte Volks- und andere Lieder*. Edition Peters No. 2606. Leipzig: C. F. Peters, [s.d.]. 7631.7702. 142 pp.
- Item 44 Wagner, Richard. *The Meistersingers of Nuremberg*. Kalmus Miniature Orchestra Scores, No. 49. New York: Edwin F. Kalmus, [s.d.]. 60 pp.
Contains markings by EFL.
Interleaved in score: MS notes by EFL (3 pp.).
- Item 45 Wagner, Richard. *Tristan und Isolde: Prelude*. Kalmus Miniature Orchestra Scores, No. 48. New York: Edwin F. Kalmus, [s.d.].
Title on front cover: Prelude and Love Death from Tristan and Isolde.
Contains markings by EFL.
Interleaved in score: MS notes by EFL (1 p.).

Sub-series C: Separated documents

Box 7 [cont.]

- Folder 19 Separated from Béla Bartók, *The String Quartets of Béla Bartók* (miniature score).
Separated from Box 9/4.
MS notes by EFL (2 pp.); MS note by TML (1 p.).
- Folder 20 Separated from Ludwig van Beethoven, *String Quartets, Vol. 1 (Op. 18, Nos. 1–6)* (miniature score).
Separated from Box 9/7.
MS notes by EFL (2 pp.); photocopies of pp. 24–25 from String Quartet, Op. 18, No. 6 [“La Malinconia”].
- Folder 21 Separated from Gustav Mahler, *Symphony No. 4 in G major* (copy 2) (miniature score).
Separated from Box 9/32.
Formal analysis of Symphony No. 4 by student. 9 pp.
- Folder 22 Separated from Richard Strauss, *Der Rosenkavalier* (score not in collection).
Typescript transcription from flysheet of score of inscription to EFL from “Philip.” 1 p.
Accompanied by note from TML (“score of Rosenkavalier flysheet”). 1 p.

Series 3: Research and writing

Box 10

- Folder 1 [EFL undergraduate exams.]
Exams from EFL’s undergraduate studies at Eastman; dated 1948–1949. 5 exams.
- Folder 2 [EFL MA thesis: “An Investigation of Unifying Factors in Four String Quartets by Ludwig van Beethoven,” University of Rochester, 1952.] Copy 1.
Typescript; unbound. 130 pp.
- Folder 3 [EFL MA thesis: “An Investigation of Unifying Factors in Four String Quartets by Ludwig van Beethoven,” University of Rochester, 1952.] Copy 2.
Typeset; unbound. 130 pp.
Also in folder: draft of bibliography (2 pp.); MS notes by EFL (8 pp.).

Folder 4 [EFL PhD diss.: “The Theory and Practice of Protestant School Music in Germany as Seen Through the Collection of Abraham Ursinus (ca. 1600),” University of Rochester, 1962.] (1 of 3.)
Front matter and chapters 1–2 (pp. 1–112). Typescript; unbound.

Folder 5 [EFL PhD diss.: “The Theory and Practice of Protestant School Music in Germany as Seen Through the Collection of Abraham Ursinus (ca. 1600),” University of Rochester, 1962.] (2 of 3.)
Chapter 3 (pp. 113–327). Typescript; unbound.

Folder 6 [EFL PhD diss.: “The Theory and Practice of Protestant School Music in Germany as Seen Through the Collection of Abraham Ursinus (ca. 1600),” University of Rochester, 1962.] (3 of 3.)
Chapters 4–5 (pp. 328–445). Typescript; unbound.
Also in folder: revised copies of pp. 340–341. 3 pp.

Folder 7 [EFL PhD diss. research notes.]
MS notes by EFL.

Box 11

Series of index cards containing handwritten research notes by EFL for his PhD dissertation.

Accompanying documents (notes, correspondence, press clipping) separated to Box 41/1.

Box 12

Folder 1 “The Theory and Practice of Protestant School Music in Germany as Seen Through the Collection of Abraham Ursinus (ca. 1600).” (1 of 2.)
Drafts of dissertation (MS and typescript).

Folder 2 “The Theory and Practice of Protestant School Music in Germany as Seen Through the Collection of Abraham Ursinus (ca. 1600).” (2 of 2.)
Drafts of dissertation and examples (MS).
Also in folder: letter from the Consulate General of the Federal Republic of Germany (regarding purchasing power of German Goldmark).

Folder 3 [EFL PhD dissertation partial drafts.] (1 of 2.)
Drafts of dissertation, primarily of chapter 3 (MS and typescript).

*** [EFL PhD dissertation partial drafts.] (2 of 2.)
Separated to Box 43/1.

- Folder 4 Dissertation and material on music education.
 MS notes, research material (e.g., photocopies of articles, essays/reports),
 correspondence and other material related to EFL’s research on music
 education in Germany.
- Folder 5 [Heinrici Fabri, *Secunda pars musicae practicae et poeticae magistri.*]
 Facsimile of manuscript. 2 copies. 38 pp., each.
- Folder 6 [“The Place of Music in German Education from the Beginnings Through the
 16th Century,” reprint from *Journal of Research in Music Education*, Vol. 15, no.
 4 (1967): 243–277.”]
 Reprints of published article by EFL. 3 copies.
- Folder 7 [“The Place of Music in German Education Around 1600,” reprint from *Journal
 of Research in Music Education*, Vol. 19, no. 2 (1971): 144–167.”]
 Reprints of published article by EFL. 3 copies.
- Folder 8 [“The Case for a Different Order of Performance of the *Four Last Songs* by
 Richard Strauss,” abstract for lecture and demonstration by EFL at ESM (1975).”]
 Abstract. Typescript. 1 p.
- Folder 9 [“Die Coda in Beethovens Streichquartett F-moll, op. 95,” reprint from *Bericht
 über internationalen musikwissenschaftlichen Kongress Berlin 1974.*]
 Reprint of paper given by EFL at the 1974 Internationalen
 Musikwissenschaftlichen Kongress from published conference
 proceedings. 2 copies.
- Folder 10 [“The Final Coda in Beethoven’s String Quartet in F-minor, Opus 95,” reprint and
 proofs from *Essays on Music for Charles Warren Fox* (1979).”]
 Reprints of published chapter by EFL. 3 copies.
 Publisher’s proofs of chapter. 13 pp.
- Folder 11 [„Deutsch für Erwachsene: ein Programm für Berufstätige, die Deutsch lernen
 wollen,“ abstract/outline (n.d).“]
 Abstract and outline of paper by EFL. Typescript, with annotations by EFL.
 11 pp.
- Folder 12 Faust and Don Juan paper (1987).
 [“Faust and Don Juan: The Problems of Modern Man,” paper given by EFL at
 German Studies Association Conference (1987) and the Mountain
 Interstate Foreign Language Conference (1988).]
 Outlines and drafts of paper (MS and typescript).
- Folder 13 [„Das Formproblem des 4. Satzes in Beethovens 9. Symphonie,“ drafts and
 notes.]
 Drafts of paper (in English and German; typescript) and MS research notes.

Beethoven 9th Symphony, Problem of Form.
Separated to Box 43/2.

Box 13

- Folder 1 [„Das Formproblem des 4. Satzes in Beethovens 9. Symphonie,“ reprint from *Bericht über internationalen musikwissenschaftlichen Kongress Bonn 1970.*] *See Box 43/5 for invitation, conference program, and correspondence.*
Photocopy and reprints of paper given by EFL at the 1970 Internationalen Musikwissenschaftlichen Kongress from published conference proceedings. 4 copies.
- Folder 2 [“From Fétis to New Grove,” proofs for *Modern Music Librarianship: Essays in Honor of Ruth Watanabe* (1989).]
Publisher’s proofs of chapter by EFL (labeled by EFL “final proof sheets”).
11 pp.
- Folder 3 Watanabe Festschrift. (1 of 2: notes, research.)
[Research for “From Fétis to New Grove,” chapter from *Modern Music Librarianship: Essays in Honor of Ruth Watanabe* (1989).]
MS research notes and research material (e.g., photocopies of articles, chapters, reports).
- Folder 4 Watanabe Festschrift. (2 of 2: correspondence, drafts.)
[Material for “From Fétis to New Grove,” chapter from *Modern Music Librarianship: Essays in Honor of Ruth Watanabe* (1989).]
Outline of table of contents, drafts of chapters by EFL (MS) and other contributors (typescript), correspondence from Alfred Mann, and publicity materials for the New Grove Dictionary.
- Folder 5 [“How Can Our Teaching of German (or Other Foreign Languages) to Non-Major Undergraduates Produce Greater Enrollments?” paper given by EFL at the American Association of Teachers of German conference (1984).]
Paper. Typescript. 4 pp.
- Folder 6 [Material from Ralph Locke to Terry Livingstone, 2002: reprints of EFL’s translation of Eckhard John’s “Music and Concentration Camps.”]
See Box 43/3 for photocopy of Eckhard John’s article in German.
[Eckhard John, “Music and Concentration Camps: An Approximation,” translated by EFL, *Journal of Musicological Research*, Vol. 20 (2001): 269–323.]
Letter from Ralph Locke to TML and photocopies of published article (3 copies).
Also in folder: program and handout from lecture-recital of Richard Strauss’s *Four Last Songs* at ESM (2002).

- Folder 7 Eckhard John, “Music and Concentration Camps,” translation by EFL. (1 of 3.)
[Posthumously published in *Journal of Musicological Research* (2001).]
MS notes by TML (related to posthumous publication), letter from EFL to Hans [Lenneberg?] (1993), photocopy of published article (2001), and 4 drafts of translation (typescript, with annotations by EFL).
- Folder 8 Eckhard John, “Music and Concentration Camps,” translation by EFL. (2 of 3.)
[Posthumously published in *Journal of Musicological Research* (2001).]
4 drafts of translation by EFL (typescript, with annotations by EFL).
- Folder 9 Eckhard John, “Music and Concentration Camps,” translation by EFL. (3 of 3.)
[Posthumously published in *Journal of Musicological Research* (2001).]
5 drafts of translation by EFL (1 MS, 4 typescript, with annotations by EFL).
Draft of translation of Notes and Bibliography.

Box 14

- Folder 1 [Eckhard John, “Music and Concentration Camps” (excerpt), translation by EFL.]
[Posthumously published in *Journal of Musicological Research* (2001).]
Letter from EFL to Eckhard John (1993) and draft of EFL’s translation.

*** AfMw Holocaust Article [original German-language article by Eckhard John].
Separated to Box 43/3.

- Folder 2 Pamina and Monostatos [paper (n.d.).]
3 drafts of paper, with annotations by EFL.
Also in folder: envelope with MS notes by TML.

- Folder 3 [“The *Ring* as a Classical Drama of Individual and Social Tragedy,” published in *Pendragon Review*, Vol. 1, no. 1 (2001).]
Separated from Box 14/7.
Full issue of journal, in shrink-wrap. 2 copies.

- Folder 4 [Corrections to “The *Ring* as a Classical Drama of Individual and Social Tragedy,” from *Pendragon Review*, Vol. 1, no. 1 (2001).]
Letter from Ralph Locke to TML, with copies of table of contents and corrections to EFL’s article from *The Pendragon Review*, Vol. 1, no. 2 (2001) (5 copies, each).

- Folder 5 [“The *Ring* as a Classical Drama of Individual and Social Tragedy,” proofs, notes, etc.]
[Posthumously published in *Pendragon Review* (2001).]
Publisher’s proofs, photocopy of published article, notes by TML, and publicity materials for Pendragon Press.
Also in folder: *Eastman Notes* (Winter 2000).

- Folder 6 ["The *Ring* as a Classical Drama of Individual and Social Tragedy," proofs, notes, etc.]
 [Posthumously published in *Pendragon Review* (2001).]
 Publisher's proofs with annotations and list of corrections by TML.
- Folder 7 ["The *Ring* as a Classical Drama of Individual and Social Tragedy."]
Published journal issues separated to Box 14/3.
 [Posthumously published in *Pendragon Review* (2001).]
 Drafts and partial drafts of article, notes by TML, and correspondence with Ralph Locke.
- Folder 8 Ernst's copy Wagner ["The *Ring* as a Classical Drama of Individual and Social Tragedy"].
 [Posthumously published in *Pendragon Review* (2001).]
 Draft of article; typescript. 32 pp.
- Folder 9 Wagner Ring paper ["The *Ring* as a Classical Drama of Individual and Social Tragedy"; "Is Wagner's *Siegfried* Really a Comedy?"].
 ["The *Ring* as a Classical Drama ..." posthumously published in *Pendragon Review* (2001); "Is Wagner's *Siegfried* Really a Comedy?" given by EFL at AMS NY State chapter meeting (1993).]
 Drafts of papers, abstracts, musical examples/handouts, research notes, and other research materials (e.g., articles by others).
- Folder 10 ["The *Ring* as a Classical Drama of Individual and Social Tragedy."]
 [Posthumously published in *Pendragon Review* (2001).]
 3 drafts of paper; typescript.
- Folder 11 ["Schiller and Beethoven: A Brief Investigation of their Personalities and of the Interrelation of Text and Music in the *Ode to Joy*," paper given by EFL at American Association of Teachers of German conference (1984).]
 Paper; typescript. 9 pp.
- Folder 12 ["Some Observations on the Interrelationship of the Rasumovski Quartets by Beethoven, op. 59, nos. 1, 2 and 3," abstract submitted by EFL (2/1997)."
 Email from EFL submitting abstract for consideration, drafts of abstract (MS).
- Folder 13 Wagner Semitonal Relationships ["The Symbolic Meaning of Semitonal Key Relationships in Richard Wagner's Operas," abstract (1992).]
 Abstract; typescript. 2 copies. 1 p., each.
- Folder 14 1991 Martin Luther College, Bach lecture ["Thematic Relationships and Mathematical Structures as Ordering Principles in Bach's *Art of Fugue*"].
 [Part of paper published posthumously as "Notes on the *Art of Fugue*: A Fragment" (1997).]

Symposium program, correspondence, MS notes by EFL, and material on Martin Luther College (e.g., brochure, maps).

- Folder 15 Transparencies Ex. 2a–19b/Xerox material and old transparencies [used to accompany lecture on thematic relationships in Bach’s *Art of Fugue*].
Transparencies with excerpts from score of Bach’s *Art of Fugue*.
- Folder 16 [„Thematische Beziehungen und Mathematische Strukturen als Ordnende Prinzipien in Bachs *Kunst der Fuge*,“ drafts in German and English.]
[Part of paper published posthumously as “Notes on the *Art of Fugue*: A Fragment” (1997).]
Abstract in German, drafts of paper in German and English, and correspondence from EFL to Thomas Vogl.
- Folder 17 [„Thematische Beziehungen und Mathematische Strukturen als Ordnende Prinzipien in Bachs *Kunst der Fuge*,“ notes, drafts, examples.]
[Part of paper published posthumously as “Notes on the *Art of Fugue*: A Fragment” (1997).]
Letter from EFL to Christoph Wolff (submitting article for submission), handouts, abstract and draft of paper in English, outline (MS), and 3 drafts of paper in German.
- Box 15**
- Folder 1 [„Thematische Beziehungen und Mathematische Strukturen als Ordnende Prinzipien in Bachs *Kunst der Fuge*,“ correspondence, examples, etc.]
[Part of paper published posthumously as “Notes on the *Art of Fugue*: A Fragment” (1997).]
Correspondence between EFL and Alfred Mann, drafts of abstract and paper in English and German, handouts and examples, and research material (e.g., articles by others, handouts from students).
- Folder 2 [“Notes on the *Art of Fugue*: A Fragment,” proofs for *Bach* (1997).]
Publisher’s proofs of article, photocopy of published article, draft of full paper, and correspondence to/from TML.
- Folder 3 Haydn Paper [“Unifying Elements in Haydn’s Symphony #104”]. (1 of 2: drafts, scores.)
[Paper given by EFL at Haydnfest Music Festival and International Musicological Conference (1975) and AMS NY State chapter meeting (1977); later published in *Haydn Studies* (1981).]
4 drafts of paper and photocopies from score of *Symphony No. 104*.
- *** Haydn Paper [“Unifying Elements in Haydn’s Symphony #104”]. (2 of 2: oversized draft MS.)
Separated to Box 41/2.

- ***
Haydn Conference [1975].
Separated to Box 41/3.
- Folder 4 Bach papers.
Research notes, research materials, abstracts, drafts of papers and outlines,
and other material related to multiple papers/articles by EFL on Bach's *Art
of Fugue*.
- Folder 5 Magic Flute with exxs.
Drafts of papers, score excerpts, and other material related to multiple
papers/articles by EFL on Mozart's *Magic Flute*.
- Folder 6 Music lectures.
MS notes by EFL for multiple lectures on topics in music (e.g., church music,
music education, Strauss's *Four Last Songs*, concert previews, etc.).
- ***
Musical Heritage Society (MHS) Record Translations.
Separated to Box 43/4.
- Folder 7 German History, Three Monotheistic Religions (handouts and my notes),
proposals for lecture series.
List of topics for lectures by EFL for the Literarischen Verein (in English and
German; MS and typescript) and draft of paper "A Brief Comparison of
the Three Monotheistic Religions."
- Folder 8 Lecture on the Three Monotheistic Religions, Temple Beth David's Men's Club.
Research notes/drafts (MS) and research materials (e.g., articles).
- Folder 9 Lectures and outlines in German.
Overview of German history, 1890–1990: outline of lectures by EFL for the
Literarischen Verein (in German) (10/1992, 2/1993).
Outline of lecture on the three monotheistic religions (in German) (1994).
- Folder 10 [Literarischer Verein.] (1 of 4: correspondence.)
Correspondence to/from EFL related to the Literarischer Verein, NYC; dated
1961–1980.
- Folder 11 [Literarischer Verein.] (2 of 4: programs, press.)
Programs and press clippings from EFL's lectures at the Literarischer Verein,
NYC; dated 1963–1994.
Also in folder: typescript note by TML summarizing EFL's association with
the Literarischer Verein (1 p.).

Folder 12 [Literarischer Verein.] (3 of 4: notes, etc.)
Notes and drafts of lectures given by EFL at the Literarischer Verein (MS, typescript).

*** [Literarischer Verein.] (4 of 4.)
Separated to Box 41/4.

Folder 13 [Lectures given at Literarischen Verein, NYC.]
Scripts of 2 lectures given by Dietrich F. Schultze at the Literarischen Verein.

Series 4: Professional activities

Box 16

Folder 1 [Biographical information, CVs.]
Biographical sketches, CVs, summaries of training and work experience, essay on cultural activities (for RPI), and other material relating to EFL's professional activities.

*** Recognition [e.g., correspondence from students, course evaluations].
Separated to Box 41/5.

Folder 2 Lectures, papers: USA and abroad, 1967–93.
Lists of EFL's professional activities, compiled by TML (MS). 8 pp.

Folder 3 Abstracts and papers by EFL.
Abstracts, drafts, outlines, research notes, and other material related to multiple papers by EFL on music and cultural history topics.

Folder 4 Professional activities: papers USA and abroad. (1 of 2.)
Press clippings, correspondence, conference and symposia programs, MS notes, and other material related to EFL's professional activities (i.e., university service, lectures, and conference papers).

*** Internationaler musikwissenschaftlicher Kongress [1970]: Invitation, program, correspondence.
Separated to Box 43/5.

*** Professional activities: papers USA and abroad (2 of 2).
Separated to Box 41/6.

Folder 5 Professional activities II. (1 of 2.)
Correspondence, conference programs, MS notes by EFL, publicity materials, and other documents related to EFL's professional activities (i.e., university service, lectures, and conference papers).

*** Professional activities II. (2 of 2.)
Separated to Box 41/7.

Folder 6 Ernest's proposals for papers, abstracts (found in school bag).
MS notes by EFL, publicity materials/catalogs for book publishers, and issue
of *The Sibley Muse* (May 1997).

Folder 7 RPI [Rensselaer Polytechnic Institute].
Correspondence to/from EFL, MS notes for meetings, and press clippings
relating to EFL's work at RPI.

*** 150th Anniversary Song [for RPI].
Separated to Box 43/6.

Folder 8 Ernst's notes on lectures by other professors 1960–1980.
Notebook containing MS notes by EFL.
Accompanied by note by TML (“Ernst's notes on lectures ...”).

Box 17

Folder 1 Colleagues. (1 of 2: Brown–Medicus.)
Articles, papers, handouts, and concert programs related to research/activities
by EFL's colleagues (or former colleagues?) at ESM and elsewhere.
Organized alphabetically by author surname (Brown–Medicus).

Folder 2 Colleagues. (2 of 2: Neuse–Zager.)
Articles, papers, handouts, and concert programs related to research/activities
by EFL's colleagues (or former colleagues?) at ESM and elsewhere.
Organized alphabetically by author surname (Neuse–Zager).

Folder 3 [Isolde's Transfiguration and Wagner's Second Thoughts,” paper given by Robert
Gauldin at ESM.]
Paper and handout; typescript. 11+8 pp.

Series 5: Teaching and lecture materials

Sub-series A: Music

Box 18

Folder 1 Bach (except KdF [Kunst der Fuge]). (1 of 4: handouts, research, notes, etc.)
Score excerpts, course handouts prepared by EFL, MS notes by EFL, and
research materials (e.g., handouts from other scholars' presentations,
articles).

- Folder 2 Bach (except KdF [Kunst der Fuge]). (2 of 4: student work.)
 Unmarked essays, lecture-demonstration outlines, and course handouts prepared by students.
3 essays graded/marked by EFL separated to Box 30/1 (RESTRICTED).
- Folder 3 Bach (except KdF [Kunst der Fuge]). (3 of 4: journal articles.)
 Journal articles and book reviews related to Bach (primarily from *Journal of the American Musicological Society*).
- *** Bach (except KdF [Kunst der Fuge]). (4 of 4: oversized.)
Separated to Box 43/7.
- Folder 4 Bach Art of Fugue: abstracts, examples, papers by others, mainly students. (1 of 2).
 Articles, book reviews, handouts, unmarked essays by students, and newspaper clipping related to Bach.
- Folder 5 Bach Art of Fugue: abstracts, examples, papers by others, mainly students. (2 of 2.)
 Articles, unmarked essays, correspondence, notes by EFL, and handouts related to Bach.
4 essays/assignments graded/marked by EFL separated to Box 30/3 (RESTRICTED).
- Folder 6 Art of Fugue Numbering/K & F Research Material I. (1 of 2.)
 Articles, handouts, score excerpts/examples, and outlines related to Bach.
- *** Art of Fugue Numbering/K & F Research Material I. (2 of 2.)
Separated to Box 41/8.
- Folder 7 Art of Fugue handouts I.
 Handouts prepared by EFL on Bach.
- Folder 8 K&F [Kunst der Fuge] Handouts II, Butler-Graser-Dante.
 Handouts prepared by EFL. 3 copies. 4 pp., each.
- Folder 9 Bach and Dante, also some chorales.
 Excerpts from scores by Bach and draft of handouts prepared by EFL.
- Box 19**
- Folder 1 K&F [Kunst der Fuge] Research Material II.
 Lecture-recital handouts by students, essays, handouts prepared by EFL, MS notes, and correspondence related to Bach.
3 essays graded/marked by EFL separated to Box 30/3 (RESTRICTED).

- Folder 2 Art of Fugue Handouts and supplem. material, incl. Corbin paper.
Notes by EFL, research materials (e.g., articles, handouts by others), and handout booklet for lecture-recital by Frank Corbin.
- ***
Beethoven Op. 125, Analysis with Music.
Separated to Box 41/9.
- ***
[Handout on Beethoven's Symphony No. 9.]
Separated to Box 43/8.
- Folder 3 Beethoven with Music. (1 of 2.)
Notes by EFL, research materials (e.g., articles and papers by others), course exam/quizzes, handouts, and paper by EFL on Beethoven's Op. 95 (1963).
3 essays graded/marked by EFL separated to Box 30/4 (RESTRICTED).
- ***
Beethoven with Music. (2 of 2.)
Separated to Box 41/10.
- Folder 4 Beethoven (Mz, H) Sonata Form.
Notes by EFL, course handouts, and translated article by Jens Peter Larsen ("Problems of Sonata Form").
1 exam graded by EFL separated to Box 30/5 (RESTRICTED).
- Folder 5 Joy's Legacy: Beethoven's Ninth Symphony (Wake Forrest University, 1997).
Symposium program.
- Folder 6 Berg. (1 of 2.)
Libretti for *Lulu* and *Woyzeck*, research materials (e.g., articles and handouts by others), and MS notes by EFL.
- ***
Berg. (2 of 2.)
Separated to Box 43/9.
- Folder 7 Music Courses, ESM I, Haydn #104 transparencies and handouts.
Handout of score to Symphony #104, paper by EFL ("Unifying Elements in Haydn's Symphony #104"), and transparencies of score to Symphony #104.
- Folder 9 [Gustav Mahler, notes by Terry Livingstone.]
MS notes on Mahler's life by TML. 4 pp.
- Folder 10 Mozart. (1 of 5: lecture notes, handouts, etc.)
Notes by EFL, course handouts, course exam/quizzes, and other research material relating to Mozart.

- Folder 11 Mozart. (2 of 5: unpublished essays, presentation handouts.)
Unmarked essays by students, lecture-recital handout, and presentation handouts.
- Box 20**
- Folder 1 Mozart. (3 of 5: journal articles and book chapters.)
Journal articles, book reviews, and chapters related to Mozart.
- Folder 2 Mozart. (4 of 5: magazine and newspaper clippings, etc.)
Booklets, magazine articles, and newspaper clippings related to Mozart.
- *** Mozart. (5 of 5: oversized.)
Separated to Box 41/11.
- Folder 3 [Mozart] K. 331. (1 of 2.)
Notes by EFL, handouts, copies of scores, and final exam questions.
- *** [Mozart] K. 331. (2 of 2: published score.)
Separated to Box 43/10.
- Folder 4 Mozart Operas (general).
Notes by EFL, copies/excerpts from score, articles, handouts, concert programs, unmarked student essay, and course materials (e.g., exams, outlines).
5 exams and essays marked/graded by EFL separated to Box 30/6 (RESTRICTED).
- Folder 5 Mozart opere buffe (except DG and Zf). (1 of 3.)
Notes by EFL, handouts, research materials (e.g., articles, handouts/outlines by others), and unmarked student essay.
- Folder 6 Mozart opere buffe (except DG and Zf). (2 of 3.)
Research materials (e.g., articles, book reviews), notes by EFL, handouts, unmarked student essay, and newspaper clippings.
4 essays marked/graded by EFL separated to Box 30/7 (RESTRICTED).
- *** Mozart opere buffe (except DG and Zf). (3 of 3: oversized.)
Separated to Box 41/12.
- Folder 7 Mozart finali.
Handouts (multiple copies of each).
- Folder 8 Magic Flute Material. (1 of 2: notes, handouts.)
Notes by EFL, handouts (annotated by EFL), partial draft of paper by EFL (“The Interrelation of Music and Text in the *Magic Flute*”).

- Folder 9 Magic Flute Material. (2 of 2: transparencies from score.)
Excerpts from piano vocal score for *Die Zauberflöte*, on transparencies.
- Box 21**
- Folder 1 Zf [Die Zauberflöte] Materials II.
Research materials (e.g., articles, book reviews), press clippings, notes by EFL, drafts and outline of paper by EFL (“Sun, Moon, Stars and their Cosmic Significance in Mozart-Schikaneder’s *Magic Flute*”), and handouts.
3 essays marked/graded by EFL separated to Box 30/8 (RESTRICTED).
- Folder 2 MF [Magic Flute] Libretto stencils.
Facsimile of libretto (in German and English).
- Folder 3 Don Juan, loose exx. and score.
Excerpts from piano-vocal score of Mozart’s *Don Giovanni*, note by EFL, and program and draft of EFL’s lecture for Literarischer Verein lectures (“Die Don Juan Legende vom späten Mittelalter bis zu Mozarts Don Giovanni”) (May 1991).
- Folder 4 [Sibley Music Library catalog search for materials related to Don Juan.]
Printouts from catalog searches.
- Folder 5 DG [Don Giovanni] transparencies and handouts.
Excerpts from piano vocal score for *Don Giovanni*, on transparencies; 2 handouts prepared by EFL.
- Folder 6 [Loose notes, materials on Mozart.]
Notes by EFL and research material (e.g., articles, handouts by others).
- Folder 7 On Wagner. (1 of 4.)
Notes by EFL, research materials (e.g., articles, handouts), course materials and outlines, and bibliographies.
4 summer study applications and 1 essay marked/graded by EFL separated to Box 30/9 (RESTRICTED).
- Folder 8 On Wagner. (2 of 4: research/articles.)
Articles, book reviews, and book chapters on Wagner.
- *** On Wagner. (3 of 4: newspaper and oversized articles.)
Separated to Box 43/11.
- *** On Wagner. (4 of 4: published scores.)
Separated to Box 43/12.

- ***
Meistersinger I.
Separated to Box 43/13.
- Folder 9 Wagner poetry hand-out/Meistersinger II.
Handout for lecture („Kunst und Regel in Richard Wagners Die Meistersinger von Nürnberg“); typescript. 3 copies. 2 pp., each.
- ***
Wagner’s Ring.
Separated to Box 41/13.
- Folder 10 Ring synopsis.
Handout; typescript. 2 pp.
- Folder 11 Wagner handouts: Ring I Leitmotifs.
Facsimile of “Appendix of Music Examples” from unidentified source (handout). 15 pp.
- Folder 12 Wagner: Ring II. Lecture outline (handout).
Outline for lecture “Wagner’s *Ring des Nibelungen* as the Expression of the Cultural Trends of His Time”; typescript. 2 copies. 1 p., each.
- Box 22**
- Folder 1 Wagner: stencils, Ring III.
Outline and script for lecture “Wagner’s *Ring des Nibelungen* as the Expression of the Cultural Trends of His Time” and research materials (i.e., summary of plot, unmarked student essay, “Appendix of Musical Examples”).
- Folder 2 Tristan material.
Notes by EFL and research material (e.g., articles/handouts by others, score excerpts).
- Folder 3 Wesendonck Lieder.
Facsimile of orchestral score (incomplete), with annotations by EFL.
- Folder 4 Wagner–Nietzsche, ESM.
Notes by EFL, research material (e.g., articles/handouts by others, score excerpts), and outline of lecture “Wagner and Nietzsche” (presented at ESM, n.d.).

- Folder 5 [Loose notes, handouts, etc. on Wagner by EFL and others.]
Lecture notes, research notes, and course materials (e.g., quizzes) by EFL; notes and drafts by others (in multiple hands); and research material (e.g., articles/handouts by others, including Robert Bailey).
- Folder 6 [Loose articles, research on Wagner.]
Articles and essays by others and printout of catalog search from Sibley Music Library.
- *** [Loose oversized materials on Wagner (articles, handouts, score excerpts).]
Separated to Box 44/1
- *** [Loose press on Wagner.]
Separated to Box 44/2
- Folder 7 [Loose libretti, excerpts from Wagner operas.]
Facsimiles of libretti, liner notes from EMI Records, and handouts of libretti excerpts for *Lohengrin* and *Tristan und Isolde*.
- Folder 8 Early and Middle 18th Cent. (except Bach and Handel). (1 of 6: notes, handouts, etc.)
Notes by EFL, research material (e.g., handouts and essays by others), magazine clippings of paintings, and facsimile of Johann Christian Bach, *Sei Canzonette a Due, op. 4* (Ann Arbor, MI: UMI Research Press, 1982).
- Folder 9 Early and Middle 18th Cent. (except Bach and Handel). (2 of 6: student work.)
Unmarked essays and handouts (outlines) by students.
5 essays marked/graded by EFL separated to Box 30/10 (RESTRICTED).
- Box 23**
- Folder 1 Early and Middle 18th Cent. (except Bach and Handel). (3 of 6: JAMS, 1952–1977.)
Articles and book reviews from the *Journal of the American Musicological Society*, dated 1952–1977.
- Folder 2 Early and Middle 18th Cent. (except Bach and Handel). (4 of 6: JAMS, 1978–1983.)
Articles and book reviews from the *Journal of the American Musicological Society*, dated 1978–1983.
- Folder 3 Early and Middle 18th Cent. (except Bach and Handel). (5 of 6: JAMS, 1984–1989.)
Articles and book reviews from the *Journal of the American Musicological Society*, dated 1984–1989.

- Folder 4 Early and Middle 18th Cent. (except Bach and Handel). (6 of 6: other articles, sources.)
Articles from various journals and excerpt from other published sources.
- Folder 5 Baroque (except mid-cent. style).
Notes by EFL, handouts (by various individuals), and research materials (e.g., book reviews, articles).
- *** Baroque Music.
Separated to Box 44/3
- Folder 6 MHS 424 [Music in the Classic Period]. (1 of 3: MS notes, syllabi, handouts.)
Notes by EFL and others, handouts (by various individuals), course materials (e.g., exams, handouts, course schedules), and research materials (e.g., bibliographies).
- *** MHS 424 [Music in the Classic Period]. (2 of 3: oversized handouts.)
Separated to Box 41/14.
- Box 24**
- Folder 1 MHS 424 [Music in the Classic Period]. (3 of 3: articles, student work.)
Research material (e.g., articles, handouts by others).
3 graded exams from MHS 424 and 2 essays/assignments marked/graded by EFL separated to Box 30/11 (RESTRICTED).
- Folder 2 Materials for MHS 424 [Music in the Classic Period].
Course materials (i.e., list of assignments, topics for term papers) and handouts.
- Folder 3 19th Century (after Beethoven). (1 of 2.)
Research materials (i.e., articles and book reviews), course materials from others, and notes by EFL.
- *** 19th Century (after Beethoven). (2 of 2: programs, handouts from presentations.)
Separated to Box 41/15.
- *** 20th Century II.
Separated to Box 41/16.
- *** Music – General.
Separated to Box 44/4
- Folder 4 Opera (general).
“Music Literature Outlines: History of the Opera.” Typescript. 84 pp.

- Folder 5 Requiem music.
 Research material (e.g., program notes, score excerpt), notes by EFL, and course materials (i.e., midterm exam, handout).
4 published scores separated to Series 2 (Scores); see Box 8/7 (Berlioz), 8/9 (Brahms), 8/10 (Fauré), and 7/18 (Verdi).
- Folder 6 [Loose notes, articles on various music topics and composers.]
 Notes by EFL, articles/essays by others, and handouts by others.
 Includes material on “music in education,” palindromic music, Schoenberg, and Stravinsky.
- Folder 7 [History/theory outlines.] (1 of 3: History of Theory.)
Separated from 3-ring binder.
 Unmarked outlines and reports by students on topics related to the history of music theory (primarily assignments from Theory 422–423).
- Folder 8 [History/theory outlines.] (2 of 3: American Music I, Outlines on Contemporary American Music.)
Separated from 3-ring binder.
 “Music Literature Outline: American Music I, 1620–1920.” Typescript. 45 pp.
 Harold Gleason, “Music Literature Outlines: Contemporary American Music” (1951). 81 pp.
- Folder 9 [History/theory outlines.] (3 of 3: syllabi, Messiaen, etc.)
Separated from 3-ring binder.
 Music literature outline on Olivier Messiaen, handout for presentation on music in the middle sages for Emma Willard School, course syllabi for Theory 1–4 (1949–1951), bibliography, and newspaper clippings.
- Box 25**
- Folder 1 Set Theory. (1 of 2.)
 Notes by EFL, research materials (e.g., articles, essays, and handouts by others), and exams for Music Literature course (1950–1951).
1 essay marked/graded by EFL separated to Box 30/12 (RESTRICTED).
- *** Set Theory. (2 of 2: presentation handouts, press.)
Separated to Box 41/17.
- Folder 2 Brown and Dempster, “The Scientific Image of Music Theory.”
 Draft of essay. Typescript. 51 pp.
- Folder 3 Schenker.
 Notes by EFL, research materials (i.e., article and handout by others), and course handouts.

Folder 4 [Essays by Mira Balaban on tonal music.]
Letter from Mira Balaban to EFL and two essays on tonal music (“The Primitive Elements of the Tonal Music Language”; “The Set of Tonal Music Strings”).

Folder 5 Music Education in BRD [Bundesrepublik Deutschland].
Brochures and publications (in German), notes by EFL, and correspondence to EFL.

Sub-series B: Cultural history and languages

Box 26

Folder 1 History of Civilization I: Antiquity, Middle Ages, Renaissance. (1 of 2.)
Notes by EFL, course material (e.g., syllabi, handouts), and research material (e.g., articles/essays by others, clippings).

Folder 2 History of Civilization I: Antiquity, Middle Ages, Renaissance. (2 of 2.)
Notes by EFL, course handouts, unmarked essays/handouts by students, and research material (e.g., facsimiles from published sources, clippings).
2 essays marked/graded by EFL separated to Box 30/13 (RESTRICTED).

Folder 3 Cult. History: Syllabi, Tests, Reading Lists.
Course material (e.g., syllabi, handouts, exams; from courses at Milwaukee Country Day School and RPI) and notes by EFL.

Box 27

Folder 1 Modern German writers. (1 of 2.)
Articles and book reviews from various journals.

Folder 2 Modern German writers. (2 of 2.)
Articles and book reviews from various journals.

Folder 3 Goethe: Zeit, Philosophy, Judaica in Modern History.
Articles, book reviews, and excerpts from various journals and books.

Folder 4 Papers on German culture.
Essays, outlines/handouts, newspaper clippings, and brochure (“Towards a New Social Cinema”).

Folder 5 Die Welt von Henta: selection and original.
Excerpts from various books in German (reduced size photographs affixed to letter-sized paper; possibly prepared as handouts).

Folder 6 Dan Cuning. [Articles, etc. on Germany.]
Brochures, newsletters/reports (e.g., from the German Information Center),
and magazines/press clippings.

*** Various articles, Germany, etc. (1 of 2: notes, magazine/journal articles,
facsimiles.)
Separated to Box 42/1.

*** Various articles, Germany, etc. (2 of 2: newspaper clippings.)
Separated to Box 44/5

Folder 7 [Loose articles, notes, etc. on Germany.]
Conference report, book reviews, press clippings, and newsletters/reports.

Folder 8 Russian.
Course materials (e.g., handouts, exams/assignments) and notes by EFL.

Sub-series C: Judaism, Israel, and the Holocaust

Box 28

Folder 1 CAMERA [Committee for Accuracy in Middle East Reporting in America].
Correspondence and newsletters/reports from the Committee for Accuracy in
Middle East Reporting in America; dated 1990s.

Folder 2 Volunteers for Israel.
Correspondence to/from EFL relating to participation in Volunteers for Israel;
dated 1987–1991.

Folder 3 American Gathering of Jewish Holocaust Survivors.
Forms and materials relating to the Article 2 Fund.

Folder 4 Israel Speeches. (1 of 3.)
Newspaper/magazine clippings and notes by EFL.

*** Israel Speeches. (2 of 3.)
Separated to Box 44/6.

*** Israel Speeches. (3 of 3.)
Separated to Box 44/7.

Box 29

- Folder 1 Israel the Country. (1 of 2.)
Tourist brochures, maps, correspondence, ephemera, and newspaper/magazine clippings relating to trip to Israel.
- Folder 2 Israel the Country. (2 of 2.)
Martin Lev, *The Traveler's Key to Jerusalem: A Guide to the Sacred Places of Jerusalem* (New York: Alfred A. Knopf, 1989). 228 pp. Inscribed to EFL and TML by "Connie."
- Folder 3 Modern Theology, esp. Death of God.
Magazine/newspaper clippings, notes by EFL, and handouts.
- Folder 4 Holocaust–Goldhagen.
Magazine/newspaper clippings and notes by EFL and TML.
- Folder 5 [Materials from conference "Nuremberg, the Holocaust and Human Rights."]
Conference schedule, handouts, notes by TML, magazine, attendee name cards for EFL and TML, and newspaper clippings.
- Folder 6 [Loose notes, articles, handouts on Judaism, Israel, and the Holocaust.]
Newsletters, articles, facsimiles of press clippings, and handouts.
- *** [Articles/notes on the Holocaust.]
Separated to Box 42/2.
- *** [Loose articles on Judaism, Israel, and the Holocaust: oversized.]
Separated to Box 45/1.

Series 6: Student work

RESTRICTED

Box 30

- Folder 1 Bach (except KdF [Kunst der Fuge]). (2 of 4: student work.)
Separated from Box 18/2.
3 essays graded/marked by EFL.
- Folder 2 Bach Art of Fugue: abstracts, examples, papers by others, mainly students. (2 of 2.)
Separated from Box 18/5.
4 essays/assignments graded/marked by EFL.

- Folder 3 K&F [Kunst der Fuge] Research Material II.
Separated from Box 19/1.
3 essays graded/graded by EFL.
- Folder 4 Beethoven with Music.
Separated from Box 19/3.
3 essays graded/graded by EFL.
- Folder 5 Beethoven (Mz, H) Sonata Form.
Separated from Box 19/4.
1 exam graded by EFL.
- Folder 6 Mozart Operas (general).
Separated from Box 20/4.
4 exams and 1 essay marked/graded by EFL.
- Folder 7 Mozart opere buffe (except DG and Zf). (2 of 3.)
Separated from Box 20/6.
4 essays marked/graded by EFL.
- Folder 8 Zf [Die Zauberflöte] Materials II.
Separated from Box 21/1.
3 essays marked/graded by EFL.
- Folder 9 On Wagner. (1 of 4.)
Separated from Box 21/7.
4 summer study applications and 2 essays marked/graded by EFL.
- Folder 10 Early and Middle 18th Cent. (except Bach and Handel). (2 of 6: student work.)
Separated from Box 22/9.
5 essays marked/graded by EFL.
- Folder 11 MHS 424 [Music in the Classic Period]. (3 of 3: articles, student work.)
Separated from Box 24/1.
3 graded exams from MHS 424 and 2 essays/assignments marked/graded by EFL.
- Folder 12 Set Theory. (1 of 2.)
Separated from Box 25/1.
1 essay marked/graded by EFL.
- Folder 13 History of Civilization I: Antiquity, Middle Ages, Renaissance. (2 of 2.)
Separated from Box 26/2.
2 essays marked/graded by EFL.

- Folder 14 [Loose essays marked/graded by EFL.]
2 essays marked/graded by EFL.
- Folder 15 Donna Coleman dissertation, Charles Ives Piano Sonata.
Donna Coleman, "A Comparative Study of Existing Sources for Charles Ives's First Piano Sonata: Toward a Critical Edition," dissertation draft (1986). Photocopy of draft marked by EFL. 151 pp.
- Folder 16 Mary-Jo Heath, Bartok Bluebeard [dissertation]. (1 of 3: dissertation chapters 1–2.)
Mary Joanne Renner Heath, "A Comparative Analysis of Dukas's *Ariane et Barbe-Bleue* and Bartok's *Duke Bluebeard's Castle*," dissertation draft (1988). Draft of chapters 1–2 marked by EFL. 88 pp.
- Box 31**
- Folder 1 Mary-Jo Heath. Bartok Bluebeard [dissertation]. (2 of 3: dissertation, chapters 3–4.)
Mary Joanne Renner Heath, "A Comparative Analysis of Dukas's *Ariane et Barbe-Bleue* and Bartok's *Duke Bluebeard's Castle*," dissertation draft (1988). Draft of dissertation chapters 3–4 marked by EFL. Pages numbered 89–203.
- Folder 2 Mary-Jo Heath. Bartok Bluebeard [dissertation]. (3 of 3: EFL notes, etc.)
Notes by EFL, draft of bibliography and appendix for Heath's dissertation, and seminar paper by another student marked by EFL.
- Folder 3 Pierrot Lunaire, Joseph Henry dissertation. (1 of 3.)
Joseph B. Henry, "A Study of Schoenberg's *Pierrot Lunaire*," dissertation draft (1965). Draft of dissertation chapters 1–3, unmarked. 114 pp.
- Folder 4 *Pierrot Lunaire*, Joseph Henry dissertation. (2 of 3.)
Joseph B. Henry, "A Study of Schoenberg's *Pierrot Lunaire*," dissertation draft (1965). Draft of dissertation chapters 4–9 and conclusion, unmarked. Pages numbered 115–305.
- ***
Pierrot Lunaire, Joseph Henry dissertation. (3 of 3: handouts.)
Separated to Box 42/3.
- Folder 5 Clark Kelly, Bach's Chorale Prelude [dissertation].
Letter from Clark Kelly to EFL, outline of dissertation, dissertation proposal, and summary of recent research.
Clark Harold Kelly, "Johann Sebastian Bach's Eighteen Leipzig Chorale Preludes: Editorial, Formal and Cyclical Aspects of an Untitled Manuscript," dissertation draft (n.d.), unmarked. 142 pp.

- Folder 6 [Clark Kelly dissertation excerpt.]
Clark Harold Kelly, "Johann Sebastian Bach's Eighteen Leipzig Chorale Preludes: Editorial, Formal and Cyclical Aspects of an Untitled Manuscript," dissertation draft (n.d.). Partial draft, unmarked and bound. 152 pp.
- Folder 7 Kirchmyer, Mass of Bernstein [dissertation]. (1 of 2.)
James Robert Kirchmyer, "The Mass of Bernstein: A Hybrid Form of the Twentieth Century," thesis draft (1977). Draft of chapters 1–2 marked by EFL. 87 pp.
- Folder 8 Kirchmyer, Mass of Bernstein [dissertation]. (2 of 2.)
James Robert Kirchmyer, "The Mass of Bernstein: A Hybrid Form of the Twentieth Century," thesis draft (1977). Draft of chapters 3–4 marked by EFL. Pages numbered 87–189.
- Folder 9 Lash dissertation draft. (1 of 2.)
André Duane Lash, "The *Facultad Organica* of Francisco Correa de Arauxo: Selected Aspects of Theory and Performance," proposal and dissertation draft (1982/1984). Excerpts, material for appendix, and drafts of chapter 2 (incomplete) and chapter 3 marked by EFL.
- *** Lash dissertation draft. (2 of 2.)
Separated to Box 42/4.
- Box 32**
- Folder 1 Lash dissertation. (1 of 2.)
André Duane Lash, "The *Facultad Organica* of Francisco Correa de Arauxo: Selected Aspects of Theory and Performance," dissertation draft (1986). Draft of part I, unmarked. 108 pp.
- Folder 2 Lash dissertation. (2 of 2.)
André Duane Lash, "The *Facultad Organica* of Francisco Correa de Arauxo: Selected Aspects of Theory and Performance," dissertation draft (1986). Draft of parts II–III, unmarked. Pages numbered 109–223.
- Folder 3 Charles H. Luedtke, [re: dissertation on] De Tempore.
Correspondence from Charles Luedtke to EFL relating to Luedtke's dissertation; dated 1979–1988.
Dissertation proposal, table of contents, memo, and abstract.
- Folder 4 Charles McClain, Bach Vom Himmel Hoch [dissertation]. (1 of 2.)
Charles S. McClain, "Bach's *Canonic Variations on 'Vom Himmel Hoch,'*" dissertation draft (1967). Draft of dissertation, unmarked. 179 pp.

*** Charles McClain, *Bach Vom Himmel Hoch* [dissertation]. (2 of 2.)
Separated to Box 42/5.

Folder 5 Richard Nelson, German treatises [dissertation].
Notes by EFL and excerpts of dissertation draft (not in order) (“Theories of Harmonic Modulation in Selected German Treatises of the Eighteenth Century”) marked by EFL.

Folder 6 Jean Sloop, Orff, *Der Mond* [dissertation]. (1 of 2: Part I.)
Jean Carolyn Sloop, “*Der Mond*, Opera by Carl Orff: A Translation and Notes for an American Performance,” dissertation draft (1974). Draft of Part I, unmarked. 67 pp.

Folder 7 Jean Sloop, Orff, *Der Mond* [dissertation]. (2 of 2: Part II.)
Jean Carolyn Sloop, “*Der Mond*, Opera by Carl Orff: A Translation and Notes for an American Performance,” dissertation draft (1974). Draft of Part II, unmarked. Pages numbered 68–275.

Folder 8 [Larry H.] Smith thesis on Christmas oratorio.
Larry H. Smith, “A Practical Organ Accompaniment for the *Christmas Oratorio* of Johann Sebastian Bach,” dissertation draft (1974), unmarked. 47 pp.

Folder 9 Recommendations for students.
Recommendation letters and drafts by EFL and related correspondence. 14 items.
Also in folder: map of Germany with birthplaces of notable poets and scholars, from unidentified source. 2 pp.

Series 7: Correspondence

*** Correspondence ... Articles of General Interest. (1 of 2.)
Separated to Box 42/7.

*** Correspondence ... Articles of General Interest. (2 of 2: newspapers, catalogs.)
Separated to Box 44/8.

Box 33

Folder 1 Professional Correspondence. (1 of 2.)
Correspondence to/from EFL regarding his professional activities (e.g., conference papers, lectures, publications); dated 1969–1993. Arranged chronologically.

- *** Professional Correspondence. (2 of 2: oversized clipping.)
Separated to Box 42/6.
- Folder 2 Publications correspondence.
Correspondence to/from EFL regarding articles submitted and accepted for publication; dated 1962–1979. Arranged chronologically.
Also in folder: press clippings, guidelines for authors, and materials for EFL’s lecture “Deutsch für Erwachsene.”
- Folder 3 [Personal and professional correspondence.]
Drafts of personal and professional correspondence from EFL; dated January–August 1997.
- Folder 4 [Posthumous correspondence with Renée Fleming on order of Strauss’s Last Songs.]
Correspondence between TML and Mary Jo Heath (music advisor to Renée Fleming) regarding EFL’s research on the order of Strauss’s *Four Last Songs*; dated 2003. 4 letters.
Also in folder: concert program and notes from Eastman Philharmonia concert with Strauss’s *Four Last Songs* (2/8/2002) and newspaper article on Renée Fleming.
- Box 34**
- Folder 1 Correspondence: A–C.
Originally housed in A–Z accordion file.
Correspondence to/from EFL and/or TML; bulk dated 1995–1997. Arranged alphabetically by surname.
- Folder 2 Correspondence: D–G.
Originally housed in A–Z accordion file.
Correspondence to/from EFL and/or TML; dated 1990–1997. Arranged alphabetically by surname.
- Folder 3 Correspondence: H–L.
Originally housed in A–Z accordion file.
Correspondence to/from EFL and/or TML; bulk dated 1992–1997. Arranged alphabetically by surname.
- Folder 4 Correspondence: M–R.
Originally housed in A–Z accordion file.
Correspondence to/from EFL and/or TML; bulk dated 1993–1998. Arranged alphabetically by surname.

- Folder 5 Correspondence: S–V.
Originally housed in A–Z accordion file.
Correspondence to/from EFL and/or TML; bulk dated 1990–1997. Arranged alphabetically by surname.
- Folder 6 Correspondence: W–Z
Originally housed in A–Z accordion file.
Correspondence to/from EFL and/or TML; dated 1992–1997. Arranged alphabetically by surname.
- Folder 7 Correspondence: unidentified.
Correspondence to/from EFL and/or TML [surnames lacking]; dated 1997.
- Folder 8 Correspondence: Letters from the Livingstones.
Copies/drafts of personal correspondence from the Livingstones, primarily general update/news letters sent in bulk to friends; dated 1980–1997.
Arranged in reverse chronological order.
- Folder 9 Correspondence: birthday cards.
Cards and letters to EFL; dated 1997. Arranged alphabetically by surname (if present).
- Folder 10 Correspondence: sympathy notes/cards, A–H.
Correspondence to TML following EFL’s death from friends, family, and colleagues; dated 1997. Arranged alphabetically by surname.
- Folder 11 Correspondence: sympathy notes/cards, J–P.
Correspondence to TML following EFL’s death from friends, family, and colleagues; dated 1997. Arranged alphabetically by surname.
- Folder 12 Correspondence: sympathy notes/cards, R–Z.
Correspondence to TML following EFL’s death from friends, family, and colleagues; dated 1997. Arranged alphabetically by surname.
- Folder 13 Correspondence: sympathy notes/cards, unidentified
Correspondence to TML following EFL’s death from friends, family, and colleagues [surnames lacking]; dated 1997.
- ***
Letters, cards.
Separated to Box 42/8.

Series 8: Biographical materials

Sub-series A: Student and early career materials

*** Zeugnisse = Credentials [1921–1932].
Separated to Box 42/9.

Box 35

- Folder 1 [Notebook of EFL, 1930/31.]
Blank notebook; on front cover: “Lecture française, Ernst Levinstein, 1930/31, UI.”
- Folder 2 Radtouren [bike tour] (1930–1931).
2 journals kept by EFL recording his bike tours during 1930–1931. Contains MS reflections by EFL and postcards/images of landmarks pasted in.
- Folder 3 EFL’s Studienbuch, Universität Berlin (1932).
Student notebook kept by EFL and accompanying loose notes and documents. Housed in library folio with label.
- Folder 4 [Französisches Gymnasium.]
2 B/W photographs of faculty of the Französisches Gymnasium.
Correspondence to EFL from faculty/personnel at the Französisches Gymnasium; dated 1955. 4 letters, 1 postcard.
- Folder 5 [Notes, booklet, etc. on the Französisches Gymnasium.]
Notes by TML on the Französisches Gymnasium, correspondence to EFL regarding the 25th Anniversary Meeting of the New York Collégiens Group [Alumni Association of the Collège Français], and *Notre Parole* issue with article on the Französisches Gymnasium/Collège Français.
- Folder 6 *Festschrift zu Feier des 275 jährigen Bestehens des Französesches Gymnasiums/Collège Français* (Berlin: s.n., 1965).
- *** Französisches Gymnasium 300th Anniversary, 1989.
Separated to Box 44/9.
- *** [Bound volume from the Französisches Gymnasium?]
Separated to Box 42/10.
- *** [Neue Synagogue Berlin.]
Separated to Box 42/11.
- *** [Eastman Class of 1949.]
Separated to Box 42/12.

Box 36

- Folder 1 [Milwaukee Country Day School/University of Wisconsin Milwaukee.]
Contracts and appointment letters from Milwaukee Country Day School and the University of Wisconsin Milwaukee; dated 1954–1960.
- Folder 2 Trip with MCDS students (1958).
Notebooks of expenditures and traveling schedule for European trips with Milwaukee Country Day School students.
Interleaved in notebook labeled “Livingstone separate account”: list of expenditures for the Livingstones’ 1968 trip to Germany.
- Folder 3 [Grade reports, appointment letters, etc. from the University of Rochester.]
Documents from EFL’s studies at the University of Rochester; dated 1946–1952.
- Folder 4 [Correspondence with NY State Education Department.]
Correspondence between EFL and personnel at the New York State Education Department regarding his teaching license(s); dated 1947–1950.
- Folder 5 Poetry by Ernst [and translations].
From folder labeled by TML “Poetry by Ernst.”
Includes original poetry by EFL, translations by EFL of poems by others, and other poetry.
- Folder 6 [Articles on the Goldschmidt Schule from *Aktuell*.]
3 issues of the German-language magazine *Aktuell* containing articles pertaining to the Goldschmidt Schule in Berlin.
- Folder 7 [EFL biographical papers, etc.]
Photocopy of EFL’s “Affidavit of Identity,” transcript and translation of letter from M. Havenstein on the occasion of EFL’s graduation from high school, press clipping, and notes by TML.
- Folder 8 [NRCC certificate and presidential photo.]
2 certificates acknowledging support of NRCC campaign and publicity photograph of President George H. W. Bush and Barbara Bush.
- Folder 9 [Concert/event programs.]
Concert and festival programs, “Musicology at Eastman” brochure, and material for Eastman’s 2002 Alumni Weekend.

Folder 10 [Kurt Levinstein.]
Material relating to EFL's father Kurt Levinstein, including "In Memoriam"
booklet, poem by Kurt Levinstein, and printout of photograph [of Kurt
Levinstein?].

Folder 11 Französisches Gymnasium, Biography of Kurt Levinstein (1877–1956).
Booklets, brochures, and flyers relating to the Französisches Gymnasium as
well as correspondence and notes by EFL related to the school and Kurt
Levinstein's life.

Sub-series B: Autobiography

*** Ernst's notes for autobiography.
Separated to Box 42/13.

Box 37

Folder 1 ["Grandfather Ernie's Life (Rough Draft)."]
Typescript draft, with markings by EFL. 93 pp.

Folder 2 [Epilogue to EFL's Life Story.]
"16. Epilogue (to be read at various stages of your life)." Typescript draft. 10
pp.

Folder 3 ["Grandfather Ernie's Life Story."]
Typescript draft, unmarked. 93 pp.

Folder 4 ["The Life Story of Ernest F. Livingstone" – retyped with EFL corrections.]
Typescript draft (reformatted by Cathy Zampier), with markings by EFL. 63
pp.

Folder 5 ["The Life Story of Ernest F. Livingstone."]
Typescript draft, unmarked. 96 pp.

Folder 6 ["The Life Story of Ernest F. Livingstone" – corrections, excerpts.]
Excerpts of typescript draft, with corrections by TML and EFL.

Sub-series C: Obituary and memorials

Folder 7 [Draft of EFL death announcement.]
MS and typescript drafts by TML. 6 pp.

Folder 8 [Obituaries and tributes for EFL.]
2 newspaper clippings (obituaries) and 3 newsletters with tributes to EFL.

- Folder 9 [Texts for EFL burial service.]
Photocopies of Hebrew and English texts, drafts/notes by TML, and letter from the Rabbi of Temple Beth David regarding services for EFL.
- Folder 10 [Tribute to EFL from Ed Schneider.]
MS notes by TML and typescript tribute to EFL from Dr. Edward Schneider (to be read at EFL's memorial). 4 pp.
- Folder 11 Eulogy for Ernst.
"Musicology at Eastman" newsletter with tributes to EFL and biographical sketch of EFL for the Friends of Chamber Music (Troy, NY).
Also in folder: letters on memorial services for Bruce Wentworth and Walter Riccobene.
- Box 38**
- Folder 1 RPI Memorial Service and Tributes.
Memorial program, drafts of program and tributes for EFL, correspondence, obituaries, and notes pertaining to memorial for EFL at Rensselaer Polytechnic Institute (12/6/1997).
- Folder 2 ESM Memorial Service and Tribute.
Press release on EFL's passing from ESM, correspondence, memorial program, and copy of Ralph Locke's tribute to EFL from service at ESM (11/23/1997).
- Folder 3 Memorial Service [for EFL at Eastman].
Outline for EFL's memorial service, EFL's harmonizations of hymns for service (MS repro), and letter from Angelo [Frascarelli].
- *** [Eastman Notes (with memorials for EFL).]
Separated to Box 44/10.
- Folder 4 [Ernest Livingstone, photos.]
EFL accepting gift of candy from students at Livonia High School. 1 color photograph, 4" x 6".
EFL at a piano. 1 color photograph, 8.5" x 10".
- Folder 5 EFL Memorial Fund.
Correspondence, reports, and other material related to the Ernest F. Livingstone Memorial Fund for Music and Humanistic Studies at ESM; dated 2006–2010.
- Folder 6 [Guestbook from services/memorials for EFL.]

- Folder 7 [Photographs of tribute to EFL in main hall of Eastman.]
6 color photographs, 4" x 6". 2 prints each (12 prints, total).
- Folder 8 [Tribute to EFL read before Friends of Chamber Music concert.]
Tribute to EFL by Angelo [Frascarelli] (read before 11/23/1997 Friends of Chamber Music concert) and concert program. 2 items.
- Folder 9 ESM Sibley Music Library.
Notes by TML and accompanying material related to gift of EFL Collection to Sibley (e.g., photocopies of papers from collection, brochures/materials about Sibley).

Box 39

- Folder 1 [*Rochester Review* (with memorials for EFL).]
2 issues of *Rochester Review* (Spring/Summer 1998; Fall 1998) containing memorials/mentions of EFL.
- *** [American Immigrant Wall of Honor, US Holocaust Memorial Museum, etc.]
Separated to Box 42/14.

Sub-series D: Awards and diplomas

- *** [Ernest Livingstone diplomas and awards.]
Separated to Box 45/2.

Box 39 [cont.]

- Folder 2 [EFL MA diploma.]
Master of Arts diploma, University of Rochester (1952). Enclosed in diploma cover.
- Folder 3 [EFL PhD diploma.]
PhD diploma, University of Rochester (1962). Enclosed in diploma cover.
- Folder 4 RPI Distinguished Faculty Award.
Photocopy of nomination and correspondence related to presentation of RPI's Distinguished Faculty Award to EFL.
RPI Distinguished Faculty Award certificate (1974). Enclosed in diploma cover.

Box 40

Folder 1

RPI Retirement Diploma.

Program from RPI's 17th Annual Faculty Recognition Dinner (1980) signed by EFL's colleagues.

Diploma presented to EFL upon his retirement from RPI (1980). Enclosed in diploma cover.

Box 46

Academic regalia: doctoral hood. Black, with blue velvet trim and yellow backing; Cotrell and Leonard.

Sub-series E: Teresa Livingstone

Box 40 [cont.]

Folder 2

[Music assignments – Teresa Marotta Livingstone?]

Notebook of graded music theory assignments (1942) [possibly by TML?] and loose pages (2 pp.).

Folder 3

[Teresa Marotta Livingstone grade reports and letters.]

Documents from TML's studies (high school, college, and graduate); dated 1936–1963.

Folder 4

[Teresa Marotta Livingstone essay "A Complex Personality and a Personality of Complexes."]

Typescript essay; dated 1949.5 pp.

[Teresa Livingstone diplomas and certificates.]

Separated to Box 45/3.

Folder 5

[Teresa Marotta Livingstone, University of Rochester appointments and course descriptions.]

Documents relating to TML's teaching appointments at the University of Rochester; dated 1950, 1981–1982.

[Teresa Marotta Livingstone other appointments, etc.]

Separated to Box 42/15.

Folder 6

[Teresa Marotta Livingstone MA diploma, Middlebury College.]

Master of Arts diploma, Middlebury College (1951). Enclosed in diploma cover.

[Legal pad with notes by Teresa Livingstone.]
Separated to Box 42/15.

Series 9: Oversized

Box 41

- Folder 1 [Documents separated from PhD cards.]
Separated from Box 11.
MS notes, correspondence, and newspaper clipping related to EFL's PhD research. 9 items.
- Folder 2 Haydn Paper ["Unifying Elements in Haydn's Symphony #104"]. (2 of 2: oversized draft MS.)
Separated from Series 3: Research and writing.
MS draft of paper (incomplete). 4 pp.
- Folder 3 Haydn Conference [1975].
Separated from Series 5, sub-series A: Music.
Conference schedule and list of attendees, handouts from presentations, and notes by EFL.
- Folder 4 [Literarischer Verein.] (4 of 4: oversized.)
Separated from Series 3: Research and writing.
Press clipping and typescript document. 7 pp.
- Folder 5 Recognition.
Separated from Series 4: Professional activities.
Correspondence (primarily letters of appreciation from students), course evaluations, biographies from published dictionaries, press clippings, and concert program (RPI Choral Concert in Honor of EFL).
- Folder 6 Professional activities: papers USA and abroad (2 of 2).
Separated from Series 4: Professional activities.
Correspondence, invoices, conference programs, and press clippings related to EFL's professional activities (i.e., university service, lectures, and conference papers).
- Folder 7 Professional activities II. (2 of 2.)
Separated from Series 4: Professional activities.
2 ESM calendars of events (with lectures by EFL) and poster for lecture series at RPI (with lecture by EFL).

- Folder 8 Art of Fugue Numbering/K & F Research Material I. (2 of 2.)
Separated from Series 5, sub-series A: Music.
 Correspondence and article by Gregory Butler (“Ordering Problems in J. S. Bach’s *Art of Fugue* Resolved”) and publisher’s proofs of book chapter (“Bach’s Last Fugue: Unfinished?”).
- Folder 9 Beethoven Op. 125, Analysis with Music.
Separated from Series 5, sub-series A: Music.
 Notes by EFL, research materials (e.g., handouts, articles by others), and scores of Beethoven’s Symphony No. 9.
- Folder 10 Beethoven with Music. (2 of 2: student work, Chopin score.) **RESTRICTED**
Separated from Series 5, sub-series A: Music.
 1 essay marked by EFL.
 Also in folder: Frédéric François Chopin, *Fantaisie-Improvisation*, published score (St. Louis: Art Publication Society, 1955). 11 pp.
- Folder 11 Mozart. (5 of 5: oversized.)
Separated from Series 5, sub-series A: Music.
 Article and annotated score (by Eric Hamman).
- Folder 12 Mozart opere buffe (except DG and Zf). (3 of 3: oversized.)
Separated from Series 5, sub-series A: Music.
 Article by Gunter Reiss. 8 pp.
- Folder 13 Wagner’s Ring.
Separated from Series 5, sub-series A: Music.
 Notes by EFL, research materials (e.g., articles, handouts, magazine clippings), and course materials (e.g., handouts, schedule).
- Folder 14 MHS 424 [Music in the Classic Period]. (2 of 3: oversized handouts.)
Separated from Series 5, sub-series A: Music.
 Course handout, with annotations by EFL. 2 pp.
- Folder 15 19th Century (after Beethoven). (2 of 2: programs, handouts from presentations.)
Separated from Series 5, sub-series A: Music.
 Concert/festival programs and handouts from presentations by others.
- Folder 16 20th Century II.
Separated from Series 5, sub-series A: Music.
 Notes by EFL, concert programs and program notes, course handouts, research materials (i.e., articles and press clippings).
- Folder 17 Set Theory. (2 of 2: presentation handouts, press.)
Separated from Series 5, sub-series A: Music.
 Handouts from presentations by others and press clippings.

Box 42

- Folder 1** Various articles, Germany, etc. (1 of 2: notes, magazine/journal articles, facsimiles.)
Separated from Series 5, sub-series B: Cultural history and languages.
Notes by EFL and magazine/journal articles.
- Folder 2** [Articles/notes on the Holocaust.]
Separated from Series 5, sub-series C: Judaism, Israel, and the Holocaust.
Notes by EFL and press clippings/articles.
- Folder 3** *Pierrot Lunaire*, Joseph Henry dissertation. (3 of 3: handouts.)
Separated from Series 6: Student work. **RESTRICTED**
Publicity brochure with photo of Joseph Henry (musical director, Utica Symphony Orchestra) and handouts on *Pierrot Lunaire*.
- Folder 4** Lash dissertation draft. (2 of 2.)
Separated from Series 6: Student work. **RESTRICTED**
Research material (i.e., publicity brochure for Julio-Miguel Garcia Llovera's *De Organo Vetere Hispanico* and photocopies from books on *Libro de Tientos de Correa*).
- Folder 5** Charles McClain, Bach Von Himmel Hoch [dissertation]. (2 of 2.)
Separated from Series 6: Student work. **RESTRICTED**
Johann Sebastian Bach, *Canonic Variations on "Vom Himmel hoch da komm' ich her," BWV 769a*, facsimile of published score. 2 copies.
- Folder 6** Correspondence ... Articles of General Interest. (1 of 2.)
Separated from Series 7: Correspondence.
Correspondence to EFL (particularly regarding the Collège Français Lindenborn Library), invoices (purchases for the Lindenborn Library), book lists and inventories of the Lindenborn Library's holdings, and facsimiles of press clippings.
- Folder 7** Professional Correspondence. (2 of 2: oversized clipping.)
Separated from Series 7: Correspondence.
Newspaper clipping on EFL's retirement from RPI (4/6/1980). 3 copies.
- Folder 8** Letters, cards.
Separated from Series 7: Correspondence.
Correspondence to TML following EFL's death (and facsimiles); dated 1997.
6 items.
Also in folder: facsimile of press clipping regarding EFL reuniting with a former student from the Goldschmidt School.

- Folder 9 Zeugnisse = Credentials.
 Separated from Series 8, sub-series A: Student and early career materials.
 Grade/progress reports and credentials for EFL from his studies in Germany;
 dated 1921–1932.
- Folder 10 [Bound volume from the Französisches Gymnasium?]
 Separated from Series 8, sub-series A: Student and early career materials.
 Bound volume containing facsimiles of handwritten records (?) from the
 Französisches Gymnasium (includes entries by [Kurt] Levenstein, pp. 56–
 78). 147 pp. Inscription on front cover to Julius Zimmerman.
- Folder 11 [Neue Synagogue Berlin.]
 Separated from Series 8, sub-series A: Student and early career materials.
 Correspondence to/from TML, notes, photographs, and other material related
 to inquiry about the Eintrittskarte and key to the Neue Synagoge Berlin
 belonging to EFL’s family.
- Folder 12 [Eastman Class of 1949.]
 Separated from Series 8, sub-series A: Student and early career materials.
 List of graduates from ESM’s class of 1949 (including EFL) and seating chart
 for Kilbourn Hall marking chairs dedicated to/by EFL.
- Folder 13 Ernst’s notes for autobiography.
 Separated from Series 8, sub-series B: Autobiography.
 Notes by EFL (timeline of important life events), with duplicate photocopies
 of notes. 13 leaves.
- Folder 14 [American Immigrant Wall of Honor, US Holocaust Memorial Museum, etc.]
 Separated from Series 8, sub-series C: Obituary and memorials.
 Correspondence, forms, and certificate to honor EFL, Christopher Marotta,
 and Francesca Polizzi Marotta on the American Immigrant Wall of Honor;
 booklet from the US Holocaust Memorial Museum; notes and press
 clipping on WWII; and biographical sketch of EFL for Friends of
 Chamber Music.
- Folder 15 [Teresa Marotta Livingstone other appointments, etc.]
 Separated from Series 8, sub-series E: Teresa Livingstone.
 Documents (e.g., correspondence, teaching evaluations) relating to TML’s
 teaching appointments at various schools, drafts of TML’s CV/work
 history, and list by TML of “our education records” [packing list;
 materials listed are arranged in Series 8].
- Folder 16 [Legal pad with notes by Teresa Livingstone.]
 Separated from Series 8, sub-series E: Teresa Livingstone.
 Contains notes by TML on Eckhard John’s article “Music and Concentration
 Camps.”

Box 43

- Folder 1 [EFL PhD dissertation partial drafts.] (2 of 2.)
Separated from Series 3: Research and writing.
Drafts of tables and examples, primarily on translucent/onionskin paper. 18 pp.
- Folder 2 Beethoven 9th Symphony, Problem of Form.
Separated from Series 3: Research and writing.
Drafts of paper (MS repro and typescript), handouts, and published score (piano reduction; incomplete, pp. 101–164 only).
- Folder 3 AfMw Holocaust Article.
Separated from Series 3: Research and writing.
See Box 13/6–9 and Box 14/1 for EFL’s English translation of Eckhard John’s article.
Photocopy of Eckhard John, “Musik und Konzentrationslager” (from *Archiv für Musikwissenschaft*, Vol. 48, no. 1 [1991]), related research material (e.g., press clippings, booklet *Musik in Konzentrationslagern*), 2 letters from EFL, and overhead photograph of the US Holocaust Memorial Museum (2 prints).
- Folder 4 Musical Heritage Society (MHS) Record Translations.
Separated from Series 3: Research and writing.
Correspondence to/from EFL regarding translation of liner notes by EFL; dated 1974. 5 letters.
German language liner notes for various MHS LPs, with corrected proofs of English translations by EFL. 10 items, total.
- Folder 5 Internationaler musikwissenschaftlicher Kongress [1970]: Invitation, program, correspondence.
Separated from Series 4: Professional activities.
See Box 13/1 for paper given by EFL („Das Formproblem des 4. Satzes in Beethovens 9. Symphonie“).
Conference invitation, correspondence to/from EFL, conference programs and schedules, and press clippings.
- Folder 6 150th Anniversary Song.
Separated from Series 4: Professional activities.
Drafts of lyrics and music (arrangement of Lutheran hymn “Grosser Gott, wir loben Dich!”) for “High on the Hill” (song for RPI’s 150th anniversary) by EFL, including brass parts; and accompanying material (i.e., memo, music to RPI’s Alma Mater.

- Folder 7 Bach (except KdF [Kunst der Fuge]). (4 of 4: oversized.)
Separated from Series 5, sub-series A: Music.
 Research material (i.e., handouts, paper by others) and newspaper clippings.
- Folder 8 [Handout on Beethoven's Symphony No. 9.]
Separated from Series 5, sub-series A: Music.
 Photocopy of handout. 8 pp.
- Folder 9 Berg. (2 of 2.)
Separated from Series 5, sub-series A: Music.
 Handouts and article by others.
- Folder 10 [Mozart] K. 331. (2 of 2: published score.)
Separated from Series 5, sub-series A: Music.
 Published score of sonata, extracted from larger publication ([s.l.: s.n., s.d.], pp. 142–154), with markings by EFL.
- Folder 11 On Wagner. (3 of 4: newspaper and oversized articles.)
Separated from Series 5, sub-series A: Music.
 Photocopy of notes by Robert Bailey and newspaper/magazine articles.
- Folder 12 On Wagner. (4 of 4: published scores.)
Separated from Series 5, sub-series A: Music.
 Excerpts from 2 published piano reductions/arrangements of *Parsifal* [s.l.: s.n., s.d.]. Pl nos. M.f.A.111 and 23106. Fragile.
- Folder 13 Meistersinger I.
Separated from Series 5, sub-series A: Music.
 Research material (i.e., articles, magazine articles), notes by EFL, and excerpts from libretto.
- Box 44**
- Folder 1 [Loose oversized materials on Wagner (articles, handouts, score excerpts).]
Separated from Series 5, sub-series A: Music.
 Research material (i.e., book chapters, articles), notes/diagrams of analysis, handouts, and score excerpts.
- Folder 2 [Loose press on Wagner.]
Separated from Series 5, sub-series A: Music.
 Newspaper clippings and *Bayreuth 1961* (conference publication; Bayreuth: Verlag der Festspielleitung, ©1961).

- Folder 3 Baroque Music.
Separated from Series 5, sub-series A: Music.
 Score excerpts (primarily photocopies from published scores, with 1 MS score and 1 MS repro score) and notes by EFL.
- Folder 4 Music – General.
Separated from Series 5, sub-series A: Music.
 Concert and conference programs, press clippings, journal articles by others, and handouts related to various composers and music topics.
- Folder 5 Various articles, Germany, etc. (2 of 2: newspaper clippings.)
Separated from Series 5, sub-series B: Cultural history and languages.
 Newspaper articles, primarily on German politics and culture.
- Folder 6 Israel Speeches. (2 of 3.)
Separated from Series 5, sub-series C: Judaism, Israel, and the Holocaust.
 Newspaper/magazine articles, primarily on Israeli and/or Middle East politics and Jewish culture.
- Folder 7 Israel Speeches. (3 of 3.)
Separated from Series 5, sub-series C: Judaism, Israel, and the Holocaust.
 Newspaper/magazine articles and facsimiles, primarily on Israeli and/or Middle East politics and Jewish culture.
- Folder 8 Correspondence ... Articles of General Interest. (2 of 2: newspapers, catalogs.)
Separated from Series 7: Correspondence.
 Book reviews from newspapers and excerpts from book publisher catalogs.
- Folder 9 Französisches Gymnasium 300th Anniversary, 1989.
Separated from Series 8, sub-series A: Student and early career materials.
 Correspondence to/from EFL, publications related to the Französisches Gymnasium, notes by EFL, and press clippings.
- Folder 10 [*Eastman Notes* (with memorials for EFL).]
Separated from Series 8, sub-series C: Obituary and memorials.
Eastman Notes, Winter 1998 issue; contains biographical sketch of EFL in memoriam (p. 33).
Eastman Notes, Fall 1998 issue; “Report on Giving” listing donors annotated by TML noting gifts to the Ernest F. Livingstone Memorial Fund (pp. 28–29).
- Folder 11 [Loose notes, articles on various topics.]
 Notes by TML, unfiled press clippings, magazine (*Past Forward*, Autumn 2010), and other loose documents.

Box 45

Folder 1

[Loose articles on Judaism, Israel, and the Holocaust: oversized.]

Separated from Series 5, sub-series C: Judaism, Israel, and the Holocaust.
Magazine from the United States Holocaust Memorial Museum (Summer 1993 issue) and newspaper/magazine clippings (and facsimiles)/

Folder 2

[Ernest Livingstone diplomas and awards.]

Separated from Series 8, sub-series D: Awards and diplomas.

Master of Education diploma (1948), George Eastman Scholarship certificate (1948–1949), Bachelor of Music diploma (1949), certificate from Frauchen and Erika recognizing EFL receiving RPI's Distinguished Faculty Award [1974], and 2 Outstanding Educator of America certificates (1974/75, 1975). 6 items, total.

Folder 3

[Teresa Livingstone diplomas and certificates.]

Separated from Series 8, sub-series E: Teresa Livingstone.

2 Mills System of Business Writing certificates (1938), Monroe High School diploma (1943), Bachelor of Arts diploma (1947), Phi Sigma Iota induction certificate (1950), Centre de Recherche et d'Étude pour la Diffusion du Français certificate (1963), and 7 Alliance Française certificates (1970, 1972). 13 items, total.