FRANCIS JAMES BROWN COLLECTION
(2018 Gift)

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SIBLEY MUSIC LIBRARY
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UNIVERSITY OF ROCHESTER

Processed by Henry Benson, spring 2019
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DESCRIPTION OF COLLECTION

Francis James Brown Collection (lived 1925–2008; the documents 1943–2009)
Location: C4B 6,4–6
Extent: 9 linear feet

Biographical sketch

This sketch is provided as a concise reference for those readers unfamiliar with Francis James Brown’s life and work. Other, more extensive accounts of his life are on file at RTWSC; these include his obituary, his CV as compiled by himself, and also an account of his young life, submitted by Mary Gifford Brown on 11 January 2015.

Francis James Brown, American-born composer and pianist, was born on October 26th, 1925, in Rochester, New York. His family moved to New York City when he was five years old. He proved himself a musical prodigy at a young age, playing the piano at age three and playing from orchestral scores at age ten. At age six he won a scholarship to the David Mannes School of Music, where he studied piano, violin, harmony, and composition. At age 14 he took acting classes for two years with Maria Ouspenskaya (formerly of the Moscow Art Theater) at her school in New York City. Thereafter he studied on scholarship at the Eastman School of Music (Rochester, NY), where he studied piano and composition, receiving the B.Mus. degree in 1947.

In 1951, Brown won a scholarship to study composition under Luigi Dallapiccola at Tanglewood; he later continued his studies under Dallapiccola in Florence on a Fulbright grant. While in Florence, he met Stanley Seeger, with whom he would collaborate on many musical
works and projects. (One of the most celebrated Brown-Seeger collaborations was the score of the feature film *Priest of Love* (1980), a dramatization of the life of D. H. Lawrence directed by Christopher Miles and starring Ian McKellen, Ava Gardner, John Gielgud, and Janet Sussman.) After returning to New York City from Europe, Brown worked on Broadway and also wrote music for television; during this same period, he studied composition under both Roger Sessions and Alexei Haieff, while also studying piano under Kyriena Siloti, daughter of Russian pianist Alexander Siloti. While residing in New York, he also gave piano recitals concerts on the East Coast.

In 1964, Brown moved to Greece, where at first he made his home in Athens, eventually re-locating to the island of Andros in 1982. In 1974, he met the English-born actor and singer Mary Gifford, who became Brown’s frequent musical collaborator and a dedicated performer of his music. They were married in Los Angeles in 1983 while Brown was lecturing at the Schoenberg Institute during his appointment to the Classics and Music Departments of Stanford University.

He died in London on January 18th, 2008. A memorial concert was held at St. John’s, Smith Square, London, on March 17th, 2009.

**Provenance**

The materials described herein are a continuation of the Francis James Brown Collection, which was created from two previous deposits of material (received November 2008 and April 2010). These additional materials were received by the Sibley Music Library in 2018 and were also the gift of Mrs. Mary Gifford Brown, widow of the composer.

**Scope and content note**

The first deposit of the collection, which was processed and separately described as the 2010 gift, contains the bulk of his music manuscripts. The scores and sketches in this second deposit of Mr. Brown’s papers represent just over 100 compositions, several of which duplicate material in the first deposit. This deposit does contain a small number of unique items, as both holograph manuscripts and in reproduction, as well as several folders of sketches.

Significantly, this second deposit includes several boxes of professional and personal papers, including libretti and song texts, correspondence, biographical material and works lists, concert programs and publicity materials, diaries and planners, and photographs. There are also 117 audiocassette tapes, most of which contain recordings of Mr. Brown’s compositions.

**Restrictions and use**

There are no restrictions on access to the collection. The provisions of the United States Copyright Law and its revisions apply in each instance of reproduction and performance, recording, and/or broadcast use. The written permission of Mary Gifford Brown is required for
any reproductions of the music manuscripts, whether by photocopying, digital scanning, or any other means yet unidentified, as well as for performance use.

**Associations**

The Francis James Brown Collection is one of numerous collections at RTWSC emanating from the careers and legacies of Eastman School of Music alumni. The manuscripts of Francis James Brown, B.Mus. ’47, join those of numerous other composer-graduates of the Eastman School, including William Bergsma, B.A. ’42, M.Mus. ’43; Alexander Courage, B.Mus. ’41; D. Lee Gannon, B.Mus. ’88; Sydney Hodkinson, B.Mus. ’57, M.Mus. ’58; Homer Todd Keller, B.Mus. ’37, M.Mus. ’38; Malcolm Seagrave, DMA ’62; and others.
DESCRIPTION OF SERIES

Series 1: Writings

This series contains libretti, scenarios for stage works, and song texts that were set to music by Mr. Brown as well as other written material that inspired his compositions. The materials have been arranged into two sub-series according to material type.

Sub-series A: Libretti

This sub-series contains fair copies and drafts of libretti as well as related notes and other documents (e.g., scenarios). The materials have been arranged alphabetically by title, with one untitled work filed at the end of the sub-series. Several of the libretti lack an author attribution, but as these are primarily handwritten drafts, it appears likely that they were written by Mr. Brown.

Sub-series B: Song texts

These texts are primarily arranged by song title (i.e., title the vocal composition that utilized the poem or text), though four folders contain multiple texts by the same author. Four additional folders at the end of the sub-series contain loose texts by multiple authors.

Series 2: Musical Scores

This series contains original compositions by Mr. Brown, comprising just over 100 musical works. The majority are vocal compositions, represented as either piano vocal scores or lead sheets, but a few instrumental and stage works are included as well. The scores have been divided into three sub-series.

Sub-series A: English titles

Sub-series A comprises works with English-language titles. The scores are arranged in alphabetical order by title, with no effort to organize the works by genre or instrumentation.

Sub-series B: Greek songs

Sub-series B contains eight lead sheets or songs bearing titles in Greek. The songs are arranged alphabetically by title, with untitled items filed at the end of the sub-series.

Sub-series C: Sketches

Sub-series C contains sketches and untitled drafts of compositions. Some effort has been made to distinguish individual compositions based on instrumentation and foliation.
The remaining sketches and fragments are housed together in one folder at the end of the sub-series.

**Series 3: Papers**

*Sub-series A: Correspondence*

This sub-series contains several hundred items of professional and personal correspondence that were preserved by Mr. Brown. The original organization of the correspondence has been maintained here, with the bulk of the correspondence arranged alphabetically by correspondent surname. The alphabetical sequence is followed by a separate file of chronological correspondence (housed in two folders) and one folder containing unsorted correspondence.

*Sub-series B: Professional papers*

The sub-series of professional papers contains biographical information (including obituaries) for Mr. Brown, works lists, certificates of copyright registration, composer’s notes, album designs and liner notes for CDs of Mr. Brown’s music, and professional contracts.

*Sub-series C: Personal papers*

A small number of personal papers were received with the collection, namely residency and insurance documents, financial documents, medical documents, and passports issued to Mr. Brown.

**Series 4: Programs and Publicity**

This series contains concert and recital programs that featured compositions by Mr. Brown, as well as newspaper reviews and related publicity materials. These materials are arranged chronologically.

**Series 5: Journals and Datebooks**

This series contains Mr. Brown’s personal journals, datebooks or planners, and notebooks in which he recorded personal reflections, agenda items, and other notes. These materials have been divided into three sub-series according to material type. The items in sub-series A and B are arranged chronologically.

*Sub-series A: Journals and diaries*

*Sub-series B: Dated planners/datebooks and notebooks*
Sub-series C: Undated notebooks and address books

A few of the notebooks in sub-series C contain personal and agenda notes, similar to those in sub-series B; however, the bulk of Mr. Brown’s undated notebooks contain analyses of compositions by other composers and notes he produced as part of his own composition process (e.g., composition plans, orchestration notes). Three address books are filed at the end of the sub-series.

Series 6: Photographs

The photographs have been arranged into four sub-series according to size. Within each sub-series, the individual items have been arranged chronologically, with undated items filed at the end of each sub-series.

Sub-series A: 4” x 5” sleeves
Sub-series B: 4” x 6” sleeves
Sub-series C: 5” x 7” sleeves
Sub-series D: 8” x 10” sleeves

Series 7: Audiocassette Tapes

This series contains sound recordings of performances of Mr. Brown’s works as well as a few recordings of works by other composers. Mr. Brown’s original labels are indicated in the finding aid using quotation marks (e.g., “Bach Arias”), and square brackets are used to indicate descriptive titles that were added by RTWSC personnel (such as if no label or title was present on the cassette tape or case). The recordings are arranged in alphabetical order by the title or label.

Series 8: Oversized

This series has been created for the ease of filing and is comprised of documents that require special housing consideration on grounds of their oversized dimensions. These materials have been arranged into three sub-series according to material type:

Sub-series A: Oversized scores
Sub-series B: Oversized documents
INVENTORY

Series 1: Writings

Sub-series A: Libretti

Box 1

Folder 1  “Buddha” libretto.
           By Nikos Kazantzakis. Translated by Kimon Friar and Athena Dallas-Damis. 
           Music and adaptation by Francis James Brown.
           Typescript libretto for the opera Buddha (Part I). 38 pages of text. 2 copies.

Folder 2  “Buddha” libretto (drafts).
           Material for the opera Buddha: typescript scenario; typescript and MS repro 
           excerpts and drafts of libretto.

Folder 3  “Buddha” libretto (drafts).
           Material for the opera Buddha: typescript, MS repro, and ink MS drafts of 
           libretto. (Draft labeled Act II also titled “The Death of Buddha: A Ballet.”)

Folder 4  “Buddha” synopsis, scenario, and drafts.
           Material for the opera Buddha: typescript synopsis of proposed libretto; 
           typescript and MS repro summary of scenario; and typescript excerpts from 
           libretto (including scenario for ballet titled “The Death of Buddha”).

Folder 5  “Damn it, Dionysos, Do!” libretto.
           A Musical Play in two acts … by Charles Haldeman. Book and lyrics by Charles 
           Haldeman.
           Typescript libretto. 66+49 pages of text.

Folder 6  [“Damn it, Dionysos, Do!” libretto draft.]
           Spiral bound notebook containing notes and libretto draft [appears to be 
           material for FJB’s adaptation of “Damn it, Dionysos, Do!”].

Folder 7  “Double Play” libretto.
           Book and lyrics by Rosalie Calabrese. Music by Francis James Brown. 
           Typescript draft of libretto (unmarked). [102] pages of text.

Folder 8  “Double Play” libretto (draft 2).
           Typescript draft of libretto, with changes and excisions. 52+36 pages of text.

Folder 9  [“Each one with his pain” libretto draft.]
           Spiral-bound notebook containing ink MS draft of a libretto; written at top of 
           first page “Each one with his pain.”
Folder 10  “The Education of Eustace” ballet scenario.
Typescript scenario for ballet “The Education of Eustace: The Story of a Panic.”
4 pages of text.

Folder 11  “The End or the Beginning” libretto.
Two acts/sections: I. The Trojan Women — II. Lysistrata.
Typescript drafts of libretto. 11+5+6 pages of text.

***  “Hester” scenario and libretto drafts.
See Box 2/4–5 (“The Scarlet Letter”).

Folder 12  “The Highboy” libretto.
Originally housed in 3-prong folder.
Typescript libretto for The Highboy. 46 pages of text.

Folder 13  “It—I–You” libretto.
Subtitled “A Trilogy with Music by Francis James Brown.”
Typescript libretto. 2 copies, each 9+10+14 pages of text.
Also in folder: ink MS list of characters and typescript notes. 1+2 pages of text.

Folder 14  [“It—I–You” libretto draft.]
Originally interleaved in notebook with notes/libretto draft for “Damn It, Dionysos, Do”; see Box 1/6.

Box 2

Folder 1  “It—I–You” libretto draft.
Originally housed in 4-ring binder.
Ink MS draft of scenario and libretto for It—I–You: A Trilogy with Music; also includes ink MS song texts and other notes.

Folder 2  “The Most Hated Man” libretto.
By John Oliver. Music by Francis James Brown.
Typescript libretto. 46 pages of text.

Folder 3  [“The Merchant of Venice” notes.]
Originally housed in 2-ring binder.
Ink MS notes on scenario, scenic structure, and choreography, as well as libretto draft; written at top of p. 1: “Act I, Merchant of Venice.”

Folder 4  “The Scarlet Letter” libretto.
Typescript synopsis and libretto. 1+27 pages of text.
Folder 5  [“The Scarlet Letter” libretto drafts and notes.]

*Originally housed in 4-ring binder.*

Ink MS notes on scenario, characters, and orchestration, as well as libretto drafts and song texts; primarily material related to *The Scarlet Letter* by Nathaniel Hawthorne and its characters, including scenario and notes titled “Hester, a romance” (after second divider).

**Box 8**

Folder 1  Libretto and notes [texts related to US history].

Typescript libretto compiled from texts by various American authors [appears to present a series of tableaux from US history], with revisions and annotations in ink. 37 leaves of text.

Accompanied by ink MS lists of songs. 5 pages of text.

*Sub-series B: Song texts*

**Box 2**

Folder 6  “Five Kabir Songs.”

Translated by R. Tagore, assisted by E. Underhill.

Typescript poems (in English). 3 copies, each 2 pages of text. Copy 1 includes typescript composer’s notes.

Folder 7  “Five Trees in Paradise.”

Five songs from *The Chrysalis Dimension* by Gemma D’Auria.

Ink MS and typescript poems. 7+4 pages of text.

Folder 8  “The Gododdin.”

Poetry by Desmond O’Grady.

Typescript text, with instrumentation list. 2 copies, each 8 pages of text. Copy 2 accompanied by letter from FJB.

Folder 9  “The Jumblies.”

Poetry by Edward Lear.

Typescript poems. 4 copies, 5+5+2+1 pages of text.

Also in folder: cast list for “The Jumblies.” 1 page of text.

Folder 10 “The Lay of Love and Death of Cornet Christopher Rilke.”

Poem by Rainer Maria Rilke. Transposition into English by Alfred Perlès.

Typescript poems. 3 copies, 4+10+10 pages of text.

Folder 11 “Saint of the Sea.”

Poem by Anastassi Levithis.
Typescript poems; texts in Greek and in English translation. Multiple copies, 12 leaves, total.

Folder 12  
“Sept Mélodies des Illuminations.”  
Poetry by Arthur Rimbaud. Translation by Bertrand Mathieu.  
Typescript poems. 5 copies (includes copies with French only, English translation only, and both French and English), 3+2+2+4+4 pages of text.

Folder 13  
Poems by Emily Dickinson.  
Typescript poems. 4 copies, 3+3+2+2 pages of text. Copy 3 includes typescript composer’s note.

Folder 14  
“Three Angelic Poems.”  
Typescript poems. 4 copies (includes copies with English text only and copies with English and Greek texts), 2+3+3+2 pages of text.

Folder 15  
“Three Songs with Poetry by Rabindranath Tagore.”  
Poems by Rabindranath Tagore. Translation by William Radice.  
Typescript poems. 2 copies, 2+3 pages of text. Copy 1 includes MS repro composer’s note. Copy 2 includes typescript composer bio.

Folder 16  
“Three Voices of Modern Greece.”  
Poems by George Seferis, Odysseus Elytis, and Angelos Sikelianos. Translated by Edmund Keeley and Philip Sherrard.  
MS repro and typescript poems. 4 copies, 2+2+3+2 pages of text.

Folder 17  
[Three songs.]  
Poetry by C. P. Cavafy. Translated by Rae Dalven.  
Typescript poems. 4 copies (includes copies with English text only and copies with English and Greek texts), 1+1+1+3 pages of text.

Folder 18  
[Poems by William Blake.]  
Includes texts for “Auguries of Innocence”; “The Fly”; and “Nine Songs of Innocence, Experience and Prophecy of William Blake.”  
Typescript and ink MS poems. Multiple copies of each text.

Folder 19  
[Texts by Walter de la Mare.]  
Includes texts for “De Mortuis” and “Five Songs” (Poems by Walter de la Mare).  
Typescript poems. Multiple copies of “De Mortuis.”
Folder 20  [Poems by Kathleen Raine.]
Includes texts for “Four Christmas Songs”; “A Love Remembered”; and “Metaphors of Eros.”
MS repro and typescript poems. Multiple copies of “A Love Remembered.”

Folder 21  [Poems by Angelos Sikelianos.]
Includes texts for “Because I Deeply Praised” and “The First Rain.”
Typescript poems. Texts in Greek and in English translation. 2+4 pages of text.

Folder 22  [Song texts.]
Typescript, ink MS, and MS repro texts by various authors, including poems by FJB. Primarily in English; also includes texts in French.
*Oversized documents (song texts) separated to Box 4/1 and Box 8/2.*

Folder 23  [Song texts (in Greek).]
Typescript and ink MS texts by various authors. Texts in Greek (some with English translation).

Box 4

Box 4/1 [Song texts.]
*Separated from Box 2/22.*
Includes texts for “The View from Agios Petros, Andros” (by Thanasis Maskaleris); “Five Poems from Beings and Things on Their Own” (by Katerina Anghelaki-Rooke; translated by the author in collaboration with Jackie Wilcox); [Three Songs] (by C. P. Cavafy); and “Prologue to Buddha” (by Nikos Kazantzakis; translated by Kimon Friar and Athena Dallas-Damis).
Typescript texts. 8 pages of text.

Box 8

Box 8/2 [Song texts.]
*Separated from Box 2/22.*
Ink MS and typescript poems (unattributed). 8 pages of text.

Series 2:  Musical Scores

Sub-series A: English titles

Box 4

Box 4/2 1920’s + – December 24, 1982.
For Eileen Croxford, Hugh Bean, and David Parkhouse “The Music Group of London.”
For violin, violoncello, and piano.
Score. MS repro. 21 pages of music.

Box 4/3  [Adagio] – Without date.
For string orchestra.
Sketch. Ink MS. 6 pages of music.

Box 4/4  Ah, How Sweet it is to Love – Without date.
For voice and piano. Music by Henry Purcell. Text by John Dryden.
[Arranged/realized by FJB.]
Score. Ink MS. 2 pages of music.

Box 4/5  All You Gotta Do – Without date.
For voice and accompaniment. Stamp at top of page 1: “Patricia Finch.” Stamp at bottom of page 1: “Herman Drewes / D 705 / Local 802.”
Piano conductor score (piano vocal score). MS repro. 6 pages of music.

Box 4/6  The Arms of Love – Without date.
Lyrics by Diana Spyropulos.
Lead sheet. MS repro. 2 pages of music.

Box 4/7  Background – Without date.
Sketches (primarily of melody lines). Ink MS. 16 pages of music.

For two voices and piano. Poetry by Hilaire Belloc.
Score. MS repro. 32 pages of music
Accompanied by photocopy of poetry (reproduced from published source), with notes by FJB.

For voice and piano. Text by Thomas Hardy.
Draft of score. Pencil MS. 16 pages of music.
Box 4/9  *Big Joe* – Without date.
   For voice and piano. Lyrics by David Jackson.
   Score. MS repro. 4 pages of music.

Box 4/10  *Birthdays* – Without date.
   “For Stanley.”
   For solo piano.
   Score. MS repro. 1 page of music.
   Accompanied by envelope addressed to/from FJB.

Box 4/11  *The Blue Bird* – Without date.
   Scenario by Mary Gifford Brown. Music by Francis James Brown.
   Sketch. Ink MS. 1 page of music.

Box 4/12  *Buddha* – Without date.
   By Nikos Kazantzakis. Translated by Kimon Friar and Athena Dallas-Damis.
   Music and adaptation by Francis James Brown.
   [1] Typescript/MS repro libretto, with additional notes on orchestration. 35
   pages of text.
   MS. 26 pages of music.

Box 4/13  *Cages* – Without date.
   Lyrics by Jim Creighton.
   Lead sheet. MS repro. 2 pages of music.
   Accompanied by envelope addressed to/from FJB.

Box 4/14  *Chopin Etude op. 25, no. 7* – Without date.
   used by FJB and Stanley Joseph Seeger for their collaborations].
   Arrangement for quartet (instruments unspecified).
   Draft of score. Pencil MS. 6 pages of music.

Box 4/15  *Concerto for Clarinet and Chamber Orchestra* – 1997.
   For Peter Goldberg.
   Solo clarinet and full set of orchestral parts. Printed parts (engraved using music
   notation software). 59 pages of music, total.
   Accompanied by faxed cover sheet with note to FJB.

Box 4/16  *Congratulations* – Without date.
   Lyrics by Rosalie Calabrese.
   Lead sheet. MS repro. 3 pages of music.

Box 4/17  *Converts* – Without date.
   Lyrics by Jim Creighton.
Lead sheet. MS repro. 1 page of music.  
Accompanied by envelope addressed to/from FJB.

**Box 4/18**  
*Could I Forget* – Without date.  
Lyrics by Rosalie Calabrese.  
Lead sheet. MS repro. 3 versions (original version; with pencil revisions; final version), each 1 page.

**Box 4/19**  
*The Dark Red House* – Without date.  
For voice and piano. Lyrics by David Jackson.  
Score. MS repro. 5 pages of music.

**Box 4/20**  
*The Day you Surrender* – Without date.  
Lyrics by Jim Creighton.  
Lead sheet. MS repro. 1 page of music.  
Accompanied by envelope addressed to/from FJB.

**Box 4/21**  
*De Mortius* – Without date.  
For voice and piano. Poetry by Walter de la Mare.  
Draft of score (incomplete; pages 11–12 missing). Ink/pencil MS. 9 pages of music.

**Box 4/22**  
*Don’t Throw it Away* – June 3, 1985; revised June 28, 1986.  
Lyrics by Rosalie Calabrese.  

**Box 4/23**  
*Double-Play* – Without date.  
Sketches. Ink MS. 5 pages of music.

**Box 4/24**  
*Down Payments in the Dark* – Without date.  
Lyrics by Jim Creighton.  
Lead sheet. MS repro. 1 page of music.  
Accompanied by envelope addressed to/from FJB.

**Box 4/25**  
*The Drifter* – Without date.  
Lyrics by Jim Creighton.  
Lead sheet. MS repro. 2 pages of music.  
Accompanied by envelope addressed to/from FJB.

**Box 4/26**  
*Fantasie* – Without date.  
For soli violin, viola, and violoncello with string orchestra.  
Box 4/27  [Five Melodies for Gordon Reed] – Without date.
Written on accompanying envelope: “Last Night / 5 Melodies for Gordon Reed.”
Accompanied by envelope addressed to/from FJB.

Lyrics by Rosalie Calabrese.
Lead sheet. MS repro. 2 pages of music.

Draft of score. Pencil MS. 5 pages of music.

Box 4/30  The Gododdin – Without date.
[For boy soprano, mezzo, baritone and narrator, flute, whip tambourine, penny whistle, anvil, vilogue pipes, bodhran harp, violin solo and string quartet.]
Poetry by Desmond O’Grady.
[1] Libretto. MS repro. 8 pages of text.

Box 4/31  Good Girl – Without date.

Box 4/32  Indecision – Without date.
Lyrics by Rosalie Calabrese.
Lead sheet. MS repro. 2 pages of music.

Box 4/33  Inner Voices – Without date.
Lyric by Jim Creighton.
Lead sheet. MS repro. 1 page of music.
Accompanied by envelope addressed to/from FJB.

Box 4/34  It Seems – Without date.
Lyrics by Jim Creighton.
Lead sheet. MS repro. 1 page of music.
Accompanied by envelope addressed to/from FJB.

Lyrics by Rosalie Calabrese.
Copy 4 has emendations in ink.
Box 4/36  
*Jubilation* – Without date.  
Lyrics by Jim Creighton.  
Lead sheet. MS repro. 1 page of music.  
Accompanied by envelope addressed to/from FJB.

Box 4/37  
*Just Don’t Remember Last Night* – Without date.  
Lyrics by Jim Creighton.  
Lead sheet. MS repro. 1 page of music.  
Accompanied by envelope addressed to/from FJB.

Box 4/38  
*Last Night* – Without date.  
By Sam and John.  
Lead sheet. Ink MS. 1 page of music.

Box 3  
Box 3/2  
For SATB chorus and piano. Poetry by Mathew Arnold.  
Score. MS repro, with emendations in ink. 18 pages of music.

Box 4  
Box 4/39  
Lyrics by Rosalie Calabrese.  

Box 4/40  
*Love is Bad for Business* – Without date.  
Lyrics by Rosalie Calabrese.  
Lead sheet. MS repro. 2 copies, each 2 pages of music.

Box 4/41  
*Make up your Mind Baby* – Without date.  
Lyrics by Rosalie Calabrese.  
  Copy 2 has emendations in pencil.  

Box 4/42  
Lyrics by Rosalie Calabrese.  

Box 4/43  
*Mine Now* – Without date.  
For voice and piano. Lyrics by David Jackson.  
Score. MS repro. 3 pages of music.
Box 4/44  *Moment of Truth* – Without date.
For voice and piano. Lyrics by David Jackson.
Score. MS repro. 4 pages of music.

Box 3

Box 3/3  *The Most Hated Man* – May 26, 1988
Lyrics by John Oliver.
Vocal score. MS repro. 118 pages of music.

Box 4

Box 4/45  *My Love is a Quiet Love* – Without date.
Lyrics by Stanley Seeger.
Lead sheet. Ink MS. 1 page of music.
Accompanied by envelope addressed to/from FJB.

Box 4/46  *My Special Person* – Without date.
Lyrics by Rosalie Calabrese.
Lead sheet. MS repro. 3 copies, each 1 page of music. Copy 3 has revised text (emendations in ink).

Box 4/47  *Nantalyn Escapade* – Without date.
For trumpet, violin, part, and percussion.
Sketch. Pencil MS. 2 pages of music.

Box 4/48  *No Place to go but Up* – Without date.
Lyrics by Rosalie Calabrese.
Lead sheet. MS repro. 2 copies, each 1 page of music. Copy 2 has text emended in ink.

Box 4/49  *Once you knew it all too Well* – Without date.
Lyrics by Jim Creighton.
Lead sheet. MS repro. 2 pages of music.
Accompanied by envelope addressed to/from FJB.

Box 4/50  *One Hell of a Try* – Without date.
Lyrics by Nancy Farnsworth.
Lead sheet. MS repro. 2 copies, each 1 page of music.

Box 4/51  *One Turkey Dinner to Go* – Without date.
Lyrics by Nancy Farnsworth.
Lead sheet. MS repro. 1 page of music.
**Box 4/52**  
*Opening Night* – Without date.  
Lyrics by Rosalie Calabrese.  
Lead sheet. MS repro, with emendations in ink. 1 page of music. Fragment.

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**Box 3**

**Box 3/4**  
*Passacaglia and Fugue for a Lovely Birthday* – April 17, 1984.  
For piano.  
Piano score. MS repro, with emendations in pencil. 4 pages of music.

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**Box 4**

**Box 4/53**  
*Prelude (Fantasy) after J. S. Bach* – Without date.  
Written at top of score: “Joseph James” [pseudonym used by FJB and Stanley Joseph Seeger for their collaborations].  
For string orchestra.  
Draft of score. Pencil MS. 9 pages of music.

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**Box 3**

**Box 3/5**  
*Quintet for Winds* – May 15, 1950.  

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**Box 4**

**Box 4/54**  
*Rosetta with the Heart of Stone* – Without date.  
Lyrics by Charles Haldeman.  
Lead sheet. MS repro. 1 page of music.

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**Box 5**

**Box 5/1**  
*Send Home my Long Strayed Eyes* – Without date.  
[Transcribed by FJB to G major and D major.]  
Score. Ink MS. 2 versions/keys, each 3 pages of music.

**Box 5/2**  
*She Doesn’t Want Me* – Without date.  
Lyrics by Rosalie Calabrese.  
Lead sheet. MS repro. 4 pages music.

**Box 5/3**  
*The Sight of You* – Without date.  
For voice and piano. Lyrics by David Jackson.  
Score. MS repro, with emendations in pencil. 4 pages of music.
Box 5/4  *Sililoquies* – Without date.
  For chorus and soloists. Lyrics by Rosalie Calabrese.

Box 5/5  *Since I Met You* – Without date.
  Lyrics by Rosalie Calabrese.
  Lead sheet. MS repro. 3 copies, each 1 page of music. Copy 2 has emendations to text in pencil. Copy 3 has revised text.

  For solo piano.
  Score. MS repro. 20 pages of music.

Box 3

  For piano.
  Three movements: I. Allegro con brio. – II. Adagio, molto misterioso. – III. Molto allegro, con gioia.
  Piano score. MS repro, with annotations in pencil. 11 pages of music.

Box 5

Box 5/7  *Sorry* – Without date.
  Lyrics by Rosalie Calabrese.
  Lead sheet. MS repro. 2 pages of music.

  Lyrics by Rosalie Calabrese.

Box 5/9  *Syracuse; Agrigente; Villa de Casale* – December 18, 2005.
  Sketches. Pencil MS. 1 page of music.

Box 5/10  *That’s All* – Without date.
  For voice and piano. Lyrics and music by David Jackson.
  Score. MS repro. 2 pages of music.

Box 3

Box 3/7  *Three Voices of Modern Greece* – April 8, 1983.
  For voice and piano. Poetry by George Seferis, Odysseus Elytis, and Angelos Sikelianos. Translated by Edmond Keeley and Philip Sherrard.
Three movements: I. Euripides the Athenian. – II. I No Longer Know the Night. – III. The Suicide of Atzesivano, Disciple of Buddha.
Score. MS repro. 2 copies, each 9 pages of music.

Box 5

Box 5/11  To Want More – April 1, 1986.
Lyrics by Rosalie Calabrese. Lead sheet.
MS repro. 2 copies, each 2 pages.

Box 3

For piano.
Seven movements: I. Tout vitesse. – II. Moins vite. – III. Très lentement. – IV. Très animé. – V. Habanera. – VI. Tendrement. – VII. La fugue joyeuse.
Piano score. MS repro. 9 pages of music.

Box 5

Box 5/12  Until Tomorrow – Without date.
Lyrics by Rosalie Calabrese.
Copy 2 has emendations to text in pencil. Copy 3 has revised text and emendations in ink.

Box 3

Box 3/9  Vamp Til Ready – Without date.
Music and lyrics by Francis James Brown.
Lead sheet. MS repro. 1 page of music.
Missing ending.

Box 5

Box 5/13  Vassily – Without date.
Lyrics by Jim Creighton.
Lead sheet. MS repro. 2 pages of music.
Accompanied by envelope addressed to/from FJB.

Box 3

Box 3/10  A Veteran – Without date.
Lead sheet. MS repro, with emendations in black ink. 2 pages of music.
**Box 5**

**Box 5/14**  
*Visions* – Without date.  
Lyrics by Jim Creighton.  
Lead sheet. MS repro. 1 page of music.  
Accompanied by envelope addressed to/from FJB.

**Box 5/15**  
*Without You* – Without date.  
Lyrics by Rosalie Calabrese.  
Lead sheet. MS repro. 2 copies, each 1 page of music.

**Box 5/16**  
*Won’t Someone Take a Liking to Me* – Without date.  
Lyrics by Jim Creighton.  
Lead sheet. MS repro. 2 pages of music.  
Accompanied by envelope addressed to/from FJB.

**Box 5/17**  
*You Can’t Buy Love* – Without date.  
Lyrics by Rosalie Calabrese.  
Lead sheet. MS repro. 2 copies, each 2 pages of music. Copy 2 has emendations in ink.

**Box 5/18**  
*You’ve Got the Kind of Face* – Without date.  
Lyrics by Charles Haldeman.  
Lead sheet. MS repro. 1 page of music.

**Box 5/19**  
[Program of Broadway Medleys] – Without date.  
Compilation of songs from: *Show Boat* — *Anything Goes* — *Porgy and Bess*  
“I Get a kick out of You” — *Pal Joey* — *Lady in the Dark* — *Oklahoma* —  
*Annie Get your Gun* — *My Fair Lady* — *West Side Story* — *Cabaret* —  
*Funny Girl* — *A Little Night Music*.  
Lead sheets. Ink MS. 14 pages of music.

**Box 3**

**Box 3/11**  
[Program of Broadway Medleys] – Without date.  
Compilation of songs from: *Show Boat* — *Anything Goes* — *Porgy and Bess*  
“I Get a kick out of You” — *Pal Joey* — *Lady in the Dark* — *Oklahoma* —  
*Annie Get your Gun* — *My Fair Lady* — *West Side Story* — *Cabaret* —  
*Funny Girl* — *A Little Night Music*.  
Lead sheets. MS repro. 14 pages of music.  
Accompanied by typescript introduction text used in “program of Broadway Medleys.” 4 pages of text.
Sub-series B: Greek songs

Box 5

Box 5/20 Αγορί Χλωμο – Without date.
For voice and piano. Text by Κώστας Αράπης [Kostas Arapis].
Score. MS repro. with emendations in blue ink. 2 pages of music.

Box 3

For voice and piano. Poetry by Αναδτάδη Λεβίδη.
Three movements: I. Moderato. – II. Lento, a piacere. – III. Moderato.
Score. MS repro. 2 copies, each 14 pages of music. Accompanied by additional copy of mvmt. I, 5 pages of music.

Box 5

Box 5/21 Θα Ερθω Κοντα Σου – Without date.
For voice and piano. Text by Κώστας Αράπης [Kostas Arapis].
Score. MS repro. 2 pages of music.

Box 5/22 Μαρια [Maria] – Without date.
Text by Plato Mousaios.
Lead sheet. MS repro. 2 pages of music.

Box 5/23 Μην Αργησ (Don’t Delay) – Without date.
Text by Παναγιώτης Τσάρτας.
Lead sheet. MS repro. 1 page of music.

Box 5/24 Μυς Πηρε Το Κοριτσι – Without date.
For voice and piano. Text by Κώστας Αράπης [Kostas Arapis].
Score. MS repro. 3 pages of music.

Box 5/25 Οχι Για Μια Βραδια – Without date.
Text by Παναγιώτης Τσάρτας.
Lead sheet. MS repro. 1 page of music.

Box 5/26 Ποσο Θελω – Without date.
For voice and piano. Text by Κωστας Λιαπης.
Score. MS repro. 4 pages of music.

Box 5/27 Ποτε Τα Αστερια Μην Ρωτασ – Without date.
For voice and piano. Text by Κωστας Ντουρος.
Score. MS repro. 4 pages of music.
Box 5/28  Σ’ Άγαπο Τρελλα – Without date.
         For voice and piano. Text by Κωστας Λιαπης.
         Scores (2 versions). MS repro. 2 copies, 3+2 pages of music.

Box 5/29  Στο Πρωτο Μου Λιμανι – Without date.
         Lyrics by Michael Lazari.
         Lead sheet. MS repro. 1 page of music.

Box 5/30  Τι Κοριτσι Ειν’ Αυτο – Without date.
         For voice and piano. Text by Κωστας Λιαπης.
         MS repro. 4 pages of music.

Box 5/31  Τικ–Τακ – Without date.
         Text by Πλατων Μουσαιος Χασάπικο.
         Lead sheet. MS repro. 1 page of music.

Box 5/32  To Γραψιμο – Without date.
         For piano.
         Score. MS repro. 14 pages of music.

Box 5/33  To Ματι Μου Εθολωσε – Without music
         Text by Πλατων Μουσαίος.
         Lead sheet. MS repro. 2 pages of music.

Box 3

         For voice and piano. Poems by Katerina Angelake-Rouk [Anghelaki-Rooke].
         Score. MS repro. 2 copies, each 9 pages of music.

Box 3/14  [Three songs] – March 26, 1978
         For voice and piano. [Text by C. P. Cavafy. Translation by Rae Dalven.]
         Διεγειρονται [When They Are Roused].
         Score. MS repro. 2 copies, each 11 pages of music.

Box 5

         For voice and piano. Text in Greek.
         Draft of score (written at top of page 1: A’). Ink MS. 6 pages of music.
Sub-series C: Sketches

Box 5

Box 5/35 Sketch (“Rose enters woods, expresses her delight at its beauty”) – Without date. Sketch. 2 pages of music.
  On recto: sketch on 2 staves; at top of page: “ROSE enters woods, expresses her delight at its beauty.”
  On verso: excerpt of sketch for voice and piano (3 staves); text at top of page: “circle of the standing stones / when the white …”

Box 5/36 Sketch [excerpt from nine Greek songs] – Without date.
  Text in Greek.
  Lead sheet. MS repro. 3 pages of music.

Box 5/37 Sketch [lead sheets in English] – Without date.
  Text in English.
  Lead sheet. Ink MS. 7 pages of music.
  Incomplete; pages numbered 1, 3–6, and 9.

Box 5/38 Sketch [collection of lead sheets for popular English tunes] – Without date.

Box 5/39 Sketch [untitled work for symphony orchestra] – Without date.
  Draft of score (comprising inserts or revised sections). Pencil MS. 25 pages of music.

Box 5/40 Sketch [untitled work(s) for piano?] – Without date.
  Sketches. Ink MS. 10 pages of music.
  Also includes sketch of song for voice and piano (first line: “Rises and falls and teeming multitudes in the fecund waters”).

Box 5/41 Sketch [untitled work(s) for piano?] – April–May 2001 and February 21, 2004.

Box 5/42 Sketch [movement IV of work for piano and celeste] – Without date.
  Sketches. MS repro/pencil MS. 6 pages of music.
  Incomplete; movement IV, pages numbered 81–86.

Box 5/43 Sketch [movement II of work for symphony orchestra?] – Without date.
Box 5/44  Sketch [“Give me my scallop shell of quiet”] – Without date.  

Box 5/45  Sketches and score fragments – 1985–2003 [most without date].  
Loose sketches, notes, and fragments. Pencil/ink MS and MS repro. 78 leaves.

Series 3:  Papers

Sub-series A: Correspondence

Box 6

Folder 1  Anderson, John Murray.  
4 items. Accompanied by 1 envelope, with notes.

Folder 2  Albee, Edward.  
13 items.

Folder 3  [Basaldella], Afro.  
1 item (card with note “Abbracci ed auguri per il nuovo anno”). 1 envelope.

Folder 4  Beckmann, Quappi.  
3 items.

Folder 5  Birolli, Ro [Rose].  
3 items.

Folder 6  Boondiskulchok, Prach.  
2 items.

Folder 7  Cherkassky, Shura.  
5 items.

Folder 8  Cillufo, Francesco.  
2 items.

Folder 9  Cooke, Daniel.  
2 items.

Folder 10  Copland, Aaron.  
1 item.

Folder 11  Craig, Minsa.  
9 items.
<p>| Folder 12 | Dallapicola, Luigi. | 4 items. Also includes 1 autographed photograph of Dallapicola. |
| Folder 13 | Davis, Sir Colin. | 1 item. |
| Folder 14 | Diamond, David. | 10 items. |
| <strong>Box 8</strong> | | |
| Folder 3 | Evans, Richard. | 47 items. |
| Folder 4 | Ferrand, Noel. | 38 items. |
| <strong>Box 6</strong> | | |
| Folder 15 | Fine, Verna. | 1 item. |
| Folder 16 | Flanagan, William. | 14 items. |
| Folder 17 | Freed, Arnold. | 7 items. |
| Folder 18 | Friar, Kimen. | 8 items. |
| Folder 19 | Glennie, Evlyn. | 5 items. |
| Folder 20 | Globous, John. | 1 item. |
| Folder 21 | Goyder, George. | 1 item. |
| <strong>Box 8</strong> | | |
| Folder 5 | Haukouvy, Ben. | 18 items. |</p>
<table>
<thead>
<tr>
<th>Box 6</th>
<th>Folder</th>
<th>Details</th>
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</thead>
<tbody>
<tr>
<td>Folder 22</td>
<td>Herman, Joseph and Nini</td>
<td>4 items</td>
</tr>
<tr>
<td>Folder 23</td>
<td>Kazantzaki, Helena</td>
<td>13 items</td>
</tr>
<tr>
<td>Folder 24</td>
<td>Keely, Mike</td>
<td>3 items</td>
</tr>
<tr>
<td>Folder 25</td>
<td>King, Francis</td>
<td>1 item</td>
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<tr>
<td>Folder 26</td>
<td>Kitty, Jerome</td>
<td>5 items</td>
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<tr>
<td>Folder 27</td>
<td>Latow, Muriel</td>
<td>15 items</td>
</tr>
<tr>
<td>Folder 28</td>
<td>Lawther, James</td>
<td>1 item</td>
</tr>
<tr>
<td>Folder 29</td>
<td>McQueen, Butterfly</td>
<td>1 item</td>
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<tr>
<td>Folder 30</td>
<td>Merrill, James</td>
<td>2 items</td>
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<tr>
<td>Folder 31</td>
<td>Moser, Sir Claus</td>
<td>1 item</td>
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<tr>
<td>Folder 32</td>
<td>Noy, Princess of Thailand</td>
<td>2 items</td>
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<tr>
<td>Folder 33</td>
<td>O’Grady, Desmond</td>
<td>3 items</td>
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<tr>
<td>Folder 34</td>
<td>Oliver, John</td>
<td>12 items</td>
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<tr>
<td>Folder 35</td>
<td>Oliver, Roger</td>
<td>3 items</td>
</tr>
<tr>
<td>Folder 36</td>
<td>Paxton, Adele</td>
<td>1 item</td>
</tr>
</tbody>
</table>
Folder 37  Perlès, Alfred.
          3 items.

Folder 38  Prince, Hal.
          4 items.

Folder 39  Quekemeyer, Rosyrie Schulman and B. C.
          13 items.

Folder 40  Raine, Kathleen.
          12 items.

Folder 41  Rehm, Rush.
          12 items.

Folder 42  Roberts, Doris.
          2 items.

Folder 43  Ryan, Betty.
          2 items.

Box 8

Folder 44  Seeger, Stanley.
          85 documents. 8 photographs.

Box 6

Folder 44  Strouse, Charles.
          3 items.

Folder 45  Thacker, Simon.
          1 item.

Folder 46  Viviano, Catherine.
          3 items.

Folder 47  Walton, Lady Susanna.
          1 item.

Folder 48  Chronological Correspondence [1 of 2: 1948–June 7, 1994].
          99 items (various correspondents represented).
Box 7

Folder 1  Chronological Correspondence [2 of 2: June 13, 1994–2010].
78 items.

Folder 2  Miscellaneous letters/correspondence.
75 items.

Folder 3  [Inventories of correspondence.]
Separated from Box 7/2.
Inventories of FJB’s correspondence. Ink MS, MS repro, and typescript documents. 14 leaves, total.

Folder 4  [Notes and documents filed with correspondence.]
Separated from Box 7/2.
Ink MS notes (including song texts?), 1 press clipping, and 3 typescript documents. 16 leaves, total.

Sub-series B: Professional papers

Box 6

Folder 5  Obituaries for Francis James Brown.
4 items.

Folder 6  Works lists.
Ink MS, MS repro, and typescript works lists; includes lists organized chronologically and by genre. 66 leaves, total.

Folder 7  Certificates of Copyright.

Folder 8  Composer’s notes and outlines.
Includes notes/plans relating to specific compositions, drafts of program notes or composer’s notes (ink MS/MS repro and typescript), and reviews.

Folder 9  Handwritten notes.
Includes address lists, notes/drafts of recital programs, song texts, and unidentified notes.

Folder 10  Miscellaneous notes.
Loose pencil/ink MS, MS repro, and typescript notes; includes notes on orchestration, notes for recital program, and composer/performer bios.
Folder 11  [Press clippings on others.]
          2 magazine articles (on James Merrill and Μάικλ Κόρυτικ).

Folder 12  [Rimbaud and Rilke CD and liner notes.]
          Master CD recording of FJB’s *Sept mélodies des illuminations* (poetry by
          Arthur Rimbaud) and *The Lay of Love and Death of Cornet Christopher
          Rilke* (by Rainer Maria Rilke); Jeremy Huw Williams, baritone; Nigel
          Foster, piano.
          Accompanied by mock-up of album cover, liner notes, and CD label.

Folder 13  [Designs for CD cases.]
          Copies of album covers for 3 self-produced CDs of music by FJB: “Music
          Inspired by William Blake”; “Songs from the Heart”; and “St. Matthew
          Suite.”

Folder 14  [Liner notes from flamenco CDs.]
          Photocopies of liner notes from 4 albums/CDs of flamenco music.

**Box 8**

Folder 7  Biographical information.
          Includes drafts of biographical sketches, CV, personal remembrances, press
          clippings, and related documents pertaining to FJB’s life and compositions;
          also includes CV of Mary Gifford Brown and 2 press clippings related to
          William Flanagan. 61 leaves, total.

Folder 8  Contracts.
          Professional contracts and copy of Articles of Association of American
          Composers Alliance. 5 items.

*Sub-series C: Personal papers*

Folder 9  Personal documents.
          Includes birth certificate, correspondence with solicitors regarding FJB’s
          occupancy/leases and overseas residency, and insurance documents. 16
          items.

Folder 7  Financial documents.
          Includes invoices, receipts, bank statements, and related documents. 20 items.

Folder 8  Medical documents.
          Prescriptions, correspondence, and other documents related to medical
          concerns. 5 items.
Folder 6  Passports.
3 US Passports issued to FJB.

Box 8

Folder 9  Certificates.

Series 4: Programs and Publicity

Box 8

110 concert programs, flyers, and related publicity materials.

Box 9

Folder 1  Programs, 1993–1999.
102 concert programs, flyers, and related publicity materials.

41 concert programs, invitations, and related publicity materials.

Folder 3  Greek programs.
7 programs (with text partially or entirely in Greek).

Folder 4  The Most Hated Man programs and publicity.
Includes concert programs (April 1989), publicity booklets, reviews and press clippings, and synopsis. 22 items.

Folder 5  Miscellaneous programs.
64 concert programs and drafts, flyers and brochures, and related publicity materials; most undated.

Folder 6  Press clippings and press releases (in English).
50 documents.
Oversized newspaper clipping separated to Series 8; see Box 23/5.

Folder 7  Press clippings and press releases (in Greek and/or Greek and English).
39 documents.
Oversized newspaper clippings separated to Series 8; see Box 23/6.
Series 5: Journals and Datebooks

Sub-series A: Journals and diaries

Box 10

             Spiral bound notebook, with several pages interleaved.
             Written on front cover: “1967–69.”

             Spiral bound notebook, with 1 page interleaved.

Folder 3     Diary, 1974–1975.
             Spiral bound notebook, with 3 pages interleaved.
             Written on front cover: “Mary 10, 1974 / April 7, 1975.”

Folder 4     Diary, 1975–1981.
             Spiral bound notebook.

Sub-series B: Dated planners/datebooks and notebooks

Box 11

Item 1      Pocket datebook [agenda/daily planner], 1966.
             N.B. Unless otherwise indicated, FJB’s datebooks contain agenda items, contact information (e.g., addresses), and similar notes.

Item 2      Pocket datebook, 1967.

Item 3      Pocket datebook, 1968.

Item 4      Pocket datebook, 1969. [Unused.]

Item 5      Pocket datebook, no year [1970?].
             Agenda book in Spanish with perpetual calendar (i.e., no year given). [Possibly used for 1970, as FJB notes April 7 to be a Tuesday (Martes).]
             Contains agenda items and notes for April–December only.


Item 8  Pocket datebook/address book, 1974

Item 9  Pocket notebook, January–March 1974.
       Contains dated to-do-lists, personal memos, notes, etc.


Item 11 Pocket datebook/address book, 1976. [Unused.]


Item 14 Pocket datebook, 1978.

Item 15 Pocket datebook, 1979.

Item 16 Pocket datebook, 1980.

Item 17 Pocket datebook, 1981.

Item 18 Pocket datebook, 1982.

Item 19 Spiral bound pocket notebook, June 1982.
       Contains dated to-do-lists, personal memos, notes, etc.

       Contains dated to-do-lists, personal memos, notes, etc.

       Contains dated to-do-lists, memos/notes, etc.

Item 22 Pocket notebook, October 1982–March 1983.
       Contains dated to-do-lists, memos/notes, etc.

       Contains dated to-do-lists, memos/notes, etc.; includes several pages of notes
       on Buddhism and movement.

Item 24 Pocket datebook, 1983.

       \textit{N.B. Front cover of notebook missing.}
       Contains dated to-do-lists, memos/notes, etc.; includes several pages of
       writings/poems [by FJB?].
Item 26  Spiral bound pocket notebook, August–October 1983. 
*N.B. Front cover and first pages detached from spiral binding.*
Contains dated to-do-lists, memos/notes, etc.

Item 27  Pocket notebook, October–November 1983.
Contains dated to-do-lists, memos/notes, etc., with some personal reflections.

Contains dated to-do-lists, memos/notes, etc.


Item 30  Spiral bound pocket notebook, February–April 1984.
Contains dated to-do-lists, memos/notes, etc.

**Box 12**

Item 1  Spiral bound pocket notebook, April 1984.
Written on front cover: “New Directions in Music.”
Primarily notes on 20th-century music and composers; also contains some dated to-do-lists and other memos/notes.

Item 2  Spiral bound pocket notebook, April–June 1984.
Written on front cover: “Addresses / Diary / New directions in music.”
Contains dated to-do-lists, memos/notes, etc.

Written on front cover: “Diary / Orchestral techniques.”
Contains dated to-do-lists, memos/notes, etc.

Item 4  Spiral bound pocket notebook, July–October 1984.
Written on front cover: “Diary.”
Contains dated to-do-lists, memos/notes, etc.

Item 5  Spiral bound pocket notebook, September–November 1984.
Contains dated to-do-lists, memos/notes, etc.

Contains dated to-do-lists, memos/notes, etc.

Item 7  Spiral bound pocket notebook, January–March 1985.
Contains dated to-do-lists, memos/notes, etc.

Item 8  Pocket datebook, 1985.
Contains dated to-do-lists, memos/notes, etc.

Contains dated to-do-lists, memos/notes, etc.; at back, several pages of orchestration notes for unidentified composition.

Written on front cover: “Diary / Aug. 5–Oct. 16, 1985.”
Contains dated to-do-lists, memos/notes, etc.; at back, several pages of errata and orchestration notes for unidentified composition(s).

Contains dated to-do-lists, memos/notes, etc.

Item 13 Pocket datebook, 1986.

Item 14 Spiral bound pocket notebook, January–April 1986.
Written on front cover: “Diary / Oedipus Rex.”
Contains dated to-do-lists, memos/notes, etc.

Item 15 Spiral bound pocket notebook, April–August 1986.
Written on front cover: “Diary / April 12, 1986 – August 8, 1986.”
Contains dated to-do-lists, memos/notes, etc.

Item 16 Spiral bound pocket notebook, August–October 1986.
Written on front cover: “Diary / August 9, 1986.”
Contains dated to-do-lists, memos/notes, etc.

Item 17 Spiral bound pocket notebook, October–December 1986.
Written on front cover: “Diary / Oct. 29, 1986–.”
Contains dated to-do-lists, memos/notes, etc.; at back, 4 pages with errata notes (?), possibly for Buddha.

N.B.: Notebook crumpled and back cover loose.
Contains dated to-do-lists, memos/notes, etc.; at back, 3 pages with errata notes (crossed-out after completion) for unidentified composition.

Item 19 Spiral bound pocket notebook [journal], October–December 1987.
Written on front cover: “Diary, Oct. 16 / to end 1987.”
Contains dated diary/journal entries.

Contains dated to-do-lists, memos/notes, etc.
       | Contains brief daily diary/journal entries.

       | Contains dated to-do-lists, memos/notes, etc.

       | Contains dated to-do-lists, memos/notes, etc.

       | Contains dated to-do-lists, memos/notes, etc.

       | Contains agenda items as well as brief daily diary/journal entries.

       | N.B.: Several pages loose from binding.
       | Contains dated to-do-lists, memos/notes, etc.

       | Contains dated to-do-lists, memos/notes, etc.; near back, a few pages with
       | orchestration/errata notes for unidentified composition.

Item 28 | Pocket datebook, 1990.
       | Contains agenda items as well as brief daily diary/journal entries.

       | Contains dated to-do-lists, memos/notes, etc.

       | Contains agenda items as well as brief daily diary/journal entries.

       | Contains dated to-do-lists, memos/notes, etc.

       | Contains dated to-do-lists, memos/notes, etc.; near middle, several pages of
       | personal reflections.

Item 33 | Pocket datebook, 1992.
       | Contains agenda items as well as brief daily diary/journal entries for January–
       | May only.

Item 34 | Pocket datebook, 1992.
       | Primarily contains agenda items, for May–December only.
Contains dated to-do-lists, memos/notes, etc.

Item 36  Pocket datebook, 1993.  
Contains agenda items as well as brief daily diary/journal entries.

Contains dated to-do-lists, memos/notes, etc.

Item 38  Pocket datebook, 1994.  
Contains agenda items as well as brief daily diary/journal entries.

Primarily dated to-do-lists, memos/notes, etc.

Item 40  Pocket datebook, 1995.  
Contains agenda items as well as brief daily diary/journal entries.

Item 41  Pocket notebook, April–November 1995.  
Contains dated to-do-lists, memos/notes, etc.

Box 13

Item 1  Pocket datebook, 1996.  
Contains primarily agenda items with some brief daily diary/journal entries.

Contains dated to-do-lists, memos/notes, etc.

Item 3  Pocket datebook, 1997.  
Contains primarily agenda items with some brief daily diary/journal entries.

Contains dated to-do-lists, memos/notes, etc.

Item 5  Pocket datebook, 1998.

Primarily dated to-do-lists, memos/notes, etc., with some personal reflections.

Item 7  Pocket datebook, 1999.  
Contains primarily agenda items with some brief daily diary/journal entries.

Item 8  Pocket notebook, April 1999–June 2000.  
Primarily dated to-do-lists, memos/notes, etc.
**Item 9** Pocket datebook, 2000.

**Item 10** Pocket notebook, August 2000–March 2001.
Contains dated to-do-lists, memos/notes, etc.

**Item 11** Pocket datebook, 2001.

**Item 12** Pocket notebook, April–October 2001.
Contains dated to-do-lists, memos/notes, etc.

**Item 13** Pocket planner/datebook, 2002.

Contains dated to-do-lists, memos/notes, etc.

*N.B. Pages separated from binding.*
Contains dated to-do-lists, memos/notes, etc., with some personal reflections and affirmations.

**Item 16** Pocket planner/datebook, 2003.

**Item 17** Pocket planner/datebook, 2004.

**Item 18** Pocket planner/datebook, 2005.

Contains dated to-do-lists, memos/notes, etc.

**Item 20** Pocket planner/datebook, 2006.

**Item 21** Pocket notebook, June 2006.
Contains dated to-do-lists, memos/notes, etc.

**Item 22** Pocket notebook, no year [likely ca. 2006].
Memo pad in red holder; contains to-do-lists, memos/notes, etc. (no year given in entries). [Possibly used ca. 2006; memo pad brand and holder identical to June 2006 notebook.]

**Box 14**

**Item 1** Pocket planners/datebooks, 2007 and 2008.
Planner/datebook for 2008 contains agenda items for January only.
Sub-series B: Undated notebooks and address books

Box 13

Item 23  Spiral bound pocket notebook, no year.
Contains to-do-lists, memos/notes, etc. (no year given in entries).

Item 24  Pocket notebook, no year.
Written on front cover: “B.”
Primarily contains notes on Buddhism and mindfulness.

Item 25  Spiral bound pocket notebook, no year.
Written on front cover: “Wozzeck.”
Contains analysis and synopsis of Alban Berg’s opera Wozzeck.

Item 26  Spiral bound pocket notebook, no year.
Written on front cover: “Vaughan Williams / Pastoral Sym. + Tuba Concerto.”
Contains analyses of works by Ralph Vaughan Williams.

Item 27  Spiral bound pocket notebook, no year.
Written on front cover: “Rachmaninov / Rhapsody on a Theme of Paganini / Prokofiev Conc. #3 / Stravinsky / Capriccio.”
Contains analyses of works by Sergei Rachmaninoff and Sergei Prokofiev.

Item 28  Spiral bound pocket notebook, no year.
Written on front cover: “Mozart / Piano Conc. #27 in B-flat / K. 595.”
Contains analysis of W. A. Mozart’s Piano Concerto No. 27, K. 595.

Item 29  Spiral bound pocket notebook, no year.
Written on front cover: “Lulu.”
Contains analysis and synopsis of Alban Berg’s opera Lulu.

Item 30  Spiral bound pocket notebook, no year.
Written on front cover: “Goldberg Variations / Missa Solemnis / Art of the Fugue.”
Contains analyses of works by J. S. Bach.

Item 31  Spiral bound pocket notebook, no year.
Written on front cover: “Yoga / Synthesizer.”
Contains operational notes for a synthesizer.

Item 32  Spiral bound pocket notebook, no year.
Written on front cover: “Shakespeare / Comedies.”
Contains plot and character notes on dramatic works by W. Shakespeare.
**Box 9**

Folder 10  
Legal pad.  
Contains various notes by FJB, including song texts, composition plans, and staging ideas.

**Box 14**

Folder 2  
Spiral bound notebook [notes on FJB’s life].  
Primarily contains biographical notes on FJB’s life; at back, 4 pages of analysis notes on multiple compositions by Charles Ives.

Folder 3  
Spiral bound notebook [personal/financial notes].  
Primarily contains personal notes on finances and housing arrangements.

Folder 4  
Spiral bound notebook [orchestration notes].  
Primarily contains orchestration notes for unidentified composition.

Folder 5  
Spiral bound notebook [primarily orchestration notes].  
Primarily contains orchestration notes for unidentified composition(s); also contains personal notes/memos and some to-do lists.

Folder 6  
Spiral bound notebook [includes material for “The Education of Eustace: The Story of a Panic”].  
Contains personal reflections, orchestration notes, and draft of scenario/libretto for the ballet “The Education of Eustace: The Story of a Panic.”

Folder 7  
Spiral bound notebook [includes material for “Hester” based on *The Scarlet Letter* by Nathaniel Hawthorne].  
Written on front cover: “Fair Light III.”  
Contains instructions for unidentified software program as well as notes and draft of the libretto for “Hester.”

Folder 8  
Spiral bound notebook [includes analyses of works by Beethoven and Monteverdi].  
Written on front cover: “Trip.”  
Primarily to-do lists, personal memos/notes, and letter drafts; near front, a few pages with analyses of L. v. Beethoven’s *Fidelio* and Claudio Monteverdi’s *Mass for Four Voices* (1651).

Folder 9  
Spiral bound notebook [includes analyses of works by Beethoven and Brahms].  
Primarily analyses of multiple compositions by L. v. Beethoven, as well as analysis of Johannes Brahms’s Three Intermezzi, op. 117.

Folder 10  
Spiral bound notebook [analysis of Schoenberg’s *Moses und Aron*].  
Written on front cover: “Moses and Aaron / Analysis + Orchestration.”  
Contains analysis of *Moses und Aron* by Arnold Schoenberg.
Folder 11  Spiral bound notebook [analysis of works by Stravinsky (and Schoenberg?)]. Contains analysis of I. Stravinsky’s *Rite of Spring*; also includes references to Schoenberg [analyses of additional works?].

Box 13

Item 33  Address book, no year.

Item 34  Address and telephone book, no year. Several business cards and notes interleaved.

Box 14

Folder 12  Address book, no year. *N.B. Spine/binding broken; pages are loose.*

Series 6: **Photographs**

*Sub-series A: 4” x 5” sleeves*

Box 15

Sleeve 1  Jazz Band Playing in Catskill Mountains. 1940s. B&W, 3 x 4.5”

Sleeve 2  Teenage Jazz Band. 1940s. B&W, 2.5 x 4.5”

Sleeve 3  Jim and Jazz Players. 1943. B&W, 2.5 x 4.5”

Sleeve 4  Brown in New York. 1950. B&W, 2.5 x 3”

Sleeve 5  The Fulbright Boys. 1957. B&W, 3 x 2”

Sleeve 6  Dalapiccola and Brown (1). 1957. B&W, 2.5 x 3”

Sleeve 7  Dalapiccola and Brown (2). 1957. B&W, 2.5 x 3.5”
<table>
<thead>
<tr>
<th>Sleeve</th>
<th>Description</th>
<th>Size</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>Band on Stage.</td>
<td>B&amp;W, 2.5 x 3.5”</td>
</tr>
<tr>
<td>9</td>
<td>Boy with Dog.</td>
<td>B&amp;W, 2.5 x 3.5”</td>
</tr>
<tr>
<td>10</td>
<td>Brown. B/W.</td>
<td>B&amp;W, 3.5 x 3.5”</td>
</tr>
<tr>
<td>11</td>
<td>Brown sitting outside.</td>
<td>B&amp;W, 2.5 x 4”</td>
</tr>
<tr>
<td>12</td>
<td>Chair and table outside.</td>
<td>B&amp;W, 2.5 x 3.5”</td>
</tr>
<tr>
<td>13</td>
<td>Four people outside social hall.</td>
<td>B&amp;W, 2.5 x 4.5”</td>
</tr>
<tr>
<td>14</td>
<td>Girl in dress outside.</td>
<td>B&amp;W, 2.5 x 4.5”</td>
</tr>
<tr>
<td>15</td>
<td>Outdoors.</td>
<td>B&amp;W, 2.5 x 3.5”</td>
</tr>
<tr>
<td>16</td>
<td>Outdoors.</td>
<td>B&amp;W, 2.5 x 3.5”</td>
</tr>
<tr>
<td>17</td>
<td>Outdoors.</td>
<td>B&amp;W, 2.5 x 3.5”</td>
</tr>
<tr>
<td>18</td>
<td>People eating outside.</td>
<td>B&amp;W, 2.5 x 4”</td>
</tr>
<tr>
<td>19</td>
<td>People on boat.</td>
<td>B&amp;W, 3.5 x 4”</td>
</tr>
<tr>
<td>20</td>
<td>Man and woman.</td>
<td>B&amp;W, 2.5 x 4.5”</td>
</tr>
<tr>
<td>21</td>
<td>Man and woman outside.</td>
<td>B&amp;W, 2.5 x 4.5”</td>
</tr>
<tr>
<td>22</td>
<td>Man and woman outside.</td>
<td>B&amp;W, 3.5 x 4.5”</td>
</tr>
</tbody>
</table>
Sleeve 23  Man in uniform.
          B&W, 2.5 x 3.5”

Sleeve 24  Man in Central Park.
          B&W, 3.5 x 3.5”

Sleeve 25  Man in park.
          B&W, 3.5 x 4.5”

Sleeve 26  Man laying on table.
          B&W, 2.5 x 4.5”

Sleeve 27  Man leaning over pool.
          B&W, 2.5 x 4.5”

Sleeve 28  Man outside.
          B&W, 2.5 x 4.5”

Sleeve 29  Man outside.
          B&W, 2.5 x 4”

Sleeve 30  Man outside.
          B&W, 2.5 x 3”

Sleeve 31  Man outside.
          B&W, 3 x 4.5”

Sleeve 32  Man outside.
          B&W, 3.5 x 4”

Sleeve 33  Man outside with pipe I.
          B&W, 3 x 4”

Sleeve 34  Man outside with pipe II.
          B&W, 3 x 4”

Sleeve 35  Man sitting outside.
          B&W, 2.5 x 3.5”

Sleeve 36  “Royal Pines.”
          B&W, 3 x 4.5”

Sleeve 37  Seven people outside.
          B&W, 2.5 x 4.5”
| Sleeve 38 | Six boys in swimsuits.  
|          | B&W, 2.5 x 3.5”  |
| Sleeve 39 | Tanglewood with Stravinsky.  
|          | B&W, 3 x 4.5”  |
| Sleeve 40 | Three people outside.  
|          | B&W, 3 x 4”  |
| Sleeve 41 | Two Men.  
|          | B&W, 2.5 x 3.5”  |
| Sleeve 42 | Two men at beach.  
|          | B&W, 2.5 x 3.5”  |
| Sleeve 43 | Two men outside.  
|          | B&W, 2.5 x 3.5”  |
| Sleeve 44 | Two women.  
|          | B&W, 3 x 4.5”  |
| Sleeve 45 | Woman.  
|          | B&W, 2.5 x 3.5”  |
| Sleeve 46 | Woman in boat.  
|          | B&W, 2.5 x 3.5”  |
| Sleeve 47 | Woman in swimsuit.  
|          | B&W, 3 x 4”  |
| Sleeve 48 | Woman in swimsuit.  
|          | B&W, 2.5 x 3.5”  |
| Sleeve 49 | Woman outside.  
|          | B&W, 2.5 x 3.5”  |
| Sleeve 50 | Woman outside.  
|          | B&W, 3 x 4.5”  |
| Sleeve 51 | Woman outside.  
|          | B&W, 3 x 4.5”  |
| Sleeve 52 | Woman outside.  
|          | B&W, 3 x 4”  |
Sleeve 53  Woman outside.
         B&W, 2.5 x 4.5”

Sleeve 54  Young man outside.
         B&W, 3 x 4”

Sleeve 55  Young man wearing hat and sunglasses.
         B&W, 2.5 x 4”

Sub-series B: 4” x 6” sleeves

Box 15

Sleeve 56  Francis Brown on Spanish Steps. 1951.
         B&W, 3.5 x 5.5”

Sleeve 57  Party in Athens. 1964.
         B&W, 5.5 x 3.5”

Sleeve 58  Athens (1). 1968.
         Color, 6 x 3.5”

Sleeve 59  Athens (2). 1968.
         Color, 6 x 3.5”

Sleeve 60  Autographed photo of Hoita Pay.
         B&W, 3.5 x 5”

Sleeve 61  Woman in black outside.
         B&W, 3.5 x 5.5”

Sleeve 62  Woman with book outside.
         B&W, 3.5 x 5.5”

Sleeve 63  Man and Leaning Tower of Pisa.
         B&W, 3.5 x 5.5”

Sleeve 64  Man and woman outside church.
         B&W, 3.5 x 5.5”
**Sub-series C: 5” x 7” sleeves**

**Box 15**

**Sleeve 65** Reception, Post Concert, Athens. 1966. B/W. B&W, 5 x 7”

**Sleeve 66** Brown meets Ambassador post-concert, Athens. 1966. B&W, 5 x 7”

**Sleeve 67** Post Concert Reception. 1967. B&W, 5 x 7”

**Sleeve 68** Brown Stands by Piano (1). Greece. 1968. B&W, 5 x 7”

**Sleeve 69** Brown Stands by Piano (2). Greece. 1968. B&W, 5 x 7”

**Sleeve 70** Brown Stands by Piano (3). Greece. 1968. B&W, 5 x 7”

**Sleeve 71** Brown Stands by Piano (4). Greece. 1968. B&W, 5 x 7”

**Sleeve 72** Brown Stands by Piano (5). Greece. 1968. B&W, 5 x 7”

**Sleeve 73** Brown Siting at Piano. Greece. 1968. B&W, 5 x 7”

**Sleeve 74** Brown at concert. Late 1990s. Color, 5 x 7”

**Sleeve 75** People at party. B&W, 5 x 7”

**Sleeve 76** People at costume party I. B&W, 5 x 7”

**Sleeve 77** People at costume party II. B&W, 5 x 7”

**Sleeve 78** People eating at party. B&W, 5 x 7”
Sleeve 79  Two men at party.  
           B&W, 5 x 7”

Sub-series D: 8” x 10” sleeves

Box 14

Sleeve 13  FJB at piano.  
           B&W, 7 x 9.5”

Sleeve 14  FJB at piano.  
           B&W, 7 x 9.5”

Sleeve 15  FJB at piano.  
           B&W, 7 x 9.5”

Sleeve 16  FJB at piano.  
           B&W, 7 x 9.5”

Sleeve 17  FJB at piano.  
           B&W, 7 x 9.5”

Sleeve 18  FJB at piano.  
           B&W, 7 x 9.5”

Sleeve 19  FJB at piano.  
           B&W, 7 x 9.5”

Sleeve 20  FJB at piano.  
           B&W, 7 x 9.5”

Sleeve 21  FJB portrait.  
           B&W, 7.5 x 9.5”

Sleeve 22  Stanford performance.  
           Color, 8 x 10”

Sleeve 23  Stanford performance.  
           Color, 8 x 10”

Sleeve 24  Stanford performance.  
           Color, 8 x 10”

Box 16  [Removed due to reorganization of material.]
Box 17  [Removed due to reorganization of material.]

Series 7: Audiocassette Tapes

Box 18

Tape 1  “American Musicals – Mary Gifford Brown, singer; Francis James Brown, pianist and arranger.”
        Includes numbers from Show Boat, Anything Goes, Porgy and Bess, and Pal Joey.
        10 tracks indicated.

Tape 2  Η Πονηρή Αλεπού Και Τα Άτακτα Κοτοπουλακια. Commercial recording. Sealed.
        Music by Francis James Brown. Lyrics by Ρένας Καρθαίου [Rena Karthaiou].

Tape 3  [Songs by Francis James Brown.]
        Mary Gifford Brown, singer; Francis James Brown, piano; Andrew Solomon, flute.
        Side A: Blake’s Contemporaries -- Settings of Blake’s Songs --
        Side B: From Songs of Innocence set by Vincent Caillard.

        Sung by Mary Gifford Brown.

Tape 5  “Bach Arias.”
        Performed by Mary Gifford Brown, Sophie Pimenides, and Francis James Brown.


Tape 7  “Brown: Arsis.”
        Side A: Arsis – Last Words --
        Side B: Soula – Mamma, Converts, It Seems.

        Mary Gifford Brown, singer; Francis James Brown, piano. Recorded by Peter Nicholls.
        Side A: Auguries of Innocence -- The Fly (texts by Blake) -- Five Songs (text by De la Mare) -- Aria from Buddha (text by Kazantzakis) --

Tape 10  “Brown: Peter Goldberg / Cello and Clarinet Piece.”
Tape 11  “Brown/Calabrese: Double Play.”
Music by Francis James Brown. Lyrics by Rosalie Calabrese.
11 tracks indicated (songs from Double Play).

Tape 12  “Brown/Witty: A Carol of Peace.”
Mary Gifford Brown, singer.

Tape 13  [Music by Francis James Brown and William Flanagan.]
Side A: Sonata for clarinet and cello / Brown -- Waters of Babylon / Flanagan
(Elizabeth Curtis, soprano) -- A concert ode / Flanagan.

Tape 14  “Brown/Levithis: Saint of the Sea.”
Mary Gifford Brown, singer.

Written on tape insert:
Francis James Brown / Saint of the Sea / Poetry by Anastassi Levithis / Sung
by Mary Gifford Brown
Master Class I
Run through Concerto

Tape 17 labeled “Master.”
Vivian Tierney, soprano; Kew Symphony Orchestra; John Gibbons, conductor.


Side A: Passacaglia and Fugue -- The rainbow -- Fantasy for Piano --
Side B: Sonatine “Romantique.”

Tape 20  “Brown/Raine: Four Christmas Songs.”
Mary Gifford Brown, singer; Francis James Brown, piano.

Tape 21  “Brown/Rilke–Perlès. The Lay of Love and Death of Cornet Christopher Rilke.”
Music by Francis James Brown. Poetry by Rainer Maria Rilke; translated by
Alfred Perlès.
Mary Gifford Brown, singer; Francis James Brown, piano. Recorded by Peter
Nicholls.
Tape 22  “Music by Francis James Brown.”
Mary Gifford Brown, singer; Francis James Brown, piano. Recorded by Peter Nicholls.
Side A: The lay of love and death of Cornet Christopher von Rilke (text by Rilke) --
Side B: The lay of love and death of Cornet Christopher von Rilke (cont.) --
Sept melodies des illuminations (text by Rimbaud).

Tapes 23–24 “Brown/Rilke–Perlès. The Lay of Love and Death of Cornet Christopher Rilke.” 2 copies.
Music by Francis James Brown. Poetry by Rainer Maria Rilke; translated by Alfred Perlès.
Mary Gifford Brown, singer; Francis James Brown, piano. Recorded by Peter Nicholls.

Tape 25 “Brown/Shakespeare; Bach. Songs, Cantatas, Piano Music.”
Mary Gifford Brown, singer; Francis James Brown, piano.
Side A: Four sonnets (text by William Shakespeare) / Brown -- Three excerpts from Seven roads to love / Brown -- Three excerpts from Seven musical haikus / Brown --
Side B: 7 Bach cantata arias / J. S. Bach.

Tape 26 “Brown: Serenade for Flute and Piano; Bach: [Song for] voice, flute, and piano.”

Tape 27 “Brown: Sonnets, In Such a Night, etc.”
[Music by Francis James Brown.]
Side A: Four Shakespeare sonnets -- In such a night --
Side B: Last words -- Quiet night (Vietnam) -- Pastorale -- Three English folk songs.

Tape 28 “Brown. St. Matthew Suite (Master).”
Andrew Sampson, organist.

Tape 29 [Music by Francis James Brown.]
Francis James Brown, piano; Mary Gifford Brown, singer (side B). Recorded by Peter Nicholls.
Side A: Très, très petite suite -- Passacaglia and Fugue -- The Rainbow -- Sonatina “Romantique” --
Side B: Auguries of Innocence (text by William Blake) -- The Fly (text by William Blake) -- Five songs (text by Walter de la Mare) -- Poet’s aria from Buddha (text by Kazantzakis; trans. Friar).

Tape 30 “Brown/Whitty: A Carol of Peace.”
Mary Gifford Brown, singer.
Tape 31  “Brown/Kazantzakis: *Buddha*: Poet’s Aria, Death of Buddha.”
Geoff Addis, recording engineer.
Side A: Poet’s aria (Mary Gifford Brown, singer; Francis James Brown, piano)
   -- Death of Buddha (Jeremy Huw Williams, singer; John Gibbons, piano).

Tape 32  “Brown/Kazantzakis: Prologue to *Buddha*.”
Mary Gifford Brown, singer.

Tape 33  “Brown/Kazantzakis: *Buddha*, Prostitute’s Aria.”

Martha Argerich, piano; Orchestra Symphonique de Montréal; Charles Dutoit, conductor.

Tape 35  “Chroma. 9/3/2000.”

Box 19

Tape 1  “Concert: The Meister Singers: St. Michaels and All Soul’s Church Bedford Park, Chiswick.”
John Gibbons, conductor.
Side A: The Chichester Psalms / Leonard Bernstein (Colin Cree, countertenor)
   -- Appalachian Spring / Aaron Copland --
Side B: The Jumblies -- The Jumblie Girl -- The Dong with the Luminons Nose / Francis James Brown (texts by Edward Lear).

Tape 2  “Composers Forum, Los Angeles, October 5, 1984.”

Tape 3  [Brown/Rehm: *Cyclops/Nobody’s Musical* (premiere).]
Performed by Stanford University Department of Drama, February 1983.

Tape 4  “[Brown:] *Dear Liar*. Act I.”

Performed by Mary Gifford Brown and Alan Brasington.
Recorded July 31, 1986.
5 tracks indicated.

**Tape 6**

Performed by Mary Gifford Brown and Alan Brasington.
Recorded July 31, 1986.
3 tracks indicated.

**Tape 7**

Side A: Five songs / Brown (Jeremy Huw Williams; Nigel Foster) -- Poetry read by Tom Durham [and] Mary Gifford Brown --
Side B: De Mortius / Brown.
*See also Box 20/10 (duplicate).*

**Tapes 8–10**

“Brown: Dickinson, Seven Songs; Rimbaud, Sept Mélodies des Illuminations; Raine, Metaphors of Eros.” 3 copies.
Mary Gifford Brown, singer; Francis James Brown, piano.
Recorded by Peter Nicholls.
Tape 8 labeled “Master.”

**Tape 11**


**Tape 12**

[Music by Francis James Brown.]
Side A: Five Songs (text by Walter de la Mare) -- Très, très petite suite.

**Tape 13**

Mary Gifford Brown, singer; Francis James Brown, piano.

**Tape 14**

“Brown/De la Mare. Five Songs.”
Mary Gifford Brown, singer; Francis James Brown, piano.

**Tape 15**

“Brown: A Finnish Rhapsody.”
Recorded August 5, 1984.
6 tracks indicated (Birthdays -- Christmas -- Lullabye -- The Finnish forest -- The sky is blue and white and full of stars -- Tuka tuka lampaitani).

**Tape 16**

“Brown: Songs.”
Mary Gifford Brown, singer.
Side A: [Three songs] (texts by C. P. Cavafy) -- Τρια Αγγελικα Ποιηματα (texts by Katerina Angelake-Rouk [Katerina Anghelaki-Rooke]) -- The Oak (text by Atoinette Moses) --
Side B: Five trees in paradise (text by Gemma d’Auria) -- The horses of Poseidon (text by Jinx Walker).
Tape 17  “Brown: The Death of Buddha.”
Mary Gifford Brown, singer.

Daniella Ganeva, percussion; Kew Sinfonia; John Gibbons, conductor.
Recorded at a concert at St. Anne’s on the Green, Kew; February 3, 1996.
Tape 18 labeled “Master.”

Vivial Tierney, soprano; Kew Sinfonia; John Gibbons, conductor.
Recorded October 16, 1993 (world premiere).

Tape 22  “Brown: Settings of William Blake.”
Mary Gifford Brown, singer; Francis James Brown, piano.
Side A: Auguries of Innocence -- The Fly -- Suite for Piano on Six Paintings --
Side B: Nine Songs of Innocence, Experience, and Prophecy by William Blake.

Tape 23  “Gododdin (original).”
[Music by Francis James Brown.]
Written on tape insert: “Gododdin (original) / Mary, Desmond, Peter O’Leary, Pat.”

3 tracks indicated.


Tape 27  “Brown: Greek Songs.”
Mary Gifford Brown, singer.
Side A: [Five songs] (text by Angelos Sikelianos) --

Tape 28 labeled “Master.”
Francis James Brown, piano.
Side A: I+V+VI. Twelve faces of Greece -- Oil on Paper: Seven images by
Janni Syropoulos --
Side B: Six images by Betty Ryan.

Tape 30  “Brown: Greek Music for Concert.”
Side A: Three voices of modern Greece (trans. E. Keeley and P. Sherrard) --
Side B: [Three songs] (texts by C. P. Cavafy).
Tape 31  “Grenfell. Memories and Monologues / Mary Gifford.”

Mary Gifford, singer; Francis James Brown, piano.
Side A: Icarus (text by Trypahis) -- Angel poems (Greek) (text by Katerina
Anghelaki-Rooke) -- Three voices of Modern Greece (English) (texts by
Seferis, Elytis, and Sikelianos) --
Side B: Three songs (texts by C. P. Cavafy) -- Sonatina “Ellinique” -- Carol for
Peace [A Carol of Peace] (text by Whitey).

Label on Side A of tape: “Brown/Cavafy songs / Princeton concert.”

Tape 34  “Il Dephino.”

Box 20

Tape 1  “Brown/Lear: The Jumbles. Original.”
John Gibbons, conductor; Susannah Waters, soprano; Harriet Roberts, mezzo;
Julie Unwih, alto; Andrew Tusa, tenor; Chris Foster, baritone; Rhodri
Britton, bass.

Tape 2  “Brown/Lear: The Jumbles.”

Tape 3  “Brown/Lear: The Jumbles; The Jumblie Girl; The Dong with the Luminous Nose.
Master.”
See tape insert for performers.

Tape 4  “[Brown]: Jinx, Horses of Poseidon; Fourtouni, Expelled.”
[Music by Francis James Brown. Poetry by Jinx Walker (“Horses of Poseidon”) and
Eleni Fourtouni (“Expelled”).]

Tape 5  “Kathleen Raine, BBC Broadcast.”

John Gibbons, conductor; Vivian Tierney, soprano.
Contents: Symphony No. 32 in G major / Mozart -- Three songs (texts by James
Merrill) / Francis James Brown -- Variations on a theme of Haydn / Brahms
-- Song for the Lord Mayor’s table / Walton -- Symphony No. 8 in F major
/ Beethoven.

Tape 8  “Brown: The Last Words.”
Recorded in Los Angeles, October 5, 1984.

Tape 9  “[Brown]: Last Words.”
Side A: Five songs / Brown (Jeremy Huw Williams; Nigel Foster) -- Poetry 
read by Tom Durham [and] Mary Gifford Brown --
Side B: De Mortius / Brown.
See also Box 19/7 (duplicate).

Tape 11  “Mary Gifford Brown. Readings from Belloc Trevelyour, Queen Victoria.”
Side A: Excursion to Somerset -- Queen Victoria in London -- The road uphill 
/ Christina Rosetti -- It is a beauteous evening / William Wordsworth -- On 
Westminister Bridge / Wordsworth --
Side B: The onion eater / Hillaire Belloc -- Walking / G. M. Trevelyan.

Tape 12  “Memories and Monologues of Joyce Grenfell devised and acted by Mary Gifford.”

Tape 13  “Brown/Oliver: Moschatel I.”
[Music by Francis James Brown. Lyrics by John Oliver.]

Tape 14  “Brown/Oliver: Moschatel.”
Music by Francis James Brown. Lyrics by John Oliver.
27 tracks indicated.

Tape 15  “Brown/Oliver: Moschatel I.”
[Music by Francis James Brown. Lyrics by John Oliver.]

Tape 16  “Brown/Oliver: Moschatel II.”
[Music by Francis James Brown. Lyrics by John Oliver.]

Mary Gifford, singer; Francis James Brown, piano.

Music composed and played by Francis James Brown [piano], sung by Mary 
Gifford Brown.
Contents: A Love Remembered (text by Kathleen Raine) -- Kathleen Jessie 
Rabindranath Tagore) -- Blake’s Vision: A piano suite on six paintings -- 
Nine Songs of Innocence, Experience, and Prophecy (text by William 
Blake) -- Two poems from “Metaphors of Eros” (text by Kathleen Raine).

Tape 20  “New Faces of 1952.”
Directed by John Murray Anderson. Sketches mostly by Ronny Graham and 
Melvin Brooks; sketches directed by John Beal.
See tape insert for performers.
Side A: Opening -- Lucky Pierre -- Boston beguine -- Love is a simple thing -- Nancy puts her hair up -- Guess who I saw tonight -- Bal petit bal --
Side B: Three for the road -- Raining memories -- Waltzing in Vienna -- Take off the mask -- Penny candy -- Don’t fall asleep -- I’m in love with Miss Logan -- Monotonous -- Lizzie Borden.

   Francis James Brown, piano.
   Side A: Tres, tres petite suite -- Passacaglia and fugue on the name M-A-R-Y
      B-R-O-W-N -- The rainbow -- Sonatina “romantique” --
   Side B: I + V + VI Twelve faces of Greece -- Oil on paper: Seven images of
      Janni Spyropoulos.
   On tape 24 insert, “Six images by Betty Ryan” added to track list for Side B.

Tapes 25–26  “Priest of Love. Film Score.” 2 copies.
   [Music by “Joseph James” (i.e., Francis James Brown and Stanley J. Seeger).]

Tape 27  [Music by Francis James Brown.]
   Side A: Sonatina “ellenique” -- Suicide of Atzesivamo -- Buddha.

Tape 28  “Sondheim: A Funny Thing Happened on the way to the Forum.”
   16 tracks indicated.

Tapes 29–30  “Songs by Francis James Brown.” 2 copies.
   No track list or indication of contents.

Tape 31  “Flute, Voice, and Piano.”
   Performed by “Solomon” [Andrew Solomon, flute?]; Mary Gifford Brown,
      singer; and Francis James Brown, piano. Produced by Nino Levithis.
   Side A: Shakespeare sonnet I / Brown -- Shakespeare sonnet III / Brown
      -- Serenade / Brown -- Kleine Kantate von Wald und Au: In euch, ihr grünen
      Auen; Lasst hier / Teleman -- Kreuz und Krone / Bach
   Side B: Palpitail cor Aria: Ho tanti affani in petto / Handel.

Tape 32  “Shakespeare Sonnets” [Brown: Four Sonnets by William Shakespeare].
   [Music by Francis James Brown.]
   Side A: Sonnet XVIII -- Sonnet CV -- Sonnet XCIX -- IV. Sonnet XXIX.

Tape 33  “St. Luke’s Gospel 1 and 2.”
   [Music by Francis James Brown.]

Tape 34  “St. Luke’s Gospel 3 and 4.”
   [Music by Francis James Brown.]
Tape 35  "Illtyd Harington talking to Lord Fletcher."
        Recorded by Carl Major.
        Recorded at 90 Chancery Lane, December 8, 1986.

Box 21

Tape 1  "The Most Hated Man. Act I."
        [Music by Francis James Brown. Lyrics by John Oliver.]

Tape 2  "The Most Hated Man. Act II."
        [Music by Francis James Brown. Lyrics by John Oliver.]

Tape 3  "Brown/Oliver: The Most Hated Man: 60 Songs (Original with Applause)."
        [Music by Francis James Brown. Lyrics by John Oliver.]
        Dave Novaks as George Jeffreys; Helen Bryant as Sarah; Ken Lumley, conductor.
        23 tracks indicated.

Tape 4  "Brown/Oliver: The Most Hated Man."
        [Music by Francis James Brown. Lyrics by John Oliver.]
        24 tracks indicated.

Tape 5  "Brown/Oliver: The Most Hated Man. With dialogue."
        [Music by Francis James Brown. Lyrics by John Oliver.]
        Recorded April 1989.

Tape 6  "Brown/Oliver: The Most Hated Man. Music only (Original!) Run Together."
        [Music by Francis James Brown. Lyrics by John Oliver.]
        Dave Novaks as George Jeffreys; Helen Bryant as Sarah; Ken Lumley, conductor.
        25 tracks indicated.

Tape 7  "Brown/Oliver: The Most Hated Man. Radio Shropshire Interview (Master)."
        Written on side of insert:
        The Most Hated Man / Jim Brown, John Oliver / 28/11/88
        Radio Shropshire Interview / 4/12/88
        Written on back of insert:
        Recorded 23/11/88 / Interviewer Wayne Bodkin
        Interview John Oliver 10/11/88 / Interviewer Mike Ford.

Tape 8  "Interviews / The Most Hated Man."

Tape 9  “Brown: Three Reflections. 3 versions (Master).”
        [Music by Francis James Brown.]

Tape 10 “Brown: Three Reflections.”
        [Music by Francis James Brown.]

        Mary Gifford Brown, singer; Francis James Brown, piano.

Tape 12 “For Jim & Mary: Copy from Master Cassett.”
        [Mary Gifford Brown, singer; Francis James Brown, piano.]
        Side A: 7 Bach cantatas --
        Side B: “A number of pieces composed by Jim for Mary’s 70th birthday (piano
        with Mary singing and piano solo by Jim).”

Tape 13 “Master Copy 2 from original. J/M.”
        No track list or indication of contents.

Series 8: Oversized

Sub-series A: Oversized scores

Box 23

Folder 1  [Requiem Mass setting excerpts] – Without date.
        [1] [Hostias et preces.]
           For SATB voices.
           Vocal score. MS repro, with annotations in pencil; pages numbered 17–23.
           7 pages of music.

           For soprano, alto, and baritone with flute, bass oboe, and violoncello.
           Full score. MS repro, with emendations in pencil. 6 pages of music.

           For chorus of mixed voices with orchestra.
           Full score. MS repro, with emendations in pencil. 14 pages of music.
For flute, bass oboe, and bassoon.
Score. MS repro, with annotations in pencil. 2 pages of music.

Folder 2 The Highboy. – September 23, 1957.
Libretto by Rosyrie Schulman.
Piano vocal score. MS repro (photocopy), unbound. 210 pages of music.

[Libretto by Rosyrie Schulman.]
Copy 1.
Full score. MS repro, spiral bound; pages 451–634. 184 pages of music.

[Libretto by Rosyrie Schulman.]
Copy 2.
Full score. MS repro, spiral bound; pages 451–634. 184 pages of music.

Sub-series B: Oversized documents

Box 23

Folder 5 Oversized newspaper clippings (in English).
2 documents.
Separated from Series 4, Box 9/6.

Folder 6 Oversized newspaper clippings (in Greek).
16 documents.
Separated from Series 4, Box 9/7.

Box 22

Item 1 Diploma from the Birch Mathen School, New York, NY. 14” x 17”, rolled.
Issued to FMB on June 2, 1943.

Item 2 Bachelor of Music diploma, University of Rochester, Eastman School of Music, Rochester, NY. 12” x 16”, rolled.
Issued to FMB on June 16, 1947.

Item 3 Concert poster, Chulalongkorn University Auditorium, [Bangkok, Thailand], March 23, 1999. 16.5” x 18.5”, rolled.
World premiere of FJB’s Concerto for Clarinet and Chamber Orchestra (Peter Goldberg, clarinet); also works by Hector Berlioz, Sergei Prokofiev, Ottorino Respighi, and Aaron Copland.
Items 4–8  Grade Examination in Speech and Drama Certificates, Guildhall School of Music and Drama, Bath Centre, 1947–1950. Five certificates, 8.25” x 10.25” (5 certificates) and 8” x 13.25” (2 certificates). All rolled.

Item 9  Honours Certificate, Grade Examination in Speech and Drama, Guildhall School of Music and Drama, Bath Centre, July 1947. 8.5” x 13.25”, rolled.
Issued to Mary Smart [Mary Gifford Brown].

Item 10  Honours Certificate, Grade Examination in Speech and Drama, Guildhall School of Music and Drama, Bath Centre, July 1948. 8.5” x 13.25”, rolled.
Issued to Mary Smart [Mary Gifford Brown].