GARDNER READ COLLECTION

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

Prepared by Katherine L. Axtell (Fall 2002);
Mathew Colbert (Spring 2007);
and Daphne Tan (Fall 2008);
Revised by Gail E. Lowther (Spring 2024)
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DESCRIPTION OF COLLECTION

Shelf location: C4A 5,1 — C4A 8,5

Physical extent: 87 linear feet

Biographical Sketch

(Left) Photograph from ESPA 5-9 (8x10); (Right) Photograph from Gardner Read Collection, Box 60, Folder 13.

Over the course of his career as a composer, Gardner Read (b. Evanston, IL, 2 January 1913; d. Manchester-by-the-Sea, MA, 10 November 2005) produced over 250 works for a wide variety of genres and instrumentations, including four symphonies, an opera, an oratorio, and incidental music for several plays. Read’s works have been performed and recorded by some of the foremost artists and ensembles of his day. In addition to his compositional career, Read served as a professor of composition at a number of reputable institutions, most notably Boston University (1948–78). In conjunction with his pedagogical endeavors, Read completed eight books, among which the subjects of musical notation and orchestration figured prominently. Read credited Debussy, Ravel, Bartok, Stravinsky, Vaughan Williams, Copland, and Hanson as the principal influences on his compositional development.

Gardner Read’s intensive musical studies began his freshman year at Evanston Township High School, the first high school in the United States to institute a music major. His public school music concentration was complemented with private studies at Northwestern University. A 1932 residency at the National Music Camp (Interlochen, Michigan) brought Read into contact with the composer and conductor Howard Hanson; partly as a result of this meeting, Read chose to continue his training at the Eastman School
of Music. During his years at Eastman, Read studied composition with Bernard Rogers and Howard Hanson; he earned the Bachelor of Music degree in 1936 and the Master of Music degree in 1937. He spent part of 1939 in Europe, where he studied with Ildebrando Pizzetti and met Jean Sibelius. In 1941, Gardner Read undertook his final period of formal compositional training, studying with Aaron Copland while on fellowship at Tanglewood.

Read’s career as a pedagogue extends back at least to the summer of 1940, when he was appointed to teach composition at the National Music Camp. Also during his appointment that summer, Read met Margaret Vail Payne (b. Terre Haute, IN, 14 July 1909; d. Manchester-by-the-Sea, MA, 28 January 2003), whom he married later that year on September 17, 1940. Through the 1940s, he held a succession of short-term positions at Midwestern institutions: head of the Theory and Composition departments of the St. Louis Institute of Music (1941-43); chair of Composition at the Kansas City Conservatory (1943-45); and head of Theory and Composition at the Cleveland Institute of Music (1945-48). This series culminated in his appointment in 1948 as Professor of Composition and Composer-in-Residence at Boston University, a position he retained until his appointment to the rank of Professor Emeritus in 1978.

Gardner Read has been duly honored for his music and for his teaching. In 1937, his Symphony No. 1 was awarded the top prize in the American Composer’s Contest and was consequently premiered by the New York Philharmonic under the direction of Sir John Barbirolli. Six years later, in 1943, Read’s Symphony No. 2 was similarly honored as the prizewinning work in the Paderewski Fund Competition, this time with a premiere by the Boston Symphony Orchestra and Serge Koussevitzky. In 1957, and again in 1964, Gardner Read represented the United States Information Service at music festivals in Mexico. Doane College conferred an honorary Doctor of Music degree upon Gardner Read in 1962. And in 1982, Read received the prestigious Eastman School of Music Alumni Achievement Award from his alma mater. More significantly, a long list of musical luminaries have performed and recorded Gardner Read’s compositions: the conductors Howard Hanson, Leonard Bernstein, Serge Koussevitzky (Boston Symphony), Erich Kunzel (Cincinnati Symphony), Lorin Maazel (Cincinnati Symphony), Fritz Reiner (Cleveland Orchestra); the violist William Primrose; the organists David Craighead and Leonard Raver; and the harpsichordist Barbara Harbach.

For further information on the life and works of Gardner Read, see Mary Ann Dodd and Jayson Rod Engquist, Gardner Read: A Bio-Bibliography (Westport, Conn.: Greenwood Press, 1996).

**Provenance**

The Gardner Read Collection was established in October 1982 as a gift to the Sibley Music Library by Gardner Read. Since making the initial shipment of materials, Read continued to augment the collection through nearly annual deposits. Following Gardner Read’s passing, his working library, mostly comprised of books, published scores and ephemera, arrived at the Sibley Music Library through the efforts of his estate.
**Scope and Content**

The Gardner Read Collection comprises the personal and professional papers of the composer and pedagogue Gardner Read (1913-2005). A significant number of Read’s approximately 250 compositions are represented here in manuscript form and/or manuscript reproduction. Many are also preserved on audio recordings, primarily in LP or reel-to-reel format. Read’s extensive literary output, including eight books treating topics of orchestration, musical notation, and the compositional process, constitutes another prominent segment of the Gardner Read Collection. Correspondence, concert programs, diaries, photographs, and other items document Read’s private life and his professional activities outside of composition. Also included in the collection is a portion of Read’s personal library, which features presentation copies of scores and literature as well as items from his study collection.

**Restrictions and Use**

Gardner Read placed no restrictions upon the use of the materials of the Gardner Read Collection; reproduction of the contents will, however, be provided to patrons only in accordance with the provisions of United States Copyright Law.

**Associations**

The Gardner Read Collection is one of a growing body of collections documenting the careers of individual Eastman School of Music alumni, particularly those who specialized in composition. Like his fellow alumni Homer Keller, Malcolm Seagrave, and Gordon Binkerd (all of whose papers the Sibley Music Library possesses), Gardner Read rose to prominence as an American composer following the completion of his training at the Eastman School. Read’s extensive prose output, however, distinguishes him from these and other colleagues.
DESCRIPTION OF SERIES

The Gardner Read Collection has been organized into five major series, namely music manuscripts and imprints, recordings, literary works, personal papers, and library. These series are further subdivided as described below.

Series 1: Compositions

This body of materials preserves drafts, fair and final copies, manuscript reproductions, and publishers’ imprints of works composed by Gardner Read throughout the entire scope of his lengthy compositional career. Works for large ensemble are generally represented by performance part sets as well as by full scores. The materials have been arranged into three sub-series according to material type (i.e., manuscripts and imprints; transcriptions; sketches). Whenever possible, the letter codes assigned to Gardner Read’s compositions by Mary Ann Dodd and Jayson Rod Engquist in their book, Gardner Read: A Bio-Bibliography, precede the citation of each item. The letter codes used are as follows: W# (Work), WT# (Work Transcription), or WS# (Work Sketch). Within each sub-series, the materials are arranged by opus number with unnumbered or unidentified items filed at the end of the respective sub-series.

sub-series A: Manuscripts and Imprints

sub-series B: Transcriptions

sub-series C: Sketches and Fragments

Series 2: Recordings

This series comprises Gardner Read’s library of recordings of his own compositions. Each material type has been assigned to a sub-series, as indicated below. Read’s original numbering has been preserved where present.

sub-series A: Instantaneous Discs

sub-series B: Reel-to-Reel Tapes

sub-series C: Audiocassette Tapes

sub-series D: Digital Audio Tapes (DATs)

sub-series E: Compact Discs (CDs)

sub-series F: VHS Videocassette Tapes
Series 3: Scholarly Publications

The manuscripts of Gardner Read’s extensive writings are preserved within this series. Each individual work has been assigned to its own sub-series. Within each sub-series, the majority of the individual items have been described using Read’s own nomenclature. The letter codes assigned to Gardner Read’s literary writings by Mary Ann Dodd and Jayson Rod Engquist in their book, *Gardner Read: A Bio-Bibliography*, precede the citation of each item. All letter codes used in this series begin with the letters LW, an abbreviation for Literary Writings.

- sub-series A: Twentieth Century Notation [LW10]
- sub-series B: Contemporary Instrumental Techniques [LW3]
- sub-series C: Twentieth Century Microtonal Notation [LW7]
- sub-series D: Genesis of an Opera [LW12]
- sub-series E: Pictographic Score Notation [LW9]
- sub-series F: Modern Rhythmic Notation [LW4]
- sub-series G: Psychology of Polymeters
- sub-series H: Thesaurus of Orchestral Devices [LW1]
- sub-series I: Orchestral Combinations [LW11]
- sub-series J: Source Book of Proposed Music Notation Reforms [LW6]
- sub-series K: Style and Orchestration [LW5]
- sub-series L: Music Notation
- sub-series M: Compendium of Modern Instrumental Techniques
- sub-series N: Twentieth-Century Music Notation

This sub-series consists of material for an uncompleted book project.
sub-series O: Other Writings

This sub-series includes materials for selected lectures by Gardner Read, and manuscript for music reviews published in *Notes*, the quarterly journal of the Music Library Association.

**Series 4: Papers**

sub-series A: Correspondence

sub-sub-series 1: Personal Correspondence

Correspondence is foldered alphabetically per sender surname.

sub-sub-series 2: Professional Correspondence

The folders of this grouping contain correspondence and other documents pertaining to Read’s compositions, scholarly publications, radio broadcasts, and other matters. The items are organized by individual sender where possible, and by corporation/institution in the cases where multiple individuals contributed to the correspondence. Following Read’s arrangement, some folders are devoted neither to individuals nor to groups, but to documentation pertaining to one particular work, e.g., 20th *Century Notation*. Contracts and royalty statements are frequently included in these folders, although some of these documents are housed in Series 1 or Series 2 alongside the associated manuscript(s).

sub-series B: Publicity

sub-sub-series 1: Curriculum vitae and Catalogues of Compositions

Includes materials prepared by Gardner Read, as well as some professionally-produced promotional literature for Read’s compositions and textbooks.

sub-sub-series 2: Pressbooks and press clippings

Gardner Read maintained a number of scrapbooks devoted to his various endeavors. The majority of documents in these scrapbooks are press materials regarding the performances and recordings of Read’s compositions, his radio program “Our American Music”, reviews of Read’s publications and various other articles pertaining to the composer.
This sub-sub-series also includes loose press clippings that document Read’s publications and performances as well as some human-interest articles that feature Read.

**sub-sub-series 3: Concert Programs**

This is a collection of programs from performances including works by Gardner Read, 1937–2004.

**sub-series C: Radio Broadcasts**

From 1953–60, Gardner Read hosted a radio show, “Our American Music,” on Boston-area stations. Budget proposals and programming lists are preserved here. Recordings of selected broadcasts can be found in Series 2 (Recordings). Pressbooks holding materials pertaining to the radio show can be found Series 4, sub-series B, sub-sub-series 2: Pressbooks and press clippings.

**sub-series D: Professional Involvement**

This sub-series consists of ephemera documenting some of Gardner Read’s professional activities. Items in this sub-series include a door plaque, various teaching materials, conference programs, and annual reports issued by the Edward MacDowell Association (1936–1954).

**sub-series E: Gardner Read Bio-Bibliography Addenda**

Consists of manuscript addenda to *Gardner Read: A Bio-Bibliography* by Mary Ann Dodd and Jayson Rod Engquist.

**sub-series F: Pre-compositional Materials for Villon, Op. 122**

This sub-series includes written notes and other pre-compositional materials for *Villon, Op. 122*, namely manuscript composition notes, libretti, synopses of the action, and a typescript draft of the script of *The Other Heart* (as prepared for publication).

**sub-series G: Ephemera**

Items in this sub-series include a collection of posters announcing performances of Read works or lectures by the composer; personal and household diaries maintained by Gardner and Vail Read; award citations issued to Gardner Read; and miscellaneous personal mementos.
sub-series H: Photographs and Iconography

The photographs present include personal photographs of Gardner Read with friends, colleagues, and family; professional portraits of Gardner Read; and autographed photographs of various colleagues and friends of Gardner and Vail Read. In addition, there are three photographic negative plate blocks with portraits of Gardner Read and a hand drawn portrait of Gardner Read in pencil.

Series 5: Library

sub-series A: Presentation copies: Scores

This sub-series contains presentation copies of published scores, publication covers and flyleaves, and manuscript reproductions inscribed to Gardner Read by composer friends, colleagues, and pupils. This sub-series contains scores from composers such as: Lukas Foss, Alan Hovhaness, Halsey Stevens, Paul Whear and others.

sub-series B: Presentation copies: Literature

This sub-series contains presentation copies of published books and journal articles, the majority of which pertain to music, that are inscribed to Gardner Read by the authors.

sub-series C: Study collection: Scores

This sub-series contains scores acquired by Gardner Read for the purposes of analysis and/or performance.

sub-series D: Study collection: Literature

This sub-series contains books, language dictionaries and travel guides acquired by or given to Gardner and Vail Read.

sub-series E: Recordings

This sub-series contains four audio recordings of works by other composers as well as a VHS copy of the WBEZ Boston TV special Oddesey, a celebration of Gardner Read marking his 50th birthday.

N.B. The scores, books, articles, and recordings in Series 5 are housed in storage containers appropriate to the items' respective dimensions. Due to the varying dimensions of the materials, there is a discrepancy between the alphabetical sequence (i.e., by composer or author surname) and the numeric box order.
Series 6: Oversize

This sub-group 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 oversized materials have been divided into four series according to material type:

sub-series A: Manuscripts and Imprints

Following the organization of Series 1, these materials have been arranged by opus number. Similarly, the citation of each item is preceded, whenever possible, with the letter codes assigned to Gardner Read’s compositions by Mary Ann Dodd and Jayson Rod Engquist in their book, *Gardner Read: A Bio-Bibliography*.

sub-series B: Ephemera

sub-series C: Presentation Copies: Scores

sub-series D: Study Collection: Scores

*N.B. The manuscripts, posters and awards, scores, and books in Series 6 are housed in storage containers appropriate to their respective dimensions. Due to the varying dimensions of the materials, there is a discrepancy between the numerical or alphabetical sequence within each sub-series and the numeric box order.*
INVENTORY

Series 1: Music Manuscripts and Imprints

sub-series A: Original Compositions

Box 1


folder 6  W6. All Things Bright and Beautiful. Op. 5. Ink MS, bound. For SATB and piano accompaniment. 3 pages of music.


**Box 2**

**folder 1**

**folder 2**

**folder 3**

**folder 4**

**folder 5**

**folder 6**

**folder 7**
W31. Four Nocturnes. Op. 23. For voice and keyboard accompaniment. When Moonlight Falls, no. 1; The Unknown God, no. 2; A White Blossom, no. 3; The Moon, no. 4. Ink MS with red colored-pencil annotations, bound. 16 pages of music.

**folder 8**
[W36–39]. Four Nocturnes. Op. 23, nos. 1b–4b (score reads Op. 23a). Arranged by Vail Read for two sopranos and alto with piano accompaniment. When Moonlight Falls, no. 1; The Unknown God, no. 2; A White Blossom, no. 3; The Moon, no. 4. Ink MS, bound. 18 pages of music.

**folder 9**

**folder 10**

**folder 11**

**folder 12**


Box 3


folder 4  W44. Prayers of Steel, Op. 26, no. 3. For winds, brass, and percussion. Instrumental parts: piccolo; flutes I and II; oboes I and II; E-flat clarinet; clarinets I, II, and II; E-flat alto clarinet; bass clarinet; alto, tenor, and baritone saxophones; bassoons I and II; horns I/II and III/IV; cornets I and II/III; trumpets I/II; baritones I/II; trombones I, II, and III; basses; timpani; percussion. MS in ink. 81 pp. of music.


folder 10  W50. Three Satirical Sarcasms, Op. 29a. For full orchestra. Wind, brass, and percussion parts: piccolo; flutes I and II; oboes I and II; English horn; clarinets I and II; bass clarinet; bassoons I and II; contrabassoon; horns I, II, and III; trumpets I, II, and III; trombones I, II, and III; timpani; percussion; piano. Manuscript facsimile. 64 pp. of music.

folder 11  W50. Three Satirical Sarcasms, Op. 29. For full orchestra. String parts: violin I (6); violin II (5); viola (4); cello (4); bass (3). Manuscript facsimile. 77 pp. of music.


Box 4


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<tr>
<td>14</td>
<td>W63. Passacaglia and Fugue, Op. 34a. For full orchestra. Wind, brass, and percussion parts: piccolo I; flute I; flute II/piccolo II; oboes I and II; English horn; clarinets I and II; bass clarinet; bassoons I and II; double bassoon; horns I, II, III, and IV; trumpets I, II, and III; tenor trombones I and II; bass trombone; tuba; timpani; harp. Manuscript facsimile. 69 pp. of music.</td>
</tr>
<tr>
<td>15</td>
<td>W63. Passacaglia and Fugue, Op. 34a. For full orchestra. String parts: violin I (9); violin II (8); viola (6); cello (6); bass (5). Manuscript facsimile. 129 pp. of music.</td>
</tr>
<tr>
<td>16</td>
<td>W64. Passacaglia and Fugue in D minor for Organ, Op. 34b, transcribed for two pianos. Score. Ozalid manuscript. 22 pp. of music.</td>
</tr>
</tbody>
</table>
folder 19  W66. From a Lute of Jade: Three Chinese Lyrics for Mezzo-Soprano. Tears, no. 1; The River and the Leaf, no. 2; Ode, no. 3. Op. 36 (1935). For mezzo-soprano with piano accompaniment. Ink MS, bound. 9 pages of music.


Box 5


folder 4  W69. Fantasy for Viola and Orchestra, Op. 38. String parts: solo viola (3) violin I (7); violin II (6); viola (5); cello (5); bass (4). Manuscript facsimile. 70 pp. of music.


folder 7  W72. May Madrigal, Op. 39a. For mixed voices a cappella. Score. Ozalid manuscript. 7 pp. of music. [The Dodd/Engquist bio-bibliography lists this work as Merry Madrigal]


folder 18  W83. Symphony No. 2, Op. 45. Wind parts (set 1): piccolo; flutes I and II; oboes I and II; English horn; clarinets I and II; bass clarinet; bassoons I and II; contrabassoon. Manuscript facsimile. 92 pp. of music.


Box 6


folder 6  W88. Songs for a Rainy Night. Op. 48. Nocturne, no. 1; All Day I Hear, no. 2; I Hear an Army, no. 3. For baritone solo with piano accompaniment. Words by Frances Frost (No. 1), James Joyce (Nos. 2 and 3). Ink MS, bound. 7 pages of music.

folder 7  W88. I Hear an Army, Op. 48, no. 3, for low voice and unspecified keyboard instrument. Score. Ozalid manuscript. 7 pp. of music.


folder 13  W98. Chorale-Fantasia, based on the traditional Christmas carol “Good King Wenceslas.” Op. 50. For organ solo. MS repro, bound. 7 pages.


folder 15  W100. [Chorale-Fantasia on “Good King Wenceslas,” Op. 50b.] For two unspecified keyboard instruments. Score. Ozalid manuscript. 8 pp. of music.


Box 7

folder 1 W107. Pan e Dafni, Op. 53. For full orchestra. Instrumental parts: solo clarinet; piccolo; alto flute; flutes II and III; clarinets I and II; bass clarinet; bassoons I and II; double bassoon; horns I, II, III, and IV; trombones I, II, and III; percussion; harp; violin I (7); violin II (6); viola (5); cello (5); bass (4). Manuscript facsimile.


folder 10  W118. Tryste Noel, Op. 59. For mixed chorus with alto solo or youth choir. Organ-vocal score. Publisher’s proofs with corrections by Gardner Read in red pencil; facsimile of publisher’s imprint incorporating the emendations. 16 pp. of music.


folder 18  W127. Music. Op. 64. For soprano and alto with piano accompaniment. Words by Walter de la Mare. MS repro, bound. 5 pages of music.

folder 20  

folder 21  
W130. Threnody. Op. 66. Dedicated to David Van Vastor. For flute and piano. MS repro, bound. 5 pages of music.

folder 22  

Box 8
folder 1  

folder 2  
W133. Dunlap’s Creek – A Folk-Hymn. Op. 67a, no. 1. For winds, brass, and percussion. Ink MS, bound. 54 pages of music.

folder 3  
W134. Three Songs for Baritone. Op. 68. For baritone and piano. Lullaby for a Dark Hour, no. 1; River Night, no. 2; As I Walk Through the Meadows, no. 3. MS repro, bound. 15 pages of music.

folder 4  

folder 5  
W134. As I Walked Through the Meadows, Op. 68, no. 3, for voice and piano. Score. Ozalid manuscript. 5 pp. of music.

folder 6  
W136. River Night, Op. 68, no. 2a, for bass, piano, and mixed chorus. Score. Ozalid manuscript. 11 pp. of music.

folder 7  

folder 8  

folder 9  

folder 10  
W139. Partita, Op. 70. Instrumental parts. Flute; oboe; clarinet; bassoon; horn; trumpet; trombone; timpani; violin I (4); violin II (4); viola (3); cello (3); bass (2). Manuscript facsimile. 120 pp. of music.

folder 11  


Box 9

folder 1  W142. A Bell Overture, Op. 72. For full orchestra. Instrumental parts (strings): harp, violin 1 (9), violin 2 (8), viola (7), cello (6), bass (5). MS facsimile with pencil emendations; string parts bear the stamp of the Cleveland Symphony Orchestra. 219 pp. of music.

folder 2  W143. Incidental music to Ibsen’s “Hedda Gabler,” Op. 73. Piano score. Ozalid manuscript. 9 pp. of music.


folder 5  W146. Songs to Children. Op. 76. Lullaby for a Man-Child, no. 1; The First Jasmines, no. 2; Song of Innocence, no. 3. For voice and piano. MS repro, bound. 21 pages of music.

folder 6  W149. Songs to Children. Op. 76a. Lullaby for a Man-Child, no. 1; The First Jasmines, no. 2; Song of Innocence, no. 3. For voice, flute, harp, and string quartet (score). MS repro, unbound. 34 pages of music. Accompanied by cover page with composer’s writing in ink, 1 page.

folder 8  W150. Lullaby for a Man-Child, Op. 76, no. 1b. For women’s voices and piano. Score. Ozalid manuscript. 5 pp. of music.

folder 9  W150. Lullaby for a Man-Child, Op. 76, no. 1b. For women’s voices and piano. Score. MS repro, bound. 5 pp. of music.

folder 10  W151. Six Easy Pieces for Piano. Op. 77, Nos. 2, 3 (two versions), and 5. For piano solo. Ink MS with colored-pencil and pencil annotations, bound. 12 pages of music.

folder 11  W159. Sonatina (Hommage à Mozart), Op. 78. For solo piano. Ozalid manuscript. 13 pp. of music.


N.B. Movement III of For Serge Koussevitzky, in grato jubilo: an occasional cantata; see Box 129/4.


Box 10


folder 4  W171. A Sheaf of Songs. Op. 84. At Bedtime, no. 1; Sister, Awake, no. 2; The Lamb, no. 3; It is Pretty in the City, no. 4. For voice and piano. MS repro, bound. 14 pages of music.

folder 5  W171. A Sheaf of Songs. Op. 84. Sister, Awake, no. 2; The Lamb, no. 3; It is Pretty in the City, no. 3. For voice and piano. Scores. Ozalid manuscript. 11 pp. of music.
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<tr>
<td><strong>Folder 6</strong></td>
<td>W174. At Bedtime. Op. 84a, no. 1. For SSA and piano. MS repro, bound. 4 pages of music.</td>
</tr>
<tr>
<td><strong>Folder 7</strong></td>
<td>W175; W176. Sister, Awake, Op. 84, no. 2a. For SSA chorus and piano; The Lamb, Op. 84, no. 3a. For SATB chorus and piano. Vocal-piano scores. Ozalid manuscript. 13 pp. of music.</td>
</tr>
<tr>
<td><strong>Folder 8</strong></td>
<td>W176, W175. The Lamb, Op. 84, no. 3b and 3a; Sister, Awake, Op. 84, no. 2a. For voice, flute, oboe, clarinet, bassoon, and horn. Score and parts. Ozalid manuscript. 34 pp. of music.</td>
</tr>
<tr>
<td><strong>Folder 9</strong></td>
<td>W176, W175. The Lamb. Op. 84a, no. 3. For SATB and piano. Sister, Awake. Op. 84a, no. 2. For SSA and piano. MS repro, bound. 13 pages of music.</td>
</tr>
<tr>
<td><strong>Folder 10</strong></td>
<td>[W177.] Songs for Voice and Wind Quintet. Op. 84b (score erroneously reads Op. 89b, and It is Pretty in the City erroneously listed as No. 2). At Bedtime, no. 1; It is Pretty in the City, no. 4. For voice and wind quintet. Pencil MS with typescript lyrics, in Duotang 3-prong folder.</td>
</tr>
<tr>
<td><strong>Folder 12</strong></td>
<td>W177. Sister, Awake, no. 2a from Two Songs for Voice and Woodwind Quintet. For voice, flute, oboe, clarinet, bassoon, and horn. Two sets of instrumental parts from the Rental Library of J. Fischer &amp; Bro., New York. Manuscript facsimile. 10 pp. of music. Second copy of the oboe part is accompanied by a pencil MS, with performance markings in typescript, of the oboe part for arrangements of At Bedtime and It is Pretty in the City, songs 1 and 4 from W171, A Sheaf of Songs, Op. 84. 2 pp. of music.</td>
</tr>
<tr>
<td><strong>Folder 13</strong></td>
<td>W177. The Lamb, Op. 84, no. 3a from Two Songs for Voice and Woodwind Quintet. For voice, flute, oboe, clarinet, bassoon, and horn. Two sets of instrumental parts from the Rental Library of J. Fischer &amp; Bro., New York. Manuscript facsimile; performance markings in pencil. 10 pp. of music. Flute, Bb clarinet, bassoon and horn in F are accompanied by their respective parts for arrangements of At Bedtime and It is Pretty in the City, songs 1 and 4 from W171, A Sheaf of Songs, Op. 84. MS in pencil. 8 pp. of music.</td>
</tr>
</tbody>
</table>


See Box 78/1 (2 published imprints from Birchard-Boston University Contemporary Music Series, ed. Gardner Read).


folder 25  W186. Eight Preludes on Old Southern Hymns. Op. 90. My Soul Forsakes Her Vain Delight, no. 1; Thou Man of Grief, Remember Me, no. 2; David, the King, Was Grieved and Moved, no. 3; On Jordan’s Stormy Banks I Stand, no. 4; Alas! And Did My Saviour Bleed?, no. 5; Fight On, My Soul, no. 6; Do Not I Love Thee, O My Lord, no. 7; Once More, My Soul, the Rising Day, no. 8. For organ solo. Ink MS with colored-pencil and typewritten annotations, bound. 35 pages of music.

Box 11

folder 1  W188. Elegiac Aria, Op. 91a. For organ. Ozalid manuscript. 5 pp. of music.


folder 5  W189. Symphony No. 4, Op. 92. Instrumental parts (lower strings): viola (6); cello (6); bass (5). Manuscript facsimile with pencil emendations.


folder 7  W192. Two Marches for Children. The Little Soldiers, Op. 95, no. 1; Toy Parade, Op. 95, no. 2. For piano solo. Ozalid manuscript. 4 pp. of music.


Box 12


Box 74


folder 2  W213. Six Preludes on Old Southern Hymns (Second Set), Op. 112. For organ. Ozalid manuscript. 23 pp. of music.


<table>
<thead>
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<th>Folder</th>
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<tr>
<td>12</td>
<td>W221, W223, W224, W226. Chants d’Auvergne, Op. 117, Nos. 1a (for SATB chorus, piano and viola), 3a (for SATB chorus), 5a (for SATB chorus), and 9a (for SATB chorus, harp [or piano], and French horn). Ozalid manuscript. 39 pp. of music. Accompanied by English translations of the French text. Typescript. 4 pp.</td>
</tr>
<tr>
<td>13</td>
<td>W221, W225, W226. Chants d’Auvergne, Op. 117, Nos. 1a (for SATB chorus, piano and viola), 7a (for SATB chorus, viola, and organ), and 9a (for SATB chorus, harp [or piano], and French horn). MS repro, bound. 23 pp. of music.</td>
</tr>
<tr>
<td>14</td>
<td>W229. Petite Suite, Op. 118. For recorders or flutes and harpsichord or piano. Ozalid manuscript. 6 pp. of music.</td>
</tr>
<tr>
<td>16</td>
<td>W231. Incidental music to “Everyman.” Op. 120. For flute, oboe, clarinet, and bassoon. MS repro, bound. 9 pages of music.</td>
</tr>
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**Box 75**

<table>
<thead>
<tr>
<th>Folder</th>
<th>Details</th>
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</table>
folder 2  W233. Villon, Op. 122. Act I. Piano-vocal score. Manuscript facsimile, unbound. 100 pp. of music. (Note: Final version of the opera is divided into three rather than four acts, and is scored for solo voices, chorus and orchestra).


   N.B. Alto flute part is missing pages 16–17.

Box 76


folder 7  W243. Concerto for Piano and Orchestra, Op. 130. Instrumental parts (violins): violin I (9); violin II (9). Computer-generated parts; privately printed for the composer.

folder 8  W243. Concerto for Piano and Orchestra, Op. 130. Instrumental parts (lower strings): viola (8); cello (8); bass (5). Computer-generated parts; privately printed for the composer.


folder 12  W245. Da Capo, Op. 131, no. 3 from Music to Sing. For mixed voices, a cappella. Score. Ozalid manuscript. 8 pp. of music.

folder 13  W247. As White as Jade, Op. 131, no. 2. For four voices and piano. Score. Ozalid manuscript. 3 pp. of music.

Box 77

folder 1  W248. The Hidden Lute. Op. 132. The Island of Pines, no. 1; Sleeplessness, no. 2; The Ancient Wind, no. 3. For soprano, harp, alto flute, and percussion. Score. Ozalid manuscript. 37 pages of music. Accompanied by explanation of notation, 1 page.


folder 6  W250. Sonoric Fantasia No. 4. Op. 133. For organ and percussion. MS repro, bound. 27 pages of music. Accompanied by program notes, 1 page. Also accompanied by explanation of notation, 1 page.

folder 7  W251. “and there appeared unto them tongues as of fire,” Op. 134. For organ. Score and instructions. Ozalid manuscript. 16 pp. of music, 1 p. of text.


folder 13  W256. By-Low, My Babe. Op. 138. For mixed voices, flute, English horn, and harp. Parts. Manuscript in ink and pencil; Ozalid manuscript.


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<td>24</td>
<td>W265. Epistle to the Corinthians. Op. 144b. For Soprano (or Tenor), and Organ. MS repro, bound. 14 pages of music.</td>
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</table>


folder 35  W271. Kokopelli. Op. 149. For flute and percussion. MS in pencil and typescript. 5 pages of music. Accompanied by explanations of notation (2 pages of MS in pencil; 2 pages of typescript, annotated in pencil; repro of typescript and pencil MS, 2 pages). Also accompanied by repro of MS in pencil and typescript. 2 pages of music. Also accompanied by 2 pages of the score that were created using music notation software.


Box 78  “Birchard-Boston University Contemporary Music Series, ed. Gardner Read.” 12 choral octavos (originally housed together in black spring binder):


folder 2 [WoO.] Two Fanfares. No opus number. Cherry Festival Fanfare, no. 1; Interlochen Bowl Fanfare, no. 2. Ink MS, bound. 2 pages of music.


sub-series B: Transcriptions

Box 78

folder 4 WT1. [Incidental music to Comus.] Music by Henry and William Lawes and other contemporary composers. Arranged for String Quartet, Piano, and Harp by Gardner Read. Pencil MS, bound. 11 pages of music.

folder 5 WT2. La Boîte à Joujoux. Music by Claude Debussy. Transcribed for Orchestra by Gardner Read. Incomplete (at end of score: “not completed – GR”). Pencil MS, bound. 25 pages of music


*sub-series C: Sketches and Fragments*

**Box 78**


folder 23 Unidentified sketch (pages numbered pp. 7–8). Manuscript in pencil. 2 pp. of music.

folder 24 Unidentified fragments. MS in pencil. 3 pages of music.

folder 25 Twelve Tone Rows. Analysis of rows from works by Arnold Schoenberg and Alban Berg. MS in pencil. 1 page of music.

**Series 2: Recordings**

*sub-series A: Instantaneous Discs*

**Box 79**

**Folio I**


**sleeve 2** Symphony No. 1 in A minor, Op. 30 (cont.).

**sleeve 3** Symphony No. 1 in A minor, Op. 30 (cont.).


sleeve 6  Suite for String Quartet, Op. 33 (cont.).


sleeve 10  Prelude and Toccata, Op. 43. NBC Symphony Orchestra; Frank Black, conductor. 22 April 1941. NBC Studios, Radio City, New York, New York. Aluminum base sound disc. 2 sides.


Folio II


sleeve 2  Symphony No. 2, Op. 45 (cont.).
sleeve 3  Symphony No. 2, Op. 45 (cont.).

sleeve 4  Symphony No. 2, Op. 45 (cont.).


sleeve 6  Sketches of the City, Op. 26 (cont.).


Folio III


sleeve 2  Symphony No. 1, Op. 30 (cont.).

sleeve 3  Symphony No. 1, Op. 30 (cont.). Aluminum base sound disc.

sleeve 4  Symphony No. 1, Op. 30 (cont.). Aluminum base sound disc. 1 side.
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<th>Box 80</th>
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<td><strong>sleeve 2</strong></td>
<td>First Overture, Op. 58 (cont.). 1 side.</td>
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<tr>
<td><strong>sleeve 4</strong></td>
<td>Music for Piano and Strings, Op. 47a (cont.). 2 sides.</td>
</tr>
<tr>
<td><strong>sleeve 5</strong></td>
<td>Music for Piano and Strings, Op. 47a (cont.). 2 sides.</td>
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**sleeve 6**  Symphony No. 1, Op. 30 (cont.).

**sleeve 7**  Symphony No. 1, Op. 30 (cont.).


**sleeve 9**  Symphony No. 2, Op. 45 (cont.)

**sleeve 10**  Symphony No. 2, Op. 45 (cont.)

**sleeve 11**  Symphony No. 2, Op. 45 (cont.)

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<td>Pennsylvaniana Suite, Op. 67 (cont.).</td>
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<td>Sleeve 12</td>
<td>Pennsylvaniana Suite, Op. 67 (cont.).</td>
</tr>
<tr>
<td>Sleeve 3</td>
<td>Dance of the Locomotives, Op. 57a (cont.).</td>
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<td>Sleeve 4</td>
<td>Dance of the Locomotives, Op. 57a (cont.).</td>
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<td>Sleeve 5</td>
<td>Dance of the Locomotives, Op. 57a (cont.).</td>
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<td>Sleeve 8</td>
<td>Suite for Organ, Op. 81 (cont.).</td>
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<td>9</td>
<td>Suite for Organ, Op. 81 (cont.)</td>
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<td>April 1951.</td>
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<td>29 October 1951.</td>
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<td>Eight Preludes on Old Southern Hymns, Op. 90 (cont.)</td>
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<td>Folio VI</td>
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<td>1</td>
<td>Sound Piece for Brass and percussion, Op. 82. Cincinnati Conservatory</td>
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<tr>
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<td>Brass Ensemble; Ernest N. Glover, conductor.</td>
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<td>15 November 1950.</td>
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<td></td>
<td>conductor.</td>
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<td>6 February 1952.</td>
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<td>Zimbler String Sinfonietta.</td>
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<td>8 April 1953.</td>
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<td>Ernest N. Glover, conductor.</td>
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<td>1 December 1954.</td>
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<td>Rafael Kubelik, conductor.</td>
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<td></td>
<td>9 April 1953.</td>
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<td>Orchestra; Robert Whitney, conductor.</td>
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<td></td>
<td>Orchestra; Robert Whitney, conductor.</td>
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<td></td>
<td>12 May 1952.</td>
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<td></td>
<td>Gardner Read, conductor.</td>
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<td>19 March 1954.</td>
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<td>8</td>
<td>The Temptation of St. Anthony, Op. 56 (cont.).</td>
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<td>Sadie Rafferty, conductor.</td>
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<td>15 May 1954.</td>
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sleeve 11  Unidentified sound recording.

sleeve 12  Unidentified sound recording.

Box 81

Folio VII


sleeve 2  Four Nocturnes, Op. 23 (cont.).


sleeve 4  Sketches of the City, Op. 26 (cont.).

Box 82

item 1  Unidentified LP. 16” instantaneous disc.

item 2  “Pennsylvania Suite” premiere, Part I. Pittsburgh Symphony Orchestra; Fritz Reiner, conductor. 16” instantaneous disc.

item 3  “Pennsylvania Suite” premiere, Part II. Pittsburgh Symphony Orchestra; Fritz Reiner, conductor. 16” instantaneous disc.

item 4  “Mr. Read Leaves the Stage” (?). 16” instantaneous disc.

sub-series B: Reel-to-Reel Tapes

Box 13

reel 1  “The Creative Way.” Radio broadcast with Gardner Read and Dr. Kenneth D. Benne. 25 April 1958. WEEI Studios, Boston, Massachusetts. 7” audio reel.
reel 2  “Our American Music,” No. 34. Radio broadcast with Gardner Read and Nicolas Slonimsky. 3 May 1957. WGBH-FM Studios, Boston, Massachusetts. 7” audio reel.

reel 3  “Our American Music,” No. 34 (cont.).

reel 4  “Voice of America” interview with Gardner Read and Wayne Hyde. 14 July 1964. 5” audio reel [housed in case for 7” reel].


reel 6  Interview with Gardner Read and Jules Wolffers (discussing String Quartet No. 1, Op. 100.) and the Boston Fine Arts Quartet. 1 January 1959. WGBH-FM TV Studios, Boston, Massachusetts. 7” audio reel.

reel 7  Selections from “A Program of Compositions By Gardner Read.” 5 April 1957. University of Arkansas. Recording includes Scherzino for Woodwind Quintet, Op. 24; From a Lute of Jade, Op. 36; Soundpiece for Brass and percussion, Op. 82; The Lamb, Op. 84, no. 3a; Mountain Song, Op. 69; The Unknown God, Op. 23, no. 2. 7” audio reel.


reel 11 Selections from “Music of Gardner Read.” Boston University Gardner Read Festival, 28 March 1963. For contents, see Reel 9 above. 7” audio reel.

Box 14

**Reel 13**


**Reel 14**

Selections from Northern Illinois University Gardner Read Festival. 21 February and 26 April 1964. Recording includes Sonata Brevis, Op. 80; From a Lute of Jade, Op. 36; Soundpiece for Brass and Percussion, Op. 82. 7” audio reel.

**Reel 15**

Selections from the WNYC American Music Festival Boston University Composers’ Program. Undated. Recording includes River Night; Lullaby for a Man-Child; From a Lute of Jade. 7” audio reel.

**Reel 16**


**Reel 17**


**Reel 18**

Selections from the WGBH broadcast of the Boston Symphony Orchestra, Richard Burgin, conductor. 23 and 25 October 1958. 7” audio reel.

**Reel 19**


**Reel 20**


**Reel 21**


**Reel 22**

reel 22a  Copy of reel 22.

reel 23  The Temptation of St. Anthony, Op. 56. Chicago Symphony Orchestra; Rafael Kubelik, conductor. 8 April 1953 (premiere performance). 7” audio reel.


Box 15

reel 25  Copy of reel 24.


reel 28  Symphony No. 3. Pittsburgh Symphony Orchestra; Steinberg, conductor. Premiere. 7” audio reel.


reel 33  Suite for Organ, Op. 81 (Anthony Newman); Suite for String Quartet, Op. 33 (National Music Camp student quartet); From a Lute of Jade, Op. 36a (premiere, Eastman School of Music); Sketches of the City, Op. 26 (Rochester Philharmonic Orchestra; Howard Hanson, conductor); Where Corals Lie, Op. 49 (Cleveland Heights Choir); Eight Preludes on Old Southern Hymns, Op. 90 (premiere, Samuel Walter); Sound Piece for Brass and Percussion (Cincinnati Conservatory Brass Ensemble); Where Corals Lie, Op. 49 (Evanston High School Festival); “Fog” from Sketches, Op. 26, no. 1 (National High School Orchestra); Sea Scapes, Op. 46 (Roslyn Rensch). Undated. 7” audio reel.


Box 16


reel 40  Symphony No. 4, Op. 92 (cont.). 7” audio reel.


reel 45  String Quartet No. 1, Op. 100. Boston Fine Arts Quartet. WGBH-TV, 1 January 1959. 7” audio reel.


Box 17


reel 53a Incidental Music to “Brand.” Boston University, 1961 (premiere). 7” audio reel.

reel 53b Duplicate of reel 53a.


reel 55  Chants d’Auvergne, Op. 117 (cont.). 7” audio reel.
reel 56  Sonoric Fantasia No. 2. Roman Totenberg, violin; Boston University Orchestra; Gardner Read, conductor. Vernal Equinox (UCLA). Vernal Equinox (GBYSO; Sanders, conductor). Undated. 7” audio reel.

reel 57  Sonoric Fantasia No. 2. Roman Totenberg, violin; Boston University Symphony Orchestra; Gardner Read, conductor. 26 and 27 February, 19-- (premiere). 7” audio reel.


Box 18


Symphony No. 3 (cont.). 7” audio reel.


Symphony No. 4, Op. 92 (cont.). 7” audio reel.


reel 72a  Symphony No. 4, Op. 92 (cont.). 7” audio reel.

reel 73  Excerpts from Villon, Op. 122 Act I, from Scenes 1 and 3; Act II, from scene 1; Act III, from scene 1, 2, and 3. Robert Grayson as Francois; Charlotte Ellsaesser as Catherine; Melanie Sonnenberg as Marthe; Ralph Bassett as William. Paulette Haupt-Nolen and H. Wesley Balk, moderators. First Opera America Composer-Librettist Showcase and Seminar; Fairmont Hotel, New Orleans, Louisiana. 7 January 1981. 7” audio reel.

reel 74  Nineteenth Annual Festival of Contemporary Music, DePauw University. Mennin, Canzona; D. H. White, Patterns; Hanson, Chorale and Alleluia. Gardner Read: Sound Piece for Brass and Percussion; Dunlap’s Creek: A Folk Hymn; The Reveille. University Band and University Concert Choir; Hanna, White, and Read, conductors. Undated. 7” audio reel.

reel 75  Nineteenth Annual Festival of Contemporary Music, DePauw University. Barber, First Essay. Gardner Read: Night Flight; Vernal Equinox; Symphony No. 4; Prelude and Toccata. DePauw Symphony Orchestra; Gardner Read, conductor. Undated. 7” audio reel.


reel 79  Our American Music, Program 30. Gardner Read, host; Daniel Pinkham, guest. 1957. 7” audio reel (1 of 2).

reel 80  Our American Music, Program 30 (cont.). 7” audio reel (2 of 2).

**Box 20**


**reel 85**  Symphony No. 4, Op. 92. Cleveland Orchestra; Lorin Maazel, conductor. CRI recording of WCRB broadcast 3 January 1987. 7” audio reel.


N.B. Not included in Gardner Read’s original numbering.

**reel 89**  [Toccata, Op. 43?] Undated. 5” audio reel.

Note in case: “Double exp.; (?) – Toccata.”

N.B. Not included in Gardner Read’s original numbering.

*sub-series C: Audiocassette Tapes*

**Box 70**

**folder 16**  List of cassettes transferred from reel-to-reel tapes; table lists the contents of tapes 1–23 (i.e., performances of Read compositions transferred from numbered audio reels in sub-series B); typescript. 1 index card and 5 pages.
N.B. Audio transferred from reel-to-reel tapes; see Box 70/16 for index.

N.B. Audio transferred from reel-to-reel tapes; see Box 70/16 for index.

N.B. Audio transferred from reel-to-reel tapes; see Box 70/16 for index.

N.B. Audio transferred from reel-to-reel tapes; see Box 70/16 for index.

N.B. Audio transferred from reel-to-reel tapes; see Box 70/16 for index.

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N.B. Audio transferred from reel-to-reel tapes; see Box 70/16 for index.

N.B. Audio transferred from reel-to-reel tapes; see Box 70/16 for index.

tape 9  
N.B. Audio transferred from reel-to-reel tapes; see Box 70/16 for index.

tape 10  
N.B. Audio transferred from reel-to-reel tapes; see Box 70/16 for index.

tape 11  
N.B. Audio transferred from reel-to-reel tapes; see Box 70/16 for index.

tape 12  
N.B. Audio transferred from reel-to-reel tapes; see Box 70/16 for index.

tape 13  
N.B. Audio transferred from reel-to-reel tapes; see Box 70/16 for index.

tape 14  
N.B. Audio transferred from reel-to-reel tapes; see Box 70/16 for index.

tape 15  
N.B. Audio transferred from reel-to-reel tapes; see Box 70/16 for index.

tape 16  
N.B. Audio transferred from reel-to-reel tapes; see Box 70/16 for index.

tape 17  
N.B. Audio transferred from reel-to-reel tapes; see Box 70/16 for index.

N.B. Audio transferred from reel-to-reel tapes; see Box 70/16 for index.


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N.B. Audio transferred from reel-to-reel tapes; see Box 70/16 for index.


N.B. Audio transferred from reel-to-reel tapes; see Box 70/16 for index.


tape 29  Recording session: Read Organ Works. Includes: [Suite for Organ, Op. 81].
          Live recording in Marsh Chapel. Audiocassette tape (4 of 4).

tape 30  Recording session II: Read Organ Works. Live recording in Marsh Chapel.
          Audiocassette tape (1 of 2).
          No tracklist given.

tape 31  Recording session II: Read Organ Works. Live recording in Marsh Chapel.
          Audiocassette tape (2 of 2).
          No tracklist given.


tape 33  Six Intimate Moods, Op. 35. Maria Benotti, violin; Eda Mazo-Shylam, piano.
          Undated. Audiocassette tape.

tape 34  D’Anna Fontunato, mezzo soprano; D. Keegan, piano. Music by Rossini,
          Mozart, Granados, Read: From a Lute of Jade, Op. 36, Foster, Malloy, Tilzer,

tape 35  A Tribute to Gardner Read. From a Lute of Jade, Op. 36; Songs for a Rainy
          Suite, Op. 54; unidentified composition by John MacDonald; Nocturnal
          Visions, Op. 145. Tsai Performance Center, Boston University. September 25,

Box 22

          Interlochen, MI. Audiocassette tape.

tape 37  Piano Quintet, Op. 47. Lydian String Quartet; John MacDonald, piano. June
          16, 2001. Lydian String Quartet Chamber Music Festival, Brandeis
          University. Audiocassette tape.

tape 38  Duplicate of tape 37.

tape 39  Songs for a Rainy Night, Op. 48; Three Songs, Op. 68; From a Lute of Jade,
          Audiocassette tape.

tape 40  [Leonard] Raver Concert, Hammond Castle. Bach: Toccata in C; Read:
          Chorale-Fantasia on Good King Wenceslas, Op. 50; Elegiac Aria, Op. 91;
          Soler: Concerto in G Major; Persichetti: Prelude and Toccata; Read:
Passacaglia and Fugue in D Minor, Op. 34; Schumann: Sketch, Canon; Widor:

tape 41 Virginia Dulaski Piano Recital. Read: Driftwood Suite, Op. 54; Galindo:
Three Preludes; Albinez, Three Pieces; Méhul: Sonata in A Major; J. S. Bach:

Undated. Audiocassette tape.

Washington, DC. Audiocassette tape.


tape 45 Sonata da Chiesa, Op. 61; Sonoric Fantasia No. 1, Op. 102. (Unedited tape.)
Undated. Audiocassette tape.

tape 46 A Concert of the Music of Gardner Read. Lecture: Why and How Composers
Compose; Sonata da Chiesa, Op. 61; Nocturnal Visions, Op. 145; Sonata
Brevis, Op. 80; String Quartet No. 1, Op. 100. Joseph Holt, piano; Richard
Strathmore Hall. Audiocassette tape (1 of 2).

tape 47 A Concert of the Music of Gardner Read (cont.). Audiocassette tape (2 of 2).

tape 48 Pennsylvaniana, Op. 67. Pittsburgh Symphony Orchestra; Lorin Maazel,

*** Pennsylvaniana, Op. 67. Pittsburgh Symphony Orchestra; Lorin Maazel,

See tape 119.

tape 49 Cape Ann Symphony Orchestra concert. Bernstein: Candide Overture; Barber:
Knoxville: Summer 1914; Read: Pennsylvaniana Suite, Op. 67; Copland:
Gloucester, MA. Audiocassette tape.

tape 50 A Grand Concert. J. S. Bach: Sonata for Oboe and Organ; F. J. Haydn:
selection from The Creation; Read: De Profundis, Op. 71; G. Mahler:
selection from Rückert-Lieder; C. Franck: Prelude, Fugue, Variation; J. S.
Bach: selection from Mass in B Minor; R. Wagner: selection from Die


N.B. Tape 54 omitted in numbering sequence.

D’Anna Fortunato [recording session]. At Bedtime, Op. 84, no. 1; Pretty In the City, Op. 84, no. 4; The Lamb, Op. 84, no. 3; Sister Awake, Op. 84, no. 2; When Moonlight Falls, Op. 23, no. 1; The Unknown God, Op. 23, no. 2; White Blossom, Op. 23, no. 3. Recorded by Bill Wolk, Music First. October 1, 1998. Audiocassette tape (1 of 3).


Box 23


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<td>Duplicate of tape 78. N.B. Information on tape insert incorrect; see label on cassette tape and typescript label affixed to side of case.</td>
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<td>tape 85</td>
<td>Duplicate of tape 84.</td>
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tape 97  Duplicate of tape 96.


Label on side of case: “Read: Nocturnal Visions (NATS); Robinson – Lerch, Los Angeles.”
Label in case (possibly from tape 102?): “Singing Teachers 89, Art Song Winners Concert-Recital, Garner Read, David Francis Urrows, Tape 30.”


tape 102 Duplicate of tape 101.


Written on tape insert in ink: “Dub: By-Low, My Babe; Sanford Dole Ensemble.”


Box 137


tape 115 Duplicate of tape 114.


See tape 48 for PSO performance of April 12, 1996.


tape 125  Gardner Read and D'Anna Fortunato interview and music, WBUR. January 10, 1999. Audiocassette tape.


sub-series D: Digital Audio Tapes (DATs)

Box 137

tape 127  Piano Sonata; Sonoric Fantasia. Digital audio tape.  
N.B. No indication of key/opus nos.


Tape also includes Malcolm Arnold: Scottish Dance.


N.B. No indication of opus no.

tape 132  Alternate copy of tape 131.

N.B. No indication of opus no.

sub-series E: Compact Discs (CDs)

Box 20


***  Unidentified solo organ composition by Gardner Read. See CD 6; separated to Series 4: Library, sub-series E: Recordings.

sub-series F: VHS Videocassette Tapes

Box 138


VHS 2  USIA documentary video (1963). Background music mainly from Read: String Quartet No. 1, Op. 100, performed by the Eastman String Quartet. VHS videocassette tape.

VHS 3  Part 1 of USIA documentary video (VHS 1).

VHS 4  Parts 2–3 of USIA documentary video (VHS 1).


Series 3: Scholarly Publications

sub-series A: Twentieth Century Notation [LW10]

Box 24

folder 1  
Twentieth Century Notation: preliminary notes and examples. MS in pencil and colored pencil. Pages numbered (Incomplete staves II) to (Insert ex.3).

folder 2  
Twentieth Century Notation: preliminary notes and examples. MS in pencil and colored pencil. Pages numbered (#5) to (Pedal Symbols).

folder 3  
Twentieth Century Notation: preliminary notes and examples. MS in pencil and colored pencil. Pages numbered (WW) to (muted effects).

folder 4  
Twentieth Century Notation: preliminary notes and examples. MS in pencil and colored pencil. Pages numbered (Globokar – Accord) to (note ref.).

folder 5  
Twentieth Century Notation: preliminary notes and examples. MS in pencil and colored pencil. Pages numbered (Repetitions) to (Ad lib.).

folder 6  
Twentieth Century Notation: first drafts, typed, examples. Typescript and repro of typescript MS; annotated in pencil. Pages run from title page to 8.4.

Box 25

folder 1  
Twentieth Century Notation: first drafts, typed, examples. Repro of typescript MS. Pages numbered II-9-(2) to III-13-(6).

folder 2  
Twentieth Century Notation: first drafts, typed, examples. Repro of typescript MS. Pages numbered III-13-(6) to V-25-(2). Accompanied by excerpts from musical examples. 20 pages of music.

folder 3  
Twentieth Century Notation: first drafts, typed, examples. Excerpts of musical examples.

folder 4  
Twentieth Century Notation: first drafts, typed, examples. Introductory matter and Part One. Combination of MS in pencil and typescript featuring corrections in pencil. Pages run from cover page to page 15.

folder 5  

folder 6  
folder 7  

**Box 26**

folder 1  

folder 2  

folder 3  

folder 4  
*Twentieth Century Notation*: incomplete revised draft. Pages i – xix (front matter). MS in pencil and typescript featuring corrections in pencil.

N.B. Page numbers (Arabic numerals) penciled in upper right corner of pages.

folder 5  
*Twentieth Century Notation*: incomplete revised draft. Pages 18 – 32 (part 1). Repro of typescript; annotated in pencil.

folder 6  
*Twentieth Century Notation*: incomplete revised draft. Pages 33 – 113 (part II, chapter 1). Repro of typescript; annotated in pencil.

folder 7  

folder 8  

folder 9  

folder 10  

folder 11  

folder 12  
*Twentieth Century Notation*: incomplete revised draft. Part II, chapter 7. Pages numbered II-6-(1) to II-7-(2). Repro of typescript; annotated in pencil.


**Box 27**


folder 3  *Twentieth Century Notation*: incomplete revised draft. Part III, chapter 17. Pages numbered 1038 – 1418. Repro of typescript; annotated in ink, pencil and colored pencil.


**Box 28**

folder 1 *Twentieth Century Notation*: revised examples (1-1-1) to (9-5-4). MS in typescript, pencil and ink.

folder 2 *Twentieth Century Notation*: miscellaneous drafts, notes and examples. Pages numbered “Vol. 1 (1-492)” to “Section 3”. Combination of MS in pencil and repro of typescript; annotated in ink, pencil and colored pencil.

folder 3 *Twentieth Century Notation*: miscellaneous drafts, notes and examples. Pages numbered “Ex. 10.1–1” to “Ex. 13.6-2”. MS in typescript.

folder 4 *Twentieth Century Notation*: original typescript, front matter and Part 1. Pages numbered “Box 1” to “Box 15”. Combination of MS in pencil and typescript; annotated in ink, pencil and colored pencil.

folder 5 *Twentieth Century Notation*: original typescript, Part II, chapter 1. Pages numbered 16 to 98. Typescript; annotated in ink, pencil and colored pencil.
<table>
<thead>
<tr>
<th>Folder</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>6</td>
<td><em>Twentieth Century Notation</em>: original typescript, Part II, chapter 2. Pages numbered 99 to 141. Typescript; annotated in ink, pencil and colored pencil.</td>
</tr>
<tr>
<td>7</td>
<td><em>Twentieth Century Notation</em>: original typescript, Part II, chapter 3. Pages numbered 142 to 181. Typescript; annotated in ink, pencil and colored pencil.</td>
</tr>
<tr>
<td>8</td>
<td><em>Twentieth Century Notation</em>: original typescript, Part II, chapter 4. Pages numbered 182 to 268. Typescript; annotated in ink, pencil and colored pencil.</td>
</tr>
<tr>
<td>Box 29</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td><em>Twentieth Century Notation</em>: original typescript, Part II, chapter 5. Pages numbered 269 to 286. Typescript; annotated in ink, pencil and colored pencil.</td>
</tr>
<tr>
<td>2</td>
<td><em>Twentieth Century Notation</em>: original typescript, Part II, chapter 6. Pages numbered 287 to 332. Typescript; annotated in ink, pencil and colored pencil.</td>
</tr>
<tr>
<td>3</td>
<td><em>Twentieth Century Notation</em>: original typescript, Part II, chapter 7. Pages numbered 333 to 375. Typescript; annotated in ink, pencil and colored pencil.</td>
</tr>
<tr>
<td>4</td>
<td><em>Twentieth Century Notation</em>: original typescript, Part II, chapter 8. Pages numbered 376 to 398. Typescript; annotated in ink, pencil and colored pencil.</td>
</tr>
<tr>
<td>5</td>
<td><em>Twentieth Century Notation</em>: original typescript, Part II, chapter 9. Pages numbered 399 to 481. Typescript; annotated in ink, pencil and colored pencil.</td>
</tr>
<tr>
<td>6</td>
<td><em>Twentieth Century Notation</em>: original typescript, Part II, chapter 10. Pages numbered 482 to 489. Typescript; annotated in ink, pencil and colored pencil.</td>
</tr>
<tr>
<td>7</td>
<td><em>Twentieth Century Notation</em>: original typescript, Part III, chapter 11. Pages numbered 490 to 595. Typescript; annotated in ink, pencil and colored pencil.</td>
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<td>Box 30</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td><em>Twentieth Century Notation</em>: original typescript, Part III, chapter 12. Pages numbered 597 to 706. Typescript; annotated in ink, pencil and colored pencil.</td>
</tr>
<tr>
<td>2</td>
<td><em>Twentieth Century Notation</em>: original typescript, Part III, chapter 13. Pages numbered 708 to 783. Typescript; annotated in ink, pencil and colored pencil.</td>
</tr>
<tr>
<td>3</td>
<td><em>Twentieth Century Notation</em>: original typescript, Part III, chapter 14. Pages numbered 784 to 838. Typescript; annotated in ink, pencil and colored pencil.</td>
</tr>
<tr>
<td>4</td>
<td><em>Twentieth Century Notation</em>: original typescript, Part III, chapter 15. Pages numbered 839 to 905. Typescript; annotated in ink, pencil and colored pencil.</td>
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</table>
folder 5  
Twentieth Century Notation: original typescript, Part III, chapter 16. Pages numbered 906 to 1037. Typescript; annotated in ink, pencil and colored pencil.

folder 6  
Twentieth Century Notation: original typescript, Part III, chapter 17. Pages numbered 1038 to 1199. Typescript; annotated in ink, pencil and colored pencil.

folder 7  
Twentieth Century Notation: original typescript, Part III, chapter 17 continued. Pages numbered 1200 to 1330. Typescript; annotated in ink, pencil and colored pencil.

Box 31

folder 1  
Twentieth Century Notation: original typescript, Part III, chapter 17 continued. Pages numbered 1331 to 1418. Typescript; annotated in ink, pencil and colored pencil.

folder 2  
Twentieth Century Notation: original typescript, Part III, chapter 18. Pages numbered 1419 to 1523. Typescript; annotated in ink, pencil and colored pencil.

folder 3  
Twentieth Century Notation: original typescript, Part III, chapter 19. Pages numbered 1524 to 1674. Typescript; annotated in ink, pencil and colored pencil.

folder 4  
Twentieth Century Notation: original typescript, Part III, chapter 20. Pages numbered 1575 to 1710. Typescript; annotated in ink, pencil and colored pencil.

folder 5  
Twentieth Century Notation: original typescript, Part IV, chapter 21. Pages numbered 1711 to 1775. Typescript; annotated in ink, pencil and colored pencil.

folder 6  
Twentieth Century Notation: original typescript, Part IV, chapter 22. Pages numbered 1776 to 1857. Typescript; annotated in ink, pencil and colored pencil.

folder 7  
Twentieth Century Notation: original typescript, Part IV, chapter 23. Pages numbered 1859 to 1951. Typescript; annotated in ink, pencil and colored pencil.

folder 8  

folder 10  *Twentieth Century Notation*: original typescript, concluding matter. Typescript; annotated in ink. 3 pages. Ink MS; annotated in pencil and colored pencil. 1 page.

Box 32

item 1  *Twentieth Century Notation*: microfilm of unrevised manuscript. Roll 1 – D.

item 2  *Twentieth Century Notation*: microfilm of unrevised manuscript. Roll 2.

*sub-series B: Contemporary Instrumental Techniques [LW3]*

Box 32

folder 1  *Contemporary Instrumental Techniques*: permissions file. Pages run from “Permission Fees” to “PWN Edition”.


folder 3  *Contemporary Instrumental Techniques*: addenda (various instruments). Documents pertaining to innovations in the playing techniques of various instruments.

folder 4  *Contemporary Instrumental Techniques*: addenda (Heiss articles). 8 pages.

folder 5  *Contemporary Instrumental Techniques*: notes. MS in pencil and colored pencil. 26 pages.

folder 6  *Contemporary Instrumental Techniques*: notes, chapter 1. MS in pencil and colored pencil. 5 pages.

folder 7  *Contemporary Instrumental Techniques*: notes, chapter 2. MS in pencil and colored pencil. 7 pages.

folder 8  *Contemporary Instrumental Techniques*: notes, chapter 3. MS in pencil and colored pencil. 4 pages.
folder 9  Contemporary Instrumental Techniques: notes, chapter 4. MS in pencil and colored pencil. 3 pages.

folder 10  Contemporary Instrumental Techniques: notes, chapter 5. MS in pencil and colored pencil. 4 pages.

folder 11  Contemporary Instrumental Techniques: notes, chapter 6. MS in pencil and colored pencil. 3 pages.

folder 12  Contemporary Instrumental Techniques: notes, chapter 7. MS in pencil and colored pencil. 7 pages.

folder 13  Contemporary Instrumental Techniques: notes, chapter 8. MS in pencil and colored pencil. 4 pages.

folder 14  Contemporary Instrumental Techniques: notes, chapter 9. MS in pencil and colored pencil. 16 pages.

folder 15  Contemporary Instrumental Techniques: notes, chapter 10. MS in pencil and colored pencil. 8 pages.

folder 16  Contemporary Instrumental Techniques: notes, chapter 11. MS in pencil and colored pencil. 9 pages.


folder 18  Contemporary Instrumental Techniques: notes, chapter 13. MS in pencil and colored pencil. 11 pages.


folder 20  Contemporary Instrumental Techniques: notes, bibliography. MS in pencil. 5 pages.

folder 21  Contemporary Instrumental Techniques: notes, examples and list of publishers. MS in pencil and colored pencil. 7 pages.

folder 22  Contemporary Instrumental Techniques: edited draft, front matter. Pages numbered 1 to 11. Combination of repro of publisher’s proof copy and typescript; annotated in pencil and colored pencil.
Contemporary Instrumental Techniques: edited draft, Part I, chapter 1. Pages numbered 12 to 28. Combination of repro of publisher’s proof copy and typescript; annotated in pencil and colored pencil.

Contemporary Instrumental Techniques: edited draft, Part I, chapter 2. Pages numbered 29 to 50. Combination of repro of publisher’s proof copy and typescript; annotated in pencil and colored pencil.

Contemporary Instrumental Techniques: edited draft, Part I, chapter 3. Pages numbered 51 to 76. Combination of repro of publisher’s proof copy and typescript; annotated in pencil and colored pencil.

Contemporary Instrumental Techniques: edited draft, Part I, chapter 4. Pages numbered 77 to 85. Combination of repro of publisher’s proof copy and typescript; annotated in pencil and colored pencil.

Contemporary Instrumental Techniques: edited draft, Part I, chapter 5. Pages numbered 86 to 137. Combination of repro of publisher’s proof copy and typescript; annotated in pencil and colored pencil.


Contemporary Instrumental Techniques: edited draft, Part I, chapter 7. Pages numbered 152 to 161. Combination of repro of publisher’s proof copy and typescript; annotated in pencil and colored pencil.

Contemporary Instrumental Techniques: edited draft, Part I, chapter 8. Pages numbered 162 to 176. Combination of repro of publisher’s proof copy and typescript; annotated in pencil and colored pencil.

Contemporary Instrumental Techniques: edited draft, Part II, chapter 9. Pages numbered 177 to 209. Combination of repro of publisher’s proof copy and typescript; annotated in ink, pencil and colored pencil.

Contemporary Instrumental Techniques: edited draft, Part II, chapter 10. Pages numbered 210 to 236. Combination of repro of publisher’s proof copy and typescript; annotated in ink, pencil and colored pencil.

Contemporary Instrumental Techniques: edited draft, Part II, chapter 11. Pages numbered 237 to 248. Combination of repro of publisher’s proof copy and typescript; annotated in ink, pencil and colored pencil.
folder 7  *Contemporary Instrumental Techniques*: edited draft, Part II, chapter 12. Pages numbered 249 to 267. Combination of repro of publisher’s proof copy and typescript; annotated in ink, pencil and colored pencil.

folder 8  *Contemporary Instrumental Techniques*: edited draft, Part II, chapter 13. Pages numbered 268 to 296. Combination of repro of publisher’s proof copy and typescript; annotated in ink, pencil and colored pencil.

folder 9  *Contemporary Instrumental Techniques*: edited draft, Part II, concluding material. Pages numbered 297 to 340. Combination of repro of publisher’s proof copy and typescript; annotated in pencil and colored pencil.

folder 10  *Contemporary Instrumental Techniques*. Letters, opinions, etc. Includes correspondence with potential publishers as well as reviews and comments from invited readers, reviewers, and others.

N.B. Materials originally housed in labeled 3-prong folder.

*sub-series C: Twentieth Century Microtonal Notation [LW7]*

**Box 33**

folder 11  *Twentieth Century Microtonal Notation*: addenda. Pages run from (Addenda, pg 25-29) to (Bibliography addenda). Combination of MS in pencil and typescript.

folder 12  *Twentieth Century Microtonal Notation*: drafts. Pages run from title page to (chapter 3 – 15). Typescript; annotated in pencil.

folder 13  *Twentieth Century Microtonal Notation*: drafts. Pages run from (Chapter 4-1) to (Chapter 5-2). Typescript; annotated in pencil and colored pencil.

**Box 34**

folder 1  *Twentieth Century Microtonal Notation*: drafts. Pages run from (Chapter 5-3) to (1st chapter 5). Combination of MS in pencil and typescript; annotated in pencil.

folder 2  *Twentieth Century Microtonal Notation*: drafts. Pages run from (1st – chapter 5) to (13 –Chapter 3 exs.). MS in pencil; annotated in colored pencil.

folder 3  *Twentieth Century Microtonal Notation*: drafts. Pages run from (Chapter 4) to 47. MS in pencil; annotated in colored pencil.

folder 4  *Twentieth Century Microtonal Notation*: draft examples. Pages numbered 4 to 2. MS in pencil; annotated in colored pencil and typescript.
folder 5  
*Twentieth Century Microtonal Notation*: first proofs. Pages numbered v to 201. Publisher’s proof copy; annotated in colored pencil.

folder 6  
*Twentieth Century Microtonal Notation*: second proofs. Pages numbered v to 201. Publisher’s proof copy; annotated in colored pencil.

folder 7  

folder 8  
*Twentieth Century Microtonal Notation*: addenda, corrections, clarifications (goes with unedited typescript). Pages run from (Ch.1 = 3rd) to (p. 156 – line 6). Publisher’s proof copy; annotated in colored pencil.

**Box 35**

folder 1  
*Twentieth Century Microtonal Notation*: pre-publication edited draft. Pages numbered 1 to 105. Typescript; annotated in pencil and colored pencil.

folder 2  
*Twentieth Century Microtonal Notation*: pre-publication edited draft. Pages numbered 106 to 210. Typescript; annotated in pencil and colored pencil.

folder 3  
*Twentieth Century Microtonal Notation*: printer’s copy. Pages numbered i to 199. Publisher’s proof copy; annotated in ink and colored pencil.

folder 4  
*Twentieth Century Microtonal Notation*. Letters. [Folder 1 of 2.] Includes correspondence with the publisher (Greenwood Press), permissions letters, and related documents.

N.B. Materials originally housed in labeled 3-prong folder.

folder 5  
*Twentieth Century Microtonal Notation*. Letters. [Folder 2 of 2.] Includes agreement with publisher (Greenwood Press), letters from various composers on their approach to microtonal notation, correspondence from readers.

N.B. Materials originally housed in labeled 3-prong folder.

*sub-series D: Genesis of an Opera [LW12]*

**Box 35**

folder 6  
*Genesis of an Opera*: first draft. Pages run from Table of Contents to 12. Typescript; annotated in pencil.

folder 7  
*Genesis of an Opera*: discarded original version. Pages run from Title page to 203. Repro of typescript. Cover sheet: MS in pencil.
Box 36

folder 1  *Genesis of an Opera.* Correspondence and evaluations. Includes correspondence with potential publishers and James [Forsyth] as well as related documents.

N.B. Materials originally housed in labeled 3-prong folder.

folder 2  *Genesis of an Opera.* Draft, incomplete (1 of 2). Pages run from Title page to 143. Typescript with annotations in colored pencil.

folder 3  *Genesis of an Opera.* Draft, incomplete (2 of 2). Pages run from 144 to 281. Typescript with annotations in colored pencil.


folder 8  *Genesis of an Opera.* From Chapter 10. Draft. Pages run from 188 to 190. Typescript.

folder 9  *Genesis of an Opera.* Musical figures 3 to 14c. MS in typescript, pen and ink.

folder 10  *Genesis of an Opera.* Extra copies of Chapters 8-11. Pages run from 155 to 203. Typescript.


sub-series E: *Pictographic Score Notation* [LW9]

Box 36


folder 14  *Pictographic Score Notation*: original manuscript copy (edited), Part I. Pages numbered 1 to 61. Typescript; annotated in pencil and colored pencil.

folder 15  *Pictographic Score Notation*: original manuscript copy (edited), Part II A. Pages numbered 62 to 156. Typescript; annotated in pencil and colored pencil.

folder 16  *Pictographic Score Notation*: original manuscript copy (edited), Part II B. Pages numbered 157 to 177. Typescript; annotated in ink, pencil and colored pencil.

**Box 37**

folder 1  *Pictographic Score Notation*: original manuscript copy (edited), Part II C - D. Pages numbered 178 to 261. Typescript; annotated in ink, pencil and colored pencil.

folder 2  *Pictographic Score Notation*: original manuscript copy (edited), Part II E - F. Pages numbered 262 to 339. Typescript; annotated in ink, pencil and colored pencil.

folder 3  *Pictographic Score Notation*: original manuscript copy (edited), Part II G. Pages numbered 340 to 388. Typescript; annotated in ink, pencil and colored pencil.

folder 4  *Pictographic Score Notation*: original manuscript copy (edited), Part III. Pages numbered 389 to 427. Typescript; annotated in ink, pencil and colored pencil.

folder 5  *Pictographic Score Notation*: first draft, pencil notes, etc. Pages run from cover sheet to (Percussion Section – Exotica). Combination of MS in pencil and colored pencil, and typescript; annotated in pencil.

folder 6  *Pictographic Score Notation*: notes, examples, preliminary drafts, etc. Pages numbered II to 1002. Combination of MS in pencil and colored pencil, and repro of typescript; annotated in colored pencil.

folder 7  *Pictographic Score Notation*: first copy. Pages numbered 1 to 98. Typescript; annotated in pencil and colored pencil.

folder 8  *Pictographic Score Notation*: first copy. Pages numbered 99 to 199. Typescript; annotated in pencil and colored pencil.
folder 9  *Pictographic Score Notation*: first copy. Pages numbered 200 to 299. Typescript; annotated in pencil and colored pencil.

**Box 38**

folder 1  *Pictographic Score Notation*: first copy. Pages numbered 300 to 385. Typescript; annotated in pencil and colored pencil.

folder 2  *Pictographic Score Notation*: first copy. Pages numbered 88 to 429. Typescript; annotated in pencil and colored pencil.

folder 3  *Pictographic Score Notation*. Third Copy. Pages numbered 1 to 51. Typescript with pencil annotations.

folder 4  *Pictographic Score Notation*. Third Copy. Pages numbered 52 to 177. Typescript with pencil annotations.

folder 5  *Pictographic Score Notation*. Third Copy. Pages numbered 178 to 339. Typescript with pencil annotations.

folder 6  *Pictographic Score Notation*. Third Copy. Pages numbered 340 to 430. Typescript with pencil annotations.

folder 7  *Pictographic Score Notation*. Letters. Includes correspondence with publisher(s) and readers, and related documents. N.B. Materials originally housed in labeled 3-prong folder.

sub-series F: *Modern Rhythmic Notation* [LW4]

**Box 38**

folder 8  *Modern Rhythmic Notation*: addenda. MS in pencil. 26 pages. Accompanied by 5 press clippings. Also accompanied by a MS repro of an unidentified score. 1 page of music.

folder 9  *Modern Rhythmic Notation*. Letters. Includes correspondence with publisher(s) and readers, and related documents. N.B. Materials originally housed in labeled 3-prong folder.

**Box 39**

case 1  *Modern Rhythmic Notation*: xerographic copy with editing by the author. Pages run from cover sheet to (Credit Lines cont.). Combination of typescript and repro of typescript; corrections in ink, pencil and colored pencil.
Box 86

folder 1  *Modern Rhythmic Notation*: corrections to first edition. Pages run from title page through 193. Publisher’s proof copy; corrections in colored pencil.

*sub-series G: Psychology of Polymeters [LW94]*

Box 39


folder 1  *Psychology of Polymeters*: complete draft. MS in typescript. 25 pages. Musical examples in ink, 33 pages. N.B. Materials originally housed in black spring binder

*sub-series H: Thesaurus of Orchestral Devices [LW1]*

Box 39

folder 2  *Thesaurus of Orchestral Devices*: contract, correspondence (Greenwood Press / Pitman). 10 letters of correspondence pertaining to the publication of Gardner Read’s *Thesaurus of Orchestral Devices.*

Box 40

folder 1  *Thesaurus of Orchestral Devices* (supplement): preliminary notes. Pages run from cover sheet to (Hindemith – Sinf. – cont.). MS in pencil and colored pencil.


folder 3  *Thesaurus of Orchestral Devices* (supplement): materials, chapters 51 – 70. Pages numbered (Chap. 51 S.) to 2. Typescript; annotated in pencil.

folder 4  *Thesaurus of Orchestral Devices*: unmarked proofs. Pages run from cover sheet through 202. Publisher’s proof copy, bound in signatures.

folder 5  *Thesaurus of Orchestral Devices*: unmarked proofs. Pages run from 203 through 426. Publisher’s proof copy, bound in signatures.
folder 6  *Thesaurus of Orchestral Devices*: unmarked proofs. Pages run from 427 through 631. Publisher’s proof copy, bound in signatures.

**Box 41**

folder 1  *Thesaurus of Orchestral Devices*: corrected proofs. Pages run from cover sheet through 202. Publisher’s proof copy, bound in signatures; corrections in pencil and colored pencil.

folder 2  *Thesaurus of Orchestral Devices*: corrected proofs. Pages run from 203 through 426. Publisher’s proof copy, bound in signatures; corrections in pencil and colored pencil.

folder 3  *Thesaurus of Orchestral Devices*: corrected proofs. Pages run from 427 through 631. Publisher’s proof copy, bound in signatures; corrections in pencil and colored pencil.

folder 4  *Thesaurus of Orchestral Devices*: Letters. Includes correspondence with publisher(s) and readers, and related documents.

N.B. Materials originally housed in labeled 3-prong folder.

*sub-series I: Orchestral Combinations [LW11]*

**Box 41**

folder 5  *Orchestral Combinations* (withdrawn version): typescript and examples, introductory matter. Pages numbered 1 to 8. Combination of MS in pencil and typescript.

folder 6  *Orchestral Combinations* (withdrawn version): typescript and examples, Part I. Pages run from cover page through (21.2). Combination of MS in pencil and typescript; annotated in ink.

folder 7  *Orchestral Combinations* (withdrawn version): typescript and examples, Part II. 1. Pages run from cover page through (7.12). Combination of MS in pencil and typescript; annotated in ink and pencil.

folder 8  *Orchestral Combinations* (withdrawn version): typescript and examples, Part II. 2. Pages numbered 1 to 11. Typescript; annotated in ink, pencil and colored pencil.
<table>
<thead>
<tr>
<th>Box 42</th>
<th>Orchestral Combinations (withdrawn version): typescript and examples, Part II. 2. Pages numbered 1 to 17. Typescript; annotated in ink, pencil and colored pencil.</th>
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<tr>
<td>folder 1</td>
<td>Orchestral Combinations: pencil notes, first drafts of text. Pages run from 1 to (WW – 8). MS in pencil and colored pencil.</td>
</tr>
<tr>
<td>folder 2</td>
<td>Orchestral Combinations: pencil notes, first drafts of text. Pages run from (WW – 8) through bibliography. MS in pencil and colored pencil.</td>
</tr>
<tr>
<td>folder 3</td>
<td>Orchestral Combinations: typescript draft, front matter and Part I. Pages numbered 1 to 141. Repro of typescript; annotated in ink, pencil and colored pencil.</td>
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<tr>
<td>folder 4</td>
<td>Orchestral Combinations: typescript draft, Part II and concluding matter. Pages numbered 142 to 276. Repro of typescript; annotated in ink.</td>
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<tr>
<th>Box 43</th>
<th>Orchestral Combinations: third revised version, intro and Part I. Pages numbered 3 to 101. Typescript; annotated in ink.</th>
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<tr>
<td>folder 1</td>
<td>Orchestral Combinations: third revised version, Part II and concluding matter. Pages numbered 102 to 198. Typescript; annotated in ink.</td>
</tr>
<tr>
<td>folder 2</td>
<td>Orchestral Combinations: The Science and Art of Instrumental Tone-Color. Proof copy (copy 1); intro and Part I. Pages numbered i–110. Scarecrow Press proof copy; corrections in ink and colored pencil.</td>
</tr>
<tr>
<td>folder 3</td>
<td>Orchestral Combinations: The Science and Art of Instrumental Tone-Color. Proof copy (copy 1); Part II. Pages numbered 111–267. Scarecrow Press proof copy; corrections in ink and colored pencil.</td>
</tr>
<tr>
<td>folder 4</td>
<td>Orchestral Combinations: The Science and Art of Instrumental Tone-Color. Proof copy (copy 2); intro and Part I. Pages numbered i–110. Scarecrow Press proof copy; corrections in ink and colored pencil.</td>
</tr>
</tbody>
</table>
folder 6  Orchestral Combinations: The Science and Art of Instrumental Tone-Color. Proof copy (copy 2); Part II. Pages numbered 111–276. Scarecrow Press proof copy; corrections in ink and colored pencil.

Box 44

folder 1  Orchestral Combinations: The Science and Art of Instrumental Tone-Color. Original MS copy; intro and Part I. Pages numbered 1–141. Typescript; annotated in pencil, colored pencil and ink.

folder 2  Orchestral Combinations: The Science and Art of Instrumental Tone-Color. Original MS copy; Part II. Pages numbered 142–297. Typescript; annotated in pencil, colored pencil and ink.

folder 3  Orchestral Combinations: Revised typescript with new formatting. Pages numbered 1 – 141. Repro of typescript MS; corrections in ink and colored pencil.

folder 4  Orchestral Combinations: Revised typescript with new formatting. Pages numbered 142 – 300. Repro of typescript MS; corrections in ink and colored pencil.


folder 6  Orchestral Combinations: Index of techniques. 87 index cards; annotated in pencil. The information on the index cards pertains to the musical examples in the manuscript for the book, Orchestral Combinations.

folder 7  Orchestral Combination. Letters. Includes correspondence with publisher(s) and readers, and related documents. 
   N.B. Materials originally housed in labeled 3-prong folder.

sub-series J: Source Book of Proposed Music Notation Reforms [LW6]

Box 45

folder 1  Source Book of Proposed Music Notation Reforms: notes. Pages run from (Duplicated staves – noteheads) through (City in which…). MS in pencil.

folder 2  Source Book of Proposed Music Notation Reforms: drafts, front matter. Typescript; annotated in ink and pencil. 7 pages. MS in pencil. 1 page.
folder 3  *Source Book of Proposed Music Notation Reforms*: drafts 1–4, chapter 1. Pages numbered 1 to 10. Typescript; annotated in red ink and pencil.


folder 5  *Source Book of Proposed Music Notation Reforms*: drafts 1–4, chapter 3. Combination of pencil MS and typescript; annotated in pencil. 9 pages.

folder 6  *Source Book of Proposed Music Notation Reforms*: drafts 1–4, chapter 4–1. Combination of pencil MS and typescript; annotated in red ink and pencil. 9 pages.

folder 7  *Source Book of Proposed Music Notation Reforms*: drafts 1-3, chapter 4–2. Combination of pencil MS and typescript; annotated in pencil. 5 pages.


folder 9  *Source Book of Proposed Music Notation Reforms*: notes. Pages run from (Comparative Table of Staff Formats) to (Rambures 18). MS in pencil and colored pencil.


folder 11  *Source Book of Proposed Music Notation Reforms*: drafts 1–4, chapter 7. Combination of pencil MS and typescript; annotated in pencil. 9 pages.

folder 12  *Source Book of Proposed Music Notation Reforms*: drafts/notes (various). Pages run from 1799 to 600a. Typescript; annotated in pencil.

folder 13  *Source Book of Proposed Music Notation Reforms*: drafts/notes (various). Pages numbered 6-1 to 1560. Typescript; annotated in ink and pencil.


**Box 46**

folder 1  *Source Book of Proposed Music Notation Reforms*: drafts/notes (various) (1 of 4). Pages run from (Austman) to (La Salle’s proposal). Combination of pencil MS and typescript; annotated in pencil.
folder 2  
*Source Book of Proposed Music Notation Reforms: drafts/notes (various) (1 of 4).* Pages run from (Saveur) to (Hartmann). Combination of pencil MS and typescript; annotated in pencil.

folder 3  

folder 4  
*Source Book of Proposed Music Notation Reforms: drafts/notes (1 of 3).* Pages run from (Johann Jakob Froberger) to (Thelwall). Combination of pencil MS and typescript; annotated in pencil.

folder 5  

folder 6  
*Source Book of Proposed Music Notation Reforms: drafts/notes (3 of 3).* Pages run from (1936. Oewaron Nadjen) to (Footnotes). Combination of pencil MS and typescript; annotated in pencil.

folder 7  
*Source Book of Proposed Music Notation Reforms: second complete draft, front matter.* Pages numbered 1(iii) to 6a(xv). Combination of pencil MS and typescript; annotated in ink and pencil.

folder 8  
*Source Book of Proposed Music Notation Reforms: second complete draft, chapter 1.* Pages numbered 7 to 16a. Typescript; annotated in ink and pencil.

**Box 47**

folder 1  
*Source Book of Proposed Music Notation Reforms: second complete draft, chapter 2.* Pages numbered 17 to 165e. Typescript; annotated in ink and pencil.

folder 2  
*Source Book of Proposed Music Notation Reforms: second complete draft, chapter 3.* Pages numbered 166 to 199a. Typescript; annotated in ink and pencil.

folder 3  

folder 4  
*Source Book of Proposed Music Notation Reforms: second complete draft, chapter 4, continued.* Pages numbered 308 to 427. Typescript; annotated in ink, pencil and colored pencil.


group 7  Source Book of Proposed Music Notation Reforms: second complete draft, chapter 7. Pages numbered 556 to 600a. Typescript; annotated in ink and pencil.

Box 48

folder 1  Source Book of Proposed Music Notation Reforms: second complete draft, appendices. Pages numbered 601 to 671. Typescript; annotated in ink, pencil and colored pencil.

folder 2  Source Book of Proposed Music Notation Reforms: final draft, front matter. Pages run from 1st page of index to 6d. Combination of ink MS, MS in colored pencil and typescript; annotated in ink and pencil.

folder 3  Source Book of Proposed Music Notation Reforms: final draft, chapter 1. Pages numbered 7 to 16. Typescript; annotated in ink and colored pencil.

folder 4  Source Book of Proposed Music Notation Reforms: final draft, chapter 2. Pages numbered 17 to 165d. Typescript; annotated in ink and colored pencil.

folder 5  Source Book of Proposed Music Notation Reforms: final draft, chapter 3. Pages numbered 166 to 199. Typescript; annotated in ink and colored pencil.

folder 6  Source Book of Proposed Music Notation Reforms: final draft, chapter 4. Pages numbered 200 to 346. Typescript; annotated in ink and colored pencil.

folder 7  Source Book of Proposed Music Notation Reforms: final draft, chapter 4, continued. Pages numbered 347 to 427. Typescript; annotated in ink and colored pencil.

folder 8  Source Book of Proposed Music Notation Reforms: final draft, chapter 5. Pages numbered 428 to 502. Typescript; annotated in ink and colored pencil.

folder 9  Source Book of Proposed Music Notation Reforms: final draft, chapter 6. Pages numbered 503 to 555. Typescript; annotated in ink and colored pencil.

folder 10  Source Book of Proposed Music Notation Reforms: final draft, chapter 7. Pages numbered 556 to 600a. Typescript; annotated in ink and colored pencil.
folder 11  *Source Book of Proposed Music Notation Reforms*: final draft, appendices. Pages numbered 601 to 667. Typescript; annotated in ink and colored pencil.

folder 12  *Source Book of Proposed Music Notation Reforms*: final draft, bibliography. Pages numbered 668 to 683. Typescript; annotated in ink, pencil and colored pencil.

**Box 49**

folder 1  [*Source Book of Proposed Music Notation Reforms*]: typescript table of contents, with emendations in pencil by Gardner Read indicating paging of final typescript. 3 pages.

folder 2  *Source Book of Proposed Music Notation Reforms*: addenda. [Contains various handouts, research notes, patents, and other documents.] Pages run from (List of Music Notation Proposals) through (Comments: compiled by Markus Klein).

folder 3  *Source Book of Proposed Music Notation Reforms*: manuscript examples. Various musical fragments, extracted from unidentified compositions. MS in pencil. 10 pages of music.

folder 4  *Source Book of Proposed Music Notation Reforms*. Letters. Includes publishing agreement, correspondence with publisher(s) and readers, and related documents.

   N.B. Materials originally housed in labeled 3-ring binder.

*sub-series K: Style and Orchestration [LW5]*

**Box 134**

folder 6  *Style and Orchestration*: corrected gallery proofs. Pages numbered BF-38 to CD-32. Publisher’s proof copy; corrections in colored pencil.

**Box 49**

folder 5  *Style and Orchestration*. Typescript MS; corrections in pencil and colored pencil. Pages numbered ix – 115.

folder 6  *Style and Orchestration*. Typescript MS; corrections in pencil and ink. Pages numbered 115 – 286.

folder 7  *Style and Orchestration*. Typescript MS; corrections in pencil and ink. Pages numbered 1 – 363.
folder 8  Critique and Notes for *Style and Orchestration*. Combination of typescript and MS in pencil, ink and colored pencil. 46 pages. Accompanied by a letter to Nelson M. Jansky, music editor at Allyn and Bacon, from Gardner Read, 22 June 1962. Typescript; annotated in pencil. 2 pages. Also accompanied by a letter to Gardner and Vail Read from William Thomas, music editor at Allyn and Bacon, Inc., dated July 12, 1962. Typescript; inscribed in ink by William Thomas. 2 pages. Also accompanied by a letter to Vail Read from Paul F. Stanton, October 1, 1962. Typescript; inscribed in ink by Paul F. Stanton. 1 page.

folder 9  *Style and Orchestration*. Opinions – Letters. Includes correspondence with publisher(s) and readers, permissions letters, and related documents.  
N.B. Materials originally housed in labeled 3-prong folder.

*sub-series L: Music Notation: A Manual of Modern Practice* [LW2]

**Box 50**

folder 1  *Music Notation*. Evaluations. Contains typescript comments from 3 invited readers. 
N.B. Materials originally housed in labeled 3-prong folder.

N.B. Materials originally housed in labeled 3-prong folder.

N.B. Materials originally housed in labeled 3-prong folder.

N.B. Materials originally housed in labeled 3-prong folder.

folder 5  *Music Notation*. Opinions. Primarily correspondence from readers to the publisher (e.g., completed opinion/comment forms sent with review copies). 
N.B. Materials originally housed in labeled 3-prong folder.
sub-series M: Compendium of Modern Instrumental Techniques [LW8]

Box 50

folder 6  Compendium of Modern Instrumental Techniques. Letters, Opinions, etc. Includes publishing agreement, correspondence with publisher(s) and readers, and related documents.

N.B. Materials originally housed in labeled 3-prong folder.

sub-series N: Twentieth-Century Music Notation [LW10]

Box 50

folder 7  Twentieth-Century Music Notation. Excerpts from discarded draft (1 of 2). Repro of typescript. Pages numbered 28–429.

Accompanied by pencil MS note: “Discarded Xerox pages from book project. Never completed or published. Not complete.”

folder 8  Twentieth-Century Music Notation. Excerpts from discarded draft (2 of 2). Repro of typescript. Pages numbered 435–958.

sub-series O: Other Writings

Box 50


folder 13  LW38. “To Hear—Or Not To Hear?” Lecture typescript with emendations by Gardner Read. 14 pp. of text.
folder 14  LW38. “To Hear—Or Not To Hear?” Draft of speech. Typescript; corrections in red ink and pencil. 58 pages. Accompanied by a press clipping titled “Light Cast on Dance by ‘The Chequer’d Shade’”; sections of the article have been underlined in red ink. (Speech was delivered presumably at Northern Illinois University in DeKalb, Illinois.)

Box 51


Box 86

folder 2  LW42. Draft of speech – “The Artist in Residence: Fact or Fancy.” Typescript; annotated in ink and pencil. 35 pages.

Box 51

folder 3  LW50. “The Dilemma of Notation.” Lecture typescript and audio example list with emendations by Gardner Read. 31 pp. of text.


folder 7  Articles and Essays. I. (1933). Unpublished essays submitted for courses at the Eastman School of Music. Typescript. Includes: Johann Sebastian Bach (LW60); The Harp (LW 61); The Oratorio (LW62); Chamber Music (LW63); The Literature of the Pianoforte (LW64); The Opera (LW65); The Orchestra (LW66); The Art Song (Lied) (LW67).

N.B. Materials originally housed in labeled 3-prong folder.

folder 8  Articles and Essays. II. (1934-36). Unpublished essays submitted for courses at the Eastman School of Music. Typescript. Includes: Symphony No. 5 in E Minor, “From the New World” (Dvorak) (LW68); The Nature of Romanticism in Music (LW69); Analytical Technic (LW70); A Composer’s Approach to Musical Imagery and Imagination (LW71).
folder 9  Articles and Essays. IV. (1938-50). Typescript. Includes: Prizes versus Commissions (LW20); The Teaching of Contemporary Compositional Technic (LW25); Youth and Music (LW21); Problems of the Younger Composers of Today (LW23); What Is Modern Music (LW26); Pedantics versus Living Music (LW88); A Statement of the Aims and Objectives of the Theory Department (LW——).

N.B. Materials originally housed in labeled 3-prong folder.

folder 10  Articles and Essays. V. (1950-62). Typescript. Includes: [untitled article] (LW——); [Artist’s Workshop] (LW28); Music: 1953 (LW29); A Discussion of Ralph Vaughan Williams’ Symphony in E Minor (LW89); [untitled article] (LW——).

N.B. Materials originally housed in labeled 3-prong folder.

folder 11  Articles and Essays. VI. (1962-64). Typescript. Includes: Our National Culture in Jeopardy (LW33); To Hear—Or Not to Hear? (LW38); The Artist-in-Residence: Fact or Fancy? (LW42); The Orchestra (LW——); Some Problems of Rhythmic Notation (LW48); The Pleasures of Music (LW91).

N.B. Materials originally housed in labeled 3-prong folder.

folder 12  Articles and Essays. VII. (1965-75). Typescript. Includes: The Dilemma of Notation (LW50); [Contemporary Vocal Music] (LW92); essay for Campus Focus: The Composer in Academia (LW53); What’s in a Name. (LW54); The New Language of Modern Music (LW56); From the Scholar’s Chair (LW59); liner notes for Spirals and Herstory II (LW58).

N.B. Materials originally housed in labeled 3-prong folder.

folder 13  Articles on Mexico (1964). Typescript. Includes: [Current Attractions: Festival of Contemporary Music] (LW46); [Composer and Government—Welfare or Frustration?] (LW45); Mexico, Mission 2: 1964 (LW47); Mexico Diary, 1964 (LW90).

N.B. Materials originally housed in labeled 3-prong folder.


folder 15  Published music reviews in Notes. Typescript drafts. Dates include: June 1957 (LW98); September 1958 (LW99); September 1963 (LW101); June 1964 [sic] (actually published in the June, 1974 issue; LW117); June 1968 (LW102); March 1969 (LW103); June 1969 (LW104); December 1969 (LW105); March 1970 (LW106); June 1970 (LW107); December 1970 (LW108); March 1971 (LW109); June 1971 (LW110); December 1971 (LW111); March 1972 (LW112); June 1972 (LW113); September 1972 (LW114); June 1973 (LW115); December 1973 (LW116); September 1974 (LW118); December
1974 (LW119); March 1975 (LW120); December 1975 (LW121); March 1976 (LW122); September 1976 (LW123); September 1977 (LW124).

folder 16  Book and Music Reviews. Typescript. Primarily reviews for *The Boston Globe*, as well as one review for *The World of Music*.
       N.B. Materials originally housed in labeled 3-prong folder.

Box 52

folder 1  “The Orchestra” by Vail Read. Article for *The Book of Knowledge*.
       Typescript; annotated in ink, pencil and colored pencil. 67 pages.
       Accompanied by a pamphlet titled “Information for Contributors to The Book of Knowledge”.

Series 4: Papers

Sub-series A: Correspondence

Sub-sub-series 1: Personal Correspondence

Box 52

folder 2  “A” (48 documents present; various correspondents).

folder 3  Samuel Adler to Gardner Read.
       29 letters (26 typescript and 3 ink MS); signed in ink by Samuel Adler.

folder 4  Gardner Read to Karl and Christine Ahrendt.
       6 letters (3 ink MS and 3 typescript); signed in ink by Gardner Read.
       Dates: June 12, 19xx; October 28, 1939; December 21, 1941; April 10, 1943; April 1, 1947; May 17, 1948. Accompanied by a letter to Christine Ahrendt from Vail Read, January 11, 1951. Typescript; signed in ink. 2 pages.
folder 5  Karl and Christine Ahrendt to Gardner and Vail Read.
32 letters (5 ink MS and 27 typescript); signed in ink by Karl and
Christine Ahrendt. Dates: December 6, 1937; May 19, 1938; October 22,
1938; February 19, 1939; December 3, 1939; March 13, 1940; May 18,
1940; May 29, 1940; May 9, 1941; February 15, 1942; December 5, 1943;
June 20, 1945; December 8, 1946; April 25, 1948; March 22, 1952;
August 20, 1956; April 30, 1958; June 16, 1958; December 30, 1958; May
21, 1959; July 4, 1962; August 9, 1969; December 12, 1969; January 19,
1970; February 22, 1970; March 23, 1970; June 8, 1980; January 25,
1987; April 9, 1987; March 18, 1990; March 15, 19xx; 1 undated.

folder 6  Victor Alessandro to Gardner Read.
13 letters (12 typescript and 1 ink MS); signed in ink by Victor
Alessandro. Dates: August 5, 1935; July 15, 1936; August 12, 1936;
October 24, 1939; October 4, 1940; January 29, 1941; February 12, 1941;
February 28, 1941; March 12, 1943; January 22, 1944; August 4, 1944;
August 25, 1944; October 23, 1952.

folder 7  David and Karen Alpher to Gardner and Vail Read.
2 postcards and 2 greeting cards: MS in ink. Dates: September 22, 1993;
November 11, 1994; December 19, 1994; September 24, 1995.

folder 8  David and Karen Alpher to Gardner and Vail Read.
2 postcards, 1 letter, and 1 greeting card. Ink MS. Dates: March 6, 1996;

David Alpher to Gardner Read.
5 greeting cards, 1 postcard; ink MS. 6 letters; 1 ink MS; 5 typescript,
signed in ink by David Alpher. Dates: December xx, 1996; October 16,
1998; October 28, 1998; February 9, 2000; March 24, 2000; May 31,
November 12, 2002; February 2, 2003.

folder 9  “B-2” (112 documents present)

folder 10 Edward Baird to Gardner Read.
3 letters. Typescript; signed in ink by Edward Baird. Dates: May 23,

folder 11 Vladimir Bakaleinikoff to Gardner Read.
17 letters (12 MS in ink and 1 typescript); signed in ink by Vladimir
Bakaleinikoff. Dates: June 30, 1939; March 25, 1944; October 11, 1945;
October 29, 1945; October 28, 1946; February 11, 1949; December 20,
1949, September 14, 19xx; 9 undated letters.
folder 12  Richard Horner Bales to Gardner Read.
58 letters (55 typescript and 3 ink MS); signed in ink by Richard Horner Bales. Dates: July 5, 1934; July 25, 1934; August 4, 1934; August 14, 1934; August 28, 1934; December 16, 1934; December 31, 1937; March 9, 1938; April 12, 1938; April 11, 1940; November 24, 1940; June 19, 1941; March 17, 1942; January 20, 1943; August 24, 1943; December 4, 1943; January 12, 1944; April 12, 1944; May 10, 1945, July 19, 1945; September 18, 1946; January 7, 1947; May 10, 1948; November 26, 1948; May 31, 1949; September 26, 1949; April 5, 1950; February 8, 1952; April 16, 1954; September 20, 1955; February 17, 1956; April 2, 1957; September 3, 1957; October 15, 1957; November 12, 1957; April 1, 1960; February 12, 1963; July 7, 1973; April 6, 1976; January 4, 1979; June 10, 1980; May 6, 1981; October 29, 1984; April 14, 1985; April 21, 1987; May 6, 1987; Memorial Day, 1992; February 1, 1993; September 10, 19xx, September 4, 19xx; November 10, 19xx, December 21, 19xx; June 8, 19xx; 5 undated letters.

folder 13  Lora M. Bell to Gardner Read.
6 letters. Ink MS; signed in ink to Gardner Read from Lora M. Bell. Dates: March 17, 1937; May 27, 1943; February 17, 1947; March 20, 1951; March 15, 1954; 1 undated letter.

folder 14  Brian J. Bernard to Gardner Read.

folder 15  “Bob” to Gardner Read.
7 letters. Ink MS. Dates: September 15, 1937; February 7, 1938; March 20, 1938; May 6, 1938; July 3, 1938; Memorial Day, 1939; June 28, 1939.

folder 16  Allen Brings to Gardner Read.

folder 17  Phyllis Bryn-Julson to Gardner Read.
folder 18  David Burge to Gardner Read.
4 letters (2 MS in ink and 2 typescript); signed in ink by David Burge.

folder 19  “C-1” (94 documents present)

folder 20  Charles Wakefield Cadman to Gardner Read.
6 letters (4 typescript and 2 ink MS); signed in ink by Charles Wakefield
Cadman. Dates: May 28, 19xx; November 23, 19xx, 4 undated.

folder 21  Skip and Francie Caudill to Gardner and/or Vail Read.
5 greeting cards and 2 postcards; ink MS. Dates: February 15, 1998;
November 19, 2000; May 29, 2001; June 1, 2001; July 14, 2002; January
16, 2003; 2 undated.

Includes 4 index cards with details about Skip and Francie Caudill’s visits
to the Read residence; typescript. Dates: xx xx, 1993; January 4, 1996;

folder 22  Arthur Cohn to Gardner and Vail Read.
60 letters (58 typescript and 2 ink MS); signed in ink by Arthur Cohn.
Dates: February 18, 19xx; October 17, 19xx; May 23; 19xx; November
14, 19xx; December 26, 19xx; January 11, 19xx; March 8, 19xx; May 6,
19xx; April 1, ca.1923; November 12, 1945; November 21, 1945; January
8, 1947; March 5, 1947; March 12, 1947; March 18, 1947; March 27,
1947; April 9, 1947; May 12, 1947; May 19, 1947; May 28, 1947; June 4,
1947; November 11, 1947; December 26, 1947; November 27, 1948;
December 21, 1948; January 14, 1949; April 22, 1949; November 17,
1949; December 14, 1949; December 17, 1949; December 30, 1949;
December 31, 1949; February 25, 1950; February 28, 1950; March 4,
1950; April 10, 1950; November 6, 1950; December 13, 1950; March 21,
1951; April 4, 1951; April 16, 1951; January 24, 1952; February 21, 1952;
March 6, 1952; March 24, 1952; November 29, 1952; December 8, 1952;
February 9, 1953; February 11, 1953; February 20, 1953; March 3, 1953;

folder 23  Laurence Vail Coleman to Gardner and Vail Read.
6 letters. Ink MS; signed by Laurence Vail Coleman. Dates: September 16,
19xx; May 20, 19xx; February 12, 1947; May 2, 1949; March 2, 1957;
January 24, 1971.

folder 24  David Cope to Gardner Read.
13 letters (11 typescript and 2 ink MS); signed in ink by David Cope.
Dates: July 24, 1968; November 24, 1971; January 7, 1973; November 4,
1973; December 20, 1973; January 17, 1974; February 2, 1974; March 3,
1974; July 8, 1974; December 8, 1974; July 31, 1974; March 22, 1976; 1 undated.

folder 25  David Craighead to Gardner Read.

folder 26  Peter Crisafulli to Gardner Read.
10 letters (4 typescript and 6 ink MS); signed in ink by Peter Crisafulli. Dates: July 17, 1986; October 1, 1986; December 31, 1986; January 7, 1987; May 1, 1987; March 12, 1987; July 23, 1987; June 16, 1988; July 20, 1988; December 30, 1988.

folder 27  Mary Cromwell to Gardner Read.
7 letters (3 typescript and 4 ink MS); signed in ink by Cromwell. Dates: May 30, 1939; June 21, 1939; December 30, 1939; February 5, 1940; Rome 25/39 [sic]; 2 undated.

folder 28  George Crumb to Gardner Read.
5 letters (2 typescript and 3 ink MS); signed in ink by George Crumb. Dates: November 24, 1974; February 12, 1976; August 7, 1980; May 26, 1991; June 18, 1995.

folder 29  “D” (71 documents present).

folder 30  Fitzroy Davis to Gardner Read.
14 letters (5 typescript and 6 ink MS); signed in ink by Fitzroy Davis. Dates: September 25, 19xx; January 7, 19xx; April 26, 1948; 11 undated. Accompanied by a transcript of an interview with actor Sam Jaffe, conducted by Fitzroy Davis. Typescript; annotated in ink, pencil and colored pencil. 7 pages. Also accompanied by 2 pages, numbered 39 and 40, extracted from a larger unidentified document. Typescript; corrections in red ink and pencil.

folder 31  Aurelio de la Vega to Gardner Read.
12 letters (1 typescript and 11 ink MS); signed in ink by Aurelio de la Vega. 2 cards; ink MS. Dates: June 26, 1968; April 11, 1973; January 5, 1975; July 18, 1976; May 21, 1979; September 21, 1980; November 7, 1980; July 23, 1983; June 8, 1984; November 15, 1984; February 14, 1989; December xx, 1995; March 29, 1996; 1 undated.
folder 32  Nellie-Bond Dickinson to Gardner Read.
5 letters and 2 greeting cards. Ink MS; signed in ink by Nellie-Bond Dickinson. Dates: March 8, 1942; May 26, 1942; September 1, 1942; October 28, 1942; December 17, 1980; December 1990; June 10, 1991; June 11, 1992.

folder 33  Norman Dinerstein to Gardner Read.

folder 34  Mary Ann Dodd to Gardner and Vail Read.

folder 35  Elena Dubinets to Gardner Read.
7 letters; 6 typescript, 1 ink MS. 1 greeting card; ink MS. Dates: April 19, 1996; December xx, 1999; January 6, 2000; December 12, 2000; 4 undated.

folder 36  Virginia Dulanski to Gardner Read.
folder 37  “E” (37 documents present).

folder 38  David Eddleman to Gardner and Vail Read.

folder 39  Robert Elmore to Gardner Read.
6 letters (5 typescript and 1 ink MS); signed in ink by Robert Elmore. Dates: April 3, 1941; September 17, 1941; October 6, 1942; October 26, 1942; January 17, 1944; March 20, 1944.

folder 40  Jayson Rod Engquist to Gardner and Vail Read.
5 letters (1 typescript and 4 ink MS); signed in ink by Jayson Rod Engquist. 3 greeting cards; ink MS. Dates: January 2, 1995; January 17, 1995; March 6, 1995; April 22, 1995; May 10, 1996; June 5, 1997; December 29, 1998; January 1, 2001.

folder 41  Gordon Epperson to Gardner Read.
5 letters. Typescript; signed in ink by Gordon Epperson. Dates: May 16, 1955; August 1, 1957; October 8, 1959; September 25, 1960; October 18, 1960.

folder 42  “F-1” (65 documents present)

folder 43  Ronald L. Feldman to Gardner Read.
5 letters. Ink MS. Dates: November 5, 19xx; June 29, 19xx; January 22, 19xx; August 7, 19xx; April 5, 19xx.

folder 44  Frederick Fennell to Gardner Read.
14 letters (8 typescript and 6 in MS); signed in ink by Frederick Fennell. Dates: February 22, 1940; May 6, 1940; February 11, 1941; May 17, 1942; April 22, 1947; September 15, 1947; January 22, 1948; January 26, 1948; December 2, 1957; June 7, 1960; June 13, 19xx; August 2, 19xx; 2 undated.

folder 45  D’Anna Forunato to Gardner and Vail Read.
10 greeting cards, 1 postcard, and 3 letters. Ink MS. Dates: March 15, 19xx; February 19, 19xx; July 31, 19xx; December 19, 19xx; February 26, 19xx; October 8, 19xx; May 30, 19xx; June 26, 19xx; May 2, 19xx; 5 undated. Also includes letter from Vail Read to D’Anna Fortunato; typescript; never mailed. Date: September 21, 1998.
folder 46  James and Louise Forsyth to Gardner and Vail Read.
22 letters (12 typescript and 10 ink MS); signed in ink by James and/or Louise Forsyth. 2 postcards and 3 greeting cards. Dates: June 26, 1961; January 18, 1962; March 7, 1962; October 14, 1962; February 11, 1963; March 30, 1963; June 10, 1963; July 30, 1963; August 25, 1963; November 18, 1963; December 8, 1963; January 9, 1964; April 24, 1964; May 28, 1964; February 1, 1982; April 5, 1982; March 11, 1994; March 20, 1994; April 17, 1994; February 7, 1995; 18 May, 1995; August 20, 1996; May 17, 2001; 3 undated. Includes order form for “Back to the Barn,” addressed to Gardner and Vail Read from Peter Searl, Jill Dutton, and R. A. Heavens; August 1985. Also includes letter to Mary Ann Dodd from James Forsyth; August 20, 1996. Also includes release form signed by James Forsyth to University of Illinois University Press, which gives the latter permission to quote from letters the former wrote to Gardner Read; April 24, 2001.

folder 47  Lukas Foss to Gardner Read.
7 letters (1 typescript and 6 in MS); signed in ink by Lukas Foss. Dates: October 16, 1947; October 20, 1949; March 27, 10028 [sic]; April 4, 1980; June 22, 19xx; October 6, 19xx; 1 undated.

folder 48  Faith Yost France to Gardner Read.
5 letters. Ink MS; signed by Faith Yost France. Dates: March 4, 1948; October 2, 1975; 3 undated.

folder 49  Isadore Freed to Gardner Read.
9 letters (8 typescript and 1 ink MS); signed in ink by Isadore Freed. Dates: August 22, 1954; March 12, 1955; May 10, 1955; December 4, 1955; January 11, 1957; April 20, 1957; November 5, 19xx, November 25, 19xx; December 20, 19xx.

folder 50  Herbert Fromm to Gardner Read.

folder 51  Bernice Frost to Gardner Read.

folder 52  “G” (38 documents present).
folder 53  Gottfried Galston to Gardner Read.
5 letters. Ink MS; signed by Gottfried Galston. Dates: October 11, 1943; September 8, 1944; March 3, 1945; July 1, 1945; September 20, 1945. Accompanied by a drawing; signed in ink by Gottfried Galston.

folder 54  Philip Gehring to Gardner Read.

folder 55  Irene and Karl Geiringer to Gardner Read.
2 letters and 2 postcards. Ink MS; signed by Irene and Karl Geiringer. Dates: September 17, 1951; September 18, 1957; February 16, 1963, 1 undated.

folder 56  “Glovsky.” Helen R. Potter to Gardner Read.
1 letter. Typescript; signed in ink by Helen R. Potter. Also includes document titled “Assets,” written by Gardner Read; pencil MS.

folder 57  Vladimir Golschmann to Gardner Read.
9 letters (8 typescript and 1 ink MS); signed in ink by Vladimir Golschmann. Dates: October 30, 1942; March 23, 1943; October 29, 1943; February 11, 1944; May 9, 1944; September 14, 1944; April 15, 1948; February 26, 1967; December 5, 1967.

folder 58  Jack C. Goode to Gardner Read.

folder 59  Percy Grainger to Vail Read.
2 letters (1 typescript and 1 ink MS); signed in ink by Percy Grainger. Dates: November 5, 1937; January 4, 1938.

folder 60  “H” (82 documents present)

folder 61  “Hannis/Peitz.” Jennifer and Paul to Gardner and Vail Read.
6 letters (3 typescript and 1 ink MS); signed in ink by Jennifer and/or Paul. 17 cards; ink MS. Dates: January 20, 1990; February 4, 1990; January 27, 1993; January 17, 1995; May 14, 19xx; March 15, 1995; February 18, 1999; August 7, 1995; August 25, 19xx; January 29, 1996; November 3, 1997; March 8, 1998; October 5, 19xx; January 2, 1999; October 27, 1999; March 30, 1999 (includes picture dated February 1999); January 2, 2000; May 29, 2001; December xx, 2001; 3 undated.
folder 62  Barbara Harbach to Gardner and Vail Read.
10 letters (2 typescript and 8 ink MS); signed in ink by Barbara Harbach. 2 cards; ink MS. Dates: October 31, 19xx; May 10, 19xx; November 6, 19xx; May 5, 1990; January 8, 1991; March 25, 19xx; October 13, 1993; May 21, 1995; March 4, 1996; March 21, 1998; 2 undated.

folder 63  Howard Hanson to Gardner Read.
21 letters. Typescript; signed in ink by Howard Hanson. Dates: October 14, 1941; October 3, 1942; January 23, 1943; November 27, 1943; March 15, 1944; December 19, 1944; April 13, 1945; October 18, 1946; December 24, 1946; April 19, 1948; May 27, 1948; November 15, 1950; August 4, 1952; May 26, 1953; March 8, 1954; July 12, 1954; February 7, 1956; November 25, 1957; January 6, 1958; November 17, 1958; April 29, 1959.

folder 64  Joseph Hayes to Gardner Read.

folder 65  Joan Heller to Gardner and Vail Read.
8 letters (3 typescript and 5 ink MS); signed in ink by Joan Heller. 10 cards; ink MS. Dates: July 9, 1980; December 80, 19xx; August 29, 1981; October 14, 1983; April 14, 1984; December 14, 1984; March 7, 1985; April 17, 1985; April 26, 1985; June 3, 1985; March 14, 1990; April 6, 1991; March 17, 1996; June 19, 1997; July 9, 1998; January 31, 1999; July 20, 1999; December 2001.
folder 66  John (Jack) Howe to Gardner and Vail Read.  

folder 67  George Hoyen to Gardner Read.  
20 letters (17 typescript and 3 ink MS); signed in ink by George Hoyen. Dates: November 14, 1937; January 11, 1938; September 16, 1938; December 5, 1938; August 21, 1939; October 30, 1939; December 14, 1939; January 29, 1941; May 27, 1941; June 16, 1941; September 14, 1941; October 25, 1941; January 28, 1946; February 21, 1946; January 13, 1947; September 22, 1947; March 30, 19xx; Washington’s Birthday, 19xx; Tuesday Evening – 10 p.m. [sic], 19xx.

folder 68  Karel Husa to Gardner Read.  
7 letters (3 typescript and 4 ink MS); signed in ink by Karel Husa. Dates: August 16, 1973; October 4, 1973; April 10, 1980; March 13, 1982; November 29, 1986; October 24, 1991; February 9, 1992.

folder 69  “I” (10 documents present)

folder 70  “J” (15 documents present)

folder 71  Emily Dillon Jackson to Gardner Read.  
6 letters. Ink MS; signed by Emily Dillon Jackson. Dates: December 13, 1951; February 28, 1957; October 8, 1962; March 1, 1964; September 27, 1965; October 7, 1967.

folder 72  Philip James to Gardner Read.  

folder 73  Jim Jones to Gardner Read.  

Box 53

folder 1  “K-1” (57 documents present)

folder 2  Louis Kaufman to Gardner Read.  
25 letters (8 typescript and 17 ink MS); signed in ink by Louis Kaufman. Dates: April 30, 1945; May 30, 1945; June 29, 1945; October 12, 1945; November 24, 1945; December 18, 1945; March 22, 1946; March 30, 1946; May 15, 1946; May 4, 1947; June 15, 1947; January 14, 1949; August 8, 1949; January 3, 1950; December 19, 1950; September 7, 1960;
April 22, 1965; November 12, 1967; September 3, 1980; March 28, 1985;
June 14, 1989; March 9, 1990; March 3, 1992; February 23, 1993; 1
undated.

folder 3  Kent Kennan to Gardner Read.

30 letters (21 typescript and 8 ink MS); signed in ink by Kent Kennan. 1
greeting card; ink MS. Dates: January 9, 1935; May 11, 19xx; June 20,
1937; March 12, 1939; November 5, 1939; December 16, 1939; December
17, 1953; February 4, 1968; February 1, 1969; June 1, 1970; May 27,
1971; June 26, 1971; October 8, 1971; January 23, 1972; April 8, 1972;
January 21, 1973; November 2, 1975; June 16, 1981; November 1, 1982;
November 23, 1987; December 30, 1989; June 22, 1992; September 19,
1993; May 22, 1995; March 16, 1996; June 27, 1997; July 8, 1998; May
13, 1998; March 13, 1998; 1 undated.

folder 4  Edward F. Kennedy; National Archives and Records Administration to/from
Gardner Read.

Documents concerning Gardner Read’s efforts to obtain a copy of a
documentary video of an Eastman String Quartet concert (1963) made by
the United States Information Agency. Documents include: -- A letter
from Gardner Read to Senator Edward Kennedy, January 20, 2000. Repro
of a typescript signed in ink. 1 page. -- 3 letters to Gardner Read from
Senator Edward Kennedy. Typescript; signed in ink. Dates: March 23,
2000; April 25, 2000; July 24, 2000. -- A letter from Gardner Read to the
Motion Picture, Sound and Video Branch of the National Archives at
College Park, August 1, 2000. Typescript; signed in ink. 1 page. -- Form
letter from the National Archives and Records Administration (NARA) to
Gardner Read, August 3, 2000. 2 pages. -- Fax transmittal cover sheet
from the International Broadcasting Bureau. 1 page. -- Repro of NARA
Certification statement signed by Gardner Read, August 15, 2000. --
Repro of NARA order form. 1 page. -- Colorlab Shipping Memo. 1 page.

folder 5  Frederick Koch to Gardner Read.

5 letters. Typescript; signed in ink by Frederick Koch. Dates: February 21,

folder 6  David Koo to Gardner Read.

6 letters (5 typescript and 1 ink MS); signed in ink by David Koo. Dates:
February 28, 1962; March 4, 1962; April 21, 1963; April 10, 1968;
October 26, 1968; November 2, 1972. Accompanied by a document titled
“Analysis of the Symphonic Poem, ‘The Morning Breaks the Darkness’”.
(Presumably mailed to Gardner Read on March 3, 1962 as indicated in the
letter dated March 4, 1962). Two pages of text in typescript and 2 pages of
musical examples in ink.
folder 7  Boris Koutzen to Gardner Read.
11 letters (1 typescript and 10 ink MS); signed in ink by Boris Koutzen.
Dates: October 15, 1954; November 11, 1956; December 8, 1956; April 30, 1957; May 25, 1957; March 16, 1959; November 16, 1959; March 9, 1960; April 18, 19xx; May 13, 19xx; December 24, 19xx.

folder 8  Mark Kroll to Gardner and Vail Read.
7 letters (2 typescript and 5 ink MS); signed in ink by Mark Kroll. 3 greeting cards; ink MS. Dates: April 12, 1984; 9 undated.

folder 9  “L” (55 documents present)

folder 10  Janet Lee to Gardner Read.
5 letters (2 typescript and 3 ink MS); signed in ink by Janet Lee. Dates: July 28, 1935; April 26, 1937; August 1, 1937; April 5, 1938; August 24, 1939.

folder 11  Nikolai Lopatnikoff to Gardner Read.

folder 12  “M-1” (62 documents present)

folder 13  “M-2” (71 documents present)

folder 14  Cantrell L. Miller to Gardner Read.
1 letter. Typescript; signed in ink to Gardner Read from Cantrell L. Miller on March 3, 1970.

folder 15  Frank Miller to Vail Read.
1 letter. Ink MS; signed to Vail Read from Frank Miller. Undated: Wednesday.

folder 16  Hans Moldenhauer to Gardner Read.

folder 17  Frederick A. Mueller to Gardner Read.
7 letters (5 typescript and 2 ink MS); signed in ink by Frederick A. Mueller. Dates: August 3, 1971; August 16, 1971; August 23, 1971;

folder 18  Richard S. Mumford to Gardner Read.
5 letters (4 typescript and 1 ink MS); signed in ink by Richard S. Mumford. Dates: October 2, 1989; January 29, 1990; October 31, 1991; December 9, 1992; July 14, 1995.

folder 19  “N” (53 documents present)

folder 20  “O” (18 documents present)

folder 21  David Owens to Gardner Read.

folder 22  “P” (84 documents present)

folder 23  Janet Packer to Gardner Read.
6 letters (1 typescript and 5 ink MS); signed in ink by Janet Packer. 3 cards; ink MS. Dates: September 9, 1989; August 30, 1990; October 31, 1993; November 25, 1996; April 7, 1997; August 5, 1997; January 3, 2001; February 6, 2002; 1 undated.

folder 24  Moshe Paranov to Gardner Read.

folder 25  Alvin C. Payne to Gardner Read.
7 letters. Typescript; signed in ink by Alvin C. Payne. Dates: January 3, 1943; December 30, 1943; December 29, 1945; December 10, 1946; January 2, 1947; February 17, 1947; July 9, 1949.

folder 26  Laura V. Payne to Gardner Read.
1 letter; January 8, 1951. Typescript; signed in ink by Laura V. Payne.
folder 27  Jeffrey K. Price to Gardner Read.
        4 letters, two of which represent commission contracts. Typescript; signed in ink by Jeffrey K. Price and Gardner Read.

folder 28  Paul Price to Gardner Read.

folder 29  “R” (70 documents present). Includes photograph of two unidentified gentlemen.

folder 30  Bernard Rands to Gardner Read.

folder 31  Maria Luisa Rangel to Gardner Read.

folder 32  Leonard Raver to Gardner and Vail Read.

folder 33  
H. and M. Rayment to the Reads.  
1 letter. Ink MS. 1 page. Accompanied by three postcards featuring photographs of Windsor Castle in Berkshire (the first is annotated in ink on the reverse side) and one postcard featuring a photograph of the Royal Family at Balmoral.

folder 34  
Gardner Read to Vail and Cindy Read.  

folder 35  
Letitia Hebert Read to Gardner and Vail Read.  

folder 36  
Letitia Herbert Read from various individuals.  
24 letters in response to Mrs. Read’s appeals for financial aid to cover Gardner Read’s expenses at the Eastman School of Music (19 typescript and 5 ink MS); signed in ink. Dates: September 21, 1933; October 17, 1933; October 20, 1933 (2); November 1, 1933; November 7, 1933; November 27, 1933; December 12, 1933 (2); December 14, 1933; January 13, 1934; September 11, 1934; September 17, 1934; December 10, 1934; January 11, 1935; January 17, 1935; January 28, 1935; February 14, 1935; April 11, 1935; August 21, 1935; December 9, 1935; December 19, 1935; February 19, 1936; 1 undated.

folder 37  
Vail Read to unknown person(s).  
1 letter; 30 September 1961. Typescript. 3 pages.
folder 38  Muriel (Reeves) Ford to Gardner and Vail Read.
25 letters (2 typescript and 23 in MS; signed by Muriel (Reeves) Ford.
Dates: August 7, 1932; September 27, 1932; October 17, 1932; January
22, 1933; February 10, 1933; February 25, 1933; March 21, 1933; July 14,
1933; January 13, 1934; March 17, 1934; May 21, 1934; November 23,
1934; January 5, 1935; January 7, 1936; January 5, 1937; March 29, 1934;
January 26, 1938; June 1, 1963; September 14, 19xx; 6 undated.

folder 39  Roslyn M. Rensch to Gardner Read.
6 letters (5 typescript and 1 ink MS); signed in ink by Roslyn M. Rensch.
Dates: May 24, 1949; June 3, 1949; January 18, 1950; April 5, 1952;
October 29, 1952; June 1, 19xx.

folder 40  Richard Romiti to Gardner and Vail Read.
16 letters (6 typescript and 10 ink MS); signed in ink by Richard Romiti.
February 12, 1980; May 5, 1980; August 12, 1980; January 21, 1983;
December 10, 1984; December 4, 1984; January 18, 1985; November 27,
1986; April 30, 1987; January 5, 1988; January 26, 1988; February 2,

folder 41  Christopher Rouse to Gardner Read.
1 letter; January 29, 1986. Typescript; signed in ink by Christopher Rouse.
1 page.

folder 42  Klaus G. Roy to Gardner Read.
26 letters; typescript; signed in ink by Klaus G. Roy. 3 post cards (2
typescript and 1 ink MS); signed in ink by Klaus G. Roy. Dates: June 16,
1950; June 30, 1950; June 11, 1954; January 1, 1984; February 9, 1984;
January 18, 1957; January 26, 1957; June 21, 1957; August 15, 1957;
April 7, 1958; April 5, 1959; May 14, 1959; June 10, 1959; March 18,
1960; November 16, 1960; February 25, 1962; March 13, 1962; May 22,
September 23, 1975; December 19, 1977; May 11, 1979; February 12,

folder 43  “S-1” (60 documents present)

folder 44  “S-2” (88 documents present)

folder 45  William Schuman to Gardner Read.
15 letters. Typescript; signed in ink by William Schuman. Dates: March 6,
1957; November 11, 1957; January 24, 1958; October 29, 1959;
September 2, 1976 (Accompanied by a repro of W. Schuman’s letter to the
National Endowment for the Arts, September 2, 1976); July 18, 1980;
August 25, 1980; September 29, 1980; September 23, 1983; June 14,

folder 46  Michael B. Shavelson to Gardner Read.
6 letters (4 typescript and 2 ink MS); signed in ink by Michael B. Shavelson. Dates: June 19, 1998; May 17, 1999; December 20, 1999; January 10, 2000; March 14, 2000; 1 undated. Accompanied by a copy of a letter from Carlton T. Russell to Michael B. Shavelson; June 15, 2000.

folder 47  Vernon Sheffield to Gardner Read.
20 letters (11 typescript and 9 ink MS); signed in ink by Vernon Sheffield. Dates: July 29, 1937; March 18, 1938; March 23, 1938; April 17, 1939; October 6, 1939; January 17, 1940; January 2, 1941; April 23, 1941; June 21, 1941; March 18, 1942; November 22, 1946; December 13, 1969; January 22, 1970; April 10, 1970; May 19, 1970; October 16, 1970; March 1, 1971; March 4, 1974; August 7, 1976; July 1, 1979.

folder 48  Nicolas Slonimsky to Gardner Read.
11 letters (3 typescript and 8 ink MS); signed in ink by Nicolas Slonimsky. Dates: March 20, 1937; March 11, 1945; February 3, 1952; February 7, 1952 (2); June xx, 1952; December 16, 1952; January 9, 1958; February 26, 1959; April 28, 1963; 1 undated.

folder 49  Elizabeth Sollenberger to Gardner and Vail Read.
17 letters (9 typescript and 8 ink MS); signed in ink by Elizabeth Sollenberger. Dates: May 2, 1975; April 23, 19xx; July 1, 19xx; August 30, 19xx; September 17, 19xx; November 10, 19xx; 11 undated.

folder 50  Paul O. Steg to Gardner and Vail Read.

folder 51  Kurt Stone to Gardner and Vail Read.
folder 52  Frederick Swann to Gardner Read.

folder 53  “T” (37 documents present)

folder 54  Peter H. Tanner to Gardner and Vail Read.

folder 55  Ira Taxin to Gardner and Vail Read.

folder 56  Roman Totenberg to Gardner Read.
7 letters (4 typescript and 3 ink MS); signed in ink by Roman Totenberg. 4 cards; ink MS. Dates: September 30, 1956; January 23, 1973; October 22, 1973; December xx, 1981; March 14, 19xx; February 7, 1988; August 2x, 1995; April 7, 1996; September 15, 1996; 2 undated.

folder 57  Bertram Turetzky to Gardner Read.
5 letters. Ink MS; signed by Bertram Turetzky. Dates: March 5, 1979; May 8, 1979; November 28, 19xx; 2 undated.

folder 58  “U” (17 documents present). Includes correspondences with faculty and administration at various universities.

folder 59  “V” (15 documents present)

folder 60  David and Ginger Van Vactor.
8 letters (7 typescript and 1 ink MS); signed in ink by David and Ginger Van Vactor. Dates: July 21, 1945; February 1, 1946; June 6, 1946; January 13, 1947; February 3, 1947; August 6, 1948; August 20, 1948; November 9, 1948.
folder 61  Elizabeth Vercoe to Gardner (and Vail) Read.
18 letters (10 typescript and 8 ink MS); signed in ink by Elizabeth Vercoe.
9 cards, ink MS. Dates: May 17, 19xx; March 13, 19xx; July 18, 19xx;
March 3, 19xx; February 6, 1979; October 18, 1979; April 30, 1980; May
24, 1980; Wednesday 17, 19xx; October 16, 1981; December 10, 1983;
January 29, 1989; December 27, 19xx; March 2, 1984; March 18, 1984;
September 17, 1990; December 8, 1990; March 18, 1993; October 14,
1991; December 17, 2001; July 8, 1998; September 22, 19xx; July 23,
2002; December 28, 2002; February 2, 2004; 2 undated. Includes copy of
letters from Vail Read to Elizabeth Vercoe; 2 typescript and 1 MS. Dates:

folder 62  Cara Verson to Gardner Read.
13 letters. Ink MS; signed by Cara Verson. Dates: October 30, 1939; April
26, 1940; September 28, 1940; June 24, 1941; August 22, 1943; June 3,
1945; September 1, 1946; May 28, 1948; April 20, 1948; August 21, 1948;
March 31, 1949; September 28, 1949; December 27, 1949.

folder 63  “W-1” (69 documents present)

folder 64  James Wade to Gardner Read.
9 letters. Typescript; signed in ink by James Wade. Dates: May 24, 1962;
August 1, 1962; June 13, 1963; November 20, 1963; December 5, 1963;
October 23, 1966; January 17, 1967; April 17, 19xx; November 13, 19xx.

folder 65  Paul W. Whear to Gardner Read.
25 letters. Typescript; signed in ink by Paul W. Whear. Dates: January 9,
1953; March 16, 1954; May 29, 1957; October 30, 1961; December 19,
1961; May 26, 1962; June 14, 1962; September 27, 1962; April 12, 1963;
October 14, 1963; November 30, 1964; May 10, 1965; July 18, 1965;
September 16, 1965; April 23, 1966; July 29, 1968; December 27, 1969;
January 14, 1970; April 7, 1970; June 21, 1971; May 12, 1972; December
28, 1972; April 14, 1975; May 16, 1975; October 1, 1976.

folder 66  Raymond Wilding-White to Gardner Read.
5 letters (4 typescript and 1 ink MS); signed in ink by Raymond Wilding –
White. Dates: January 1, 1968; December 26, 1968; December 11, 1970;
June 2, 1975; August 17, 1975.

folder 67  Charles H. Wiley to Gardner Read.
7 letters (6 typescript and 1 ink MS); signed in ink by Charles H. Wiley.
Dates: November 18, 1946; July 12, 1947; August 17, 1947; April 15,
1950; June 5, 1951; February 7, 1953; May 20, 1957.

folder 68  “Y-Z” (7 documents present)
folder 69  Mimi Young to Gardner, Vail and Cindy Read.
        14 letters (10 typescript and 4 ink MS); signed in ink by Mimi Young.
        Dates: July 24, 1949; June 25, 1951; December 5, 1951; February 6, 1952;
        March 7, 1952; April 10, 1952; May 4, 1952; July 23, 1952; August 30,
        1952; September 16, 1952; November 9, 1953; December 28, 1977; June

folder 70  Read family Christmas letters.
        Copies of annual letters sent from Gardner, Vail, and Cindy Read to their
        friends. Typescript; signed in ink by Gardner, Vail, and Cindy Read. Dates
        range from 1959 to 2002.
        N.B. Materials originally housed in 3-prong Duotang folder.

*sub-sub-series 2: Professional Correspondence*

**Box 54**

c folder 1  Albany Records: Letters, Contracts. 26 documents pertaining to recordings of
        Gardner Read’s music under the Albany Records label. Includes
        correspondences with artists who performed Read’s works. Dates:

c folder 2  Albany Records: Royalties. Mechanical license agreement, mechanical
        royalty statements

c folder 3  American Music Center: Letters. 4 letters from various board members of the
        American Music Center. Typescript; signed in ink. Dates: October 15, 1950;
        March 7, 1960; November 18, 1965; May 21, 2001. Accompanied by
        “Agreement of Deposit” and document outlining basic information about the
        American Music Center Collection. Also accompanied by print out of Read
        works that were held by the American Music Center on February 18, 1999.

c folder 4  Ars Millenium. 1 letter from William Cipkala to Gardner Read. Typescript;
        Millennium’s Mission Statement.

c folder 5  The Art of Song CD (Albany). Documents include: -- CD liner notes;
        typescript and pencil MS; 7 pages. – CD Budget; typescript; 1 page. –
        Cancelled checks and invoices from D’Anna Forunato, John MacDonald,
        Anne Black, William P. Wolk, Clare Nielsen, Rebecca Leonard, Jonathan
        Wyner (M Works, Inc.), Melia Anna Repko, and Albany Records. – Card
        from D’Anna Fortunato to Gardner Read; ink MS; November 2, 19xx. – Copy
        of letter from Gardner Read to Susan Bush (Albany Records); typescript.
        Date: August 27, 1998. – 5 letters from artists on The Art of Song CD to
        Gardner Read (1 typescript and 4 ink MS). Dates: October 4, 1999; October
(continued)
(folder 6)

(folder 7)  ASCAP letters. Documents include: -- 8 award-notification letters from
ASCAP to Gardner Read; typescript. Dates: December 5, 1995; June 3, 1996;
May 30, 1997; June 12, 1998; June 3, 1999; June 1, 2000; June 1, 2001; May
23, 2003. -- 2 letters from Frances Richard to Gardner Read; typescript; signed
from Renita Henry to Gardner Read; typescript; signed in ink by Renita
Henry. Date: November 28, 2001. -- Various ASCAP publications and print-
outs from webpage “ACE on the Web.”

folder 8  ASCAP: Royalties 2001–. 30 royalty statements; typescript. Dates range from
January 11, 2001 to November 20, 2003. Accompanied by tax forms from

folder 9  ASCAP documents. Radio performance records, television performance
records and royalty reports from concert performances from 1949 to 1980.

folder 10  ASCAP documents. Radio performance records, television performance
records and royalty reports from concert performances from 1981 to 2000.


Associated [Music Publishers]: Contracts – Letters. Documents include: – Agreement between the Associated Music Publishers, Inc. and Gardner Read; typescript; signed in ink by Gardner Read, Vail Read (witness), and an officer of Associated. Date: May 16, 1967. – Statement by Vail Read renouncing her rights and claims to her arrangements of Gardner Read’s “The Moon” and “The Unknown God;” typescript; signed in ink by Vail Read. Date: March 31, 1945. – 68 letters; typescript; signed in ink. Dates: June 30, 1944; July 18, 1944; August 23, 1944; November 15, 1944; December 14, 1944; March 15, 1945; April 3, 1945; April 6, 1945; April 20, 1945; May 1, 1945; May 9, 1945; May 29, 1945; May 31, 1943; June 6, 1945; June 26, 1945; September 19, 1945; October 24, 1945; December 31, 1945; January 31, 1946; March 19, 1946; July 5, 1946; October 8, 1946; October 22, 1946; December 3, 1946;


February 6, 1978; April 5, 1978; April 19, 1979; June 1, 1979; June 13, 1979; February 23, 1980; November 19, 1982; June 8, 1992; June 12, 1992; March 24, 1994; May 31, 1994; August 11, 1994; November 29, 1994; March 3, 1995 (2 letters); April 1, 1994; September 10, 1998; August 20, 1998; December 3, 2002; 1 undated.


folder 25 Birchard – Boston University publications. 55 letters (47 typescript and 8 ink MS); signed in ink. Dates: November 15, 1933; June 27, 1950; June 28, 1950; July 10, 1950; July 11, 1950; August 3, 1950; August 9, 1950; August 15, 1950; August 23, 1950; October 10, 1950; November 27, 1950; December 22, 1950; December 28, 1950; January 3, 1951; January 3, 1951; January 15, 1951; February 1, 1951; April 11, 1951; April 25, 1951; May 29, 1951; June 8, 1951; August 14, 1951; August 22, 1951; October 15, 1951; October 29, 1951; November 3, 1951; November 5, 1951; November 13, 1951; November 15, 1951 (3); November 29, 1951; January 15, 1952; January 21, 1952; January 28, 1952; March 3, 1952; September 18, 1952; October 1, 1952; October 16, 1952; February 16, 1954; April 7, 1954; April 14, 1954; April 11, 1955; June 3, 1955; October 19, 1955; May 24, 1956; June 22, 1956; September 4, 1956; September 24, 1956; October 1, 1956; October 11, 1956; October 15, 1956; December 30, 19xx; 2 undated. Accompanied by an article extracted from the Music Journal, December 1951, by Ladislas Szymanski, O.F.M. titled “America’s First Christmas Carol”. 4 pages. Also accompanied by a typescript draft and published version of a pamphlet for C. C. Birchard and Company’s Birchard – Boston University Choral Works: Contemporary
Music Series. Also accompanied by a typescript draft and reproduction proof of a description of Gardner Read’s “The Golden Harp”.

**folder 26**  

**folder 27**  
Boosey and Hawkes: Contracts – Letters. Documents include: Assignment of Copyright for “O’er Yonder in the Wood” (arrangement); “All Day I Hear,” and “Lullaby for a Dark Hour;” “I Hear an Army,” “The First Jasmines,” “Night of All Nights;” typescript; signed in ink by Gardner Read and a representative of Boosey and Hawkes inc. Dates: April 14, 1948; April 26, 1948; June 23, 1989. – Renewal of copyright agreement for “All Day I hear,” and “Lullaby for a Dark Hour;” typescript; signed in ink by Gardner Read and Vail Read (witness). Date: August 26, 1976. – 35 letters; typescript; signed in ink. Dates: March 21, 1947; February 11, 1948; February 19, 1948; March 5, 1948; March 24, 1948; April 16, 1948; May 19, 1948; December 1, 1948; March 16, 1951; February 3, 1953; February 13, 1953; June 3, 1953; June 9, 1953; March 17, 1954; March 7, 1961; November 19, 1963; February 25, 1964; February 27, 1964; March 20, 1964; April 14, 1964; October 2, 1974; August 10, 1976; September 1, 1976; February 17, 1976; November 2, 1979; November 26, 1979; December 5, 1979; May 15, 1986; February 18, 1989; February 28, 1989; March 31, 1989 (2 letters); May 16, 1989; June 14, 1989; June 23, 1989. – 3 letters giving Gardner Read permission to use published texts in his works; typescript; signed in ink. Dates: June 6, 1945; May 15, 1986; May 28, 1986.

**folder 28**  

**folder 29**  

**folder 30**  


folder 32  B.S.O. [Boston Symphony Orchestra]. 16 letters; typescript; signed in ink. Dates: April 9, 1941; May 26, 1941; January 21, 1942; November 8, 1943; February 1, 1950; December 14, 1943; March 13, 1970; January 6, 1971; May 20, 1978; October 13, 1980; February 3, 1981; February 6, 1981; February 11, 1981; December 8, 1981; October 25, 1989; December 8, 1989;


folder 35  Chicago Symphony Orchestra to Gardner Read. 18 letters. Typescript; signed by various officers of the Chicago Symphony Orchestra. Dates: March 14,


folder 37  Citations in dissertations, etc. 13 letters (12 typescript and 1 ink MS); signed in ink by various correspondents. Dates: November 25, 1941; November 5, 1947; November 29, 1959; March 10, 1963; August 5, 1980; July 2, 1981; May 21, 1983; August 9, 1984; October 21, 1984; August 4, 1987; February 27, 1988; 2 undated.

folder 38  Clayton F. Summy Co. to Gardner Read. 26 letters. Typescript; signed in ink by various officers of Clayton F. Summy Co. Dates: May 24, 1938; February 19, 1941; February 27, 1941; April 8, 1941; March 20, 1942; June 3, 1942; June 12, 1942; January 26, 1943; March 20, 1943; May 12, 1943; October 20, 1943; April 13, 1944; March 13, 1945; May 1, 1945; June 6, 1947; May 5, 1948; May 18, 1948; May 26, 1948; October 4, 1948; November 18, 1948; May 22, 1950; January 17, 1952; February 12, 1952; February 26, 1952; March 29, 1954; April 22, 1954. Accompanied by 11 royalty statements. Typescript; annotated in ink and pencil. Dates: October 29, 1941; August 28, 1943; February 17, 1945; May 15, 1947; June 14, 1947; September 29, 1948; September 27, 1949; September 5, 1950; October 22, 1951; September 18, 1952; January 29, 1954.


folder 40

The Composers Press, Inc. to Gardner Read. 49 letters (44 typescript and 5 ink MS); signed in ink by various officers of The Composers Press, Inc. Dates: April 11, 1940; May 10, 1940; October 11, 1940; April 27, 1943; May 21, 1943; August 10, 1943; March 29, 1944; October 2, 1944; October 30, 1944; March 4, 1945; December 18, 1945; December 26, 1946; June 13, 1947; March 24, 1948; April 16, 1948; May 1, 1948; May 10, 1948; July 12, 1948; December 28, 1948; January 5, 1949; May 8, 1949; May 11, 1949; September 27, 1949; December 7, 1949; December 14, 1949; March 2, 1950; July 14, 1951; March 22, 1952; December 4, 1952; March 3, 1953; March 9, 1953; March 21, 1955; March 8, 1956; May 2, 1957; August 13, 1958; December 13, 1961; March 19, 1962; April 7, 1962; January 13, 1964; February 17, 1964; March 29, 1966; April 4, 1966; July 11, 1966; June 15, 1971; May 1, 1976; May 14, 1976; October 12, 1977; March 7, 1978; 1 undated. Accompanied by 22 royalty statements. Dates run from October 1, 1944 to November xx, 1969.

folder 41

Christine Green, Office of Sponsored Programs, B.U. to Gardner Read. Typescript; signed in ink by Christine Green. Date: January 27, 1982. – Copy of letter from Carter Harman, Executive Director, CRI, to Kenneth Haas. Typescript with ink annotations. Date: March 21, 1983. – Copy of letter from Kenneth Haas to Carter Harman. Typescript; signed in ink by Kenneth Haas. Date: April 18, 1983. – Drafts of letters from Gardner Read to President Silber, B.U.; Susan S. Bloom, Director, Cultural Affairs, American Express Corporations; Roger R. Smith, Warner Communications; Mr. and Mrs. David Bakalar; Mr. David Bakalar; President John R. Silber, Boston University; The Helena Rubenstein Foundation; Paul Fromm. Typescript. Dates: July 11, 1982, March 11, 1983; March 28, 1983; March 29, 1983; April 11, 1983 (2 letters); April 18, 1983; April 14, 1983. – Draft of letter from Vail Read to Paul Fromm; typescript. Date: April 22, 1983. – 2 letters from David Bakalar to Gardner Read. Typescript; signed in ink by David Bakalar. Dates: April 6, 1983; April 18, 1983. – Letter from Paul Fromm, From Music Foundation at Harvard, to Gardner Read. Typescript; signed in ink by Paul Fromm. Date: April 19, 1983. – Copy of letter from Vail Read to Mrs. Harris Fahnestock. Typescript; signed in ink by Vail Read. Date: April 5, 1983. – Letter from Gayle Morgan Counts, Mary Flagler Cary Charitable Trust, to Gardner Read. Typescript; signed in ink by Gayle Counts. Date: May 6, 1983. – Letter from John R. Silber to Gardner Read. Typescript; signed in ink by John R. Silber. Date: May 9, 1983. – 2 budgets for recordings of “Aztec Gods,”; typescript with ink annotations; undated. – Receipts and cancelled checks made out to the Musical Arts Association (Cleveland Orchestra) and Max Schubel, president of Opus One Records. – “Thank you” card from Rachel Siegel to Gardner Read. Ink MS. Date: June 1987. – Copy of letter from Joseph R. Dalton (CRI) to Valerie Ferguson (Louisville Orchestra). Typescript; signed in ink by Joseph R. Dalton. Date: July 18, 1996. – Copy of contract between Louisville Orchestra and CRI for the release of Louisville’s recording of Gardner Read’s “Night Flight” and “Toccata Giocosa.” Typescript; signed in ink by Joseph R. Dalton (CRI) and Valerie Ferguson (Louisville Orchestra). Date: November 1, 1996. – Newspaper clipping concerning the resignation of Joseph R. Dalton from CRI. Typescript. Undated.


folder 43 Crystal Record Company to Gardner Read. 7 letters (6 typescript and 1 ink MS); signed in ink by Peter Christ, President of the Crystal Record Company. Dates: September 19, 1974; May 23, 1980; October 6, 1980; January 15, 1981; May 13, 1981; September 1, 1986; October 13, 1987.

folder 44 Documents pertaining to Gardner Read’s commission from the Charles A Dana Foundation to compose music for the short film “The Faces of Innovation”. Documents include: – 8 letters (7 typescript and 1 ink MS); inscribed in ink by various officers of the Charles A. Dana Foundation [3 of
which were written by Cindy Read]. Dates: May 5, 1995; June 2, 1995 (2); June 14, 1995; September 6, 1995; September 21, 1995 (2); September 22, 1995. – A document outlining the Dana Awards Film concept. Repro of a word-processed document. 4 pages. – 5th draft of the Dana Awards Film script. Word-processed document; annotated in pencil and ink. 17 pages. – Untitled MS in pencil. 2 pages of music. – An invitation to the Tenth Anniversary Celebration of the Charles A. Dana Awards for Pioneering Achievements in Health and Education, November 8, 1995. – A program for the Charles A. Dana Awards for Pioneering Achievements in Health and Education, November 8, 1995.

folder 45 Eastman School of Music to Gardner Read. 15 letters (14 typescript and 1 ink MS); signed in ink by various members of the Eastman School of Music faculty and staff. Dates: November 30, 1993; May 25, 1994; August 2, 1994; August 26, 1994; November 16, 1994; December 16, 1994 (accompanied by a repro of Gardner Read’s original letter to Robert Freeman, dated December 3, 1994); March 8, 1995 (accompanied by a repro of Gardner Read’s original letter to Robert Freeman, dated February 6, 1995); April 5, 1995; May 22, 1995; September 18, 1995 (accompanied by a repro of Gardner Read’s letter of response to David Liptak, dated September 27, 1995); October 4, 1995; January 9, 1996; February 6, 1996; February 19, 1996; March 26, 1996.

folder 46 Eastman. Documents include: -- Letter from Howard Hanson to Mrs. Gardner Read [Sr.]; typescript; October 17, 1933. – 19 letters from the Eastman School of Music to Gardner Read; typescript; signed in ink by various members of the Eastman School of Music faculty and staff. Dates: April 22, 1940; May 26, 1944; June 5, 1944; September 22, 1944; October 6, 1945; December 3, 1973; August 13, 1982; October 29, 1982; October 1, 1984; November 15, 1984; January 18, 1985; February 25, 1985; March 21, 1985; October 23, 1985; February 5, 1988; April 1, 1994; December 14, 1999; May 30, 2002; 1 undated (accompanied by list of Gardner Read’s compositions in the Eastman Audio Archive). – List of contents in Gardner Read Archive, Sibley Music Library. Typescript; signed in ink by Ruth Watanabe. Date: October 25, 1984. – List of class organizers for Reunion ’85. Typescript with pencil annotations. – Copies of letter from Gardner Read to his classmates from 1936 inviting them to Reunion ’85. Typescript; signed in ink by Gardner Read. Dates: January 15, 1985; April 20, 1985. – Unspecified list of students from 1934 to 1981. – Article “Sounds of Sibley Music Library,” in Rochester Review Winter-Spring 1990: 3–9. – Postcard from Mary Wallace Davidson to Gardner and Vail Read. Ink MS. Date: August 18, 1994. – Card from David and Jayson [Rod Engquist] to Vail and Gardner Read. Ink MS. Undated.

folder 47 ESM – Sibley Music Library: Read Archive. 25 letters from staff at the Sibley Music Library to Gardner Read; typescript; signed in ink. Dates: January 31, 1979; June 22, 1979; July 23, 1979; November 5, 1980; April 22, 1981; September 30, 1982; October 17, 1984; October 26, 1984; January 15, 1985;
folder 48  Edition Musicus to Gardner Read. 11 letters. Typescript; signed by various officers of Edition Musicus and the Affiliated Music Corporation. Dates: August 26, 1937; October 14, 1937; January 24, 1938; February 25, 1938; November 29, 1938; March 2, 1939; April 12, 1943; April 23, 1943; November 15, 1945; January 28, 1948; August 8, 1960. Accompanied by a royalty report dated December 14, 1948. Typescript. 1 page. Also accompanied by a list of “Prospective Subscribers to Gardner Read’s Symphony”. Typescript; annotated in pencil and colored pencil. 7 pages.


folder 51  David Ewen to Gardner Read. 7 letters. Typescript; signed in ink by David Ewen. Dates: August 5, 1945; February 19, 1963; August 6, 1966; February 24, 1970; October 16, 1978; February 26, 1980; May 14, 19xx.
Box 55

folder 1  Norma Farber: Documents pertaining to the Chicago Song Contest, 1983. Documents include: --A letter from Vail Read to Norma Farber, February 5, 1983. Typescript; signed in ink by Vail Read. 1 page. --4 letters from Norma Farber to Gardner and Vail Read. 1 Ink MS and 3 typescript combined with ink MS. Dates: May xx, 1983; March 23, 1983; April 7, 1983; April 11, 1983. --A document containing titled “The Chicago Song Contest Rules and Regulations”. 2 pages. --A repro of a press clipping from the Chicago Sun-Times, January 9, 1983. 1 page. --Two drafts of the lyrics for the “Chicago Anthem”. 1st draft: Typescript; annotated in red ink. 1 page. 2nd draft: Typescript; annotated in pencil. 1 page.


folder 3  C. Fischer: Contracts – Letters. Documents include: -- 10 contracts between Carl Fischer, Inc. and Gardner Read. Typescript; signed in ink by Gardner Read and various officers from Carl Fischer, Inc. Dates: November 25, 1935; December 26, 1941; November 15, 1945; November 16, 1945; November 5, 1947; April 7, 1958; April 29, 1964; May 2, 1972; February 27, 1975; February 14, 1977. -- 4 letters from Karl D. Van Hoesen to Gardner Read. Typescript; signed in ink by Karl D. Van Hoesen. Dates: February 12, 1941; September 3, 1941; October 22, 1941; January 4, 1942. – letters from officers of Carl Fischer, Inc. to Gardner Read. Typescript; signed in ink. Dates: November 27, 1935; January 20, 1944; July 27, 1945 (verso contains writing in Gardner Read’s hand, pencil); September 29, 1945; November 20, 1945; November 28, 1945; July 26, 1946; October 14, 1946; April 15, 1947; April 24, 1947; September 11, 1947; May 29, 1947; September 18, 1947; October 28, 1947; November 10, 1947; November 17, 1948; December 15, 1948; April 6, 1949; April 22, 1949; April 11, 1955; October 24, 1955; April 9,


folder 6  Edwin A. Fleischer Collection. Documents include: -- 6 lists containing number of pages in score and parts in various works. Typescript with pencil annotations. – Letters from various staff at the Edwin A. Fleischer Collection to Gardner Read. Typescript; signed in ink. Dates: June 20, 1955; August 1, 1955 (contains pencil annotations); September 14, 1955; May 27, 1959; March 7, 1961; October 3, 1967; October 20, 1976; February 28, 1979; March 21, 1979; September 10, 1980; October 23, 1980; February 6, 1981; February 18, 1981; August 3, 1981; June 9, 1982; April 26, 1983; March 21, 1985; February 28, 1995; April 17, 1995; May 1, 1996; April 9, 1996.


folder 8  Galaxy: Contracts – Letters. Documents include: -- 10 contracts and copyright agreements between Galaxy Music Corporation and Gardner Read for various works. Typescript; signed in ink by officers from Galaxy Music Corporation and Gardner Read. Dates: September 2, 1942 (3 contracts); January 4, 1945 (2 copyright agreements); April 19, 1950; August 20, 1956 (2 contracts); October 22, 1956 (2 contracts). – 58 letters from various officers from Galaxy Music Corporation to Gardner Read. Typescript; signed in ink. Dates: May 23, 1938 (2 letters); February 26, 1940; May 13, 1940; January 18, 1941;
April 22, 1941; May 29, 1942; June 12, 1942; June 19, 1942; July 2, 1942; July 27, 1942; July 23, 1942; September 16, 1942; August 26, 1942; October 20, 1942; October 24, 1942; December 31, 1942; March 15, 1943; March 27, 1943; June 7, 1943; October 21, 1943; February 25, 1944; April 20, 1944; November 29, 1945; May 12, 1948; April 19, 1950; September 5, 1950; November 2, 1950; July 19, 1956; August 20, 1956; September 12, 1956; September 25, 1956; November 5, 1956; November 20, 1956; January 30, 1957; April 19, 1957; April 25, 1957; November 19, 1957; October 3, 1958; February 12, 1959; June 18, 1959; October 14, 1959; November 9, 1960; December 6, 1963; May 13, 1963; September 11, 1963; December 12, 1963; January 20, 1964; February 14, 1967; February 27, 1967; February 18, 1970; February 12, 1971; March 21, 1973; May 17, 1978; February 11, 1981; February 15, 1982; September 24, 1985; April 23, 1999. – Copy of letter from Margaret Conklin to Galaxy Music Corporation concerning music permission for poem “Pierrot.” Typescript; signed in ink by Margaret Conklin. Date: June 10, 1942.

folder 9 Galaxy (ECS Pub.): Royalties. 71 royalty statements. Typescript with pencil annotations. Dates run from October 6, 1941 through December 31, 2002.

folder 10 Gardner Read: A Bio-bibliography correspondence. 49 letters (42 typescript and 7 ink MS); signed by . Dates: October 15, 1993 (2); October 21, 1993; October 22, 1993; December 2, 1993 (2); January 20, 1994 (2); January 24, 1994; March 5, 1994; March 14, 1994; March 28, 1994; April 6, 1994; April 11, 1994; May 12, 1994; May 25, 1994 (3); July 27, 1994; August 23, 1994; November 16, 1994; November 21, 1994; December 15, 1994; December 23, 1994; January xx, 1995 (2); January 7, 1995; March 11, 1995; March 20, 1995; March 24, 1995; May 1, 1995; May 8, 1995; May 12, 1995; May 20, 1995; June 6, 1995; June 8, 1995; June 12, 1995; June 19, 1995; July 5, 1995; July 7, 1995; August 21, 1995; August 28, 1995; September 24, 1995; October 20, 1995; October 22, 1995; October 31, 1995; November 14, 1995; 2 undated. Accompanied by a document containing interview questions for Gardner Read dated February 27, 1994. Word-processed document. 4 pages.


folder 17 Greenwood: Letters. 7 letters from various officers of Greenwood Publishing Group, Inc. Typescript; signed in ink. Dates: September 17, 1993; February 7, 1997; April 4, 1997; October 27, 1997; October 30, 1997; January 13, 1998;

**folder 18**

**folder 19**
Huntington Hartford Foundation to Gardner Read. 12 letters. Typescript; signed in ink by various officers of the Huntington Hartford Foundation. Dates: October 7, 1959; October 31, 1959; June 1, 1960; October 20, 1960; February 4, 1964; May 12, 1964; May 13, 1964; November 6, 1964; November 20, 1964; February 1, 1965; August 18, 1965; December 6, 1965.

**folder 20**
Indiana University Press correspondence. --13 letters (12 typescript and 1 ink MS) to Gardner Read; signed in ink by various officers of the Indiana University Press. Dates: February 18, 1977; April 1, 1977 (2); June 1, 1977; June 30, 1977; July 12, 1978; October 23, 1978; August 2, 1979; October 18, 1979; November 26, 1979; June 18, 1980; August 4, 1980; June 27, 19xx. --4 letters (1 typescript and 3 typescript repros) to various publishing firms; signed in ink by Gardner Read. Dates: March 1, 1977 (3); March 7, 1977. --14 royalty statements. Typescript; annotated in ink and pencil. Dates run from April 23, 1979 to 1995.

**folder 21**

**folder 22**
Indianapolis Symphony Orchestra to Gardner Read. 16 letters. Typescript; signed in ink by various officers of the Indianapolis Symphony Orchestra. Dates: October 30, 1942; November 11, 1942; December 4, 1942; January 28, 1943; September 30, 1943; December 8, 1943; February 4, 1944; March 23, 1944; April 8, 1944; May 29, 1944; October 31, 1944; December 24, 1944; May 3, 1948; September 24, 1958; January 20, 1960; April 27, 1960.

**folder 23**
September 6, 1957; June 19, 1964; February 11, 1965; February 15, 1965. -- Various documents, most of an official nature from the US state department, pertaining to Gardner Read’s travels abroad. 18 documents.

**folder 24** Edwin F. Kalmus: Publisher of Music to Gardner Read. 23 letters (19 typescript and 4 ink MS); signed by various officers of the Edwin F. Kalmus firm. Dates: June 14, 1938; August 7, 1940; August 8, 1940; August 12, 1940; August 14, 1940; August 22, 1940; July 24, 1941; July 30, 1941; October 8, 1941; November 19, 1941; May 21, 1946; December 9, 1946; February 5, 1952; May 12, 1953; May xx, 1953 (accompanied by a telegram dated May 20, 1953); May 7, 1957; May 18, 1957; November 22, 1957; January 14, 1958; January 30, 1958; 3 undated. Accompanied by 15 royalty statements. Dates run from January 12, 1940 through March 10, 1955. Also accompanied by 6 Western Union telegrams. Dates August 6, 1940 (3) and August 7, 1940 (3). Typescript.

**folder 25** Kansas Federation of Music Clubs. Fern Dielmann (Chair of the Club’s Composers’ Research Committee) to Gardner Read. 4 letters (1 typescript and 3 ink MS); signed in ink by Fern Dielmann. No dates.


**folder 27** Kindler Foundation. Persis Kindler Batigne (Foundation Treasurer) to Gardner Read. 5 letters (4 typescript and 1 ink MS); signed in ink by Persis Kindler Batigne. Dates: December 17, 1957; February 23, 1958; March 6, 1958; April 12, 1958; September 29, 1992.


folder 29

folder 30


folder 34  Ardyth Lohuis to Gardner Read. No date. 1 page. Accompanied by a printout of a web page that contains information on the Raven Compact Discs recording by the Murray/Lohuis Duo. The duo recorded Gardner Read’s *A Christmas Pastorale, Op. 124*. 1 page.


folder 37  Marian MacDowell to Gardner and Vail Read. 43 letters (23 typescript and 20 ink MS); signed in ink by Marian MacDowell. Dates: April 28, 1936; July 9, 1936; November 26, 1936; April 21, 1937; May 14, 1937; May 10, 1938; May 28, 1938; April 25, 1939; June 19, 1940; July 27, 1940; August 23, 1940; October 4, 1940; October 7, 1941; December 31, 1943; March 1, 1944; December 12, 1944; March 14, 1945; April 7, 1945; April 26, 1945; May 5, 1945; May 24, 1945; May 28, 1945; June 8, 1945; June 21, 1945; October 25, 1945; October 26, 1946; November 19, 1946; March 31, 1947; June 3, 1947; January 10, 1948; February 22, 1948; August 25, 1950; December 25, 1950; September 5, 1953; October 13, 1954; November 12, 1954; April 1, 19xx; March 20, 19xx; May 8, 19xx; October 28, 19xx; July 22, 19xx; 2 undated.

folder 38  Edward B. Marks Music Corporation to Gardner Read. 24 letters. Typescript; signed in ink by various officers of the Edward B. Marks Music Corporation. Dates: December 20, 1943; December 31, 1943; May 9, 1944; May 22, 1944; October 19, 1944; November 16, 1945; November 27, 1945; June 27, 1946; November 4, 1946; March 14, 1947; March 17, 1947; March 20, 1947; March 31, 1947; November 16, 1948; April 4, 1950; March 16, 1951; February 21, 1956 (accompanied by a telegram dated February 13, 1951); March 5, 1956; May 2, 1956; October 31, 1956; February 12, 1957; March 3, 1971; March 12, 1971; May 28, 1971. Accompanied by two telegrams to Gardner Read from Felix Guenther. Typescript. Dates May 8, 1944 and February 2, 1945. Also accompanied by 3 royalty statements. Typescript. Dates: January 2, 1946; June 27, 1946; July 1, 1952.

folder 39  McLaughlin and Reilly Co. to Gardner Read. 9 letters. Typescript; signed in ink by various officers of the McLaughlin and Reilly Co. Dates: July 27, 1961; February 21, 1966; June 1, 1966; June 20, 1966; July 18, 1966; September 1, 1966; December 9, 1966; February 9, 1968; February 28, 1968. Accompanied by a royalty statement from February 1, 1968. Typescript. 1 page.


folder 42  Millikin Conservatory of Music to Gardner Read. 11 letters (8 typescript and 3 ink MS); signed in ink by Carl Van Buskirk, director of the Millikin University Choral Laboratory, and William R. Fischer. Dates: January 6, 1942; January 3, 1945; January 5, 1945; February 16, 1945; March 28, 1945; April 23, 1945; December 9, 1945; October 17, 1946; November 25, 1946; February 26, 1947; March 24, 1947.


folder 44  Miscellaneous Orchestras (programming requests). 128 letters (119 typescript and 9 ink MS); signed in ink by various officers of symphony orchestras across the United States. Dates: October 21, 1937; December 6, 1937; June 8, 1939; July 18, 1940; March 17, 1941; March 24, 1941; April 27, 1941; June 6, 1941; October 16, 1942; October 20, 1942; April 28, 1943 (2); May 26, 1943; November 29, 1943; January 22, 1944; March 27, 1944; March 30, 1944; May 9, 1944; July 26, 1944; August 23, 1944; October 16, 1944; November 22, 1944; December 4, 1944; January 1, 1945; August 28, 1945; November 17, 1945; November 29, 1945; March 8, 1946; June 17, 1946; August 8, 1946; September 9, 1946; November 4, 1946; January 7, 1947; January 9, 1947; January 21, 1947 (2); January 30, 1947; March 13, 1947; May 5, 1947; August 9, 1947; June 9, 1948; December 10, 1948; March 11, 1949; April 28, 1949; November 16, 1949; November 22, 1949; November 23, 1949; November 28, 1949; November 30, 1949; December 30, 1949; January 31,

N.B. See also Box 56/14: Programming requests.

folder 45


folder 46

Music News, Inc. to Gardner Read. 5 letters. Typescript; signed in ink by Hans Rosenwald, Managing Editor of the Music News. Dates: May 11, 1943; September 16, 1943; November 8, 1943; December 12, 1943; May 26, 1945.

Box 56


folder 3  Northeastern University Press / Northeastern Records: correspondence and documents. 33 Documents pertaining to the recording of the CD, Gardner Read: Works for Organ, released in 1989 on Northeastern Records. Documents include: --14 letters to Gardner Read (12 typescript and 2 ink MS); signed in ink by various individuals involved in the recording the CD. Dates: May 4, 1982; April 20, 1984; January 4, 1985; April 8, 1987; April 22, 1987; May 4, 1987; June 4, 1987; February 4, 1988; June 27, 1988; July 1, 1988; October 9, 1988; January 30, 1989; March 10, 1989; March 15, 1989. --A letter written on Gardner Read’s behalf by Leonard Raver to Lynn E. Joiner, February 13, 1989. Repro of typescript; annotated in red ink. Accompanied by a draft of Leonard Raver’s liner notes to the CD. --3 letters written on Gardner Read’s behalf by Lynn E. Joiner to officers of various publishing firms. 1 typescript, signed in ink, and 2 repros of typescript. Dates: March 14, 1989 (2); May 6, 1991. --15 documents pertaining to the recording of the CD.
folder 4

folder 5
Oliver Ditson Company to Gardner Read. 7 letters. Typescript; signed in ink by Rob Roy Peery, Publication Manager. Dates: July 9, 1941; October 3, 1941; October 16, 1941; January 9, 1948; January 21, 1948; February 5, 1948; November 23, 1948. Accompanied by 11 royalty statements. Typescript; annotated in pencil. Dates run from July 1, 1942 through June 30, 1953.

folder 6


folder 11  Position offerings (1940-73) to Gardner Read. 33 letters. Typescript; signed in ink by representatives from various institutions that offered employment to Gardner Read. Dates: January 25, 1940; January 4, 1943; June 29, 1943; August 24, 1943; August 28, 1943; September 4, 1943; September 8, 1943; March 31, 1944; April 28, 1945; June 2, 1945; November 11, 1946; November 18, 1946; March 19, 1947; February 27, 1948; March 24, 1948; May 17, 1948; July 9, 1948; July 27, 1948; July 29, 1948; August 18, 1948; April 18, 1949; August 14, 1952; July 2, 1954; May 14, 1957; December 2, 1958; August 12, 1960; January 7, 1965; December 27, 1965; May 11, 1966; June 10, 1966; June 17, 1968; April 23, 1970; August 30, 1978. Accompanied by an employment contract from the Cleveland Institute of Music, dated April 25, 1947. Typescript; signed in ink by Gardner Read, Dorothy J. Mobery and then President of the Cleveland Institute of Music (last illegible). 1 page.


N.B. See also Box 55/44: Miscellaneous Orchestras (programming requests).

Symphony Orchestra 1976-77 rehearsal schedule. 1 page. Also accompanied by a repro of the Boston University Musical Organizations performance schedule. 1 page.

folder 16

folder 17
Publishers’ correspondence (various). 64 letters (63 typescript and 1 ink MS); signed in ink by officers of various publishing firms. Dates: November 11, 1940; March 5, 1943; April 14, 1943; March 1, 1945; March 5, 1946; October 7, 1946; March 14, 1947; April 7, 1947; June 14, 1947; June 18, 1947; August 4, 1947; September 8, 1947; January 13, 1948; February 2, 1948; February 16, 1948; April 19, 1948; July 14, 1948; December 9, 1948; January 26, 1949; February 7, 1949; March 15, 1949; March 31, 1949; April 20, 1949; April 22, 1949; October 9, 1949; October 13, 1949; January 3, 1950; February 8, 1950; April 11, 1950; October 30, 1950; February 16, 1951; January 4, 1953; November 13, 1953; November 24, 1953; December 16, 1953; January 8, 1954; June 3, 1956; March 13, 1958; June 13, 1958; May 4, 1959; November 15, 1959; January 7, 1960; August 23, 1960; October 14, 1960; October 16, 1960; November 7, 1960; March 9, 1961; May 31, 1961; April 24, 1967; May 12, 1967; August 3, 1967; August 25, 1967; October 25, 1967; July 16, 1971; August 24, 1971; September 2, 1971; January 18, 1972; December 28, 1973; January 18, 1974; May 2, 1984; April 12, 1985; April 7, 1986; November 30, 1987; 1 undated.


folder 22  
Rolf Lieberman Preis. 1 mailgram notifying Gardner Read that the score and libretto for Villon was received by the Koerber Foundation. Date: January 27, 1986.

folder 23  

folder 24  
Schirmer Books / Macmillan Publishing Co., Inc. (Contemporary Instrumental Techniques) correspondence. 37 letters (36 typescript and 1 ink MS); signed in ink by various individuals who assisted Gardner Read in writing… Dates: August 13, 1968; February 18, 1969; March 1, 1973; March 4, 1973; December 20, 1973; March 27, 1974; March 28, 1974; May 2, 1974; May 11, 1974; June 20, 1974; August 7, 1974; August 9, 1974; September 30, 1974; October 29, 1974; November 6, 1974; November 28, 1974; December 17, 1974; March 21, 1975; April 9, 1975; June 9, 1975; June 11, 1975; June 17, 1975; June 30, 1975; August 4, 1975; August 13, 1975; November 11, 1975 (Accompanied by a repro of the front jacket for Contemporary Instrumental Techniques. Annotated in ink. 4 pages); March 10, 1980; March 12, 1980; November 24, 1986; March 19, 1987; November 28, 1989; December 6, 1989; 1 undated. Accompanied by 20 royalty statements from the Macmillan Publishing Company. Typescript; annotated in ink and pencil. Dates run from January 1, 1976 through September 30, 1989.

folder 25  

folder 26  

folder 27  

folder 28  
Silver Burdett Company to Gardner and Vail Read. 8 letters. Typescript; signed in ink by various officers of the Silver Burdett Company. Dates: March 27, 1974; May 8, 1974; May 15, 1974 (letter and contract: signed in ink by John P. T. Twomey, Harrison B. Bell and Gardner and Vail Read); August 12, 1974; November 22, 1974; May 13, 1975; November 12, 1975; December 1, 1975. Accompanied by 12 royalty statements. Typescript; annotated in pencil. Dates run from June 7, 1974 through December 31, 1986.

folder 29  

folder 30  

folder 31  

folder 32  

folder 33  
Strathmore Hall Arts Center to Gardner Read. 5 typescript letters; signed in ink by Richard Mumford. 1 ink MS letter; signed by Richard Potter. Dates: May 31, 1991; August 14, 1991; January 27, 1992; February 28, 1992; April 21, 1992; June 26, 1992. Accompanied by a memorandum, dated April 13,
1992, from the Cultural Alliance of Greater Washington that pertains to flight reservations for Gardner Read. 1 page. Also accompanied by a program for the performance of Gardner Read’s music at the Strathmore Hall Arts Center, May 10, 1992. Also accompanied by a repro of press clippings, printed in the Washington Post on May 3, 8 and 15, 1992, concerning the performance. 1 page.

folder 34


folder 35


folder 36

Taplinger (Crescendo): Contracts – Letters. 21 documents (19 typescript and 2 ink MS; signed in ink). Dates: May 19, 1972; November 26, 1973; November 11, 1974; July 17, 1975; July 31, 1975; August 4, 1975; December 1, 1975;

**folder 37**


**folder 38**

Telegrams from various correspondents to Gardner and Vail Read. 73 telegrams.

**Box 57**

**folder 1**


**folder 2**


**folder 3**


folder 4


generator 5

Twentieth-Century Microtonal Notation: correspondence and documents. 28 documents. --18 letters (16 typescript and 2 ink MS); signed in ink by officers

folder 6  

folder 7  
UMI Books on Demand: Royalties. 5 royalty statements. Typescript with pencil annotations. Dates range from August 9, 1995 through December 31, 1999.

folder 8  

folder 9  

folder 10  
University of Kansas at Lawrence to Gardner Read. 17 letters. Typescript; signed in ink by various members of the faculty of the University of Kansas at Lawrence. Dates: April 25, 1959; November 6, 1959; November 30, 1959; February 21, 1960; April 25, 1960; June 6, 1960; April 17, 1962; October 30, 1969; November 12, 1969; December 18, 1969; February 19, 1970; March 17, 1970; April 4, 1970; August 20, 1973; December 22, 1971; March 9, 1972; October 23, 19xx.

folder 11  
Villon, op.122: letters and documents, 1963-67. 92 documents including: --46 letters to Gardner, Vail and Cindy Read (37 typescript and 9 ink MS); signed in ink by James and Louise Forsyth. Dates: August 8, 1963; September 10,


directory 17 WGBH (Our American Music radio show) audience members to Gardner Read. 10 letters (3 typescript and 7 ink MS); signed in ink by audience members of WGBH. Dates: October 10, 1956; November 20, 1956; February 3, 1957; February 22, 1957; April 2, 1957; December 23, 1957; March 30, 1959; February 14, 1961; January 21, 19xx; February 4, 19xx.

folder 19  Zimmerman: Contracts – Letters – Royalties. 15 documents (11 typescript and 4 ink MS; signed in ink). Dates: November 5, 1984; December 3, 1984; December 25, 1984; March 16, 1985; March 17, 1985; May 10, 1985; August 18, 1995; June 14, 1999 (2 letters); July 23, 1999; August 12, 1999; 4 undated.

sub-series B: Publicity

sub-sub-series 1: Curriculum Vitae and Catalogues of Compositions

Box 58

folder 1  “Catalogues of Works, Vitae, Curriculae, Project Plans #2”(various years). 15 stapled packets of typescript pages, 13 promotional brochures and 2 loose typescript pages.

N.B. Materials originally housed in labeled 2-pocket folder.

folder 2  Vitae, catalogues, etc. (various years). Typescript. 73 pages.

folder 3  Curriculum vitae, c. 1966. Typescript. 5 pages.

folder 4  Listing of performances of major orchestral and chamber works. Typescript. 6 pages.


Box 86


Box 58


folder 11 Promotional materials. Published circulars, etc. for textbooks and compositions by Gardner Read. 13 items.

folder 12 Catalog of compositions and performances. 125 pages of MS in pencil. 28 pages of typescript; annotated in pencil.

Box 71

This card file provides the following information for each composition: opus number, cum. no. [sic], title, medium, date, duration, date of acceptance by publisher, date published, publisher, royalties earned and in cases where the works were recorded: performer(s), location, format.

Box 72

This card file provides the following information for each composition and transcription: opus number, cum. no. [sic], title, medium, date, duration, date of acceptance by publisher, date published, publisher, royalties earned and in cases where the works were recorded: performer(s), location, format. Also provides information on accumulated royalties and bibliographic citations of literary works that contain references to Gardner Read.

Box 58

folder 13 Complete catalogue of compositions. Includes opus number, duration, publisher, and date of publication. 23 pages of typescript.

folder 14 Catalogue of compositions, including program notes or analysis, Op. 1 – 35. Typescript with pencil crayon annotations. 98 pages.

folder 15 Catalogue of compositions, including program notes or analysis, Op. 36 – 60. Typescript with pencil crayon annotations. 98 pages.
N.B. Originally housed in 3-ring binder; on spine: “Read—Op. 36–60.”

**Box 59**

folder 1  Catalogue of compositions, including program notes or analysis, Op. 61 – 89. Typescript with pencil crayon annotations. 89 pages.

N.B. Originally housed in 3-ring binder; on spine: “Read—Op. 61–89.”

folder 2  Catalogue of compositions, including program notes or analysis, Op. 90 – 123 [Spine erroneously indicates up to Op. 129]. Typescript with pencil crayon annotations. 100 pages.

N.B. Originally housed in 3-ring binder; on spine: “Read—Op. 90–129.”

folder 3  Catalogue of compositions, including program notes or analysis, Op. 124 – 155 and transcriptions. Typescript with pencil crayon annotations. 46 pages.


*sub-sub-series 2: Pressbooks and press clippings*

**Box 59**

folder 4  “Our American Music,” 1953-56. Miscellaneous documentation pertaining to the radio program Gardner Read hosted on WGBH-FM Studios, Boston, Massachusetts.

N.B. Materials originally housed in labeled 2-ring binder.


N.B. Materials originally housed in labeled 3-ring binder.


N.B. Materials originally housed in labeled 3-ring binder.

**Box 60**

folder 1  Clippings: Bach/Read, Martini/Read. 1 pressbook [containing concert programs, press clippings, and other documentation pertaining to Gardner Read’s transcriptions of music by Bach (WT3) and Martini (WT6)]. 24 pages. Inscribed in ink Gardner Read from Janet (last name unknown), January 2, 1936.


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<thead>
<tr>
<th>Folder/Box</th>
<th>Description</th>
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<tbody>
<tr>
<td>Box 87</td>
<td>Human interest profiles of Gardner Read. 9 articles.</td>
</tr>
<tr>
<td>Box 60</td>
<td>Biographical writings about Gardner Read. 10 articles and documents.</td>
</tr>
<tr>
<td>Box 92</td>
<td>Mexico – 1957. 80 pages.</td>
</tr>
<tr>
<td>Box 93</td>
<td>Thesaurus of Orchestral Devices. 76 pages. Accompanied by a folder containing 41 letters pertaining to the book.</td>
</tr>
<tr>
<td>Box 94</td>
<td>Symphony No. 1; Symphony No. 2. 146 pages.</td>
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<tr>
<td>Box 95</td>
<td>Symphony No. 3; Symphony No. 4. 101 pages.</td>
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Box 97

pressbook 8  Three Satirical Sarcasms, Op. 29; Piano Quintet, Op. 47; Music for Piano and Strings. 52 pages.


Box 98

pressbook 10  Passacaglia and Fugue, Op. 34. 80 pages.

pressbook 11  From a Lute of Jade, Op. 36. 71 pages.

Box 99


pressbook 13  Prelude and Toccata, Op. 43. 78 pages.

Box 100

pressbook 14  Prelude and Toccata, Op. 43. 53 pages.

pressbook 15  Night Flight, Op. 44. 48 pages.

Box 101


pressbook 18  The Prophet, Op. 110. 43 pages.

Box 102


pressbook 21  Piano Concerto, Op. 130; Read Festival – Eastman. 34 pages.
Box 103

Box 104

Box 105
pressbook 25 No. 8, 1966 –74. 140 pages.

Box 106

Box 107

Box 108

Box 104

Box 109
pressbook 30 Compendium of Modern Instrumental Techniques. 19 pages.
pressbook 31 Contemporary Instrumental Techniques. 43 pages.
pressbook 32 The Dilemma of Notation (lecture). 66 pages.

Box 110
pressbook 33 Modern Rhythmic Notation. 43 pages.

Box 128
Box 110

pressbook 36  Orchestral Combinations. 8 pages.
pressbook 37  Orchestral Combinations (continued). 4 pages.
pressbook 38  Pictographic Score Notation. 12 pages.

Box 111

pressbook 39  Source Book of Proposed Music Notation Reform. 44 pages.
pressbook 40  Style and Orchestration. 24 pages.
pressbook 41  Twentieth-Century Microtonal Notation. 24 pages.
pressbook 42  American Circle, Op. 52. 52 pages.

Box 112

pressbook 44  The Temptation of St. Anthony, Op. 56. 44 pages.
pressbook 45  First Overture, Op. 58. 68 pages.

Box 113


Box 114


Box 115

pressbook 51  Vernal Equinox, Op. 96. 58 pages.

**Box 116**

pressbook 52  String Quartet No. 1, Op. 100. 85 pages.

**Box 117**


**Box 118**

pressbook 54  No. 1 [1926 – 41]. 142 pages.

**Box 119**


**Box 120**

pressbook 56  No. 3 [1946 – 50]. 140 pages.

**Box 121**

pressbook 57  No. 4 [1949 – 54]. 140 pages.

**Box 122**

pressbook 58  No. 5 [1954 – 59]. 142 pages.

**Box 123**

pressbook 59  No. 6 [1959 – 63]. 140 pages.

**Box 124**

pressbook 60  No. 7 [1963 – 66]. 146 pages.

**Box 125**

pressbook 61  Gardner Read’s teaching positions, 1940 – 1980. 23 pages.

pressbook 62  Pittsburgh International Contemporary Music Festival. 49 pages.
sub-sub-series 3: Concert Programs

**Box 61**

folder 1  Eastman School of Music American Composers’ Concerts/Festivals of American Music, 1935–42. 3 festival bulletins and 1 program.

folder 2  Eastman School of Music Festivals of American Music, 1944–51. 5 festival bulletins and 1 program.


folder 4  Concert programs, 1937–45. 11 programs.

folder 5  Concert programs, 1951–69. 24 programs.
        N.B. Folder of programs from the First Pittsburgh International Contemporary Music Festival (November 1952) separated to Box 62/4; *Evenings for New Music: A Catalogue, 1964–1977* (SUNY Buffalo) separated to Box 62/5.
        N.B. Folder of programs and materials for II Festival de Musica Contemporanea (June–August 1964) separated to Box 86/4; program from the Inauguration of Arland Frederick Christ-Janer, Boston University (October 8, 1967), separated to Box 86/5.


folder 7  Concert programs, 1972–79. 20 programs.

**Box 62**

folder 1  Concert programs, 1980–87. 19 programs.

folder 2  Concert programs, 1988–99. 27 programs, press clippings, and publicity materials.


Box 86


folder 5  Inauguration of Arland Frederick Christ-Janer, Sixth President of Boston University (October 8, 1967). 1 program.

Box 62


folder 6  Concert programs, undated. 11 programs and publicity materials.

folder 7  Read programs 1932–43. 96 programs.  
N.B. Originally housed in labeled 3-ring binder.

Box 63

folder 1  Read programs 1944 – 49. (1 of 2: 1944–46.) 50 programs.  
N.B. Originally housed in labeled 3-ring binder.

folder 2  Read programs 1944 – 49. (2 of 2: 1947–49.) 44 programs.  
N.B. Originally housed in labeled 3-ring binder.

N.B. Originally housed in labeled 3-ring binder.

N.B. Originally housed in labeled 3-ring binder.

folder 5  Read programs 1957 – 63. (1 of 2: 1957–60.) 42 programs.  
N.B. Originally housed in labeled 3-ring binder.

N.B. Originally housed in labeled 3-ring binder.

folder 7  Read programs 1964 – 69. 67 programs.  
N.B. Originally housed in labeled 3-ring binder.
Box 64


folder 5  Students of Gardner Read, Boston University, 1960–73. 11 programs.

sub-series C: Radio Broadcasts

Box 65

folder 1  “The American Composer in the Twentieth Century” program proposal. 9 pp.


folder 8  Programs for Radio Broadcasts. Dates range from 1940–2003. 5 documents.
sub-series D: Professional Involvement

Box 66

folder 1  Teaching Materials in Music History and Orchestration, Kansas City Conservatory of Music, 1941-42 (compiled folder of lecture notes and related materials); typescript and pencil MS.

folder 2  St. Louis Institute of Music, Coda 1943 (yearbook).

folder 3  Limberlost Camps Bulletin, 1943. (Gardner Read and Vail Read on faculty.)

folder 4  Teaching Materials for Counterpoint and Harmony; Cleveland Institute of Music, 1945–48, Boston University, 1948– (music sketchbook containing transcriptions of counterpoint examples); pencil MS.

folder 5  Boston University School of Fine and Applied Arts bulletin. 47 pages. N.B. Photograph of Gardner Read with two colleagues on page 24.


folder 7  Orchestration notebook. Compiled by Gardner Read; contains range, tone quality, special effects, and transposition notes. Typescript; annotated in ink. 66 pages.

folder 8  Conference programs, 1939–70. 7 programs.

Box 86


Box 66

folder 9  Conference programs, 1981–89. 3 programs.

folder 10  Edward MacDowell Association, Inc., Annual Reports, 1936–39. 4 reports. Also includes program for an exhibition held at the MacDowell Club, May 10 to October 1, 1939.

folder 11  Edward MacDowell Association, Inc., Annual Reports, 1940–44. 5 reports.
Box 67

folder 1  Edward MacDowell Association, Inc., Annual Reports, 1945–49. 4 reports.


Box 86


Box 67


folder 5  Diploma from Instituto Mexicano-Norteamericano de Relaciones Culturales, August 16, 1957. Signed in ink by the Presidente, Consejo Directivo whose name is illegible; Gloria I. Wasieliewski, Directora de Cursos and Darrell D. Catz, Director Ejecutivo.

folder 6  Honorary doctorate conferred by Doane College, Nebraska, 1961. Citation and letter from President Donald M. Typer, October 31, 1961. Typescript; letter is signed in ink by Donald M. Typer.

folder 7  University of Rochester, Alumni Achievement Award. Alumni Achievement Award presented to Gardner Read by the University of Rochester. Rochester, New York, October 16, 1982.

Box 81


folder 3  7 miscellaneous certificates. Documents include certificates presented to Gardner Read from: The Whale Adoption Project, August 1985; the Statue of Liberty, Ellis Island Centennial Commission; the Center for Environmental
Education, Whale Protection Fund; the Atlantis Submarine Dive; the National Wildlife Federation; the Marquis Biographical Library Society; the National Geographic Society, July 1, 1978.

*sub-series E: Gardner Read Bio-Bibliography Addenda*

**Box 67**


*sub-series F: Pre-compositional Materials for Villon, Op. 122*

**Box 67**


folder 10  Opera libretto by James Forsyth, first draft. Typescript with ink annotations. 45 pages. Accompanied by a photocopy of the complete draft. Undated.


**Box 86**


**Box 68**

folder 1  The Other Heart: A Play by James Forsyth. As prepared for publication, May 1964. Typescript with ink annotations. 107 pages.
sub-series G: Ephemera

Box 68


folder 3  [Haven Intermediate School?]: Music Notes, Books 3 and 4. Published workbooks (Silver, Burdett & Co., c1927), completed in ink by Gardner Read. 2 items.


folder 5  Evanston Township High School: Music Theory, student exercises (1928–29). Bound scrapbook containing graded music theory assignments completed by Gardner Read; pencil MS.

folder 6  Evanston Township High School: Music Appreciation notebook (1929–30); ink MS. 80 pages.

folder 7  Evanston Township High School: Music Appreciation notebook (1931–32); ink MS. 26 pages.

folder 8  Evanston Township High School: Music Appreciation notebook (1931–32); ink MS. 66 pages.

folder 9  Evanston Township High School: Soft Pipes (collection of student poetry compiled from The Evanstonian magazine and newspaper during the year 1931–32); typescript.


Box 69

folder 1  Interlochen autograph albums, 1932 and 1933. Contains signatures collected by Gardner Read from his fellow National Music Camp participants and faculty. All entries inscribed in ink. 1932 album: 58 pages. 1933 album: 47 pages.

Box 87

folder 3  Crescendo: Souvenir Picture Book of the National Music Camp, Interlochen, Michigan (1940).
Box 69

folder 2  Eastman School of Music: course binder for “History of Music; Pedagogy of Music papers: 1932–33” (comprised of graded assignments). Ink MS and typescript.

folder 3  Eastman School of Music: course binder for “Theory; Harmony; Composition; Counterpoint; Pedagogy of Theory; Analytical Technic exercises” (comprised of graded assignments and exams). Pencil MS.

folder 4  Program for a performance by the Metropolitan Opera Company of Howard Hanson’s Merry Mount, April 12, 1934. Inscribed in ink by Lawrence Tibbett, Leonora Corona, Gladys Swarthout, Edward Johnson, Howard Hanson, Tullio Serafin and Giulio Setti.

folder 5  Eastman School of Music: The Score, 1935 (yearbook).

folder 6  Eastman School of Music: The Score, 1936 (yearbook).

folder 7  Eastman School of Music: The Score, 1937 (yearbook).

Box 73

folder 1  Diary (Gardner Read), 1933. Ink MS. 187 pages.

Box 69

folder 8  Carte de Voyage Touristique 1938. Bears stamps from Munich (5 October 1938) and Calais (2 November 1938). Signed in ink by Gardner Read.

folder 9  Travel Diaries: Bound volume of letters written by Gardner Read Jr. on his European Tour via “The Cromwell Fellowship,” 1938–1939; ink MS; 231 pages.

Box 73

folder 2  European Travel Diary (Gardner Read), 1938. Ink MS. 220 pages.

folder 3  European Travel Diary (Gardner Read), 1938–39. Ink MS. 222 pages.

folder 4  European Travel Diary (Gardner Read), 1939. Ink MS. 224 pages.

folder 5  Evanston, St. Louis Diary (Vail Read), 1941. MS in pencil and ink. 396 pages.
<table>
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<th>Box 69</th>
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<tr>
<td>folder 10</td>
<td>Travel Diaries: Honeymoon Saga (by Vail Read), 1941; typescript, bound; 26 pages.</td>
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<tr>
<th>Box 73</th>
<th>Description</th>
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<tr>
<td>folder 6</td>
<td>Diary (Vail Read), 1942. Ink MS. 383 pages.</td>
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<th>Box 136</th>
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<td>folder 1</td>
<td>Diary (Vail Read), 1944. Ink MS. 384 pages.</td>
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<tr>
<td>folder 2</td>
<td>Diary (Vail Read), 1945. Ink MS. 385 pages.</td>
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<tr>
<td>folder 3</td>
<td>Diary (Vail Read), 1946. Ink MS. 320 pages.</td>
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<tr>
<td>folder 4</td>
<td>Diary (Vail Read), 1947. Ink MS. 386 pages.</td>
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<tr>
<td>folder 5</td>
<td>Diary (Vail Read), 1948. Ink MS. 388 pages.</td>
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<th>Box 70</th>
<th>Description</th>
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<tr>
<td>folder 2</td>
<td>Travel Diary: Holland and Scandinavia (Vail Read), 1970; typescript; 26 pages. N.B. Originally housed in labeled 3-prong folder.</td>
</tr>
<tr>
<td>folder 3</td>
<td>Travel Diary: Canada (Vail Read), 1971; typescript; 22 pages. N.B. Originally housed in labeled 3-prong folder.</td>
</tr>
<tr>
<td>folder 4</td>
<td>Travel Journal (Gardner Read), 1972; typescript and ink MS, bound; 136 pages; includes photograph, receipts from various transactions, and illustrations.</td>
</tr>
<tr>
<td>folder 5</td>
<td>African Journal (Gardner Read), 1979; typescript; 28 pages; includes two photographs. Accompanied by original 3-prong folder.</td>
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</table>
folder 6  Travel Notes: Ecuador and Peru (Vail Read), 1979; typescript; 36 pages.
N.B. Originally housed in labeled 3-prong folder.

folder 7  Travel Notes: Greece, Turkey, Venice (Vail Read), 1982; typescript; 54 pages.
N.B. Originally housed in labeled 3-prong folder.

Box 84  Untitled, spiral bound notebook with Gardner Read’s handwriting; undated;
ink MS; 60 pages.

Box 70  Guest Log for “Driftwood III” (the Read’s home in University Heights, OH),

folder 9  Expense ledger for “Highwood” (the Read’s home in Manchester, MA), 1954-77. Ink MS. 76 pages.

folder 10 Door Plaque for Gardner Read. Cardstock.

folder 11 Miscellaneous mementos. 7 items. Folder contains:
[1] A plaque from Boston University recognizing Gardner Read’s 30 years of
service.
[5] A list of participants from “A Natural History Workshop to Kenya and
Tanzania, August 3 – 25, 1979”. Annotated in pencil and colored pencil.
Bessel & Co. and Breitkopf & Hartel. 10 pages.
[7] Boosey – Hawkes – Belwin Stock Order List of Selected Best Sellers. 32
pages.

folder 12 An Introduction to Music Publishing. New York: C. F. Peters Corporation,

folder 13 Angelo Gilardino Net Postings (January 31, 2000). Reprint of a posting on an
Internet forum. The guitarist, Angelo Gilardino, discusses his experiences
with editing Gardner Read’s piece for guitar, Canzone Di Notte, Op. 127. 2
pages.

folder 14 Evanston Township High School, program from Class of 1932 50th
anniversary reunion, June 18–20, 1982. Includes Gardner Read’s nametag for
the event and a map of the high school. Also includes a letter from the event
organizer, James Pierce, to Gardner Read. Typescript and ink MS; signed in ink. Date: April 1, 1982.


Box 81


folder 6 Concert poster: Boston University Symphony Orchestra, 11 March 1963.


folder 8 Festival poster: Bowdoin Contemporary Music Festival (includes lecture The Dilemma of Notation), 16-19 April 19xx [1967?]. Ink MS.

folder 9 Concert poster: Boston University Symphony Orchestra, 18 October 1967.


folder 13 Concert poster: Boston University Wind Orchestra, 10 April 1969.


folder 15 Concert poster: Boston University Omnibus Concert, 16 October 1969.


folder 18  Concert poster: Boston University Chorus, 16 April 1970.

folder 19  Concert poster: 12th Annual Symposium of Contemporary American Music, 10-12 May 19xx [1970].


folder 23  The Sun – New York, December 1, 1883.

Box 84

folder 2  Guidebook to Ulster (Ulster: The Official Publication of the Ulster Tourist Development Association Ltd.), 1938; typescript.
N.B. Additional travel guidebooks in Series 5, sub-series D (Study collection: literature); see Box 127.

folder 3  Guidebook to Cairo (Cairo: How to See It, by Alexander R. Cury), 1938; typescript with Gardner Read’s signature and date January 2, 1939.

folder 4  Guidebook to Berlin (Berlin, by Theodor Heuss), 1960; typescript.


Box 85

item 1  Plaque for the Boston University Faculty Publications Merit Award 1970 – 1971.

item 2  Silver platter for the Eastman School of Music Alumni Achievement Award, October 16, 1982.

item 3  1 wooden desk display bearing Gardner Read’s name.
sub-series H: Photographs and Iconography

Box 83

folder 1 Photographs of Gardner Read. 7 photographs.

folder 2 Gardner Read, promotional portrait. Two photographic negatives, one 5” x 7” and one 8” x 10”. Undated. Accompanied by a photonegative sleeve from the Buffalo Photo Co., Chicago, Illinois.

folder 3 Personal photographs. 3 photographs.

folder 4 Autographed photographs given to Gardner Read (1 of 4). 8 photographs.


folder 5  
Autographed photographs given to Gardner Read (2 of 4). 5 photographs.

folder 6  
Autographed photographs given to Gardner Read (3 of 4). 15 photographs.
[8] Rafael Kubelik. Inscribed in ink to Gardner Read from Rafael Kubelik, Chicago, 1953.
folder 7  Autographed photographs given to Gardner Read (4 of 4): Roman Totenberg. Inscribed in ink to Gardner Read from Roman Totenberg, May 1964.

item 8  Framed photograph: Aaron Copland. Inscribed in ink to Gardner Read from Aaron Copland, 1941.

item 9  Framed photograph: Frederick Fennell. Inscribed in ink to Gardner Read from Frederick Fennell, 4 May 1947.

item 10  Framed photograph: Vladimir Golschmann. Inscribed in ink to Gardner Read from Vladimir Golschmann, 1943.

item 11  Framed photograph: Guy Harrison. Inscribed in ink to Gardner Read from Guy Harrison. Undated.

item 12  Framed photograph: Louis Kaufman. Inscribed in ink to Gardner Read from Louis Kaufman, May 1946.


item 14  Framed photograph: Ildebrando Pizzetti. Inscribed in ink to Gardner Read from Ildebrando Pizzetti, Rome, March 29, 1939.


item 16  Framed photograph: Bernard Rogers. Inscribed in ink to Gardner Read from Bernard Rogers, May 4, 1947.

item 17  Framed photograph: Fabian Sevitzky. Inscribed in ink to Gardner Read from Fabian Sevitzky, 1943.

item 18  Framed photograph: Izler Solomon. Inscribed in ink to Gardner Read from Izler Solomon, 1941.

item 19  Framed photograph: Frederick A. Stock. Inscribed in ink to Gardner Read from Frederick A. Stock, Chicago, Christmas 1940.

Box 81

folder 24  Photograph of Gardner Read. 11” x 13”. Undated. Glued to a cardboard backing.
**Box 84**

item 6  Portrait of Gardner Read. Photographic negative plate block, apparently copper mounted on wood, 5” x 7”.

items 7–8  Two portraits of Gardner Read. Two photographic negative plate blocks, apparently copper mounted on wood, 2” x 3” (2).

**Box 86**

folder 9  Portrait of Gardner Read in pencil. Signed by the artist (illegible signature) and dated Aug. 22, 1946.

**Series 5: Library**

*sub-series A: Presentation Copies: Scores*

**Box 89**


**Box 91**


**Box 87**


folder 7  Arnatt, Ronald. Sonata for Organ. Cover only. Inscribed in ink to Gardner Read by the composer, November 1985.

folder 8  Baron, Maurice. Quatre Melodies Gracieuses. Cover only. Inscribed in ink to Gardner Read by the composer, June 30, 1950.

Box 91


Box 87

folder 10  Bingham, Seth. Passacaglia, Op. 40. Cover only. Inscribed in ink to Gardner Read by the composer.

Box 89


Box 87


Box 91


Box 87

folder 14  Childers, Lemuel. Pictures from Hiawatha. Cover only. Inscribed to Gardner Read in ink by the composer.

Box 89


folder 4  Dykema, Peter. The Arrow and the Song. Cover only. 2 copies. Inscribed to Vail Read by the composer on February 10 and 20, 1940.

Box 87

folder 16  Elwell, Herbert. Sonata for Piano. Cover only. Inscribed in ink to Gardner Read by the composer.

Box 89

folder 5  Evans, Louise Marchison. To Night. Cover only. Inscribed in ink to Gardner Read by the composer.


Box 87


Box 89


Box 87

folder 18  Fromm, Herbert. Four Psalms. Cover only. Inscribed in ink to Gardner and Vail Read by the composer, May 1972.

folder 9  Fromm, Herbert. How Can I Sing? Cover only. Inscribed in ink to Gardner Read by the composer.
Box 87

folder 19  Fromm, Herbert. The Piper. Cover only. MS repro. Inscribed in ink to Gardner Read by the composer, December 30, 1972.

Box 91


Box 87

folder 20  Fromm, Herbert. Suite of Organ Pieces on Hebraic Motifs. Cover only. Inscribed in ink to Gardner Read by the composer, February 1959.


Box 89

folder 10  Goode, Jack. Merry Christmas. 1944. Manuscript reproduction. 1 p. Inscribed in ink to Gardner and Vail Read by the composer.

Box 87

folder 22  Griffis, Elliot. Nocturne. Cover only. Inscribed in ink to Gardner Read by the composer.


Box 89


Box 87


folder 28  Haubiel, Charles. Mezzotints. Cover only. Inscribed in ink to Gardner Read by the composer, April 10, 1936.


folder 31  Howe, Mary. Ripe Apples. Cover only. Inscribed in ink to Gardner Read by the composer, 1940.

Box 89


Box 91

Box 89


Box 91


Box 89


Box 88

folder 1 Kennan, Kent. Quintet for Piano and Strings. New York: G. Schirmer, Inc., 1940. 5 parts; 129 pp. Inscribed in ink to Gardner Read by the composer.

Box 89

folder 17 Koo, David Tuhoy. The Morning Breaks the Darkness. Reproduction. 36 pp. Inscribed in ink to Gardner Read by the composer.

Box 91


Box 88


folder 3 Labunski, Wiktor. Four Variations on a Theme by Paganini. Cover only. Inscribed in ink to Gardner Read by the composer, 1943.
folder 4  Labunski, Wiktor. Reminiscence. Cover only. Inscribed in ink to Gardner Read by the composer, 1943.


Box 91


Box 88


Box 89


folder 22  McDonald, John. Vail Read Her Requiescat, Op. 403. For piano. MS repro. Date (at end): March 4-17, 2003. 3 pages of music. Accompanied by word-processed document created by John McDonald in January 2004 dedicating the piece to the late Vail Read. 1 page. Also accompanied by a eulogy for Vail Read written by Frances Caudill, February 16, 2003. 1 page.
folder 23  Morgan, Diane. 3rd Movement (Piano and Cello Sonata). Pages 21 and 22 only. Inscribed in ink to Gardner and Vail Read by the composer.

Box 88


folder 9  Norton, Spencer. Keltic Portraits. Cover only. Inscribed in ink to Gardner Read by the composer.


Box 91


Box 89


Box 88

folder 11  Procter, Alice McEvoy. Panorama. Cover only. Inscribed in ink to Gardner Read by the composer.

folder 12  Procter, Leland. Five Easy Pieces for the Piano. Cover only. Inscribed in ink to Gardner and Vail Read by the composer.

Box 89

**Box 88**


**Box 89**

folder 27  Roy, Klaus George. Canticle of the Sun. Cover only. Inscribed in ink to Gardner Read by the composer, September 1953.

folder 28  Roy, Klaus George. Leporello’s Catalogue Aria (Part I) alla un Menu di Guarino. First page only. MS repro. Inscribed in ink to Gardner and Vail Read by the composer.

folder 29  Roy, Klaus George. Lie Still, Sleep Becalmed. Cover only. Inscribed in ink to Gardner, Vail and Cindy Read by the composer, September 17, 1956.

folder 30  Roy, Klaus George. Not Only Unto Me. Cover only. Inscribed in ink to Gardner Read by the composer, June 28, 1956.

**Box 88**


**Box 89**

folder 31  Roy, Klaus George. The Rune of St. Patrick. Pages 1-2 only. MS repro. Date (on page 1): 1959. Inscribed in ink to Gardner Read by the composer.

**Box 88**


**Box 91**


Box 88


Box 90


Box 88


folder 19  Spencer, James. Three American Folk Tunes. Cover only. Inscribed in ink to Gardner Read by the composer.

folder 20  Spencer, James. Valsette. Cover only. Inscribed in ink to Gardner Read by the composer.

Box 90

folder 2  Steg, Paul. The Visions of Black Elk. MS repro; annotated performance markings in pencil. 64 pp. Inscribed in ink to Gardner Read by the composer.

Box 88

folder 21  Stevens, Halsey. She’s Somewhere In the Sunlight Strong. MS repro. Date (at end): April 7, 1942. 1 page. Inscribed in ink to Gardner Read by the composer, 1942.

Box 91

Box 90


Box 88


folder 23 Wagner, Joseph F. Two Moments Musical, No. 1. Cover only. Inscribed in ink to Gardner Read by the composer.


Box 90


**sub-series B: Presentation Copies: Literature**

**Box 90**


**Box 126**


**Box 90**


**Box 126**


*sub-series C: Study Collection: Scores*

**Box 88**


*sub-series D: Study Collection: Literature*

**Box 127**


**Box 90**


**Box 127**

Box 90


Box 127


*sub-series E: Recordings*

**Box 20**

**reel 90**  Hayes, Joseph. *Time Capsules*. Wayne State University Women’s Glee Club; Robert Harris Conducting, June 7, 1968. 7” audio reel.  
N.B. Not included in Gardner Read’s original numbering.


**CD 7**  “A Musical Tribute to Vail Read.” Compact disc.  
No tracklist given.

**Box 138**

**VHS 8**  Oddesey (WBEZ Boston TV Special on Gardner Read at 50). VHS videocassette tape.

**VHS 9**  Oddesey (WBEZ Boston TV Special on Gardner Read at 50). Visual only, no sound. VHS videocassette tape.
Series 6: Oversize

sub-series A: Manuscripts and Imprints

Box 128

folder 1
W40. Four Nocturnes. Op. 23b. For contralto and chamber orchestra. When Moonlight Falls, no. 1; The Unknown God, no. 2; A White Blossom, no. 3; The Moon, no. 4. Score. MS repro, bound. 27 pp. of music.

Box 132

folder 1

Box 128

folder 2

Box 132

folder 2

Box 128

folder 3

folder 4

folder 5

Box 132

folder 3
**Box 128**


**Box 132**


**Box 129**


**Box 132**

Box 130


Box 135


Box 132


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Box 134


Box 131


Box 133


Box 131

folder 2  W251. “and there appeared unto them tongues as of fire,” Op. 134. For organ. Score and instructions. MS repro, bound. 16 pp. of music, 1 p. of text.

Box 133


folder 5  Miscellaneous sketches and orchestrations. Various formats, housed in spiral bound album cover. 91 pp. of music.

sub-series B: Ephemera

Box 131

folder 3  Diplomas and certificates. 4 items:
   [1] Bachelor of Music diploma from Eastman School of Music, University of Rochester. June 15, 1936. Signed by the Director of the School of Music and the President of the University.

Box 134

folder 1  Boston University 1969 Calendar. September leaf features manuscript page from The Temptation of St. Anthony, Op. 56a.
folder 2  Concert poster: Marshall University Contemporary Music Festival
folder 3  Concert poster: “The Prophet” world premiere
folder 4  Concert poster: Boston University Omnibus Concert, 30 March 1972.

sub-series C: Presentation Copies: Scores

Box 131


Box 134

sub-series D: Study Collection: Scores

**Box 131**