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)
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DESCRIPTION OF COLLECTION

Shelf location: M8A 1, 2 — 3,4; C4A 13,3 — 14,8

Physical extent: 84 linear feet

Biographical Sketch

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 four major series: compositions, literary works, personal papers and library. These series are further subdivided as described below.

**Series 1: Compositions**

**sub-series A: Manuscripts and Imprints**

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. 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).

**sub-series B: Recordings**

This sub-series comprises Gardner Read’s library of recordings of his own compositions. Reel-to-reel tape is the predominant format, although some LPs and cassette tapes are included as well. Read’s original numbering has been preserved.

**Series 2: 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: Other Writings

This sub-series includes materials for selected lectures by Gardner Read, and manuscript for music reviews published in Music Library Association NOTES.

sub-series M: Music Notation

sub-series N: Compendium of Modern Instrumental Techniques

sub-series O: Twentieth-Century Music Notation

This sub-series consists of material for an uncompleted book project.

Series 3: Personal 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 1, sub-series B (recordings). Pressbooks holding materials pertaining to the radio show can be found Series 3, sub-series B, sub-sub-series 2: Pressbooks and press clippings.

sub-series D: Ephemera

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

sub-series E: 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 F: 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 G: 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).

**Series 4: 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.
**Series 5: 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
- sub-series B: Ephemera
- sub-series C: Presentation Copies: Scores
- sub-series D: Study Collection: Scores
INVENTORY

Series 1: Compositions

sub-series A: Manuscripts and Imprints

Box 1


Box 2


Box 3


folder 3  W33. The Unknown God, Op. 23, no. 2a {score reads erroneously Op. 23, no. 2a} For three-part women’s chorus (SSA). Score. Ozalid manuscript. 7 pp. of music.


folder 12  W64. Passacaglia and Fugue in D minor for Organ, Op. 34b, transcribed for two pianos. Score. Ozalid manuscript. 22 pp. of music.

folder 13  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 17  W89, W90. Nocturne, Op. 48, no. 1a, for women’s chorus and piano; All Day I Hear, Op. 48, no. 2, for solo voice, mixed chorus, and piano. Score. Ozalid manuscript. 11 pp. of music.


folder 30  W150. Lullaby for a Man-Child, Op. 76, No. 1b. For women’s voices and piano. Score. Ozalid manuscript. 5 pp. of music.

folder 31  W159. Sonatina (Hommage à Mozart), Op. 78. For solo piano. Ozalid manuscript. 13 pp. of music.


folder 33  W170. Festival Fanfare. Originally scored for organ and orchestra; only contains instrumental parts for violin I and II, viola, cello and bass. Ozalid MS. 5 pp. of music.


Box 4

folder 1  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; horns 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 2  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 3  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.
folder 4  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.

folder 5  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.

folder 6  W68. Scherzotic Dance, Op. 37. For unspecified solo keyboard instrument. Photographic negative of a publisher’s imprint, with markings in red opaque ink. 4 pp. of music.

folder 7  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.


Box 5

folder 1  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.


folder 6  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 8  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.


Box 6


folder 2  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.


Box 7

folder 1  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.

folder 2  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 & 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.

folder 3  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.

folder 4  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 & 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.

folder 5  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.


folder 12 W188. Elegiac Aria, Op. 91a. For organ. Ozalid manuscript. 5 pp. of music.

Box 8

folder 1  W189. Symphony No. 4, Op. 92. Instrumental parts (strings): violin I (9); violin II (8); viola (6); cello (6); bass (5). Manuscript facsimile with pencil emendations.


Box 9

folder 1  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.


folder 6  W204. Fanfares for a Maske, Op. 104. For horns, trumpets, and trombone. Score. Ozalid manuscript. 9 pp. of music.


folder 14  W213. Six Preludes on Old Southern Hymns (Second Set), Op. 112. For organ. Ozalid manuscript. 23 pp. of music.


Box 10


folder 2

folder 3

folder 4
W229. Petite Suite, Op. 118. For recorders or flutes and harpsichord or piano. Ozalid manuscript. 6 pp. of music.

folder 5
W233. Villon, Op. 122. Act I. Piano-vocal score. Manuscript facsimile. 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).

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folder 7

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folder 9

folder 10

Box 11

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folder 2
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<td>4</td>
<td>W243</td>
<td>Concerto for Piano and Orchestra, Op. 130. Instrumental parts: flutes I and II; oboes I and II; clarinets I and II; bassoons I and II; horns I (2), II, III, and IV; trumpets I, II, and III; trombones I, II, and III; timpani; percussion (2). Privately printed for the composer.</td>
</tr>
<tr>
<td>5</td>
<td>W243</td>
<td>Concerto for Piano and Orchestra, Op. 130. Instrumental parts: violin I (9); violin II (9). Privately printed for the composer.</td>
</tr>
<tr>
<td>6</td>
<td>W243</td>
<td>Concerto for Piano and Orchestra, Op. 130. Instrumental parts: viola (8); cello (8); bass (5). Privately printed for the composer.</td>
</tr>
<tr>
<td>7</td>
<td>W247</td>
<td>As White as Jade, Op. 131, No. 2. For four voices and piano. Score. Ozalid manuscript. 3 pp. of music.</td>
</tr>
<tr>
<td>8</td>
<td>W245</td>
<td>Da Capo, Op. 131, No. 3 from Music to Sing. For mixed voices, a cappella. Score. Ozalid manuscript. 8 pp. of music.</td>
</tr>
<tr>
<td>9</td>
<td>W251</td>
<td>“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.</td>
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<tr>
<td>12</td>
<td>W255</td>
<td>Diabolic Dialogue, Op. 137. For double bass and four pedal timpani. Score and instructions. Ozalid manuscript. 9 pp. of music, 1 p. of text.</td>
</tr>
<tr>
<td>14</td>
<td>W256</td>
<td>By-Low, My Babe, Op. 138. For mixed voices, flute, English horn, and harp. Parts. Manuscript in ink and pencil; Ozalid manuscript.</td>
</tr>
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Box 12


folder 8  W268. Phantasmagoria, Op. 147. For English horn and organ. Score and instructions. Ozalid manuscript. 30 pp. of music, 1 p. of text.


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<th>Folder</th>
<th>Description</th>
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<tr>
<td>Folder 15</td>
<td>WT6. Prelude, Adagio and Fugue, from Sonata VII of Padre Martini (1706-1784). Transcription for string orchestra. Parts: violin I (6, 5); violin II (6, 5); viola (4); cello (3); bass (2); cembalo (1). Manuscript reproduction.</td>
</tr>
<tr>
<td>Folder 20</td>
<td>WS3. For Sarah Caldwell’s Opera Company Fundraiser. For soprano, tenor, and baritone. Manuscript in pencil. 2 pp. of music.</td>
</tr>
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<td>Box 13</td>
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</tbody>
</table>
folder 3  Miscellaneous sketches and orchestrations. Various formats. 91 pp. of music.


Box 14


Box 66

folder 1  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.

folder 2

folder 3

folder 4
Unidentified fragments. MS in pencil. 3 pages of music.

folder 5
Twelve Tone Rows. Analysis of rows from works by Arnold Schoenberg and Alban Berg. MS in pencil. 1 page of music.

Box 74


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


Mountain Sketches. Op. 11. For full orchestra. Ink MS, bound. 21 pages of music. Accompanied by composer’s program notes in ink, 1 page. Also accompanied by color illustration, 1 page.


Badinage – A Caprice. Op. 13. For full orchestra. Ink MS, bound. 27 pages of music. Accompanied by composer’s program notes in ink and typescript, 1 page. Also accompanied by illustrations, 2 pages.


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.

Four Nocturnes. 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.


Sonata in A Minor. Op. 27. For piano solo. Ink MS, bound. 17 pages of music.


Three Satirical Sarcasms. Op. 29. For piano solo. MS repro, bound. 7 pages of music.


Passacaglia and Fugue. Op. 34. For organ solo. Ink MS, bound. 21 pages of music.


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.


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.

Chorale-Fantasia. Op. 50. For organ solo. MS repro, bound. 7 pages.


Jungle Garden by Moonlight. Op. 54, No. 2a. For harp solo. MS repro, bound. 5 pages of music.

Dance of the Locomotives. Op. 57. For piano solo. MS repro, bound. 6 pages of music.


The Magic Hour. Op. 60. For two sopranos and alto with piano accompaniment. Words by Nelle Richmond Eberhart. MS repro, bound. 11 pages of music.


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

Quiet Music for Strings. Op. 65. For three violins, two violas, two cellos, and bass. MS repro, bound. 13 pages of music.

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


Box 75

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

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.

Mountain Song. Op. 69. For SATB, a cappella. Words by Frances Frost. MS repro, bound. 4 pages of music.

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.

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.

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.


Sound Piece for Brass and Percussion. Op. 82. Dedicated to Boston University Brass Choir. For trumpets (4), horns (4), baritone, trombones (3), tubas (2), timpanis (3), and percussion. Pencil MS, bound. 103 pages of music.


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.


At Bedtime. Op. 84a, No. 1. For SSA and piano. MS repro, bound. 4 pages of music.

Songs for Voice and Wind Quintet. Op. 84b. At Bedtime, No. 1; It is Pretty in the City, No. 4. For voice and wind quintet. Pencil MS with typescript lyrics, in duotang. (Listed erroneously as Op. 89b. It is Pretty in the City listed erroneously as No. 2).


Petite Berceuse (Lullaby for Cindy). Op. 74. For piano solo. MS repro, bound. 2 pages of music.

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.


Two Marches for Children. Op. 95a. The Little Soldiers, No. 1; The Toy Parade, No. 2. For piano, four hands. Pencil MS with colored-pencil annotations, bound. 10 pages of music.

Three American Folk-Songs. Op. 97. Star in the East, No. 1; You Can Dig My Grave, No. 2; Hop Up, My Ladies, No. 3. Ink MS with colored-pencil annotations, bound. 33 pages of music.


Incidental music to “Seven Scenes for Yeni.” Op. 119. For voice, guitar, trumpet, and flute. Ink MS, bound. 5 pages of music.

Incidental music to “Everyman.” Op. 120. For flute, oboe, clarinet, and bassoon. MS repro, bound. 9 pages of music.


Sonoric Fantasia No. 3. Op. 125. For piccolo, E-flat flute, C flute, alto flute, bass flute, harp, and percussion. MS repro, bound. 25 pages of music. Accompanied by explanation of notation, 1 page.


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.


Epistle to the Corinthians. Op. 144a. For mixed chorus and piano. MS repro, bound. 22 pages of music.
Epistle to the Corinthians. Op. 144b. For Soprano (or Tenor), and Organ. MS repro, bound. 14 pages of music.

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

J. S. Bach: Prelude and Fugue in B Minor. Transcribed for Modern Orchestra by Gardner Read. Ink MS, bound. 60 pages of music.


Respighi: Mists. Orchestrated by Gardner Read. Ink MS, bound. 6 pages of music.


Palestrina: In Festo Transfigurationis Domini. Transcribed for Brass Quartet by Gardner Read. Pencil MS with colored-pencil annotations, bound. 6 pages of music.


Box 76

folder 1 Vernal Equinox. Op. 96. For full orchestra. Score and parts. Ozalid manuscript. 27 pages of music (score).
folder 2  String Quartet No. 1. Op. 100. Score and parts. Ozalid manuscript. 58 pages of music (score).

folder 3  A Christmas Pastorale. Op. 124. For violin and organ. Score and parts. Ozalid manuscript. 1 page (violin) and 10 pages (organ) of music.


sub-series B: Recordings

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.).


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.). Aluminin base sound disc.

sleeve 4  Symphony No. 1, Op. 30 (cont.). Aluminin base sound disc. 1 side.


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.).
| Folio IV |
| Sleeve 4 | Music for Piano and Strings, Op. 47a (cont.). 2 sides. |
| Sleeve 5 | Music for Piano and Strings, Op. 47a (cont.). 2 sides. |
| Sleeve 11 | Pennsylvaniana Suite, Op. 67 (cont.). |
| Sleeve 12 | Pennsylvaniana Suite, Op. 67 (cont.). |
| Folio V |
| Sleeve 1 | Threnody, Op. 66. George Hambrecht, flute; Eastman School Senior Symphony; Howard Hanson, conductor. 14 May 1949. Eastman Theatre, |

sleeve 2

sleeve 3
Dance of the Locomotives, Op. 57a (cont.).

sleeve 4
Dance of the Locomotives, Op. 57a (cont.).

sleeve 5
Dance of the Locomotives, Op. 57a (cont.).

sleeve 6

sleeve 7

sleeve 8
Suite for Organ, Op. 81 (cont.).

sleeve 9
Suite for Organ, Op. 81 (cont.).

sleeve 10

sleeve 11

sleeve 12
Eight Preludes on Old Southern Hymns, Op. 90 (cont.).

Folio VI

sleeve 1

sleeve 2
<table>
<thead>
<tr>
<th>Sleeve</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td><strong>The Temptation of St. Anthony</strong>, Op. 56 (cont.).</td>
</tr>
<tr>
<td>11</td>
<td>Unidentified sound recording.</td>
</tr>
<tr>
<td>12</td>
<td>Unidentified sound recording.</td>
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<tr>
<td>Folio VII</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td><strong>Four Nocturnes</strong>, Op. 23 (cont.).</td>
</tr>
<tr>
<td>4</td>
<td><strong>Sketches of the City</strong>, Op. 26 (cont.).</td>
</tr>
</tbody>
</table>
Box 13

folder 7  Unidentified LP.

folder 8  “Pennsylvania Suite” premiere, Part I. Pittsburgh Symphony Orchestra; Fritz Reiner, conductor. LP.

folder 9  “Pennsylvania Suite” premiere, Part II. Pittsburgh Symphony Orchestra; Fritz Reiner, conductor. LP.

folder 10  “Mr. Read Leaves the Stage” (?). LP.

Box 15

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. 7” audio 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.


Box 16


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.


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


reel 21  Concerto for Violoncello and Orchestra. Barry Sills, cello; New Haven Symphony Orchestra; Erich Kunzel, conductor. Dress rehearsal, 13 October 1975. 7” audio reel.

Box 17


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.


reel 25  Copy of reel 24.


reel 27  Excerpts from eight compositions by Gardner Read. Selections include: ending of First Overture, Op. 58; “Dance of the Queen of Sheba” and

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

**reel 29**

**reel 30**

**reel 31**

**reel 32**

**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 18**

**reel 34**
89b (premiere, Choral Art Society, Brass Ensemble, Gardner Read, conductor, 1962). 7” audio reel.


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


reel 43

reel 44

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

reel 46

Box 19

reel 47

reel 48

reel 49
reel 50  

reel 51  

reel 52  

reel 53  

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

reel 53b  
Duplicate of reel 53a.

reel 54  

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 20

reel 58  

reel 59  

reel 60  


reel 66a  Symphony No. 3 (cont.). 7” audio reel.
WCRB-FM broadcast, 11 June 1980 (recorded 12 April 1980).  Lecture by 
Gardner Read, 11 April 1980, Severance Chamber Music Hall.  7” audio reel.

reel 68  Symphony No. 4, Op. 92 (cont.).  7” audio reel.

reel 69  Haiku Seasons, Op. 126.  ASUC Conference, University of Cincinnati 
Ensemble; Peter Tanner, conductor.  12 March 1980.  7” audio reel.

Box 21

reel 70  Los Dioses Aztecas, Op. 107.  Recording session for Recording #444, 
Composers Recordings Inc.  Paul Price Percussion Ensemble; Paul Price, 
conductor.  24 June 1980.  7” audio reel.


reel 72  Symphony No. 4, Op. 92.  Cleveland Orchestra; Lorin Maazel, conductor.  
Dub from reel 67?  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).

Box 22

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


Recording by WXXI-FM, Rochester, New York. 7” audio reel.

**reel 87**

**Box 23**

**contents**
Cassette tapes of recording sessions (edited and unedited takes). Works include: Sonata da Chiesa; Sonoric Fantasia No. 1; String Quartet No. 1; Five Aphorisms; Piano Sonata; various organ works. 22 audio cassettes; 6 audio mini-cassettes.

**Box 77**

**contents**
Recordings of concerts featuring Read works. 1 audio reel; 104 audio cassettes; 7 compact discs; 8 video cassettes. Audio reels featuring works by other composers, 2. Also includes folder containing list of cassettes transferred from reel-to-reel tapes.

**Series 2: 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.).

**Box 25**

**folder 1**
*Twentieth Century Notation*: first drafts, typed, examples. Typescript and repro of typescript MS; annotated in pencil. Pages run from title page to 8.4.
folder 2  *Twentieth Century Notation*: first drafts, typed, examples. Repro of typescript MS. Pages numbered II-9-(2) to III-13-(6).

folder 3  *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 4  *Twentieth Century Notation*: first drafts, typed, examples. Excerpts of musical examples.

Box 26

folder 1  *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.


Box 27

folder 1  *Twentieth Century Notation*: incomplete revised draft. Pages i – xix (front matter). MS in pencil and typescript featuring corrections in pencil.

folder 2  *Twentieth Century Notation*: incomplete revised draft. Pages 18 – 32 (part 1). Repro of typescript; annotated in pencil.

folder 3  *Twentieth Century Notation*: incomplete revised draft. Pages 33 – 113 (part II, chapter 1). Repro of typescript; annotated in pencil.


folder 9  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.


folder 19  *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 5  *Twentieth Century Notation*: incomplete revised draft. Part III, chapter 24. Pages numbered 1952 – {V-24- (1)}. Repro of typescript; annotated in ink, pencil and colored pencil.

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

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.

Twentieth Century Notation: miscellaneous drafts, notes and examples. Pages numbered (Ex. 10.1–1) to (Ex. 13.6-2). MS in typescript.

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

Twentieth Century Notation: original typescript, Part II, chapter 1. Pages numbered 16 to 98. Typescript; annotated in ink, pencil and colored pencil.

Twentieth Century Notation: original typescript, Part II, chapter 2. Pages numbered 99 to 141. Typescript; annotated in ink, pencil and colored pencil.

Twentieth Century Notation: original typescript, Part II, chapter 3. Pages numbered 142 to 181. Typescript; annotated in ink, pencil and colored pencil.

Twentieth Century Notation: original typescript, Part II, chapter 4. Pages numbered 182 to 268. Typescript; annotated in ink, pencil and colored pencil.

Twentieth Century Notation: original typescript, Part II, chapter 5. Pages numbered 269 to 286. Typescript; annotated in ink, pencil and colored pencil.

Twentieth Century Notation: original typescript, Part II, chapter 6. Pages numbered 287 to 332. Typescript; annotated in ink, pencil and colored pencil.

Twentieth Century Notation: original typescript, Part II, chapter 7. Pages numbered 333 to 375. Typescript; annotated in ink, pencil and colored pencil.

Twentieth Century Notation: original typescript, Part II, chapter 8. Pages numbered 376 to 398. Typescript; annotated in ink, pencil and colored pencil.

Twentieth Century Notation: original typescript, Part II, chapter 9. Pages numbered 399 to 481. Typescript; annotated in ink, pencil and colored pencil.
folder 11  *Twentieth Century Notation*: original typescript, Part II, chapter 10. Pages numbered 482 to 489. Typescript; annotated in ink, pencil and colored pencil.

folder 12  *Twentieth Century Notation*: original typescript, Part III, chapter 11. Pages numbered 490 to 595. Typescript; annotated in ink, pencil and colored pencil.

Box 30

folder 1  *Twentieth Century Notation*: original typescript, Part III, chapter 12. Pages numbered 597 to 706. Typescript; annotated in ink, pencil and colored pencil.

folder 2  *Twentieth Century Notation*: original typescript, Part III, chapter 13. Pages numbered 708 to 783. Typescript; annotated in ink, pencil and colored pencil.

folder 3  *Twentieth Century Notation*: original typescript, Part III, chapter 14. Pages numbered 784 to 838. Typescript; annotated in ink, pencil and colored pencil.

folder 4  *Twentieth Century Notation*: original typescript, Part III, chapter 15. Pages numbered 839 to 905. Typescript; annotated in ink, pencil and colored pencil.

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 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 17  
folder 18  
*Contemporary Instrumental Techniques*: notes, chapter 13. MS in pencil and colored pencil. 11 pages.

folder 19  

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.

folder 23  
*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.

folder 24  
*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.

folder 25  
*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.

folder 26  
*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.

folder 27  
*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.

Box 33

folder 1  
*Contemporary Instrumental Techniques*: edited draft, Part I, chapter 6. Pages numbered 138 to 151. Combination of repro of publisher’s proof copy and typescript; annotated in pencil and colored pencil.

folder 2  
*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.
folder 3  *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.

folder 4  *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.

folder 5  *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.

folder 6  *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.

Box 78

folder 1  *Contemporary Instrumental Techniques*. Letters, opinions, etc.

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

Box 33

folder 10  *Twentieth Century Microtonal Notation*: addenda. Pages run from (Addenda, pg 25-29) to (Bibliography addenda). Combination of MS in pencil and typescript.

folder 11  *Twentieth Century Microtonal Notation*: drafts. Pages run from title page to (chapter 3 – 15). Typescript; annotated in pencil.
folder 12  *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 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.

**Box 78**

folder 2  *Twentieth Century Microtonal Notation*. Letters. 2 duotangs.
sub-series D: *Genesis of an Opera* [LW12]

**Box 35**

**folder 4**  *Genesis of an Opera*: first draft. Pages run from Table of Contents to 12. Typescript; annotated in pencil.

**folder 5**  *Genesis of an Opera*: discarded original version. Pages run from Title page to 203. Repro of typescript. Cover sheet: MS in pencil.

**Box 78**

**folder 3**  *Genesis of an Opera*. Opinions – letters.

**Box 79**

*Genesis of an Opera*. Draft. Pages run from Title page to 281. Typescript with annotations in colored pencil.


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

**Box 80**

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

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

folder 4  Pictographic Score Notation: original manuscript copy (edited), Part II A. Pages numbered 62 to 156. Typescript; annotated in pencil and colored pencil.

folder 5  Pictographic Score Notation: original manuscript copy (edited), Part II B. Pages numbered 157 to 177. Typescript; annotated in ink, pencil and colored pencil.

folder 6  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 7  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 8  Pictographic Score Notation: original manuscript copy (edited), Part II G. Pages numbered 340 to 388. Typescript; annotated in ink, pencil and colored pencil.

folder 9  Pictographic Score Notation: original manuscript copy (edited), Part III. Pages numbered 389 to 427. Typescript; annotated in ink, pencil and colored pencil.

Box 37

folder 1  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 2  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 3  
*Pictographic Score Notation*: first copy. Pages numbered 1 to 98. Typescript; annotated in pencil and colored pencil.

folder 4  
*Pictographic Score Notation*: first copy. Pages numbered 99 to 199. Typescript; annotated in pencil and colored pencil.

folder 5  
*Pictographic Score Notation*: first copy. Pages numbered 200 to 299. Typescript; annotated in pencil and colored pencil.

folder 6  
*Pictographic Score Notation*: first copy. Pages numbered 300 to 385. Typescript; annotated in pencil and colored pencil.

folder 7  
*Pictographic Score Notation*: first copy. Pages numbered 88 to 429. Typescript; annotated in pencil and colored pencil.

Box 78

folder 4  
*Pictographic Score Notation*. Letters.

Box 81

*Pictographic Score Notation*. Third Copy. Pages numbered 1 to 430. Typescript with pencil annotations.

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

Box 38

folder 1  
*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.

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 47

folder 2  
*Modern Rhythmic Notation*: corrections to first edition. Pages run from title page through 193. Publisher’s proof copy; corrections in colored pencil.

Box 78

folder 5  
*Modern Rhythmic Notation*. Letters.
sub-series G: Psychology of Polymeters

Box 38

Case 2  
*Psychology of Polymeters*: first draft. Typescript; annotated in pencil. 37 pages.

Box 78

Folder 6  
*Psychology of Polymeters*: complete draft. MS in typescript. 25 pages. Musical examples in ink, 33 pages.

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

Box 39

Folder 1  
*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.*

Folder 2  
*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 4 – 50. Pages numbered (chap. 4 S.) to (Chap. 50 S.). Typescript; annotated in pencil and colored pencil.

Folder 4  
*Thesaurus of Orchestral Devices* (supplement): materials, chapters 51 – 70. Pages numbered (Chap. 51 S.) to 2. Typescript; annotated in pencil.

Box 47

Folder 3  
*Thesaurus of Orchestral Devices*: corrected proofs. Pages run from cover sheet through 631. Publisher’s proof copy; corrections in pencil and colored pencil.

sub-series I: Orchestral Combinations [LW11]

Box 39

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.

Box 40  
folder 1  
*Orchestral Combinations* (withdrawn version): typescript and examples, Part II. 2. Pages numbered 1 to 11. Typescript; annotated in ink, pencil and colored pencil.

folder 2  
*Orchestral Combinations* (withdrawn version): typescript and examples, Part II. 2. Pages numbered 1 to 17. Typescript; annotated in ink, pencil and colored pencil.

folder 3  
*Orchestral Combinations*: pencil notes, first drafts of text. Pages run from 1 to (WW – 8). MS in pencil and colored pencil.

folder 4  
*Orchestral Combinations*: pencil notes, first drafts of text. Pages run from (WW – 8) through bibliography. MS in pencil and colored pencil.

folder 5  
*Orchestral Combinations*: typescript draft, front matter and Part I. Pages numbered 1 to 141. Repro of typescript; annotated in ink, pencil and colored pencil.

Box 41  
folder 1  
*Orchestral Combinations*: typescript draft, Part II and concluding matter. Pages numbered 142 to 276. Repro of typescript; annotated in ink.

folder 2  

folder 3  

folder 4  
*Orchestral Combinations*: third revised version, intro and Part I. Pages numbered 3 to 101. Typescript; annotated in ink.

folder 5  
*Orchestral Combinations*: third revised version, Part II and concluding matter. Pages numbered 102 to 198. Typescript; annotated in ink.
Box 66

folder 12  *Orchestral Combinations: The Science and Art of Instrumental Tone-Color.* Scarecrow Press proof copy; corrections in ink and colored pencil. Two copies, numbered i - 267 and i - 276.

Box 67


folder 2  *Orchestral Combinations:* Revised typescript with new formatting. Repro of typescript MS; corrections in ink and colored pencil. Pages numbered 1 – 300.

folder 3  *Orchestral Combinations.* Scarecrow Press proof copy; corrections in ink and colored pencil. Pages numbered 256 – 272.

folder 4  *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*.

Box 78

folder 7  *Orchestral Combination.* Letters.

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

Box 42

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 8  

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 10  

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 (various). Pages run from 1799 to 600a. Typescript; annotated in pencil.

Box 43

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

folder 2  

Box 44

folder 1  
*Source Book of Proposed Music Notation Reforms*: draft. Pages run from (Johann Jakob) to footnotes. Combination of pencil MS and typescript; annotated in pencil.

folder 2  
*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 3  Source Book of Proposed Music Notation Reforms:  second complete draft, chapter 1. Pages numbered 7 to 16a. Typescript; annotated in ink and pencil.

calendar 4  Source Book of Proposed Music Notation Reforms:  second complete draft, chapter 2. Pages numbered 17 to 165e. Typescript; annotated in ink and pencil.

calendar 5  Source Book of Proposed Music Notation Reforms:  second complete draft, chapter 3. Pages numbered 166 to 199a. Typescript; annotated in ink and pencil.


Box 45  
folder 1  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.


calendar 3  Source Book of Proposed Music Notation Reforms:  second complete draft, chapter 6. Pages numbered 503 to 555a. Typescript; annotated in ink, pencil and colored pencil.

calendar 4  Source Book of Proposed Music Notation Reforms:  second complete draft, chapter 7. Pages numbered 556 to 600a. Typescript; annotated in ink and pencil.

calendar 5  Source Book of Proposed Music Notation Reforms:  second complete draft, appendices. Pages numbered 601 to 671. Typescript; annotated in ink, pencil and colored pencil.

calendar 6  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.

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

calendar 8  Source Book of Proposed Music Notation Reforms:  final draft, chapter 2. Pages numbered 17 to 165d. Typescript; annotated in ink and colored pencil.
folder 9  *Source Book of Proposed Music Notation Reforms*: final draft, chapter 3. Pages numbered 166 to 199. Typescript; annotated in ink and colored pencil.

directory 10  *Source Book of Proposed Music Notation Reforms*: final draft, chapter 4. Pages numbered 200 to 346. Typescript; annotated in ink and colored pencil.

Box 46  

folder 1  *Source Book of Proposed Music Notation Reforms*: final draft, chapter 4, continued. Pages numbered 347 to 427. Typescript; annotated in ink and colored pencil.

directory 2  *Source Book of Proposed Music Notation Reforms*: final draft, chapter 5. Pages numbered 428 to 502. Typescript; annotated in ink and colored pencil.

folder 3  *Source Book of Proposed Music Notation Reforms*: final draft, chapter 6. Pages numbered 503 to 555. Typescript; annotated in ink and colored pencil.

directory 4  *Source Book of Proposed Music Notation Reforms*: final draft, chapter 7. Pages numbered 556 to 600a. Typescript; annotated in ink and colored pencil.

folder 5  *Source Book of Proposed Music Notation Reforms*: final draft, appendices. Pages numbered 601 to 667. Typescript; annotated in ink and colored pencil.

folder 6  *Source Book of Proposed Music Notation Reforms*: final draft, bibliography. Pages numbered 668 to 683. Typescript; annotated in ink, pencil and colored pencil.

folder 7  *Source Book of Proposed Music Notation Reforms*: addenda. Pages run from (List of Music Notation Proposals) through (Comments: compiled by Markus Klein).

folder 8  *Source Book of Proposed Music Notation Reforms*: manuscript examples. Various musical fragments, extracted from unidentified compositions. MS in pencil. 10 pages of music.

Box 78

sub-series K: Style and Orchestration [LW5]

Box 47

folder 1 Style and Orchestration: corrected gallery proofs. Pages numbered BF-38 to CD-32. Publisher’s proof copy; corrections in colored pencil.

Box 68

folder 1 Style and Orchestration. Typescript MS; corrections in pencil and colored pencil. Pages numbered ix – 115.

folder 2 Style and Orchestration. Typescript MS; corrections in pencil and ink. Pages numbered 115 – 286.

folder 3 Style and Orchestration. Typescript MS; corrections in pencil and ink. Pages numbered 1 – 363.

folder 4 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.

Box 78

folder 9 Style and Orchestration. Opinions – Letters.

sub-series L: Other Writings

Box 48


Box 68

folder 7 LW33. Draft of speech – “Our National Culture in Jeopardy.” Commencement address by Gardner Read for the exercises at Doane College, Crete, Nebraska, June 1962. Typescript; corrections in red ink and pencil. 90

Box 48

folder 2  LW50. “The Dilemma of Notation.” Lecture typescript and audio example list with emendations by Gardner Read. 31 pp. of text.

folder 3  LW38. “To Hear—Or Not To Hear?” Lecture typescript with emendations by Gardner Read. 14 pp. of text.

Box 68

folder 5  The Book of Knowledge – “The Orchestra” by Vail Read. Typescript; annotated in ink, pencil and colored pencil. 67 pages. Accompanied by a pamphlet titled “Information for Contributors to The Book of Knowledge”.

folder 6  LW42. Draft of speech – “The Artist in Residence: Fact or Fancy.” Typescript; annotated in ink and pencil. 35 pages.

folder 8  LW38. Draft of speech – “To hear - or not to hear?” 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 48

folder 4  Published music reviews in NOTES. Typescript. 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).

Box 60

folder 1  Typescript table of contents (unidentified book), with emendations in pencil by Gardner Read indicating paging of final typescript. 3 pages.
Box 78

folder 10  Articles and Essays. Typescript. I. (1933); II. (1934-36); IV. (1938-50); V. (1950-62); VI. (1962-64); VII. (1965-75). Also includes Articles on Mexico (1964).


folder 13  Typescript book reviews.


sub-series M: Music Notation

Box 78

folder 20  Music Notation. Evaluations.


Music Notation. Opinions.
sub-series N: Compendium of Modern Instrumental Techniques

Box 78

folder 21 Compendium of Modern Instrumental Techniques. Letters, Opinions, etc.

sub-series O: Twentieth-Century Music Notation

Box 80

Twentieth-Century Music Notation. Discarded Xerox pages from book project. Never completed or published.

Series 3: Personal Papers

Sub-series A: Correspondence

Sub-sub-series 1: Personal Correspondence

Box 82

folder 1 “A” (48 documents present).

Box 48


folder 6 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 7 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 8  
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 9  

Box 82

folder 2  


folder 3  
“B-2” (112 documents present)

Box 48

folder 10  

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.

**Box 82**

**folder 4**  
Brian J. Bernard to Gardner Read. 4 invoices (3 with accompanying receipts). Typescript; personalized note and signature in ink by Brian J. Bernard. Dates: August 10, 2003; September 14, 2003; October 20, 2003 (two copies); December 22, 2003.

**Box 48**

**folder 14**  
“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.

**Box 82**

**folder 5**  

**Box 48**

**folder 15**  
David Burge to Gardner Read. 4 letters (2 MS in ink and 2 typescript); signed in ink by David Burge. Dates: April 3, 1970; November 22, 1970; June 6, 1976; March 27, 1978.

“C-1” (94 documents present)

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.

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.


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; March 30, 1954; April 19, 1954; November 28, 1961; 5 undated.

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 20  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.

Box 49


folder 2  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 3  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 4  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.

Box 82

folder 8  “D” (71 documents present).

Box 49

folder 5  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 6  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 7**

**Box 82**
**folder 9**

**folder 10**
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.

**Box 49**
**folder 8**

**Box 82**
**folder 11**
“E” (37 documents present).
folder 12  David Eddleman to Gardner and Vail Read. 27 letters; typescript; signed in ink by David Eddleman. 3 greeting cards; ink MS. Dates: August 17, 1972; February 8, 1973; December 19, 1973; January 14, 1974; February 12, 1974; February 26, 1974; April 5, 1976; March 31, 1977; August 5, 1977; March 13, 1978; November 10, 1980; November 14, 1986; May 27, 1987; January 23, 1989; July 13, 1992; May 11, 1995; March 3, 1997; September 9, 1999; March 11, 2000; December 28, 2001; December 10, 2002; 8 undated.

folder 13  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.

Box 49

folder 9  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 10  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.

Box 82

folder 14  “F-1” (65 documents present)

folder 15  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.

Box 49

folder 11  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.

Box 82

folder 16  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 17  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.

Box 49

folder 12  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 13  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 14  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.


Box 82

folder 18  “G” (38 documents present).
Box 49

folder 17  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 19  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.

Box 82

folder 19  “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.

Box 49

folder 20  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 22  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.

Box 82

folder 20  “H” (82 documents present)

folder 21  “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
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, 199x; October 13, 1993; May 21, 1995; March 4, 1996; March 21, 1998; 2 undated.

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.


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.
Box 49


folder 26  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 27  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.

Box 82

folder 24  “I” (10 documents present)

folder 25  “J” (15 documents present)

Box 49

folder 28  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 29  Philip James to Gardner Read. 4 letters. Ink MS; signed by Philip James. Dates: December 17, 1949; April 25, 1952; October 25, 1958; August 29, 1966.


Box 82

folder 26  “K-1” (57 documents present)
Box 49


Box 82

folder 27  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, 1935; 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 14, 1998; March 13, 1998; 1 undated.

Box 49

folder 33  Frederick Koch to Gardner Read. 5 letters. Typescript; signed in ink by Frederick Koch. Dates: February 21, 1954; April 17, 1963; May 8, 1984; June 20, 1984; July 28, 1984.

folder 34  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

folder 35 Boris Koutzen to Gardner Read. 11 letter (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.

Box 82

folder 28 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 29 “L” (55 documents present)

Box 49

folder 36 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 37 Nikolai Lopatnikoff to Gardner Read. 20 letters (6 typescript and 14 ink MS); signed by Nikolai Lopatnikoff. Dates: September 27, 1950; December 16, 1951; May 21, 1954; October 10, 1954; February 1, 1955; February 21, 1955; April 11, 1956; May 5, 1956; October 22, 1956; August 28, 1957; May 14, 1959; February 7, 1960; September 28, 1960; December 8, 1961; January 17, 1962; March 23, 1962; August 9, 1962; December 15, 1965; January 19, 1970; undated: Thursday.

Box 82

folder 30 “M” (62 documents present)

folder 31 “M-2” (71 documents present)

Box 49

folder 38 Cantrell L. Miller to Gardner Read. Typescript; signed in ink to Gardner Read from Cantrell L. Miller on March 3, 1970.

folder 39 Frank Miller to Vail Read. Ink MS; signed to Vail Read from Frank Miller. Undated: Wednesday.

folder 41  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; September 29, 1971; October 9, 1971; October 28, 1971; January 24, 1972. Accompanied by an itinerary, draft program and schedule for Morehead State University’s 1971 American Composers Forum. Typescript; annotated in ink. 4 pages.

folder 42  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.

Box 82

folder 32  “N” (53 documents present)

folder 33  “O” (18 documents present)

Box 50

folder 1  David Owens to Gardner Read. 6 letters (4 typescript and 2 ink MS); signed in ink by David Owens. Dates: December 4, 1981; January 18, 1982; March 28, 1984; May 5, 1985; August 8, 1987; September 4, 1991.

Box 82

folder 34  “P” (84 documents present)

folder 35  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.

Box 50

folder 3  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 4  Laura V. Payne to Gardner Read, January 8, 1951. Typescript; signed in ink by Laura V. Payne.

folder 5  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.


Box 82

folder 36  “R” (70 documents present). Includes photograph of two unidentified gentlemen.

Box 50

folder 7  Bernard Rands to Gardner Read. 3 letters. Ink MS. Dates: May 12, 1991; October 29, 1991; s.d.


Box 69

folder 3 H. and M. Rayment to the Reads. 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.

Box 50


Box 69

folder 4 Letitia Hebert Read to Gardner and Vail Read, 9 July 1961. Ink MS. 2 pages.

folder 5 Vail Read to unknown person(s), 30 September 1961. Typescript. 3 pages.
Box 50

**folder 11** 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 12** 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 14** Christopher Rouse to Gardner Read, January 29, 1986. Typescript; signed in ink by Christopher Rouse. 1 page.

Box 82


**folder 38** “S-1” (60 documents present)

**folder 39** “S-2” (88 documents present)

Box 50

**folder 15** 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,

Box 82

folder 40 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.

Box 50

folder 16 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 17 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 18 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 20 Kurt Stone to Gardner and Vail Read. 16 letters. Typescript; signed in ink by Kurt Stone. Dates: March 29, 1965; January 22, 1966; January 2, 1975; October 25, 1975; March 22, 1976; April 1, 1976; August 17, 1979; September 7, 1979; July 8, 1980; November 30, 1980; April 8, 1982; October

folder 21 Frederick Swann to Gardner Read. 6 letters. Typescript; signed in ink by Frederick Swann. Dates: March 2, 1971; May 28, 1971; August 17, 1971; November 2, 1971; August 12, 1975; July 12, 1976.

folder 22 Peter H. Tanner to Gardner and Vail Read. 11 letters (5 typescript and 6 ink MS); signed in ink by Peter H. Tanner. Dates: November 7, 1975 (Accompanied by a carbon copy of a letter from Vail Read to Peter H. Tanner, December 11, 1975. 1 page); January 26, 1976; January 29, 1980; May 5, 1980; November 26, 1984; December 13, 1984; May 9, 1985; April 10, 1989; October 3, 1989; November 16, 1990; February 17, 1991.


Box 82

folder 41 “T” (37 documents present)

folder 42 Roman Totenberg to Gardner Read. 7 letters (4 typescript and 3 ink MS); signed in ink by Roman Totenberg. 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.

Box 50

folder 24 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.

Box 82

folder 43 “U” (17 documents present). Includes correspondences with faculty and administration at various universities.

folder 44 “V” (15 documents present)
Box 50

folder 25  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.

Box 82

folder 45  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 46  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: November 26, 1981; May 10, 1989; October 8, 1993.

Box 50

folder 26  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.

Box 82

folder 47  “W-1” (69 documents present)

Box 50


folder 29  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 30  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 31  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 13, 1989; July 15, 1989.

Box 82

folder 48  “Y–Z” (7 documents present)

Box 50

folder 32  Letters to Letitia Herbert Read in response to her appeals for financial aid to cover Gardner Read’s expenses at the Eastman School of Music. 24 letters (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.

Box 82

folder 49  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.
sub-sub-series 2: Professional Correspondence

Box 83


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

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.


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 Forunato 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 12, 1998; October 13, 1998; November 18, 1998; 1 undated. -- Copy of completed CD booklet; typescript; 8 pages (11.5 x 17). -- Draft of CD booklet; typescript with corrections in colored pencil; 7 pages (8.5 x 11); first page is missing, and a photocopied page of Gardner Read’s entry in A Singer’s Guide to the American Art Song appears instead. -- Copy of recording log for recording sessions held on October 1, 1998 through October 3, 1998 at Saint Paul’s Episcopal Church, Brookline, MA. -- Copies of 4 unanswered letters sent by Gardner Read to various music publishers seeking permission to record his works; typescript. Dates: January 26, 1998; January 27, 1998 (three letters). -- Royalty statements from 1st and 2nd quarter 2002; 2 pages.

(original and photocopy); typescript; signed in ink by Gardner Read and an officer of ASCAP. – ASCAP-ACA survey; typescript with ink annotations. Date: July 13, 1942. – Television agreement; typescript; signed in ink by Gardner Read and the president of ASCAP. Date: December 31, 1948. – Television Performing Rights Agreements; typescript; signed in ink by Gardner Read and the president of ASCAP. Dates: October 25, 1949; December 31, 1961. – Copy of Record of the Unpublished Works of Gardner Read; typescript; 8 pages. – Letter from Marilyn Bergman, President and Chairman of the Board to members of ASCAP concerning rule changes; typescript. Date: November 20, 1995. – Document “Regulation Governing the Sale of Deceased Writer’s Royalties;” typescript; 1 page. – Various ASCAP publications. – Print out of title registrations received as of April 2, 1997. Blank “Notification of Performance” and “Title Registration” forms. – Letter from ASCAP Awards Panel to Gardner Read; typescript. Date: May 24, 2002.

folder 7

folder 8

Box 51
folder 1

folder 2

folder 3
ASCAP correspondence. 34 letters from various officers of the ASCAP organization. Typescript; signed in ink. Dates: June 11, 1945; April 2, 1945; December 12, 1945; November 27, 1946; January 20, 1947; December 1, 1949; January 26, 1951; April 9, 1951; February 2, 1953; February 20, 1953; July 16, 1956; December 31, 1957; December 10, 1958; February 19, 1960; May 20, 1960; October 15, 1964; August 10, 1965; August 4, 1966; November 30, 1966; January 31, 1967; June 5, 1973; March 28, 1974; December 10, 1963; August 25, 1980; September 9, 1980; October 22, 1980; January 1, 1987; May 27, 1988; January 30, 1990; March 23, 1990; July 17,
1991; January 1, 1993; December 27, 1993; June 2, 1995. Accompanied by
ASCAP surveys for 8 of Gardner Read’s compositions, Opus nos. 26, 29a, 30,
34a, 41, 43, 48 and 54. 2 pages each. Also accompanied by two contracts
signed by Gardner Read. Typescript; signed in ink. Dates: October 1, 1945
and November 24, 1953.

folder 4
Abingdon Press to Gardner Read. 15 letters. Typescript; signed in ink by
various officers of Abingdon Press. Dates: February 13, 1962; December 13,
1962; December 27, 1962; January 10, 1964; April 28, 1965; July 19, 1965;
November 10, 1965; November 26, 1965; August 23, 1966; February 12,
1968; June 8, 1972; March 30, 1977; July 15, 1977; October 31, 1977;
November 11, 1991. Accompanied by 12 royalty statements. Typescript;
annotated in pencil. Dates: March 1, 1965; March 1, 1966; March 1, 1967;
March 1, 1968; February 28, 1969; February 28, 1970; February 28, 1971;

folder 5
Allyn and Bacon, Inc. to Gardner Read. 59 letters. Typescript; signed in ink
by various officers of Abingdon Press. Dates: February 14, 1962; March 2,
1962; August 15, 1962; November 15, 1962; December 28, 1962; February
October 14, 1963; November 8, 1963; December 6, 1963; December 13,
1963; December 17, 1963; December 26, 1963; January 13, 1964; January 23,
1964; February 5, 1964; February 10, 1964; February 28, 1964; March 6,
1964; March 11, 1964; March 27, 1964; March 30, 1964; April 3, 1964; May
18, 1964; June 8, 1964; July 7, 1964; August 17, 1964; August 27, 1964;
September 2, 1964; October 8, 1964; January 19, 1965; October 5, 1967;
November 13, 1967; December 26, 1967; February 13, 1968; February 16,
1968; February 19, 1968; February 21, 1968; March 19, 1968; June 6, 1968;
July 1, 1968; July 15, 1968; August 2, 1968; November 12, 1968; November
14, 1968; March 18, 1969; March 21, 1969; April 2, 1969; July 22, 1969;
January 16, 1970; February 6, 1970; June 2, 1970; April 5, 1972; April 24,
1972 (2); February 14, 1973. Accompanied by Allyn and Bacon biannual
royalty statements from October 31, 1964 to April 30, 1974. Typescript;
annotated in pencil. 23 pages.

folder 6
Documents pertaining to Gardner Read’s participation as a panelist on the
standardization of guitar notation at the Second American Classical Guitar
Congress, held June 13 - 17, 1989 at Wake Forest University, Winston –
Salem, North Carolina. Documents include: -- A letter from David
Tanenbaum to Gardner Read, October 20, 1988. Typescript; signed in ink by
David Tanenbaum. 1 page. -- Two letters from Frank Koonce to Gardner
Read. Typescript; signed in ink by Frank Koonce. Dates May 9, 1989 and
June 1, 1989. -- Two letters from Gardner Read to Frank Koonce. Repro of
typescript, signed in ink. Dates May 15, 1989 and October 3, 1989. -- A
brochure for the Second American Classical Guitar Congress. -- Frank
Koonce’s proposal *Standardizing Guitar Music Notation: A Call for Action.*
Word-processed document. 9 pages. – A document containing Gardner Read’s questions for the other panelists concerning microtonal guitar notation. Typescript. 1 page. – A copy of Frank Koonce’s questionnaire for the panelists at the Second American Classical Guitar Congress. Document created using word-processing and notation software. 19 pages.

folder 7

folder 8

folder 9

Box 83

text

folder 9
Associated: 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, 1945; 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; January 15, 1947; January 27, 1947; March 21, 1947; April 10, 1947; November 25, 1947; January 22, 1948; May 17, 1948; June 3, 1948; January 18, 1949; December 15, 1949; February 9, 1950; February 2, 1951; June 22, 1951; October 26, 1951; February 21, 1952; May 7, 1953; June 1, 1954; December 15, 1954; February 6, 1956; April 25, 1956; October 25, 1956; February 13, 1957; February 19, 1957; November 21, 1957; June 5, 1964; April 27, 1965; December 20, 1966; March 23, 1967; April 28, 1967; May 1, 1967; May 17, 1967; May 19, 1967; March 14, 1968; April 15, 1969; December 6, 1971; April 25, 1972; October 7, 1975; October 31, 1975; September 26, 1978; April 25, 1979; May 8, 1979; May 17, 1979; July 25, 1985; August 8, 1985.

Box 51


Box 83


**Box 52**

**folder 1** 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”.

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Box 83

folder 15  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 6, 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.


Box 52


folder 4  Alexander Broude, Inc. to Gardner Read. 8 letters. Typescript; signed by various officers of Alexander Broude, Inc. Dates: February 18, 1969; March 13, 1969; April 10, 1969; August 13, 1969; September 22, 1969; October 7,

Folder 5


Box 83

Folder 17

B.S.O. 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 18


Box 52

Folder 6


**folder 7**  

**folder 8**  

**folder 9**  
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 10**  
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.

**Box 83**

**folder 19**  
Cole: Contracts – Letters. Documents include: -- Agreement between June Stern trading as M. M. Cole Publishing Co. and Gardner Read concerning the publishing of “Los Dioses Aztecas.” Typescript; signed in ink by Gardner Read and a representative from June Stern trading. – 16 letters from Robert W. Buggert, Assistant Dean, Graduate School of Northern Illinois University, to Gardner Read. Typescript; signed in ink by Robert W. Buggert. Dates:

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folder 11

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.

Box 83

folder 20

January 3, 1997; July 15, 1997 (accompanied by mechanical license agreement); September 6, 2002; January 2003; 2 undated. – 4 letters from Kenneth Haas of the Cleveland Orchestra to Gardner Read. Typescript; signed in ink by Kenneth Haas. Dates: July 9, 1980; November 11, 1980; April 1, 1981; September 29, 1982. – Letter from Carolyn Hellman, Program Specialist, National Endowment for the Arts, to Gardner Read. Typescript; signed in ink by Carolyn Hellman. Date: December 30, 1980. – 2 letters from Vail Read to Ralph S. Tyler, Jr. Typescript; 1 signed in ink by Vail Read. Dates: October 20, 1982; November 1, 1982. – 2 letters from Raph S. Tyler, Jr. to Vail and Gardner Read (1 typescript and 1 ink MS); signed in ink by Raph S. Tyler, Jr. Dates: October 6, 1982; October 26, 1982. – Letter from 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.

Box 52

folder 12  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 13  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 14  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.

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folder 22  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

folder 23

Box 52

folder 15
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 16
2 pages. Also accompanied by a Project Description Agreement. Typescript; signed in ink by Gardner Read and Timothy Evans. An invoice for Editorial, Inc.’s services and a check signed by Gardner Read for $1300 accompanies this document.

**folder 18**

**folder 19**
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.

**folder 20**

**folder 21**
Box 83


Box 53


Box 52

folder 26  Edwin A. Fleischcr 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,

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; February 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.

Galaxy (ECS Pub.): Royalties. 71 royalty statements. Typescript with pencil annotations. Dates run from October 6, 1941 through December 31, 2002.
Box 52

Folder 23

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.

Box 83

Folder 29


Folder 30


folder 31


folder 32


**folder 33**


**Box 53**

**folder 2**


**Box 83**

**folder 34**


**folder 35**


**Box 53**

**folder 3**

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;

**Folder 4**
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.

**Box 83**

**Folder 36**

**Box 53**

**Folder 5**
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 6**
Box 52

folder 17
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.

Box 53

folder 7
Fern Dielmann of the Kansas Federation of Music Clubs to Gardner Read. 4 letters (1 typescript and 3 ink MS); signed in ink by Fern Dielmann. No dates.

Box 83

folder 37

Box 53

folder 8
Persis Kindler Batigne of the Kindler Foundation 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.

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folder 38
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Box 83

folder 40


folder 41


folder 42


Box 69

folder 1 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 Pastoral, Op. 124. 1 page.

Box 53


folder 12 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 13 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,

folder 14 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.

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Box 53

folder 15 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 17  

folder 18  
Morningside College Choir Series (J. Fischer & Bro. Music Publishers to Gardner Read). 80 letters. Typescript; signed in ink by various officers of J. Fischer & Bro. Music Publishers. Dates: October 10, 1943; October 30, 1943; November 1, 1943; November 9, 1943; January 3, 1944; February 8, 1944; April 24, 1944; July 23, 1944 (2); July 28, 1944; August 3, 1944; November 30, 1944; January 2, 1945 (2); March 13, 1945; June 12, 1945; November 7, 1945; November 23, 1945; December 8, 1945; March 7, 1946; March 16, 1946; December 10, 1947; January 13, 1948; January 28, 1948; February 18, 1948; April 19, 1948; September 10, 1948; September 20, 1948; February 24, 1949; July 15, 1949; December 19, 1950; June 12, 1951; August 9, 1951; October 4, 1951; February 7, 1952; July 10, 1952; January 5, 1954; February 10, 1954; February 23, 1954; March 24, 1954; June 28, 1954; September 9, 1954; December 10, 1954; March 28, 1955; March 14, 1956; April 4, 1956; September 11, 1956; December 10, 1957; January 10, 1958; February 20,

Box 54

folder 1 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 69


Box 54

date. --21 miscellaneous documents pertaining to the recording of the Chamber Music CD.

**folder 4**

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 5**

folder 6  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.

Box 83


Box 54


Box 83


Box 54


folder 9  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,

Box 84

folder 1


folder 2


Box 54

folder 10

Programming requests. 85 letters (82 typescript and 3 ink MS); signed in ink by officers of various performing organizations. Dates: May 20, 1937; January 3, 1940; December 1, 1940; April 4, 1941; May 11, 1941; August 29, 1941; February 21, 1942; March 2, 1942; February 25, 1943; August 27, 1943; August 3, 1944; October 20, 1945; November 22, 1946; January 10, 1947; February 18, 1947; August 15, 1947; September 23, 1947; October 14, 1947; November 3, 1947; November 17, 1949; December 4, 1949; November 6, 1952; July 26, 1954; January 8, 1955; February 2, 1955; April 5, 1955;


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,

**Box 84**


**folder 8** 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 9** Scarecrow Press. 1 letter from Matt Smiley, Marketing Assistant, Scarecrow Press to Gardner Read. Typescript; signed in ink. Date: September 23, 2003.

**Box 55**

**folder 1** 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 22, 1974; June 20, 1974; June 21, 1974; June 28, 1974; July 10, 1974; July 11, 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

Box 84


Box 55

folder 3 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. 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 4**


**Box 84**

**folder 12**

Southern: Contracts – Letters. 36 documents (typescript; signed in ink).


**folder 13**

Southern: Royalties. 40 royalty statements. Typescript with pencil annotations. Dates range from June 30, 1951 through December 1996.

**Box 55**

**folder 5**


**folder 6**

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 7**


**folder 8**


**Box 84**

**folder 14**

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; November 18, 1976; July 12, 1977; September 26, 1977; February 9,

Box 55

folder 9  Telegrams from various correspondents to Gardner and Vail Read. 73 telegrams.


folder 13


folder 14


Box 84


folder 17 UMI Books on Demand: Royalties. 5 royalty statements. Typescript with pencil annotations. Dates range from August 9, 1995 through December 31, 1999.

Box 56


folder 3 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, 1972.

folder 4 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, 1963; February 9, 1964; April 6, 1964; May 16, 1964; June 4, 1964; July 21,

**Box 84**

**folder 18**


**folder 19**


**folder 20**


**folder 21**


**Box 56**

**folder 5**


**folder 6**

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 139
3, 1957; February 22, 1957; April 2, 1957; December 23, 1957; March 30, 1959; February 14, 1961; January 21, 19xx; February 4, 19xx.

folder 7  WGBH: professional correspondence. 6 letters to Gardner Read. Typescript; signed in ink by officers of various radio stations throughout Massachusetts. Dates: September 20, 1954; June 9, 1958; July 2, 1958; April 28, 1960; May 2, 1960; May 12, 1960. Accompanied by a repro of a typescript letter from Edward Rosenheim, Jr., Associate Professor of Humanities at the University of Chicago, to John R. Hurley of WGBH, June 12, 1959. 2 pages.

Box 84

folder 22  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 2  “Catalogues of Works, Vitae, Curriculae, Project Plans #2” (various years). 1 folio containing 15 stapled packets of typescript pages, 13 promotional brochures and 2 loose typescript pages.

folder 3  Vitae, catalogues, etc. (various years). Typescript. 73 pages.

folder 4  Curriculum vitae, c. 1966. Typescript. 5 pages.

folder 5  Listing of performances of major orchestral and chamber works. Typescript. 6 pages.


folder 16  Promotional materials. Published circulars, etc. for textbooks and compositions by Gardner Read. 13 items.

Box 69

folder 6  Catalog of compositions and performances. 125 pages of MS in pencil. 28 pages of typescript; annotated in pencil.

Box 71  Compositions and Royalties, Op. 1 – 107. 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  Compositions and Royalties, Op. 108 – 154 and transcriptions; References. 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 84

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

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

binder 2  Catalogue of compositions, including program notes or analysis, Op. 36 – 60. Typescript with pencil crayon annotations. 98 pages.

binder 3  Catalogue of compositions, including program notes or analysis, Op. 61 – 89. Typescript with pencil crayon annotations. 89 pages.
binder 4  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.

binder 5  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 57

folder 1  “Our American Music,” 1953-56. Miscellaneous documentation pertaining to the radio program Gardner Read hosted on WGBH-FM Studios, Boston, Massachusetts. One 2-ring binder.


Box 58

folder 1  Clippings: Bach/Read, Martini/Read. 1 pressbook. 24 pages. Inscribed in ink Gardner Read from Janet (last name unknown), January 2, 1936.

Box 58


folder 14  Miscellaneous press profiles, interviews, etc. 10 documents.

folder 15  Reviews. Xerographic reproductions of published reviews of textbooks and compositions by Gardner Read; annotated in ink and pencil. 7 pages.

Box 59

folder 8  Human interest profiles of Gardner Read. 9 articles.

Box 84

folder 24  Biographical writings about Gardner Read. 9 articles.
folder 26  Press Clippings. 22 documents.

folder 27  Press release from Boston University concerning Gardner Read’s speech, “Our National Culture in Jeopardy” delivered on June 4, 1942. 2 pages.

folder 28  Reviews of Gardner Read’s music and writing. Xerographic reproductions of published reviews. 16 pages.

[Located in Vault]

pressbook 1  Mexico – 1957. 80 pages.
pressbook 2  Read – Published Writings. 83 pages.
pressbook 3  Thesaurus of Orchestral Devices. 76 pages. Accompanied by a folder containing 41 letters pertaining to the book.
pressbook 4  Symphony No. 1; Symphony No. 2. 146 pages.
pressbook 5  Symphony No. 3; Symphony No. 4. 101 pages.
pressbook 8  Three Satirical Sarcasms, Op. 29; Piano Quintet, Op. 47; Music for Piano and Strings. 52 pages.
pressbook 10  Passacaglia and Fugue, Op. 34. 80 pages.
pressbook 11  From a Lute of Jade, Op. 36. 71 pages.
pressbook 13  Prelude and Toccata, Op. 43. 78 pages.
pressbook 14  Prelude and Toccata, Op. 43. 53 pages.
pressbook 15  Night Flight, Op. 44. 48 pages.
pressbook 18  The Prophet, Op. 110. 43 pages.
pressbook 21  Piano Concerto, Op. 130; Read Festival – Eastman. 34 pages.
pressbook 25  No. 8, 1966 –74. 140 pages.
[Located in Cage]
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.
pressbook 33  Modern Rhythmic Notation.  43 pages.
pressbook 36  Orchestral Combinations.  8 pages.
pressbook 37  Orchestral Combinations (continued).  4 pages.
pressbook 38  Pictographic Score Notation.  12 pages.
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.
pressbook 44  The Temptation of St. Anthony, Op. 56.  44 pages.
pressbook 45  First Overture, Op. 58.  68 pages.
pressbook 51  Vernal Equinox, Op. 96.  58 pages.
pressbook 52  String Quartet No. 1, Op. 100.  85 pages.
pressbook 54  No. 1 [1926 – 41].  142 pages.
pressbook 56  No. 3 [1946 – 50].  140 pages.
pressbook 57  No. 4 [1949 – 54].  140 pages.
pressbook 58  No. 5 [1954 – 59].  142 pages.
pressbook 59  No. 6 [1959 – 63].  140 pages.
pressbook 60  No. 7 [1963 – 66].  146 pages.
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 59**

folder 1  Eastman School of Music American Composers’ Concerts, 1942. Two programs. Typescript. 6 pages.

folder 2  Students of Gardner Read, Boston University 1960-73. 11 programs.

folder 3  Concert programs, 1937-69. 29 programs.

folder 4  Concert programs, 1970-79. 30 programs.

folder 5  Concert programs, 1980-96. 35 programs.

folder 6  Concert programs, undated. 8 programs.


**Box 69**


**Box 84**

folder 29  Concert announcements and programs. Dates range from 1935 to 2000. 54 documents.

binder 6  Read programs 1932 – 43.

binder 7  Read programs 1944 – 49.

binder 8  Read programs 1950 – 56.
binder 9  Read programs 1957 – 63.
binder 10 Read programs 1964 – 69.
binder 11 Read programs 1970 – 74.
binder 12 Read programs 1975 – 95.

sub-series C: Radio Broadcasts

Box 56

folder 8 “The American Composer in the Twentieth Century” program proposal. 9 pp.


folder 10 “Our American Music” program proposal, ca. 1959-60. 20 pp.


Box 84

folder 30 Programs for Radio Broadcasts. Dates range from 1940-2003. 5 documents.
sub-series D: Ephemera

Box 13

folder 2  Boston University 1969 Calendar. September leaf features manuscript page from The Temptation of St. Anthony, Op. 56a.

folder 4  Concert poster: Marshall University Contemporary Music Festival

folder 5  Concert poster: “The Prophet” world premiere

folder 6  Concert poster: Boston University Omnibus Concert, 30 March 1972.

Box 60

folder 2  Photographs given to Gardner Read. 8 photographs.
  • Richard Bales. Inscribed in ink to Gardner Read from Richard Bales, August 1935.
  • Dorothy Bell Briggs. Inscribed in ink to Gardner Read from Dorothy Bell Briggs, 1938.
  • Marjorie Edwards. Inscribed in ink to Gardner Read from Marjorie Edwards, 1938.
  • Marjorie Edwards. Inscribed in ink to Gardner Read from Marjorie Edwards, 1939.
  • Muriel {Reeves Ford}. Inscribed in ink to Gardner Read from Muriel Reeves Ford. No date.
  • Flora True Bower. Inscribed in ink to Gardner Read from Flora True Bower, May 29, 1946.
  • Charles Wakefield Cadman. Inscribed in ink to Gardner Read from Charles Wakefield Cadman. No date.
  • Arthur Fiedler. Inscribed in ink to Gardner Read from Arthur Fiedler, 1949.


folder 4  Miscellaneous photographs. 3 photographs.
  • A fragment of a score featuring an unconventional approach to notation. No date.
• Edith and Cynthia Anne Read, Evanston, Illinois ca. 1950. Annotated in ink on back by Gardner Read.
• Yosemite Valley, June 6, 1966. Annotated in ink on back by Gardner Read.

folder 5  "Highwood" expense ledger, 1954-77. Ink MS. 76 pages.

folder 6  Orchestration notebook. Compiled by Gardner Read; contains range, tone quality, special effects, and transposition notes. Typescript; annotated in ink. 66 pages.

folder 7  Carte de Voyage Touristique 1938. Bears stamps from Munich (5 October 1938) and Calais (2 November 1938). Signed in ink by Gardner Read.

folder 8  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.


folder 11  Portrait of Gardner Read in pencil. Signed by the artist (illegible signature) and dated Aug. 22, 1946.

folder 12  Two photographic negatives of Gardner Read’s promotional photograph. One 5” x 7” and one 8” x 10”. Undated. Accompanied by a photonegative sleeve from the Buffalo Photo Co., Chicago, Illinois.

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

folder 14  Lecture poster: The Dilemma of Notation, 20 March 19xx. Indiana University.


folder 16  Concert poster: Bowdoin Contemporary Music Festival, 16-19 April 19xx. Ink MS.
folder 17  Concert poster: 12th Annual Symposium of Contemporary American Music, 10-12 May 19xx.


folder 20  Concert poster: Boston University Symphony Orchestra, 11 March 1963.

folder 21  Concert poster: Boston University Symphony Orchestra, 18 October 1967.


folder 24  Concert poster: Boston University Wind Orchestra, 10 April 1969.


folder 26  Concert poster: Boston University Omnibus Concert, 16 October 1969.


folder 29  Concert poster: Boston University Chorus, 16 April 1970.


Box 62

folder 1  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 2  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 3**  

**folder 4**  

**folder 5**  

**folder 6**  
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.

**Box 63**

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

**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

**folder 6**  
Diary (Vail Read), 1942. Ink MS. 383 pages.

**Box 64**

**folder 1**  
Diary (Vail Read), 1944. Ink MS. 384 pages.

**folder 2**  
Diary (Vail Read), 1945. Ink MS. 385 pages.

**folder 3**  
Diary (Vail Read), 1946. Ink MS. 320 pages.

**folder 4**  
Diary (Vail Read), 1947. Ink MS. 386 pages.

**folder 5**  
Diary (Vail Read), 1948. Ink MS. 388 pages.
Three photographic negative plate blocks, apparently copper mounted on wood, 2” x 3” (2) and 5” x 7”. All bear images of Gardner Read.

Press Clippings. 19 documents.

The Sun – New York, December 1, 1883.


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.


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

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

1 wooden desk display bearing Gardner Read’s name.
folder 31  Surveys. Results of surveys conducted by various musical organizations. 5 documents.

Box 85

folder 1  Summer camps. Yearbooks and directories from various summer camps. 6 documents. Dates range from 1924 to 1973.

folder 2  The Have Scroll, February 1928. Published by the students of Haven Intermediate School, Evanston, Illinois. 40 pages.

folder 3  Evanston Township High School, Course Notebooks. 7 notebooks.

folder 4  Evanston Township High School, Yearbooks and Reunion book. Yearbooks from 1930, 1931, and 1932. Program from 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.

folder 5  Eastman School of Music, Course Notebooks. 2 notebooks entitled “History of Music; Pedagogy of Music papers: 1932-33” and “Theory; Harmony; Composition; Counterpoint; Pedagogy of Theory; Analytical Technic exercises.” Pencil MS.


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.

folder 8  Travel Journals, Gardner and Vail Read. Journals include: Letters written by Gardner Read Jr. on his European Tour via “The Cromwell Fellowship,” 1938-1939; ink MS; 231 pages. Honeymoon saga (Vail Read), 1941; typescript; 26 pages. Travel Diary: Holland and Scandinavia (Vail Read), 1970; typescript; 26 pages. Canada (Vail Read), 1971; typescript; 22 pages. Travel Journal (Gardner Read), 1972; typescript and ink MS; 136 pages; includes photograph, receipts from various transactions, and illustrations. African Journal (Gardner Read), 1979; typescript; 28 pages; includes two photographs. Travel Notes: Ecuador and Peru (Vail Read), 1979; typescript; 36 pages. Travel Notes: Greece, Turkey, Venice (Vail Read), 1982; typescript; 54 pages. Untitled, spiral bound notebook with Gardner Read’s handwriting; undated; ink MS; 60 pages.

folder 10  Journal (Vail Read), 1942. Ink MS. 54 pages.

folder 11  Guest Log. Ink MS. 89 pages.


Box 86  Photographs. 29 unframed and 12 framed photographs of various acquaintances of Gardner Read. Also includes undated Boston University pamphlet with Gardner Read’s picture on p. 24.

sub-series E: Professional Involvement

Box 87

folder 1  Door Plaque.


sub-series F: Gardner Read Bio-Bibliography Addenda

Box 84


Box 89


folder 2 Opera libretto by James Forsyth, first draft. Typescript with ink annotations. 45 pages. Accompanied by a photocopy of the complete draft. Undated.


folder 7 The Other Heart: A Play by James Forsyth. As prepared for publication, May 1964. Typescript with ink annotations. 107 pages.

Series 4: Library

sub-series A: Presentation copies: Scores

Box 61

folder 1 Arnatt, Ronald. Eight Pieces for Organ. Cover only. Inscribed in ink to Gardner Read by the composer, 1987.

folder 3  Arnatt, Ronald. Sonata for Organ. Cover only. Inscribed in ink to Gardner Read by the composer, November 1985.

folder 4  Baron, Maurice. Quatre Melodies Gracieuses. Cover only. Inscribed in ink to Gardner Read by the composer, June 30, 1950.


folder 6  Bingham, Seth. Passacaglia, Op. 40. Cover only. Inscribed in ink to Gardner Read by the composer.

Box 66


Box 61


folder 9  Childers, Lemuel. Pictures from Hiawatha. Cover only. Inscribed to Gardner Read in ink by the composer.


folder 11  Dykema, Peter. The Arrow and the Song. Cover only. 2 copies. Inscribed to Vail Read by the composer on February 10 and 20, 1940.

folder 12  Elwell, Herbert. Sonata for Piano. Cover only. Inscribed in ink to Gardner Read by the composer.

folder 13  Evans, Louise Marchison. To Night. Cover only. Inscribed in ink to Gardner Read by the composer.


folder 16  Fromm, Herbert. Four Psalms. Cover only. Inscribed in ink to Gardner and Vail Read by the composer, May 1972.

folder 17  Fromm, Herbert. How Can I Sing? Cover only. Inscribed in ink to Gardner Read by the composer.

folder 18  Fromm, Herbert. The Piper. Cover only. MS repro. Inscribed in ink to Gardner Read by the composer, December 30, 1972.


folder 20  Goode, Jack. Merry Christmas. 1944. Manuscript reproduction. 1 p. Inscribed in ink to Gardner and Vail Read by the composer.

folder 21  Griffis, Elliot. Nocturne. Cover only. Inscribed in ink to Gardner Read by the composer.

Box 66


Box 61


folder 25  Haubiel, Charles. Mezzotints. Cover only. Inscribed in ink to Gardner Read by the composer, April 10, 1936.


folder 28  Howe, Mary. Ripe Apples. Cover only. Inscribed in ink to Gardner Read by the composer, 1940.


folder 31  Labunski, Wiktor. Four Variations on a Theme by Paganini. Cover only. Inscribed in ink to Gardner Read by the composer, 1943.

folder 32  Labunski, Wiktor. Reminiscence. Cover only. Inscribed in ink to Gardner Read by the composer, 1943.

Box 66


Box 61

folder 34 Morgan, Diane. 3rd Movement (Piano and Cello Sonata). Pages 21 and 22 only. Inscribed in ink to Gardner and Vail Read by the composer.

folder 35 Norton, Spencer. Keltic Portraits. Cover only. Inscribed in ink to Gardner Read by the composer.


Box 66


Box 61

folder 37 Procter, Alice McEvoy. Panorama. Cover only. Inscribed in ink to Gardner Read by the composer.

folder 38 Procter, Leland. Five Easy Pieces for the Piano. Cover only. Inscribed in ink to Gardner and Vail Read by the composer.


folder 40 Roy, Klaus George. Canticle of the Sun. Cover only. Inscribed in ink to Gardner Read by the composer, September 1953.
folder 41  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 42  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 43  Roy, Klaus George. Not Only Unto Me. Cover only. Inscribed in ink to Gardner Read by the composer, June 28, 1956.


folder 45  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.


folder 48  Spencer, James. Three American Folk Tunes. Cover only. Inscribed in ink to Gardner Read by the composer.

folder 49  Spencer, James. Valsette. Cover only. Inscribed in ink to Gardner Read by the composer.

folder 50  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.

folder 51  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.

folder 52  Wade, James. III. Epilogue. Pages 1-2 only. Inscribed in ink to Gardner Read by the composer, December 1967.


folder 55  Wagner, Joseph F. Two Moments Musical, No. 1. Cover only. Inscribed in ink to Gardner Read by the composer.


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.

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


sub-series B: Presentation copies: Literature

Box 70


Box 88


*sub-series C: Study collection: Scores*


*sub-series D: Study collection: Literature*

**Box 70**

**folder 1** Cortot, A. (1922). *The Piano Music of Claude Debussy*. London: J & W Chester Ltd. This essay was originally published in French, in the special Debussy number of *'La Revue musicale.’* (December, 1920). Signed in ink by Gardner Read.


**Series 5: Oversize**

*sub-series A: Manuscripts and Imprints*


**sub-series B: Ephemera**

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.

Master of Music diploma from Eastman School of Music. June 21, 1937. Signed by the Dean of the School of Music and the President of the University.


Honorary doctorate diploma from Doane College. June 4, 1962. Signed by the Secretary of the Board of Trustees and the President of the College.

**sub-series C: Presentation Copies: Scores**


**sub-series D: Study collection: Scores**