GORDON BINKERD COLLECTION

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

Processed by Henry Benson
Summer 2018

Revised by Gail E. Lowther
Summer 2019
University of Illinois Symphony Orchestra with Bernard Goodman, conductor, rehearsing Sun Singer by Gordon Binkerd (seated main floor). From unidentified publicity brochure [distributed by the University of Illinois School of Music], from Gordon Binkerd Collection, Box 10, Folder 20.

Photograph by Darrell Hoemann, from “Sunday Profile” of Gordon Binkerd in Champaign-Urbana News-Gazette (May 19, 1996), E-3, from Gordon Binkerd Collection, Box 10, Folder 14.
# TABLE OF CONTENTS

Description of Collection .............................. 3
Description of Series .................................. 6

## INVENTORY

**Series 1: Manuscript Music** .......................... 7
**Series 2: Printed Music** ............................. 21
**Series 3: Publicity and Press Materials** .......... 38

**Series 4: Personal Papers**

- *Sub-series A: Correspondence* ...................... 40
- *Sub-series B: Papers and Ephemera* ............... 41

**Series 5: Dissertations** ............................ 44

**Series 6: Oversized Items** .......................... 45
DESCRIPTION OF COLLECTION

Location: M4A 3.2 – 3.4

Extent: 7.5 linear feet

Biographical Sketch

Gordon Ware Binkerd (b. May 22, 1916; d. September 5, 2003) was an eminent American composer and educator.

He was born in Lynch, Nebraska, on May 22, 1916, to Archibald and Verna Jones, the eldest of three sons. Throughout his childhood, the family moved frequently due to his father’s work with the Bell Telephone Company, but they eventually settled in Gregory, South Dakota. In 1932, during his junior year in high school, Gordon Binkerd represented South Dakota at the National School Band and Orchestra Association competition in Marion, IN, and he was selected as one of the five best young pianists in the country. In 1933, he left home to attend Dakota Wesleyan College, where he studied with composers Gail Kubik and Russell Danburg. He graduated in 1937 with a bachelor’s degree in piano performance.

Binkerd began his professional career teaching music, first at the Junior College in Garden City, Kansas, and then taught for two years at Franklin College in Indiana. In 1940, enrolled in graduate studies at the Eastman School of Music, studying piano with Max Landau and composition with Bernard Rogers. He received a master’s degree in composition in 1941. Early in 1942, Binkerd enlisted in the US Navy to fight in WWII; he served in the Pacific Theatre until the end of the war. Immediately following the end of the war, he enrolled in Harvard College, where he began studying as a candidate for the PhD in musicology. In addition to studying with Archibald Davison, Otto Kinkeldey, Willi Apel, among others, Binkerd continued pursuing composition, taking composition lessons with Walter Piston from February 1946 through the summer of 1949. While at Harvard, he also served as a teaching
assistant to the composer and theorist Irving Fine. (Binkerd did not complete the PhD; he was awarded an MA from Harvard in 1952.)

In 1949, he accepted an appointment as theorist and composer at the University of Illinois at Urbana-Champaign, where he helped lead the then regional music school to national stature. He was among one of the first professors at the university to be appointed to UIUC’s prestigious Center for Advanced Study (1963), and he served for many years as the Chairman of the Division of Theory and Composition. Binkerd devoted his summers to full-time composition and regularly held residencies at the MacDowell Colony in Peterborough, NH (as an ASCAP Artist-in-Residence), and Yaddo in Saratoga Springs, NY. He retired from his academic duties in 1971 to devote himself exclusively to composition. He wrote music prodigiously for 25 years after his retirement until the onset of Alzheimer’s disease in 1996 brought his compositional activity to an end.

Binkerd’s compositions include symphonies; transcriptions for wind ensemble, orchestra, and strings of works by composers of the 16th, 17th, and 18th centuries; chamber works for string quartet, string trio, and brass choir; numerous choral and vocal works (more than 175 published works); compositions for voice and chamber instruments; three sets of virtuoso piano pieces; and several solo and small-scale instrumental works. Much of his choral music was published by the New York-based publishing house Boosey & Hawkes; Binkerd had entered into an exclusive contract with Boosey & Hawkes in the mid-1960s for the publication of all his music. When that contract ended in 1984, he entered into an arrangement with Samizdat Publishing Company (based in Urbana, IL). Additionally, in the early 1980s until 1996, he published 40 works through Binkerd Publications, a short-run self-publishing enterprise.

Binkerd was awarded a Guggenheim fellowship in 1959 and received an award from the National Institute of Arts and Letters in 1964. Throughout his decades-long compositional career, he received several commissions for larger works from prestigious orchestras and foundations, including the Chicago Symphony Orchestra, the St. Louis Symphony Orchestra, the University of Illinois, South Dakota State University, the Fromm Music Foundation, the Ford Foundation, and the McKim Fund of the Library of Congress. In 1987, he was honored as Dakota Wesleyan University’s Alumnus of the Year, and, in 1996, he was further honored with an honorary doctorate from DWU.

Binkerd died on the morning of September 5, 2003, at his home in Urbana, IL, after a long illness.

Provenance

The collection was the gift of Gordon Binkerd and his wife, Patricia Binkerd. The materials were received by the Sibley Music Library in installments in 1999 and 2003.

Scope and Content
The collection comprises the personal and professional papers of Gordon Binkerd, including manuscripts, fair copies, and published scores of his compositions. In addition, the collection preserves some correspondence, concert programs, press clippings, and other professional papers.

**Restrictions**

There are no restrictions on the use of the materials of the Gordon Binkerd Collection. Reproduction of its contents, however, will be provided to patrons only in accordance with the provisions of the United States Copyright Law (1976) and its revisions.

**Associations**

DESCRIPTION OF SERIES

The Gordon Binkerd Collection has been organized into six major series: manuscript music, printed music, publicity and press materials, personal papers, doctoral dissertations, and oversized items. Further subdivisions of the series are indicated below.

**Series 1: Manuscript Music**

This series contains sketches, drafts, fair and final copies, and manuscript reproductions of works composed by Gordon Binkerd throughout the scope of his compositional career. The items are arranged alphabetically by title.

**Series 2: Printed Music**

This series is comprised of published copies of Binkerd’s music as well as publisher’s proofs, all of which are arranged alphabetically by title.

**Series 3: Publicity and Press Materials**

This series is comprised of a variety of documents that chronicle Binkerd’s professional and personal activities. This includes press clippings, concert and recital programs, and other publicity materials (e.g., concert flyers, brochures).

**Series 4: Personal Papers**

This series contains documents generated and collected by Binkerd over the course of his professional career, including correspondence, certificates and awards, writings, and various ephemera.

**Series 4: Doctoral Dissertations**

This series contains five doctoral dissertations on the music of Gordon Binkerd.

**Series 5: Oversized Items**

This series has been created for the ease of filing and is comprised of documents that require special housing consideration on grounds of their oversized dimensions, namely an oversized diploma as well as various oversized manuscripts and printed music.
INVENTORY

Series 1: Manuscript Music

Folder 1  
A Caso un siorno mi guidò la sorte (undated). Music by A. Gabrielli. For SSA voices. Edited by Gordon Binkerd.  
    Full score. Fair copy (ink and pencil). 13 pages of music.

Folder 2  
Amazing Grace (undated; © 1981). For SATB chorus with rehearsal piano.  
    Score. Ozalid manuscript (ink). 12 pages of music.  
    Manuscript facsimile. 12 pages of music. 2 copies. Copy 2 has annotations in pencil and ink.  
    Typescript text. 1 page of text.

Folder 3  
Andante Cantabile (undated). For solo organ.  
    Score. Manuscript facsimile, with annotations in pencil. 2 pages of music.

Folder 4  
Andante Cantabile (undated). For string orchestra.  
    Full score. Ozalid manuscript (pencil). 3 pages of music.

Folder 5  
Andante for Organ (undated).  
    Score. Fair copy (pencil). 5 pages of music.  
    Copy 2 of score (facsimile; reduction). 5 pages of music.

Folder 6  
Arietta for Strings (undated).  
    Instrumental parts: violin I, violin II, viola, cello, bass. Ozalid manuscript (ink). 5 pages of music.

Folder 7  
    Full score. Ozalid manuscript (pencil). 1 page of text (title page); 56 pages of music.

Folder 8  
    Full score. Ozalid manuscript (ink). 26 pages of music.

Folder 9  
Ave Regina Caelorum (1960). For SATB chorus with rehearsal piano.  
    Full score. Ozalid manuscript (pencil). 5 pages of music.  
    Copy 2 of full score (facsimile; incomplete, consists of p. 1 of score only). 1 page of music.  
    Copy 3 of full score (facsimile; reduction). 5 pages of music.

Folder 10  
    Full score. Ozalid manuscript (pencil). 51 pages of music.
Percussion score. Ozalid manuscript (ink). 8 pages of music.

**Folder 11**  
Full score. Manuscript facsimile, bound. 51 pages of music.  
Instrumental parts: trumpet I, trumpet II, cornet I, cornet II, horn I, horn II, horn III, tenor trombone I, tenor trombone II, bass trombone I, bass trombone II. Manuscript facsimile, with performance markings in ink and pencil. 43 pages of music.  
Percussion score. Manuscript facsimile. 8 pages of music. 2 copies.

**Folder 12**  
Full score. Ozalid manuscript (ink). 12 pages of music.

**Folder 13**  
Full score. Fair copy (pencil). 1 page of text (title page); 9 pages of music.

**Folder 14**  
*Bury me for Love and Pity* (undated). Welsh folk-song. Arranged for SATB chorus with rehearsal piano.  
Full score. Manuscript facsimile, with annotations in pencil. 11 pages of music.

**Folder 15**  
Full score. Ozalid manuscript (ink). 4 pages of music.

**Folder 16**  
Full score. Ozalid manuscript (ink). 24 pages of music.

**Folder 17**  
Full score (incomplete; keyboard part unnotated). Fair copy (pencil). 9 pages of music.  

**Folder 18**  
Full score. Manuscript draft, without text (ink, with annotations in pencil). 4 pages of music.

**Folder 19**  
*Curtains now are Drawn, The* (1993). For SSAATTBB chorus with rehearsal piano. Text by Thomas Hardy.  
Full score. Fair Copy (pencil, with annotations in pencil and ink). 1 page of text (title page); 10 pages of music.
Full score. Fair copy (pencil; incomplete, missing pp. 16-19 of score). 2 pages of text (title page and text); 13 pages of music.
Copy 2 of full score (facsimile; reduction). 2 pages of text; 17 pages of music.

Full score. Ozalid manuscript (ink). 16 pages of music.

Full score. Ozalid manuscript (ink). 13 pages of music.

Full score. Ozalid manuscript (pencil). 16 pages of music.
Copies 2-3 of full score (facsimiles). 16 pages of music, each.

Full score. Ozalid manuscript (pencil). 4 pages of music.
Copy 2 (facsimile). 4 pages of music.

Full score. Ozalid manuscript (pencil). 1 page of text (title page); 17 pages of music.

Full score. Ozalid manuscript (ink). 19 pages of music.

Folder 27  *For the Right Hand/Left Hand/Two-Handed* (1944). For keyboard.
Score. Manuscript facsimile. 8 pages of music.
Copy 3 (incomplete; consists of mvmt. I, *For the Right Hand*, only). 3 pages of music.

Folder 28  *For the Right Hand/Left Hand/Two-Handed* (1944). For keyboard.
Manuscript sketches (pencil). 26 sheets.

Includes: “The Maiden’s Song,” op. 107, no. 5; “Frost on the Linden Tree, op. 106, no. 3; “The Sleep-walker,” op. 86, no. 3; “At Sea,” op. 106, no. 2.
Score. Fair copy (pencil). 1 page of text (title page); 20 pages of music.
Copies 1-3 (facsimiles; reductions). 1 page of text and 20 pages of music, each.
Copy 4 (facsimile; reduction; incomplete, consists of pp. 1-11 only). 1 page of text (title page); 11 pages of music.

Score. Fair copy (pencil). 38 pages of music.
Copy 2 (facsimile, bound). 38 pages of music.

Box 2

Full score. Ozalid manuscript (ink). 8 pages of music.

Folder 2  Golden Slumbers (undated). For SATB chorus and baritone solo with rehearsal piano.
Full score. Manuscript facsimile, bound, with annotations in pencil. 7 pages of music.

Folder 3  Green be the turf above thee (1996). For unison male chorus with piano. Text by Fitz-Greene Halleck.
Full score. Fair copy (pencil). 17 pages of music.
Copy 2 (facsimile; reduction). 17 pages of music.

Folder 4  Her Definition (to my wife) (1966). For voice and piano. Text by Thomas Hardy.
For low voice. Full score. Fair copy (ink). 7 pages of music.
For low voice. Full score. Ozalid manuscript (ink). 5 pages of music.
For high voice. Full score. Ozalid manuscript (ink). 5 pages of music.

Includes: “How Lillies [sic] Came White” and “Upon Parting.”
Violin II part. Ozalid manuscript (pencil). 4 pages of music.
Full score. Ozalid manuscript (pencil). 14 pages of music.

Folder 6  Hope is the thing with feathers (1956). For SSAA chorus with rehearsal piano.
Text by Emily Dickinson.
Full score. Ozalid manuscript (ink). 13 pages of music.

**Folder 7**  
- Full score. Manuscript draft (pencil). 5 pages of music.  
- Excerpts from full score (incomplete; consists of pages 4-5 only). Fair copy (pencil). 4 pages of music.

**Folder 8**  
*I’d mourn the Hopes that leave me* (undated). For SATB chorus with rehearsal piano. Text by Thomas Moore.  
- Full score. Manuscript facsimile. 8 pages of music.

**Folder 9**  
- Manuscript sketches (pencil). 5 pages of music.

**Folder 10**  
*Immortelles #2* (undated). For piano trio.  
- Manuscript facsimile, bound. 17 pages of music.

**Folder 11**  
*In a Whispering Gallery* (1966). For SATB chorus. Text by Thomas Hardy.  
- Full score. Ozalid manuscript (ink). 11 pages of music.

**Folder 12**  
*Is it you I dream about?* (undated). For medium-high voice and piano. Text by Kate Flores.  
- Score. Manuscript facsimile, bound. 10 pages of music. 2 copies. Copy 2 labeled “Revised; Re-revised 1978.”

**Folder 13**  
- Full score. Ozalid manuscript (ink). 6 pages of music.

**Folder 14**  
- Full score. Fair copy (pencil). 8 pages of music.

**Folder 15**  
*Let the Heavens Rejoice (Laetentur Caeli)* (undated). For SATB chorus and orchestra.  
- Full score. Ozalid manuscript (pencil). 32 pages of music.

**Folder 16**  
- Full score. Ozalid manuscript (pencil). 9 pages of music.

**Folder 17**  
*Listen Sweet Dove* (undated). For solo organ.  
- Score. Fair copy (pencil). 8 pages of music.  
- Copies 2-3 (facsimiles; reductions, bound). 8 pages of music, each.
   Full score. Ozalid manuscript (pencil). 3 pages of music.

Folder 19  *Madonna ’l tuo Bel Viso* (undated). Music by Philippe Verdelot. Transcribed
   for SATB chorus with rehearsal piano.
   Full score. Fair copy (pencil). 8 pages of music.

Folder 20  *Memory* (1992). For chorus, soprano solo, and piano. Texts by Coventry
   Patmore and Richard Le Gallienne.
   Full score. Fair copy (pencil). 26 pages of music.

Folder 21  *Merlin and the Gleam* (undated). For SATB chorus and piano. Text by Alfred
   Tennyson.
   Full score. Fair copy (pencil). 23 pages of music.
   Copy 2 (facsimile; reduction). 23 pages of music.
   Full score. Draft of fair copy (pencil; incomplete). 14 pages of music.

   Sketchbook labeled “Merlin,” containing manuscript sketches, with loose
   manuscript sketches interleaved throughout. 80 pages of music.

   Draft of full score (pencil). 1 page of text (title page); 10 pages of music.

   Full score. Fair copy (pencil). 1 page of text (title page); 6 pages of music.

Folder 25  *Moments for Chorus* (1990). For SATB chorus with rehearsal piano. Text by
   Lois Bogue.
   Full score (incomplete; consists of pages 6-10 only). Fair copy (pencil). 1
   page of text (title page); 5 pages of music.

   Arranged for SATB and piano. Full score. Fair copy (pencil). 1 page of
   text (title page); 12 pages of music. Title on score: “Two Celtic
   Choruses for Mixed Voices; II. Mountain Wedding Song.”
   Arranged for high voice and piano. Full score. Fair copy (pencil). 8 pages
   of music. Title on score: “Things Near and Far (Four Welsh Folk
   Songs); III. Mountain Wedding Song.”

Folder 27  *Movement for Organ Manuals* (undated).
   Score, in C. Ozalid manuscript (ink). 1 page of music.
   Score, in E flat. Ozalid manuscript (ink). 1 page of music.
Folder 28  
[ Movements for Solo Piano ]— The Young Pianist / Piano Miscellany (undated). For solo piano.

“Busy by one’s self.” Score. Ozalid manuscript (ink). 1 page of music.
“Crossed up.” Score. Ozalid manuscript (ink). 1 page of music.
“Something serious; Mary had a little Lamb.” Score. Ozalid manuscript (ink). 2 pages of music.
“A Song for Peace (#6).” Score. Ozalid manuscript (ink). 1 page of music.
“Lake Lonely (#7).” Score. Ozalid manuscript (ink). 1 page of music.
“Rough-and-tumble; The Union Dead (#9).” Score. Ozalid manuscript (ink). 3 pages of music.
“Scherzo (#12).” Score. Ozalid manuscript (ink). 3 pages of music.

Folder 29  
Music I Heard with You (undated). For voice and piano. Text by Conrad Aiken.

Score. Fair copy (pencil). 6 pages of music.
Copies 2–6 (facsimiles; reductions). 6 pages of music, each.

Folder 30  

Full score. Ozalid manuscript (ink). 17 pages of music.

Folder 31  
O Come quickly, sweetest Lord, and take my soul to rest (undated). For solo organ.

Full score. Ozalid manuscript (ink). 4 pages of music. Title on score: “6 Meditations for Organ; III. ‘O Come quickly, sweetest Lord, and take my soul to rest.’”

Folder 32  

Typescript text. 1 page of text.
Full score. Fair copy (pencil). 21 sheets of music.

Folder 33  
O God of Earth and Altar (undated). For male chorus and piano. Text by H. Belloc.

Full score. Manuscript facsimile (facsimile of score in Folder 32). 2 copies. 21 pages of music, each. Copy 1 accompanied by manuscript note: “This is an earlier version of SE-024; Not to be used.”
Full score (revised). Manuscript facsimile. 2 copies. 14 pages of music, each. Copy 1 accompanied by manuscript note: “copy given to Merryl, March 18, 1996.”

Folder 34  
O God of Earth and Altar (undated). For TTBB chorus and piano. Text by H. Belloc.
Full score. Ozalid manuscript (pencil). 14 pages of music. Title on score: “Houses at Dusk; #2. O God of Earth and Altar.”

Box 3

Folder 1  
- Full score. Ozalid manuscript (pencil). 5 pages of music.
- Full score. Manuscript facsimile (reproduction from Ozalid manuscript). 5 pages of music.
- Full score. Manuscript facsimile. 2 copies. 4 pages of music, each.

Folder 2  
*Old Weaver, The* (undated). For voice and piano. Text by Kate Moffat.
- Full score. Fair copy (pencil). 3 pages of music.

Folder 3  
- Full score. Manuscript facsimile, with annotations in ink. 4 pages of music.

Folder 4  
- Score. Ozalid manuscript (ink). 1 page of text (title page); 22 pages of music.

Folder 5  
*Orison* (undated). For solo organ.
- Score. Fair copy (pencil). 2 pages of music. Title on score: “IV Orison (Quando Corpus Morietur).”
  - See also Box 6, Folder 8 (“Virtù”).

Folder 6  
*Panels* (1964). For string trio.
- Violin part. Ozalid manuscript (ink). 11 pages of music.
- Viola part. Ozalid manuscript (ink). 9 pages of music.
- Cello part. Ozalid manuscript (ink). 11 pages of music.

Folder 7  
- Full score. Manuscript facsimile, bound, with performance markings in ink. 118 pages of music.

Folder 8  
- Full score. Fair copy (pencil). 20 pages of music. Title on score: “Gatherings – #3; Parting Gift.”
- Full score. Manuscript facsimile (facsimile of fair copy). 2 copies. 20 pages of music, each.
**Folder 9**  
Full score. Ozalid manuscript (ink). 6 pages of music.

**Folder 10**  
Full score. Ozalid manuscript (ink). 6 pages of music.

**Folder 11**  
*Portrait Interieur* (undated). For soprano and piano. Text by Rainer Maria Rilke.  
Vocal score (for voice and piano). Ozalid manuscript (ink). 27 pages of music.

**Folder 12**  
*Portrait Interieur* (undated). For soprano, violin, and cello. Text by Rainer Maria Rilke.  
Full score. Ozalid manuscript (ink). 34 pages of music.  
Violin part. Ozalid manuscript (ink). 16 pages of music.  
Violoncello part. Ozalid manuscript (ink). 14 pages of music.

**Folder 13**  
Full score. Fair copy (pencil). 4 pages of music.  
Full score. Manuscript facsimile (facsimile of fair copy of score). 2 copies.  
4 pages of music, each.  
Full score. Manuscript facsimile, with annotations in ink. 4 pages of music.

**Folder 14**  
*Queen of Heaven* (undated). For solo organ.  
Score. Fair copy (pencil). 3 pages of music.

**Folder 15**  
Full score. Ozalid manuscript (pencil). 12 pages of music.

**Folder 16**  
Score. Fair copy (pencil). 3 pages of music. Title on score: “II. The Red Shawl (Thomas Eakins).”  
- See also Box 6, Folder 8 (“Virtù”).

**Folder 17**  
Full score. Ozalid manuscript (pencil). 21 pages of music.

**Folder 18**  
See also Box 5, Folder 10 (“Three Hardy Choruses”).  
Full score. Fair copy (pencil). 1 page of text (typescript text); 5 pages of music.
Folder 19  
*Self Portrait* (1902) (undated). For solo piano.  
Score. Fair copy (pencil). 10 pages of music. Title on score: “III. Self-Portrait (1902) (Thomas Eakins).”  
- See also Box 6, Folder 8 (“Virtù”).

Folder 20  
*She, to Him* (undated). For solo piano.  
Score. Ozalid manuscript (pencil). 8 pages of music.

Folder 21  
*Shut out that Moon* (undated). For solo piano.  
Score. Ozalid manuscript (pencil). 19 pages of music.

Folder 22  
Manuscript sketches (pencil). 5 pages of music.

Folder 23  
The *Sleepwalker* (undated). Song by Brahms (op. 86, no. 3) on a text by Max Kalbeck. Arranged for mixed chorus and piano.  
Manuscript sketches (pencil). 1 page of text (title page); 1 page of music.  
Text (pencil and typescript). 2 pages of text.

Folder 24  
Full score. Fair copy (pencil). 1 page of text (title page); 10 pages of music.

Folder 25  
*Somewhere I have never Travelled* (1950). For high voice and piano. Text by e. e. cummings.  
Full score. Ozalid manuscript (ink). 1 page of text (title page); 11 pages of music.

Folder 26  
Full score. Ozalid manuscript (ink). 19 pages of music.  
Flute part. Ozalid manuscript (ink). 6 pages of music.

Folder 27  
*Sonata for Cello and Piano* (1965).  
Full score. Ozalid manuscript (ink). 64 pages of music.  
Cello part. Ozalid manuscript (ink). 15 pages of music.

Folder 28  
*Sonata for Piano* (1955).  
Score. Ozalid manuscript (ink). 63 pages of music.

Folder 29  
Full score. Ozalid manuscript (ink). 11 pages of music.

Folder 30  
Folder 31  
*String Quartet No. 1* (1958).  
Full score. Ozalid manuscript (ink). 76 pages of music.  
Instrumental parts: violin I, violin II, viola, cello. Ozalid manuscript (ink). 65 pages of music.

**Box 4**

Folder 1  
*Studenten-schmauss* (1962). For organ solo and double brass choir.  
Full score. Manuscript facsimile, bound. 68 pages of music.

Folder 2  
*Suite for Flute and Oboe* (1955).  
Full score. Ozalid manuscript (ink). 19 pages of music.  
Flute part. Ozalid manuscript (ink). 9 pages of music.  
Oboe part. Ozalid manuscript (ink). 8 pages of music.

Folder 3  
*Suite for String Quartet* (undated). Transcribed from music by Mozart.  
Full score. Manuscript facsimile, bound. 1 page of text (title page); 25 pages of music.

Folder 4  
Full score. Manuscript facsimile, bound. 1 page of text (title page); 17 pages of music.

Folder 5  
*Sweet Spring is Your* (1949). For men’s voices and piano four hands. Text by e. e. cummings.  
Full score. Ozalid manuscript (ink). 1 page of text (title page); 29 pages of music.

Folder 6  
*Symphony No. 3* (1960). For symphony orchestra.  
Instrumental parts: piccolo, 1st flute, 2nd flute, 1st oboe, 2nd oboe, 1st clarinet, 2nd clarinet, 1st bassoon, 2nd bassoon, 1st horn, 2nd horn, 3rd horn, 1st trumpet, 2nd trumpet, 3rd trumpet, 1st trombone, 2nd trombone, 3rd trombone, tuba, 1st violin (9 copies), 2nd violin (8 copies), viola (7 copies), cello (6 copies), bass (5 copies), timpani. Manuscript facsimile, with performance markings in pencil and ink. 396 pages of music.

Folder 7  
*Symphony No. 4* (1963). For symphony orchestra.  
Full score (incomplete; consists of pp. 46-190 only). Ozalid manuscript (pencil). 1 page of text (title page); 144 pages of music.

Folder 8  
*Symphony No. 4* (1963). For symphony orchestra.
Instrumental parts: 1st flute, 2nd flute, 1st oboe, 2nd oboe, 1st clarinet, 2nd clarinet, 1st bassoon, 2nd bassoon, 1st horn, 2nd horn, 3rd horn, 1st trumpet, 2nd trumpet, 1st trombone, 2nd trombone, 1st violin, solo violin, 2nd violin, viola, cello, bass, timpani. Ozalid manuscript (ink). 218 pages of music. Parts consist of mvmt. II only.

**Box 5**

**Folder 1**  
*Symphony No. 4* (1963). For symphony orchestra.  
Full score. Manuscript facsimile, bound. 190 pages of music.

**Folder 2**  
*Symphony No. 4* (1963). For symphony orchestra.  
Full score. Manuscript facsimile, bound. 190 pages of music.

**Folder 3**  
*Symphony No. 4* (1961). For symphony orchestra.  
Full score. Manuscript facsimile, bound. 77 pages of music.

**Folder 4**  
*Symphony No. 5* (undated).  
Manuscript sketches. 196 pages of music.

**Folder 5**  
*Symphony No. 5* (undated).  
Draft of full score (incomplete). Ozalid manuscript (pencil). 134 pages of music.

**Folder 6**  
*The Temple (Organ Pieces)* (undated). For solo organ.  
Includes: I. “The Gentle Rising” (George Herbert: The Church-floor); II. “Now I in you without a body move” (G. Herbert: Church Music); III. “Who looks on ground with humble eyes” (Herbert: Charms and Knots); IV. “If we could see below the sphere of virtue” (Herbert: The Foil); V. “His Sacred Name” (Herbert: Jesu); VI. “Sweet day, so cool, so calm, so bright” (Herbert: Virtue); VII. “There lay thy son” (Herbert: Home).  
Score. Manuscript facsimile, with annotations in pencil and ink. 15 pages of music.  
Draft of score (incomplete; consists of mvmts. VI-VII only). Ink, with annotations in pencil. 7 pages of music.

**Folder 7**  
*There Lay Thy Son* (undated). For SATB chorus with rehearsal piano. Text by George Herbert.  
Full score. Fair copy (pencil). 6 pages of music. Title on score: “Gatherings—#1; There Lay Thy Son.”

**Folder 8**  
*Third Piano Sonata* (1982).  

Full score. Fair copy (pencil). 3 pages of text (title page, typescript texts); 17 pages of music.

“I. Trees.” 3 items:
- Full score. Manuscript facsimile, with annotations in pencil and ink. 5 pages of music.
- Full score. Manuscript facsimile. 5 pages of music.
- Full score (incomplete; p. 5 missing). Manuscript facsimile, with annotations in pencil. 1 page of text (typescript text); 4 pages of music.

“II. Life.” 3 items:
- Full score. Manuscript facsimile, with annotations in pencil and ink. 1 page of text (typescript text); 7 pages of music.
- Full score. Manuscript facsimile. 1 page of text (typescript text); 7 pages of music.

“III. Green.” 2 items:
- Full score. Manuscript facsimile, with annotations in pencil. 1 page of text (title page); 4 pages of music. Score labeled: “corrected version.”
- Full score. Manuscript facsimile, with annotations in pencil and ink. 4 pages of music.
- Full score. Manuscript facsimile, with annotations in pencil and ink. 1 page of text (typescript text); 4 pages of music.

Folder 10  *Three Hardy Choruses* (undated). Texts by Thomas Hardy.

“The Blinded Bird.” For SATB chorus with rehearsal piano. Full score. Fair copy (pencil). 1 page of text (title page); 11 pages of music.

Folder 11  *Three Songs from “The Temple”* (undated). For medium voice and piano.

Texts by George Herbert.

Full score. Manuscript facsimile, with annotations in pencil. 16 pages of music.


Full score. Ozalid manuscript (pencil). 5 pages of music.

Box 6


Full score. Ozalid manuscript (ink). 38 pages of music.
Instrumental parts: clarinet, viola, cello. Ozalid manuscript (ink). 54 pages of music.

Folder 2  
Score. Fair copy (pencil). 11 pages of music.  
- See also Box 6, Folder 8 (“Virtù”).

Folder 3  
*Two Celtic Choruses for Women’s Voices* (undated). For women’s chorus and piano.  
“I. It is not the Tear.” Text by Thomas Moore. Full score. Fair copy (pencil). 1 page of text (title page); 6 pages of music.

Folder 4  
*Two Variations for Organ on the chorale Jesu, meine Frende* (1957). For manuals only.  
Score. Ozalid manuscript (ink). 3 pages of music.  
Score. Manuscript facsimile (facsimile from Ozalid master). 4 copies. 3 pages of music, each.

Folder 5  
*Upon Electra’s Teares* (undated). For SATB chorus with rehearsal piano. Text by Robert Herrick.  
Full score. Ozalid manuscript (ink). 11 pages of music.

Folder 6  
Full score. Ozalid manuscript (pencil). 2 pages of music.

Folder 7  
*Vietnamese Lullaby* (undated). For solo voice with treble voices.  
Full score. Manuscript facsimile, with annotations in ink. 2 pages of music.

Folder 8  
Includes: I. Causerie; Two Portraits by Thomas Eakins: II. The Red Shawl, III. Self-portrait (1902); IV. Orison; V. Triptych.  
Score. Manuscript facsimile, bound. 1 page of text (title page); 33 pages of music.  
“I. Causerie.” Score. Fair copy (pencil). 1 page of text (title page); 4 pages of music.  
- See also Box 3, Folder 16 (“The Red Shawl”); Box 3, Folder 19 (“Self-portrait [1902]”); Box 3, Folder 5 (“Orison”); Box 6, Folder 2 (“Triptych”).

Folder 9  
*Voluntaries for the Organ* (undated). For solo organ.  
Manuscript sketches (pencil). 1 page of music.  
“Voluntaries for the Organ. I.” Draft of score (incomplete; consists of first page only). Manuscript facsimile, with annotations in pencil. 1 page of music.  
“Voluntary.” 3 items:

21
- Score. Fair copy (pencil). 2 pages of music.
- Score. Fair copy (pencil). 3 pages of music.
- Score. Manuscript facsimile (facsimile of fair copy of score). 3 pages of music.
  Untitled. Score (incomplete; consists of pages numbered 5-7 only).
  Manuscript facsimile. 3 pages of music.

Folder 10  
*We in this whirl are caught* (1951). For SATB chorus with rehearsal piano.
  Text by Rainer Maria Rilke. Translation by Lewissohn.
  Full score. Ozalid manuscript (ink). 8 pages of music.

Folder 11  
*Where it Shines* (undated). For low voice and piano or organ. Text by William Cowper.
  Full score. Ozalid manuscript (pencil). 4 pages of music.

Folder 12  
  Draft of score (pencil and ink). 31 pages of music.

Folder 13  
  Full score. Ozalid manuscript (pencil). 4 pages of music.

Folder 14  
“(Xtras)” (undated). For solo piano.
  Score (incomplete; consists of page numbered 2 only). Manuscript facsimile. 3 copies. 1 page of music, each.

Folder 15  
*Yaddo Phoenix* (1960). For SATB chorus.
  Vocal parts, in choir book format. Manuscript facsimile. 1 page of music.

Folder 16  
Miscellaneous Fragments (undated).
  Unidentified, untitled, or incomplete loose sketches, drafts, and scores. 86 pages of music.

**Series 2: Printed Music**

**Box 6 [cont.]**

Folder 17  
*Ad te Levavi* (1962). For SATB chorus, a cappella.

Folder 18  
  For two part men’s or women’s voices and organ. Published score (New York: Boosey & Hawkes, 1969). 7 pages.
  For medium voice and piano. Published score (New York: Boosey & Hawkes, 1977). 6 pages.


- Accompanied by letter from Gordon Binkerd to “Arnold” (pertaining to errata in instrumental parts). 1 letter (typescript); dated November 29, 1973. 1 page.
- Instrumental parts: 1st trumpet, 2nd trumpet, 1st cornet, 2nd cornet, 1st horn, 2nd horn, 3rd horn, 1st trombone, 2nd trombone, 1st bass trombone, 2nd bass trombone, percussion (4 copies). 52 pages.


Published score (New York: Boosey & Hawkes, 1971). 8 pages.

Folder 29  
**Cantilena for Organ** (1957).  

Folder 30  
Published score (New York: Boosey & Hawkes, 1986). 8 pages.

Folder 31  
**Choral Stands** (1977).  
“III. O Darling Room.” For SATB chorus with soprano solo, with rehearsal piano. Poem by Alfred, Lord Tennyson. Published score (New York: Boosey & Hawkes, 1977). 2 copies. 8 pages, each.  

Folder 32  
Published score (New York: Boosey & Hawkes, 1977). 16 pages.  
Facsimile of harp accompaniment part, with annotations for transposition to piano. 4 pages. Accompanied by manuscript note: “About Mary’s score …” 1 page.

Folder 33  

Folder 34  
Published score (New York: Boosey & Hawkes, 1970). 76 pages.

Folder 35  

Folder 36  
**Confitebor Tibi** (1968). For SATB chorus a cappella, with rehearsal piano. Text from the Liber Usualis.
Published score (New York: Boosey & Hawkes, 1968). 8 pages.

Folder 37  
Typescript score, with annotations in pencil. 6 pages. Stamp on first page of score: “University of Illinois Music Library.”

Folder 38  
*Dum Medium Silenium* (1967). For TTBB chorus with rehearsal piano. Text from the *Liber Usualis*.
Published score (New York: Boosey & Hawkes, 1967). 16 pages.

Folder 39  
*Duo* (1971). For flute and oboe.
Published score and parts (New York: Boosey & Hawkes, 1971), with corrections in ink. 36 pages.

Folder 40  
Typescript score (publisher’s proof), unbound (Urbana, IL: Samizdat Publications, 1997). 29 pages.

Folder 41  
Published score (New York: Boosey & Hawkes, 1972). 17 pages.

Folder 42  
Published score (New York: Boosey & Hawkes, 1970). 12 pages.

Folder 43  
*Es ist ein Ros entspungen* (Now blooms a rose so tender) (1979). Adapted from Johannes Brahms’ Organ Chorale Prelude (op. 122, no. 8). For SATB chorus with rehearsal piano. English translation of text by Gordon Binkerd.
Published score (New York: Boosey & Hawkes, 1979). 7 pages.

Folder 44  

Folder 45  

Box 7  

Folder 1  
Published score and parts (New York: Boosey & Hawkes, 1974). 54 pages.

**Folder 2**

- Published score (Urbana, IL: Samizdat Publications, 1992). 10 pages.

**Folder 3**

- Published score (New York: Boosey & Hawkes, 1976). 8 pages.

**Folder 4**

- Published full score and parts (New York: Boosey & Hawkes, 1973). 107 pages.

**Folder 5**


**Folder 6**


**Folder 7**

- Published score (Urbana, IL: Samizdat Publications, 1992). 2 copies. 37 pages, each.

**Folder 8**

*From Your Throne, O Lord* (1968). For unison male choir with organ accompaniment.
- Published score (New York: Boosey & Hawkes, 1968). 16 pages.

**Folder 9**

- Published score (publisher’s proofs?) (Urbana, IL: Samizdat Publications, 1992), with annotations in pencil and ink. 5 pages.

**Folder 10**

- Published score (New York: Boosey & Hawkes, 1970). 7 pages.
Folder 11  

Folder 12  

Folder 13  

Folder 14  

Folder 15  

Folder 16  

Folder 17  

Folder 18  

Folder 19  

Folder 20  
Instrumental parts: piccolo, flute, oboe 1, oboe 2, clarinet 1, clarinet 2, bassoon 1, bassoon 2, horn 1, horn 2, horn 3, trumpet 1, trumpet 2, trumpet 3, trombone 1, trombone 2, trombone 3 (bass trombone), tuba. Published parts (New York: Associated Music Publishers, 1963). 18 pages.


Published score (New York: Boosey & Hawkes, 1969), labeled “corrected.” 2 copies. 20 pages, each.


Typescript score (publisher’s proofs?), with annotations in ink (incomplete; consists of pages 1-16 only). 2 copies. 16 pages, each.


Typescript score (publisher’s proofs) (Urbana, IL: Samizdat Publications, 1997), labeled “Proof #3.” 2 copies. 26 pages, each.

Folder 35  *Minnedienst*. Oberhessen folk-song.

For SATB chorus with rehearsal piano. Published score (New York: Boosey & Hawkes, 1977), with annotations in pencil. 5 pages.

For TTBB chorus with rehearsal piano. Published score (New York: Boosey & Hawkes, 1982), with annotations in pencil. 11 pages.


Typescript score (publisher’s proofs) (Urbana, IL: Samizdat Publishing, 1996), labeled “Proof #1, with annotations in pencil and ink. 6 pages.

- Accompanied by manuscript note, in pencil. 1 page.

Page 8 of typescript score, with annotations in ink. 1 page.

- Accompanied by manuscript note, in ink. 1 page.

Folder 37  *My Soul, There is a Country* (1973). From *Songs of Farewell*. For SATB chorus, unaccompanied, with rehearsal piano. Poem by Henry Vaughan.

**Folder 38**  

**Folder 39**  

**Folder 40**  

**Box 8**

**Folder 1**  
*Noble Numbers* (1974). Transcriptions based on organ music of the 17th and 18th centuries. For wind ensemble. *Includes transcriptions of:*  
I. *Toccata and Recercar* (from “Fiori Musicali”) by Girolamo Frescobaldi; II. *Chorale-Prelude on “Von Himmel hoch, da Komm ich her”* by Johann Pachelbel; III. *Chorale-Fantasie on “Allein Gott in der Höh sei Her”* based on settings by Friedrich Zachau, Nikolaus Vetter, and Johann Gottfried Walther. Published score (New York: Boosey & Hawkes, 1974). 51 pages. Instrumental parts: piccolo, flute 1, flute 2, oboe 1, oboe 2, English horn, clarinet 1, clarinet 2, bass clarinet, bassoon 1, bassoon 2, contrabassoon, horn 1, horn 2, trumpet 1, trumpet 2, trombone, bass trombone, euphonium (treble clef), euphonium (bass clef), tuba, triangle. Published parts (New York: Boosey & Hawkes, 1974). 79 pages.

**Folder 2**  

**Folder 3**  
Instrumental parts: oboe, English horn, bassoon, trombone 1, trombone 2.

Folder 4  
Published score (New York: Boosey & Hawkes, 1971). 10 pages.

Folder 5  
Published score (New York: Boosey & Hawkes, 1977). 6 pages.

Folder 6  
Published score (Urbana, IL: Samizdat Publications, 1997). 16 pages.

Folder 7  
Published score (New York: Boosey & Hawkes, 1974). 18 pages.

Folder 8  
Omnes Gentes (1968). For SATB chorus, a cappella, with rehearsal piano.  
Text from the _Liber Usualis_.  
Published score (New York: Boosey & Hawkes, 1968). 10 pages.

Folder 9  
_On the King's Highway_ (1979). For children’s chorus and chamber orchestra.  
Poems by James Stephens.  
Published piano vocal score (New York: Boosey & Hawkes, 1979). 31 pages.  
Published vocal score (New York: Boosey & Hawkes, 1979). 2 copies. 12 pages, each.

Folder 10  
Published score (New York: Boosey & Hawkes, 1977). 11 pages.

Folder 11  
Published piano reduction (New York: Boosey & Hawkes, 1974). 32 pages.  
Published violin part (New York: Boosey & Hawkes, 1974). 10 pages.

Folder 12  
Published score (New York: Boosey & Hawkes, 1968). 5 pages.

Folder 13  

Folder 15  *Psalm 23* (1972). For chorus of mixed voices, tenor solo, and organ.

Folder 16  *Psalm 93* (1961). For SATB chorus and organ.
Published score (New York: C. F. Peters, 1961). 2 copies. 19 pages, each.

Folder 17  *Quasi Modo* (1973). For SATB chorus, unaccompanied, with rehearsal piano.


Published score (New York: Boosey & Hawkes, 1967). 16 pages.

Published score (Urbana, IL: Samizdat Publications, 1992). 11 pages.

Published score (New York: Boosey & Hawkes, 1970). 11 pages.

Folder 22  *Scapulis suis* (1964). For SSAA chorus a cappella, with rehearsal piano.

“2. Clout the Cauldron.” Published score (New York: Boosey & Hawkes, 1977), with annotations in pencil. 11 pages.


Published score (Urbana, IL: Samizdat Publications, 1990). 2 copies. 11 pages, each.


- Accompanied by manuscript note (pencil). 1 page.


Published score (Urbana, IL: Samizdat Publications, 1990). 3 copies. 12 pages, each.


Folder 28  *Sonatina for Flute and Piano* (1972).

Published score (New York: Boosey & Hawkes, 1972), annotation in ink. 15 pages.


For unison chorus and piano or organ. Published score (New York: Boosey & Hawkes, 1972). 6 pages.


Folder 30  *Song of Songs* (1981). For double mixed chorus and obbligato horn solo, with rehearsal piano. Text by Wilfred Owen.


Publisher’s proofs (Urbana, IL: Samizdat Publications, 1993). 2 versions, with annotations in pencil and ink. 23 pages, each.
Folder 32  *Sorrow Hath a Double Voice* (1978). For solo high voice, unison male or female chorus, and harp. Text by Christina Rossetti.
   Published score (New York: Boosey & Hawkes, 1978). 11 pages.


Folder 34  *Sunset of the Year, The* (1994). For TTBB chorus with rehearsal piano.

Folder 35  *String Quartet No. 1* (1968).
   Published parts (New York: Boosey & Hawkes, 1968), labeled “corrected.” 39 pages.
   Parts. Printed Copy. 39 pages.

Folder 36  *String Quartet No. 2* (1970).
   Published miniature score (New York: Boosey & Hawkes, 1970). 38 pages.
   Published parts (New York: Boosey & Hawkes, 1970), labeled “corrected.” 36 pages.

Box 9

Folder 1  *Sunset of the Year, The* (1994). Inspired by arrangement by Burton Garlinghouse. For TTBB chorus with rehearsal piano.
   Typescript score (publisher’s proofs, revised version) (Urbana, IL: Samizdat Publications, 1994). 2 copies. 9 pages, each.
   Typescript score (publisher’s proofs, edited version) (Urbana, IL: Samizdat Publications, 1994), with annotations in pencil and ink. 2 copies. 11 pages, each.
   - Copy 1 accompanied by manuscript note: “G. B. corrections on this copy.” 1 page.
- Copy 2 accompanied by manuscript booklet outlining layout for published score.
  Typescript score (publisher’s proofs, edited version 2) (Urbana, IL: Samizdat Publications, 1994), with annotations in pencil and ink. 8 pages. Score incomplete (page 9 of score missing).
  Typescript score (strophic). 2 copies. 3 pages, each.

Folder 2  

Folder 3  
  Published full score (New York: Boosey & Hawkes, 1969). 96 pages.

Folder 4  
  Published full score (New York: Boosey & Hawkes, 1970). 78 pages.

Folder 5  
*Symphony No. 3* (1972). For symphony orchestra.
  Published full score (New York: Boosey & Hawkes, 1972). 83 pages.

Folder 6  
*There is a Garden in Her Face* (1972). For TTB chorus unaccompanied, with rehearsal piano. Text by Thomas Campion.
  Published score (New York: Boosey & Hawkes, 1972), with annotations in ink. 8 pages.

Folder 7  
  Published score (New York: Boosey & Hawkes, 1973). 7 pages.

Folder 8  
*Things Near and Far: Four Folk Songs of Wales* (1992). Arranged for voice(s) and piano.
  *Includes:* I. *Mine Own (Pe Cawn I Hon)*, English text by A. P. Graves; II. *The Old Weaver (Y Gwydd)*, text by Kate Moffat; III. *Mountain Wedding Song (Hobad O Hilion)*, text by Gordon Binkerd; IV. *Bury Me, For Love and Pity (Breuddwyd Y Frenhines)*, text by Alfred Moffat.
  - Accompanied by manuscript note (pencil). 1 page.
Folder 9  

Folder 10  
*Third Piano Sonata* (1932).  

Folder 11  
*This Harp which I Wake Now* (1982). For SATB chorus with rehearsal piano.  
Text by Thomas Moore.  
Published score (New York: Boosey & Hawkes, 1982). 20 pages.

Folder 12  
Published score (New York: Boosey & Hawkes, 1969), with annotations in ink. 24 pages.  
Instrumental parts: 1st trumpet, 2nd trumpet, 3rd trumpet, 1st horn, 2nd horn, 3rd horn, 1st tenor trombone, 2nd tenor trombone, trombone (bass trombone), tuba. Published parts (New York: Boosey & Hawkes, 1969), with annotations in ink. 30 pages.

Folder 13  
Includes: Published score (Urbana, IL: Samizdat Publications, 1996), labeled “master copy.” 17 pages.  
“II. Trees.” 2 items:  
 - Full score. Typescript proof (“Proof #1”), with annotations in ink. 4 pages.  
 - Full score. Typescript proof (“Proof #2”), with annotations in ink. 1 page of text (title page); 4 pages of music.  
“II. Life.” 2 items:  
 - Full score. Typescript proof (“Proof #1”), with annotations in ink. 7 pages.  
 - Full score. Typescript proof (“Proof #2”), with annotations in ink.  
“III. Green.” 1 item:  
 - Full score. Typescript proof (“Proof #1”), with annotations in pencil and ink. 4 pages.  
“Barnes odds + ends.” Assorted extra pages, including:  
 - Title page for “II. Trees.” Ink and pencil. 1 page.  
 - Facsimile of text for “II. Trees.” Typescript. 1 page.  
 - “III. Green.” First page of score. Typescript proof (?). 1 page.

Folder 14  
Includes: 1. On Slumber Tree (text by A. P. Graves); 2. Lullaby of the Boat People (Southeast Asian folk song); 3. Golden Slumbers (text by Thomas Dekker).

*Includes:* I. Never the Nightingale (text by Adelaide Crapsey); II. How Lillies Came White (text by Robert Herrick); III. Upon Parting (text by Robert Herrick).

Published score (New York: Boosey & Hawkes, 1971). 24 pages.

Folder 16 *Three Songs for Mezzo-Soprano and String Quartet* (1971).

*Includes:* I. Never the Nightingale (text by Adelaide Crapsey); II. How Lillies Came White (text by Robert Herrick); III. Upon Parting (text by Robert Herrick).

Published miniature score (New York: Boosey & Hawkes, 1973), with annotations in ink, labeled “errata.” 32 pages.


Published score (New York: Boosey & Hawkes, 1970). 8 pages.

“2. I Dare Not Ask A Kisse.” For SSATB chorus with rehearsal piano.

Published score (New York: Boosey & Hawkes, 1970). 2 copies. 8 pages, each.

“3. ’Tis Ev’ning, My Sweet.” For STB chorus with rehearsal piano.

Published score (New York: Boosey & Hawkes, 1970). 2 copies. 11 pages, each.


“6. Ile Come to Thee in All Those Shapes.” For SATB chorus with rehearsal piano. Published score (New York: Boosey & Hawkes, 1974). 16 pages.


“8. The Vision to Electra.” For SATB chorus with soprano and tenor solos, with rehearsal piano. Published score (New York: Boosey & Hawkes, 1974). 33 pages.

Published score (New York: Boosey & Hawkes, 1970), labeled “corrected.” 32 pages. Errata list written on inside front cover (pencil).
Published parts (New York: Boosey & Hawkes, 1970). 34 pages.

Published miniature score (New York: Boosey & Hawkes, 1979). 24 pages.


*Includes: I. The Blackbird (TTBB); II. Let Now the Harp (TB).*
Published score (Urbana, IL: Samizdat Publications, 1991). 2 copies. 18 pages, each.

Folder 22  *Two Celtic Choruses for Mixed Voices* (1992). For SATB chorus and piano.

*Includes: I. Mine Own; II. Mountain Wedding Song.*
Published score (Urbana, IL: Samizdat Publications, 1992). 2 copies. 19 pages, each. Copy 1 has annotations in pencil.

Box 10

Folder 1  *Two Celtic Choruses for Women’s Voices* (1991). For women’s chorus and piano.

*Includes: I. It Is Not the Tear (SSAA); II. The Mistletoe (SA).*

Arranged by Gordon Binkerd.

*Includes: I. Milton, for TTB chorus with rehearsal piano, with text by Alfred, Lord Tennyson; II. Das Glockenspiel, for TB chorus and bell-lyra.*
Published score (New York: Boosey & Hawkes, 1978). 11 pages.

Published score (New York: Boosey & Hawkes, 1971). 8 pages.
Published score (New York: Boosey & Hawkes, 1971). 6 pages.

Published score (New York: Boosey & Hawkes, 1977). 11 pages.

Folder 6  *Wir sind die Treibenden (We in this whirl are caught)* (1970). For SATB chorus with rehearsal piano. Text by Rainer Maria Rilke. English translation by Ludwig Lewisohn.
Published score (New York: Boosey & Hawkes, 1970). 11 pages.

Published score (New York: Boosey & Hawkes, 1971). 18 pages.

Published score (New York: Boosey & Hawkes, 1970). 7 pages.

**Series 3: Publicity and Press Materials**

**Box 10 [cont.]**

Folder 9  Press clippings, 1932-1949.
Press clippings; dated between April 1932 and February 1949. 3 items.

Folder 10  Press clippings, 1950s.
Newspaper and magazine clippings; dated 1950-1959. 20 items.

Folder 11  Press clippings, 1960s.
Newspaper and magazine clippings and facsimiles; dated 1960-1969. 20 items.

Folder 12  Press clippings, 1970s.
Newspaper and magazine clippings and facsimiles; dated 1970-1979; 8 undated. 46 items.

Folder 13  Press clippings, 1980s.
Newspaper and magazine clippings, newsletters, and facsimiles; dated 1980-1987. 22 items.

Folder 14  Press clippings, 1990s.
Newspaper clippings and facsimiles; dated 1990-1996; 1 undated. 12 items.
Folder 15  Press clippings, 2000s.
   Newspaper clipping (obituary); dated September 7, 2003. 1 item.

Folder 16  Concert posters.
   Concert posters; dated May 1988 and May 1991. 2 items.

Folder 17  Journals and bulletins, 1960s-1970s
   *American Composers Alliance Bulletin*, vol. 10, no. 3 (September 1962).
      Includes feature article on Gordon Binkerd (Dorothy Veinus Hagan,
      “Gordon Binkerd,” pp. 1-6).
   *The Choral Journal*, vol. 13, no. 6 (February 1973). Includes two-page
      advertisement for the choral works of Gordon Binkerd (pp. 10-11).

Folder 18  Journals and bulletins, 1995-1996.
   *Choral Journal*, vol. 35, no. 9 (April 1995). Includes interview with
      Gordon Binkerd (David Saladino, pp. 33-41).
   *The MacDowell Colony News*, vol. 25, no. 1 (Spring 1996). Gordon
      Binkerd listed in “Fellows in the News” article (p. 14).
   *Sonorities: Publication for Alumni and Friends of the School of Music,
      University of Illinois at Urbana-Champaign*, Spring 1996. Gordon
      Binkerd listed in “Emeriti Faculty News” article (p. 22).

   *Pan Pipes*, vol. 94, no. 2 (Winter 2002). Gordon Binkerd listed in “53rd
      Annual American Composers Update” (prepared by Dorothy Gross,
      pp. 21-22).
   *Choral Journal*, vol. 44, no. 4 (November 2003). Includes “In Memoriam”
      article (by David Saladino, p. 47).

Folder 20  Other publicity.
   of biography (from *Who’s Who in America*, 41st ed.), under
   consideration for *Who’s Who in the Midwest*. 3 pages.
   Publicity brochures and facsimiles. 4 items.

Box 11

Folder 1  Programs, 1937 – 1949.
   Concert and recital programs; dated between June 1937 and December
   1949. 4 items.

   Concert, recital, and festival programs; dated between January 1950 and
   March 1955. 21 items.

Folder 3  Programs, 1956 – 1959.
Concert, recital, and festival programs and related publicity materials; dated between November 1956 and December 1959. 24 items.

**Folder 4** Programs, 1963 – 1969.
Concert and recital programs; dated between October 1963 and December 1969.

**Folder 5** Programs, 1970 – 1979.
Concert, recital, and festival programs and facsimiles; dated between March 1970 and October 1979; 2 undated. 41 items.

**Folder 6** Programs, 1980 – 1989.
Concert, recital, festival, and tour programs; related publicity materials; and facsimiles; dated between January 1980 and December 1989; 4 undated. 38 items.

**Folder 7** Programs, 1990s.
Concert, recital, and festival programs and facsimiles; invitations; related publicity materials; and facsimiles; dated between January 1990 and May 1999; 3 undated. 35 items.
- Program dated October 22, 1995, accompanied by correspondence from W. Stuart Pope to Gordon Binkerd. 1 letter (ink); dated October 23, 1995. 2 pages.

**Folder 8** Programs, 2000 – 2003.
Concert programs; dated between May 2000 and May 2003. 6 items.

**Folder 9** Performances in 1977.
Manuscript note, titled “Performances in 1977” (ink). 1 page.

**Folder 10** Foellinger Hall—Piano Recitals (1993).
Krannert Center for the Performing Arts January-February 1993 brochure. 1 item.

**Folder 11** WBFB-92.5. Xerox Concert Series Schedule.
Facsimile of concert series schedule; dated “April.” 2 pages.

**Series 4: Personal Papers**

**Box 11 (cont.)**

**Sub-series A: Correspondence**

**Folder 12** French, Richard (Harvard University, Department of Music).
Richard French to Gordon Binkerd. 3 letters (3 typescript); dated October 16, 1947; October 21, 1947; May 12, 1948. 3 pages.

Folder 13 Swarthout, Evelyn (Mrs. Patrick Hayes).
Evelyn Swarthout to Gordon Binkerd. Facsimile of 1 letter (manuscript); dated May 18, 1970. 3 pages.

Folder 14 Villamil, Ms.

Folder 15 Ware, Clifton.
Clifton Ware to Gordon Binkerd. 1 letter (ink); dated July 11, 1978. 1 page.

Folder 16 Woodworst, G. W. (Harvard University, Department of Music).
G. M. Woodworst to Gordon Binkerd. 2 letters (2 typescript); dated February 12, 1946; February 10, 1947. 2 pages.

Folder 17 Wynne, Marjorie G. (Librarian, Rare Book Room, Yale University Library).
Marjorie G. Wynne to Gordon W. Binkerd. 1 letter (typescript); dated June 4, 1957. 1 page.

Folder 18 Greeting Cards.
Cards, including birthday cards, holiday cards, and various other correspondence, from assorted correspondents. 11 cards.
- Card dated October 31, 2002 (from “Margaret [and Stuart]”)
  accompanied by:
  - 2 photographs of Margaret and Stuart with family. 2 color photographs, 4” x 6”.
  - 8 photographs of Margaret and Stuart’s house. 8 color photographs, 4” x 6”.

Sub-series B: Papers and Ephemera

Box 11 (cont.)

“Contemporary Music: Observations from Those Who Create It” includes quotation by Gordon Binkerd (pp. 14-15).

Published review. 3 pages.

Folder 21 Colloquy: Alumni Quarterly (Fall 2001).
Folder 22  Miscellaneous poems.
   “Translations.” Typescript document, with translations of various
   unattributed poems. 1 page.

Folder 23  Miscellaneous programs.
   Concert, recital, and memorial programs by various musicians; dated
   between November 1976 and 1990. 9 items.


Folder 25  “Sun Singer” by John Von Wicht.
   Photograph of oil painting. 1 black and white photograph, 7.25” x 9”.
   Inscription on reverse: “Gordon, this print is for you.”

Folder 26  WWII dog tags.
   Dog tags for Gordon Binkerd, from naval service during WWII. 3 tags.

Box 10 [cont.]

Folder 21  Cradle Roll Certificate.
   Certificate from the Methodist Episcopal Sunday School, awarded to
   Gordon Binkerd; dated February 7, 1917. 1 item.

Folder 22  Certificate of Award for Excellence in Spelling.
   Certificate from the Nance County Spelling Contest, awarded to Gordon
   Binkerd; dated March 27, 1929. 1 item.

Folder 23  Fullerton Promotion Certificate.
   Certificate of promotion to the high school, issued by the Fullerton, NB,
   Board of Education to Gordon Binkerd; dated May 31, 1929. 1 item.

Folder 24  High School Diploma, Gregory Public Schools.
   Diploma from Gregory High School, Gregory, SD; dated May 26, 1933. 1
   item.
   Commencement program; dated May 26, 1933. 2 pages.

Folder 25  Tumbleweed [yearbook from Dakota Wesleyan University] (1936).
   Gordon Binkerd appears on pages 72 and 74.

Folder 26  Bachelor of Music diploma from Dakota Wesleyan University.
   Diploma issued to Gordon Binkerd, enclosed in diploma cover; dated June
   8, 1937.
Folder 27  Class of 1937 Address List.  
Typescript document, with annotations in ink and pencil. 2 pages.


Folder 29  National Institute of Arts and Letters Grant.  
Douglas Moore (Chairman, Committee on Grants for Music) to Gordon Binkerd. 1 letter (typescript); dated February 21, 1964. 1 page.  
Malcolm Cowley (President, National Institute of Arts and Letters).  
Commendation to Gordon Binkerd; dated May 20, 1964. 1 page.  
Invitation to annual ceremonial. 4 pages.  
Ceremonial program booklet; dated May 20, 1964. 2 copies. 8 pages, each.

Folder 30  Documents pertaining to Dakota Wesleyan University’s Alumnus of the Year Award.  
Correspondence. 6 items.  
President [James] Beddow (Dakota Wesleyan University) from Gordon Binkerd. 1 letter (ink); dated July 12, 1987.  
Barbara Horton (Alumni Secretary, Dakota Wesleyan University) to/from Gordon Binkerd. 4 letters (4 typescript); dated March 6, 1987; 1 undated (March 1987); April 15, 1987; April 22, 1987. 4 pages.  
Daryl Thuringer (Media/Publications Coordinator) to Gordon Binkerd. 1 letter (typescript); dated June 23, 1987.  
- Accompanied by photograph of the Dakota Wesleyan University 50-year reunion class. 1 black and white photograph, 5” x 7”.

Papers.  
Dakota Wesleyan University Alumni Day 1987 program. 12 pages.  
Statement from Gordon Binkerd regarding his education at Dakota Wesleyan University (typescript). 1 p.  
- Accompanied by composition list (typescript). 4 pages.  
“Gordon Binkerd: Alumnus of the Year.” Statement from President James Beddow (typescript). 4 copies. 1 page, each.  
Dakota Wesleyan University World, vol. 81, no. 2 (July 1987).  
Manuscript note (ink). 1 page.

Folder 31  Documents pertaining to the Honorary Doctorate of Fine Arts from Dakota Wesleyan University.  
Commencement program; dated May 5, 1996.  
Certificate of Congratulations from “Your Proud First Cousins”; dated May 5, 1996. 1 item.  
Folder 32  MacDowell Colony documents. 
    Mary Carswell (Executive Director, MacDowell Colony) to Gordon Binkerd. 1 letter (typescript); dated October 4, 1996. 1 page. 
    Publicity brochure and flyer for the MacDowell Colony; undated [1960s]. 3 items.

    Dan Brewbaker to Gordon Binkerd. 1 postcard (ink); dated August 7, 2002. 1 item.

Folder 34  Saladino, David, arr. *The Drunken Sailor*. For SAATBB unaccompanied, with rehearsal piano. 

**Series 5: Dissertations**

**Box 12**

    Facsimile of dissertation, in binder. 120 pages. Inscription on front cover to Gordon Binkerd (ink).

    Bound volume, reproduced from UMI microfilm. 134 pages.

**Box 13**

    Bound volume. 143 pages.

    Bound volume (with comb binding). 325 pages. Inscription on copyright page: “Many thanks, Carolyn.”

Bound volume. 443 pages. Front cover embossed: “To Gordon Binkerd.”

**Series 6: Oversized Items**

**Box 14**

**Folder 1**  *And I am Old to Know* (1957). For voice and orchestra. Poem by Pauline Hanson.

*Separated from Series 1 (Manuscript Music).*

Full score (incomplete; consists of pages 1-5 only). Ozalid manuscript (pencil). 5 pages of music.

**Folder 2**  *Psalm 93* (1961). For SATB chorus with symphony orchestra.

*Separated from Series 1 (Manuscript Music).*

Full score. Manuscript facsimile, bound. 39 pages of music.

**Folder 3**  *Somewhere I Have Never Travelled* (undated). For voice and symphony orchestra. Text by e. e. cummings.

*Separated from Series 1 (Manuscript Music).*

Full score. Ozalid manuscript (pencil). 23 pages of music.

**Folder 4**  *Sun Singer* (1952). For symphony orchestra.

*Separated from Series 1 (Manuscript Music).*

Full score. Fair copy (ink), with annotations and performance markings in colored pencil. 80 pages of music.

- Interleaved in score: manuscript sketches (pencil). 5 sheets.

**Folder 5**  *Symphony No. 1* (1955). For symphony orchestra.

*Separated from Series 1 (Manuscript Music).*

Full score. Ozalid manuscript (ink). 167 pages of music.

**Folder 6**  [Untitled fragments] (undated).

*Separated from Series 1 (Manuscript Music).*

Untitled manuscript sketches (pencil). 3 sheets of music.

Untitled score for symphony orchestra. Draft of full score (fragment); pages numbered 22, 78-94. Ozalid manuscript (pencil). 18 pages of music.


**Folder 7**  *Sonnet XLVI of Dante Gabriel Rossetti* (1993). For mixed voices with rehearsal piano.

*Separated from Series 2 (Printed Music).*

Folder 8  Oversized press clippings.  
*Separated from Series 3 (Publicity and Press Materials).*  
Newspaper clippings and newsletters; dated between May 1981 and Fall 1996. 6 items.

Folder 9  Oversized concert posters.  
*Separated from Series 3 (Publicity and Press Materials).*  
Concert posters; dated April 1987 and February 1993. 2 items.

Folder 10  Certificate of Baptism.  
*Separated from Series 4 (Personal Papers), Sub-series B (Papers and Ephemera).*  
Certificate of Baptism; dated July 4, 1926. 1 item.

Folder 11  Honorary Doctorate of Fine Arts.  
*Separated from Series 4 (Personal Papers), Sub-series B (Papers and Ephemera).*  
Honorary diploma from Dakota Wesleyan University, issued to Gordon Binkerd, enclosed in folder; dated May 1996.

*Separated from Series 4 (Personal Papers), Sub-series B (Papers and Ephemera).*  
Score. Manuscript facsimile. 9 pages of music.