

# HAROLD GLEASON COLLECTION

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SIBLEY MUSIC LIBRARY  
EASTMAN SCHOOL OF MUSIC  
UNIVERSITY OF ROCHESTER

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*Harold Gleason (at head of table) with class at the Eastman School of Music. Photograph by Werner Wolff, from ESPA 31-35 (8x10).*

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## DESCRIPTION OF COLLECTION

Shelf location: C3B 7,3 (Box 1) and C3B 9,5 (Boxes 2–3)

Physical extent: 2.5 linear feet

### **Biographical sketch**



*Photograph by Josef Schiff, from ESPA, 31-34 (8x10).*

Harold Allen Gleason (1892–1980) was born in Lenox Center, OH, on April 26, 1892. In 1900, he and his family moved to southern California. From 1910–1912, Gleason studied civil engineering at the Thropp Polytechnic Institute (now the California Institute of Technology) but ultimately his love for music propelled him to pursue a career as an organist. He began studying organ with Edwin H. Lemare and also worked as a church organist. In 1917, he moved to Boston to assume the directorship of the Music School Settlement; there, he continued his organ studies with Lynnwood Farnam. From 1918–1919, Gleason worked as organist and choirmaster at the Fifth Avenue Presbyterian Church in New York City. As Prof. Gleason later recalled, in January 1919, he was invited to audition for a position as George Eastman’s personal organist in his home in Rochester. Gleason accepted this offer, along with a complementary position teaching organ at the Institute of Musical Art, which Eastman had recently purchased with the intention to develop it into a school of music for the University of Rochester.

In his new roles, Gleason assisted Mr. Eastman with his plans for the Institute (later the Eastman School of Music) and the Eastman Theatre. At Mr. Eastman’s request, Gleason drafted specifications for the Skinner organ in Kilbourn Hall as well as the Eastman Theatre organ. He also was instrumental in bringing Joseph Bonnet to Eastman to help found the school’s organ department and serve on the organ faculty as a guest-artist (1922–1923); Gleason had studied himself with Bonnet in Paris. While managing his growing responsibilities with Mr. Eastman and

the School of Music, Prof. Gleason helped establish the David Hochstein Memorial Music School (est. 1920), and he served as the Hochstein School's first executive director (1919–1931). Gleason also was an active, touring recitalist and, over the years, served as organist and director of music at several Rochester churches.

During his 34-year tenure at Eastman, Prof. Gleason became one of the most influential members of the faculty. He was appointed head of the organ department and professor of musicology in 1932, developed and taught music literature courses (1939–1955), and played an important role in establishing the School's graduate department, which he directed from 1953–1955. Prof. Gleason retired from the Eastman School of Music faculty in 1955 and relocated to Florida together with his wife, organist Catherine Crozier Gleason; both had accepted positions on the faculty at Rollins College.

During his career as organist and teacher, Prof. Gleason published widely. He wrote *Method of Organ Playing*, a book that many considered the best instructional manual available, as well as two anthologies, *Outlines of Music Literature*, and *Examples of Music before 1400*. He also co-authored the *Anthology of Music in America, 1620-1865* and published several articles and reviews in prominent journals on organ performance, musicology, and music pedagogy.

Prof. Gleason died on June 28, 1980, in La Jolla, CA, after a short illness. At the time of his death, he was survived by his wife, four sons, fifteen grandchildren, and four great-grandchildren.

### **Provenance**

The papers were the gift of the American Guild of Organists Organ Library, housed at the School of Theology of Boston University (Boston, Massachusetts), in November 2004. The gift was coordinated by Ms. Barbara Owen, a volunteer at the Organ Library.

### **Scope and content note**

The Harold Gleason Collection comprises Gleason's professional papers, manuscript and typewritten drafts of articles, publications and editions, and personal papers related to his affiliation with George Eastman.

### **Restrictions on Use**

There are no restrictions on the use of the collection. However, in the case of requests for reproductions, the provisions of the U.S. Copyright Law (1976) and its revisions do apply. Requests for reproductions of materials will be granted only by the written permission of the legatees insofar as they are the copyright holder over the collection items.

## **Associations**

This collection joins numerous other collections of professional papers of former Eastman School of Music faculty members, including the papers of former professors of organ Michael D. Farris and Russell P. Saunders.

Additionally, RTWSC houses the professional papers of the composer, pedagogue, and performer Rolande Falcinelli as well as those of Dr. Mario Salvador, longtime organist-choirmaster of the Cathedral Basilica of St. Louis, Missouri.

# DESCRIPTION OF SERIES

The Harold Gleason Collection has been arranged into four series as described below:

## **Series 1: Publishing Projects**

This series is comprised of drafts, outlines, notes, and related documents pertaining to Prof. Gleason's writing and research activities.

### *Sub-series A: Articles*

This sub-series contains one folder of notes and drafts for an article on Mr. George Eastman by Prof. Gleason as well as one folder of materials, primarily newspaper clippings and brochures, pertaining to the Eastman School and Theatre.

### *Sub-series B: Publications*

This sub-series is comprised of drafts, outlines, notes, and research materials from Prof. Gleason's research on the history of organ music and performance. The folder names presumably preserve Prof. Gleason's original headings.

### *Sub-series C: Editions—Adam de la Halle, Le Jeu de Robin et de Marion*

This sub-series contains research material on Adam de la Halle's play *Le Jeu de Robin et de Marion*, such as published articles, modern editions, and translations, which Prof. Gleason likely used to prepare his own edition of the play (see Box 1/33–34 for drafts of Gleason's edition).

## **Series 2: Correspondence and Activities with George Eastman**

This series preserves one accounting book listing Prof. Gleason's performances for Mr. Eastman as well as concert programs, dinner programs, invitations, press clippings, and ephemera that further document Prof. Gleason's association with Mr. Eastman. These materials have been arranged in folders according to material type.

## **Series 3: Personal Papers and Varia**

This series contains an assortment of personal papers, including memorabilia, additional research notes, music, and photographs.

#### **Series 4: Wegweiser Papers and Recording**

This series contains research material, drafts, and articles pertaining to Prof. Gleason's research on the 17th-century organ instruction book *Wegweiser die Kunst die Orgel recht zu schlagen* (Guide to the Art of Playing the Organ Correctly). The series also includes one audio recording: a 7" audio reel labeled "Wegweiser pieces."



# INVENTORY

## **Series 1: Publishing Projects**

### *Sub-series A: Articles*

#### **Box 1**

folder 1      Articles on Mr. George Eastman—1970-71  
Notes and drafts for an article on G. Eastman by Harold Gleason. Includes notecards containing biographical details, pencil notes, partial drafts (pencil/typescript), and final typescript copy (dated 1971). Also in folder: “The George Eastman I Knew” by Marion Gleason. Typescript document; dated 1970. 16 pages.  
*Oversized items separated; see Box 2, Folder 7.*

folder 2      “Eastman School and Theatre”  
Contains newspaper clippings, articles, and brochures pertaining to the construction and renovation of the Eastman School and Theatre as well as various school activities; grouped under the title “Harold Gleason Collection.”  
*Oversized items (8 press clippings) separated; see Box 2, Folder 8.*

#### **Box 2**

folder 7      Articles on Mr. George Eastman—1970–71  
*Separated from Box 1, Folder 1.*  
Notes and draft for an article on G. Eastman by Harold Gleason. Pencil MS and typescript. 17 pages, total.

folder 8      “Eastman School and Theatre”  
*Separated from Box 1, Folder 2.*  
Newspaper and magazine clippings and facsimiles pertaining to the construction and renovation of the Eastman School and Theatre; dated 1919–1922, 1972. 8 items.

### *Sub-series B: Publications*

#### **Box 1**

folder 3      Harold Gleason, “History of Music”  
Drafts, outlines, and notes, organized with page dividers and tabs. Typescript and pencil MS.

- folder 4 Harold Gleason, "History of Organ Music and Performance" (1)  
Drafts, outlines, and notes. Typescript and pencil MS.
- folder 5 Harold Gleason, "History of Organ Music and Performance" (2)  
Outlines, notes, and drafts. Typescript and pencil MS.
- folder 6 "History of Organ Music and Performance": 15th century  
Draft of outline. Typescript, with annotations in pencil.  
*Oversized items (11 pages music) separated; see Box 2, Folder 9.*

**Box 2**

- folder 9 "History of Organ Music and Performance": 15th century  
*Separated from Box 1, Folder 6.*  
Facsimiles of various organ music from unidentified published source. 11  
pages.

**Box 1**

- folder 7 "History of Organ Music and Performance": Outline IV, Sample Copy  
"Second Half of the 16th Century in Germany." Typescript outline with  
annotations. 17 pages.
- folder 8 "History of Organ Music and Performance": Italy  
Notes and outline. Pencil MS and typescript.
- folder 9 "History of Organ Music and Performance": Italy—16th century  
Draft of introduction and outline of chapter. Typescript, with annotations.
- folder 10 "History of Organ Music and Performance": Poland—Outline IV  
Draft of outline with annotations. Typescript.
- folder 11 "History of Organ Music and Performance": 16th century  
Notes and drafts of outlines. Pencil MS and typescript.  
*Oversized items (2 outlines) separated; see Box 2, Folder 10.*

**Box 2**

- folder 10 "History of Organ Music and Performance": 16th century  
*Separated from Box 1, Folder 11.*  
"The Sixteenth Century: Italy." Draft of outline. MS repro and pencil MS. 9  
pages.  
"The Sixteenth Century: England." Draft of outline. Pencil MS. 7 pages.

## **Box 1**

- folder 12 “History of Organ Music and Performance”: Spanish Music, Part II, Sample copy Outline. Typescript.
- folder 13 “History of Organ Music and Performance”: Attaignant  
Daniel Hertz, “A New Attaignant Book and the Beginnings of French Music Printing,” *Journal of the American Musicological Society*, Vol. 14, No. 1 (Spring 1961): 9–23.  
Notes. Ink and pencil MS.
- folder 14 “History of Organ Music and Performance”: First half of the 17th c., France  
Index of composers with list of works. Typescript. 1 page.
- folder 15 “History of Organ Music and Performance”: First half of the 17th c., Spain and Portugal  
Index of composers with list of works. Typescript. 1 page.
- folder 16 “History of Organ Music and Performance”: First half of the 17th c., South Germany  
Index of composers with list of works. Typescript, with annotations. 7 pages.
- folder 17 “History of Organ Music and Performance”: First half of the 17th c., Central Germany  
Index entry for Johann Erasmus Kindermann. Typescript. 1 page.
- folder 18 “History of Organ Music and Performance”: First half of the 17th c., England  
Index of composers with list of works. Typescript. 1 page.
- folder 19 “History of Organ Music and Performance”: Second half of the 17th c., France  
Index of composers with list of works. Typescript, with annotations. 20 pages.
- folder 20 “History of Organ Music and Performance”: Second half of the 17th c., South Germany  
Index of composers with list of works. Typescript. 14 pages.
- folder 21 “History of Organ Music and Performance”: Second half of the 17th c., Central Germany  
Index of composers with list of works. Typescript, with annotations. 21 pages.
- folder 22 “History of Organ Music and Performance”: Second half of the 17th c., England  
Index of composers with list of works and related notes/drafts. Typescript and pencil MS. 14 pages.

folder 23      “Das Erste Leipziger Gesangbuch von Michael Blum—1530”  
Article on the photographic reproduction in the critical edition by Hans Hoffmann (Leipzig 1914) of Blum's book. Typescript, with annotations and comments. 12 pages.

*Sub-series C: Editions—Adam de la Halle, Le Jeu de Robin et de Marion*

folder 24      Research material: articles, musical examples and iconography of Medieval music  
Edmund A. Bowles, “Musical Instruments in the Medieval Corpus Christi Procession,” *Journal of the American Musicological Society*, Vol. 17 (1964): 251–60.  
Edmund A. Bowles, “The Role of Musical Instruments in the Medieval Sacred Drama,” *Musical Quarterly*, Vol. 45 (1959): 67–84.  
W. L. Smoldon, “The Music of the Medieval Church Drama,” *Musical Quarterly*, Vol. 48, No. 4 (October 1962): 476–497.  
W. L. Smoldon, “Medieval Church Drama and the Use of Musical Instruments,” *Musical Times*, Vol. 103, No. 1438 (Dec 1962): 836–840.  
Iconography from an illuminated manuscript on anatomy of the mid-14th c. 1 page excerpted from unidentified publication.  
Two photocopied pages of images of musicians in performance.  
Calendar with forty paintings from an early 14th c. manuscript of the Apocalypse portraying people playing instruments.  
*Oversized items (Two musical examples of music from “Le Jeu de Robin et Marion”) separated; see Box 2/11.*

**Box 2**

folder 11      Research material: articles, musical examples and iconography of Medieval music  
*Separated from Box 1, Folder 24.*  
Two musical examples of music from “Le Jeu de Robin et Marion.” MS repro. 8 pages, total.

**Box 1**

folder 25      Research material: reconstructions and harmonizations of *Le Jeu de Robin et de Marion*.  
“Li gieus de Robin et de Marion.” [Excerpt from *Oeuvres complètes du trouvère Adam de la Halle (Poésies et musique)* (Paris: Durand & Pédone-Lauriel, 1872), pp. 347–412, 437.] Facsimile from published book, with annotations in pencil, hardbound by the Kalmbacher Bookbinding Company of Toledo, OH.

- folder 26 Research material: reconstructions and harmonizations of *Le Jeu de Robin et de Marion*.  
Adam de la Halle, *Le Jeu de Robin et de Marion*, edited by Kenneth Varty, musical transcription by Eric Hill (London, UK: George G. Harrap, 1960). 147 pages.
- folder 27 Research material: reconstructions and harmonizations of *Le Jeu de Robin et de Marion*.  
Adam de la Halle, *The Play of Robin and Marion*, reconstructed and harmonized by Jean Beck (Boston, MA: C.C. Birchard & Co., 1928). 36 pages.
- folder 28 Research material: reconstructions and harmonizations of *Le Jeu de Robin et de Marion*.  
Adam de la Halle, *Le Jeu de Robin et de Marion*, edited by Friedrich Gennrich, (Frankfurt, Germany: Langen Bei Frankfurt am Main, 1962). 58 pages.  
Darius Milhaud, *The Play of Robin and Marion: Dances and Songs after Adam de la Halle*, English version freely adapted from the old French by Roger Maren (New York, NY: Edward B. Marks Music Co., 1951). 56 pages.
- folder 29 Research material: copy of the original of *Le Jeu de Robin et de Marion*.  
Manuscript Valliere (late 13th century), from Bibliothèque Nationale Française 25566, Paris. Negative photocopy. 21 pages.
- folder 30 Research material: copy of the original of *Le Jeu de Robin et de Marion*.  
Manuscript (14th century), from Bibliothèque Méjanes 572, fol. 1, Aix-en-Provence, France. Photocopy. 31 pages.
- folder 31 Research material: *Medieval French Plays*, translated by Richard Axton and John Stevens (Oxford, UK: Basil Blackwell, 1971). 313 pages.
- folder 32 Research material:  
*The Play of Daniel: A Medieval Liturgical Drama*, transcribed and edited by W. L. Smoldon (London, UK: The Plainsong and Mediaeval Music Society, 1960). 41 pages.  
*The Play of Daniel: A Thirteenth-Century Musical Drama*, edited by Noah Greenberg (New York: Oxford University Press, 1959). 117 pages.
- folder 33 Adam de la Halle. *Le Jeu de Robin et de Marion*, adapted for modern performance by Harold Gleason.  
Original copy of the typewritten manuscript. 59 pages.
- folder 34 *Le Jeu de Robin et de Marion* by Adam de la Halle edited by Harold Gleason  
Duplicate copy of the typewritten manuscript. 2 copies. 56 pages, each.

## **Series 2: Correspondence and Activities with George Eastman**

- folder 35 Music at Mr. Eastman's  
Accounting book containing the list of performances (name of performers and dates) and honoraries for the Seasons 1923-24, 1924-25, 1925-26, 1926-27, 1927-28, 1928-29, 1929-30, 1930-31, 1931-32.
- folder 36 George Eastman: Private Concerts  
93 programs from 1920 to 1948 in which Gleason was one of the performers
- folder 37 George Eastman: Dinners  
November 11, 1921: Dinner in Honor of Viscount Shibusawa and Party given by G. Eastman at his house. Gleason performed at the organ during the dinner. Booklet with guest list, menu, and program.  
March 6, 1922: Dinner given in Honor of the French organist Joseph Bonnet by the Western New York Chapter of the American Guild of Organists. Menu.  
February 9, 1931: 32nd Annual Dinner of the Society of Genesee, Guest of Honor Mr. George Eastman. Booklet with list of participants.  
*Oversized item (memento booklet from February 9, 1931, dinner) separated; see Box 2/12.*

### **Box 2**

- folder 12 George Eastman: Dinners  
*Separated from Box 1, Folder 37.*  
Memento booklet from 32nd Annual Dinner of the Society of Genesee, Guest of Honor Mr. George Eastman (February 9, 1931).

### **Box 1**

- folder 38 George Eastman: Miscellany  
Invitations, first day issue stamp of the George Eastman stamp, sheet of George Eastman stamps, and press clippings. 10 items.
- folder 39 George Eastman: Miscellaneous clippings  
Newspaper clippings and facsimiles on George Eastman; dated 1932–1989. 16 items.  
*Oversized items (9 press clippings and facsimiles) separated; see Box 2/13.*

## **Box 2**

- folder 13 George Eastman: Miscellaneous clippings  
*Separated from Box 1, Folder 39.*  
9 newspaper clippings and facsimiles; dated 1961–1966.

## **Series 3: Personal Papers and Varia**

### **Box 1**

- folder 40 Melville Smith, *Organ Music of the Sixteenth and Seventeenth Centuries*.  
Program booklet for concert series.  
Series of three concerts organized by The Cleveland Museum of Art in  
February–April, 1931. Annotated program.
- folder 41 Two binders containing alphabetical listing of composers/works for various  
instrumentations. There is no indication as to the provenance of the collection  
listed.
- folder 42 Binder with blue cover containing bibliography cards referring primarily to  
organ/keyboard music. The binder starts with 5 empty pages, then a handwritten  
page titled “Bibliography Cards” followed by a citation of the sources used. The  
remaining pages are photocopied index cards (listed alphabetically) referring to  
organ music in Poland (the first 9 pp.) and Europe.
- folder 43 “Harold Gleason Memorial,” Eastman School of Music, November 1, 1980.  
Program from memorial concert. 1 page.  
Guest book containing signatures of the attendees. 6 pages with signatures.

### **Box 2**

- folder 1 Mozart, Wolfgang Amadeus. *Piano Trio in E Major, K542*. Facsimile of  
holograph score, hardbound [binding broken]. 24 pages.
- folder 2 Unidentified piece of music for keyboard. Facsimile from unidentified source (pp.  
48–55). 2 copies. 4 leaves, each. Copy 1 negative copy.
- folder 3 *The Diapason*, Vol. 63, No. 5 (April 1972). 32 pages. “Harold Gleason Eightieth  
Birthday Tribute.”  
Issue bound in a hard cover. Letter from the editor Robert Schuneman (dated  
March 28, 1972) affixed to inside front cover.
- folder 4 “Ancestors of Harold Gleason.” Genealogical chart. 2 copies. Copy 1: 8 pages;  
copy 2 (incomplete) 7 pages.

- folder 5      Photograph: “The Aeolian Company, Dinner, Pipe Organ Department, Hotel Plaza, New York. June 11, 1924.” 1 B/W photograph, 9” x 12.25”. Inscribed: “To Harold Gleason with appreciation, Thomas Taft.”
- folder 6      Portrait of Albert Einstein (1931). 1 B/W photograph, 7.25” x 9.25”, mounted on mat board, 9.25” x 11.75”. Inscribed to Harold Gleason from Albert Einstein.

#### **Series 4: Wegweiser Papers and Recording**

##### **Box 3**

- Folder 1      *Wegweiser* articles from “Monatshefte für Musik—Geschichte.”  
2 articles; dated 1879 and 1884. 8 pages, total.
- Folder 2      *Wegweiser* notes.  
Pencil MS and typescript notes. 16 pages.
- Folder 3      *Wegweiser* original translation, drafts.  
4 exam booklets with draft of translation. Pencil MS.  
Draft of translation. Pencil MS. 43 pages.
- Folder 4      *Wegweiser* original translation, typed draft.  
“*Wegweiser* 1692, 2nd Ed. Translation of complete work.” Typescript translation, with annotations in pencil. 38 pages.  
“Fourth edition, 1908.” Draft of translation. Pencil MS (introduction) and typescript translation. 33 pages.
- Folder 5      *Wegweiser* complete translation.  
“*Wegweiser* complete translation, rough draft.” Typescript document, with annotations in pencil. 26 pages. Accompanied by duplicate copy (photocopy).
- Folder 6      *Wegweiser* facsimiles [1].  
Facsimiles of pages from *Wegweiser*, including copy of handout for unidentified presentation. 27 pages, total.
- Folder 7      *Wegweiser* facsimiles [2].  
Facsimiles of pages from *Wegweiser*. 71 pages, total.
- Folder 8      *Wegweiser*—Carissimi, Facsimile and Translation: *Ars Cantandi*.  
Facsimile of *Ars Cantandi*, facsimile of typescript translation, and manuscript notes. 5 items.
- Folder 9      *Wegweiser* Lecture.  
Lecture script, labeled “Final Copy.” Typescript. 11 pages.



Draft of lecture script. Typescript, with annotations in pencil. 12 pages.  
Draft of lecture script. Pencil MS. 20 pages.

- Folder 10 *Wegweiser* Article for the Bach Institute: Rough Drafts.  
“A Seventeenth-Century Organ Instruction Book.” Draft of article, dated January 1974. 12 pages.  
“Wegweiser die Orgel recht zu schlagen.” Draft of article. Typescript. 13 pages. Accompanied by copy 2 of pages 1–11.  
*Oversized item (“Lecture, Original Draft”) separated; see Box 2/14.*

## **Box 2**

- folder 14 *Wegweiser* Article for the Bach Institute: Rough Drafts.  
*Separated from Box 2, Folder 10.*  
“Wegweiser die Orgel recht zu schlagen.” Lecture, original draft. Typescript, with insertions and annotations in pencil. 15 pages.

## **Box 3**

- Folder 11 Article: Harold Gleason, “A Seventeenth Century Organ Instruction Book,” *The Quarterly Journal of the Riemenschneider Bach Institute*, Vol. 3, No. 1 (January 1972): 3–12.  
Annotated copy. Holdings comprise full issue of journal.
- Folder 12 Paper: “Guide to the Art of Playing the Organ Correctly.”  
Typescript. 2 copies. 16 pages, each.
- Folder 13 Paper: “Did J.S. Back Know the *Wegweiser*?”  
Drafts and notes. 5 items.
- Folder 14 Papers: “Organ Instruction Before Bach.”  
Harold Gleason, “Organ Instruction before Bach,” *Bulletin of the American Musicological Society*, No. 4 (Sept. 1940): 14–16.  
“The Music of the *Wegweiser*.” Typescript draft. 2 pages.  
“Western New York Chapter, Organ Instruction before Bach.” Synopsis (February 19, 1938). Typescript. 5 pages.  
“Organ Instruction before Bach.” [Lecture.] Typescript. 11 pages.  
“Organ Instruction before Bach.” [Draft of lecture.] Pencil MS. 15 pages.
- Folder 15 Letters Regarding the *Wegweiser*. 1977 (2 documents).  
Murray C. Bradshaw (UCLA) to/from Harold Gleason. 1 letter (inquiry about *Wegweiser*); dated August–September 1977. 2 pages.
- Folder 16 Gwilym Beechey, “A 17th-century German Organ Tutor,” *Musical Times*, Vol. 113, No. 1547 (Jan. 1972): 86–87, 89–90. 4 pages.

- Folder 17      *Wegweiser* Reviews.  
                    3 press clippings; undated.
- Item 18        7" audio reel: "*Wegweiser* Pieces. 7 ½ speed, Full Track."