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**

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
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  

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.*  
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”: Attaingnant
Daniel Heartz, “A New Attaingnant Book and the Beginnings of French
Music Printing,” Journal of the American Musicological Society, Vol. 14,
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  
(1964): 251–60.  
Edmund A. Bowles, “The Role of Musical Instruments in the Medieval  
W. L. Smoldon, “The Music of the Medieval Church Drama,” *Musical  
W. L. Smoldon, “Medieval Church Drama and the Use of Musical  
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*.

folder 27  Research material: reconstructions and harmonizations of *Le Jeu de Robin et de Marion*.

folder 28  Research material: reconstructions and harmonizations of *Le Jeu de Robin et de Marion*.

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 32  Research material:

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-

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.

Series 3: Personal Papers and Varia

Box 1

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 2  Unidentified piece of music for keyboard. Facsimile from unidentified source (pp. 48–55). 2 copies. 4 leaves, each. Copy 1 negative copy.


folder 4  “Ancestors of Harold Gleason.” Genealogical chart. 2 copies. Copy 1: 8 pages; copy 2 (incomplete) 7 pages.

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 fur 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.

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.

Folder 10  
Wegweiser Article for the Bach Institute: Rough Drafts.
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  
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.”
“Western New York Chapter, Organ Instruction before Bach.” Synopsis (February 19, 1938). Typescript. 5 pages.
“Organ Instruction before Bach.” [Lecture.] Typescript. 11 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  
Folder 17  
*Wegweiser* Reviews.
  3 press clippings; undated.

Item 18  
7” audio reel: “*Wegweiser* Pieces. 7 ½ speed, Full Track.”