

LOUIS MENNINI COLLECTION

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UNIVERSITY OF ROCHESTER

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*(L to R) Frederick Fennell, Howard Hanson, Wallingford Riegger, and Louis Mennini (ca 1953).
 Photograph from ESPA 37-35 (8x10); duplicate copy in Louis Mennini Collection, Box 6, Item 42 (sleeve 5 in scrapbook).*



*Louis Mennini (ca. 1965; likely at his desk at the North Carolina School of the Arts).
 Photograph by Lisl Steiner, from Louis Mennini Collection, Box 6, Item 42 (sleeve 33 in scrapbook).*

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DESCRIPTION OF COLLECTION

Accession no. 2010/06/10

Shelf location: C3B 15 ,4–5

Physical extent: 6 linear feet

Biographical sketch



Photograph from Louis Mennini Collection, Box 6, Item 42 (first sleeve in scrapbook).

Louis Alfred Mennini (1920–2000) was born on November 18, 1920, in Erie, Pennsylvania. His parents, Amalia (*née* Benacci) and Attilio Mennini, harbored a deep love for music, which they also instilled their children—Louis and his younger brother Peter (later Mennin; 1923–1983), both of whom would pursue careers as composers. As a child, Louis studied the piano and theory with Tito Spampini and completed his first compositions at the age of nine. After graduating from the Strong Vincent High School in Erie, Mennini matriculated to the Oberlin Conservatory, which he attended from 1939–42, studying with Normand Lockwood. During World War II, he enlisted in the US Air Force and, from 1942–45, served in England as a sergeant. After the end of the war, Mennini followed his brother to the Eastman School of Music; Louis would go on to earn three degrees from Eastman (BM 1947, MM 1948, DMA 1961), studying under Howard Hanson and Bernard Rodgers.

Louis Mennini enjoyed a long and distinguished career as a composition teacher and administrator. After completing his master's degree, he secured a position as assistant professor of composition and orchestration at the University of Texas at Austin (1948–49), which he held

briefly before returning to teach at Eastman (1949–65). Despite his teaching responsibilities, he remained an active composer, and some of the high points of his compositional career include two operas (*The Well*, 1951; *The Rope*, 1955), orchestral works including two symphonies (“*Da Chiesa*,” 1960; “*Da Festa*,” 1963), and three works for string orchestra. He received grants and commissions from the National Institute of Arts and Letters, the Koussevitzky Foundation, and the National Endowment for the Arts, and his works have been performed by several major orchestras, including the Philadelphia Orchestra, the National Symphony, Nashville Symphony, the Los Angeles Philharmonic, and the CBS Symphony, among others.

In 1965, Mennini left Eastman to accept an appointment as dean of the North Carolina School of Arts in Winston-Salem, a position he held for six years (1965–71). After spending two years in Florence, Italy, he returned to the US to become chairman of the Mercyhurst College Music Department in Erie, PA (1973-1983). While in Erie, he also served as a member of the Executive Board of the Erie Philharmonic and the Erie Civic Orchestra, contributed to the music advisory committee of the Pennsylvania Council on the Arts, and founded the d’Angelo School of Music and the d’Angelo Young Artists Competition. In 1978, he was awarded the Lancaster (PA) Symphony Orchestra Composer Award. He left Erie in 1983 to found the Virginia School of the Arts in Lynchburg, VA, and served as its head until his retirement in 1988.

Louis Mennini died on February 22, 2000, at the age of 79. At the time, he was survived by his widow Charlene White, a professional cellist, and two of their three sons.

Scope and content note

The bulk of the collection is comprised of manuscripts, primarily fair copies and Ozalid transparencies of scores and instrumental parts. The collection also contains a series of photographs, including several photographs of Eastman faculty, many of which were taken by Mennini himself. Additional materials include a small series of concert programs, some correspondence and professional papers, and a scrapbook that contains press clippings, additional programs and photographs, and other memorabilia documenting Mennini’s career and professional activities.

Restrictions and use

While there are no restrictions on access to the Louis Mennini Collection, the provisions of the United States Copyright Law (1976) and its revisions do apply to any requests for reproductions.

Associations

RTWSC holds the professional papers of numerous faculty composers and graduate composers of the Eastman School of Music, providing an apt summary of their respective careers and output. Counted among the former are the collections of Mennini’s Eastman colleagues

Wayne Barlow (BM 1934, MM 1935, PhD 1937), Howard Hanson, and Bernard Rogers; the collections of composition alumni include those of Robert W. Mols (BM 1943, MM 1946, PhD 1962), Francis James Brown (BM 1947), Donald H. White (MM 1947, PhD 1952), P. Peter Sacco (MM 1954, DMA 1958), Louis Angelini (MM 1960, PhD 1968), and many others.

DESCRIPTION OF SERIES

Series 1: Manuscripts

This series contains sketches, drafts, fair copies, Ozalid transparencies, manuscript reproductions, and published imprints of works by Louis Mennini. The materials include both scores and parts, including performance sets of several orchestral works. The materials have been arranged alphabetically by title.

Series 2: Papers

This series is comprised of photographs, concert programs, professional correspondence, a transcript of an interview Mennini conducted with Howard Hanson, a few professional papers, and a scrapbook. Many of the 36 photographs in this series were taken by Louis Mennini, and several of them appear to have been used as faculty photographs in the 1959 Eastman yearbook (*The Score*). The concert programs are from performances of compositions by Louis Mennini; these have been arranged in two folders (Eastman programs; non-Eastman programs), within which the programs have been organized chronologically. The scrapbook contains photographs, including reprints and photocopies; press clippings; concert programs and related publicity materials; correspondence; and other documents that trace Mennini's career.

Series 3: Recordings

This series consists of audio recordings of Mennini's compositions. Two recording formats are represented, namely 7" audio reels and CDs.

Series 4: Oversized Manuscripts

This series has been created for ease of filing to house materials whose oversized dimensions necessitate special housing considerations. The items in this series, all of which are oversized orchestral scores, were separated from Series 1 (Manuscripts).

INVENTORY

Series 1: Manuscripts

Box 1

- Folder 1 *Andante and Allegro Energico* (n.d.). For symphony orchestra.
Wind and percussion parts: flute I, flute II, flute III/piccolo, oboe I, oboe II, bassoon I, bassoon II, horn I, horn II, horn III, horn IV, trumpet I, trumpet II, trumpet III, trombone I, trombone II, trombone III, tuba, timpani, percussion (2 copies). Fair copies (ink MS), with performance markings in pencil. Flute II and percussion parts MS repro. 64 pp. of music, total.
String parts: violin I (10 copies), violin II (10 copies), viola (9 copies), cello (7 copies), bass (7 copies, copy 7 consists only of Andante). Fair copies (MS repro, produced from Ozalids in Box 1/2), with performance markings in pencil. 208 pp. of music, total.
- Folder 2 *Andante and Allegro Energico* (n.d.). For symphony orchestra.
Instrumental parts: flute I, flute II, flute III/piccolo, oboe I, oboe II, bassoon I, bassoon II, horn I, horn II, horn III, horn IV, trumpet I, trumpet II, trumpet III, trombone I, trombone II, trombone III, tuba, timpani, percussion, violin I, violin II, viola, cello, bass. Ozalid masters (ink MS). 73 pp. of music, total.
- Folder 3 *Allegro Energico* (n.d.). For symphony orchestra. [See also Box 1/1–2].
String parts: violin I, violin II (2 copies), viola, cello, bass (4 copies). Fair copies (MS repro), with performance markings in pencil. 28 pp. of music, total.
Flute II, percussion parts. Fair copies (ink MS), with performance markings in pencil. 3 pp. of music, total.
- Folder 4 *Andante and Scherzo* (1945). For symphony orchestra.
Full score; dated December 1945. Fair copy (MS repro), with performance markings in colored pencil. 59 pp. of music.
- Folder 5 *Arioso for Strings* (1947). For string orchestra.
Full score; undated. Fair copy (ink MS). 7 pp. of music.
Full score; dated April 1, 1947. Fair copy (MS repro). 4 copies. 4 pp. of music, each. Copy 1 has performance markings in colored pencil.
- Folder 6 *Arioso for Strings* (1947). For string orchestra.
Violin I, violin II parts. Fair copies (ink MS), with performance markings in pencil. 2 pp. of music.

String parts: violin I (26 copies), violin II (23 copies), viola (18 copies), cello (17 copies), bass (16 copies). Fair copies (MS repro, from Ozalids in Box 1/7), with performance markings in pencil. 100 pp. of music, total.

Folder 7 *Arioso for Strings* (1947). For string orchestra.
String parts: violin I, violin II, viola, cello, bass. Ozalid masters (ink MS). 5 pp. of music.

Folder 8 *Cantilena* (n.d.). For symphony orchestra.
Instrumental parts: flute I–II (2 copies), flute III/piccolo, oboe I, oboe II, clarinet I–II (2 copies), bassoon I–II (2 copies), horn I–II (2 copies), horn III–IV (2 copies), trumpet I–II (2 copies), trumpet III, trombone I, trombone II, trombone III, tuba, percussion, violin I (10 copies), violin II (9 copies), viola (8 copies), cello (4 copies), bass (6 copies). Fair copies (MS repro), with performance markings in pencil; labeled “Set A.” 156 pp. of music, total.

Box 2

Folder 1 *Canzona* (1949). For chamber orchestra.
Full score; dated April 1–15, 1949. Fair copy (MS repro, from Ozalids in Box 2/2), bound. 2 copies. 41 pp. of music, each. Copy 1 has emendations in pencil.

Folder 2 *Canzona* (1949). For chamber orchestra.
Full score; dated April 1–15, 1949. Ozalid masters (ink MS). 41 pp. of music.

Folder 3 *Canzona* (1949). For chamber orchestra.
Instrumental parts: flute, oboe, clarinet, bassoon, horn I–II, trumpet, trombone, timpani, violin I, violin II, viola, cello, bass. Ozalid masters (ink MS). 37 pp. of music, total.

Folder 4 [*Christ Church Music*]: *Introit*, *Offertory*, *Communion* (n.d.). For cantor and SATB mixed chorus.
Vocal score. Ozalid masters (ink MS). 3 pp. of music.
Vocal score: *Introit* (30 copies), *Offertory* (25 copies), *Communion* (26 copies). Fair copies (MS repro, from Ozalid masters). 81 pp. of music, total.

Folder 5 *If Love is Blind* (n.d.). For voice and piano. Words by Jonnie Flohr and Lou Mennini.
Piano vocal score. Fair copy (ink MS). 2 copies. 2 pp. of music, each. Copy 2 inscribed “For you ‘Tiny’” by Lou [Mennini].

Folder 6 *Thank You* (n.d.). For solo [voice?] and keyboard.
Manuscript sketches (ink and pencil). 2 pp. of music.

- Folder 7 *Overtura Breve* (n.d.). For symphony orchestra.
 Snare drum/suspended cymbal part. Fair copy (ink MS), with performance markings in pencil. 1 p.
 Instrumental parts: flute I (4 copies), flute II (4 copies), flute III/piccolo (4 copies), oboe I (4 copies), oboe II (4 copies), clarinet I–II (7 copies), bassoon I–II (5 copies), horn I–II (7 copies), horn III–IV (7 copies), trumpet I–II (7 copies), trumpet III (6 copies), trombone I–II (7 copies), trombone III (6 copies), tuba (3 copies), tympani (3 copies), percussion (3 copies), violin I (21 copies), violin II (18 copies), viola (15 copies), cello (13 copies), bass (11 copies). Fair copies (MS repro, from Ozalids in Box 2/8), with performance markings in pencil and colored pencil. 388 pp. of music, total.
- Folder 8 *Overtura Breve* (n.d.). For symphony orchestra.
 Instrumental parts: flute I, flute II, flute III/piccolo, oboe I, oboe II, clarinet I–II, bassoon I–II, horn I–II, horn III–IV, trumpet I–II, trumpet III, trombone I–II, trombone III, tuba, tympani, percussion, violin I, violin II, viola, cello, bass. Ozalid masters (ink MS). 43 pp. of music, total.
 Also in folder: manuscript note listing pages for each instrumental part. 2 pp. of text.
- Box 3**
- Folder 1 *The Rope* (1955). Opera. Libretto by Eugene O'Neill.
 Full score. Fair copy (MS repro, from Ozalids in Box 3/2), with performance markings in pencil. 170 pp. of music.
 Interleaved in score: "Radio intro." [Script prepared for "Composer's Choice" radio program by L. M., presumably Louis Mennini.] Ink MS. 4 pp. of text.
- Folder 2 *The Rope* (1955). Opera. Libretto by Eugene O'Neill.
 Full score. Ozalid masters (ink MS). 170 pp. of music.
- Folder 3 *The Rope* (1955). Opera. Libretto by Eugene O'Neill.
 Instrumental parts: flute, oboe, clarinet I, clarinet II, bassoon, horn I, horn II, trumpet, trombone, timpani, piano, violin I (5 copies), violin II (4 copies), viola (3 copies), cello (3 copies), bass (2 copies). Fair copies (MS repro, from Ozalids in Box 3/4), with performance markings in pencil and colored pencil. 189 pp. of music, total.
- Folder 4 *The Rope* (1955). Opera. Libretto by Eugene O'Neill.
 Instrumental parts: flute, oboe, clarinet I, clarinet II, bassoon, horn I, horn II, trumpet, trombone, timpani, piano, violin I, violin II, viola, cello, bass. Ozalid masters 104 pp. of music, total.

Folder 5 *The Rope* (1955). Opera. Libretto by Eugene O'Neill.
Piano vocal score. Fair copy (MS repro, from Ozalids in Box 3/6). 2 copies.
112 pp. of music, each.

Folder 6 *The Rope* (1955). Opera. Libretto by Eugene O'Neill.
Piano vocal score. Ozalid masters (ink MS). 112 pp. of music, each.

Folder 7 *Sinfonia da Chiesa* (n.d.). For chamber orchestra.
Full score. Fair copy (from Ozalid masters in Box 4/1). 76 pp. of music.

Box 4

Folder 1 *Sinfonia da Chiesa* (n.d.). For chamber orchestra.
Full score. Ozalid masters (ink MS). 76 pp. of music.
Instrumental parts: flute I–II, piccolo/flute III, oboe I–II, clarinet I–II,
bassoon, horn I–II, horn III–IV, trumpet I–II, trumpet III, trombone I–II,
trombone III/tuba, timpani, percussion, violin I, violin II, viola, cello, bass.
Ozalid masters (ink MS). 105 pp. of music, total.

Folder 2 *Sonatina* (1955). For violoncello and piano.
Published part and score ([s.l.]: Boosey & Hawkes, Inc., 1955). 2 copies. 4 +
15 pp. of music, each. Copy 2 has additional cello part (4 pp. of music).

Folder 3 *String Quartet* (1961).
Full score. Fair copy (MS repro, from Ozalids in Box 4/4). 40 pp. of music.

Folder 4 *String Quartet* (1961).
*Presented to fulfill the thesis requirement for the degree of Doctor of
Philosophy (Eastman School of Music, June 1961).*
Full score. Ozalid masters (ink MS). 40 pp. of music.
Instrumental parts: violin I, violin II, viola, cello. Ozalid masters (ink MS). 27
pp. of music, total.

Folder 5 *Superior March* (1936). For wind ensemble.
Draft of full score, with sketches; dated 1936. 16 pp. of music.

Folder 6 *Symphony No. 2 "Da Festa"* (n.d.). For symphony orchestra.
Full score. Fair copy (MS repro), bound. 91 pp. of music.

Folder 7 *Symphony No. 2 "Da Festa"* (n.d.). For symphony orchestra.
Instrumental parts: flute I–II (2 parts), flute III/piccolo, oboe I–II (2 copies),
clarinet I–II (2 copies), bassoon I–II (2 copies), horn I–II (2 copies), horn
III–IV (2 copies), trumpet I–II (2 copies), trumpet II, trumpet I–II (3rd
movement only), trumpet III, trombone I–II (2 copies), trombone III/tuba
(2 copies), timpani (2 copies), percussion (2 copies). Fair copies (MS
repro, from Ozalids in Box 4/10), with performance markings in pencil

and colored pencil; trumpet II part ink MS; trumpet I–II (3rd movement only) part pencil MS. Parts stamped “Greenville Symphony Orchestra.” 141 pp. of music, total.

Also in folder: invoice from Rectenwald Blueprint and Supply Co. (Erie, PA) for reproduction of parts; dated June 20, 1977.

Folder 8 *Symphony No. 2 “Da Festa”* (n.d.). For symphony orchestra.
Instrumental parts: violin I (10 copies), violin II (14 copies). Fair copy (MS repro, from Ozalids in Box 4/10), with performance markings in pencil. Parts stamped “Greenville Symphony Orchestra.” 224 pp. of music, total.

Folder 9 *Symphony No. 2 “Da Festa”* (n.d.). For symphony orchestra.
Instrumental parts: viola (7 copies), cello (6 copies), bass (4 copies). Fair copy (MS repro, from Ozalids in Box 4/10), with performance markings in pencil. Parts stamped “Greenville Symphony Orchestra.” 145 pp. of music, total.

Folder 10 *Symphony No. 2 “Da Festa”* (n.d.). For symphony orchestra.
Instrumental parts: flute I–II, flute III/piccolo, oboe I–II, clarinet I–II, bassoon I–II, horn I–II, horn III–IV, trumpet I–II, trumpet III, trombone I–II, trombone III/tuba, timpani, percussion. Ozalid masters (ink MS). 113 pp. of music, total.

Box 5

Folder 1 *Tenebrae* (n.d.). For chamber orchestra.
Full score. Fair copy (MS repro, from Ozalids in Box 5/2), with performance markings in colored pencil and pencil. 16 pp. of music.
Instrumental parts: flute I, flute II, oboe I, oboe II, clarinet I, clarinet II, bassoon I, bassoon II, horn I–II (2 copies), horn III–IV (2 copies), timpani, violin I (11 copies), violin II (9 copies), viola (8 copies), cello (8 copies), bass (6 copies). Fair copies (MS repro, from Ozalids in Box 4/2), with performance markings in pencil. 92 pp. of music, total.

Folder 2 *Tenebrae* (n.d.). For chamber orchestra.
Full score. Ozalid masters (ink MS). 16 pp. of music.
Instrumental parts: flute I, flute II, oboe I, oboe II, clarinet I, clarinet II, bassoon I, bassoon II, horn I–II, horn III–IV, timpani, violin I, violin II, viola, cello, bass. Ozalid masters (ink MS). 22 pp. of music, total.

Folder 3 *The Well* (n.d.). Chamber opera in one act.
Instrumental parts: flute, oboe, clarinet, bassoon, horn I–II (2 copies), trumpet, trombone, timpani, violin I (4 copies), violin II (3 copies), viola (2 copies), cello (2 copies), bass. Fair copies (from Ozalids in Box 5/4), with performance markings in pencil and colored pencil. 217 pp. of music, total.

- Folder 4 *The Well* (n.d.). Chamber opera in one act.
Instrumental parts: flute, oboe, clarinet, bassoon, horn I–II, trumpet, trombone, timpani, violin I, violin II, viola, cello, bass. Ozalid masters (ink MS). 119 pp. of music, total.
- Folder 5 *The Well* (n.d.). Chamber opera in one act.
Piano vocal score. Fair copy (MS repro, from Ozalids in Box 5/6), bound, with performance markings in pencil. 3 copies. 84 pp. of music, each. Copy 1 has library book pocket and borrower card labeled “Eastman School of Music Opera Department.”
- Folder 6 *The Well* (n.d.). Chamber opera in one act.
Piano vocal score. Ozalid masters (ink MS). 84 pp. of music.
- Folder 7 Miscellaneous manuscripts and sketches.
Passacaglia (1945). For solo piano. Fair copy (MS repro), with annotations in pencil. 3 pp. of music.
Prelude (n.d.). Pencil sketch (3 staves). 2 pp. of music.
Tenebrae (n.d.). For SATB chorus. Draft of choral score (pencil). 3 pp. of music.
Tenebrae (n.d.). For SATB chorus. Pencil sketch of choral score (incomplete). 3 pp. of music.
Where Are We to Seek? For SATB chorus. Text by Thomas Wolfe. Fair copy of score (ink MS). 3 pp. of music.
Untitled sketches (pencil and ink). 3 items; 4 pp. of music, total.

Series 2: Papers

Box 6

- Sleeve 1 Ruth T. Watanabe.
1 B/W photograph, 8” x 10”. Photograph by Louis Mennini.
- Sleeve 2 Unidentified orchestra rehearsal, [Kilbourn Hall, Eastman School of Music].
1 B/W photograph, 8” x 10”. Photograph by Louis Mennini.
- Sleeve 3 Unidentified pianist in rehearsal.
1 B/W photograph, 8” x 10” [trimmed].
- Sleeve 4 Unidentified orchestra rehearsal.
1 B/W photograph, 8” x 10”.
- Sleeve 5 Unidentified orchestra rehearsal.
1 B/W photograph, 8” x 10”.

- Sleeve 6 Frederick Fennell
1 B/W photograph, 8" x 10".
- Sleeve 7 Orazio Frugoni sitting in front of grand piano on stage [in Kilbourn Hall, Eastman School of Music].
1 B/W photograph, 8" x 10".
- Sleeve 8 Orazio Frugoni.
1 B/W photograph, 8" x 10". Photograph by Louis Mennini.
Duplicate print of photo in Box 6/9; see also Box 6/10.
- Sleeve 9 Orazio Frugoni.
1 B/W photograph, 8" x 10". Photograph by Louis Mennini.
Duplicate print of photo in Box 6/8; see also Box 6/10.
- Sleeve 10 Orazio Frugoni.
1 B/W photograph, 8" x 10". Photograph by Louis Mennini.
Uncropped print of photo in Box 6/8 and 6/9.
- Sleeve 11 Norman Peterson.
1 B/W photograph [sepia tone], 8" x 10". Photograph by Louis Mennini.
- Sleeve 12 Eileen Malone.
1 B/W photograph, 8" x 10". Photograph by Louis Mennini.
Duplicate print of photo in Box 6/13.
- Sleeve 13 Eileen Malone.
1 B/W photograph [sepia tone], 8" x 10". [Photograph by Louis Mennini.]
Duplicate print of photo in Box 6/12.
- Sleeve 14 Emory Remington.
1 B/W photograph [sepia tone], 8" x 10". Photograph by Louis Mennini.
- Sleeve 15 Jose Echaniz.
1 B/W photograph [sepia tone], 8" x 10". Photograph by Louis Mennini.
- Sleeve 16 Leonard Treash.
1 B/W photograph [sepia tone], 8" x 10". Photograph by Louis Mennini.
- Sleeve 17 Cecile Staub Genhart, seated at piano.
1 B/W photograph, 8" x 10".
Duplicate print of photo in Box 6/18.
- Sleeve 18 Cecile Staub Genhart, seated at piano.
1 B/W photograph, 8" x 10".
Duplicate print of photo in Box 6/17.

- Sleeve 19 David Craighead.
1 B/W photograph [sepia tone], 8" x 10". Photograph by Louis Mennini.
- Sleeve 20 Verne Thompson.
1 B/W photograph, 8" x 10". Photograph by Louis Mennini.
- Sleeve 21 Francis Tursi
1 B/W photograph [sepia tone], 8" x 10". Photograph by Louis Mennini.
- Sleeve 22 Harry Watts.
1 B/W photograph, 8" x 10". Photograph by Louis Mennini.
- Sleeve 23 Morris Secon, holding French horn.
1 B/W photograph, 8" x 10". Photograph by Louis Mennini.
Duplicate print of photo in Box 6/24.
- Sleeve 24 Morris Secon, holding French horn.
1 B/W photograph, 8" x 10". Photograph by Louis Mennini.
Duplicate print of photo in Box 6/23.
- Sleeve 25 William Street.
1 B/W photograph, 8" x 10". Photograph by Louis Mennini.
- Sleeve 26 Paul White.
1 B/W photograph, 8" x 10". Photograph by Louis Mennini.
- Sleeve 27 Herman Genhart.
1 B/W photograph, 8" x 10". Photograph by Louis Mennini.
- Sleeve 28 George MacNabb.
1 B/W photograph, 8" x 10". Photograph by Louis Mennini.
- Sleeve 29 Oscar Zimmerman, with double bass.
1 B/W photograph [sepia tone], 8" x 10". Photograph by Louis Mennini.
- Sleeve 30 Unidentified man [possibly Charles C. Riker].
1 B/W photograph [sepia tone], 8" x 10". Photograph by Louis Mennini.
- Sleeve 31 John Celentano.
1 B/W photograph [sepia tone], 8" x 10". Photograph by Louis Mennini.
- Sleeve 32 David Van Hoesen.
1 B/W photograph, 8" x 10". Photograph by Louis Mennini.

- Sleeve 33 Wayne Barlow.
1 B/W photograph, 8" x 10". Photograph by Louis Mennini.
- Sleeve 34 Charles Warren Fox.
1 B/W photograph, 8" x 10". Photograph by Louis Mennini.
- Sleeve 35 Unidentified man in office holding telephone to ear.
1 B/W photograph, 8" x 10".
- Sleeve 36 Arthur Kraft.
1 B/W photograph [sepia tone], 8" x 10". Photograph by Louis Mennini.
- Folder 37 Eastman Programs.
3 programs, 1 publicity brochure from performances of Mennini's compositions at Eastman (includes concerts from the Festival of American Music); dated May 1951, May 1957, and December 1961.
- Folder 38 Non-Eastman Programs.
16 programs from performances of Mennini's compositions; dated February 1949–April 1986.
- Folder 39 Correspondence.
18 letters and facsimiles to/from Louis Mennini; dated May 1955–December 1981; 1 undated.
- Folder 40 Interview with Howard Hanson.
Photocopy of portrait of Howard Hanson, inscribed to Louis Mennini. 1 b/w copy, 7.75" x 10".
"Howard Hanson Interview." Typescript transcript of interview conducted by Louis Mennini. 47 pp. of text.
- Folder 41 Professional Papers.
Program from graduation ceremony at North Carolina School of the Arts; dated June 2, 1967. [Program includes graduation address by Louis Mennini, Acting President and Dean of Music.]
Opera News, Vol. 33, No. 14 (Feb 1, 1969). Holdings consists of full issue of magazine. [Mennini mentioned in article "New Crop for Winston-Salem," pp. 6–7.]
Contract for publication of *Sonatina* for violoncello and piano by Boosey & Hawkes; dated June 30, 1982. 1 p. of text.
"BMI Concert Pin-Up" publicity poster. 1 item. [Poster includes date of *The Rope* premiere in column "Today in Music."]
- Item 42 Scrapbook.
Binder containing photographs (and copies), newspaper clippings, concert programs, correspondence, and other documents pertaining to Mennini's

career and professional activities; items housed in plastic sleeves. 62 sleeves.

Series 3: Recordings

Box 7

- Item 1 *Andante and Allegro Energico*. 7" audio reel.
Seventh Army Symphony Orchestra; Louis Lane, conductor.
Recorded November 22, 1960, Bremen.
- Item 2 *Overtura Breve; Cantilena*. 7" audio reel.
Eastman-Rochester Orchestra; Howard Hanson, conductor.
Recorded 1953.
- Item 3 *The Rope* [Reel 1]. 7" audio reel, 7.5 ips.
Performance of August 9, 1955.
Berkshire Music Festival; Voice of America recording.
- Item 4 *The Rope* [Reel 2]. 7" audio reel, 7.5 ips.
Performance of August 9, 1955.
Berkshire Music Festival; Voice of America recording.
- Item 5 *The Rope*. 7" audio reel, 7.5 ips.
Eastman School of Music Opera Department: cast [second cast for the production]: Janie Fisher, Rolland Hurst, Pat Berlin, Nick DiVirgilio, David Burge; Eastman School Orchestra; Frederick Fennell, conductor.
Recorded May 15, 1956.
[Duplicate of Eastman Audio Archives recording AM039.]
- Item 6 *String Quartet*. 7" audio reel.
John Celentano and Richard Kilmer, violins; John Hamilton, viola; Donna Magendanz, cello.
- Item 7 *Symphony No. 2 "Da Festa."* 7" audio reel, 7.5 ips.
Eastman-Rochester Symphony; Howard Hanson, conductor.
[Recorded at Festival of American Music; dated May 1, 1964.]
[Duplicate of Eastman Audio Archives recording A-3884.]
- Item 8 *Arioso for Strings*. CD.
Recorded October 16, 2007.

- Item 9 *The Rope*. CD.
Eastman School of Music Opera Department: cast: Janie Fisher, Rolland Hurst, Pat Berlin, Nick di Virgilio, David Burge; Frederick Fennell, conductor.
[Presumably transfer of recording from Box 7/5.]
- Item 10 *Symphony No. 2 "Da Festa."* CD.
Eastman-Rochester Symphony; Howard Hanson, conductor.
- Item 11 *The Well*. CD.
Recorded from PBS broadcast (n.d.).

Series 4: Oversized Manuscripts

Box 8

- Folder 1 *Allegro Energico* (n.d.). For symphony orchestra. [See also Box 8/3–8/7].
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