

SAMUEL ADLER PAPERS

ESMA 999.12

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*Photograph of Aaron Copland and Samuel Adler at Eastman School of Music. Photograph attributed to Louis Ouzer.
From Samuel Adler Papers (999.12), Box 4, Sleeve 87.*



*Photograph of Samuel Adler with Eastman School of Music students (1973). Photograph attributed to Louis Ouzer.
From Samuel Adler Papers (999.12), Box 4, Sleeve 58.*

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DESCRIPTION OF COLLECTION

Location: A4B 2,1 - 2,4

Physical extent: 12 linear feet

Biographical Sketch



From Samuel Adler Papers (999.12), Box 5, Sleeve 3.

Samuel Adler was born on March 4, 1928, to American parents living in Mannheim, Germany. In 1939 his father, who had served as cantor in the Mannheim Synagogue, accepted a position in Worcester, Massachusetts. There, in Boston, the younger Adler studied composition with Herbert Fromm and later at Boston University with Karl Geiringer, Hugo Norden, and Paul Pisk. After completing a bachelor's degree at Boston in 1949, he entered Harvard University, where he studied under Irving Fine, Walter Piston, and Randall Thompson. In addition, Adler studied composition with Aaron Copland and conducting with Serge Koussevitzky during a summer at Tanglewood.

After receiving his master's degree from Harvard in 1950, he joined the U.S. Army, serving in the capacity of conductor for the 7th Army Symphony stationed in Germany. He then moved to Texas, where he served as musical director for the Temple Emanu-El in Dallas from 1953 until 1956. In 1957, he was appointed to the faculty of North Texas State University, where he taught composition until 1966. Adler then moved to Rochester, NY, to assume a position as professor of composition at the Eastman School of Music. He taught at Eastman until his retirement in 1994, having served for the last 21 years of his Eastman tenure as departmental chair.

Dr. Adler has received grants and commissions from the Ford Foundation, the Rockefeller Foundation, the Koussevitzky Foundation, the National Endowment for the Arts, and the American Institute of Arts and Letters. His publications include the texts *Choral Conducting*, *Sight Singing*, and *The Study of Orchestration*; the latter received the ASCAP-Deems Taylor Award in 1983. His catalog includes over 300 published works, including six symphonies, four operas, a ballet, six concerti, seven string quartets, and numerous sacred works. He has composed settings of texts of Hazzan Samuel Rosenbaum, including “Stars in the Dust” (1988, for the 50th anniversary of Kristallnacht), and “Ever Since Babylon” (1991, to commemorate the 500th anniversary of the expulsion of the Jews from Spain). Dr. Adler holds honorary degrees from Southern Methodist University, Wake Forest University, St. Mary’s College, and the St. Louis Conservatory of Music.

Provenance

Dr. Adler began to deposit his papers in May 1993, with additional deposits of papers arriving periodically. This collection of materials (accession no. 999.12) is comprised of deposits made by Dr. Adler between May 1993 and December 1999.

As of March 2020, the collection is an open collection, and the library continues to receive additional deposits directly from Dr. Adler.

Scope and Content

The Adler Papers include scores, concert programs, awards, publications, and correspondence, dating from 1940 to the 1990s. The correspondence (series 3) between Dr. Adler and his publishers is particularly extensive, as are the concert programs and press clippings. Also noteworthy are the numerous photographs of Dr. Adler and other prominent musical figures.

Restrictions on Use

There are no restrictions on use of the collection other than those restrictions imposed by the provisions of the U.S. Copyright Law.

Associations

As of March 2020, the Samuel Adler Papers are an open collection, which is to say that materials continue to arrive periodically. The materials contained herein constitute the first major consolidation of Dr. Adler’s papers; a continuation of Dr. Adler’s papers may be found in the Samuel Adler Papers (2001–2018 Gifts), which is comprised of scores, correspondence, professional papers, and publicity and press materials, and a finite series of commercial CD

recordings of Dr. Adler's compositions. RTWSC expects that future bequests will be consolidated into a third major accession.

In addition to the Samuel Adler Papers, RTWSC houses the papers of several other composers associated with the Eastman School of Music, including both faculty members and alumni. Others in that number include the collections of Howard Hanson, Bernard Rogers, Wayne Barlow, Burrill Phillips, John LaMontaine, Gordon Binkerd, Sydney Hodkinson, Michael Isaacson, and Will Gay Bottje.

DESCRIPTION OF SERIES

Series 1: Events and Publicity

Contains concert programs, festival brochures and schedules, and news clippings, arranged chronologically.

Series 2: Professional Materials

Contains royalty statements; publication information, publicity notices, and reviews; a catalog of compositions; recording information, publicity notices, and reviews; articles and interviews.

Series 3: Personal Information

Contains family information, biographical documents, personal correspondence, and other related documents.

Series 4: Teaching Materials

Contains lecture notes, student assignments, and other documents pertaining to Dr. Adler's pedagogical activities.

Series 5: Professional Correspondence

Contains correspondence addressed both to and from Dr. Adler's publishers, as well as to/from various professional organizations and commissioners. Dr. Adler's original sequence of filing has been maintained.

Sub-series 1: Organizations and Commissions

Contains correspondence with organizations such as orchestras, foundations, and commissioners of works. Within each folder, Dr. Adler's original organization has been preserved, which largely follows reverse chronological order.

Sub-series 2: Publishers (chronological)

Contains Dr. Adler's correspondence with various publishers and record companies. The original arrangement of the letters has been preserved, which is largely chronological; however, Dr. Adler's replies are generally filed in front of the preceding letter.

Sub-series 3: Publishers (alphabetical)

Contains correspondence with publishers, arranged by name of publishing firm. Included in each folder is correspondence with various employees of the respective firm

as well as relevant correspondence with other individuals (e.g., correspondence with external contributors to a score or copyright/licensing requests). Within each folder, Dr. Adler's original organization has been preserved, which largely follows reverse chronological order.

Series 6: Photographs

Contains photographs of Adler with/and/or others.

Sub-series 1: Large photographs

Contains photographs 8x10" or larger in dimensions.

Sub-series 2: Small photographs

Contains photographs smaller than 8x10" in dimensions.

Series 7: Publications

Contains articles, reviews, and books by Dr. Adler.

Series 8 Compositions

Contains scores of compositions by Dr. Adler and by others; arranged in two sub-series:

Sub-series 1: Compositions by Adler

Sub-series 2: Compositions by others

Series 9: Miscellany and Ephemera

Contains numerous personal effects and other ephemeral items.

Series 10: Plaques, Diplomas, and Awards

Contains framed certificates of award.

Series 11: Oversized

Contains oversized documents separated from Series 1-4.

INVENTORY

Series 1: Events and Publicity

Box 1

- Folder 1 1940–1949.
Concert programs, facsimiles of press clippings, and correspondence related to performances by Samuel Adler and/or performances of compositions by Samuel Adler; for performances dated between June 13, 1941, and December 19, 1949. 31 items.
- Folder 2 1950–1959.
Concert and festival programs and press clippings and facsimiles related to performances of compositions by Samuel Adler; for performances dated between February 14, 1950, and October 24, 1959. 22 items.
- Folder 3 1960–1964.
Concert programs and facsimiles of press clippings related to performances of compositions by Samuel Adler; for performances dated between May 12, 1961, and December 17, 1964. 21 items.
- Folder 4 1965.
Concert programs, facsimiles of press clippings, and 1 photograph related to performances of compositions by Samuel Adler; for performances dated between January 1965 and November 18, 1965.
- *Oversized items (1 concert program, 4 facsimiles of press clippings) separated; see Box 11, Folder 6.*
- Folder 5 1966–1969.
Concert and conference programs and facsimiles of press clippings related to performances of compositions by Samuel Adler; for performances dated between January 16, 1966, and December 25, 1969. 24 items.
- Folder 6 1970.
Concert programs, press clippings and facsimiles, and press releases related to performances of compositions by Samuel Adler; for performances dated between January 13 and December 7, 1970. 25 items.
- *Oversized item (1 facsimile of press clipping) separated; see Box 11, Folder 6.*
- Folder 7 1971: January–April.
Concert programs and press clippings and facsimiles related to performances of compositions by Samuel Adler; for performances dated between January 7 and April 26, 1971. 21 items.

- Folder 8 1971: May–December.
Concert programs, press clippings and facsimiles, press releases, and publicity material related to performances of compositions by Samuel Adler; for performances dated between May 6 and December 8, 1971. 19 items.
- *Oversized items (4 press clippings and facsimiles) separated; see Box 11, Folder 6.*
- Folder 9 1972.
Concert and convention programs, press clippings and facsimiles, and press releases related to performances of compositions by Samuel Adler; for performances dated between January 11 and October 16, 1971. 23 items.
- *Oversized item (1 facsimile of press clipping) separated; see Box 11, Folder 6.*
- Folder 10 1973: January–May.
Concert programs and facsimiles of press clippings related to performances of compositions by Samuel Adler; for performances dated between January 27 and May 18, 1973. 24 items.
- *Oversized item (1 concert program) separated; see Box 11, Folder 6.*
- Folder 11 1973: June–December.
Concert programs and press clippings and facsimiles related to performances of compositions by Samuel Adler; for performances dated between June 18 and December 16, 1973. 12 items.
- Folder 12 1974.
Concert programs, press releases, correspondence, and facsimiles of press clippings related to performances of compositions by Samuel Adler; for performances dated between January 8 and December 6, 1974. 17 items.
- Folder 13 1975.
Concert programs and facsimiles, publicity materials, and press clippings and facsimiles related to performances of compositions by Samuel Adler; for performances dated between February 9 and December 10, 1975. 24 items.
- Folder 14 1976: January–May.
Concert programs, publicity materials, press clippings and facsimiles, and press releases related to performances of compositions by Samuel Adler; for performances dated between January 11 and May 23, 1976. 41 items.
- *Oversized item (1 facsimile of press clipping) separated; see Box 11, Folder 6.*

- Folder 15 1976: June–December.
Concert programs and facsimiles and press clippings and facsimiles related to performances of compositions by Samuel Adler; for performances dated between June 16 and December 30, 1976. 33 items.
- Folder 16 1977: January–June.
Concert programs and facsimiles, press clippings and facsimiles, press releases, and publicity materials related to performances of compositions by Samuel Adler; for performances dated between January 1 and June 26, 1977. 30 items.
- Folder 17 1977: July–September.
Concert programs, facsimiles of press clippings, and publicity materials related to performances of compositions by Samuel Adler; for performances dated between July 8 and December 21, 1977. 25 items.
- *Oversized item (1 facsimile of press clipping) separated; see Box 11, Folder 6.*
- Folder 18 1978.
Concert programs, press clippings and facsimiles, and publicity materials related to performances of compositions by Samuel Adler; for performances dated between January 24 and July 2, 1978. 28 items.
- *Oversized item (1 concert poster) separated; see Box 11, Folder 6.*
- Folder 19 1979: January–June.
Concert programs, press clippings and facsimiles, press releases, and publicity materials related to performances of compositions by Samuel Adler; for performances dated between January 8 and June 29, 1979. 38 items.
- *Oversized items (2 facsimiles of press clippings) separated; see Box 11, Folder 6.*
- Folder 20 1979: July–December.
Concert programs, press releases, facsimiles of press clippings, and publicity materials related to performances of compositions by Samuel Adler; for performances dated between July 9 and December 21, 1979. 23 items.
- Folder 21 1980: January–May.
Concert programs, press clippings and facsimiles, correspondence, and publicity materials related to performances of compositions by Samuel Adler; for performances dated between January 14 and May 21, 1980. 30 items.
- Folder 22 1980: June–December.
Concert programs, facsimiles of press clippings, and publicity materials related to performances of compositions by Samuel Adler; for performances dated between June 1 and December 8, 1980. 24 items.

- *Oversized items (2 facsimiles of press clippings) separated; see Box 11, Folder 6.*

Folder 23

1981.

Concert and festival programs and facsimiles, press clippings and facsimiles, press releases, and publicity materials related to performances of compositions by Samuel Adler; for performances dated between January 30 and December 10, 1981. 36 items.

- *Oversized items (3 concert programs, 2 facsimiles of press clippings) separated; see Box 11, Folder 6.*

Folder 24

1982: January–July.

Concert and festival programs and facsimiles, press clippings and facsimiles, and publicity materials related to performances of compositions by Samuel Adler; for performances dated between January 28 and July 25, 1982. 36 items.

- *Oversized items (2 press clippings, 1 publicity flyer) separated; see Box 11, Folder 6.*

Folder 25

1982: August–December.

Concert programs, press clippings and facsimiles, and publicity material related to performances of compositions by Samuel Adler; for performances dated between August 9 and December 17, 1982. 28 items.

- *Oversized items (2 publicity circulars, 1 facsimile of press clipping) separated; see Box 11, Folder 6.*

Folder 26

1983: January–June.

Concert programs, press clippings and facsimiles, and correspondence related to performances of compositions by Samuel Adler; for performances dated between February 11 and May 13, 1983. 16 items.

- *Oversized item (1 facsimile of press clipping) separated; see Box 11, Folder 6.*

Folder 27

1983: July–September.

Concert programs and press clippings and facsimiles related to performances of compositions by Samuel Adler; for performances dated between July 17 and September 21, 1983. 12 items.

- *Oversized item (5 facsimiles of press clippings, 1 concert program) separated; see Box 11, Folder 6.*

Folder 28

1983: October–December.

Concert programs, press clippings and facsimiles, and related to performances of compositions by Samuel Adler; for performances dated between October 2 and December 31, 1983. 18 items.

- *Oversized item (1 publicity flyer) separated; see Box 11, Folder 6.*

- Folder 29 1984: January–March.
Concert programs, press clippings and facsimiles, publicity materials, and correspondence related to performances of compositions by Samuel Adler; for performances dated between January 17 and March 25, 1984. 26 items.
- Folder 30 1984: April–July.
Concert programs and facsimiles, press releases, press clippings and facsimiles, and publicity materials related to performances of compositions by Samuel Adler; for performances dated between April 1 and July 31, 1984. 35 items.
- Folder 31 1984: August–October.
Concert programs and facsimiles, publicity material, and press clippings and facsimiles related to performances of compositions by Samuel Adler; for performances dated between August 7 and October 28, 1984. 33 items.
- *Oversized item (1 facsimile of press clipping) separated; see Box 11, Folder 6.*
- Folder 32 1984: November–December.
Concert programs and facsimiles, publicity material, and press clippings and facsimiles related to performances of compositions by Samuel Adler; for performances dated between November 1 and December 18, 1984; 1 undated (1984). 14 items.
- Folder 33 1985: January–February.
Concert programs and facsimiles, press releases, correspondence, and press clippings and facsimiles related to performances of compositions by Samuel Adler; for performances dated between January 3 and February 28, 1985. 30 items.
- Folder 34 1985: March–June.
Concert programs and facsimiles, press releases, and press clippings and facsimiles related to performances of compositions by Samuel Adler; for performances dated between March 1 and June 22, 1985. 24 items.
- *Oversized items (2 concert programs) separated; see Box 11, Folder 6.*
- Folder 35 1985: July–December.
Concert programs and facsimiles, press releases, and facsimiles of press clippings related to performances of compositions by Samuel Adler; for performances dated between August 5 and December 29, 1985. 24 items.
- *Oversized item (1 publicity circular) separated; see Box 11, Folder 6.*

Box 2

- Folder 1** 1986: January–April.
Concert programs and facsimiles, publicity materials, and facsimiles of press clippings related to performances of compositions by Samuel Adler; for performances dated between January 12 and April 25, 1986. 27 items.
- Folder 2** 1986: May–December.
Concert programs and facsimiles, publicity materials, and press clippings and facsimiles related to performances of compositions by Samuel Adler; for performances dated between May 11 and December 13, 1986. 21 items.
- *Oversized items (2 publicity circulars) separated; see Box 11, Folder 6.*
- Folder 3** 1987: January–August.
Concert programs and facsimiles, publicity materials, and facsimiles of press clippings related to performances of compositions by Samuel Adler; for performances dated between January 5 and August 28, 1987. 30 items.
- *Oversized items (1 concert program, 1 facsimile of press clipping) separated; see Box 11, Folder 6.*
- Folder 4** 1987: September–October.
Concert and conference programs and facsimiles, publicity materials, facsimiles of press clippings, and correspondence related to performances of compositions by Samuel Adler; for performances dated between September 4 and October 31, 1987. 26 items.
- Folder 5** 1987: November–December.
Concert programs and facsimiles, publicity materials, and facsimiles of press clippings related to performances of compositions by Samuel Adler; for performances dated between November 1 and December 22, 1987. 20 items
- *Oversized item (1 press release) separated; see Box 11, Folder 6.*
- Folder 6** 1988: January–March.
Concert programs and facsimiles, press releases, and facsimiles of press clippings related to performances of compositions by Samuel Adler; for performances dated between January 13 and March 23, 1988. 39 items.
- Folder 7** 1988: April–June.
Concert programs and facsimiles, press releases, publicity materials, and facsimiles of press clippings related to performances of compositions by Samuel Adler; for performances dated between April 5 and June 28, 1988. 28 items.
- *Oversized items (1 facsimile of press clipping, 1 publicity circular) separated; see Box 11, Folder 6.*

- Folder 8 1988: July–September.
Concert and festival programs and facsimiles, press releases, and facsimiles of press clippings related to performances of compositions by Samuel Adler; for performances dated between July 6 and September 29, 1988. 29 items.
- Folder 9 1988: October–December.
Concert programs and facsimiles, press releases, and facsimiles of press clippings related to performances of compositions by Samuel Adler; for performances dated between October 2 and December 6, 1988. 19 items.
- *Oversized item (1 lecture poster) separated; see Box 11, Folder 6.*
- Folder 10 1989: January–April.
Concert programs and facsimiles, publicity materials, press releases, and press clippings and facsimiles related to performances of compositions by Samuel Adler; for performances dated between January 15 and April 30, 1989. 34 items.
- *Oversized items (1 press release, 1 facsimile of press clipping) separated; see Box 11, Folder 6.*
- Folder 11 1989: May–September.
Concert and convention programs and facsimiles, publicity materials, and facsimiles of press clippings related to performances of compositions by Samuel Adler; for performances dated between May 3 and September 29, 1989. 24 items.
- *Oversized item (1 publicity circular) separated; see Box 11, Folder 6.*
- Folder 12 1989: October.
Concert programs and facsimiles, press releases, and facsimiles of press clippings related to performances of compositions by Samuel Adler; for performances dated October 1–30, 1989. 22 items.
- *Oversized item (1 press clipping) separated; see Box 11, Folder 6.*
- Folder 13 1989: November–December.
Concert programs and facsimiles, publicity materials, and press clippings and facsimiles related to performances of compositions by Samuel Adler; for performances dated between November 1 and December 13, 1989. 13 items.
- *Oversized items (2 concert programs) separated; see Box 11, Folder 6.*
- Folder 14 1990: January–August.
Concert programs and facsimiles, publicity materials, and facsimiles of press clippings related to performances of compositions by Samuel Adler; for performances dated between January 19 and August 4, 1990. 22 items.

- Folder 15 1990: September–December.
Concert programs and facsimiles, publicity materials, and facsimiles of press clippings related to performances of compositions by Samuel Adler; for performances dated between September 19 and December 13, 1990. 17 items.
- Folder 16 1991: January–May.
Concert programs and facsimiles, press releases, and facsimiles of press clippings related to performances of compositions by Samuel Adler; for performances dated between January 24 and May 31, 1991. 19 items.
- Folder 17 1991: June–December.
Concert programs and facsimiles, publicity materials, and facsimiles of press clippings related to performances of compositions by Samuel Adler; for performances dated between June 13 and December 14, 1991. 11 items.
- *Oversized item (1 publicity circular) separated; see Box 11, Folder 6.*
- Folder 18 1992.
Concert programs and facsimiles, press releases, and facsimiles of press clippings related to performances of compositions and lectures by Samuel Adler; for performances dated between January 26 and November 2, 1992. 21 items.
- Includes booklet of lectures by Samuel Adler (“Lecture Series Presented by the Music Research Center at Hanyang University and the Eastman School of Music Alumni in Korea”). 32 pp.
- Folder 19 Events, undated.
Concert programs and facsimiles, press releases, and facsimiles of press clippings related to performances of compositions by Samuel Adler; undated. 49 items.
- *Oversized items (1 concert program, 1 press clipping) separated; see Box 11, Folder 6.*

Series 2: Professional Materials

Box 2 [cont.]

- Folder 20 Lists of performances; royalty statements, 1983–1990.
“Performances 1983: Works of Samuel Adler.” Typescript document. 1 p.
“Performances of works by Samuel Adler: May 1, 1988–May 1, 1989.”
Facsimile of handwritten document. 8 pp.
Royalty statement and invoices; dated 1983–1985. 12 pp.
- *Oversized items (2 printouts from G. Schirmer) separated; see Box 11, Folder 7.*

- Folder 21 Publications: information, publicity, reviews, 1946–1989.
 Press clippings and facsimiles, including reviews and analyses; press releases; publicity circulars; and brochure related to compositions by Samuel Adler; dated 1946–1989; 1 undated. 59 items.
 - *Oversized items (1 press clipping) separated; see Box 11, Folder 7.*
- Folder 22 Catalogs of compositions, 1969–1991.
 2 typescript lists of compositions by Samuel Adler; dated 1969 and 1970. 12 pp.
 Bradford Gowen, “Samuel Adler’s Piano Music,” *The American Music Teacher*, vol. 25, no. 3 (January 1976): 6–8. Facsimile of article. 3 pp.
 Clair Rozier, “The Organ Compositions of Samuel Adler,” *The American Organist*, vol. 25, no. 6 (June 1991): 42–44. Facsimile of article. 3 pp.
 Roger MacNeill, “Samuel Adler: 1991 AGO Composer of the Year,” *The American Organist*, (September 1991): 58–63. Facsimile of article. 6 pp.
- Folder 23 Recordings: information, publicity, reviews, 1971–1986.
 Press clippings and facsimiles, including reviews and publicity; press releases; and publicity circulars related to recordings of compositions by Samuel Adler; dated 1971–1986. 29 items.
 - *Oversized items (1 facsimile of press clipping) separated; see Box 11, Folder 7.*
- Folder 24 Articles and interviews, 1966–1983.
 Press clippings and facsimiles, including articles written by Samuel Adler, profiles of Samuel Adler, and interviews with Samuel Adler. 10 items.
 - Includes *American Piano Teaching Advancement* (magazine), edited by Lara Benner (1983). 104 pp.
 - *Oversized items (3 facsimiles of press clippings) separated; see Box 11, Folder 7.*
- Folder 25 Articles and interviews, 1984–1989.
 Press clippings and facsimiles, including articles written by Samuel Adler, profiles of Samuel Adler, and interviews with Samuel Adler. 8 items.

Series 3: Personal Information

Box 2 [cont.]

- Folder 26 Biographical documents, 1945–1970.
 Certificate of Merit, *Argus* (high school literary magazine), and program for class day exercises from Classical High School; dated 1945. 3 items.
 Certificate of membership in Delta Mu Alpha and commencement program from Boston University; dated 1946–1948. 2 items.

Photographs from Samuel Adler's army service in Germany; dated 1951–1952. 10 black and white photographs, 3" x 3".
Photographs of the Adler family; dated July 1960. 2 black and white photographs, 3.5" x 5".
Certificate of membership in Phi Mu Alpha Sinfonia; dated April 1966. 1 item.
Press clippings and facsimiles announcing Samuel Adler's appointments and achievements; dated [1966]–1970. 3 items.
- *Oversized items (1 facsimile of press clipping, 1 biographical sketch) separated; see Box 11, Folder 7.*

Folder 27 Biographical documents, 1971–1991.
Press releases, press clippings and facsimiles, correspondence, biographical sketch and CV, awards program, and invitations pertaining to Samuel Adler's achievements (e.g., awards, honorary degrees, appointments); dated 1971–1991. 42 items.
- *Oversized items (3 press clippings and facsimiles) separated; see Box 11, Folder 7.*

Folder 28 Personal correspondence, 1944–1989.
9 letters (6 typescript, 3 ink), 1 postcard; dated between May 31, 1944, and February 2, 1989.
Correspondents represented: Otto Biba (Archivdirektor, Gesellschaft der Musikfreunde in Wien), Abba Bogin (Queens Symphony Orchestra), William F. Houser, T. Charles Lee (Minister of Music, First Baptist Church, Worchester, MA), Luca Lombardi (3 letters), Janet McNeill, Raymond Morrin, Marjorie [Stein?] (Aspen Music Festival).

Folder 29 Family information, 1929–1974.
Correspondence, concert programs, press clippings and facsimiles, and other items pertaining to members of Dr. Adler's family; dated 1929–1974. 10 items.
- *Oversized item (1 facsimile of press clipping) separated; see Box 11, Folder 7.*

Series 4: Teaching Materials

Box 2 [cont.]

Folder 30 Teaching materials, undated.
Facsimiles of articles, notes, and musical examples used in lectures. 85 pp.
- *Oversized items (facsimiles of notes) separated; see Box 11, Folder 7.*

- Folder 31 Teaching materials, 1990–1992: students’ work.
Concert programs, biographical sketches of composers, facsimiles of articles,
and musical examples. 25 items.

Series 5: Professional Correspondence

Sub-series 1: Organizations and Commissions

Box 2 [cont.]

- Folder 32 Amarillo Project, 1990. Correspondence pertaining to a lecture series at the Amarillo Public Library, in which Dr. Adler participated.
7 letters (1 ink, 6 typescript); dated between September 18, 1990, and October 29, 1990; 1 undated.
- Letter dated September 18, 1990, accompanied by Grant Application, including 9 letters of support, submitted to the Texas Committee for the Humanities. 25 pp.
Correspondents represented (listed here in alphabetical order): Robert O’Connor (Associate Director, Texas Committee for the Humanities), Anite Guidry Pitts (Project Director, Public Library, City of Amarillo, TX), Mary Kay Snell (Director of Library Services, Public Library, City of Amarillo), Ann Weld.
- Folder 33 Atlanta Symphony, 1986–1989. Correspondence related to the Atlanta Symphony’s commission of Dr. Adler’s composition *Choose Life*.
30 letters (30 typescript); dated between November 11, 1985, and February 27, 1989.
Correspondents represented (in alphabetical order): Nancy Chalifour (Artistic Administrator and Orchestra Manager, Atlanta Symphony Orchestra), Robert Dusek (Copyist for *Choose Life*), Robert Shaw (Music Director and Conductor, Atlanta Symphony Orchestra), Maria Williamson (Administrative Assistant, Atlanta Symphony Orchestra).
- Folder 34 Music Teachers’ Association of California, 1988–1989. Correspondence regarding the MTAC’s commission of *The Road to Terpsichore* for their 1989 convention.
8 letters (7 typescript, 1 ink); dated between March 23, 1988, and March 8, 1989.
Correspondents represented (in alphabetical order): Bob Bennett (Chairman, Friends of Today’s Music, MTAC), Alan Oettinger (Program Chairman, MTAC).
- Folder 35 Chautauqua Institution, 1988. Correspondence regarding Dr. Adler’s participation in the 1988 Contemporary Composers and Critics Forum at Chautauqua.
3 letters (3 typescript); dated between March 18, 1988, and August 22, 1988.

Correspondents represented (in alphabetical order): Mary-Therese Mennino (Program Director, Chautauqua Institution), R. Andrew Nixon (Program Office, Chautauqua Institution).

- Folder 36 *Ever Since Babylon* [Commission], 1991–92. Material related to the commission of Dr. Adler's work *Ever Since Babylon*.
10 letters (9 typescript, 1 ink); dated between December 12, 1991, and July 9, 1992.
Correspondents represented (in alphabetical order): Richard Allen (Cantor, Knesseth Israel), Andrew Bird (Executive Director, Halevy Choral Society), Tom Hall (Baltimore Choral Arts Society), Leon Lissek (Cantor, Congregation B'nai Amoonah), Abraham Lubin (Cantor, Congregational Beth El), Alberto Mizrahi (Cantor, Anshe Emet Synagogue), Harold Orbach (Cantor, Temple Israel), Sarah Saiger (Cantor, Fairmount Temple), Robert Scherr (Cantor, Temple Israel), Pinchas Spiro (Cantor, Tifereth Israel).
Also in folder:
- Program notes for *Ever Since Babylon*. Typescript. 2 pp. 2 copies.
 - Shipper receipt from UPS. 1 item.
 - List of commissioners of *Ever Since Babylon*. Typescript document; dated November 19, 1991. 2 pp. 2 copies, both with annotations.

- Folder 37 Institute of International Education, 1986–88. Correspondence pertaining to Dr. Adler's service on the IIE's National Screening Committee.
10 letters (10 typescript); dated between August 15, 1986, and August 4, 1988.
Correspondents represented (in alphabetical order): Richard W. Dye (Vice President, Exchange Programs & Educational Services, Institute of International Education), Theresa Granza (Director, US Student Programs Division, Institute of International Education).

- Folder 38 International Music Festivals, 1988–89. Correspondence pertaining to Dr. Adler's service on the IMF's Advisory Board.
3 letters (3 typescript); dated between November 3, 1988, and March 6, 1989.
Correspondents represented (in alphabetical order): Lorie Cronkhite (IMF Administrative Manager), James Steffy (Corresponding Secretary/Adjudication Coordinator, IMF).

- Folder 39 Mailed musical notices, 1977–78.
Notices for various concerts, festivals, and competitions, including a publicity poster for a concert given by Steve Reich and Musicians at SUNY-Brockport in October, 1977. 7 items, accompanied by 1 envelope.

- Folder 40 National Endowment for the Arts, 1974–85. Materials and correspondence pertaining to grants awarded to Dr. Adler by the NEA, as well as to Dr. Adler’s later tenure as a member of the NEA’s Music Advisory Panel.
2 postcards, 33 letters (32 typescript, 1 ink); dated between January 31, 1974, and May 9, 1984; 1 undated.
Correspondents represented (in alphabetical order): Barbara Benson, Livingston Biddle (Chairman, NEA), Nancy Clarke (Program Specialist, NEA), Adrian Gnam, Grants Office, Nancy Hanks (Chairman, NEA), Carolyn Hellman (Grants Office, NEA), Frank Hodson (Chairman, NEA), Ezra Laderman (Director, Music Program, NEA), Cathy Morningstar (Program Specialist, NEA), Office of Music Programs.
Also in folder:
- “Report of the On-Site Visit to the Binghamton Symphony Orchestra: May 18, 1985.” Typescript document by Samuel Adler. 2 pp.
- 2 drafts of NEA grant applications. 1 pencil, 1 typescript. 5 pp.
- Folder 41 New Music Project (Defunct) [undated].
20 leaves from a yellow legal pad containing a list of composers’ names and addresses, with corresponding lists of their musical works, and indicating whether a recording of each work had been received.
- Folder 42 New Orchestration Project, 1987. Correspondence in support of Dr. Adler’s proposal to record audio examples to accompany his orchestration textbook.
5 letters (5 typescript); dated October 10–22, 1987.
Correspondents represented (in alphabetical order): Dominick Argento, Donald Erb, Gordon Getty, William Schuman, Robert J. Werner.
- Folder 43 New York Foundation for the Arts, 1987–88. Correspondence with Penny Stegenga (Associate Director, Artists’ Fellowship Program) pertaining to Dr. Adler’s service on the Foundation’s music panel.
3 letters (3 typescript); dated between December 16, 1987, and March 14, 1988.
- Folder 44 Oklahoma Symphony Orchestra, 1987. Correspondence regarding a commission from the OSO for the orchestra’s 1989 season.
7 letters (7 typescript); dated between July 7, 1987, and September 10, 1987.
Correspondents represented (in alphabetical order): Patrick Alexander (Executive Director, Oklahoma Symphony Orchestra), Ruth H. Parker (Administrative Assistant, Oklahoma Symphony Orchestra).
- Folder 45 Phi Beta Kappa Visiting Scholar, 1987–1989. Correspondence regarding Dr. Adler’s appointment as Phi Beta Kappa visiting scholar for 1988–89.
35 letters (25 typescript); dated between September 28, 1987, and June 6, 1989.

- Letter dated June 6, 1989, accompanied by transcript of Samuel Adler's talk "The Educated Person versus the Fine Arts." Typescript. 10 pp.

Correspondents represented (in alphabetical order): Jack McKie (Orchestra Manager, Oklahoma Symphony Orchestra), Kathy Navascués (Assistant to the Committee on the Visiting Scholar Program), Frances Robb (Assistant to the Committee on the Visiting Scholar Program), Priscilla Taylor (Editor, *The Key Reporter*).

Folder 46

Prince George's Philharmonic Orchestra, 1987–1988. Correspondence with Gailyn Gwin (Manager, Prince George's Philharmonic Orchestra) regarding Dr. Adler's appearance as guest conductor of the PGPO in November 1988.

5 letters (5 typescript); dated between December 22, 1987, and December 14, 1988.

Folder 47

Sigma Alpha Iota, 1988–90. Documents pertaining to Dr. Adler's service on a review panel for SAI, in addition to his appearance at the SAI 1990 convention.

40 letters (38 typescript, 2 ink); dated between August 1, 1988, and September 12, 1990.

Correspondents represented (in alphabetical order): Brenda Brenner, Sylvia J. Elton (National Treasurer, SAI), Elsie W. Sterrenberg (National President, SAI), Gloria Swisher, Bruce J. Taub (Editor in Chief, C. F. Peters Corp.), Lois Weisberg.

Also in folder:

- Card certifying Samuel Adler's initiation by Sigma Theta chapter; dated December 7, 1986. 1 item.
- Program notes for *Triolet*. Typescript. 1 p.
- 2 press clippings related to 1990 SAI Convention; dated Spring and Summer 1990. 2 pp.

Folder 48

Wisconsin Honors Orchestra, 1987. Correspondence pertaining to Dr. Adler's position as orchestra conductor for the 1987 Wisconsin Honors Orchestra.

28 letters (26 typescript, 2 ink); dated between February 25, 1986, and September 29, 1987; 1 undated.

Correspondents represented (in alphabetical order): Richard Gaarder (Conference Coordinator, Wisconsin Music Educators Conference), George Munagian (1987 Honors Orchestra Coordinator), Jack Pingel (Wisconsin School Music Association), Gary Wolfman (Chairman, Wisconsin School Music Association).

Folder 49

60th Birthday Commission, 1988. Reproductions of a letter sent by Dr. Adler to various individuals in gratitude for their participation in a commission to honor his 60th birthday.

68 copies of letter, addressed to various individuals. 68 pp.

Folder 50 National Endowment for the Humanities, 1988. Dr. Adler's review of a grant proposal from the University of Houston.
Typescript. 1 p.

Sub-series 2: Publishers (by Date)

Box 3

- Folder 1 Correspondence with various publishers, 1974–76.
44 letters (42 typescript, 2 ink); dated between August 27, 1974, and November 30, 1976.
Publishers represented (in alphabetical order): 20th Century Consort; American College of Musicians; ASCAP; Augsburg Publishing House; Herbert H. Breslin, Inc.; Composers Recordings, Inc.; Doubleday & Co., Inc.; Elkan-Vogel; Farrar, Strauss & Giroux, Inc.; Mark Foster Music Co.; Harcourt Brace Jovanovich; Holt, Rinehart Winston, Inc.; Lingua Press; W. W. Norton & Co.; C. F. Peters Corp.; Editions Pratiques Mondeurop; Southern Illinois University Press; Wadsworth Publishing, Co.
- Folder 2 Correspondence with various publishers, 1977–78.
16 letters (15 typescript, 1 ink); dated between January 6, 1977, and October 24, 1978.
Publishers represented (in alphabetical order): Joseph Boonin, Inc.; Alexander Broude Inc.; Cherry Lane Music Co.; Elkan-Vogel; Harcourt Brace & Co.; M. L. Klein Publishers; Lingua Press; Ludwig Music Publishers; Nonesuch Records; Prentice-Hall, Inc.
- Folder 3 Correspondence with various publishers, 1979–80.
55 letters and postcards (52 typescript, 2 ink, 1 pencil); dated between January 3, 1979, and September 15, 1980.
Publishers represented (in alphabetical order): The Brass Press; Broude Brothers, Ltd.; Composers Recordings, Inc.; European American Retail Music, Inc.; Golden Crest Records; Holt, Rinehart & Winston, Inc.; Israeli Music Publications, Ltd.; ITG Journal; Robert King Music Co.; MIT Press; New World Records; Peer-Southern Organization; Religious Studies Review; Scarecrow Press, Inc.; West Coast Audio-Visual Corp.; Yale University Press.
- Folder 4 Correspondence with various publishers, 1981–83.
52 letters, invoices, and postcards (51 typescript, 1 ink); dated between February 19, 1981, and November 30, 1983.
Publishers represented (in alphabetical order): Augsburg Publishing House; Broadman; Broude Brothers, Ltd.; CBS College Publishing; Chester Music; Donemus Music Publishers; European American Music Distributors Corp.; Fine Arts Music Press; Gentry Publications; Holt,

Reinhart & Winston; Robert King Music Co.; KSM Publishing Co.; Margun Music, Inc.; Music '70-'80 Music Publishers; Random House, Inc.; Warner Bros. Music.

- Folder 5 Correspondence with various publishers, 1984–93.
30 letters, invoices, and postcards (30 typescript); dated between January 4, 1984, and November 18, 1993.
Publishers represented (in alphabetical order): Alexander Broude, Inc.; Brandenburg Productions, Inc.; Collins Publishing Group; Hope Publishing Co.; Robert King Music Co.; KSM Publishing Co.; Margun Music Inc.; Mira's Music Processing; MMB Music, Inc.; Random House; St. Martin's Press, Inc.; Wayland Music, Inc.; Yale Institute of Sacred Music/Yale University Press.

Sub-series 3: Publishers (by Name)

Box 3 [cont.]

- Folder 6 AR Editions, Inc., 1976–79.
14 letters (14 typescript); dated between December 5, 1975, and November 30, 1979.
- Correspondent: Gary Aamodt (Director, A-R Editions, Inc.) (14 letters).
 - Correspondence pertains to *The Disappointment, or, the Force of Credulity* by Andrew Barton, edited by Jerald C. Graue and Judith Layng with musical accompaniments and an original overture by Samuel Adler.
- Folder 7 Agape/Hope Publishing. 1974–81.
15 letters; dated between October 23, 1974, and October 28, 1981.
- Correspondents represented: George H. Shorney, Jr. (President, Hope Publishing Co.) (14 letters), John Kemp (Westminster Choir College) (1 letter).
 - Correspondence pertains to the Ecumenical Hymnbook Project.
- Folder 8 Augsburg Fortress Publishers, 1984–92.
35 letters; dated between January 17, 1984, and June 25, 1992.
- Correspondents represented: Carol Carver (Editor, Music and Worship Publishing, Augsburg Publishing House) (11 letters), Allan W. Mahnke (Director, Music Development, Augsburg Publishing House) (23 letters), James Higdon (Professor of Organ, University of Kansas) (1 letter).
- Folder 9 Belwin-Mills, 1962–85.
169 letters; dated between July 6, 1962, and August 1, 1985.

- Includes correspondence pertaining to the publication and recording of compositions by Dr. Adler (e.g., editorial concerns and contracts), copyright and license requests, and other matters.

Folder 10

Boosey & Hawkes, 1961–93.

202 letters; dated between January 5, 1961, and January 27, 1993.

- Includes correspondence pertaining to the publication of works by Dr. Adler (e.g., editorial concerns and contracts), copyright and license requests, and other matters.

Folder 11

Cherry Lane Music Company, 1989.

1 letter; dated March 10, 1989.

- Correspondent: Michael Connelly (Manager of Royalty Administration).
- Correspondence pertains to 1989 royalty payment for “Agincourt Song.”

Folder 12

M. M. Cole Publishing, 1976–79.

8 letters; dated between November 2, 1976, and June 29, 1979.

- Correspondents represented: Leon Stein (7 letters), Shepard Stern (1 letter).

Folder 13

CRI [Composers Records, Inc.], 1990–91. Correspondence with Joseph Dalton.

6 letters; dated between June 20, 1990, and July 12, 1991.

- Correspondent: Joseph Dalton (Managing Director, Composers Recordings, Inc.).

Folder 14

Crystal Records, 1976–91.

13 letters; dated between November 15, 1976, and February 5, 1991.

- Correspondent: Peter Christ.

Folder 15

Dorn Productions, 1976–89.

47 letters and postcards; dated between January 22, 1976, and March 29, 1989; 1 undated.

- Correspondents: Ken Dorn (Dorn Productions/Dorn Publications Inc.), Stacey Micka (Office Manager, Dorn Publications, Inc.).

Folder 16

ELCA Publishing House, 1988.

1 letter; dated June 9, 1988.

- Correspondent: M. Alexandra George (Assistant Editor, Music and Worship Resources Development, ELCA Publishing House, Augsburg Publishing House/Fortress Press).

- Folder 17 European-American Music, 1986–89.
18 letters and invoices; dated between February 14, 1986, and January 13, 1989.
- Correspondents: Suzanne Hagadorn (Secretary to the President), Carol Metzker (Copyright Department), Ronald Freed (President).
 - Also in folder: 2 letters to/from Eli Freund pertaining to arrangements for concert [at Temple Beth Zion?] in Buffalo, NY.
- Folder 18 Carl Fischer, 1977–92.
204 letters; dated between September 6, 1977, and July 21, 1992.
- Includes correspondence pertaining to the publication of works by Dr. Adler (e.g., editorial concerns and contracts), copyright and license requests, and other matters.
- Folder 19 Gasparo Records, 1986–94.
17 letters and invoices; dated between August 27, 1986, and January 3, 1994.
- Correspondent: Roy Christensen,
- Folder 20 Galaxy Music, 1987–88.
11 letters; dated between October 26, 1987, and March 25, 1988.
- Correspondents: Don Waxman (Managing Editor), Sheila Gornick.
- Folder 21 Harcourt, Brace, Jovanovich, 1986.
2 letters; dated June 30 and July 24, 1986.
- Correspondent: Betty Schlossberg (Copyrights and Permissions Department).
- Folder 22 Hinshaw Music, 1975–92.
151 letters; dated between August 21, 1975, and April 30, 1992.
- Includes correspondence pertaining to the publication of works by Dr. Adler (e.g., editorial concerns and contracts), copyright and license requests, publicity, and other matters.
- Folder 23 Lawson-Gould Music, 1979–93.
105 letters; dated between November 9, 1979, and June 25, 1993.
- Includes correspondence pertaining to the publication of works by Dr. Adler (e.g., editorial concerns and contracts), copyright and license requests, payments, and other matters.
- Folder 24 Ludwig Music Publishing, 1977–94.
230 letters and postcards; dated between December 21, 1977, and April 26, 1994.
- Includes correspondence pertaining to the publication of works by Dr. Adler (e.g., editorial concerns and contracts), copyright and license requests, publicity, and other matters.

- Folder 25 Macmillan, 1984–92. Correspondence with Charles H. Smith.
3 letters; dated between September 20, 1984, and January 30, 1992.
- Correspondents: Charles H. Smith (Vice President and Publisher),
Mary Beth Paine.
- Folder 26 Margun Music. 1988.
3 letters; dated between April 12 and July 11 1988.
- Correspondent: Jean Hasse (Manager).
- Folder 27 Mark Educational Recordings, 1975–76.
9 letters; dated between November 4, 1974, and May 26, 1976.
- Correspondent: Vincente S. Morette (President).
- Folder 28 Moss [Music Group], 1984.
5 letters; dated between June 22 and October 1, 1984.
- Correspondent: Martin Bookspan (Vice President, Director of Artists
and Repertoire).
- Folder 29 W. W. Norton, 1977–93.
115 letters; dated between March 29, 1977, and April 6, 1993.
- Includes correspondence pertaining to the publication of works by Dr.
Adler (e.g., editorial concerns and contracts), copyright and license
requests, royalties and payments, and other matters.
- Folder 30 Oxford University Press, 1974–80.
108 letters; dated between November 15, 1974, and December 27, 1980; 1
undated.
- Includes correspondence pertaining to the publication of works by Dr.
Adler (e.g., editorial concerns), copyright and license requests,
royalties, and other matters.
- Folder 31 Oxford University Press, 1980–93.
110 letters; dated between December 30, 1980, and November 18, 1993.
- Includes correspondence pertaining to the publication of works by Dr.
Adler (e.g., editorial concerns), copyright and license requests,
royalties, and other matters.
- Folder 32 J. S. Paluch, Inc., 1986–92.
29 letters; dated between December 18, 1986, and May 1992.
- Correspondents: Alan J. Hommerding (Liturgical Music Service),
Mark Rachelski (Music Editor).
- Folder 33 C. F. Peters, 1980–94.
31 letters; dated between September 22, 1980, and February 8, 1994.
- Correspondents: Stephen Fisher (Manager, Editorial
Department/President), Bruce J. Taub (Editor and Director, Editorial

Department/Editor in Chief), Donald Gillespie, Evelyn Hinrichsen, Jurgen Wirmann (VEB Edition Peters), Henry Hinrichsen.

- Folder 34 Theodore Presser, 1969–94.
181 letters; dated between May 21, 1969, and May 5, 1994.
- Includes correspondence pertaining to the publication of works by Dr. Adler (e.g., editorial concerns and contracts), copyright and license requests, publicity, and other matters.
- Folder 35 E. C. Schirmer Music Co., Inc. (Boston), 1989–92.
23 letters; dated between December 18, 1989, and August 17, 1992.
- Correspondents: Robert Schuneman (President), Jonathan Barnhart (Editor), Cynthia F. Schuneman, William Thorpe (Executive Vice President).
- Also in folder: letters to/from Susan Brailove (Manager, Music Department, Oxford University Press), Mary Ann Schoudel (Lawson-Gould Music Publishers, Inc.), Richard Wernick (Theodore Presser Co.), Walter Gould (Lawson-Gould Music Publishers, Inc.), Claire Brook (Vice President and Music Editor, W. W. Norton & Co.), Lawrence Broido (Publication Manager, Theodore Presser Co.), Roy Christenson (Gasparo Records), Donald Waxman (Managing Editor, Galaxy Music Corp.).
- Folder 36 G. Schirmer, Inc., 1962–79.
172 letters and invoices; dated between August 24, 1962, and October 9, 1979.
- Includes correspondence pertaining to the publication of works by Dr. Adler (e.g., editorial concerns and agreements), publicity, and other matters.
- Folder 37 G. Schirmer, Inc., 1980–94.
151 letters; dated between September 15, 1980, and May 5, 1994.
- Includes correspondence pertaining to the publication of works by Dr. Adler (e.g., editorial concerns and agreements), publicity, and other matters.
- Folder 38 See Saw Music, 1976–79.
32 letters; dated between March 30, 1976, and November 30, 1979.
- Correspondents: Paula Kimper (Assistant Editor), Raoul Ronson (President).
- Folder 39 Southern Music Company, 1968–78.
84 letters; dated between April 24, 1968, and November 9, 1978.
- Includes correspondence pertaining to the publication of works by Dr. Adler (e.g., editorial concerns and contracts), publicity, and other matters.

- Folder 40 Southern Music Company, 1979–93.
101 letters; dated between January 23, 1979, and July 21, 1993.
- Includes correspondence pertaining to the publication of works by Dr. Adler (e.g., editorial concerns and contracts), copyright, and other matters.
- Folder 41 Transcontinental Music Publishers, 1976–78.
87 letters; dated between June 22, 1976, and December 19, 1978.
- Professional correspondence related to Dr. Adler’s position on the editorial board; also includes correspondence pertaining to the publication of works by Dr. Adler and related matters (e.g., publicity).
- Folder 42 Transcontinental Music Publishers, 1979–85.
122 letters; dated between January 3, 1979, and June 25, 1985.
- Professional correspondence related to Dr. Adler’s position on the editorial board; also includes correspondence pertaining to the publication of works by Dr. Adler and related matters (e.g., publicity).
- Folder 43 Transcontinental Music Publishers, 1986–94.
90 letters; dated between January 31, 1986, and February 4, 1994.
- Professional correspondence related to Dr. Adler’s position on the editorial board; also includes correspondence pertaining to the publication of works by Dr. Adler and related matters (e.g., publicity).
- Folder 44 Vox Productions, Inc., 1975–78.
28 letters; dated between December 12, 1975, and May 2, 1978.
- Correspondents: George H. de Mendelssohn-Bartholdy (President), Elfriede Anderson, Tom DiVita (Vice President, Sales), Jenny Sill (Editorial Assistant).

Series 6: Photographs

Sub-series 1: Large Photographs

Box 4

- Sleeve 1 Carol Adler (first wife) and Michael Isaacson, 1971.
1 black and white photograph, 8” x 10”.
Photograph by Louis Ouzer.
- Sleeve 2 Dr. Adler with daughter Deborah, 1971.
1 black and white photograph, 8” x 10”.

- Sleeve 3 Dr. Adler conducting the Eastman Philharmonia, 1967. 1 of 12.
1 black and white photograph, 8" x 10".
Photograph by Louis Ouzer.
- Sleeve 4 Dr. Adler conducting the Eastman Philharmonia, 1967. 2 of 12.
1 black and white photograph, 8" x 10".
Photograph by Louis Ouzer.
- Sleeve 5 Dr. Adler conducting the Eastman Philharmonia, 1967. 3 of 12.
1 black and white photograph, 8" x 10".
Photograph by Louis Ouzer.
- Sleeve 6 Dr. Adler conducting the Eastman Philharmonia, 1967. 4 of 12.
1 black and white photograph, 8" x 10".
Photograph by Louis Ouzer.
- Sleeve 7 Close-up of violin I part on music stand: *Requiescat in Pace* by Samuel Adler.
From a rehearsal with the Eastman Philharmonia, 1967.
1 black and white photograph, 8" x 10".
Photograph by Louis Ouzer.
- Sleeve 8 Dr. Adler conducting the Eastman Philharmonia, 1967. 6 of 12.
1 black and white photograph, 8" x 10".
Photograph by Louis Ouzer.
- Sleeve 9 Dr. Adler conducting the Eastman Philharmonia, 1967. 7 of 12.
1 black and white photograph, 8" x 10".
Photograph by Louis Ouzer.
- Sleeve 10 Dr. Adler conducting the Eastman Philharmonia, 1967. 8 of 12.
1 black and white photograph, 8" x 10".
Photograph by Louis Ouzer.
- Sleeve 11 Dr. Adler conducting the Eastman Philharmonia, 1967. 9 of 12.
1 black and white photograph, 8" x 10".
Photograph by Louis Ouzer.
- Sleeve 12 Dr. Adler conducting the Eastman Philharmonia, 1967. 10 of 12.
1 black and white photograph, 8" x 10".
Photograph by Louis Ouzer.
- Sleeve 13 Dr. Adler conducting the Eastman Philharmonia, 1967. 11 of 12.
3 black and white photographs, 8" x 10".
Photograph by Louis Ouzer.

- Sleeve 14 Dr. Adler conducting the Eastman Philharmonia, 1967. 12 of 12.
1 black and white photograph, 8" x 10". 2 prints.
Photograph by Louis Ouzer.
- Sleeve 15 Dr. Adler conducting the Eastman Philharmonia [date unknown]. 1 of 6.
1 black and white photograph, 8" x 10".
- Sleeve 16 Dr. Adler conducting the Eastman Philharmonia [date unknown]. 2 of 6.
1 black and white photograph, 8" x 10".
- Sleeve 17 Dr. Adler conducting the Eastman Philharmonia [date unknown]. 3 of 6.
1 black and white photograph, 8" x 10".
- Sleeve 18 Dr. Adler conducting the Eastman Philharmonia [date unknown]. 4 of 6.
1 black and white photograph, 8" x 10".
- Sleeve 19 Dr. Adler conducting the Eastman Philharmonia [date unknown]. 5 of 6.
1 black and white photograph, 8" x 10".
Photograph by Louis Ouzer. [Photograph dated May 24, 1970 according to
Ouzer business book.]
- Sleeve 20 Dr. Adler conducting the Eastman Philharmonia [date unknown]. 6 of 6.
1 black and white photograph, 8" x 10".
Photograph by Louis Ouzer.
- Sleeve 21 Dr. Adler conducting the Eastman Trombone Ensemble, 1991.
1 black and white photograph, 8" x 10".
Photograph by Louis Ouzer.
- Sleeve 22 Dallas Symphony Orchestra with Donald Johanos, conductor. Photograph from
the Festival of Contemporary Music, 1965. 1 of 17.
1 black and white photograph, 8" x 10". 2 prints.
- Sleeve 23 Dallas Symphony Orchestra with Donald Johanos, conductor. Photograph from
the Festival of Contemporary Music, 1965. 2 of 17.
1 black and white photograph, 8" x 10".
- Sleeve 24 Dallas Symphony Orchestra with Donald Johanos, conductor. Photograph from
the Festival of Contemporary Music, 1965. 3 of 17.
1 black and white photograph, 8" x 10". 2 prints.
- Sleeve 25 Dallas Symphony Orchestra with Donald Johanos, conductor. Photograph from
the Festival of Contemporary Music, 1965. 4 of 17.
1 black and white photograph, 8" x 10".

- Sleeve 26 Donald Johanos with clarinet soloist. Photograph from the Festival of Contemporary Music, 1965. 5 of 17.
1 black and white photograph, 8" x 10". 2 prints.
- Sleeve 27 Donald Johanos with clarinet soloist. Photograph from the Festival of Contemporary Music, 1965. 6 of 17.
1 black and white photograph, 8" x 10". 2 prints.
- Sleeve 28 Donald Johanos with clarinet soloist. Photograph from the Festival of Contemporary Music, 1965. 7 of 17.
1 black and white photograph, 8" x 10".
- Sleeve 29 Donald Johanos. Photograph from the Festival of Contemporary Music, 1965. 8 of 17.
1 black and white photograph, 8" x 10". 2 prints.
- Sleeve 30 Donald Johanos. Photograph from the Festival of Contemporary Music, 1965. 9 of 17.
1 black and white photograph, 8" x 10".
- Sleeve 31 Dallas Symphony Orchestra. Photograph from the Festival of Contemporary Music, 1965. 10 of 17.
1 black and white photograph, 8" x 10". 2 prints.
- Sleeve 32 Adler conducting the Dallas Symphony Orchestra. Photograph from the Festival of Contemporary Music, 1965. 11 of 17.
1 black and white photograph, 8" x 10". 2 prints.
- Sleeve 33 Adler conducting the Dallas Symphony Orchestra. Photograph from the Festival of Contemporary Music, 1965. 12 of 17.
1 black and white photograph, 8" x 10".
Photograph by Louis Ouzer.
- Sleeve 34 Adler conducting the Dallas Symphony Orchestra. Photograph from the Festival of Contemporary Music, 1965. 13 of 17.
1 black and white photograph, 8" x 10".
Photograph by Louis Ouzer.
- Sleeve 35 Adler conducting the Dallas Symphony Orchestra. Photograph from the Festival of Contemporary Music, 1965. 14 of 17.
1 black and white photograph, 8" x 10".
Photograph by Louis Ouzer.
- Sleeve 36 Adler conducting the Dallas Symphony Orchestra. Photograph from the Festival of Contemporary Music, 1965. 15 of 17.
1 black and white photograph, 8" x 10".

Photograph by Louis Ouzer.

- Sleeve 37 Leonard Posner and Leo Crouson of the Dallas Symphony Orchestra. Photograph from the Festival of Contemporary Music, 1965. 16 of 17.
1 black and white photograph, 8" x 10". 2 prints.
- Sleeve 38 Observers at Dallas Symphony Orchestra rehearsal. Photograph from the Festival of Contemporary Music, 1965. 17 of 17.
1 black and white photograph, 8" x 10". 2 prints.
- Sleeve 39 Dr. Adler at North Texas State University [date unknown], conducting *Visions of Isaiah*. 1 of 8.
1 black and white photograph, 8" x 10".
- Sleeve 40 Dr. Adler at North Texas State University [date unknown], conducting *Visions of Isaiah*. 2 of 8.
1 black and white photograph, 8" x 10".
- Sleeve 41 Dr. Adler at North Texas State University [date unknown], conducting *Visions of Isaiah*. 3 of 8.
1 black and white photograph, 8" x 10".
- Sleeve 42 Dr. Adler at North Texas State University [date unknown], conducting *Visions of Isaiah*. 4 of 8.
1 black and white photograph, 8" x 10".
- Sleeve 43 Dr. Adler with cast of *The Outcasts of Poker Flat* (David Clark, Harry Wayne, Ann Allen) at North Texas State University Opera Workshop [date unknown].
1 black and white photograph, 8" x 10".
- Sleeve 44 Cast of *The Outcasts of Poker Flat* (Harry Wayne, James Franklin, and Lynn Phillips) at North Texas State University Opera Workshop [date unknown].
1 black and white photograph, 8" x 10".
- Sleeve 45 Cast of *The Outcasts of Poker Flat* (Ronald Neumann, J. R. Dawkins, Bill O'Brien, John Matheson, James Franklin, Harry Wayne, Gilbert Ponce, and Lynne Phillips) at North Texas State University Opera Workshop [date unknown].
1 black and white photograph, 8" x 10".
- Sleeve 46 Dr. Adler at North Texas State University, 1970, recording with the NTSU choir.
1 black and white photograph, 8" x 10".
- Sleeve 47 Dr. Adler with Rabbi Olan and the Dallas TE choir at recording session, 1959.
1 black and white photograph, 8" x 10".
Photograph by *Dallas Morning News* Staff Photographer.

- Sleeve 48 Dr. Adler with students at the piano. 1 of 16.
1 black and white photograph, 8" x 10".
Photograph by Louis Ouzer.
- Sleeve 49 Dr. Adler with students at the piano. 2 of 16.
1 black and white photograph, 8" x 10".
Photograph by Louis Ouzer.
- Sleeve 50 Dr. Adler with students at the piano. 3 of 16.
1 black and white photograph, 8" x 10".
Photograph by Louis Ouzer.
- Sleeve 51 Dr. Adler with students at the piano. 4 of 16.
1 black and white photograph, 8" x 10".
Photograph by Louis Ouzer.
- Sleeve 52 Dr. Adler with students at the piano. 5 of 16.
1 black and white photograph, 8" x 10".
Photograph by Louis Ouzer.
- Sleeve 53 Dr. Adler with students at the piano. 6 of 16.
1 black and white photograph, 8" x 10".
Photograph by Louis Ouzer.
- Sleeve 54 Dr. Adler with students at the piano. 7 of 16.
1 black and white photograph, 8" x 10".
Photograph by Louis Ouzer.
- Sleeve 55 Dr. Adler with students at the piano. 8 of 16.
1 black and white photograph, 8" x 10".
Photograph by Louis Ouzer.
- Sleeve 56 Dr. Adler with students at the piano. 9 of 16.
1 black and white photograph, 8" x 10".
Photograph by Louis Ouzer.
- Sleeve 57 Dr. Adler with students at the piano. 10 of 16.
1 black and white photograph, 8" x 10".
Photograph by Louis Ouzer.
- Sleeve 58 Dr. Adler with students at the piano. 11 of 16.
1 black and white photograph, 8" x 10".
Photograph by Louis Ouzer.

- Sleeve 59 Dr. Adler with students at the piano. 12 of 16.
1 black and white photograph, 8" x 10".
Photograph by Louis Ouzer.
- Sleeve 60 Dr. Adler with students at the piano. 13 of 16.
1 black and white photograph, 8" x 10".
Photograph by Louis Ouzer.
- Sleeve 61 Dr. Adler with students at the piano. 14 of 16.
1 black and white photograph, 8" x 10".
Photograph by Louis Ouzer.
- Sleeve 62 Adler with students at the piano. 15 of 16.
1 black and white photograph, 8" x 10".
Photograph by Louis Ouzer.
- Sleeve 63 Dr. Adler with students at the piano. 16 of 16.
1 black and white photograph, 8" x 10".
Photograph by Louis Ouzer.
- Sleeve 64 Gloria Brydon in a production of Menotti's *Amahl and the Night Visitors*, Dallas Lyric Theater [date unknown]. 1 of 6.
1 black and white photograph, 8" x 10".
- Sleeve 65 Scene from Menotti's *The Medium*, Dallas Lyric Theater. 2 of 6.
1 black and white photograph, 8" x 10".
Photograph by Jack Beers.
- Sleeve 66 Two scenes from Menotti's *The Telephone*, Dallas Lyric Theater. 3 of 6.
2 black and white photographs, 8" x 10".
Photograph 2 by Johnny Flynn.
- Sleeve 67 Two scenes from Mozart's *Così fan Tutti*, Dallas Lyric Theater. 4 of 6.
2 black and white photographs, 8" x 10".
Photographs by Lawrence Joseph.
- Sleeve 68 Dr. Adler with the cast of *Bastien*, Dallas Lyric Theater (?). 5 of 6.
1 black and white photograph, 8" x 10".
Photograph by Hank Tenny.
- Sleeve 69 Unidentified opera scene, Dallas Lyric Theater. 6 of 6.
1 black and white photograph, 8" x 10".
Photograph by Squire Haskins.
- Sleeve 70 Dr. Adler with Prof. David Craighead, Organ Concerto premiere, 1971. 1 of 5.
1 black and white photograph, 8" x 10".

Photograph by Louis Ouzer.

- Sleeve 71 Dr. Adler with Prof. David Craighead, Organ Concerto premiere, 1971. 2 of 5.
1 black and white photograph, 8" x 10".
Photograph by Louis Ouzer.
- Sleeve 72 Dr. Adler with Wayne Barlow, Joseph Schwantner, [and Ted Price], Organ Concerto premiere, 1971. 3 of 5.
1 black and white photograph, 8" x 10".
Photograph by Louis Ouzer.
- Sleeve 73 Dr. Adler with Walter Hendl (conductor), David Craighead (soloist), and the Eastman Philharmonia, Organ Concerto premiere, 1971. 4 of 5.
1 black and white photograph, 8" x 10".
Photograph by Louis Ouzer.
- Sleeve 74 Dr. Adler with Walter Hendl (conductor), David Craighead (soloist), and the Eastman Philharmonia, Organ Concerto premiere, 1971. 5 of 5.
1 black and white photograph, 8" x 10".
Photograph by Louis Ouzer.
- Sleeve 75 Dr. Adler, Larry Rachleff, and the piano soloist (unidentified), Piano Concerto, Chopin Academy, Warsaw, 1990. 1 of 8.
1 black and white photograph, 5" x 9.25".
Photograph by Andrzej Zorawski.
- Sleeve 76 Dr. Adler with soloist who performed Piano Concerto, Warsaw, 1990. 2 of 8.
1 black and white photograph, 7" x 9.25".
Photograph by Andrzej Zorawski.
- Sleeve 77 Dr. Adler with soloist who performed Piano Concerto, Warsaw, 1990. 3 of 8.
1 black and white photograph, 6.75" x 9.25".
Photograph by Andrzej Zorawski.
- Sleeve 78 Dr. Adler with members of the faculty of the Chopin Academy at post-concert reception, Piano Concerto, Warsaw, 1990. 4 of 8.
1 black and white photograph, 6.25" x 9.25".
Photograph by Andrzej Zorawski.
- Sleeve 79 Dr. Adler with members of the faculty of the Chopin Academy at post-concert reception, Piano Concerto, Warsaw, 1990. 5 of 8.
1 black and white photograph, 6.5" x 9.25".
Photograph by Andrzej Zorawski.
- Sleeve 80 Dr. Adler with members of the faculty of the Chopin Academy at post-concert reception, Piano Concerto, Warsaw, 1990. 6 of 8.

1 black and white photograph, 6.5" x 9.25".
Photograph by Andrzej Zorawski.

Sleeve 81 Dr. Adler with Rector Marian Berkowsky and members of the faculty of the Chopin Academy at post-concert reception, Piano Concerto, Warsaw, 1990. 7 of 8.

1 black and white photograph, 6.5" x 9.25".
Photograph by Andrzej Zorawski.

Sleeve 82 Dr. Adler with a member of the faculty of the Chopin Academy, Piano Concerto, Warsaw, 1990. 8 of 8.

1 black and white photograph, 6.5" x 9.25".
Photograph by Andrzej Zorawski.

Box 5

Sleeve 1 Dr. Adler at lectern. 1 of 4.

1 black and white photograph, 8" x 10".
Photograph by Richard G. Cook.

Sleeve 2 Adler near lectern. 2 of 4.

1 black and white photograph, 8" x 10".
Photograph by Richard G. Cook.

Sleeve 3 Adler. 3 of 4.

1 black and white photograph, 8" x 10".

Sleeve 4 Adler. 4 of 4.

1 black and white photograph, 8" x 10".
Photograph by Louis Ouzer.

Sleeve 5 Dr. Adler conversing at NTSU.

1 black and white photograph, 8" x 10".

Sleeve 6 Dr. Adler conversing at the University of Oregon. [Photograph of Dr. Adler posing with certificate of honorary membership in chapter of Kappa Kappa Psi.]

1 black and white photograph, 8" x 10".

Sleeve 7 Dr. Adler, seated in auditorium.

1 black and white photograph, 8" x 10".

Sleeve 8 Dr. Adler, Peter Mennin, and Warren Benson at Eastman School of Music, [1967].

1 black and white photograph, 8" x 10".
Photograph by Louis Ouzer.

- Sleeve 9 Dr. Adler and Lukas Foss at lectern. 1 of 2.
1 black and white photograph, 8" x 10".
Photograph by Richard G. Cook.
- Sleeve 10 Dr. Adler and Lukas Foss at lectern in front of stage. 2 of 2.
1 black and white photograph, 8" x 10". 2 prints.
Photograph by Richard G. Cook.
- Sleeve 11 Dr. Adler and Herbert Fromm.
1 black and white photograph, 8" x 10".
- Sleeve 12 Dr. Adler with Vittorio Giannini and unidentified woman. 1 of 4.
1 black and white photograph, 8" x 10". 2 prints.
- Sleeve 13 Dr. Adler and Vittorio Giannini. 2 of 4.
1 black and white photograph, 8" x 10".
- Sleeve 14 Dr. Adler with Vittorio Giannini and unidentified woman. 3 of 4.
1 black and white photograph, 8" x 10".
- Sleeve 15 Dr. Adler with Vittorio Giannini and unidentified woman. 4 of 4.
1 black and white photograph, 8" x 10".
- Sleeve 16 Dr. Adler, Vittorio Giannini, and Dean Cuthbert. 1 of 2.
1 black and white photograph, 8" x 10".
Photograph by North Texas State University news service.
- Sleeve 17 Dr. Adler, Vittorio Giannini, and Dean Cuthbert. 2 of 2.
1 black and white photograph, 8" x 10". 2 prints.
Photograph by North Texas State University news service.
- Sleeve 18 Dr. Adler with Bruce Haigen, [November 1971].
1 black and white photograph, 8" x 10".
Photograph by Louis Ouzer.
- Sleeve 19 Dr. Adler, Guy Fraser Harrison, and Merrill Ellis. 1 of 3.
1 black and white photograph, 8" x 10".
- Sleeve 20 Dr. Adler, Guy Fraser Harrison, Merrill Ellis. 2 of 3.
1 black and white photograph, 8" x 10".
- Sleeve 21 Dr. Adler, Guy Fraser Harrison, Merrill Ellis. 3 of 3.
1 black and white photograph, 8" x 10".
- Sleeve 22 Dr. Adler with Walter Hendl. 1 of 2.
1 black and white photograph, 8" x 10".

Photograph by Louis Ouzer.

- Sleeve 23 Dr. Adler, Walter Hendl. 2 of 2.
1 black and white photograph, 8" x 10".
Photograph by Louis Ouzer.
- Sleeve 24 Dr. Adler, Donald Hunsberger, Aram Khatchaturian, Donald Shetler, and unidentified translator.
1 black and white photograph, 8" x 10".
- Sleeve 25 Dr. Adler with Noah Knepper, oboist (?). [Photograph shows four men in profile seated in audience.]
1 black and white photograph, 8" x 10".
Photograph by Richard G. Cook.
- Sleeve 26 Dr. Adler, Dika Newlin, and Merrill Ellis.
1 black and white photograph, 8" x 10".
- Sleeve 27 Dr. Adler with Krzysztof Penderecki in Eastman School student lounge, 1972.
1 black and white photograph, 8" x 10".
Photograph by Louis Ouzer.
- Sleeve 28 Dr. Adler, Krzysztof Penderecki, and Warren Benson, 1972.
1 black and white photograph, 8" x 10".
Photograph by Louis Ouzer.
- Sleeve 29 Dr. Adler with Mr. and Mrs. Don Perlman.
1 black and white photograph, 8" x 10".
Photograph by Louis Ouzer.
- Sleeve 30 Dr. Adler with Vincent Persichetti at lecture.
1 black and white photograph, 8" x 10".
- Sleeve 31 Dr. Adler with Vincent Persichetti (seated), in classroom with students.
1 black and white photograph, 8" x 10".
- Sleeve 32 Dr. Adler with Vincent Persichetti (at the piano).
1 black and white photograph, 8" x 10".
- Sleeve 33 Dr. Adler, Morey, McKinley, and Vincent Persichetti.
1 black and white photograph. 3 prints: 2 prints 8" x 8.25"; 1 print 5.75" x 6".
Photograph by North Texas State University news service.
- Sleeve 34 Dr. Adler and Lloyd Pfautsch, in regalia, receiving an honorary doctorate from Southern Methodist University, 1969.
1 black and white photograph, 8" x 10".

- Sleeve 35 Dr. Adler with unidentified gentleman.
1 black and white photograph, 8" x 10".
Photograph by Louis Ouzer.
- Sleeve 36 Dr. Adler with two students [at unidentified reception].
1 black and white photograph, 8" x 10".
Photograph by Louis Ouzer.
- Sleeve 37 Warren Benson, Levi Fromm, and Carol Adler [at unidentified reception].
1 black and white photograph, 8" x 10".
Photograph by Louis Ouzer.
- Sleeve 38 Aaron Copland lecturing at Eastman School of Music.
1 black and white photograph, 8" x 10".
Photograph by Louis Ouzer.
- Sleeve 39 Aaron Copland, lecturing, with students.
1 black and white photograph, 8" x 10".
Photograph by Louis Ouzer.
- Sleeve 40 Vittorio Giannini with unidentified woman.
1 black and white photograph, 8" x 10".
- Sleeve 41 Guy Fraser Harrison, seated in audience.
2 black and white photographs, 8" x 10". 2 prints of photograph 2. [3
photographs total.]
- Sleeve 42 Noah Knepper.
1 black and white photograph, 8" x 10".
Photograph by Richard G. Cook.
- Sleeve 43 Vincent Persichetti conducting. 1 of 2.
1 black and white photograph, 8" x 10". 2 prints.
- Sleeve 44 Vincent Persichetti conducting. 2 of 2.
1 black and white photograph, 8" x 10". 2 prints.
- Sleeve 45 Vincent Persichetti in classroom.
1 black and white photograph, 8" x 10".
- Sleeve 46 Vincent Persichetti rehearsing orchestra.
1 black and white photograph, 8" x 10".

Sleeve 47 Rabbi Levi A. Olan with five unidentified children at Model Seder in Dallas, 1951.

1 black and white photograph, 8" x 10".
Photograph by Frank Rogers & Son.

Sleeve 48 Vladimir Ussachevsky.

1 black and white photograph, 8" x 10".

Box 7

Folder 1 Dr. Adler with Walter Hendl (conductor), David Craighead (soloist), and the Eastman Philharmonia, Organ Concerto premiere, 1971.

1 black and white photograph, 9" x 12", mounted on cardboard.
Photograph by Louis Ouzer.

Sub-series 2: Small Photographs

Box 4 [cont.]

Folder 83 Dr. Adler with Edgar Young (President, Kappa Kappa Psi, WSU chapter), receiving honorary chapter membership, 1967.

1 black and white photograph, 4" x 5".

Folder 84 Dr. Adler with composer and former student John Beal.

1 black and white photograph, 5" x 7".

Folder 85 Dr. Adler with Gerald Graue.

1 black and white photograph, 5" x 6.75".
Photograph by Louis Ouzer.

Folder 86 Dr. Adler with Pierre Boulez [at unidentified reception].

1 black and white photograph, 5" x 7".
Photograph by Louis Ouzer.

Folder 87 Dr. Adler with Aaron Copland.

1 black and white photograph, 5" x 7".
Photograph by Louis Ouzer.

Folder 88 Dr. Adler conducting. 1 of 3.

1 black and white photograph, 5" x 7".

Folder 89 Dr. Adler conducting. 2 of 3.

1 black and white photograph, 5" x 7".

- Folder 90 Dr. Adler conducting. 3 of 3.
1 black and white photograph, 5" x 7".
- Folder 91 Dr. Adler lecturing at Aesthetics Education Institute. 1 of 2.
1 black and white photograph, 5" x 7".
- Folder 92 Dr. Adler lecturing at Aesthetics Education Institute. 2 of 2.
1 black and white photograph, 5" x 7.5".
- Folder 93 Dr. Adler with local school conductor at Virginia All-State Festival.
1 black and white photograph, 5" x 7".
- Folder 94 Dr. Adler with flutist Bonita Boyd and conductor Sarah Caldwell at Flute Concerto premiere, 1979.
5 black and white photographs, 5" x 7". 2 prints of photographs 1–4. [9 photographs total.]
[Photographs by Louis Ouzer.]
- Folder 95 Bruno Maderna conducting Eastman orchestra [date unknown].
1 black and white photograph, 5" x 7".
Photograph by Louis Ouzer.

Series 7: Publications

Box 6

- Folder 1 Dr. Adler's review of Eric Werner's book *The Sacred Bridge*, 1984.
Typescript draft of review. 7 pp.
- Folder 2 Dr. Adler's entries on "Orchestra," "Instrumentation," and "Orchestration" for the *Encyclopedia Americana*.
Typescript drafts. 36 pp.
- Folder 3 Adler, Samuel. *Choral Conducting: An Anthology*. Second Edition. New York: G. Schirmer, 1985.

Series 8: Compositions

Sub-series 1: Original works by Dr. Adler

Box 7 [cont.]

- Folder 2 *Acrostics: Four Games for Six Players*. For flute, oboe, clarinet, violin, cello, and harpsichord. Full score. Manuscript reproduction. 46 pp. of music.

- Folder 3 *Ahanas Olom*. For voice and piano. Score. Manuscript reproduction. 2 pp. of music.
- Folder 4 *Arioso*. For organ solo. Score. Manuscript reproduction. 3 pp. of music.
- Folder 5 *Arise, My Love*. For voice and organ or piano. Score. Manuscript reproduction. 7 pp. of music.
- Folder 6 *Begin, My Muse*. A cycle of songs for male chorus with percussion ensemble. Full score. Manuscript reproduction. 29 pp. of music.
- Folder 7 *Bible Tales in Rhyme*. A cantata for soli and children's chorus. Music by E. Barkan; harmonized and arranged by Samuel Adler. Words by Ben Aronin. Piano-vocal score. Manuscript reproduction. 24 pp. of music.
- Folder 8 *Blow the Wind Southerly*. A Northumbrian folk song for voice and piano. Score. Manuscript reproduction. 2 pp. of music.
- Folder 9 *Canto VIII for Piano Solo*. Score. Manuscript reproduction. 9 pp. of music.
- Folder 10 *Capriccio for Piano Solo*. Score. Manuscript reproduction. 3 pp. of music.
- Folder 11 *Contrasts*. Two contemporary madrigals for mixed chorus *a cappella*. Piano-vocal score. Manuscript reproduction. 9 pp. of music.
- Folder 12 *Double Portrait*. For violin and piano. Score. Manuscript reproduction. 23 pp. of music.
- Folder 13 *Epistrophe*. A sonata for organ. Score. Manuscript reproduction. 23 pp. of music.
- Folder 14 *The Feast of Weeks*. For organ solo. Score. Manuscript reproduction. 6 pp. of music.
- Folder 15 *Finale*. A postlude for orchestra. Full score. Manuscript reproduction. 72 pp. of music.
- Folder 16 *Five American Folk Songs*. For mixed chorus *a cappella*. Piano-vocal score. Manuscript reproduction. 22 pp. of music.
- Folder 17 *Five for Five*. A suite for two trumpets, horn, trombone, and tuba. Full score. Manuscript reproduction. 45 pp. of music.
- Folder 18 *Four Prayers for the High Holy Days*. For soprano solo, mixed chorus, and organ. Piano-vocal score. Manuscript reproduction. 22 pp. of music.

- Folder 19 *Freedom's Flames*. A Chanukah celebration for three-part chorus with piano. Piano-vocal score. Manuscript reproduction. 46 pp. of music.
- Folder 20 *Give Me Wisdom*. A festival anthem for mixed chorus and brass choir. Full score. Manuscript reproduction. 18 pp. of music.
- Folder 21 *Hashkivenu*. For cantor (baritone), mixed chorus, and organ. Score. Manuscript reproduction. 8 pp. of music.
- Folder 22 *How Precious is Thy Loving Kindness*. Anthem for tenor or soprano solo, mixed chorus, and organ. Score. Manuscript reproduction. 8 pp. of music.
- Folder 23 *Hymnset: Four Chorale Preludes on Old American Hymns*. For organ solo. Score. Manuscript reproduction. 19 pp. of music.
- Folder 24 *I Will Betroth Thee Unto Me*. A wedding song for high voice and organ. Score. Manuscript reproduction. 3 pp. of music.
- Folder 25 *I Will Give Thanks Unto the Lord*. Anthem for mixed choir and organ. Score. Manuscript reproduction. 7 pp. of music.
- Folder 26 *The Lament of Jeremiah*. For tenor or soprano solo, mixed chorus, two trumpets, horn, bass trombone, piano, and percussion. Full score. Manuscript reproduction. 24 pp. of music.
- Folder 27 *Let Us Rejoice: Psalm 118 (vs. 14-24)*. For treble choir and handbells. Score. Manuscript reproduction. 11 pp. of music.
- Folder 28 *The Lord of All*. A chorale prelude for organ based on a melody by E. Gerovitch. Manuscript reproduction. 3 pp. of music.
- Folder 29 *Lovesong*. For medium voice and oboe. Text by Ranier Maria Rilke. Translation by M. D. Herter Norton. Score. Manuscript reproduction. 4 pp. of music.
- Folder 30 *Mah Tovv*. For cantor (baritone), mixed choir, and organ. Score. Manuscript reproduction. 6 pp. of music.
- Folder 31 *Music for Three*. For oboe, clarinet, and cello. Score. Manuscript reproduction. 8 pp. of music.
- Folder 32 *Pasiphre*. A musical portrait for piano and percussion. Score. Manuscript reproduction. 21 pp. of music.
- Folder 33 *Postlude for Organ, Based on Eyl Yivneh Hagalil*. Score. Manuscript reproduction. 4 pp. of music.

- Folder 34 *Praise Thy Saving Power*. Four Chanukah songs for male chorus and piano. Piano-vocal score. Manuscript reproduction. 24 pp. of music.
- Folder 35 *Praised Be the Lord by Day*. A short anthem for mixed chorus and organ. Score. Manuscript reproduction. 5 pp. of music.
- Folder 36 *A Prophecy of Peace*. For mixed chorus and organ. Utilizes an ancient Biblical cantillation. Score. Manuscript reproduction. 11 pp. of music.
- Folder 37 *Psalms 24*. For mixed chorus, brass, and organ. Score. Manuscript reproduction. 10 pp. of music.
- Folder 38 *Psalms 67*. For mixed chorus and organ. Score. Manuscript reproduction. 6 pp. of music.
- Folder 39 *Quintalogues*. For flute, oboe, clarinet, bassoon, marimba, and xylophone. Score. Manuscript reproduction. 41 pp. of music.
- Box 8**
- Folder 1 *Rededication*. For four-part male chorus and brass quintet. Full score. Manuscript reproduction. 17 pp. of music.
- Folder 2 *Requiescat in Pace*. A poem for symphony orchestra. Full score. Manuscript reproduction. 23 pp. of music.
- Folder 3 *Round the Globe: A Suite of Ten Folk Songs for Treble Choir*. Piano-vocal score. Manuscript reproduction. 62 pp. of music.
- Folder 4 *The Sense of Touch*. A suite of eight short pieces for young pianists. Score. Manuscript reproduction. 11 pp. of music.
- Folder 5 *Set Me as a Seal Upon Thy Heart*. Anthem for mixed chorus and organ. Score. Manuscript reproduction. 7 pp. of music.
- Folder 6 *Sim Sholom*. For voice and piano. Score. Manuscript reproduction. 2 pp. of music.
- Folder 7 *Sonata for Alto Saxophone and Piano (or Clarinet in B-flat)*. Score. Manuscript reproduction. 22 pp. of music.
- Folder 8 *Sonata for Solo Flute*. Score. Manuscript reproduction. 10 pp. of music.
- Folder 9 *Sonata for Harpsichord*. Score. Manuscript reproduction. 20 pp. of music.
- Folder 10 *Sonata for Oboe and Piano*. Score and instrumental part. Manuscript reproduction. 30 pp. of music, total.

- Folder 11 *Sonata Breve*. For piano solo. Score. Manuscript reproduction. 16 pp. of music.
- Folder 12 *A Song of Comfort*. For mixed chorus and string quartet. Score. Manuscript reproduction. 9 pp. of music.
- Folder 13 *String Quartet No. 5*. Full score. Manuscript reproduction. 39 pp. of music.
- Folder 14 *String Quartet No. 7*. Full score. Manuscript reproduction. 42 pp. of music.
- Folder 15 *Summer Stock: A Short, Merry Overture for Orchestra*. Full score. Manuscript reproduction. 45 pp. of music.
- Folder 16 *The Three-Fold Benediction*. For mixed chorus, a cappella. Piano-vocal score. Manuscript reproduction. 3 pp. of music.
- Folder 17 *Three Devotions for Organ Solo*. Score. Manuscript reproduction. 11 pp. of music.
- Folder 18 *Three Encore Songs*. For mixed chorus, a cappella. Text by Humbert Wolfe. Piano-vocal score. Manuscript reproduction. 8 pp. of music.
- Folder 19 *Three Songs About Love to Texts by Early English Poets*. For voice and piano. Texts by Edmund Waller, Sir Philip Sidney, and Oliver Goldsmith. Score. Manuscript reproduction. 9 pp. of music.
- Folder 20 *Toccata Giocoso Utilizing Chanukah Tunes*. For organ solo. Score. Manuscript reproduction. 7 pp. of music.
- Folder 21 *Trio No. 2 for Violin, Cello, and Piano*. Score. Manuscript reproduction. 57 pp. of music.
- Folder 22 *Two Hebrew Folk Songs*. For mixed chorus and piano. Piano-vocal score. Manuscript reproduction. 12 pp. of music.
- Folder 23 *Two Songs from the Portuguese*. For voice and piano. Text by Gil Vicente; translated by H. W. Longfellow. Score. Manuscript reproduction. 5 pp. of music.
- Folder 24 *Two Views of Love*. For male chorus a cappella. Piano-vocal score. Manuscript reproduction. 9 pp. of music.
- Folder 25 *The Vision of Isaiah: A Biblical Scene for Baritone Solo, Mixed Chorus and String Orchestra*. Full score. Manuscript reproduction. 47 pp. of music.

- Folder 26 *We Believe*. A hymn of faith for four soloists, mixed chorus, and eight instrumentalists, with texts from the Catholic Mass and other sacred sources. Piano-vocal score. Manuscript reproduction. 49 pp. of music.
- Folder 27 *Welcoming the Sabbath*. A prelude for organ solo. Score. Manuscript reproduction. 6 pp. of music.
- Folder 28 *When Jesus Wept*. Music by William Schuman (from *New England Triptyeh*). Transcribed for organ solo by Samuel Adler. Score. Manuscript reproduction. 6 pp. of music.
- Folder 29 *Why Art Thou Cast Down*. Anthem for solo, mixed chorus, and organ. Score. Manuscript reproduction. 2 pp. of music.
- Folder 30 *Wisdom Cometh with the Years*. For mixed chorus and orchestra. Words by Countee Cullen. Score. Manuscript reproduction. 23 pp. of music.

Sub-series 2: Compositions by Others

Box 8 [cont.]

- Folder 31 Hugo Ch. Adler, arr. *Prayer: Guardian of Israel (Shomer Yisrael)*. Transcribed for mixed chorus and piano. Published score (New York: Transcontinental Music, 1940). 3 pp.
- Folder 32 Guggenheim. *Lieder zum Seder-Abend*. For various solo and choral combinations. Ink manuscript. 17 pp. of music.
- Folder 33 Helps, Robert. *Three Etudes for Piano*. Score. Manuscript reproduction. 16 pp. of music.
- Folder 34 Kilpatrick, Jack Frederick. *The Land*. For mixed chorus, a cappella. Text by David R. Russell. Score. Manuscript reproduction. 8 pp. of music.
- Folder 35 Smith, Julia. *Music and Art Have Told Me More of Death (Pavanne)*. For mixed chorus and string quartet. Sonnet by Arthur M. Sampley. Score. Manuscript reproduction. 8 pp. of music.

Series 9: Miscellany and Ephemera

Box 6 [cont.]

- Folder 4 Texts [set by Adler].
Photocopies of various typescript texts. Includes:

- Texts used in *Sixth String Quartet (A Whitman Serenade)*. 1 p. 3 copies.
- Texts for *Songs with Winds*. Poems by Kenneth Patchen. 2 pp. 4 copies.
- Texts for *A Whole Bunch of Fun*. Poems by various authors. 3 pp.

Folder 5

“?’s and address changes.” [Miscellaneous documents.]

From folder labelled by Dr. Adler “?’s and address changes.”

Correspondence. 2 items.

“Adrienne” to Samuel Adler. 1 letter. Ink; dated September 21, 1983. 1 p.

Postcard acknowledging receipt of application for John Simon Guggenheim Memorial Fellowship. Undated. 1 p.

Concert Program. 2 items.

1 concert program (The Rochester Singers); dated November 13, 1983.

Accompanied by typescript draft of program order and personnel list. 2 pp.

Series 10: Plaques, Diplomas, Awards

Box 9

Item 1

Diploma from Classical High School, Worcester, Massachusetts (1946).

Degree certificate; dated June 26, 1946. Enclosed in diploma cover, 8.5” x 6.5”.

Item 2

Award from Headquarters 2nd Armored Division (1952).

“Awarded to Samuel H. Adler, US 51 013 213 ... for outstanding service as a chaplains [sic] assistant.” Certificate; dated March 27, 1952. Accompanied by photograph of Samuel Adler and unidentified general. 1 black and white photograph, 7” x 9.5”. Certificate and photograph enclosed in double certificate cover. 10” x 12”.

Item 3

Honorary Doctorate from Southern Methodist University (1969).

Degree certificate; dated May 25, 1969. Framed, 9.25” x 11.75”.

Item 4

Lillian Fairchild Memorial Annual Award (1969).

Award certificate; dated November 12, 1969. Framed, 9.25” x 11.75”.

Item 5

Outstanding Educator of America award (1975).

Plaque, 9.5” x 12”.

Item 6

Honorary doctorate in Humane Letters from St. John Fisher College (Rochester, New York) (1976).

Awarded May 13, 1976.

- Item 7 ASCAP Deems-Taylor Award (1983).
Awarded in recognition of the excellence of *The Study of Orchestration*; dated October 24, 1983. Plaque, 9" x 12".
- Item 8 University Mentor Award from the University of Rochester (1983–1984).
Award certificate. Framed, 9" x 11".
- Item 9 Distinguished Composer's Award from the Music Teachers National Association (1986).
Awarded in recognition of Dr. Adler's *Quintalogues for Winds and Percussion*. Plaque, 9" x 12".
- Item 10 Boston University School for the Arts Alumni Association Award for Distinguished Contribution to Music (1986).
Award certificate; dated May 17, 1986. Framed, 8.5" x 11".
- Item 11 American Conference of Cantors Kol Hakavod Award (1986).
Awarded in recognition of a lifetime of outstanding service to Judaism through its musical liturgy and art; dated July 2, 1986. Award in framed shadow box, 9.75" x 11.75" x 1.25".
- Item 12 El Paso Pro Musica Presents Samuel Adler [date unknown].
Publicity circular for Pro-Musica Chamber Orchestra concert; dated October 28–29, [n.d.]. Framed, 9" x 11".
- Box 10**
- Item 1 Design award from the Rochester Chapter of the American Institute of Architects (1977).
Awarded for the design of the Howard Hanson Recital Hall (Eastman School of Music). Plaque, 11" x 14".
- Item 2 Degree of Musicae Doctor (honoris causa) from the Saint Louis Conservatory of Music (1986).
Degree certificate; dated May 11, 1986. Framed, 11.75" x 14.75".
- Item 3 Degree of Doctor of Fine Arts (honoris causa) from Saint Mary's College (1986).
Degree certificate; dated May 17, 1986. Framed, 11.25" x 14.25".
- Item 4 Designation of "Miembro Correspondiente" from the Academia Chilena Bellas Artes (1993).
Certificate; dated July 12, 1993. Framed, 12.5" x 16".
- Item 5 Honorary Degree of Doctor of Fine Arts from Wake Forest University (1983).
Degree certificate; dated May 16, 1983. Framed, 13" x 16.75".

Series 11: Oversized

Box 10 [cont.]

Folder 6 Oversized press and publicity.
Items separated from Series 1 (Events and Publicity).
Publicity materials, facsimiles of press clippings, press clippings, concert programs, posters, and other material related to performances of compositions by Samuel Adler; for performances dated between January 1965 and November 23, 1991; 2 undated. 60 items.

Folder 6 Oversized press and publicity. 14 items.

Items separated from Series 2 (Professional Materials)

- Lists of performances: royalty statements, 1983–1990. 2 items.
Separated from Box 2, Folder 20.
List of orders on file. Dot matrix printout; dated 1989. 2 pp.
Royalty statement from G. Schirmer. Dot matrix printout; dated June 1990. 3 pp.
- Publications: information, publicity, reviews, 1946–1989. 1 item.
Separated from Box 2, Folder 21.
Press clipping (“Music for Voices and Organ,” *The Diapason*); dated November 1979. 1 p.
- Recordings: information, publicity, reviews, 1971–1986. 1 item.
Separated from Box 2, Folder 23.
Facsimile of press clipping (“New discs: Milwaukee does itself proud”); dated January 11, 1981. 1 p.
- Articles and interviews, 1966–1983. 3 items.
Separated from Box 2, Folder 24.
3 facsimiles and press clippings; dated between spring 1966 and October 23, 1983. 4 pp.

Items separated from Series 3 (Personal Information)

- Biographical documents, 1945–1970. 2 items.
Separated from Box 2, Folder 26.
Facsimile of press clipping (“Composer Assumes Eastman Position”); dated March 22, 1966.
“Biographical Sketch of Samuel Adler.” Typescript document, with annotations; dated 1968. 1 p. Accompanied by duplicate facsimile. 2 pp.

- Biographical documents, 1971–1991. 3 items.
Separated from Box 2, Folder 27.
1 facsimile of press clipping, 2 press clippings; dated between April 16, 1982, and Fall 1986. 14 pp.

- Family information, 1929–1974. 1 item.
Separated from Box 2, Folder 29.
Facsimile of press clipping (picture of the premier performance of Cantor Adler’s cantata *Bearers of Light*); dated June 10, 1954. 1 p.

Items separated from Series 4 (Teaching Materials)

- Teaching materials. 1 item.
Separated from Box 2, Folder 30.
Facsimile of teaching notes. 4 pp.