

# TOM PAUL COLLECTION

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EASTMAN SCHOOL OF MUSIC  
UNIVERSITY OF ROCHESTER

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*Tom Paul as Sarastro (center) with Mary Ellen Pracht (left) as Pamina and Seth McCoy (right) as Taminoin in the Carmel Bach Festival's semi-staged production of Mozart's The Magic Flute, ca. 1969. Photograph from Tom Paul Collection, Box 18, Sleeve 57.*



*Professor Tom Paul with Eastman students, at Eastman School of Music. Photograph from ESPA 34-61 (8x10).*

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## DESCRIPTION OF THE COLLECTION

Shelf location: C4B 6,1–6,3  
Physical extent: 3 linear feet

### Biographical Sketch



*Photograph by Boris Goldenberg, from Tom Paul Collection, Box 18, Sleeve 9.*

Tom Warburton Paul was born in Chicago on February 22, 1934. He became interested in music at an early age playing violin and viola. He was able to continue this passion at Occidental College in Los Angeles, where he received his Bachelor of Arts, and later at Juilliard, where he studied violin, viola, and conducting. Being generous with his many talents, Paul joined the U.S. Army Chorus where he served from 1957–1959 and “rendered dedicated and outstanding service.” Being in the Army Chorus was the opportunity that confirmed his vocal talents and his desire to be a singer. By 1961, he had adopted the performing name Thomas Paul, which he would use throughout the rest of his career. His Carnegie Hall debut was in 1961 in Handel’s *Belshazzar*, and for the rest of the decade, Paul started to establish himself with many major American orchestras such as the Cleveland Orchestra, Chicago Symphony Orchestra, San Francisco Symphony, Minneapolis Symphony Orchestra, Boston Symphony Orchestra, and The Los Angeles Philharmonic Orchestra singing solo parts of oratorio works from Handel’s *Messiah*

to Stravinsky's *Oedipus Rex*. It was at this stage of his career that Paul laid the groundwork for what would soon be a flourishing operatic and symphonic career.

In the 1970s, he made regular appearances at the Lincoln and Kennedy Centers and maintained a large string of performances with Robert Shaw and the Atlanta Symphony Orchestra. Paul was featured operatically with many of America's leading houses including the New York City Opera, San Francisco Opera, Washington (D.C.) Opera, and the Houston Grand Opera, where he premiered the role of Jared Bilby in Carlisle Floyd's Opera *Bilby's Doll*. He would sing the roles of Pimen, Boris Godunov, Ramfis, Seneca, Mefistofele, Bluebeard, il Commendatore, Sarastro, and many more. Paul became a respected faculty member at the Aspen Music Festival and, in 1973, joined the faculty of the Eastman School of Music as a full-time professor of voice. However, he did not let his devotion to teaching diminish his vast performance career; rather, his performance practice and artistry fueled his passion for teaching. A student later said that it is "an asset to have a teacher that is still an active performer. He is still learning and is constantly sharing what he learns about the profession... Seeing his life and how happy he is doing what he's doing has and will keep me in music for the rest of my life." As a performing teacher, he made his Alice Tully Hall recital debut in 1980 and continued to expand his already vast repertoire singing very well-received performances of Shostakovich's Symphonies Nos. 13 and 14, and, from 1981 to 1986, he performed frequently with the Bach Aria Group.

Being at the Eastman School allowed him to become closer to renowned mezzo-soprano Jan DeGaetani, marking the beginning of a wonderful collaborative performance career that the two of them would share. Their intelligent programming and skill rendered much praise. The New York Times commended their recording of Elliott Carter's "Syringa" (a piece written for them) saying the two could "tackle the challenging tessitura with verve and sensitivity and make clear sense out of Mr. Carter's disjunct melodies... allowing abstract new music to breathe and flower, creating music rather than regurgitating dry theory." Other composers who would write for them include Bernard Rands and Edgard Varèse. On the teaching side of his career, Professor Paul brought much more to Eastman than his vast insight into performance. He was instrumental in incorporating English diction within the established curriculum of singers and conducted an Eastman Chorale Concert of Britten's *Ceremony of Carols* and Rachmaninov's *Vespers* that was received so well that a repeat performance was demanded by the public. While Professor Paul performed less frequently through the 1990s, his extensive recording career would lead him (and Professor DeGaetani) to receive a Grammy nomination for Best Chamber Music Recording of 1990 with the Juilliard String Quartet performing Haydn's *The Seven Last Words of Christ*. Professor Paul's professorship with the Eastman School ended in 1998, but he continued to perform and found great success in symphonic narration. This went as far as Carnegie Hall when he narrated Stravinsky's *The Flood* with the London Sinfonietta in 2001. Professor Paul and his wife Esther continue to live in the Rochester Area and serve the musical community.

### **Provenance**

The collection is a gift from the personal collection of Professor Tom Paul. It was rendered in several instalments from the years 2012 through 2017.

### **Scope and Content Note**

The collection represents the full extent of Tom Paul's operatic career. It is the realization of Professor Paul's amalgamation of concert programs, photographs, reviews, recordings and other items that demonstrate his successes on the American opera stage and beyond. For this reason, the Tom Paul Collection can be seen as a study on the differences between a successful operatic career of the late twentieth century and present day. There are parts of this collection, primarily in the correspondence, that detail his professorship at the Eastman School of Music that are historically significant to the school. Not to be missed are his many collaborations and wonderful friendship with Professor Jan DeGaetani which can be seen in many ways throughout the collection.

### **Restrictions and Use**

No restrictions have been placed on access to these materials; however, the provisions of the U.S. Copyright Law and its revisions do attend use of the collection, particularly with regard to the reproduction of materials. The written consent of all copyright owners will be required in the event of any reproduction requests.

### **Associations**

RTWSC possesses several special collections relating to of several concert and opera singers active during the twentieth century. Of particular interest are the music library and professional papers of Jan DeGaetani, a colleague, frequent collaborator, and close friend of Paul. The department also holds the collections of Josephine Antoine, Olga Tremelli, and Dorothea Dix Lawrence. Additionally, the Leonard Treash Collection contains a large corpus of opera scores preserving the longtime ESM opera director's interpretive markings.

## DESCRIPTION OF SERIES

### **Series 1: Programs**

This is a collection of concert programs detailing Tom Paul's performances from the 1950s to the early 2000s. They are arranged chronologically.

### **Series 2: Press and publicity materials**

This series contains a chronological ordering of reviews of Paul's performances from newspapers from the 1950s to the early 2000s as well as publicity materials (e.g., flyers, circulars, posters) pertaining to Paul's performances and professional activities.

### **Series 3: Papers**

This series is comprised of various papers related to Paul's professional activities. Also included are evaluations from Professor Paul's students and his New Grove Dictionary biography.

### **Series 4: Library**

This series preserves several scores and libretti from Dr. Paul's library. The items are arranged alphabetically by surname.

*Sub-series A: Musical scores*

*Sub-series B: Libretti*

### **Series 5: Correspondence**

This series contains correspondence both written to and by Professor Paul; there are also a few letters from other correspondents that pertain to performances by Paul (e.g., recommendations or reviews). Included are several letters to/from faculty and leadership at the Eastman School of Music. The letters are arranged in chronological order.

### **Series 6: Associations with Jan DeGaetani and Elliott Carter**

This series shows Professor Paul's friendship with Jan DeGaetani as both performers and professors.

### **Series 7: Photographs**

Here are an extensive group of photographs from the entirety of Tom Paul's career. The photographs have been divided into the following four sub-series according to size:

*Sub-series A: 4" x 5" sleeves*

*Sub-series B: 4" x 6" sleeves*

*Sub-series C: 5" x 7" sleeves*

*Sub-series D: 8" x 10" sleeves*

### **Series 8: Recordings**

This is a collection is comprised of 15 recordings in which Professor Paul appears as a performer. His connection with Robert Shaw can be seen in his recordings with the Atlanta Symphony. The recordings are in a variety of formats, namely one set of audiocassette tapes, one VHS tape, one DVD, and 12 CDs.

### **Series 9: Oversized**

This series has been created for the ease of filing and is comprised of documents that require special housing consideration on grounds of their oversized dimensions. These materials have been arranged into two sub-series according to material type.

*Sub-series A: Oversized photographs*

*Sub-series B: Oversized programs and publicity materials*



# INVENTORY

## **Series 1: Programs**

### **Box 1**

- Folder 1      1950s.  
                 Concert and festival programs and facsimiles. 11 items.
- Folder 2      1961–1962.  
                 Concert and festival programs and facsimiles (including duplicates). 15 items.
- Folder 3      1963–1964.  
                 Concert and festival programs and facsimiles (including duplicates). 16 items.
- Folder 4      1965.  
                 Concert programs. 7 items.
- Folder 5      1966.  
                 Concert and festival programs. 11 items.
- Folder 6      January–May 1967.  
                 Concert and festival programs and facsimiles (including duplicates). 13 items.
- Folder 7      July–December 1967.  
                 Concert and festival programs (including duplicates). 7 items.

### **Box 2**

- Folder 1      January–July 1968.  
                 Concert and festival programs (including duplicates). 11 items.
- Folder 2      August–December 1968.  
                 Concert and festival programs and facsimiles (including duplicates). 11 items.
- Folder 3      January–June 1969.  
                 Concert and festival programs and facsimiles (including duplicates). 11 items.
- Folder 4      July–December 1969.  
                 Concert and festival programs and facsimiles (including duplicates). 10 items.
- Folder 5      January–February 1970.  
                 Concert programs (including duplicates). 6 items.

- Folder 6 March–May 1970.  
Concert and festival programs (including duplicates). 9 items.
- Folder 7 June–December 1970.  
Concert and festival programs and facsimiles (including duplicates). 16 items.
- Box 3**
- Folder 1 January–April 1971.  
Concert programs and facsimiles (including duplicates). 11 items.
- Folder 2 May–August 1971.  
Concert and festival programs and facsimiles (including duplicates). 13 items.
- Folder 3 November–December 1970.  
Concert programs (including duplicates). 7 items.
- Folder 4 January–May 1972.  
Concert programs (including duplicates). 10 items.
- Folder 5 July–December 1972.  
Concert, conference, and festival programs and facsimiles (including duplicates). 14 items.
- Folder 6 January–March 1973.  
Concert and festival programs and facsimiles (including duplicates). 9 items.
- Folder 7 April–May 1973.  
Concert programs and facsimiles (including duplicates). 7 items.
- Box 4**
- Folder 1 August–December 1973.  
Concert programs (including duplicates). 9 items.
- Folder 2 1974.  
Concert programs (including duplicates). 16 items.
- Folder 3 January–May 1975.  
Concert and festival programs (including duplicates). 10 items.
- Folder 4 July–December 1975.  
Concert and festival programs and facsimiles (including duplicates). 13 items.
- Folder 5 January 1976.  
Concert programs (including duplicates). 9 items.

Folder 6 February–March 1976.  
Concert programs and facsimiles (including duplicates). 3 items.

**Box 5**

Folder 1 April–May 1976.  
Concert and festival programs (including duplicates). 9 items.

Folder 2 June–December 1976.  
Concert and festival programs (including duplicates). 9 items.

Folder 3 1977.  
Concert and festival programs and facsimiles (including duplicates). 19 items.

Folder 4 January–April 1978.  
Concert and festival programs (including duplicates). 14 items.

Folder 5 May–December 5, 1978.  
Concert and festival programs (including duplicates). 8 items.

Folder 6 December 10–31, 1978.  
Concert programs (including duplicates). 4 items.

**Box 6**

Folder 1 January–June 1979.  
Concert and festival programs (including duplicates). 8 items.

Folder 2 July–December 1979.  
Concert programs and facsimiles (including duplicates). 13 items.

Folder 3 1970s (undated).  
Concert programs (including duplicate). 2 items.

Folder 4 January–March 1980.  
Concert and festival programs (including duplicates). 10 items.

Folder 5 April–September 1980.  
Concert programs and facsimiles (including duplicates). 12 items.

Folder 6 October–November 1980.  
Concert programs (including duplicate). 3 items.

Folder 7 November–December 1980.  
Concert programs and facsimiles (including duplicates). 6 items.

## **Box 7**

- Folder 1      January–May 1981.  
                 Concert and festival programs (including duplicates). 8 items.
- Folder 2      June–December 1981.  
                 Concert and festival programs (including duplicates). 6 items.
- Folder 3      January–July 1982.  
                 Concert and festival programs (including duplicates). 8 items.
- Folder 4      July–December 1982.  
                 Concert programs (including duplicates). 10 items.
- Folder 5      January–April 1983.  
                 Concert programs and facsimiles (including duplicates). 11 items.
- Folder 6      April–December 1983.  
                 Concert programs (including duplicates). 14 items.
- Folder 7      1984.  
                 Concert and festival programs (including duplicates). 12 items.

## **Box 8**

- Folder 1      January–May 1985.  
                 Concert and festival programs (including duplicates). 13 items.
- Folder 2      June–December 1985.  
                 Concert and festival programs and facsimiles (including duplicates). 14 items.
- Folder 3      1986.  
                 Concert and festival programs and facsimiles (including duplicates). 9 items.
- Folder 4      January–April 1987.  
                 Concert programs (including duplicates). 5 items.
- Folder 5      April–December 1987.  
                 Concert and competition programs (including duplicates). 11 items.
- Folder 6      January–June 1988.  
                 Concert and festival programs (including duplicates). 9 items.

## **Box 9**

- Folder 1 July–December 1988.  
Concert and festival programs. 4 items.
- Folder 2 January–June 1989.  
Concert, competition, and festival programs. 4 items.
- Folder 3 June–December 1989.  
Concert and festival programs (including duplicates). 7 items.
- Folder 4 January–May 1990.  
Concert programs (including duplicates). 13 items.
- Folder 5 June–December 1990.  
Concert and festival programs (including duplicates). 6 items.

## **Box 10**

- Folder 1 January–August 1991.  
Concert, competition, and festival programs (including duplicates). 13 items.
- Folder 2 September–December 1991.  
Concert programs (including duplicates). 9 items.
- Folder 3 1992.  
Concert programs (including duplicates). 10 items.
- Folder 4 1993.  
Concert programs (including duplicates). 9 items.
- Folder 5 1994.  
Concert and festival programs (including duplicates). 14 items.

## **Box 11**

- Folder 1 1995.  
Concert and festival programs and brochures (including duplicates). 11 items.
- Folder 2 1996.  
Concert programs (including duplicates). 8 items.
- Folder 3 1997.  
Concert and festival programs (including duplicates). 16 items.
- Folder 4 1998.

Concert programs and facsimiles (including duplicates). 8 items.

Folder 5 1999.  
Concert and festival programs. 3 items.

Folder 6 2000–2002.  
Concert and festival programs (including duplicates). 15 items.

**Box 12**

Folder 1 2003–2006.  
Concert programs and facsimiles (including duplicates). 27 items.  
*I oversized program separated; see Box XX/XX.*

Folder 2 2007–2009.  
Concert and festival programs and facsimiles (including duplicates). 16 items.

Folder 3 2010–2012.  
Concert and festival programs and facsimiles (including duplicates). 10 items.

Folder 4 2013.  
Concert and festival programs (including duplicates). 12 items.

Folder 5 2014–2016.  
Concert programs (including duplicates). 14 items.

Folder 6 Miscellaneous (undated).  
Concert and festival programs and facsimiles (including duplicates). 17 items.

**Series 2: Press and publicity materials**

**Box 13**

Folder 1 1951–1969.  
Press clippings and facsimiles. 117 items (including duplicates).

Folder 2 1970–1974.  
Press clippings and facsimiles. 100 items (including duplicates).

Folder 3 1975–1979.  
Press clippings and facsimiles. 75 items (including duplicates).

Folder 4 1980–1984.  
Press clippings and facsimiles. 85 items (including duplicates).

- Folder 5 1985–1989.  
Press clippings and facsimiles. 69 items (including duplicates).
- Folder 6 1990–1994.  
Press clippings, facsimiles, translations, and press releases. 72 items (including duplicates).
- Folder 7 1995–2013.  
Press clippings and facsimiles, including compiled booklet of reviews of the Glimmerglass Opera’s 1995 festival season. 38 items (including duplicates).
- Folder 8 Miscellaneous press clippings, undated.  
Press clippings and facsimiles. 36 items (including duplicates).
- Folder 9 Publicity materials, 1960–1978.  
Publicity flyers, circulars, and brochures pertaining to Tom Paul’s performances and professional activities. 24 items (including duplicates).
- Folder 10 Publicity materials, 1980–1998.  
Publicity flyers, circulars, brochures, posters, and facsimiles pertaining to Tom Paul’s performances and professional activities. 38 items (including duplicates).
- Box 14**
- Folder 1 Publicity materials, 2000–2013.  
Publicity flyers, circulars, brochures, and printouts pertaining to Tom Paul’s performances and professional activities. 27 items (including duplicates).
- Folder 2 Publicity materials, undated.  
Publicity flyers, circulars, and brochures pertaining to Tom Paul’s performances and professional activities. 42 items (including duplicates).
- Folder 3 Publicity flyers, 1985–1999.  
Publicity flyers, comprised of review excerpts from Tom Paul’s performances. 20 items (including duplicates).
- Folder 4 Biographical material.  
Summary of educational background and biographies, including facsimiles of published biographies. 20 pages, total.
- Folder 5 Resume material.  
Resume worksheets, including lists of conductors, orchestras, and pianists with whom Tom Paul worked as well as lists of his master classes, recordings, and students. 32 pages, total (including duplicate copies).

**Series 3: Papers**

**Box 14 [cont.]**

- Folder 6 Liederkrantz Foundation (1962).  
Materials relating to Tom Paul's receipt of the Liederkrantz Foundation Scholarship Prize (1962), including facsimiles of the award certificate, one brochure, and two pages from an anniversary booklet. 7 pages, total.
- Folder 7 Second Shenyang International Music Festival (1994).  
Certificate of congratulations following Tom Paul's participation in the festival (May 1994), enclosed in cloth-covered folder.  
Accompanied by two copies of certificate. 2 pages.
- Folder 8 National Academy of Recording Arts and Sciences Nomination (1990).  
Copy of certificate recognizing Grammy nomination for *Haydn: The Seven Last Words of Christ*. 1 color copy, on photographic paper; 1 color copy, on foam board.
- Folder 9 Mu Phi Epsilon Musician of the Year (1991).  
Color copy of certificate honoring Tom Paul as Mu Phi Epsilon's Musician of the Year. 1 page. Accompanied by typescript biography. 1 page.
- Folder 10 Papers.  
Copies of 3 student evaluations for Professor Tom Paul (Fall semester 1996). 3 pages.  
"Ode to Thomas Paul." Typescript poem by Thomas Hammett. 1 page.  
• A second copy of the poem accompanies letter from Thomas Hammett dated June 9, 1997; see Box 15/4.  
Program notes for "60 Birthday Concert Celebration: John Marcellus and Friends." Typescript. 3 pages.
- Folder 11 Miscellaneous publications.  
"The Rockefeller Memorial Windows: Union Church of Pocantico Hills." 20 pages.  
Mann, Alfred, ed. *Bach in Bethlehem Today: A Conference Report*. Public Papers in the Humanities, No. 8. Bethlehem, PA: Moravian Book Shop, 1979. 71 pages.  
"Perspectives: Peter Serkin: A Carnegie Hall Publication." 36 pages.  
Heinsheimer, Hans. "Vanessa Revisited." *Opera News* 42 (May 1978): 22–25.  
Facsimile of article. 4 pages.



**Series 4: Library**

*Sub-series A: Musical scores*

**Box 14 [cont.]**

- Folder 12 Cahn, William L. *The Crystal Cabinet* (2008). For two percussionists with prerecorded CD.  
Performance score. Reduced-size photocopy of self-produced score from notation software. 16 pages. Inscription on front cover to Tom Paul from the composer.
- Folder 13 Creston, Paul. *Three Sonnets, Op. 10*. For medium voice and piano. Poems by Arthur Davison Ficke.  
Score. MS repro. 10 pages. Inscription on front cover to Tom Paul from the composer.
- Folder 14 Grayson, Richard. *Continent's End*. A cantata on poems by Robinson Jeffers. For bass-baritone, SATB chorus, and orchestra.  
Reduced score (for solo, choir, and piano). Self-produced score from notation software. 54 pages.
- Folder 15 La Montaine, John. *Conversations, Op. 44*. For trombone and piano.  
Published trombone part. Hollywood, CA: Fredonia Press, 1977. 8 pages.  
Inscription on front cover to Tom C. Paul (Tom Paul's son) from the composer.
- Folder 16 La Montaine, John. *The Marshes of Gylmn, Op. 53*. For bass, SATB chorus, and orchestra. Text by Sidney Lanier.  
Full score. Self-produced score from notation software (c1984). 58 pages.  
Inscription on front cover to Tom Paul from the composer.  
Harp part (mvmt. IV). Fair copy. MS repro. 2 copies. 4 pages, each.  
Inscription on copy 1 to Tom Paul from the composer.
- Folder 17 Milhaud, Darius. *Chants populaires hebraïques* (1925). For voice and piano.  
Score. MS repro. 19 pages. On last page: "by Tom Paul, Aspen 1973."

*Sub-series B: Libretti*

**Box 14 [cont.]**

- Folder 18 Davies, Peter Maxwell. *The Martyrdom of St. Magnus*. Libretto by the composer after the novel *Magnus* by George Mackay Brown.  
Published libretto. London: Boosey & Hawkes, 1977. 31 pages.

Folder 19 Floyd, Carlisle. *Bilby's Doll*. Libretto by the composer after the Esther Forbes novel *A Mirror for Witches*.  
Published libretto. Melville, NY: Belwin-Mills Publishing Co., 1976. 2 copies. 60 pages, each.

Folder 20 Rands, Bernard. *Canti Trilogy*. Texts by various authors.  
Texts and translations. Typescript. 2 versions: 11 pages, 10 pages.

**Series 5: Correspondence**

**Box 15**

Folder 1 Correspondence, 1958–1969.  
9 letters and facsimiles (including duplicate copies).

Folder 2 Correspondence, 1971–1977.  
17 letters, press releases, and facsimiles (including duplicate copies).

Folder 3 Correspondence, 1981–1989.  
26 letters and facsimiles (including duplicate copies).

Folder 4 Correspondence, 1990–1997.  
24 letters, cards, and press releases.

Folder 5 Correspondence, 2001–2014.  
19 letters, cards, and printouts of emails.

Folder 6 Undated correspondence  
9 letters and cards.

Folder 7 Blank postcards.  
4 scenic/tourist postcards, blank.

**Series 6: Associations with Jan DeGaetani and Elliott Carter**

**Box 16**

Folder 1 Jan DeGaetani: Correspondence.  
*Materials separated from folder labeled "Jan DeGaetani."*  
5 letters pertaining to Jan DeGaetani memorials and various other activities at Eastman; dated 1989–1990.

Folder 2 Jan DeGaetani: Programs and publicity.  
*Materials separated from folder labeled "Jan DeGaetani."*

Concert programs, including performances by Jan DeGaetani as well as memorial programs; dated 1981–1992. 10 items (including duplicates).

Folder 3

Jan DeGaetani: Press clippings.

*Materials separated from folder labeled “Jan DeGaetani.”*

Press clippings, press releases, and facsimiles; dated 1976–1992 (bulk obituaries/memorials dated 1989–1990). 23 items (including duplicates).

Folder 4

Jan DeGaetani: Papers.

*Materials separated from folder labeled “Jan DeGaetani.”*

Text for eulogy for Jan DeGaetani (author unidentified). Typescript. 4 pages.

Text for eulogy for Jan DeGaetani by Tom Paul. Typescript. 1 page.

Photographs (2 items):

1. Jan DeGaetani, Philip West, and Robert Shaw, following RPO performance of Hindemith’s *When Lilacs Last in the Dooryard Bloomed*. 1 B/W photograph, 8” x 10”.
2. Jan DeGaetani and Philip West on stage during unidentified performance. 1 B/W photograph, 8” x 10”.

Folder 5

Jan DeGaetani: Folder (press clippings).

*Materials separated from manila folder labeled “Jan—>DPC; Jan DeGaetani.”*

Facsimiles of 5 press clippings; dated January–February 1992. 9 items (including duplicates; additional copies removed).

Facsimile of program from memorial concerts (see “A Tribute to Jan DeGaetani” program in Box 16/3). 2 pages.

Folder 3

Elliott Carter.

*Materials separated from folder labeled “Elliott Carter.”*

Letters from Elliott Carter to Tom Paul. 3 letters; dated 1978–1979.

Notes [by Tom Paul? regarding *Syringa*]. Ink MS. 1 page.

Texts for *Syringa*. Photocopy of text and translations, with annotations. 4 pages.

“Corrections for *Syringa*, bass, Elliott Carter, June 14, 1979.” Excerpts from bass part. Pencil MS, on Ozalid paper. 1 page.

Press clippings and publicity. 3 items.

**Series 7: Photographs**

*Sub-series A: 4” x 5” sleeves*

**Box 17**

Sleeve 1

Tom Paul with his restored 1963 Mercedes-Benz Sport Roadster. 1 color photograph, 3.5” x 5”.

- Sleeve 2 Tom Paul with his restored 1963 Mercedes-Benz Sport Roadster. 1 color photograph, 3.5” x 5”.
- Sleeve 3 Tom Paul putting the finishing touches on his restored Porsche 1957 356A Speedster. 1 color photograph, 3.5” x 5”.
- Sleeve 4 Tom Paul acknowledging audience in a curtain call after the premiere of Bernard Rands’s *Canti dell’Eclisse* in the Kiev Opera House. 1 color photograph, 3.5” x 5”.
- Sleeve 5 Tom Paul with ESM graduate voice student Anne Greunke after her degree recital in Kilbourn Hall on April 12, 1981. Note on back, “Thanks for all your inspiration – love, Annie.” 1 color photograph, 3.5” x 5”.
- Sleeve 6 Tom Paul, “Rocco” with Jeaneane Altmeyer, “Leonore,” following Glimmerglass Opera’s 1991 production of Beethoven’s *Fidelio*. 1 color photograph, 3.5” x 5”.
- Sleeve 7 Tom Paul with Nelita True in Beijing, People’s Republic of China, concluding their live nationwide broadcast concert for Radio China, 1993. 1 color photograph, 3.5” x 5”.
- Sleeve 8 Tom Paul touring Beijing mainland China between his vocal master classes in 1993. 1 color photograph, 3.5” x 5”.
- Sleeve 9 Tom Paul as Sergeant Meryl in the Glimmerglass Opera 1997 production of Gilbert & Sullivan’s *The Yeomen of the Guard*. 1 color photograph, 2.75” x 5”.

*Sub-series B: 4” x 6” sleeves*

- Sleeve 10 Conductor Dennis Russell Davies with Lyuba Karzanovskaa and basso Tom Paul after the Boston Symphony Orchestra’s local premiere of Shostakovich’s Symphony No. 14. 1990. 1 color photograph, 3.5” x 5”.
- Sleeve 11 Tom Paul with tenor Gary Grice in Prague for the Prague International Vocal Master Classes. 1 color photograph, 4” x 6”.
- Sleeve 12 Bach Aria Master Class 5 of 12 participants including Eastman students Hannah Harrow and Emily Helenbrook with Mr. Paul, Zurich, Ontario. 2011. 1 color photograph, 4” x 6”.
- Sleeve 13 Finnish Basso Martti Talvela (Boris) with Tom Paul (Pimen) following their concert performance of Mussorgsky’s “Boris Goudounov” with the Rochester Philharmonic Orchestra, Conducted by Jerzy Semkow, April 30, 1987. 1 color photograph, 4” x 6”.

*Sub-series C: 5" x 7" sleeves*

- Sleeve 14 Teenager Tom Paul as violinist in 1951. 1 B/W photograph, 5" x 7".
- Sleeve 15 Lukas Foss, headshot. Inscription on photo: "For a great artist and colleague, for Tom Paul, Cordially, Lukas Foss." 1 B/W photograph, 5" x 7".
- Sleeve 16 Ester Paul and Child, San Diego, in front of marquee advertising performance by Thomas Paul. 1 color photograph, 5" x 7".
- Sleeve 17 Tom and Ester Paul. 1 B/W photograph, 5" x 7".
- Sleeve 18 Esther and Tom Paul with Eastman School of Music Director Robert Freeman. 1 B/W photograph, 5" x 7".
- Sleeve 19 Headshot of Tom Paul. 1 B/W photograph, 5" x 7".
- Sleeve 20 Principal singers backstage after a performance of Massenet's *Werther* by the Washington DC Opera at the Kennedy Center. 1 color photograph, 4" x 6".
- Sleeve 21 Tom Paul with mezzo-soprano Joanna Simon following a performance in the Carmel Beach Festival, Carmel, California. 1 color photograph, 4" x 6".
- Sleeve 22 Tom Paul with a young audience member in the Kiev Opera House following the Ukraine premiere of Bernard Rands's *Canti dell'Eclisse*. 1 color photograph, 4" x 5".
- Sleeve 23 Tom Paul backstage with soprano Nancy Allen Lundy, Eastman School alumna and former student of Tom Paul, and mezzo-soprano Charlotte Hellekant, following rehearsals for the Washington (DC) Opera's production of Massenet's *Werther*. 1 color photograph, 4" x 6".
- Sleeve 24 Tom Paul with Lyuba Karzanovskaya, Russian Soprano, following their performances of Shostakovich's Symphony No. 14 with the Boston Symphony Orchestra in Symphony Hall, Dennis Russell Davies, conductor. 1 color photograph, 3.5" x 5".
- Sleeve 25 Tom Paul with conductor Virko Baley and composer Bernard Rands, following the premiere of Rands's *Canti dell'Eclisse*, a work composed for Mr. Paul and large orchestra, in the Kiev Opera House, Ukraine. 1 color photograph, 4" x 7".
- Sleeve 26 Tom Paul, in preparation for *Boris Godounov*. 1 B/W photograph, 5" x 7".  
*Color print of photograph in Box 17/31.*

- Sleeve 27 Tom Paul as the priest Don Marco with Joan Sena in Menotti's *The Saint of Bleaker Street* produced by New York City Opera. 1963. 1 B/W photograph, 5" x 7".
- Sleeves 28-29 Tom Paul as the Priest Don Marco with Joan Sena, Beverly Wolff and Enrico DiGiuseppi in the New York City Opera's revival of Menotti's *The Saint of Bleaker Street*, directed by the composer. 1963. 1 B/W photograph, 5" x 7". 2 copies.
- Sleeve 30 Tom Paul as the monk Pimen with Norman Kelly as Schuiski in the New York City Opera production of Mussorgsky's *Boris Godounov*, 1963. 1 B/W photograph, 5" x 7".
- Sleeve 31 Tom Paul as Czar Boris Godounov, NY City Opera ca. 1964. 1 color photograph, 5" x 7".  
*B/W print of photograph in Box 17/26.*
- Sleeve 32 Tom Paul as the "Sprecher" in Mozart's *The Magic Flute* with New York City Opera in the New York State Theatre at Lincoln Center, New York City in 1966. 1 B/W photograph, 5" x 7".
- Sleeve 33 Tom Paul singing Bach's "Kreuzstab Cantata" with maestro Sandor Salgo at the Carmel Bach Festival 1967. 1 B/W photograph, 4" x 6".
- Sleeve 34 Tom Paul as Jered Bilby in the 1976 premiere of Carlisle Floyd's *Bilby's Doll* with Houston Grand Opera. 1 B/W photograph, 5" x 7".
- Sleeves 35-36 Finnish Basso Martti Talvela (Boris) with Tom Paul (Pimen) following their concert performance of Mussorgsky's *Boris Goudounov* with the Rochester Philharmonic Orchestra, Conducted by Jerzy Semkow, April 30, 1987. 1 color photograph, 5" x 7". 2 copies.
- Sleeve 37 Tom Paul with Chinese student singers following master class in Beijing 1993. 1 color photograph, 5" x 7".
- Sleeve 38 Tom Paul touring Beijing mainland China between his vocal master classes in 1993. 1 color photograph, 3.5" x 5".
- Sleeve 39 Tom Paul with composers Bernard Rands and Jacob Druckman after rehearsals of Rands's *Canti dell'Eclisse* with the Philadelphia Orchestra conducted by Gerard Schwarz, 1993. 1 B/W photograph, 4" x 5.5".
- Sleeve 40 Tom Paul backstage with soprano Nancy Allen Lundy, Eastman School alumna and former student of Paul, and mezzo-soprano Charlotte Hellekant, following rehearsals for the Washington Opera's production of Massenet's *Werther*. 1995. 1 color photograph, 4" x 6".

- Sleeve 41 Soprano Nancy Allen Lundy and Mezzo-soprano Charlotte Hellekant with Tom Paul during the Washington Opera run of Massenet's *Werther*. 1995. 1 color photograph, 4" x 6".
- Sleeve 42 Tom Paul, as the Major Domo, outside his dressing room during Washington Opera's production of Saumuel Barber's *Vanessa*. 1995. 1 color photograph, 5" x 7".
- Sleeve 43 Basso Tom Paul as the philosopher Seneca in Washington Opera's production of *The Coronation of Poppea*. 1997. 1 B/W photograph, 5" x 7".
- Sleeve 44 Tom Paul as Sarastro in Indiana Opera's production of Mozart's *The Magic Flute*. 1997. 1 color photograph, 5" x 7".
- Sleeve 45 Tom Paul addressing his Masonic fellows in Mozart's *The Magic Flute* with the aria "In diesen heil'ge Hallen" presented by the Indianapolis Opera ca. 1997. 1 color photograph, 5" x 7".
- Sleeve 46 Tom Paul, singing *The Road to Mandalay* in the US Army Chorus' fifty-year reunion event in Washington, ca. 2007. 1 color photograph, 4" x 6".
- Sleeve 47 Bach Aria Master Class, Zurich, Ontario. 1 color photograph, 4" x 6".
- Sleeve 48 Paul with staff of Prague Vocal Master Class. 1 color photograph, 4" x 7".
- Sleeve 49 Tom Paul in Beijing, China, during master classes at the China Conservatory, where Mr. Paul introduced the students to phonetic means for mastering language skills in translation. 1 color photograph, 3.5" x 5".
- Sleeve 50 Mezzo-Soprano Jan DeGaetani with basso Tom Paul, soprano Carmen Pelton and oboist Philip West at the Bethlehem Bach Festival, Pennsylvania. 1 color photograph, 4" x 6".
- Sleeve 51 Tom Paul with the Mercedes-Benz 300SL sport roadster that he restored in his shop. 1 color photograph, 3.5" x 5".

*Sub-series D: 8" x 10" sleeves*

**Box 18**

- Sleeve 1 Boy Choir Procession. 1 B/W photograph, 8" x 10".
- Sleeve 2 Tom Paul with his fellow singers in the US Army Chorus, Washington DC, ca. 1958. 1 color photograph (reprint/enlargement?), 7" x 10".

- Sleeve 3 Tom W. Paul in US Army uniform as singer in the US Army Chorus, Fort Myer, Washington, DC. 1 B/W photograph (reprint from original in Box 18/4), 8" x 10".
- Sleeve 4 Tom Paul in uniform as a bass with the United States Army Chorus in Washington DC, where he fulfilled three years of military service and was honorably discharged in 1959. 1 B/W photograph, 8" x 10". Photograph torn/fragile.
- Sleeve 5 Tom Paul, headshot. Photograph by Boris Goldenberg. 1 B/W photograph, 7.25" x 9.25".
- Sleeve 6 Tom Paul, headshot. Photograph by Boris Goldenberg. 1 B/W photograph, 8" x 10".
- Sleeve 7 Tom Paul, headshot. 1 B/W photograph, 8" x 10".
- Sleeve 8 Tom Paul, headshot. 1 B/W photograph, 8" x 10".
- Sleeve 9 Tom Paul, headshot. Photograph by Boris Goldenberg. 1 B/W photograph, 8" x 10".
- Sleeve 10 Tom Paul, headshot. 1 B/W photograph, 8" x 10". 2 prints.
- Sleeve 11 Tom Paul, headshot. Photograph by Boris Goldenberg. 1 B/W photograph, 7.25" x 9.5".
- Sleeve 12 Tom Paul, headshot. Photograph by William Beck. 1 B/W photograph, 8" x 10".
- Sleeve 13 Tom Paul, headshot. 1 B/W photograph, 8" x 10".
- Sleeve 14 Eugene Ormandy, headshot. 1 B/W photograph, 8" x 10". Autographed and inscribed to Paul.  
Caption on reverse: Conductor Eugene Ormandy, Philadelphia Orchestra, celebrating numerous engagements in works: Haydn "Nelson Mass," Verdi Requiem, Bach "St. John Passion" and others.
- Sleeve 15 Erich Leinsdorf, headshot. 1 B/W photograph, 8" x 10". 2 prints. Includes autograph and inscription to Paul.  
Caption on reverse: Erich Leinsdorf, 1912-1993 Conductor, Boston Symphony Orchestra, Tanglewood Festival, Metropolitan Opera ...  
Inscription: To Tom, with many thanks for fine performances.
- Sleeve 16 George Szell, headshot. 1 B/W photograph, 8" x 10". 2 prints. Includes autograph and inscription to Paul.  
Caption on reverse: George Szell, Conductor, The Cleveland Orchestra ...



Inscription: To Tom Paul—in warm appreciation and with most cordial warm wishes.

- Sleeve 17 William Steinberg, headshot. 1 B/W photograph, 8” x 10”. 2 prints. Includes autograph and inscription to Paul.  
Inscription: To Mr. Tom Paul, with sincere admiration and in appreciation, William Steinberg.
- Sleeve 18 Elliott Carter, headshot. 1 B/W photograph, 8” x 10”. 2 prints. Includes autograph and inscription to Paul.  
Inscription: For my Greek Messenger Tom, with admiration.
- Sleeve 19 Robert Shaw, publicity photo while conducting. 1 B/W photograph, 8” x 10”. 2 prints. Includes autograph and inscription to Paul.  
Inscription: For Tom, with thanks for the many happy hours of rehearsing and music-making, Robert.
- Sleeve 20 Georg Solti, publicity photo while conducting. 1 B/W photograph, 7.5” x 9”. Autographed and inscribed to Paul.
- Sleeve 21 Laszlo Halasz, headshot. Photograph by Wienn (67). 1 B/W photograph, 8” x 10”. Accompanied by 2 reprints, 6” x 8”.  
Caption on reverse: Laszlo Halasz, Conductor and General Director New York City Opera.  
Inscription: To Tom Paul, a prince of our profession, as a man, artist and vocalist, in sincerest admiration, 2/15/1970.
- Sleeve 22 Secretary of the Army Wilbur M. Brucker, headshot. 2 prints: 1 B/W photograph (reprint), 8” x 10”; 1 B/W photograph, 6” x 8”.  
Inscription: To Specialist 5 Tom W. Paul, United States Army, a talented musician who has made an outstanding contribution to the splendid Army Chorus. With Best Wishes.
- Sleeve 23 Tom and Ester Paul with composer and conductor Pierre Boulez. 1 B/W photograph, 6” x 8”.
- Sleeve 24 Tom Paul as Sarastro with Louise Russell as Pamina in Chautauqua Opera’s production of Mozart’s *The Magic Flute*. 1 B/W photograph, 8” x 10”.
- Sleeve 25 Tom Paul snoozing as the god “Somnus” (god of sleep) in Washington Opera’s production of Handel’s *Semele* at Kennedy Center. 1995. 1 color photograph, 8” x 10”.
- Sleeve 26 Tom Paul in the death scene of Seneca in Washington Opera Society’s performance of Monteverdi’s *The Coronation of Poppea*. 1 B/W photograph, 8” x 10”.

- Sleeve 27 Tom Paul acknowledges audience accolades at the Kiev Opera house after orchestral presentation of Bernad Rands's *Canti dell'Eclisse*, conducted by Virko Baley. 1 color photograph, 8" x 10". Accompanied by color photocopy of photograph.
- Sleeve 28 Tom Paul as Raimondo in the Opera Theatre of Rochester's production of Donizetti's *Lucia di Lammermoor*. 1 color photograph, 8" x 10".
- Sleeve 29 Occidental College concert celebration alumni singers Tom Paul, Mallory Walker, Judith Reed and Joy Davidson with Thomas Somerville, conducting Beethoven's Mass in C and Mr. Paul with chorus, the world premiere of Richard Grayson's *Continent's End* a setting of Robinson Jeffers' text addressing the wonders of the United States Pacific Coast. 1 B/W photograph, 8" x 10".
- Sleeve 30 Tom Paul as Sarastro in Mozart's *The Magic Flute*, Indianapolis Opera Company. 1 color photograph, 8" x 10".
- Sleeve 31 Tom Paul backstage at the Aspen Music Festival before a performance of Brahms, *Liebeslieder Waltzes*, Op. 52. Photograph by Charles Abbott. 1 B/W photograph, 8" x 10". 2 prints.
- Sleeve 32 United States. Army Chorus, Fort Myers Washington, DC. 1957–1959. 1 B/W photograph, 8" x 10".
- Sleeve 33 United States Army Chorus, Fort Meyer, Arlington, VA; Captain Samuel Loboda, Conductor 1956-1959. 1 B/W photograph (reprint of photo from Box 18/32), 8" x 10".
- Sleeve 34 Tom Paul in a "Can-Can" lineup in *The Merry Widow* production by the Washington (DC) Opera Society. 1958. 1 B/W photograph, 5" x 7", mounted on 5.5" x 7.75" paper.
- Sleeve 35 Tom Paul with Beverly Ann Domareki (New Jersey 1959 Cherry Blossom Princess) in front of the Thomas Jefferson Memorial, Washington, DC. Photograph by Richard Smart. 1 B/W photograph, 8" x 10".  
Caption on reverse: Tom Paul in uniform as a bass with the United States Army Chorus in Washington DC, where he fulfilled three years of military service and was honorably discharged in 1959.
- Sleeve 36 Tom Paul as the Toreador in *Carmen* with Carolyn Norton in the National Opera Company (aka "Grass Roots Opera) North Carolina Touring Company. 1960–1961 season. 1 B/W photograph, 8" x 10".
- Sleeve 37 The resident New York City Opera Co. makeup artist, Michael Arshansky, a perfectionist, preparing Tom Paul for his role as the Commendatore in Mozart's

*Don Giovanni* at the City Center in 1962. 2 prints: 1 B/W photograph, 8" x 10"; 1 B/W photograph, 6" x 8".

- Sleeve 38 The Commendatore (Paul), slain by Don Giovanni is mourned by his daughter, sung by Beverly Bower, Donna Anna and the Don Ottavio, Charles Anthony in the New York City Opera production of Mozart's *Don Giovanni* in 1962. 1 B/W photograph, 8" x 10".
- Sleeve 39 Reproduction of publicity ad for Thomas Paul, bass-baritone, from *Musical America*. 1 B/W photograph, 7.5" x 10".  
Caption on reverse: Tom Paul's First Whole Page ad in *Musical America* Annual ca. 1962.
- Sleeve 40 Tom Paul as "Il Commendatore" with Norman Treigle as "Don Giovanni" in the Central City Opera production. 1963. 1 B/W photograph, 6" x 8".
- Sleeve 41 Charles Anthony, Beverly Bower, and Tom Paul, Central City Opera, Colorado, "Death of the Commendatore" scene from *Don Giovanni*. 1963. Photograph by Louise Pote. 1 B/W photograph, 8" x 10".
- Sleeve 42 Tom Paul on stage at the Central City Opera Festival, Colorado. 1963. 1 B/W photograph, 8" x 10".  
Caption on reverse: The Commendatore Tom Paul has accepted Don Giovanni's arrogant invitation to join him at a party he is hosting. The Don, Norman Treigle, is defiant to the end, when the Commendatore's hand shake seals his fate.
- Sleeve 43 Tom Paul as the philosophical Colline in New York City Opera's 1963 production of Puccini's *La Boheme*. 1 B/W photograph, 8" x 10".
- Sleeve 44 Tom Paul as Czar Boris Godounov, NY City Opera ca. 1964. 1 B/W photograph, 8" x 10".
- Sleeve 45 Tom Paul (Pimen) and Norman Treigle (Boris) in 1963 New York City Opera Production of Mussorgsky's *Boris Godounov*. 1 B/W photograph, 8" x 10".
- Sleeves 46-47 Tom Paul, Enrico DiGiuseppi, and Beverly Wolff in the NY City Opera revival of Menotti's *The Saint of Bleeker Street* directed by the composer. 1963. 1 B/W photograph, 6" x 8". 2 copies.
- Sleeve 48 Tom Paul with mezzo-soprano Regina Resnik and conductor William Steinberg, following a performance of Bartok's opera *Bluebeard's Castle* in a concert presentation by The Pittsburgh Symphony, November in 1964. 1 B/W photograph. 4 prints: two 8" x 10" prints; two 6" x 8" prints.

- Sleeve 49 Tom Paul as the scholarly monk Pimen in the New York City Opera production of *Boris Godounov* in 1964. 1 B/W photograph, 8" x 10".
- Sleeve 50 Basso Tom Paul as the villain Jack Spaniard in Robert Ward's opera *The Lady from Colorado*, premiered at the Central City Opera Festival, Colorado in 1964, conducted by Emerson Buckley. 1 B/W photograph, 8" x 10". 2 prints (original and 1 reprint).
- Sleeve 51 Basso Tom Paul as the villain Jack Spaniard in Robert Ward's opera *The Lady from Colorado*, premiered at the Central City Opera Festival, Colorado in 1964, conducted by Emerson Buckley. 1 B/W photograph, 8" x 10".
- Sleeve 52 Tom Paul performing Bach's Cantata #82, Carmel Bach Festival, July 1967. 1 B/W photograph, 8" x 10".
- Sleeve 53 Tom Paul rehearsing Bach's solo Cantata 82 "Ich habe Genug" in the Carmel Bach Festival, 1967. 1 B/W photograph, 8" x 10".
- Sleeve 54 Tom Paul rehearsing Bach's solo Cantata 82 "Ich habe Genug" in the Carmel Bach Festival, 1967. 1 B/W photograph, 8" x 10".
- Sleeve 55 Tom Paul singing Bach Solo Cantata #56 "Kreuzstab Cantata" with Sandor Salgo at the Carmel Bach Festival, ca. 1967. 1 B/W photograph, 8" x 10".
- Sleeve 56 Tom Paul displaying his mask as Satan in New York City opera's *Faust* production ca. 1967. 1 B/W photograph, 8" x 10".
- Sleeve 57 Tom Paul as Sarastro with Mary Ellen Pracht as Pamina and Seth McCoy as Tamino, Carmel Bach Festival's semi-staged production of Mozart's *The Magic Flute*, ca. 1969. 1 B/W photograph, 8" x 10".
- Sleeve 58 Conductor Sandor Salgo in a light moment following a performance of Bach's B Minor Mass in the Carmel Bach Festival, ca. 1969. 1 B/W photograph, 8" x 10".
- Sleeve 59 Tom Paul with Priscilla and Maestro Sandor Salgo following a concert in the Carmel Bach Festival ca. 1969. 1 B/W photograph, 8" x 10".
- Sleeve 60 Tom Paul singing Bach's solo cantata "Ich will den Dreuzstab gerne tragen" in Carmel Bach Festival with Maestro Sandor Salgo, ca. 1969. 1 B/W photograph, 8" x 10".
- Sleeve 61 Max Rudolf, headshot. 1 B/W photograph, 8" x 10". 2 prints. Includes autograph and inscription to Tom Paul.  
 Inscription: to Tom...a fine and sensitive artist whose performances with me in Music Hall I shall always remember with the greatest pleasure. With warmest wishes, Max Rudolf.

- Sleeve 62 Tom Paul as Friar Laurence, Verdiano Lucheti, Romeo and Eileen Schelle, Juliette in Gounod's *Romeo et Juliette* for the Houston Grand Opera production 11/28/72. 1 B/W photograph, 8" x 10".
- Sleeve 63 Tom Paul as Friar Laurence, Veriano Luchetti (Romeo), Eileen Schelle (Juliette) in Gounod's *Romeo et Juliette* Houston Grand Opera, 11/28/1972. 1 B/W photograph, 8" x 10".
- Sleeve 64 Tom Paul as Sarastro consoling Pamina (Louise Russell) in Chautauqua Opera's production of *The Magic Flute*, 1975. 1 B/W photograph, 8" x 10".
- Sleeve 65 Tom Paul as Sarastro with soprano Louise Russell as Pamina in the Chautauqua Opera performance of Mozart's *The Magic Flute*, 1975. 1 B/W photograph, 8" x 10".
- Sleeve 66 Tom Paul "convening with a famous Greek scholar" [i.e., posing next to a bust of unidentified Greek scholar] to prepare for the Elliot Cater New York premiere of *Syringa* wherein the basso sings in classic Greek language. 1 B/W photograph, 8" x 10".
- Sleeve 67 Tom Paul as Jerid Bilby in the world premiere of Carlisle Floyd's opera *Bilby's Doll* with the Houston Opera Company, 1976. 1 B/W photograph, 8" x 10".
- Sleeve 68 Tom Paul singing "Mach dich, mein Herze" in Bach's *St. Matthew Passion* with John Nelson conducting at the Aspen Music Festival, 1976. 1 B/W photograph, 8" x 10".
- Sleeve 69 Company bows taken after a performance of Bach's *St. Matthew Passion* with conductor John Nelson at the Aspen Music Festival, 1976. 1 B/W photograph, 8" x 10".
- Sleeve 70 Tom Paul with Jan DeGaetani, mezzo-soprano, before walking on stage at the Aspen Music Festival to perform Elliott Carter's *Syringa*, a chamber work composed expressly for them in 1978. The basso is consoling the mezzo: "Not to worry; we can do this!" Photograph by Charles Abbott. 1 B/W photograph, 8" x 10".
- Sleeve 71 Tom Paul in a "mock panic" mode, heading on stage for Elliot Carter's *Syringa*, a formidable challenge to any singer. The Aspen Music Festival premiere in 1978 also featured Jan DeGaetani, mezzo-soprano, and was conducted by Richard Dufallo with the Aspen Festival Symphony Orchestra. Photograph by Charles Abbott. 1 B/W photograph, 8" x 10". 2 prints.

- Sleeve 72 Tom Paul in a “mock panic” mode [reprint of photo in Box 18, Sleeve 72], with speech bubble on photo: “Me worry? Heck no! I LOVE modern music!” Photograph by Charles Abbott. 1 B/W photograph, 8” x 10”.
- Sleeve 73 Tom Paul with cellist Timothy Eddy in a cantata performance with the Bach Aria Group Festival at SUNY Stonybrook in 1983. 1 B/W photograph, 8” x 10”.
- Sleeve 74 Tom Paul as the Count Des Grieux in the San Francisco Opera’s production of Massenet’s *Manon* in 1986. Photograph by Marty Sohl. 1 B/W photograph, 8” x 10”.
- Sleeve 75 The Tanglewood Festival, summer home of the Boston Symphony, celebrated its 50<sup>th</sup> birthday with Seiji Ozawa, Thomas Stewart, Sherrill Milnes, Dawn Upshaw, Spiro Malas and Tom Paul, 1986. 1 color photograph, 8” x 10”.
- Sleeve 76 Tom Paul as the Count Des Grieux in the San Francisco Opera production of Massenet’s *Manon* in 1986. Photograph by Marty Sohl. 1 B/W photograph, 8” x 10”.
- Sleeve 77 Tom Paul as the Count Des Grieux in the San Francisco Opera’s production of Massenet’s *Manon* in 1986. Photograph by Marty Sohl. 1 B/W photograph, 8” x 10”.
- Sleeve 78 A candid portrait [of Tom Paul] at the Aspen Music Festival, Colorado, ca. 1987  
1 B/W photograph, 8” x 10”.
- Sleeve 79 Tom Paul with Dennis Russell Davies and Lyuda Kazarnovskaya, January 1990.  
1 color photograph, 8” x 10”.  
Caption on reverse: Boston Symphony performances of Shostakovich  
Symphony No. 14, conducted by Dennis Russell Davies with soprano  
Lyuda Kazarnovskaya, January 1990.
- Sleeve 80 Tom Paul with composers Bernard Rands and Jacob Druckman in Philadelphia during the premiere rehearsals of Rands’s *Canti dell’Eclisse* with the Philadelphia Orchestra in 1993. Photograph by Don Springer. 1 B/W photograph, 8” x 10”.
- Sleeve 81 Tom Paul as Sarastro in the Florida Grand Opera production of Mozart’s opera *The Magic Flute*, Miami (1993). Photograph by Debra Hesser. 1 B/W photograph, 8” x 10”.
- Sleeve 82 Tom Paul, as the major domo, outside his dressing room during Washington Opera’s production of Samuel Barber’s *Vanessa*, 1995. 1 color photograph, 3.5” x 8.25”.

- Sleeve 83 Tom Paul as Le Bailli (Sheriff) in the Washington Opera's production of Massenet's *Werther*, 1995. Photograph by Carol Pratt. 1 B/W photograph, 8" x 10".
- Sleeve 84 Tom Paul as Le Bailli (Sheriff) with Nancy Allen Lundy as Sophie in Massenet's *Werther*, Washington Opera, Kennedy Center, 1995-96 Season. Photograph by Carol Pratt. 1 B/W photograph, 8" x 10".
- Sleeve 85 Tom Paul as Friar Laurence in Gounod's opera *Romeo et Juliette* with the Cincinnati Zoo Opera. 1 B/W photograph, 8" x 10".
- Sleeve 86 Promotional ad for Thomas Paul, as placed in *Musical America Annual*, ca. 1998 (after ending a thirty-two [year] affiliation with Colbert Artists Management, NYC). 1 B/W photograph, 8" x 10".
- Sleeve 87 Paul and others rehearsing in Ray Wright Room at the Eastman School of Music. Photograph by Bob Klein. 1 color photograph, 8" x 10".
- Sleeve 88 Tom Paul at dinner with the cast of Mozart's *The Magic Flute*, Caracas, Venezuela. 1 color photograph, 4" x 8.5".
- Sleeve 89 Tom Paul, Esther Paul, and Robert Freeman, Director of the Eastman School of Music. 1 B/W photograph, 6" x 8".
- Sleeve 90 Tom Paul as Sparafucile in the Philadelphia Opera production of *Rigoletto*. 1 B/W photograph, 8" x 10".
- Sleeve 91 Autographed photo of David Zinman. 1 B/W photograph, 8" x 10". Inscribed to Tom. Affixed to reverse: printouts of two color photographs of David Zinman conducting.
- Sleeve 92 Paul with unidentified woman and Sandor Salgo, Carmel Bach Festival. 1 B/W photograph, 8" x 10".
- Sleeve 93 Unidentified man, headshot (in 3/4 profile). Photograph by Fayer, Wien. 1 B/W photograph, 7" x 9.25".

**Series 8: Recordings**

**Box 19**

- Item 1 *Handel: Messiah*, Murray Hill, C75508, c1984. Two audiocassette tapes. Eastman Chorale with soloists Jennifer Cable, Carmen Pelton, Theresa Ringholz, Marcia Baldwin, Jan DeGaetani, Seth McCoy, Thomas Paul,

and James Courney; Philharmonia Chamber Orchestra; Donald Neuen, conductor.

- Item 2     *A Memorial Tribute to Yi-Kwei Sze*, Eastman School of Music. VHS cassette. Recorded in Kilbourn Hall, October 23, 1994. Labeled video 2 of 2.
- Item 3     *Beethoven/Wagner: Erich Leinsdorf, Boston Symphony Orchestra, 1965*, Video Artists International, 2006. DVD. (Sealed in shrink-wrap.)  
Historic telecasts from the Boston Symphony Orchestra from December 14, 1965 (*Rhine Journey*), and October 19, 1965 (*Siegfried Idyll* and *Symphony No. 9*).  
Boston Symphony Orchestra; Erich Leinsdorf, conductor; Jane Marsh, soprano; Eunice Alberts, contralto; Richard Cassilly, tenor; Thomas Paul, bass; Harvard Glee Club; Radcliffe Choral Society, New England Conservatory Chorus; William Pierce, commentary.  
Contents: Wagner: Dawn and Siegfried's Rhine Journey from *Götterdämmerung* -- Wagner: *Siegfried Idyll* -- Beethoven: *Symphony No. 9, Op. 125*.
- Item 4     *Bach: Mass in B Minor*, Telarc, CD-80233, 1990. Two compact discs.  
Robert Shaw, conductor; Atlanta Symphony Orchestra and Chamber Chorus; Sylvia McNair, soprano; Delores Ziegler, soprano; Marietta Simpson, mezzo-soprano; John Aler, tenor; William Stone, baritone; Thomas Paul, bass.  
Compact discs stamped "Promotional Copy."
- Item 5     *Amy M. Beach: Cabildo: An Opera Premiere; Six Short Pieces*, Delos, DE 3170, 1995. Compact disc.  
Premiere of *Cabildo* presented by "Great Performers at Lincoln Center," on May 13, 1995.  
Recorded May 15, 1995, at St. Peter's Episcopal Church, New York City.  
Ransom Wilson, conductor; Stephen Mo Hanan, spoken role; Lauren Flanigan, soprano; Charlotte Hellekant, mezzo-soprano; Anthony Dean Griffey, Paul Groves, tenors; Eugene Perry, baritone; Thomas Paul, bass; Mark Peskanov, violin; Carter Brey, cello; Christopher O'Riley, piano; The New York Concert Singer.
- Item 6     *Music of Elliott Carter*, CRI American Masters, CD 610, 1991. Compact disc.  
American Composers Orchestra; Paul Dunkel, conductor (first two works). Jan DeGaetani, mezzo-soprano; Thomas Paul, baritone; Speculum Musicae and the Group for Contemporary Music; Harvey Sollberger, conductor (*Syringa*).  
Contents: *Holiday Overture* -- *Suite from Pocahontas* -- *Syringa*.



- Item 7      *Handel: Messiah*, RCA Red Seal, 82876-62317-2, 2004. Compact disc. (Sealed in shrink-wrap.)  
Judith Raskin, soprano; Florence Kopleff, contralto; Richard Lewis, tenor;  
Thomas Paul; bass, Robert Conant, harpsichord; Robert Arnold, organ;  
James Smith, solo trumpet; The Robert Shaw Chorale and Orchestra;  
Robert Shaw, conductor.
- Item 8      *Haydn: The Seven Last Words of Christ*, Sony Classical, SK 44914, 1990.  
Compact disc. (Sealed in shrink-wrap.)  
Juilliard String Quartet (Robert Mann, violin; Joel Smirnoff, violin; Samuel  
Rhodes, viola; Joel Krosnick, cello); Benita Valente, soprano; Jan  
DeGaetani, mezzo-soprano; Jon Humphrey, tenor; Thomas Paul, bass;  
Warren Jones, musical advisor.
- Item 9      *Massenet: Manon*, VAI Audio, VAIA 1137-2, 1997. Compact disc.  
Montserrat Caballé; John Alexander; Louis Quilico; Thomas Paul; Alton Brim;  
Arthur Cosenza; Kay Long; Julianne Lansing; JoAnn Yockey; Tony  
Lopez; Rodney Hall; New Orleans Opera Orchestra and Chorus; Knud  
Andersson, director.  
Composite recording taken from the performances of April 13 and 15, 1967.
- Item 10     *Mendelssohn: Elijah*, Telarc, CD-80389, 1995. Two compact discs.  
Sung in English.  
Atlanta Symphony Orchestra and Chorus; Robert Shaw, conductor; Ann  
Howard Jones, assistant conductor for choruses; Thomas Hampson,  
baritone; Barbara Bonney, soprano; Henriette Schellenberg, soprano;  
Florence Quivar, mezzo-soprano; Marietta Simpson, mezzo-soprano; Jerry  
Hadley, tenor; Richard Clement, tenor; Thomas Paul, baritone; Reid  
Bartelme, boy soprano.
- Item 11     *Bernard Rands*, New World Records, 80392-2, 1993. Compact disc. (Sealed in  
shrink-wrap.)  
The Philadelphia Orchestra; Riccardo Muti, conductor; Gerard Schwarz,  
conductor; Thomas Paul, bass.  
Contents: *Le Tambourin*, *Suites 1 and 2* -- *Canti dell'Eclisse* -- *Ceremonial 3*.
- Item 12     *Bernard Rands: Canti Trilogy*, ARSIS Audio, CD 156, 2004. Two compact discs.  
(Sealed in shrink-wrap.)  
Douglas Ahlstedt, tenor; Lucy Shelton, soprano; Thomas Paul, bass; Boston  
Modern Orchestra Project; Gil Rose, conductor.  
Contents: [CD 1] *Canti del Sole* -- *Canti Lunatici* -- [CD 2] *Canti dell'Eclisse*.
- Item 13     *Bernard Rands: Eclipse*, TNC Recordings, CD-1423, 2001. Compact disc.  
Kiev Camerata; Virko Baley, conductor; Thomas Paul, bass.  
Contents: *London Serenade* -- *Madrigali (after Monteverdi/Berio)* -- *Canti  
dell'Eclisse*.

- Item 14      *Schoenberg: Serenade; Chamber Symphony No. 1*, Sony Classical, SMK 45894, 1990. Compact disc. (Sealed in shrink-wrap.)  
 Marlboro Music Festival, 40th Anniversary.  
 [Tracks 1–7] Thomas Paul, bass; Jaime Laredo, violin; Samuel Rhodes, viola; Madeline Foley, cello; Harold Wright, clarinet; Don Stewart, bass clarinet; Stanley Silverman, guitar; Jacob Glick, mandolin; Leon Kirchner, conductor.  
 [Track 8] Felix Galimir and Sarah Kwak, violins; James Dunham, viola; John Sharp, cello; Carolyn Davis, double bass; Odile Renault, flute/piccolo; Rudolph Vrbsky, oboe; Robbie Lynn Hunsinger, English horn; Cheryl Hill, E-flat clarinet; Steven Jackson, clarinet; Kenneth Radnofsky, bass clarinet; Patricia Rogers, bassoon; Steward Rose and Victoria Eisen, horns.  
 Contents: [1–7] *Serenade for Clarinet, Bass Clarinet, Mandolin, Guitar, Violin, Viola, Cello, and Bass Voice, Op. 24* -- [8] *Chamber Symphony No. 1, Op. 9*.
- Item 15      *Varèse: Offrandes/Intégrales/Octandre/Ecuatorial*, Elektra/Nonesuch, 9 71269-2, 1972. Compact disc. (Case sealed.)  
 The Contemporary Chamber Ensemble; Arthur Weisberg, conductor; Jan DeGaetani, mezzo-soprano; Thomas Paul, bass.  
 Contents: *Offrandes -- Intégrales -- Octandre -- Ecuatorial*.

**Series 9: Oversized**

*Sub-series A: Oversized photographs*

**Box 20**

- Folder 1      Tom Paul with students in the combined vocal master class for Beijing and Chinese Conservatories, Beijing [in 1993?]. 1 color photograph. 2 prints: 6" x 8" and 7.25" x 12".
- Folder 2      Boris Goldovsky with singers, pianists, coaches, and stage directors for the 1961 Tanglewood Music Festival, Opera Training Festival, Lenox, MA. 1 B/W photograph, 8" x 12".
- Folder 3      Tom Paul and Carolyn Norton in *Carmen*, Raleigh, North Carolina, 1960. 1 B/W photograph, trimmed and mounted, ca. 8.75" x 10.25". For full photo, see Box 18, Sleeve 36.
- Folder 4      Tom Paul as Des Grieux in Massenet's *Manon*, San Francisco Opera, 1986. 1 B/W photograph, 8" x 10", affixed to mat board, 10" x 11.75".

- Folder 5 Tom Paul, headshot. 1 B/W photograph, 8" x 10", affixed to mat board, 10" x 11.75".
- Folder 6 Paul onstage in unidentified opera [based on costuming appears to be from the Washington Opera Society's production of Monteverdi's *Coronation of Poppea*; see Box 18, Sleeve 26]. 1 B/W photograph, 8" x 10", affixed to mat board, 10" x 11.75".
- Folder 7 Paul as Friar Lawrence in *Romeo and Juliet*. Photograph by Luigi Casella. 1 color photograph, 6.5" x 10", affixed to mat board, 11" x 14".
- Folder 8 Scrapbook fragment.  
Two leaves from oversized (13" x 15.5") scrapbook. One features program, ticket, and correspondence for performance of Richard Dirksen's *Jonah* (January 19, 1961). The second contains caption and two photographs from New York City Opera performance of Stravinsky's *The Nightingale* (1963).

*Sub-series B: Oversized programs and publicity materials*

- Folder 9 Oversized programs and publicity materials.  
*Items separated from Series 2: Press and publicity materials.*  
Concert programs, posters, circulars, and facsimiles; dated 1962–2011. 9 items.
- Folder 10 Jan DeGaetani: Oversized press clippings.  
*Items separated from Series 6: Associations with Jan DeGaetani and Elliott Carter, Box 16, Folder 3.*  
David Raymond, "Songs of Farwell," *City Newspaper*, Vol. 19, No. 15 (December 28, 1989): 13, 16. Holdings comprise full issue of newspaper.  
"A Tribute to Jan DeGaetani," *Campus Times*, [September 1989]. Facsimile of article. 2 copies.