



# ArchivesSpace

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## Jack Beeson papers 4079092

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Description is written in: English.

Describing Archives: A Content Standard

### Rare Book and Manuscript Library

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Columbia University, Mail Code 1127  
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New York, NY 10027  
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URL: <http://www.columbia.edu/cu/lweb/indiv/rbml/index.html>

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## Summary Information

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<b>Repository:</b>	Rare Book and Manuscript Library
<b>Creator:</b>	Beeson, Jack, 1921-2010
<b>Title:</b>	Jack Beeson papers
<b>ID:</b>	4079092
<b>ID:</b>	MS#0097
<b>Date [inclusive]:</b>	1854-2013
<b>Date [bulk]:</b>	1933-1009
<b>Physical Description:</b>	80 linear feet 73 document boxes 25 flat boxes 17 record storage cartons 2 CD boxes
<b>Language of the Material:</b>	English .
<b>Abstract:</b>	Jack Beeson (1921-2010) was a noted twentieth-century American composer, professor of composition, and the chair of the Columbia University Department of Music from 1968 to 1972. The collection includes scores, correspondence, subject files, scrapbooks, datebooks, drafts of written works, biographical materials, programs, and audio and audiovisual recordings.

### Preferred Citation

Identification of specific item; Date (if known); Jack Beeson papers; Box and Folder; Rare Book and Manuscript Library, Columbia University Library.

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## Biographical / Historical

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Jack Beeson, 1921-2010, composed over 120 works and was known primarily for his work in opera, song, and other vocal genres.

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## Biographical / Historical

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Born on July 15, 1921 in Muncie, Indiana, Beeson began piano lessons with Luella Weimer in 1928 at the age of seven, discovered a love of opera through the Metropolitan Opera's Saturday afternoon radio broadcasts, and began to compose in 1933. Beeson did his undergraduate work at the University of Toronto's Conservatory of Music, 1933-1938, and his graduate work at the Eastman School of Music, 1939-1944. Subsequently, he moved to New York City to study privately with Bela Bartok from 1944 to 1945. Through a chance encounter with the composer Otto Luening (later Beeson's mentor), Beeson was invited to attend Columbia's Opera Workshop, and thus began a lifelong relationship with Columbia University (where he eventually became MacDowell Professor Emeritus of Music) and the new American music scene in New York.

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## Biographical / Historical

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Beeson is perhaps best known for his ten operas, including *Hello Out There* (1953), *The Sweet Bye and Bye* (1958), *Lizzie Borden* (1965), *My Heart's in the Highlands* (1969), *Cyrano* (1994), and *Sorry, Wrong Number* (1999). His best known and most widely performed work, *Lizzie Borden*, was produced for television in 1967, became a signature piece of the New York City Opera, and was telecast again by PBS in 1999. Despite his teaching and administrative duties and his involvement with many New York arts organizations, Beeson maintained separate time and space for a very active life as a composer, including a two-year sojourn in Rome, from 1948 to 1950, funded by the Prix de Rome and a Fulbright scholarship, where he completed his first opera. His musical collaborators included librettists Kenward Elmslie and Sheldon Harnick.

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## Biographical / Historical

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At Columbia, Beeson served as chair of the Department of Music from 1968 to 1972, during which time he helped to establish doctorate programs in composition, theory, and ethnomusicology. He also worked to enlarge the University's commitment to the arts, convincing the Mellon Fund to commit \$250,000 to expand offerings in film, writing, and theater. Notable students of Beeson's include Charles Wuorinen, John Kander, Phillip Ramey,

Alice Shields, Joan Tower, Harvey Sollberger, Michael Rosenzweig, Bright Sheng, Mark Birnbaum, Richard Einhorn.

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## Biographical / Historical

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Beeson also participated in numerous organizations related to the promotion of American composers and American music, including board member and elected official positions at Composers Recordings, Inc., the American Music Center, Composers' Forum, American Composers Alliance, the American Society of Composers, Authors and Publishers (ASCAP), the American Academy of Arts and Letters, and the Alice M. Ditson Fund at Columbia. He also served on the Pulitzer Prize music committee. Beeson retired formally in 1988, but continued his involvement with Columbia as a member of the Society of Senior Scholars, in addition to continued informal teaching activities and participation with many organizations up until his death on June 6, 2010.

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## Summary

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Jack Beeson (1921-2010) was a noted American composer and teacher of composition. Beeson's papers include a composition diary, biographical materials, scores, written works, scrapbooks, correspondence, files, datebooks, programs, and audio and audiovisual recordings, as well as written and musical works by other authors.

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## Summary

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The strength of the collection is the documentation of Beeson's activities as a composer. Beeson recorded each of his compositions in a composition diary, which details all drafts, performances, and published versions of each work. Almost all of the works recorded in the diary are represented in the papers by drafts and holographs, and often by published scores as well. Documentation of Beeson's numerous operas includes drafts of libretti as well as background research materials (including some abandoned ideas for operas). In addition, Beeson's scrapbooks include clippings, correspondence, photographs, programs, promotional material, reviews, interviews, and other material related to his compositions. As well, his

personal subject files and correspondence document his activities as a composer, including correspondence with publishers, performers, librettists, and other composers and collaborators. Copyright files are still held by Beeson's daughter, Miranda Beeson, at this time, and may be added to the collection at a future date.

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## Summary

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The papers also contain documentation of Beeson's work as a professor and administrator at Columbia University's Department of Music, where he was ultimately appointed MacDowell Professor Emeritus of Music. These activities include helping to establish doctorate programs in composition, theory, and ethnomusicology, and working to enlarge the University's commitment to the arts, as well as teaching many cohorts of composition students. There is also documentation of Beeson's participation in many New York-based and national organizations for the arts (particularly for the promotion and support of new American music), including the Pulitzer Prize music committee, Composers Recordings, Inc., the American Music Center, Composers' Forum, American Composers Alliance, the American Society of Composers, Authors and Publishers (ASCAP), the American Academy of Arts and Letters, and the Alice M. Ditson Fund at Columbia.

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## Summary

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The multimedia component of the papers includes commercially produced audio recordings of several of Beeson's works. Audiovisual and photographic documentation are sparse. There are a few original visual works including sketches of sets and characters for Beeson's operas. Many photographs are still held by Beeson's family; these may be added to the collection at a future date.

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## Summary

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The papers include little documentation of Beeson's family life. The "JB" scrapbooks contain mostly published photos and interviews relating mainly to Beeson's musical activities; as well, most of his correspondence relates to professional and artistic activities and relationships.

Beeson does document his family life in his autobiography/memoir, *How Operas Are Created by Composers and Librettists: The Life of Jack Beeson, American Opera Composer*.

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## Arrangement

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This collection is arranged in twelve series and several subseries.

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## Administrative Information

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### Publication Statement

Rare Book and Manuscript Library

Butler Library, 6th Floor  
Columbia University, Mail Code 1127  
535 W. 114th St.  
New York, NY 10027

Business Number: (212) 854-5153

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URL: <http://www.columbia.edu/cu/lweb/indiv/rbml/index.html>

### Revision Description

File created. XML document instance created by Catherine C. Ricciardi EAD was imported spring 2019 as part of the ArchivesSpace Phase II migration. Box 119 added. kws/cjb 2009-06-26 2015-02-18 2019-05-20 2023-09-29

### Restrictions on Access

The following boxes are located off-site: 2-115; 119. You will need to request this material from the Rare Book and Manuscript Library at least three business days in advance to use the collection in the Rare Book and Manuscript Library reading room.

### Restrictions on Access

This collection has no restrictions.



### **Restrictions on Access**

Some unique time-based media items have been reformatted and are available onsite via links in the container list. Commercial materials are not routinely digitized. If you would like to access the additional audiovisual materials in Series X, please email [rbml@columbia.edu](mailto:rbml@columbia.edu) for more information.

### **Terms Governing Use and Reproduction**

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### **Immediate Source of Acquisition**

Source of acquisition--Beeson, Jack. Method of acquisition--Gift; Date of acquisition--02/29/84. Accession number--M84-02-29.

### **Ownership and Custodial History**

Gift of Jack Beeson, 1984, 2009-2010.

### **Processing Information**

Surveyed Christina Hilton Fenn 04/03/89.

### **Processing Information**

Papers processed by Emily Clark (GSAS) 2014-2015.

### **Processing Information**

Finding aid written by Emily Clark 2015.

### **Accruals**

Materials may have been added to the collection since this finding aid was prepared. Contact [rbml@columbia.edu](mailto:rbml@columbia.edu) for more information.

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## Related Materials

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### Related Materials

Materials relating to Beeson and his works are found in multiple RBML collections, including the [Alice M. Ditson Fund records](#), the [Gloria Coates papers](#), and the [Douglas Moore papers](#), among others. Recordings of his pieces are also found in many collections, some of which have been digitized. The digitized recordings are available in the [Digital Libraries Collections](#) website for onsite listening.

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## Controlled Access Headings

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- Composers -- United States
- Music -- United States -- 20th century
- Opera -- United States -- 20th century
- Scores (documents for music)
- College teachers
- Beeson, Jack, 1921-2010
- Copland, Aaron, 1900-1990
- Elmslie, Kenward
- Harnick, Sheldon
- Moore, Douglas, 1893-1969
- Columbia University -- Faculty
- Columbia University. Department of Music

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## Collection Inventory

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### Series I: Composition diary, 1956-2009

#### Scope and Contents

Beeson logged all of his works (including dates and locations of composition and of performances of them) in this diary, referred to by Beeson as the "Latouche book." Beeson used his own system of numbering his works in this diary, referred to by him as "Latouche numbers" (a personal system of opus numbers not used by his publisher or in any of Beeson's published writing about his works). This system has been used to chronologically organize the records in this collection. Works prior to 1956 were recorded and backdated, and the total number of logged works at the time of Beeson's death was 136. The Latouche book can be used as a comprehensive guide to Beeson's composition activities.

**Scope and Contents**

The Latouche book is represented here by a facsimile reference copy. There is also a microfilm copy available for reference: MN#2010-7007. Please request access to the original book if required.

**Title/Description****Instances**

Composition diary ("Latouche book"), 1956-2009

box 1

**Scope and Contents**

(Also available on microfilm MN#2010-7007.)

Facsimile of Latouche book

box 25

**Scope and Contents**

(Copy was made from microfilm MN#2010-7007 use this copy for reference purposes)

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**Series II: Biographical Materials, 1939-2010****Scope and Contents**

This series contains materials that include biographical information on or related to Beeson: yearbooks, awards, published interviews, obituaries, and programs for his memorial concert at Columbia University.

**Title/Description****Instances**

Yearbook, 1939

box 2

Yearbook, 1944

box 2

Published interviews, 1979, 1994, 2002

box 2

Recorded interview, 1999

box 73

**Scope and Contents**

("Live from Lincoln Center: Beverly Sills interview composer Jack Beeson and librettist Kenward Elmslie")

Recorded interview, 2008

box 73

**Scope and Contents**

(from ASCAP Living Video Archive)

Awards, 2009-2010

box 2

Obituaries, 2010

box 2

Memorial service pamphlets, 2010

box 2

Letter (from Miranda Beeson to Alice M. Ditson Fund), 2010

box 2

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## Series III: Musical Works, 1933-2010

### Scope and Contents

This series contains documents pertaining to original works composed by Beeson. The bulk of the series is comprised of sketches, drafts, holographs, and published scores, but the series also includes related research material, libretto drafts, notes, and correspondence. Almost all of Beeson's works logged in his composition diary are represented here, excepting a few early works; most include a draft with markings and a final-version holograph transparency in the composer's hand.

### Scope and Contents

The series is arranged chronologically by work according to Beeson's "Latouche numbers" (his own system of opus numbers; see Series I). Within each work, materials are arranged in approximate chronological order. The series begins with fourteen spiral notebooks of early sketches and drafts composed while at Eastman, which include sketches and drafts of early Latouche-numbered works, as well as some early compositions not recorded in the Latouche book.

Title/Description	Instances
Spiral Notebooks, 1939-1945 (14 Items), 1939-1945	
Spiral Notebooks #1-#12, 1939-1945	box 3
Spiral Notebooks #13-#14, 1944-1945	box 4
<i>Two Marches</i> for piano	
Autograph (in hand of Luella Weiner), 1933	box 4
Sketches for an opera based on Byron's 'Manfred'	
Sketch for libretto, 1939	box 4
<i>Piano Sonata</i> (first movement)	
Holograph, 1939	box 4
<b>Scope and Contents</b>	
("Movement in Sonata Form")	
<i>Chorale</i> for mixed chorus	
Holograph, 1939	box 4
<b>Scope and Contents</b>	
("Reharmonization of bass of 'Wach' Auf'-'Die Mietersinger'")	
<i>Gavotte and Musette</i> for piano	
Holograph, 1940	box 4
<i>Variations</i> for piano	

Holograph, 1940	box 4
<b>Scope and Contents</b>	
(See "Eastman notes and compositions" subject file for draft)	
<i>Two Miniatures for soprano and piano</i>	
Holograph, 1940	box 4
<b>Scope and Contents</b>	
(See "Eastman notes and compositions" subject file for draft)	
<i>A Fragment of the Passion according to St. Matthew</i>	
Draft, 1941	box 4
<b>Scope and Contents</b>	
(contains markings)	
<i>Sonata for Violin and Piano</i>	
Holograph and facsimile, 1941	box 4
Draft of violin part, 1941	box 4
<b>Scope and Contents</b>	
(contains markings)	
<i>Sonata for Flute and Piano</i>	
Holograph and facsimiles, 1942	box 4
<i>First Sonata for Piano</i>	
Holograph, 1942	box 4
<b>Scope and Contents</b>	
("Sonata for Piano")	
<i>A Round for Christmas for four voices</i>	
Sketch/draft, 1942	box 4
<b>Scope and Contents</b>	
(contains markings)	
Holograph score and parts, 1951	box 4
Published scores (2), 1960	box 4
<i>Two Madrigals for Five Voices</i>	
Draft, 1943	box 4

**Scope and Contents**

("Stars, I have seen them fall..." and "The Dust of Timas"; contains markings)

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Holograph and facsimile, 1943 box 4

**Scope and Contents**

("Madrigal")

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*Music for Two Earnest Instruments* for organ and trombone

Holograph, 1942 box 4

**Scope and Contents**

(bound with *Second Sonata for Piano* holograph facsimile)

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Holograph facsimile, 1942 box 5

*Concerto Grosso for Piano and Orchestra*

Holograph and facsimile of full orchestral score, 1943 box 4

Holograph and facsimiles of string instrument parts, 1943 box 4

Holograph of instrument parts (except for strings), 1943 box 4

*Madrigal for seven voices*

Draft, 1943 box 5

**Scope and Contents**

("We'll to the woods no more..."; contains markings)

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*Two Fragments from E.A. Robinson* for female voices, strings, and timpani

Holograph and facsimile, 1943 box 5

*Second Sonata for Piano*

Holograph and facsimile, 1943 box 5

*Concerto for Piano and Orchestra*

Holograph of full orchestral score, 1943-1944 box 5

Facsimile of holograph of full orchestral score, 1943-1944 box 32

Holograph and facsimiles of string instrument parts, 1944 box 5

Holograph of instrument parts (except for strings), 1944 box 32

Holograph of two-piano arrangement, 1944 box 32

Facsimile of holograph of two-piano arrangement, 1944 box 32

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*"And Ruth Said..."* for piano and high voice

Holograph, 1944	box 5
<i>Three Settings from the Gaelic</i> for mixed chorus and orchestra	
Holograph and facsimile of full score, 1944	box 5
Holograph and facsimiles (2) of piano-vocal score, 1944	box 5
<i>Third Sonata</i> for Piano	
Holograph, 1944	box 6
<i>Two Diversions</i> for piano	
Draft, 1953	box 6
<b>Scope and Contents</b> (contains markings)	
Holograph and facsimile fragment, 1953	box 6
Facsimile of published score, 1972	box 6
<i>Clouds</i> for low voice and piano	
Holograph and facsimile, 1944	box 6
<i>Four Crazy Jane Songs</i> for mezzo-soprano and piano	
Holograph and facsimile, 1944	box 6
Draft, 1959	box 6
<b>Scope and Contents</b> ("Revision of The Crazy Jane Songs"; contains markings)	
Holograph and facsimile, 1959	box 6
<b>Scope and Contents</b> ("Three Love Songs")	
Holograph and facsimile, 1959	box 6
<b>Scope and Contents</b> ("Lullaby")	
Facsimile of holograph, 1959	box 6
Facsimile with revisions, 1998	box 22
<b>Scope and Contents</b> (See <i>Songs and Arias for Mezzo-Soprano</i> )	
<i>Fourth Sonata</i> for Piano	

Holograph, 1945	box 6
Facsimiles (2) of holograph with revisions, 1951	box 6
<b>Scope and Contents</b> (contains markings)	
<i>Fourth Sonata for Piano</i> revision	
Holograph, 1951	box 6
Facsimile of holograph, 1951	box 6
<b>Scope and Contents</b> (contains markings)	
Published score, 1984	box 6
<b>Scope and Contents</b> ("Fourth Piano Sonata"; contains markings)	
<i>Song for flute and piano</i>	
Holograph, 1945	box 6
Published score and parts (2), 1946	box 6
<b>Scope and Contents</b> (one copy contains markings)	
Published score, 1972	box 6
<i>The Wild Swans at Coole</i> for soprano, flute, harp, and piano	
Holograph and facsimile, 1945	box 6
<i>Three Songs</i> for soprano and piano	
Holograph, 1945	box 6
Facsimile of holograph with revisions, 1945 1951, 1945, 1951	box 6
<b>Scope and Contents</b> (contains markings)	
<b>Scope and Contents</b> (contains markings)	
Holograph and facsimile with revisions, 1951 (contains markings), 1951	box 6
Facsimiles with revisions, 1992-1997	box 22



**Scope and Contents**

(as "Three Blake Songs"; see *Songs and Arias for Tenor and Piano*)

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*Five Songs* for high voice and piano

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Typed text, 1946	box 6
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Holograph, 1946	box 6
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Facsimile of holograph with revisions, 1946 1950, 1946, 1950	box 6
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**Scope and Contents**

(contains markings)

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*Five Songs* revision

---

Holograph, 1950	box 6
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Published scores (2), 1954	box 6
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**Scope and Contents**

(contains markings)

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*Fifth Sonata for Piano*

---

Holograph, 1946	box 6
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*Fifth Sonata for Piano* revision

---

Draft, 1951	box 6
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**Scope and Contents**

(contains markings)

---

Facsimiles (2) of holograph, 1967	box 6
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**Scope and Contents**

(contains markings)

---

Proofs for publication with revisions, 1973	box 6
---	-------

**Scope and Contents**

(contains markings)

---

Published score, 1973	box 6
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**Scope and Contents**

("Fifth Piano Sonata")

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*Five Sonatas for Piano*

---

Bound facsimile of holographs, 1942-1946	box 32
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**Scope and Contents**

(contains undated markings)

---

*Noah and His Sons* chamber opera

---

Sketch/draft of full orchestral score, 1946

box 6

**Scope and Contents**

(incomplete; contains markings)

---

*Jonah* opera

---

Facsimile of typed libretto, 1947

box 7

**Scope and Contents**

(contains markings)

---

Draft of full score, 1947-1950

box 7

**Scope and Contents**

(contains markings)

---

Draft of condensed score, 1947-1950

box 7

**Scope and Contents**

(contains markings)

---

*Interlude* for violin and piano

---

Draft, 1951

box 7

**Scope and Contents**

("Three Lyrical Ballads"; contains markings)

---

Holograph of full score, 1951

box 7

**Scope and Contents**

(contains markings)

---

Holograph and facsimile of violin part, 1951

box 7

**Scope and Contents**

(contains markings)

---

*Eldorado* for high voice and piano

---

Draft, 1951

box 7

**Scope and Contents**

(contains markings)

---

Holograph and facsimile, 1951 box 7

**Scope and Contents**

(facsimile contains markings)

---

Facsimile of holograph with revisions, 1951 1980, 1951, 1980 box 7

**Scope and Contents**

(contains markings)

---

Facsimiles (2) of printed score, 1980 box 7

**Scope and Contents**

(contains markings)

---

Published score, 1982 box 7

**Scope and Contents**

((in *American Artsong Anthology*)

---

*The Hippopotamus* for high voice and piano

---

Draft, 1951 box 7

**Scope and Contents**

(contains markings)

---

Facsimile of holograph, 1951 box 7

---

*The Hippopotamus* for voice and small orchestra

---

Draft of full score, 1952 box 7

**Scope and Contents**

(contains markings)

---

*Three Psalms from the Bay Psalm Book* for mixed chorus

---

Draft, 1951 box 8

**Scope and Contents**

(contains markings)

---

Holograph, 1951 box 8

---

Holograph fragments with sketch of piano accompaniment, 1951 box 8

---

Holograph with piano accompaniment, 1951

	box 8
Facsimiles of holograph (no accompaniment), 1951	box 8
<b>Scope and Contents</b> (contain markings)	
Facsimiles (2) of holograph of <i>Psalm 23</i> , undated	box 8
<b>Scope and Contents</b> (contains markings)	
Published scores (5), 1969	box 8
<i>Three Psalms</i> for mixed chorus	
Draft, 1951	box 8
<b>Scope and Contents</b> (contains markings)	
Holograph and facsimile, 1951 1984, 1951, 1984	box 8
Facsimiles (5) of published score of <i>Psalm 121</i> , 1962	box 8
<i>Piazza Piece</i> for tenor, soprano, and piano	
Draft, 1951	box 8
<b>Scope and Contents</b> (contains markings)	
Holograph, 1951 1988, 1951, 1988	box 8
<b>Scope and Contents</b> (contains revisions)	
Facsimile of holograph, 1951	box 8
Facsimiles (2) of holograph, 1988	box 8
<b>Scope and Contents</b> (contains markings)	
<i>Piazza Piece</i> for soprano and tenor with piano or chamber ensemble	
Draft of piano-vocal score, 2000	box 26
<b>Scope and Contents</b> ("2nd Rewrite of <i>Piazza Piece</i> "; contains markings)	
Holograph and facsimiles (3) of piano-vocal score, 2000 2001, 2000, 2001	box 8

**Scope and Contents**

("Piazza Piece, as the first part of a larger work: The Equilibrists"; contain markings)

Facsimile of holograph of full score for chamber ensemble, 2000	box 26
<i>Big Crash Out West</i> for baritone and piano	
Draft, 1951	box 8
<b>Scope and Contents</b>	
(contains markings)	
Holograph, 1951	box 8
Published scores (2), 1989	box 8
<i>Two Songs</i> for baritone and piano	
Draft, 1952 (contains markings), 1952	box 8
Holograph and facsimile, 1960	box 8
<b>Scope and Contents</b>	
("Senex"; facsimile contains markings)	
Published scores (2) and facsimile, 1962	box 8
<b>Scope and Contents</b>	
("Calvinistic Evensong")	
Published scores (2), 1962	box 8
<b>Scope and Contents</b>	
("Senex")	
<i>Six Lyrics</i> for high voice and piano	
Draft, 1952 ("Dream Pedlary"; contains markings), 1952	box 8
Draft, 1952	box 8
<b>Scope and Contents</b>	
(songs #2-#6; contains markings)	
Facsimiles (2) of holograph, 1952 1959, 1952, 1959	box 8
<b>Scope and Contents</b>	
(contains markings)	
Facsimile of holograph, 1959	box 8

**Scope and Contents**

(contains markings)

Holograph and facsimile, 1995	box 8
<i>Sonata for Viola and Piano</i>	
Draft, 1952	box 8
<b>Scope and Contents</b>	
(contains markings)	
Holograph of score and parts, 1952-1953	box 8
Published score and parts, 1973	box 8
<i>The Elephant</i> for high voice and orchestra	
Draft of piano reduction, 1953	box 9
<b>Scope and Contents</b>	
(contains markings)	
Draft of full orchestral score, 1953	box 9
<b>Scope and Contents</b>	
(contains markings)	
<i>Two Concert Arias</i> for high voice and orchestra or piano	
<b>Scope and Contents</b>	
("The Hippopotamus" and "The Elephant")	
Holograph and facsimile of piano-vocal score, 1951 1953 1995 1997, 1951, 1953, 1995, 1997	box 9
Holograph and facsimile of full orchestral score, 1953 1995 1997, 1953, 1995, 1997	box 9
Holograph and facsimile of instrument parts, 1993 1995, 1993, 1995	box 9
Bound facsimiles of holographs of <i>Five Songs Six Lyrics</i> <i>Two Concert Arias Piazza Piece Big Crash Out West Two</i> <i>Songs</i> , and <i>Eldorado</i> , undated	box 9
<i>Hello Out There</i> chamber opera	
Holograph of piano-vocal score, 1953	box 9
Draft of full orchestral score, 1953	box 9

**Scope and Contents**

(contains markings)

Published scores (2), 1960	box 9
<b>Scope and Contents</b>	
(contains markings)	
<i>The Tides of Miranda</i> for five voices and piano	
Draft, 1954	box 9
<b>Scope and Contents</b>	
(contains markings)	
Holograph, 1954	box 9
Published score, 1969	box 9
<b>Scope and Contents</b>	
(contains markings)	
<i>The Sweet Bye and Bye</i> chamber opera	
Libretto draft materials, 1954-1955	box 10
<b>Scope and Contents</b>	
(bound; contains markings)	
Facsimile of typed libretto, 1955	box 10
Typed synopsis, undated	box 10
Draft of full score, 1956	box 10
<b>Scope and Contents</b>	
(contains markings)	
Holograph and facsimile fragments, undated	box 10
Facsimile of holograph of piano-vocal score, 1966	box 10
Published libretto, 1966	box 10
Published vocal score, 1966	box 10
"Mother Rainey's Aria: The Wages of Sin" and "Reprise: To the Seducer" from <i>The Sweet Bye and Bye</i> arranged for mezzo-soprano and piano	
Facsimile with revisions, 1998	box 22

**Scope and Contents**

(see *Songs and Arias for Mezzo-Soprano*)

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*Love Song Arietta*, and *Aria* for tenor and piano

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Facsimiles with revisions, 1992-2002 box 22

**Scope and Contents**

(see *Songs and Arias for Tenor and Piano*)

---

*Indiana Homecoming* for baritone and piano

---

Draft, 1956 box 11

**Scope and Contents**

(untitled; contains markings)

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Holograph and facsimile, 1956 box 11

---

Published scores (2), 1973 box 11

---

*The Bear Hunt* for three male voices and piano

---

Draft, 1956 box 11

**Scope and Contents**

(contains markings)

---

Published score, 1960 box 11

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*Leda* for reciting voice and piano

---

Draft, 1957 box 11

**Scope and Contents**

(contains markings)

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Holograph and facsimile, 1957 1995, 1957, 1995 box 11

**Scope and Contents**

(contains markings)

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Facsimile of text, 1995 box 11

**Scope and Contents**

(contains markings)

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*Sketches in Black and White* for piano

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Holograph and facsimile, 1958 box 11

---

*Symphony No. 1 in A*

---

Draft of condensed score, 1959 box 11



**Scope and Contents**

(contains markings)

Draft of full score, 1959

**Scope and Contents**

(contains markings)

Published scores (2), 1972

box 11

*Round and Round* for piano four hands

Draft, 1959

box 11

**Scope and Contents**

(contains markings)

Holograph and facsimile, 1959

box 11

**Scope and Contents**

(facsimile contains markings)

Published score, 1970

box 11

*Against Idleness and Mischief and In Praise of Labor* for voice and piano

Holograph and facsimile, 1959

box 11

Published score, 1973

box 19

**Scope and Contents**

(see *Nine Songs and Arias for Soprano and Piano*)

*Fire, Fire, Quench Desire* for high voice and piano

Draft, 1959

box 11

**Scope and Contents**

(contains markings)

Holograph and facsimile, 1959

box 11

Published score, 1973

box 19

**Scope and Contents**

(see *Nine Songs and Arias for Soprano and Piano*)

*Evening Prayer* for mixed voices a cappella

Draft, 1959

box 11

**Scope and Contents**

(contains markings)

Holograph, 1959	box 11
Published score and facsimile, 1960	box 11
<b>Scope and Contents</b>	
("Matthew, Mark, Luke and John")	
Published score, 1984	box 19
<b>Scope and Contents</b>	
("Night Spell"; see <i>Rounds and Rhymes</i> )	
Nursery Rhyme Rounds for mixed voices	
Sketch fragment, 1959	box 11
<b>Scope and Contents</b>	
("Hickup Snicup")	
Holograph, 1959	box 11
Holograph, 1980	box 19
<b>Scope and Contents</b>	
("Swan Song" and "Hiccup, Snicup"; see "Merry-Go-Round")	
Published score, 1984	box 19
<b>Scope and Contents</b>	
("Swan Song" and "Hiccup, Snicup"; see <i>Rounds and Rhymes</i> )	
<i>Transformations</i> for large orchestra	
Draft of condensed score, 1959	box 11
<b>Scope and Contents</b>	
(contains markings)	
Draft of full score, 1959	box 11
<b>Scope and Contents</b>	
(contains markings)	
Published full score, 1972	box 11
<i>Commemoration (Concert Overture for Band)</i> with optional chorus	

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Draft of condensed score, 1959-1960	box 11
<b>Scope and Contents</b> (contains markings)	
List of instrument parts, 1960	box 11
Facsimiles (2) of piano-vocal score holograph, 1960	box 11
<b>Scope and Contents</b> ("ad lib. Choral close to Commemoration")	
<i>Fanfare for brass, winds, and percussion</i>	
Draft/sketch, 1963	box 11
<b>Scope and Contents</b> (contains markings)	
Holograph and facsimile of full score, 1963 1995, 1963, 1995	box 11
Holograph and facsimiles of instrument parts, 1963 1995, 1963, 1995	box 11
<i>Lizzie Borden opera</i>	
Three bound volumes of libretto materials, including drafts, correspondence, clippings, notes, etc., 1955-1959	box 12
Libretto facsimile, undated	box 12
Libretto facsimile with corrections, 1964	box 12
Assorted sketch material, fragments, and notes, circa, 1960-1965	box 13
<b>Scope and Contents</b> (contains markings)	
Notes, revisions, correspondence relating to libretto, circa, 1962-1968	box 13
Draft of condensed score, 1965	box 13
<b>Scope and Contents</b> (contains markings)	
Holograph of piano-vocal score, 1965	box 13
Facsimile of piano-vocal score holograph for Act III Scene 2, 1965	box 13

**Scope and Contents**

(contains markings)

Facsimile of piano-vocal score holograph, 1965	box 33
<b>Scope and Contents</b>	
(contains markings)	
Facsimile of piano-vocal score holograph, 1965	box 25
<b>Scope and Contents</b>	
(This was Brenda Lewis' copy, given to her when she created the title role in the 1965 world premiere. The score contains markings. Any references should credit "Courtesy of Brenda Lewis Cooper and Video Artists International.")	
Published libretti (2), 1966	box 13
<b>Scope and Contents</b>	
(contains markings)	
Published piano-vocal score, circa, 1966-1967	box 13
Published libretto, 1996	box 13
"Margret's Garden Aria" and "Abbie's Bird Song" from <i>Lizzie Borden</i> arranged for voice and piano	
Draft, 1967 (contains markings), 1967	box 14
Published scores (2), 1968	box 14
<b>Scope and Contents</b>	
("Margret's Garden Aria")	
Published scores (2), 1968	box 14
<b>Scope and Contents</b>	
("Abbie's Bird Song")	
Published score, 1973	box 19
<b>Scope and Contents</b>	
(see <i>Nine Songs and Arias for Soprano and Piano</i> )	
"Killing Time" from <i>Lizzie Borden</i> arranged for mezzo-soprano and piano	
Facsimile with revisions, 1998	box 22

**Scope and Contents**

(see *Songs and Arias for Mezzo-Soprano and Piano*)

<i>Two Choral Rounds</i> for four voices a cappella	
Draft, 1965	box 14
<b>Scope and Contents</b>	
(contains markings)	
<i>Greener Pastures</i> for four voices a cappella	
Holograph, 1965	box 14
Published scores (2), 1968	box 14
<i>Boys and Girls Together</i> for four voices a cappella	
Published score, 1968	box 14
<i>Sonata Canonica</i> for two alto recorders	
Draft, 1966	box 14
<b>Scope and Contents</b>	
(contains markings)	
Holograph and facsimile, 1966	box 14
Published scores (2), 1967	box 14
<i>Homer's Woe</i> for high voices	
Draft, 1966	box 14
<b>Scope and Contents</b>	
(contains markings)	
Holograph and facsimile, 1966	box 14
Publishing proofs, 1967	box 14
Published score, 1967	box 14
<i>Two Pieces</i> for chamber ensemble	
Draft of full score, 1967	box 14
<b>Scope and Contents</b>	
(contains markings)	
Facsimile of "one-line sketch", 1967	box 14

**Scope and Contents**

("The Hoosier Balks" and "The Hawkesley Blues")

Facsimile of holograph of full score, 1967	box 14
<i>My Heart's in the Highlands</i> chamber opera	
Assorted composition notes and resource materials, circa, 1966	box 14
Libretto draft, circa, 1966	box 14
Libretto "master" and copies (2), circa, 1966	box 14
Typed libretto, undated	box 14
<b>Scope and Contents</b>	
(signed)	
Libretto copy, 1969	box 15
<b>Scope and Contents</b>	
(contains markings)	
Draft of condensed score, 1966-1967	box 15
<b>Scope and Contents</b>	
(contains markings)	
Holograph of piano-vocal score, 1969	box 15
Facsimile of holograph of piano-vocal score, 1969	box 15
<b>Scope and Contents</b>	
(contains markings)	
Facsimiles (2) of holograph of piano-vocal score, 1969	box 33
<b>Scope and Contents</b>	
(one copy contains markings)	
"Alternative Ending for PVSC"	
<b>Scope and Contents</b>	
(from <i>My Heart's in the Highlands</i> )	
Draft, 1969	box 15
Facsimile of Holograph, undated	box 15
"Credits Prelude"	

**Scope and Contents**

(from *My Heart's in the Highlands*)

Draft, 1969	box 15
<b>Scope and Contents</b>	
(contains markings)	
Facsimile of holograph, 1969	box 15
"Saint Peters Kirche or Peter's Kirk"	
<b>Scope and Contents</b>	
(from <i>My Heart's in the Highlands</i> )	
Draft, 1969	box 15
<b>Scope and Contents</b>	
(contains markings)	
Holograph, 1969	box 15
<i>Occasional Small Pieces</i> for mixed voices	
Draft, 1969	box 15
<b>Scope and Contents</b>	
(contains markings)	
<i>To a Lady Who Asked for a Cypher</i> for mixed voices a cappella	
Holograph and facsimile, 1969 1970, 1969, 1970	box 15
<b>Scope and Contents</b>	
(facsimile contains markings)	
Publishing proofs, 1970	box 15
Published score, 1970	box 15
<i>In Praise of the Bloomers</i> for male voices a cappella	
Holograph and facsimile, 1969	box 15
Published score, 1970	box 15
<i>A Creole Mystery</i> for mezzo-soprano or baritone and string quartet	
Facsimiles (3) of short story to be adapted as text, 1970	box 15

**Scope and Contents**

(contain markings)

Typed text, 1970	box 15
Draft of full score, 1970	box 15
<b>Scope and Contents</b>	
(contains markings)	
Holograph and facsimile of piano-vocal score, 1970	box 15
Published piano-vocal score, 1979	box 15
<i>Everyman's Handyman</i> for male voices a cappella	
Sketches and drafts, 1970	box 16
<b>Scope and Contents</b>	
(contain markings)	
Holograph and facsimile, 1970	box 16
Published score, 1972	box 16
<i>The Model Housekeeper</i> for female voices	
Sketches and drafts, 1970	box 16
<b>Scope and Contents</b>	
(contains markings)	
Holograph and facsimile, 1970	box 16
Published scores (2), 1972	box 16
<b>Scope and Contents</b>	
(inscribed)	
<i>To a Sinister Potato</i> for baritone and piano	
Draft, 1970	box 16
Holograph and facsimile, 1970	box 16
Published scores (2), 1973	box 16
<i>The You Should of Done It Blues</i> for soprano and piano	
Draft, 1971	box 16
Holograph, 1971	box 16
Published score, 1973	box 19



**Scope and Contents**

(see *Nine Songs and Arias for Soprano and Piano*)

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*Death by Owl-Eyes* for high voice and piano

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Draft, 1971 box 16

**Scope and Contents**

(contains markings)

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Holograph, 1971 box 16

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Published score, 1973 box 16

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Published score, 1973 box 19

**Scope and Contents**

(see *Nine Songs and Arias for Soprano and Piano*)

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*The Day's No Rounder than Its Angles Are* for middle voice and string quartet

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Copies of text (2), 1971 box 16

**Scope and Contents**

(contains markings)

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Draft of full score, 1971 box 16

**Scope and Contents**

(contains markings)

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Holograph of piano-vocal score, 1971 box 16

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Published piano-vocal score, 1979 box 16

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*Old Hundredth Prelude and Doxology* for organ

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Newspaper clipping, 1972 box 16

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Draft, 1972 box 16

**Scope and Contents**

(contains markings)

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Holograph and facsimile, 1972 1973, 1972, 1973 box 16

**Scope and Contents**

(facsimile contains markings)

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Published score, 1976 box 16

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*Captain Jinks of the Horse Marines* opera

"Notes and Ideas", 1972	box 16
Copy of original play by Clyde Fitch with annotations for adaptation,, 1972	box 16
<b>Scope and Contents</b> (contains markings)	
Assorted libretto materials (sketches, memoranda, drafts), circa, 1972-1976	box 16
<b>Scope and Contents</b> (contains markings)	
Facsimile of libretto, 1972	box 16
Composition sketches, undated	box 17
Draft of condensed score, 1972-1974	box 17
<b>Scope and Contents</b> (contains markings)	
Facsimiles of holograph of vocal score, 1974-1975	box 34
<b>Scope and Contents</b> (Act III only; Acts II and III; assorted fragments)	
Fragments of facsimile of holograph of vocal score, 1974-1975	box 17
Facsimile of holograph of vocal score, 1974-1975	box 17
<b>Scope and Contents</b> (contains markings)	
Facsimile of libretto, 1975	box 17
Facsimile of libretto, 1976	box 17
<b>Scope and Contents</b> (contains markings)	
Notebook of notes and corrections, circa, 1975-1976	box 18
Published libretti (4), 1976	box 18
Published libretto, 1976	box 18
Published condensed vocal score, 1983	box 18
"To Violetta Valery" from <i>Captain Jinks of the Horse Marines</i> , arranged for soprano and piano	
Published score, 1973	box 19

**Scope and Contents**

(see *Nine Songs and Arias for Soprano and Piano*)

"Two Cavatinas" from *Captain Jinks of the Horse Marines*,  
arranged for tenor and piano

Facsimile with revisions, circa, 1992-2002 box 22

**Scope and Contents**

(see *Songs and Arias for Tenor and Piano*)

"Aria in Praise of Sopranos" from *Captain Jinks of the Horse  
Marines*, arranged for tenor and piano

Facsimile with revisions, circa, 1992-2002 box 22

**Scope and Contents**

(see *Songs and Arias for Tenor and Piano*)

*From a Watchtower* for soprano and piano

Draft, 1976 box 18

**Scope and Contents**

(contains markings)

Holograph, 1976 box 18

Facsimiles (2) of holograph, 1976 1991 1992, 1976, 1991,  
1992 box 18

**Scope and Contents**

(contains markings)

Copies of text (2), circa, 1992 box 18

**Scope and Contents**

(contains markings)

*Dr. Heidegger's Fountain of Youth* chamber opera

Drafts of libretto and synopsis, circa, 1976-1978 box 18

**Scope and Contents**

(contains markings)

Composition sketches and notes, undated, 1976 box 18

Draft of condensed score, 1977 box 18

**Scope and Contents**

("Dr. Heidegger's Experiment"; contains markings)

Fragment of holograph facsimile, 1977	box 18
Notebook with notes and corrections, circa, 1977-1979	box 18
Facsimile of piano-vocal score holograph, 1978	box 34
<b>Scope and Contents</b>	
(contains markings)	
Facsimile of piano-vocal score holograph, 1978 1992 1995, 1978, 1992, 1995	box 34
<b>Scope and Contents</b>	
(contains markings)	
Published piano-vocal score, 1998	box 18
<b>Scope and Contents</b>	
(contains markings)	
"The Widow's Waltz" from <i>Dr. Heidegger's Fountain of Youth</i> , arranged for soprano and piano	
Published score, 1973	box 19
<b>Scope and Contents</b>	
(see <i>Nine Songs and Arias for Soprano and Piano</i> )	
"Prescription for Living" from <i>Dr. Heidegger's Fountain of Youth</i> , arranged for bass-baritone and piano	
Facsimiles (2) of holograph, 1990	box 19
<b>Scope and Contents</b>	
(contains markings)	
"The Spinster's Anguish" from <i>Dr. Heidegger's Fountain of Youth</i> , arranged for mezzo-soprano and piano	
Facsimile with revisions, 1998 (see <i>Songs and Arias for Mezzo-Soprano</i> ), 1998	box 22
<i>CAT!</i> for high or middle voice and piano	
Draft, 1952	box 19
<b>Scope and Contents</b>	
(contains markings)	
Published score, 1973	box 19

**Scope and Contents**

(see *Nine Songs and Arias for Soprano and Piano*)

Holograph and facsimile, 1979	box 19
<i>Nine Songs and Arias for Soprano and Piano</i>	
Published score, 1973	box 19
<i>Knots for mixed voices a cappella</i>	
Draft, 1979	box 19
<b>Scope and Contents</b>	
(contains markings)	
Holograph and facsimile, 1979 1992, 1979, 1992	box 19
<b>Scope and Contents</b>	
(contains markings)	
<i>Cowboy Song for baritone and piano</i>	
Draft, 1979	box 19
<b>Scope and Contents</b>	
(contains markings)	
Holograph, 1979	box 19
Published scores (2), 1989	box 19
<i>Hinx, Minx for four mixed voices a cappella</i>	
Draft, 1980	box 19
<b>Scope and Contents</b>	
(contains markings)	
<i>Merry-Go-Round for mixed voices</i>	
Holograph and facsimile, 1980	box 19
<i>Rounds and Rhymes for mixed voices</i>	
Published score, 1984	box 19
<i>Cyrano opera</i>	
Bound book of notes and corrections, 1984-1999	box 19
Libretto, undated, 1988	box 19

**Scope and Contents**

(contains markings)

Draft of full score, 1980-1986	box 26
<b>Scope and Contents</b>	
(contains markings)	
Holograph of piano-vocal score, 1986	box 19
Holograph of full score, 1987 1993 1994 1999, 1987, 1993, 1994, 1999	box 29-30
Printed individual instrument parts, 1989)	box 20
<b>Scope and Contents</b>	
(Act II only; contain markings)	
Printed individual instrument parts, 1989	box 20
<b>Scope and Contents</b>	
(Act III only; contain markings)	
"An Introspection" from <i>Cyrano</i> , arranged for tenor and piano	
Facsimile of piano-vocal holograph, 1994	box 21
<b>Scope and Contents</b>	
(contains markings)	
<i>Magicke Pieces</i> for mixed chorus, bass-baritone, and three winds	
Texts, 1990	box 21
<b>Scope and Contents</b>	
(contains markings)	
Draft, 1991	box 27
<b>Scope and Contents</b>	
(contains markings)	
Full score facsimiles (2), 1991	box 34
<b>Scope and Contents</b>	
(one contains markings)	
Text and sketch, 1991	box 21
Holograph, 1991 1992, 1991, 1992	box 21

Facsimile of holograph, 1991 1992 1994, 1991, 1992, 1994	box 21
<b>Scope and Contents</b>	
(contains markings)	
Publishing proofs, 1995	box 21
<b>Scope and Contents</b>	
(contains markings)	
<i>A Tale Told by Mary's Lamb</i> for tenor and piano	
Draft, 1991	box 28
<b>Scope and Contents</b>	
(contains markings)	
Holograph and facsimile, 1991 1994, 1991, 1994	box 21
Facsimile with revisions, circa, 1999-2002	box 22
<b>Scope and Contents</b>	
(see <i>Songs and Arias for Tenor and Piano</i> )	
<i>In the Public Gardens</i> for tenor and piano	
Draft, 1991	box 21
<b>Scope and Contents</b>	
(contains markings)	
Holograph and facsimile, 1991	box 21
Facsimile with revisions, circa, 1999-2002	box 22
<b>Scope and Contents</b>	
(see <i>Songs and Arias for Tenor and Piano</i> )	
<i>Hide and Seek</i> for tenor and piano	
Draft, 1991	box 21
<b>Scope and Contents</b>	
(contains markings)	
Holograph and facsimile, 1991 1994, 1991, 1994	box 21
Facsimile with revisions, circa, 1999-2002	box 22

**Scope and Contents**

(see *Songs and Arias for Tenor and Piano*)

<i>Mary Magdalene's Song</i> for mezzo-soprano and piano	
Assorted source materials, circa, 1991-1993	box 21
Draft, 1991	box 21
<b>Scope and Contents</b>	
(contains markings)	
Holograph and facsimile, 1991 1993, 1991, 1993	box 21
<b>Scope and Contents</b>	
(holograph contains markings)	
Facsimile with revisions, 1998	box 22
<b>Scope and Contents</b>	
(see <i>Songs and Arias for Mezzo-Soprano and Piano</i> )	
<i>Fantasy, Ditty, and Fughettas</i> for two baroque (or modern) flutes	
Draft, 1992 (contains markings), 1992	box 21
Facsimiles (2) of holograph, 1992	box 21
<b>Scope and Contents</b>	
(one is accompanied by correspondence)	
Published scores (2), 1998	box 21
<i>Two Millay Sonnets</i> for mezzo-soprano and piano	
Draft, 1992	box 21
<b>Scope and Contents</b>	
(contains markings)	
Holograph, 1992	box 21
<b>Scope and Contents</b>	
(contains markings)	
Facsimile of holograph, 1992	box 21
<b>Scope and Contents</b>	
("What lips my lips have kissed...")	
Facsimile of holograph, 1992 1993 1998, 1992, 1993, 1998	box 21



**Scope and Contents**

(contains markings)

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Facsimile with revisions, 1998 box 22

**Scope and Contents**

(see *Songs and Arias for Mezzo-Soprano and Piano*)

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*Epitaphs* for mixed voices a cappella

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Drafts of song texts with notes, corrections, and correspondence, 1993 1999 2004-2005, 1993, 1999, 2004-2005 box 21

**Scope and Contents**

(contains markings)

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Draft, 1993 box 27

**Scope and Contents**

(contains markings)

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Holograph and facsimile, accompanied by song text, 1993 2003, 1993, 2003 box 21

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Published scores (7), 1998 box 21

**Scope and Contents**

(all contain markings)

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*Sorry, Wrong Number* chamber opera

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Facsimile of original play with notes for adaptation, 1995 box 22

**Scope and Contents**

(contains markings)

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Draft of condensed score, 1995 box 27

**Scope and Contents**

(contains markings)

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Notebook of notes and corrections, 1996-2002 box 22

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Typed libretto and facsimiles (3), 1996 1999, 1996, 1999 box 22

**Scope and Contents**

(some contain markings)

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Holograph of vocal score, 1996 1999, 1996, 1999 box 22

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Facsimile of holograph of vocal score, 1996 box 35

Facsimile of holograph of vocal score, 1996 1999 2007, 1996, 1999, 2007	box 35
Holograph of full score, 1996 1999, 1996, 1999	box 31
Printed individual instrument parts, 1997 1999, 1997, 1999	box 22
<b>Scope and Contents</b>	
(contains markings)	
<i>Pull My Daisy</i> for soprano or tenor and piano	
Draft, 1997 (contains markings), 1997	box 22
Facsimiles (4) of holograph, undated	box 22
Facsimile with revisions, circa, 1999-2002	box 22
<b>Scope and Contents</b>	
(see <i>Songs and Arias for Tenor and Piano</i> )	
Resika, Paul (1928-). <i>Pull My Daisy</i> , [1998]	box 118
<u>Creator</u> : Resika, Paul	
<b>Scope and Contents</b>	
Intaglio print with music by Jack Beeson, text by Allen Ginsberg, and art by Paul Resika, signed by all three contributors. Created in celebration of the 50th anniversary of the American Academy of Arts and Letters, all three being members of the Academy.	
<i>Songs and Arias for Mezzo-Soprano and Piano</i>	
Revised texts, holographs and proofs, and related correspondence, circa, 1998	box 22
<b>Scope and Contents</b>	
(contains markings)	
<i>Songs and Arias for Tenor and Piano</i>	
Revised texts, holographs and proofs, and related correspondence, circa, 1992-2002	box 22
<b>Scope and Contents</b>	
(contains markings)	
<i>Interludes and Arias from 'Cyrano'</i> for baritone and orchestra	
Holograph of piano-vocal score, 1986	box 23
Facsimiles (2) of piano-vocal score, 1986 1997, 1986, 1997	box 23

Holograph of full score, 1999	box 31
Notes and corrections, circa, 1999	box 23
<i>Practice in the Art of Elocution</i> for soprano and piano	
<b>Scope and Contents</b>	
(includes "Four Forbidden Songs")	
Text drafts, pre-composition notes, correspondence, etc., circa, 1997-2002	box 23
Draft/sketch, 1997-1998	box 27
Holograph, 1998 2002, 1998, 2002	box 23
List of "difficult sentences", list of corrections, and related correspondence,, 1998	box 23
Facsimiles (2) of holograph, 1998	box 23
<b>Scope and Contents</b>	
("Four Forbidden Songs" pages only; one copy contains 2001 revisions)	
<i>The Daring Young Man on the Flying Trapeze</i> for countertenor and chamber ensemble (or piano)	
Pre-composition notes, research, clippings, correspondence, text drafts, circa, 1998	box 23
Sketch, 1998	box 23
<b>Scope and Contents</b>	
(contains markings)	
Draft of condensed score, 1998	box 27
<b>Scope and Contents</b>	
(contains markings)	
Holograph of full score and facsimile, 1999 2008, 1999, 2008	box 23
Holograph of piano-vocal score and facsimile, 1999 2008, 1999, 2008	box 23
Fragments of holograph facsimile with revisions, 2008	box 23
Printed instrument parts, circa, 2000	box 23
<b>Scope and Contents</b>	
(contains markings)	
Publishing proofs of instrument parts, 2008	box 23

<i>Ophelia Sings</i> for mezzo-soprano and chamber ensemble	
Text drafts, pre-composition notes, correspondence, etc., circa, 1999-2000	box 23
Draft, 1999	box 27
<b>Scope and Contents</b> (contains markings)	
Holograph of piano-vocal score and facsimile, 2000	box 23
Facsimile of holograph of full score, 2000	box 35
<i>The Equilibrists</i> for soprano, tenor, and chamber ensemble	
Text with markings and notes, circa, 2001	box 24
Facsimile of piano-vocal score holograph, 2001	box 24
Full score holograph, 2001	box 24
Facsimile of full score holograph, 2001 2009, 2001, 2009	box 24
<b>Scope and Contents</b> (contains markings)	
Notes and correspondence, circa, 2001-2009	box 24
Printed instrument and vocal parts, 2009	box 24
<i>In Praise of Singing</i> for mixed voices a cappella	
Text drafts with notes, 2001	box 24
Draft, 2001	box 27
<b>Scope and Contents</b> (contains markings)	
Holograph and facsimile, 2001 2002, 2001, 2002	box 24
<b>Scope and Contents</b> (facsimile contains markings)	
Typed text, notes, and correspondence, 2002	box 24
Published score, 2002	box 24
<i>A Wagner Lover</i> for baritone and piano	
Draft, 2001	box 27
<b>Scope and Contents</b> (contains markings)	
<i>Spooning with Chowder</i> for bass-baritone and piano	

Draft, 2001	box 27
<b>Scope and Contents</b>	
("A Long Song, with Clams"; contains markings)	
<i>Waikiki</i> for bass-baritone and piano	
Sketch, 2001	box 24
<b>Scope and Contents</b>	
("Sketch for something")	
Draft and facsimile, 2002	box 27
<b>Scope and Contents</b>	
(contains markings)	
<i>Scherzo Cannibalistique</i> for bass-baritone and piano	
Draft, 2002	box 27
<b>Scope and Contents</b>	
(contains markings)	
<i>A Rupert Brooke Cycle</i> for bass-baritone and piano	
Texts, pre-composition research and notes, corrections, circa, 2001-2004	box 24
<b>Scope and Contents</b>	
(contains markings)	
Holograph, 2001-2004	box 24
Facsimile of holograph, 2001-2004	box 35
<b>Scope and Contents</b>	
(contains markings)	
Facsimile of holograph divided into individual songs, 2001-2004	box 24
<b>Scope and Contents</b>	
(contains markings)	
<i>Summer Rounds and Canons</i> for mixed chorus and solo voices a cappella	
Texts, pre-composition notes, corrections, correspondence, circa, 2002-2003	box 25
Draft, 2002	box 27

**Scope and Contents**

(contains markings)

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Holograph, 2002-2003	box 27
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Facsimile of holograph, 2002-2003	box 35
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**Scope and Contents**

(contains markings)

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*A Too-Late Love Song* for bass voice and piano

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Sketch and draft, 2002	box 27
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**Scope and Contents**

(contains markings)

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*A Farewell: 'Vale' from Carthage* for bass voice and piano

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Draft, 2003	box 27
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**Scope and Contents**

(contains markings)

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*If Blossoms Could Blossom...* for bass voice and piano

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Draft, 2003	box 27
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**Scope and Contents**

(contains markings)

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*Three Viereck Songs* for bass voice and piano

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Pre-composition notes, correspondence, drafts of texts, etc., circa, 2002-2003	box 25
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Holograph, 2003	box 25
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Facsimiles of holograph (complete score and individual songs), 2003	box 36
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*Gallows Songs (Four Gallows Songs)* for mixed voices a cappella

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Draft of "The Sigh", 2007	box 27
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**Scope and Contents**

(contains markings)

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Draft of "On the Housefly Planet", 2007	box 27
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**Scope and Contents**

(contains markings)

Draft of "The Lonely Knee", 2007	box 27
<b>Scope and Contents</b>	
(contains markings)	
Draft of "The Picket Fence", 2007	box 27
<b>Scope and Contents</b>	
(contains markings)	
Holograph of score with piano accompaniment, 2007	box 27
<b>Scope and Contents</b>	
("Four Gallows Songs")	
Facsimile of holograph, 2007	box 36
Post-composition notes, corrections, and correspondence, circa, 2007-2008	box 25
<i>A Fugue in Flight</i> for piano	
Sketch-draft, 2009	box 27
<b>Scope and Contents</b>	
(contains markings)	
Holograph, 2009	box 25
Facsimile of holograph, 2009	box 36
Publishing proofs and correspondence, 2009	box 25
<b>Scope and Contents</b>	
(contains markings)	
<i>Kilroy Was Here</i> for baritone and piano	
Pre-composition notes, texts, clippings, and correspondence, circa, 2010	box 25
Sketch and draft, 2010	box 27
<b>Scope and Contents</b>	
(contains markings)	
Holograph, 2010	box 25
Facsimiles (2) of holograph, 2010	box 36

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## Series IV: Written Works, circa 1962-2006

### Scope and Contents

This series contains drafts and published copies of written works by Beeson, divided into two subseries. The bulk of the first subseries is a handwritten first draft of Beeson's autobiography, *How Operas Are Created by Composers and Librettists: The Life of Jack Beeson, American Opera Composer*, which Beeson termed "The Book." The second subseries includes typescript drafts of "The Autobiography of Lizzie Borden" (later published as an article in *Opera Quarterly* and as a chapter of The Book), and two issues of the journal *Current Musicology* with articles by Beeson.

### Subseries IV.1: "The Book", circa 2004-2006

#### Scope and Contents

Handwritten first draft of Beeson's autobiography; also a typescript copy of the first draft.

Title/Description	Instances
<i>How Operas Are Created by Composers and Librettists: The Life of Jack Beeson, American Opera Composer</i> ("The Book")	
Handwritten draft in 14 notebooks, circa 2004-2006	box 37
Typed draft of first chapter, 2006	box 37

### Subseries IV.2: Articles, circa 1962-2005

#### Scope and Contents

Two typescript copies of "The Autobiography of Lizzie Borden"; two issues of *Current Musicology* with articles by Beeson.

Title/Description	Instances
"The Autobiography of Lizzie Borden," published in <i>Opera Quarterly</i> 4(1), 1986	
Typed draft, 1962 (contains markings), 1962	box 37
"Opera at Columbia University, 1941-1958" published in <i>Current Musicology</i> 70	
Published journal, 2000	box 37
"Recollections," published in <i>Current Musicology</i> , 79/80	
Published journal, 2005	box 37

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## Series V: Scrapbooks, 1929-2010

### Scope and Contents

This series contains scrapbooks created by Beeson, where he collected materials pertaining to his life and his works. The scrapbooks include news clippings, correspondence, programs and pamphlets, research materials, notes, and photographs. The series is divided into three subseries: scrapbooks pertaining to Beeson's musical works, to Beeson's autobiography ("The Book"), and to Beeson's life and hobbies (the "JB" scrapbooks).

### Subseries V.1: Musical Works Scrapbooks, 1954-2009

#### Scope and Contents

Beeson created one or more scrapbooks for several of his major works: *Hello Out There*, *The Sweet Bye and Bye*, *Lizzie Borden*, *My Heart's in the Highlands*, *Captain Jinks of the Horse Marines*, *Dr. Heidegger's Fountain of Youth*, *Cyrano*, *Sorry, Wrong Number*, and *Four Forbidden Songs*. There is also a scrapbook for an abandoned opera concept, *Burr vs. Burr*. The majority of the materials in these scrapbooks is comprised of research materials, correspondence, programs, publicity materials, and reviews pertaining to each of the works. Materials pertaining to *Lizzie Borden*, Beeson's most frequently performed work, occupy seven scrapbooks.

Title/Description	Instances
<i>Hello Out There</i> scrapbook, 1954-2000	box 38
<i>The Sweet Bye and Bye</i> scrapbook, 1957-1999	box 38
<i>Lizzie Borden I</i> scrapbook, 1965-1967	box 38
<i>Lizzie Borden II</i> scrapbook, 1967-1976	box 38
<i>Lizzie Borden III</i> scrapbook, 1976-1992	box 39
<i>Lizzie Borden IV</i> scrapbook, 1992-1996	box 39
<i>Lizzie Borden V</i> scrapbook, 1996-1999	box 39
<i>Lizzie Borden VI</i> scrapbook, 1999-2000	box 39
<i>Lizzie Borden VII</i> scrapbook, 2000-2008	box 39
<i>My Heart's in the Highlands I</i> scrapbook,, 1969-1970	box 40
<i>My Heart's in the Highlands II</i> scrapbook,, 1970-2008	box 40
<i>My Heart's in the Highlands III</i> scrapbook,, 1988	box 40
<i>Captain Jinks of the Horse Marines I</i> scrapbook,, 1975	box 40
<i>Captain Jinks of the Horse Marines II</i> scrapbook,, 1976-2009	box 40
<i>Burr vs. Burr</i> scrapbook, circa 1976-1986 (compiled 2009), 1976-1986	box 41
<i>Dr. Heidegger's Fountain of Youth</i> scrapbook,, 1977-2004	box 41
<i>Cyrano de Bergerac (play)</i> scrapbook, 1980-2008	box 41

<i>Cyrano</i> scrapbook, 1993-2007	box 41
<i>Sorry, Wrong Number</i> scrapbook, 1996-2008	box 41
<i>Four Forbidden Songs</i> scrapbook, 1998-2008	box 41

### Subseries V.2: "The Book" Scrapbook, 2008-2010

#### Scope and Contents

Beeson kept one scrapbook with materials pertaining to the publication and distribution of his autobiography. This scrapbook includes reviews and publicity, as well as materials related to the book's publisher, Edwin Mellon Press.

Title/Description	Instances
<i>The Book</i> scrapbook, circa, 2008-2010	box 42

### Subseries V.3: Personal ("JB") Scrapbooks, 1929-2010

#### Scope and Contents

Beeson created the "JB" scrapbooks to collect materials related to his life, activities, general interests, and his friends and colleagues. These scrapbooks contain correspondence, programs, photos, news clippings, and published articles about Beeson and about other topics. The "JB" scrapbooks also document performances and reviews of works by Beeson that do not have an individual work scrapbook in Series V.1.

#### Scope and Contents

The first "JB" scrapbook, which contains materials from 1929-1965, was compiled by Beeson in 1995.

Title/Description	Instances
JB to '65 scrapbook, 1929-1965 (Compiled in 1995), 1929-1965	box 42
<i>JB I</i> scrapbook, 1965-1976	box 42
<i>JB II</i> scrapbook, 1976-1984	box 42
<i>JB III</i> scrapbook, 1984-1991	box 43
<i>JB IV</i> scrapbook, 1991-1996	box 43
<i>JB V</i> scrapbook, 1996-2000	box 43
<i>JB VI</i> scrapbook, 2000-2002	box 43
<i>JB VII</i> scrapbook, 2002-2006	box 44
<i>JB VIII</i> scrapbook, 2007-2008	box 44
<i>JB IX</i> scrapbook, 2009-2010	box 44

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### Series VI: Correspondence, circa 1943-2006

**Scope and Contents**

This series contains the bulk of Beeson's correspondence. It is divided into two subseries: the first, containing correspondence with individuals whom Beeson deemed "VIP," is arranged chronologically by item; the second, containing miscellaneous correspondence, is arranged chronologically by 6-month or 12-month (academic year) periods.

**Scope and Contents**

This series contains mainly Beeson's miscellaneous personal correspondence, as well as some correspondence relating to Columbia University Department of Music activities. Much of Beeson's correspondence relating to his capacity as professor, chairman, board member, and elected official at Columbia University and numerous arts organizations within and outside of the university is contained in the Subject Files (Series VII), labeled by department or organization. Frequent correspondence with some key individuals, such as Otto Luening, Douglas Moore, John Updike, and several of Beeson's collaborators and colleagues, are also found in the Subject Files (Series VII), under the surname of the correspondent. Some correspondence relating to the composition and performance of Beeson's works is contained in the Musical Works series (Series III), and in Beeson's scrapbooks (Series V).

**Subseries VI.1: "VIP" Correspondence, circa 1944-1981**

Title/Description	Instances
Ernest Bloch to Jack Beeson, 1944	box 45
<b>Scope and Contents</b>	
<p>This subseries contains select correspondence with individuals who Beeson deemed historically significant, or "VIP," including Ernest Bloch, Aaron Copland, Virgil Thomson, Samuel Barber, Stephen Sondheim, Tom Stoppard, Otto Luening, and others. These letters are described at the item level and arranged chronologically.</p>	
Aaron Copland to Jack Beeson, 1945	box 45
Virgil Thomson to Jack Beeson, 1949	box 45
Samuel Barber to Jack Beeson, 1950	box 45
Margaret Stone Zilboorg (Mrs. Gregory Zilboorg) to Nora Beeson, 1951	box 45
Ernest Bloch to Douglas Moore, 1955	box 45
Samuel Barber to Jack Beeson, 1956	box 45
Virgil Thomson to Jack Beeson, 1966	box 45
Aaron Copland (National Institute of Arts and Letters) to Jack Beeson, 1968	box 45
Jack Beeson to Aaron Copland (National Institute of Arts and Letters), 1968	box 45

**Scope and Contents**

(handwritten draft)

Elie Siegmeister to Jack Beeson, 1969	box 45
Virgil Thomson to Jack Beeson, 1969	box 45
Aaron Copland to Jack Beeson, 1971	box 45
<b>Scope and Contents</b>	
(facsimile)	
Stephen Sondheim to Jack Beeson, 1973	box 45
Jack Beeson to Tom Stoppard, 1974	box 45
<b>Scope and Contents</b>	
(typed draft)	
Tom Stoppard to Jack Beeson, 1974	box 45
Jack Beeson to Otto Luening, 1974	box 45
<b>Scope and Contents</b>	
(facsimile)	
Richard Rodgers to Jack Beeson, 1976	box 45
Jack Beeson to Richard Rodgers, 1976	box 45
Eugene Ormandy (Philadelphia Orchestra Association) to Jack Beeson, 1977	box 45
David Diamond to Jack Beeson, 1977	box 45
Jack Beeson to David Diamond, 1977	box 45
Memoranda (2) to CU Department of Music staff from Jack Beeson, concerning Virgil Thomson papers, 1977, 1978, 1977, 1978	box 45
Virgil Thomson to Jack Beeson, 1978	box 45
Jack Beeson to Virgil Thomson, 1978 (draft), 1978	box 45
Virgil Thomson to Jack Beeson, 1978	box 45
Jack Beeson to Bill N. Lacy (American Academy in Rome), 1979 (not sent), 1979	box 45
Jack Beeson to Virgil Thomson, 1979-1981	box 45

**Scope and Contents**

(contains correspondence with Columbia University  
Dean and Rare Books and Manuscripts Librarian)

Edward Burlingame Hill to Jack Beeson, undated	box 45
Edward Burlingame Hill to Douglas Moore, undated	box 45
Virgil Thomson to Jack Beeson, undated	box 45

**Subseries VI.2: Miscellaneous Correspondence, circa 1943-2006****Scope and Contents**

This subseries contains Beeson's miscellaneous correspondence, arranged chronologically, generally by 6-month or 12-month (academic year) period. Beeson's correspondence while in Rome is separated, as is some correspondence that pertains to the Columbia University Department of Music.

<b>Title/Description</b>	<b>Instances</b>
1940s and early 1950s circa 1943-1956, 1940s, 1950s, 1943-1956	box 45
U.S. to Rome, 1948-1950	box 45
U.S. to Rome, 1958-1959	box 45
General correspondence, 1959-1960	box 45
General correspondence, 1960-1961	box 45
General correspondence, 1961-1962	box 45
General correspondence, 1962-1963	box 45
General correspondence, 1963-1964	box 45
General correspondence, Summer, 1964	box 45
General correspondence, 1964-1965	box 45
Columbia University correspondence Rome, 1965-1966	box 45
General correspondence Rome/NY, 1965-1966	box 45
General correspondence, 1966-1967	box 45
General correspondence, 1967-1969	box 46
General correspondence, 1968-1970	box 46
General correspondence, 1969-1970	box 46
General correspondence, Summer, 1970	box 46
General correspondence, 1970-1971	box 46
General correspondence, 1971-1972	box 46
Departmental correspondence, 1970-1972	box 46

General correspondence, 1972-1973	box 46
Departmental ("post-Chairman") correspondence, 1972-1976	box 46
General correspondence, 1973-1974	box 47
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General correspondence, 1983-1984	box 49
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General correspondence, 1989 July -December, 1989	box 51
General correspondence, 1990 January -June, 1990	box 51
General correspondence, 1990 July -December, 1990	box 51
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General correspondence, 1991 July -December, 1991	box 51
General correspondence, 1992 January -June, 1992	box 51
General correspondence, 1992 July -December, 1992	box 51
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General correspondence, 2003	box 54
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## Series VII: Subject Files, circa 1933-2010

### Scope and Contents

This series contains papers related to Beeson's roles as a professor, administrator, and composer. It is divided into two subseries, loosely titled "professional" and "personal." The "professional" subseries relates to Beeson's activities at Columbia University, while the "personal" subseries includes documents pertaining to music- and arts-related activities outside of his professional appointments, and also includes research for composition projects, and correspondence with figures in the arts.

### Subseries VII.1: Professional Subject Files, 1945-2007

**Scope and Contents**

This subseries includes subject files related to Beeson's activities at the Columbia University Music Department, the Columbia University School of the Arts, and to other functions at Columbia University such as committees, clubs, prizes, and funds. It is organized alphabetically.

<b>Title/Description</b>	<b>Instances</b>
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Columbia Appointments and Offers, 1945-1984	box 55
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Committees: Arts, 1964-1965	box 55
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Committees: Arts (Priorities Conference), 1974	box 55
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Committees: Arts (Spectator), 1974-1975	box 55
Committees: Arts (February Report), 1975	box 55
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Composers Recording Incorporated (CRI): Minutes, etc., 1967-2002	box 56
Ditson Fund, 1981-2003	box 56

## Subseries VII.2: Personal Subject Files, circa, 1933-2010

### Scope and Contents

This subseries contains documents related to Beeson's activities as a composer, including activities related to such organizations as the American Academy of Arts and Letters, the American Academy in Rome, the American Society of Composers, Authors and Publishers (ASCAP), the Pulitzer, and the National Endowment for the Arts; composition projects including completed operas as well as aborted opera conceptions; recommendations; delivered lectures; publications; biographical materials on figures in the arts such as Aaron Copland, Benjamin Britten, and Douglas Moore; and correspondence with colleagues in the arts including Paul Henry Lang, Otto Luening, Douglas Moore, William Saroyan, John Updike, Charles Wuorinen, and others. It is organized alphabetically.

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Lectures: SUNY Plattsburg, 1994	box 60
Lectures: Penn State, 1994	box 60
Lectures: Lecture/Panel at Hofstra, 2000	box 60
Lectures: Lecture for Verdi 100th, 2001	box 60
Leda, 1957-1960 1994-1995, 1957-1960, 1994-1995	box 61
Levy Bequest	box 92
Libretto search (leading to <i>Cyrano</i> ), 1978-1979	box 61
Libretto search, 1995	box 61
Libretti (ideas), 1971-2005	box 61
<i>Lizzie Borden</i> : performances, 1960-1965	box 61
<i>Lizzie Borden</i> : National Education Television,, 1965-1966	box 61
<i>Lizzie Borden</i> : Desto Recording, 1965-1966	box 61
<i>Lizzie Borden</i> : Deschner/Opera Quarterly articles,, 1966-1986	box 61
<i>Lizzie Borden</i> : New York Opera Company revival,, 1967	box 61
<i>Lizzie Borden</i> : German translation, 1973-1974	box 61
<i>Lizzie Borden</i> : New York Opera Company revival,, 1976	box 61
<i>Lizzie Borden</i> : Centennial, 1991-1997	box 61
<i>Lizzie Borden</i> : Hagen performance, 1992-1993	box 61
<i>Lizzie Borden</i> : Hagen performance clippings and "extras," circa, 1992-1993	box 61
<i>Lizzie Borden</i> : Glimmerglass production	box 61
<i>Lizzie Borden</i> : New York Opera Company revival,, 1998-1999	box 62
<i>Lizzie Borden</i> : New York Opera Company/PBS (correspondence),, 1999	box 62

Lizzie Borden reviews, etc: miscellaneous, 1965-1967 1992 1996, 1965-1967, 1992, 1996	box 62
<i>Lizzie Borden</i> reviews, etc: Phillips dissertation,, 1993-1996	box 62
<i>Lizzie Borden</i> reviews, etc: Glimmerglass symposium essays (Barzen),, 1996	box 62
<i>Lizzie Borden</i> reviews, etc: Opera Journal review,, 1999	box 62
<i>Lizzie Borden</i> reviews, etc: Sponaugle thesis,, 2002	box 62
Louisville Opera, 1953-1957	box 62
Luening, Otto (correspondence), 1945-1999	box 62
MacDowell Colony, 1988	box 62
MacDowell Professorship and EAM, 1967-1986	box 63
Manacher, Zelda (correspondence), 1969-1971	box 63
Manhattan School Commencement Address, 1986	box 63
May King / Ginsberg	box 92
Meet the Composer, 1980-1990	box 63
Meet the Composer, 1993-1998	box 63
Mellen Press, 2007-2009	box 63
Mellen Press (ad clippings), 2008-2010	box 63
Metropolitan Opera and Columbia University, 1963	box 63
Mikhashoff, Yvar (correspondence), 1980-1984	box 63
Miller Theatre	box 92
Belwin Mills Publishing Corporation, 1958-1959	box 63
Belwin Mills Publishing Corporation, 1959-1960	box 63
Belwin Mills Publishing Corporation, 1960-1961	box 63
Belwin Mills Publishing Corporation, 1961-1962	box 63
Belwin Mills Publishing Corporation, 1962-1981	box 64
Belwin Mills miscellaneous/backup, 1959-1986	box 64
Monod, Jacques-Louis (biographical), 1958-1977	box 64
Moore, Douglas (biographical), 1969 2004 undated, 1969, 2004 undated	box 64
Moore, Douglas (correspondence), 1948-1966	box 64
Moore, Douglas (miscellaneous), 1952-2010	box 64
National Arts Club, 1973-1999	box 64

National Endowment for the Arts (NEA), 1986-1988	box 64
National Endowment for the Arts (NEA), 1990-1991	box 64
National Endowment for the Arts	box 93
National Federation of Music Clubs Prize, 1968	box 64
National Opera Association	box 93
New Music Connoisseur	box 93
New York City Opera	box 93
North/South Consonance	box 93
O'Neill Theater Center, 1978-1980	box 65
Opera, Misc.	box 93
Opera, American	box 93
Opera at Columbia	box 93
Oxford University Press	box 93
<i>Parnassus</i> Article, 1977	box 65
Peabody Conservatory of Music, 1980	box 65
Prosody (research materials), circa, 1982	box 65
Potential publishers of "the Book" (rejected), 2006-2008	box 65
Past music publishers' contracts and copyrights, 1945-1995	box 65
Peer Music (Successor to Southern)	box 93
Peters, C. F.	box 93
Presser, Theodore	box 93
Pulitzer (music committee), 1941-1986	box 65
Pulitzer (music committee), 1986-1994	box 65
Pulitzer (music committee), 1995-2007	box 65
<b>Scope and Contents</b>	
(includes a "confidential" notebook of finalists and winners started by Douglas Moore and continued by Beeson, 1943-2004)	
Ramey, Phillip	box 93
Recommendations (sorted by date), 1959-1967	box 65
Recommendations, 1968-1970	box 65
Recommendations, 1971-1973	box 65



Recommendations, 1974-1978	box 65
Recommendations, 1978-1983	box 65
Recommendations, 1984-1988	box 65
Rockefeller Foundation, 1974	box 66
Rogers, Bernard (biographical and correspondence), 1944-2005	box 66
Rosenzweig, Michael	box 94
San Francisco Opera	box 94
Saroyan, William (correspondence and miscellaneous), 1958-1959 1984-1997, 1958-1959, 1984-1997	box 66
<b>Scope and Contents</b>	
(bulk of correspondence with Saroyan is in <i>Hello Out There</i> and <i>My Heart Is in the Highlands</i> files and scrapbooks)	
Schirmer, E. C. / Galaxy	box 94
Schonberg, Harold (miscellaneous), 1961-1992	box 66
Shawnee Press	box 94
Smith, Gregg	box 94
Smith, J. Kellum	box 94
Smith, Milton (correspondence), circa, 1970	box 66
Society of Senior Scholars	box 94
Solum, John (commission), 1991-1998	box 66
"Sorry, Wrong Number"	box 94
Sovern, Michael (Columbia University Press), 1980-1981	box 66
Sponaugle, Harlie	box 94
Stevens, Denis (miscellaneous), 1973	box 66
Stewart, Robert (correspondence), 1981-1982	box 66
Texts set by JB	box 94
Texts for setting	box 94
Updike, John (correspondence, mostly regarding AAAL centennial), 1991-1997	box 66
U.S. Institute for Theatre Technology, Inc. (USITT), 1960-1963	box 66
Viereck, Peter	box 94

Wright, Maurice (correspondence), 1980-1985	box 66
Wuorinen, Charles (correspondence and biographical), circa, 1971 undated	box 66
Yorck, David and Freya von Moltke (biographical), 1990-1993	box 66
"Xylophone Period," circa, 1933	box 66
<b>Scope and Contents</b>	
(a banner that reads "Jack Beeson, Soloist with Garrett's Boys Band")	

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### Series VIII: Datebooks, 1964-2009

#### Scope and Contents

This series includes approximately one datebook per year from 1964 to 2009. 1974 is missing, and there are two books each for 1968 and 1970.

Title/Description	Instances
Datebooks (two datebooks each for 1968 and 1970), 1964-1971 <u>Physical Description:</u> 10 items	box 67
Datebooks (no datebook for 1974), 1972-1973, 1975-1981 <u>Physical Description:</u> 9 items	box 68
Datebooks, 1982-1991 <u>Physical Description:</u> 10 items	box 69
Datebooks, 1992-2000 <u>Physical Description:</u> 10 items	box 70
Datebooks, 2001-2009 <u>Physical Description:</u> 9 items	box 71

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### Series IX: Programs, 1942-2014

#### Scope and Contents

This series includes loose programs from concerts attended by Beeson, and is divided into two subseries: concerts featuring works by Beeson, and concerts without works by Beeson. The series is small, as many

programs are incorporated into the scrapbooks (Series V), correspondence (Series VI), and subject files (Series VII).

### Subseries IX.1: Works by Beeson, 1942-2014, undated

#### Scope and Contents

This subseries contains programs from concerts featuring works by Beeson. (There are many other programs listing works by Beeson found in the scrapbooks (Series V), correspondence (Series VI), and subject files (Series VII).)

Title/Description	Instances
Programs, 1942-2014, undated	box 72

### Subseries IX.2: Works by Others, 1955-2010

#### Scope and Contents

This subseries contains programs from concerts not including works by Beeson.

Title/Description	Instances
Programs, 1955-2010	box 72
<u>Physical Description</u> : (4 folders)	

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### Series X: Multimedia, 1965-2013, undated

#### Scope and Contents

This series includes audio, audiovisual, and assorted other materials relating to performances of Beeson's compositions.

### Subseries X.1: Audio Recordings, 1976-2010 undated, 1976-2010, undated

#### Scope and Contents

This subseries contains commercially produced CDs and LPs of Beeson's works.

Title/Description	Instances
<i>Captain Jinks of the Horse Marines</i> LP (RCA: ARL2-1727),, 1976	box 74
<i>Dr. Heidegger's Fountain of Youth</i> LP (CRI 406),, 1979	box 74
<i>Hello, Out There</i> CD (Bay Cities: BCD1034),, 1991	box 73
<i>The Sweet Bye and Bye</i> CD (Citadel: CT-DOS-2000),, 1995	box 73
<i>Autumn Rhythms</i> CD (CRI: CD712), 1996	box 73

**Scope and Contents**

(includes "Fantasy, Ditty and Fughettas for Two Baroque Flutes")

<i>Symphony No. 1 in A</i> CD (Citadel: CTD88124),, 1997	box 73
<i>Carolyn Heafner Sings American Songs</i> CD (CRI: CD854),, 2000	box 73
<b>Scope and Contents</b>	
(includes "Death by Owl-Eyes," "The You Should Of Done It Blues," and "Eldorado")	
<i>Fire, Fire, Quench Desire</i> CD (Albany: TROY382),, 2000	box 73
<b>Scope and Contents</b>	
(also includes "Six Lyrics," "Two Millay Sonnets," "Five Songs," "CAT!," "Death by Owl-Eyes," "The You Should Of Done It Blues," "Eldorado," "From a Watchtower," "Three Blake Songs," "Margret's Garden Aria," and "The Widow's Waltz")	
"4/15/03 Soundcheck" burned CD, 2003	box 73
<i>In Praise of Singing: Choral Music by Jack Beeson</i> CD (Albany: TROY1036), 2008	box 73
<b>Scope and Contents</b>	
(includes "Three Settings from the Bay Psalm Book," "Tides of Miranda," "Three Rounds," "Knots," "In Praise of Singing," "Summer Rounds and Canons," and "Epitaphs"; 2 copies)	
<i>Sorry, Wrong Number</i> and <i>Practice in the Art of Elocution</i> CD (Albany: TROY1036),, 2008	box 73
<i>Captain Jinks of the Horse Marines</i> CD (Albany: TROY1149/50),, 2010	box 73
<i>Dr. Heidegger's Fountain of Youth</i> and <i>Hello Out There</i> CD (Albany: TROY1312), 2012	box 73
<i>Symphony No. 1 in A</i> LP (CRI 196), undated	box 74
<i>Captain Jinks of the Horse Marines</i> LP (Desto: DC7222/3L),, undated	box 74
<i>Lizzie Borden</i> CD (CRI: CD694), undated	box 73
<i>Cyrano</i> burned CD, undated	box 73

**Subseries X.2: Audiovisual Recordings, 1994-2013**

**Scope and Contents**

This subseries contains a commercially released DVD of *Lizzie Borden*, and a VHS dub of a commercially released video of *Cyrano* performed in Hagen.

Title/Description	Instances
<i>Cyrano</i> VHS (dub of Boosey & Hawkes compilation of Hagen performances),, 1994 <a href="#">Digital Object: <i>Cyrano</i> VHS (dub of Boosey &amp; Hawkes compilation of Hagen performances)</a>	box 75
<i>Lizzie Borden</i> DVD (Video Artists International/Boosey & Hawkes: DVD 4563),, 2013	box 75

**Subseries X.3: Other Multimedia, 1965-2010 undated, 1965-2010, undated****Scope and Contents**

This subseries includes promotional posters (from the Theater Hagen productions of *Lizzie Borden* and *Cyrano*), photographs from the 1965 rehearsal and premiere of *Lizzie Borden*, and framed original sketches of costumes, characters, sets, and scenes from *Lizzie Borden* (1965), *The Sweet Bye and Bye* (1973), *Hello Out There* (undated), and *My Heart's in the Highlands* (undated). The photographer and artists are mostly unidentified. The subseries also includes three CDs with digital photographs from Beeson's later life and his memorial concert.

Title/Description	Instances
Promotional poster for <i>Lizzie Borden</i> at Theater Hagen,, 1992	box 80
Promotional posters (2) for <i>Cyrano</i> at Theater Hagen,, 1994	box 80
Assorted photos, 1965 and undated (31 items in 2 folders), 1965, undated	box 74
"Jack Beeson Tribute Concert Photos," photo CD, 2010	box 73
"CCO Jack Beeson Book Party," photo CD, undated	box 73
"Jack Beeson Lo-Res Photos," photo CD, undated	box 73
Three sketches of costumes from <i>Lizzie Borden</i> , 1965	box 117
<b>Scope and Contents</b>	
(Abbie, Lizzie, and Margaret)	
Sketch of Billy Wilcox from <i>The Sweet Bye and Bye</i> , 1973	box 117
Sketch of set from <i>Hello Out There</i> , circa , 1954	box 117
<b>General</b>	
1 of 2	
Sketch of set from <i>Hello Out There</i> , circa , 1954	box 118

**General**

2 of 2

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Two sketches of scenes from *My Heart's in the Highlands*, undated box 117

**Scope and Contents**

(Mr. Kosak's Store)

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Set design for "Lizzie Borden" by Peter Wexler, 1965 box 118

**Scope and Contents**

Peter Wexler (1936– )'s set design for "Lizzie Borden." New York, chalk and pencil on paper, 1965. Peter Wexler designed the sets and lighting for the New York City Opera world premiere of "Lizzie Borden." This drawing with its austere staircase, depicts the Fall River, Massachusetts, Borden house interior, used to great dramatic effect in the premier and its NYCO revival of the same production in 1976. Over the course of his long career, Peter Wexler has also designed productions for, among many others, the Metropolitan Opera, Broadway and off-Broadway, regional theater, film, TV, and the New York Philharmonic, including their famed Promenades and Rug Concerts given at Philharmonic Hall.

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**Series XI: Works by Other Authors, 1854-2010, undated****Scope and Contents**

This series contains works by other authors in Beeson's personal collection that are inscribed or annotated by Beeson or others. It is divided in two subseries. The first subseries contains books, articles, and dissertations (i.e. written works), and the second contains scores and libretti (i.e. musical works).

**Subseries XI.1: Written Works by Other Authors, 1854-2002, undated****Scope and Contents**

This subseries contains Beeson's personal annotated, signed, or otherwise inscribed copies of books, articles, and dissertations by other authors.

**Title/Description****Instances****Sub-subseries XI.1.1: Periodicals, 1980-2002, undated****Title/Description****Instances***The Musical Quarterly* fragment, undated

box 75

<i>The Musical Quarterly</i> 66(3), 1980	box 75	
<b>Scope and Contents</b>		
(Facsimile; inscribed "For Jack, himself an operator, Piero"; correspondence inserted)		
<i>Current Musicology</i> 67/68, 2002	box 75	
<b>Scope and Contents</b>		
(Articles marked with Post-Its)		
Society of Composers Newsletter, 1999-04	box 119	item 17
<b>Scope and Contents</b>		
Contains interview with Beeson about Béla Bartók		

### Sub-subseries XI.1.2: Dissertations and Papers, 1998, undated

Title/Description	Instances
Bo Lawergren, "Acoustics of Musical Bows and Genesis of Instruments", undated	box 75
<b>Scope and Contents</b>	
(Inscribed "To Jack Beeson with best wishes. Bo Lawengren. See especially pp 17-24 for new theory of the origin of music.")	
<i>Stanley Arthur Warren, A Performer's Guide to Jack Beeson's 'Five Songs'</i> (dissertation), 1998	box 75
<b>Scope and Contents</b>	
(Annotated)	
Pamelia Sue Phillips <i>A Performer's Guide to the Opera 'Lizzie Borden' by Jack Beeson</i> (dissertation), 1998	box 75
<b>Scope and Contents</b>	
(Letter from author inserted)	

### Sub-subseries XI.1.3: Books, 1854-2010, undated

Title/Description	Instances
Richard Aldington <i>Cyrano de Bergerac: Voyages to the Moon and the Sun</i> . London: George Routledge & Sons Ltd., undated	box 75
<b>Scope and Contents</b>	
(Bookmark inserted)	
Shillaber <i>Mrs. Partington's Carpet-Bag of Fun</i> , 1854	box 75

**Scope and Contents**

(Stamped "Mercantile Library New York")

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Edmond Rostand (translator unknown) *Cyrano de Bergerac* . London: F. Tennyson Neely, 1898 box 75

**Scope and Contents**

(Inscribed to Jack Beeson by Miranda Beeson, 1981)

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Edmund Lester Pearson *Studies in Murder* . Garden City, NY: Garden City Publishing Co., 1924 box 75

**Scope and Contents**

(Annotated)

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Edmond Rostand (trans. Brian Hooker) *Cyrano de Bergerac*. New York: Henry Holt and Company, 1925 box 75

**Scope and Contents**

(Inscribed by Jack Beeson, 1980)

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Edmond Rostand (trans. Helen B. Dole) *Cyrano de Bergerac*. New York: Illustrated Editions Co., 1931 box 75

**Scope and Contents**

(Inscribed by Jack Beeson, 1980)

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Edmond Rostand (trans. Humbert Wolfe) *Cyrano de Bergerac*. Mount Vernon, NY: Peter Pauper Press, 1941 box 75

**Scope and Contents**

(Inscribed by Jack Beeson, 1980)

---

William Saroyan *The Time of Your Life*. New York: Samuel French, 1941 box 75

**Scope and Contents**

(Inscribed by Miranda Beeson, 1974 clipping inserted)

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William Saroyan *Razzle-Dazzle*. New York: Harcourt, Brace and Company,, 1942 box 76

**Scope and Contents**

(First edition; inscribed to Jack Beeson from William Saroyan)

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Paul Goodman *The Facts of Life*. New York: The Vanguard Press,, 1945 box 76



**Scope and Contents**

(Annotated)

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Isabel Leighton, ed. *The Aspirin Age*. New York: Simon and Schuster, 1949 box 76

**Scope and Contents**

(Note inserted)

---

Edmond Rostand (translator Louis Untermeyer) *Cyrano de Bergerac*. New York: The Heritage Press,, 1954 box 76

**Scope and Contents**

(Inscribed by Jack Beeson, 1980 notes inserted)

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Eric Bentley, ed. *From the American Drama* . Garden City, NY: Doubleday Anchor Books, 1956 box 76

**Scope and Contents**

(Includes *Captain Jinks of the Horse Marines* by Clyde Fitch and *The Man with the Heart in the Highlands* by William Saroyan; annotated)

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Lately Thomas *The Vanishing Evangelist: The Aimee Semple McPherson Kidnaping Affair*. New York: The Viking Press,, 1959 box 76

**Scope and Contents**

(Inscribed by Jack Beeson, 1961 notes and clippings inserted)

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Edward D. Radin *Lizzie Borden: The Untold Story*. New York: Simon and Schuster, 1961 box 76

**Scope and Contents**

(Annotated)

---

Paul Kozelka, ed. *Fifteen American One-Act Plays*. New York: Washington Square Press, 1961 box 76

**Scope and Contents**

(Includes *Sorry, Wrong Number* by Lucille Fletcher; inscribed by Jack Beeson, 1994 annotated)

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Marjorie Wescott Barrows *Drama I*, 1962 box 76

**Scope and Contents**

(Stamped "Christopher Beeson")

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Bernard Gavoty *Great Concert Artists: Claudio Arrau*. box 76  
Geneva: Rene Kister, 1962

**Scope and Contents**

(Clippings inserted)

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Nathaniel Hawthorne *The Celestial Railroad and Other Stories*. New York: New American Library, 1963 box 76

**Scope and Contents**

(Inscribed to Jack Beeson from Sheldon Harnick, 1976)

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Victoria Lincoln *A Private Disgrace: Lizzie Borden by Daylight*. New York: G.P. Putnam's Sons, 1967 box 76

**Scope and Contents**

(Inscribed to Jack Beeson from The Fiskes, 1967)

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Peter Viereck *New and Selected Poems, 1932-1967*. box 76  
Indianapolis: The Bobbs-Merrill Company, Inc., 1967

**Scope and Contents**

(Annotated throughout; clippings, facsimiles, and notes inserted)

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Agnes de Mille *Lizzie Borden: A Dance of Death*. Boston: box 77  
Little, Brown and Company, 1968

**Scope and Contents**

(Annotated; clipping inserted)

---

Edmond Rostand (trans. James Forsyth) *Cyrano de Bergerac*. Chicago: The Dramatic Publishing Company, box 77  
1968

**Scope and Contents**

(Inscribed by Jack Beeson, 1980 annotated)

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Reginald Scot *The Discoverie of Witchcraft*. New York: box 77  
Dover Publications, Inc., 1972

**Scope and Contents**

(Inscribed by Jack Beeson, 1990 annotated)

---

Edmond Rostand (trans. Lowell Blair) *Cyrano de Bergerac*. The New American Library, Inc., 1972 box 77

**Scope and Contents**

(Inscribed by Jack Beeson, 1980 annotated)

---

Ruth Whitman *The Passion of Lizzy Borden: New and Selected Poems*. New York: October House Inc., 1973 box 77

**Scope and Contents**

(Inscribed by Jack Beeson, 1974)

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Robert Sullivan *Goodbye Lizzie Borden*. Brattleboro, VT: The Stephen Greene Press, 1974 box 77

**Scope and Contents**

(Inscribed to Jack Beeson from Nora Beeson, 1974 annotated; clipping inserted)

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Edmond Rostand (translated and adapted by Anthony Burgess) *Cyrano de Bergerac*. New York: Alfred A. Knopf, 1978 box 77

**Scope and Contents**

(Inscribed by Jack Beeson, 1980 annotated; clipping inserted)

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Edmond Rostand (trans. Brian Hooker) *Cyrano de Bergerac*. New York: Bantam Books, 1978 box 77

**Scope and Contents**

(Inscribed by Jack Beeson, 1980 annotated)

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Kathryn Paulsen *The Complete Book of Magic and Witchcraft*. New York: New American Library, 1980 box 77

**Scope and Contents**

(Annotated)

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Joyce G. Williams et al., eds. *Lizzie Borden: A Case Book of Family and Crime in the 1980s*. Self-published,, 1980 box 77

**Scope and Contents**

(Inscribed by Jack Beeson; annotated)

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John Frederick Cone *First Rival of the Metropolitan Opera*. New York: Columbia University Press, 1983 box 77

**Scope and Contents**

(Inscribed "Used in our writing of *Jinks*; Col Mapleson, Jack Beeson & SH")

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Evan Hunter *Lizzie ( A Novel )*. New York: Arbor House, 1984 box 77

**Scope and Contents**

(Inscribed to Jack Beeson from Nora Beeson, 1984)

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Edwin H. Porter, *The Fall River Tragedy: A History of the Borden Murders*. Portland, ME: King Philip Publishing Co., 1985 (original 1893), 1985 box 77

**Scope and Contents**

(Facsimile and re-issue; inscribed by Jack Beeson, 1991)

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Arthur S. Phillips *The Borden Murder Mystery: In Defence of Lizzie Borden*. Portland, ME: King Philip Publishing Co., 1986 box 77

**Scope and Contents**

(Inscribed by Jack Beeson, 1991)

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Stephen Flowers *The Galdrabok: An Icelandic Grimoire*. York Beach, ME: Samuel Weiser Inc., 1989 box 77

**Scope and Contents**

(Annotated; clippings inserted)

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Arnold R. Brown *Lizzie Borden: The Legend, the Truth, the Final Chapter*. Nashville, TN: Rutledge Hill Press,, 1991 box 77

**Scope and Contents**

(Inscribed to Jack Beeson from Miranda Beeson, 1991)

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David Kent *The Lizzie Borden Sourcebook*. Boston: Branden Publishing Company, 1992 box 77

**Scope and Contents**

(Note inserted)

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Paul Banks, ed. *The Making of Peter Grimes*. Woodbridge, UK: The Boydell Press, 1996 box 78

**Scope and Contents**

(2 volumes; annotated)

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*Immensee* by Theodor Storm, edited by Elmer O. Woodley, 1936, 1938 box 119 item 1

**Scope and Contents**

Educational edition for learning German vocabulary. Contains annotations. "Jack Beeson '38 Feb" written on cover.

*L'arrabiata* by Paul Heyse, edited by Lynwood G. Downs, 1936                      box 119                      item 2

**Scope and Contents**

Educational edition for learning German vocabulary. Contains annotations and named on cover.

*Galgenlieder* by Christopher Morgenstern, translated by Max Knight, 1963, 2007, 2010                      box 119                      item 3

**Scope and Contents**

A clipping from the *Times Literary Supplement* is interleaved in the front cover. Contains a note from "Elizabeth and Rafael" in the front cover dated 1963. Annotated "JB 2007" in Beeson's hand. Contains annotations (with Beeson's own translations) and post-it notes.

*Strike Through the Mask*, poetry by Peter Viereck, 1950                      box 119                      item 4

**Scope and Contents**

Contains annotations (including Beeson's alternative titles for the poems).

*The Cave-Dwellers*, play by William Saroyan, 1958-1959                      box 119                      item 5

**Scope and Contents**

Labeled "Jack Beeson, Parma, 1959" on the first page. A flyer for a workshop of the play at Hunter College is interleaved.

*Mr. Arcularis*, play by Conrad Aiken, 1957                      box 119                      item 6

**Scope and Contents**

Contains annotations.

*Boosey and Hawkes: The Publishing Story* by Helen Wallace, 2007                      box 119                      item 7

**Scope and Contents**

Contains a note from "Sarah and Baird" on the first page. Contains annotations. Interleaved with

a clipping of a review of the book in the *Times Literary Supplement*.

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<i>Frankfurt, Basel, New York</i> by Richard Plant, edited by Andreas Sternweiler, 1996	box 119	item 8
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**Scope and Contents**

Book includes material about Beeson's compositions. Contains annotations. Contains post-it notes. Text is in German.

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<i>Archer in the Marrow: The Applewood Cycles, 1967-1987</i> by Peter Viereck, 1987, 1991	box 119	item 9
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**Scope and Contents**

Labeled "Jack Beeson, 1991" on the first page. Contains annotations. Contains post-it notes.

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<i>Tide and Continuities</i> , poetry by Peter Viereck, 1995, 2001-08-07	box 119	item 10
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**Scope and Contents**

Labeled "Jack Beeson, August 7, '01 (see page vii)" on the first page. Contains annotations. Contains post-it notes. Image on the back cover has been cut out.

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<i>Rosa Winkel: Der Krieg der Nazis gegen die Homosexuellen</i> by Richard Plant, 1991	box 119	item 11
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**Scope and Contents**

Labeled "Jack Beeson: Bought in a Hagen bookstore, 1986" on the third page. Contains some annotations.

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<i>Thematic Catalog of Songs</i> , published by Southern Music Publishing, ca. 1954, 2004-01-27	box 119	item 12
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**Scope and Contents**

Contains a song by Beeson. A note from Beeson dated "Jan 27, '04" is interleaved.

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<i>The Pink Triangle: The Nazi War Against Homosexuals</i> by Richard Plant, 1986	box 119	item 13
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**Scope and Contents**

Clippings of articles about Plant and the Nazi persecution of homosexuals are interleaved. Contains post-it notes.

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<i>The Life and Opinions of Tristram Shandy, Gentleman</i> by Laurence Sterne, 1940, 2006-01-22, 2006-01-27,	box 119	item 14
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2006-02-01, 2006-03-03, 2008-01-18, 2008-10-24,  
2009-01-16, 2009-11-30, 2010-01-30

**Scope and Contents**

Clippings of articles about the book are interleaved. One clipping is taped to the inside cover. Contains annotations. Contains post-it notes.

*The Annotated Mother Goose*, edited by Ceil and William S. Baring-Gould, 1967, 1973-11-30

box 119

item 15

**Scope and Contents**

Labeled "Jack Beeson, Nov 30 1973 NYC" on the first page.

*A Book of Nonsense* by Mervyn Peake, 1983, 1999-03-05

box 119

item 16

**Scope and Contents**

Beeson's stapled notes are interleaved. Contains post-it notes. Clipping of a review of the book in the *Times Literary Supplement* is interleaved.

**Sub-subseries XI.1.4: Catalogues, Bibliographies, and Conference Proceedings, 1931-2001**

Title/Description	Instances
<i>Igor Stravinsky: A Complete Catalogue of His Published Works</i> . London: Boosey & Hawkes, 1957	box 79
<b>Scope and Contents</b>	
(Inscribed by Jack Beeson, 1962 clippings inserted)	
<i>Stravinsky and the Dance: A Survey of Ballet Productions, 1910-1962</i> . New York: The New York Public Library,, 1962	box 79
<b>Scope and Contents</b>	
(Inscribed by Jack Beeson, 1962)	
<i>The Legend 100 Years After the Crime: A Conference on the Lizzie Borden Case</i> . Conference proceedings, Bristol Community College, Fall River, MA,, August 3-5, 1992	box 77
<b>Scope and Contents</b>	
(Annotated; clippings inserted)	
Mario R. Mercado, ed. <i>Kurt Weill: A Guide to His Works</i> (Second Edition). New York: Kurt Weill Foundation for Music, Inc., 1994	box 79

**Scope and Contents**

(Annotated; correspondence inserted)

Jacques Barzun *Sidelights on Opera at Glimmerglass*. box 79  
Cooperstown, NY: Glimmerglass Opera, 2001

**Scope and Contents**

(Annotated; correspondence inserted)

*American Academy of Arts and Letters: Centennial Portfolio*, 1998 box 119 item 18

**Scope and Contents**

Contains an article cowritten by Beeson.

*Proceeding of Ceremonies to Mark the Formal Opening of the New Building of the American Academy of Arts and Letters*, 1931 box 119 item 19

**Scope and Contents**

Contains some annotations.

*Portraits from the American Academy and Institute of Arts and Letters*, 1987 box 119 item 20

Memorial for Mack Lipkin, 1907-1989, 1989-06-05T00:00:00 + 00:00 box 119 item 21

**Scope and Contents**

Contains a note from Carol Lipkin taped to the front inside cover.

**Subseries XI.2: Musical Works by Other Authors, 1946-1996, undated**

**Scope and Contents**

This subseries contains Beeson's personal annotated, signed, or otherwise inscribed copies of scores and libretti by other authors.

Title/Description	Instances
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**Sub-subseries XI.2.1: Scores, 1946-1996, undated**

Title/Description	Instances
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Victor Herbert/Rida Johnson Young <i>Ah! Sweet Mystery of Life</i> . New York: M. Witmark & Sons, undated	box 79
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**Scope and Contents**

(Inscribed by Jack Beeson)

Bela Bartok <i>44 Violin Duets</i> . Boosey & Hawkes,, undated	box 79
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**Scope and Contents**

(Inscribed by Jack Beeson)

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Bela Bartok *Improvisations Op. 20 for Piano*. New York: Boosey & Hawkes, undated box 79

**Scope and Contents**

(Annotated on cover: "Died Wednesday September 26, 1945 New York City")

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Virgil Thomson/William Blake *The Tiger*, undated box 79

**Scope and Contents**

(Facsimile of holograph; annotated)

---

John Kander/Lucile Adler, [three songs], undated box 79  
(Facsimile of holograph; annotated), undated

---

Virgil Thomson/Gertrude Stein, *The Mother of Us All*, undated (Facsimile of holograph; annotated), undated box 79

---

William Bergsma *First String Quartet*. New York: G. Schirmer, Inc., 1946 box 79

**Scope and Contents**

(Score and parts; inscribed to Jack Beeson from Daniel Gregory Mason, 1946 and to Jack Beeson from William Bergsma, 1951)

---

Igor Strawinsky *Oedipus Rex*. Boosey & Hawkes, 1948 box 79

**Scope and Contents**

(Full score; inscribed by Jack Beeson)

---

Ross Bagdasarian/William Saroyan *Come On-a My House*. Duchess Music Corporation, 1951 box 79

**Scope and Contents**

(Clipping inserted)

---

Sheldon Harnick *Frustration*. Bryn Mawr, PA: Merion Music, Inc., 1973 box 79

**Scope and Contents**

(Inscribed to Jack Beeson from Sheldon Harnick, 1974)

---

Jacob Avshalomov *Glorious th' Assembled Fires*. Self-published, circa, 1991 box 79

**Scope and Contents**

(Inscribed to Jack Beeson from Jacob Avshalomov;  
program inserted)

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Doris and Jacob Avshalomov *Your Valentine!*. Self-published, 1996 box 79

**Scope and Contents**

(Facsimile; note and clipping inserted)

**Sub-subseries XI.2.2: Libretti, 1965, 1976, undated**

Title/Description	Instances
Ned Rorem/Kenward Elmslie <i>Miss Julie</i> . Boosey & Hawkes, 1965  <b>Scope and Contents</b>  (Inscribed to Jack Beeson from Kenward Elmslie, 1965; clippings inserted)	box 79
Roger Sessions/G. Antonio Borgese <i>Montezuma</i> . The Opera Company of Boston, 1976  <b>Scope and Contents</b>  (correspondence inserted)	box 79
Various works by Douglas Moore, undated  <b>Scope and Contents</b>  (Assorted photocopies and draft pages in folder)	box 79

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**Series XII: Additions to the Collection**

**2019 Addition, 1979-2013, undated**

**Scope and Contents**

Gift of Miranda Beeson, 2013

Title/Description	Instances
Lizzie Borden: A Family Portrait. An opera in three acts. Music by Jack Beeson. Libretto by Kenward Elmslie [DVD], 2013	box 81
<i>Salt Meadow</i> by Miranda Beeson, April 2008	box 81
<i>Jack Beeson: A Life in Music</i> Program of the concert at the Miller Theater, Columbia University., October 25, 2010	box 81

<i>Sweet Bye And Bye</i> . Synopsis.	box 81
"Cowboy Song". Words by Charles Causley. Music by Jack Beeson, 1979 September 17	box 81
"Fire, Fire, Quench Desire" (for high voice and piano). Works by George Peele (from <i>David and Bethsabe</i> , 1599). Music by Jack Beeson	box 81

## 2020 Addition

Title/Description	Instances
Contract Files:	
Contract Files, Boosey & Hawkes	box 95
Jack Beeson's Personal Set of Scores: Songs for single voice and/or chorus :	
The You Should Have Done It Blues	box 96
Calvinistic Evensong	box 96
Death by Owl Eyes	box 96
Song for Flute and Piano, 1946	box 96
<b>Scope and Contents</b>	
(Also in Box 7. Piano Works. #6)	
Indian Homecoming	box 96
Sonata Canonica for Two Alto Recorders	box 96
The Bear Hunt or the triumph of Feist the hound-dog Abraham Lincoln. TBB male voices	box 96
Big Crash Out West 8a. Same. Galaxy	box 96
The Day's No Rounder Than It's Angles Are, vocal piano reduction	box 96
Calvinistic Evensong	box 96
A Creole Mystery, Vocal Piano Reduction	box 96
Senex	box 96
To A Sinister Potato	box 96
Against Idleness and Mischief and In Praise of Labor	box 96
Five Songs: On A Spiritual Fever/A Good Night/ On The World / Epigram / On Death: Quarles (Boosey) and (Southern Music Pub.)	box 96
Two Arias from Lizzie Borden: Margret's Garden Aria / Abbie's Bird Song	box 96
Knots, R. D. Laing, SATB Chorus & soloists a cappella	

	box 96
The Model Housekeeper Nine Rounds and Canons for Women's voices	box 96
Hiccup, Snicup Nursey Rhyme Round for mixed voices SATB (Mills) 20a. Galaxy	box 96
I To The Hills Lift Up Mine Eyes Bay Psalm Book For Treble Voices	box 96
In Praise of the Bloomers men's voices unaccompanied	box 96
Three Settings From the Bay Psalm Book, SATB plus notes and corrections	box 96
Give the Poor Singer a Penny Round, for mixed voices	box 96
Homer's Woe, w/in a collection of vocal music, Juilliard Repertory Project / Canyon Press	box 96
To A Lady Who Asked for a Cypher: chromatic double canon for mixed voices	box 96
Tides of Miranda. Sarah Moore. Madrigal for Five Voices	box 96
Everyman's Handyman None Rounds & Canons, for Men's voices	box 96
Homer's Woe	box 96
A Round for Christmas, Mixed Voices (Mills) and (Boosey)	box 96
In Praise of Singing, for mixed voice a cappella	box 96
Eldorado	box 96
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From A Watchtower A cycle of Five Songs for Soprano. Jack's Terza Rima At Villa S.	box 96
Magicke Pieces, Reginald Scot (The Discoverie of Witchcraft) SATB Oboe English Horn Bassoon & Tubular Bells	box 96
Epitaphs: 4 copies with corrections / also score copy with corrections	box 96
Matthew, Mark, Luke & John, for Mixed Voices	box 96
Swan Song, For mixed voices a cappella (Mills ) and (Galaxy)	box 96
Hinx Minx Rounds and Rhymes, mixed chorus	box 96
Night Spell Rounds and Rhymes, mixed chorus	box 96
Nine Songs and Arias for Soprano	box 96
Nine Songs and Arias for Baritone	box 96

Nine Songs and Arias for Tenor	box 96
Nine Songs and Arias for Mezzo Soprano	box 96
Jack Beeson's Personal Set of Scores: Lizzie Borden:	
Lizzie Borden, Full Length, 4 copies of the libretto, Boosey & Hawkes. With corrections. 1-3 notated. Paper bound. 4th copy (final). Italian bound.	box 97
Lizzie Borden, Full Length, 1 copy of P/V Boosey & Hawkes. With notations for corrections. Italian bound	box 97
Lizzie Borden, Full Length, Orchestral Score; Act I / Act II. Mimeo from transparencies. Italian bound	box 97
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Jonah. Typed Libretto. In clipped folder	box 99
My Hearts in the Highlands. Italian Bound Orchestral Scores VOL I & II. 33B Italian Bound Piano Vocal Score	box 99
Hello Out There. Piano/Vocal Score. Belwin Mills. Multiple corrections & a copy of letter to Joel Sachs re: forthcoming performance & corrections. Italian bound	box 99
Hello Out There. Piano/Vocal Score. Mills Music. Minor corrections noted. Italian bound	box 99
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Transformations, Orchestral Score. Music for Large Orchestra	box 109

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My Hearts in the Highlands. Orchestral Scores VOL I & II. Italian Bound	box 110
Jack Beeson's Personal Set of Scores: Jonah	
<b>Scope and Contents</b>	
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Jack Beeson's Personal Set of Scores: Cyrano (Remains unpublished, but represented by Boosey & Hawkes)	
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Jack Beeson's Personal Set of Scores: Cyrano & Sorry, Wrong Number:	
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Cyrano. Orchestral Score. Act III. Black board bound with white spines. Mimeo from transparencies. As used at German premiere	box 112
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<b>Scope and Contents</b>	
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5. Arietta (Act I) 5. Final Scene (Act III). Mimeo  
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Jack Beeson's Personal Set of Scores: Vocal and Non-Vocal Works:	
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Six Lyrics for Soprano & Piano (1952. rev 1959 rev 1995) 1. Dream 2. Song 3. Who Sighs That All Dies? 4. The Moon 5. Time 6. The Conclusion	box 105
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<i>My Heart's In The Highlands, March 1970</i>	box 115
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<i>The Sweet Bye and Bye</i>	box 115
<u>Physical Description:</u> 4 Reels	
<b>Scope and Contents</b>	
(Master Tapes, Kansas City Lyric Theater, issued on Desto, numbered DC7179A, DC7179B, DC7179C, DC7179D Kansas City Lyric Theater, issued on Desto, numbered DC7179A, DC7179B, DC7179C, DC7179D)	
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