

*Guides to Special Collections  
in the Music Division of the Library of Congress*

**THE U. S. WORK PROJECTS ADMINISTRATION  
FEDERAL MUSIC PROJECT**

Finding aid URL: <http://hdl.loc.gov/loc.music/eadmus.mu2005.wp.0042>

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## *Introduction*

According to accession slips in the collection, the U. S. Work Projects Administration (WPA) Federal Music Project (FMP) records were received by the Library of Congress as the WPA L.C. Project, Music Unit, on October 15, 1940. In a report dated July 29, 1949, which was compiled by Frances T. Bourne, some records were deposited in the Folklore Division of the Library and other records were stored in various Library locations. In a memo dated May 19, 1971, a survey and preliminary inventory were made of WPA materials stored at that time in the Library's warehouse in Middle River, near Baltimore, and that recommendations were made for the disposition of the WPA materials. As an apparent result of this memo, the different WPA projects (Federal Writers' Project, Historical Records Survey, Federal Art Project, Federal Theatre Project, and the Federal Music Project) were dispersed among appropriate divisions of the Library. Some materials were transferred to the National Archives and Records Administration (NARA). During the summer of 1978, two lists were created that briefly described the then-current holdings of FMP and Federal Theatre Project (FTP) materials in the Music Division. These lists do not mention any Federal Writers' Project or Federal Art Project (FAP) materials although a memo dated May 24, 1979, from the Music Division to the Director for Special Collections, includes these other projects in the subject area.

Other Federal Music Project materials can be found in the Federal Writers' Project, which is housed in the Manuscript Division of the Library of Congress, and in the Federal Theatre Project, which is in the Music Division. WPA recordings of performances of various musical groups sponsored by the Federal Music Project are housed in the Recorded Sound Division of the Library. Materials from the Federal Arts Project are housed in the Prints and Photographs Division of the Library. Additional FMP materials are in the National Archives and Records Administration, Record Group 69, Washington, DC.

The George Allen Foster Collection, which consists of approximately 300 items, was acquired by the Music Division from Mr. George T. Foster on September 22, 1992, and pertains to George Allen Foster's work for the WPA Federal Music Project.

Certain restrictions as to the use or copying of the materials in this collection may apply. Consult a Reference Librarian in the Music Division for further permission information.

Approximate number of items:	111,190
Linear feet of shelf space:	91
Number of Containers:	272

## *Agency History*

The Work Projects Administration (known as the Works Progress Administration until July 1, 1939) was established May 6, 1935, and, on July 1, 1939, was made part of the Federal Works Agency, with responsibility for the Government's work-relief program. It succeeded the Federal Emergency Relief Administration (FERA) and the Civil Works Administration (CWA), both established in 1933. The Work Projects Administration (WPA) was officially abolished June 30, 1943, but the Division for Liquidation of the WPA was set up in the Federal Works Agency and functioned until June 30, 1944.

The WPA operated at four organizational levels—the central administration in Washington, DC, regional offices, state administrations, and district offices. Except for certain federally-sponsored projects, state and local governments helped finance and supervise WPA work projects. The Federal Arts program was approved as the WPA-sponsored Federal Project No. 1 on September 12, 1935, to provide employment for qualified artists, musicians, actors, and authors on local relief rolls. It superseded all art projects operating under FERA or WPA state administrations and consisted of the Federal Art Project (FAP), the Federal Music Project (FMP), the Federal Theatre Project (FTP), and the Federal Writers' Projects (FWP). The Writers Project included the Historical Records Survey (HRS) until October 1936, when the Survey was made an independent unit. All the arts projects known as Federal Project No. 1 were terminated June 30, 1939. With the exception of the FTP, which was abolished in July 1939, the arts programs continued as state projects. The National Archives is the repository of the records of the WPA Federal Project No. 1, 1935-1940 and consists of 792 linear feet. Within these records are records of the Federal Music Project (FMP) which include correspondence, narrative, statistical, and miscellaneous reports on the general program and its sponsorship, and newspaper clippings.

When all projects sponsored by the WPA were terminated on August 31, 1939, a new organizational structure emerged as art projects within state WPA programs, and the FMP became known as the WPA Music Program. The prime objective of the Federal Music Project (1935- 1939) and the subsequent WPA Music Program (1939-1943) was "designed to give employment to professional musicians registered on the relief rolls. The project employed these musicians as instrumentalists, singers, concert performers, and teachers of music. The general purpose of the Music Project was to establish high standards of musicianship, to rehabilitate musicians by assisting them to become self-supporting, to retrain musicians, and to educate the public in the appreciation of musical opportunities. Component activities of the FMP were symphony orchestras, small orchestral ensembles, string quartets, chamber ensembles, dance orchestras, bands, theatre orchestras, music teaching, music copying, maintenance of music libraries, piano tuning, vocal ensembles, vocal soloists, operatic and light opera ensembles, vocal quartets, grand opera, opera comique and chamber opera." Dr. Nikolai Sokoloff, former conductor of the Cleveland Orchestra, was appointed Director of the FMP. In addition to the appointment of five administrative staff, Dr. Sokoloff appointed five Regional Directors and approximately 23 State Directors. It was not necessary to establish new organizations in each state because large music programs had already operated under the CWA and the Emergency Relief Administration (ERA).

The Historical Records Survey (HRS) initially was part of the Federal Writers' Project; later, it became a separate project of the WPA on equal footing with the four other projects. Its basic purpose was the preparation of inventories and other bibliographical guides which would render more accessible to the public unpublished official documents of the states, counties, cities, and other units of local government throughout the country, and also of significant non-public historical materials. One individual project proposed in 1936 under the HRS, in close cooperation with the FMP, was a Guide to the Study of Music in America. This project was envisioned as a three-part guide; only the first part, an alphabetical list of approximately 14,000 people, was completed and published in June, 1941, as the Bio-Bibliographical Index

of Musicians in America.

### *Scope and Content Note*

The Work Projects Administration (WPA) Federal Music Project (FMP) consists of agency reports, programs, catalogs, index cards, lists, correspondence, questionnaires, clippings, some music scores and parts, a few writings, and the papers of George Allen Foster, regional director for New York and New England. The George Allen Foster Collection consists of correspondence, photographs, programs clippings, and reports. These materials span the years from 1935 to 1948, with the bulk of the materials dating from 1936 to 1941. The collection is arranged into nine series: Reports, Music Library, Music and Other Performing Media, Composer's Index, Bio-Bibliographical Index of Musicians, Writings, Programs, Clippings, and the George Foster Allen Collection.

The **Reports** series contain three sub-series: Exhibit Reports, Special Reports, and State Reports. The **Exhibit Reports** incorporate summaries on the Federal Music Project in general and in some states, meetings of the National Advisory Committee, activities and programs, analyses and statistics on performances and attendance, manuals for teaching, bulletins on specific state activities, official sponsors in various states, catalog of copied music, list of world premieres of American works, and surveys about different performing groups. Subjects covered are the Folk Music Research Project in Mississippi from 1936-39, Correspondence Course on the History of Music in Kentucky, Music Theory, Music as Recreation, Teaching of Music Appreciation, Music for Totally Deaf Children, Foundations of Musicianship, Guitar Method with Guitar Arrangements of Spanish-American Folk Songs of New Mexico, Study Book for Plectrum Instruments, and Rhythm Band Book among others. Of note are three addresses: (1) Ashley Pettis' opening address of the Composers' Forum-Laboratory, October 30, 1936, stating the purpose of the forum-laboratory which included the "development of a more definite understanding and relationship between the composer and the public;" (2) an address by Dr. Charles Seeger, who was in charge of Music Education, before the Sixtieth Convention of the Music Teachers National Association on December 30, 1938; and (3) an address by Dr. Nikolai Sokoloff, National Director of the Federal Music Project, at a Joint Session of the National Association of Music Teachers and The American Association of Schools of Music on December 29, [1940?]. Also, one report consists of an article, "The Importance to Cultural Understanding of Folk and Popular Music," by Charles Seeger.

Only six reports exist in the **Special Reports** of which three present summaries of the Federal Music Project in 1937 and, subsequently, the Music Program in 1940, and statistical information on the number of individual projects, employment by state, and number of performances as well as participants and official sponsors. A report from June 5, 1936, presents a summary of music festivals in America and their history by Lenore Neville Long.

The types of reports under **State Reports** are diversified. Some include Program Operation and Accomplishment or narrative reports from Arkansas, Northern California, Delaware, the District of Columbia, Florida, Illinois, Minnesota, Missouri, New Hampshire, New Jersey, and Wisconsin. A series of four Music Appreciation Programs for the Chicago Elementary Schools, which date from 1940, include descriptions of programs by five performing groups—two bands, an orchestra, a choir, and a group of singers. Another series of music appreciation concerts from Ohio centers on four subjects: Music of the American Indian, Ireland, Scandinavia, and the American Negro. A report from the Minnesota Music Program contains a complete Music Theory course. Also from Minnesota are bulletins on organized radio broadcasts for classroom reception. Three reports focus on projects in New York City—Musical Compositions performed by symphony orchestras from September, 1934 through June, 1936, and the accomplishments and activities of the Concert Division with excerpts from letters and comments from organizations and the press. The summary of one report on the Virginia Symphony Orchestra from July, 1936 to June, 1937, was written by Richard H. Bales, who later became the founder and director of the National Gallery (of Art) Orchestra in

Washington, DC in 1943.

The **Music Library** series consists of Catalogs and Index Cards which indicate what music was available for loan from centers located in different states during the life-time of the FMP. The series does not include any actual music. At the termination of the WPA FMP and the WPA Music Program, the music was distributed to libraries or other institutions within the state. Thirteen states and different cities within the states participated as distribution centers. The Index Cards were cross indexed by composer, state, title, and type of composition, some of which included the publisher, instrumentation, date acquired, and number of scores and/or parts or performances given. The types of music available for loan were band, orchestra, orchestral accompaniment, grand and light opera, vocal and choral music, piano and instrumental solos, and chamber music as well as theory books. Another catalog lists the programs produced by the WPA and broadcast coast to coast from April, 1936, through November, 1939. Two hundred and thirty sound recordings were recorded by RCA, Allied, and Decca in Boston, New York, and Los Angeles. The catalog includes the program number, the performing group, the conductor if any, and the works performed. Forty-two performing groups are represented, including symphony orchestras, concert bands, dance bands, swing bands, choirs, and vocal and chamber ensembles. The Recorded Sound Division in the Library of Congress has copies of these recordings and catalogs of the recordings made from 1936 through 1942.

Very little music exists in the **Music and Other Performing Media** series. The five works are Aaron Copland's *El Salón Mexico*, Anis Fuleihan's *Concerto for Piano and String Orchestra* and his *Symphony*, Daniel Gregory Mason's *A Lincoln Symphony*, and Ludwig M. Sedlaczek's *Fantheasie No. 1 on Kentucky Mountain Songs*. All works consist of a photocopy of a full score and parts. The *Canons, Rounds & Catches of 16, 17 & 18<sup>th</sup> Century* were compiled by Esther Schultz as part of a New York City project.

The folk songs include tunes and/or lyrics transcribed from field trips by WPA Federal Project One workers in different states. Noteworthy are reels, play party, dance and ring songs, and lullabies submitted by Ruby Pickens Tartt of Livingston, Alabama, from 1938-39. Also, included are harmonizations of "Old-Time Negro Spirituals" by Cora M. Taylor from 1936-37, Ludwig M. Sedlaczek's arrangement for chorus and piano of *Lovely Nancy or Bachelor's Warning* and *The Lonesome Dove*, and a chorus arrangement of H. T. Burleigh's *Nobody Knows the Trouble I've Seen*. In some cases, the historical background on the origin of the song is given. The states represented are Alabama, Florida, Kentucky, Mississippi, New Mexico, and New York; miscellaneous songs are from other states. Similar material is found in the Federal Writers' Project papers in the Manuscript Division in the Library of Congress.

The other performing media include dramas, poetry, and a chronicle. *The Story and Songs of 'Los Pastores' (Agua Fria Version)* was collected, condensed, and translated by the Federal Writers' Project of New Mexico and presented by the Santa Fe Unit of the Federal Music Project of New Mexico on Christmas Day, 1938. A shortened version of this traditional folk drama was prepared for the Federal Music Project in 1939 and was sponsored by the University of New Mexico.

The **Composer's Index** series comprises information on living American composers during the WPA Federal Music Project and Program that was compiled for an "Index of American Composers" whose works were performed by the Music Project Units. The Index was never finalized. The lists include the name of the composer, the title of compositions, dates of performances with the name of the city and the performing group along with the conductor if any, and biographical information, when known. From these lists, separate index cards were created alphabetically by the composer's name with basically the same information. A separate index file contains biographical information on the composers which were clipped from magazines and newspapers along with a photographic reproduction. Similar information can be found by state, through questionnaires from California and Michigan composers, and by the type of composition, such as cantatas, marches, pageants. Also, an index file denotes non-composers, such as performers, conductors, teachers, music editors/critics, and a recorder of authentic songs associated with Oklahoma's

American Indians. Correspondence to and from the composers is interspersed throughout the state, questionnaires, and subject files. Within the subject files are a memo from Dr. Sokoloff on the "Assignment and Commissioning of American Composers" dated February 24, 1939, and sample pages for the "Index of American Composers."

The **Bio-Bibliographical Index of Musicians** series contains material collected for "A Guide to the Study of Music in America" under the sponsorship of the WPA Historical Record Survey (HRS). As originally planned, the guide encompassed three parts: (1) a bio-bibliography of people and their musical activity since 1620; (2) a bibliography of references to books, pamphlets, magazine and newspaper articles on all phases of musical life; and (3) a chronological, topical syllabus of the history of musical life in the United States. Dr. Luther H. Evans, National Director of the Historical Records Survey, summarized the importance of this guide in his article "Music Study Guide is a Monumental Work." However, only the first part of the guide, the *Bio-Bibliographical Index of Musicians in the United States of America since Colonial Times*, was completed and finally published in June 1941. Organized in 1936 by Keyes Porter under the supervision of Dr. Evans, the index's primary purpose was "to assemble under one cover the names of persons who have contributed to the history of music in the United States..." When Federal Project No. 1 was discontinued in 1939, the Board of Commissioners of the District of Columbia became its official sponsor for the District of Columbia Historical Records Survey. The methodology employed for the guide is explained in "Guide to the Study of Music in America" in the Subject subseries.

To compile the data for this bio-bibliography, index cards were used to record the sources from books, the authors' names, the musicians' names, and the processes. Afterwards, handwritten drafts were created of the musicians' names and the source names. From this draft, typewritten drafts evolved through many revisions and corrections before a typewritten draft was finalized. The preface also went through many revisions.

Only three works exist in the **Writing** series, two of which are translations. The first is a translation of Karl Bücher's *Arbeit und Rhythmus (Work and Rhythm)* from 1896 by the Reference and Research Department, Music Education Division, of the New York WPA Music Project. Karl Bücher (1847-1930) was a professor of political economy at the University of Leipzig in the field of historical statistics. His treatise discusses the relation between physiology and the psychology of labor in which he "substantiates his hypothesis that the origins of music and poetry can be traced to the need for sublimating toil and making it pleasurable." The second translated work is *Podvizhnoi kontrapunkt strogavo pisma (Mobile Counterpoint or Convertible Counterpoint in the Strict Style)*, 1906, by the Russian composer and pedagogue Sergei Taneyev (1856-1915), in which he applies elementary algebraic methods to contrapuntal combinations, substitutes words with symbols, and unifies the rules for convertible counterpoint. The third writing is *The Tinder Box* by Herman E. Wolff; it is an operetta adapted from the "Fairy Tale" by Hans Christian Andersen with music by Theodore Hahn, Jr. Only the book and lyrics exist in this collection.

The **Programs** series spans the inception of the FMP in 1935 through the end of the WPA Music Program in 1943 and covers forty-one states and the District of Columbia. Groups represented are: symphony, dance and novelty orchestras; operetta, opera, and ballet companies; vocal recitals; concert bands; choral groups; and joint programs with the Federal Theatre Project. In some states, special programs were created to celebrate National Music Week and American Music Week and for radio broadcasts. Additionally, repertoire lists, advance booking schedules, miscellaneous program activities, and narrative reports of these activities are included.

The **Clippings** series primarily consists of newspaper announcements on WPA music projects, meetings, and concerts. Some clippings were provided by the Division of Press Intelligence clipping service. Forty-one states are represented with most of the clippings collected in 1940. By far, the largest number are from the Northern California Music Project and a sizeable amount are from Michigan. A scrapbook of



clippings was compiled by Eva Arnow and covers 1936-1940, particularly of music project concerts and events in Connecticut, Ohio, Virginia, and New York state.

### **GEORGE ALLEN FOSTER COLLECTION**

When Federal Project No. 1 was terminated on June 30, 1939, and before the WPA Music Program began in August 1939, George Allen Foster was appointed Acting Deputy Director of the National Office after the resignation of the National Director, Nikolai Sokoloff. When a permanent Director was appointed, Mr. Foster returned to his duties as Regional Supervisor for Region I (New York state and New England). The correspondence spans 1936 to 1948 and covers changes of salary and job responsibilities during the agency's life and, afterwards, in his position as manager of the New Orleans Symphony Society. The photographs encompass directors and supervisors of various programs including Nikolai Sokoloff, Harry L. Hopkins ( WPA Director), conferences of Music Supervisors of the Professional and Services Division Directors and the National Advisory Committee, as well as Mr. Foster himself. One photograph includes Mrs. Eleanor Roosevelt in the inaugural broadcast of "This work pays your community" Week or "See for yourself". Another photograph depicts the WPA Tipica Orchestra in San Antonio, Texas. Of the various reports, the 390 page "The Record of Program Operation and Accomplishment of the FMP and the WPA Music Program" is the most comprehensive summary of the work of these organizations from 1935 to 1943. Two other significant reports are the "Check List of Historical Records Survey Publications" and the "Bibliographies of Research Projects Reports", both from 1943.

Wilda M. Heiss, 1999

## *Description of Series*

<i>Container</i>	<i>Series</i>
	Reports, 1936-43 and undated.
1-6	Exhibit Reports include compilations of state reports, which consist of charts, lists, programs, reports, minutes, correspondence, manuals, bulletins, transcripts, catalog, addresses, method and study books, and black & white photo prints; arranged numerically.
7	Special Reports consist of reports, memoranda, and black & white photo prints; arranged chronologically.
8-9	State Reports consist of reports, memoranda, black & white photographic prints, bulletins, lists, a journal, instruction manuals; arranged alphabetically by state.
	Music Library, 1936-41 and undated.
10-11	Catalogs consist of typescript lists of musical compositions by medium, arranged alphabetically by state, and lists of recordings and instrumentations, arranged alphabetically by subject.
144-199	Index Cards are divided into four categories: Composer, State, Title, and Type of Composition; each arranged alphabetically, except for Type of Composition which has been maintained in its quasi-alphabetical order.
	Music and Other Performing Media, 1936-40 and undated.
263-264, 266-272	Music consists of photocopies of full scores and parts; arranged alphabetically by composer.
12, 265	Other Performing Media consists of manuscript scores, manuscript and photocopies of vocal parts, a typescript libretto, and lyric sheets; arranged alphabetically by state.
	Composer's Index, 1936-41 and undated.
13-17	Composer consists of draft and final versions of typescript lists of musical compositions; arranged alphabetically by composer.
200-231	Index Cards are divided into three categories: Bio-pictures, Composer, and Non-composers; each category arranged alphabetically by name.
18	Questionnaires consist of typescript and handwritten correspondence, indexes, and lists of music compositions; arranged alphabetically by state, then by composer.
19-20	State consists of typescript correspondence; arranged alphabetically by state.
21-22	Subject consists of typescript correspondence, lists, reports, addresses, notes, and press clippings; arranged alphabetically by subject.
23	Type of Composition consists of typescript lists of composers and their works; arranged alphabetically by type of composition, then by composer.
	Bio-Bibliographical Index of Musicians, 1936-40 and undated.
24	Correspondence consists of typescript and handwritten correspondence; arranged in reverse chronological order.
25	Index consists of typescript and handwritten bibliographies and lists of musicians; arranged alphabetically by category.
232-262	Index Cards are divided into five categories: Author, Books, Books on Folk Music, Musicians, and Processing; each arranged alphabetically by name, title or subject.

- 26-33 Musicians consist of draft and omitted handwritten lists of musicians and their specialty; arranged alphabetically by name.
- 24 Subject consists of typescript and handwritten memoranda, lectures, bibliographies, biographies of musicians, syllabi, newspaper clippings, and various lists; arranged alphabetically by subject or name.
- 34-35 Writings, 1906 and undated.  
Writings consist of typescript translations and a libretto; arranged alphabetically by author.
- 36-137 Programs, 1935-43.  
Printed, mimeographed, typescript programs; arranged chronologically by year, then alphabetically by state.
- 138-142 Clippings, 1935-41 and undated.  
Printed, typescript, and photocopies of clippings from newspapers and magazines; arranged chronologically by year, then alphabetically by state.
- 143 George Allen Foster Collection, 1936-48 and undated.  
The papers of George Allen Foster consist of typescript correspondence, black & white photographs, printed and typescript programs and newspaper clippings, and reports; each arranged chronologically by year except photographs, arranged alphabetically by name or subject.

## *Container List*

### REPORTS

<i>Box</i>	<i>Contents</i>
	<b>Exhibit Reports</b>
1	Number 1 - 6, 8 - 9 (9 folders)
2	Number 10 - 12 (5 folders)
3	Number 13 - 21 (10 folders)
4	Number 22 - 25 (8 folders)
5	Number 26 - 31, 33 - 35 (10 folders)
6	Number 36 - 38, 40 - 41 (7 folders)
7	<b>Special Reports</b>
	1937 (3 folders)
	1940 (1 folder)
	1941 (1 folder)
	1942 (1 folder)
	Undated (2 folders)
	<b>State Reports</b>
8	Arkansas (1 folder)
	California (1 folder)
	Connecticut (1 folder)
	Delaware (1 folder)
	District of Columbia (1 folder)
	Florida (1 folder)
	Illinois (4 folders)
	Indiana (1 folder)
	Kansas (1 folder)
	Kentucky (1 folder)
	Michigan (1 folder)
	Minnesota (2 folders)
9	Mississippi (1 folder)
	Missouri (4 folders)
	New Hampshire (1 folder)
	New Jersey (1 folder)
	New York (1 folder)
	Ohio (1 folder)
	Utah (1 folder)
	Virginia (1 folder)
	Wisconsin (1 folder)

## MUSIC LIBRARY

*Box*

*Contents*

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### Catalogs

#### **State**

- 10 California (7 folders)  
Colorado (1 folder)  
Connecticut (1 folder)  
Florida (1 folder)  
Massachusetts (6 folders)  
Michigan (1 folder)  
New York (2 folders)
- 11 Ohio (6 folders)  
Rhode Island (2 folders)  
Texas (1 folder)  
Vermont (1 folder)  
Virginia (1 folder)  
Wyoming (1 folder)

#### **Subject**

- 11 Catalogue of electrical transcriptions (1 folder)  
Instrumentation of compositions (1 folder)  
Miscellaneous (1 folder)

### Index Cards

#### **Composer**

- 144 Aa - Baro  
145 Barr - Bol  
146 Bon - Cho  
147 Chr - D  
148 Ea - Ger  
149 Ges - Grof  
150 Gros - Hop  
151 Hor - Lak  
152 Lal - Mars  
153 Mart - Mozart  
154 Mozart (cont.) - Rame  
155 Rami - Ry  
156 Sa - Sn  
157 So - Ti  
158 To - V  
159 W - Z

#### **State**

- 160 Alabama - California  
161-163 California (cont.)  
164 California (cont.) - Illinois  
165 Illinois (cont.)  
166 Illinois (cont.) - Louisiana  
167 Maine - Massachusetts  
168 Michigan - Missouri  
169 Missouri (cont.) - New Jersey  
170 New Mexico - New York  
171 New York (cont.)  
172 New York (cont.) - North Carolina

## MUSIC LIBRARY

<i>Box</i>	<i>Contents</i>
173	North Carolina (cont.) - Ohio
174	Ohio (cont.) - Pennsylvania
175	Pennsylvania (cont.) - Texas
176	Texas (cont.) - Wyoming; Unidentified
	<b>Title</b>
	Set A
177	A-N
178	O-Z
	Set B
179	A-N
180	O-Z
	Set C
181	A-N
182	O-Z
	<b>Type of composition</b>
183	Americana - Band works
184	Band works (cont.) - Chamber music
185	Chamber music (cont.) - Choral
186	Choral (cont.) - Instrumental solos
187	Instrumental solos (cont.) - Marches
188	Symphonien - Forum-laboratory
189	Forum-laboratory (cont.) - Orchestral
190	Overtures - Premieres
191	Choral - Selections
192	Miscellaneous - Concert & radio orchestras and Small ensembles
193	Concert & radio orchestras and Small ensembles (cont.) - Symphonic and tone poems
194	Symphonic and tone poems (cont.) - Symphonies
195	Symphonies (cont.) - Vocal solos
196	Voice and orchestra - Forum-laboratory
197-199	Duplicates

## MUSIC AND OTHER PERFORMING MEDIA

<b>Music</b>	
	Copland, Aaron
263	El salón Mexico Photocopy of copyist's full score, bound (2 copies) On t.p.: New York Public Library, 1937
266	Photocopy of copyist's parts (2 copies)
	Fuleihan, Anis
263	Concerto for piano and string orchestra Photocopy of copyist's full score, bound (2 copies) On t.p.: New York Public Library, 1937 At end: Composer's signature, June-July 1937
267	Photocopy of copyist's parts, bound (2 copies)

## MUSIC AND OTHER PERFORMING MEDIA

<i>Box</i>	<i>Contents</i>
263	Symphony Photocopy of copyist's full score, bound (2 copies) On t.p.: New York Public Library, 1937 At end: Composer's signature, Oct. 1936
268-269	Photocopy of copyist's parts, bound (2 copies)
264	Mason, Daniel Gregory A Lincoln symphony Photocopy of copyist's full score, bound At top of p. 1: "Dedicated to the memory of Ossip Gabrilowitsch" At end: New York, January 12, 1937
270-271	Photocopy of copyist's parts, bound (2 copies)
12	Schultz, Esther, compiler Canons, Rounds & Catches of 16, 17 & 18 Century Typescript of music scores and text
272	Sedlaczek, Ludwig M. Fanthasie [sic] no. 1 on Kentucky mountain songs Manuscript full score in ink with pencil annotations (incomplete) On t.p.: Louisville, Ky. Juli 1936  Negative photocopy of manuscript score  Manuscript parts  Negative photocopy of manuscript parts
	<b>Other Performing Media</b>
12	Alabama (1 folder)
265	Florida (1 folder)
265	Kentucky (1 folder)
12	New Mexico (1 folder)
12	New York (1 folder)
265	Mississippi (1 folder)
12	Miscellaneous (1 folder)

## COMPOSER'S INDEX

	<u>Composer</u>
	<b>Draft</b>
13	A - C (11 folders)
14	D - H (15 folders)
15	I - P (18 folders)
16	R - Z (13 folders)
	<b>Final</b>
17	A - W (21 folders)

## COMPOSER'S INDEX

Box

Contents

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### Index cards

#### **Bio-pictures**

200

A - Z

#### **Composer**

201

Ab - Bae

202

Bag - Ben

203

Ber - Boo

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Bor - Br

205

Bu - Ca

206

Ce - Co

207

Cop - Del

208

Dem - Ei

209

El - For

210

Fos - Ga

211

Ge - Gre

212

Gri - Hal

213

Ham - Hep

214

Her - Hol

215

Hom - Ji

216

Jo - Kn

217

Ko - La

218

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219

Lu - Mar

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Mas - Mi

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Ri - Ro

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Ru - Schl

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Schm - Si

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Sk - Sta

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Ste - Thi

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Tho - Va

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Wi - Z

#### **Non-composers**

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A - W

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#### **Questionnaires**

California (6 folders)

Michigan (1 folder)

#### **State**

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Alabama (1 folder)

Arizona (1 folder)

Arkansas (1 folder)

California (2 folders)

Colorado (1 folder)

Connecticut (1 folder)

Delaware (1 folder)

District of Columbia (1 folder)

Florida (1 folder)

Georgia (1 folder)



## COMPOSER'S INDEX

<i>Box</i>	<i>Contents</i>
	Illinois (2 folders)
	Indiana (1 folder)
	Iowa (1 folder)
	Kansas (1 folder)
	Kentucky (1 folder)
	Louisiana (1 folder)
20	Maine (1 folder)
	Maryland (1 folder)
	Massachusetts (2 folders)
	Michigan (1 folder)
	Minnesota (1 folder)
	Mississippi (1 folder)
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35	Taneiev (Taneyev), Sergei Mobile counterpoint Translated by Julia Krenov
34	Wolff, Herman E. The tinder box

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56	Iowa (1 folder) Louisiana (2 folders) Maine (13 folders) Massachusetts (9 folders)
57	Massachusetts (cont.) (17 folders)
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59	New Hampshire (2 folders) New Jersey (13 folders) New Mexico (1 folder) New York (15 folders)
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108-109	Ohio (cont.) (6 folders)
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130	Massachusetts (cont.) (5 folders) Michigan (10 folders) Minnesota (2 folders)
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## CLIPPINGS

138	<b>1935-1939</b> (1 folder)
	<b>1936-40, n.d.</b> Scrapbook of Eva Arnow, Music analysis (6 folders)
	<b>1940</b> Alabama (1 folder) Arizona (1 folder) Arkansas (1 folder) California (3 folders)
139	California (cont.) (6 folders)
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141	Kansas (1 folder) Louisiana (1 folder) Maine (1 folder)

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## GEORGE ALLEN FOSTER COLLECTION

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### Correspondence

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### Photographs (1 folder)

Batjer, Margaret, c. 1940  
Childs, Sargent, n.d.  
Christmas party, Roxbury, 1940  
Conference of music directors, P and S directors, 1941  
Cronin, Anne, n.d.  
Foster, George, 1939  
Hopkins, Harry L., c. 1940  
Hopkins, Harry L. and E. Holger Cahill, c. 1940  
Miller, Izetta Jewel, n.d.  
Morris, Lawrence S., n.d.  
National Advisory Committee and State Music Project Supervisors Conference, New York, 1940  
Pelton, Paul, n.d.  
Regional conference of federal projects, Boston, 1938

## GEORGE ALLEN FOSTER COLLECTION

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Reynolds, Senator (North Carolina), Boston, 1939  
Scott, Tula Martin, c. 1937  
"This work pays your community" or "See for yourself" broadcast, May 20-25, 1940  
WPA Tipica Orchestra, San Antonio, n.d.  
Miscellaneous groups, c. 1939, n.d.  
Miscellaneous groups - Des Moines, Iowa, c. 1939, n.d.  
Unidentified, 1939

### **Programs and Clippings**

1939-40, n.d. (1 folder)

### **Reports**

1940-44 (4 folders)