

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

**ROBERT HALL LEWIS
COLLECTION**

Finding aid URL: <http://hdl.loc.gov/loc.music/eadmus.mu2005.wp.0055>

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Introduction

The materials in the Robert Hall Lewis Collection were acquired by the Library of Congress in 2002 as a gift from his widow, Barbara Bowersock Lewis. The collection comprises the papers of Robert Hall Lewis (1926-1996)---American composer, teacher, and conductor---and consists of music manuscripts, printed music, correspondence, programs, books, materials pertaining to his professional and teaching life, photographs, awards and certificates, sound recordings, and video recordings.

The sound recordings and video recordings were transferred to the Motion Picture Broadcasting Recorded Sound Division in the Library of Congress.

The Library wishes to acknowledge the diligent and helpful work of Barbara Bowersock Lewis, Nancy McCall, Avi Bloomenstiel, and Frederick Mauk, all of who collaborated in organizing the collection before its arrival in the Music Division at the Library of Congress. Special thanks goes to Avi Bloomenstiel for his permission to use information in this guide from his 2002 paper *American Maestro: The Music and Method of Robert Hall Lewis*.

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.

Linear feet of shelf space occupied:	72
Approximate number of items:	7,450
Number of containers:	153

Biographical Sketch

- 1926 Apr. 22 Born in Portland, Oregon to Leonard D. Lewis and Eula (“Sis”) Hall Lewis.
- 1930 Began piano lessons with his mother and discovered he had perfect pitch.
- 1934-35 Attended Grade 4 at Northwestern Grade School in Alva, Oklahoma.
- 1935-36 Attended Grade 5 at Waynoka Grade Schools, Waynoka, Oklahoma.
- 1937 Attended Grade 6 at Winslow Public Schools, Winslow, Arizona; began learning trumpet which became his primary instrument.
- 1938 Attended Grades 7 and 8 at Crockett School, El Paso, Texas.
- 1939-42 Attended Grades 9-12 at Austin High School, El Paso, Texas; graduated from Austin High School; received award for outstanding musicianship and service to the band
- 1941-43 First trumpet in El Paso Symphony, H. Arthur Brown, conductor; also, first trumpet in Plaza Theatre Orchestra.
- 1942 Attended Fall semester at College of Mines and Metallurgy, University of Texas, El Paso, Texas.
- 1942-45 Toured throughout country with various jazz bands, mostly in California, including Frankie Masters and Ray Herbeck; studied privately with Harry Glantz (former first trumpet of NBC Symphony Orchestra), Nathan Prager (second trumpet, New York Philharmonic), and Sidney Mear (first trumpet, Rochester Philharmonic Orchestra).
- 1945 Enrolled in Eastman School of Music at University of Rochester on piano scholarship; later, changed major to composition.
- 1948 Dec. 31 Wrote earliest work, *Four Contrasts for Piano*.
- 1949 June 20 Graduated from Eastman with Bachelor of Music degree with Distinction in Composition with trumpet as major instrument; principal teachers were Bernard Rogers, Burrill Phillips, and Howard Hanson; member of Eastman Senior Symphony Orchestra during four years enrollment.
- 1950 First trumpet, NBC Broadcast Orchestra, Dr. Howard Hanson, conductor.
- 1950-51 Instructor in trumpet and brass ensemble at Syracuse University.
- 1951 Awarded Kosciuszko Foundation Chopin Award in Composition for *Concert Overture*, his first work for orchestra.
- 1951 Nov. 3 Received Master of Music degree in Composition with trumpet as major instrument and piano as minor instrument from Eastman School of Music.

- 1951-52 First trumpet, Oklahoma City Symphony, Guy Fraser Harrison, conductor; also, instructor in trumpet, theory, and music appreciation at Oklahoma City University.
- 1952 Enrolled at Paris Conservatory.
- 1952-53 Attended weekly composition lessons with Nadia Boulanger for one year.
- 1953 Graduated with diploma in conducting from Paris Conservatory after studies with Eugene Bigout; returned to United States.
- 1953-54 Member of trumpet section of with Rochester Philharmonic Orchestra; conductor of Phi Mu Alpha Wind Group at Eastman.
- 1953-55 Candidate for Ph.D. degree in Composition at Eastman School of Music, University of Rochester, Rochester, NY; instructor in theory and composition, Eastman School of Music Preparatory Department.
- 1954 Spring Instructor in trumpet and brass ensemble at Syracuse University.
- 1954 Summer Attended Pierre Monteux School for Conductors in Hancock, Maine.
- 1954-55 Conductor of Phi Mu Alpha - Mu Phi Epsilon Symphonette at Eastman.
- 1955 Awarded Performer's Certificate in Conducting from Eastman School of Music, University of Rochester; received Fulbright Scholarship in conducting and composition.
- 1955-57 Under auspices of Fulbright Scholarships, attended University of Vienna and Vienna Academy of Music where he studied conducting with Hans Swarofsky, theory and composition with Karl Schiske and Ernst Krenek, and private composition lessons with Hans Erich Apostel; also, studied violin privately with Professor Josef Drevo and German and Musicology at University of Vienna.
- 1956 July-Aug. Attended International Sommer-Akademie, Mozarteum, Opera Studio in Salzburg, Austria; studied opera coaching and conducting with Professor Meinhard von Zallinger.
- 1957 Spring Lecturer in American Music for the United States Information Services (U.S.I.S.) at Austrian cultural centers.
- 1957 June Graduated from Vienna Academy of Music with Graduate Diploma in Theory and Composition; awarded Graduation Prize in Composition by Austrian Ministry of Education and Vienna Academy of Music.
- 1957 Summer Returned to United States; in September, became Instructor at Goucher College in Baltimore, Maryland.
- 1958 Feb. Began teaching advanced courses in composition, counterpoint, orchestration, and music literature at Peabody Conservatory, Baltimore, MD.
- 1958 August 9 Married Barbara Stevens Bowersock, an art student at Goucher College.
- 1959 Summer Participated in "Seminar in Advanced Musical Studies" at Princeton University.

- 1959 Aug. Completed course and thesis requirements for Ph.D. degree at Eastman.
- 1961 Awarded LADO-National Association for American Composers and Conductors Prize in composition for *Prelude and Finale for Small Orchestra*.
- 1963 Jan. 27 Premiere performance of his *String Quartet No. 2*, commissioned by the Chamber Music Society of Baltimore.
- 1964 June 5 Received Ph.D in composition from Eastman School of Music; wrote *First Symphony* to fulfill thesis requirement for degree.
- 1964-83 Became Artistic Director for the Chamber Music Society of Baltimore.
- 1965 *Music for 12 Players* written for and premiered by Gunther Schuller.
- 1966-67 Awarded first Guggenheim Fellowship; toured and worked in Europe and London for a year; in London, earned Brevet du Langue Française from French Institute of United Kingdom (Université de Lille).
- 1967 Mar. American representative to Festival of Contemporary Czechoslovak Music in Prague.
- 1967 Returned to United States; visiting lecturer in composition at Catholic University in Washington, D.C.; resumed his teaching duties at Goucher College.
- 1967 Sept. 30 Daughter, Renata Hall Lewis, born.
- 1968 Promoted to full professor at Goucher College.
- 1968 Summer Attended International Summer Course in New Music at Darmstadt, Germany.
- 1968-85 Became member of Board of Directors and Music Committee of Baltimore Symphony Orchestra; from 1983-85, member of Music Committee only, Baltimore Symphony Orchestra.
- 1969-93 Awarded ASCAP awards each year.
- 1969-80 Granted another teaching position at Peabody Institute, Johns Hopkins University concurrent with professorship at Goucher College.
- 1969 Nov. 16 Premiere performance of his *Divertimento for Six Instruments*, commissioned by the Chamber Music Society of Baltimore to commemorate its 20th anniversary.
- 1970 Nov. 13 Premiere performance of *Serenades*, commissioned by pianist Agi Rado.
- 1971-73 Became regional chairman for American Society of University Composers.
- 1972 Received Walter Hinrichsen Award for Composers, Columbia University.
- 1972-75 Member of Board of Directors for American Music Center.
- 1974 Received Outstanding Educator of America award.

- 1975 Summer *Nuances II "Whale Lament"* composed as commission for National Whale Symposium at Indiana University.
- 1976 Received award from American Academy-National Institute of Arts and Letters; also, received National Endowment for the Arts Fellowship grant.
- 1977 Received commission from Kindler Foundation at Library of Congress for *Combinazioni IV for Violoncello and Piano*.
- 1977-78 Became Chairman of Department of Music at Goucher College.
- 1978-80 Coordinator for Departments of Composition and Theory at the Peabody Institute of the Johns Hopkins University.
- 1980 Early *Kantaten* composed and premiered by Gregg Smith Singers.
- 1980 Received Maryland State Artist Fellowship award.
- 1980-81 Received second Guggenheim Fellowship, settling in Italy where he was appointed Composer-in-Residence at American Academy in Rome.
- 1981 Summer Served as Scholar-in-Residence at Rockefeller Foundation Study Center in Bellagio, Italy.
- 1981-1995 Artistic Director of Ars Viva Concerts at Goucher College.
- 1983 Relinquished membership on board of directors of Baltimore Symphony Orchestra.
- 1983 Oct. 31 Premiere performance of *Quartet No. 3*, commissioned by Serge Koussevitzky Music Foundation at Library of Congress.
- 1983-86 Became Vice President of the Chamber Music Society of Baltimore.
- 1986 Received National Endowment for the Arts Composer Fellowship Grant to compose work for orchestra and vocalists based on paintings of Hieronymous Bosch; work entitled *Three Movements on Scenes by Hieronymous Bosch* received fifteenth ASCAP award.
- 1990 Composed *Symphony No. 4* as commission from American Composers Orchestra.
- 1990s Received numerous accolades, awards, and fellowships from Maryland State and Baltimore City in recognition of his importance as cultural figure and resource.
- 1993 During fall semester sabbatical from Goucher College, traveled and lectured in Europe.
- 1994 Elected as jury member for International Paganini Competition for Violin in Genoa, Italy; made radio appearances in Italy and in Brussels.
- 1995 Spring Retired from teaching at Goucher College and Peabody Institute of Johns Hopkins University to pursue work as freelance international composer and conductor.
- 1995 Summer Began composing *Prelude, Variations, and Postlude*, commissioned by harpsichordist Asako Hirabayashi and completed on October 7, 1995.

1995 Sept. Diagnosed with esophageal cancer.

1996 Mar. 22 Died in Baltimore, Maryland.

Scope and Content Note

The Robert Hall Lewis Collection consists of the personal papers of composer, conductor, educator--- Robert Hall Lewis. The papers include his music (both manuscript and printed), the printed music of other composers, family and general correspondence, biographical and professional materials, teaching materials, material relating to promoting his music and conducting, programs and clippings, both family and professional-related photographs, and selected annotated books and periodicals from his personal library. The collection spans the years from 1888-2004, with the bulk of the materials dating from the 1950s to the 1970s.

The **Music** series includes two subseries: the Music by Robert Hall Lewis; and Music by Others. The Music by Robert Hall Lewis encompasses his entire creative output of eighty-seven compositions written for various mediums---Chamber Music, Choral Music, Orchestral Works, Solo Works, Solo Piano Works, and Solo Vocal Works. Lewis' compositional process evolved around his sketches. The each sketch could include ideas, forms, themes, rhythms, pitches, or sometimes transpositions. He began with the basic elements of a work in terms of its "texture and sonority" and moved toward the individual "level of single pitches" before finalizing everything into a final score. The majority of his works include such sketches and all but a few works include holograph manuscript scores. Printed scores for those works which were published by five different publishing companies are also included as well as bound and unbound photocopies of the scores. Almost half of the works are for chamber music and one-fourth for orchestra. Besides four symphonies and four string quartets, Lewis wrote a series of ten solo works under the umbrella title *Monophony*, seven duets entitled *A Due*, six chamber works entitled *Combinazioni*, and multiple solo, chamber, and orchestral works given titles, such as, *Inflections*, *Fantasiemusik*, *Obsservazioni*, *Nuances*, and *Serenades*. He received commissions from the McKim Fund, Kindler Foundation, and Serge Koussevitzky Foundation in the Library of Congress, the Baltimore Symphony Orchestra, the Chamber Music Society of Baltimore among others. The work *Invenzioni* that was commissioned by the Baltimore Symphony Orchestra in 1988 included two rainsticks as part of the percussion instruments. The rainsticks are housed separately in the Flute Vault in the Music Division at the Library of Congress. See Appendix A: Chronological List of Music by Robert Hall Lewis for complete list of works and commission information.

The Music by Others encompasses printed scores and, in some cases parts, of compositions by the traditional composers, such as, Bach, Brahms, Haydn, Mendelssohn, and Schubert, but primarily both well-known and lesser-known composers of the twentieth-century from the United States and Western and Eastern Europe. The music for the bulk of the non-traditional composers date from the 1960s and 1970s. Well-known twentieth-century composers from the United States are represented by Milton Babbitt, Samuel Barber, William Bergsma, Elliott Carter, Lukas Foss, Roy Harris, George Rochberg, Ned Rorem, Gunther Schuller, Roger Sessions, and Edgard Varese. Composers from Western and Eastern Europe include his Viennese teacher Hans Erich Apostel, Béla Bartók, Alban Berg, Luciano Berio, Pierre Boulez, Henri Dutilleux, Roberto Gerhard, Hans Werner Henze, Paul Hindemith, Arthur Honneger, Ernst Krenek, György Ligeti, Wittold Lutoslawski, Bruno Maderno, Riccardo Malipiero, Frank Martin, Olivier Messiaen, Luigi Nono, Krzysztof Penderecki, Karl Schiske, Arnold Schoenberg, Karheinz Stockhausen, Igor Stravinsky, Anton Webern, and Iannis Xenakis.

The **Correspondence** series include Family Correspondence and General Correspondence. The Family Correspondence consists of letters from his mothers'sister and her husband, Forrest and Leona Fisher, who lived in Winslow, Arizona and who were very supportive to Mr. Lewis and his mother Eula. Also, included are a series of letters that Mr. Lewis wrote to his mother and his "folks" while he toured in the Western states with different bands during the 1940s.

The General Correspondence includes his "professional" correspondence to composers, publishers,

record companies, universities, performing artists and groups, artist managements, and the two institutions where he taught--Goucher College and the Peabody Institute of the Johns Hopkins University. Also, included are copies of letters that Mr. Lewis wrote to other people, primarily during the 1980s and early 1990s.

The **Biographical Materials** series include materials from his early education in grade schools and the Eastman School of Music to notes from his later studies in France with Nadia Boulanger and in Vienna with Karl Schiske and Hans Erich Apostel. Also, included are materials from his language studies--he spoke French, German, and Italian fluently—, various Christian Science publications, and programs from his early performances in Austin, El Paso, Oklahoma City, Syracuse, and Rochester from 1940 through his 1956 stay in Salzburg.

The **Professional Materials** series center on his composing and teaching activities and affiliations with the Chamber Music Society of Baltimore and the performing group, Ars Viva, at Goucher Collection. Among the composing materials are publishing contracts, recording projects, and promotional efforts with artist managements and commissions. His teaching activities include primarily materials from his professorships at Goucher Collection and the Peabody Institute of the Johns Hopkins University. Also included are his program notes for his compositions, travel information, and numerous awards and certificates including diplomas.

The **Promotional Materials** series encompasses articles, clippings, brochures, programs and other materials from his contacts with numerous performing artists, some of which performed his compositions.

The **Teaching Materials** series includes notes from the various classes he taught in music history and theory at Goucher College and the Peabody Institute. Included are notes in music history by century, by form and instrumentation, by stylistic periods, and by nationalities or composers as well as theory notes and materials for student exams.

The **Program** series is divided into two subseries: About RHL (Robert Hall Lewis) and About Others. The Programs About RHL include an extensive collection of printed programs in which his compositions were performed from 1950 until the memorial programs after his death in 1997. The About Others programs represent performances that he attended beginning with his 1956-57 Fulbright study in Vienna and ending with a program performed by the American Chamber Players for the Chamber Music Society of Baltimore in 1995. The majority of the programs date from the 1980s and include concerts he attended during his travels in Europe.

The **Clippings** series consist of newspaper clippings and articles announcing concerts in which his compositions were to be performed and reviews of the concerts. Also included are announcements about recording releases of his music and reviews of the recordings.

The majority of the photographs in the **Photographs** series are black and white photographs and cover his early years in the 1920s and 1930s in Oregon, Oklahoma, Arizona, and Texas . The earliest photograph dates from 1888 of his maternal grandmother, Jefferson Cleaver Hall, who was called “Mama.” She was born in Arkansas in a covered wagon in 1852. Besides photographs of his maternal grandparents, other family members represented besides himself are his immediate family, his parents, and uncles and aunts on his mother’s side. There are photographs from his early professional activities in Oklahoma, Rochester, Paris, Vienna, and with the Frankie Masters Band and the Ray Herbeck’s Band as well as photographs from his later professional activities in Baltimore, Genoa, and London. See Appendix B for information on his family genealogy and descriptive captions for some photographs. The first box for this series contains photocopies of these photographs copied by Mrs. Lewis.

The **Books and Periodicals** series include items selected from Lewis’ personal library. The majority

of the items were annotated by Lewis, most bear his signature, and others include autograph notes by Lewis which were laid into the item. In addition to music history books, there are books on 20th-century composers and music form or theory. Also, included is a book of poems by a friend and former classmate from Oklahoma City.

Description of Series

<i>Containers</i>	<i>Series</i>
1-52	Music, 1911-95, n.d. Music by RHL consists of manuscript sketches, scores, and parts; photocopied and printed scores; arranged alphabetically by genre, then alphabetically by title.
53-103, 152	Music by Others consists of photocopied and printed scores; arranged alphabetically by author, then alphabetically by title.
104-108	Correspondence, 1934-97, n.d. Family Correspondence consists of autograph letters and post cards to and from Robert Hall Lewis; arranged by “to” and “from”, then alphabetically by correspondent, then chronologically. General Correspondence consists of autograph and typed letters, telegrams, greeting cards, mostly to Robert Hall Lewis, but some from him; arranged alphabetically by correspondent, then chronologically.
109-111, 140-141	Biographical Materials, 1924-2004, n.d. Includes printed programs, books and periodicals; manuscript and typed notes; notebooks, report cards, and yearbooks; arranged alphabetically by subject, then alphabetically by title.
112-119, 142, 152	Professional Materials, 1955-96, n.d. Includes address, appointment and data books, passports, schedules, itineraries, biographical information, receipts, invoices, printed bulletins, brochures, periodicals, catalogs, contracts, mailing lists, maps, and programs; manuscript and typed lectures, letters, reports, and biographical information and notes; arranged alphabetically by subject, then alphabetically by title or chronologically.
120-123 MapCaseC/Dwr 5	Promotional Materials, 1973-95, n.d. Includes photocopied articles and clippings, printed biographies, brochures, catalogues, programs, typed letters, and black and white photographs; arranged alphabetically by individual name and organization.
124-126, 143-149	Teaching Materials, 1951-95, n.d. Includes printed books, typed exams, manuscript and typed notes, manuscript and printed music; arranged alphabetically by subseries, then alphabetically by subject, then alphabetically by title.
127-134, 150	Programs, 1950-95, n.d. About RHL consists of printed programs; arranged chronologically. About Others consists of printed programs; arranged chronologically.
135-136	Clippings, 1934-95, n.d. Includes printed periodicals, newsletters, and newspapers; printed and photocopied clippings; printed and photocopied articles; arranged alphabetically by subject, then chronologically.

- 137-139, 151 Photographs, 1888-1992, n.d.
 Includes black and white, sepia, and color prints in various sizes, and color transparencies; arranged by subject, then by title.
- On open shelves Books and Periodicals, 1921-89, n.d.
and 150 Includes hard and soft bound annotated books and soft bound annotated periodicals, laid in material separately housed includes: holographic, typed, and printed notes; holographic music manuscripts; grades; schedules; poems; letter; arranged alphabetically by author's last name, then alphabetically by title.

Container List

MUSIC

Box/Folder

Contents

Music by Robert Hall Lewis

Chamber music

[A Due I]

- 1 A Due I for Flutes and Harp [by] Robert Hall Lewis, 1981
To Harvey Sollberger and Susan Jolles

- Item 1 Holograph ms. score in lead pencil; p. 7–12
Note 1: photocopy of p. 40-41 from "New Sounds for Woodwinds" by Bruno Bartolozzi, annotated in red pencil indicating fingerings to use in "A Due II"; photocopy of p. 10 of published score, annotated in red pencil, indicates application of fingerings from Bartolozzi's book; photocopy of processing note
Note 2: water damage treated by Conservation Office
- Item 2 Holograph ms. score in electro-score pencil on onionskin paper; [1], 9 p.
Note: signed title page on onionskin
At end: Rome, Paris, Cologne, Vienna, 1980–81
- Item 3 Photocopy of holograph ms. score; [1], 9 p.
Note: emendations in lead pencil
- Item 4 Copyist's ms. score; 16 p.
At end: Rome, Paris, Cologne, Vienna, 1980-81
Note 1: engraved vellums used for publication by Doblinger Verlag, Vienna, Austria
Note 2: photocopy of processing note
- Item 5 Spiral bound photocopy of copyist's ms. score; 16 p.
Note 1: photocopy of p. 15
Note 2: black cover
- Item 6 Photocopy of copyist's ms. score; p. 1-9, p. 11-16
Note 1: proof of first set of engraved vellums with composer's emendations
Note 2: p. 10 missing
- Item 7 Holograph ms. sketches in lead pencil on yellow newsprint paper; p. 5-14
Note: secondary notations in blue and black ink; water damage treated by Conservation Office
- Item 8 Published score; 16 p.
Note: two copies of Doblinger's publication saddle-stitched in turquoise cover

[A Due II]

- A Due II for Oboe-English Horn and Percussion [by] Robert Hall Lewis, 1981
To Richard Kravchak and Craig Paré

- Item 1 Holograph ms. score in electro-score pencil on onionskin paper; [1], 6 p.
Note 1: onionskin for title page with composer's signature and instrumentation

MUSIC

Box/Folder

Contents

- Note 2: pages bound back-to-back with scotch tape
- Item 2 Miniature photocopy of holograph ms. score; [1], 6 p.
Note 1: one complete set of pages with "Zohn" written on cover at top left and emendations throughout; includes title page
Note 2: one incomplete set missing p. 4 and title page, but includes two copies of p. 5
- Item 3 Copyist's ms. score engraved on vellum; 13 p.
Note 1: final vellums used for publication by Doblinger Verlag, Vienna, Austria
Note 2: scotch tape at upper left corner on 4 pages
- Item 4 Saddle-stitched photocopy of copyist's ms. score; 13 p.
Note 1: two copies reproduced from Doblinger engraved vellums
Note 2: black covers; one labeled, the other unlabeled
- Item 5 Spiral bound photocopy of copyist's ms. score; 13 p.
On cover label: "A DUE II for OBOE ENG. HN. & PERCUSSION" and composer's signature
On p. 1: holograph copyright notice: © Verlag Doblinger, Vienna, Austria
- Item 6 Photocopy of copyist's ms. score; 13 p.
Note 1: proof of first set of engraved vellums with composer's emendations in red pencil and black ink
- Item 7 Photocopy of holograph ms. sketch; 1 leaf
Note 1: photocopy of "form" diagrams for A Due I and A Due II; original sketch on yellow newsprint filed under A Due I in Box 1/Folder 7
Note 2: photocopy note superimposed over photocopy of "form" diagrams
- Item 8 Published score; [1], 15 p.
Note 1: one set of two scores, one score in green saddle-stitched cover

[A Due III]

2

A Due III for Bassoon and Harp [by] Robert Hall Lewis, 1985 (1993)

- Item 1 Holograph ms. score in electro-score pencil on onionskin paper; 12 p.
Note 1: emendations in lead pencil throughout
At end: Baltimore, April, 1993
- Item 2 Copyist's ms. score in black ink engraved on vellum; 17 p.
- Item 3 Spiral bound photocopy of copyist's ms. score; 17 p.
Note: two copies
- Item 4 Photocopy of copyist's ms. score; 17 p.
Note: one set of unbound pages
- Item 5 Holograph ms. sketches in lead pencil and blue ballpoint pen on yellow newsprint paper; 19 p.
Note: contained within folded score paper marked on front "A Due IV for Bassoon & Harp" (the "IV" changed in pencil to "III") and inside the back page "Symphony #4 for ...instrumentation..."
Laid in: errata for Music For Twelve Players, 1 leaf; 2 copies

MUSIC

<i>Box/Folder</i>	<i>Contents</i>
	Item 6 Published score; [1], 17 p. Note: two copies of Doblinger's publication saddle-stitched in salmon-pink cover
	[A Due IV] A Due IV for Trombone & Percussion [by] Robert Hall Lewis, 1984
	Item 1 Holograph ms. score in electro-score pencil on onionskin paper; [1], 13 p. Note: holographic title page on onionskin with composer's signature
	Item 2 Copyist's ms. score in black ink on vellum; 19 p.
	Item 3 Holograph ms. sketches in lead pencil on yellow typewriter paper; 17 p. Note 1: sketch entitled "A Due VIII Trombone & Percussion"; some pages torn Note 2: includes folded score paper entitled "A Due VIII Trombone & Percussion"
	Item 4 Published score; 19 p. Note: 2 copies, each copy includes one score saddle-stitched into a yellow cover and a second saddle-stitched unbound score; published by Doblinger and printed from engraved vellums.
	[A Due VI] A Due VI for Violoncello and Percussion [by] Robert Hall Lewis, 1986
	Item 1 Holograph ms. score in electro-score pencil on onionskin paper; 13 p. Note: title created from press type & covered w/ scotch tape for protection At end: Baltimore, MD
	Item 2 Spiral bound photocopy of holograph ms. score; 13 p. Note 1: typed title on red-rimmed cover label signed in blue pencil by composer; "piano" crossed out in black ballpoint and "Perc" written in; label scotch-taped into place Note 2: emendations in lead pencil throughout
	Item 3 Copyist's ms. score in black ink engraved on vellum; 20 p. Note: includes photographic film copies of the engraved vellums; 20 p.
	Item 4 Saddle-stitched photocopy of copyist's ms. score; 20 p. Note: black textured binding with hand-written title and composer's signature on a red-rimmed address label trimmed in half
	Item 5 Photocopy of copyist's ms. score; 20 p. Note: 2 copies
3	[A Due VII] A Due VII for Bassoon and Trumpet [by] Robert Hall Lewis, 1991 To Jeff Silberschlag and Deborah Greitzer
	Item 1 Copyist's ms. score; 14 p. Note: master "boards" for reproduction; imperfections removed with "white out"; some typeset paste-ups
	Item 2 Spiral bound photocopy of copyist's ms. score; 14 p. Note: 2 copies without covers

MUSIC

<i>Box/Folder</i>	<i>Contents</i>
Item 3	Photocopy of copyist's ms. score; 14 p. Note 1: inscribed on front in felt tip marker "A Due VII Lewis Bssn.-Trpt. in C" Note 2: bound back to back with scotch tape so as to open as pages
Item 4	Holograph ms. sketches in lead pencil and blue ink on yellow newsprint paper; 10 p. Note: contained in folded score paper marked on front "(1) A Due VII for Trumpet (C, picc.) + Bassoon" and "(2) Nonetto"; "C, picc.)" penciled over
Item 5	Published score; 14 p. Note: 2 copies, each copy includes one score saddle-stitched into a tan cover and a second saddle-stitched unbound score; published by Doblinger and printed from master boards
[Combinazioni I]	
Combinazioni I [by] Robert Hall Lewis, 1973	
Item 1	Holograph ms. score in lead pencil on 18-stave score paper; 24 p. Note: emendations and holograph signature in black ink
Item 2	Spiral bound photocopy of copyist's ms. score; 42 p. On white cover: typed title and holograph signature on label
Item 3	Holograph ms. sketch in ballpoint pen on yellow newsprint paper; 1 leaf Note: "Form" sketch
Item 4	Saddle-stitched photocopy of holograph ms. parts Note: total of 11 parts (2-piano, 2-clarinet in B-flat, 2-violin, 2-cello), one of each annotated
Item 5	Photocopy of holograph ms. parts Note: 4 parts, 1 each for piano, clarinet in B-flat, violin, cello; pencil emendations on all
[Combinazioni II]	
Combinazioni II for eight percussionists and piano [by] Robert Hall Lewis, 1974	
Item 1	Photocopy of holograph ms. score; 22 p. At bottom of front cover in blue ballpoint pen in composer's hand: © Theodore Presser Co., Bryn Mawr, Pa. Laid in: yellow newsprint titled "Combinazione II, Errata" with references in pencil and pen to changes
[Combinazioni III]	
Combinazioni III for Oboe-English Horn, Percussion and Narrator [by] Robert Hall Lewis; Text by Jean Rubin	
Item 1	Copyist's ms. score engraved on vellum; 19 p. Note: master vellums for Theodore Presser publication; pages bound in pairs along one side with scotch tape
Item 2	Published score; 20 p. Note: 2 copies with 3 performance scores per copy; printed from copyist's engraved vellums; published with title page by Theodore Presser Co.

MUSIC

Box/Folder

Contents

4

[Combinazioni IV]

Combinazioni IV for Violoncello and Piano [by] Robert Hall Lewis, 1977

Commissioned by The Hans Kindler Foundation in commemoration of its 25th anniversary

- Item 1 Holograph ms. score in lead pencil on 24-stave folded score paper; [11] p.
Note 1: composer's cover inscription: "Cello Musik in 8 parts Facets, Variations +";
the title "Combinazioni IV" added later by Barbara Lewis per instruction from
RHL during studio reorganization
Note 2: notations on recto side of last page included in page count
- Item 2 Holograph ms. score in electro-score pencil on onionskin paper; [1], 25 p.
At end: Baltimore, MD. June-Sept. 1977
Note 1: includes onionskin title page with composer's signature and date
Note 2: scotch tape on right and left edges of pages throughout
- Item 3 Saddle-stitched photocopy of holograph ms. score; [1], 25 p.
Laid in: photocopy of engraved vellum master of p.3
- Item 4 Saddle-stitched photocopy of holograph ms. score; [1], 25 p.
Note 1: title altered from "Facets for Cello and Piano" to "Combinazioni IV for
Cello and Piano"
Note 2: holograph inscriptions on title page in lead pencil read "Definitive Version"
and in blue pencil "with corrections from corrected version"
On photocopied title page: Commissioned by the Hans Kindler Foundation in
commemoration of its twenty-fifth anniversary
- Item 5 Photocopy of holograph ms. score; [1], 25 p.
Note 1: title page reads in pencil "Corrected Version"; title changed in blue pencil
from "Facets for Cello and Piano" to "Combinazioni IV for Cello and Piano"
Note 2: emendations in various media throughout score
- Item 6 Copyist's ms. score engraved on vellum; 26 p.
- Item 7 Spiral bound photocopy of copyist's ms. score; 26 p.
Note 1: reproduced from engraved vellums
Note 2: black cover labeled and signed by composer in blue ballpoint pen
- Item 8 Holograph ms. sketches in lead pencil on yellow newsprint paper; various
paginations

[Combinazioni V]

Combinazioni V for Brass Quintet [by] Robert Hall Lewis, 1982

- Item 1 Holograph ms. score in electro-score pencil on onionskin paper; [1], 12 p.
At end: June, 1982 Amsterdam, Vienna, Rome, Paris, London
- Item 2 Saddle-stitched photocopy of holograph ms. score; [1], 12 p.
Note: black binding with typed title and holograph composer's signature on label
- Item 3 Saddle-stitched photocopy of holograph ms. score; [2], 12 p.
On title page in pencil: (1) top off; (2) undecipherable
Also, on title page: version for tuba
On verso of title page: text explaining requirements for trumpet and trombone and
explanation of symbols

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	Note: white-outs and emendations in various media
Item 4	Saddle-stitched photocopy of holograph ms. score; [1], 12 p. Laid in: 1 part each for Horn in F, Trombone, Tuba or Bass Trombone
Item 5	Spiral bound photocopy of holograph ms. score; 12 p. Note: 2 copies in black binding with title typed on labels; composer's signature on one
Item 6	Holograph ms. sketches in lead pencil and ballpoint pen on yellow newsprint paper; various paginations On cover page: title "Serenades III" crossed out and "(Osservazioni III) added as title Title on sketch: Serenades III Note: emendations in red pencil
Item 7	Holograph ms. parts in electro-score pencil and black ink on onionskin paper Note 1: includes onionskin with instrument requirements and explanation of symbol Note 2: parts for Trumpet I in C, Trumpet II in C, Horn in F, Trombone, Tuba or Bass Trombone Note 3: parts joined with scotch tape throughout
Item 8	Photocopy of holograph ms. parts Note: 2 copies each for Trumpet I in C, Trumpet II in C, Horn in F
	[Combinazioni VI]
5	Combinazioni VI for Saxophone Quartet [by] Robert Hall Lewis, 1987
Item 1	Spiral bound photocopy of holograph ms. score; [1], 14 p. At end: Baltimore, MD Sept. 15, 1987 Note: 2 copies; on cover of copy 1, typed title on gold-rimmed label signed by composer in red ballpoint; on cover of copy 2 typed title on unsigned red-rimmed label
Item 2	Copyist's ms. parts in black ink on onionskin paper Note: parts for Alto I & II in E-flat, tenor in B-flat, and baritone in E-flat Laid in: Library of Congress "Master Cue Sheet for Robert Hall Lewis Tape"
Item 3	Saddle-stitched photocopy of copyist's ms. parts Note: 2 copies of each part for Alto I in E-flat, Alto II in E-flat, Tenor in B-flat, and Baritone in E-flat
	[Dimensioni]
	Dimensioni for Clarinet in B-flat, Violin, Viola, Violoncello, and Piano [by] Robert Hall Lewis, 1988 Commissioned by the Almont Ensemble
Item 1	Holograph ms. score in electro-score pencil on onionskin paper; 38 p. At end: Baltimore, MD Dec., 1988
Item 2	Spiral bound photocopy of holograph ms. score; 38 p. Note 1: 2 copies in black covers Note 2: copy 1 includes red-rimmed label with typed title and composer's holograph signature; emendations in red, blue, and lead pencils throughout

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- Note 3: copy 2 is unlabeled; full and partial paste-overs throughout; pages renumbered; emendations in red and blue pencils
Laid in copy 1: yellow note paper listing of "takes" for movement III; reference to 1st edit top left p. 1
- Item 3 Miniature photocopy of holograph ms. score; 38 p.
Note: 3 spiral bound copies in grey covers used for tape-editing sessions each with holographic emendations in various media throughout each copy
On cover of copy 1: Score to be edited from with Keener's notes in blue pencil; red-rimmed label with typed title and composer's holographic signature
Laid in copy 1: notes in red ballpoint; 3 leaves
On cover of copy 2: From Session 1/7/94 Edit II; red-rimmed label with typed title and composer's holographic signature
On cover of copy 3: Dimensioni 2nd Edit; no label; on p. 1 explanation for use of red and blue pencil
- Item 4 Miniature photocopy of holograph ms. score; 38 p.
- Item 5 Holograph ms. sketches in lead pencil and ink on yellow newsprint paper; various paginations
Note: originally contained within score paper with "RH Lewis," title "Quintet" crossed through, and title "Dimensioni" added below; titles given inside are "Festival Brass Quintet," "Tombeau," and "Music of Darkness & Light To The Memory of H. Glanz Artist"
- Item 6 Photocopy of copyist's ms. parts
Note 1: 2 complete sets in small page size with emendations in various media
Note 2: 1 incomplete set (violin and viola only) in large page size with emendations in various media

[Diptychon]

6 Diptychon for Nine Players [by] Robert Hall Lewis, 1984

- Item 1 Spiral bound photocopy of holograph ms. score; 25 p.
At end: Baltimore, Nov. - Dec., 1989
Note 1: scored for flute (alto flute and piccolo), clarinet in B-flat (bass clarinet), 2 violins, viola, violoncello, bass, and 2 percussion
Note 2: bound in green cover stock with green and white Presser label taped on; title and name of composer typed on label
Note 3: emendations in various media throughout
- Item 2 Photocopy of holograph ms. score; 1 leaf
Note: 2 copies of p. 16 of holograph ms. score
- Item 3 Miniature photocopy of holograph ms. score; [2], 25 p.
Note: 2 copies with light grey covers stapled together at the spine; both have holographic copyrights; occasional emendations in one
On cover of copy 1: gold-rimmed label with typed title and composer's holographic signature
On cover of copy 2: typed title and holographic signature in composer's hand
- Item 4 Spiral bound miniature photocopy of holograph ms. score; [2], 25 p.
Note 1: 2 copies, both perusal scores
Note 2: copy 1 bound in blue cover with holographic copyright on title page;

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includes red-rimmed label with typed title and composer's holographic signature
Note 3: copy 2 bound in white cover inscribed "Full Score: Theodore Presser Co., Bryn Mawr, PA."; includes red-rimmed label with typed title and composer's holographic signature

Item 5 Miniature photocopy of holograph ms. score; [[2], 25 p.
Note: unbound

Item 6 Holograph ms. sketches in lead pencil on yellow newsprint paper; various paginations
Note: includes score paper with holographic title, 2 names, and a telephone number

[Divertimento]

Divertimento for Six Instruments [by] Robert Hall Lewis, 1969

Commissioned by Randolph S. Rothschild and the Chamber Music Society of Baltimore on the occasion of its twentieth anniversary

Item 1 Holograph ms. score in lead pencil on 24-stave folded score paper; [4], [35] p.
Note: scored for flute/piccolo, clarinet in B-flat and A, violin, violoncello, and piano
Laid in: sketches on yellow newsprint: [2] p. + 1 leaf; one is a "form" sketch for this work; the second is identified as "F[?] section 6B"

Item 2 Spiral bound photocopy of holograph ms. score; p. 1-10
Note: page 10 ends with bar 80; remaining pages, spiral binding, and back cover all missing;
At bottom of p. 1: holograph in blue ballpoint "© Robert Hall Lewis 328 Broadmoor Road Baltimore MD"

Item 3 Copyist's ms. score engraved on vellum; 50 p.
Note: master vellums for Presser publication

Item 4 Published score; 50 p.
Note: 2 copies; printed by Theodore Presser from sets of performance scores which include 5 instrumental parts (see Item 6 below)

7 Item 5 Photocopy of holograph ms. parts
Note 1: parts for each instrument; photocopies scotch-taped page-by-page onto 24-stave score paper which is bound together at the spine with heavier opaque white or brown tape; title page for each part in composer's hand and includes his signature
Note 2: emendations in various media throughout by the composer and another person's hand

Item 6 Published parts
Note: 2 sets of 5 parts for flute/piccolo, clarinet in B-flat and A, violin, violoncello, and piano to accompany the performance scores published by Theodore Presser (see item 4 above)

[Duetto da Camera]

Duetto da Camera for Violin and Piano [by] Robert Hall Lewis, 1976-1977

Commissioned by the McKim Fund in the Library of Congress

Item 1 Spiral bound photocopy of copyist's ms. score; 33 p.
Note: 2 copies; emendations in various media

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- On copy 2: complete score marked "violin"; pages bound along spine by scotch tape; heavily annotated
Laid in copy 2: reduced photocopy of holographic title page
- Item 2 Holograph ms. sketches in lead pencil on yellow newsprint paper; various paginations
Note: includes [8] pages of partial holograph score on 24-stave score paper; these all put together by composer during later reorganization of studio and labeled "Duetto da Camera" by Barbara Lewis per RHL's instruction
- Item 3 Published score; [2], 35 p.
Note: 1 set of two performance scores (2 scores to a set) published by Theodore Presser Co.
- 8 **[Fantasiemusik]**
Fantasiemusik for violoncello and piano [by] Robert Hall Lewis, 1973
Dedicated to Mihaly Virizlay
- Item 1 Holograph ms. score in lead pencil on 18-stave score paper; [3], 21 p.
Note: emendations in red pencil, black ink, and blue ballpoint pen; some use of scotch tape; paste-up on p. 7
- Item 2 Saddle-stitched photocopy of copyist's ms. score; [1], 20 p.
- Item 3 Photocopy of copyist's ms. score; [1], 20 p.
Note 1: title page includes holograph title and composer's signature; all previously part of a spiral bound score but now loose
Note 2: emendations in lead pencil and blue ballpoint pen
- Item 4 Copyist's score in black ink on onionskin paper; 28 p.
Note 1: 3 copies
Note 2: copy 2 includes reproductions of the engraved score in black on opaque white with an explanatory letter from copyist, Mary Ellen Gubanic; copy of letter filed with correspondence under MusiCopy
Note 3: copy 3 includes two p. 1 and photocopy of p. 1
- Item 5 Photocopy of copyist's score; 28 p.
Note: proof of copyist's score; annotated in green ink by copyist (Mary Ellen Gubanic) and emended in red pencil by composer
- Item 6 Photocopy of copyist's score; 28 p.
Note: proof of edited copyist score; includes photocopy of proof
- Item 7 Holograph ms. sketch in ballpoint pen on yellow newsprint paper; 1 leaf
Note: "form" sheet
- Item 8 Photocopy of copyist's parts
Note: cello part only; heavily emended in lead and red pencils
- [Fantasiemusik II]**
Fantasiemusik II for Clarinet and Piano [by] Robert Hall Lewis, 1978
To Arne Running
- Item 1 Holograph ms. score in lead pencil on 24-stave score paper; 2 leaves

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	Item 2 Holograph ms. score in electro-score pencil on onionskin paper; [1], 17 p. At end: Baltimore, MD Oct.-Dec. 1978 Note: pages bound in pairs with scotch tape along one side
	Item 3 Saddle-stitched photocopy of holograph ms. score; [1], 17 p. Under title on p.1 in blue ink: "Ink=2nd /ED" Note: emendations in various media Laid in between p. 6-7: yellow newsprint labeled "2nd Edit - 3rd Edit"; 1 leaf
	Item 4 Saddle-stitched photocopy of holograph ms. score; [1], 17 p. Note: emendations in lead pencil throughout by someone other than composer
	Item 5 Saddle-stitched photocopy of holograph ms. score; [1], 17 p. Note: 2 copies
	Item 6 Holograph ms. sketches in lead pencil on yellow newsprint paper; [17] p. Note: 1 leaf on onionskin
	Item 7 Published score; [1], 17 p. Note 1: two copies; each copy (or set) consists of 2 performance scores; one score saddle-stitched into khaki binding and second saddle-stitched score laid in Note 2: printed and published by Theodore Presser
	[Fantasiemusik III]
9	Fantasiemusik III for Alto Saxophone, Percussion (two players), and Piano [by] Robert Hall Lewis, 1984
	Item 1 Holograph ms. score in electro-score pencil on onionskin; [1], 17 p.
	Item 2 Saddle-stitched photocopy of holograph ms. score; [1], 17 p. Note 1: black cover; gold-rimmed label with typed title and composer's signature Note: 2 emendations in lead pencil and occasionally red pencil
	Item 3 Copyist's score engraved on vellum; 29 p.
	Item 4 Spiral bound photocopy of copyist's score; 29 p. Note 1: 2 copies, bound in black covers with red-rimmed labels; one label with typed title and composer's signature; other label has holographic title and composer's signature Note 2: emendations in red pencil in one score
	Item 5 Holograph ms. sketches on yellow newsprint paper; various paginations Note: include [2] p. score paper; title on one page "Fantasiemusik III" and on second page titles given as "Destini II" and "A Due IV"
	Item 6 Photocopy of copyist's ms. parts Note: parts for alto saxophone, percussion I and II, and piano
	[Inflections II]
	Inflections II for Violin, Violoncello and Piano [by] Robert Hall Lewis, 1970
	Item 1 Holograph ms. score in lead pencil on 20-stave score paper; [1], 20 p. On title page: holographic title and composer's signature On page 1 in ballpoint pen in composer's hand: © Robert Hall Lewis 328

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Broadmoor Road Baltimore, MD 21212

- Item 2 Holograph ms. score in black ink on onionskin paper; p. 2-15
Note: page 1 missing; scotch tape on vertical edges
- Item 3 Saddle-stitched photocopy of copyist's ms. score; [1], 20 p.
- Item 4 Copyist's ms. score engraved on vellum; 28 p.
Note: scotch tape on vertical edges
- Item 5 Saddle-stitched photocopy of copyist's score; 28 p.
- Item 6 Spiral bound photocopy of copyist's score; 28 p.
Note: 2 copies in black covers; one cover includes label with typed title "Inflections II for Piano Trio"
- 10 Item 7 Holograph ms. sketches in ballpoint pen on yellow newsprint paper; 2 leaves
Note: includes permalife copy of note
- Item 8 Holograph ms. parts in black ink on onionskin paper
Note: only p. 1 for piano part; scotch tape along vertical edges
- Item 9 Photocopy of holograph ms. parts
Note: violin and piano parts only
- Item 10 Photocopy of copyist's parts
Note 1: 2 copies each of violin and violoncello parts
Note 2: slight discrepancy in titles by copyist; on violin part "R.H.Lewis: Inflections; Inflections II: Robert Hall Lewis"; on violoncello part "R.H.Lewis: Inflections I"; includes photocopy of note regarding title discrepancy

[Music for Brass Quintet]

Music for Brass Quintet [by] Robert Hall Lewis, 1966

To the American Brass Quintet

- Item 1 Holograph ms. score in lead pencil on 24-stave score paper; [24] p.
Note: also includes second title page and 2 p. of score; scotch tape on edges; loose paste-up on p. 15
Laid in between p. 10-11: one page of ms. sketch on yellow newsprint
Also, laid in: holograph sketches on yellow newsprint; various paginations
- Item 2 Published score and parts; 20 p. for score; various paginations for parts
Note 1: Theodore Presser publication; white covers with horn and butterfly graphic
Note 2: cover for score includes label with "for new application (1983) no good tape available"
Note 3: 2 copies of each part

[Music for Twelve Players]

Music for Twelve Players [by] Robert Hall Lewis, 1965

First performance conducted by Gunther Schuller in third series of 20th Century Innovations, Carnegie Recital Hall, New York City, on April 15, 1965

- Item 1 Holograph ms. score in lead pencil and blue ballpoint on 24-stave score paper; [1], 53 p.

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At end: Baltimore, March, 1965

Note 1: scored for flute/piccolo, clarinet B-flat, bassoon, horn in F, trumpet in C, trombone, percussion, piano, harp, violin, violoncello, and contrabass

Note 2: earlier title "Music for Fourteen Instruments" inscribed by composer with his signature on front cover; pages 46-53 appear between pgs.1 & 2; bound with scotch tape along the spine

Laid in: errata sheets, 3 p.

Item 2 Holograph ms. condensed score in lead pencil on 24-stave score paper; [17] p.

Note 1: earlier title "Music for Fourteen Instruments" inscribed by composer on front cover; colored tape on vertical edges

Note 2: 2 loose paste-ups where scotch tape has deteriorated

Item 3 Published full score; [1], 54 p.

Note: 3 copies with grey covers printed in red ink

On copy 1: stamped "Set No. 2" and rental copy from Theodore Presser Co.; heavily emended

On copy 2: marked by composer "Edited Notes—1st Edit. 1/15/93 J.Taylor

Laid in: one page errata sheet (2 copies)

Item 4 Photocopy of copyist's ms. parts

Note 1: one part only for flute, trombone, percussion, harp, and violin; all Theodore Presser rental copies marked "Set No. 2"; all heavily emended; scotch tape on vertical edges

Note 2: emendations in red pencil on cover of each part in composer's hand: "[recopied] ? 5/71."

[Music of Darkness & Light]

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Music of Darkness & Light for Brass Quintet [by] Robert Hall Lewis, 1983

Composed for the eleventh annual New York Brass Conference in tribute to the late Harry Glantz, former solo trumpet of the NBC Symphony Orchestra

Item 1 Holograph ms. score in electro-score pencil on onionskin paper; [1], 8 p.

Note: scotch tape along vertical edges and over press type on title page

Item 2 Saddle-stitched photocopy of holograph ms. score; [1], 8 p.

Item 3 Saddle-stitched photocopy of holograph ms. score; [1], 8 p.

Note: 2 copies in black covers; gold-rimmed label on each copy with typed title

Item 4 Photocopy of holograph ms. score; 8 p.

Note 1: emendations in lead pencil throughout relating to ideas for expanding this piece; holograph note on p.1: "[immediate] sadness on the passing of a great person"; "[resurgence] of respect, admiration, recognition of the greatness of the individual which often occurs soon afterwards."

Note 2: white tape binding

Laid in: program for the Harry Glantz memorial concert on March 20, 1983

Item 5 Holograph ms. sketches in lead pencil on yellow newsprint paper; p. 1-3, p. 5-9

Note 1: missing p. 4; unnumbered side of page 3 has a small "form" sketch for a 6 minute trumpet cadenza

Note 2: some emendations in red pencil

Item 6 Holograph ms. parts in black ink on onionskin paper

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Note: emendations in lead pencil on each part; pages bound along vertical edges with scotch tape

- Item 7 Photocopy of holograph ms. parts
Note: 2 copies of set of parts for trumpet I in C, trumpet II in C, horn in F, trombone, bass trombone or tuba

[Nine Visions for Piano Trio]

Nine Visions for Piano Trio [by] Robert Hall Lewis, 1992

Commissioned by Opus 3

- Item 1 Holograph ms. score in electro-score pencil on onionskin paper; [1], 39 p.
Laid in: film master for the graphic cover design and 2 sample laser print-outs for cover graphics

- Item 2 Spiral bound photocopy of holograph ms. score; [1], 39 p.
Note 1: 3 copies; in black textured covers; red-rimmed labels with typed titles and composer's signature; one inscribed "Not Corrected"; another inscribed "Changes" (a note taped to bottom of this cover says "piano errors")
Note 2: title page includes graphic design

- Item 3 Spiral bound photocopy of holograph ms. score; [1], 39 p.

- Item 4 Miniature photocopy of holograph ms. score; 39 p.

- 12 Item 5 Holograph ms. sketches on yellow newsprint paper; various paginations
Note: cover sheet of score paper with title and form diagram on outside cover; upside down on inside of front cover "Saxophone Quartet"; p. 4 of movement IX has change taped over an earlier idea

- Item 6 Copyist's ms. parts in black ink on onionskin paper
Note: violin and violoncello parts only

[Nuances for Violin and Piano]

Nuances for Violin and Piano [by] Robert Hall Lewis, 1974

Dedicated "To Marilyn and Robert" [Marilyn Neeley, piano, and Robert Gerle, violin]

- Item 1 Holograph ms. score in lead pencil on 24-stave score paper; [12] p.

- Item 2 Holograph ms. score in electro-score pencil on onionskin paper; [1], 23 p.
Note 1: damaged press type on cover and occasionally throughout; correction taped into p. 5; scotch tape on vertical edges throughout
Note 2: emendations in lead pencil

- Item 3 Saddle-stitched photocopy of holograph ms. score; [1], 23 p.
Note 1: composer inscribed address "328 Broadmoor Rd., Baltimore, MD" on title page
Note 2: emendations in lead pencil throughout

- Item 4 Copyist's score engraved on vellum; 31 p.
Note 1: 2 copies; used for Theodore Presser publication
Note 2: on copy 2, pages bound back to back along one vertical side with scotch tape

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	Item 5 Saddle-stitched photocopy of copyist's score; 31 p.
	Item 6 Holograph ms. sketches in lead pencil on yellow newsprint paper; p. 14-17, p. 19-22
	Item 7 Published score; 31 p. Note: 2 copies; set of 2 performance scores in each copy; each reproduced from Doblinger engraved vellums; white covers printed in red Laid in: Presser invoice for 2 copies 5/16/95; original filed with correspondence under Theodore Presser Co.
	[Osservazioni I]
13	Osservazioni I for flute/alto flute/piccolo, piano and percussion [by] Robert Hall Lewis, 1975
	Item 1 Holograph ms. score in electro-score pencil on onionskin paper; [1], 20 p. Note 1: title page with composer's signature; original title cut out of cover and p.1; work originally entitled Beobachtungen I Note 2: title "Osservazioni I" later inscribed at composer's request by Barbara Lewis on transparent envelope containing these leaves; scotch tape throughout
	Item 2 Holograph ms. score in lead pencil on 24-stave score paper; [13] p. Note 1: notation ranges from sketchy to more complete in two parts Note 2: evident vacillation over titling; final title appears in Barbara Lewis' hand on 2 pages added per composer's instructions during later reorganization of studio Note 3: Takas' piano work cited for possible ideas
	Item 3 Spiral bound photocopy of copyist's ms. score; [2], 20 p. Note 1: 2 photocopies of large Theodore Presser publication; copy 1 marked "Main Stand"; copy 2 marked "Chime Stand" and includes "Instruments" and "Sticks" lists for percussion; some pages stapled together in both copies Note 2: emendations in turquoise magic marker, pencil, and ink
	Item 4 Holograph ms. sketches in lead pencil on yellow newsprint paper; various paginations Note: occasional emendations with ballpoint pen and blue pencil
	Item 5 Published set of performance scores; [2], 20 p. Note 1: 2 copies; each set includes 3 performance scores, 1 bound saddle-stitched score in green and white cover complete and 2 saddle-stitched unbound scores; Theodore Presser publication Note 2: emendations in lead pencil in scores of complete set
	[Ottetto]
	Ottetto [by] Robert Hall Lewis, 1994
	Item 1 Holograph ms. score in electro-score pencil on onionskin paper; [1], 40 p. At end: Baltimore, MD. Sept. 14, 1994 Note: scored for oboe, clarinet in B-flat, trumpet in C, percussion, piano, violin, violoncello, and contrabass Laid in: score paper with title and instrumentation notated and word "Novetto"; [2] p.
	Item 2 Miniature photocopy of holograph ms. score; [1], 40 p. Note: unbound; duration of piece written in pencil on title page

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	Item 3 Holograph ms. sketches in lead pencil on yellow newsprint paper; various paginations Note: emendations in ballpoint pen and red and blue pencil throughout
	Item 4 Photocopy of copyist's ms. parts
	[Quintet] Quintet For Winds [by] Robert Hall Lewis, 1983/1984
14	Item 1 Holograph ms. score in electro-score pencil on onionskin paper; [1], 21 p. At end: London, Paris, Vienna, Ischia, Zurich, Baltimore Note 1: scored for flute, oboe, clarinet in B-flat, horn in F, and bassoon Note 2: scotch tape over press type and along vertical edges of score throughout
	Item 2 Saddle-stitched photocopy of holograph ms. score; [1], 21 p. Note: bound in black cover
	Item 3 Spiral bound photocopy of holograph ms. score; [1], 21 p. Note 1: post-it note with holographic title and signature scotch-taped to front cover; black cover Note 2: emendations in red, blue, black lead pencil and ballpoint pen throughout
	Item 4 Holograph ms. sketches in lead pencil on yellow newsprint paper; various paginations Note 1: originally contained in folded 24-stave score paper with holographic inscription: "Wind Quintet" Note 2: emendations in blue ink throughout
	Item 5 Holograph ms. parts in black ink on onionskin paper Note: annotations in lead pencil throughout; scotch tape on vertical edges throughout
	[Scena] Scena for String Ensemble [by] Robert Hall Lewis, 1995
	Item 1 Saddle-stitched photocopy of holograph ms. score; [2], 18 p. Note 1: bound in light grey cover with large label; stamped as an authorized reproduction by Theodore Presser at top of page one Note 2: emendations in red and blue pencil throughout score and on cover
	Item 2 Photocopy of holograph ms. score; 18 p. Note 1: 2 copies; one complete score; one incomplete score, p. 12-18 Note 2: emendations lead pencil and red and blue pencil throughout complete copy
	Item 3 Holograph ms. sketches in lead pencil on yellow newsprint paper; various paginations Note 1: score paper with holographic inscriptions "New Piece - SCENA String Ensemble" and on inside back cover "Symphony no. 4 in IV Movts. MOVY. I"; also includes 2 fragments labeled "New Form I" & "New Form II" Note 2: emendations primarily in ballpoint pen with occasional use of red and blue pencil
	[Serenades II] Serenades II [by] Robert Hall Lewis, 1976
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Item 1	Holograph ms. score in electro-score pencil on onionskin paper; 16 p. Note 1: scored for flute/piccolo, violoncello, and piano Note 2: scotch tape along vertical edges of pages and on top of press type on p. 1
Item 2	Copyist's score engraved on vellum; 21 p. Note: scotch tape along vertical edges
Item 3	Photocopy of copyist's score; 21 p. Note 1: publisher's proofs from copyist's vellums; extensive white-outs and other corrections; some pasteovers; some discoloration from paste; leaves bound in pairs with tape along inside of fold Note 2: includes photocopy of p. 12 with typed note at top of page
Item 4	Saddle-stitched photocopy of copyist's score; 21 p. Note: bound in black cover
Item 5	Spiral bound photocopy of copyist's score; 21 p. Note: bound in black cover; on cover, label with holograph title "Serenades II for Picc.-Flt., Vlc. & Piano" and composer's signature
[Serenades III]	
Serenades III for Four Violas [by] Robert Hall Lewis, 1982	
Item 1	Holograph ms. score in electro-score pencil on onionskin paper; [1], 14 p. At end: Ischia, Italy June, 1982 Note: scotch tape over press type and on vertical edges of pages throughout
Item 2	Saddle-stitched photocopy of holograph ms. score; [1], 12 p. Note: bound in black cover
Item 3	Spiral bound photocopy of holograph ms. score; [1], 14 p. Note: bound in black cover
Item 4	Holograph ms. sketches in ink on yellow newsprint paper; 4 p. Note: errata sheet
Item 5	Photocopy of holograph ms. parts Note: 1 part for each viola
[Serenata for Bassoon and Piano]	
[Romanza for Bassoon and Piano] [by] Robert Hall Lewis, 1950	
Item 1	Holograph ms. score in black ink on 12-stave score paper; 4 p. Note: no title on p. 1; original title possibly "Romanza "
Item 2	Photocopy of holograph ms. score; 4 p. Note: 3 copies; title added in ink to copy 1 which is accordian-folded; copies 2 & 3 are reproductions of copy 1
[String Quartet No. 1]	
First String Quartet [by] Robert Hall Lewis, 1956	
Item 1	Holograph ms. score in black ink on onionskin paper; 23 p. On p. 1: inscribed "String Quartet I - Movt. I" added by Barbara Lewis from

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	instruction from RHL during studio reorganization Note: earliest version of this quartet was in three movements, the first of which does not appear in the later printed version
Item 2	Holograph ms. score in lead pencil on 16- and 32-stave score paper; II - 7 p. [I]; III - 7 p. At end of movement III: Wien, 22 IV 1956 Note 1: second and third movements only Note 2: emendations in red and blue pencil
Item 3	Saddle-stitched photocopy of holograph ms. score; 24 p. At end: Vienna, Austria April, 1956 Note 1: 2 copies in teal blue covers; printed on cover: "Seesaw Music Corporation"; also on cover, label with title and composer's name typed Note 2: Copyright date 1969 on p.1
Item 4	Spiral bound photocopy of holograph ms. score; p. 24-47 Note 1: evidence of removal of movement I pages inside cover along edge of spiral binding; movements II and III renumbered I and II, but page numbers never changed Note 2: red-rimmed label on cover with holograph title and composer's name
16	Item 5 Copyist's ms. parts in black ink on 12-stave score paper Note 1: earliest set of parts; cover pages inscribed in German in composer's hand; scotch tape and paste-ups occasionally; movements II and III become respectively movements I and II Note 2: emendations in red, blue, and lead pencil throughout
	Item 6 Photocopy of copyist's ms. parts Note: 2 copies for each instrument; two movements each
	Item 7 Holograph ms. sketches in ballpoint pen on yellow newsprint paper; [2] p. Note: list of errata for score and parts
	[String Quartet No. 2] Second String Quartet [by] Robert Hall Lewis, 1969 Commissioned by the Chamber Music Society of Baltimore. Theme of second movement is on a "tone row of Anton Webern's CANTATA, Op.29"
	Item 1 Holograph ms. score in lead pencil on 24-stave score paper; [I], 12 p; 8 p; 12 p. At top of p. 1: Commissioned by the Chamber Music Society of Baltimore Note 1: scotch tape has dried; pasteovers have been placed in separate permalife folders and identified Note 2: emendations in red and blue pencil and blue ballpoint pen
	Item 2 Saddle-stitched photocopy of copyist's ms. score; [I], 31 p. At end: Baltimore / Vienna, 1961-62 Note 1: 2 copies, bound in very heavy dark manila cover; red-rimmed label with typed title with composer's signature in black ink below Note 2: copy 1 includes a few annotations; copy 2, on p. 1, includes "C" in circle, "Copyright 1963 Robert Hall Lewis"; two addresses crossed out followed by 1190 W. Belvedere Ave., Baltimore, 10, MD
	Item 3 Saddle-stitched photocopy of copyist's ms. score; 31 p.

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	At end: Baltimore / Vienna, 1961-62 Note 1: Bound in orange cover; on cover, name and address of publishing company, "Seesaw Music Corporation"; on p. 1, Copyright 1969 - Seesaw Music Corp. Note 2: name of composer and title of composition typed on white label
Item 4	Holograph ms. parts in black ink on 12-stave score paper Note 1: includes violin I, violin II, and violoncello parts only; unknown symbol on title page of each part; composer's name (?) taped over on title page and p. 1 of each part; dark blue tape used for binding Note 2: emendations and annotations by both composer and performers in red, blue, green, and lead pencil
Item 5	Photocopy of copyist's ms. parts Note: violin I and violoncello parts only; on title page of each part, holographic title and composer's signature
	[String Quartet No. 3]
17	String Quartet No. 3 [by] Robert Hall Lewis, 1980-81 "For the Serge Koussevitzky Music Foundation in the Library of Congress, and dedicated to the memory of Serge and Natalie Koussevitzky"; "My gratitude is expressed to the Rockefeller Foundation for the residency at Villa Serbelloni in Bellagio, Italy in June-July, 1981, where the quartet was completed. RHL"
Item 1	Holograph ms. score in electro-score pencil on onionskin paper; [2], 33 p. At end: Rome, Bellagio, 1980-81 Note: scotch tape and press type throughout
Item 2	Spiral bound photocopy of holograph ms. score; [2], 33 p. Note: 3 copies; red-rimmed label with typed title with composer's signature
Item 3	Holograph ms. sketches in lead pencil on yellow newsprint paper; various paginations Note 1: score paper used as cover with title "String Quartet" on p. 1 and on p. 2 "Serenades II" in composer's hand Note 2: emendations in various media
18	Item 4 Holograph ms. parts in black ink and electro-score pencil on onionskin paper Note: extraordinary number of excisions; some use of scotch tape
Item 5	Photocopy of holograph ms. parts Note: 2 complete sets of parts
	[String Quartet No. 4]
19	String Quartet No. 4 ("Seven Environments") [by] Robert Hall Lewis, 1993
Item 1	Photocopy of holograph ms. score; [1], 31 p. At end: Baltimore, Nov. 16, 1993 Note 1: title page signed by composer and marked "DEFIN" Note 2: emendations in electro-score pencil; emendations transpose changes made in one of the 3 spiral bound photocopies of ms. marked "DEF." in red pencil in top right hand corner of title page
Item 2	Spiral bound miniature photocopy of holograph ms. score; [1], 31 p.

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- Note 1: 3 copies; title page marked respectively: (1) "Recorded score", (2) "2nd Edit", and (3) "Def."
Note 2: emendations in various media extensively throughout each copy
- Item 3 Holograph ms. sketches in lead pencil on yellow newsprint paper; various paginations
Note 1: title cover on 24-stave score paper with notations on p. 3-4; also, laser-printed proof of title graphic
Note 2: one sheet has a taped-on extension
Note 3: emendations in various media throughout; extensive use of blue and black ballpoint pen, occasionally red pencil

[Suite for Violin and Viola]

Suite for Violin and Viola [by] Robert Hall Lewis, [1949?]

- Item 1 Holograph ms. score in black ink on onionskin paper; [1], 2 p.
Note: title page contains graphic image in black ink; scotch tape

[Tangents]

Tangents for Double Brass Quartet [by] Robert Hall Lewis, 1968

Performance note on title page of Presser publication: "For the most effective performance, the two quartets should be widely separated from each other."

- Item 1 Published score and parts; score, [1], 12 p.
Note 1: two complete copies of score and 8 parts; publication by Theodore Presser Company
Note 2: copy 1 score includes emendations in red and blue pencil; copy 2 score and some parts include emendations in lead pencil

[Toccatà]

Toccatà for Solo Violin and Percussion [by] Robert Hall Lewis, 1963

To Gabriel Banat

- Item 1 Holograph ms. score in black ink on onionskin paper; 14 p.
Note 1: scored for violin and two percussion
Note 2: correction spliced in p. 9
Note 3: emendations in red and blue pencil
- Item 2 Saddle-stitched photocopy of holograph ms. score; [1], 14 p.
On title page: title and Percussion I part with list of instruments inscribed by composer with composer's signature
Note: annotated in red and lead pencil throughout for Percussion I part
- Item 3 Saddle-stitched photocopy of copyist's score; [1], 14 p.
At end: Baltimore, MD
Note 1: bound in heavy brown manila with spine reinforced by black tape
Note 2: title page inscribed in pencil by composer with home address and information about first performance: "Gabriel Banat, Violin, NY Percussion Trio (2 players), Baltimore, Feb. 17, 1963"
- Item 4 Miniature photocopy of copyist's score; 14 p.
Note 1: 2 copies; on p. 1, "© by Tetra Music Corp., Sole selling agent: Alexander Broude, Inc., Printed in U.S.A."
Note 2: copy 1, includes photocopy of percussion instruments list and library

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catalog number M385.L4T6

[Trio]

Trio for Violin, Clarinet and Piano [by] Robert Hall Lewis, 1966

- Item 1 Holograph ms. score in electro-score pencil on onionskin paper; 30 p. + p. 16
Note 1: second p. 16 includes different version for measure numbers 166 through 176 which version appears in copyist's score
Note 2: scotch tape on vertical edges
- Item 2 Spiral bound photocopy of copyist's score; [1], 19 p.
Note 1: holograph title and composer's signature in blue ballpoint on title page
Note 2: on p. 1 holograph inscription in composer's hand "© Verlag Doblinger 1969 Vienna, Austria"
- Item 3 Published score and parts; score [1], 20 p.
Note: 2 copies of score and parts; bound in ivory covers printed with blue type; publication of Verlag Doblinger
- Item 4 Holograph ms. parts in black ink
Note 1: violin and clarinet in B-flat only; extensive use of scotch tape along vertical edges and for emendations within the parts
Note 2: also includes photocopy of violin part
Note 3: emendations in lead pencil and ballpoint ink applied extensively

Choral music

[Due Madrigali]

20

Due Madrigali [by] Robert Hall Lewis, 1972

- Item 1 Holograph ms. score in electro-score pencil on onionskin paper; [2], 32 p.
At end: Baltimore, MD Sept.-Oct. 1972
Note 1: scored for soprano, alto, tenor, bass voices and percussion
Note 2: press type and scotch tape throughout
- Item 2 Saddle-stitched photocopy of holograph ms. score; 16 p.
Note 1: 5 copies without covers
Note 2: emendations in various media on all copies; apparently performance copies; reference on one to Unger Lounge [at the Peabody Institute], long dresses, and a performance time
- Item 3 Spiral bound photocopy of holograph ms. score; [2], 32 p.
Note 1: 2 copies bound in black covers; on cover of one copy red-rimmed label and on other copy blue-rimmed label, both with typed title and composer's signature
Note 2: one copy has "© Robert Hall Lewis" inscribed on title page
Note 3: emendations in red and blue pencil on one copy
- Item 4 Photocopy of holograph ms. score; 16 p.
Note 1: 5 copies, each reproduced on a single long sheet of paper folded down into single page size [accordion style]
Note 2: annotations on some, including a reference to "Unger" and specific first names of performers; occasional scotch tape

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	<p>Item 5 Holograph ms. sketches in lead pencil on yellow newsprint paper; various paginations Note: contained within folded score paper titled "Due Madrigali" Laid in: photocopy of "Tutte le bocche belle", p. 39, and "Si ch'io vorrei morire", p. 78</p>
21	<p>[Kantaten] Kantaten [by] Robert Hall Lewis, 1980 To the Gregg Smith Singers</p> <p>Item 1 Holograph ms. score in electro-score pencil on onionskin paper; 25 p. At end: Baltimore, MD April, 1980 Note: scotch tape along vertical edges</p> <p>Item 2 Saddle-stitched photocopy of holograph ms. score; [1], 25 p. Note 1: title page with holograph title and the word "changes"— inscribed by composer but later scratched out Note 2: emendations in various media used extensively throughout the score</p> <p>Item 3 Saddle-stitched photocopy of holograph ms. score; [1], 25 p. Note 1: black cover; gold-rimmed label with typed title and composer's name Note 2: holograph title page reads: "Kantaten for 8, 16 or 32 voices (SATB) & Piano, Robert Hall Lewis, © Theodore Presser Co., Bryn Mawr, PA."</p> <p>Item 4 Saddle-stitched photocopy of holograph ms. score; 25 p. Note: 2 copies, bound in textured black cover; no labels</p> <p>Item 5 Holograph ms. score in lead pencil on 18-stave score paper; [1], [5] p. Note: incomplete score; emendations in red and blue pencil on one page</p> <p>Item 6 Holograph ms. sketches in lead pencil on yellow newsprint paper; various paginations Laid in: typed poems, [4] p., 3 pages annotated Also, laid in: ideas for form: 1 leaf on yellow newsprint leaf and 2 pages on white notepaper</p> <p>[Motette] Motette [by] Robert Hall Lewis [Unfinished]</p> <p>Item 1 Holograph ms. sketches in lead pencil on yellow newsprint paper; 5 p. Note: includes folded score paper with holograph title</p> <p>[Three Prayers of Jane Austin] Three Prayers of Jane Austin [by] Robert Hall Lewis, 1975-76 Commissioned in memory of Alberta H. Burke and in commemoration of the 200th anniversary of the birth of Jane Austin</p> <p>Item 1 Spiral bound miniature photocopy of holograph ms. score; 34 p. At end: Baltimore, MD, Nov. 1975 - March 1976 On p. 1: holograph "© Theodore Presser Co."</p> <p>Item 2 Miniature photocopy of holograph ms. score; 34 p. Note: unbound</p>

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Orchestral works

[Atto]

- 34 Atto for String Orchestra: act in four scenes for string orchestra [by] Robert Hall Lewis, 1981
- Item 1 Holograph ms. full score in lead pencil on 24-stave score paper; [19] p.
On title page: previous title "Osservazioni III" crossed out and title "Atto" added in pencil above; also, in pencil "Homage to Monteverdi, Le Tombeau de Monteverdi"
Note 1: parts of score seem condensed, other parts seem full score
Note 2: some pages deteriorating at top from some type of liquid spill
Note 3: emendations occasionally in red and blue pencil
- Item 2 Spiral bound photocopy of holograph ms. full score; [2], 34 p.
Note 1: bound in black cover; red-rimmed label with typed title and composer's signature; also on label, in lead pencil "Definitive"
Note 2: one p. 1 glued to another p. 1
Note 2: emendations throughout in blue ballpoint pen and red, blue, and lead pencil
- Item 3 Miniature photocopy of holograph ms. full score; [2], 34 p.
Note: 2 copies, unbound; one copy has holographic signature and copyright : "© Theodore Presser Co. Bryn Mawr, PA"
- Item 4 Spiral bound miniature photocopy of holograph ms. full score; [2], 34 p.
Note: duplicate copy of the signed miniature score in item 3
- Item 5 Holograph ms. sketches in lead pencil on yellow newsprint paper; various paginations
Note: one page in ballpoint pen on small yellow lined notepad paper
- Item 6 Copyist's ms. parts in black ink on onionskin paper
Note: 8 - violin I, 7 - violin II, 4 - viola, 5 - violoncello, 3 - contra basses; parts taped together
- Item 7 Photocopy of copyist's ms. parts (2 folders)
Note: 8 - violin I; 7 - violin II; 4 - viola; 5 - violoncello; 3 - contra basses; Theodore Presser rental copies, number 0030779
Note: emendations throughout

[Concert Overture]

- 50 [ov] Concert Overture [by] Robert Hall Lewis, 1951
"Submitted in partial fulfillment of the requirements for the degree Master of Music, Eastman School of Music, University of Rochester, Rochester, N. Y., August, 1951"
- Item 1 Holograph ms. full score in black ink on onionskin paper; [2], 58 p.
On title page: "Submitted in partial fulfillment of the requirements for the degree Master of Music, Eastman School of Music of the University of Rochester, Rochester, New York, August, 1951"
- Item 2 Spiral bound photocopy of holograph ms. full score; [1], 58 p.
Note: annotated in red pencil
- 35 Item 3 Holograph ms. parts in black ink on onionskin paper

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Note: violin I, violin II, viola, violoncello, contrabass parts only

- Item 4 Photocopy of holograph ms. parts (3 folders)
Note: complete set for woodwinds, brass, percussion, and strings: piccolo (flute III), flute I, flute II, oboe I, oboe II, clarinet I in B-flat, clarinet II in B-flat, clarinet III in B-flat (bass clarinet), bassoon I, bassoon II, horn I in F, horn II in F, horn III in F, horn IV in F, trumpet I in C, trumpet II in C, trumpet III in C, trombone I, trombone II, bass trombone, tuba, percussion I, percussion II, timpani, piano, 7-violin I, 6-violin II, 5-violin, 5-violoncello, 4-contrabasses

[Concerto for Chamber Orchestra]

36 Concerto for Chamber Orchestra [by] Robert Hall Lewis, 1967; revised 1972
1972 revised version dedicated to the Guggenheim Foundation

- Item 1 Spiral bound photocopy of holograph ms. full score; [2], 72 p.
At end in blue ballpoint pen in composer's hand: London, June, 1967; revised Baltimore, Jan. 1972
At top of p. 1: "to the Guggenheim Foundation"
At bottom of p. 1 in ink: "© Theodore Presser Co, Bryn Mawr, Pa."
On title page: Rental Only, Theodore Presser Co. in red ink
Note 1: bound in black covers; front cover includes red-rimmed label with typed title and composer's signature
Note 2: also on front cover, label with Sole Agents, Theodore Presser Company
- Item 2 Spiral bound miniature photocopy of holograph ms. full score; [2], 72 p.
Note 1: revised version, 1972
Note 2: contains cover with title
- Item 3 Holograph ms. full score in electro-score pencil on onionskin paper; [1] p.
Note: incomplete; final page of onionskins for 1967 version; inscription at end of score "London, June, 1967"
- Item 4 Holograph ms. condensed score in lead pencil on 24-stave score paper; [39] p.
On title page: composer's signature
Note: after condensed score, page labeled "scraps --- Concerto for chamber orchestra", crossed out "Sonata for chamber orchestra with instrumentation on verso, and 3 p. of partially completed full score layout and 1 p. containing short sketch
- Item 5 Holograph ms. sketches in lead pencil on yellow newsprint paper; various paginations (2 folders)
Note 1: includes 24-stave score paper inscribed by composer "Kammerkonzert—Sketch sheets" and "Concerto for Chamber Orchestra" written below by Barbara Lewis per instructions of RHL during studio reorganization
Note 2: also includes another 24-stave score paper with title "Concerto for Chamber Orchestra in composer's hand with notations on 2 pages
- Item 6 Holograph ms. parts in black ink on onionskin paper
Note: complete; includes title page, piccolo (& flute 2), flute 1, oboe 1, English horn (& oboe 2), clarinet 1 in B-flat, clarinet 2 in B-flat (& bass clarinet), bassoon, horn in F, trumpet in C, trombone, percussion (3 players), harp, violin 1, violin 2, viola, violoncello, basses

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22	<p>[Concerto for String Orchestra, Trumpets, Keyboard and Harp] Concerto for String Orchestra, Trumpets, Keyboard and Harp [by] Robert Hall Lewis, 1986 Composed with the assistance of a Fellowship-Grant from the National Endowment for the Arts</p> <p>Item 1 Spiral bound photocopy of holograph ms. full score; [2], 57 p. At end: Baltimore, Maryland 4/10/87 Note: bound in black cover; gold-rimmed label with typed title and composer's signature</p> <p>Item 2 Spiral bound photocopy of holograph ms. full score; 57 p. On p. 1: sketchy diagram of placement of instruments Note 1: bound in black cover Note 2: emendations in red, blue, and lead pencil Note 3: includes 24-staff score paper with holograph title</p>
37	<p>Item 3 Miniature photocopy of holograph ms. full score; [1], 57 p. At end: place and date taped over Note 1: stapled into heavy cover; on cover, red-rimmed label with typed title and composer's signature; tape covers composer's name on title page and page 1 Note 2: inscribed on cover by composer: "Perusal Score" in red pencil and "Full Score: Theodore Presser Co. Bryn Mawr, PA." in blue pencil</p> <p>Item 4 Miniature photocopy of holograph ms. full score; [1], 57 p. At end: Baltimore, MD. April 10, 1987 On title page: composer's notation at top in red pencil: "Edit Score" On page 1: after composer's name, 1986 date given Note 1: taped and stapled together along spine; includes additional title page Note 3: emendations throughout</p> <p>Item 5 Spiral bound miniature photocopy of holograph ms. full score; 57 p.</p> <p>Item 6 Miniature photocopy of holograph ms. full score; [1], 57 p. Note: 2 copies unbound; one copy includes title page</p> <p>Item 7 Holograph ms. sketches in lead pencil on yellow newsprint paper; various paginations Note 1: includes 24-stave score paper with holograph title "Movt.I" [1] p. and music notations on [2] p. Note 2: p. 16 has pasteover of original ideas Note 3: emendations in red pencil and blue ballpoint pen throughout</p>
51 [ov]	<p>[Designs for Orchestra] Designs for Orchestra [by] Robert Hall Lewis, 1963 First performance of Designs for Orchestra given by the Baltimore Symphony Orchestra, Peter Herman Adler, conductor, on January 7, 1964</p> <p>Item 1 Holograph ms. full score on 23-stave score paper; [61] p.; also, photocopy of copyist full score on 24-stave score paper; [2], 18 p. On cover: "Designs for Orchestra" in blue pencil with composer's signature On page 1 of photocopy of copyist's full score in black ink: "To Peter Herman Adler and the Baltimore Symphony Orchestra" Note 1: saddle-stitched bound photocopy of copyist's full score with cover; holograph ms. full score taped onto back cover of binding for copyist's full score</p>

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	Note 2: emendations in various media used throughout
	Item 2 Saddle-stitched photocopy of copyist's ms. full score; [1], 76 p. At end: Baltimore, MD On title page and page 1 in ballpoint pen: "© Copyright 1969 by Theodore Presser Co., Inc., Bryn Mawr, PA" Also, on title page: "Rental Material Not For Sale" crossed over with blue pencil Note 1: bound in heavy brown manila cover; on cover, red-rimmed label with typed title and composer's signature Note 2: occasional emendations in red pencil and pasteover
38	Item 3 Published full score; [2], 76 p. Note: printed and published by Theodore Presser Company
	[Destini]
22	Destini for Strings, Woodwinds, Horns, and Harp [by] Robert Hall Lewis, 1985 To Leona and Forrest Fisher in gratitude [Leona was RHL's aunt, his mother's sister. She and her husband, who lived in Winslow, Ariz., were very supportive to Robert and his mother. BBL 6/2002]
	Item 1 Saddle-stitched photocopy of holograph ms. full score; [2], 56 p. At end: Baltimore, MD May 1985 Note 1: bound in blue cover; on cover, holograph title "Destini" and composer's signature with 1985 date On title page in composer's hand: "© Theodore Presser Co., Bryn Mawr, PA."
	Item 2 Spiral bound miniature photocopy of holograph ms. full score; [2], 56 p. Note: cover marked "Perusal Score" and "Full Score: Theodore Presser Co., Bryn Mawr, PA." in red and blue pencil
	Item 3 Miniature photocopy of holograph ms. full score; 56 p. Note: unbound
	Item 4 Holograph ms. sketches in lead pencil on yellow newsprint paper; various paginations (2 folders) Note: includes cover with holograph title on 24-staff score paper Laid in: [2] p. and [5] p. of notation on 14 and 24-stave score paper
	[Filmmusik I]
38	Filmmusik I [by] Robert Hall Lewis, 1958 [Written as background for a slide/film produced by the Goucher College, Public Relations Office for use in recruiting students; composed during the summer of 1958. BBL 6/2002]
	Item 1 Holograph ms. full score in lead pencil; [2], [48] p. Note 1: physical construction of these pages (i.e., each page in two parts and taped together across the center) makes handling very difficult; tape adhesive disintegrated and no longer keeping parts together; pages housed in separate permalife folders as needed Note 2: emendations in red pencil throughout
	[Images and Dialogues]
22	Images and Dialogues for Small Orchestra [by] Robert Hall Lewis, 1992 Commissioned by the Philharmonic Association of Genoa, Michele Trenti, Artistic Director, for performance during The International Columbus Celebration in 1992

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	Item 1 Holograph ms. score in electro-score pencil on onionskin paper; [2] p. Note: includes title page and p. 1 only of score
	Item 2 Spiral bound photocopy of holograph ms. full score; [2], 49 p. At end: Baltimore, MD. Jan. 2, 1992 Note 1: bound in black cover; red-rimmed label with typed title and composer's signature Note 2: photocopy of p. 9 taped over original p. 9 Note 3: emendations in red and blue pencil throughout
38	Item 3 Spiral bound miniature photocopy of holograph ms. full score; [2], 49 p. Note 1: title page reproduced on cover; on front cover, holograph "Valid with all corrections" in red pencil; on back cover, holograph notations in black ballpoint pen Note 2: emendations in red, blue, and lead pencil
	Item 4 Spiral bound miniature photocopy of holograph ms. full score; [2], 49 p. Note 1: title page reproduced on cover; on front cover, holograph "Keener" in blue pencil; on verso of front cover, holograph notes in red felt tip pen Note 2: emendations in red, blue, and lead pencil and felt tip pen throughout Laid in: photocopy of unidentified ms.; 1 p.
	Item 5 Spiral bound miniature photocopy of holograph ms. full score; [2], 49 p. Note: 2 copies
	Item 6 Miniature photocopy of holograph ms. full score; [2], 49 p. At end: Baltimore, MD. Jan. 2, 1992 Note 1: 2 copies of title page; one spliced and joined together with scotch tape Note 2: some emendations in lead pencil
39	Item 7 Holograph ms. sketches in lead pencil on yellow newsprint paper; various paginations Note 1: includes 20-stave score paper, 4 p. with title page "Immagine e Dialoghi," condensed score on one page and instrumentation notation on another page; sketches inside score paper, 7 p. Note 2: emendations in ballpoint pen and red pencil
	Item 8 Photocopy of copyist's ms. parts Note 1: includes bound parts from Presser Rental Library, number 0010776; 3 - violin I, 2 - violin II, 4 - violoncello; 1 unbound viola part; 1 unbound piano (& celeste); master cover title sheet for parts Note 2: emendations in lead pencil on Presser copies
23	[Invenzione] Invenzione [by] Robert Hall Lewis, 1988 Commissioned by the Baltimore Symphony Orchestra [Two seldom used percussion instruments, rain sticks and waterphones, were used in this commissioned composition. The rain sticks were donated as part of the Robert Hall Lewis Collection. Both sticks are from Guadalajara, Mexico, and are made from bamboo with animal skin covering the ends. The ends of the animal skins are wrapped over the edge onto the bamboo and the edges covered with a greenish glue-like substance which are painted over with a decorative blue/black design. One rain stick measures 3 inches in diameter and 4 feet-3 inches in length; the other measures 3-1/2 inches in diameter and 5 feet-9 inches in length. The longer rain stick has cream-colored masking tape covering the animal skin at both ends. The

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	two rain sticks are presently housed in the Music Division's Flute Vault in B09. WH 11/15/05]
	Item 1 Spiral bound photocopy of holograph ms. full score; [2], 82 p. At end: Baltimore, Paris, Ischia Jan. 15, 1988 Note 1: 2 copies in black covers, one gold-rimmed label and other red-rimmed label, both with typed title and composer's signature Note 2: one copy with some full-page pasteovers Note 3: emendations in red, blue, and lead pencil in both copies
	Item 2 Spiral bound photocopy of holograph ms. full score; [2], 82 p. Note 1: 2 copies in off-white covers Note 2: copy 1 stamped "Rental Only" and number 0010799; includes white label with typed title, composer's name, and "Presser Library Rental., Theodore Presser Company Note 3: copy 2 with gold-rimmed label on cover with typed title and composer's signature; on title page, holograph "© Theodore Presser Co Bryn Mawr, PA. 19010"; emendations in blue ballpoint pen
39	Item 3 Spiral bound miniature photocopy of holograph ms. full score; [2], 82 p. Note: 2 copies with composer's name, commissioning information, and places where work composed masked out Laid in copy 2: typed instrumentation list, 1 p.
	Item 4 Miniature photocopy of holograph ms. full score; [2], 82 p. At end: Baltimore, Paris, Ischia Jan 15, 1988 Note: unbound
23	Item 5 Holograph ms. sketches in lead pencil on yellow newsprint paper; various paginations (2 folders) Note 1: Although most pages fall into RHL's pattern for using worksheets, there is no simple solution to categorizing the extensive contents of this package by paper or medium. [note by BBL] Note 2: emendations in various media throughout
24	Item 6 Holograph ms. sketches in lead pencil on yellow newsprint paper; various paginations Note 1: this second batch of worksheets for "Invenzione" was discovered separately from the larger batch of sketches; 4 p. are oversized and comprised of 2 sheets of newsprint taped together for an expanded format Note 2: emendations in red and blue pencil and ballpoint pen throughout
39	Item 7 Copyist's ms. parts in black ink on onionskin paper Note: masters for orchestral parts Laid in: composer's editing notes on yellow notepad paper, [6] p.
24	Item 8 Photocopy of copyist's ms. parts (1 of 4 folders) Note 1: includes 1-flute 1/piccolo, 2-flute 2/piccolo/alto, 1-flute 3/piccolo, 1-oboe 1, 1-oboe 2, 1-oboe 3/English horn, 1-clarinet 1 in B-flat, 1-clarinet 2 in B-flat/E-flat, 1-clarinet 3 in B-flat/bass clarinet, 1-bassoon 1, 1-bassoon 2, 1-bassoon 3/contrabassoon, 3-horn 1 & 2 in F, 2-horn 3 & 4 in F, 2-trumpet 1 & 2 in C, 1-trumpet 3 in C, 1-trombone 1, 1-trombone 2, 1-trombone 3, 1-tuba Note 2: leaves bound back-to-back with tape; some pasteovers Note 3: numerous emendations and annotations in various media

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40	<p>Item 9 Photocopy of copyist's ms. (2 of 4 folders) Note 1: includes 4-percussion, 1-timpani, 1-celesta, 1-harp, 1-piano Note 2: leaves bound back-to-back with tape; pasteovers Note 3: numerous emendations/annotations in various media.</p> <p>Item 10 Photocopy of copyist's ms. parts (3 of 4 folders) Note 1: includes 9-violin 1 and 8-violin 2 Note 2: pasteovers Note 3: numerous emendations/annotations in various media</p> <p>Item 11 Photocopy of copyist's ms. parts (4 of 4 folders) Note 1: includes 7-violin, 6-violoncello, 4-contrabass Note 2: pasteovers Note 3: numerous emendations/annotations in various media</p>
	<p>[Irving Berlin Medley]</p>
24	<p>Irving Berlin Medley: Symphonic Arrangement of Irving Berlin's Marie, A Pretty Girl is Like a Melody, I've Got the Sun in the Morning, The Girl That I Marry, I've Got My Love to Keep Me Warm [by] Robert Hall Lewis, 1979</p> <p>Item 1 Holograph ms. full score in electro-score pencil on onionskin paper; [1], 53 p. Note: occasional scotch tape</p> <p>Item 2 Spiral bound photocopy of holograph ms. full score; [1], 53 p. Note 1: 2 copies in black covers; Note 2: copy 1 cover includes red-rimmed label with holograph title "Symphonic Arrangement Irving Berlin"; emendations in red pencil Note 3: copy 2 cover includes red-rimmed label with typed title "IRVING BERLIN MEDLEY arranged by" with composer's signature; includes photocopy of typed instrumentation outline taped to inside front cover; emendations in blue pencil</p>
41	<p>Item 3 Holograph ms. condensed score in lead pencil on 24-stave score paper; [1], [17] p. Note: includes title page</p> <p>Item 4 Copyist's ms. parts in black ink on onionskin paper</p>
	<p>[Moto]</p>
25	<p>Moto [by] Robert Hall Lewis, 1980 This composition is dedicated to Randolph S. Rothschild on the occasion of his seventieth birthday</p> <p>Item 1 Spiral bound photocopy of holograph ms. full score; [2], 55 p. At end: American Academy, Rome, Oct. 3, 1980 Note 1: 3 copies, bound in black covers Note 2: copy 1, cover includes red-rimmed label with holograph title, composer's signature, and "with corrections"; emendations in red, blue, and lead pencil and blue ballpoint pen Note 3: copy 2, cover includes red-rimmed label with holograph title and composer's signature; on title page, "Rental Only, Theodore Presser Co.; emendations in red and lead pencil Note 4: copy 3, no label on cover; emendations in red, blue, and lead pencil</p>
41	<p>Item 2 Miniature photocopy of holograph ms. full score; p. 27-55 Note: bound back-to-back with scotch tape, but loose along spine; incomplete score</p>

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	Item 3 Holograph ms. condensed score in lead pencil on 24-stave score paper; [1], [24] p. Note: occasional emendations
	Item 4 Holograph ms. sketches in lead pencil on yellow newsprint paper; various paginations
	Item 5 Copyist's ms. parts in black ink on onionskin paper Note 1: incomplete Note 2: emendations in electro-score pencil
	Item 6 Photocopy of copyist's ms. parts Note 1: incomplete Note 2: emendations in various media and paste-ups throughout
	[Nuances II for Orchestra]
25	Nuances II for Orchestra (with whale lament) [by] Robert Hall Lewis, 1975 Commissioned by the National Whale Symposium at the University of Indiana, November, 1975
	Item 1 Holograph ms. full score in black ink on onionskin paper; [2] + 74 p. At end: Original Version Baltimore, Paris, Nice, Barcelona, 1975; Revised Version 1976 Baltimore, MD On title page: Recorded on CRI SD 389 by the Royal Philharmonic Orchestra, Composer Conducting On Instrumentation List: Tape [Whale sounds recorded by the New York Zoological Society] Note: there is no p. 55, measure numbers 32-33 in movement III; p. 55 is identical to p. 52 in photocopies of holograph ms. score; lots of scotch tape
	Item 2 Spiral bound photocopy of holograph ms. full score; [2], 74 p. At end: Baltimore, Paris, Nice June-Oct. 1975 Note 1: revised version; holograph title and instrumentation added informally on outside and inside front cover with red pencil and blue ballpoint pen; includes photocopy of p. 55 Note 2: emendations in various media throughout Note 3: post-it note scotched tape to cover reads "Please deliver to Robert Hall Lewis, Composition Dept., Peabody Inst."
	Item 3 Spiral bound photocopy of holograph ms. full score; [1], 74 p. Note 1: bound with black cover Note 2: emendations in red pencil Note 3: includes photocopy of p. 55
	[Osservazioni II]
	Osservazioni II for Winds, Keyboard, Harp, and Percussion [by] Robert Hall Lewis, 1978 Composed with the assistance of a Fellowship-Grant from the National Endowment for the Arts
	Item 1 Spiral bound photocopy of holograph ms. full score; [2], 54 p. At end: Baltimore, MD Sept. 1978 Note 1: bound in black cover; label on cover includes holograph title and composer's signature Note 2: emendations in red and blue pencil throughout

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	<p>Item 2 Photocopy of holograph ms. score; [1], p. 27-37 Note 1: 2 copies; copy 2 includes scotch tape occasionally Note 2: copy 2 includes emendations in red, blue, and lead pencil throughout On title page of copy 1: includes holograph title, composer's last name, and "Supplement—Must accompany score" in red ink and stamped "Rental Only, Theodore Presser Co." On title page of copy 2 : includes holograph title and composer's signature in blue ballpoint pen and "Score for Second Conductor" in blue pencil</p>
42	<p>Item 3 Spiral bound miniature photocopy of holograph ms. full score; [2], 53 p. Note: 2 copies</p> <p>Item 4 Miniature photocopy of holograph ms. full score; [2], 53 p.</p> <p>Item 5 Holograph ms. condensed score in lead pencil on 24-stave score paper; [1], [18] p. Note 1: not consecutive; includes title page labeled "Osservazioni II" by Barbara Lewis for RHL during organization of studio and contents Note 2: emendations in various media throughout Laid in: additional sketches in lead pencil and/or pen on yellow newsprint; [5] p.</p> <p>Item 6 Holograph ms. sketches in lead pencil on yellow newsprint paper Note: emendations in red pencil and blue ballpoint pen</p> <p>[Poem for String Orchestra] Poem for String Orchestra [by] Robert Hall Lewis, 1950</p> <p>Item 1 Holograph ms. full score in black ink on onionskin paper; 8 p. At end: Rochester, N.Y. March 14, 1950 Note: no title on p. 1</p> <p>Item 2 Spiral bound photocopy of holograph ms. full score; 8 p. Note: hand-lettered label applied to black cover with red tape; holograph title and composer's name on label</p> <p>[Prelude and Finale] Prelude and Finale for Small Orchestra [by] Robert Hall Lewis, 1959 First performance at Goucher College May 24, 1959</p> <p>Item 1 Holograph ms. parts in black ink on onionskin paper Laid in: concert program, May 24, 1959 Also, laid in: invoice from The Towson Blue Print and Engineering Supply Co., Inc.</p>
52 [ov]	<p>[Sinfonia] Sinfonie [by] Robert Hall Lewis, 1954</p> <p>Item 1 Holograph ms. full score in black ink on 30-stave onionskin score paper; [2], 70 p. At end: Paris, France Rochester, N.Y. June 16, 1954</p> <p>Item 2 Spiral bound photocopy of holograph ms. full score; [2], 70 p. Note 1: 2 copies, both bound in heavy brown cover; title changed from "Sinfonie" to "Sinfonia"; information inked out under composer's name; on one copy, red- rimmed label with typed title and composer's name: typed title written over in black ink with title change Note 2: pasteovers in both copies</p>

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43	<p>Item 3 Holograph ms. parts in black ink on onionskin paper Note: violin I, violin II, viola, violoncello, contrabasses, and percussion parts only</p> <p>Item 4 Photocopy of holograph ms. parts (2 folders) Note: complete set; title on some given as “Sinfonia” and on others as “Sinfonie,” and still others as “Sinfonie” with “e” scratched out and made into “a”</p> <p>[Symphony no. 1] First Symphony [by] Robert Hall Lewis, 1964 To fulfill the thesis requirement for the degree of Doctor of Philosophy, Department of Composition. Thesis Director: Bernard Rogers. Eastman School of Music of the University of Rochester, June 7, 1964</p> <p>Item 1 Holograph ms. full score in lead pencil on 23-stave score paper; [2], [36] p. Note 1: occasional scotch tape binding; water damage treated by Conservation Office Note 2: emendations in aqua and purple pencil [possibly notes/marks made during process of copying. BBL] Laid in: photocopy of letter to Hans Erich Apostel; original on yellow newsprint filed in Correspondence under Robert Hall Lewis</p> <p>Item 2 Holograph ms. full score in lead pencil on 24-stave score paper; 16 p. Note 1: second movement only; 2 pages numbered 14 Note 2: emendations in aqua and purple pencil; [possibly notes/marks made during process of copying; name of copyist “Ron”]</p> <p>Item 3 Holograph ms. full score in lead pencil on 24-stave folded score paper; [1], 25 p. Note 1: third movement; small addition to score taped in between pages 21 and 22; scotch tape used in binding; water damage treated by Conservation Office Note 2: emendations in aqua and purple pencil [possibly notes/marks made during process of copying]</p>
26	<p>Item 4 Copyist's ms. full score in black ink on onionskin paper; [2], 58 p. On one title page: “Do not use for two unbound copies” in blue pencil On second title page: “Title page for 2 unbound copies” in blue pencil Note 1: does not include pages for movement III (p. 59-79) nor movement IV (p. 80-134) Note 2: emendations in blue pencil Note 3: scotch tape used throughout to secure press type</p> <p>Item 5 Spiral bound photocopy of copyist's ms. full score; [2], 134 p. Note 1: bound in black cover with two labels; one label includes title and date of compositions; second label includes composer's name Note 2: pages 2-58 numbered by the copyist; pages 59-134 numbered by composer</p>
43	<p>Item 6 Holograph ms. condensed score in lead pencil on 24-stave score paper; [1], [16] p. Note 1: divided into 2 groups: Movements I (8 p.) and III (8 p) Note 2: emendations in red pencil occasionally Laid in: photocopy of brochure issued by Universal Edition A.G. listing works of Hans Erich Apostel with photograph of Apostel on cover; original filed in Correspondence under Apostel</p> <p>Item 7 Holograph ms. condensed score in lead pencil on 24-stave score paper; [16] p.</p>

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	Note: movement II only
44	Item 8 Holograph ms. condensed score in lead pencil on 24-stave score paper; [1], [15] p. Note 1: movement IV only; originally Movement II of "Designs for Orchestra", 1963 Note 2: emendations in red pencil occasionally
	Item 9 Holograph ms. sketches in ballpoint pen on yellow newsprint paper; [3] p. Note 1: form sketches Note 2: emendations in lead pencil
	Item 10 Holograph ms. parts in black ink on onionskin paper Note: incomplete: includes violin I, violin II, viola, violoncello, basses, and percussion I and II only
44	Item 11 Photocopy of copyist's ms. parts Note 1: woodwind parts only (flute I, flute II, flute III & piccolo, oboe I, oboe II, English horn, clarinet I, clarinet II, bass clarinet, bassoon I, and bassoon II) Note 2: scotch tape deteriorated; copyist's stamp makes a connection with the local musician's union
26	Item 12 Holograph ms. parts except photocopy of holograph ms. part for Percussion I-II Note 1: brass and percussion parts only (horn I, II, III & IV in F; trumpet I, II, III in C; trombone I, II and bass trombone; tuba; timpani, percussion I & II, percussion III, and harp) Note 2: scotch tape deteriorating
	Item 13 Photocopy of holograph ms. parts Note 1: string parts only (5-violin I, 4-violin II, 3-violin III, 3-violoncello, 3-basses) Note 2: emendations in red pencil occasionally
27	Item 14 Original cardboard container for onionskin parts Note: on front of cover, title of work, composer's last name, and "Parts"; handwriting possibly copyist's, definitely not composer's
	[Symphony no. 2] Symphony No. 2 [by] Robert Hall Lewis, 1971 To Sergiu Comissiona and the Baltimore Symphony Orchestra
	Item 1 Spiral bound photocopy of holograph ms. full score; 85 p. Note 1: some full page pasteovers bound in with spiral binding Note 2: emendations in various media throughout Laid in: composer's biography and program notes, 1 leaf; [2] p. with first 13 bars of piece in condensed score form and [1] p. of sketches
44	Item 2 Holograph ms. condensed score in lead pencil on 24-stave score paper; [39] p. Note 1: water damage treated by Conservation Office Note 2: emendations in red and blue pencil throughout
	Item 3 Holograph ms. condensed score in lead pencil on 24-stave folded score paper; [1], [49] p. Note 1: title page damaged; water damage treated by Conservation Office Note 2: emendations in red and blue pencil

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	Item 4 Photocopy of copyist's ms. parts Note 1: 2 each of violin I, violin II, viola, violoncello, and contrabass Note 2: scotch tape used to bind pages and attaching pasteovers Note 3: emendations in red and lead pencil
	[Symphony no. 3] Symphony No. 3 [by] Robert Hall Lewis, 1985 [Unfinished]
27	Item 1 Holograph ms. condensed score in lead pencil on 24-stave score paper; [21] p. Note 1: incomplete; holograph title on title page in blue ballpoint pen, underneath in pencil "The Titan" Note 2: two alterations made on yellow newsprint and taped into place on p. 7 Note 3: this unfinished work might be of considerable interest for further study [BBL] Laid in: photocopy of upper part of p. 1
	Item 2 Holograph ms. sketches in lead pencil on yellow newsprint paper; various paginations; and [5] p. on 24-stave score paper and one 26-stave score onionskin paper (2 folders) Note 1: emendations in various media throughout; also cutouts and paste-ups, i.e. sheets with taped on extensions Note 2: these sketches show varying degrees of development [BBL]
	[Symphony no. 4] Symphony No. 4 [by] Robert Hall Lewis, 1990 Commissioned by the American Composers Orchestra, Dennis Russell Davies, Music Advisor and Principal Conductor, with generous funding from Francis Goulet
28	Item 1 Spiral bound photocopy of holograph ms. full score; [2], 76 p. At end: Baltimore, MD. July, 1990 Note 1: bound in black cover; red-rimmed label on cover with typed title and holograph composer's signature and "Will Return — July 8" by composer Note 2: emendations in red, blue, and lead pencil throughout
	Item 2 Spiral bound photocopy of holograph ms. full score; [2], 76 p. Note: bound in black cover; red-rimmed label with typed title and composer's signature
	Item 3 Spiral bound photocopy of holograph ms. full score; [2], 76 p. Note 1: bound in black cover; red-rimmed label with typed title and holograph composition date, "AK" (prob. Andrew Keener), and composer's signature Note 2: emendations in red, blue, and lead pencil throughout; composer/conductor's instructions very bold Laid in: list of "takes" for recording session, [5] p.; inscribed at top of p. 1: composer's name, composition, St. Aug's [i.e., recording site], and 18.6.91 MH
44	Item 4 Miniature photocopy of holograph ms. full score; [2], 76 p. Note 1: heavy white front cover stapled on at spine; red-rimmed label on cover with typed title and composer's signature; Note 2: annotation on cover by composer: "2nd Edit." [erased], "Perusal Score," and "© Theodore Presser Co. Bryn Mawr, PA." Note 3: emendations in red, blue, and lead pencil throughout with some erasures

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	Item 5 Miniature photocopy of holograph ms. full score; [2], 76 p. Note 1: heavy white front cover stapled on at spine; red-rimmed label on cover with typed title and composer's signature Note 2: annotation on cover by composer: "1st Edit.," "St. Augustine's Jan. 11 Gordon Angell 071-328-2091 Miriam Friend," and "End Take 27 8/27" Note 3: emendations in various media
	Item 6 Spiral bound miniature photocopy of holograph ms. full score; [2], 76 p. Note: clear vinyl front cover; no cover title
45	Item 7 Photocopy of holograph ms. full score; p. 1, p. 37, p. 52, p. 76 Note: only four pages; composer's name cut out of p.1 and p.76
28	Item 8 Holograph ms. sketches in lead pencil on yellow newsprint paper; various paginations; also, [1] p. photocopy on white paper made from a sketch Note 1: includes "form sketches"; some sketches for 2nd movement variations, and other miscellaneous sketches, many on a larger format created by taping together the newsprint sheets Note 2: emendations in red and blue pencil
45	Item 9 Photocopy of holograph ms. parts Note 1: incomplete; 1-flute 3 (& piccolo), 2-violin I, 2-violin II, 1-violin, 2-violoncello, 2-double bass parts only Note 2: emendations in various media throughout
29	[Three Movements on Scenes of Hieronymus Bosch] Three Movements on Scenes of Hieronymus Bosch: I. Garden of Earthly Delights, II. The Last Judgment [by] Robert Hall Lewis, 1989 Composed with the assistance of a Fellowship-Grant from the National Endowment for the Arts
	Item 1 Holograph ms. full score in lead pencil on 30-stave onionskin paper; [3], 87 p. At end: Baltimore, MD. Nov. 1989 Note: reproductions of 2 title pages, both with composer's signature, and one page which includes instrumentation list
	Item 2 Spiral bound photocopy of holograph ms. full score; [2], 89 p. Note: bound in black cover with 3 labels; one with typed title, "full score," and composer's name; second label with stamped "Rental Only" and in ballpoint pen "0111370 Extra #2; third label with "Sole Agents, Theodore Presser Company"
	Item 3 Spiral bound photocopy of holograph ms. full score; [2], 89 p. Note 1: bound in black cover with 3 labels; one with typed title, "full score," and composer's name, and "For Andrew Keener"; second label with stamped "Rental Only," 0111379 in lead pencil, and "Extra #3" in ballpoint pen; third label with "Sole Agents, Theodore Presser Company" Note 2: emendations in red, blue, and lead pencil throughout
	Item 4 Spiral bound photocopy of holograph ms. full score; [2], 89 p. Note 1: bound in black cover with 3 labels; one with typed title, "full score," and composer's name; second label with stamped "Rental Only" and "Extra #4" in ballpoint pen; third label with "Sole Agents, Theodore Presser Company" Note 2: emendations in red, blue, and lead pencil throughout

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45	<p>Item 5 Photocopy of holograph ms. full score; [2], 87 p. Note: unbound</p> <p>Item 6 Spiral bound miniature photocopy of holograph ms. full score; [2], 87 p. Note 1: heavy white front cover with photocopy of title page; on cover, holographic annotation in red pencil: "Perusal Score" and "Full score: Theodore Presser Co., Bryn Mawr, PA"</p> <p>Item 7 Spiral bound miniature photocopy of holograph ms.; [2], 87 p. On title page: holograph annotation in blue ballpoint pen: "© Theodore Presser Co."</p> <p>Item 8 Spiral bound miniature photocopy of holograph ms. full score; [1], 87 p. Note 1: cover is title page; on cover "Study Score Only" from Theodore Presser Co. and holograph annotation in lead pencil "Edits, corrections, etc." Note 2: emendations in red and lead pencil and blue ballpoint pen</p> <p>Item 9 Errata and Addenda; [2], [5] p. Note 1: holograph memos on yellow newsprint with envelope marked "Bosch Parts & Score Errata" Note 2: "Addenda" printed on envelope</p>
45 & 46	<p>Item 10 Holograph ms. sketches in lead pencil on yellow newsprint paper; various paginations (2 folders) Note 1: originally in two folders labeled (1) "Bosch Used Sheets" and (2) "3 Movts. On Bosch"; Note 2: also includes sketches on 24-stave score paper and 12-stave score paper Laid in: (1) notes describing Bosch's painting and (2) addresses for contacts in Brussels</p>
46	<p>Item 11 Photocopy of copyist's ms. parts Note: woodwinds, brass, percussion, harp, piano, celeste, and cimbalom parts only</p> <p>Item 12 Photocopy of copyist's ms. parts Note: violin I and violin II parts only</p>
47	<p>Item 13 Photocopy of copyist's ms. parts Note: viola, violoncello, and contrabass parts only</p>
	<p>[Three Pieces for Orchestra] Three Pieces for Orchestra [by] Robert Hall Lewis, 1966</p>
	<p>Item 1 Holograph ms. full score in lead pencil on 24-stave score paper; [2], [43] p. Note: various paginations; includes title page and instrumentation page; extensive use of scotch tape On instrumentation page: "to Elyakum Shapira and the Baltimore Symphony Orchestra"</p> <p>Item 2 Spiral bound photocopy of holograph ms. full score; [2], 34 p. At end: Baltimore, May 1966 On page 1: "© Copyright 1973, by Theodore Presser Co." in unknown hand On front cover: Theodore Presser Company label with typed title, composer's name, "full score," and "Perusal Material"; also, in blue ballpoint pen "Extra #4" and Also, on front cover: label stamped "Rental Only"</p>

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	Item 3 Spiral bound miniature photocopy of holograph ms. full score; [2], 34 p. At end: Baltimore May 1966
	Item 4 Holograph ms. condensed score in lead pencil on 24-stave score paper; [1], [14] p. Note: title given as "Three Pieces"; one page held underneath another page by scotch tape; scotch tape deteriorating throughout Laid in: a "form sketch" on writing paper; [1] p.
	Item 5 Holograph ms. parts in black ink on onionskin paper (2 folders) Note: complete set: woodwinds, brass, percussion, harp, celesta, and string parts
	<u>Solo works</u>
	[Inflections I]
30	Inflections I for Contrabass Solo [by] Robert Hall Lewis, 1969-70
	Item 1 Holograph ms. score in lead pencil on 20-stave score paper; [1], 10 p. On title page: original title "Combinazioni for Contrabass Solo" with "Combinazioni" crossed out and "Inflections I" added by composer Laid in: sketch in blue ballpoint pen on yellow newsprint, [1] p.
	[Introduction - Variations - Postlude]
	Introduction - Variations - Postlude for Harpsichord [by] Robert Hall Lewis, 1995 To Asako Hirabayashi
	Item 1 Holograph ms. score in electro-score pencil on onionskin paper; 11 p. At end: Baltimore, MD Oct. 7, 1995
	Item 2 Photocopy of holograph ms. score; 11 p. Note: 3 copies; on p. 1 of copy 1, "Dramatic Colorful flourish with Brief Toccat- like elements" in lead pencil in composer's hand
	Item 3 Holograph ms. sketches in lead pencil on yellow newsprint paper; 15 p. Note: emendations in ballpoint pen
	[Monologo]
	Monologo for Timpani Solo* [by] Robert Hall Lewis, 1992. Asterisk following the title indicates the number and type of instruments, "5 drums," listed at bottom of p. 1
	Item 1 Holograph ms. score in electro-score pencil on onionskin paper; 5 p. At bottom of p. 1: * 5 drums
	Item 2 Spiral bound photocopy of holograph ms. score; 5 p. Note: 2 copies, bound in black covers; red-rimmed label with typed title and on one copy composer's signature Laid in copy with composer's signature on label: edited proof of photocopy of copyist's ms.
	Item 3 Copyist's ms. score engraved on vellum; 7 p.
	Item 4 Spiral bound photocopy of copyist's ms. score; 7 p. Note: 2 copies, both without covers

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	Item 5 Holograph ms. sketches in lead pencil on yellow newsprint paper; various paginations Note 1: title on p. 1 of 20-staff score paper; all three pages include holographic information Note 2: emendations in colored pencil and ballpoint pen
	[Monophony I] Monophony I for Flute Solo [by] Robert Hall Lewis, 1966 To Bonnie Lake
	Item 1 Holograph ms. score in black ink on onionskin paper; 8 p. At top of p. 1: To Bonnie Lake
	Item 2 Holograph ms. score in lead pencil on 24-stave score paper; [1], 4 p.; [1] p.; p. 2-5 Note: some pages duplicate same page numbers
	Item 3 Photocopy of copyist's ms. score; [4] p. At top of p. 1: To Bonnie Lake Note: incomplete score; includes two copies of p. 1
	Item 4 Published score; 5 p. At top of p. 1: To Bonnie Lake Note: 2 copies; printed and bound by Verlag Doblinger with cream colored cover
	[Monophony II] Monophony II for Solo Oboe [by] Robert Hall Lewis, 1968 To James Ostryniec
	Item 1 Holograph ms. score in electro-score pencil on onionskin paper; 6 p.
	Item 2 Holograph ms. score in lead pencil on 24-stave score paper; [1], 4 p.
	Item 3 Published score; 6 p. At top of p. 1: To James Ostryniec Note: printed and bound by Verlag Doblinger with cream colored cover
	Item 4 Photocopy of published score; [6] p. Note: 2 copies
	[Monophony III] Monophony III for clarinet solo [by] Robert Hall Lewis, 1966-67 To Christopher Wolfe
	Item 1 Published score; p. 2-5 At top of p. 1: To Christopher Wolfe Note: printed by Verlag Doblinger with cream colored cover
	Item 2 Photocopy of published score; [4] p. Note: incomplete; includes 2 copies of one page
	[Monophony IV] Monophony IV for Bassoon Solo [by] Robert Hall Lewis, 1967 Für Julie Green

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Item 1	Holograph ms. score in lead pencil on 22-stave score paper; [1], 6 p. At top of p. 1: different dedication "To Gerald Corey"
Item 2	Holograph ms. score in electro-score pencil on onionskin paper; 6 p.
Item 3	Photocopy of holograph ms. score; [1], 6 p.
Item 4	Published score; [1], 7 p. At top of p. 2: Für Julie Green Note: printed and bound in cream cover by Verlag Doblinger
[Monophony V]	
Monophony V for Saxophone Solo * [by] Robert Hall Lewis, 1982 Asterisk at end of title for footnote indicating instrument as E-flat Alto Saxophone	
Item 1	Holograph ms. score in electro-score pencil on onionskin paper; 8 p. Note: use of scotch tape for binding pages
Item 2	Saddle-stitched photocopy of holograph ms. score; 8 p. Note: 2 copies; p. 1 of one copy includes holograph "C" in a circle and "Verlag Doblinger, Vienna, Munich"
Item 3	Photocopy of holograph ms. score; 8 p. Note: accordion fold
Item 4	Photocopy of copyist's ms. score; 7 p.
[Monophony VI]	
Monophony VI for Horn in F* [by] Robert Hall Lewis, 1976 To Calvin Smith. Asterisk at end of title indicated composer's intention: "Sounds a Fifth Below in Bass Clef"	
Item 1	Holograph ms. sketches in lead pencil on yellow newsprint paper; various paginations Note: includes 24-stave score paper with title page and sketch on second page
Item 2	Published score; [1], 5 p. At top of p. 1: To Calvin Smith At bottom of p. 1: asterisk with "Sounds a Fifth Below in Bass Clef" Note: 2 copies; printed and bound in green cover by Doblinger
[Monophony VII]	
Monophony VII for Trumpet Solo in C [by] Robert Hall Lewis, 1972 To Thomas Stevens	
Item 1	Holograph ms. score in lead pencil on 24-stave score paper; [7] p.
Item 2	Holograph ms. score in electro-score pencil on onionskin paper; [2], 5 p. At end: Baltimore, MD. April, 1972
Item 3	Holograph ms. sketches in lead pencil on yellow newsprint paper; various paginations
Item 4	Published score; [2], 5 p.

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At top of p. 1: To Thomas Stevens
Note: 2 copies; printed and bound in rose cover by Doblinger

[Monophony VIII]

Monophony VIII for Trombone Solo [by] Robert Hall Lewis, 1977
To John Marcellus

- Item 1 Holograph ms. sketches in lead pencil on yellow newsprint paper; various
 paginations
 Note 1: “Monophony VIII” inscribed by Barbara Lewis on un-numbered page per
 composer's instructions during reorganization of studio
 Note 2: includes two covers on 24-stave score paper; on one cover, title
 “Monophony VIII for Trombone Solo (Tenor, Alto)” inscribed by composer; on
 second cover, title “Monophyn VIII for Trombone Solo (Tenor—Bass)”
- Item 2 Published score; [1], 6 p.
 At top of p. 1: To John Marcellus
 Note: 2 copies; printed and bound in turquoise cover by Doblinger

[Monophony IX]

Monophony IX for Tuba Solo [by] Robert Hall Lewis, 1972

- Item 1 Holograph ms. score in electro-score pencil on onionskin paper; [1], 5 p.
 At end: Baltimore, MD. Jan., 1973
- Item 2 Holograph ms. sketches in lead pencil on yellow newsprint paper; various
 paginations
 Note: includes cover on 18-stave score paper with holograph title on front and
 holograph notations on reverso side of front cover

[Monophony X] *see* Solo Vocal Works, [A Due V]

[Osservazioni III]

Osservazion III for Violoncello Solo [by] Robert Hall Lewis, 1974

- Item 1 Holograph ms. score in electro-score pencil on onionskin paper; [1] p.
 Note: possibly unused variation on p.1 of finished score
- Item 2 Photocopy of holograph ms. score; [1], 14 p.
 Note: 3 copies
 On copy 1: includes holograph title and composer's signature on title page and on p.
 1 earlier title crossed out and new title in composer's hand
 On copy 2: includes holograph title on title page and on p. 1 earlier title
 “Dimostrazioni”
 On copy 3: on p. 1 earlier title “Dimonstrazioni”; no notation of new title
- Item 3 Holograph ms. sketches in lead pencil on yellow newsprint paper; various
 paginations
 Note: includes cover on 24-stave score paper; on p. 1, “Cello Piece” marked in
 black ink by composer and beneath final title “Osservazioni III” written by
 Barbara Lewis per instruction from RHL during later studio reorganization

[Sonata for Violin Solo]

Sonata for Violin Solo [by] Robert Hall Lewis, 1968

MUSIC

<i>Box/Folder</i>	<i>Contents</i>
	Item 1 Holograph ms. score in black ink 12-stave score paper; [1], 21 p.
	Item 2 Photocopy of holograph ms. score on onionskin paper; [3], 21 p. Note: includes cover on 24-stave score paper with holograph title and composer's signature; notations on other two pages with list of works by Mauro Bortolotti on one page
	Item 3 Miniature photocopy of holograph ms. score; 21 p. Note 1: copy of manuscript annotated by composer with performance suggestions Note 2: few emendations in red pencil
	<u>Solo piano works</u>
	[Archi]
32	Archi [by] Robert Hall Lewis, 1986
	Item 1 Holograph ms. score in electro-score pencil on onionskin paper; 16 p. Note 1: p. 6 inscribed on non-onionskin 16-stave score paper Note 2: includes several pasteovers with scotch tape
	Item 2 Photocopy of holograph ms. score; 16 p. Note 1: p. 6 inscribed on onionskin Note 2: emendations in lead pencil and blue ballpoint pen; also includes some pasteovers
	Item 3 Copyist's ms. score; 15 p. Note: graphic designer's "boards"; staves pasted over with paper tape wherever not wanted; corrections from edited copy have been made directly on these "boards"
	Item 4 Copyist's ms. score; 15 p. Note: 3 copies, all represent a backwards image of score Copy 1: set of green printer's "flats" Copy 2: set on onionskin paper Copy 3: photocopy of onionskin copy
	Item 5 Saddle-stitched photocopy of copyist's ms. score; 15 p. Note: bound in black cover; trimmed red-rimmed label on cover with holograph title and composer's signature
	Item 6 Photocopy of copyist's ms. score; 15 p. Note 1: 2 copies of first proof of copyist's score with pages taped together Note 2: emendations in red pencil and blue ballpoint pen on one copy; date added on other copy in blue ballpoint pen
	Item 7 Holograph ms. sketches in lead pencil on yellow newsprint paper; various paginations Note: includes 24-stave score paper with holograph title "Destini - Archi for Piano Solo"; also includes notation on one page of 12-stave score paper
	[Five Movements for Piano]
	Five Movements for Piano [by] Robert Hall Lewis, 1960
	Item 1 Holograph ms. score in electro-score pencil; [13] p.

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Note 1: title page with holograph title and composer's name in blue ballpoint pen; pagination by movement
Note 2: extensive use of scotch tape

Item 2 Saddle-stitched photocopy of copyist's ms. score; [15] p.
At end: Baltimore, Oct.-Dec.1960
Note: 2 copies; 1 unbound; 1 bound in a blue cover with address of Seesaw Music Corp.; produced from a missing set of onionskins

Item 3 Copyist's score in black ink on onionskin paper; 24 p.

Item 4 Spiral bound photocopy of copyist's score; 24 p.
Note: bound in black cover; red-rimmed label on cover with typed title

[Four Contrasts for Piano]

Four Contrasts for Piano [by] Robert Hall Lewis, 1948

Item 1 Holograph ms. score in black ink on onionskin paper; [17] p.
At end: information cut out
Note 1: title page includes graphic image, title, and composer's signature without middle name
Note 2: different version of movement III, 6 p.; at end: Rochester, N.Y. April 1949
Note 3: emendations in lead pencil; scotch tape

Item 2 Saddle-stitched photocopy of holograph ms. score; [1], 10 p.
At end: Rochester, N.Y., Dec. 31, 1948; this inscription cut out of onionskin and does not appear on pg. 10 of unbound score

Item 3 Photocopy of holograph ms. score; [1], 10 p.
At end: no information given
Note: unbound; printed on 6 separate sheets, folded in half to form two-sided pages

[Serenades]

Serenades Piano Solo [by] Robert Hall Lewis, 1970
To Agi Rado

Item 1 Published score; [1], 18 p.
At end: Baltimore, MD. August, 1970
At top of p. 1: to Agi Rado
Note: 2 copies; printed and bound by Henmar Press, Inc., Sole Selling Agents: C. F. Peters Corporation; Edition Peters No. 66717

Solo vocal works

[A Due V]

33 A Due V for Soprano and Piano [by] Robert Hall Lewis, 1987
[...adapted from "Monophony X"]

Item 1 Holograph ms. score in black ink on onionskin paper; 7 p.
On p. 1: title "Monophony X"
Note: voice part only

Item 2 Holograph ms. score in electro-score pencil on onionskin paper; [1], 9 p.

MUSIC

Box/Folder

Contents

- On title page: "A Due V for soprano and piano" and composer's signature
- Item 3 Photocopy of holograph ms. score; 7 p.
On p. 1: title "Monophony X for Soprano Solo" crossed out and "A Due IV" added in lead pencil; also, added above title is "Piano as 2nd Voice" in red pencil and "or Phantom Chorus" in lead pencil; this is a "transition" work, appears to be earlier, less definitive stage of development (BBL)
Note 1: reproduced on a single long sheet and folded down accordion-style to page size
Note 2: emendations in red and lead pencil and blue ballpoint pen
- Item 4 Spiral bound photocopy of holograph ms. score; [1], 9 p.
Note: 2 copies bound in black covers; on one cover, gold-rimmed label with typed title and composer's signature
- Item 5 Spiral bound photocopy of copyist's score; 22 p.
Note: 2 copies; printed from engraved vellums and spiral bound in black covers; both copies contain red-rimmed label on cover with typed title; one label contains composer's signature
- Item 6 Photocopy of copyist's score; 22 p.
Note: pages taped back-to-back and then together at the spine; no cover; reproduced from a set of engraved vellums
- Item 7 Holograph ms. sketches in lead pencil on yellow newsprint paper; [1], 10 p.
Note 1: sketches for "Monophony X"
Note 2: includes cover on 32-stave score paper; inscribed on p. 1 by composer: "Monophony X Voice" and beneath in lead pencil "21000 Clarksburg Rd."
- Item 8 Holograph ms. sketches in lead pencil on yellow newsprint paper; 19 p.
Note: emendations in ballpoint pen
- Item 9 Published score; [1], 24 p.
Note: 3 copies; printed by Doblinger from engraved vellums and saddle-stitched in light blue covers; one copy incomplete marked "NEU NEU NEU PROBESEITEN" contains pages 3-4 and pages 21-22

[Acquainted with the Night]

48

Acquainted with the Night on a Poem by Robert Frost [by] Robert Hall Lewis, 1951

- Item 1 Holograph ms. full score in black ink on onionskin paper; p. 1-9, 11
At end: Rochester, N.Y. May 1951
Note: missing p. 10
- Item 2 Saddle-stitched photocopy of holograph ms. full score; [2], 11 p.
Note: 2 copies; emendations in red and lead pencil
Laid in: brief biography of composer
- Item 3 Photocopy of holograph ms. full score; p. 1-9, 11
Note 1: 2 copies; both copies have missing p. 10; pages of each bound back-to-back with blue tape
Note 2: includes heavy blue cover which originally housed 2 full score and photocopy ms. parts

MUSIC

<i>Box/Folder</i>	<i>Contents</i>
Item 4	Holograph ms. parts in black ink on onionskin paper Note: incomplete set: violin I, violin II, viola, and violoncello parts only
Item 5	Holograph ms. parts on 12-stave score paper and photocopy of holograph ms. parts Note 1: holograph set includes only woodwinds, brass, percussion, piano, harp, and contrabass; photocopy set includes 3-violin I, 3-violin II, 2-violoncello, and 2 violoncello Note 2: originally housed with photocopy of holograph ms. full score in heavy blue cover Laid in trumpet part: part for Trumpets in B-flat, I and II by Roger Sessions entitled "Black Maskers - III. Song"
[Five Songs]	
Five Songs on Poems by Rudolph Felmayer for Soprano, Clarinet, Horn, Violoncello and Piano [by] Robert Hall Lewis, 1957 To Hans Erich Apostel	
Item 1	Holograph ms. score in black ink on onionskin paper; [1], 37 p. At end: Vienna, Austria May, 1957 On title page in composer's hand: "Seesaw Music Corp., 177 East 87th Street, New York, N.Y. 10028" On page 1 in composer's hand: "To Hans Erich Apostel" and "© 1969 - Seesaw Music Corp. - New York" Note: water damaged pages treated by Conservation Office
Item 2	Holograph ms. score in lead pencil on 32-stave score paper; [6], [30] p. At end: Wien Mai 1957 On page 1: title given as "Fünf Gesänge" Laid in: German poems and English translations; sketches on 12-stave score paper Note: scotch tape throughout; water damage treated by Conservation Office
Item 3	Spiral bound photocopy of holograph ms. score; [2], 37 p. At end: Vienna, Austria May, 1987 Note: includes two title pages; bound in heavy black cover; stamped on first title page and p. 37: "American Music Center, Inc." On cover: red-rimmed label with typed title and composer's signature Laid in: brief biography of composer, originally taped to inside back cover
Item 4	Holograph ms. parts in black ink on onionskin paper Note: title given as "Fünf Gesänge"; piano part only excludes voice part
Item 5	Holograph ms. sketches and notes; various paginations Note: includes fragments of lessons contained in a folder called "Lessons with Apostel"
Item 6	Published score; [1], 37 p. Note: 2 copies, bound in yellow cover; on cover "Seesaw Music Corporation" and label with typed title and composer's name
[Unidentified]	
49	[Unidentified] [by] Robert Hall Lewis [Information provided about this material is based on the observations of Avi Bloomenstiel]

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<i>Box/Folder</i>	<i>Contents</i>
	Item 1 Holograph ms. sketches in lead pencil and ballpoint pen on yellow typewriter paper; [4] p. Note: possibly for brass quintet
	Item 2 Holograph ms. sketches in lead pencil on yellow newsprint paper; various paginations Note: originally in manila folder marked "Orch.;" instrumentation listed inside front cover; on first sketch, titles given as "Sinfonietta" & "Sinfonietta for Small Orchestra," a "form" sketch, and references to length & complexity
	Item 3 Holograph ms. sketches in lead pencil on yellow typewriter paper and in a few instances on yellow newsprint paper; various paginations Note 1: inside 24-stave score paper used for an unfinished condensed score; [14] p. Note 2: "Miscellaneous" inscribed on cover by BBL at request of RHL during studio reorganization; tape used on some sketches
	Item 4 Holograph ms. sketches in lead pencil and ballpoint pen on yellow typewriter and newsprint paper, and on various size score paper; various paginations Note: truly miscellaneous varied material
	Music by Others
	Abbreviations: S = RHL signature A = RHL annotations
76	<i>51 piano pieces from the modern repertoire, representing composers of thirteen nationalities</i> Note: S, A
	<i>The a cappella singer: A collection of motets, madrigals, chansons, carols, ayres, ballets, etc.</i> Edited by H. Clough-Leigher. Note: S
	<i>Anthology for musical analysis: Baroque to twentieth century.</i> Compiled by Charles Burkhart, Queens College. Note: A
	<i>Anthology for musical analysis, 2nd ed.</i> Compiled by Charles Burkhart, Queens College. Note: A; some pages cut out
77	<i>Anthology for musical analysis: Chant to early baroque, 3rd ed.</i> Compiled by Charles Burkhart, Queens College. Note: A
	<i>The chamber music of Haydn and Schubert</i> Note: A
	<i>Chorale collection, 3rd ed.</i> Selected and edited by Elvera Wonderlich. Note: S, A; Eastman address
78	[<i>Contrapuntal harmonic style</i>] Note: A
	<i>Eighteenth-century imitative counterpoint: Music for analysis.</i> Compiled by Wallace Berry

MUSIC

<i>Box/Folder</i>	<i>Contents</i>
	and Edward Chudacoff, The University of Michigan. Note: S, A
	<i>Examples of Gregorian chant and works by Orlandus Lassus, Giovanni Pierluigi Palestrina, and Marc Antonio Ingeneri for use in classes of counterpoint, 3rd ed.</i> Compiled by Gustave Fredric Soderlund. Note: S, A
	<i>Examples of music before 1400.</i> Selected and edited by Harold Gleason. Note: S, A Laid in: autograph exercises and notes
79	<i>The golden age of the madrigal: Twelve Italian madrigals for five-part chorus of mixed voices.</i> Selected, edited, and annotated by Alfred Einstein. English versions by Gustave Reese. Note: S, A
	<i>Historical anthology of music: Oriental, medieval and renaissance music.</i> Compiled by Archibald T. Davison and Willi Apel, revised ed., 1959. Note: S, A
	<i>Historical anthology of music. Baroque, rococo, and pre-classical music.</i> Compiled by Archibald T. Davison and Willi Apel, 1956. Note: S, A
80	<i>Music for analysis: Examples from the common practice period and the twentieth century.</i> Compiled by Thomas Benjamin, Michael Horvit, and Robert Nelson.
	<i>Music sources: A collection of excerpts and complete movements.</i> Compiled by Mary I. Arlin, Charles H. Lord, Arthur E. Ostrander, and Marjorie S. Porterfield.
	<i>Sonatinen Vorstufe: Preparatory sonatina album, book 1</i> Note: A
81	<i>The symphonies of Brahms and Tschaiowsky in score.</i> Edited and devised by Albert E. Wier. On front cover: signature of Otto Ortmann, former chairman of Goucher College Music Department
	<i>The symphonies of Haydn, Schubert, and Mozart in score.</i> Edited and devised by Albert E. Wier. On front cover: signature of Otto Ortmann, former chairman of Goucher College Music Department
82	Ager, Klaus An die Stille (Psalm) für Oboe, Violine, Viola und Violoncello, 1987
	Blätter für Klavier, op. 45 Note: 2 copies
	Hölderlin Fragmente für Oboe, 1987-89 Note: 2 copies; on 1 copy, annotations in RHL's hand
	Migrations für zwei Gitarren, op. 58, 1990

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<i>Box/Folder</i>	<i>Contents</i>
101	Alexander, Kathryn And the whole air is tremulous for flute and electronic tape, 1985 Rainbows stretched like endless reins for solo violin, 1986
82	Amato, Bruno Soliloquy III [for solo 'cello]
53	Amy, Gilbert Diaphonies pour double ensemble de douze instruments Note: S Inventions pour flute, piano (célesta), harpe, vibraphone (marimba)
82	Antoniou, Theodor Five likes for oboe (d'amore), 1969 Apostel, Hans Erich 5 Bagatellen für Flöte, Klarinette, Horn und Fagott, op. 20 Note: S
53	Fischerhaus - Serenade, op. 45 [Quartets, strings, op. 7] Streichquartett, op. 7 [Quartet, strings, op. 26] 2. Streichquartett, op. 26 Note: S, A [Quartet, woodwinds & horn, op. 14] Quartett, op. 14 für Flöte, Klarinette, Horn und Fagott Note: S
82	Sechs Epigramme für Streichquartett, op. 33 Note: extensively analyzed; this piece is built on a row which is presented in the title of the work on the title page On title page: holograph inscription by Apostel to RHL Laid in: Lewis' outline for 12 tone Lecture I Sonatine für Fagott Solo, op. 19, no.3 Note: 2 copies, 1 signed on cover by RHL Laid in: a reduced photocopy of a set of classroom exercises typed on a piece of score paper Sonatine für Flöte Solo, op. 19, no. 1 Variationen über ein Thema von Joseph Haydn, op. 17 On title page: holograph inscription by Apostel to RHL Laid in: typed program notes for a concert sponsored by Radio Wien containing a biography of Apostel in German
	Babbitt, Milton

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<i>Box/Folder</i>	<i>Contents</i>
	DU song cycle for soprano and piano
	Bach, Johann Sebastian
	24 Preludium und Fuga
	Note: A
83	48 preludes and fugues from Das wohltemperiertes Klavier, book 2
	Note: S
53	[Cantatas. Selections]
	Cantata no. 82 – Cantata no. 85
	[Cantatas. Selections]
	Four cantatas: no. 161 – 164
	[Cantatas. Selections]
	Six cantatas: no. 155 – no. 160
	The complete organ works, vol. 1: Clavierübung, Part 3 (Organ mass)
	Note: includes Organ Works in nine volumes, preface by Albert Riemenschneider
	The complete organ works, vol. 2: Chorale preludes (Orgelbüchlein) and Chorale variations
	The complete organ works, vol. 5: Twelve preludes and fugues
	Note: S, A
	The complete organ works, vol. 8: Eight little preludes and fugues; Fantasies; Preludes; Fugues; Three preludes and fugues
	Note: A
83	Chorales by Johann Sebastian Bach, book 1: Chorales 1-91. Selected and edited by Charles N. Boyd and Albert Riemenschneider
	Note: S; Eastman address
53	[Concerti, grossi]
	6 Brandenburgishches Konzerte
	Note: hardcover in slipcase
	[Concertos. Selections]
	Concerti for harpsichord and orchestra, vol. 1: no. 1, D minor; no. 2, E major
	Note: S, A
	[Concertos. Selections]
	Violin concerto, no. 1, A minor; Violin concerto, no. 2, E major; Double concerto (2 violins), D minor; Violin concerto movement, D major
	Note: S
	Fifteen two-part inventions; Fifteen three-part inventions; Italian concerto; Goldberg variations
	Note: S
83	Fuga (Ricercata), orchestrated by Anton Webern
	Note: S

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<i>Box/Folder</i>	<i>Contents</i>
	Inventionen und Sinfonien Note: S
53	Die Kunst der Fuge (The art of the fugue) Note: A
	Magnificat Note: S
	Magnificat. The adaptation to English words by the Reverend J. Troutbeck, D.D. Note: A; piano-vocal score
83	Oeuvres complètes pour orgue: Quarante cinq chorals du petit Livre d'orgue, vol. 7 Note 1: S; Eastman address Note 2: annotated and fingered by Marcel Dupré.
	Orgelwerke, Band 1
54	St. John passion
	[Sonatas, violin; suites, cello] Six sonatas for unaccompanied violin; Six suites for unaccompanied cello Note: A
	[Suites, harpsichord] Six English suites, BWV 806–811; Six French suites, BWV 812–817 Note: S, A
	[Suites, orchestra] The four suites (Overtures) for orchestra Note: S, A
	[Suites, orchestra, no. 2, B minor] Suite no. 2, B minor Note: A
	[Suites, orchestra, no. 3, D major] Suite no. 3, D major Note: S
83	Two- and three-part inventions for the piano Note: S, A
54	Vierstimmige Kirchengesänge, Heft 1 Note: S, A; edited by von Voldemar Bargiel
84	Bainbridge, Simon Concertante in moto perpetuo for solo oboe and chamber orchestra, 1983 Note: promotional copy
	Marimolin inventions for violin and marimba, 1994 Note: 1 score and 2 parts; mailing envelope inscribed "For Orlando Cotto from RHL"
54	Mobile (revised version) for solo viola, flute, 2 clarinets in A, and harp, 1994

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<i>Box/Folder</i>	<i>Contents</i>
153 [ov]	Sextet for 2 violins, 2 violas, 2 violoncellos, 1988
54	Baird, Tadeusz Variationen ohne Thema für grosses Orchester, 1961-62 Variations sans thème pour orchestre symphonique, 1961-62
	Barber, Samuel Second symphony, op. 19 Note: S, A
84	Sonata for piano Note: S
	Barraqué, Jean Sequence pour voix, batterie et divers instruments
	Bartók, Béla 44 violin duets, vol. 1, nos. 1-25 Note: S 44 violin duets, vol. 2, nos. 26-44 Note: S
54	Cantata profana Note: S [Concertos, orchestra] Concerto for orchestra Note: S [Concertos, orchestra] Concerto for orchestra Note: S; Eastman address; covers only [Concertos, piano, orchestra, no. 2] II. Konzert für Klavier und Orchester Note: A [Concertos, violin (1907-08)] Violin concerto, no. 1, op. posth. Note: S Dance suite Note: S, A
84	Improvisations for piano, op. 20 Note: S; some pages annotated Laid in: copies of p. 12-13
54	Music for string instruments, percussion and celesta Note: S, A
84	Première sonate for violin and piano

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- Note: S; includes piano score and violin part
- 55 Sonata for two pianos and percussion
- String quartet, no. 1
Note: S, A
- String quartet, no. 2
Note: S, A
- String quartet, no. 3
Note: S, A
- String quartet, no. 4
Note: S, A; Eastman address
- String quartet, no. 5
Note: S, A; Eastman address
- String quartet, no. 6
Note: S, A
- 84 Bassett, Leslie
Echoes from an invisible world for orchestra, 1975
- Illuminations for flute and piano
- 85 Becker, Günter
Aphierosis für Violoncello und Klavier, 1968
Note: S
- Streichquartett, 1964
Note: S
- 55 Beethoven, Ludwig van
Concerto pour violon, op. 61, D major
- Coriolanus overture, op. 62
Note: S, A; Eastman address
- Egmont overture, op. 84
Note: S, A
- Fidelio overture, op. 72
Note: S, A
- Leonore overture no. 1, op. 13
Note: A
- Leonora overture no. 2, op. 72a
Note: A
- Leonora overture no. 3, op. 72a
Note: A

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	Piano concerto no. 1, op. 15, C major
	Piano concerto no. 2, op. 19, B-flat major
56	Piano concerto no. 3, op. 37, C minor Note: S, A
	Piano concerto no. 4, op. 58, G major Note: S, A
	Piano concerto no.5, op. 73, E-flat major Note: A
	Prometheus overture, op. 43 Note: S, A
	[Quartets, strings] 17 Streichquartette per archi Note: S, A; Vienna address; hardcover
	[Quartets, strings, no. 1, op. 18] 1er quatuor a cordes Fa majeur, op. 18, no. 1 Note: S
	[Quartets, strings, no. 4, op. 18] String quartet, op. 18, no. 4, C minor Note: S
	[Quartets, strings, no. 1, op. 59] VIIe quatuor a cordes, op. 59, no. 1, F major Note: S, A
	[Quartets, strings, op. 95] XIe quatour a cordes, op. 95, F minor Note: S, A
	[Quartets, strings, op. 131] String quartet, op.131, C-sharp minor Note: S, A
	The ruins of Athens overture, op. 113
85	[Sonatas, piano] 32 sonatas for the pianoforte, vol. 1 Note: Memorial edition; edited by Artur Schnabel; missing introductory pages and p. 1-6
	[Sonatas, piano] 32 sonatas for the pianoforte, vol. 2 Note: S, A; 14th printing; edited by Artur Schnabel
56	[Sonatas, violin and piano] Sonatas for violin and piano, vol 2: Sonatas 7–10; Rondo in G major, Gr. 155 Note: S

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<i>Box/Folder</i>	<i>Contents</i>
	[Symphonies, no. 1, op. 2, C major] Symphony no. 1, op. 2, C major Note: S, A; includes conducting marks
	[Symphonies, no. 2, op. 36, D major] Symphony no. 2, op. 36, D major Note: S, A; includes conducting marks
	[Symphonies, no. 3, op. 55, E-flat major] Symphonie no. 3 Note: A; includes conducting marks
	[Symphonies, no. 4, op. 60, B-flat major] IVe Symphonie, op. 60, [B-flat major] Note: S, A
	[Symphonies, no. 5, op. 67, C minor] Symphony no. 5, op. 67, C minor Notes: S, A; includes conducting marks
	[Symphonies, no. 6, op. 68, F major] Symphony no. 6, op. 68, F major, "Pastorale" Notes: S, A; Paris address
	[Symphonies, no. 7, op. 92, A major] VIIe Symphonie, op. 92, A major Note: S, A; Paris address
	[Symphonies, no. 8, op. 93, F major] Symphony no. 8, op. 93, F major Note: S, A; Paris address; front cover note about Mozarteum Summer Academy, Salzburg
57	[Symphonies, no. 9, op. 125, D minor] IXe Symphonie, op. 125, D minor Note: A
	[Trios, piano and strings, no. 1, op. 70] Trio for pianoforte, violin and violoncello, op. 70, no. 1, D major
	[Trios, piano and strings, op. 97] Piano trio, op. 97, B-flat major Note: S, A
	[Trios, strings] The string trios: op. 3; op. 9, no. 1; op. 9, no. 2; op. 9, no. 3; op. 8 Note: S
	Variations: op. 34; op. 35 (Eroica); op. 76; op. 120 (Diabelli); Gr. 191 (C minor), Gr. 189 Note: S
86	Bennett, Richard Five studies for piano

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<i>Box/Folder</i>	<i>Contents</i>
57	Berg, Alban Drei Orchesterstücke Note: S, A; Vienna address Fünf Orchesterlieder, op.4 Note: S, A Kammerkonzert für Klavier und Geige mit dreizehn Bläsern Note: S, A Lulu Suite Note: S Lyric Suite for string quartet Note: S, A String quartet, op. 3 Note: S, A Violin concerto Note: S, A Der Wein. Konzertarie für Sopran
58	Wozzeck. Oper in 3 Acts (15 Scenes), op. 7 Note: S, A; Vienna address; revised by H. E. Apostel (1955) according to the final corrections and amendments left by the composer; clothbound
	Bergeijk, Gilius van Opwaartsche Wegen [for small orchestra]
86	Pianomusiek I t/m IV, 1966-67 Vruchten en Zaden [for winds and contrabass], 1975-76
58	Bergsma, William Quartet no. 3 for strings Note: S
86	Berio, Luciano Circles for female voice, harp and 2 percussion players, 1960 Requies for chamber orchestra, 1925 Note: S Sequenza II for harp solo, 1963
	Berlin, Irving Alexandra's ragtime band Irving Berlin's best, no. 2, ten songs
58	Berlioz, Hector A Roman carnival overture, op. 9

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	Note: S, A
	Symphonie fantastique, op. 14 Note: S, A
	Three orchestra pieces from Damnation of Faust Note: S, A
86	Treatise on instrumentation Note: S; Eastman address; enlarged and revised by Richard Strauss; translated by Theodore Front
58	Blacher, Boris Studie im Pianissimo, op. 45 Note: S
	Bloch, Ernest Schelomo (Solomon): Hebraic rhapsody for violoncello solo and full orchestra Note: S, A; includes photocopies of 10. Motet: Ave gloriosa mater-Ave virgo-Domino and 16. Giovanni da Firenze: Caccia, Con brachi assai
87	Bortolotti, Mauro 4 poesie di Paul Eluard per soprano, clarinetto e cello, 1978 Note: 2 copies
101	Appunti per un trio, 1972
87	Carillon, 1986-87 Note: photocopy
	Combinazioni libere: improvvisazione per viola e pianoforte, 1965
58	Contre 2: vocalizzo per soprano e strumenti, 1965-67 Note: S
87	Divertimento su "L'homme arme", 1988 Note: photocopy
	Introduzione, musique de nuit e toccata per clarinetto e percussione, 1966
	Parentesis: Trio per clarinetto, fagotto e pianoforte, 1967
58	Poema per arpa "Imaggio a Tarkowsky", 1983 Note: photocopy
87	Pour le piano, 1969 Note: S
	Serenata per chitarra
	Studi per clarinetto, viola e corno, 1960
	Tiuit per violoncello, 1979

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<i>Box/Folder</i>	<i>Contents</i>
	Boulez, Pierre 2ème sonate for piano
58	Improvisation sur mallarmé pour soprano et 9 instrumentistes Note: S, A
	Le marteau sans maître pour voix d'alto et 6 instruments Note: S
101	Pli selon pli, I. Don Note: S, A
	Pli selon pli, V. Tombeau, 1959-62 Note: S
58	Le soleil des eaux: Deux poèmes de René Char Note: S
87	Structures: Premier livre, 2 pianos à 4 mains Note: S, A Laid in: additional pages of analysis
101	Troisième sonate pour piano Note: S; includes performance instructions
	Brahms, Johannes
59	Chamber music by Brahms, vol.1: Works without piano Note: S, A; hardcover
87	Eleven chorale preludes, op. 122 Note: S
59	Lieder for voice and piano, vol 3: Four songs, op. 43; Four songs, op. 46; Five songs, op. 47; Seven songs, op. 48; Eight songs, op. 57
	Lieder for voice and piano, vol. 5: Nine songs, op. 69; Four songs, op. 70; Five songs, op. 71; Five songs, op. 72; Romanzas and songs, op.84
87	Oktaven und Quinten aus dem Nachlass Note: S; edited and explained by Heinrich Schenker
59	Piano concerto no. 1, op. 15, D minor Note: S
	[Quintets, clarinet and strings, op. 115, B minor] Quintet for clarinet and strings, op. 115, B minor
	[Quintets, piano and strings, op. 34] Piano quintet, op. 34, F minor
	Symphony no. 1, op. 68 Note: A
	Symphony no. 4, op. 98

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	Three sonatas for violin and piano; Sonata movement (Scherzo) for violin and piano
	Variations: op. 21, no. 1; op. 21, no. 2; op. 24; op. 35; op. 9; op. 56b Note: S
	Variations on a theme by Haydn, op. 56a Note: S, A
87	[Works, piano] Piano works in two volumes, vol. 2 Note: S
	[Works, piano. Selections] Klavierstücke, op. 76 Note: S
59	Bräm, Thüring Alleluja, 1979 Raum und Zeit für 8 Hörner, 1993
60	Brianzi, Laura A Guiolo Gorrano per flauto, clarinetto, violino, violoncello Note: photocopy; includes biographical note on composer
	Britten, Benjamin Four sea interludes, op. 33a Note: S Passacaglia, op. 33b Note: S
	Bruckner, Anton [Symphonies, no. 5, B-flat major] V. Symphonie B-Dur Note: S [Symphonies, no. 8, C minor] VIII. Symphonie C-Moll. Note: S, A
	Buren, John van Trio für Fünf [für Sopran, Violoncello, Bass Klarinette, Klavier, und Schlagzeug], 1977
153 [ov]	Buyniski, Raymond J. <i>see also</i> General Correspondence , Buyniski, Raymond Fugue - Etude, [1990] Note: photocopy Laid in: 2 p. of ms. Overture, 1964 Note: negative photocopy
87	Valse - Poeme for piano, 1970 Note: photocopy; photocopy of letter from Royal Academy of Music, London, dated

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	May 21, 1990
	Carter, Elliott
60	8 etudes and a fantasy for woodwind quartet, 1950 Note: S, A
88	Double concerto for piano and harpsichord with two chamber orchestras, 1961 Note: S
	Sonata for violoncello and piano, 1948
60	String quartet no. 1, 1951 Note: S, A
	String quartet no. 2, 1959 Note: S, A
	String quartet no. 3 Note: S; includes printed errata sheet
	Variations for orchestra, 1954-55 Note: S, A
	Castiglioni, Niccolò
	Consonante für Flöte und Kammerorchester, 1962 Note: S
	Cavo, Giacomo
	...etiam quomodocumque resonat... (Divertimento per cinque) Note: includes photocopy of composer's biography
88	Chopin, Frédéric
	Etüde Nr.12 (Revolutions Etüde), op. 10, no. 12 Note: A
	Nocturnes Note: S
	Preludes for the piano
60	Twelve etudes, op. 10; Twelve etudes, op. 25; Three etudes, op. posth.
61	Copland, Aaron
	Connotations for orchestra Note: S, A On title page: inscription by Copland
88	Four piano blues, 1926
61	Nonet for strings Note: A On title page: inscription by Copland to Alan Miller

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88	Piano sonata, 1939-41 Piano variations, 1930 Crockett, Donald Concerto for piano and wind ensemble, 1988 Czerny, Carl Schule des virtuosen, op. 365 Note: S, A; annotations on cover
89	Darvas, Gabor Rotation for 5, 1967 Note: S
61	Davies, Peter Maxwell First fantasia on an In nomine of John Taverner for orchestra.
	Debussy, Claude Afternoon of a faun Note: S, A Jeux Note: S, A
89	Masterpieces: Nine selected compositions for piano solo. Note: S, A; Eastman address; extensive annotations to scores and markings outside front and inside back cover
61	La mer Note: S, A; Eastman address [Quartets, strings, op. 10] 1er quatuor pour 2 violons, alto et violoncello Note: S, A
89	Voiles: Extrait du 1er Livre de préludes pour le piano Note: S
61	Dimov, Bojidar Selbstbildnis mit Richard Wagner und anderen Erscheinungen des Tages und der Nacht für Sprecher, zwei Singstimmen und Instrumentalensemble, 1983 Note: autograph inscription to RHL
153 [ov]	Dobrowolski, Andrzej Muzjka Na Smyczki I 4 Grupy Instrumentation Detyen (Musik für Streicher und 4 Bläsergruppen), 1964 Note: A
61	Durkó, Zsolt 11 pezzi per quartetto d'archi Note: S, A

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	Organismi per violino solo e orchestra
89	Dutilleux, Henri 3 strophes sur le nom de Sacher pour violoncello solo
61	Métaboles pour orchestre Note: dedication to Peabody Conservatory inside front cover, 1986, signed by composer
	Timbres, espace, mouvement ou La nuit étoilée Note: dedication to Robert Hall Lewis inside front cover, 1986, signed by composer
	Dvořák, Antonín. Requiem, op. 89
	Einem, Gottfried Orchestermusik , op. 9 Note: S
89	Engelmann, Hans Ulrich Mini-music to Siegfried Palm für Violoncello, op. 38, 1970
61	Fauré, Gabriel Requiem Note: S, A; inscribed on front "Conductor"
89	Feld, Jindřich IV quartetto
101	Fedele, Ivan Bias per oboe e chitarra, 1988
	Etudes boreales per pianoforte, 1990
	Imaginary skylines per flauto e arpa, 1991
	Modus per due esecutori (clarinetto e percussione), 1988
MapCaseC/Dwr5/F8	Viaggiatore della notte per violino solo, 1983
89	Ferrari, Giorgio Serenata no. 6 for flute, violoncello, and percussion, 1994 Note: with parts; annotations
	Finney, Ross Lee Quartet for oboe, 'cello, percussion and piano, 1979 Note: Commissioned by The Chamber Music Society of Baltimore
	Fontyn, Jacqueline Arachné for orchestra, 1983
153 [ov]	Cesare G. per flauto, violino, viola, violoncello, arpa, 1992-93

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89	Compagnon de la nuit pour hautbois et piano, 1989
62	Creneaux pour orchestre d'harmonie, 1982 The fifth season for violin solo, 1991
89	Fougeres pour alto et harpe, 1981 Note: anonymous annotations throughout Mime I pour flûte et harpe, 1980 Note: includes errata sheet Mosaiques pour clarinette et piano, 1965
62	Pro & Antiverb(e)s for soprano and violoncello, 1984 Fortner, Wolfgang Sinfonie für grosses Orchester Note: S; Vienna address
101	Foss, Lukas Echoi for four soloists (clarinet, cello, percussion, and piano), 1961-63 Note: S; commissioned by the Fromm Music Foundation
62	Foster, Stephen C. Old black Joe Note: A ; arranged by Henry Weber
	Franck, César Piano quintet, F minor Note: S String quartet, D major Note: S, A
89	Fredickson, Thomas Music for the double bass alone
90	Froom, David Chamber concerto, 1991 Down to a sunless sea: A rhapsody for string quintet (2 violins, viola, 'cello, contrabass), 1987, revised 1988
62	Fritter, Jean Four pieces for recorder trio, 1972 Note: former student; published by Società Italiana del Flauto Dolce, Roma
90	Fulkerson, Christopher The hyperidians and the bailiff for bass clarinet and percussion: Part 4 of the Human age, 1987
	Gambarana, Andrea Baseui

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101	Sing banda one per oboe, corno inglese, xilofona, vibrafono, temple blocks, tom-tom, 1984-90 Sonetto per violino, violoncello, pianoforte, 1991 Note: includes biographical note on composer in Italian
62	Gerhard, Roberto Concerto for orchestra Note: A String quartet no. 2 Note: S Symphony no. 4 (New York) Note: A
90	Gilbert, Anthony Sinfonia for chamber orchestra, op. 5
90	Sonata for piano, 1961-62
62	Goehr, Alexander Fantasias for clarinet in A and piano, op. 3
90	Four songs from the Japanese for high voice and pianoforte, op. 9a
153 [ov]	Gonzalez, Luis Jorge Voci (Folk songs II) per viola sola e dui gruppi strumental, 1984 Note: former student; photocopy of full orchestra score; some annotations by RHL
90	Goodman, Alfred 3 dialogues between clarinet and percussion 3 little games between 2 horns, 1986 Duo for alto saxophone and harpsichord, 1968 Meeting between violoncello and organ, 1983
62	Grasso, Augusto Quintetto per fiati Note: photocopy of score and parts
	Hába, Alois XII quartetto per due violini, viola e violoncello, op. 90 Note: S
	Handel, Darrell Trio for oboe, English horn, and piano, 1990 Note: photocopy of oboe and English horn parts only; no piano part
	Handel, George Frederic The messiah

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	Note: full score
	Six concerto grossi, op. 3; Concerto grosso in C major (Alexander's feast concerto); Four concerti grossi (Oboe concerti) Note: S, A
	The sixteen concerti for organ and orchestra in two volumes: vol. 1, nos. 1-8 (op. 4, nos. 1-6; op. 7, nos. 1, 2) Note: S
63	Twelve concerti grossi op. 6, complete in 2 volumes, vol. 1: Concerti 1-6 Note: S, A; includes insert markers in RHL's hand
	Works for clavier: Sixteen suites for harpsichord; Three leçons; Chaconne with 62 variations; Seven miscellaneous pieces; Six fugues Note: S, A
	Harris, Roy Symphony no. 7 Note: S, A
	Hartmann, Karl Amadeus 6. Symphonie für grosses Orchester Note: S
	Hartzell, Eugene Monologue 3: Divertimento for bassoon solo, 1964 Monologue 7: Excursions for viola, 1969 Monologue 15: Air and variations for harp, 1981 Trio for flute, bass clarinet (bassoon) and piano, 1969 Workpoints I for flute and bassoon
91	Haubenstock-Ramati, Roman Jeux 6 für sechs Schlagzeuger, 1960
102	Tableau III [for orchestra], 1971
91	Havelka, Svatopluk Pěna, 1965
	Hawthorne, Alice Whispering hope
63	Haydn, Joseph Die Schöpfung (The Creation) Note: S, A; piano-vocal score
91	Sonaten für Klavier zu zwei Händen, Band 1, Band 2 Note: Band I - S, A; Band II - S

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63	String quartet, op. 33, no. 1, B minor Note: S
	String quartet, op. 33, no. 5, G major Note: S
	String quartet, op. 76, no. 4, B-flat major
	Symphony no. 93, D major Note: 2 copies; copy 1 - A; copy 2 - S, A
	Symphony no. 94 (Surprise), G major Note: S, A
	Symphony no. 95, C minor Note: S, A Laid in: page of notes in RHL's hand
	Symphony no. 96, D major Note: S, A Laid in: page of notes in RHL's hand
	Symphony no. 98, B-flat major Note: S, A
	Symphony no. 99, E-flat major Note: S, A
	Symphony no. 100 (Military), G major Note: A
	[Symphony, no. 104] Symphonie no. 104 (Londres), D major Note: S, A
	[Trios, piano and strings. Selections] The thirty-one piano trios in 4 volumes, vol. 3: nos. 17-23 Note: S
64	Henze, Hans Werner Being beautiful für Koloratur-Sopran, Harfe und vier Violoncelli, 1963 Note: S
	Fünf neapolitanische Lieder für mittlere Stimme und Kammerorchester Note: S
	Quattro Poemi für Orchester Note: S
	Sonata per archi, 1957-58 Note: S
91	Sonata per pianoforte, 1959 Note: S

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64	<p>[Symphonies, no. 5] 5. Sinfonie für grosses Orchester, 1962 Note: S</p> <p>Herder, Ronald Requiem II: Games of power for contralto (or mezzo) and chamber ensemble with men's chorus (taped or live) and electronic tape</p> <p>Hindemith, Paul Konzert für Violine und Orchester, 1939 Note: S, A</p> <p>Konzertmusik für Streichorchester und Blechbläser, 1930 Note: S, A</p> <p>Nobilissima Visione Orchester-Suite, 1938 Note: S, A</p> <p>[Quartets, strings, no. 3, op. 22] 3. Quartett (2 violinen, viola, violoncello), 1922 Note: S, A</p> <p>[Quartets, strings, no. 4, op. 32] String quartet IV, opus 32, 1923 Note: S, A</p> <p>[Quartet, strings, no. 5, E-flat] Streichtett in Es (2 Violinen, Viola, Violoncello), 1943 Note: S, A</p> <p>Symphonia serena for orchestra, 1946 Note: S, A</p> <p>Symphonie: Die Harmonie der Welt für grosses Orchester, 1951 Note: S, A; Vienna address</p> <p>Symphonie: Mathis der Maler, 1934 Note: S, A</p> <p>[Trios, strings, no. 1, op. 34] Trio für Violine, Viola und Violoncello, op. 34, 1924 Note: S, A</p> <p>[Trios, strings, no. 2] 2. Trio für Violine, Viola, Violoncello, 1933 Note: S</p>
65	<p>Honegger, Arthur Prélude, fugue, postlude pour orchestre Note: S, A; Vienna address</p> <p>Symphonie liturgique Note: S</p>

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	Symphonie pour orchestre à cordes et trompette (ad libitum), 1941 Note: S, A
	Horvath, Josef Maria Redundanz 2 für Streichquartett
	Humel, Gerald Laudation (zum Gedächtnis Strawinskys), 1980 Note: photocopy reduction of full score
102	Universum für Klavier, 1981-87
91	Husa, Karel Two preludes for flute, clarinet and bassoon, 1966 Note: photocopy of Husa holograph score with “Copyright 1966 by Karel Husa” and address in Husa’s hand
65	Ishii, Maki Sen-Ten für einen Schlagzeugspieler und elektronische Klänge, 1971
91	Janssen, Guus Brake for piano, 1974
	Jelinek, Hans Zwölfertonwerk, op. 15, Heft 1: Vierweistimmige Inventionen [for solo piano] Note: S
	Jolas, Betsy Chanson d’approche pour piano, 1972 Note: signed by Nancy Roldan, whose name and address is also stamped on inside page; score heavily annotated for performance
65	Jung, Helge And it is day: Six poems by e.e. cummings for mixed chorus, 1989 Chains & wings: Concert movement for organ, 1989 Elliptical darkness: Solo for bass trombone, 1988 O du fröhliche: Nach der sizilianischen Volksweise “O sanctissima” für gemischten Chor, 1985 Note: includes catalogs and promotional material on composer
91	Orgelkonzert, op. 38, 1982
65	Pa-Pa-Pa-Pa-Pa-Pa-Pa....: Ein Stücke für Publikum und Orchester frei nach Mozart, 1991 Note: includes program and biographical information on composer and performers Stille Nacht für gemischten Chor, 1985 Note: includes biographical information on composer and literature from publisher Suite für Blechbläser, op. 5

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	Note: includes score and parts
	The summit album leaf for flute and organ, 1988
	Note: includes score and part
	Der Tag, der ist so Freudenreich für gemischten Chor, 1985
91	Tibulli elegia pacis: Das Friedenslied des Tibull mit einem Nachsatz von Salvatore Quasimodo für zwölf Solostimmen und einen Sprecher (ad lib.), op. 42, 1982
65	Traumtänze, 1982
	Trois poésies françaises pour mezzo-soprano ou baryton et orchestre, op. 23, 1978
	Veni redemptor genitum: Gottes Sohn, unser lieber Herr für Männerchor, 1985
	Kang, Sukhi
	Apex für Klavier, 1972
	Banya für acht Spieler, 1973
	Buru für Stimme, Flöte, Klarinette, Klavier und 2 Schlagzeuger, 1976
	Dialog für Viola und Klavier, 1975-76
91	Man Pa für Solo Flöte und 14 Flöten, 1981
65	Metamorphosen für eomem Flötisten und Streichquartett, 1974
	Nong für Flöte und Klavier, 1970
	Karkoschka, Erhard
	Quattrologe streichquartett, 1966
	Note: S
	Karlins, M. William
	Birth day music no. 1 for flute, bass clarinet (clarinet), and double bass, 1962
92	Chameleon for harpsichord, 1984
	Kayn, Roland
102	Inerziali per 5-20 esecutori, 1962
	Kelemen, Milko
65	Surprise für Streichorchester, 1966
	Note: S, A
	Ketting, Otto
	For moonlight nights: Music for flute (also piccolo and alto flute) and 26 players, 1973
92	Intrada for trumpet or horn, 1958
102	Monumentum voor koperblazers, piano en slagwerk, 1983

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92	A set of pieces for flute and piano, 1967 Note: includes score and part
65	A set of pieces for wind quintet, 1968 Symphony no. 1, 1959 Time machine for winds and percussion, 1972 Note: commissioned by the Rotterdam Arts Foundation
92	Keuris, Tristan Piano trio for violin, violoncello and piano, 1984 Note: includes score and parts; also, photocopy of letter dated Sept. 18, from Donemus Amsterdam with a personal note inscribed at the bottom; original letter filed in General Correspondence , Donemus Amsterdam
	Kim, Byong-Kon Festival symphony, 1984 Note: commissioned by the Korea Philharmonic Orchestra for the 1988 Olympic Games in Seoul, Korea
66	Kirchner, Leon String quartet, 1949 Note: S, A
	Klebe, Giselher Zwei Studien für Schlaginstrumente - Adagio und Allegro, op. 48 and Estatico, op. 30 Note: S Laid in: brochure about Alexander Goehr
	Kleinsasser, William Of an expanding notion for mixed chamber ensemble, 1989 Reflective image for oboe, soprano saxophone and two-channel tape, 1989
92	Köhler, Ernst Short school of velocity for the piano, op. 242 Note: A
66	Kopelent, Marek Matka la Madre fresca per coro mistoe flauto solo
102	Kotoński, Włodzimierz Musica per fiati e timpani, 1963 Note: S
66	Krenek, Ernst Elf Transparente für Orchester, 1954 Note: S
92	Sechs Vermessene für Klavier, 1958 Note: S
66	Streichquartett VII, op. 96

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	Note: contains typed introductory remarks by RHL for a concert
92	Symphonic elegy for string orchestra, 1946 Note: S
66	Kurtág, György Quartetto per archi, op. 1 Note: S
92	Lachenmann, Helmut Air: Musik für grosses Orchester mit Schlagzeug-Solo, 1968-69 Note: 2 study scores
	Wiegenmusik (Cradle-Music) für Klavier, 1963
93	Lauricella, Massimo Tremiti per quartetto d'archi, 1988
	Leeuw, Ton de Les adieux for piano solo, 1988 Note: commissioned by the Amsterdam Arts Fund
66	Midare for marimba, 1972
93	Leyendecker, Ulrich Streichquartet
	Ligeti, György Melodien für Orchester, 1971 Note: commissioned by The City of Nuremberg on the Occasion of the Dürer Quincentenary, 1971
66	Lidholm, Ingvar Poesis per orchestra, 1963 Note: S
102	Lindgren, Pär Oaijé: Lines & figurations for orchestra, 1992-93
93	Liszt, Franz Klavierwerke Band III. Etüden für Klavier zu Zwei Händen, Teil I Note: S
	Loevendie, Theo Music for flute and piano, 1979 Note: score and part; commissioned by The Johan Wagenaar Foundation
	Strides for piano solo, 1976
66	London, Edwin Be-bop dreams
153 [ov]	Sonnet haiku (for the Trio Barjano) for soprano, alto flute and harpsichord, 1984

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	Note: photocopy of pages
102	Lutoslawski, Witold Jeux vénitiens pour orchestre Note: S
153 [ov]	Symphony no. 2, 1966-67 Note: S, A
93	Lutyens, Elisabeth 'and suddenly it's evening' [for] tenore e coro di strumenti, op. 65, 1966 Note: words by Quasimodo; commissioned by the British Broadcasting Corporation and the Greater London Council for the first B. B. C. Chamber Music Concert in the Elizabeth Hall, March, 1969
66	Maderno, Bruno Konzert für Oboe und Kammerensemble, 1962 Note: S
93	Serenata no. 2 per 11 strumenti, 1957 Note: S
66	Mahler, Gustav Symphony no. 2 Note: S, A Symphony no. 4 Note: S, A
93	Malpiero, Riccardo Diario per oboe, violino, viola e violoncello, 1981
66	Nuclei per duo pianoforti e percussione, 1966 Winter quintet per clarinetto e quartetto d'archi, 1976
93	Mannori, Patrizia 3 frammenti per flauto e chitarra Note: includes photocopy of a handwritten biography in Italian Quartetto d'archi in due tempi, 1981 Note: photocopy
66	Manzino, Giuseppe Notturmo per flauto e quartetto d'archi, 1980 Note: includes score and parts Laid in: photocopy of biographical information and photograph of composer
93	Quartetto per flauti, 1990
66	Martin, Frank Concerto pour 7 instruments à vent, timbales, batterie et orchestre à cordes, 1949 Note: S; Vienna address

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	Etudes pour orchestre à cordes, 1955-56 Note: S,A
93	Martin, Robert Harpsichord book, 1974 Note: 2 copies (1 copy, A) Laid in: photocopy of letter from composer to RHL, dated Oct. 29, 1994; original filed in General Correspondence , Martin, Robert
66	Martinu, Bohuslav Symphony no. 5
	Mayer, William The eve of St. Agnes: A dramatic fantasy based on the poem by John Keats for SATB divisi chorus, 2 solo sopranos, solo tenor, solo baritone and orchestra, 1969 Note: dedication to RHL on front cover; commissioned by Eastern Illinois University
67	Mayuzumi, Toshiro Prelude for string quartet Note: S
94	McKay, Frances Thompson Summer verses: The book of Ruth, Book III, Courtship Note: Ray Hoaster, choral director, at Mary Baldwin College was copyist for RHL for many years Laid in: program enclosed from Mary Baldwin College, May 21, 1992, includes McKay's biography Summer verses: The book of Ruth, Book IV, Birth Turns and nocturnes for piano, 1992
102	Melchiorre, Alessandro Halos
94	Mendelssohn-Bartholdy, Felix 6 preludes and fugues for piano, op. 35 Laid in: 1 p. of notes in RHL's hand
67	Elijah: An oratorio. Note: S, A; piano-vocal score; inscribed on front "Conductor" Laid in: (1) program of combined glee clubs of University of Rochester and Goucher College at Goucher College; RHL conductor of selected choruses from "Elijah," Mar. 27, 1962; (2) 1 p. of notes in RHL's hand The Hebrides (Fingal's Cave) overture, op. 26 Note: S, A; Paris address Quartett für 2 Violinen, Viola und Violoncell, op. 12 Quartett für 2 Violinen, Viola und Violoncell, op. 81 Symphony no. 3 (Scotch), op. 56, A minor Note: S, A

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	Symphony no. 4 (Italian), op. 90, A major Note: S, A
	Symphony no. 5 (Reformation), op. 107, D minor Note: S
94	Mennin, Peter Reflections of Emily: Choral cycle on poems of Emily Dickinson for three part chorus of treble voices with harp, piano, and percussion Note: commissioned by the National Endowment for the Arts for the Newark Boys Chorus, Terence Shook, Music Director Laid in: 1979-80 program for concert by The Group for Contemporary Music at the Manhattan School of Music; Mennin work not on program
67	Messiaen, Olivier Chronochromie pour grand orchestra Note: S, A Couleurs de la cité céleste pour piano solo, 3 clarinettes, 3 xylos, orchestre de cuivres, et percussions métalliques, 1963 Note: S
94	Mode de valeurs et d'intensités pour piano, 1949
67	Mitchell, Janice Misurell Elisions for eighteen winds, c. 1981 Mad song: A piece for a cappella mixed chorus based on the poem by William Blake, 1975 String quartet no. 1, 1983 Transfusions for alto saxophone, tenor saxophone, trumpet, and trombone, 1984 Vanishing points / Quantum leaps: A quartet for B-flat clarinet, violin, violoncello, and piano, 1979
94	Moravec, Antonin Ad honorem...[4 Czech composers]: Jan Kubelík, Ferdinand Laub, Váša Příhoda, Frantisek Ondříček Note: includes biographies of 4 composers, bound into the score, and precede the movement (piece) composed in their honor—Polonaise, Arietta, Hvezdnoc, Capriccio
67	Morley, Thomas Canzonets for two voices Note: S; The English Madrigal School, edited by Edmund H. Fellowes
68	Mozart, Wolfgang Amadeus [Concertos, flute and harp, K.299, C major] Concerto for flute and harp, K. 299, C major Note: A [Concertos, piano, K. 491, C minor] Piano concerto, K. 491, C minor

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	[Concertos, piano, K 537, D major] Piano concerto (Coronation), K. 537, D major Note: S
	[Concertos, piano, K 595, B-flat major] Piano concerto, K. 595, B-flat major Note: S
	Così fan tutte overture, K. 588 Note: S, A
	Drei Divertimenti für 2 Violinen, Viola und Violoncello, K. 136, 137, 138
	Lieder for voice and piano (complete)
	Ein musikalischer Spass, K. 522, F major Note: S, A
	[Quartets, piano, strings, K. 478, G minor] Piano quartet, K. 478, G minor Note: S, A
	[Quartets, piano, strings, K. 493, E-flat major] Piano quartet, K. 493, E-flat major Note: S
	[Quartets, strings, K. 387, G major] String quartet, K. 387, G major
	[Quartets, strings. Selections] 10 string quartets Note: S, A; hardcover; includes K. 387, K. 421, K. 458 (Hunt), K. 464, K. 465, K. 499, K. 575, K. 589, I. 590
	Quintet for 2 violins, 2 violas and violoncello, K. 516, G minor Note: S, A
	Quintet for 2 violins, 2 violas and violoncello, K. 614, E-flat major Note: S
	Il seraglio overture, K. 384
95	[Sonatas, piano] Sonatas and Three fantasias for piano Note: S, A
	[Sonatas, piano] Sonatas for the pianoforte Note: no cover and frontispiece
68	Sonatas and variations for violin and piano, vol. 2: K. 376-380, 402-404 Note: A

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	Sonatas and variations for violin and piano, vol. 3: K. 454, K. 481, K. 526, K. 547, K. 359, K. 360 Note: S
69	[Symphonies, K. 385, D major] Symphonie no. 35 (Haffner), K. 385 Note: S
	[Symphonies, K. 504, D major] Symphonie no. 38 (Prague), K. 504 Note: A
	[Symphonies, K. 543, E-flat major] Symphonie no. 39, K. 543, E-flat major Note: S, A
	[Symphonies, K. 550, G minor] Symphony, K. 550, G minor Note: S, A; Paris address
	[Symphonies, K. 551, C major] Symphony (Jupiter), K. 551 Note: S
	[Symphonies, K. 551, C major] Das Finale von W. A. Mozarts Jupiter-Symphonie Note: S; includes analysis by Simon Sechter with introduction and explanation of new edition by Friedrich Eckstein Laid in: 3 p. notes in RHL's hand
	[Symphonies. Selections] Sinfonie, vol. 1 (32 Symphonien) and vol. 2 (17 Symphonien) Note: S; hardcover with slip case
	[Die Zauberflöte, K. 620] The magic flute, K. 620 Note: S, A; full score
	[Die Zauberflöte, overture, K. 620] The magic flute overture, K. 620 Note: S, A
	Mussorgsky, Modest Pictures from an exhibition Note: A; orchestrated by Maurice Ravel
70	Nono, Luigi Incontri für 24 Instrumente, 1955 Note: S
	Liebeslied für gemischten Chor und Instrumente (Harfe, Glockenspiel, Vibraphon, Pauken, 5 Becken)

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- Note: S
- Polifonica-Monodia-Ritmica [for flute, clarinet, bass clarinet, alto saxophone, horn, piano and percussion], 1951
Note: S
- Sarà dolce tacere: Canto per 8 Soli de "La terrae da morte" di Cesare Pavese, 1960
Note: S; commissioned by The Elizabeth Sprague Coolidge Foundation in the Library of Congress
Laid in: English translation of text in ink
- Varianti: Musica per violino solo, archi e legni, 1957
Note: S
- Palestrina, G. Pierluigi da
Missa Papae Marcelli
Note: S, A
- Penderecki, Krzysztof
- 95 De natura sonoris [for orchestra], 1966
Note: S; includes photocopy of 4 p.
- De natura sonoris, no. 2, per orchestra, 1971
- Dimensionen der Zeit und der Stille für vierzigstimmigen gemischten Chor, Schlagzeuggruppen und Streichinstrumente, 1959-61
Note: S
- Kosmogonia für Soli, Chor und Orchester, 1970
- 102 Polymorphia für 48 Streichinstrumente, 1961
Note: A
- 95 Stabat mater: a tre cori a cappella, 1963
Note: A
- 70 To the victims of Hiroshima threnody for 52 stringed instruments
Note: A
- Perle, George
Monody II for solo double bass, 1962
- 96 Three inventions for solo bassoon, 1962
- Petrassi, Goffredo
- 70 Estri per 15 esecutori, 1967
- 96 Flou per arpa, 1980
Note: annotations in unknown hand; photocopy of p. 1, 5, 6
- 70 Ottetto di Ottoni per quattro trombe e quattro tromboni, 1968
Note: commissioned by Lincoln Center for The Juilliard School on the occasion of the opening of the new Juilliard Building

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	Serenata per flauto, viola, contrabbasso, clavicembalo e percussioni, 1958
	Tre per sette: Tre esecutori per sette strumenti a fiato
96	Violasola per viola sola, 1978
	Prokofiev, Sergei
	Marche [for piano], op. 12, no. 1
	Sonata no. 7 for piano, op. 83, 1939-42
70	Proto, Frank
	String quartet no. 1
	Rameau, Jean-Philippe
	Pièces de clavecin (complete): Books of 1706, 1724, 1731; La Dauphine; Cinq pièces en concert
	Note: A
	Ravel, Maurice
	Quartet in F major for 2 violins, viola, and cello
	Note: S
	Trio pour piano, violon et violoncelle
96	Renosto, Paolo
	Mixage per flauto, flauto in sol e pianoforte, 1965
	Players per qualsiasi strumento o gruppo (cameristico) di strumenti
70	Riegger, Wallingford
	Music for brass choir, op. 45
	Rihm, Wolfgang
	Nachtordnung: Sieben Bruchstücke für fünfzehn Streicher, 1976
	Rimsky-Korsakoff, Nikolay
	Scheherazade, op. 35
	Note: S, A
	Rochberg, George
	Slow fires of autumn (Ukiyo-e II) for flute and harp, 1978-79.
	Note: S; photocopy; missing p. 13-14, 16, 18-19, 22+
	Symphony no. 2, 1955-56
	Note: S
	Rogers, Bernard
	Characters from Hans Christian Andersen: Four drawings for small orchestra
	Note: S
153 [ov]	Rolin, Etienne
	Jardin baroque for 31 instr[uments], 1983

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	Note: includes photocopy of mailing envelope with composer's address
70	Rorem, Ned Air music, 1974 Note: commissioned by the Cincinnati Symphony Orchestra, Thomas Schippers, Music Director
	Rosenberg, Hilding Concerto per orchestra d'archi, 1946 Note: A
	Sandroff, Howard Adagio for piano, 1984 ...there is a decided lack of enthusiasm at my end of the leash for two pianos and tape, 1981
96	Satie, Erik 3 morceau en forme de poire (à 4 mains), 1903
71	Scarlatti, Domenico Sixty sonatas for keyboard, vol. 1: nos. 1-30 Sixty sonatas for keyboard, vol. 2: nos. 31-60
96	Schat, Peter Canto general for mezzo soprano, violin and piano, op. 24, 1974
71	Schafer, R. Murray String quartet, 1970 Note: S; commissioned by and dedicated to the Purcell String Quartet, Vancouver-1970
	Schiske, Karl Divertimento für 10 Instrumente oder Kammerorchester, op. 49, 1963
96	Musik für Klarinette, Trumpete und Bratsche, op. 27, 1947-48 Note: S Sonate [für] Violine und Klavier, op. 18, 1943-48
71	Sonatine: Klavier zweihändig, op. 42, 1954 Note: inscribed by Schiske to RHL on title page [Symphonies, no. 5, op. 50] V. Symphonie "auf B," op. 50, 1965 Note: S
	Schmid, Reinhold 50 Kanons (Haydn, Mozart, Beethoven, Schubert u.a.) Note: A; includes printed insert about text
	Schönbach, Dieter

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- Canzona da sonar III für Sopran-Blockflöte, Klavier und Tonband, 1967
- Schoenberg, Arnold
Begleitmusik zu einer Lichtspielszene (Accompaniment to a cinematographic scene), op. 34
Note: S
- Concerto for piano and orchestra, op. 42, 1942
Note: S, A
- Concerto for violin and orchestra, op. 36
Note: S, A
- 96 Drei Klavierstücke, op. 11
 Note: S; revised 1924
- 71 Erwartung: Monodram in 1 Akt, op. 17
 Note: S, A; hardcover
- Five pieces for orchestra, op. 16
 Note: A, new version
- 96 Fünf Klavierstücke, op. 23
 Note: S, A
- 71 Kammersymphonie für 15 Solo-Instrumente, op. 9
 Note: S
- 96 Klavierstücke, op. 33a
 Note: S
 Laid in: 2 photocopies
- 71 Moses und Aron: Oper in drei Akten
 Note: S; hardcover; English and German text
 Laid in: notes in RHL's hand, 3 leaves
- Phantasy for violin with piano accompaniment, op. 47
 Note: S, A
- Pierrot Lunaire, op. 21
 Note: S, A
- 72 [Quartets, strings, no. 1, op. 7]
 Quartett für zwei Violinen, Viola und Violoncello, op. 7
 Note: S, A
- [Quartets, strings, no. 3, op. 30]
 Streichquartett III, op. 30
 Note: S, A
- [Quartets, strings, no. 4, op. 37]
 Fourth string quartet, op. 37
 Note: S, A

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96	Sechs kleine Klavierstücke, op. 19 Note: S; extensively analyzed
72	[Quintets, winds, op. 26] Bläserquintett, op. 26 Note: S, A Serenade für Klarinette, Bassklarinette, Mandoline, Gitarre, Geige, Bratsche, Violoncell und eine tiefe Männerstimme, op. 24 String trio, op. 45 Note: S; commissioned by the Department of Music, Harvard University
96	Suite für Klavier, op. 25 Note: 2 copies (1 copy, S) A survivor from Warsaw for narrator, men's chorus and orchestra, op. 46 Note: S; for the Koussevitzky Music Foundation
72	Theme and variations for orchestra, op. 43b Variationen für Orchester, op. 31 Note: S, A Vier Lieder, op. 22 für Gesang und Orchester Note: S Laid in: photocopy of p. 13-14 with annotations
97	Schubert, Franz Grand sonata, no. 2 in A major, 1828 Impromptu, Es-dur, op. 90, Nr. 2 Note: A
72	Lieder, vol. 5, 1825-1826 Note: S Lieder, vol. 7, 1827-1828 Note: S [Quartets, strings. Selections] The complete string quartets in three volumes, vol. 1: no. 1, C minor; no. 2, C major; no. 3, B-flat major; no. 4, C major; no. 5, B-flat major; no. 6, D major [1812-1813] Note: S [Quartets, strings, D. 94, D major] String quartet, op. posth., D major [Quartets, strings, D. 112, B-flat major] String quartet, op. 168, B-flat major [Quartets, strings, D. 810, D minor] String quartet, op. posth., D minor Note: 2 copies (copy 2, A, not in RHL's hand)

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	[Quartets, strings, D. 810, D minor] Quartet no. 14, op. posth., D minor Note: A
	Die Schöne Müllerin; Schwanengesang
	Symphony no.8 (Unfinished), op. posth., B minor Note: S, A; Paris address
	Schuller, Gunther String quartet no. 1 Note: S
102	Spectra for orchestra, 1958 Note: S; includes 1 p. ms in RHL's hand and photocopy of 6 p. of score
72	Schuman, William [Symphonies, no. 6] Symphony no. VI in one movement Note: S, A
	[Symphonies, string orchestra] Symphony for strings in three movements Note: A
97	Schumann, Robert Fantasiestücke, op. 12 Note: S
73	Lieder, vol. 2, op. 25, 27, 30, 31, 35 Piano quintet, op. 44, E-flat major String quartet, op. 41, no. 1, A minor String quartet, op. 41, no. 3, A major
97	Scriabin, Alexander The complete preludes and etudes for pianoforte solo Note: Edited by K. N. Igumnov and Y. I. Mil'shteyn Sonate for piano solo, no. 7, op. 64 Note: S, A
	Seiber, Mátyás Fantasia concertante für Violine und Streichorchester, 1943-44 Note: A; includes piano score and part
102	Serocki, Kazimierz Freski symfoniczne (Symphonic frescoes) Note: S, A
73	Poems to words by Tadeusz Rozewicz for soprano and chamber orchestra, 1968-69 Note: S

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97	Segmenti [for winds and percussion], 1960-61 Note: S, A
97	Sessions, Roger From my diary [for] piano solo, 1939 Note: S
	Concerto for violin and orchestra, 1935 Note: S
73	Sibelius, Jean Symphony no. 2, op. 43, 1902 Note: S, A
97	Siegmeister, Elie Songs of experience for voice, viola and piano, 1966/77
73	Smetana, Bedřich The bartered bride overture Note: S, A
102	Stalvey, Dorrance Celebration - Sequent I for mixed chamber ensemble, 1973 (revised 1977)
	Exordium, genesis, dawn for six players, 1990
153 [ov]	Three pairs and seven for tenor trombone and piano or trombone and tape, 1979
97	PLC-Extract [for] solo clarinet, 1968 Note: A
	Togethers III [for] clarinet and tape (with optional visuals), 1970
98	Steffen, Wolfgang Les spirales pour piano, op. 36, 1968 Note: address inside back cover Laid in: Deutsche Musik der Gegenwart program and concert review
73	Stockhausen, Karlheinz Nr. 1 Kontra-Punkte [for chamber orchestra] Note: S, A; includes errata sheet, 1 p.
98	Nr. 2 Klavierstücke I-IV Note: A Laid in: photocopies of p. 1-3, 5
	No. 3 Elektronische Studien. Studie II Note: A
	Nr. 5 Zeitmasse für fünf Holzbläser Note: S, A
	Nr. 6 Gruppen für drei Orchester Note: S

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73	<p>Strauss, Richard Salome. Opera in one act, Op. 54</p> <p>Stravinsky, Igor Abraham and Isaac: A sacred ballad for baritone and chamber orchestra, 1962-63 Note: S On title page in RHL's hand, in ink: see article in Tempo, Summer 1965</p> <p>Cantata for soprano, tenor, female chorus, and a small instrumental ensemble, 1952 Note: S, A</p> <p>Canticum sacrum: Ad honorem sancti maraci rominis for tenor and baritone soli, chorus and orchestra, 1955 Note: S, A</p> <p>Capriccio for piano and orchestra, revised 1949 version Note: S; inscribed "To my dear Lewis Happy Christmas," signed Nadia Boulanger 1952</p>
98	<p>Double canon: Raoul Dufy in memoriam, 1959 Note: A</p> <p>Firebird suite, 1919 Note: S; re-orchestrated by composer</p>
73	<p>Fireworks: Fantasy for orchestra, op. 4 Note: S</p> <p>The flood: A musical play, 1961-62 Note: S, A</p> <p>In memoriam Dylan Thomas: Dirge-canon and song for tenor voice, string quartet and four trombones, 1954 Note: S</p> <p>Introitus T. S. Eliot in memoriam for male chorus and chamber ensemble, 1965</p> <p>Monumentum pro Gesualdo di Venosa ad CD annum: Three madrigals, recomposed for instruments, 1960 Note: S</p> <p>Movements for piano and orchestra, 1958-59 Note: S, A</p> <p>Petroushka: A burlesque in four scenes, 1911 Note: S, A; Eastman address</p> <p>Pulcinella suite [for orchestra], revised 1949 version Note: S, A</p> <p>Requiem canticles for contralto and bass soli, chorus and orchestra, 1965-66 Note: S</p>
74	<p>Le sacre du printemps, 1913 Note: S, A</p>

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	Septet for clarinet, horn, bassoon, piano, violin, viola and violoncello, 1953 Note: S
	Scènes de ballet for orchestra, 1944 Note: S
	The soldier's tale [for chamber ensemble] Note: S, A
	Symphonie de psaumes for orchestra, new revision 1948 Note: S, A
	Symphonies of wind instruments, revised 1947 version Note: S, A
	Symphony in three movements for orchestra, 1945 Note: S, A Laid in: 2 p. notes in RHL's hand; pp. 27-28 from <i>Perspectives in New Music</i>
	Threni: Id'est lamentationes Jeremiae prophetae for soli, mixed chorus and orchestra, 1957-58 Note: S, A
	Variations: Aldous Huxley in memoriam [for orchestra], 1963-64 Note: S, A
98	Szathmary, Zsigmond Alpha für Kammerensemble, 1968
102	Streichquartett, 1970 Note: S
103	Unknown Oboe sommerso per baritone e orchestra Note: testi dal ciclo "oboe sommerso" 1932 di Salvatore Quasimodo (1901-68)
98	Urbanner, Erich [Duo für] kkordeon und Kontrabass, 1992 Note: no title page
	Takes für Klaviertrio, 1977 Note: includes piano score and parts
	Trio mobile für Flöte, Viola und Violoncello, 1987 Note: includes score and parts
74	Ventadorn, Bernart de Six songs in Provençal Note: S; Music of the troubadours, transcribed and arranged by Egon Wellesz.
	Varese, Edgard Arcana for orchestra

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	Ionisation for percussion ensemble of 13 players, 1931 Note: S
	Octandra for eight instruments Note: S
98	Vescovo, Italo Piccolo omaggio a Dallapiccola per soprano e sei strumenti, 1979-80, revised 1987 Laid in: composer's biography in Italian
	Vieru, Anatol Narration für Orgel, 1975
74	Vitale, Corrado Fuochi Grigi [for oboe, piano and contrabass], 1989
98	Himmelhoch betrübt per flauto, clarinetto, corno, pianoforte e contrabasso Note: includes score and parts for clarinet and horn Laid in: photocopy of performance program with composer's biography
74	Vivaldi, Antonio Gloria for solo voices, mixed chorus and orchestra Note: piano-vocal score
98	Vlijmen, Jan van Dialogue for clarinet and piano, 1966 Note: includes piano score and part
99	Vostřák, Zbyněk Zrození Měsíce (Birth of the moon) per orchestra da camera, op. 39, 1966
	Vries, Klaas de Berceuse for bass-clarinet and percussion
74	Bewegingen [movements] for 15 instrumentalists, 1979
103	Phrases for solo soprano, mixed choir, six instrumental soloists and orchestra, 1986
	Wagemans, Peter-Jan Alla marcia [for] tuba solo, 12 instrumentalisten, op. 11, 1977
	Ewig for piano and percussion, 1993 Note: two parts, both annotated, one on cover; two additional photocopies of score Laid in: two photocopies of letter dated Sept. 28, 1992 from Donemus to RHL; original filed in General Correspondence , Donemus Amsterdam
	Klang voor orkest, op. 24, 1985/86
74	Musiek II for orchestra, op. 10, 1977
103	Muziek voor basklarinet en piano, op. 18, 1981 Note: photocopy of score

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99	Trio for clarinet, violin and piano, 1985 Note: A; includes piano score and parts
74	Weber, Carl Maria von Euryanthe overture, op. 81 Note: S, A; Paris address Der Freischütz Ouvertüre, op. 77 Note: A Oberon overture Note: S, A
75	Webern, Anton 5 Sätze für Streichquartett, op. 5 Note: S, A 5 Stücke für Orchester, op. 10 Note: S, A 6 Bagatellen für Streichquartett, op. 9 Note: S Das Augenlicht (The light of the eye) für gemischten Chor und Orchester, op. 26 Note: S; two copies, both copies signed by RHL [Cantatas, no. 1, op. 29] I. Kantate für Sopran-Solo, gemischten Chor und Orchester, op. 29 Note: S, A
99	Drei Volkstexte für Gesang, Geige (auch Bratsche), Klarinette und Bass-Klarinette, op. 17 Note: 2 copies, one signed on cover by RHL; both annotated
75	Fünf Canons nach Lateinischen Texten für hohen Sopran, Klarinette und Bassklarinetten, op. 16 Note: S, A Konzert für Flöte, Oboe, Klarinette, Horn, Trompete, Posaune, Geige, Bratsche und Klavier, op. 24 Note: S, A Laid in: notation of subsets in RHL's hand Passacaglia für Orchester, op. 1 Note: S, A
99	Quartett für Geige, Klarinette, Tenorsaxophon und Klavier, op. 22 Note: 2 copies, one signed on cover by RHL Sechs Bagatellen für Streichquartett, op. 9 Note: S Sechs Lieder für eine Singstimme, Klarinette, Bassklarinetten, Geige und Violoncell, op. 14 Note: S

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	Sechs Stücke für grosses Orchester, op. 6 Note: S
75	Streichquartett, op. 28 Note: S, A
	Streichtrio, op. 20 Note: S, A
	Symphonie für Klarinette, Bassklarinette, zwei Hörner, Harfe, 1. und 2.-Geige, Bratsche und Violoncell, op. 21 Note: S, A; Vienna address
99	Variationen für Klavier, op. 27 Note: S, A Laid in: 2 p. notes in RHL's hand; 2 p. printed copy of 2 nd movement and 2 p. Hindemith's Piano sonata, no. 2, 1 st movement
75	Variationen für Orchester, op. 30 Note: S, A
99	Vier Lieder für Gesang und Orchestre, op. 13 Note: S
	Vier Stücke für Geige und Klavier, op. 7 Note: S
	Zwei Lieder für Gesang und acht Instrumente, op. 8
75	Werder, Felix Aspect II Mediodia: A flute-solo study, 1985 Note: photocopy Laid in: publicity for the work Brian's caper
	Brian's caper [for soprano B-flat saxophone] Note: photocopy
99	Götz für Klarinette [und Percussion] Note: photocopy Laid in: photocopy of letter dated Sept. 1991 from composer and photocopy of article about composer in German; original letter filed in General Correspondence , Werder, Felix
	Saxophonar für Saxophon-Quartet und Schlagzeug Note: photocopy
	Wernick, Richard Visions of terror and wonder for mezzo-soprano and orchestra, 1977
103	Wytenbach, Jürg Paraphrase, 1968
	Xenakis, Iannis

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75	Eonta [for 2 trumpets, 3 trombones and piano], 1963-64 Note: S
100	Yekovich, Robert Duo for clarinet, contrabass, and tape
75	Yong-Jin, Kim Darkness at midnight for soprano, strings and percussion, 1991 Sonic verse for strings, 1992
100	A sonority for strings, 1990 Three odes for piano, 1989
	Ysaÿe, Eugène Six sonates pour violin seul, op. 27
75	Yun, Isang Loyang für Kammerensemble, 1962 Note: A On title page: inscription to RHL signed by the composer
100	Piri [for] oboe solo, 1971 Laid in: brochure on composer On title page: inscription to RHL signed by the composer
75	Réak für Orchester, 1966 Note: S
100	Trio für Flöte, Oboe und Violine, 1972-73 Note: includes score and parts On title page: inscription to RHL signed by composer Tuyaux Sonores für Orgel, 1967 Note: S, A Laid in: photocopy of Karlheinz Stockhauser's Nr. 2 Klavierstücke, 5 p.; 4 p. of printed text from book
	Yun, Seung Hyun Shadowdance [for orchestra], 1991
103	Zimmerman, Bernd Alois Sonate für Cello Solo, 1960 Note: S
100	Zsolt, Durkó Altamira for chamber choir and orchestra, 1972 Note: S Fire music: Sextet for flute (piccolo and alto flute), clarinet (bass clarinet), piano, violin, viola and violoncello, 1970-71 Note: S

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Improvvisazioni per quintetto a fiati, 1964-65

Note: S

Psicogramma per pianoforte solo, 1964

Note: S; two bars of notations inscribed in pencil in RHL's hand on verso of p. 15

CORRESPONDENCE

Family Correspondence

- From**
- 104 Fisher, Forrest ['Fishie'] and Leona ["Babe"], 1975, 1982
to Bob, Barbara, and/or Renata
Hobson, Arlene, 1991, 1995
to Bob
Lewis, Eula ['Sis'], 1977, 1983-84, n.d.
to Kids, Son, Barbara, and/or Renata
- To**
- Hall, Mr. and Mrs. Arthur W. and Mr. and Mrs. Forrest Fisher ["Folks"], 1943 Feb.12-1945 Aug. 8
Many on hotel stationary:
Brevoort Hotel and Tropical Garden Villas, Hollywood, California
Claridge Hotel, St. Louis, Missouri
Hotel Knickerbocker, New York, New York
Midway Hotel, Kalamazoo, Michigan
Lewis, Eula ['Sis']
1934 Feb. 1-June 29, n.d.
1943 Jan. 8-Dec. 29
Many on hotel or transportation stationary; a few include letters from "Sis" to her father, "Babe," and "Folks" on verso:
Adler Hotel / Hotel Tennessee, Memphis, Tennessee
Breakers Hotel, Cedar Point-on-Lake Eire, Sandusky, Ohio
Brevoort Hotel, Chicago, Illinois
The California Limited, Santa Fe
Chelsea Hotel, Chicago, Illinois
Claridge Hotel, St. Louis, Missouri
Hotel Cadillac, Manchester, New Hampshire
Hotel DeWitt, Lewiston, Maine
Hotel Fountain Square, Cincinnati, Ohio
Hotel Grant, Newark, New Jersey
Hotel Hayward, Rochester, New York
Hotel Knickerbocker, New York, New York
Hotel Olmsted, Cleveland, Ohio
Hotel Royal, Milwaukee, Wisconsin
Hotel Savoy, Bridgeport, Connecticut
Midway Hotel, Kalamazoo, Michigan
The Neil House, Columbus, Ohio
St. Nicholas Hotel, Springfield, Illinois
Terre Haute House, Terre Haute, Indiana

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1944 Jan. 4-Dec. 21

Almost all on hotel or transportation stationary; a few include letters from "Sis" to her father and "Folks":

Ambassador Hotel, Kansas City, Missouri

Brevoort Hotel and Tropical Garden Villas, Hollywood, California

Congress Hotel, Portland, Oregon

The Croydon Hotel, Chicago, Illinois

Hotel Blackhawk, Davenport, Iowa

Hotel Chicagoan, Chicago, Illinois

Hotel Indiana, Fort Wayne, Indiana

Hotel Jefferson, Peoria, Illinois

Hotel Kirkwood, Des Moines, Iowa

Hotel Knickerbocker, New York, New York

Hotel Palomar, Santa Cruz, California

Hotel Royal, Milwaukee, Wisconsin

Hotel Seelbach, Louisville, Kentucky

Midway Hotel, Kalamazoo, Michigan

Richland Transient Quarters, Richland, Washington

Rock Island — Southern Pacific / Golden State

Note: 1 letter addressed to Mamma

1945 Sept. 9-Dec. 2, n.d.

Note: 1 telegram re winning Chopin Scholarship in composition from

Kosciusko Foundation; one letter on stationary from The Sheraton Hotel, Rochester, New York

1982 July 28

1981-85

Note: 8 postcards from Italy, France, Germany, and England

General Correspondence

105

Aequalis, n. d.

Albany Records, 1994

140

Ager, Klaus, 1991 *see also* **Promotional Materials**

105

Alex Brown and Sons, n. d.

Alexander Broude, Inc., 1969

American Academy in Rome, 1985, 1994

American Academy of Arts and Letters, 1976

American Biographical Institute, 1995

American Chamber Players, 1993

American Composers Orchestra, 1993

American Music Center, 1990, 1995

American Society of University Composers, 1980

Amerika Haus, n. d.

Amisano, Adelchi, 1993

Apostel, Hans Erich, [1964?]

Arizona State University / Joseph Wytko, 1987

Artijus, 1969

ASCAP, 1978, 1985, 1992, 1994-96

Austin, Elizabeth Scheidel, 1995

Australysis, n. d.

Bach, Jan, 1985

Baltimore Choral Arts Society, 1985

Baltimore Symphony Orchestra / Peter Herman Adler, Joe Leavitt, 1964, 1974

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	Banat, Gabriel, 1983, 1989
	Bazelon, Cecile, 1995
	Benguerel, Xavier, n. d.
	Beom-Suk Lee, 1995
	Bergstrom, John, n. d.
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1955 Mar. 6	Poem for string orchestra Phi Mu Alpha Symphonette Robert Hall Lewis, conductor [of entire program] Eastman School of Music, Kilbourn Hall
1956 May 2	String quartet no. 1 Concert of American Fulbright students in Austria Schubert-Saal (Konzerthaus), Vienna Note: presented by the United States Educational Commission in Austria
1956 May 8	Streichquartett Kompositionsabend, Klasse Dr. Karl Schiske Der Komponist, Dirigent Akademie für Musik und Darstellende Kunst in Wien, Vortragsaal
1957 May 15	Fünf Gesänge after Poems by Rudolf Felmayer (1957) Concert of American Fulbright Students in Austria Amerika-Haus Studio, Vienna Note: presented by the United States Educational Commission in Austria
1957 May 16	Fünf Gesänge nach Versen von Rudolf Felmayer Kompositionsabend, der Klasse Professor Dr. Karl Schiske Akademie für Musik und Darstellende Kunst in Wien, Vortragsaal
1959 May 24	Prelude and finale for small orchestra Chamber Orchestra of members of the Baltimore Symphony Orchestra Elliott Galkin, conductor The Barn, Goucher College
1959 Dec. 26	Five songs on poems by Rudolph Felmayer Music in Our Time — 1900-1960 Max Pollikoff, director Note: presented by the YM-YWHA
1960 June 17	Acquainted with the night for soprano and orchestra Baltimore Chamber Orchestra Elliott Galkin, conductor The Barn, Goucher College Note: Rosenberg Foundation Concert with panel discussion: Roger Sessions, Wallingford Riegger, and William Austin
1960 Aug 11	Prelude and finale for small orchestra Baltimore Chamber Orchestra program of Goucher College Elliott Galkin, conductor Baltimore Museum of Art
1961 Jan. 14	(1) Five movements for piano (1960); (2) String quartet no. 1 (1956) (1) Zita Camo, piano; (2) Lincoln String Quartet Donnell Library Auditorium Note: Composer's Forum Concert Series
1961 May 6	

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	Prelude and finale for small orchestra Baltimore Chamber Orchestra program of Goucher College Elliott W. Galkin, conductor Baltimore Museum of Art
1961 May 7	Prelude and finale for small orchestra Baltimore Chamber Orchestra program of Goucher College Elliott W. Galkin, conductor Baltimore Museum of Art
1961 May 21	Five movements for piano Zita Carno, piano The Barn, Goucher College Note: Goucher College Concert Series
1961 May 26	Prelude and finale for small orchestra Washington Camerata George Steiner, conductor American University, Washington, D.C. Note: Symposium of Contemporary Music
1961 Sept. 7	Andante, Moderato [from Five movements for piano?] Tinka Knopf, piano Santiago de Compostela Note: Seminario de Música Contemporánea
1961 Sept 29	Prelude and finale for small orchestra Baltimore Chamber Orchestra program of Goucher College Elliott W. Galkin, conductor Essex Community College
1961 Nov. 12	Five movements for piano Tinka Knopf, piano University of Maryland, McKeldin Library Auditorium Note: Maryland State Music Teachers Association
1962 Feb. 10	Five movements for piano Albert Singerman, piano Town Hall (affiliated with New York University), New York
1962 Feb. 12	Prelude and finale for small orchestra NAACC Festival Chamber Orchestra Vincent La Selva, conductor Town Hall, New York City, NY Note 1: WNYC 23rd Annual American Music Festival Note 2: first New York performance; 1961 Lado Prize
1963 Jan. 27	String quartet no. 2 Lennox Quartet Chamber Music Society of Baltimore Baltimore Museum of Art Note 1: comments by composer Note 2: premiere performance; commissioned by Chamber Music Society of Baltimore
1963 Feb. 17	

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	Toccata for solo violin and percussion (1963) Gabriel Banat, violin; Arnold Goldberg and Ronald Gould, percussion Goucher College Note 1: Rhythm and Percussion in the Music of the Twentieth Century Note 2: Concert in memory of Robert Smith Geen (1936-1959)
1963 Feb. 18	Andantino and poco allegro (from Five movements for piano) Tinka Knopf, piano Baltimore Music Club Note: Program of American Music,
1963 Mar. 2	Quartet no. 2 (1962) Lenox Quartet WBJC FM Note 1: Introduction by Randolph Rothschild, President of Chamber Music Society of Baltimore and talk by composer Note 2: world premiere broadcast
1963 Aug. 8	String quartet no. 1 Claremont Quartet Note: Goucher College Concert Series
1964 Jan. 7-8	Designs for orchestra (1963) Baltimore Symphony Orchestra Peter Herman Adler, conductor Lyric Theatre, Baltimore, MD Note: premiere performance
1964 Jan. 14	Three movements for piano (1960) Selma Epstein, piano College of Notre Dame of Maryland
1964 Jan. 17	Three movements for piano (1960) Selma Epstein, piano Bowie State College, Bowie, MD
1964 Feb. 14	Toccata for Violin and Percussion (1963) Matthew Raimondi, violin; John Bergamo, Jan Williams, percussion The New School for Social Research Note 1: The International Society for Contemporary Music Note 2: first New York performance
1964 Apr. 5	Two movements for piano [from Five movements for piano?] (1960) Selma Epstein, piano St. John's Unitarian Church Note: Contemporary Piano program,
1964 Apr. 9	Two movements for piano [from Five movements for piano?] (1960) Selma Epstein, piano San Diego State College Note: Associated Students Lectures and Concerts Board
1964 Apr. 11	Two movements for piano [from Five movements for piano?] (1960)

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	Selma Epstein, piano Palo Alto Unitarian Church Note: Piano Recital by Selma Epstein,
1964 Apr. 19	Two movements for piano [from Five movements for piano?] (1960) Selma Epstein, piano University of Wyoming Fine Arts Festival Note: Program of 20th Century Music
1964 Apr. 22	Two movements for piano [from Five movements for piano?] (1960) Selma Epstein, piano Arizona State College
1964 Jul. 23	String quartet no. 2 Claremont Quartet Goucher College, Kraushaar Auditorium
1964 Nov. 17	String quartet no. 2 American Chamber Ensemble Carnegie Recital Hall Note 1: National Association for American Composers and Conductors concert Note 2: first New York performance
1964 Dec. 12	Designs for orchestra Boston Symphony Orchestra Erich Leinsdorf, conductor Symphony Hall, Boston Note: first performance in Boston
150	1965 Apr. 15 Music for fourteen instruments (1965) 20th Century Innovations Gunther Schuller, conductor Carnegie Recital Hall Note: world premiere
127	1965 Apr. 20-22 Music for fourteen instruments (1965) 20th Century Innovations Gunther Schuller, conductor University of Delaware Note: 16th Annual Contemporary Festival
	1966 Mar. 20 Prelude and finale for small orchestra Cornell Chamber Orchestra Karel Husa, conductor Bailey Hall, Cornell University
	1966 Apr. 17 Trio for violin, clarinet, and piano (1966) National Gallery of Art, Washington, D.C. Note 1: International Society for Contemporary Music Note 2: premiere performance
	1966 May 19-20 Three pieces for orchestra (revised version, 1966)

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- Baltimore Symphony Orchestra
Peter Herman Adler, conductor
Morgan State College, Goucher College
- 1967 Apr. 24
Monophony I for solo flute (Sept. 1966)
Bonnie Lake, flute
Dickinson College Theatre, Dickinson College
Note: United States premiere
- 1967 Oct. 8
Music for twelve players
Baltimore Chamber Orchestra
Elliott W. Galkin, conductor
Kraushaar Auditorium, Goucher College
Note: first Baltimore performance
- 1967 Dec. 19
Toccata for violin and percussion
Gabriel Banat, violin; Elayne Jones & Herbert Baker, percussion
Lincoln Center, Auditorium of the Library-Museum of the Performing Arts
Note 1: National Association for American Composers and Conductors
Note 2: Henry Hadley Birthday Concert
- 1968 Feb. 14
Toccata for solo violin and percussion
Miwako Ninomiya, Violine; Hermann Gschwendtner & Matthias Holm, Schlagzeug
Amerika Haus München
Note: Deutsch-Amerikanische Interpretation Zeitgenössischer Musik
- [1968?] Apr. 17
Monophony I
Lyn McLarin, flute; Janice Bergman, Piano; Deidre Stam, bassoon and Andrew McCullough, clarinet
College Center Lecture Hall, Goucher College
Note: Flute Music of the Twentieth Century
- 1968 May 2
Tangents for double brass quartet (1968)
Baltimore Brass Ensemble
Leigh M. Martinet, conductor
Kraushaar Auditorium, Goucher College
Note 1: Concert celebrating the inauguration of Marvin Banks Perry, Jr., as 7th President of Goucher College
Note 2: written in commemoration of the occasion
- 1968 May 9
Music for twelve players
Ensemble "die Reihe"
Kurt Schwertsik, Dirigent
Wiener Konzerthausgesellschaft
- 1968 Nov. 3
Sonata for violin solo (1968)
Gabriel Banat, violin
Peabody Conservatory of Music
Note: Peabody Contemporary Concert: The Twentieth Century Violin Sonata
- 1969 Feb. 9
Music for 12 players (1965)
Department of Music 201 Series

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	Kenneth Gaburo, conductor University of California, San Diego
1969 Feb. 10	Sonata for solo violin (1968) Gabriel Banat, violin Theatre of the Living Arts Note: Philadelphia Composer's Forum
1969 Feb. 22	Music for brass quintet Community Playhouse, Atlanta, Georgia Note: Sixth Annual Symposium of Contemporary Music for Brass, Georgia State College
1969 Mar. 26	Toccatà for solo violin and percussion Marylou Speaker, violin; Ken Watson, Larry Bunker, percussion Global Village & the International Society of Contemporary Music, Los Angeles Section Note: An Evening of Contemporary Music
1969 Apr. 16	Trio for violin, clarinet, and piano Miwako Ninomiya, Violine; Eduard Brunner, Klarinette; Paul Svendsen, Klavier Amerika Haus München Note: Deutsch-Amerikanische Interpretation Zeitgenössischer Musik
1969 Apr. 27	Monophony III for clarinet solo (1966) Christopher Wolfe, clarinet Baltimore Museum of Art Note 1: Chamber Music Society of Baltimore Note 2: world premiere performance
1969 July 21	Monophony I for solo flute (1966) Bonnie Lake, flute Peabody Conservatory, Unger Lounge Note 1: Peabody Conservatory of Music Recital Program Note: first Baltimore performance
1969 Oct. 12	Music for twelve players Cornell Chamber Orchestra Composer conducting Cornell University Note: 2nd Festival of Contemporary Music
1969 Nov. 16	Divertimento for six instruments (1969) Aeolian Chamber Players Baltimore Museum of Art Note 1: Chamber Music Society of Baltimore Note 2: Commissioned by the Chamber Music Society of Baltimore to commemorate its 20th Anniversary
[1969?]	Divertimento for six instruments (1969) Cynthia Cole, violin; Jay Humeston, cello; Jane Lenoir, flute, piccolo; Phillip Bashor, clarinet; Frederick Rzewski, piano Yoav Talmi, conductor Berkshire Music Center, Tanglewood, Lenox, Massachusetts

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- Note: Boston Symphony Orchestra, Erich Leinsdorf, conductor
- 1970 Mar. 10
Inflections I for double bass solo (1970)
Bertram Turetsky, contrabass
Graduate Music Club, Department of Music, University of Pennsylvania
- 1970 Mar. 21
Five movements for piano (1960)
Tinka Knopf, piano
Newton Theatre, The Catholic University of America, Washington, D.C.
Note: Concert of Contemporary Music presented in cooperation with the American Society of University Composers
- 1970 Apr. 16
Music for brass instruments
Hellenic Group of Contemporary Music
Theodore Antoniou, director
Hellenic American Union, Athens
- 1970 Apr. 17
Trio
University of Maryland Trio
National Gallery of Art, Washington, D.C.
Note 1: Twenty-seventh American Music Festival, Director, Richard Bales
Note 2: first performance
- 1970 Apr. 21
Music for brass instruments
Brass Quintet
Under direction of N. Koratzinos
Hellenic American Union, Athens
Note 1: Hellenic Group of Contemporary Music, Theodore Antoniou, director
Note 2: includes inscription to Bob from Theodore
- 1970 May 5 & 10
Toccat for solo violin and percussion (1963)

Joel Berman, violin; Ronald Barnett & Thomas Jones, percussion
University of Maryland
Note: Spring Festival of Contemporary Music, "Performance Problems in Twentieth-Century Music"
- 1970 May 19
Toccat for solo violin and percussion
Joel Berman, violin; Ronald Barnett & Thomas Jones, percussion
Goucher College
Note 1: Concert of 20th Century Music
Note 2: Jointly sponsored by Goucher College and Chesapeake Chapter of the International Society of Contemporary Music
- 1970 July 20
Inflections II for piano, violin and cello (1970)
University of Maryland Trio
Joel Berman, violin; William Skidmore, cello; Evelyn Garvey, piano
Tawes Fine Arts Recital Hall, University of Maryland, College Park
Note: Summer Fine Arts Festival
- 1970 Nov. 13
Serenades (1970)
Agi Rado, piano
Kraushaar Auditorium, Goucher College

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	Note 1: Faculty Recital Note 2: commissioned by Agi Rado; premiere performance; description of piece in program notes
1970 Nov. 30	Serenades Agi Rado, piano Alice Tully Hall, Lincoln Center Note: first performance in New York
1970 Dec. 20	Monophony I for solo flute Salvatore Alfieri, flute Sala Consigliare del Comune di Narni Note: Concerto del Trio De Vita-Moustafa-Alfieri
1971 Jan. 23	Inflections (1970) Bertram Turetzky, contrabass University of California, Riverside Note 1: Contemporary Music Festival Note 2: world premiere performance
1971 Jan. 30	Inflections (1970) Bertram Turetsky, contrabass University of California at San Diego Note: Music for Contrabass and Friends – IV
1971 Feb. 13	Tangents for double brass quartet Recital Hall, Georgia State University, Atlanta, GA Note: 8th Annual Symposium of Contemporary Music for Brass
128 1971 Mar. 15-17	Designs for orchestra Denver Symphony Orchestra Brian Priestman, conductor
1971 Mar. 22	Music for brass quintet Los Angeles Brass Quintet Los Angeles County Museum of Art Note 1: Monday Evening Concerts Note 2: Southern California Chamber Music Society
1971 Mar. 24	Inflections I Bertram Turetsky, contrabass Meadows School of the Arts, Southern Methodist University Note: 2nd Annual Contemporary Music Festival
1971 Apr. 27	Inflections II for violin, cello and piano (1970) University of Maryland Trio Joel Berman, violin; William Skidmore, cello; Melita True, piano Note 1: Concert of 20th Century Music Note 2: Jointly sponsored by Goucher College and Chesapeake Chapter of the International Society of Contemporary Music
1971 Apr. 29	Inflections II for violin, cello and piano (1970) Performers for concert drawn from faculties of Goucher College, University of

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	Maryland, Peabody Conservatory DePaul Auditorium, Saint Joseph College Note: International Society of Contemporary Music, Chesapeake Chapter, Robert Hall Lewis, Director
1971 May 24	Monophony I for solo flute (1966) Bonnie Lake, Flute Lecture Hall, Goucher College Note: Faculty flute recital with guest composer-pianist, Richard Rodney Bennett
1971 Sept. 26	Serenades for piano solo (1970) David Burge, piano University of Colorado, College of Music Note: Piano Recital
1971 Sept. 28	Serenades for piano solo (1970) David Burge, piano Texas Wesleyan College Note: Division of Fine Arts Concert Series
1971 Oct. 5	Serenades (1970) Agi Rado, piano Amerika Haus, Wien Note: Piano Concert
1971 Oct. 6-7	Symphony no. 2 (1971) Baltimore Symphony Orchestra Sergiu Comissiona, conductor Note: Gala Opening Concerts 1971-72 Season
1971 Oct. 16	Serenades for piano solo (1970) David Burge, piano Armstrong Hall, Colorado College Note: Two Concerts of New Music
1971 Nov. 16	Serenades for piano solo (1970) David Burge, piano Baylor University School of Music Note: Festival of Twentieth-Century Music
1971 Dec. 4	Serenades for piano solo (1970) David Burge, piano Department of Music, University of South Dakota Note: Contemporary Music Festival 1971
1972 Feb. 22	Serenades for piano solo (1970) David Burge, piano Department of Music, University of Alabama Note: Meet the Composer-Pianist
1972 Mar. 26	Monophony II for oboe solo James P. Ostryniec, Oboe Peabody Conservatory of Music

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- Note: Preparatory Department Recital Program, Faculty Recital
- 1972 Apr. 4
Serenades for piano solo (1970)
David Burge, piano
Department of Music, University of Illinois at Chicago Circle
Note: Recital of Twentieth Century Piano Music
- 1972 Apr. 9
Monophony II for oboe solo
James Ostryniec, Oboe
Peabody Institute of the City of Baltimore
Note: Alumni Association of the Conservatory of Music
- 1972 Apr. 14
Music for brass quintet
American Brass Quintet
Cornell College
Note: Annual Music Festival 1972
- 1972 Apr. 16
Music for brass quintet
American Brass Quintet
Baltimore Museum of Art
Note 1: Chamber Music Society of Baltimore
Note 2: first Baltimore performance
- 1972 Apr. 23
Monophony II (1971)
James Ostryniec, oboe
Peabody Contemporary Music Ensemble
The Cathedral of Mary Our Queen, Baltimore, MD
- 1972 May 23
(1) Monophony II for oboe solo (1968);
(2) Monophony IV for bassoon solo
James Ostryniec, oboe; Julie Green, bassoon
Lecture Hall, College Center, Goucher College
Note 1: Faculty Recital,
Note 2: (2) Monophony IV, first performance
- 1972 Aug. 5
Monophony II for oboe solo
James Ostryniec, oboe
University of Michigan, School of Music
Note 1: First Dissertation Recital
Note 2: first performance in Ann Arbor, Michigan
- [1972 Nov. 20?]
Music for twelve players
Peabody Chamber Orchestra and Contemporary Ensemble
Leonard Pearlman, conductor
Anne Arundel Community College and The Maryland Arts Council
- 1972 Nov. 21
(1) Monophony II;
(2) Serenades for piano solo;
(3) Music for twelve players;
(4) Due madrigali, no. I (1972)
James Ostryniec, oboe; Agi Rado, piano; Robert Hall Lewis, conducting
Goucher-Hopkins Madrigal Singers, George Woodhead, conductor
Peabody Conservatory of Music
Note: Music of Earle Brown and Robert Hall Lewis

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	[1972-74?] Concerto for chamber orchestra American Camerata for New Music John Stephens, Music Director Wheaton, Maryland
1973 Feb. 4	Inflections II (1970) Jeanne Benjamin, violin; Fred Sherry, cello; Peter Basquin, piano The Continuing Avant-Garde Carnegie Recital Hall Note: League of Composers–International Society for Contemporary Music
1973 Feb. 8	Serenades for piano solo (1970) David Burge, piano Colorado College, Armstrong Auditorium
1973 Feb. 18	Serenades for piano solo (1970) David Burge, piano Lutkin Hall, Northwestern University School of Music Evanston, Illinois
1973 Feb. 21	Serenades for piano solo (1970) David Burge, piano Oakland Recital Hall, Western Michigan University Kalamazoo, Michigan Note: Department of Music
1973 Mar. 9	Music for brass quintet (1966) Iowa Brass Quintet Clap Recital Hall University of Iowa, School of Music
1973 Mar. 19	Serenades [for piano solo] (1970) Robert Miller, piano Hubbard Recital Hall, Manhattan School of Music Note: The Group for Contemporary Music
1973 Apr. 2	Serenades for piano solo (1970) David Burge, piano Clapp Recital Hall, University of Iowa, School of Music
1973 Apr. 6	Serenades [for piano solo] (1970) Agi Rado, piano Johns Hopkins University, Homewood Campus Note: Recital by Agi Rado, Concert Pianist
1973 Apr. 8	Serenades for piano solo (1970) David Burge, piano Gammage Auditorium, Arizona State University Note: Chamber Music Evenings
1973 Aug. 9	Symphony no. 2

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	Berkshire Music Center Orchestra Gunther Schuller, conductor Note: Festival of Contemporary Music
1973 Aug. 14	Serenades for piano solo (1970) David Burge, piano University of Maryland Note: International Piano Festival and Competition
1973 Nov. 10	[Selection of compositions by Robert Hall Lewis] Tinka Knopf, piano University of Maryland, Eastern Shore, Princess Anne, Maryland Note 1: Lecture-recital of contemporary works for piano Note 2: Visiting Composer Seminar; Dr. Robert Hall Lewis, composer
1973 Dec. 3	Fantasiemusik (1973) Mihály Virizlay, cello Alice Tully Hall, Lincoln Center for the Performing Arts Note: world premiere
1974 Jan 8-9	Three pieces for orchestra New Orleans Philharmonic-Symphony Orchestra Werner Torkanowsky, conductor
1974 Feb. 20-21	Three pieces for orchestra Baltimore Symphony Orchestra Sergiu Comissiona, conductor
1974 Mar. 6	Monophony I Bonnie Lake, flute Peabody Conservatory of Music Note 1: Peabody Conservatory of Music Recital Program Note 2: commissioned by Bonnie Lake
1974 Mar. 24	Sonata for solo violin Donna Lerew, violin The Cathedral of Mary Our Queen, Baltimore, MD
1974 Mar. 31	Serenades for piano solo David Burge, piano Baltimore Museum of Art Note: Chamber Music Society of Baltimore
1974 May 13	Monophony I (1966) Cynthia Steigerwald, flute Leakin Hall, Peabody Conservatory of Music Note: Recital Program
1974 May 14	Fantasia Musik Mihály Virizlay, cello Peabody Concert Hall Note 1: Artist's Recital Note: first performance in Baltimore

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	1974 Aug. 20 Dimostrazioni for solo cello (1974) Mihály Virizlay, cello Shawnigan Lake Summer School of the Arts, Vancouver, British Columbia Note: world premiere
	1974 Sept. 29 Introduction and finale Baltimore Symphony Orchestra Composer conducting his work Kraushaar Auditorium, Goucher College Note 1: Inaugural Concert Note 2: correct title of work, Prelude and finale
	1974 Nov. 17 Combinazioni II for percussion ensemble and piano (1974) Eastman Percussion Ensemble John Beck, conductor Kilbourn Hall, Eastman School of Music, Rochester, NY Note: premiere performance
	1974 Dec. 1 Fantasie Musik Mihály Virizlay, cello Phillips Collection Note: Concert Broadcast (WETA-FM)
	1975 Jan. 13 Music for brass quintet American Brass Quintet Carnegie Recital Hall Note: New York premiere
	1975 Jan. 24 Monophony II for oboe solo James P. Ostryniec, oboe College of the Desert, Palm Springs, CA Note: Festival in Honor of Ernst Krenek
	1975 Jan. 29 Monophony II for oboe solo James P. Ostryniec, oboe University of Nevada, Las Vegas Note: Fifth Annual Contemporary Music Festival
150	1975 Feb. 21-23 Monophony IX for tuba solo Mike Puckett, tuba George State University, Atlanta Note: Twelfth Annual Symposium of Contemporary Music for Brass
128	[1975?] Mar.11 Inflections II for violin, cello, and piano Maryland Trio George Orner, violin; Paula Virizlay, cello; Arno Drucker, piano Essex Community College Note: Special Concert of American Compositions
	1975 Mar. 21 Nuances Robert Gerle, violin; Marilyn Neeley, piano

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150	<p>Coolidge Auditorium, The Library of Congress, Washington, D.C. Note: premiere performance; written for Mr. Gerle and Miss Neeley</p> <p>1975 Apr. 6 Nuances for violin and piano (1974) Robert Gerle, violin; Marilyn Neeley, piano Baltimore Museum of Art Note 1: Chamber Music Society of Baltimore, Gala 25th Anniversary Concert Note 2: first Baltimore performance</p>
128	<p>1975 Jul. 21 Monophony I Bonnie Lake, flute Kennedy Center Note: Bicentennial Parade of American Music</p> <p>1975 Oct. 16 Serenades for piano solo (1970) Risë Horowitz, piano Peabody Conservatory of Music Note: Peabody Conservatory of Music Recital Program</p>
150	<p>1975 Nov. 12 Nuances II for orchestra (1975) Symphony Orchestra Robert Hall Lewis, guest conductor [for his piece] Indiana University School of Music, Indiana University Auditorium Note: National Whale Symposium</p>
129	<p>1975 Nov. 23 Combinazioni I for violin, cello, clarinet and piano (1973) Aeolian Chamber Players Baltimore Museum of Art Note 1: Chamber Music Society of Baltimore Note 2: world premiere performance</p> <p>1975 Nov. 23 Monophony II for oboe solo James Ostryniec, oboe Phillips Collection</p> <p>[1975-78?] Combinazioni I (1974) Charles Neldich, clarinet; Cyrus Stevens, violin; Chris Finckel, violoncello; Edmund Niemann, piano Parnassus, Anthony Korf, Artistic Director Note: New York premiere</p> <p>1976 Jan. 4 Prelude and finale for small orchestra National Gallery Orchestra Richard Bales, conductor National Gallery of Art, Washington, D.C. Note: Broadcast by Station WGMS 570 AM and 103.5 FMB</p> <p>1976 Jan. 19 Beobachtungen I Contemporary Music Forum Ethical Society, Washington, D.C. Note 1: premiere performance</p> <p>1976 Mar. 21</p>

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	Three pieces for orchestra American Symphony Orchestra, Kazuyoshi Akiyama, Music Director Sergiu Comissiona, guest conductor Note: New York premiere
1976 Mar. 22	Beobachtungen I for flutes, piano and percussion Contemporary Music Forum Goucher College, Towson, MD Note: one of these programs has title crossed out by composer and replaced with new and final title: Osservazioni I
1976 Apr. 9	Nuances for violin and piano (1974) Barbara Ann Sturgis, violin; Robin Zemp, piano Peabody Conservatory of Music Note: Peabody Conservatory of Music Recital Program
1976 Apr. 23	Serenades II Mihály Virizlay, cello; Laurie S. Orner, piccolo-flute; France Kupper Graage, piano Hannah More Arts Center (formerly St. Timothy's Performing Arts Center), Baltimore, MD Note: commissioned by Invitation to Great Music celebration of the Bicentennial
1976 Apr. 24	Three prayers by Jane Austen Note 1: Dedication Concert. A Tribute to Alberta Hirshheimer Burke 1928 in appreciation of her legacy to Goucher College Note 2: existing program doesn't give composer's name and part of text to first Prayer has been struck through
1976 May 4	Three pieces for orchestra Peabody Symphony Orchestra Leo Mueller, conductor Note: Peabody Conservatory of Music Recital Program
[1976?] Nov. 5	Osservazioni I for flute, percussion, and piano Al Gifford, flute; Donald Bick, percussion; Barbro Dahlman, piano Contemporary Music Forum Barker Hall, YWCA, 1649 K Street, NW, Washington, D.C.
1977 Jan. 9	Serenades Dale McKinley, piano Baltimore Museum of Art Note: Contemporary Directions
1977 Feb. 4	Duetto da camera (1976) Robert Gerle, violin; Marilyn Neeley, piano Coolidge Auditorium, Library of Congress
[1977?] Feb. 16	Osservazioni I International Society of Contemporary Music Players Catonsville Community College Note: Special Concert of Contemporary Music
1977 Mar. 6	Monophony VI for horn solo (1976)

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	Calvin Smith, French horn Fine Arts Recital Hall, Ambassador College, Pasadena Note 1: French Horn Recital Note 2: world premiere performance
1977 Mar. 13	Duetto da camera (1976) Chamber Music Society of Baltimore, Baltimore Museum of Art Note: first Baltimore performance
1977 Mar. 26	Combinazione III (Text by Jean Rubin) James Ostryniec, oboe Carnegie Recital Hall Note: world premiere
1977 Mar. 30-31	Nuances II for orchestra Baltimore Symphony Orchestra Sergiu Comissiona, conductor Lyric Theatre, Baltimore, MD Note: first performance, revised version 1976
1977 Apr. 4	Serenades Alan Mandel, piano Departments of Music, Music Education, University of Minnesota, and the Walker Art Center at the Scott Hall Auditorium Note: Recital
1977 Apr. 7	Nuances II Baltimore Symphony Orchestra Sergiu Comissiona, conductor Carnegie Hall Note: New York premiere
1977 Apr. 29	Concerto for chamber orchestra The American Camerata for New Music John Stephens, music director Corcoran Gallery, Washington, D.C. Note: American premiere
1977 May 2	Nuances II Baltimore Symphony Orchestra Sergiu Comissiona, conductor John F. Kennedy Center for the Performing Arts
1977 May 17	Combinazioni I for violin, cello, clarinet, and piano UCLA Performing Artists Schoenberg Hall, UCLA Department of Music Note: first performance on the West Coast
1977 May	Toccatà for violin and percussion Helmut Braunlich, violin; Tom Jones, percussion Contemporary Music Forum Washington, D.C.
1977 Oct. 4	Trio for violin, clarinet and piano

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	Klarinetten-Trio Frankfurt Rathausaal, Stadt Mayen
1977 Oct. 29	Trio for violin, clarinet and piano (1966) Jugendstil Trio Charlotte Zelka, piano; Daniel Strang, violin, viola; Albert Rice, clarinet Pedrini Music, Alhambra, California Note: address for Char. Zelka written on front of the program
1977 Oct. 31	Osservazioni for flute, piano and percussion (1975) Los Angeles County Museum of Art, Leo S. Bing Theatre Note 1: Monday Evening Concerts Note 2: Los Angeles premiere
1977 Nov. 3	Inflections Bertram Turetsky, bass Mandeville Recital Hall, UCSD, Department of Music Note: Music for strings
1977 Nov. 28	Inflections II for violin, cello and piano Pan Music Festival 1977, Korea
[1977?]	Three prayers of Jane Austen (1976) Gregg Smith Singers; Mark Goldstein, percussion Gregg Smith, conductor College Center, Goucher College Note: world premiere
1978 Jan. 16	Facets for violoncello and piano (1977) Stephen Kates, cello; Ellen Mack, piano Textile Museum, Washington, D.C. Note: 25th Anniversary Kindler Memorial Concert
1978 Feb. 25	Trio for violin, clarinet and piano (1966) Jugendstil Trio Charlotte Zelka, piano; Daniel Strang, violin, viola; Albert Rice, clarinet Pasadena Library, Pasadena, California Note: typed note about tape of concert on inside of program cover
1978 Mar. 24	Combinazioni II University of Miami Percussion Ensemble Fred Wickstrom, conductor University of Miami Note: American Society of University Composers, 13th Annual Conference
1978 Apr. 14	Music for twelve players New Repertory Ensemble of New York Dinu Ghezzo, Music Director Carnegie Recital Hall Note: Group in Residence at Queens College
1978 Apr. 17	Serenades (1970)

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	Contemporary Music Forum Corcoran Gallery of Art, Washington, D.C.
1978 Apr. 23	Combinazioni I Penn Contemporary Players Richard Wernick, director Lang Concert Hall, Swarthmore College Note: University of Pennsylvania, Department of Music
1978 Apr. 27	Three prayers of Jane Austen Gregg Smith Singers Gregg Smith, conductor St. Peter's Church, NY Note: 1978 Gregg Smith Singers Contemporary Vocal Music and Poetry Festival
1978 May 15	Monophony I for flute solo Al Gifford, flute Contemporary Music Forum
1978 June 28	Osservazioni I for flute, piano and percussion Sheridon Stokes, flute; Chet Swiatkowski, piano; Kenneth Watson, percussion University of California, Los Angeles (UCLA), Department of Music Note: Summer Session Noon Concerts
1978 Nov. 8	Monophony III Edward Palanker, clarinet University of Maryland Baltimore County Note: Evening of Music by Maryland Composers
1979 Jan. 20	Prelude and finale for small orchestra Peabody Chamber Orchestra Fiora Contino, conductor Peabody Concert Hall Note: Peabody Concert Series
1979 Feb. 26	Inflections II for violin, cello and piano (1970) Arno Drucker, piano; Geoffrey Applegate, violin; David Hardy, violoncello Peabody Concert Hall Note: Music in American Life Series
1979 Mar. 3	Music for brass quintet Mandeville Auditorium Note: American Society of University Composers, Fourteenth Annual Conference
1979 Mar. 13	Osservazioni II for winds, harp, keyboard and percussion (1978) Peabody Wind Ensemble Robert Hall Lewis and Raphael Metzger, conductors Peabody Institute of the Johns Hopkins University Note: world premiere; composed with assistance of a Fellowship Grant from National Endowment for the Arts
1979 Mar. 19	Osservazioni I "4 Women 4 Men"

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	Philadelphia New Music Group Theodore Antoniou, music director
1979 Apr. 5	Osservazioni I (1975) Frances Lapp Averitt, flute, alto flute, piccolo; Jennifer Rinehart, piano; Neil Jacobson, percussion Shenandoah College and Conservatory of Music Note: American Society of University Composers, Fourteenth Annual Conference
1979 Apr. 11	Monophony I for flute solo Bonnie Lake, flute Peabody Concert Hall Note: Music in American Life Series-Part I
1979 Apr. 18	Prayer of Jane Austen Samantha Genton, Rosaline Rees, Mary Runyan Gregg Smith Singers S. Peter's Church, New York, N.Y. Note: Gala Concert honoring Living American Composers Whose Music has been recorded by the Gregg Smith Singers
1979 Apr. 22	Three prayers of Jane Austen Mark Goldstein, percussion; Paul Suits, piano Chamber Music Society of Baltimore Baltimore Museum of Art Auditorium Note: commissioned by Henry Burke in commemoration of the 200th anniversary of the birth of Jane Austen, and In Memoriam: Alberta H. Burke
1979 May 6	(1) Combinazioni III for oboe-English horn, percussion and narrator (1977); (2) Monophony II for oboe solo (1968) James Ostryniec, oboe-English horn; Mark Goldstein, percussion; Rheda Becker, narrator Peabody Concert Hall Note: Music in American Life Series-Part II
1979 May 22	Osservazioni II for winds, keyboard, harp, and percussion (1978) UCLA Wind Ensemble Jay Hull, assistant conductor University of California, Los Angeles (UCLA), Department of Music Note: West Coast premiere
1979 Oct. 14	Serenades (1970) Jeffrey Chappell, piano Note: Peabody Preparatory Faculty Recital
1979 Oct. 28	Serenades (1970) Jeffrey Chappell, piano Ethical Society Auditorium, St. Louis, Missouri Note: Showcase Concert, Artist Presentation Society
1979 Nov. 20	Serenades II (1976) Contemporary Trio Susan Palma, flute; Maxine Neuman, cello; David Holzman, piano Department of Music, School of the Arts, Long Island University

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Note: Concert Series at C.W. Post Center

1980 Jan. 25

Monophony VIII (ca. 1978)

John Marcellus, alto and tenor trombone

Towson State University, Music Department

Note 1: Eastern Trombone Workshop

Note 2: Presented by Towson State University Music Department

1980 Feb. 3

Combinazioni II

University of Texas Percussion Ensemble

George Frock, conductor

Hogg Auditorium, University of Texas at Austin, Department of Music

1980 Mar. 24

Osservazioni II

Eastman Wind Ensemble

Donald Hunsberger, conductor

Carl Atkins and Munro Sherrill, assisting conductors

Kilbourn Hall, Eastman School of Music

1980 Apr. 22

Serenades (1970)

Jeffrey Chappell, piano

Goucher College

Note: Faculty Recital

1980 May 19

Kantaten

Gregg Smith Singers

Cynthia Carpenter, piano

Concert Hall, Abraham Goodman House, N.Y.

Note: Evening of Choral and Vocal Premieres

1980 Dec. 4

Fantasiemusik II für Klarinette und Klavier

Amerika Haus, Munich, Germany

Note: Music Today: Europe — USA

1980 Dec. 10

Monophony VIII for tenor and alto trombone

Carl Lenthe, trombone

Amerika Haus, Munich, Germany

Note: Music Today: Europe — USA

1980 Dec. 17-18

Moto

Baltimore Symphony Orchestra

Robert Hall Lewis, conductor

Lyric Theatre, Baltimore

Note: world premiere

1981 Feb. 12

Nuances for violin and piano (1974)

Gruppo Strumentale D'Oggi

American Academy in Rome

[1981?] Mar 22.

Combinazioni II

University of Michigan Percussion Ensemble

Vocal Arts Center

1981 May 25

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130	<p>Monophony I for flute solo Karl Kraber, flute American Academy in Rome</p> <p>1981 Dec. 13 Serenades for piano solo (1970) Ursula Oppens, piano Park School, Brooklandville, MD Note: Chamber Music Society of Baltimore</p> <p>1982 Jan. 26 Serenades for piano solo Barbro Dahlman, piano Contemporary Music Forum Goucher College, Merrick Lecture Hall Note: Ars Viva Event I</p> <p>1982 Jan. 27 Combinazioni II for eight percussionists and piano (1974) Juilliard Ensemble; Paul Shaw, piano Roger Nierenberg, conductor Juilliard Theatre Note: New York premiere</p> <p>1982 July 11 Serenades II (1976) Brian Israel, piano New Music in Cazenovia, N.Y. Note: Summer Music 1982</p> <p>[1982?] Sept. 25 Fantasiemusik II Penn Contemporary Players University of Pennsylvania</p> <p>1982 Oct. 17 Combinazioni I für Klarinette, Violine, Cello und Klavier (1973) Klaus Bednorz, Violine; Wolfgang Gröger, Cello; Hans Hartmann, Klarinette; Marcus Creed, Klavier Akademie der Künste, Konzerte im Clubraum</p> <p>1982 Nov. 8 & 15 Inflections II for violin, cello, and piano Contemporary Music Forum National Institutes of Health, Masur Auditorium (Nov. 8) The Corcoran Gallery of Art, Frances and Armand Hammer Auditorium (Nov. 15) Note: Monday Evening Concert Series</p> <p>1983 Feb. 15 Fantasiemusik II for clarinet and piano (1978) Gary Marion, clarinet; Barbro Dahlman, piano James Madison University, Wilson Auditorium</p> <p>1983 Feb. 18 Moto Peabody Symphony Orchestra Peter Eros, conductor Kraushaar Auditorium, Goucher College</p> <p>1983 Feb. 23 Combinazioni V (1982)</p>

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	Annapolis Brass Quintet Goucher College Note 1: Ars Viva Event III Note 2: Reflections of our Time in Brass, Contemporary American Brass Chamber Music
1983 Mar. 13	Divertimento for six instruments American Camerata for New Music, Artists in Residence University Auditorium, University of the District of Columbia
1983 Mar. 20	Music of darkness and light Festival Brass Quintet Jeff Silberschlag and James Dooley, trumpets; Steve Shulman, trombone; Glen Kenreich, bass trombone; Penelope Britton, horn Roosevelt Hotel Main Ballroom, New York City Note: Harry Glantz Memorial Concert
1983 Mar. 21	Monophony I solo flute (1967) Karl Kraber, flute Kulas Recital Hall, Oberlin College, Conservatory of Music Note: Faculty Recital
1983 Mar. 29	Monophony V for saxophone solo (1982) James Cunningham, Li-ly Change, saxophone-piano duo Carnegie Recital Hall Note: world premiere
1983 Apr. 23	Monophony for solo soprano Marilyn Boyd de Reggi, soprano Percussion Studio, Ljubljana Note: Zagreb Music Biennale 1983
1983 May 11	Monophony V James Cunningham, saxophone Peabody Conservatory of Music Note 1: Peabody Spring Festival Note 2: first Baltimore performance
1983 Oct. 26	Atto for string orchestra Baltimore Symphony Orchestra Sergiu Comissiona, conductor Carnegie Hall
1983 Oct. 31	Quartet no. 3 (1980-81) Concord String Quartet Mark Sokol and Andrew Jennings, violins; John Kochanowski, viola; Norman Fischer, violoncello Coolidge Auditorium, Library of Congress Note: first performance; commissioned by the Serge Koussevitzky Music Foundation
1984 Jan. 13	A due I Jill Shires, flute; Susan Allen, harp

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	Jan Popper Theater, Schoenberg Hall, UCLA Note 1: Los Angeles Chapter of The American Harp Society, Inc. Note 2: Chamber Music for the Harp Note 3: West coast premiere
1984 Jan. 16	Divertimento for six instruments (1969) Los Angeles County Museum of Art Note 1: Monday Evening Concerts, American Composers—Eastern Seaboard Note 2: Los Angeles premiere
1984 Feb. 5	Combinazioni I (1973-74) Parnassus Chamber Ensemble, Anthony Korf, conductor Baltimore Museum of Art Note: Chamber Music Society of Baltimore
1984 Feb. 19	Combinazioni I (1974) Parnassus Chamber Ensemble, Anthony Korf, conductor Merken Concert Hall, Abraham Goodman House Note: N.Y. premiere
1984 Mar. 22	Monophony I (1966) Karl Kraber, flute University of Texas at Austin Note: Lecture-Recital of 20th-Century Music for solo flute
1984 Mar. 25	Monophony I (1966) Karl Kraber, flute Toledo Room, Capital University Conservatory of Music Note: Guest Artist Recital
1984 Apr. 10	A due I (1981) Harvey Sollberger, flute and alto flute; Susan Jolles, harp Group for Contemporary Music at the 92nd Street Y Note 1: Evening with Harvey Sollberger Note 2: first performance
1984 Apr. 29	String quartet no. 3 Concord String Quartet Goucher College Note 1: The Patron, the Composer and the Public: Paul Fromm, Jacob Druckman, Robert Hall Lewis Note 2: first Baltimore performance
1984 Nov. 23	[Works by Robert Hall Lewis among others] Gruppe Neue Musik Berlin The British Center, Berlin, Germany Note: Chamber Music Evening
1984 Dec. 5	A due I per flauto e arpa (1981) Monica Berni, flauto Auditorium della RAI, Rome Note: Festival Domenico Guaccero (XXI Festival di Nuova Consonanza)
1984 Dec. 8	Combinazioni I for clarinet, violin, cello, and piano

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- 20th Century Consort
Resident Associate Program, Smithsonian Institution, Washington, D.C.
- 1985 Jan. 10
Monophony V [für] Altsaxophon solo
Detlef Bensmann, saxophon
Hochschule der Künste, Berlin
- 1985 Jan. 21
Diptychon for nine players
New York Quintet and Algonquin String Quartet
Merkin Concert Hall, Abraham Goodman House
Note: world premiere
- 1985 Feb. 8
Osservazioni II for winds, keyboard, harp and percussion (1978)
University Symphonic Wind Ensemble
John P. Paynter, conductor; David Nelson, assisting conductor
Pick-Staiger Concert Hall, Northwestern University School of Music
Note: American Contemporary Concert
- 1985 Feb. 25
Osservazioni II [for winds, keyboard, harp, and percussion]
American Composers Orchestra
Dennis Russell Davies, conductor
Alice Tully Hall, Lincoln Center for the Performing Arts
Note: first New York performance
- 1985 Mar. 9
A due II (1981)
Richard Kravchak, oboe and English horn; Craig Paré, percussion
Florida State University School of Music
Note 1: Festival of New Music
Note 2: premiere performance
- 1985 Apr. 22
Monophony I for solo flute
Karl Kraber, flute
Cathedral of St. John the Divine
Note 1: Great Music in a Great Space
Note 2: first New York performance
- 1985 Apr. 24
Monophony I for solo flute
Karl Kraber, flute
Goucher College, Music Department
Note: Ars Viva Events
- 1985 Apr. 25
Osservazioni II
Wind Ensemble
Stephen E. Squires, conductor
Northern Illinois University, College of Visual and Performing Arts, Department of Music
- 1985 May 7-8, 11-12
Combinazioni I for clarinet, violin, cello and piano (1973)
Chicago Ensemble
Mandel Hall, Chicago
Note: Come Share The Pleasure
- 1985 Nov. 9
Osservazioni I for flute, piano and percussion (1975)

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	Judith Bentley, flute/alto flute/piccolo; Robert Spano, piano; David Schmalenberger, percussion Bryan Recital Hall, Bowling Green University Note: 6th Annual New Music Festival
1986 Jan. 12	Monophony II for oboe (1973) North-South Consonance Ensemble Christ and St. Stephen's Church Note: New York premiere
1986 Jan. 20	Fantasiemusik III Barbro Dahlman, piano; Randall Eyles, percussion; Albert Merz, percussion; William Wright, alto saxophone Contemporary Music Forum Corcoran Gallery of Art, Washington, D.C. Note: world premiere
1986 Mar. 27	Combinazioni V (1982) Annapolis Brass Quintet Dan Rodden Theatre, La Salle University
1986 Apr. 25	Osservazioni II for wind, keyboard, harp and percussion Peabody Wind Ensemble Gene Young, conductor Peabody Institute of the Johns Hopkins University
1986 Apr. 30	Combinazioni V (1982) Annapolis Brass Quintet Baltimore School for the Arts
1986 Oct. 19	String quartet no. 3 (1981) Concord String Quartet Baltimore Museum of Art Note 1: Chamber Music Society of Baltimore Note 2: Comments by Composer
1986 Oct. 22	Monophony V Dennis Lindsay, saxophone Bowling Green State University Note: Saxophone Recital
131	1986 Nov. 9 Combinazioni V (1982) Annapolis Brass Quintet David Cran, trumpet; Robert Suggs, trumpet; Arthur Brooks, horn; Wayne Wells, trombone; Robert Posten, bass trombone Note 1: Brass Chamber Music Society of Annapolis Note 2: Annapolis Brass Quintet Bouquet
	1986 Nov. 15 Music of darkness and light University Contemporary Music Ensemble, Don Owens, conductor Northwestern University School of Music Pick-Staiger Hall
	1986 Dec. 3

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	Monophony II for oboe solo Rudolph Vrbsky, oboe Goucher College Note 1: Ars Viva Concert Note 2: Sounds of the World: Contemporary Music of France, Germany, Belgium, China, Italy and the United States
1987 Feb. 3	Moto Peabody Symphony Orchestra Gunther Schuller, conductor Peabody Conservatory of Music, Friedberg Hall Note: Nadia Boulanger Centenary Celebration
1987 Mar. 22	Combinazioni II University of Michigan Percussion Ensemble Vicki Seldon, piano University of Michigan School of Music
1987 Mar. 25	Fantasy music II Mihály Virizlay, cello; Robin Kissinger, piano Budapesti Tavaszi Fesztovál Budapest Frülingsfestival Note: Virizlay Mihály Gordonkaestje (Cello-Abend mit Mihály Virizlay)
1987 Apr. 11	Osservazioni II for winds, keyboard, harp and percussion (1978) University Symphonic Wind Ensemble John P. Paynter, conductor Northwestern University School of Music
1987 Apr. 12	Fantasy music II Mihály Virizlay, cello; Robin Kissinger, piano Turner Auditorium, Johns Hopkins Medical Institutions Note: Centuries of Cello Music: Contemporary Works
1987 Apr. 15	Music for brass quintet Annapolis Brass Quintet Humanities Little Theater, Anne Arundel Community College
1987 Apr. 24	Osservazioni I Mary Hickey, flute; Salvatore Spina, piano; Steve Elkins, percussion New Art Ensemble Artistic Directors: Salvatore Spina, Howard Sandroff Music Center of the North Shore, Diller Street Theater, Chicago
1987 May 24	Combinazioni V Annapolis Brass Quintet National Gallery of Art Note 1: William Nelson Cromwell Concerts Note 2: Forty-fourth American Music Festival
1987 May 27	Divertimento (1969) Synchronia The Ethical Society, St. Louis, Missouri

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1987 Sept. 14	Osservazioni I (1975) Synchronia The Ethical Society, St. Louis, Missouri
1987 Oct. 5	Quintet for winds Manhattan Woodwind Quintet Katharine Rawdon, flute; Lisa Kozenko, oboe; Cris Inguanti, clarinet; David N. Joseph, bassoon; Ellen Tomasiewicz, horn Goucher College Note: Ars Viva Concert I
1987 Dec. 12	Combinazioni VI (Uraufführung) Berliner Saxophone Quartett Studio der Akademie der Künste Note 1: Auftragswerk der Akademie der Künste für das Berliner Saxophone Quartett Note 2: New American Music
1988 Jan. 25	Duo for cello and percussion Eugene Bondi, cello; Jonathan Haas, percussion Merkin Concert Hall, Abraham Goodman House, New York City
1988 Feb. 29	Fantasiemusik III (1985) David Demsey, alto saxophone; Daphne Leong, piano; Andrew Spencer and Fred Bugbee, percussion Kilbourn Hall, Eastman School of Music Note 1: New American Music Concert No. 3 Note 2: first performance in Rochester; Robert Hall Lewis, guest composer
1988 Apr. 13	Monophony V für Altsaxophon Detlef Bensmann, Saxophon Hamburg-Blankenese
1988 Apr. 21-22	Invenzione Baltimore Symphony Orchestra Christopher Seaman, conductor Joseph Meyerhoff Symphony Hall Note: world premiere
1988 May 8	Nuances for violin and piano Adèle Auriol, violin; Bernard Fauchet, piano Goucher College Note: Ars Viva IV
1988 May 17	[Nuances for violin and piano?] Adèle Auriol, violin; Bernard Fauchet, piano Atelier de Musique Contemporaine Ville de Saint-Germain-en-Laye, France
1988 May 20	Kantaten ARIEL a contemporary vocal ensemble Christopher Fulkerson, music director

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- San Francisco Community Music Center
1988 May 27
Combinazione no. 4 for violoncello and piano
David Hardy, violoncello; Lambert Orkis, piano
Library of Congress
Note: originally entitled *Facets for Violoncello and Piano*; commissioned by the Kindler Foundation
- 1988 June 10
(1) Nuances;
(2) Monophony V;
(3) Serenades II;
(4) Archi;
(5) Osservazioni I
(1) Adèle Auriol, violin; Bernard Fauchet, piano
(2) Jacques Desloges, saxophone
(3) Jeanne Lecuyer, flute; Jean Christophe Marc, violoncello; Martine Pitte, piano
(4) Lisa Goldman, piano
(5) Jeanne Lecuyer, flute; Martine Pitte, piano; Alain Huteau, percussion
Atelier de Musique Contemporaine
Ville de Saint-Germain-en-Laye, France
- 1988 July 20
Combinazioni III
Jon Deak, narrator; Jennifer Sperry, oboe; Andrew Lewis, percussion; Jean Rubin, text
Jackson Hole, Wyoming
Note 1: Grand Teton Music Festival
Note 2: Music in the Present Tense
- 1988 Nov. 7
Monophony I for flute solo
Bonnie Lake, flute
Goucher College
Note 1: Ars Viva II
Note 2: special concert in celebration of American Music Week; Guest Composer,
Joseph Castaldo
- 1988 Nov. 10
Quintet for winds (1984)
ALEA III
Performers from the ALEA III Ensemble
Boston University Concert Hall
Note: Those Wonderful Americans
- 1988 Nov. 17 & Nov. 29
Nov. 17:
Diptychon for nine players
Peabody Camerata
Gene Young, conductor
- Nov. 29:
(1) Archi for piano solo;
(2) Combinazioni III for oboe-English horn, narrator and percussion (Text: Jean Rubin);
(3) A due I for flutes and harp;
(4) Senza più peso from Two madrigals for chamber choir;
(5) Fantasiemusik for violoncello and piano;
(6) Monophony V for saxophone solo;
(7) Diptychon for nine players
The music of Robert Hall Lewis

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	(1) Lis Goldman Weiss, piano; (2) James Ostryniec, oboe-English horn; Rheda Becker, narrator; Kuljit Rehncy, percussion; (3) Bonnie Lake, flutes; (4) Peabody Concert Singers: Kuljit Rehncy, percussion; Edward Polochick, conductor; (5) Mihaly Virizlay, cello; (6) James Cunningham, alto saxophone; (7) Peabody Camerata, Gene Young, conductor Mirian A. Friedberg Concert Hall Peabody Conservatory of Music, Peabody Institute of the Johns Hopkins University Note: Sylvia Adalman Artist Recital Series
1989 Jan. 24	Duo for marimba and percussion Barry Dove, marimba Peabody Conservatory of Music, The Peabody Institute of The Johns Hopkins University Note 1: Sylvia Adalman Artist Recital Series Note 2: Jonathan Haas presents KETTLES AND COMPANY
1989 Jan. 27	Archi for solo piano Lisa Goldman, piano Washington Music Ensemble Kay Spiritual Life Center, American University Note 1: Festival America III, 1989 Note 2: American Horizons—From New York to California
1989 Mar. 12	Dimensioni (1988) Almont Ensemble David Stenske, violin; Cynthia Fogg, viola; Tom Flaherty, cello; Al Rice, clarinet; Charlotte Zelka, piano Pasadena Conservatory of Music, Pasadena, California Note: premiere performance; written for and commissioned by the Almont Ensemble
1989 Oct. 6	(1) Music of Darkness and Light (1983); (2) Monophony VII (1972) (1) Tidewater Chamber Players: Jeff Silberschlag and Robert Birch, trumpets; Lisa Ford, horn; Janice Owens, trombone; Nelson Wagener, tuba (2) Jeff Silberschlag, trumpet Montgomery Recital Hall, St. Mary's College of Maryland Note: Day for Maryland Composers
1989 Oct. 17 & Nov. 5	Dimensioni American Camerata for New Music John Stephens, conductor LeClerc Auditorium, College of Notre Dame of Maryland University Auditorium, University of the District of Columbia
1989 Oct. 24	Archi Contemporary Music Alliance Stuttgart, John Van Buren Studio Landesgirokasse, Stuttgart, Germany Note: Neue Musik aus der neuen Welt

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	1989 Nov. 6 Fantasiemusik for cello and piano (1973) Mihály Virizlay, cello; Robin Kissinger, piano [Goucher College] Note 1: Ars Viva II Note 2: A Celebration of American Music Week
	1989 Nov. 9 Combinazioni (1974) Shepherd School Percussion Ensemble Richard Brown, director Rice University, Shepherd School of Music, Nashville, Tennessee Note: Percussive Arts Society International Convention
	1989 Nov. 15 Combinazioni VI für Saxophon quartett (1987) Berliner Saxophon-Quartett Akademie der Künste, Berlin Note: 3 Tage Neue Musik in der Akademie der Künste
	1989 Nov. 15 Combinazioni II (1974) Shepherd School Percussion Ensemble Richard Brown, director Hamman Hall, Rice University, Shepherd School of Music Note: Festival of American Contemporary Music
150	1990 Jan. 23 Combinazione V Aeolus-Ensemble Wolfgang Bauer, Trompete; David Crist, Trompette; Paul Sharp, Horn; Huber Mayer, Posaune; Markus Theinert, Tuba Akademie der Künste Note: Festival Neuer Musik, Berlin
131	1990 Feb. 13 Music for twelve players (1965) USC Contemporary Music Ensemble Don Crockett, conductor University of Southern California, School of Music
	1990 Mar. 2 Diptychon for nine players (1984) Contemporary Chamber Players Ralph Shapey, music director and conductor University of Chicago, Department of Music, Mandel Hall Note: Chicago premiere
	1990 Mar. 4 A due V: Alleluia (1987) Neva Pilgrim, soprano; Edward Smith, harpsichord & piano Colgate University, Department of Music, Colgate Memorial Chapel, Hamilton, NY Note: premiere
	1990 Mar. 12 Fantasiemusik II for clarinet and piano (1978) New York New Music Ensemble Elizabeth DiFelice, piano; Jean Kopperud, clarinet Merkin Concert Hall, Abraham Goodman House Note: first New York performance

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	1990 Apr. 29 Combinazione IV for cello and piano Dumbarton United Methodist Church, Washington, D.C. Note: Hans Kindler Foundation and the National Capital Cello Club
	1990 May 20 A due [II] for oboe and percussion Patricia Morehead, oboe & English horn; Dane Richeson, percussion Southend Music Works, Chicago, Illinois Note: CUBE presents "A Different Drummer"
	1990 June 11 Monophony X Phyllis Bryn-Julson, soprano Ordway Music Theatre, St. Paul Note: Art Song Minnesota, Recital
132	1990 July 13 Music for twelve players Tidewater Music Festival Montgomery Fine Arts Center, St. Mary's College of Maryland
	1990 Oct. 1 Combinazioni IV for cello and piano David Hardy, cello; Kathryn Brake, piano Goucher College, Merrick Hall Note: Ars Viva I
	1990 Oct. 28 Symphony no. 4 American Composers Orchestra Dennis Russell Davies, conductor Carnegie Hall Note: Music in the Present Tense
	1990 Oct. 29 Fantasiemusik II for clarinet and piano Stephanie Dickinson, clarinet; Lisa Weiss, piano Goucher College Note: Rosenberg Scholar Senior Student Recital
	1990 Nov. 12 A due V for soprano and piano Elizabeth Lawrence, soprano; Mark Markham, piano Goucher College, Merrick Hall Note: Ars Viva II Concert in Celebration of American Music Week
	1990 Nov. Combinazioni XI Berliner Saxophone Quartett
	1990 Dec. 3 A due V for soprano and piano (1987) Elizabeth Lawrence, soprano; Mark Markham, piano Contemporary Music Forum Ward Recital Hall, The Catholic University of America, Washington, D.C.
	1991 Feb.10 Fantasiemusik II (1978) Jean Kopperund, clarinet; James Winn, piano New York New Music Ensemble Baltimore Museum of Art

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	Note: Chamber Music Society of Baltimore
1991 Mar. 4	Dimensioni (1988) American Camerata for New Music John Stephens, conductor Goucher College, Merrick Lecture Hall Note: Ars Viva III
1991 Mar. 4	Archi für Klavier (1986) Rainer Klaas, Klavier Hochschule für Musik Würzburg, Kleiner Saal Note 1: (Deutsche Erstaufführung) Note 2: Studio Für Neue Musik im Tonkünstlerverband Würzburg
1991 Mar. 14	Combinazioni IV (1971) David Cowley, cello; Bruce Wise, piano Department of Music, University of Wisconsin, Oshkosh Note: first Wisconsin performance
1991 Nov. 17	A due IV (1981) Bert Bolin, trombone; Joseph Patrick, percussion Contemporary Music Ensemble Gerhard Samuel, music director Cincinnati College Conservatory of Music, Patricia Corbett Theatre
1991 Nov. 20	Inflections II for violin, cello and piano Ensemble Wiener Collage, Vienna, Austria Cincinnati College Conservatory of Music, Patricia Corbett Theatre Note: Visiting Composers Series 1991-92, Austrian Music Since 1945
1992 Jan. 28	Monophony I Kristin L. Brooks, flute Leakin Hall, Peabody Conservatory of Music, Peabody Institute of the Johns Hopkins University Note: Recital Program
1992 Feb. 3	Toccata for violin and percussion (1963) Xi Chen, violin; Brian Kushmaul, percussion Esther Boyer College of Music, Temple University, Philadelphia Note: Klein Recital Hall Masters Recital
1992 Feb. 10	[Works by Robert Hall Lewis among others] POLARIS (debut performance of the newly formed contemporary music ensemble) Robin Kissinger, founder and artistic director Goucher College, Merrick Hall Note: Freedom Concert
1992 Feb. 14	Combinazioni II Ian Finkel, xylophone Peabody Percussion Ensemble Jonathan Haas, director Peabody Conservatory of Music, Peabody Institute of the Johns Hopkins University
1992 Feb. 17	

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- Toccata for violin and percussion (1963)
Alan Abel, conductor; Xi Chen, violin; Stephen Dinion, percussion
Esther Boyer College of Music, Temple University, Philadelphia
Note: Klein Recital Hall Masters Recital
- 1992 Mar. 23
(1) Combinazioni III for oboe-English horn, narrator and percussion (1976), Text: Jean Rubin; (2) Archi for piano solo (1986);
(3) A due VII for bassoon and piano (1990);
(4) A due V for soprano and piano (1987);
(5) Combinazioni IV for violoncello and piano (1977);
(6) String quartet no. I (1956)
Music of Robert Hall Lewis
Sara Watkins, oboe-English horn; John Shirley-Quirk, narrator; Kuljit Rehncy, percussion; Lisa Weiss, piano; Deborah Greitzer, bassoon; Jeff Silberschlag, trumpet; Elizabeth Lawrence, soprano; Mark Markham, piano; David Hardy, cello; Kathryn Brake, piano; Ars Viva String Quartet: Diane Duraffourg, violin; Injoo Choi, violin; Helen Callus, viola; Arkadiusz Tesarczyk, cello
Goucher College, Department of Music
Note 1: Ars Viva IV
Note 2: American premiere of A due VII
- 1992 Apr. 17
Immagini e dialoghi per orchestra
Orchestra Filarmonica Giovanile
Michele Trenti, direttore

Teatro Politeama Genovese, Genova, Italia
Note: In onore degli Equipaggi delle Tall Ships
- 1992 May 4
A due IV for trombone and percussion
Joel Borrelli, trombone
Peabody Conservatory of Music, Peabody Institute of the Johns Hopkins University
Miriam Friedberg Concert Hall
Note: Recital Program
- 1992 Sept. 30
Atto for string orchestra
Goucher Chamber Symphon
Sebrina M. Alfonso, music director
Robert Hall Lewis, guest conductor
Kraushaar Auditorium, Goucher College
- 1992 Oct. 24
Archi for piano solo (1985)
Lisa Weiss, piano
Sage Hall, Smith College
- 1992 Oct. 24
Images and dialogue
Peabody Symphony Orchestra
Hajime Teri Murai, music director
Peabody Conservatory of Music, Peabody Institute of the Johns Hopkins University
Miriam Friedberg Concert Hall
Note 1: Arthur Friedheim Memorial Concert
Note 2: American premiere
- 1992 Oct. 28
Quartet no. 1
Maia Quartet

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	National Building Museum, Washington, D.C. Note: Music in the Great Hall
1992 Nov. 2	String quartet no. I Maia String Quartet Timothy Shiu, violin; Amy Kuhlmann, violin; Elizabeth Oakes, viola; Kenneth R. Law, Jr., cello Note: Ars Viva I; Concert in Celebration of American Music Week
1992 Nov. 15	String quartet no. 1 (1969) Maia Quartet The Cathedral of Mary Our Queen, Baltimore, MD
1993 Feb. 17	Osservazioni I (1975) for flutes, piano and percussion Nancy Stagnitta, flutes; Lisa Weiss, piano; Randall Eyles, percussion Contemporary Music Forum Frances and Armand Hammer Auditorium, Corcoran Gallery of Art
1993 Mar. 6	Fantasiemusik I (1973) Robert Marsh, cello; Eric Larsen, piano Crawford Hall, North Carolina School of the Arts Note: Faculty Recital
1993 Mar. 9	Fantasiemusik I (1973) Robert Marsh, cello; Eric Larsen, piano North Carolina School of the Arts Chamber Players Weill Recital Hall at Carnegie Hall, NY
1993 Mar. 21	Nine visions (1992) Opus 3 Charles Wetherbee, violin; David Hardy, cello; Lisa Emenheiser Logan, piano Washington Conservatory Note 1: Metropolitan Artists' Series Note 2: world premiere
1993 Apr. 13	Monophony VIII for trombone solo Joel L. Borrelli-Boudreau, trombone Merrick Hall, Goucher College Note: Ars Viva III featuring the Washington Brass
1993 Apr. 18	Combinazioni VI (1986) Berliner Saxophon Quartett Pick-Staiger Concert Hall, Northwestern University School of Music
1993 Apr. 21	Combinazioni VI (1986) Berliner Saxophon Quartett Killian Hall, MIT Note 1: MIT Music and Theater Arts and the Goethe-Institut Note 2: includes WGBH, Live on Pro Musica, Boston MA Radio Performance
1993 Apr. 21	Combinazioni VI (1986) Berliner Saxophon Quartett Kilian Hall, MIT

PROGRAMS

<i>Box/Folder</i>	<i>Contents</i>
1993 Apr. 27	Monophony VII for solo trumpet (1977) Michael Brydenfelt, trumpet Danish Seaman's Church, Brooklyn, NY Note: Music for Trumpet and Piano
1993 Apr. 27	Combinazioni VI (1986) Berlin Saxophone Quartet Merrick Hall, Goucher College Note 1: Ars Viva IV Note 2: commissioned by the Academy of Arts of Berlin for the Berlin Saxophone Quartet
1993 June 13	Combinazioni I per clarinetto, violino, violoncello, pianoforte [Incontro con Robert Hall Lewis] Marco Cresci, clarinetto; Mauro Rossi, violino; Tatiana Patella, violoncello; Andrea Carnevali, pianoforte Auditorium della Civica Scuola di Musica, Milano
1993 Sept. 23	Archi (1986) Eliza Garth, piano Zaas de Unie, Rotterdam, Holland
1993 Oct. 4	Archi (1986) Eliza Garth, piano Merrick Hall, Goucher College Note: Ars Viva I
1993 Nov. 13	(1) Monophony V; (2) Archi; (3) Nuances (1) Jacques Desloges, alto saxophone (2) Martine Pitte, piano (3) Adèle Auriol, violin; Bernard Fauchet, piano Atelier de Musique Contemporaine Ville de Saint-Germain-en-Laye, France
1993 Dec. 6	Osservazioni I for flutes, piano and percussion (1976) Dorothy Stone, flute; Delores Stevens, piano; Amy Knoles, percussion Los Angeles County Museum of Art Note 1: Monday Evening Concerts, International New Music Festival Note 2: Los Angeles premiere
1994 Feb. 17	Osservazioni I (1975) Contemporary Music Forum Washington, D.C.
1994 Feb. 27	A due V (1987) Ulrike Stöve, Sopran; Christioph Israel, Klavier Hochschule der Künste Berlin Note: Das Lied, Liederabend der Interpretationsklasse Prof. Aribert Reimann
1994 Mar. 7	A due III for bassoon and harp

PROGRAMS

Box/Folder

Contents

- James Westhoff, bassoon; Iraida Poberezhnaya, harp
Merrick Hall, Goucher College
Note 1: Ars Viva III, International Spectrum Concert
Note 2: world premiere
- 1994 Apr. 10
String quartet no. 4 ("Seven Environments") (1993)
Cuarteto Latinoamericano
Baltimore Museum of Art
Note 1: Chamber Music Society of Baltimore
Note 2: world premiere
- 1994 Apr. 10
Inflections II
Reynaldo Reyes, piano; Zoltan Szabo, violin; Cecylia Barczyk, cello
Towson State University Music Department
- 1994 Apr. 10-11
Nine visions for piano trio
Opus 3 Trio
Charles Wetherbee, violin; David Hardy, cello; Lisa Emenheiser Logan, piano
- Merrick Hall, Goucher College
Note 1: Ars Viva Concert
Note 2: Baltimore premiere
- 1994 Oct. 24
Nuance[s]
Adèle Auriol, violin; Bernard Fauchet, piano
Hatfield Library, Willamette University; Salem, Oregon
- 1994 Oct. 31
Nuances for violin and piano
Adèle Auriol, violin; Bernard Fauchet, piano—Violin and Piano Duo
Merrick Hall, Goucher College
Note: Ars Viva II
- 1994 Nov. 2
(1) Tangents for double brass quartet (1972);
(2) Osservazioni I for flutes, piano and percussion (1974);
(3) Monophony X for soprano solo (1982);
(4) Nine visions for piano trio (1992);
(5) Five movements for piano (1960);
(6) Monologo for timpani solo (1992);
(7) Diptychon for nine players (1984)
Music of Robert Hall Lewis
(1) and (7) Peabody Camerata, Robert Hall Lewis, guest conductor;
(2) Members of the Peabody Camerata;
(3) Phyllis Bryn-Julson, soprano;
(4) Opus 3 Trio;
(5) Lisa Weiss, piano;
(6) Jonathan Haas, timpani
Peabody Conservatory of Music
Note 1: Sylvia Adalman Artist Recital Series:
Note: (2) Osservazioni, first Baltimore performance; (3) Monophony X, first Baltimore performance
- 1994 Nov. 4
A due III
Deborah Greitzer, bassoon; Susan Jolles, harp
Montgomery Recital Hall, St. Mary's College of Maryland

PROGRAMS

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Contents

- Note: Tidewater Concert Series, Deborah Greitzer, director
- 1994 Nov. 18 & 21
Monophonie II für Oboe solo
Matthias Arter, oboe
Nov. 18: Radio Studio Bern; Nov. 21: Radio Studio Zürich
- 1994 Dec. 12
Nuances (1974)
Kevin Lawrence, violin; Eric Larsen, piano
Baltimore Museum of Art
Note: Chamber Music Society of Baltimore
- 1995 May 11
Osservazioni I for flute/alto flute/piccolo, piano and percussion (1975)
Jennifer Horn, flutes; Joel Schoenhals, piano; Ben Rankin, percussion
Kilbourn Hall, Eastman School of Music
Note: Recital: Jennifer Horn, flute—candidate for the degree Master of Music in
Performance and Literature (flute)
- 1995 July 28-29
Inflections I (1969)
Robert Wenger, double bass
Summergarden 1995, Museum of Modern Art Sculpture Garden
Note: Coming of Age: The Flowering of American Music 1945-1970
- 1995 Sept. 17
Archi
Markus Stange, Klavier
Ludwigshafen am Rhein
Note: Nachbar Amerika: Amerikanische Klaviermusik
- 1995 Oct. 23
Sonata for solo violin (1968)
Charles Wetherbee, violin
Merrick Hall, Goucher College
Note: Ars Viva I
- 1996 Feb. 16
Introduction – Variation – Postlude for harpsichord
Asako Hirabayashi, harpsichordist
Merrick Hall, Goucher College
Note: Ars Viva III
- 1996 Apr. 11
Nine visions [for] violin, cello, and piano (1992)
Contemporary Music Forum
Canadian Embassy, Washington, D.C.
- 1996 Apr. 13
Introduction – Variation – Postlude for harpsichord
Asako Hirabayashi, harpsichordist
Weill Recital Hall at Carnegie Hall
Note: Special Presentation Winners Series
- 1996 Apr. 29
Archi [two movements: Declamando, Andante quasi marola funebre]
Eliza Garth, piano
Baltimore Museum of Art
Note: Chamber Music Society of Baltimore
- 1996 Apr. 30
(1) Atto;
(2) Five movements for piano;

PROGRAMS

<i>Box/Folder</i>	<i>Contents</i>
	(3) Monophony I In Memoriam Robert Hall Lewis (1) recording of The Philharmonia Orchestra, Robert Hall Lewis, conductor; (2) Lisa Goldman Weiss, piano; (3) Bonnie Lake, flute Haebler Memorial Chapel
	1997 Feb. 9 (1) Five movements for piano; (2) Nuances; (3) Sonata for solo violin; (4) Monophony I Memorial Concert honoring Dr. Robert Hall Lewis (1) Lisa Weiss, piano; (2) Theophanis Dymiotis, violin; Katherine Jacobson, piano; (3) Theophanis Dymiotis, violin; (4) Bonnie Lake, flute Merrick Hall, Goucher College Goucher College Department of Music
	1997 March 2 Nuances Duo Adèle Auriol-Bernard Fauchet, violin and piano Baltimore Museum of Art Note: Chamber Music Society of Baltimore
	1997 Apr. 27 Serenades II Members of the New Music Consort Elizabeth Brown, flutist; Gregory Hesselink, violoncellist; Margaret Kampmeier, pianist Baltimore Museum of Art Note 1: Chamber Music Society of Baltimore Note 2: performed in memoriam
150	No date Monophony I for solo flute Nettlefold Hall Note: Lambeth Music Award
132	No date (1) Serenades; (2) [Unknown work]
	About Others
133	1956 Apr. 17 ZyklusIII Neue und Unbekannte Musik 1957 May 23 Concert of America Fulbright students, Vienna 1960 May 29 Chamber orchestra of members of the Baltimore Chamber Orchestra 1961 Apr. 3 Chamber Music Society of Baltimore 1963 Jan. 13-Feb. 3 Celebration of the opening of the College Center, Goucher College 1963-64 National Association for American Composers and Conductors 1964 July 24-26 Boston Symphony Orchestra, Tanglewood 1964 Aug. 9-13 Boston Symphony Orchestra, Tanglewood 1968 May 30 Baltimore Symphony Orchestra, American Composer's Project 1969 Oct. 25 Ninth annual United Nations concert

PROGRAMS

<i>Box/Folder</i>	<i>Contents</i>
	1971 Oct. Vienna events
	1974 Jan.-May Peabody Conservatory of Music, Concert series
	1975 Oct. 29 Harvey Phillips and twentieth century innovations, Tuba recital series
	1976 Mar. 7 Chamber Music Society of Baltimore
	1976 Apr. 11 Chamber Music Society of Baltimore
	1976 May Contemporary Music Forum, Third Monday concert series
	1977 Jan. 30 Westwood wind quintet
	1977 Mar. 4-16 Baltimore Symphony Orchestra
	1977 Mar. 11 Baylor University, Wind Ensemble
	1977 Nov. 2 UCLA Symphony Band and Wind Ensemble
	1978 Apr. 18-May 25 Peabody Institute's American Salute: Festival of American Music & Musicians
	1979 Nov. 19 Group for Contemporary Music, Manhattan School of Music
	1980 Jan.-June Nash Ensemble, South Banks concert
	1980 July-Aug Programme des Manifestations Temporaires, Centre Georges Pompidou
	1980 Oct.-Nov. I Solisti, Nella Musica Contemporanea
	1980 Oct. Programme des Manifestations Temporaires, Centre Georges Pompidou
	1980 Oct. 26-Nov. 30 Wochen der Zeitgenossischen Österreichischen Musik
	1980 Nov.-Dec. Nuova Consonanza, Festival Franco Evangelisti
	1980 July 24 The Varese Ensemble
	1980 Dec. 17-19 Donaueschinger Musiktage
	[1980?] Oct. 16 Saxophonerie au pre Saint Gervais
	[1980?] Oct. 30 Ensemble Modern der Jungen Deutschen Philharmonie
	1980 Nov. 25-30 Internationales Komponisten Seminar
	1980 Opera Tre Atti di Luciano Berio, Teatro dell Opera
	1980-1981 Accademia Nazionale di Santa Cecilia
	1980-1981 Abonnements, Vienna
	1980-1981 WDR Konzerte
	1980-1981 Stiftung alte Kirche Boswil, Verein Künstlerhaus Boswil
	1980-1981 Teatro alla Scala
	1981 Mar. 2 Ensemble Intercontemporain
	1981 Mar. 7 Musik der Gegenwart
	1981 Mar. 23 Mondoteatro
	1981 May 16 Stagione Sinfonica Pubblica I Concerti di Roma
	1982 Jan. 22 Lincoln Center, Juilliard Orchestra
	1982 Feb. 7 Chamber Music Society of Baltimore
	1982 Feb. 21 Goucher College concert series
	1982 Apr. 4-May 30 National Gallery of Art
	1982 Apr. 22-25 American Society of University Composers / Conference
	1982 June 21-24 Ensemble Intercontemporain et Ircam, Centre Georges Pompidou
	1983 Mar. 18 United States Army Band, New York Brass Conference
	1983 Mar. 20 Augustana Brass Choir, New York Brass Conference
	1983 Sept. 29-Nov. 5 Baltimore Symphony Orchestra
	1983 Oct. 28-31 Sixteenth Festival of Chamber Music, Library of Congress
	1984 Feb. 20 Philharmonia Orchestra, Carnegie Hall
	1984 June 29 Conservatoire National Supérieur de Musique de Paris
	1984 July 15-Aug. 1 Internationale Ferienkurse für neue Musik
134	1985 Feb. 21 American Composers Orchestra, Alice Tully Hall
	1985 Mar. 4 The Oklahoma Woodwind Quintet
	1985 Apr. 2 Group for Contemporary Music
	1985 Apr. 14 Chamber Music Society of Baltimore

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1985 May 19	Eastman Viola Ensemble
1985 Aug. 14-17	Center for American Music, Manhattan and Algonquin String Quartet
1985 Oct.	Chamber Music Society of Baltimore
1986	International Ferienkurse für neue Musik
1986 Mar.- Apr.	Shriver Hall Concert Series
1986 Apr.	Chamber Music Society of Baltimore
1986 Oct. 16	Deutsch-Amerikanische Interpretation Zeitgenössischen Musik
1989 May 2	University of Wisconsin, River Falls, New Music Ensemble
1989 Nov. 24-29	Tage für neue Musik, Stuttgart
1989-90	Gainesville Pro Musica Concert Series
1990 Jan.	L'Atelier de Musique Contemporaine
1990 Feb. 25	Chamber music Society of Baltimore
1990 Oct. 22	Chamber Music Society of Baltimore
1990-91	Philharmonia
1991 Feb. 21	Ensemble Intercontemporain, Carnegie Hall
1991 Mar. 18-20	Western Illinois University, Twentieth Century Music Festival
1991 Oct. 28	Goucher College, Department of Music, Ars Viva
1991 Nov. 4	Goucher College, Department of Music, Ars Viva.
1992 Apr.-May	Carnegie Hall, Stagebill
1992 June 22	Rome, Conservatorio di Santa Cecilia
1992 Oct.-Dec.	Neue Musik in Stuttgart, No.3 and no.4
1992-1993	ProQuartet season program
1993 Apr. 2-4	Electronic and Computer Music at the Peabody Institute
1993 Nov. 8	Goucher College, Department of Music, International Spectrum Concert
1994 May 14	American Composer's Orchestra, Carnegie Hall
1995 Jan. 14	Kennedy Center
1995 Feb. 13-23	Louisiana State University Fiftieth Annual Festival of Contemporary Music
1995 Mar. 23	New Jersey Percussion Ensemble
1995 Apr. 3	Goucher College, Department of Music International Spectrum Concert
1995 Apr. 9	Boston Composers String Quartet, Chamber Music Society of Baltimore
1995 May 16-17	Heidelberg-Mannheim, Staatliche Hochschule für Musik
1995 Sept.-1996 Mar.	Society for New Music
1995 Oct. 1	Colorado String Quartet, Chamber Music Society of Baltimore
1995 Oct.-1996 Apr.	Contemporary Music Forum
1995 Nov. 30	Goucher College, Department of Music, Explorations into a Veiled Past
1995 Dec.3	American Chamber Players, Chamber Music Society of Baltimore

CLIPPINGS

Concert Announcements

135	[1934? and 1942?]
	1940s
	[1943 or 1945?]

CLIPPINGS

<i>Box/Folder</i>	<i>Contents</i>
	1950s 1958 May 18 / 1959 Aug. 11 and Dec. 18, 20-21 1960s 1969-70 1970s 1980s 1990s Unknown dates
	Recordings: Releases /Reviews
	1970s 1980s 1990s Unknown dates
	Reviews
	[1938-1942?] 1941 Oct. 24 and Oct. 28 1950s 1960s 1970s (2 folders) 1980s 1990s Unknown dates
136	

PHOTOGRAPHS

N.B. For more information about the photographs, see Appendix B.

137A	Photocopies of photographs (4 folders)
	RHL Alone
137B	Baby Early childhood through adolescence B&W (2 folders)
139	Color Adult
137B	B&W
152	Color
	RHL and Family
137B	RHL with Father RHL with Mother B&W
139	Color RHL with Family
137B	B&W (2 folders)
139	Color prints and slide

PHOTOGRAPHS

<i>Box/Folder</i>	<i>Contents</i>
	RHL's Parents
137B	Father alone and with others
	Mother alone
	B&W (3 folders)
139	Color
	Mother alone and with others
137B	B&W (2 folders)
139	Color
	Father and Mother alone and with others
	RHL's Maternal Grandparents and Extended Family
137B	Maternal Grandparents (6 folders)
	With Extended Family
138	B&W (2 folders)
139	Color (3 folders)
138	Extended Family
	Fisher, Leona Hall and Forest Fisher
	Hall, Arthur W., Jr. includes Norma Bassett Hall (2 folders)
151	Hall Arthur W., Jr.
	Oklahoma Home
138	Hall, Edwin and John Hall
	Hall, Leona
	Professional
	Early
	In Oklahoma and Paris
	In Rochester
	In Vienna
	B&W
139	Color
138	With Frankie Masters Band
151	With Frankie Masters Band (11x14)
	With [Herb Miller?] Band
	With Ray Herbeck and His Music with Romance
	Later
	In Baltimore
138	B&W
139	Color
	In Genoa
	Color
138	London (2 folders)
	RHL with others
	B&W
139	Color
	Others
138	B&W
	Apostel, Hans Erich, 1952 July
	Glanz, Harry, 1948 Aug.

BOOKS AND PERIODICALS

<i>Box/Folder</i>	<i>Contents</i>
150	Complete list of books and original materials laid in books
	Books on open shelves
	S = Signed by RHL; A = Annotated by RHL
	<i>Doblingers Verlagsnachrichten</i> , 1973 Note: contains information in German regarding RHL's Austrian teachers: Hans Erich Apostel and Karl Schiske; biography of Apostel was written by Eugene Hartzell, another of only 3 American students who studied with Apostel and a colleague of RHL during the Fulbright years
	<i>Musical Quarterly</i> 1960 Apr., vol. 46, no. 2 Note: A Laid in: 1 p. ms. in pencil in RHL's hand 1962 July, vol. 48, no. 3 Note: A 1963 Jan., vol. 49, no. 1 Note: A 1965 July, vol. 51, no. 3 Note: A
	<i>Perspectives of new music</i> 1963 Spring, vol. 1, no. 2 Note: A
	Allen, E. L. <i>Guide book to western thought</i> Note: S, A
	Andrews, H. K. <i>The Oxford harmony</i> , vol. 2 Note: A
	Apel, Willi. <i>Harvard dictionary of music</i> , 1st ed., 1944, 6th printing Note: S, A; Eastman address -----, <i>Harvard dictionary of music</i> , 2nd ed. Laid in: 42 p. of miscellaneous notes in pencil and ink in RHL's hand; 1p. photocopy of music ms.; 7 p. typed notes; 4 p. printed notes
	Austin, William. <i>Music in the 20th century</i> Note: S, A Laid in: 2 p. notes in ink in RHL's hand
	Barlow, Wayne. <i>Foundations of music</i> , 1957 Note: Eastman text; signed "Bob Lewis"
	Bartholomew, Wilmer. <i>Acoustics of music</i> Note: A Laid in: 4 p. of notes in pencil and ink in RHL's hand
	Barzun, Jacques, <i>Berlioz and his century - Introduction to the age of romanticism</i> Note: A
	Berry, Wallace. <i>Form in music</i> Note: A
	Boretz, Benjamin and Edward T. Cone. <i>Perspectives on Schoenberg and Stravinsky</i> Note: S, A
	Boulez, Pierre. <i>Boulez on music today</i> Note: A -----, <i>Penser la musique aujourd'hui</i> Note: S, A
	Brindle, Reginald Smith. <i>Contemporary percussion</i>

BOOKS and PERIODICALS

<i>Box/Folder</i>	<i>Contents</i>
	Note: S, A; includes 45 rpm sound disc inside back cover
	Brindle, Reginald Smith. <i>Serial composition</i>
	Note: S, A
	Brown, Howard M.. <i>Music in the renaissance</i>
	Note: A
	Bukofzer, Manfred F. <i>Music in the baroque era</i>
	Note: S, A
	Cagno, Michael and Ben D'Arlon. <i>Rapid Italian for students and tourists</i>
	Note: A
	Laid in: 2 p. notes in ink in RHL's hand
	Carner, Mosco. <i>A study of twentieth century harmony, 2nd ed.</i>
	Note: S, A
	Chase, Gilbert. <i>America's music</i>
	Note: S, A
	Citron, Pierre. <i>Couperin</i>
	Laid in: 2 p. typed article about Markévitch in French, annotated in pencil not in RHL's hand
	Culver, Charles. <i>Musical acoustics</i>
	Note: S, A
	Laid in: 2 p. notes in ink in RHL's hand
	Davison, Archibald T. <i>Choral conducting</i>
	Note: S, A
	Laid in: 21 p. notes in pencil and ink in RHL's hand
	Dibelius, Ulrich. <i>Moderne Musik 1945-1965</i>
	Note: A
	DuBois, Theodore. <i>Traité d'harmonie: Theorique et pratique</i>
	Note: A
	Laid in: 3 p. of music notations in RHL's hand
	Dutilleux, Henri. <i>Mystere et memoire de sons ...entretiens avec Claude Glayman</i>
	Note: Very nice remarks to RHL from Dutilleux on first page
	Eimert, Herbert, ed. with collaboration of Karlheinz Stockhausen. <i>Die Reihe: 1 Elektronische Musik</i>
	Note: A; in German
	-----, <i>Die Reihe: 1 Electronic music</i>
	Note: A; in English
	-----, <i>Die Reihe: 2 Anton Webern</i>
	Note: A; in German
	-----, <i>Die Reihe: 4 Young composers</i>
	Note: A; in English
	-----, <i>Die Reihe: Reports analyses</i>
	Note: A; in English
	Einstein, Alfred. <i>Music in the romantic era</i>
	Note: S, A
	Ewen, David. <i>Romain Rolland's essays on music</i>
	Note: Gift to RHL from Alexander Broude
	Fellows, Edmund. <i>English madrigal composers</i>
	Note: S, A
	Goetschius, Percy. <i>The larger forms of musical composition</i>
	Note: original belonged to Arthur Franckenpohl

BOOKS and PERIODICALS

<i>Box/Folder</i>	<i>Contents</i>
	Goldman, Richard F. <i>Harmony in western music</i> Note: chapter 10 annotated; S, A
	Grout, Donald Jay. <i>Short history of opera</i> Note: S, A; Eastman address
	Hindemith, Paul. <i>The craft of musical composition: Theory, vol. 1</i> Note: S, A
	Hodeir, André. <i>Since Debussy: A view of contemporary music</i> Note: S, A
	Kennan, Kent. <i>Orchestration workbook III</i> Laid in: 1 p. notes in ink in RHL's hand; 1 p. grades and schedule in blue pencil and ink in RHL's hand for Orchestration Class 415-416 and Advanced Orchestration; 1 p. typed memo from Office of the Registrar, Peabody Institute of the Johns Hopkins University <i>see also Teaching Materials</i> , Student exams, Orchestration 415
	Kotonski, Wlodzimierz. <i>Sclaginstrumente im modernen Orchester</i> Note: A Laid in: 30 p. notes in ink in RHL's hand
	Krenek, Ernest. <i>Studies in counterpoint</i> Note: A
	Krenek, Ernest. <i>Zwölfton kontrapunkt Studien</i> Note: S, A
	Landowski, Marcel. <i>Arthur Honegger</i> Note: A
	Lang, Paul Henry. <i>Music in western civilization</i> Note: S, A
	Lang, Paul H. and Nathan Broder. <i>Contemporary music in Europe: A comprehensive survey</i> Note: S, A
	Larue, Jan, ed. International Musicological Society: Report of the eighth congress, New York 1961 Note: S, A Laid in: 3 p. photocopy of typed American Musicological Society Newsletter, July 18, 1960
	Leibowitz, René. <i>Schoenberg and his school</i> Note: S, A
	Leichtentritt, Hugo. <i>Music, history, ideas</i> Note: S, A
	----- <i>Musical form</i> Note: S, A; Paris address
	Lindlar, Heinrich, ed. Kontrapunkte: 1 Hans Mersmann Note: S, A; in German
	----- Kontrapunkte: 2 Die Stimme der Komponisten Note: S, A; in German Laid in: 11 p. German vocabulary lists
	----- Kontrapunkte: 3 Hermann Erpf Note: S, A; in German
	----- Kontrapunkte: 5 Anton Webern Note: S, A; in German
	----- Kontrapunkte: 6 Karlheinz Stockhausen Note: S, A; in German
	Lincoln, Harry B., comp. & ed. Directory of music faculties in colleges and universities, U. S. and Canada, 1972-74 Note: A

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<i>Box/Folder</i>	<i>Contents</i>
	Longyear, Rey M. <i>Nineteenth-century romanticism in music</i> Note: A
	Lowinsky, Edward E. <i>Tonality and atonality in sixteenth-century music</i> Note: S, A
	Machlis, Joseph. <i>Introduction to contemporary music</i> Note: S, A
	MacPherson, Stewart. <i>Cameos of musical history</i> Note: S, A
	-----, <i>Form in music</i> Note: A
	Mason, Daniel Gregory. <i>The quartets of Beethoven</i> Note: A
	McCulloh, Byron. <i>The brass larynx</i> Note: poems by a friend and former classmate together in Oklahoma City, 1952
	McHose, Allen Irvine. <i>The contrapuntal harmonic technique of the 18th century</i> Note: Eastman School of Music Series; A
	-----, <i>Teachers dictation manual</i> Note: Eastman School of Music Series; A Laid in: 1 p. music ms. in pencil, partly in RHL's hand and partly in another person's hand
	McSpadden, J. Walker. <i>Opera synopses</i> Note: S, A; Paris address
	Mellers, Wilfred. <i>Man and his music: Romanticism and the twentieth-century</i> Note: S, A
	Meyer, Leonard B. <i>Music, the arts, and ideas</i> Note: S, A Laid in: 1 p. notes in ink in RHL's hand
	Moldenhauer, Hans, comp. and Demar Irvine, ed., <i>Anton von Webern: Perspectives</i> Note: S, A
	Newlin, Dika. <i>Bruckner, Mahler, Schoenberg</i> Note: Originally the Property of U. S. Information Service Information Center, Vienna); A Laid in: 1 p. notes in ink in RHL's hand
	Nordwall, Ove, ed. <i>Lutoslawski</i> Note: A
	Palisca, Claude V. <i>Baroque music</i> Note: A
	Parrish, Carl and John F. Ohl. <i>Masterpieces of music before 1750</i> Note: A
	Perle, George. <i>Serial composition and atonality</i> Note: 1962 edition; annotated photocopied pages
	-----, <i>Serial composition and atonality</i> Note: 1972 3rd edition; S, A Laid in: p. 53-61 photocopied printed text from another publication, annotated in pencil in RHL's hand
	Piston, Walter. <i>Harmony, 3rd ed.</i> Note: S, A
	-----, <i>Orchestration</i> Note: S, A Laid in: 5 p. music ms. and notes in pencil and in ink in RHL's hand
	Piston, Walter and Mark Devoto. <i>Harmony, 4th ed.</i> Note: S, A
	Pooler, Frank and Brent Pierce. <i>New choral notation (A handbook)</i>

BOOKS and PERIODICALS

<i>Box/Folder</i>	<i>Contents</i>
	Note: S, A
	Ratz, Erwin. <i>Formenlehre</i> Note: S, A Laid in: 18 p. notes in pencil and ink in RHL's hand; 1 p. typed Errata sheet
	Rebay, Luciano. <i>Italian poetry</i> Note: A; possibly RHL intended to get permission to use a poem
	Reese, Gustave. <i>Fourscore classics of music literature</i> Note: S, A
	-----. <i>Music in the middle ages</i> Note: S, A
	-----. <i>Music in the renaissance</i> Note: S, A
	Riemann, Hugo. <i>Lehrbuch des einfachen, doppelten und imitierenden Kontrapunkts</i> Note: A
	Rimsky-Korsakov, Nicolas. <i>Principles of orchestration</i> Note: S, A; Eastman address
	Rochberg, George. <i>The hexachord and its relation to the 12-tone row</i> Note: S, A Laid in: 1 p. music ms. notation of set and its modification in pencil in RHL's hand
	Rogers, Bernard. <i>The art of orchestration</i> Note: 1 a.l.s. from Bernard Rogers Rogers to Robert Lewis and to B. B. McCulloh in Oklahoma City; dated Jan. 12, 1952; letter envelope taped to front end paper; clipping of photograph of Bernard Rogers taped to inside front cover; photocopies of letter, envelope, and clipping
	Sachs, Curt. <i>Our musical heritage</i> Note: signed Gerry Propper, Alcock 106; presumable annotations are not in RHL's hand
	Salzer, Felix. <i>Structural hearing</i> Note: 2 vols., both S Laid in vol. A: 4 p. notes in ink in RHL's hand; printed synopsis excerpt from book cover
	Schoenberg, Arnold. <i>Structural functions of harmony</i> Note: S Laid in: folded score paper with RHL notations
	-----. <i>Style and idea</i> Note: S, A
	Searle, Humphrey. <i>Twentieth-century counterpoint</i> Note: S, A
	Seay, Albert. <i>Music in the medieval world</i> Note: A
	Seiber, Mátyás. <i>The string quartets of Béla Bartók</i> Note: S
	Sessions, Roger. <i>The musical experience of the composer, performer, and listener</i> Note: S; Athenaeum edition 1962 Laid-in: 1 p. printed note includes printed signature of Eugene Ormandy re Ormandy's impression of Roger Sessions' 5th Symphony
	-----. <i>Questions about music</i> Note: S, A
	Shirlaw, Matthew. <i>The theory of harmony</i> Note: S, A
	Soderlund, Gustave Fredric. <i>Direct approach to counterpoint in sixteenth-century style</i> Note: S, A
	Steger, Hellmuth and Karl Howe. <i>Opernführer: von Monteverdi bis Hindemith</i> Note: A with vocabulary translations

BOOKS and PERIODICALS

<i>Box/Folder</i>	<i>Contents</i>
	Stephan, Rudolf. <i>Neue Musik</i> Note: S, A
	Stravinsky, Igor. <i>The poetics of music - in the form of six lessons</i> Note: John Huggler's name in front; annotations by RHL
	Stravinsky, Igor and Robert Craft. <i>Conversations with Igor Stravinsky</i> Note: S, A
	-----. <i>Expositions and developments</i> Note: A
	Strunk, Oliver, ed. <i>Source readings in music history: Antiquity and the middle ages</i> Note: A Laid-in: p. 12-13 photocopy of printed article from another publication, annotated in ink and blue pencil in RHL's hand
	Stuckenschmidt, H. H. <i>Arnold Schoenberg</i> Note: A
	-----. <i>Twentieth-century music</i> Note: A
	Thomas, Ernst, ed. Darmstädter Beiträge zur Neuen Musik IX: Notation Neuer Musik Note: S, A; in German
	-----. Darmstädter Beiträge zur Neuen Musik X: Form in der Neuen Musik Note: S, A; in German and English
	Thomson, Virgil. <i>The state of music</i> Note: A
	Toch, Ernst. <i>The shaping forces in music</i> Note: S, A
	Tovey, Donald Francis. <i>The main stream of music and other essays</i> Note: S, A
	Ulrich, Homer. <i>Chamber music - The growth and practice of an intimate art</i> Note: S, A
	-----. <i>Symphonic music - Its evolution since the renaissance</i> Note: S, A; Eastman address Laid in: 1 p. notes in ink in RHL's hand
	Veinus, Abraham. <i>The concerto</i> Note: S, A
	Winckel, Fritz. <i>Music, sound and sensation - A modern exposition</i> Note: S, A
	Wörner, Karl H. <i>Schoenberg's Moses and Aaron</i> Note: S, A Laid in: 2 p. printed synopsis from book cover
	Wuorinen, Charles. <i>Simple composition</i> Note: 1979 edition; A Laid in: 1 p. notes in ink in RHL's hand
	Yeston, Maury, ed. <i>Readings in Schenker analysis and other approaches</i> Note: Forte's essay heavily annotated Laid in: 1 p. printed musical excerpt, annotated in ink in RHL's hand

Appendix A: Chronological List of Robert Hall Lewis' Music

Publishers: **D** = Verlag Doblinger Musikhaus
P = C. F. Peters Corporation
S = Seesaw Music Corporation
T = Tetra Music Corporation
TP = Theodore Presser Company

- 1948 *Four Contrasts* for Piano
- 1949 *Suite* for Violin and Viola
- 1950 *Serenata* for Bassoon and Piano [original title possibly, *Romanza*]
- 1950 *Poem* for String Orchestra
- 1951 *Acquainted With the Night* for Soprano and Orchestra
Note: poem with same title by Robert Frost
- 1951 *Concert Overture* for Orchestra
Note: in partial fulfillment of requirement for Master of Music degree at Eastman School of Music
- 1951 *Sinfonia-Expression* for Orchestra
- 1956 *First String Quartet* **S**
- 1957 *Five Songs* for Soprano, Piano, Violoncello, Horn in F, B-flat Clarinet **S**
Note: dedicated to Hans Erich Apostel
- 1958 *Film Musik* (for Chamber Ensemble and Percussion)
Note: written for slide/film produced by Goucher College
- 1959 *Prelude and Finale* for Small Orchestra **TP**
Note: commissioned by Elliott Galkin, Chair of Music Department at Goucher College for Baltimore Chamber Orchestra; awarded first prize by LADO-National Association for American Composers and Conductors
- 1960 *Five Movements* for Piano **S**
- 1961-62 *Second String Quartet* **S**
Note: commissioned by the Chamber Music Society of Baltimore
- 1963 *Toccata* for Solo Violin and Percussion **T**
Note: Broude Brothers, Ltd., sole selling agent
- 1963 *Designs* for Orchestra **TP**
Note: commissioned by Baltimore Symphony Orchestra, Peter Herman Adler, conductor
- 1964 *First Symphony*
Note: in fulfillment of thesis requirement for Ph.D. in composition at Eastman School of Music; third and fourth movements are from *Designs for Orchestra*
- 1965 *Music for 12 Players* **TP**
Note: this work was originally entitled *Music for 14 Instruments*; written for and premiered by Gunther Schuller

Appendix A: Chronological List of Robert Hall Lewis' Music

- 1966 *Three Pieces* for Orchestra **TP**
- 1966 *Trio* for Violin, B-flat Clarinet, and Piano **D**
- 1966 *Music for Brass Quintet* **TP**
Note: dedicated to American Brass Quintet
- 1966 *Monophony I* for flute **D**
Note: commissioned by Bonnie Lake, flutist
- 1966-67 *Monophony III* for Clarinet **D**
Note: dedicated to Christopher Wolfe
- 1967 *Monophony IV* for Bassoon **D**
Note: dedicated to Julie Green
- 1967 *Concerto* for Chamber Orchestra, revised in 1972 **TP**
Note: revised version dedicated to Guggenheim Foundation
- 1968 *Tangents* for Double Brass Quintet **TP**
- 1968 *Monophony II* for Oboe **D**
Note: dedicated to James Ostryniec
- 1968 *Sonata* for Solo Violin **S**
- 1969 *Divertimento* for Six Instruments (Flute/Piccolo, B-flat Clarinet, Violin, Violoncello, and Piano) **TP**
Note: commissioned by Randolph S. Rothschild and Chamber Music Society of Baltimore to commemorate its 20th anniversary
- 1969 *Inflections I* for Double Bass **S & D**
Note: commissioned by double bassist, Bertram Turetzky
- 1970 *Serenades* for Piano **P**
Note: commissioned by Agi Rado, pianist
- 1970 *Inflections II* for Piano Trio **D**
- 1971-72 *Symphony No. 2* **TP**
Note: dedicated to Baltimore Symphony Orchestra and Sergiu Comissiona, conductor
- 1972 *Due Madrigali* for Mixed Chorus, Percussionist, and Offstage Vocal Quintet
Note: two poems by Giuseppe Ungaretti
- 1972 *Monophony VII* for Trumpet **D**
Note: dedicated to Thomas Stevens
- 1972 *Monophony IX* for Tuba **D**
- 1973 *Fantasiemusik I* for Violoncello and Piano
- 1973 *Combinazioni I* for Piano, Violin, B-flat Clarinet, and Violoncello **TP**

Appendix A: Chronological List of Robert Hall Lewis' Music

- 1973 *Osservazioni III* for Solo Violoncello
 Note: work originally entitled *Dimostrazioni*
- 1974 *Combinazioni II* for Eight Percussionists and Piano **TP**
 Note: composed for John Beck and Eastman Percussion Ensemble
- 1974 *Nuances I* for Violin and Piano **TP**
 Note: dedicated to Marilyn Neeley, pianist, and Robert Gerle, violinist
- 1974-75 *Nuances II* "Whale Lament" for Orchestra and Tape **TP**
 Note: commissioned for National Whale Symposium at University of Indiana, November,
 1975
- 1975 *Osservazioni I* for Flute (C, Alto, Piccolo), Piano, and Percussion **TP**
- 1976 *Three Prayers of Jane Austen* for Chorus, Piano, and Percussion **TP**
- 1976 *Monophony VI* for Horn in F **D**
 Note: dedicated to Calvin Smith
- 1976 *Serenades II* for Flute, Violoncello, and Piano **TP**
 Note: commissioned by Invitation to Great Music celebration of the Bicentennial
- 1976-77 *Duetto da Camera* for Violin and Piano **TP**
 Note: commissioned by McKim Fund in Library of Congress
- 1977 *Combinazioni III* for Oboe/English Horn, Percussion, and Narrator **TP**
- 1977 *Monophony VIII* for Trombone **D**
 Note: dedicated to John Marcellus
- 1977 *Combinazioni IV* for Violoncello and Piano **TP**
 Note: commissioned by Kindler Foundation in Library of Congress for 25th anniversary
 Kindler Memorial Concert; originally entitled *Facets for Violoncello and Piano*
- 1978 *Osservazioni II* for Winds, Keyboard, Percussion, and Harp **TP**
 Note: composed with assistance of Fellowship-Grant from National Endowment of the Arts
- 1978 *Fantasiemusik II* for B-flat Clarinet and Piano **TP**
 Note: dedicated to Arne Running
- 1979 *Irving Berlin Medley* for Orchestra
- 1980 *Kantaten* for Mixed Chorus and Piano **TP**
 Note: composed for and premiered by Gregg Smith Singers
- 1980 *Moto* for Orchestra **TP**
 Note: dedicated to Randolph S. Rothschild on occasion of his 70th birthday
- 1980-81 *Third String Quartet*
 Note: commissioned by Serge Koussevitzky Foundation in Library of Congress
- 1981 *Atto* for String Orchestra **TP**

Appendix A: Chronological List of Robert Hall Lewis' Music

- 1981 *A Due I* for Flute and Harp **D**
 Note: dedicated to Harvey Sollberger and Susan Jolles
- 1981 *A Due II* for Oboe/English Horn and Percussion **D**
 Note: dedicated to Richard Kravchak and Craig Paré
- 1982 *Combinazioni V* for Brass Quintet
- 1982 *Monophony V* for Saxophone **D**
- 1982 *Serenades III* for Viola Quartet **TP**
- 1983 *Monophony X* for Soprano **D**
 Note: Work apparently withdrawn; piano part added and reissued as *A Due V* for Soprano and Piano
- 1983 *Music of Darkness and Light* for Brass Quintet
 Note: composed for 11th annual New York Brass Conference in tribute to late Harry Glantz, former solo trumpet of NBC Symphony Orchestra
- 1983-85 *Quintet for Winds*
- 1984 *Diptychon* for Nine Players **TP**
- 1984 *A Due IV* for Trombone and Percussion **D**
- 1984 *Fantasiemusik III* for Saxophone, Piano, and Percussion **TP**
- 1985? *Symphony No. 3*
 Note: work unfinished
- 1985 *Destini* for Orchestra **TP**
 Note: dedicated to Leona and Forrest Fisher, his mother's sister and her husband
- 1986 *Archi* for Piano
- 1986 *Concerto* for String Orchestra, Trumpets, Keyboard, and Harp **TP**
 Note: composed with assistance of Fellowship-Grant from National Endowment for the Arts
- 1986 *A Due VI* for Violoncello and Percussion **D**
- 1987 *Combinazioni VI* for Saxophone Quartet
 Note: commissioned by Academy of Arts of Berlin for Berlin Saxophone Quartet
- 1987 *A Due V* for Soprano and Piano **D**
 Note: Monophony X with piano part added
- 1988 *Invenzioni* for Orchestra **TP**
 Note: commissioned by Baltimore Symphony Orchestra
- 1988 *Dimensioni* for B-flat Clarinet, Viola, Violoncello, and Piano
 Note: commissioned by Almont Ensemble
- 1989 *Three Movements on Scenes by Hieronymous Bosch* for Orchestra **TP**

Appendix A: Chronological List of Robert Hall Lewis' Music

Note: composed with assistance of Fellowship-Grant from National Endowment for the Arts

- 1990 *Symphony No. 4* **TP**
 Note: commissioned by American Composers Orchestra for their 50th anniversary
- 1991 *A Due VII* for Bassoon and Trumpet **D**
 Note: dedicated to Jeff Silberschlag and Deborah Greitzer
- 1992 *Images and Dialogues* for Orchestra **TP**
 Note: commissioned by Philharmonic Association of Genoa
- 1992 *Monologo* for Timpani Solo **TP**
 Note: dedicated to timpanist, Jonathan Haas
- 1992 *Nine Visions* for Piano Trio
 Note: commissioned by Opus 3
- 1993 *A Due III* for Bassoon and Harp **D**
- 1993 *String Quartet No. 4* "Seven Environments" **TP**
- 1994 *Otetto* for Chamber Ensemble
- 1995 *Scena* for String Ensemble **TP**
- 1995 *Introduction-Variations-Postlude* for Harpsichord
 Note: commissioned by Asako Hirabayashi, harpsichordist

Appendix B: Family Genealogy; Photographic Groups and Captions

Family genealogy

Bob's father:

Leonard Dodson Lewis

born 07/15/1886 in Fort Worth, Texas;
died 06/04/1942 at Fort Bent, Colorado.

Bob's mother:

Eula (Sis) Hall, Mrs. Leonard D. Lewis

born 05/10/1891 in Bowie, Texas;
died 11/07/1993 in Sun City, Arizona.

Bob's uncles and aunts on his mother's side:

Arthur (Bud) William Hall, Jr.

born 10/30/1889 in Bowie, Texas;
died 02/12/1981 in Albuquerque, New Mexico.

Leona Hall (Babe), Mrs. Forrest Fisher

born 03/05/1893 in Bowie, Texas;
died 06/26/1985 in Sun City, Arizona.

Edwin Hall

born 06/22/1899 in Bowie, Texas;
died 09/29/1984 in Sun City, Arizona.

John Hall

born 11/05/1901 in Bowie, Texas;
died 10/21/1995 in Sun City, Arizona.

Bob's paternal grandfather:

John H. Lewis

born 1860 in [?];
died 1931 in [?].

Bob's paternal grandmother:

Ella Haden Abercrombie

born 03/22/1865 in [?];
died 12/20/1937 in [El Paso, Texas?].

Bob's maternal grandfather:

Arthur William Hall, Sr.

born 07/19/1858 in Selma, Alabama;
died 01/16/1956 in Alva, Oklahoma.

Bob's maternal grandmother:

Jefferson Davis Cleaver (called "Jeff" or "Mamma")

born 09/24/1861 in Arkansas in a covered wagon; place of birth uncertain;
married 12/19/1888;
died 01/28/1952 in Alva, Oklahoma.

Bob's maternal great-grandfather:

E. P. Cleaver

born 01/30/1853
died 02/22/1943

Appendix B: Family Genealogy; Photographic Groups and Captions

Bob's maternal great-grandmother:

Eliza Jane Lucas Cleaver

born ?

died ?

Bob's maternal great-great-grandfather:

Sam T. Cleaver

born ?

died ?

Photographic Groups and Captions:

Photocopies of photographs with some photographic captions by Eula (Sis) Hall Lewis which have been numbered; other photographs also have captions.

There were two sources for the family photographs in this collection: Eula (Sis) Hall Lewis and Leona (Babe) Hall Fisher. Eula Lewis was well along in her nineties, when she and her daughter-in-law, Barbara Lewis, created an album of family photographs. The photographs in that album were numbered and a corresponding list of captions was created while the album was being compiled from Mrs. Eula Lewis's verbal descriptions of the photographs. The photographs, now removed from the album, form part of the overall collection, but can be identified by their numbers and the list of captions. Additional photographs were found among the papers of Eula Lewis and her sister, Leona, after their deaths. Some, but not all, of these additional photographs were identified. Where identification existed it was either photocopied along with the image or transcribed by hand below the image. Photographs from all of these sources are reproduced in this set of photocopies. Occasionally photographs not identified by Eula Lewis or her sister were annotated by Barbara Lewis when she recognized the subject. [BBL 12/02/05]

Original Groups created by donor:

A — Robert Hall Lewis (date unknown)

B1 — Robert Hall Lewis and Mother (Eula Hall Lewis): 7, 50, 100, 132, 135, 163

B2 — Robert Hall Lewis and Father, Leonard D. Lewis: 10, 42, 44, 67, 82, 87, 88, 90, 99, 108, 122, 123

B3 — Robert Hall Lewis and Family: 36, 51, 53, 54, 56, 78, 79, 91, 93, 95, 96, 106, 113, 116, 117, 118, 121

C1 — Mother: 37, 77, 84, 120, 128, 137, 147, 148, 149, 150, 151, 152, 161, 168

C2 — Father: 43, 94

C3 — Mother and Father: 45, 52, 109, 131, 165

D — Maternal Grandparents: 60, 71, 92, 97, 112, 119, 125, 175

E — Cleaver, Hall, and Extended Family: 32, 38, 58, 98, 103, 114, 133, 143, 156, 160, 166

F — RHL Baby: 4, 9, 14, 24, 49, 55, 63, 81

G — (A's) Early Childhood through Adolescence: 12, 13, 17, 20, 21, 22, 25, 27, 28, 29, 30, 33, 57, 61, 62, 65, 66, 68, 69, 70, 75, 76, 80, 102, 115, 124, 127, 129, 130, 139, 142, 144, 153, 154, 155, 157, 164

Appendix B: Family Genealogy; Photographic Groups and Captions

H — Early Professional (Jazz Band)

I — Oklahoma, Paris, Rochester

J — Vienna, Baltimore

K — London, Genoa

L — Oversize (Jazz Band, RHL portrait)

Numbered Captions by Eula (Sis) Hall.

- 1 Bob. Winslow, Arizona. September, 1934. Day after Sis got her Master of Art degree.
- 2 Bob. Winslow, Arizona, 1934. With "snake."
- 3 Bob. Portland, Oregon. Summer, 1931. Age ca. 5 years.
- 4 Bob. Alva, Oklahoma, 1929. Dog is Sally, his grandmother's pet.
- 5 Bob. Alva, Oklahoma, 1929. With Grandfather and Sally.
- 6 Bob, Sis, Cat (Kitwit) and dog (?). Portland, Oregon. Age ca. 4 years.
- 7 Bob held by Sis. Portland, Oregon, 1926.
- 8 Leonard and Sis. May, 1912.
- 9 Bob and Sally. Ca. 3 years.

- 10 Bob and Leonard. Portland, Oregon. Ca. 4 years.
- 11 Bob. Alva, Oklahoma. With John's dog, "Nigger." Ca. 7 years.
- 12 Bob. Alva, Oklahoma. With John's dog, "Nigger." Ca. 7 years.
- 13 Bob. Alva, Oklahoma, 1929. In pool in John's yard.
- 14 Bob. Alva, Oklahoma, 1929. With Sally, Silver, and Prunes.
- 15 Bob. Alva, Oklahoma, 1927. In carriage. 14 months.
- 16 Bob. Alva, Oklahoma, 1933. (Sis [was] in University)
- 17 Bob. 1928 (?). Park in Portland, Oregon.
- 18 "Nigger." Begging.
- 19 Bob playing Hopi Indian. In bathing trunks. Fall, 1934.

- 20 Bob. Portland, Oregon, 1929. Ca. 3 years.
- 21 Bob. El Paso, Texas, 1936. Age 10.
- 22 Bob. On church steps in Portland, Oregon across from their home. Ca. 1928.
- 23 Bob. Alva, Oklahoma, April 22, 1934. (his eighth birthday).
- 24 Bob. 26 months.
- 25 Bob. Portland, Oregon. Ca. 3 years.
- 26 Bob. Portland, Oregon. In front of his house. Ca. 3 years.
- 27 Bob. Portland, Oregon. On bicycle. Ca. 4 years.
- 28 Bob. Portland, Oregon. Ca. 3 years.
- 29 Bob. Portland, Oregon. Ca. 3 years.

- 30 Bob. Alva, Oklahoma. 7 years. With monkey (Sam), dog (Jack), dog (Sally), and Grandfather.
- 31 Bob. Winslow, Arizona. In front of Babe's house. 8 years.
- 32 Arthur W. Hall, [Jr.]. France. World War I.
- 33 Bob. Winslow, Arizona. With yoyo.
- 34 Bob. With Winslow friend who started him in Christian Science. 1934.
- 35 Bob. Graduation picture. 16 years.
- 36 Babe, Aunt Leona. Alva, Oklahoma. Holding Bob, 9 months. Grandmother on porch behind.

Appendix B: Family Genealogy; Photographic Groups and Captions

- 37 Sis. Portland, Oregon. Fall, 1922.
38 Babe. Portland, Oregon. Summer, 1922.
39 Bob. Rochester, Kilbourn Hall, Eastman School of Music. Conducting Phi Mu Apha Wind Group. Jan. 11, 1954.
- 40 Bob. Infant. June (?), 1926.
41 Bob. Infant. June (?), 1926.
42 Bob. With father in front of church.
43 Bob's father (Leonard Lewis). Portland, Oregon. In Portland 1922 to 1933.
44 Bob. With father. Across street from their home. Ca. 1931.
45 Sis, Leonard, Babe. Summer, 1922.
46 Bob. Winslow, Arizona. With trumpet.
47 "Kitwit" (their cat). In Alva, Oklahoma. It was mailed there by Bob's father.
48 Leonard. Nome, Alaska. In government service. Ca. 1920.
49 Bob. Portland, Oregon. Ca. 8 months.
- 50 Bob. Portland, Oregon. With Sis. Ca. 1 month.
51 Bob. Alva, Oklahoma. With Ed (Edwin Hall, one of his three uncles, who was a court reporter). 1927.
52 Sis and Leonard. Hobart, Oklahoma. Ca. 1916.
53 Bob. Alva, Oklahoma. With maternal grandmother.
54 Bob. Portland, Oregon. With paternal grandmother. Ca. 3 years. 1929.
55 Bob. Portland, Oregon. Pushing buggy.
56 Bob. Portland, Oregon. With his mother, Eula Hall Lewis ("Sis") and paternal grandmother Hadyn [sic] Abercrombie Lewis. Ca. 3 years. 1929.
57 Bob. Portland, Oregon. On tricycle. Ca. 1931, 5 years.
58 Sis's parents, Bob's grandparents: Arthur Wm. Hall, [Sr.] and Jefferson Davis Cleaver (she was named for the boy which her parents had been expecting!). Alva, Oklahoma. On the occasion of their 60th wedding anniversary.
59 Sis's parents. Alva, Oklahoma. With dogs: Sally, Jack, "Nigger."
- 60 Sis's father. Alva, Oklahoma. Ca. 1950. [He was] born in Selma, Alabama.
61 Bob. Alva, Oklahoma, 1933. With Sam (monkey) and grandfather.
62 Bob. Alva, Oklahoma, 1933.
63 Bob. Alva, Oklahoma. With Sally in John's yard. (John was another of Bob's uncles.)
64 Fishie, Arthur W. Hall, Sr., Isabelle, Sybil, John, Ed, Bud, John E. 1950s.
65 Bob. Winslow, Arizona, 1934.
66 Bob. Portland, Oregon. On his tricycle with dog in front of their house.
67 Bob and his Dad. Portland, Oregon. Ca. 1931.
68 Bob. Woodinville, Washington, 1933.
69 Bob. Portland, Oregon, Feb., 1930. 4 years.
- 70 Bob. Alva, Oklahoma. With "Nigger" beside John's pool. 1933.
71 "Mamma". Alva, Oklahoma. With Sally. 1933.
72 Sis. Texas (on father's ranch). Doing Yoga. Ca. 1924.
73 Sis. Texas (on father's ranch). Doing Yoga. Ca. 1924.
74 Sis. Chinle, Arizona. With Oldsmobile Coupe. Jan., 1947.
75 Bob. Alva, Oklahoma. With Sam, Sally, and "Nigger." 1933.
76 Bob. Alva, Oklahoma. With Sam, Sally, and "Nigger." 1933.
77 Sis. Chinle, Arizona. Outside school. n.d.
78 Maternal grandmother, "Mamma," and Bob. Alva, Oklahoma. With poodle, Sally. Ca. 9 months.
Note: Maternal grandmother always referred to as "Mamma." 1927?
79 Babe and Bob. Alva, Oklahoma. 1927.

Appendix B: Family Genealogy; Photographic Groups and Captions

- 80 Bob. With dog "Chiquita." Sept., 1938.
81 Bob. Alva, Oklahoma. With Sally. Ca.2 years.
82 Bob. Portland, Oregon. With Leonard. Ca.1930.
83–86 Sis. Alcalde, New Mexico. With the "Regal Lilies" at Arthur's ranch [Rancho del Rio]. [Arthur W. Hall, Jr.] 1961 or 1962.
87 Leonard and Bob as infant. Portland, Oregon. 1926.
88 Leonard and Bob as infant. Portland, Oregon. 1926.
89 Sis. Baltimore, Maryland. Sis, Edna, Babe before our wedding. August, 1958.
- 90 Bob with Leonard [his father]. Ca.1930.
91 Sis and Bob with his paternal grandmother. 1929.
92 "Father" [Arthur Wm. Hall, Sr.]. Alva, Oklahoma. 1933.
93 Bob. With paternal grandmother. 1926.
94 Bob's father [Leonard] with his mother, Haydn [sic] Abercrombie Lewis. Woodinville, Washington. 1932.
95 Bob. With his father Leonard, and his paternal grandmother [Hadyn [sic] Abercrombie Lewis], Bob. Portland, Oregon. 1929.
96 Bob and his paternal grandmother. Portland, Oregon. 1926.
97 Arthur William Hall, [Sr.].
98 "Jeff" Hall (Mamma) and Leona (Babe).
99 Bob as infant. With father. Portland, Oregon. 1926.
- 100 Sis. Portland, Oregon. With infant Bob. 1926.
101 Bob and Barbara. Baltimore, Maryland. L'Hirondelle Club. [On] wedding day.
102 Bob. Portland, Oregon. Ca.1928.
103 Babe. Portland, Oregon. Summer, 1922.
104 Sis. Chinle, Arizona. With girl scout troop. 1947.
105 Bob and Sally in pram. Alva, Oklahoma. 1927.
106 Bob, maternal grandfather, "Father," and mother, "Sis." Alva, Oklahoma. n.d.
107 Bob. With Arthur's Scottish cap. [Arthur W. Hall, Jr.] 26 months.
108 Bob. Woodinville, Washington. With Leonard [father] and cat "Kitwit." 1933.
109 Leonard and Sis. With infant Bob. Portland, Oregon. 1926.
- 110 John and Sally. Alva, Oklahoma. 1930.
111 Arthur's Ranch [Rancho del Rio]. [Arthur W. Hall, Jr.] Alcalde, New Mexico.
112 "Mamma." Alva, Oklahoma. 1930.
113 Paternal grandmother, Hadyn [sic] Abercrombie Lewis. With infant Bob. 1926.
114 "Father." [Arthur William Hall, Sr.]. Winslow, Arizona. 1941.
115 Bob. El Paso, Texas. Austin High School. 1938.
116 Bud [Arthur William Hall, Jr., Bob's uncle], Sally, Bob. Alva, Oklahoma. About 26 months. 1928.
Note: Sally was a Chinese poodle.
117 Bud [Arthur William Hall, Jr., Bob's uncle], Sally, Bob. Alva, Oklahoma. About 26 months. 1928.
118 Bud [Arthur William Hall, Jr., Bob's uncle], Sally, Bob. Alva, Oklahoma. About 26 months. 1928.
Note: inscription on back, 'Bobby, Sally & "me".'
119 "Mamma." [Jefferson Davies Cleaver Hall, Bob's maternal grandmother]. 1930.
- 120 Sis. Hobart, Oklahoma in background. At family home with dog, "Colonel." Ca.1918.
121 Bob. Winslow, Arizona. With maternal grandfather, "Father," at home of his Aunt Babe. 1944?.
122 Leonard and Bob. Portland, Oregon. 1926.
123 Leonard and Bob. Portland, Oregon. 1926.

Appendix B: Family Genealogy; Photographic Groups and Captions

- 124 Bob. El Paso, Texas. Austin High School Band picture. 1938.
125 "Mamma." Winslow, Arizona. 1944.
126 Bob. Winslow, Arizona. With Alan Wakling. 1934.
127 Bob. Winslow, Arizona. 1934–1935.
128 Sis. Ganado, Arizona. With cats, Fou and Chou. 1957.
129 Bob. Waynoka, Oklahoma. With yo-yo. Went in fall to Winslow. 1933.
- 130 Bob. Waynoka, Oklahoma. 1933.
131 Sis and Leonard. Portland, Oregon. 1922.
132 Sis. Portland, Oregon. With infant Bob. 1926.
133 Babe, Sis, "Mamma." [Bowie, ?], Texas.
134 Bob and Barbara. Baltimore, Maryland. Cutting wedding cake. 1958.
135 Sis. Portland, Oregon. With infant Bob.
136 Bob and "Nigger." Alva, Oklahoma. Winter, 1934.
137 Sis. El Paso, Texas. With Oldsmobile and friend, Annie Jones. 1943.
138 Bob.
139 Bob.
- 140 John with Sally. Alva, Oklahoma.
141 Bob. New Orleans, Louisiana. With Band boarding airplane. Spring, 1943.
142 Bob.
143 Arthur. [Arthur W. Hall, Jr.] Alcalde, New Mexico. Painting.
144 Bob. Waynoka, Oklahoma.
145 Bob and Barbara. Passport pictures. 1966.
146 Fishie and Babe. Winslow, Arizona. 1942–1943.
147 Sis. El Paso, Texas. 1935.
148 Sis. El Paso, Texas. 1935.
Note: one photograph dated "Oct. 23, 1941."
149 Sis. Norman, Oklahoma. Year of Master's Degree from University of Oklahoma, 1934.
- 150 Sis. Norman, Oklahoma. 1934.
151 Sis. Norman, Oklahoma. Printed in Alva, Oklahoma, though. 1934.
152 Sis. Winslow. Teaching in High School there. n.d.
153 Bob. Waynoka, Oklahoma. 1933. 7 years.
154 Bob and Chiquita. Alva, Oklahoma. 1938.
155 Bob. El Paso, Texas. Austin High School. 1942.
156 Ed Hall. Ca.16.
157 Bob. Alva, Oklahoma. 1933.
158 Bob and Barbara. Baltimore, Maryland. Wedding. 1958.
159 Bob. Rochester, New York. First or second year [at] Eastman.
- 160 Babe. Ca.1930
161 Sis. Alcalde, New Mexico. With Siamese cats. (Sis retired in 1960.) [color]
Note: at "Rancho del Rio," in courtyard.
162 Sis's cat "Hokey" and her family. Hobart, Oklahoma. 1910.
163 Bob and Sis. Portland, Oregon. With dog and "Kitwit" in front of house. 1930.
164 Bob. Portland. In front of house. 1928.
165 Babe, Leonard, Sis. Portland, Oregon. On Boat. 1922.
166 Sis and Babe with furs. Portland, Oregon. 1922.
167 Babe. Baltimore, Maryland. In receiving line after Bob and Barbara's wedding. 1958.
168 Sis. El Paso, Texas. March, 1946.
Inscribed on back: "This was taken at War Debt Personnel Center after work one day last week. The woman with me is Mrs. McKitt? She is only two years older than I

Appendix B: Family Genealogy; Photographic Groups and Captions

- am, but I think she looks much older. March '46.”
- 169 Sis. Jan., 1945. (Sis born 1891).
- 170 Bob. Baltimore, Maryland. (when?)
- [171 Bob. Rochester, New York. With Paul Abel and friends. Play-acting. 1949–1951. - not in collection]
- [172 Bob. Rochester, New York. With Paul Abel and friends. Studying. 1949–1951. - not in collection]
- [173 Bob. Rochester, New York. With Paul Abel and friends. Studying. 1949–1951. - not in collection]
- [174 Bob. Rochester, New York. With Paul Abel and friends. Studying. 1949–1951. - not in collection]
- 175 Bob. Winslow, Arizona. With “Mamma.” [ca.1943.?] [Sis’ parents lived with Babe and Fishie when John was a dental officer on a Navy hospital ship in the Pacific. He was a Lt. Commander.?)]

Appendix C: Sound Recordings

Item #	Description
	Music of RHL:
	LPs (alphabetical by record company)
1	Composers Recordings, Inc. (CRI SD 263) (2 copies) UCLA Wind Ensemble, Henri Lazarof, conductor; Aeolian Chamber Players Lazarof, Henri: <i>Espaces; Octet</i> ; Lewis, Robert Hall: <i>Toccata for solo violin and percussion; Divertimento for six instruments</i> .
2	Composers Recordings, Inc. (CRI-SD 331) London Symphony Orchestra, RHLewis, conductor; Royal Philharmonic Orchestra, David Epstein, conductor. Lewis, Robert Hall (1926–1996): <i>Symphony no. 2</i> ; Perle, George: <i>Three movements for orchestra</i> .
3	Composers Recordings, Inc. (CRI SD 389) (2 copies) Royal Philharmonic Orchestra, Robert Hall Lewis, conductor; Whale sounds recorded by New York Zoological Society; London Symphony Orchestra, Harold Farberman, conductor. Lewis, Robert Hall: <i>Nuances II</i> ; Ahrold, Frank: <i>Second coming (Yeats), Song without words</i> .
4	Composers Recordings, Inc. (CRI SD 473) (2 copies) London Sinfonietta, RHLewis, conductor; David Burge (pianist); Gregg Smith Singers, Gregg Smith, conductor, Oresta Cybriwsky (piano), Michael Levanson (percussion). Lewis, Robert Hall (1926–1996): <i>Concerto for chamber orchestra; Serenades for piano solo; Three prayers of Jane Austen</i> .
5	Crystal Records/Recital Series (S-361) Mario Guarneri (trumpet); Roy Poper (trumpet); Zita Carno (piano); Los Angeles Brass Society, Robert Henderson, conductor; Ralph Grierson (piano). Stravinsky, Igor: <i>Fanfare for a new theater</i> (1964); Carter, Elliott: <i>Canon for three</i> (1971); Hindemith, Paul: <i>Sonata</i> (1939); Wen-Chung, Chou: <i>Soliloquy of a Bhiksuni</i> (1958); Lewis, Robert Hall: <i>Monophony VII</i> (1972); Budd: <i>New Work #5</i> .
6	Grenadilla Records (GS-1055) (2 copies) Robert Gerle (violin), Marilyn Neeley (piano). Lewis, Robert Hall: <i>Duetto da camera for violin and piano</i> ; Webern, Anton: <i>Four pieces for violin and piano, op. 7</i> ; Weiner, Leo: <i>Sonata no. 2 for violin and piano</i> .
7	New World Records (NW 254) Kevin Aanerud (piano); Robert Black (piano); Stuart Dempster (trombone); Claire Heldrich (Vibraphone); Donald Palma (bass); Daniel Shulman (piano); Harvey Sollberger (flute); Sophie Sollberger (flute); Bertram Turetzky (bass). Sollberger, Harvey: <i>Sunflowers</i> ; Morris, Robert: <i>Motet on doo-dah</i> ; Lewis, Robert Hall : <i>Inflections I</i> ; Shapey, Ralph: <i>Configurations</i> ; Imbrie, Andrew: <i>Three sketches</i> ; Erickson, Robert: <i>General speech</i> .
8	Orion (ORS 79363) (2 copies) Eastman Percussion Ensemble, Rochester, New York; Penn Contemporary Players; Stephen Kates (cello), Ellen Mack Senofsky (piano). Lewis, Robert Hall (1926–1996): <i>Combinazioni II for percussion ensemble and piano; Combinazioni I for violin, violoncello, clarinet and piano; Combinazioni IV for violoncello and piano</i> .

Appendix C: Sound Recordings

Item #	Description
9	Turnabout Vox (TV-S 34429) Gabriel Banat (violin); Zita Carno (piano) Sydeman, William: <i>Due for violin and piano</i> , 1963; Mimaroglu, Ilhan: <i>Music plus one for violin solo and electromagnetic tape</i> , 1970; Lewis, Robert Hall (1926–1996): <i>Sonata for violin solo</i> , 1968.
	Early works (non-commercial recordings) (alphabetical by title of composition)
10	Lewis, Robert Hall: <i>Composition for string orchestra</i> ; Abel, Paul and Bob Lewis: “ <i>The Trumpet Lesson</i> .” Audiorecording Blank, New York, U.S.A.
11	Lewis, Robert Hall: <i>Concert Overture</i> . Oklahoma City Symphony Orchestra, Guy Fraser Harrison, conductor.
12	Lewis, Robert Hall: <i>Four contrasts for piano, Parts I, II, III</i> Audiorecording Blank, New York, U.S.A.
13	Lewis, Robert Hall: <i>Four contrasts for piano, Part IV</i> Audiorecording Blank, New York, U.S.A.
14	Lewis, Robert Hall: <i>Four contrasts for piano, Parts I, II, III</i> Audiorecording Blank, New York, U.S.A. Eastman-Rochester Symphony Orchestra, Howard Hanson, conductor.
15	Lewis, Robert Hall: <i>Prelude and Finale for small orchestra</i> . Monumental Recording, Inc. (Baltimore 18, Maryland)
16	Lewis, Robert Hall: <i>String quartet no. 1; Five Songs</i> . A Nobco Product (Recorded in the Studios of Henry O. Berman, Baltimore, 2 MD)
17	Lewis, Robert Hall (presumably): Unidentified Sides numbered “1” and “2”; otherwise, no indication of content. Audiorecording Blank, New York, U.S.A.
18	Lewis, Robert Hall (presumably): Unidentified The original jacket has been replaced by a new archival jacket and notes inscribed on the original jacket have been copied onto the present one by Avi Bloomenstiel; accordingly this LP contains: Three Japanese dances, Band version: (1) Dance with (illegible), (2) Mourning dance, (3) Dance with Sunds. Play from inside, 33 1/2 rpm, use 78 needle. This disc is cut on only one side. Audiorecording 6232 (no label)
19	Unidentified. This disc is cut on only one side. Audiorecording 4326 (no label)
	5" sound tape reels (alphabetical by title of composition)
1	<i>Combinazioni II</i> (1974) For eight percussionists and piano; 13 minutes; 7 1/2 ips, 1/4 tr., stereo.
2	<i>Combinazioni IV</i> For cello and piano; sub-master; 1/2 tr. stereo; Dolby B.

Appendix C: Sound Recordings

<i>Item #</i>	<i>Description</i>
3	<i>Concerto for orchestra</i> 14.38; 7.5 ips, 2 tr., head out; #350.
4	<i>Designs for orchestra</i> Boston Symphony Orchestra, Erich Leinsdorf, cond., Dec. 1964.
5	<i>Designs for orchestra</i> Boston Symphony Orchestra, Leinsdorf conducting, Dec. 1964; 14:05, single track, 7 1/2.
6	<i>Five songs</i> For soprano, clarinet, horn, cello, and piano; Ilona Steingruber, soprano; 7 1/2 single track.
7	<i>Inflections II</i> 7 1/2 ips, 1/4 tr., 2 channel.
8	<i>Inflections II</i> 1/2 tr., 7 1/2 ips, mono., Dolby B; sub-master.
9	<i>Kantaten</i> 7 1/2 ips, 1/2 tr., 2 channel.
10	<i>Monophony I</i> For solo flute; 7 1/2 ips, 1/2 tr., Dolby B; sub-master.
11	<i>Music for brass quintet</i> 5/8/80 perf. 4/25/80 New Music Festival, BGSU, B. Recital Hall; 1/2 tr, 7.5 ips, stereo; D. A. Francis, engineer, tail out.
12	<i>Music for brass quintet</i> From Monday Evening concert—March 22, 1971; 7 1/2, stereo.
13	<i>Nuances II for orchestra</i> Whale sounds for...second movement.
14	<i>Nuances II for orchestra</i> Whale tape...Copy; some removed.
15	<i>Nuances II for orchestra</i> Whale tape...Copy .
16	<i>Nuances II for orchestra</i> Tape (original); 7 1/2 ips, 1/2 tr.; mono (both tracks); tail in. 243-8331 401 (11:30)
17	<i>Osservazioni I</i> 7 1/2 ips, 1/4 tr. stereo.
18	<i>Prelude and Finale for small orchestra (1958)</i> Oklahoma City symphony, Guy Fraser Harrison, Cond.; duration apprx. 14 minutes.
19	<i>Prelude and Finale</i> 7 1/2 ips, 1/4 tr stereo.
20	<i>Sinfonia</i>

Appendix C: Sound Recordings

<i>Item #</i>	<i>Description</i>
	Reel #3.50. Box water-damaged.
21	<i>Three pieces for orchestra</i> BSO (Baltimore Sym. Orch), Sergiu Comissiona, (Conducting), 7 1/2 ips, 14 tr. stereo. Box water damaged.
22	<i>Trio for violon, clarinet, and piano</i> Jugendstil Trio (Los angeles), 7 1/2 ips, 1/4 trk stereo. Reference to: (Charlotte) Zelka, (pianist) with her address.
23	<i>Trio for violin., clarinet, piano (1966)</i> Single track, 7 1/2 speed. Box brittle from age and water damage.
7" sound tape reels (alphabetical by title of composition)	
1	<i>Archi for piano solo (1986)</i> Lisa Goldman, piano; recorded Monday, November 2, 1987 at Merrick Hall, Goucher College; Bill Rice, eng.; 91.5 FM WBJC Baltimore; 407 1800'.
2	<i>Atto (Oct. 21, 1983)</i> On front cover: BSO perf.. On back cover: Oct. 21, 1983, "use 2nd perf", 1/2 track stereo; 7 1/2 ips; tails out; c. 10-1 1/2 min..
3	<i>Atto</i> Rec. Session (1).
4	<i>Atto</i> Rec. Session (11).
5	<i>Atto for string orchestra</i> Holograph inscription on turquoise box—11 min., Robert Hall Lewis, Philharmonia Orchestra, Safety Copy; cassettes may be made from this; 15 IPS NAB Dolby A.
6	<i>Combinazioni I and Combinazioni II</i> "Master?"
7	<i>Combinazioni III</i> Carnegie Recital hall 3/26/77, Reel #2, 7 1/2 speed, full track, head out (1/4 track), Hindemith sonata, Combinazioni III, James Ostryniec, Oboe.
8	<i>Combinazioni IV for violoncello and piano (1997)</i> Stephen Kates, violoncello, and Ellen Mack, piano Recorded at Peabody Concert Hall, Feb. 1979 [Tape used for the production of Albany Records 166 (1995) and originally held in M/B/RS.]
9	<i>Concerto for chamber orchestra</i> 1/4 tracks, 7 1/2 ips; Master for cassettes.
10	<i>Designs</i> Shostakovich, Kirchner, Robert Hall Lewis, Fine, Mozart, Brahms, Prokofiev, Haydn, Bartok. BSO; vln. concerto Kogan; 2nd pf. conc. NY PHIL; "Designs"; Partita; Bb Divert; Alto Rhapsody, A Neusry, #93, 2 pf. + "pece" (?) with order.

Appendix C: Sound Recordings

<i>Item #</i>	<i>Description</i>
11	<i>Designs for orchestra</i> Boston Symphony Orchestra, Leinsdorf conducting, Dfl. 1964, 14:05, single track, 7 1/2.
12	<i>Designs for orchestra</i> Boston Symphony Orch., Erich Leinsdorf, cond., DFL. 1964.
13	<i>Divertimento for six instruments</i> Master; Toccata.
14	<i>Divertimento; Sonata for violin solo</i> Aeolian Chamber Players, Gabriel Banat, 1/4 tr, 7 1/2 IPS, stereo, tails out, Reel I.
15	<i>A due for flute and harp</i> 7 1/2 ips, stereo, 12 track, Reel I of I, tails out.
16	<i>A due II for oboe, English horn, and percussion</i> 7/5 ips, 1/2 track, tails out.
17	<i>Duetto da camera; Combinazioni II; Combinazioni I</i> Submaster; 1/2 track stereo, REF tone at head - dupe to cass. = 3Db' lists instruments for each piece.
18	<i>Fantasiemusik [sic] III</i> Contemporary Music Forum; Barbra Dahlman, pno; Randall Eyles, Albert Mertz, perc; Wm Wright, alto sax; 9:18; 1-86; 7 1/2 ips stereo tails out.
19	<i>Fantasiemusik II for clarinet and piano</i> 15 ips; 1/2 tr; tails out, pseudo stereo; no noise reduction.
20	<i>First Symphony—Movements I and II</i>
21	<i>Five songs for soprano, clarinet, horn, cello, and piano – 1957</i>
22	<i>Inflections II; Nuances</i> 11. 13; Sub-master, 7 1/2 ips; 1/2tr; stereo; head out.
23	<i>Monophony II</i> 7 1/2 ips; copy.
24	<i>Monophony II for oboe</i> Master; 15 ips; tails; tone at tail; 10 khz, 5 hz, 1 khz.
25	? (...probably <i>Monophony II</i> ; handwriting relates it to #22 above) “Master out takes; 15 ips; tails; Lewis.
26	<i>Monophony II</i> Kevin Schilling, oboe.
27	<i>Monophony II for oboe solo</i> Copy of Final Master. Tails out. 7 1/2 (“Tails” scratched out with pencil and “Heads” written in below in pencil).
28	<i>Monophony VIII for trombone solo</i>

Appendix C: Sound Recordings

<i>Item #</i>	<i>Description</i>
29	<i>Moto</i> Recording Session II.
30	<i>Moto</i> Recording Session III.
31	<i>Nuances II</i> Royal Philharmonic Orchestra; recorded Church of St. Giles, Cripple Gate, London, June 20, 1977; 7 1/2 ips; stereo; "Master?"; 24 min., comp. cond. (Revised Version 1976).
32	<i>Nuances II</i> Royal Philharmonic Orchestra; recorded Church of St. Giles, Cripple Gate, London, June 20, 1977; 7 1/2 ips; stereo; "Master?"; 24 min., comp. cond. (Revised Version 1976).
33	<i>Nuances II</i> Selected takes (lecture), from recording session (June, 1977).
34	<i>Osservazioni I, Duetto de [sic] camera, Combinazioni II and I</i> Dubbing master (submaster); "use ref. tone on submaster";) ref @-4-cass; 7 1/2 ips., 1/2 tr. stereo.
35	<i>Quartet no. 2; Toccata</i> Lenox; Banat; 19 min; 10 min.
36	<i>Quartet no. 3 (1980-81)</i> The Concord Quartet, 31 October 1983; 7 1/2 ips; stereo; 2 tr. tape no. 1 of 1; tail out; lwo no. 18374.
37	<i>Quintet for winds</i> Manhattan Wind Quintet; 91.5 FM WBJC.
38	<i>Serenades II</i>
39	<i>Sonata for solo violin</i> 7 1/2 ips copy; 2 track stereo; align to Ampex; Test tape 31311--01 (NAB curve); Gabriel Banat; recorded by Stereo Sound Studios; engineer-Jerry Newman. Water-damage.
40	<i>Symphony no. 2</i> Master tape.
41	<i>Three pieces for orchestra (1966)</i> Rockefeller Foundation Residency; Baltimore Symphony; composer conducting.
42	<i>Three pieces</i> Rockefeller Foundation; Baltimore Symphony Orchestra, May 10 Reel #1, 7 1/2 IPS, #615 (Rehearsal).
43	<i>Three prayers of Jane Austin</i> World Premiere; Gregg Smith Singers; 7 1/2 ips; 1/4 tr. stereo, tail out; Lane Recording Service.
44	<i>Three prayers</i> 7 1/2 ips; 1/4 track; tail out.

Appendix C: Sound Recordings

<i>Item #</i>	<i>Description</i>
45	<i>Trio (1966)</i> Side A: Trio (1966), Toccata (1963). Side B: Sonata for Vln. (1958), Designs for Orch. (1963), Music for 12 Players (1965), Three Pieces for orch. (1966). ISCN Trio; Banat, Goodman, Rorenberger; Leinsdorf, Boston Symphony; Gunther Schuller.
46	<i>Trio</i> (R III) 3/11/80, 7 1/2 IPS, 1/2 track stereo, tails out.
47	<i>Trio</i> (R II) 3/11/80, 7 1/2 IPS, 1/2 track stereo, tails out.
48	<i>Trio</i> (R I) 3/11/80, program inside, 7 1/2 IPS, 1/2 track stereo, tails out.
49	Unidentified
50	Unidentified Phi Mu Alpha Symphonietta (Probably Robert Hall Lewis conducting).
51	Unidentified CRI SD 473; 7 1/2 ips
52	Unidentified 7 1/2 ips; 1/4 track stereo; Philharmonic Orchestra - London 6/8/82
53	Unidentified Lewis Session (3); London Sinfonietta
54	Unidentified Lewis Session (1); 7 1/2 ips; 1/2 track head out; London Sinfonietta
55	Unidentified Lewis; 7 1/2 ips; 2 track stereo
56	Unidentified Lewis Session (3); tail out (viola)
57	Unidentified Lewis Session (2); tail out; Mon I; Mon III
58	Unidentified No label information
	10" sound tape reels
1-2	<i>Atto</i> 27/6/84. Reel 1: Takes 1–13fs. Reel 2: Takes 14fs.–128. Specs. <u>Outtakes</u> Band 1: 900 Hz, 10 KHz without noise reduction 11 DB below peak level; Band 2: Dolby A NAB level; Band 3: as band 1 but with noise reduction. Tones at beginning of Reel 1. 15 I.P.S.
3	<i>Atto for string orchestra</i>
4	<i>Combinazioni</i>

Appendix C: Sound Recordings

<i>Item #</i>	<i>Description</i>
	3 of 3
5	<i>Combinazioni II for eight percussion and piano</i> (1974) and <i>Combinazioni I for clarinet, violin, violoncello, and piano</i> 1 Reel: 79363A; 15 ips; stereo; Recorded at Eastman School of Music, May, 1975 [Tape used for production of Albany Records 166 (1995) and originally held in M/B/RS.]
6	<i>Concerto</i> Dolby A CCIR. Inscription: “Chan I sl. down? Raise decoded level 2 db Dolby tones.
7-8	<i>Concerto</i> 19/6/87. Reel 1: Tones + T1–T14. Specs: 15”/sec Dolby A NAB level. Recorded with CCIR characteristic Tones at head. 1) 900 Hz _ 1-0KHz 11dB A below peak level. No noise reduction. 2) Dolby Tone NAB level 3) 900 Hz, 10 KHz, 90Hz, 11dB A below peak level WITH noise reduction; Reel 2: Takes 15–32; Reel 3: Takes 33–48.
9	<i>Concerto for string orchestra, trumpets, keyboard, and harp</i> (1987) (for cassette copies). Philharmonia Orchestra conducted by the composer. Recorded June 19, 19878 in Henry Wood Hall, London. Duration : 23 min. James Burnett, Producer.
10-12	<i>Destini</i> 19th June 1985. Destini Outtakes. 12”/sec DOLBY A CCIR Reel 1: Takes 1–13; Reel 2: Takes 14–26; Reel 3: Takes 27–32. MASTER. Tail out.
13	<i>Monophony II and Fantasiemusik II</i> 6/8/95. Final Edition. (Casing for reel is stained at the base.)
14	<i>Moto for orchestra</i> 11/26/83. Philharmonia Orchestra. EQ Safety <u>Master Tape</u> Dolby “A” Lots of production information on case label. Engineer: A.T. Michael MacDonald. Produced at Skyline Studios, Inc., 36 West 37th, New York City 10018, (212) 594–7484.
15	<i>Moto</i> 14’34” Holograph on casing questions: “Outtakes?” On the back of the casing, which looks like it has been recycled, is information relating to a work by another composer: Leo DelAguila (Tunas O Estudiantinas) dub from “MASTER.”
16-18	<i>Moto</i> June 1983. Yellow “stickie” on back of reel has inscriptions in k2 hands—the composer’s “Moto - RHLewis” and another which says “ORIGINAL (preference of RHL)”; that handwriting looks like mine (BBL), but I can’t remember doing it. I would never have made that judgment, however, on my own. It would have to have been dictated by RHL. Reel 1) production notes in 2 hands, including composer’s; Reels 2) and 3) have no additional information.
19	<i>Moto</i> Copy of Master. RHL has written on the back of the casing: “Has volume fluctuation - not usable.”
20	<i>Moto</i> 11/26/83. Philharmonia Orchestra. EQ Safety Copy for Cassette Transfer No Dolby Additional production information on case label. Engineer: A.T. Michael MacDonald. Produced at Skyline Studios, Inc., 36 West 37th, New York City 10018, (212) 594–7484.

Appendix C: Sound Recordings

<i>Item #</i>	<i>Description</i>
21	<i>Osservazioni II</i> MASTER. Title written on one side of case by composer disagrees with that written at production studio on the other side. 15 ips Dolby AGFA tape. Tails out. 1) Tones 2) 1st Mut.
22-23	<i>Osservazioni I</i> Tail out. Reel 1) Takes 1–15 Tones at Head. Recorded with Dolby N.R. <u>IN</u> ; Reel 2) Takes 16–36. Tones at Tail. Recorded with Dolby N.R. (additional production information on reel 1.
24	<i>Osservazioni II</i> 11/25/83. Safety Copy for Cassettes. No Dolby. Produced at Skyline Studios, Inc., 36 West 37th, New York City 10018, (212) 594–7484.
25	<i>Quartet no. 3</i> April 29, 1984. Kraushaar Auditorium (Goucher College). RHLewis work is last 27” on tape. Tape comprises the entirety of the concert given by the Concord String Quartet at the event: “The Patron, the Composer and the Public,” at which Paul Fromm was the invited speaker. The other work on the tape is by RHLewis’s friend, J. Druckman (Quartet #3). All information from composer’s inscription on reel case.
26	Unidentified 30 ips original; EQ is extremely tipped up-high end.
27	Unidentified Reel One; outtakes.
28	Unidentified Reel Two; outtakes.
29	Unidentified Edited 15 ips; 1/2 track; stereo; NAB; DBX.
30	Unidentified Dolby A; note tones after T15 on Reel 2; Reel 1 T1-14.
31	Unidentified T15 then tones 1KHz, 10KHz, 100KHz without NR.
32	Unidentified Reel 3; T32 to T45 followed by complete T31 dubbed from R-DAT.
33	Unidentified RHL/Webern
34	Unidentified Lewis/Webern/Weiner Robert Gerle, Violin 2 Reels: GS1055A and GS1055B; 15 ips; 2 track stereo; McKim Fund Concert at Library of Congress. [Tape used for the production of Albany Records 166 (1995) and originally held in M/B/RS.]

DAT cassettes (alphabetical by title of composition)

Appendix C: Sound Recordings

Item #	Description
1	<i>Dimensioni</i> Blue ballpoint holograph: "Dimensioni. Entire Recording Session 1/7/94. Philharmonia Chamber Artists." Also inscribed: Lewis 7i94 RED + 76 - 78 1st edit Dimension 16'25 (backup).
2	<i>Dimensioni</i> Holograph: "First Edit. Dimensioni (16:25). Philharmonia Ensemble. Recorded Henry Wood Hall. Jan-, 1994. Robert Hall Lewis" (Further inscription ...)
3	<i>Diptychon</i> Four inscriptions, but no holograph. Inscribed on one edge: "Robert Hall Lewis: Diptychon 1st edit - MASTER. Inscribed on front: "... 1st edit - BACKUP (18/1/92). Inscribed on back and other edge: "... 1st edit - BACKUP.
4	<i>Diptychon</i> No holograph. Inscribed on edge: "Robert Hall Lewis: Diptychon 1st edit - MASTER. Inscribed on front: "... 1st edit - BACKUP (18/1/92).
5	<i>Diptychon</i> Holograph: "Diptychon. Entire Recording Session." Inscribed elsewhere: "Diptychon - RED."
6	<i>Images and dialogues</i> No holograph. Printed label: 062293RHL/1. Philharmonia - Robert Hall Lewis. Images and Dialogues. St. Augustine's Kilburn 22/6/1993 to.... Takes 1 >>>>26. 44.1kHz NO Emphasis. Producer: Andrew Keener Engineer: Mike Hatch Floating Earth Ltd. 081-997-4000. (Red label on other side reads "Safety Copy").
7	<i>Images and dialogues</i> No holograph. Printed label: 062293RHL/1. Philharmonia - Robert Hall Lewis. Images and Dialogues. St. Augustine's Kilburn 22/6/1993 to.... Takes 27 >>>>Fin. 44.1kHz NO Emphasis. Producer: Andrew Keener Engineer: Mike Hatch Floating Earth Ltd. 081-997-4000. (Red label on other side reads "Safety Copy").
8	<i>Images and dialogue</i> Holograph inscriptions: On edge: "Robert Hall Lewis." On front: " <u>Images & Dialogues</u> Master Tape of 1st Edit." On back: "Images & Dialogues [MASTER] of 1st Ed. ("stickie" label attached by Asha when she came across this describes where she found it."
9	<i>Images and dialogues</i> Holograph inscriptions. On edge "Robert Hall Lewis." On front " <u>Images & Dialogues</u> Backup MASTER."
10	<i>Invenzione</i> Blue ballpoint holograph: "Tape of entire recording session 6/12/89." Also inscribed: R. Hall-Lewis 'Invention'. Takes 1 to 45 (except T2) plus T2 after T45.
11	<i>Invenzione</i> (1988) Blue ballpoint holograph: "Robert Hall Lewis Final edited Master. Recorded Henry Wood Hall, London Philharmonia Orchestra, Composer Conducting."
12	<i>Kantaten</i> No holograph. Only information on labels: KANTATEN 1610 DUB 9/7/93.

Appendix C: Sound Recordings

Item #	Description
13	<i>Music for twelve players</i> Holograph: "Robert Hall Lewis" on edge. Typed label on front "ENTIRE RECORDING SESSION. MUSIC FOR TWELVE PLAYERS. London, 1/6/93" Inscription on back: "LEWIS RED."
14	<i>Music for twelve players</i> Pencil holograph on back. "Music for 12 1st Edit."
15	<i>Nuances for violin and pianoforte</i> Holograph on front: "Nuances for Vln. & Pfte. Entire Recording Session". Additional information on back "5-4-95")
16	<i>Sonata for solo violin</i> No holograph. Information included on labels front, back and edges: Original Master. Charles Wetherbee, Violin; 12/20/95/ Mark Zaim, Engineer; Weigel Hall - O.S.U. — 2-AKG-414's in x-y coincident pair panned center (omnidirectional); no effects used; Panasonic SV3700 Dat Player"
17	<i>String quartet no. 4</i> No holograph. On edge and on back: "Cuarteto Latinamericano April 10, 1994. BMA." On front: Aron Bitran violinist, Javier Montiel violist, Saul Bitran violinist, Alvarro Bitran violincellist. Hector Villa-Lobos String Q #5, Bela Bartok String Q #3, Robert Hall Lewis String Q #4, Silvestre Revueltas String Q #4, Astor Piazzola, Four for Tango."
18	<i>String quartet no. 4</i> Blue ballpoint holograph "1st Edit - Not Used". Additional information included in other inscriptions in red ink: "Edited Master. 23 February 1995. [1] String Quartet No. 4 19:05."
19	<i>String quartet no. 4</i> No holograph. Information in red ink on labels: Robert Hall Lewis String Quartet #4 Tape 01. 2/24/95 SV-3500"
20	<i>String quartet no. 4</i> No holograph. Information in red ink on labels: Robert Hall Lewis String Quartet #4 Tape 2. 2/24/95 SV-3500"
22	<i>Symphony no. 4</i> Holograph: "*Dup" Otherwise labeled: "RHLewis Sym#4". Identified with a green "Production Master" label.
23	<i>Symphony no. 4</i> Holograph in black ink: "Symphony No. 4 Entire Session Takes <u>1-36</u> " Inscription on front says "... copy".
24	<i>Symphony no. 4</i> No holograph. Otherwise labeled: "RHLewis Sym#4" and a red "1.1 Safety Copy" label.
25	<i>Symphony no. 4</i> Holograph inscriptions in blue and black ballpoint. "Robert Hall Lewis. Philhrmonia Orch. Composer Conducting. Extra Copy for Radio (2nd Ed.)"
26	<i>Symphony no. 4</i> Holograph in black ballpoint "Symphony #4" Additional information: "Robert Hall Lewis TK

Appendix C: Sound Recordings

Item #	Description
	37-81”
27	<i>Symphony no. 4</i> Holograph in black ballpoint “1st Ed.” Otherwise identified with a green “Production Master” label with handwritten title: “Symphony #4”
28	<i>Symphony no. 4</i> Holograph in black ink on red copy label “1st Ed.” (2 times). Otherwise labeled “Symphony #4.”
29	<i>Three movements on scenes of Hieronymous Bosch</i> No holograph. Tape produced by Floating Earth, Unit 14,21 Wadsworth Rd, Perivale, Middx, UB67.71D Tel:081-997 4000 Fax: 081-998 5767. SONY 071894RHL. Additional information: The Philharmonia Conducted by Robert Hall Lewis. St. Augustines, Kilburn 18/4/94 44.1 kHz NON Emph. Producer: Andrew Keener, Engineer: Mike Hatch. Session Tape: Takes 1 > 31
30	<i>Three movements on scenes of Hieronymous Bosch</i> Same as #22. Takes 32 > 74. (...”3 scenes” inscribed on one label)
31	<i>Three movements on scenes of Hieronymous Bosch</i> Same as #22. Takes 75 > 94.
32	<i>Three movements on scenes of Hieronymous Bosch</i> Blue ballpoint holograph: “[B] <u>Three Mov’ts on Scenes of Hieronymous Bosch</u> Philharmonia Orch. Robert Hall Lewis, Cond. James Wood, Asst. Cond. Recorded July 18, 1994 St. Augustine’s Church, London. <u>First Edition.</u> ”
33	Unidentified CRI CD 625 No holograph. Additional information on typed label: Composers Recordings CD625. ROBERT HALL LEWIS See Matrix # ROBERT HALL LEWIS CDM 12/5/91 TT”
34	Unidentified With editing notes by Michael Donaldson, Library of Congress.
Sound cassettes (alphabetical by title of composition)	
1	<i>A due I; Osservazioni I; Serenades II; Nuances II</i> Royal Philharmonic Orchestra. “Nuances II” is written on a label pasted onto the tape and not listed on the removable label.
2	<i>A due I, flute and harp</i> Note that other RHL pieces have been crossed out on the label inserted into the cassette.
3	<i>A due I, flute and harp</i> No additional information.
4	<i>A due III for bassoon and harp; A due IV for trombone and percussion</i> Holograph inscription: James Westhoff, bassoon; Iraina Poberezhaya, harp; Bert Bolin, trombone; Joseph Patrick, percussion.
5	<i>A due IV</i> (1981)

Appendix C: Sound Recordings

Item #	Description
	Bert Bolin, trombone; Joseph Patrick, percussion.
6	<i>A due V</i> “Ars Viva Concerts” (unknown handwriting).
7	A. <i>Archi; Monophony I; Monophony II; Monophony VII; Trio</i> B. <i>Divertimento; Serenades</i> Holograph label: “[Master]”; lists the instruments for each piece.
8	A. (1) <i>Archi</i> , (2) <i>A due V</i> B. (3) <i>Nuances I for violin and pianoforte</i> (1) Lisa Weiss piano; (2) Beth Lawrence, soprano, Mark Markham, piano; (3) Robert Gerle, vln., Marilyn Neeley, pfte.; “Masters; (Archi) Best Master; (Nuances) only one to use; Ars Viva 1992, Chamber Music Soc. ‘92.”
9	A. <i>Bosch</i> , B. <i>Beris Voces</i> (Unidentified) 1st Edition
10	<i>Combinazioni I for clarinet, violin, violoncello, and piano; Divertimento for six instruments</i> No additional information.
11	<i>Combinazioni I; Inflections II; A due II; Serenades II; Duetto da camera</i> Typed label listing the instruments for each piece.
12	A. (1) <i>Combinazioni II</i> , (2) <i>Combinazioni IV</i> , (3) <i>Combinazioni I</i> , (4) <i>Duetto da camera</i> , (5) <i>Fantasiemusik II</i> (1) Eastman Percussion Ensemble, (2) Stephen Kates, cello; Ellen Mack, pfte, (3) Penn Contemporary Players, (4) Robert Gerle, vln., Marilyn Neeley, pfte. (5) Jeanne Kopperud, clar., James Winn, pfte.
13	A. <i>Combinazioni II; Combinazioni III; Fantasiemusik III</i> B. <i>A due II; Toccata</i> Lists instruments for each piece.
14	A. <i>Combinazioni II; Combinazioni IV; Fantasiemusik II</i> B. <i>Duetto da camera; Combinazioni I</i> “Albany CD-order”
15	<i>Combinazioni III; Diptychon</i> July 20, 1988 Grand Teton Music Festival. ...from the program: John Deak, narrator, Jennifer Sperry, oboe, Andrew Lewis, percussion, Jean Rubin, text.
16	<i>Combinazioni III; Diptychon</i> Grand Teton Music Festival.
17	<i>Combinazioni IV for violoncello and piano</i> No additional information.
18	<i>Combinazioni IV for violoncello and pianoforte., Fantasiemusik I for violoncello and piano</i> Stephen Kates, cello, Ellen Mack, pfte; Mihaly Virizlay, cello, Robin Kissinger, piano.
19	<i>Combinazioni V for brass quintet</i>

Appendix C: Sound Recordings

<i>Item #</i>	<i>Description</i>
	The Annapolis Brass Quintet; label on tape: "ABQ. Dol.B √in"
20	(1) <i>Concerto for chamber orchestra</i> , (2) <i>Diptychon for nine players</i> (1) Grand Teton Music Festival Ensemble, composer conducting; (2) London Sinfonietta.
21	<i>Concerto for string orchestra, trumpets, keyboard, and harp (1987)</i> Philharmonia Orchestra, composer conducting; "Score: Theodore Presser".
22	<i>Concerto for string orchestra, trumpets, keyboard, and harp (1987)</i> The Philharmonia Orchestra, composer conducting; "Score available Theodore Presser Co., Bryn Mawr, Pa."
23	<i>Concerto for string orchestra, trumpets, keyboard, and harp (1987)</i> The Philharmonia Orchestra, composer conducting; John Wallace, John Miller, William Stokes, David Mason, trumpets; Michael Reeves, keyboard, Nuala Herbert, Harp; 23 min. duration.
24	<i>Dimensioni</i> "Final Edited Version, London, Nov. 16, 1994, for dubbing."
25	<i>Dimensioni</i> Holograph: "Entire recording session, London, Jan. 7, 1994"; unknown hand: "Lewis 7i94."
26	<i>Dimensioni</i> Holograph: "London recording, 1st Edit" (ballpoint), "Reuse" (pencil).
27	<i>Dimensioni; Music for twelve players</i> Philharmonia Ensemble. Instruments listed. Holograph added: "Conducted by Composer". Blue post-it note attached to outside of cassette reads: "Sollberger".
28	<i>Diptychon</i> Entire recording session 1/92, London; in red ink on spine "raw" Lewis: Diptychon."
29	<i>Diptychon for nine players; Music for twelve players</i> Philharmonia Chamber Artists, composer conducting.
30	<i>Diptychon for nine players; Fantasiemusik III; Fantasiemusik II; Combinazioni III, II & I; A due II; Osservazioni I</i> Instruments for each piece listed.
31	<i>Diptychon for nine players</i> Final edited master.
32	<i>Due madrigali: Senza piu peso</i> No additional information.
33	<i>Duetto da camera for violin and piano</i> Gerle-Neeley Duo.
34	<i>Fantasiemusik II for clarinet and pianoforte</i> No additional information.
35	<i>Fantasiemusik for violoncello and piano</i>

Appendix C: Sound Recordings

Item #	Description
	Mihaly Virizlay, cello; Robin Kissinger, piano; holograph label on tape: "Lewis-Fantasiemusik."
36	<i>Fantasiemusik III; Combinazioni IV; Monophony V; Combinazioni III; A due II; Osservazioni I; Archi</i> Lists instruments for each piece.
37	A. (1) <i>Fantasiemusik III</i> , (2) <i>Duetto da camera</i> ; B. (1) <i>String quartet no. 3</i> , (2) <i>Invenzione</i> (1) Eastman Musica Nova, (2) Gerle-Neeley Duo; (1) Concord String Quartet, (2) Philharmonia Orch., composer conducting.
38	<i>Fantasiemusik III</i> (1985) Musica Nova, 2/29/88 This refers to the Eastman Musica Nova Ensemble, conductor, Sydney Hodkinson; this was New America Concert No. 3, Robert Hall Lewis, guest composer; Kilbourn Hall.
39	A. <i>Fantasiemusik III; Fantasiemusik II; Combinazioni I; A due II</i> B. <i>Archi; A due V; Dimensioni</i> Label on tape says "Lewis-Misc. Chamber Works"; instruments for each work listed on larger cassette label.
40	A. <i>Fantasiemusik III; Fantasiemusik II; Combinazioni I; A due II</i> B. <i>Archi; A due V; Dimensioni</i> Label on tape says "Lewis-Misc. Chamber Works"; instruments for each work listed on larger cassette label.
41	A. <i>Fantasiemusik III; Monophony V; Combinazioni IV</i> B. <i>Combinazioni III; A due; Osservazioni I; Archi</i> Typed label listing instruments for each piece; holograph numbers.
42	<i>Fantasiemusik III; Monophony V for saxophone solo</i> Fantasiemusik III 12-13 min; for alto saxophone, piano, two percussionists.
43	<i>Images and dialogues</i> (for small or large orchestra) Philharmonia Orchestra of London, composer conducting. Commissioned by the city of Genoa and the Orchestra Filarmonica Giovanile for the Columbus celebration of 1992.
44	<i>Images and dialogues</i> (1992) Philharmonia Orchestra, composer conducting. Commissioned by the Philharmonic Association of Genoa for the Columbus Celebration of 1992.
45	<i>Images and dialogues for orchestra</i> Genoa-1992; Philharmonia Orchestra of London, conducted by the composer; label.
46	<i>Images and dialogues</i> (1992) Composer conducting. Commissioned by the Philharmonic Association of Genoa for the Columbus Celebration of 1992.
47	<i>Images and dialogues</i> Holograph inscription: "Final Edited Version [for Dubbing]".

Appendix C: Sound Recordings

<i>Item #</i>	<i>Description</i>
48	<i>Images & dialogues</i> Holographic label: "(1st Ed.)"—in pencil; "Master—For Dubbing"—in ballpoint pen; "Reuse"—in pencil.
49	<i>Inflections II for piano trio; Nuances for violin and piano</i> Two holograph inscriptions: [Master]; "Defective."
50	<i>Inflections II for piano trio; Nuances for violin and piano</i> No additional information.
51	(1) <i>Invenzione</i> ; (2) <i>Diptychon for nine players</i> ; (3) <i>Archi</i> ; (4) <i>Fantasiemusik III</i> ; (5) <i>A due II</i> (1) Philharmonia orch.; (2) Grand Teton Festival Ensemble, (3) Lisa Weiss, Piano, (4) Eastman Musica Nova Ensemble; composer conducting in first two pieces.
52	<i>Invenzione</i> Holograph label: "Final Edited Master, for dubbing (finest sound), 1/5/93 metal position - Dolby B ; a reference to Music for 12 Players crossed out; holograph: "NOT USED".
53	<i>Invenzione</i> Holograph label; "Final Edition (Jan. '93), (for finest sound, see other cassette.)"
54	<i>Invenzione</i> Baltimore Symphony Orchestra, Christopher Seaman conducting; 4-22-88; Dolby B CROZ.
55	(1) <i>Invenzione</i> (1988); (2) <i>Kantaten</i> (1980); (3) <i>String quartet no. 3</i> (1981) (1) Philharmonia Orchestra, composer conducting, (2) London Sinfonietta Voices, composer conducting, (3) Concord Quartet Holograph: (1) Baltimore Symphony commission (1988), (2) Koussevitzky Foundation Commission; first performance, Coolidge Auditorium., Library of Congress, Nov. 1983.
56	<i>Invenzione</i> Philharmonia Orchestra; Final edition.
57	A. <i>Invenzione for orchestra</i> (1988) B. <i>Symphony no. 4</i> (1990) Philharmonia Orchestra; American Composer's Orch., Dennis Russell Davies, conductor.
58	<i>Kantaten</i> Holograph label: "Improved Master (with Reverb, etc.) 11/4/93".
59	<i>Kantaten</i> London Sinfonietta Voices conducted by the composer.
60	(1) <i>Kantaten</i> ; (2) <i>Invenzione</i> (1) London Sinfonietta Voices, composer conducting, (2) Philharmonia Orchestra. Holograph inscription near <i>Invenzione</i> reads: "Set to Go→" and "(Baltimore Symphony Commission, 1988) ... recorded Henry Wood Hall, London, 6/12/89".
61	<i>Kantaten; Diptychon</i> London Sinfonietta Voices, Grand Teton Music Festival Ensemble; composer conducting both works; July 20, 1988 (<i>Diptychon</i>).
62	<i>Kantaten; Symphony no. 4</i>

Appendix C: Sound Recordings

Item #	Description
	London Sinfonietta Voices, composer conducting “Not good sound”; Philharmonia Orchestra, composer conducting.
63	<i>Kantaten</i> (1980); <i>Due madrigali senza piu peso</i> (1972) Holograph describing <i>Kantaten</i> - “Not good”.
64	<i>Kantaten; Invenzione</i> London Sinfonietta Voices, composer conducting; Philharmonia Orchestra, composer conducting. <i>Invenzione</i> (BSO Commission, 1988; recorded Henry Wood Hall, London, 6/12/89).
65	Monophony I for solo clarinet; <i>Fantasiemusik II for clarinet and piano</i> Cassette label: Monophony/Fantasiemusik CROZ dol(B)y; label on tape: “Final Version 6/8/93”.
66	<i>Monophony I; A due I for flute and harp; Osservazioni for flutes, pianoforte, percussion; Serenades</i> Label on tape: “Lewis-Flt. Music.”
67	<i>Monophony V for saxophone solo</i> James Cunningham, saxophone. Label water-damaged; pasted over earlier label.
68	<i>Monophony VII for trumpet solo</i> “Master”.
69	<i>Monophony VIII for solo tenor and alto trombone</i> Premiere performance, 1/25/80; Eastern TRB Workshop; Marcellus, solo trombone. This workshop, directed by John Melick, was presented by the Towson State University Music Department, 1/24–27/80.
70	<i>Monophony V</i> Saxophone, J. Desloges; Concert 10/6/88; enregistrement (recording) 20/6/88. This concert was at the Atelier de Musique Contemporaine, Ville de Saint-Germain-en-Laye.
71	A. <i>Moto</i> B. <i>Osservazioni</i> “Dolby”; handwriting unidentified.
72	<i>Music for twelve players</i> The Tidewater Ensemble, Deborah Greizer, Director.; Director’s phone, 7/13/90
73	<i>Music for twelve players</i> Holographic inscription: “Final Edition for dubbing 6/18/93”.
74	<i>Nine visions</i> Opus e Trio Recording Session 8/9/95. Side A: Takes 103–130, Side B: Takes 131–155.
75	<i>Nuances; Osservazioni</i> Lecture Tape (holographic inscription).
76	<i>Nuances</i> Entirely holographic; “1st Edit.”

Appendix C: Sound Recordings

<i>Item #</i>	<i>Description</i>
77	A. (1) <i>Nuances</i> (with whale lament); (2) <i>Osservazioni I</i> ; (3) <i>Atto</i> B. (1) <i>Fantasiemusik III</i> ; (2) <i>Symphony no.4</i> ; (3) <i>Diptychon for nine players</i> A. (1) Royal Philharmonic Orchestra, (2) Contemporary Music Forum, (3) Philharmonia Orchestra of London, (4) Philharmonia Chamber Artists; composer conducting for first, third and fifth pieces.
78	<i>Nuances for violin and pianoforte</i> 1st Edition, 14:35, Peabody Recording Studios (address/phone number given).
79	<i>Nuances for violin and piano</i> #1
80	<i>Nuances for violin and piano</i> Duplicate.
81	<i>Osservazioni</i> Contemporary Music Forum of Washington, D.C.
82	A. <i>Osservazioni</i> ; <i>Combinazioni I</i> ; <i>Combinazioni II</i> B. <i>Fantasiemusik III</i> ; <i>Music for twelve players</i> ; <i>Diptychon</i> ; <i>A due II</i> No additional information.
83	A. <i>Osservazioni I</i> ; <i>Combinazioni I</i> ; <i>Serenades II</i> B. <i>Fantasiemusik III</i> ; <i>Combinazioni IV</i> ; <i>Diptychon for nine players</i> Lists the instruments for each piece.
84	<i>Osservazioni I</i> ; <i>Monophony X</i> ; <i>Nine Visions</i> ; <i>Five movements for piano</i> ; <i>Monologo</i> "PB Concert Nov. 2, 1994."
85	<i>Quartet no. 1</i> Holographic label: "A Due VII (Incomp)" and "A Due VII"; "A Due VII is crossed out and under it is written "Skip to Quartet I 10:40".
86	<i>Quartet no. 4</i> ("seven environments") B side: Cuarteto Latinoamericano.
87	<i>Quartet no. 4</i> Label inserted into cassette reads: "Recording Session." Label affixed to tape reads: TAPE 2.
88	<i>Quartet no. 4</i> Label inserted into cassette reads: "Recording Session." Label affixed to tape reads: TAPE 1.
89	<i>Quintet for winds</i> 11/08/88; note on bottom says "Alea III"; not elsewhere says "Returned from Alea II, 855 Comm'lth, Boston." (see program: Alea III was a concert series at Boston University; the music director was Theodore Antonioue; this particular program in the series was called: "Meet the Experimentalists".
90	A. (1) <i>Quintet for winds</i> ; (2) <i>Monophony I for flute</i> ; (3) <i>Monophony II for oboe</i> B. <i>Monophony VII for solo trumpet</i> ; (2) <i>Osservazioni I for flutes, piano and percussion</i> ; (3) <i>Serenades II for flute, violoncello and piano</i> Inscription at end of list A: "Disregard to B" and at end of list B: "Didn't quite finish."

Appendix C: Sound Recordings

<i>Item #</i>	<i>Description</i>
91	<i>Quintet for winds</i> Manhattan Wind Quintet; (first performance).
92	(1) <i>Quintet for winds</i> ; (2) <i>Monologo for timpani solo</i> ; (3) <i>Monophony VIII for trombone solo</i> (1) Manhattan Wind Quintet, (2) Jon Haas, Timpani, (3) Joel Borrelli-Boudreau, trombone.
93	<i>Sonata for solo violin</i> 10/23/95.
94	A. <i>Sonata for violon solo</i> ; <i>Duetto da camera for violon and piano</i> B. <i>Nuances for violon and piano</i> ; <i>String quartet no. 3</i>
95	<i>String quartet no. 1</i> (1956) Lento; Allegro con fuoco; duration: 10 min.; the Maia Quartet.
96	<i>String quartet no. 1</i> (1956) Maia String Quartet, Ars Viva Concert, 11/4/92.
97	<i>String quartet no. 2</i> Lenox String Quartet.
98	<i>String quartet no. 3</i> Concord String Quartet.
99	<i>String quartet no. 3</i> Koussevitzky Foundation Commission, Concord String Quartet, premiere performance, Coolidge Auditorium, Library of Congress, October 1983.
100	<i>String quartet no. 3; Atto</i> Concord String Quartet. Holograph: "Atto."
101	(1) <i>String quartet no. 3</i> (1981); (2) <i>Symphony no. 4</i> (1990) (1) Concord Quartet, (2) American Composers Orchestra, Dennis Russell Davies, conductor. (1) Premiere performance of string quartet, Coolidge Auditorium, Library of Congress, commissioned by the Koussevitzky Musik Foundation, Nov. 1983 (2) Carnegie Hall, New York, commissioned by the American Composers Orchestra for its 15th anniversary, Nov., 1990.
102	<i>String quartet no. 3</i> Comment on label says: "Best Sound."
103	<i>String quartet no. 3</i> Concord String Quartet; "Best Sound." Completely holographic label with 2 signatures.
104	A. <i>String quartet no. 3; Combinazioni IV</i> B. <i>Duetto da camera</i> Concord String Quartet; Stephen Kates, vlc, Ellen Mack, pfte.; Robert Gerle, vln, Marilyn Neeley pfte.; Str. Q.-Premiere Performance, Library of Congress, Nov. 1983, above str. qt. is written "(Long wait at beginning)".
105	<i>String quartet no. 4</i> Label on tape: "April, 1994"; entirely holographic.

Appendix C: Sound Recordings

<i>Item #</i>	<i>Description</i>
106	<i>String quartet no. 4</i> Holograph: "Final Edition (for dubbing)."
107	<i>String quartet no. 4</i> Cuarteto Latinoamericano; Artist Advance Copy; Pittsburgh digital Recording and Edition Company; Dolby B.
108	<i>Symphony no. 4</i> Typed label: "Final Edited Master."
109	<i>Symphony no. 4</i> Conducted by the composer; recorded June 18, 1991, St. Augustine's Church, London; duration 17:48; holograph in red pencil: "[Copy]."
110	<i>Symphony no. 4</i> Philharmonia Orchestra, composer conducting; original dub from DAT.
111	<i>Symphony no. 4</i> Philharmonia Orchestra; Takes 1–52, St. Augustines, Kilburn, 18th June, 1991.
112	<i>Symphony no. 4</i> Philharmonia Orchestra; Takes 53–81, St. Augustines, Kilburn, 18th June, 1991.
113	<i>Three movements on scenes of Bosch</i> Inscription in unknown hand: 2nd edit Bosch Scenes; holograph inscription: "Final Edit for Dubbing, 15/9/94."
114	A. <i>Three movements on scenes of Hieronymous Bosch</i> (1989–90) B. <i>Images and Dialogues</i> (1992) Movements (and sections) listed for Bosch work; holograph label on tape" "A. Bosch Movts, B. Images, Dialogues."
115	<i>Three movements on scenes of Hieronymous Bosch</i> "1st edit (with glitch after 36 seconds)."
116	<i>Three Pieces for orchestra; Prelude and Finale for small orchestra</i> Doesn't say RHL or Lewis anywhere but was found with other audiotapes of his work.
117	<i>Three pieces for orchestra</i> (1996) Baltimore Symphony Orchestra, composer conducting.
118	<i>Three pieces for orchestra</i> (1996); <i>Destini for orchestra</i> ; <i>Atto for strings</i> ; 2 additional titles added in holograph: <i>Nuances</i> ; <i>Moto</i> Baltimore Symphony Orchestra—composer conducting: Three Pieces for Orchestra & Atto.
119	A. <i>Three prayers of Jane Austin</i> ; B. <i>Kantaten</i> (A) Gregg Smith Singers, (B) London Sinfonietta Voices, composer conducting.
120	<i>Three prayers of Jane Austin</i> The Gregg Smith Singers; holographic inscription: "Side B - Master."
121	<i>Three prayers of Jane Austin</i> (A) Gregg Smith Singers; Score: Theodore Presser Co., Bryn Mawr, Pa. 19010, (610) LA 5

Appendix C: Sound Recordings

Item #	Description
	3636; (B) Peabody Singers, Ed Polichick, cond. Holographic inscription: "Performance deficient in many respects."
122	Unidentified [<i>Symphony no. 4</i> ?] American Composers Orchestra, Dennis Russell Davies, conductor; Oct. 28, 1990; Dolby B CROZ.
123	Unidentified 19/6/87 takes 1–25 side A, takes 26–end side B, without noise reduction.
124	Unidentified 19/6/87 takes 1–25 Side A, takes 26–end Side B, with noise reduction, Dolby B.
125	Unidentified Philharmonia. On cassette label: "Prod: A.D.K., Eng: M.J.H." Label on tape: A: T1Æ T; B: TÆ 26, 22/6/93; at bottom (1).
126	Unidentified Philharmonia; "on side A - T 27–40, side B: T 41–59, 22/6/93 2 (continuation of tape #59)."
127	Unidentified Philharmonia; "on side A - T 1–12, side B: T 3–12, 18/7/94.
128	Unidentified Philharmonia; "on side A - T 13–17, side B: T 18–34, 18/7/94.
129	Unidentified Philharmonia; "on side A - T 35–52, side B: T 53–77, 18/7/94.
130	Unidentified Philharmonia; "on side A - T 78–85, side B: T 86–T, 18/7/94.
131	Unidentified [<i>Fantasiemusik I</i> ?] Mishy Vir[i]slay and Robin Kissinger; Turner Auditorium (Johns Hopkins Medical Institutions, Baltimore, MD). Side I. Dolby B WHJU-FM Cr02.
132	Unidentified 11/07/82. RHLewis conducting at the BMA [Baltimore Museum of Art].
133	Unidentified Radio interview RTBF, Brussels, June, 1988.
134	Unidentified Italian Lecture II. Ran, Wernick, and Corigliano. Kronos Quartet.