

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

**ERICK HAWKINS
COLLECTION**

Finding aid URL: <http://hdl.loc.gov/loc.music/eadmus.mu2007.wp.0011>

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Introduction

The Library of Congress is fortunate to have a number of collections that focus on the development of modern dance in the United States. Among these collections is the Erick Hawkins Collection, which was acquired in 2001. Other resources that contain materials relevant to Erick Hawkins include the Martha Graham Collection, the Elizabeth Sprague Coolidge Collection, as well as correspondence between Hawkins and the former Chief of the Music Division, Harold Spivacke, in the Music Division's Old Correspondence File.

Certain restrictions to the use or copying of the materials in this collection may apply.

Researchers wishing to cite this collection should include the following information: container number, the Erick Hawkins collection, Music Division, Library of Congress, Washington, D.C.

Linear feet of shelf space:	186
Approximate number of items:	220,650
Number of containers:	226

Biographical Sketch

Born on April 23, 1909 in Trinidad, Colorado, Erick Hawkins graduated from Harvard University in 1930. After seeing performances by German modern dancers Harald Kreutzberg and Yvonne Georgei in the 1920s, he knew he wanted to be a dancer and, after leaving Harvard, Hawkins studied in Austria with Kreutzberg. He enrolled in the School of American Ballet in 1934, founded that year by George Balanchine and Lincoln Kirstein. He danced from 1935 to 1937 in the American Ballet, the first Balanchine-Kirstein company that later became the New York City Ballet. After the dissolution of the American Ballet, Kirstein organized a new company, Ballet Caravan, which offered Hawkins his first commission for a ballet *Show Piece*, to a score by Robert McBride.

In 1938 Hawkins studied at the American Dance Festival, then located in Bennington, Vermont, where he first met Martha Graham. She used him in her work *American Document* and, six months later, he joined her company as the first male dancer. (They married in 1948.) He remained with the Graham Company until 1950, creating many of the leading roles in her most celebrated works, such as the Husbandman in *Appalachian Spring* and Oedipus in *Night Journey*. At the same time, Hawkins began to create his own choreographies, including the highly acclaimed *John Brown* and *Yankee Bluebritches*.

After leaving Graham's company, Hawkins began to develop his own vision of a new dance technique, starting with an intensive study of kinesiology. In 1951 Hawkins opened a dance school, which became so successful that it was awarded a substantial grant in 1976 by The Andrew W. Mellon Foundation. In 1951 Hawkins also began his long collaboration with the composer Lucia Dlugoszewski, whom he married in 1962. In 1957 he formed the Erick Hawkins Dance Company.

Erick Hawkins's works were influenced by a wide-range of aesthetics, including Asian theater, American Indian rituals, Greek mythology, and American folklore. Among his most noted works are *Here and Now with Watchers*, *Death is the Hunter*, *Black Lake*, *Stephen Acrobat*, *Early Floating*, *Naked Leopard*, *Parson Weems and the Cherry Tree*, and *Summer Clouds People*.

Hawkins valued collaboration and worked with some of the greatest artists of his generation, including composers Henry Cowell, Lucia Dlugoszewski, Ross Lee Finney, Alan Hovhaness, Wallingford Riegger, and Virgil Thompson and designers Helen Frankenthaler, Isamu Noguchi, Ralph Lee, and Ralph Dorazio. In 1972 Hawkins expanded his collaborations to include symphony orchestras and his works *Classic Kite Tails* and *Dawn Dazzled Door* were premiered with the Detroit Symphony. In 1975, the San Francisco Symphony performed *Hurrah!* and *Meditation on Orpheus* with conductor Seiji Ozawa. Overall, the Erick Hawkins Dance Company performed with twenty-five symphony orchestras, including the National Symphony Orchestra, the American Symphony, the Cleveland Orchestra, the Denver Symphony, the Buffalo Philharmonic, the St. Paul Chamber Orchestra, and the St. Louis Symphony.

Alan Kriegsman, Pulitzer Prize-winning critic of the Washington Post, called him "one of the genuinely great pioneers of American dance possessing the "pure magic of a sage." Anna Kisselgoff of the New York Times noted that Hawkins "is indisputably one of the major artistic voices of his generation."

Erick Hawkins died in New York City on November 23, 1994 at the age of 85.

Scope and Content Note

The Erick Hawkins Collection is comprised of materials that document the career of modern dancer and choreographer Erick Hawkins. The collection also traces the history of his company, the Erick Hawkins Dance Company. In 1962, Hawkins married the composer, Lucia Dlugoszewski, and the collection contains three boxes that relate to her career as well as information on numerous collaborations with Hawkins.

The Erick Hawkins Collection is organized in eighteen series:

- Music Inventory
- Photographs
- Correspondence
- Choreographic Notebooks
- Clippings
- Scrapbooks
- Diaries
- Programs
- Production Elements
- Business Papers: Erick Hawkins Dance foundation
- Fundraising: Erick Hawkins Dance Foundation
- Financial Papers: Erick Hawkins Dance Foundation, School, and Personal Papers
- Publicity Materials: Erick Hawkins Dance Foundation
- Erick Hawkins Dance Foundation School
- Writings
- Awards
- Lucia Dlugoszewski
- Personal Papers

The Erick Hawkins Collection was processed in 2007 by Elizabeth Aldrich, with assistance from Sarah Bliss.

Description of Series

<i>Container No.</i>	<i>Series</i>
143-156; 161-173; 177-226	Erick Hawkins was one of the early modern dance choreographers who consistently commissioned new music for his works. The Music Inventory contains full scores and parts for thirty-nine of his choreographies, including works by Henry Cowell, Lucia Dlugoszewski, Ross Lee Finney, Lou Harrison, Alan Hovhaness, Wallingford Riegger, and Virgil Thompson. Many of the works contain scores with Hawkins's choreographic notes. Of particular interest are three scores (Box 173) from Hawkins's days with Ballet Caravan and choreographer George Balanchine. The Hawkins Collection holds piano scores for three of Balanchine's works: <i>Mozartiana</i> (music by Mozart), <i>Apollo</i> (originally titled <i>Apollo Musagète</i> with music by Stravinsky), and <i>Serenade</i> (music by Tchaikovsky). The <i>Apollo</i> and <i>Serenade</i> scores contain Hawkins's choreographic notes. (See also Box 52, folder 4 for extensive choreographic notes for <i>Apollo</i> .) Letters between Hawkins and many of the composers is found in Correspondence.
6-14	The collection contains over 5,000 Photographs that focus mainly on choreographic works. Box 12 contains rare photographs of Martha Graham.
53-58	Correspondence series contains personal letters to and from Hawkins, dating 1926-1989. Box 56 holds letters between Hawkins and numerous critics, choreographers, artists, and composers, including Aaron Copland, Alan Hovhaness, Lincoln Kirstein, Anna Kisselgoff, Robert Motherwell, Jerome Robbins, and Paul Taylor. Boxes 57-58 contain correspondence relating to the Erick Hawkins Dance Company, 1960-1997. Of particular interest is the correspondence between Hawkins and Martha Graham, c.1939-1957, found in Box 55.
40-52	Erick Hawkins maintained extensive notes for each of his works and the collection contains Choreographic Notebooks , which contains 400 items for choreographed dances as well as notes for ideas for new dances.
78-81	The Clippings series contains nearly 1500 clippings that range from 1921-2000. The majority focus on the Erick Hawkins Dance Company.
63-74	The Scrapbooks in the collection contain clippings, programs, drafts of programs and writings, essays, correspondence, posters, press releases, school information, photographs, post cards, and reviews. The scrapbooks from 1925-1938 provide a myriad of information on Hawkins's early dance career with Ballet Caravan and his work with School of American Ballet and George Balanchine. Later scrapbooks, from 1938 to the late 1940s, largely contain information on Martha Graham and the Martha Graham Dance Company as well as Hawkins's beginnings as a significant force in American modern dance.
75-77	Erick Hawkins kept diaries from 1922-1945. The Diaries series also contains notebooks with choreographic notes, budgets, program notes, musical instrumentation, personal thoughts, and drafts and ideas for articles 1959; 1966; 1971-1973.

- 35-39 The collection contains 775 **Programs** that range from 1936-1997. Of particular interest are programs from Hawkins's early career with Ballet Caravan (1936-1938) and those from his years as dancer with Martha Graham.
- 25-34 The **Production Elements** series holds light plots, production and technical notes, rehearsal and performance schedules, choreographic notes, correspondence, programs, and clippings related to works performed in New York City and national and international touring.
- 114-142 **Business Papers: Foundation for Modern Dance, Inc., aka Erick Hawkins Dance Foundation** consists of administrative papers, correspondence, contracts, touring information, New York City performances, and supporting materials for activities of the Erick Hawkins Dance Company. The series also contains extensive administrative information on the Company's booking history.
- 84-97 **Fundraising: Foundation for Modern Dance, Inc., aka Erick Hawkins Dance Foundation** holds correspondence, information on corporations and foundations, grant proposals, and grant research.
- 98-113 **Financial Papers: Erick Hawkins Dance Foundation, School, and Personal Papers** consists of school tuition receipts, ledger books, deposit slips, paid bills, budgets, financial statements, bank statements, bank reconciliations, payroll information, and New York State, City, and federal tax forms. **THIS SERIES IS RESTRICTED AND NOT AVAILABLE.**
- 59-62 **Publicity Materials: Erick Hawkins Dance Foundation**, contains posters, flyers and brochures, press kits, and program inserts.
- 82-83 The collection holds information on the **Erick Hawkins Dance Foundation School** that consists of correspondence, publicity materials, teaching notes, audition information, and materials relating to the management of the school.
- 1-5 The **Writings** series holds articles and speeches made by Hawkins or on his behalf by others. The series is listed in alphabetical order by writer. Of particular interest are Hawkins's preliminary notes for many of his choreographic notes as well as notes he prepared on Graham's *Appalachian Spring* (Box 3, folder 3).
- 157-159 **Awards** consists of three boxes of awards and honorifics that date from 1932 to 1994.
- 174-176 Erick Hawkins married composer **Lucia Dlugoszewski** (1931-2000) in 1962 and the collection contains 1,100 items relating to Lucia Dlugoszewski's career, including biographical materials, financial and business papers, correspondence, photographs, and writings. Of particular interest are the letters, notes, and poems written to and for Hawkins.
- 160 The Erick Hawkins Collection holds **Personal Papers** that include wills, death certificates, marriage certificate, and miscellaneous personal papers.

Container List

MUSIC INVENTORY

<i>Box/Folder</i>	<i>Contents</i>
Choreographed Works	
<i>Ahab</i>	
	Composer: Ross Lee Finney
184/1	Ozalid conductor's score
184/2	Full score, onion skins
184/3	Parts, onion skins
184/4	Full score, pencil
184/5	Parts, photocopy cut-and-paste
185/1	Ozalid full score, with choreographic notes
185/2	Ozalid conductor's score, copy #6
185/3	Ozalid parts, copy #1
185/4	Ozalid parts, copy 32
<i>Agathon</i>	
	Composer: Stalvey Dorrance
186/1	Ozalid parts (incomplete)
186/2	Ozalid parts – Different version–parts do not relate to full score
186/3	Ozalid parts, copy #4
187/1	Ozalid parts, copy #1
187/2	Ozalid parts, copy #2
188/1	Ozalid full score, with choreographic notes
188/2	Ozalid full score, onion skins
188/3	Ozalid conductor's score, copy #1
188/4	Ozalid conductor's score, copy #2
188/5	Ozalid conductor's score, copy #3
188/6	Ozalid conductor's score, copy #4
<i>Angels of the Inmost Heavens</i>	
	Composer: Lucia Dlugoszewski
189/1	Pencil part: trumpet in C
189/2	Parts, photocopied
189/3	Ozalid full score, with choreographic notes
189/4	Ozalid full score
<i>Avanti</i>	
	Composer: Lucia Dlugoszewski
189/5	Photocopy full score
189/6	Photocopy parts
<i>Black Lake</i>	
	Composer: Lucia Dlugoszewski
199/1	Full score, onion skins
199/2	Photocopy piano part
199/3	Photocopy piano score
199/4	Ozalid parts, copy #1
200/1	Photocopy full score
200/2	Photocopy full score

MUSIC INVENTORY

<i>Box/Folder</i>	<i>Contents</i>
200/3	Ozalid parts, copy #2
200/4	Ozalid parts, copy #3
201/1	Ozalid conductor's score, copy #1
201/2	Photocopy full score
201/3	Parts, onion skins
201/4	Photocopy piano part (incomplete)
201/5	Ozalid full score, with choreographic notes
201/6	Photocopy full score ("Lucie's copy")
Blake, Braxton, see <i>Hurrah!</i>	
<i>Bridegroom of the Moon</i>	
Composer: Wallingford Riegger	
Composer's Title: <i>Duos for Three Woodwinds</i>	
206/1	Published full score, with choreographic notes
206/2	Published full score, copy #3
206/3	Published full score, copy #2
206/4	Short score, with choreographic notes
206/5	Published full score, copy #4
<i>Cantilever</i>	
Composer: Lucia Dlugoszewski	
202/1	Ozalid conductor's score #1
202/2	Ozalid written score, with pencil additions
203/1	Photocopy written parts, trp, hn
203/2	Ozalid parts, copy #3 (incomplete)
203/3	Ozalid parts, copy #2 (incomplete)
204/1	Photocopy, conductor's score
204/2	Ozalid full score, with pencil additions
204/3	Ozalid parts, copy #1
204/4	Written parts
205/1	Ozalid full score, copy #2
205/2	Ozalid full score, with pencil additions, copy #1
205/3	Ozalid part, double bass
205/4	Ozalid parts, expanded orchestra
205/5	Parts, onion skins
205/6	Full score, onion skins
<i>Choros of the Daughters of Okeanos</i> (Yoritsuné Matsudaira), see <i>Greek Dreams, with Flute</i>	
<i>Cinq Incantations</i> (André Joliet), see <i>Greek Dreams, with Flute</i>	
<i>Classic Kite Tails</i>	
Composer: David Diamond	
Composer's original title: <i>Rounds for String Orchestra</i>	
207/1	Published full score, copies #1; #4-6
207/2	Piano reduction score, ink and photocopy
207/3	Published part, violin
208/1	Published part, viola
208/2	Published part, cello
208/3	Published part, double bass
208/4	Published part, violin I

MUSIC INVENTORY

<i>Box/Folder</i>	<i>Contents</i>
	Cowell, Henry, see <i>Trickster Coyote</i>
	<i>Dawn Dazzled Door</i>
	Composer: Tohru Takemitsu
	Composer's title: <i>Dorian Horizon</i>
214/1	Published full score
214/2	Published conductor's score
214/3	Published full score, with choreographic notes
214/4	Photocopy parts, harmonic pitches
214/5	Photocopy parts, "9 Echos"
	<i>Dazzle on a Knife's Edge</i>
	Composer: Lucia Dlugoszewski
197/1	Parts
	<i>Death is the Hunter</i>
	Composer: Wallingford Riegger
	Composer's title: <i>Study in Sonority for Ten Violins</i>
198/1	Published full score (2 copies)
198/2	Published parts, violins I-VII; IX-X
	Diamond, David, see <i>Classic Kite Tails</i>
	Dlugoszewski, Lucia, see <i>Angels of the Inmost Heavens, Avanti, Black Lake, Cantilever, Dazzle on a Knife's Edge, Early Floating, Lords of Persia, openings of the (eye), Tightrope, and To Everybody Out There</i>
	<i>Dorian Horizon</i> (Tohru Takemitsu), see <i>Dawn Dazzle Door</i>
	Dorrance, Stalvey, see <i>Agathon</i>
	<i>Duos for Three Woodwinds</i> , see <i>Bridegroom of the Moon</i>
	<i>Each Time You Carry Me This Way</i>
	Composer: Lucia Dlugoszewski
	Composer's title: <i>Radical Narrowness Concert</i>
191/1	Full score (3 copies)
191/2	Parts, photocopies
191/3	Full score and parts, photocopies
191/4	Photocopy percussion part
192/1	Photocopy full score (2 volumes)
193/1	Photocopy, written score (2 copies)
193/2	Parts
	<i>Early Floating</i>
	Composer: Lucia Dlugoszewski
190/1	Photocopy, music cues and dance meter
	Evelt, Robert, see <i>Stephen Acrobat</i>
	Finney, Ross Lee, see <i>Ahab, Heyoka, The Joshua Tree</i>
	Gan-ru, Ge, see <i>Today, with Dragon</i>

MUSIC INVENTORY

Box/Folder

Contents

God the Reveller

- Composer: Alan Hovhaness
212/1 Photocopy and ozalid parts: percussion and double bass
212/2 Full score, onion skins
213/1 Ozalid conductor's score
213/2 Ozalid full score, copy #2
213/3 Ozalid full score, with choreographic notes

God's Angry Man

- Original title: *John Brown*
Composer: Charles Mills, orchestrated by Lucia Dlugoszewski
See also, *John Brown*
210/1 Ozalid parts, copy #1
210/2 Photocopy, piano score, with choreographic notes
210/3 Ozalid piano score, with choreographic notes
210/4 Full score, onion skins (fragments)
210/5 Parts, onion skins
210/6 Photocopied, cut-and-pasted piano score; ink and pencil fragments
210/7 Ozalid parts, copy #2
211/1 Ozalid orchestral score, unrevised (2/13/1968)
211/2 Ozalid full score, with choreographic notes
211/3 Ozalid conductor's score, copy #1
211/4 Full score, onion skins

Greek Dreams, with Flute

- Composers: Alan Hovhaness, André Jolivet, Dirk Keetbaas, Yoritsuné Matsudaira, Maurice Ohana, Frank Wigglesworth
Titles: *Quatre Improvisations pour Flûte Seule* by Maurice Ohana; *Sonata* for flute solo, op. 118 by Alan Hovhaness; *Cinq Incantations* by André Jolivet; *Three Miniatures for Solo Flute* by Dirk Keetbaas; *Lake Music* by Frank Wigglesworth; *Choros of the Daughters of Okeanos* by Yoritsuné Matsudaira
209/1 Flute part, photocopies and published scores, (includes marked copy of Edgar Varèse's *Density 21.5*)
209/2 Flute part, copy #2; photocopies and published scores
209/3 Flute part, copy #3; photocopies and published scores
209/4 Flute part; published scores ("Erick Hawkins' Copy, incomplete)
209/5 Flute part, spare copy; photocopies and published scores, (includes photocopy of Claude Debussy's *Syrinx*)
209/6 Published flute part, *Syrinx* (Claude Debussy)

Harrison, Lou, see *New Moon*

Hattori, Katsuhisa, see *Intensities of Space and Wind*

Heyoka

- Composer: Ross Lee Finney
182/1 Ozalid conductor's score, copy #1
182/2 Photocopy full score, with choreographic notes
182/3 Ozalid parts, copy #1
182/4 Spare part, percussion
182/5 Photocopy and cut-and-paste full score
182/6 Ozalid conductor's score, copy #3
182/7 Ozalid conductor's score, copy #2

MUSIC INVENTORY

<i>Box/Folder</i>	<i>Contents</i>
182/8	Photocopy full score, with choreographic notes
183/1	Ozalid parts, copy #3 (incomplete)
183/2	Ozalid parts, copy #2 (incomplete)
183/3	Pencil piano reduction by Thomas Aaron Bolan
Hovhaness, Alan, see <i>Greek Dreams, with Flute, God the Reveller, Killer-of-Enemies, Meditation on Orpheus, and Plains Daybreak</i>	
<i>Hurrah!</i>	
Composer: Virgil Thompson	
Composer's original title: <i>Symphony No. 2</i> in C major	
Re-orchestrated by Braxton Blake	
215/1	Ozalid full score
215/2	Photocopy, published piano part for "Piano Sonata No. 1 (original solo version of <i>Symphony #2</i>)
215/3	Published piano part, <i>Piano Sonata No. 1</i> (original solo version of <i>Symphony No. 2</i>), signed by Thompson
215/4	Published full score, <i>Symphony No. 2</i> in C major
215/5	Full score, <i>Symphony No. 2</i> , re-orchestrated by Braxton Blake, onion skins
215/6	Ozalid full score, re-orchestrated by Braxton Blake (Erick Hawkins' score")
215/7	Photocopy, full score, re-orchestrated version
215/8	Ozalid conductor's score, re-orchestrated version, copy #2
215/9	Photocopy, full score, re-orchestrated version
215/10	Ozalid conductor's score, re-orchestrated version, copy #1
216/1	Photocopy, full score, re-orchestrated version, lighting cues
216/2	Parts, onion skins
216/2	Ozalid parts
216/3	Parts, onion skins
216/4	Ozalid parts, copy #2 (incomplete)
216/5	Ozalid parts, copy #1
<i>Intensities of Space and Wind</i>	
Composers: Katsuhisa Hattori and Meisho Tosha	
167/1	Photocopy full score, lighting cues
167/2	Photocopy full score
167/3	Part: trumpet (in pencil)
167/4	Photocopy parts
167/5	Parts
167/6	Ozalid parts (incomplete)
168/1	Ozalid full score, with choreographic notes
<i>John Brown</i>	
Composer: Charles Mills	
See also <i>God's Angry Man</i>	
152/1	Piano part, master negative
152/2	Piano part, with choreographic notes
152/3	Piano part, ink with original script
152/4	Piano part, ink with choreographic notes
Johnson, Hunter, see <i>Yankee Bluebritches</i>	
Jolivet, André, see <i>Greek Dreams, with Flute</i>	

MUSIC INVENTORY

Box/Folder

Contents

Joshua Tree, The

Composer: Ross Lee Finney
153/1 Photocopy full score (with script)
153/2 Photocopy full score
153/3 Ozalid conductor's score, copy #2
153/4 Photocopy full score, with choreographic notes
153/5 Ozalid full score, with choreographic notes
153/6 Ozalid parts, copy #1
153/7 Ozalid parts, copy #2

Keetbaas, Dirk, see *Greek Dreams, with Flute*

Killer-of-Enemies

Composer: Alan Hovhaness
179/1 Photocopy parts (incomplete)
179/2 Photocopy parts: percussion, clarinet, flute, double bass
179/3 Ozalid parts, copy #2
179/4 Ozalid parts, copy #1
180/1 Photocopy full score
180/2 Photocopy full score
180/3 Piano reduction by Ralph Gilbert, copy #2
180/4 Piano reduction by Ralph Gilbert, copy #3
180/5 Piano rehearsal copy, with choreographic notes
180/6 Ink parts
180/7 Parts, onion skins
181/1 Ozalid full score, copy #1
181/2 Photocopy full score, with light cues
181/3 Full score, onion skins
181/4 Holograph full score
181/5 Ozalid full score, copy #3
181/6 Ozalid full score, with narration and choreographic notes

Kodály, Zoltán, see *Naked Leopard*

Composer's title: *Sonate*, op. 8
149/1 Published violoncello part

Lake Music (Frank Wigglesworth), see *Greek Dreams, with Flute*

Liberty Tree

Composer: Ralph Gilbert
164/1 Piano score, with choreographic notes
164/2 Ozalid piano score, "Trailbreaker-Kentucky"

Lords of Persia

Composer: Lucia Dlugoszewski
143/1 Full score, onion skins
143/2 Holograph parts
143/3 Ozalid parts, copy #2
144/1 Parts, onion skins
144/2 Ozalid parts, copy #3
144/3 Ozalid parts, copy #1
144/4 Ozalid parts, copy #4
145/1 Ozalid full score

MUSIC INVENTORY

<i>Box/Folder</i>	<i>Contents</i>
145/2	Ozalid conductor's score, copy #2
145/3	Ozalid conductor's score, with choreographic notes
145/4	Ozalid conductor's score
	 McBride, Robert, see <i>Showpiece</i>
	 <i>Meditation on Orpheus</i> (EA NOTE: Folders 1 and 2 are Liberty Tree)
	Composer: Alan Hovahanness
164/3	Photocopy part, double bass
164/4	Photocopy parts
164/5	Photocopy parts: viola, cello, double bass
165/1	Photocopy spare parts
165/2	Photocopy parts: violin I, violin II
165/3	Photocopy full score, with choreographic notes
166/1	Holograph full score
166/2	Ozalid full score, copy #3
166/3	Holograph parts
166/4	Photocopy parts, strings
	 Mamiya, Michio, see <i>Summer Clouds People</i>
	 Martinů, Bohuslav, see <i>The Strangler</i>
	 Matsudaira, Yoritsuné, see <i>Greek Dreams, with Flute</i>
	 Mills, Charles, see <i>God's Angry Man</i> and <i>John Brown</i> (revised and retitled to <i>God's Angry Man</i>)
	 <i>Naked Leopard</i> (EA NOTE: This is folder 1 of box with New Moon)
	Composer: Zoltán Kodály
149/1	Published violoncello part
	 <i>New Moon</i>
	Composer: Lou Harrison
149/2	Photocopy full score, with lighting cues (2 copies)
149/3	Photocopy parts (incomplete)
149/4	Ozalid parts, copy #1
149/5	Ozalid parts, copy #3
150/1	Ozalid parts, copy #2
150/2	Full score (with all revisions, except deletion of IV repeat), onion skins
150/3	Parts (complete with all revisions), onion skins
150/4	Photocopy parts (incomplete)
151/1	Ozalid full score
151/2	Ozalid full score, without new IV, cuts in V marked, pasted with part VI
151/3	Ozalid full score, copy #3 (Erick Hawkins' copy)
151/4	Ozalid full score, copy #2
151/5	Photocopy full score
	 <i>openings of the (eye)</i>
	Composer: Lucia Dlugoszewski
178/1	Full score, onion skins
178/2	Ozalid full score (iii. Ritual of the Descent is missing), with choreographic notes
178/3	Ozalid full score

MUSIC INVENTORY

Box/Folder

Contents

Parson Weems and the Cherry Tree etc. etc.

Composer: Virgil Thompson
155/1 Ozalid parts, copy #2
155/2 Ozalid part bass trombone, corrected copy
155/3 Parts trumpet/flugelhorn, onion skins
155/4 Ozalid parts, copy #1
156/1 Full score, with choreographic notes
156/2 Ozalid conductor's score, copy #1
156/3 Full score, copy #2
156/4 Photocopy piano reduction (by the composer)
156/5 Photocopy piano reduction (by the composer)

Plains Daybreak

Composer: Alan Hovhaness
161/1 Ozalid parts (incomplete), copy #2
161/2 Ozalid conductor's score, copy #3
161/3 Photocopy parts (incomplete)
161/4 Photocopy conductor's score, with choreographic notes
161/5 Photocopy parts (incomplete)
161/6 Parts, onion skins
161/7 Photocopy full score, pgs 1-15
161/8 Pencil parts
161/9 Deletion score, onion skins
162/1 Full score, onion skins
162/2 Ozalid parts, copy #1
162/3 Ozalid conductor's score, with choreographic notes
162/4 Ozalid parts, copy #3
163/1 Ozalid full score, with choreographic notes
163/2 Photocopy full score

Quatre Improvisations pour Flûte Seule* (Maurice Ohana), see *Greek Dreams, with Flute

Ohana, Maurice, see *Greek Dreams, with Flute*

Riegger, Wallingford, see *Death is the Hunter* and *Bridegroom of the Moon*

Rounds for String Orchestra* (David Diamond), see *Classic Kite Tails

Saturday Night (or, Party Going)

Composer: Gregory Tucker
194/1 Holograph piano score, with choreographic notes

Showpiece

Composer: Robert McBride
148/1 Ink piano score, with choreographic parts
148/2 Ink piano score (fragments)

Sonata for flute solo*, op. 118 (Alan Hovhaness), see *Greek Dreams, with Flute

Sonata*, op. 8 for violoncello (Zoltán Kodály), see *Naked Leopard

Stephen Acrobat

MUSIC INVENTORY

<i>Box/Folder</i>	<i>Contents</i>
	Composer: Robert Evett
154/1	Ink conductor's score
154/2	Ink piano reduction "new copy," with choreographic notes
154/3	Ink piano reduction, with choreographic notes
154/4	Ink parts ("discarded version")
154/5	Piano reduction, pencil "first copy—unrevised"
154/6	Ink parts
<i>Strangler, The</i>	
	Composer: Bohuslav Martinů
217/1	Piano reduction score, onion skins
217/2	Parts (flute part missing), onion skins
217/3	Ozalid parts (incomplete)
218/1	Ink full score
218/2	Ozalid piano reduction score by Paul Aron, extra copy
218/3	Ink piano reduction score
218/4	Ozalid reduction for piano and percussion by Paul Aron
<i>Study in Sonority for Ten Violins</i> , see <i>Death is the Hunter</i>	
<i>Summer Clouds People</i>	
	Composer: Michio Mamiya
219/1	Ozalid conductor's score, copy #1
219/2	Ozalid conductor's score, copy #2
219/3	Ozalid conductor's score, copy #3
219/4	Ink parts
219/5	Ozalid parts, copy #1
219/6	Photocopy full score (incomplete)
219/7	Parts, onion skins
220/1	Full score, onion skins
220/2	Pencil full score
220/3	Ozalid full score, with choreographic notes
220/4	Ozalid parts, copy #2
220/5	Ozalid parts, copy #3
<i>Symphony #2</i> (Virgil Thompson), see <i>Hurrah!</i>	
Takemitsu, Tohru, see <i>Dawn Dazzled Door</i>	
Thompson, Virgil, see <i>Hurrah!</i> , <i>Parson Weems and the Cherry Tree etc. etc.</i>	
<i>Three Miniatures for Solo Flute</i> (Dirk Keetbaas), see <i>Greek Dreams, with Flute</i>	
<i>Tightrope</i>	
	Composer: Lucia Dlugoszewski
146/1	Full score, onion skins
146/2	Ozalid parts
146/3	Ozalid conductor's score, copy #1
146/4	Ozalid full score, with choreographic notes
<i>Today, with Dragon</i>	
	Composer: Ge Gan-ru

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195/1	Conductor's score, copy #1 Full score, copy #2
195/3	Photocopy full score
195/4	Full score, onion skins
195/5	Full score, Erick Hawkins' copy
195/6	Full score
195/7	Full score
195/8	Full score
196/1	Photocopy full score
196/2	Parts, onion skins
196/3	Parts, copy #1 (incomplete)
196/4	Parts, copy #2 (incomplete)
196/5	Parts
	<i>To Everybody Out There</i>
226/1	Composer: Lucia Dlugoszewski Ozalid conductor's score Ozalid parts
	Tosha, Meisho, see <i>Intensities of Space and Wind</i>
	<i>Trickster Coyote</i>
	Composer: Henry Cowell
147/1	Ozalid full score (Erick Hawkins' copy)
147/2	Ozalid flute part, copy #1
147/3	Ozalid percussion part, copy #2
147/4	Ink flute/percussion part
147/5	Ozalid "old version" (2 copies)
	Tucker, Gregory, see <i>Saturday Night (or, Party Going)</i>
	<i>Yankee Bluebritches</i>
	Composer: Hunter Johnson
224/1	Holograph (pencil) piano score
224/2	Ozalid pianist's copy
	Wigglesworth, Frank, see <i>Greek Dreams, with Flute</i>
221-223	Unidentified Photocopies (3 boxes)
	Possible choreographic works, no titles
225/1	Lou Harrison, <i>Six Sonatas for Cembalo or Pianoforte</i> Published score and photocopy of published score, with choreographic notes
225/2	Bound, published piano scores, with choreographic notes for: Wolfgang Amadeus Mozart, "Gigue" Aaron Copland, "Sunday Afternoon Music" Aaron Copland, "The Young Pioneers"
225/3	Bound, published piano scores for: Wolfgang Amadeus Mozart, "Gigue" Aaron Copland, "Sunday Afternoon Music" Aaron Copland, "The Young Pioneers" Amadeo Roldán, "The Diablo Dances"

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	Unchoreographed Music
169/1	Bach, Johann Sebastian Published score, "Sonata for solo flute"
169/2	Barney, Nancy Photocopy written score, "Thirteen Ways of Looking at a Blackbird," for solo Flute
169/3	Bartók, Béla Published score, "Sonata for Solo Violin" (2 copies)
169/4	Bhatia, Vanraj Published score, "Flute Music for Unaccompanied Flute"
169/5	Brown, Merton Published score, "Arioso for Piano"
169/6	Chausson, Ernest Published score, "Twenty Songs" for Voice and Piano
169/7	Chávez, Carlos Published score, "Resonancias for Orchestra"
169/8	Chopin, Frédéric Published score, "Etudes," for the piano
169/9	Chopin, Frédéric Published score, "Chopin's Complete Works for the Piano"
169/10	Cooper, Paul Published score, "Serenade" for lute, clarinet, violin, viola, cello, and piano
170/1	Copland, Aaron Published score, "Piano Variations" (2 copies)
170/2	Corelli, Archangelo Published score, various works for keyboard
170/3	Cowell, Henry Holograph full score, "Clown"
170/4	Crawford-Seeger, Ruth Photocopy, published score, "Diaphonic Suites"
170/5	Devoto, Daniel Published score, "Diferencias del Primer tono"
170/6	Di Domenica, Robert Published score, "Variations on a tonal Theme for flute solo"
170/7	Dlugoszewski, Lucia

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	Photocopied parts, "Radical Otherness Concert"
170/8	Dugoszewski, Lucia Parts, photocopied, cut-and-pasted: vn, pc, db, "Radical Otherness Concert"
170/9	Dugoszewski, Lucia Parts, photocopied, cut-and-pasted: fl, bass tb, cl, "Radical Otherness Concert"
171/1	Dugoszewski, Lucia Photocopy, parts (master copy), "Radical Otherness Concert"
171/2	Dugoszewski, Lucia Photocopy, full score (2 copies) "Symphony for Seven Instruments" (Depth Duende Scarecrow Other)
172/1	Fauré, Gabriel Published score, "La Bonne Chanson" for voice and piano
172/2	Finney, Ross Lee Ozalid full score, "Concerto for Strings"
172/3	Foster, Stephen Photocopy, "Old Folks Quadrille"
172/4	Fukushima, Kazuo Published score, "Mei" per flauto solo
172/5	Fukushima, Kazuo Published score, "Requiem" per flauto solo
172/6	Gen-re, Ge Photocopy, written score "Violin Concerto"
172/7	Harris, Roy Published score, "Piano suite in Three Movements"
172/8	Harrison, Lou Published score, "Six Sonatas for Cembalo or Pianoforte"
172/9	Horst, Louis Published Piano Score, "El Penitente"
172/10	Hovhaness, Alan Published score, "October Mountain" for percussion sextet
172/11	Hovhaness, Alan Published score, "Suite" for violin, piano, and percussion
172/12	Ibert, Jacques Published score, "Pièce pour flûte seule"
172/13	Johnson, Hunter Published score, "Serenade" for flute and clarinet in B-flat

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173/1	Jolivet, André Published score, “ascèses” pour flûte seule
173/2	Koechlin, Charles Photocopy, published score, “Trois Sonatines” pour flûte seule
173/3	Mills, Charles Ozalid score, “Sonatine” in A-minor
173/4	Mills, Charles Ink score, “Piano gigue”
173/5	Mozart, Wolfgang Amadeus Published score, “Eine kleine Gigue” für das Pianoforte
173/6	Mozart, Wolfgang Amadeus Published piano score, “Sämtliche Variationen” für das Pianoforte This work was used by George Balanchine for <i>Mozartiana</i> , first choreographed in 1933 (with later revisions). “Mozartiana” is written in Hawkins’ hand on the cover
173/6	Mozart, Wolfgang Amadeus Published score, “Minuet” no. 6 in D
173/7	Naginski, Charles Ozalid piano score, “The Minotaur”
173/8	Naginski, Charles Piano score, onion skins
173/9	Ohana, Maurice Title unknown, parts onion skins
173/10	Papineau-Couture, Jean Published score, “J’aime les tierces mineures” pour flûte seule
173/11	Persichetti, Vincent Published score and photocopy, “Parable” for solo flute
173/12	Prokofiev, Serge Published score “Album of Serge Prokofieff Masterpieces” Selected Compositions for Piano Solo
173/13	Riegger, Wallingford Photocopy, published score, “Suite for Flute Alone”
173/14	Rivier, Jean Published score, “Oiseaux Tendres” pour flute solo
173/15	Rivier, Jean Published score, “Virevoltes” pour flûte seule
173/16	Rorem, Ned Holograph score, “Two Piano Pieces”

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173/17	Satie, Erik Published score, "Mercure" réduction pour piano
173/18	Schubert, Franz Published score, "Due Scherzi" per pianoforte
173/19	Scott, Cyril Photocopy published score, "The Exotic Shepherd" for flute solo
173/20	Stravinsky, Igor Published piano part, with choreographic notes, "Apollo Musagète." Choreographed in 1928 by George Balanchine, Hawkins was one of the people who danced the role. (See also: Choreographic Notebooks for more notes on this work.)
173/21	Stringfield, Lamar Photocopy full score, "Pastoral Scene" for flute solo
173/22	Tchaikovsky, Petr Ilich Published score, "Sérénade" op. 48, arranged for piano, with choreographic notes. George Balanchine choreographed <i>Serenade</i> in 1934, making later versions of the work. Hawkins' notes are most likely from the 1935 version for American Ballet Theater.
173/21	Thompson, Virgil Ink score, "Oedipus Tyrannos"
173/22	Thompson, Virgil Published score, "Sonata" for flute alone
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177/1	Beethoven, Ludwig van Published piano score, "Sonata in C# minor" Op. 27, No. 2
177/2	Chopin, Frédéric Published score, "Chopin's Complete Works for the Piano," Book Eleven "Sonatas"
177/3	Chopin, Frédéric Published score, "Selected Works for the Pianoforte"
177/4	Chopin, Frédéric Published piano score, "Military Polonaise in A major, Op. 41, No. 1
177/5	Chopin, Frédéric Published piano score, "Nocturne," Op. 9, No. 2
177/6	Mendelssohn, Felix Published piano score, "Spring Song," Op. 62, No. 6 from "Songs Without Words"
177/7	Mendelssohn, Felix Published piano score, "Wedding March"
177/8	Paderewski, Ignacy Jan Published piano score, "Menuet," Op. 14, No. 1

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177/9	Rachmaninoff, Serge Published piano score, "Prélude in C# minor," Op. 3, No. 2
177/10	Rachmaninoff, Serge Published piano score, "Prélude in G minor," Op. 28, No. 5, with choreographic notes
177/11	Schumann, Robert Published piano score, "Träumerei," Op. 15, No. 7 from "Childhood Scenes"
177/12	Sinding, Christian Published piano score, "Frühlingstrauschen," Op. 32, No. 3
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42	Dawn Dazzled Door Dazzle on a Knife's Edge–Choreography Dazzle (Lucia Dlugoszowski's notes) Dazzle on a Knife's Edge–Notes Dazzle on a Knife's Edge–Notation Book I Dazzle on a Knife's Edge–Notation Book II Death is the Hunter–Notes Death is the Hunter–Script Dragon–Notes Dragon–Script Each Time You Carry Me This Way–Movements #1 Early Floating–Choreographic Notes Early Floating–Unrevised Early Floating–Final Version
43	Geography of Noon–First Version Geography of Noon–Notes Geography of Noon–Work Notes Geography of Noon–Revised God the Reveller–Script God the Reveller–Owls Night God the Reveller–Notes God the Reveller Greek Dreams–Script Greek Dreams–Notes Book I Greek Dreams–Notes Book II
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45	Hurrah!–Notes Hurrah!–Script, Parts I & II Hurrah!–Script, Part III Hurrah!–Sketches, Book I Hurrah!–Book 2 Hurrah!–Sketches
46	John Brown (God's Angry Man) The Joshua Tree–Script The Joshua Tree–Script The Joshua Tree Killer of Enemies–Book I Killer of Enemies–Book 2 Lords of Persia (also, Some to Everybody Out There, 1964) Lords of Persia–1970 Version Magic Solo Notes
47	Naked Leopard–Part II Naked Leopard–Part III New Moon Sketches New Moon New Moon, Book 2 Of Love–Notes I Of Love–Notes II Orpheus–Script Orpheus–Sketch Parson Weems–Notes Parson Weems–Script Parson Weems–Script, Book 1 Parson Weems–Script, Book 2
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1/1	Ashbery, John. "Erick Hawkins," n.d.
1/2	<i>Ballet Review</i> , 21.4, Winter 1993.
1/3	Clinton, Bill. Remarks by the President at the Arts and Humanities Awards Ceremony, 1994.
1/4	Clubman, Irene. "Poetry and drama of dancer Erick Hawkins," in <i>Rocky Mountain News</i> , 7 April 1976.
1/5	Como, William and Robert Motherwell. Fragments from comments at <i>Dance Magazine</i> , 1979 Honors.
1/6	Curtiss, Thomas Quinn. "Avant-Garde aux U.S.A.," in <i>Théâtre Drama, Musique, Danse</i> , Juillet 1963.
1/7	<i>Dance Ink</i> , Fall 1993.
1/8	de Mille, Agnes. "The Dancer from the Dance," in <i>Vanity Fair</i> , August 1991.
1/9	Department of Education, Kent State University. <i>Chrysalis</i> , 18 May 1981.
1/10	Diaferia, Jamie. "Teaching Baryshnikov to dance: A Bucknellian helps the legendary dancer master a new dance form," in <i>Bucknell World</i> , November 1995.
1/11	Dorazio, Ralph. "'To See What is Before Us.' a sculptor describes his adventures with dance," in <i>Dance Magazine</i> , September 1962.
1/12	Dlugoszewski, Lucia. "Final Remarks at Erick Hawkins's Memorial," 5 December 1994.
1/13	----- "Notes," n.d.
1/14	Freis, Richard. "Watching <i>Plains Daybreak</i> , in <i>The St. John's Review</i> , n.d.
1/15	Fullard, David. "Erick Hawkins: Dancer/Choreographer," in <i>Dance Pages</i> , Summer 1986.
1/16	Grausam, Anne Boynton. "Erick Hawkins: Choreographer as Sculptor," in <i>Dance Magazine</i> , November 1974.
1/17	----- [no title, no date]
1/18	Green, Charles. "The Erick Hawkins Dance Company--Newest American Touring Success Story," n.d.
1/19	Gruen, John. Interview with Erick Hawkins, n.d.
1/20	----- "Less Strain, More Gain," in <i>The New York Times</i> , Sunday, 29 November 1987.
1/21	Hardesty, Sarah. "Erick Hawkins: An American Original," June 1984.

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1/22	Harrison, Lou. "Music for the Modern Dance," in <i>American Composers Alliance Bulletin</i> , October 1952.
1/23	Hays, Joan. "Erick Hawkins: The Studio Perspective," in <i>JOPERK</i> , May-June 1986.
1/24	Highwater, Jamake. "Erick Hawkins: Unharnessing Animal Energy," in <i>Dance Magazine</i> , February 1984.
1/25	Jurek, John. "Erick Hawkins: What a Man Can Become," On-line Book Review of <i>The Body is a Clear Place</i> , January 1996.
1/26	Kisselgoff, Anna et al. <i>The Aesthetic Biography of Erick Hawkins</i> , n.d. (Mechanicals)
1/27	-----, "Maverick of the Dance," in <i>Harvard Magazine</i> , May-June 1980.
1/28	Kozminska, Pamela J. [no title, no date]
1/29	Kriegsman, Sali Ann. "Appreciation," in <i>Inside Arts</i> , n.d.
1/30	Lourdeaux, Lee. "Erick Hawkins wins 1988 Scripps Award," in <i>Durham Morning Herald</i> , 16 June 1988.
1/31	M., B. "...un ballet expérimental: Celui d'Erick Hawkins," in <i>Théâtre Drama, Musique, Danse</i> Juin 1963.
1/32	Mabary, Judith Ann. "The Strangler: A Rite of Passage: A Creative Synthesis of Modern Dance, Literature and Music, Erick Hawkins, Robert Fitzgerald and Bohuslav Martinů." Master of Arts thesis, Washington University, Saint Louis, MO, May 1992.
1/33	Maskey, Jacqueline. "Busy Winter for Balletomanes," in <i>New York Herald Tribune</i> , 12 September 1965.
1/34	Mason, Francis. "For Erick Hawkins," 19 December 1985.
1/35	Mazo, Joseph H. "Erick Hawkins: Still Tapping into the Sap of Spring," in <i>The New York Times: Arts & Leisure</i> , 26 November 1989.
1/36	Moore, Ben. "Erick Hawkins and the Theatre of Surprise," n.d.
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2/2	Northrop, F.S.C. "The Normative Ideals of a Free People," in <i>Philosophical Anthropology and Practical Company</i> , 1960.
2/3	-----, "Erick Hawkins' Genius: Concrete Passionate Natural," n.d.
2/4	Norton, Mary. "Two Poets of Immediacy: Erick Hawkins and Lucia Dlugoszewski," n.d.
2/5	-----, "Here and Now with Watchers," n.d.
2/6	Noyes, Humphrey F. "Between two Waves," n.d.

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2/7	[Noyes], Humphrey F. "From the Unreal to the Real," n.d.
2/8	----- "Individuality and Oneness," in <i>Main Currents</i> , May 1964.
2/9	----- "Meditation: the Doorway to Wholeness," in <i>Main Currents</i> , November 1965.
2/10	----- "Seeds of a Summer Landscape," n.d.
2/11	O'Gorman, Ned. "New Ideas in Dance and Movies," in <i>Jubilee</i> , August 1962..
2/12	Olinsey, Lillian. "The Uncommunicating Choreography of Erick Hawkins," n.d.
2/13	O'Hara, Frank. "Watching Hawkins and Cunningham, Here and Now," n.d.
2/14	Olson, Charles. <i>The Fiery Hunt</i> , a dance-play for Erick Hawkins, June 1948.
2/15	Pettibone, Laura. "Erick Hawkins—Creating Choreography: A Documentation of Collaboration in the Creative Process of Erick Hawkins." Master of Arts thesis, Teachers College, Columbia University, January 1991.
2/16	[Prevots, Naima]. Remarks made at the establishment of the George Franklyn/Erick Hawkins Endowed Chair of Dance at American University, Washington, D.C., 1996.
2/17	Rochlein, Harvey. <i>Notes on Contemporary Dance</i> , 1964.
2/18	Rorem, Ned. Fragment on Hawkins in <i>An Absolute Gift</i> . Simon and Schuster, New York: 1978.
2/19	Sabin, Robert. "What Comes After The 'Avant-Garde,'" n.d.
2/20	----- "The Work of Erick Hawkins," n.d.
2/21	Sears, David. "Total Theatre Hawkins-Style," n.d.
2/22	----- "Erick Hawkins: Towards Transcendent Dance," in <i>dance news</i> , February 1983.
2/23	Stevens, Larry. "Jim Cantin-Dansingers," in <i>Dance Pages</i> , Summer 1986.
2/24	Student Essays, ca.1981.
2/25	Sweigard, Lulu E. Various articles and fragments
2/26	Tai, Daniel. n.t. article first appeared in <i>Xoros</i> , Issue 9, November 1989, translated by Tina Papanikolou.
2/27	Tierney, Tom. <i>Isadora Duncan, Martha Graham and Other Stars of the Modern Dance: Paper Dolls in Full Color</i> , 1983.
2/28	Tyler, Parker. "Erick Hawkins: American Life Stylist," in <i>Dance Magazine</i> , March 1971.
2/29	Wade, Marcia J. "Erick Hawkins: Revelations in Dance," in <i>Horizon: The Magazine of the Arts</i> , June 1988.

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2/30	Walsh, William. "Erick Hawkins's Contribution to Dance," 1979.
2/31	Welsh, Anne Marie. "Erick Hawkins," n.d.
2/32	Whitman, Walt. "Darest Thou Now O Soul."
2/33	Wight, Geoffrey P. Materials prepared for Lane Series and the Green Mountain Arts Consortium, 18 May 1981.
2/34	Woodnorth, Mark et al. <i>On the Dance of Erick Hawkins</i> ,
2/35	------. "Sensing Nature's Flow, Hawkins Teachers up a Storm—Showers of Dance-Poems!" in <i>Dance Magazine</i> , October 1972.
2/36	Yates, Peter. "That Frustrating Flourishing Art," in <i>Holiday March</i> , n.d.
2/37	------. "Visions of Dance—Part One," in <i>Arts & Architecture</i> , February 1965.
2/38	n.a. "Erick Hawkins in Italy, England, France, and United States." n.a. "Modern Dance as a Way of Saying of Praying or Playing of Unknotting this you to become each all-man" n.a. <i>Troilus: A Mask</i> . n.a. "Erick Hawkins Addresses a New to Dance Audience," in <i>Dance Magazine</i> , June 1967.
Writings by Erick Hawkins	
3/1	"A little house to understand and protect it," <i>Dance Observer</i> , February, 1960.
3/2	Aspen, CO, 1979 or 1980
3/3	<i>Appalachian Spring</i> , notes prepared for Western Michigan conference, 1991.
3/4	"Art in its Second Function"
3/5	"The Body is a Clear Place"
3/6	Commencement Address, Western Michigan University, 1983
3/7	"Dance as Metaphor of Existence"
3/8	"Diagram and the Living Movement," 1956
3/9	"Gawain Yes," n.d.
3/10	Harvard Lecture, February 21, 1986
3/11	<i>Here and Now with Watchers</i> (notes)
3/12	<i>In Most Heaven</i>
3/13	"Is there a Revolution in Dance? Is there a New Underground?" n.d.

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4/8	“Machines versus Tools”
4/9	“Modern Dance as a Voyage of Discovery,” a lecture given at the San Francisco Museum of Art, 1 June 1959.
4/10	“My Love Affair with Music”
4/11	“On the Hawkins Technique,” 1978
4/12	“Pure Fact in Movement, Technique and Choreography,” in <i>Dance Observer</i> , Vol. 25, No. 9, November, 1958.
4/13	“Questions and Answers”
5/1	Report of Erick Hawkins, Harvard University, 10 March 1980.
5/2	“The Rite in Theatre,” speech given for National Theatre Conference, December 1947.
5/3	Sparrow, Pat
5/4	“Statement,” 1959
5/5	“Statement,” 16 March 1969. “Statement on the Occasion of Dancing Again at the Whitney Museum,” n.d.
5/6	“Theatre Structure for a New Dance Poetry”
5/7	“Why does Modern Dance Exist: A Reply to Lincoln Kirstein,” 1959.
5/8	Publishing Projects
5/9	Transcriptions of talks and interviews, n.d.
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LUCIA DLUGOSZEWSKI

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<i>Year</i>	<i>Title</i>
1937	<i>Show Piece</i> Music by Robert McBride Costumes by Keith Martin
1940/1941(?)	<i>Insubstantial Pageant</i> Music by Lehman Engel Set by Carlos Dyer
1941	<i>In Time of Armament</i> Music by Hunter Johnson
1941	<i>Liberty Tree</i> Music by Ralph Gilbert Set by Carlos dyer
1942	<i>Curtain Raiser</i> Music by Aaron Copland
1942	<i>Saturday Night; or, Party Going</i> Music by Gregory Tucker Costumes by Charlotte Trowbridge
1941/1942(?)	<i>Primer for Action</i> Music by Ralph Gilbert Set by Carlos Dyer
1942	<i>Yankee Bluebritches</i> Music by Hunter Johnson Set by Charlotte Trowbridge
1941	<i>Trickster Coyote</i> Music by Henry Cowell Mask by James W. Harker
1943	<i>The Parting</i> Music by Hunter Johnson
1944	<i>The Pilgrim's Progress</i> Music by Wallingford Riegger Set by Philip Stapp
1945	<i>John Brown</i> Music by Charles Mills (Revised as <i>God's Angry Man</i>) Orchestrations and additional music for revision by Lucia Dlugoszewski Poetry by Robert Richman Set by Isamu Noguchi

APPENDIX A: WORKS CHOREOGRAPHED BY ERICK HAWKINS

<i>Year</i>	<i>Title</i>
1946	<i>Stephen Acrobat</i> Music by Robert Evett Poetry by Robert Richman Set by Isamu Noguchi Costume by Ken Barr
1948	<i>The Strangler</i> Music by Bohuslav Martinu Poetry by Robert Fitzgerald Designs by Arch Lauterer
1952	<i>openings of the (eye)</i> Music by Lucia Dlugoszewski Designs by Ralph Dorazio
1953	<i>the black house and the living water</i> Music by Lucia Dlugoszewski (Later called <i>Sudden Snake-Bird</i>) Designs by Ralph Dorazio
1952	<i>Bridegroom of the Moon</i> Music by Wallingford Riegger Designs by Louise bourgeois
1952	<i>Lives of Five or Six Swords</i> Music by Lou Harrison Designs by Ralph Dorazio
1957	<i>Here and Now with Watchers</i> Music by Lucia Dlugoszewski Designs by Ralph Dorazio
1957	<i>Clown is Everyone's Ending</i> Music by Lucia Dlugoszewski Designs by Ralph Dorazio
1957	<i>Love Shout Itself Transparent</i> Music by Lucia Dlugoszewski Designs by Ralph Dorazio
1960	<i>8 Clear Places</i> Music by Lucia Dlugoszewski Designs by Ralph Dorazio
1961	<i>Early Floating</i> Music by Lucia Dlugoszewski Designs by Ralph Dorazio
1960/1961	<i>Sudden Snake-Bird</i>

APPENDIX A: WORKS CHOREOGRAPHED BY ERICK HAWKINS

<i>Year</i>	<i>Title</i>
	Music by Lucia Dlugoszewski (Originally premiered in 1953 as <i>the black house and the living water</i>) Designs by Ralph Dorazio
1963	<i>Spring Azure</i> Music by Lucia Dlugoszewski Designs by Ralph Dorazio
1963	<i>Cantilever</i> Music by Lucia Dlugoszewski Designs by Ralph Dorazio
1964	<i>To Everybody out There</i> Music by Lucia Dlugoszewski Designs by Ralph Dorazio
1964	<i>Geography of Noon</i> Music by Lucia Dlugoszewski Designs by Ralph Dorazio
1965	<i>Lords of Persia</i> Music by Lucia Dlugoszewski Set by Ralph Dorazio Costumes by Ruth Sobotka
1966	<i>Naked Leopard</i> Music by Zoltán Kodály Designs by Ralph Dorazio
1966	<i>Dazzle on a Knife's Edge</i> Music by Lucia Dlugoszewski
1968	<i>Tightrope</i> Music by Lucia Dlugoszewski Designs by Tad Taggart
1969	<i>Black Lake</i> Music by Lucia Dlugoszewski Designs by Ralph Dorazio
1971	<i>Angels of the inmost Heaven</i> Music by Lucia Dlugoszewski Set by Robert Engstrom
1971	<i>Of Love</i> Music by Lucia Dlugoszewski Designs by Helen Frankenthaler

APPENDIX A: WORKS CHOREOGRAPHED BY ERICK HAWKINS

<i>Year</i>	<i>Title</i>
1972	<i>Classic Kite Tails</i> Music by David Diamond Sculptures by Stanley boxer
1972	<i>Dawn Dazzled Door</i> Music by Toru Takemitsu Designs by Ralph Dorazio
1973	<i>Greek Dreams, with flute</i> Music by Alan Hovhaness, André Jolivet, Dirk Keetbaas, Yoritsuné, Maurice Ohana, and Frank Wigglesworth (as indicated by Music Inventory; however, Claude Debussy and Edgar Varese are occasionally listed as composers on programs) Sculptures by Ralph Dorazio
1974	<i>Meditation on Orpheus</i> Music by Alan Hovhaness Designs by Ray Sais and Raya
1975	<i>Death is the Hunter</i> Music by Wallingford Riegger Masks and set by Ralph Lee Costumes by Willa Kim
1975	<i>Hurrah!</i> Music by Virgil Thompson Sets by Ralph Dorazio Costumes by Nancy Cope
1975	<i>Parson Weems and the Cherry Tree, etc.</i> Music by Virgil Thompson Sets by Ralph Dorazio and Ray Sais Masks by Ralph Lee
1979	<i>Agathon</i> Music by Dorrance Stalvey Set by Ralph Dorazio
1979	<i>Plains Daybreak</i> Music by Alan Hovhaness Headdresses by Ralph Lee Set by Ralph Dorazio
1981	<i>Heyoka</i> Music by Ross lee Finney Set by Ralph Dorazio
1983	<i>Summer-Clouds People</i>

APPENDIX A: WORKS CHOREOGRAPHED BY ERICK HAWKINS

<i>Year</i>	<i>Title</i>
	Music by Michio Mamiya Set by Ralph Dorazio
1984	<i>The Joshua Tree</i> Music by Ross Lee Finney Set and costumes by Ray Sais
1984	<i>Avanti</i> Music by Lucia Dlugoszewski Set by Ralph Dorazio
1986	<i>Today, with Dragon</i> Music by Ge Gan-ru Set by Ralph Dorazio Costumes by Patrick Elliott
1986	<i>Ahab</i> Music by Ross Lee Finney Set and Masks by Ralph Dorazio
1987	<i>God the Reveller</i> Music by Alan Hovhaness (Premiered in 1945 as <i>John Brown</i>) Set Pieces by Ralph Dorazio
1988	<i>Cantilever Two</i> Music by Lucia Dlugoszewski Sculpture by Ralph Dorazio
1989	<i>New Moon</i> Music by Lou Harrison Set by Ralph Dorazio
1991	<i>Killer-of-Enemies: The Divine Hero</i> Music by Lou Harrison Designs/Costumes by Ralph Lee Set by Ralph Dorazio
1991	<i>Intensities of Space and Wind</i> Music by Katsuhisa Hattori, Meisho Tosha Sculpture by Ralph Dorazio
1993	<i>Each Time You Carry Me This Way</i> Music by Lucia Dlugoszewski Sculpture by Ralph Dorazio
1994	<i>Many Thanks</i> Music by Lucia Dlugoszewski

APPENDIX A: WORKS CHOREOGRAPHED BY ERICK HAWKINS

<i>Year</i>	<i>Title</i>
1994	<i>Journey of a Poet</i> Music by Lucia Dlugoszewski

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