

**The New York Public Library
New York Public Library for the Performing Arts, Dorothy and Lewis B. Cullman Center
Music Division**

Guide to the

Otto Luening papers

1800-1996 (bulk 1870-1996)

JPB 94-07

Compiled by Matthew Snyder, December 2012

Summary

Creator: Luening, Otto, 1900-1996

Title: Otto Luening papers, 1800-1996 (bulk 1870-1996)

Size: 72.68 linear feet (203 boxes)

Source: Donated by Otto Luening in 1987 and Catherine B. Luening in 2001.

Abstract: The Otto Luening papers contain the composer's scores, correspondence, writings, subject files, and other professional papers; and family papers of his siblings, parents, extended family, and ancestors, including the scores of his father, Eugene Luening.

Access: Collection is open to the public. Library policy on photography and photocopying will apply. Advance notice may be required.

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Preferred citation: Otto Luening papers, JPB 94-07. Music Division, The New York Public Library.

Custodial history: As the last surviving member of his family, Otto Luening collected papers from his siblings, his parents, and their extended families. The source and provenance of some content in the family papers is unknown.

Processing note: Otto Luening donated most of the collection in 1987 and 1994. These portions were originally processed by the Music Division in 1987 and 1994, but never completed. Catherine Luening donated the rest of the collection in 2001. Final processing took place in the Manuscripts and Archives Division in 2012 and consisted of consolidating, refolding, and arranging papers, and removing duplicate content. Two portions of the collection were originally cataloged separately. The Otto Luening scores received in 1987 are described under call number JPB 94-07 Series 11, and Otto Luening's family correspondence was cataloged under Music-Am Letters 85-1.

Creator history

Otto Luening (1900-1996) was an American composer, teacher, conductor, and flautist. Born in Milwaukee, Wisconsin, he was the youngest of six children of Eugene Luening (1852-1944), a noted conductor, pianist, composer, and professor at the University of Wisconsin, who had studied at the Leipzig Conservatory under Ignaz Moscheles and Carl Reinecke (he had also known Richard Wagner). For many years, he was conductor of the Milwaukee Musical Society, and he founded the Luening Conservatory of Music, a precursor of the Wisconsin Conservatory. Eugene's father, Frederick August Luening, had emigrated from Germany and was one of the first settlers of the town of Cedarburg, north of Milwaukee. Otto Luening's mother, Emma Jacobs Luening (1861-1950), was an amateur singer. Her father, Colonel William Jacobs, was a prominent Milwaukee banker who had emigrated from Germany in 1850.

Otto Luening began composing as a child in 1906. In 1912, his family moved to Munich, where he studied theory at the Staatliche Hochschule für Musik with Anton Beer-Walbrunn (1915-1917) and made his debut as a flautist (1916). During the First World War he served as an orderly in the American Red Cross Hospital in Munich. After the United States entered the war in 1917, he moved to Zürich, where he studied at the Konservatorium für Musik and at the University of Zürich (1919-1920). He also studied privately with Philipp Jarnach and Ferruccio Busoni, both of whom deeply influenced Luening's conception of music and teaching methods. In Zürich he played the flute in the Tonhalle Orchestra and at the Municipal Opera, and for a season was an actor and stage manager with James Joyce's English Players Company. He made his debut as composer-conductor in 1917.

In 1920, Luening moved to Chicago, where he studied with Wilhelm Middelschulte, but was able to find work as a flautist only with the Statford Theatre, a vaudeville house. He was able to devote time to composition with the sponsorship of Edith Rockefeller McCormick, who presented concerts of Luening's music and helped him establish the Chicago Musical Arts Studio. Luening went on to conduct the American Grand Opera Company in performances of operas in English (including the 1922 Chicago premiere of Charles Wakefield Cadman's *Shanewis*).

In 1925, he accepted his first academic post as vocal coach at the Eastman School of Music. He later became executive director of the opera department and conductor of the Rochester Opera Company (and of its later offshoot, the American Opera Company). In 1928, he moved to Cologne for a year before coming to New York in 1929. There, he worked as a freelance composer-conductor until he was awarded two Guggenheim fellowships (1930–1931 and 1931–1932; he was awarded a third in 1974). The fellowships enabled him to write the text and music of his opera *Evangeline*, based on a poem by Henry Wadsworth Longfellow.

In 1932, he began teaching at the University of Arizona, and in 1934 he was appointed head of the music department at Bennington College (which had opened only two years earlier), where he remained until 1944. During his tenure at Bennington, Luening was associate conductor, under Hans Lange, of the New York Philharmonic Chamber Symphony (1935–1937) for a series of concert benefits for the college.

Luening served on the Music Committee of the Yaddo Festival (1936-1938, 1940, 1947), and during the 1930s was involved in Works Progress Administration music projects in Vermont and New York City. From 1941 he was active with Alan Carter in the Vermont Chamber Music Composers' Conferences. Luening was also a co-founder of the American Composers Alliance (1937) and the American Music Center (1939), and from 1936 to 1942, managed the New Music series of recordings founded by Henry Cowell.

In 1944, Luening joined the faculty of Barnard College; five years later he was appointed director of opera productions at Columbia University, where he developed a graduate seminar in composition. During his tenure at Columbia he conducted the world premieres of Gian Carlo Menotti's opera *The Medium* (1946), Virgil Thomson's *The Mother of Us All* (1947), and his own opera *Evangeline* (1948).

In 1954, Luening co-founded the record label Composers Recordings, Inc. with Oliver Daniel, Douglas Moore, and Avery Clafin to provide American composers with an opportunity to have their work recorded and circulated. Luening served the company as either President, Co-President, or Chairman from 1968 to 1977.

Luening and Vladimir Ussachevsky began collaborating to produce electronic music using tape recorders in 1952. Their first works (for flute and tape) were premiered that year at an event sponsored by the American Composers Alliance and Broadcast Music, Inc. Leopold Stokowski conducted the concert, which was held at the Museum of Modern Art. Ussachevsky and Luening continued to work together, and in 1959, assisted by a \$175,000 grant from the Rockefeller Foundation, they co-founded the Columbia-Princeton Electronic Music Center (now the Computer Music Center); Milton Babbitt and Roger Sessions were named co-directors with Luening and Ussachevsky.

Luening was a trustee of the American Academy in Rome (1953-1970), where he was also composer-in-residence (1958, 1961 and 1965). His other recognitions included honorary doctorates from Columbia University and the University of Wisconsin; an award from the American Academy of Arts and Letters (1946); election to the National Institute of Arts and Letters (1952); and awards from the National Endowment for the Arts (1974, 1977), the National Music Council (1985), and the American Composers Alliance (1970, 1985).

Luening retired from Barnard in 1964, but continued to teach at Columbia until 1968, when he was named professor emeritus and music chairman of the School of the Arts; he retired in 1970. He then taught at the Juilliard School (1971–1973). Among his many students were Charles Wuorinen, Chou Wen-Chung, Charles Dodge, Wendy Carlos, and Ezra Laderman. In 1980 Luening published an autobiography, *The Odyssey of an American Composer*, documenting all aspects of his career.

Source: Lester Trimble and Severine Neff. "Luening, Otto." *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed November 27, 2012, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/17140>.

Scope and content note

The Otto Luening papers contain Luening's professional files, scores, and family papers dating back to the early 19th century.

His professional papers hold subject files, correspondence, publicity files, concert programs, clippings, photographs, posters, a scrapbook, and school exercise books. They include documentation of his teaching career, particularly his years at Bennington College, Columbia University and Barnard College; his role in the early development of electronic music in the 1950s and the founding of the Columbia-Princeton Electronic Music Center; and his writings, including drafts of articles, lectures, and his autobiography. Among the many notable correspondents in his professional files are George Antheil, Ernst Bacon, Henry Cowell, Philipp Jarnach, Severine Neff, Vladimir Ussachevsky, Edgard Varèse, and Frank Wigglesworth.

Luening's scores hold his own music; the compositions of his father, Eugene; and the scores of Luening's students and colleagues. Luening's scores span his entire life and include sketches, rough drafts, finished manuscripts, publishing proofs and some published scores. They include his opera *Evangeline*; early electronic works in collaboration with Vladimir Ussachvesky; and many pieces for traditional instrumentations, as well as songs and choral works. The scores of Luening's students and colleagues contain music by Ernst Bacon, Henry Cowell, Lou Harrison, and Frank Wiggleworth, among many others. Many of them are manuscripts, and most are signed or dedicated to Luening.

Luening's family papers document all his siblings and both sides of his ancestral family (the Luenings and the Jacobs), mostly after their mid-19th century arrival in the United States and their settlement in the Milwaukee area, but also contain pre-immigration papers of both families (as early as 1800). They consist primarily of correspondence between family members, but also include photographs, passports, legal and real estate papers, and birth and baptismal certificates. Among the family correspondence are letters from Otto Luening's uncle Adolf Luening, who fought in the American Civil War, and a letter from an unknown soldier in the Napoleonic Wars.

Arrangement

The Otto Luening papers are organized into the following series:

Series I: Professional Files, 1911-1996

Series II: Luening and Jacobs Family Papers, 1800-1984

Series III: Scores, 1870-1996

III.A. Luening, Eugene, 1870-1937

III.B. Luening, Otto, 1913-1996

III.C. Students and Colleagues of Otto Luening, 1932-1990

Key terms

Subjects

Napoleonic Wars -- 1800-1815

Names

American Composers Alliance

American Music Center (New York, N.Y.)

Antheil, George, 1900-1959

Occupations

Composers -- Teachers

Conductors (musicians) -- Flutists

Musicians

Bacon, Ernst, 1898-1990
Barnard College
Bennington College
Bohnen, Carl A., 1872-1951
Cage, John
Columbia University
Columbia-Princeton Electronic Music Center
Composers Recordings, Inc.
Cowell, Henry, 1897-1965
Diamond, David, 1915-2005
Ives, Charles, 1874-1954
Jarnach, Philipp, 1892-1982
John Simon Guggenheim Memorial Foundation
Luening, Eugene, 1852-1944
Luening, Helene, 1889-1947
Luening, Otto, 1900-1996
McPhee, Colin, 1900-1964
Menashe, Samuel, 1925-2011
Milwaukee Musical Society
Milwaukee Symphony Orchestra
National Endowment for the Arts
National Endowment for the Humanities
National Federation of Music Clubs
National Institute of Arts and Letters (U.S.)
Neff, Severine, 1949-
New York Philharmonic
Partch, Harry, 1901-1974
Porter, Quincy, 1897-1966
Reiner, Fritz,, 1888-1963
Rockefeller Foundation
Rudhyar, Dane, 1895-1985
Social Science Research Council (U.S.)
Stockhausen, Karlheinz, 1928-2007
Stokowski, Leopold, 1882-1977
Thomson, Virgil, 1896-1989
United States -- History -- Civil War, 1861-1865
United States. Works Progress Administration
University of Arizona
Ussachevsky, Vladimir, 1911-1990
Varèse, Edgard, 1883-1965
Wagner, Richard, 1813-1883
Wigglesworth, Frank, 1918-1996
Ziehn, Bernhard, 1845-1912

Special formats

Black-and-white photographs
Clippings (information artifacts)
Manuscripts (document genre)
One-sheet posters
Personal correspondence

Programs (documents)

Scores

Scrapbooks

Typescripts

Container list

Series I: Professional Files, 1911-1996 (105 boxes)

This series thoroughly documents Otto Luening's career as a composer, pedagogue, performer, and conductor.

Arranged alphabetically, it holds subject files, correspondence, teaching files, publicity materials, photographs, posters, a scrapbook, and school exercise books. These contents are intermingled in the alphabetical listing. Folder titles denote either a correspondent or a subject file, with the exceptions of format-based titles such as Publicity or Promotional Correspondence.

Subject files can contain correspondence with or regarding the subject, as well as other papers about or photographs of the subject.

Certain subjects, especially the Electronic Music and Teaching Files, are voluminous and sub-divided into their own subject/correspondent listings.

The Publicity files contain clippings, concert programs and posters. They cover Luening's career from 1918 to 1996, and are filed chronologically.

The Electronic Music files document the early work Luening did with Vladimir Ussachevsky, the establishment of the Columbia-Princeton Electronic Music Center, and several other projects. They hold correspondence, article manuscripts, and grant correspondence with the Rockefeller Foundation, as well discussion of the Bauer-Mengelberg Project, an early effort to develop a computerized method for printing music.

The Teaching files mostly cover Luening's time at the University of Arizona, Bennington College, Columbia University and Barnard College, with smaller files for the Eastman School of Music and the Juilliard School. They mostly contain inter-faculty and administrative correspondence, as well as course syllabi and correspondence with former students. The teaching files do not contain student work or transcripts; all files denoting student publications or correspondence contains content shared with Luening by his former students.

The Foundation files contain correspondence with and grant applications to the Rockefeller Foundation, the John Simon Guggenheim Foundation, and the Ford Foundation, among others.

The Writings files hold unpublished notes, drafts, finished manuscripts, and typescripts for articles, lectures, and Luening's autobiography, *The Odyssey of an American Composer*. They also contain correspondence regarding the writings. Most of the lectures are unpublished. Some of the lecture files have only notes. Writings, lecture texts, and notes can also be found in the files for the Association of American Colleges, Electronic Music, the Metropolitan Opera Guild, the National Federation of Music Clubs, Phi Beta Kappa, Silver Burdett Books, and in the Teaching files (under both Bennington College and Columbia University/Barnard College). The chapter files for Luening's autobiography contain drafts, notes, and research, including original documentation of events.

The correspondence with Carol June Bradley discusses her catalog of Luening's songs and poetry settings. Notes by Carol Oja took during an interview she did with Luening regarding Colin McPhee are filed under McPhee's name (box 36, folder 7). The file on the MacDowell Association has a photograph of the 1954 attendees of the MacDowell Colony. The correspondence with Severine Neff concerns research Neff was conducting on the music

theorist Bernhard Ziehn, and contain transcriptions of correspondence between Ziehn and Eugene Luening.

Other significant figures with correspondence are George Antheil, Fritz Reiner, Ned Rorem, Nicolas Roussakis, Carl Sandburg, Halsey Stevens, Leopold Stokowsky, Virgil Thomson, and Stefan Wolpe. The Students file contains correspondence with Luening's pupils, as well as a list of students Luening taught at various schools. The single scrapbook in this series dates from 1917, and contains German newspaper clippings.

Files without dates hold undated content.

- b.1 f.1-2 Acadian Bicentennial Celebration, St. Martinsville, LA, 1955-1956
- b.1 f.3 Ad - An, 1953-1986
- b.1 f.4 Adler, Charles F., 1936-1958
- b.1 f.5 Advisory Committees and Competition Judging, 1943-1978
- b.1 f.6 Akademie der Tonkunst in München, 1917
- Alice M. Ditson Fund for New Music at Columbia University
- b.1 f.7-13 1944-1973
- b.2 f.1-9 1974-1989
- b.3 f.1 Altman, Elenore, 1950-1975
- American Academy of Arts and Letters
- b.3 f.2-5 1971-1994
- b.175 f.1-2 1990-1996
- American Academy in Rome
- b.3 f.6-11 1949-1964
- b.4 f.1-7 1965-1992
- b.175 f.3-4 1975-1996
- American Composers Alliance
- General
- b.4 f.8 1952-1953
- b.175 f.5-6 1986-1996
- b.4 f.9 Articles of Association, 1955
- b.4 f.10 BMI-ACA Contract, 1955
- b.4 f.11 Catalogs
- b.4 f.12-13 Composers Facsimile Edition, 1964-1968
- b.5 f.1 Copyright Committee
- b.5 f.2-5 Digest and Background Material, 1944-1987
- b.5 f.6 Library
- Luening, Otto
- b.5 f.7 Biographical Notes, 1975

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American Composers Alliance (cont.)

Luening, Otto (cont.)

- b.5 f.8 Suggestions for ACA
- Membership Meeting Minutes
- b.5 f.9-15 1936-1953
- b.6 f.1-6 1954-1968
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- b.8 f.11 By-Laws, 1965
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- b.8 f.13 Publicity
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- b.9 f.3 American Society of University Composers, 1965-1986
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- b.9 f.5 Anthony, Doriot, 1950-1958, 1970
- b.9 f.6 Arrow Music Press, Inc.
- Association of American Colleges
- b.9 f.7-12 General, 1935-1977
- b.9 f.13 Transcript of Reed College Interview with Otto Luening
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- b.10 f.3 1933-1986
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- b.10 f.4 Ba – Br, 1925-1995
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- b.10 f.5-9 Correspondence, 1926-1993

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Bacon, Ernst (cont.)

- b.10 f.10 Letters to Editors, 1973-1976
- b.10 f.11 Photographs, 1975, 1989
- b.10 f.12 Writings
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- b.13 f.3 Berckman, Evelyn, 1932-1956
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- b.176 f.8 Bradley, Carol June, 1984
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- b.15 f.7 Bricken, Carl, 1932-1950
- b.176 f.9 Brings, Allen, 1986-1995
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- b.15 f.8 1946-1992
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- b.15 f.10 Student Composers Awards, 1968-1975
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- b.177 f.2 Brouwer, Margaret, 1993-1994
- b.15 f.12 Brown, Merton, 1959-1984
- b.15 f.13 Bu, 1923-1977
- b.15 f.14-15 C. F. Peters, 1962-1991
- b.16 f.1 Ca - Cr, 1918-1995
- b.177 f.3 Cage, John, 1966-1967
- b.177 f.4 Calabrese, Rosalie, 1994-1996

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- b.16 f.2 Calabrini, Piero, 1918-1919
- b.16 f.3 Calapia, Delia, 1959-1969
- b.177 f.5 Carter, Elliott, 1987, 1996
- b.177 f.6 Catalog of Luening Compositions, 1970-1971
- b.16 f.4 Center for Contemporary Opera, 1988-1994
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- b.177 f.10 Chou, Wen-Chung, 1988-1995
- b.16 f.11 Civic Association of Chicago, 1920
- b.16 f.12 Clarke, Eric, 1932-1936
- b.16 f.13 Clarke, Henry, 1952-1970, 1978-1986
- b.177 f.11 Clay, Carleton, 1986-1994
- b.16 f.14 College Music Society, 1975-1993
- b.16 f.15-16 Commissions, 1952-1993
- b.178 f.1 Composers Concordance, 1985-1996
Composers' Forum (See also Bennington College.)
- b.16 f.17-19 1936-1938, 1951-1969
- b.178 f.2-3 1975-1996
- b.17 f.1 Composers Group of New York, Inc., 1963
Composers Recordings Inc.
General
- b.17 f.2-9 1954-1973
- b.18 f.1-10 1974-1983
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- b.19 f.8-10 Catalogs, late 1970s
- b.19 f.11 Reviews, 1975
- b.19 f.12 Sales Analysis, 1977-1982
- b.19 f.13 Conductors Guild, 1987
- b.19 f.14 Connecticut Council on Higher Education, 1955
- b.19 f.15 Contemporary Music Society, 1958-1977
- b.19 f.16 Cooper Union, 1954-1958

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- b.20 f.18-20 Eaton, John and William O. Smith, 1961-1992
- b.21 f.1 Edition Musicus, 1943-1954
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- b.179 f.7 El-Dabh, Halim, 1957-1991
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 - b.179 f.8 1975-1995
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 - b.21 f.8-9 Correspondence, 1953-1970
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Electronic Music (cont.)

Articles (cont.)

Manuscripts (cont.)

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- b.21 f.10 General, 1967-1972
- b.21 f.11 *American Experimental and Electronic Music* (Notes only.)
- b.21 f.12 *The Columbia Princeton Electronic Music Center*
- b.21 f.13 *Das Columbia-Princeton Elektronische Musikzentrum in New York*
- b.21 f.14 *Early History of Electronic Music, 1968*
- b.21 f.15-20 *Electronic Music*
- b.21 f.21 *Experimentelle Musik in den Vereinigten Staaten*
- b.21 f.22 *Lecture at National Institute of Arts and Letters*
- b.21 f.23 *Monkeys, Men and Machines*
- b.21 f.24 *Music for Tape Recorder*
- b.21 f.25-31 *New Sound Techniques in Music*
- b.22 f.1 *Notes on the Evolution of Electronic Music, 1970*
- b.22 f.2 *Relationship of New Sound Materials to Compositional Techniques in Music*
- b.22 f.3 *Review of Bibliography of Electronic Music, 1968*
- b.22 f.4 *Some Random Remarks About Electronic Music, 1964*
- b.22 f.5-6 *Tape Music, 1954*
- b.22 f.7 *Widening Horizons for Music, 1954*
- b.22 f.8 Untitled

By Others

- b.22 f.9 *Mathematical Model for the Perception of Tones* by David Rothenberg
- b.22 f.10 *Tape Recording for Art's Sake* by Ann E. Mcmillan, 1957
- b.22 f.11 *Zur Geschichte Der Elektronischen Musik* by Robert Beyer
- b.22 f.12 Audio Engineering Society, 1957-1961
- b.22 f.13-15 Bauer-Mengelberg Project, 1962-1968
- Clippings and Publicity
 - b.22 f.16-18 1952-1959
 - b.23 f.1-4 1960-1990
- Columbia-Princeton Electronic Music Center
 - b.23 f.5-10 General, 1952-1981
 - b.14 f.2 General, 1962
 - b.23 f.11 Proposal
- Correspondence
 - b.23 f.12 1952-1954
 - b.24 f.1-10 1955-1992
 - b.24 f.11 Electronic Music Exhibition, 1956

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Electronic Music (cont.)

- b.24 f.12 Electronic Music Seminar, Mexico, 1973-1978
- b.24 f.13 Ionic Industries, 1970-1973
- b.25 f.1 *King Lear*, 1955-1957 (See also Welles, Orson)
- b.25 f.2 Munich Music Festivals, 1956-1965
- b.25 f.3 Photographs
- b.25 f.4 Pilot Electronic Project in Music Education, 1967
- Prentice-Hall Books
 - b.25 f.5 General
 - b.25 f.6 Book Chapter Draft
 - b.25 f.7 *The Development and Practice of Electronic Music*, 1971-1976
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 - b.27 f.5 Ensrud, Paul, 1931
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- Evangeline*
 - b.27 f.7-9 General, 1930-1969
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 - b.28 f.14 Ewen, David, 1979-1980
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Series I: Professional Files, 1911-1996 (cont.)

Exercise Books (cont.)

Music

- b.28 f.17 General
- b.28 f.18 Counterpoint
- b.29 f.1 Harmony
- b.29 f.2-3 Zurich Conservatory
- b.29 f.4 Experiment in International Living, 1935-1939
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- b.180 f.1 Falletta, Joanne, 1987-1991

"Famous People"

Includes letters from William Ames, Frederic Balazs, and Rudolph Bing.

- b.29 f.6-7 1932-1969
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- b.29 f.8-11 1926-1967
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- b.30 f.7 Feeley, Paul, 1953-1966
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- b.30 f.15 Ford Foundation, 1957-1975
- b.31 f.1 I - N, 1962-1988

John Simon Guggenheim Foundation

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Wisconsin
- b.74 f.16-17 1952-1991
- b.192 f.10 1977, 1994-1996

Series I: Professional Files, 1911-1996 (cont.)

- b.74 f.18 Wisconsin Youth Symphony, 1976-1978
- b.75 f.1 Wolpe, Stefan, 1953-1963
- b.75 f.2 Work, John W., 1957
- Works Progress Administration
- b.75 f.3-6 New York, 1934-1940
- b.75 f.7-11 Vermont, 1934-1942
- b.75 f.12 World War II (War Effort), 1942-1945
- Writings
 - Articles
 - By Luening
 - b.75 f.13 General, 1953-1956
 - b.75 f.14 American Symphony Orchestra League Address, 1959
 - b.192 f.11 BMI Research and Development, 1980
 - b.75 f.15 Cohn, Arthur (Book Review)
 - b.75 f.16 *Composers in the USA*
 - b.75 f.17 Cowell, Henry (Book Review), 1970-1971
 - b.75 f.18 *Experimentelle Musik in den Vereinigten Staaten*
 - b.75 f.19 *Explanatory Script of Brahms B-flat Major Concerto for Piano*
 - b.76 f.1 Kraemer, Uwe, 1971
 - b.76 f.2 *Liberation of Sound*, 1984
 - b.76 f.3 *Louisville, An Experience in Democratic Culture*
 - b.76 f.4 Moore, Douglas, 1968-1970
 - b.76 f.5 *Men and Machines*
 - b.76 f.6 *Music*, 1940
 - b.76 f.7 *Musical Development of America Since 1920*, 1941
 - b.76 f.8 *Musical Finds in the Southwest*, 1936
 - b.76 f.9 *Musicology and the Composer*
 - b.76 f.10 *My Idea of a Good Sinfonian*
 - b.76 f.11 *Problems and Issues Facing Musicians Today*, 1972
 - b.76 f.12 *Tradition und Progression dur Amerikanischen Musik*, 1967
 - b.76 f.13 *A Tribute to Carl Ruggles*, 1971
 - b.76 f.14 Tributes to Karlheinz Stockhausen, Wallingford Riegger and Quincy Porter, 1961, 1966
 - b.192 f.12 *Varèse, Busoni, and the Schola Cantorum*, 1992
 - b.76 f.15 *The Young Composer Looks at Copyright*
 - b.76 f.16 Untitled
 - b.193 f.1 1977

Writings (cont.)

Articles (cont.)

By Luening (cont.)

Untitled (cont.)

b.76 f.16 Undated

By Others

b.76 f.17 Evslin, Bernard

b.76 f.18 Hopkins, Robert

Lectures

b.76 f.19 General, 1966

b.76 f.20 Abstracts, 1948-1949

Correspondence

b.76 f.21-24 1934-1971

b.193 f.2 1970-1995

Texts and Notes

b.76 f.25 *American Music*

b.76 f.26 *Electronic Music*

b.76 f.27 *Germanic Epic*, 1933

b.76 f.28 *Music in America Before 1900*

b.76 f.29 *The Relationship of New Sound Materials to Compositional Techniques in Music*

Untitled Notes and Drafts

b.193 f.3 1941-1984

b.193 f.4 Undated

b.77 f.1-15 Undated

The Odyssey of an American Composer

General

b.77 f.16-17 1932-1980

b.193 f.5 1981-1995

Chapters

b.77 f.18-22 1. *From the Family Archives*, 1967-1977

b.77 f.23-25 2. *On the Farm: Wauwatusa, Wisconsin*, 1977

b.78 f.1-4 2. *On the Farm: Wauwatusa, Wisconsin*, 1977

b.78 f.5 3. *Piano Lessons and a "Very Modern" Waltz*

b.78 f.6-7 4. *In Town: Madison, Wisconsin*, 1978

b.78 f.8-13 5. *An Unconventional German Education - Life in Munich, 1912-1917*, 1970-1978

b.79 f.1-11 6. *Refugees and Dadaists in Zurich*, 1913-1920, 1976

b.79 f.12-14 7. *Edith Rockefeller McCormick and the Zurich Conservatory*, 1976-1977

b.80 f.1-13 8. *Strauss, Nikish, Busoni, Joyce*, 1919, 1976-1978

b.80 f.14-15 9. *Zuricher Cadenza: Mountain Climbing*, 1977

Series I: Professional Files, 1911-1996 (cont.)

Writings (cont.)

The Odyssey of an American Composer... (cont.)

Chapters (cont.)

- b.80 f.16-21 10. *Chicago in the Twenties*, 1977
- b.81 f.1 11. *Chicago Coda: Ethnological Conducting*
- b.81 f.2-5 12. *The Eastman School of Music*
- b.81 f.6 13. *Interlude - Cologne*
- b.81 f.7 14. *Interlude - Barnstorming in New York*
- b.81 f.8-11 15. *How to Make an American Opera*, 1976
- b.81 f.12-19 16. *Frontier Music: A University in Arizona*, 1977
- b.82 f.1-22 17. *A New College in Vermont, 1936-1939*, 1977
- b.83 f.1-8 18. *The WPA and a Chamber Orchestra*, 1936, 1978
- b.83 f.9-19 19. *Lange Festivals, Southern Barnstorming*, 1940-1941, 1977
- b.84 f.1-14 20. *The Business of Music*, 1940, 1978
- b.84 f.15-21 21. *Columbia University*, 1944-1977
- b.85 f.1-3 21. *Columbia University*, 1944-1977
- b.85 f.4 22. *Composition and Composing*, 1979
- b.85 f.5-8 23. *Adagio and Scherzo: Gambling and Divorce*, 1976
- b.85 f.9-16 24. *Electronic Music*, 1972-1973, 1977
- b.86 f.1-5 25. *Elba, Rome, Tunisia - American Academy in Rome*, 1948-1964
- b.86 f.6 26. *Coda - Notes on the Columbia Student Riots*, 1968

Correspondence

- b.86 f.7-8 Charles Scribner's Sons, 1978-1980
- b.86 f.9 Students and Colleagues, 1932-1986
- b.193 f.6 Fan Mail, 1981-1982
- b.86 f.10-11 Notes, 1937-1977
- b.87 f.1-3 Notes, 1970-1979
- b.87 f.4-10 Outlines
- b.87 f.11 Photographs
- b.193 f.7 Yaddo, 1975-1995
- b.88 f.1-12 Yale University Seminar on Music Education, 1963-1974
- b.88 f.13 Zimmerman, Hans, 1920-1968
- b.193 f.8 Zukofsky, Paul, 1987-1989
- b.88 f.14 Unidentified Correspondents, 1928-1991

Series II: Luening and Jacobs Family Papers, 1800-1984 (27 boxes)

This series contains correspondence, clippings, official papers, writings, and photographs documenting Otto Luening's extended family and ancestors on both his paternal (Luening) and maternal (Jacobs) sides, dating back to the early 19th century. It is arranged alphabetically. Portions of the series, particularly the clippings and older correspondence, are in German. Throughout the series, photographs are mixed with correspondence.

Otto Luening was the youngest of six children. His siblings were Eugene II (nicknamed "Dix"), Frederick, Robert, John (nicknamed "Hans"), and Helene. Eugene II had two sons, Eugene III (nicknamed "Dixie"), and William.

On the Jacobs side, Otto's mother, Emma Jacobs Luening, had five sisters (Claire, Gretchen, Tillie, Hermine, and Helene), and her parents were Colonel William H. Jacobs and Caroline Jacobs. Emma's mother Caroline had a sister, Josephine, and Emma's paternal grandfather was Holzen Jacobs.

On the Luening side, Otto's father, Eugene, had a brother named Adolph. Eugene's father was Frederick August Luening, and Eugene's maternal grandparents were Franz and Xavier Neukirch.

Otto Luening was the last surviving child of Eugene and Emma Luening, and he inherited papers from both sides of his family, as well as those of his siblings. All the individual family members named above are documented to some extent in this series. The figures with the most content are Eugene and Emma Luening, Helene Luening (Otto's sister, a music teacher), and Otto Luening. As a group, however, the Jacobs side of the family has more documentation than the Luening side.

The Eugene and Emma Luening papers hold clippings, writings, photographs, and correspondence with family, friends, and colleagues, including Richard Wagner (although the recipient of the letter is unclear), and the music theorist Bernhard Ziehn. (They also include brief letters from Thomas Edison and Eleanor Roosevelt.) The writings hold essays on music and literature by Eugene Luening (some in German), and diaries and notebooks by both Eugene and Emma Luening. Business and official papers include a ledger from the Luening Conservatory in Milwaukee (later the Wisconsin Conservatory); baptism certificates and real estate transactions; and travel documents.

Helene Luening's papers include correspondence with her family and friends; arrangements and transcriptions of folk and classical songs for voice and piano; programs and clippings; teaching materials; and papers documenting her work with the Works Progress Administration and The New York Public Library.

Otto Luening's family papers are comprised of family correspondence and photographs. They also include a sketch of Luening by the painter Carl Bohnen who Luening met when his family was living in Munich. Otto Luening's correspondence in this series was originally cataloged under call number Music-Am Letters 85-1.

The papers of Otto Luening's other siblings contain correspondence and photographs, and include some documentation of their children as well.

Among the other notable papers in this series are letters from Adolph Luening, the brother of Eugene Luening, which contains discussions of his experiences in the American Civil War; a letter from an unknown soldier to his mother at the end of the German campaign of the Napoleonic Wars in 1814 (found in the Franz and Xavier Neukirch correspondence, with an English translation by Emma Luening); and correspondence between Otto Luening and historians in Cedarburg, Wisconsin, regarding Luening's grandfather Frederick August Luening, one of the town's first settlers.

Many of the clippings in this series are from German newspapers in Milwaukee, or from the Milwaukee Sentinel. Among Eugene Luening's papers is a log of mentions of the Jacobs and Luening families in the Sentinel in the late 19th century.

Files without dates hold undated content.

General

b.88 f.15-16 Correspondence, 1863-1923

b.89 f.1-2 Correspondence, 1863-1923

Clippings

b.89 f.3 General, 1855-1937

b.89 f.4 *Jugend Post*, Milwaukee, 1889-1890

b.89 f.5 *Milwaukee Sentinel*, 1937

Photographs

b.89 f.6 General, 1907-ca. 1930s

b.89 f.7 Third Generation Luenings, 1940s
Children, nieces, and nephews of Otto and Ethel Luening.

b.90 f.1 Fourth Generation Luenings, 1940s-1960s

b.14 f.9-10 Luening Milwaukee Homes

b.90 f.2-3 Cedarburg, Wisconsin, 1976-1984

Jacobs Family

Correspondence

b.90 f.4 General, 1899-1937

b.14 f.11 Jacobs, Caroline , 1863-1880
Correspondence between Caroline Jacobs and Emma Mahler, wife of assistant quartermaster.

b.90 f.5-6 Jacobs, Claire, 1850-1919
Includes family wills and Col. William H. Jacobs certificate of naturalization.

b.90 f.7 Jacobs, Gretchen, 1882-1930

b.90 f.8 Jacobs, Helene, 1876 (Sister of Emma Luening)

b.14 f.12 Jacobs, Holzen, 1813-1843

b.91 f.1-2 Jacobs, Josephine, 1898-1938

Series II: Luening and Jacobs Family Papers, ... (cont.)

Jacobs Family (cont.)

Correspondence (cont.)

- b.91 f.3 Jacobs, Colonel William H., 1856-1882
 Clipping transcriptions and historical note. See also Jacobs, Claire
- b.91 f.4-5 Photographs, late 1800s - early 1900s
- b.14 f.13-14 Photographs (Family homes)
- Luening, Adolph
- b.91 f.6 1862-1864
- b.14 f.15 1862-1864
- Luening, Eugene and Emma
- b.91 f.7 Business Papers, 1909-1923
- b.92 f.1 Clippings
- Correspondence
- b.92 f.2-4 General, 1888-1949
- b.92 f.5 Berman, Yancey, 1941-1949 (Granddaughter)
- b.92 f.6 Frey, Anna, 1945
- b.92 f.7 Griebisch, Max, 1919-1927
- b.92 f.8 Gugler, Julius, 1913-1914
- b.92 f.9 Haas, Gustav, 1919-1922
- b.92 f.10 Leininger, J.R, 1921-1922
- Luening, Eugene
- b.92 f.11-12 Luening, Emma, 1912
- b.93 f.1 Students, 1910-1917, 1984
- b.93 f.2 Luening, Fred, 1902 (Son of Eugene and Emma)
- b.93 f.3 Maar, Carl, 1920-1928
- b.93 f.4 University of Wisconsin, 1909-1910
- b.14 f.21 Wagner, Richard, 1876
- b.93 f.5 Weiss, Karl, 1902-1920
- b.93 f.6 Ziehn, Bernhard, 1898-1909
- b.93 f.7 Zimmerman, Willie, 1915-1916
- b.93 f.8-10 Estate Planning and Wills, 1936-1952
- b.93 f.11 Karlsruhe Conservatory, 1884-1885
- b.93 f.12 Luening Conservatory of Music, 1906 (See also Wisconsin Conservatory of Music)
- b.93 f.13 Milwaukee County Historical Society, 1919-1984
- Milwaukee Musical Society
- b.94 f.1 Correspondence, Clippings and Historical Essays, 1900-1950
- b.94 f.2-5 Programs, 1870-1903
- b.94 f.6 *Milwaukee Sentinel*, 1860-1879
- b.94 f.7 Official Documents, 1867-1882

Series II: Luening and Jacobs Family Papers, ... (cont.)

Luening, Eugene and Emma (cont.)

Photographs

- b.94 f.8-9 General Family, late 1800s - 1940s
- b.95 f.1-2 Eugene and Emma, 1884-1940s
- b.95 f.3-5 Family, Friends and Students in Munich, 1903-1931

Homes

- b.96 f.1 General
- b.96 f.2 Oconomowoc
- b.96 f.3 Wauwatosa
- b.14 f.16 Unidentified
- b.96 f.4 Programs, 1883-1907
- b.97 Scrapbook and Diary, 1884-1936
- b.97 Stewart, John Macdowell, mid-19th century (Diary)
- b.96 f.5 Travel Documents, 1873
- b.96 f.6 Wisconsin Conservatory of Music, 1894, 1909

Writings (
)

General

- b.96 f.7 1887-1888
- b.96 f.8 1900-1908
- b.96 f.9 1910
- b.98 f.1-2 1913-1915
- b.98 f.3 1927
- b.98 f.4-5 1931-1932
- b.98 f.6-16 Undated
- b.99 f.1-10 Undated
- b.99 f.11 Luening, Emma, ca. 1919

Luening, Eugene

- b.99 f.12-13 Aphorisms

Articles and Essays

- b.100 f.1 *Family History*, 1943
- b.100 f.2 *Faust Redivivus und Mephisto*, 1923
- b.100 f.3 *Individualism*
- b.100 f.4 *Leben und Tod*
- b.100 f.5 *Moll und Dur*, 1885
- b.100 f.6 *Pessimism Conquered*, 1925
- b.100 f.7 Philosophical Articles
- b.100 f.8 *We the Common People*

Series II: Luening and Jacobs Family Papers, ... (cont.)

Luening, Eugene and Emma (cont.)

Writings (cont.)

Luening, Eugene (cont.)

- b.100 f.9-11 Clippings, 1901-1920 (In German)
- Luening, Eugene II ("Dix") and Marge
- b.100 f.12-13 Correspondence, 1897-1947
- b.101 f.1-3 Photographs, 1900s-1938
- b.14 f.17 Photograph
- Luening, Eugene III ("Dixie")
- b.101 f.4 To Eugene II, 1945-1948
- b.101 f.5 To Otto and Ethel Luening, 1936-1964
- Luening, Frederick
- b.101 f.6 Clippings, 1934-1960
- Correspondence
- b.101 f.7 General, 1900-1961
- Luening, Eugene and Emma
- b.101 f.8 1897-1901
- b.102 f.1 1902-1906
- b.102 f.2 1910-1922
- b.102 f.3-4 1933-1943
- b.102 f.5-6 Luening, Otto and Ethel, 1909-1960
- b.102 f.7 Photographs, 1900s-1945
- b.102 f.8 Luening, Frederick August
See also Cedarburg, Wisconsin, box 90, folders 2-3
- b.102 f.8 1800-1863
- b.14 f.18 1805-1850
- Luening, Helene (Sister of Otto Luening)
- b.103 f.1 Academic Work
- b.115 f.1-4 Arrangements and Transcriptions
- b.103 f.2 Birth Certificate and Passport, 1887-1917
- b.103 f.3 Chicago Project
- b.103 f.4 Clippings and Programs, 1926-1929
- Correspondence
- b.103 f.5-6 General, 1911-1942
- b.103 f.7 Friends, 1899-1926
- b.103 f.8 Jacobs, Caroline, 1913-1915 (Grandmother)
- b.103 f.9 Jacobs, Claire, 1927-1938 (Aunt)
- b.103 f.10-11 Jacobs, Gretchen, 1917-1941 (Aunt)
- Luening, Eugene and Emma
- b.104 f.1-5 From, 1911-1947

Series II: Luening and Jacobs Family Papers, ... (cont.)

Luening, Helene (cont.)

Correspondence (cont.)

Luening, Eugene and Emma (cont.)

To

- b.105 f.1-5 1906-1922
- b.106 f.1-2 1914-1922
- b.106 f.3-5 1923-1947
- b.107 f.1 1923-1947

Siblings

- b.107 f.2 General, 1907-1947
- b.107 f.3 Luening, John (Hans), 1911-1935
- b.107 f.4 Luening, Otto, 1931-1933
- b.107 f.5 Criticism, 1935
- b.107 f.6 Music Notebooks
- b.108 f.1 Music Notebooks
- b.108 f.2 New York Public Library Cataloging
- b.108 f.3 Photographs, 1910-1922
- b.108 f.4 Song Texts and Translations

Teaching

- b.108 f.5 Correspondence, 1941-1943
- b.108 f.6-8 Instructional Material
- b.109 f.1-3 Work Reference Letters and Applications, 1935-1946
- b.109 f.4-5 Works Progress Administration

Luening, John (Hans)

- b.109 f.6 Correspondence, 1924-1946
Most letters written by his wife Ethel Coombes Luening.
- b.109 f.7 Photographs

Luening, Otto

Correspondence

- b.109 f.8-9 General, 1909-1959
- b.109 f.10 Codd Family, 1927-1955 (Family of Ethel Luening (Otto's wife))
- b.109 f.11 Goldovsky, Margaret and Boris, 1932-1954
Sister-in-law of Otto Luening, and her husband
- b.109 f.12 Jacobs, Caroline, 1910-1915 (Grandmother)
- b.109 f.13 Jacobs, Claire, 1913-1951 (Aunt)
- b.109 f.14 Jacobs, Gretchen, Tillie and Hermine, 1911-1951 (Aunts)
Luening, Ethel Codd (Wife)
- b.109 f.15 1932-1939
- b.110 f.1 1942-1944
Luening, Eugene and Emma (Parents)

Series II: Luening and Jacobs Family Papers, ... (cont.)

Luening, Otto (cont.)

Correspondence (cont.)

Luening, Eugene and Emma (cont.)

- b.110 f.2-10 1909-1926
- b.111 f.1-8 1927-1932
- b.112 f.1-9 1933-1944
- b.113 f.1-3 1945-1950
- b.113 f.4 Luening, Eugene II ("Dix"), 1907-1948 (Brother)
- b.113 f.5-7 Luening, Helene, 1909-1947 (Sister)
- b.113 f.8 Luening, John (Hans), 1913-1935 (Brother)
- Luening, Robert (Brother)
- b.113 f.9 1916-1953
- b.114 f.1-2 1954-1970
- b.114 f.3 Luening, William, 1935-1966 (Nephew)
- b.114 f.4 Photographs, 1915-1928
- b.14 f.19 Sketch Portrait

Luening, Robert

Correspondence

- b.114 f.5 General, 1932-1969
- b.114 f.6 Family, 1928-1949
- b.114 f.7 Military, 1914-1923
- b.114 f.8 Death and Estate, 1970-1972
- b.114 f.9 Photographs, ca. 1920s-1950s
- b.114 f.10 School Records, 1909-1922
- b.114 f.11 University of Wisconsin, 1928-1929

Neukirch, Franz and Xavier

Correspondence

- b.14 f.20 1814
- b.114 f.12 1839-1848
- b.114 f.13 Marriage Announcement with Translation, 1821-1830
- b.114 f.14 Photographs, 19th century

Series III: Scores, 1870-1996 (69 boxes)

This series, divided into three sub-series, holds scores by Otto Luening, his father Eugene, and by Otto Luening's students and colleagues. The bulk of the series is comprised of scores for over 300 Luening compositions. They include published and unpublished sketches, scores and parts, dating from his earliest compositional studies as a teenager to his last works in the 1990s. The scores of Luening's students and colleagues contain a mixture of manuscript and published scores, many with notes or dedications to Luening. Composers include Henry Cowell, David Diamond, Lou Harrison, Quincy Porter, and Joan Tower. Eugene Luening's scores, written for various orchestrations, span much of his life and include many educational pieces.

Folders in this series without dates hold undated content.

III.A. Luening, Eugene, 1870-1937 (5 boxes)

This sub-series contains sketches, score manuscripts, and parts for about 140 works by Otto Luening's father, Eugene. Instrumentations include string quartet, violin solos or duos, voice and flute, choral pieces, orchestral pieces, songs, flute duets and trios, and solo piano. Most of the titles are in German.

b.116 f.1-39	Sketches, Scores, and Parts
b.117 f.1-37	Sketches, Scores, and Parts
b.118 f.1-22	Sketches, Scores, and Parts
b.200 f.1-3	Sketches, Scores, and Parts
b.201 f.1-3	Sketches, Scores, and Parts

Series III: Scores, 1870-1996 (cont.)

III.B. Luening, Otto, 1913-1996 (48 boxes)

This sub-series holds sketches, score manuscripts, proofs, and published scores with markings and edits. The scores are in two divisions: cataloged (received by the library from Luening in 1987 and 1994), and uncataloged (received from Luening's estate in 2001).

The cataloged scores are described under call number JPB 94-7 Series 11, under which each has its own number (or range of numbers). These numbers are noted with each title in the box list. Consult the catalog records for full descriptions of the scores. The scores are arranged in catalog number order; some exceptions were made in order to logically group scores of the same composition (or family of compositions) together.

Among the notable content is the opera *Evangeline* in various stages of composition; early electronic works such as *Fantasy In Space* and *Low Speed*; electronic works co-composed with Vladimir Ussachevsky, including *Concerted Piece for Tape Recorder and Orchestra*, *Invention for Flute on Tape Recorder*, and *Suite from King Lear* (composed for Orson Welles's 1956 production of the Shakespeare play); songs set to texts by Walt Whitman, Emily Dickinson, William Blake, and other poets; and instrumental works for soloists, orchestras and chamber groups. Among these are solos for piano and violin; sonatas for keyboard and solo instrument (often flute); and five fantasias and four interludes for orchestra.

One of the uncataloged scores, *Two Pieces for Piano*, had an assigned catalog number written on its folder (351), and was filed with the other cataloged scores, but does not have a catalog record; it has been retained with the cataloged scores.

The uncataloged scores are arranged alphabetically. Unless otherwise noted, all are manuscripts. Notable content includes the cantata *No Jerusalem But This*; six fantasias for orchestra; two string quartets; song settings (for piano or chamber groups) for texts by James Joyce and William Blake; canons and canonic studies for various instrumentations; solo pieces for clarinet, piano, flute, and cello; chamber music for string quartet, woodwind quartet, brass quintet, and a sextet for woodwinds, strings, and horns; and the composition *A Day in the Country*, written for violin and tape recorder.

Cataloged, 1913-1986

b.119 f.1	<i>Alleluia</i> , 1944 (1-3)
b.119 f.2	<i>Andante for Piano</i> , 1958 (4)
b.119 f.3	<i>Anthem</i> , 1932 (5)
b.119 f.4-8	<i>Two Bagatelles for Piano</i> , 1924 (6-10)
b.119 f.9-11	<i>The Bass with the Delicate Air</i> , 1940 (11-13)
b.119 f.12-14	<i>Behold the Tabernacle of God</i> , 1931 (14-16)
b.119 f.15-16	<i>Bodas de Sangre</i> , 1940 (17-18)
b.119 f.17	<i>Canonical Study : In Lower Small Seventh</i> , 1941 (19)
b.119 f.18	<i>Canon in the 8tave</i> , 1945 (20)

Series III: Scores, 1870-1996 (cont.)

III.B. Luening, Otto, 1913-1996 (cont.)

Cataloged, 1913-1986 (cont.)

- b.119 f.19-21 *Canon for 2 Flutes*, 1985 (21-23)
- b.119 f.22 *Three Canons for Two Flutes*, 1985
See also manuscript in uncataloged scores. 24
- b.119 f.23 *Exercises, Canons for Harpsichord*, 1941 (25)
- b.119 f.24-26 *Canons for Harpsichord or Piano*, 1941 (26-28)
- b.120 f.1-5 *Christ is Arisen*, 1928 (29-33)
- b.120 f.6 *Concertino for Flute and Piano*, 1923 (34)
- b.120 f.7-10 *Concertino for Flute and Chamber Orchestra*, 1923 (35-38)
- b.120 f.11 *Cum Sancto Spiritu*, 1917 (39)
- b.120 f.12-15 *Dance-Sonata for Piano*, 1928, 1951 (40-43)
- b.120 f.16 *Dirge for Orchestra*, 1928 (44)
- b.120 f.17-18 *Three Duets for Two Flutes*, 1962-1965 (45-46)
- b.120 f.19-21 *Duets for Two Recorders*, 1967 (47-49)
- b.121 f.1-4 *Duo for Violin and Viola*, 1963-1964 (50-53)
- b.121 f.5 *Dynamophonic Interlude*, 1958 (54)
- b.121 f.6-8 *Electronic Fanfare*, 1958-1962
By Luening and Halim El-Dabh. See also *Division of Bells* in box 158, folder 11. 55-57
- b.121 f.9-10 *Elegy for the Lonesome Ones*, 1937, 1976 (58-59)
- b.121 f.11-12 *Elegy for Maurice Wilk*, 1963 (60-61)
- b.121 f.13 *Enigma Canon*, 1922 (62)
- b.121 f.14-15 *Entrance and Exit Music*, 1964 (63-64)
- b.121 f.16-19 *Fanfare for a Festive Occasion*, 1965 (65-68)
- b.121 f.20-21 *Fantasia for Cello Solo*, 1966 (69-70)
- b.121 f.22-23 *Fantasia for Harpsichord or Piano*, 1944-1952 (71-72)
- b.121 f.24-26 *Fantasia for Organ*, 1929, 1952 (73-75)
- b.122 f.1 *Fantasia for String Quartet and Orchestra*, 1958 (76)
- b.122 f.2-4 *Fantasia Brevis for Clarinet and Piano*, 1936-1937 (77-79)
- b.122 f.5-8 *Fantasia Brevis*, 1936, 1952 (80-83)
- b.122 f.9-12 *Three Fantasias for Guitar*, 1960 (84-87)
- b.122 f.13 *Phantasy for Piano*, 1935 (88)
- b.122 f.14-16 *Fantasy in Space*, 1952 (89-91)
- b.122 f.17 *Fuge a Tre Voce*, 1939 (92)
- b.122 f.18 *Fuge a 3 in C Minor*, 1918 (93)
- b.122 f.19-21 *Fugue for Organ*, 1938, 1979 (94-96)
- b.122 f.22-24 *Choral Phantasy for Organ*, 1922, 1952 (97-99)
- b.122 f.25-26 *Fuguing Tune*, 1938-1939 (100-101)
- b.123 f.1-3 *Gargoyles*, 1960-1962 (102-104)

Series III: Scores, 1870-1996 (cont.)

III.B. Luening, Otto, 1913-1996 (cont.)

Cataloged, 1913-1986 (cont.)

- b.123 f.4 *Hymn to Bacchus*, 1926 (105)
- b.123 f.5 *Ich Denke Dein*, 1942 (106)
- b.123 f.6-9 *If That High World*, 1927 (107-110)
- b.123 f.10 *Incantation for Tape Recorder*, 1954 (111)
- b.123 f.11 *Cues for Incredible Voyage*, 1968-1969 (112)
- b.123 f.12 *Intermezzo No. III*, 1928 (113)
- b.123 f.13-14 *Introduction and Allegro*, 1970 (114-115)
Invention for Flute on Tape Recorder, 1952 (Tape realization by Vladimir Ussachevsky)
- b.123 f.15 (116)
- b.123 f.17 (118)
- b.123 f.16 *Invention for Tape Recorder*, 1952 (117)
- b.123 f.18 *Inventions for Piano*, 1938-1939 (119)
- b.123 f.19 *Two Inventions for Piano*, 1942 (120)
- b.123 f.19 *Inventions for Piano*, 1952 (121-122)
- b.123 f.22-23 *Legend for Oboe and Strings*, 1952, 1969-1975 (123-124)
- b.123 f.24-25 *Lines from A Song for Occupations*, 1964 (125-126)
- b.123 f.26-27 *Low Speed*, 1952 (127-128)
- b.123 f.28-29 *Lyric Scene for Flute and Strings*, 1958 (129-130)
- b.124 f.1-2 *Mañana for Violin and Piano*, 1933, 1941 (131-132)
- b.124 f.3-5 *March for High Instruments and Piano*, 1950, 1966-1970 (133-135)
- b.124 f.6 Sketches, 1963-1968
Includes *Elegies for Violin*, *Fourth Suite for Flute Solo*, and *Meditation for Violin Solo*. 136
- b.124 f.7 *Meditation for Violin Solo*, 1966 (137)
- b.124 f.8-9 *Two Mexican Serenades*, 1974 (138-139)
- b.124 f.10 *Minuet for Cello and Piano*, 1917 (140)
- b.124 f.11 *Pollutionen Gavotte*, 1917 (141)
- b.124 f.12 *Music for Orchestra*, 1923, 1978 (142)
- b.124 f.13-16 *Music for Piano: A Contrapuntal Study*, 1921, 1952 (143-146)
- b.124 f.17-19 *Nocturne for Oboe and Piano*, 1958 (147-149)
- b.125 f.1 Sketches
Includes *Petition* and *O May the Red Rose*. 150
- b.125 f.2 *O May the Red Rose* (151)
- b.125 f.3 *Trio Org and Tape for Ballet Of Identity*, 1954 (152)
- b.125 f.4 *Petition* (153)
- b.125 f.5-6 *Piece for Piano*, 1913, 1958 (154-155)
- b.125 f.7-8 *Ten Pieces for Five Fingers*, 1946, 1980 (156-157)

Series III: Scores, 1870-1996 (cont.)

III.B. Luening, Otto, 1913-1996 (cont.)

Cataloged, 1913-1986 (cont.)

- b.125 f.9-10 *Eight Pieces for Piano*, 1928, 1952 (158-159)
- b.125 f.11-12 *Pilgrim's Hymn*, 1947, 1952 (160-161)
- b.125 f.13 *A Poem in Cycles and Bells*, 1954 (By Luening and Vladimir Ussachevsky. 162)
- b.125 f.14-15 *Prelude and Fugue*, 1974 (163-164)
- b.125 f.16-17 *Prelude to a Hymn Tune by William Billings*, 1937, 1943 (165-166)
- b.125 f.18-20 *Eight Preludes for Piano*, 1936, 1942, 1974 (167-169)
- b.125 f.21-22 *Six Proverbs: A Cycle for Contralto*, 1968 (170-171)
- b.125 f.23-24 *Psalms 146*, 1970-1971 (172-173)
- b.126 f.1-3 *Quartet for Two Violins, Viola and Cello*, 1919-1920 (174-176)
- b.126 f.4-8 *Second Quartet for Strings*, Op. 13, 1923, 1952 (177-181)
- b.126 f.9-11 *Rondo for Accordion Solo*, 1962 (182-184)
- b.127 f.1 *Quintet for Flute and Strings*, 1940 (185)
- b.127 f.2-6 *Serenade for Three Horns and String Orchestra*, 1927, 1953, 1976 (186-190)
- b.127 f.7-9 *Six Short and Easy Piano Pieces*, 1928, 1952, 1980 (191-193)
- b.127 f.10-11 *Short Phantasy for Violin and Horn*, 1930, 1952 (194-195)
- b.127 f.12-15 *Short Sonata No. 1 for Flute and Harpsichord or Piano*, 1937, 1952 (196-199)
- b.128 f.1-3 *Short Sonata No. 2 for Flute and Piano*, 1971, 1976 (200-202)
- b.128 f.4-7 *Short Sonata No. 3 for Flute and Piano*, 1966, 1976 (203-206)
- b.128 f.8-9 *Short Sonata No. 1 for Piano*, 1940, 1958 (207-208)
- b.128 f.10-11 *Short Sonata No. 2 for Piano*, 1958 (209-210)
- b.128 f.12-14 *Short Sonata No. 3 for Piano*, 1958, 1965-1966, 1976 (211-213)
- b.128 f.15-16 *Short Sonata No. 4 for Piano*, 1967
See uncataloged scores for Short Sonatas for Piano Nos. 5-7. 214-215
- b.128 f.17-18 *Short Suite for Flute, Clarinet and Bassoon*, 1974 (216-217)
- b.128 f.19-21 Music for *Sister Beatrice: A Miracle Play in Three Acts*, 1926 (218-220)
- b.129 f.1-2 *Sonata for Bass Solo*, 1957-1958, 1966 (221-222)
- b.129 f.3 *Sonata for Flute and Piano*, 1944 (223)
- b.129 f.4-7 *Sonata for Piano*, 1955-1966, 1975 (224-227)
- b.129 f.8-9 *Sonata for Viola*, 1958 (228-229)
- b.129 f.10-11 *Sonata No. 1 for Violin Solo*, 1958 (230-231)
- b.129 f.12-13 *Sonata No. 2 for Violin Solo*, 1967-1968 (232-233)
- b.129 f.14-15 *Sonata No. 3 for Violin Solo*, 1970-1972 (234-235)
- b.129 f.16-19 *Sonata No. 1 for Violin and Piano*, 1917 (236)
- b.130 f.1-4 *Sonata No. 2 for Violin and Piano*, Op 9, 1917-1925 (237-240)
- b.130 f.5-8 *Andante and Variations (Sonata No. 3) for Violin and Piano*, Opus 9, 1943, 1952, 1959 (241-244)
- b.130 f.9-12 *Sonata for Cello Solo*, Op. 11, 1924, 1952 (245-248)

Series III: Scores, 1870-1996 (cont.)

III.B. Luening, Otto, 1913-1996 (cont.)

Cataloged, 1913-1986 (cont.)

- b.130 f.13-15 *Sonata Composed in Two Dayturnes*, 1958, 1976 (249-251)
- b.130 f.16-19 *Sonatina for Flute and Piano*, Op. 3, 1919, 1952, 1976 (252-255)
- b.131 f.1-3 *Nine Songs to Poems of Emily Dickinson*, 1941, 1951, 1961 (256-257)
- b.131 f.4-7 *Sonority Canon*, 1958, 1962 (258-261)
- b.131 f.8-11 *The Soundless Song*, 1923-1924, 1952 (262-265)
- b.131 f.12 *Spence Song* (266)
- b.131 f.13-14 *Study for Soprano and Alto Recorder* (267-268)
- b.131 f.15-16 *Suite for Diverse High and Low Instruments*, 1963 (269-270)
- b.131 f.17 *Suite from King Lear*, 1956 (By Luening and Vladimir Ussachevsky. 271)
- b.131 f.18-19 *Suite for Double Bass and Piano*, 1953, 1958 (272-273)
- b.131 f.20-23 *Suite for Flute Alone*, 1947, 1952, 1958 (274-277)
- b.132 f.1-3 *Suite No. 2 for Flute Alone*, 1959-1961 (278-280)
- b.132 f.4-5 *Suite No. 3 for Flute Alone*, 1961, 1965 (281-282)
- b.132 f.6 *Suite No.4 for Flute Alone*, 1966 (283)
- b.132 f.7-8 *Suite No. 5 for Flute Alone*, 1969 (284-285)
- b.132 f.9 *Suite for Two Flutes and Piano*, 1976 (286)
- b.132 f.10-13 *Suite for String Orchestra*, 1937 (287-288)
- b.132 f.14-15 *Suite for String Trio*, 1944, 1966-1967 (289-290)
- b.132 f.16-19 *Suite for Cello and Piano*, 1946, 1951 (291-294)
- b.132 f.20 *Suite for Voice and Flute*, 1936-1937 (295)
- b.132 f.21-22 *Sun of the Sleepless*, 1927 (296-297)
- b.133 f.2 *Two Symphonic Interludes*, 1937, 1964 (299)
- b.133 f.6-9 *Thema con Variazioni*, 1917 (303-306)
- b.133 f.10-12 *The Tiger's Ghost*, 1951, 1961 (307-309)
- b.133 f.13-14 *Eight Tone Poems for Two Violas*, 1971-1973 (310-311)
- b.133 f.15 *Toy Symphony*, 1936 (312)
- b.133 f.16-17 *Trio for Three Flutists*, 1966, 1976 (313-314)
- b.134 f.1-3 *Trio for Flute, Violin, and Piano*, 1952 (315-317)
- b.134 f.4-8 *Trio for Violin, Cello and Piano*, Op. 7, 1921-1923, 1952 (318-322)
- b.135 f.1-5 *Trio for Violin, Cello and Piano*, Op. 10, 1923-1924, 1960 (323-327)
- b.135 f.6 *Hymn for Trumpet, Trombone and Horn*, 1969 (328)
- b.135 f.7 *Trio for Womens' Voices*, 1914 (329)
- b.135 f.8 *Variations! Interview Gunther Schuller Channel 13*, ca. 1970 (330)
- b.135 f.9-11 *Variations for Harpsichord or Piano*, 1940, 1952 (331-333)
- b.135 f.12 *Variations for Piano*, 1938 (334)
- b.135 f.13-16 *Variations on Bach's Choral Prelude "Liebster Jesu, wir sind hier"*, 1952, 1976 (335-338)

Series III: Scores, 1870-1996 (cont.)

III.B. Luening, Otto, 1913-1996 (cont.)

Cataloged, 1913-1986 (cont.)

- b.135 f.17-18 *Variationen über "Christus der ist mein Leben"*, 1918, 1976 (339-340)
- b.135 f.19-21 *Variations on "Fugue and Chorale Fantasy"*, 1973-1975 (341-343)
- b.135 f.22-23 *The Maidens of Shang-Ti*, 1949 (344-345)
- b.135 f.24 *Piano Waltz*, 1935 (346)
- b.135 f.25 *When in the Languor of Evening*, 1932 (347)
- b.135 f.26-27 *Yule Log Song*, 1944, 1959 (348-349)
- b.136 f.1 *Die Nächtliche Heerschautt* by Carl Löwe, 1918 (350)
- b.136 f.2 *Two Pieces for Piano* (Manuscript. 351 (not cataloged))
- b.136 f.3 *Popular Song # 1*, 1924 (352)
- b.136 f.4 *Popular Ballad (In Progress)*, 1938 (353)
- b.136 f.5 *An dem Traume*, Op. 16, Nos. 1-2, 1915 (354)
- b.136 f.6 *The Birth of Pleasure*, 1928 (355)
- b.136 f.7 *The Divine Image*, 1949 (356)
- b.136 f.8 *Der Eichwald*, 1915 (357)
- b.136 f.9 *A Farm Picture and Here the Frailest Leaves of Me*, 1929 (358)
- b.136 f.10 *For Like a Chariot's Wheel*, 1929 (359)
- b.136 f.11 *Goodnight*, 1957 (360)
- b.136 f.12 *The Harp the Monarch Minstrel Swept*, 1962 (361)
- b.136 f.13 *I Faint, I Perish and A Farm Picture*, 1929 (362)
- b.136 f.14 *I Faint, I Perish, Goodnight and For Like a Chariot's Wheel*, 1929 (363)
- b.136 f.15 *Infant Joy and To Morning*, 1928 (364)
- b.136 f.16 *Locations and Times*, 1928 (365)
- b.136 f.17 *Love's Secret*, 1949 (366)
- b.136 f.18 *Only Themselves Understand Themselves and the Like of Themselves as Souls*
 Only Understand Souls, 1936 (367)
- b.136 f.19 *A Roman's Chamber*, 1928 (368)
- b.136 f.20 *The Scaffolding from The People, Yes*, 1937 (369)
- b.136 f.21 *Septembermorgen*, 1915 (370)
- b.136 f.22 *September Morgen*, 1917 (371)
- b.136 f.23-25 *She Walks in Beauty and The Harp the Monarch Minstrel*, 1951, 1962 (372-374)
- b.136 f.26 *Songs*, 1927-1928 (375)
- b.136 f.27 *Songs*, 1917 (376)
- b.136 f.28 *Songs of Experience*, 1928 (377)
- b.136 f.29 *Earth's Answer*, 1928 (378)
- b.136 f.30 *Sun of the Sleepless*, 1986 (379)
- b.136 f.31 *To Morning*, 1928 (380)
- b.136 f.32-33 *Transience*, 1922, 1986 (381-382)

Series III: Scores, 1870-1996 (cont.)

III.B. Luening, Otto, 1913-1996 (cont.)

Cataloged, 1913-1986 (cont.)

- b.136 f.34-35 *Wake the Serpent Not*, 1928, 1952 (383-384)
- b.136 f.36 *Wir Wandeln Alla den Weg*, 1917 (385)
- b.136 f.37 *Fantasia for Strings*, 1966, 1976 (386)
- Third String Quartet*
- b.136 f.38 1928 (387)
- b.137 f.6-7 1952 (395-396)
- Rhapsodic Variations for Tape Recorder and Orchestra*, 1940, 1954
- b.136 f.39-40 388-389
- b.137 f.8 397
- b.137 f.1 *The Bells of Bellagio*, 1967 (390)
- b.137 f.2 *Christ is Arisen* (391)
- b.137 f.3 *Concerted Piece for Tape Recorder and Orchestra*, 1960 (Composed with Vladimir Ussavchevsky. 392)
- b.137 f.4-5 *Fantasia for String Orchestra*, 1967, 1976 (393-394)
- b.137 f.9 *The Rorschach Symphonic Sonata*, 1969 (398)
- Evangeline*
- b.138 f.1-3 399, 1974
- b.139 f.1-6 400-403, 1948, 1954
- b.140 f.1-3 404-406, 1954
- b.141 f.1-2 407, 1954, 1974
- b.150 f.1-8 454, 1932
- b.151 f.1-10 455-464, 1930-1937, 1958
- b.152 f.1-6 465, 1954
- b.142 f.1-3 *Kentucky Concerto for Orchestra*, 1951, 1976 (408-409)
- b.143 f.1-2 *Song, Poem and Dance*, 1958, 1976 (410-411)
- b.143 f.3-4 *Sonority Forms*, 1973 (412-413)
- b.143 f.5-6 *Sonority Forms No. 2*, 1983 (414-415)
- b.144 f.1-2 *Symphonic Poem*, Op. 15, 1925 (416)
- b.149 f.1-8 *Symphonic Fantasia No. 1*, 1925 (446-447)
- b.144 f.3-4 *Symphonic Fantasia No. 2*, 1934-1949, 1976 (417-418)
- b.144 f.5 *Symphonic Fantasia No. 4*, 1981 (419)
- b.144 f.6 *Symphonic Fantasia No. 5*, 1985 (420)
- b.133 f.1 *Symphonic Fantasia No. 9*, 1989 (298)
- Symphonic Interlude No. 1*, 1935
- b.145 f.1 (421)
- b.149 f.9 (448)
- Symphonic Interlude No. 2*, 1935

Series III: Scores, 1870-1996 (cont.)

III.B. Luening, Otto, 1913-1996 (cont.)

Cataloged, 1913-1986 (cont.)

Symphonic Interlude No. 2, 193... (cont.)

- b.145 f.2-3 (422), (424)
- b.149 f.10 (449)
- b.145 f.4 *Symphonic Interlude No. 3*, 1975 (423)
- b.133 f.3-5 *Symphonic Interlude No. 5*, 1985-1986 (300-302)
- Synthesis for Orchestra and Electronic Sound*, 1962
- b.145 f.5-7 (425-427)
- b.149 f.11 (450)
- b.149 f.12-14 *Trio for Flute, Cello and Piano No. 1*, 1956, 1962 (451-453)
- b.145 f.8-9 *Trio for Flute, Cello and Piano No. 2*, 1963 (428-429)
- b.145 f.10 *Variations on a Theme-Song for a Silent Movie*, 1937 (430)
- Wisconsin Symphony*, 1975-1976
- b.156 f.1-13 1923, 1975 (480)
- b.146 f.1-6 1975-1976 (431-434)
- b.147 f.1-2 1975-1976 (435-436)
- b.148 f.1-3 *Concerted Piece for Tape Recorder and Orchestra*, 1960 (437-438)
- b.148 f.4-9 *Sextet for Woodwinds, Horns and Strings*, 1918, 1958, 1976
See also same piece in uncataloged scores. 439-443
- b.148 f.10-11 *Sonata for Bassoon (or Cello) and Piano*, 1952 (444-445)
- Theatre Piece No. II*
- b.153 f.1-18 (466-473), 1955
- b.154 f.1-9 (474), 1970
- b.203 f.1-9 (474), 1970
- b.155 f.1-16 *Wisconsin Suite*, 1954, 1977 (475-479)
- b.157 f.1-14 *Sketches and Exercises*, 1913-1976
Folder one contains inventory list of sketches. 481
- b.158 f.1 *Fantasia No. 2 for Piano*, 1933 (482)
- b.158 f.2 *Five Intermezzi*, 1934-1936 (483)
- b.158 f.3 *Joyce Cycle*, 1994 (484)
- b.158 f.4 *Little Miniature Pieces*, 1906 (485)
- b.158 f.5 *One Step*, 1917 (486)
- b.158 f.6 *Piece for String Quartet*, 1914 (487)
- b.158 f.7 *Slumbersong for Pianoforte*, 1918 (488)
- b.158 f.8 *Theme with Variation*, 1907 (489)
- b.158 f.9 *Vater unser im Himmelreich*, 1918 (490)
- b.158 f.10 *Xmas 1968*, 1968 (491)
- b.158 f.11 *Diffusion of Bells*, 1962
By Luening and Halim El-Dabh. See also *Electronic Fanfare* in box 121, folders 6-8. 492

Series III: Scores, 1870-1996 (cont.)

III.B. Luening, Otto, 1913-1996 (cont.)

Uncataloged, 1922-1996

- b.11 f.1 *Ah! Sun Flower*, 1984
For soprano and piano. Text by William Blake
- b.195 f.1 *Americana*, 1956
For orchestra. Sketch and unfinished full score manuscript
- b.11 f.2 *Aria*, 1942-1943, 1952
For cello and piano. Sketches, full score and cello part
- b.11 f.3 *Bells of Riverside*, 1988
For carillon. Folder also contains inventory of manuscripts donated by Catherine Luening in 2001.
- b.11 f.4 *The Bells of Spence*, 1992
Unidentified instrumentation. Possibly for carillon
- b.11 f.5 *A Box at the Opera*, 1995 (For violin and cello)
- b.11 f.6 *Canon for Juliana Rodzinski* (For two flutes)
- b.11 f.7 *Canon with Variations*, 1989 (For solo bass)
- b.11 f.8 *Canon per Tre Flauti*
- b.11 f.9 *Canonic Studies* (For two flutes)
- b.11 f.10 *Canonic Variations for Solo Flute*
- b.11 f.11 *Canonical Variations for String Quartet*, 1994 (Manuscript and publishing proof)
- b.11 f.12 *Christus der ist Mein Leben* (For piano. Incomplete)
- b.11 f.13 *The Coal Scuttle Blues*, 1929
By Luening and Ernst Bacon. For piano. Published, with notes
- b.11 f.14 *Concertino for Cello and Orchestra*, 1996 (Sketch and score manuscript)
- b.11 f.15 *The Dawn*, 1932 (For voice and piano)
- b.11 f.16 *A Day in the Country*, 1961
For violin and tape recorder. Notes, sketches and score
- b.11 f.17 *Declamation*, 1994 (For soprano solo)
- b.11 f.18 *Divertimento for Brass Quintet*, 1988
- b.195 f.2 *Divertimento for Oboe and Piano*, 1995
- b.195 f.3 *Divertimento for Orchestra*, 1929, 1995
- b.11 f.19 *Divertimento for Piano, Violin and Clarinet*, 1995
- b.11 f.20 *Divertimento for Wind Quintet*, 1995 (Manuscript and publishing proof)
- b.11 f.21 *Etude for Cello*, 1987
- b.11 f.22 *Fanfare for Four Flutes*, 1932, 1992
- b.195 f.4 *Fanfare for Those We Have Lost*, 1993 (Manuscript and publishing proof)
- b.11 f.23 *Fantasia for Clarinet*, 1981
- b.11 f.24 *Fantasia and Dance (In Memoriam Max Pollikoff)*, 1984
- b.198 f.4 *Fantasia No. 1 for Violin, Cello and Piano*, 1981
Full score manuscript and reproduction, and published score and parts

Series III: Scores, 1870-1996 (cont.)

III.B. Luening, Otto, 1913-1996 (cont.)

Uncataloged, 1922-1996 (cont.)

- b.11 f.25 *Fantasia No. 2 for Violin, Cello and Piano*, 1992
Manuscript and computer print, with correspondence
- b.12 f.1 *Fantasia for Piano*, 1989
- b.12 f.2 *Fantasia for Piano*
- b.12 f.3 *Fantasia for Violin Solo*
- b.12 f.4 *Fantasia for Baroque Flute*
- b.12 f.5 *Fantasia - Flute Solo*
- b.12 f.6 *Five Canons for Piano Four Hands*
- b.12 f.7 *Fugatta for Wind Trio*
For oboe, clarinet and bassoon. Parts only
- b.12 f.8 *Green Mountain Evening*
For flute, oboe, clarinet, two celli and piano
- b.12 f.9 *Image* (For piano)
- b.12 f.10 *Joyce Song Cycle*, 1993
Settings of poems by James Joyce for voice and piano. Manuscript reproductions and computer prints
- b.12 f.11 *Laughing Song*, 1984
For tenor, baritone and piano. Text by William Blake
- b.12 f.12 *Legend*, 1923-1924, 1952
For violin and piano. Score and violin part
- b.12 f.13 *The Lily*, 1984
For voice and piano. Text by William Blake
- b.199 f.1-2 *Lines from The First Book of Urizen and Vala, or A Dream of Nine Nights*, 1983
For a cappella chorus and soloists. Text by William Blake. Text notes, sketches, and manuscript score and reproduction
- b.12 f.14 *The Little Vagabond*, 1980
For voice and piano. Text by William Blake
- b.12 f.15 *Morning Song*, 1987 (For unidentified solo instrument)
No Jerusalem But This, 1982
Cantata for narrator, vocal soloist and orchestra. Text by Samuel Menashe
- b.197 f.1 Sketches and Piano Reduction Score (Manuscripts and manuscript reproductions)
- b.197 f.2 Full Score (Manuscripts and manuscript reproductions)
- b.197 f.3 Published Full Score (By C.F. Peters. Contains markings)
- b.197 f.4 Choral Parts (Manuscript reproductions)
- b.198 f.1 Choral Parts
- b.198 f.2 Orchestral Parts
- b.198 f.3 Vocal Soloist Parts
- b.198 f.5 *Opera Fantasia*, 1985
For violin and piano. Sketch and publication proofs for full score and parts
- b.159 f.1 *Potawatomi Legends* (For orchestra. Sketches and full score)

Series III: Scores, 1870-1996 (cont.)

III.B. Luening, Otto, 1913-1996 (cont.)

Uncataloged, 1922-1996 (cont.)

- b.12 f.16 *Potawatomi Legends 2: Fantasies on Indian Motives*, 1978 (For solo flute)
- b.195 f.5 *Quartet for C Flutes*
- b.12 f.17 *Quintet for Oboe, Violin, Viola, Cello and Piano*, 1988
- b.199 f.3 *Serenade*, 1983 (For piano, violin and cello. Full score)
- b.194 f.1 *Set No. 2 of Solo Flute Pieces*
- b.195 f.6 *Sextet for Woodwinds, Horns, and Strings*
Proofs and published scores and parts with markings
- b.199 f.4 *Short Phantasy for Violin and Piano* (Score manuscript and copyist score)
- b.194 f.2 *Short Sonatas for Piano Nos. 5-6* (Sketches and copyist score)
- b.194 f.3 *Short Sonata for Piano No. 7* (Sketches and copyist score)
- b.194 f.4 *Silent, Silent Night*
For voice and piano. Text by William Blake
- b.199 f.5 *Sinfonietta for Orchestra*, 1929-1930 (Sketch only)
- b.194 f.5 *Six Inventions for Piano* (Copyist score)
- b.194 f.6 *Sonata for Cello and Piano*
- b.194 f.7 *Sonata for Cello Solo*, 1992 (Manuscript and computer print)
- b.194 f.8 *Sonata for Piano (In Memoriam Ferruccio Busoni)*, 1975
- b.195 f.7 *Sonata for Trombone and Piano*, 1953 (Manuscript reproduction)
- b.194 f.9 *Sonority Forms*
For piano. Not derivation of orchestral piece of same name.
- b.194 f.10 *Sonority Forms II*, 1984
For piano. Not a derivation of orchestral piece of same name.
- String Quartet No. 1*
- b.194 f.11 Original Sketches and Edits, 1914-1919, 1967
- b.196 f.1 Later Edits, 1989
- b.194 f.12 *String Quartet No. 4* (Unfinished)
- b.194 f.13 *Sun of the Sleepless*, 1986 (For voice and piano. Text by Byron.)
- b.194 f.14 *Sunday Morning* (For piano four hands.)
- b.196 f.2 *Symphonic Fantasia No. 3*, 1969-1982
- b.196 f.3 *Symphonic Fantasia No. 6*, 1985
- b.196 f.4 *Symphonic Fantasia No. 7*
- b.196 f.5 *Symphonic Fantasia No. 8*, 1986
- b.196 f.6 *Symphonic Fantasia No. 10*, 1990
- b.196 f.7 *Symphonic Fantasia No. 11*
- b.194 f.15 *Three Canons for Two Flutes*, 1980
- b.194 f.16 *Three Songs for Soprano and Small Orchestra*, 1922 (Piano reduction, full score, and parts)
- b.194 f.17 *Triadic Canon with Variations*, 1976 (For flute and two violins)

Series III: Scores, 1870-1996 (cont.)

III.B. Luening, Otto, 1913-1996 (cont.)

Uncataloged, 1922-1996 (cont.)

- b.196 f.8 *Trio for Oboe, Flute, Bb Clarinet, and Bassoon*
- b.194 f.18 *Variations on the National Air "Yankee Doodle", 1922* (For piccolo and piano)
- b.194 f.19 *Woodwind Quartet*
For two clarinets and two bassoons. Score and parts.
- b.194 f.20 Unidentified Piece for Solo Violin, ca. late 1980s

III.C. Students and Colleagues of Otto Luening, 1932-1990 (16 boxes)

These scores consist of originals and copies of manuscripts, as well as published items, and are arranged by composer name. Most contain written dedications to Luening, and some include correspondence from the composer. Composers include Ernst Bacon, Henry Cowell, Chou Wen-Chung, David Diamond, Lou Harrison, Percy Grainger, Daniel Goode, Roger Goeb, William Hellerman, Sharon Kanach, Gail Kubik, Alan Hovhaness, Roger Reynolds, Elizabeth Larsen, Robert Moevs, Jacques-Louis Monod, Reba Marcus, Quincy Porter, Paul Pisk, Elliott Schwartz, Russell Smith, William O. Smith, Joan Tower, Douglas Townsend, Joelle Wallach, Frank Wigglesworth, Rayburn Wright, and Rolv Yttrehus. The Cowell scores include an ink manuscript of the flute part for his composition Two Bits.

Boxes 159-160 and boxes 170-172 have overlapping alphabetical content because boxes 159 and 172 contain oversize scores.

- b.160 f.1-17 A -Ba, 1938-1982
- b.159 f.2-5 A - F, 1964-1988
- b.161 f.1-17 Be - Br, 1937-1986
- b.162 f.1-17 C , 1937-1982
- b.163 f.1-14 D-F, 1932-1982
- b.164 f.1-16 G- Ha, 1932-1971
A score by Alfred Goodman is in box 166, folder 1.
- b.165 f.1-9 He - Hol, 1942-1984
- b.202 f.1-15 Hor - K, 1939-1972
- b.166 f.1-7 K - Ru, 1949-1984
- b.167 f.1-18 L, 1939-1983
- b.168 f.1-17 Mac - Mon, 1938-1974
- b.169 f.1-19 Moo - P, 1930-1981
- b.170 f.1-26 R - Sh, 1938-1985
- b.171 f.1-14 Sm - Sy, 1958-1990
- b.172 f.1-4 S - T, 1973
- b.173 f.1-9 T- Wa, 1933-1990
- b.174 f.1-20 We - Z and unidentified, 1937-1981