

Guide to the Henry Leland Clarke Papers, 1929-1987, undated

JPB 06-28

Music Division

**The New York Public Library for the Performing Arts
New York, New York**

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Descriptive Summary

Title:	Henry Leland Clarke Papers
Collection ID:	JPB 06-28
Creator:	Clarke, Henry Leland
Extent:	10 linear feet (24 boxes)
Repository:	Music Division. The New York Public Library for the Performing Arts

Abstract: The majority of the collection consists of Henry Leland Clarke's scores from 1929 to 1978. There are several drafts of many of the compositions in the collection. There is also correspondence, clippings, programs and other professional records, including extensive documentation of Clarke's membership in the Unitarian Universalist Hymnbook Commission, including indexes, texts, scores, reports and memos.

Administrative Information

Access

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

Publication Rights

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Preferred Citation

Henry Leland Clarke Papers, JPB 06-28, Music Division, The New York Public Library for the Performing Arts.

Processing Information

The collection was processed and cataloged in 2007.

Biographical Note

Henry Leland Clarke, American composer and professor of music, was born in Dover, New Hampshire, on March 9, 1907. His studies at Harvard University (1924-29, 1931-32, and 1944-47) included a course in composition with Gustav Holst. He also studied in Paris with Nadia Boulanger (1929-31) and in New York and Bennington with Hans Weisse and Otto Luening (1932-38). He held several teaching posts, retiring from the University of Washington, Seattle, in 1977 as professor emeritus. He afterwards moved to Deerfield, Massachusetts, where he died on March 30, 1992.

In addition to his academic work, Clarke composed two full-length operas. The first, *The Loafer and the Loaf*, was completed in 1951 and concerns a debate over the morality of stealing a loaf of bread. The music is essentially tonal and makes apt use of musical quotation, with some experimentation with chromaticism and atonality. The vocal lines are rhythmically complex and feature the wide leaps that became characteristic of his later work in the genre.

In 1972, Clarke finished his second opera, *Lysistrata*, based on the play by Aristophanes. The musical style is essentially atonal, with some use of speech-song in the vocal lines. The dramatic character of *Lysistrata* is portrayed by the wide range and leaps in her vocal lines, in vivid contrast to her comic foils, whose vocal parts are set in a more tonal idiom with frequent use of patter. This work shows the full development of Clarke's 'word tones', in which a specific pitch is assigned to each word of the text, that particular pitch being used at each occurrence of the same word.

Clarke was also a member of the Composers' Collective of New York and wrote songs for the group under the pseudonym J. Fairbanks. The collective, which grew out of a seminar in writing songs for the masses in 1933, sought to make an American contribution to the international working-class music movement then flourishing in Europe.

Scope and Content Note

The collection contains compositions of Henry Leland Clarke. It includes drafts, orchestral scores, parts and vocal scores of his opera *Lysistrata*. Among other works are *The Loafer and the Loaf*, and many scores for piano and vocal such as *Alive and Well and Rolling Down the Valley*, *Blessed is the Man*, *Confitemini Domino*, *Let Peace Encircle All the World*, *The Time Shall Come* and others. There are also professional papers which includes correspondence, clippings, programs, Clarke's writings and notes, his school studies in harmony, papers related to Clarke's activities in The Hymn Society in America, the International Society for Contemporary Music, the National Association for Composers and Conductors, the Society for Music in the Liberal Art College, and the Unitarian Universalist Hymnbook Commission.

Organization

The collection is organized into two series. They are:
Series I: Professional Papers, 1929-1984, undated
Series II: Scores, 1930-1987, undated

Series Descriptions

Series I: Professional Papers, 1929-1984, undated

5 boxes

Arrangement: Alphabetical

This Series includes correspondence, clippings, programs and other professional records. There is a extensive documentation of Clarke's work in the Unitarian Universalist Hymnbook Commission as a member, including indexes, texts, scores, reports and memos. There are also professional papers which include correspondence, clippings, programs, Clarke's writings and notes, his school studies in harmony, papers related to Clarke's activity in the The Hymn Society in America, the International Society for Contemporary Music, the National Association for Composers and Conductors, and the Society for Music in the Liberal Art College.

Series II: Scores, 1930-1987, undated

19 boxes

Arrangement: Alphabetical

This Series includes scores of Clarke's work from 1929 to 1978. It is includes drafts, orchestral scores, parts and vocal scores of his operas *Lysistrata* and *The Loafer and the Loaf*. Among other works are many scores for piano and vocal like *Alive and Well and Rolling Down the Valley*, *Blessed is the Man*, *Confitemini Domino*, *Let Peace Encircle All the World*, *The Time Shall Come* and others.

Series I: Professional Papers, 1929-1984, undated

<u>Box</u>	<u>Fol</u>	
1	1	Cards File, undated Box contains cards with titles of Clarke's compositions and word index for <i>Lysistrata</i>
2	1	Clarke, H.L., 1929-1984, undated <i>Lysistrata</i> , 1984, undated
	2	Notes
	3	<i>Music is a Liberal Art</i> , 1954
	4	Notes, 1929
	5	<i>Sound and Unsound</i> , 1979
		Clippings, 1963-1967, undated
		College Music Society, 1958-1972
	6	Meetings, 1958-1965
	7	Newsletters, 1959-1972
		Correspondence, 1955-1972
	8	A-E, 1955-1972
	9	F-I, 1955-1964
	10	K-R, 1957-1971
3	1	S-Z, 1955-1968
	2	The Hymn Society of America, 1961
	3	International Society for Contemporary Music, 1963-1964
	4	McKinney, Howard D. Untitled Article, undated
	5	Music Educators National Conference, 1960-1963
	6	National Association for Composers and Conductors, 1959-1960
	7	Programs, 1961-1964
		School Papers, 1929-1931, undated
		Dubois, Theodore
	8	Contrepoint, 1929
	9	Traite D'Harmonie I, undated
	10	Traite D'Harmonie II, 1930
	11	Traite D'Harmonie III, 1930
4	1	Traite D'Harmonie IV, 1930
	2	Traite D'Harmonie V, 1930
	3	Traite D'Harmonie VI, 1931
	4	Traite D'Harmonie VII, 1931
	5	Modulations, 1930
	6	Society for Music in the Liberal Art College, 1949-1958
		Unitarian Universalist Hymnbook Commission, 1951-1986, undated
5	1	Anthem materials reviewed, 1960
	2	Committees, 1960
	3	<i>Hymns for the Celebration of Life</i> , 1963
	4	Index of composers, arrangeres, and sources, undated
	5	Index of first lines of hymns, undated
	6	Index of hymn's status, 1959
	7	Liberal religious texts, 1961
	8	Memos, 1961-1962
	9	Metrical index of tunes, undated
	10	Notes, 1959-1962, undated
	11	Programs, 1957-1986
	12	Questionnaire, undated

13	Rules, 1960-1962
14-	Scores, undated
15	
16	<i>Songs of Freedom</i> , undated
17	Texts, 1951-1962
18	Tune Annotations, undated
19	Tune Index, undated

Series II: Scores, 1930-1987, undated

Box	Fol	
6	1	<i>Above Our Western Earth</i> , 1961 Piano, organ and vocal score. Transparency. Text by E.P. Gill.
	2	<i>All Things Are Double Fair</i> , 1963 Piano or organ score. Transparency. Text by T. Gantier.
	3	<i>Alive and Well and Rolling Down the Valley</i> , 1971, undated Orchestral score, vocal score, parts. Transparency. Text by H.L. Clarke.
	4	<i>Autumn</i> , 1979 Piano and vocal score. Transparency. Text by E.D. Dickinson.
	5	<i>The Beatitudes</i> , 1985 Piano and vocal score. Transparency. Text: <i>Matthew</i> 5: 3-10.
	6	<i>Beauty is Truth</i> , 1982 Piano and vocal score. Transparency. Text by J. Keats.
	7	<i>Blessed is the Man</i> , 1959 Piano and vocal score. Transparency. Psalm 1:1, 2.
	8	<i>The Bounty of Athena</i> , 1978 Piano and vocal score. Transparency. "Sanskrit, Latin, and Greek. On the Thirteen subjects. The Harvard Annex Offered in 1879".
	9	<i>Build Thou More Stately Mansions</i> , 1976 Piano and vocal score. Transparency. Text by O.W. Holmes.
	10	<i>Canons to Go By</i> , 1975 Vocal score. Transparency. Texts from English Proverb, by R.Niebuhr, E.E.Hale, and R.W. Emerson.
	11	<i>Choose Life</i> , 1983 Piano and vocal score. Transparency. Text: <i>Moses</i> (Deuteronomy 30: 19).
	12	<i>Concatenata. Quodlibet For Woodwind Quintet</i> , 1969 Orchestral score, parts. Transparency.
	13	<i>Confitemini Domino</i> , 1952 Piano and vocal score. Transparency. Text: Psalm 106 (107).
	14	<i>Covells Pelham Street</i> , 1979 Organ score. Transparency.
	15	<i>Dance of the Mah Jongg Pieces</i> , 1969 Piano score. Transparency.
	16	<i>Danga De La Vita</i> , 1975 Piano and oboe score. Transparency.
	17	<i>Danza De La Muerte</i> , 1952 Piano and oboe score. Transparency.
	18	<i>December</i> , 1980 Piano and vocal score. Transparency. Text by O. Herford.
	19	<i>Deering's Wood's</i> , 1969 Piano and vocal score. Transparency. Text by H.W. Longfellow.
	20	<i>Dialogue</i> , 1955 Piano and clarinet score. Transparency.
	21	<i>Digression</i> , 1960 Piano score. Transparency.
	22	<i>Dilemma</i> , 1952 Piano score. Transparency.

- 23 *Do and Live*, 1982
Piano and vocal score. Transparency. Text by H.L. Clarke.
- 24 *Dona Nobis Pacem*, 1953
Piano and vocal score. Transparency.
- 25 *Drastic Measures*, 1982
Trombone score. Transparency.
- 7 1 *The Earth Mourns*, 1985
Piano and vocal score. Transparency. Text: *Isaiah* 24: 4-6.
- 2 *Emily Dickinson Canons*, 1965-1971
Cello and vocal score. Transparency. Text by E. Dickinson.
- 3-4 *Encounter for Viola and Orchestra*, 1960-1961, undated
Reproduction, 1961, undated
Orchestral score, parts.
- 5 Transparency, 1960
Parts.
- 6 *Eternal Spirit of Truth and Love*, 1953
Piano and vocal score. Transparency. Text by S.H. Fritchman.
- 8 1 *Fantasia*, 1960
Piano score. Transparency.
- 2 *A Fierce Unrest*, 1982
Piano and vocal score. Transparency. Text by D. Marquis.
- 3 *Fifty Pieces for the States*, 1959
Piano score. Transparency.
- 4 *The Fire Bringer*, 1958
Piano or organ and vocal score. Transparency. Text by S.H. Fritchman.
- 5 *Four Elements for Soprano and Cello*, 1962
Cello and vocal score. Transparency. Texts by R.W. Emerson, G. Taggard, C. Sandburg, and W. Whitman.
- 6 *Four Songs for a Young Lady*, 1961
Piano and vocal score. Transparency. Texts by A. Crapsey.
- 7 *Freedom*, 1952
Piano and vocal score. Transparency. Text by J. Barbour.
- 8 *Fugue in G Minor*, 1931
Piano (?) score. Music manuscript.
- 9 *Give All to Love*, 1981
Piano and vocal score. Transparency. Text by R.W. Emerson.
- 10 *Give and Take*, 1977
Piano score. Transparency.
- 11 *Give and Take Three*, 1979
Score for two pianos. Transparency.
- 12 *Gloria*, 1955, undated
Reproduction, undated
Parts.
- 13-14 Transparency, 1955
Orchestral score, parts.
- 15 *The Hope of the World*, 1956-1982
Piano and vocal score. Transparency. Text by F.M. Eliot.
- 9 1 *I Am Only One*, 1976
Piano and vocal score. Transparency. Text by E.E. Hale.
- 2 *I Call That Mind Free*, 1979
Piano and vocal score. Transparency. Text by W.E. Channing.
- 3 *I His Partridge*, 1983
Piano and vocal score. Reproduction. Text by C. Mather.
- 4 *In Praise of Peace*, 1970
Piano and vocal score. Transparency. Text by pupils of the Lincoln School, New York.

- 5 *It Came Upon the Midnight Clear*, 1965
Piano and vocal score. Transparency. Text by E.H. Sears.
- 6 *Kyrie From the Mass For All Men*, 1971
Organ and vocal score. Transparency.
- 7 *La Musa (Musetta Variation)*, 1955
Orchestral score, parts. Transparency.
- 8 *Lend a Hand*, 1985
Piano and vocal score. Transparency. Text by E.E. Hale.
- 9 *Let Me Go*, 1976
Piano and vocal score. Transparency. Text by R.W. Emerson.
- 10 *Let Peace Encircle All the World*, 1982
Piano and vocal score. Transparency. Text "From an Old Greeting Card".
- 11 *Life Has Loveliness to Sell*, 1970
Piano and vocal score. Transparency. Text by S. Teasdale.
- 12 *Life In Ghana*, 1966
Flute and vocal score. Transparency. Text by M. Markwei.
- 13 *Listen to Me*, 1980
Piano and vocal score. Transparency. Epitaph of S. Allen.
- 14 *Lo, the Winter Is Past*, 1955
Organ and vocal score. Transparency. Texts: *Song of Songs*, 2:11, 12; *Isaiah* 55:12 and 61:11.
- 15 *The Loafer and the Loaf*, 1957, undated
Reproduction, 1957, undated
Parts.
- 16-17 Transparency, 1957
Orchestral and vocal score, parts.
- 10 1 *The Lord Is My Shepherd*, 1972-1974
Clarinet, flute and vocal score. Transparency. Text: Psalm 23.
- 2 *Lullaby For a Reluctant Sleeper*, 1952-1955
Piano and vocal score. Transparency. Text by H.L. Clarke.
- 3 *Lyric Sonata For Strings*, 1960-1961
Photocopy, 1960
Parts.
- 4-5 Reproduction, 1961
Orchestral score, parts.
- 6 Transparency, 1960
Parts.
- 11 1-3 *Lysistrata*, 1964, undated
Drafts, undated
Music manuscript.
- 4 Libretto, 1964, undated
Music manuscript, typescript.
- 12 1 Orchestral Score, undated
Transparency.
- 2-4 Parts, undated
Reproduction.
- 13 1-4 Parts, undated
Reproduction, transparency.
- 14 1-3 Vocal Score, undated
Reproduction.
- 15 1 Vocal Score, undated
Copy #2, undated

- 2 Reproduction. Notes.
Copy #3, undated
Reproduction. Notes.
- 3 Copy #4, undated
Reproduction. Notes.
- 16 1 Copy #5, undated
Reproduction. Notes.
- 2 Copy #6, undated
Reproduction. Notes.
- 3 Copy #7, undated
Reproduction. Notes.
- 17 1 Copy #8, undated
Reproduction. Notes.
- 2 Copy #9, undated
Reproduction. Notes.
- 3 Copy #12, undated
Reproduction. Notes.
- 18 1 Copy #13, undated
Reproduction. Notes.
- 2 Copy #16, undated
Reproduction. Notes.
- 3 Copy #18, undated
Reproduction. Notes.
- 19 1 Copy #19, undated
Reproduction. Notes.
- 2 Copy #20, undated
Reproduction. Notes.
- 3 Copy #21, undated
Reproduction. Notes.
- 20 1 Copy #22, undated
Reproduction. Notes.
- 2 Copy #23, undated
Reproduction. Notes.
- 3 Copy #25, undated
Reproduction. Notes.
- 21 1 *Lysistrata Singing*, 1968, undated
Synopsis of the opera. Reproduction, transparency, typescript.
- 2 *Mason's Hamburg*, 1980
Piano score. Transparency.
- 3 *May Creatures All Around*, 1959
Piano and vocal score. Transparency. Text from the *Sutta Nipata*.
- 4 *Mercy, Pity, Peace, and Love*, 1972
Piano and vocal score. Transparency. Text by W. Blake.
- 5 *Monograph For Orchestra*, 1955
Orchestral parts. Transparency.
- 6 *The Mountain and the Squirrel*, 1976
Piano and vocal score. Transparency. Text by R.W. Emerson.
- 7 *The New Land*, 1957
Piano, organ and vocal score. Transparency. Text by J.R. Lowell.
- 8 *No Great, No Small*, 1982
Piano and vocal score. Transparency. Text by R.W. Emerson.
- 9 *No Man Is an Island*, 1948
Orchestral score, parts, vocal score. Sheet music.
- 10 *Nocturne For Viola and Piano*, 1956

- Parts. Transparency.
- 11 *Now Abideth Faith, Hope, Love*, 1961
Piano and vocal score. Transparency. Text from *I Corinthians 13;13*.
- 12 *O Wild West Wind*, 1962
Piano and vocal score. Transparency. Text by P.B. Shelley.
- 13 *One Step Forward and Two Steps Back*, 1976
Vocal score. Transparency. Text by F. Newman.
- 14 *Open Our Eyes*, 1979
Vocal score. Transparency. Text by V. Silliman.
- 15 *Opposites*, 1973
Vocal score. Transparency. Text by R. Wilbur.
- 16 *Out of the Stars*, 1978
Piano and vocal score. Transparency. Text by R.T. Weston.
- 17 *Over Heard*, 1955
Piano and vocal score. Transparency. Text by R. Hillyer.
- 18 *Patriot Primer*, 1974-1975
Piano and vocal score. Transparency. Text from *The New England Primer (1727)*.
- 19 *Peace Means*, 1980
Piano and vocal score. Transparency. Text by pupils of the Lincoln School, New York.
- 20 *Plowshares*, 1981
Piano and vocal score. Transparency. Text from *Micah 4:3*.
- 21 *Plymouth Rock Procession*, 1970-1982
Piano score. Transparency.
- 22 1-4 *Points West*, 1960, undated
Orchestral score, parts. Reproduction, transparency.
- 23 1 *Pray For Peace*, 1981
Piano and vocal score. Transparency. Text by C. D'Orleans.
- 2 *Prelude to Life Has Lovileness to Sell*, 1970
Piano score. Transparency.
- 3-5 *Primavera*, 1955
Orchestral score, parts. Reproduction, transparency
- 6 *The Quality of Mercy*, 1972
Flute, oboe, percussion and vocal score. Transparency. Text from *Merchant of Venice*.
- 7 *Restore Our Eyes*, 1957
Piano and vocal score. Transparency. Text by J.H. Lathrop.
- 8 *Revelation is Not Sealed*, 1977
Piano and vocal score. Transparency. Text by J. Robinson.
- 9 *Rondeau Redouble*, 1955
Clarinet, bassoon, violoncello and vocal score. Transparency. Text by D. Parker.
- 10 *Rondo*, 1955
Violin and piano score. Transparency.
- 11 *Salute to Holland Weeks*, 1982
Piano and vocal score. Transparency.
- 12-14 *Saraband For the Golden Goose*, 1957
Orchestral score, parts. Reproduction, transparency.
- 15 *Six Characters For Piano*, 1955
Piano score. Transparency.
- 16 *Sketches*, 1930-1987
Music manuscript, reproduction.
- 24 1 *Sleep On, My Friend*, 1982
Piano and vocal score. Transparency. Epitaph of R.B. Smith.
- 2 *The Soliloquy*, 1972
Quartet score, parts, vocal score. Transparency.
- 3 *Song To a Young Pianist*, 1960
Flute and vocal score. Transparency. text by E.M. Hartwich.

- 4 *Spirit of Delight*, 1954
Piano and vocal score. Transparency. Text by P.B. Shelley.
- 5-7 *String Quartet #2*, 1956
Orchestral score, parts. Reproduction, transparency.
- 8 *String Quartet #3*, 1989, undated
Parts. Reproduction.
- 9 *Swan's China*, 1978
Piano and organ score. Transparency.
- 10 *Terza Rima*, 1978
Piano score. Transparency.
- 11 *These Are the Times That Try Men's Soul*, 1976
Piano and vocal score. Transparency. Text by T. Paine.
- 12 *These Things Shall Be*, 1952
Piano and vocal score. Transparency. Text by J.A. Symonds.
- 13 *Three From Foster*, 1980
Flute, viola and trombone score. Transparency.
- 14 *Three Madrigals For Four Mixed Voices*, 1957
Piano and vocal score. Transparency. Text by H.L. Clarke.
- 15 *Three Numbers From the Early Twenties*, 1976
Piano and vocal score. Transparency. Text by Longfellow.
- 16 *The Time Shall Come*, 1963
Piano and vocal score. Transparency. Text by A. Pope.
- 17 *To Everything a Season*, 1978
Piano and vocal score. Transparency. Text from *Ecclesiastes*, 3: 1-8.
- 18 *To See the Earth*, 1973
Piano and vocal score. Transparency. Text by A. McLeish.
- 19 *Twentieth Century*, 1933-1955
Piano and vocal score. Transparency. text by R. Hillyer.
- 20 *Two Wedding Voluntaries For Organ*, 1987
Organ score. Transparency.
- 21 *Variation*, 1961
Orchestral score. Transparency.
- 22 *Voluntary On the Hussite Hymn*, 1967
Organ score. Transparency.
- 23 *What Doth the Lord Require of Thee? Global Amen*, 1978
Piano and vocal score. Transparency. Tune John Te Winkel.
- 24 *What Shall Endure?*, 1960
Piano and vocal score. Transparency. Text by E.M. Hartwich.
- 25 *Where I So Tall..*, 1982
Piano and vocal score. Transparency. Text by I. Watts.
- 26 *William Penn Fruits of Solitude*, 1972
Piano and vocal score. Transparency. Text adopted from the *Maxims* of William Penn by D.P. Mesler.
- 27- *Winter Is a Cold Thing*, 1955-1979
28 Piano or organ and vocal score. Transparency. Text by B. Dunhan.
- 29 *The World-Tree*, undated
Piano and vocal score. Transparency. Text by R. Torrence.
- 30 *The Young Dead Soldiers*, 1970
Piano and vocal score. Transparency. Text by A. MacLeish.