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GUIDE TO THE ROSS LEE FINNEY PAPERS

1916 – 1996

(Bulk dates, 1926 – 1996)
(25 linear feet, 34 boxes)

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Guide to the Ross Lee Finney Papers

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Summary

Main Entry:	Finney, Ross Lee
Title:	Ross Lee Finney Papers, 1916 – 1996
Size:	25 linear feet, 34 boxes
Source:	Bulk donated by Ross Lee Finney in 1982 and 1986. Additional material donated by Henry C. Finney in 2002.
Abstract:	The American composer Ross Lee Finney enjoyed a long, prolific and illustrious career. His papers document his life and career and consist of correspondence, professional writings and lectures, press clippings, concert programs, photographs, and published and unpublished music scores and manuscripts.
Access:	Collection is open to the public.
Restrictions on Use:	For permission to publish, contact the Chief, Music Division, The New York Public Library for the Performing Arts.
Preferred Citation:	The Ross Lee Finney Papers, JPB 04-15. Music Division, The New York Public Library for the Performing Arts.
Related Materials Note:	The Ross Lee Finney Collection, *L(Special) 98-16, Rodgers and Hammerstein Archives of Recorded Sound. Other Finney papers are held at the University of Michigan School of Music, Ann Arbor, and at the Library of Congress.

Biography

Ross Lee Finney (b Wells, MN, 23 Dec. 1906; d Carmel, CA, 4 Feb. 1997) was the son of intellectual parents; his father was a professor of sociology at the University of Minnesota. He began playing and composing music as a child, learning cello, piano and guitar. Finney retained an interest in the guitar and folk music throughout his life and folk song and melody were important elements in his music.

His first rigorous music courses were at the University of Minnesota in Minneapolis, where he studied with Donald Ferguson. He received a B.A. from Carleton College in 1927, after which he traveled to Paris to study composition with Nadia Boulanger. Finney's other teachers were Edward Burlingame Hill (1928-29), Alban Berg (1931-32) and Roger Sessions (1935), with whom he enjoyed a long friendship.

Finney joined the faculty of Smith College in Massachusetts in 1929. He was awarded Guggenheim and Pulitzer fellowships in 1937, and from 1943 to 1945 he served in the Office of Strategic Services in France, where he sustained combat injuries and received a Purple Heart. He won a second Guggenheim Fellowship in 1947.

In 1949 he was appointed professor of music and composer-in-residence at the University of Michigan in Ann Arbor, where he remained until his 1972 retirement. There, Finney attracted many students who went on to become important composers, including George Crumb, Roger Reynolds and William Albright. Finney continued composing through the mid-1980s.

Finney's music was tonal and melodic while sometimes employing serial technique, particularly after 1950; he lectured and wrote about the evolution of his style and his continuing interest in tonal resources. He was also interested in setting poetry to music. In the course of his career he composed for many musical settings, including soloists, chamber groups, choirs, wind ensembles, orchestras, opera and dance. His output was prolific and his music was performed often in his lifetime, both at the University of Michigan and by major orchestras and chamber groups around the country. He frequently served as a guest artist and lecturer at universities and symposia and wrote about composition and music education for both children and advanced students.

Sources

Albright, William. "Finney, Ross Lee", *Grove Music Online* ed. L. Macy (Accessed 30 Nov. 2004), <<http://www.grovemusic.com>>

Borroff, Edith. "Finney, Ross Lee", *Grove Music Online* ed. L. Macy (Accessed 30 Nov. 2004), <<http://www.grovemusic.com>>

Scope and Content Note

The Ross Lee Finney Papers consist of 25 linear feet of material dating from 1916 to 1996. They document the composer's life and career from several perspectives. The personal and professional correspondence between Finney and his colleagues, students and friends provides first-hand evidence of many of the projects and events in his life. The writings present a more formal look at Finney's own thoughts on his compositions, teaching and music in general. The press clippings and concert programs are a detailed, year-by-year record of the public performances of Finney's music and the publicity it attracted. The scores, many never published, date from throughout Finney's life and provide views of his work-in-progress, and also shed light on his development as a young composer. Photographs, degrees, certificates and awards complement other elements of the collection.

Organization

The Ross Lee Finney Papers are organized in the following series and sub-series:

Series I: Correspondence, 1916 – 1996 and undated

Sub-series 1: Personal, 1916 – 1996 and undated

Sub-series 2: Professional, 1928 – 1995 and undated

Series II: Writings, 1950 – 1984 and undated

Sub-series 1: Lectures, 1950 – 1982 and undated

Sub-series 2: Articles and Other Writings, 1958 – 1984 and undated

Series III: Press Clippings and Concert Programs, 1926 – 1993 and undated

Sub-series 1: Press Clippings, 1930 – 1993 and undated

Sub-series 2: Concert Programs, 1926 – 1992 and undated

Series IV: Degrees, Certificates and Awards, 1948 – 1980 and undated

Series V: Photographs, ca. 1920 – 1987 and undated

Series VI: Scores 1922 – 1985 and undated

Sub-Series 1: Early Works, 1922 – 1933 and undated

Sub-Series 2: Mature Works, 1934 – 1985 and undated

Sub-Series 3: Exercises and Analyses, 1919 – 1968 and undated

Series VII: Oversized Materials, 1933 – 1984 and undated

Sub-series 1: Scores, Exercises and Analyses, 1933 – 1984 and undated

Sub-series 2: Other Materials, 1944 – 1977

Series Descriptions:

The Ross Lee Finney Papers are divided into 7 series and 11 sub-series.

Series I: Correspondence, 1916 – 1996 and undated

9 boxes

The correspondence is divided into two sub-series, Personal and Professional. The first contains correspondence between Finney and his family or close personal friends. The second contains correspondence between Finney and other composers, colleagues, publishers, music presenters, students, musicians and conductors, and deals with various aspects of his professional composing or teaching life. Before examining this series, the researcher should read the transcript of a tape Finney made in 1982 describing the letters he was donating to the library; it also serves as a short memoir. It is located in New York Public Library correspondence, Box 8, Folder 5. Although some letters from Finney are gathered in sub-levels of their own, many more are located throughout the series if they were part of an ongoing set of correspondence between him and another party. Oversized correspondence is in Series VII, Sub-series 2, Oversized Materials.

Portions of the correspondence in this series were previously cataloged individually by the Music Division in *MNY- Amer. Photocopies of those catalog cards are attached at the end of this finding aid.

Sub-series 1: Personal, 1916 – 1996 and undated

3.5 boxes, 79 folders

Arrangement: Alphabetical

This sub-series contains correspondence, usually spanning many years, from close friends and colleagues of Finney and his wife Gretchen, and from Finney himself. The best-represented correspondents are Edith Borroff, Leslie and Anita Bassett, Wallace and Maxine Berry, Fred Goossenn and Eugene Kurtz. Other important correspondents with at least 5 letters in the collection include Nadia Boulanger, Aaron Copland, Luigi Dallapiccola, Roger Reynolds, Roger Sessions and Ralph Vaughan Williams. Correspondence from Finney is mainly to his family, including a set of letters written from France during his World War II service. In addition, Finney kept a separate file of 75th birthday letters from his friends and colleagues. By law, the file of medical correspondence is sealed from public view.

Sub-series 2: Professional, 1928 – 1995 and undated

5.5 boxes, 130 folders,

Arrangement: Alphabetical

This sub-series has two categories, Individuals and Organizations. Important individuals represented include Theodore Antoniou, Milton Babbitt, William Bolcom and Joan Morris, John Cage, Henry Cowell, Erick Hawkins, H. Wiley Hitchcock, John Kirkpatrick, Billy Jim Layton, Nikolai Lopatnikoff, Archibald MacLeish, Yehudi Menuhin, Marjorie Nicholson, Walter Piston and Virgil Thomson. Correspondence from Finney includes letters of recommendation he wrote and several versions of his resume. In addition, there are two special topics within the first sub-level: letters written to Finney upon his retirement from the University of Michigan, and correspondence from students. Important organizations represented in

the second sub-level include orchestras, universities and presenting organizations. Special topics within this sub-level are publishing, grant funding correspondence, correspondence with libraries and archives, and correspondence about particular trips and events in Finney's professional life. Publishing correspondence includes letters and financial statements from Finney's publisher, C.F. Peters, and correspondence with Finney's copyist, Valentino Callegarin, which may shed light on the process of editing Finney's music.

Series II: Writings, 1950 – 1984 and undated

2 boxes

The writings are a formal presentation of Finney's thoughts on the process of composition, teaching, the evolution of his music and style, and music in general. They are divided into two sub-series, lectures and articles/other writings. The lectures were delivered to students and to other composers and teachers at meetings, symposia and commencements. The articles appeared in various publications. Both sub-series often contain differing or evolving versions of the lecture or article.

Sub-series 1: Lectures, 1950 – 1982 and undated

1.5 boxes, 41 folders

Arrangement: Alphabetical

This sub-series consists of Finney's typed lectures and notes. Some are on typing paper, others on note cards. Topics are indicated in titles. Also included are two folders of handouts and slide displays Finney used during lectures.

Sub-series 2: Articles and Other Writings, 1958 – 1984 and undated

.5 boxes, 10 folders

Arrangement: Alphabetical

This sub-series consists of drafts of articles and program notes by Finney, one folder of interview transcripts, and a folder of poetry and writings by others that influenced Finney.

Series III: Press Clippings and Concert Programs, 1926 – 1993 and undated

6 boxes

The combined elements of this series create a detailed history of the public performances of Finney's work, and the reaction to them by critics, from throughout his career. Many performances are documented in both sub-series. The press clippings also contain general articles about Finney not associated with a particular performance. The second sub-series, Concert Programs, encompasses meeting, symposium and lecture programs in addition to musical performances. Oversized clippings and programs are in Series VII, Sub-series 2, Oversized Materials.

Sub-series 1: Press Clippings, 1930 – 1993 and undated

1.5 boxes, 27 folders

Arrangement: Chronological

The press clippings begin while Finney was on the faculty at Smith and are thorough, documenting nearly every major performance of his work, especially after 1962. Many of the clippings are local to the places Finney taught (Massachusetts or

Michigan), but there are also many articles and reviews from around the United States and Europe, particularly those places Finney visited for seminars or performances.

Sub-series 2: Concert Programs, 1926 – 1992 and undated
4.5 boxes, 52 folders
Arrangement: Chronological

The concert programs begin coverage in Finney's Smith College years and continue long past his retirement. Many programs were sent to him by friends and presenters and sometimes contain hand-written notes on the performance by Finney or others. Starting in the early 1960s, Finney usually included a listing of each year's performances in his files; they are placed at the start of each year's programs in the folders.

Series IV: Degrees, Certificates and Awards, 1948 – 1980 and undated

1 box, 9 folders
Arrangement: Alphabetical

Includes honorary degrees from Carleton College and the New England Conservatory of Music, membership certificates for the National Institute of Arts and Letters and Phi Beta Kappa, and other honors. Two awards are located in Series VII, Sub-series 2, Oversized Materials.

Series V: Photographs, ca. 1920 – 1987 and undated

1 box, 6 folders
Arrangement: Topical

Photographs are divided into five categories: Ross Lee Finney, other composers, other musicians, trips and events, and unidentified. The photos of Finney are from throughout his life and show him with friends and colleagues, including a set of photos from a performance of the ballet *Ahab* (1985) by the Erick Hawkins Dance Company. Other composers includes Elliot Carter, Aaron Copland, Luigi Dallapiccola and Ralph Vaughan Williams. Other musicians includes Stephen Fisher (a composer who worked with Finney at his publisher, C.F. Peters) and the Stanley Quartet. Trips and events documents Finney's 1964 visit to Greece and his 1965 International Fair trip.

Series VI: Scores 1922 – 1985 and undated

10 boxes

The scores document every phase of Finney's career and include many unpublished works, particularly from his early days, but also from late in his career (for instance, the opera *Weep Torn Land* (1984)). There are also music analyses dating from both his student and teaching days.

Sub-Series 1: Early Works, 1922 – 1933 and undated
3 boxes, 43 folders
Arrangement: Alphabetical within two sets

One set of these compositions was found within a folder on which Finney noted that did not want them to be published or performed. The second set of scores all date from the same time period as the first, and it is presumed Finney would not have wanted them published or performed either.

Sub-Series 2: Mature Works, 1934 – 1985 and undated
6.5 boxes, 85 folders
Arrangement: Alphabetical

Works in this sub-series include, among many others, *Chamber Music: 36 Songs to Words by James Joyce* (1952), the opera *Weep Torn Land* (1984), (which includes many notes and sketches as a work-in-progress), the Erick Hawkins dance scores *Ahab* (1985), *Heyoka* (1981), and *The Joshua Tree* (1982), *String Quartets No. 3* (1940) and *No. 5* (1948), *Concerto in E Major for Piano and Orchestra* (1949) and *Concerto in E Minor for Violin and Orchestra* (1947). Many of these scores include parts as well.

Sub-Series 3: Exercises and Analyses, 1919 – 1968 and undated
.5 boxes, 3 folders
Arrangement: Chronological

There are three sets of exercise books and manuscript papers in this sub-series. The first dates from Finney's adolescence and contains early counterpoint studies and compositions. The second contains analyses of Bach prepared for Nadia Boulanger in Paris. The third is Finney's analyses of other composers presumably done for teaching purposes. See also Series VII, sub-series 1, oversized materials, Box 34, Folder 1.

Series VII: Oversized Materials, 1933 – 1984 and undated
5 boxes

Most of this series is scores, all of which date from Finney's mature period. Many have parts found in Series VI. The second sub-series is the oversized portions of Series I, III and IV.

Sub-series 1: Scores, Exercises and Analyses, 1933 – 1984 and undated
4.5 boxes, 24 folders
Arrangement: Alphabetical

Many of these are full orchestral scores for pieces also found in Series VI. There is a piano and vocal score for one opera, *First Picture* (ca. 1936), not found elsewhere in the collection, and an orchestration for *Weep Torn Land* (1984) not found elsewhere. There is also one folder of twelve-tone row charts and exercises. The three largest scores in this sub-series are housed separately from the rest in Box 33. They are *Concerto for Alto Saxophone and Orchestra of Wind Instruments* (1974), *Medley (Campfire on the Ice)* (undated), and *Spaces* (1971).

Sub-series 2: Other Materials, 1944 – 1977
5 folders
Arrangement: By format.

This sub-series contains oversized Correspondence, Press Clippings, Concert Programs, and Degrees, Certificates and Awards.

Series I: Correspondence, 1916 – 1996 and undated

Sub-Series 1: Personal, 1916 – 1996 and undated

Box 1

- F. 1 Bassett, Leslie and Anita, 1983 – 1989 and undated (See also 75th birthday letters, Box 4, Folder 3, and Series I, sub-series 2, retirement letters, Box 6, Folder 19.)
Berry, Wallace and Maxine, 1964 – 1991 and undated (See also 75th birthday letters, Box 4, Folder 3, and Series I, sub-series 2, retirement letters, Box 6, Folder 19.)
- F. 2 1964 - 1977
F. 3 1978 - 1985
F. 4 1986 – 1991
F. 5 undated
- Borroff, Edith, 1969 - 1993
- F. 6 1969 - 1982
F. 7 1987 - 1989
F. 8 1990 Jan. 4 – 1990 June 4
F. 9 1990 June 11 – 1990 Dec. 20
F. 10 1991 Jan. 20 – 1991 Aug. 11
F. 11 1991 Aug. 19 – 1991 Nov. 4
F. 12 1991 Nov. 11 – 1993 Feb. 23
F. 13 1991 Apr. 10 – 1993 Aug. 4
F. 14 Boulanger, Nadia, 1927 – 1975 and undated (See also Series I, sub-series 2, retirement letters, Box 6, Folder 19.)
- F. 15 Brockman, Jane, 1982 – 1993 and undated (See also Series I, sub-series 2, Letters of Recommendation, Box 4, Folder 22.)
Cooper, Paul, 1965 – 1990 and undated (See also 75th birthday letters, Box 4, Folder 3.)
- F. 16 1965 - 1976
F. 17 1977 – 1990 and undated
F. 18 Copland, Aaron, 1930 – 1982 and undated
F. 19 Curtis Smith, Curtis, 1977 – 1988 and undated
F. 20 A – C, 1932 – 1992 (Includes two letters from Elliott Carter. See also 75th birthday letters, Box 4, Folder 3.)

Box 2

- F. 1 Dallapiccola, Luigi, 1956 – 1968 (Letters in French.)
F. 2 Dollarhide, Ted, 1981 – 1987 (See also Series I, sub-series 2, Letters of Recommendation, Box 4, Folder 22.)
- F. 3 Doppman, William and Willa, 1983 – 1996 and undated
F. 4 Finney, Nathaniel and Flora, 1964 – 1968 and undated (Includes documentation of 1968 Gridiron Club Annual Dinner.)
Finney, Ross Lee, 1916 – 1976 and undated (Letters from Finney are also in the files of other correspondents.)
- F. 5 Chudacoff, Edward, 1956 (These letters document Finney's Spring 1956 visit to Europe.)
Dayton, Daryl
- F. 6 1955 – 1960
F. 7 1961 - 1962
F. 8 1963 – 1976 and undated

- F. 9 General, 1916
Family letters, 1944 - 1957
Finney, Ross and Alice (To Finney's son and daughter-in-law. Some of these letters are from Gretchen Ludke Finney.)
- F. 10 1956 Sept. 6 – 1956 Oct. 25
F. 11 1956 Nov. 6 – 1956 Dec. 31
F. 12 1957 Jan. 2 – 1957 Feb. 15
F. 13 1957 Feb. 26 – 1957 Mar. 27
F. 14 1957 Apr. 1 – 1957 May 31
F. 15 1957 June 8 – 1957 Aug. 31 and undated
World War II letters (See also Series VII, sub-series 2, oversized material, Box 34, Folder 3.)
- F. 16 1944 July
F. 17 1944 Aug. 8 – 1944 Aug. 17
F. 18 1944 Aug. 18 – 1944 Aug. 30
F. 19 1944 Sept. 2 – 1944 Sept. 15
F. 20 1944 Sept. 17 – 1944 Sept. 30
F. 21 1944 Oct. 2 – 1944 Oct. 11
F. 22 1944 Oct. 12 – 1944 Nov. 9
F. 23 1944 Nov. 10 – 1944 Nov. 26
F. 24 1944 Dec. 1 – 1944 Dec. 13
F. 25 1944 Dec. 14 – 1945 Jan. 12
F. 26 1945 Jan. 14 – 1945 Jan. 30
F. 27 1945 Feb. 1 – 1945 Feb. 25
F. 28 1945 Feb. 26 – 1945 Mar. 17
- Box 3**
- F. 1 1945 Mar. 18 – 1945 Apr. 13
F. 2 1945 Apr. 15 – 1945 Apr. 29
F. 3 1945 May 1 – 1945 June 13 and undated
F. 4 Fisher, Stephen, 1972 – 1991 and undated (See also correspondence in Sub-series 2, Box 8, Folders 17 - 21.)
- F. 5 D – F, 1928 – 1985 (Includes letter from the composer Herbert Elwell.)
F. 6 Gerhard, Roberto, 1958 – 1969 and undated
F. 7 Gideon, Miriam, 1986 – 1987
Goossenn, Fred
- F. 8 1988 - 1990
F. 9 1991
F. 10 1992 – 1993
F. 11 Gottschalk, Art, 1982 – 1992 and undated (See also sub-series 2, Letters of Recommendation, Box 4, Folder 22.)
- F. 12 Hutcheson, Jere, 1979 – 1980
Kurtz, Eugene (See also 75th birthday letters, Box 4, Folder 3.)
- F. 13 1958 – 1970
F. 14 1971 – 1992
F. 15 Lavender, Richard, 1982 – 1991 and undated (See also 75th birthday letters, Box 4, Folder 3.)
- F. 16 Lennon, John Anthony, 1981 – 1993 (See also 75th birthday letters, Box 4, Folder 3.)
- F. 17 G – L, 1933 – 1987 and undated
F. 18 Maves, David, 1984 – 1988 and undated (See also 75th birthday letters, Box 4, Folder 4, and sub-series 2, Letters of Recommendation, Box 4, Folder 22.)
- F. 19 Neil, William, 1982 – 1990 (See also 75th birthday letters, Box 4, Folder 4, and sub-series 2, Letters of Recommendation, Box 4, Folder 22.)

- F. 20 Plain, Gerald, 1984 – 1992 and undated (See also 75th birthday letters, Box 4, Folder 4.)
- F. 21 Reynolds, Roger, 1974 – 1993 and undated (See also 75th birthday letters, Box 4, Folder 4, and sub-series 2, Letters of Recommendation, Box 4, Folder 22.)
- F. 22 Sessions, Roger, 1934 – 1971 and undated
- F. 23 Stanton, Geoffrey, 1984 – 1990 and undated (See also sub-series 2, Letters of Recommendation, Box 4, Folder 22)
- F. 24 Vaughan Williams, Ralph and Ursula, 1955 – 1958 and undated
- F. 25 M – Ro, 1961 – 1992 and undated (Includes letters from Ana Malapiero, Marjorie Nicholson and Ned Rorem, and hate mail about Finney's *Symphonie Concertante*.)
- F. 26 Ru – Z, 1930 – 1989 and undated (Includes copy of letter to Finney's father from H.G. Wells. See also correspondence with New York Public Library, Series I, sub-series 2, Box 8, Folder 5.)

Box 4

- Unidentified
- F. 1 1956 – 1986
- F. 2 1987 – 1993 and undated
- 75th birthday letters (See also Series III, sub-series 1, Press Clippings, Box 13, Folder 1.)
- F. 3 A – L, 1981 Oct. – 1982 Jan. (Includes letter from George Crumb.)
- F. 4 M – Z, 1981 Oct. – 1982 Apr. (Includes letter from Vincent Persichetti.)
- F. 5 Medical correspondence (SEALED)
- Sub-series 2: Professional, 1928 – 1995 and undated
- Individuals, 1928 – 1992 and undated
- F. 6 Antoniou, Theodore, 1965 – 1984
- F. 7 Apple, Linda K., 1982 – 1983 (The author wrote a dissertation on Finney's piano music.)
- F. 8 Babbitt, Milton, 1958 – 1959 and undated
- F. 9 Beeson, Jack, 1963 – 1972 and undated
- F. 10 Bolcom, William and Joan Morris, 1971 – 1991 (See also retirement letters, Box 6, Folder 19, and sub-series 1, 75th birthday letters, Box 4, Folder 3.)
- F. 11 A – B, 1959 – 1986 (Includes correspondence with Neil Butterworth about Finney's entry in the *Dictionary of American Composers*.)
- F. 12 Cage, John, 1962 – 1965 and undated
- F. 13 Campanelli, Richard, 1983 – 1990 and undated (See also Letters of Recommendation, Box 4, Folder 22.)
- F. 14 Cogan, Robert, 1969 – 1990
- F. 15 Cowell, Henry, 1933 – 1934
- F. 16 Davidovsky, Mario, 1963 – 1965
- F. 17 Ellis, Stephen, 1988 – 1989 (Ellis, a record collector, corresponded with Finney about recordings of Finney's work.)
- F. 18 Escot, Pozzi, 1974 – 1975

- F. 19 C – E, 1943 – 1989 and undated (Includes correspondence from Ralph Ellison, President and Mrs. Carter, and Cyril Clemens, descendant of Mark Twain, declaring Finney a “Knight of Mark Twain.”)
- F. 20 Fetter, David, 1973 – 1974 (Contains discussion of the composition of *Tubes I for Five Trombones*. See also Series VI, sub-series 2, Scores, Box 28, Folder 5.)
- Finney, Ross Lee, 1943 – 1989 and undated (Letters from Finney can also be found in the files of other correspondents.)
- F. 21 Wilkinson, Paul, 1953 – 1955
- F. 22 Letters of Recommendation, 1981 – 1989 and undated
- F. 23 Resumes, ca. 1970 - ca. 1981 and undated (Contains listings of Finney’s works, performances and activities, including one dividing his career into eight distinct stages (ca. 1970).)
- F. 24 General, 1943 – 1989 and undated (Contains letter from Finney to the *James Joyce Quarterly* regarding Finney’s settings of Joyce’s poems (in Series VI, sub-series 2, Box 23, Folder 8). See also letter from John Hannay in Box 5, Folder 10. Also contains letter from Finney to Erno Valasek at the University of Texas commenting on Valasek’s performance of Finney’s *Fantasy In Two Movements*.)
- F. 25 Forte, Aldo Rafael, 1983 – 1985
- F. 26 Gaber, George, 1972 – 1973 (Contains discussion of Finney’s percussion piece *Three Studies in Fours*.)
- F. 27 F – G, 1928 – 1988 and undated (Contains 1928 letter of recommendation for Finney from his teacher, Donald Ferguson.)

Box 5

- F. 1 Harris, Roy, 1943 – 1952 (Contains discussion of Pittsburgh International Contemporary Music Festival.)
- Hawkins, Erick (See also Series III concert programs and press clippings, Box 13, Folder 4 and Box 17, Folders 1-4. See also Series V photographs, Box 19, Folder 1.)
- F. 2 *Ahab*, 1976 – 1985 (Contains Hawkins’s outline and discussion of dance piece with proposal for music by Finney. See also Series VI, sub-series 2, scores, Box 23, Folder 1.)
- F. 3 *The Joshua Tree*, 1982 (Contains Hawkins’s outline and discussion of dance piece with proposal for music by Finney. See also Series VI, sub-series 2 scores, Box 24, Folder 15.)
- F. 4 General, 1981 – 1986 and undated.
- F. 5 Hirada, Higo, 1961 – 1980
- F. 6 Hitchcock, H. Wiley, 1982 – 1991 (See also sub-series 1, 75th birthday letters, Box 4, Folder 3.)
- F. 7 Huggler, John, 1962 – 1965 (Letters discuss music copying jobs for Finney.)
- F. 8 Hunter, Laura, 1983 – 1984 and undated (See also Series VII, Oversized Materials, sub-series 2, score for *Concerto for Alto Saxophone*, Box 33, Folder 1, and parts in Series VI, sub-series 2, Box 23, Folder 11.)
- F. 9 Husa, Karel, 1971 – 1972 (Discussion of performance of *Landscapes Remembered*.)
- F. 10 H, 1929 – 1992 and undated (Contains letter from John Hannay with article from *James Joyce Quarterly* about setting Joyce’s poems to music. See also letter from Finney to *JJQ*, Box 4, Folder 24.)
- F. 11 Imbrie, Andrew, 1955 – 1969
- F. 12 Jarnach, Philipp, 1962 – 1966

- F. 13 Kechley, David, 1983 – 1989 and undated
 F. 14 Keller, Homer, 1951 – 1982
 F. 15 Kirkpatrick, John, 1962 - 1985
 F. 16 Kolar, J. Mitzi, 1983 – 1984 (Contains discussion of the recording of
Youth's Companion.)
 F. 17 Kolb, Barbara, 1975 – 1982 and undated
 F. 18 Layton, Billy Jim, 1957 – 1970
 F. 19 Lewis, Robert Hall, 1966 – 1979
 F. 20 Lombard, Jeanette, 1988 – 1990 (Discussion of premier performance
 of *Chamber Music* sung by Lombard.)
 F. 21 London, Edwin, 1968 – 1990 and undated (See also Finney Letters
 of Recommendation, Box 4, Folder 22.)
 F. 22 Lopatnikoff, Nikolai, 1962 – 1969
 F. 23 I – Lee, 1931 – 1982 (Includes invitation to The White House from
 Ladybird Johnson, and letters from Anton Kuerti.)
 F. 24 Lei – Lou, 1954 – 1982
Box 6
 F. 1 MacLeish, Archibald, 1940 – 1964 and undated (See also Series VI,
 sub-series 2, scores, Box 23, Folder 6 and Box 24, Folder 14.)
 F. 2 Menuhin, Yehudi, 1957 – 1968 and undated
 F. 3 Neaman, Yfrah, 1958 - 1966
 F. 4 Nicholson, Marjorie, 1950 and undated
 F. 5 M – O, 1937 – 1988 (Includes correspondence from Dennis McIntire
 regarding Finney's entry in Nicolas Slonimsky's *Baker's
 Biographical Dictionary of Musicians*.)
 F. 6 Palmer, Robert M., 1949 – 1962
 F. 7 Piston, Walter, 1936 – 1949 and undated
 F. 8 Pa – Peacock, 1965 – 1986 (Letters from Larry Palmer discuss Finney's
Hexachord for Harpsichord.)
 F. 9 Pearson – Pri, 1950 – 1992 and undated (Includes letter from Edward
 Pearson with manuscript of his biographical essay on soprano Mabel
 Garrison, and letters from Vincent Persichetti and Quincy Porter.)
 F. 10 Rarig, Howard, 1959 (Discussion of Finney's *Edge of Shadow*. See also
 Series II, sub-series 1, lectures,, Box 11, Folder 2, and sub-series 2
 articles, Box 11, Folder 28.)
 F. 11 Q - R, 159 – 1971 and undated (Includes greetings from President and
 Mrs. Reagan, and from Michigan governor George Romney.)
 F. 12 Schuman, William, 1954 – 1977 (Contains discussion of commission
 of work by Finney for the Juilliard School's 50th anniversary.)
 F. 13 Sa – Sta, 1931 – 1988 (Includes letters from Arthur Shepherd critiquing
 Finney's work.)
 F. 14 Ste – Su, 1930 – 1980 (Includes correspondence with Halsey Stevens,
 and letters from Albert Stoessel and William Grant Still.)
 F. 15 Thomson, Virgil, 1952 – 1964 and undated
 F. 16 Woodward, Ann, 1982 – 1983 (Contains discussion of recordings of
 Finney's viola sonatas and his displeasure with one of them.)
 F. 17 T – Z, 1933 – 1990 (Includes memo from John Vander Weg concerning
 publication and funding for *Weep Torn Land*.)

- F. 18 Unidentified, 1960 – 1987 and undated
- Retirement letters, 1972 - 1974
- F. 19 A – D, 1972 Oct. – 1972 Nov.
- F. 20 E – M, 1972 Oct. – 1972 Nov. (Includes 1972 letter from Laurie B. Efrein discussing Reverend Jim Jones.)
- F. 21 N – Z and unidentified, 1972 – 1974
- F. 22 Student correspondence, 1970 – 1990

Box 7

- Organizations, 1931 – 1995 and undated
- F. 1 American Academy in Rome, 1937 – 1961
- F. 2 American Composers Orchestra, 1982 and undated
- F. 3 American Society of Composers, Authors and Publishers, 1962 – 1990
- F. 4 A, 1955 – 1983
- F. 5 Baltimore Symphony Orchestra, 1972 – 1983 (Includes correspondence with Sergiu Comissiona regarding the premiere of Finney's *Symphony No. 4*.)
- F. 6 Ba – Bo, 1937 – 1984 (Includes correspondence with Lili Boulanger Memorial Fund about Finney's judging the Fund's competitions.)
- F. 7 Br – Bu, 1953 – 1982 (Includes letter from Lukas Foss (as conductor of the Buffalo Philharmonic Orchestra).)
- F. 8 Carleton College, 1948 – 1966 (Contains discussion of and programs of college commencement when honorary doctorate was conferred on Finney.)
- F. 9 Chamber Music Society of Baltimore, 1969 – 1990
- F. 10 Composers Forum, 1963 – 1986 and undated
- F. 11 C, 1937 – 1985 (Includes letter from Leopold Stokowski on behalf of the Contemporary Music Society.)
- F. 12 Fargo-Moorhead Symphony Orchestral Association, 1971 – 1972 (Discussion of the orchestra's commissioning of Finney's *Space*. See also Series VII, sub-series 1, oversized scores, Box 32, Folder 3.)
- F. 13 E – L, 1937 – 1987 and undated (Includes a 1937 letter from the Guggenheim Foundation informing Finney he has been awarded a Fellowship.)
- F. 14 Minneapolis Symphony Orchestra, 1962 – 1972 (Contains correspondence with Stanislaw Skrowaczewski, Music Director regarding premiere of Finney's *Concerto for Orchestra* and *Variations for Orchestra*..)
- F. 15 Office of Strategic Services (U.S. Government), 1944 – 1945 (Contains text of Finney's Certificate of Merit.)
- F. 16 M – O, 1964 – 1995 (Contains letter and unexecuted contract from Master Musicians Collective.)
- F. 17 Peabody Institute, 1973 – 1974
- F. 18 Philadelphia Orchestra, 1959 – 1970 (Contains correspondence with Eugene Ormandy regarding the premiers of Finney's *Symphony No. 2* and *Symphony No. 3*. See also Series II, sub-series 2 program notes, Box 11, Folder 26.)
- F. 19 P – T, 1937 – 1985 and undated (Includes letters from the Rockefeller Foundation requesting advice on a recording project, and from Smith College attempting to persuade Finney to remain on the faculty.)
- F. 20 University of Alabama, 1959 – 1991
- F. 21 University of Hartford, 1982 – 1987
- F. 22 University of Michigan, 1949 – 1987 (Includes employment/contract

	negotiations between Finney and the University, and letters regarding a commission for the school's sesquicentennial in 1967.)
F. 23	U - Z, 1955 – 1986 and undated
Box 8	
F. 1	Grant applications and Correspondence, 1974 – 1986
F. 2	Greece trips, 1960 – 1964 and undated (See also Series V photographs, Box 19, Folder 4, Series II, sub-series 1, lectures, Box 10, Folder 7, Series III, sub-series 1, press clippings, Box 12, Folders 5 and 9, and Series I, sub-series 1, personal correspondence, Box 2, Folders 6-8.)
F. 3	International Fair USA Exhibition, 1965 (See also Series V photographs, Box 19, Folder 5.)
	Libraries and Archives, 1931 - 1991 (Contains correspondence with various libraries discussing gifts Finney bestowed on them.)
F. 4	Library of Congress, 1931 - 1989
F. 5	New York Public Library, 1982 – 1986 (Contains transcript of Finney discussing correspondence he has given to the Library, dated Aug. 1982.)
F. 6	A – Z, 1931 – 1991
	Publishing
	Callegarin, Valentino (Callegarin was Finney's copyist. His letters are in Italian.)
F. 7	1962 – 1965
F. 8	1966 – 1967
F. 9	1968 – 1969
F. 10	1970 – 1971
F. 11	1972 – 1974
F. 12	1975 – 1979 and undated
	Henmar Press, Inc. (Henmar documented public performances of Finney's works.)
F. 13	1972 – 1978
F. 14	1979 – 1982
F. 15	1983 – 1985
F. 16	Oberdoerffer, Dr. Fritz, 1969 – 1974 (Oberdoerffer prepared Finney's publications for engraving.)
	C. F. Peters, 1959 – 1994 and undated (The correspondence with Peters documents the publication and copyright activities of Finney's work.)
	Fisher, Stephen (Fisher held several jobs at Peters over the years, including editor, and eventually was promoted to President ca. 1981, succeeding Henry Hinrichsen. He was also a close friend of the Finneys. See also Series I, sub-series 1, Box 3, Folder 4, and Series V photographs, Box 19, Folders 1 and 3.)
F. 17	1969 – 1977
F. 18	1978 – 1982
F. 19	1983
F. 20	1984 – 1985
F. 21	1986 – 1992 and undated

Box 9

- F. 1 Gillespie, Don (Gillespie worked in the rights clearance division.)
1979 – 1986
- F. 2 1987 – 1991
- F. 3 Hinrichsen, Henry, 1975 – 1981 (Henry, the son of Walter
Hinrichsen, worked in the promotions division before being
promoted to President of Peters.)
- F. 4 Hinrichsen, Mrs. Walter, 1970 – 1983 (Mrs. Hinrichsen
succeeded her husband as President of Peters ca. 1969. See
also sub-series 1, 75th birthday letters, Box 4, Folder 3.)
Hinrichsen, Walter (Hinrichsen was President of Peters until his
death (ca. 1969).)
- F. 5 1959 – 1961
- F. 6 1962 – 1963
- F. 7 1964 Aug. 12 – 1965 Aug. 3
- F. 8 1965 Sept. 3 – 1966 Dec. 13
- F. 9 1967 – 1969
- Mathys, Gertrude, 1969 - 1979 (Mathys worked in the
production and rights clearances/permissions divisions.)
- F. 10 1969 – 1973
- F. 11 1974 Feb. 22 – 1976 Apr. 8
- F. 12 1976 Nov. 5 – 1979 Feb. 7
- F. 13 Taub, Bruce, 1980 – 1985 (Taub worked in the editorial
division.)
- General (Includes royalty statements.)
- F. 14 1961 – 1976
- F. 15 1977 – 1991
- F. 16 1992 – 1994 and undated
- F. 17 Presser, 1958 – 1987 (Includes royalty statement.)
- F. 18 General, 1934 – 1991 (Includes royalty statements and
correspondence from Carl Fischer and other publishers.)

Series II: Writings, 1950 – 1984 and undated

Sub-series 1: Lectures, 1950 – 1982 and undated
Texts

Box 10

- F. 1 *America Goes West*, 1967 (Typed manuscript.)
- F. 2 *American Cultural Affirmation*, undated (Typed manuscript.)
- F. 3 *Analysis and the Creative Process*, 1958 (Edition of *Scripps College*
Bulletin with lecture printed in it. A recording of this lecture is in the
Ross Lee Finney Collection, Rodgers and Hammerstein Division.)
- F. 4 *Analysis of Matthias the Painter* by Joseph Hindemith, undated
(Typed notecards.)
- F. 5 *The Artist Must Rebel*, 1969 (Manuscript and hand-written notes.)
- F. 6 *Arts in the University*, undated (Typed manuscript.)
- F. 7 Athens lecture about University of Michigan, 1964 (Typed
manuscript. See also Series I, sub-series 2, Greece Trips, Box 8,
Folder 2.)
- F. 8 *Balancing the Past Against the Future*, undated (Typed manuscript.)
- F. 9 *Changing Attitudes of Students*, ca. mid-1960s (Typed manuscript.)
- F. 10 *Composers vs. Laymen*, undated (Typed manuscript.)
- F. 11 Composer's Symposium address, Indiana University, 1972
(Typed manuscript. Also includes listing of Finney's lectures with
titles and dates.)
- F. 12 *The Conflict of Science and Artistic Values*, 1975 (Typed

- manuscript. Delivered University of Music School of Music Honors Assembly. See also Science, Technology and Music, Box 11, Folder 5.)
- F. 13 Criticism: Trade, Profession or Art?, undated (Includes discussion of Finney's evolution in use of tonality.)
- F. 14 Definitions of Music, Recording, and Electronic Music, undated
- F. 15 *Does Music Have Form?*, 1966 (Typed manuscript with fragile music samples attached throughout.) (A recording of this lecture is in the Ross Lee Finney Collection, Rodgers and Hammerstein Division.)
- F. 16 How Composers Approach Choral Texts, undated (Typed manuscript.)
- F. 17 How A Composer Works, undated (Two separate lectures with same theme. Typed manuscripts and notes. This may be the same lecture referenced in Series III, sub-series 2, concert programs, Box 15, Folder 9.)
- F. 18 *The Importance of Music*, undated (Notes, drafts and final copy, all typed.)
- F. 19 *A Keynote Address*, undated (Typed manuscript.)
- F. 20 *Landscapes Remembered: Memory and Musical Continuity*, 1982 (Two printed copies, one edited. See also Series III, sub-series 1, press clippings, Feb. 1983 issue of *Ala Breve*, Box 13, Folder 2.)
- F. 21 *Never Write for Children*, undated (Typed manuscript.)
- F. 22 New England Conservatory of Music Commencement Address, 1967 (Includes program and printed manuscript.)
- F. 23 *On Being An American Composer*, undated (Typed manuscript.)
- Box 11**
- F. 1 *Pattern and Meaning in Music*, undated (Typed manuscript.)
- F. 2 Pitch complex in the *String Quintet*, *Second Symphony* and *The Edge of Shadow*, undated (Typed manuscript and music samples. This may be the same lecture referenced in lecture program in Series III, sub-series 2 concert programs, Box 15, Folder 8.)
- F. 3 *Place of the Composer in the American University*, undated (Notes and typed manuscript.)
- F. 4 The Relationship Between Theory and Composition, undated (Typed manuscript.)
- F. 5 Science, Technology and Music, undated (Typed and edited manuscript. See also *The Conflict of Science and Artistic Values*, Box 10, Folder 12.)
- F. 6 Should a Composer Talk About His Own Music?, undated (Hand- and typewritten manuscript.)
- F. 7 *So Long as the Mind Keeps Silent*, undated (Typed manuscript.)
- F. 8 *The Student Looks at Contemporary Music*, 1967 (Edited typed manuscript.)
- F. 9 *The Surface and the Depth of Music*, undated (Two typed drafts, with edits.)
- F. 10 Teaching Music Theory and Analysis, undated (Typed notes.)

- F. 11 Teaching the Piano and Music to Children, undated (Hand-written notes.)
- F. 12 *Theory in a Period of Change*, undated (Typed notes and manuscript.)
- F. 13 Total Serialization, undated (Typed and edited manuscript. Text on back of third leaf continues on back of second leaf.)
- F. 14 *The Uniqueness of Musical Craft*, 1951 (Two typed drafts, with edits. Delivered at California Institute of Technology.)
- F. 15 *Vienna 1832*, undated (Typed notes.)
- F. 16 *What Makes the Arts Liberal?*, 1961 (Typed notes and manuscript. Delivered at Honors Convocation at Central Michigan University. Program included.)
- Handouts and Displays (Includes music samples on paper and transparencies.)
- F. 17 1950 – 1969 and undated
- F. 18 Undated
- Sub-series 2: Articles and Other Writings, 1958 – 1984 and undated
- F. 19 *Concerning My Fantasy in Two Movements*, 1958 (Chapter cut out from unidentified journal/magazine.)
- F. 20 *The Dualism of Musical Structure*, undated
- F. 21 Finney discusses his orchestral compositions, 1966
- F. 22 Memories of Roger Sessions, undated (Contains printed reproduction of photo of Finney with Sessions, Luigi Dallapiccola and Jean Martinon.)
- F. 23 *Memory and Continuity*, undated
- F. 24 The Process of Composing, undated (Written for inclusion in unidentified book.)
- F. 25 Young Composers and University Teaching, undated (Possible book proposal with draft of letter from Finney to publisher.)
- F. 26 Program and Recording Notes, undated (Written by Finney for various concerts and one record album jacket.)
- F. 27 Interviews, 1973 – 1984 and undated (Two interview transcripts and one set of written answers to printed questions. Includes discussion of Nadia Boulanger and Alban Berg, evolution of Finney's compositional style, influences and memory.)
- F. 28 Poetry and Writings, 1979 and undated (These writings by others were either employed by Finney in his music or influenced him. Includes material pertaining to *Earthrise* and *Edge of Shadow*.)

Series III: Press Clippings and Concert Programs, 1926 – 1993 and undated

Sub-series 1: Press Clippings, 1930 – 1993 and undated

Box 12

- F. 1 1930 – 1939 (Contains news articles about Finney's first Guggenheim Fellowship.)
F. 2 1941 – 1953 (Contains New York reviews of John Kirkpatrick's debut performance of Finney's *Third Sonata in E*. Also contains brief 1953 interview with Finney.)
F. 3 1955 – 1957
F. 4 1958 – 1959
F. 5 1960 – 1961 (Contains articles about Finney's 1960 visit to Greece. See also Series I, sub-series 2, Correspondence, Box 8, Folder 2.)
F. 6 1962
F. 7 1963 Jan. – 1963 May
F. 8 1963 July – 1963 Dec. (Includes article by Marjorie Nicholson in *American Scientist* titled *Two Voices: Science and Literature*. See also correspondence from Nicholson in Box 3, Folder 25.)
F. 9 1964 Jan. – 1964 May (Contains articles about Finney's 1964 visit to Greece. See also Series I, sub-series 2, Correspondence, Box 8, Folder 2.)
F. 10 1964 Oct. – 1965 Sept.
F. 11 1965 Dec. – 1966 Oct.
F. 12 1966 Nov. – 1966 Dec.
F. 13 1967
F. 14 1968 – 1969
F. 15 1970 Apr. – 1972 Apr.
F. 16 1972 May – 1972 Dec.
F. 17 1973 – 1974
F. 18 1975 – 1977 (See also Series VII, sub-series 2, oversized material, Box 34, Folder 4.)
F. 19 1978 Feb. – 1980 June
F. 20 1981

Box 13

- F. 1 1982 (Includes Winter 1982 issue of *Music at Michigan* with 75th birthday tribute to Finney.)
F. 2 1983
F. 3 1984
F. 4 1985 – 1986 (Includes reviews of Erick Hawkins Dance Company performances of Finney collaborations.)
F. 5 1987
F. 6 1988 – 1993
F. 7 Undated

Sub-series 2: Concert Programs, 1926 – 1992 and undated

- F. 8 1926 – 1939 (Includes early publicity material for trio in which Finney performed with his brother.)
F. 9 1942 – 1947
F. 10 1948 – 1952
F. 11 1953 (See also Series VII, sub-series 2, oversized material, Box 34, Folder 5.)
F. 12 1955
F. 13 1956 – 1957
F. 14 1958
F. 15 1959
F. 16 1960

Box 14

F. 1	1961 Jan. – 1961 Sept. (See also Series VII, sub-series 2, oversized material, Box 34, Folder 5.)
F. 2	1961 Oct. – 1961 Dec.
F. 3	1962 Jan. – 1962 Apr.
F. 4	1962 May – 1962 Dec. (Includes program from ceremony inducting Finney into American Institute of Arts and Letters.)
F. 5	1963 Jan. – 1963 Apr.
F. 6	1963 May
F. 7	1963 June – 1963 Dec.
F. 8	1964 Jan. – 1964 Mar.
F. 9	1964 Apr. – 1964 Dec.
F. 10	1965 Jan. – 1965 May
F. 11	1965 June – 1965 Nov.
F. 12	1965 Dec. – 1966 Apr.
Box 15	
F. 1	1966 May – 1966 Oct. (Includes program for 1966 Festival of Contemporary Music honoring Finney's 60 th birthday. See also Series VII, sub-series 2, oversized material, Box 34, Folder 5)
F. 2	1966 Nov. – 1966 Dec.
F. 3	1967 Jan. – 1967 Apr.
F. 4	1967 May. – 1967 July
F. 5	1967 Aug. – 1967 Dec.
F. 6	1968 Jan. – 1968 Mar.
F. 7	1968 Apr. – 1968 Dec.
F. 8	1969 (Includes program for lecture by Finney: <i>How Three Compositions Came to Be Composed</i> . This may be the same lecture as the one in Series II, sub-series 1 lectures, Box 11, Folder 2.)
F. 9	1970 (Includes program for lecture by Finney: <i>How A Composer Composes Music</i> . This may be the same lecture as one in Series II, sub-series 1, lectures, Box 10, Folder 17.)
F. 10	1971
F. 11	1972 Jan. – 1972 Mar.
F. 12	1972 Oct. – 1972 Nov.
F. 13	1973 Apr. – 1973 Oct.
F. 14	1973 Nov.
Box 16	
F. 1	1974
F. 2	1975
F. 3	1976 Jan. – 1976 Apr.
F. 4	1976 May – 1976 Dec.
F. 5	1977
F. 6	1978 Feb. – 1979 Apr.
F. 7	1979 May – 1979 Dec.
F. 8	1980
F. 9	1981
F. 10	1982

Box 17

- F. 1 1983
- F. 2 1984
- F. 3 1985 – 1986
- F. 4 1987
- F. 5 1988 – 1990
- F. 6 1991 – 1992
- F. 7 Undated

Series IV: Degrees, Certificates and Awards, 1948 – 1980 and undated**Box 18**

- F. 1 Board of Foreign Scholarship Fulbright Certificate, 1964
- F. 2 Brandeis University Creative Arts Commission Medal of Achievement, undated
- F. 3 National Institute of Arts and Letters membership election certificate, 1962
- F. 4 New England Conservatory of Music honorary doctorate, 1967
- F. 5 Phi Beta Kappa membership certificate, 1948
- F. 6 State of Michigan Scroll/Michigan Week Youth Arts Festival, 1963
- F. 7 University of Michigan Development Council faculty award, 1963
- F. 8 University of Michigan School of Music Alumni Society citation of merit, 1980
- F. 9 *Who's Who in the Midwest* citation, 1964

Series V: Photographs, ca. 1920 – 1987 and undated**Box 19**

- F. 1 Ross Lee Finney, ca. 1920 – 1987 and undated (26 photographs.)
(Includes Finney with his family ca. 1920, and with other composers, collaborators and friends throughout his life.)
- F. 2 Other composers, undated (11 photographs.) (Includes Elliot Carter, Aaron Copland, Roberto Gerhard, Luigi Dallapiccola, Virgil Thompson and Ralph Vaughan Williams.)
- F. 3 Other musicians, 1927 – 1973 and undated (5 photographs.) (Includes Stephen Fisher, the Stanley Quartet and Finney's college piano teacher.)
- F. 4 Trips and events
Greece and Paris, 1964 (8 photographs) (See also Series I, sub-series 2 correspondence, Box 8, Folder 2.)
- F. 5 International Fair USA Exhibition, 1965 (8 photographs) (See also Series I, sub-series 2, Box 8, Folder 3)
- F. 6 Unidentified, 1962 and undated (5 photographs)

Series VI: Scores, 1922 – 1985 and undated**Sub-series 1: Early Works, 1922 – 1933 and undated**

Set one (These scores were grouped together. The original binding, which contains names and dates of compositions, is in Series VII, sub-series 1, Oversized Materials, Box 34, Folder 2. Finney wrote on the binding that these pieces are not to be published or performed.)

Box 20

- F. 1 *Aria for mezzo-soprano solo, women's chorus, string trio and flute*, 1931 (Words by H.D.)
- F. 2 *At Baia*, 1931 (For voice and piano. Setting of poem by H.D.)
- F. 3 *Chamber Concerto*, 1931 (For string quartet and piano.)

- F. 4 *Concerto for Piano and Orchestra*, 1930 (Arranged for piano accompaniment.)
- F. 5 *Elegy*, 1931 (For voice and piano. Setting of poem Hymen by H.D.)
- F. 6 *Four Lyric Poems (for pianoforte)*, 1927 (Dedicated to Gretchen Ludke.)
- F. 7 *Impromptu in March*, 1927 (For voice and piano. Setting of poem by D.A.E. Wallace.)
- F. 8 *The Last Invocation*, 1930 (For voice and piano. Setting of poem by Walt Whitman.)
- F. 9 *Leda*, 1929 (For voice and piano. Setting of poem by H.D.)
- F. 10 *Lost*, 1925 (For voice and piano. Setting of poem by Carl Sandburg.)
- F. 11 *The Lost Heart*, 1924 - 1926 (Words by Gorman. For voice and piano. This copy made in 1926.)
- F. 12 *Now the Bright Morning Star (for mixed voices)*, 1933 (Composed by Benjamin Cooke (1780), edited by Ross Lee Finney.)
- F. 13 *Sea Fever*, 1922 (For voice and piano. Lyrics by John Masefield.)
- F. 14 *Seven Attitudes*, 1926 (For piano.)
- F. 15 *Silver*, 1925 (For voice and piano. Words by Walter de la Mare.)

Box 21

- F. 1 *Sinfonietta for small orchestra*, 1931 (Sketch and score.)
- F. 2 *Six Pieces*, 1926 (For piano.)
- F. 3 *Sonata in A Minor for violincello and piano*, 1930
- F. 4 *Sonata in D Minor for piano*, 1930
- F. 5 *Sonata in E Minor for violin and piano*, 1929
- F. 6 *Sonata No. 1 (cello and piano)*, 1926
- F. 7 *Song*, 1931 (For voice and piano. Setting of poem by H.D.)
- F. 8 *String Quartet*, 1926 – 1927
- F. 9 *String Trio in G Minor*, 1926
- F. 10 *Three 3 voice Fugues*, 1927

Set two (These scores, though dating from the same time as those in Set one, were not grouped with them. It is highly likely, though not definite, that Finney did not intend for these pieces to be published or performed either.)

Box 22

- F. 1 Original envelope containing scores in Set two, undated
- F. 2 *Ave Maria for women's voices*, 1929
- F. 3 *David's Lament*, 1928 (For choir and keyboard.)
- F. 4 *Homage to Ravel*, 1927 (For piano.)
- F. 5 *Improvisation for the Flute*, 1927
- F. 6 *Little Passacaglia*, undated (For piano.)
- F. 7 *Lyric Poem for bassoon and piano*, 1928
- F. 8 *March*, undated (For orchestra. Score only.)
- F. 9 *Nocturne in a Deserted Brickyard*, undated (For voice and piano. Setting of poem by Carl Sandburg.)
- F. 10 *Passacaglia*, 1928 (For piano.)
- F. 11 *Poem*, 1926 – 1928 (For piano.)
- F. 12 *Slow Piece for piano No. III*, 1927
- F. 13 *Some Jass*, 1927 (For piano.)
- F. 14 *Sonatine for Pianoforte*, 1927
- F. 15 *Sonatina for violin and cello*, 1927
- F. 16 *String Quartet*, 1929
- F. 17 *Two Dance Studies*, 1927 (For piano.)
- F. 18 [untitled], undated (For solo instrument and piano accompaniment.)

Sub-series 2: Mature Works, 1934 – 1985 and undated

Box 23

- F. 1 *Ahab*, 1985 (Dance score for Erick Hawkins. Includes score, timings and text excerpts from Melville's *Moby Dick*. See also Series I, sub-series 2, Hawkins, Erick, Box 5, Folders 2 and 4, and Series V, photographs, Box 19, Folder 1.)
- Barber Shop Ballad (The Dark-eyed Canaler)*, 1939 (See also score in Series VII, sub-series 1, oversized scores, Box 30, Folder 1, and letter from Finney to Arthur Fiedler in Series I, sub-series 2, Box 4, Folder 24.)
- F. 2 String parts.
- F. 3 Woodwind parts.
- F. 4 Brass parts.
- F. 5 Percussion and piano parts.
- F. 6 *Bleheris: a monody from the Hamlet of A. MacLeish*, 1937 (For voice, piano and percussion. Score and percussion part. See also full orchestral score in Series VII, sub-series 1 oversized scores, Box 30, Folder 2, and Series I, sub-series 2, correspondence, Macleish, Archibald, Box 6, Folder 1.)
- F. 7 *Bottle of Bourbon March*, 1954 (For organ. Sketch and score. This piece was originally with set one of Series VI, sub-series 1; Finney made clear he did not want it published or performed.)
- F. 8 *Chamber Music: 36 Songs to words by James Joyce*, 1952 (For voice and piano. See also Series I, sub-series 2, Box 4, Folder 24, and Box 5, Folder 10.)
- F. 9 *Circles*, undated (For piano.)
- F. 10 *Concertino*, 1941 (Parts for string orchestra. See also full orchestral score in Series VII, sub-series 1 oversized scores, Box 30, Folder 3.)
- F. 11 *Concerto for Alto Saxophone and Orchestra of Wind Instruments*, 1974 (Parts for saxophone and piano. See also full orchestral score in Series VII, sub-series 1 oversized scores, Box 33, Folder 1, and correspondence with Laura Hunter, Series I, sub-series 2, Box 5, Folder 8. See also Series II, sub-series 2 program notes, Box 11, Folder 26.)
- Concerto in E Major for Piano and Orchestra*, 1949 (See also full orchestral score in Series VII, sub-series 1 oversized scores, Box 30, Folder 4.)
- F. 12 Piano part.
- F. 13 String parts.
- F. 14 Woodwind parts.
- F. 15 Trumpet and French horn parts.
- F. 16 Trombone, percussion and tympani parts.

Box 24

- F. 1 *Concerto in E minor for violin and piano*, 1947 (Violin part. See also full orchestral score in Series VII, sub-series 1 oversized scores, Box 30, Folders 5-6, and piano part in Box 31, Folder 1.)
- F. 2 *Dance (Rippytoe Rag)*, undated (For wind ensemble.)
- F. 3 *Dance for a Schizoid (Ballet for Small Orchestra)*, 1935 (Score only.)
- F. 4 *Duo for Violin and Piano*, 1943 (Score and violin part.)
- F. 5 *Elegy and March for trombone solo*, 1955 (Dedicated to Leslie Bassett. Note from Bassett attached.)
- F. 6 *The Express*, 1954 (For voice and piano. Words by Stephen Spender.)

- F. 7 *Fantasy*, [1967] (Sketch, possibly for *Five Organ Fantasies*.)
- F. 8 *Fiddle Tunes*, 1970 (For solo violin.)
- F. 9 *First Sonata for Cello and Piano*, 1941 (Score and cello part. Includes short descriptive note from Finney.)
- F. 10 *Folksong (The Nightingale)*, undated (For wind ensemble.)
- F. 11 *Four Pieces for Young Pianists*, 1967 (Includes introduction by Finney.)
- F. 12 *Hark!*, 1980 (For violin, cello, percussion and piano.)
- F. 13 *Heyoka*, 1981 (Dance piece commissioned by Erick Hawkins. See also Series I, sub-series 2, Hawkins, Erick, Box 5, Folders 4.)
- F. 14 *Immortal Autumn*, 1952 (For mixed chorus, tenor solo and organ. Text by Archibald MacLeish. See also Series I, sub-series 2, Macleish, Archibald, Box 6, Folder 1.)
- The Joshua Tree*, 1982 (Dance score for Erick Hawkins. See also Series I, sub-series 2, Hawkins, Erick, Box 5, Folders 3 and 4.)
- F. 15 Original score and copy (Contains dance synopsis and additional notes.)
- F. 16 Parts (violin, flute, clarinet, trumpet, bass trombone, double bass and percussion).

Box 25

- F. 1 *Lost Whale Calf*, 1980 (For piano. Score is drawn in shape of a whale.)
- F. 2 *Medley (Campfire on the Ice)*, undated (Sketch, reduction score and parts. See also full score in Series VII, sub-series 1, oversized scores, Box 33, Folder 2.)
- Music To Be Danced*, undated (See also full score in Series VII, sub-series 1, oversized scores, Box 31, Folder 3.)
- F. 3 String parts.
- F. 4 Woodwind parts.
- F. 5 Trumpet and French horn parts.
- F. 6 Trombone and tuba parts.
- F. 7 Pianoforte, tympani and percussion parts.
- F. 8 *Piano Trio No. 1*, 1938 (Score and violin part.)
- F. 9 *Narrative in Retrospect*, 1983 (For piano.)
- Overture for a Drama in F minor*, 1938 (For orchestra.)
- F. 10 Score.
- F. 11 String parts.

Box 26

- F. 1 Flute, oboe and English horn parts.
- F. 2 Clarinet and bassoon parts.
- F. 3 French horn parts.
- F. 4 Trumpet, trombone and tuba parts.
- F. 5 Percussion parts.
- F. 6 *Piano Sonata in D minor*, ca. late 1930s
- Pole Star For This Year*, 1939 (See also score in Series VII, sub-series 1, oversized scores, Box 31, Folder 5.)
- F. 7 String parts.
- F. 8 Woodwind parts.
- F. 9 Brass parts.
- F. 10 Timpani part and vocal score.

- F. 11 *Poor Richard: Seven Songs to Words by Benjamin Franklin for Medium Voice*, 1946
- F. 12 *A Program of American Folksongs*, undated (Arranged for choir. Lyrics included separately.)
- F. 13 *Quartet in D Minor*, undated (Parts only.)
Quintet: String Quartet and French Horn, undated
- F. 14 Score.
- F. 15 Parts. (See also copies of parts, with further notes, in Series VII, sub-series 1, oversized scores, Box 31, Folder 6.)

Box 27

- F. 1 *Remorseless Rush of Time*, undated (Score for four voices and piano. Incomplete.)
- F. 2 *Solemn Music*, 1948 (Orchestral sketch. See also score in Series VII, sub-series 1, Box 32, Folder 1.)
Sonata in C Minor for violin and piano, 1934
- F. 3 Score.
- F. 4 Violin part. (Edited by Gilbert Ross.)
- F. 5 *Sonata for violincello and pianoforte*, 1941 (Cello part only.)
- F. 6 *Songs*, undated (Sketches only.)
- F. 7 *A Stranger to Myself for Men's voices, two trombones and timpani*, 1962 (Text by Albert Camus.)
String Quartet No. 2 in D minor, 1937
- F. 8 Score.
- F. 9 Parts.
String Quartet No. 3 in G Major, 1940
- F. 10 Score.
- F. 11 Parts.
String Quartet No. 5 in E minor, 1948
- F. 12 Sketch.
- F. 13 Score.
- F. 14 Parts.

Box 28

- Symphony for String Orchestra*, 1937 (See also score in Series VII, sub-series 1, oversized scores, Box 32, Folder 3.)
- F. 1 Violin I parts.
- F. 2 Violin II parts.
- F. 3 Viola parts.
- F. 4 Cello and bass parts.
- F. 5 *Tubes I for Five Trombones*, [1974] (See also Series I, sub-series 2, correspondence, Box 4, Folder 20, and Series II, sub-series 2, program notes, Box 11, Folder 26.)
Weep Torn Land, 1967 – 1984 and undated (Opera. See also partial orchestration in Series VII, sub-series 1, Oversized scores, Box 32, Folder 7, and Series I, sub-series 2, correspondence, Box 6, Folder 17.)
- F. 6 Piano and vocal score.
- F. 7 Partial photocopy of score in Folder 6, with possible differences.
- F. 8 Libretto.

Box 29

- F. 1 Drafts of libretto and orchestration sketch. (Working title: *Bent's Sons*)

- F. 2 Sketches.
Woodwind Quintet in Two Movements, 1963 (Dedicated to the University of Michigan Woodwind Quintet.)
- F. 3 Score.
- F. 4 Parts.
- F. 5 Orphan score pages and sketches, 1965 and undated
 Sub-series 3: Exercises and Analyses, 1919 – 1968 and undated (See also Series VII, sub-series 1, oversized materials, Box 34, Folder 1.)
- F. 6 Early exercise and composition books, 1919 – 1920 and undated (Two books.)
- F. 7 Analysis of fugues in Bach's *Well-Tempered Clavier*, 1928 (Done in Paris, probably for Nadia Boulanger.)
- F. 8 Analyses of works by Finney and other composers, 1968 and undated (Includes analyses of Beethoven, Milhaud and Stockhausen.)

Series VII: Oversized Materials, 1933 – 1984 and undated

Sub-series 1: Scores, Exercises and Analyses, 1933 – 1984 and undated

Box 30

- F. 1 *Barber Shop Ballad (The Dark-eyed Canaler)*, 1939 (Orchestral score. See also parts in Series VI, sub-series 2, Box 23, Folders 2-5, and letter from Finney to Arthur Fiedler in Series I, sub-series 2, Box 4, Folder 24)
- F. 2 *Bleheris (From the Hamlet of Archibald MacLeish)*, 1938 (Orchestral score. See also score for voice, piano and percussion in Series VI, sub-series 2, Box 23, Folder 6, and Series I, sub-series 2, correspondence, Macleish, Archibald, Box 6, Folder 1.)
- F. 3 *Concertino*, 1941 (Orchestral score. See also parts in Series VI, sub-series 2, Box 23, Folder 10)
- F. 4 *Concerto in E Major for piano and full orchestra*, 1949 (See also parts in Series VI, sub-series 2, Box 23, Folders 12-16.)
Concerto in E minor for violin and full orchestra, 1933 – 1947 (See also violin part in Series VI, sub-series 2, scores, Box 24, folder 1.)
- F. 5 Score.
- F. 6 Score. (Differs slightly from score in Folder 5. Includes note from Finney.)

Box 31

- F. 1 Piano part.
- F. 2 *First Picture*, [1936] (Opera. Piano and vocal score.)
- F. 3 *Music to Be Danced*, 1947 (Orchestral score. See also parts in Series VI, sub-series 2, scores, Box 25, Folders 3-7.)
- F. 4 *Pastorale for Flute and Piano*, 1939 (Flute and piano parts.)
- F. 5 *Pole Star For This Year*, 1939 (Score for choir and orchestra. See also parts in Series VI, sub-series 2, scores, Box 26, Folders 7-10.)
- F. 6 *Quintet: String Quartet and French Horn*, undated (Copies of parts. See also score and part originals, with further notes, in Series VI, sub-series 2, scores, Box 26, Folders 14-15.)

Box 32

- F. 1 *A Solemn Music for Orchestra*, 1948 (Score. See also sketches in Series VI, sub-series 2, Box 27, Folder 2.)
- F. 2 *Seven Easy Percussion Pieces*, 1974 (Score.)
- F. 3 *Symphony for String Orchestra*, 1937 (Two copies of score. See also parts, Box 28, Folders 1-4.)
- Untitled scores

- F. 4 1947 (For ballet.)
- F. 5 Undated (Setting of folk songs for wind ensemble in three movements.)
- F. 6 *Variations, Fugueing and Rondo for full orchestra*, 1943 (Score.
Cover says "Similar to *Hymns, Fuguing and Holiday*(1943), publ. by C. Fischer." See also Series II, sub-series 2 program notes, Box 11, Folder 26.)
- F. 7 *Weep Torn Land*, 1984 (Opera. Partial Orchestration. See also piano/vocal score, libretto and sketches in Series VI, sub-series 2, Box 28, Folders 5-8 and Box 29, Folders 1-2, and Series I, sub-series 2, correspondence, Box 6, Folder 17.)

Box 33

- F. 1 *Concerto for Alto Saxophone and Orchestra of Wind Instruments*, 1974 (See also parts in Series VI, sub-series 2, Box 23, Folder 11; correspondence with Laura Hunter, Series I, sub-series 2, Box 5, Folder 8; and Series II, sub-series 2 program notes, Box 11, Folder 26.)
- F. 2 *Medley (Campfire on the Ice)*, undated (Sketch and score. See also score in Series VI, sub-series 2, Box 25, Folder 2.)
- F. 3 *Spaces*, 1971 (Incomplete orchestral score. See also Series II, sub-series 2 program notes, Box 11, Folder 26.)

Box 34

- F. 1 Twelve-tone row charts and exercises, undated
- F. 2 Original binding for early Finney compositions(Series VI, Sub-series 1), undated (Contains titles and dates of compositions.)
Sub-series 2: Other Materials, 1944 – 1977
- F. 3 Correspondence, 1944 (Contains hand-written letter from military officer describing Finney's combat wounds and purple heart award.)
- F. 4 Press clippings, 1976 – 1977
- F. 5 Concert programs, 1953 - 1966
Degrees, certificates and awards
- F. 6 American Academy of Arts and Sciences membership certificate, 1969
- F. 7 Carleton College honorary degree, 1957