

Guide to the Cantata Singers Records, 1936-1971

JPB 06-73

Music Division

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

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Descriptive Summary

Title:	Cantata Singers Records
Collection ID:	JPB 06-73
Creator:	Cantata Singers
Extent:	16 linear feet (29 boxes)
Repository:	Music Division. The New York Public Library for the Performing Arts

Abstract: The Cantata Singers was one of the first groups in the United States to attempt authentic performances of Baroque music and set a standard for basing performances on expert direction supported by methodical research. The Cantata Singers Records consists of those records which the non-profit organization retained over the course of some 37 years in operation including materials related to their concerts as well as correspondence, administrative files, minutes of the organization's meetings, financial records, and documentation of their incorporation.

Administrative Information

Access

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

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Preferred Citation

The Cantata Singers Records, JPB 06-73, Music Division, The New York Public Library for the Performing Arts.

Processing Information

The collection was processed and cataloged in 2007.

Biographical Note

The Cantata Singers was an amateur choir born out of professional scholarship and a desire to recreate authentic performances of the music of Bach and his predecessors with an emphasis on chamber chorus, chamber orchestra, and the acoustics of a stone-walled church.

The Cantata Singers is a name that has been and continues to be used by a number of different vocal ensembles. Among them are the Vancouver Cantata Singers, the Cantata Singers of Ottawa, the Ann Arbor Cantata Singers, the Prince George Cantata Singers, and the Pleasantville Cantata Singers. Perhaps the most famous of these ensembles active today is the one based in Boston, Massachusetts, founded in 1964, and called simply, the Cantata Singers. There is also a vocal ensemble called The New York Cantata Singers that was originated in 1992. However, the present collection represents none of these but one of the original such groups; this Cantata Singers was established in New York City in 1934. These choirs share not only similar names, but similar purpose, namely to present otherwise forgotten masterpieces, especially of the Baroque period, and with a particular interest in the Cantatas of Johann Sebastian Bach.

In accordance with the practice of the period and the intentions of the composers, the music was performed in churches, and the arrangement of the choir, as well as any orchestral accompaniment, was reproduced in numbers and proportion. Authentic performance practice has often been a point of contention between musicologists, especially when the music is centuries old and the intentions of the composers only become evident through fastidious research if they can ever be conclusively determined. The Cantata Singers was one of the first groups in the United States to attempt authentic performances of Baroque music and set a standard for basing performances on expert direction supported by methodical research. As such, the story of the Cantata Singers is in large part the story of those scholars who directed the ensemble over time.

Paul Boepple (1896-1970) founded a Cantata Society of New York in 1934 as an extension of Dalcroze School of Music. In addition to having studied at the Basel Conservatory, the Royal Academy for Music in Munich, Boepple had been a student at the Dalcroze Institute in Geneva where he went on to teach as Emile Jaques-Dalcroze's assistant for seven years. In 1926 the Swiss-born conductor came to the United States where he became the Director of the Dalcroze School of Music in New York from 1926-1941. He conducted the choir for only two years before he assumed conductorship of the Dessoff Choirs upon Madame Margarethe Dessoff's retirement

Arthur Mendel (1905-1979) became Boepple's successor in 1936 and the organization soon after became known as The Cantata Singers. Mendel had earned his Bachelor's from Harvard University in 1925 and studied with Nadia Boulanger in Paris from 1925-1927. Upon returning to the States he worked as a music critic for *The Nation* (1930-1933), literary editor for G. Schirmer (1930-1938), editor of the American Musicological Society's journal (1940-1943), and editor for Associated Music Publishers (1941-1947). He also taught at the Dalcroze School of Music in New York (1938-1950), serving as president from 1947-1950. The Cantata Singers were incorporated in December, 1941, with their stated purpose "to stimulate public interest in the performance of choral music, particularly that of the Seventeenth and Eighteenth Centuries, in the style of its period; and to offer the public an opportunity to hear this

music and its membership the opportunity to sing it and thereby to contribute to the education of the musical public.” They were interested in presenting the choral works of Bach as nearly as possible to the way they would have been performed under Bach’s own direction. In 1949, Mendel was awarded a Guggenheim Fellowship for music research and the Cantata Singers served as his “workshop” as he continued his study of Bach’s music in performance. Mendel has been celebrated as one of the foremost Bach scholars and, in particular, *The Bach Reader* (1945), has been widely influential and regularly republished. Under Mendel’s baton the Cantata Singers performed works by Bach including the *St. Matthew Passion* (1950), *St. John Passion* (1951), *B-minor Mass Cantatas* (1951), *Ascension Oratorio* (1952), and *Magnificat* (1952). They also revived choral works by the 17th century German composer, Heinrich Schutz, including *The Christmas Story* and *German Requiem* (1952). Also in 1952, Mendel was appointed Professor of Music at Princeton University where he was the Departmental Chairman from 1952-1967. In order to manage his new responsibilities he resigned his post with the Cantata Singers in 1953. He was the organization’s longest running conductor and remained an attentive advisor and honorary member in the years following his seventeen-year tenure.

A native of Hamburg, Germany, Alfred Mann (1917-2006) was educated at the Milan Conservatory and at the Berlin Hochschule für Musik, where he studied with Kurt Thomas and Max Seiffert. He was a professional musician who had performed with Cantata Singers under Mendel on double bass, viola, and recorder, when he became Mendel’s successor in 1953. Also a specialist in the performance of Baroque music, especially Bach and Handel, Mann added works by Monteverdi, Buxtehude, and Handel to the Cantata Singers repertoire. Alfred Mann was Professor of Music at Rutgers University from 1946, becoming Professor Emeritus in 1980, and Professor of Musicology at Eastman School of Music also in 1980. He has published influential translations and discussions of the writings of Fux, and has come to be recognized internationally as a leading authority on the music of Bach and Handel.

Over time the Cantata Singers’ repertoire was expanded to include works from the Baroque all the way up to and including music of the 20th century. Thomas Dunn (1925-) had studied at the Peabody Conservatory and Johns Hopkins University and later at Harvard and the Amsterdam Conservatory. As a graduate student at Harvard he organized an orchestra and chorus to sing Bach Cantatas. He had a keen interest in church music, choral music, and performance practice. By the time Thomas Dunn was appointed conductor of the Cantata Singers for the 1959-1960 season, the audience for Baroque works that the Cantata Singers had worked to create had grown large enough that there were various opportunities to hear that music as other organizations were performing this music as well. That fact, paired with Dunn’s own interests, inspired the new conductor to expand the choir’s repertoire once again, directing contrastive performances of Britten’s *St. Nicholas* (1959), Honegger’s *King David* (1963), and Brahms’ *German Requiem*, (1965), as well as works by disparate composers such as Purcell (1659-1695), Haydn (1732-1809), Verdi (1813-1901), and Poulenc (1899-1963). In 1959 Dunn had founded The Festival Orchestra and the two ensembles performed together on a number of occasions, notably the Midsummer Music Festival, organized by the Cantata Singers, which was held in 1963 and 1964, and served as a predecessor for what was to become the Mostly Mozart Festival.

Robert Hickok assumed conductorship of The Cantata Singers in 1966. He had studied with Paul Hindemith at Yale and was chairman of the Brooklyn College Music Department and conductor of its Chorus and Chorale. Under the direction of Hickok, The Cantata Singers, in an effort to combat a steadily rising financial deficit, began producing concerts that were a capella or supported by minimal accompaniment. These concerts also saw a renewed focus on earlier composers such as Josquin des Pres (1445-1521), Ludwig Senfl (1490-1556), and Jan Pieterszoon Sweelinck (1532-1621).

The organization faced the ongoing challenge of meeting expenses and now had difficulty attracting and retaining members. Under Hickok the choir had difficulty especially with filling the sections of men's voices. Kenneth Cooper (1941-) was to be the last of the Cantata Singers' conductors taking over for the 1969-1970 season.

In addition to the influential music scholars who conducted the Cantata Singers, the choir engaged professional vocal and instrumental soloists on a contract basis to perform in many of their concert programs. Among these were the likes of Betty Allen, Jean Kraft, Florence Kopleff, Saramae Endich, Jan DeGaetani, Patricia Brooks (Mann), Helen Boatwright, Judith Raskin, Adele Addison, Janice Harsanyi, Russell Oberlin, Arthur Burrows, Ralph Kirkpatrick, Albert Fuller, John Reardon, John Langstaff, Tony Tamburello, Jon Humphrey, George Shirley, Paul Matthen, William Warfield, Charles Bressler, David Clatworthy, Nicholas di Virgilio, Loren Driscoll, Therman Bailey, Nancy Williams, Walter Carringer, Charles Berberian, and many others.

The organization to all intents and purposes ceased to exist after June, 1970. Its only activity during the fiscal year ended June 30, 1971, was to try to raise money from members and friends to pay off some of the debts it had incurred.

Scope and Content Note

The Cantata Singers Records consists of those records that the non-profit organization retained over the course of some 37 years in operation. These include Correspondence and materials surrounding the concerts they produced each season as well as Administrative Files including minutes of the organization's meetings, documentation of their incorporation, publicity, and Financial Records including insurance and tax papers, balance sheets, and treasurer's reports. Much of the collection is contained within the Series of Concert Materials made up of the contracts, correspondence, financial papers, programs, publicity, schedules, and ticket information that pertains to each production. These documents evidence most of The Cantata Singers output. With the exception of a few abbreviated examples none of the actual concert music is included. The Administrative Files and Financial Records illustrate the challenges faced by the group, namely meeting expenses and retaining a professional conductor. As a whole the collection provides much insight into what it took to sustain the organization, and demonstrates the significant contribution that they made, not only to concert music programming, but the study of authentic performance practice, especially of Baroque works and, in particular, the music of Johann Sebastian Bach.

Organization

The collection is organized into 5 series. They are:

- Series I: Correspondence, 1937-1970
- Series II: Concert Materials, 1936-1970
- Series III: Administrative Files, 1941-1970
- Series IV: Financial Records, 1944-1971
- Series V: Oversized Materials, 1946-1964, and undated

Series Descriptions

Series I: Correspondence, 1937-1970

[2 boxes]

Arrangement: Alphabetical.

This series contains correspondence retained by The Cantata Singers arranged alphabetically by the name of the outside party. The largest portions of this series are correspondence with churches, the Metropolitan Museum of Art, and Mark Silverberg. Correspondence with the churches documents inquiry made by The Cantata Singers as to where there might be the opportunity, and a suitable environment, to produce authentic performances, but also where the choir might rehearse. The discussions with the Metropolitan Museum of Art, principally with Dr. Emanuel Winternitz, are of a similar nature, generally to arrange performances in concert with the Museum. Mark Silverberg was President of The Cantata Singers from, at least, 1947-1949, and subsequently served as Treasurer from 1950-1952; the business of his correspondence is varied as is the rest of the collected correspondence.

Correspondence between members or officers, Inter-Office Correspondence, is filed separately among the administrative files in Series III. Also, correspondence specifically related to particular concerts is collected with the other materials for that concert within the series of Concert Materials; and there is correspondence related to fund-raising collected within the Administrative Files. Some correspondence may also be found in other series when relevant to the materials contained therein.

Series II: Concert Materials, 1936-1970

[9 boxes]

Arrangement: Chronological.

The focus of The Cantata Singers was to plan and produce concert performances seasonally. This series is arranged chronologically by the date of each concert. Materials related to each concert, including contracts, correspondence, financial papers, program, publicity, schedules, and ticket information, are collected here. Information about venues, particularly seating information, may be found along with the ticket information.

Series III: Administrative Files, 1941-1970

[5 boxes]

Arrangement

This series contains administrative files including the history and background of The Cantata Singers, general information for board members, documentation of their incorporation, the constitution and by-laws, fund raising information, minutes of the organization's meetings, documentation on the membership and personnel, publicity materials, and other general information pertinent to the organization's operations.

Series IV: Financial Records, 1944-1971

[11 boxes]

Arrangement: Chronological.

The series of financial records contains bank statements and returned checks, information regarding The Cantata Singers' status as a charitable organization, records accounting for the organization's receipts and expenditures, insurance and tax records, budgets, balance sheets, and other financial reports.

Series V: Oversized Materials, 1946-1964, and undated

[1 box]

Arrangement: Alphabetical.

The series of oversized materials contains primarily concert posters and seating plans for Philharmonic Hall, oversized accounting sheets, publicity for fund raising, and an award from the City of New York.

Box/Folder Description

Series 1: Correspondence, 1937-1970

Box 1

- F. 1 Alexander, Mr. and Mrs. D. H., 1959-1969
- F. 2 American Guild of Musical Artists (AGMA), 1959-1960
- F. 3 Bettman, Otto, 1963
- F. 4 Bliss, Mrs. Robert Woods, 1959-1966 (See also: Russell, Ellis.)
- F. 5 Boepple, Paul, 1961 (This correspondence is dated well after Boepple's active involvement with the choir.)
- F. 6 Brenner, Mrs. Helen, 1963
- F. 7 Buchtal, Hela, 1961-1964
- F. 8 A – B, 1951-1969
- Churches, 1937-1967
- F. 9 1937-1944
- F. 10 1945-1949
- F. 11 1950-1953
- F. 12 1964-1967 and undated
- F. 13 Corker, William, F., 1955-1958
- F. 14 Corning, Ursula, 1959-1969
- F. 15 Crego, Jean, 1962-1967
- F. 16 Drinker, Harry S., 1951-1959
- F. 17 C – D, 1949-1969
- F. 18 Ehrlich, Dave, 1969-1970
- F. 19 Engle, Donald L., 1963-1964 (Director of the Martha Baird Rockefeller Fund for Music.)
- F. 20 Fraser, Thomas Tutt, 1962-1964
- F. 21 Frear, Augusta H., 1962-1964
- F. 22 Gaudia, Darby M., 1951-1952 (Chairman, House Committee, 9th Assembly District Republican Club.)
- F. 23 Ginsberg, Max, 1950-1963 (Advertising Department, New York Times.)
- F. 24 E – G, 1950-1968
- F. 25 Hickox, Mrs. C. V., 1959-1969
- F. 26 Hindemith, Paul, 1950 (One letter addressed to Paul Hindemith seeking an endorsement.)
- F. 27 Hungerford, Owen D., 1965-1966
- F. 28 H – J, 1947-1969
- F. 29 Large, Dr. John Ellis, 1951-1952
- F. 30 Mendel, Arthur, 1959-1965 (This correspondence is dated well after Mendel's active involvement with the choir.)
- Metropolitan Museum of Art, 1944-1952

Box 2

- F. 1 1944-1949
- F. 2 1950-1952

Box/Folder	Description
F. 3	Mittendorf, Constantine, 1953-1955
F. 4	K – M, 1946-1967
F. 5	New York Community Trust, 1968
F. 6	Proskauer, Justice Joseph M., 1957-1966
F. 7	Ratner, Anne, 1962-1964
F. 8	Russell, Ellis, 1954-1966 (See also: Bliss, Mrs. Robert Woods.)
F. 9	N – R, 1947-1970
F. 10	Scherman, Harry, 1963-1969 (The Scherman Foundation, Inc.) Silverberg, Mark, 1946-1954
F. 11	1946-1948
F. 12	1949
F. 13	1950
F. 14	1951
F. 15	1952-1954
F. 16	undated
F. 17	Slater, J. Lawrence (Laurie), 1949-1951
F. 18	Smith, Mr. & Mrs. Gregory B., 1959-1960
F. 19	Squires, Arthur M., 1959-1964
F. 20	S, 1948-1969
F. 21	Thayer, Ellen, 1959-1964
F. 22	Tully, Alice, 1968
F. 23	U. S. Treasury Department, 1960-1961
F. 24	T – Z, 1952-1970

Series 2: Concert Materials, 1936-1970

Box 3

F. 1	1936-1941, Correspondence and publicity
F. 2	1946 April 25: <i>St. John's Passion</i> / J.S. Bach (Program only.) 1947 January – May: Bach Concert Series (Program with correspondence, and publicity.)
F. 3	December 28 – 1948 February 29: Bach's <i>Christmas Oratorio</i> and Music of the Chapel of Louis XIV (Publicity only.)
F. 4	1948 December 16: <i>Christmas Story</i> / H. Schutz -- Cantatas 36 & 62 / J.S. Bach (Program with correspondence, and publicity.)
F. 5	1949 December 28 – 29: <i>The Christmas Story (Weihnachts-Historie)</i> / H. Schutz; Program (Metropolitan Museum of Art Concerts, for members.)
F. 6	
F. 7	May 3: B minor Mass / J.S. Bach (Program and publicity.) 1950 April 25: <i>St. Matthew Passion</i> / J.S. Bach
F. 8	Correspondence
F. 9	Financial papers

Box/Folder	Description
F. 10	Publicity
F. 11	Restaurants (Restaurant information for one and a quarter hours intermission.)
F. 12	Tickets
	1951
F. 13	May 1: <i>St. John Passion</i> / J.S. Bach (Ticket information only.) November 13: B minor Mass Cantatas / J.S. Bach
F. 14	Correspondence
F. 15	Financial papers
F. 16	Program
F. 17	Publicity
F. 18	Tickets
	1952
F. 19	March 26: Choral and Polychoral Music in the Venetian Style Program (Metropolitan Museum of Art Concerts, for Members.) May 7: <i>Ascension Oratorio & Magnificat</i> / J.S. Bach
F. 20	Correspondence
F. 21	Program
F. 22	Publicity
F. 23	Tickets
	December 17: <i>German Requiem & Christmas Story</i> / H. Schutz
F. 24	Correspondence
F. 25	Program
F. 26	Publicity
F. 27	Tickets
	1953
	May 14: <i>B minor Mass</i> / J.S. Bach
F. 28	Correspondence
F. 29	Financial papers
F. 30	Publicity
F. 31	Schedules
F. 32	Tickets
	December 17: Cantata & Motet Program
F. 33	Correspondence
F. 34	Program
F. 35	Publicity
F. 36	Schedules
F. 37	Tickets
F. 38	December 29: Christmas Concert for Members (Program only.)
	1954
	May 6: <i>Israel in Egypt</i> / G.F. Handel

Box/Folder	Description
F. 39	Correspondence
F. 40	Financial papers
F. 41	Publicity
F. 42	Schedules
F. 43	Tickets
Box 4	
	December 17: <i>The Magnificat</i> in settings by Monteverdi -- Schutz - - Buxtehude -- Bach
F. 1	Correspondence
F. 2	Financial papers
F. 3	Program
F. 4	Publicity
F. 5	Schedules
F. 6	Tickets
	1955
	May 5: 6 Motets / J.S. Bach
F. 7	Correspondence
F. 8	Financial papers
F. 9	Publicity
F. 10	Schedules
F. 11	Tickets
	December 16: <i>Utrecht Te Deum and Jubilate</i> / G.F. Handel
	Contracts (Contract agreement between John Langstaff through his agent, Colbert-LaBerge Concert Management, and The Cantata Singers, Inc.)
F. 12	
F. 13	Correspondence
F. 14	Financial papers
F. 15	Music (Te Deum part, marked for Bas., 7 p.)
F. 16	Program
F. 17	Publicity
F. 18	Schedules
F. 19	Tickets
F. 20	Miscellaneous (Assorted office notes.)
	1956
	March 23: Concert for Members, Works by Schutz
F. 21	Correspondence
F. 22	Program
F. 23	Tickets
	May 4: <i>St. John Passion</i> / J.S. Bach
	Contracts (Contract agreement between Paul Matthen through his agent, Constance Wardle, and The Cantata Singers, Inc.)
F. 24	

Box/Folder	Description
F. 25	Correspondence
F. 26	Financial papers
F. 27	Program
F. 28	Publicity
F. 29	Schedules
F. 30	Tickets
	November 16: <i>Ode for St. Cecilia's Day</i> / G.F. Handel
F. 31	Contracts (Contract agreement between The Town Hall, Inc., and The Cantata Singers, Inc.)
F. 32	Correspondence
F. 33	Financial papers
F. 34	Program
F. 35	Publicity
F. 36	Schedules
F. 37	Tickets
	1957
	March 21: Buxtehude anniversary
F. 38	Contracts (Contract agreements between William Warfield through his agent, Larney Goodkind, and The Cantata Singers, Inc., and between The Metropolitan Museum of Art and The Cantata Singers, Inc.)
F. 39	Correspondence
F. 40	Financial papers
F. 41	Program
F. 42	Publicity
	May 2: <i>Christ Lag in Todesbanden</i> / J.S. Bach
Box 5	
F. 1	Correspondence
F. 2	Financial papers
F. 3	Program
F. 4	Publicity
F. 5	Schedules
F. 6	Tickets
F. 7	Miscellaneous (Assorted office notes.)
	December 29: <i>Christmas Oratorio</i> / J.S. Bach
F. 8	Contracts (Contract agreement between Paul Matthen through his agent, Constance Wardle, and The Cantata Singers, Inc.)
F. 9	Correspondence
F. 10	Financial papers
F. 11	Program
F. 12	Publicity
F. 13	Schedules

Box/Folder	Description
F. 14	Tickets
	1958
	April 24: Masters of the Bach Family
F. 15	Contracts (Contract agreement between Paul Matthen through his agent, Constance Wardle, and The Cantata Singers, Inc.)
F. 16	Correspondence
F. 17	Financial papers
F. 18	Program
F. 19	Publicity
F. 20	Schedules
F. 21	Tickets
	December 11: Sacred Music of the French Baroque
F. 22	Correspondence
F. 23	Financial papers
F. 24	Program
F. 25	Publicity
F. 26	Tickets
	1959
	April 14: <i>The Messiah</i> / G.F. Handel
F. 27	Contracts (Contract agreements between Albert Fuller through his manager, Concert Associates, Inc., Kenneth Smith through Columbia Artists Management, Inc., Charles Bressler through Berence Kazounoff, Inc., Carnegie Hall, Inc., and The Cantata Singers, Inc.)
F. 28	Correspondence
F. 29	Financial papers
F. 30	Program
F. 31	Publicity
F. 32	Schedules
F. 33	Tickets
	December 4: An English Program, Purcell & Britten
F. 34	Correspondence
F. 35	Financial papers
F. 36	Program
F. 37	Publicity
F. 38	Schedules
F. 39	Tickets
	1960
	April 15: <i>St. Matthew Passion</i> / J.S. Bach
Box 6	
F. 1	Contracts (Contract agreements between Judith Raskin through her management, Ludwig Lustig Artists Management, Betty Allen

Box/Folder Description

through Concert Associates, Inc., Carnegie Hall, Inc., and The Cantata Singers, Inc.)

Box/Folder	Description
F. 2	Correspondence
F. 3	Financial papers
F. 4	Publicity
F. 5	Schedules
F. 6	Tickets
	May 19: Sacred music of G.B. Pergolesi
F. 7	Correspondence
F. 8	Financial papers
F. 9	Program and schedule
	December 29-30: All Bach Program
	Contracts (American Guild of Musical Artists (AGMA) contract agreements between Charles Bressler, Betty Allen, Therman Bailey, and Barbara Freeman, and The Cantata Singers, Inc.)
F. 10	
F. 11	Correspondence
F. 12	Financial papers
F. 13	Program
F. 14	Publicity
F. 15	Tickets
	1961
	April 10: <i>Belshazzar</i> / G.F. Handel
	Contracts (American Guild of Musical Artists (AGMA) contract agreements between Charles Bressler, Betty Allen, Saramae Endich, Tom Paul, and Florence Kopleff, and The Cantata Singers, Inc. Also contract agreements between The Cantata Singers, Inc and The Carnegie Hall Corporation, Columbia Artists Management, Inc., representing Florence Kopleff and Saramae Endich, and National Artists Corporation representing Betty Allen.)
F. 16	
F. 17	Correspondence
F. 18	Financial papers
F. 19	Program
F. 20	Publicity
F. 21	Tickets
	June 22: <i>Dido and Aeneas</i> / H. Purcell
	Contracts (American Guild of Musical Artists (AGMA) contract agreements between Nancy Williams, Helen Merritt, Jean Kraft, and Alan Baker, and The Cantata Singers, Inc. Also contract agreements between The Cantata Singers, Inc and Hans J. Hoffman, representing Nancy Williams, and Associated Musicians of Greater New York, Local 802, representing 14 musicians under the leadership of Matthew Raimondi.)
F. 22	
F. 23	Correspondence
F. 24	Financial papers

Box/Folder	Description
F. 25	Program
F. 26	Publicity
F. 27	Tickets
	November 30 – December 1: Bach – Mozart Concert
	Contracts (American Guild of Musical Artists (AGMA) contract agreements between Betty Allen, Mildred Allen, Loren Driscoll, and David Clatworthy, and The Cantata Singers, Inc. Also a contract agreement between The Cantata Singers, Inc. and National Concert and Artists Management, representing Betty Allen.)
F. 28	
F. 29	Correspondence
F. 30	Financial papers
F. 31	Program
F. 32	Publicity
F. 33	Schedules
F. 34	Tickets
	1962
	March 9: <i>The Seasons</i> / J. Haydn
Box 7	
	Contracts (American Guild of Musical Artists (AGMA) contract agreements between John Reardon, George Shirley, and Adele Addison, and The Cantata Singers, Inc. Also contract agreements between The Cantata Singers, Inc. and The Carnegie Hall Corporation, Hans J. Hoffman, representing John Reardon and George Shirley, Hurok Attractions, Inc. representing Adele Addison, and Associated Musicians of Greater New York, Local 802, representing 42 musicians under the leadership of Melvin Ira Kaplan.)
F. 1	
F. 2	Correspondence
F. 3	Financial papers
F. 4	Program
F. 5	Publicity
F. 6	Schedules
F. 7	Tickets
F. 8	March 20 – April 24: Bach Sings (series) (Correspondence and miscellaneous papers from a series of readings of the works of Bach.)
	November 9: <i>The Seasons</i> / J. Haydn
	Contracts (American Guild of Musical Artists (AGMA) contract agreements between John Reardon, George Shirley, and Adele Addison, and The Cantata Singers, Inc. Also contract agreements between The Cantata Singers, Inc. and The Carnegie Hall Corporation, Hans J. Hoffman, representing John Reardon and George Shirley, and Associated Musicians of Greater New York, Local 802, representing 42 musicians under the leadership of Melvin Ira Kaplan.)
F. 9	
F. 10	Correspondence
F. 11	Financial papers

Box/Folder	Description
F. 12	Program (Also includes stage set-up.)
F. 13	Publicity
F. 14	Tickets
	1963
	February 17: <i>King David</i> / A. Honegger
	Contracts (American Guild of Musical Artists (AGMA) contract agreement between Betty Allen and The Cantata Singers, Inc. Also a contract agreement between The Cantata Singers, Inc. and National Concert and Artists Management, representing Betty Allen.)
F. 15	
F. 16	Correspondence
F. 17	Financial papers
F. 18	Program
F. 19	Publicity
F. 20	Schedules
F. 21	Tickets
F. 22	Miscellaneous (Assorted office notes.)
	July 24 – August 4: Midsummer Music Festival [I]
Box 8	
	Contracts (Contract agreement between Lincoln Center for the Performing Arts, Inc., and The Cantata Singers, Inc.)
F. 1	
F. 2	Correspondence
F. 3	Financial papers
F. 4	Program
F. 5	Publicity
F. 6	Schedules
F. 7-10	Tickets
F. 11	Miscellaneous (Assorted office notes.)
	November 1: Mozart – Handel Concert
F. 12	Correspondence
F. 13	Financial papers
F. 14	Program
F. 15	Publicity
F. 16	Tickets
	1964
	March 22: <i>St. Matthew Passion</i> / J.S. Bach
	Contracts (American Guild of Musical Artists (AGMA) contract agreements between John Reardon, Thomas Pyle, David Clatworthy, Helen Boatwright, and Betty Allen, and The Cantata Singers, Inc. Also contract agreements between The Cantata Singers, Inc. and Lincoln Center for the Performing Arts, and Associated Musicians of Greater New York, Local 802, representing 36 musicians under the leadership of Melvin Ira Kaplan.)
F. 17	
F. 18	Correspondence

Box/Folder	Description
F. 19	Financial papers
F. 20	Publicity
F. 21	Tickets
	July 20 – August 2: Midsummer Music Festival [II]
Box 9	
	Contracts (American Guild of Musical Artists (AGMA) contract agreements between Nicholas di Virgilio, Patricia Brooks, Linda Newman, Walter Carringer, Russell Oberlin, Saramae Endich, Ara Berberian, Charles Bressler, Betty Allen, John Reardon, Joan Caplan, and Janice Harsanyi, and The Cantata Singers, Inc. Also contract agreements between The Cantata Singers, Inc. and Lincoln Center for the Performing Arts, Inc., Thea Dispeker Artists' Representative representing Patricia Brooks and Linda Newman, Colbert Artists Management representing Walter Carringer and Russell Oberlin, Columbia Artists Management, Inc. representing Saramae Endich, Herbert Barrett Management, Inc. representing Ara Berberian and Ralph Kirkpatrick, Summy-Birchard Company representing Betty Allen, Hans J. Hoffman, representing John Reardon, and the New York State Council on the Arts.)
F. 1	
F. 2	Correspondence
F. 3	Financial papers
F. 4	Program
F. 5	Publicity
F. 6	Schedules
F. 7-10	Tickets
	1965
	April 2: Choral music by Verdi & Brahms
Box 10	
	Contracts (Contract agreement between The Carnegie Hall Corporation and The Cantata Singers, Inc. Also contract agreements between The Cantata Singers, Inc and Associated Musicians of Greater New York, Local 802, representing 61 musicians under the leadership of Alvin Brehm.)
F. 1	
F. 2	Correspondence
F. 3	Financial papers
F. 4	Program
F. 5	Publicity
F. 6	Schedules
F. 7	Tickets
F. 8	Miscellaneous (Assorted office notes.)
	December 17: Schutz – Distler Concert
	Contracts (American Guild of Musical Artists (AGMA) contract agreements between John Reardon, Thomas Pyle, David Clatworthy, Helen Boatwright, and Betty Allen, and The Cantata Singers, Inc.)
F. 9	
F. 10	Correspondence

Box/Folder	Description
F. 11	Financial papers
F. 12	Program
F. 13	Publicity
F. 14	Tickets
F. 15	October 22 – 1966 March 6: Friday Evening Series & Sunday Afternoon Series (Program with schedule, orchestra, and financial information.)
	1966
	April 1: Liturgical music of three centuries / Buxtehude -- Couperin -- Dvorak – Poulenc
F. 16	Correspondence
F. 17	Financial papers
F. 18	Program
F. 19	Publicity
F. 20	Schedule
F. 21-22	Tickets
	December 15: A Capella Renaissance and Contemporary Music
F. 23	Correspondence
F. 24	Financial papers
F. 25	Program
F. 26	Publicity
F. 27	Schedules
F. 28-29	Tickets
	1967 May 14: Lechner – Bach Concert
F. 30	Correspondence
F. 31	Financial papers
F. 32	Program
F. 33	Publicity
F. 34-35	Tickets
	1968
	January 21: Music of the Renaissance & the 20 th Century
Box 11	
F. 1	Correspondence
F. 2	Financial papers
F. 3	Program
F. 4	Publicity
F. 5	Schedule
F. 6	Tickets
	May 16: A Program of English Music
F. 7	Correspondence
F. 8	Financial papers

Box/Folder	Description
F. 9	Program
F. 10	Publicity
F. 11	Schedule
F. 12	Tickets
	1969
	January 19: <i>Jephtha</i> / G.F. Handel
F. 13	Contracts (Contract agreements between The Cantata Singers, Inc. and Lincoln Center for the Performing Arts.)
F. 14	Correspondence
F. 15	Financial papers
F. 16	Program
F. 17	Publicity
F. 18	Schedules
F. 19	Tickets
F. 20	February 20-22: <i>Susanna</i> / G.F. Handel
	1970
	January 24: Baroque-Classical Evening
F. 21	Correspondence
F. 22	Financial papers
F. 23	Program
F. 24	Publicity
F. 25	Schedule
F. 26	Tickets
F. 27	Miscellaneous (Assorted office notes.)
F. 28	May 25: An Unusual Chamber Music Evening (Program with contract, correspondence, and financial information.)
F. 29	Undated and unidentified concerts (Assorted papers related to unidentified concerts.)
	<u>Series 3: Administrative Files, 1941-1970</u>
Box 12	
F. 1	Board of Directors, 1948? – 1953, and undated (Contains general information for board members and booklets with information to expedite the work of the board.)
F. 2	By-laws, 1959 and undated (Contains versions of the constitution and by-laws, as well as proposed amendments, of The Cantata Singers, Inc.)
F. 3	Contracts, American Guild of Musical Artists (AGMA), 1960-1965 (Standard agreement with amateur choral groups for engaging AGMA soloists.)
	Fund-raising
F. 4	Contacts, 1963 (Names for mailing following Austrian Institute reception.)
F. 5	Contacts, undated (Addressed envelopes.)

Box/Folder	Description
	Correspondence
	Appeal for funds
F. 6	1958 (Contains correspondence in a campaign to meet costs and combat deficit.)
F. 7	1961 (Contains correspondence in a campaign to meet costs and combat deficit.)
F. 8	Drive for associates, 1962 (Contains correspondence in a campaign to attract new associate members.)
F. 9	Form letters, 1947-1968 (Contains sample letters from The Cantata Singers and other organizations, including the Collegiate Chorale and Dessoff Choirs, soliciting new members and supporters.)
F. 10	Hayes, Ralph, 1953-1967 (Ralph Hayes was the original director of The New York Community Trust, a position he held for 44 years, which made regular contributions to The Cantata Singers in the 1950s and 1960s.)
F. 11	Hess, Myra, 1949-1950 (Dame Myra Hess, 1890-1965), was a celebrated concert pianist from Great Britain known for inaugurating a series of lunch-time concerts that took place at the National Gallery throughout the bombing of London in the Second World War. Collected here are letters, and lists of their recipients, seeking financial support that Hess signed on behalf of The Cantata Singers. She was an honorary member for many years.)
F. 12	Kirkpatrick, Ralph, 1950-1953, 1959 (Ralph Kirkpatrick, 1911-1984), was an accomplished musician and scholar who, like Arthur Mendel, graduated from Harvard and went on to study with Nadia Boulanger. He taught at Yale University from 1940 until 1976 and was one of the most influential harpsichordists of the 20th century. Like Myra Hess, he lent his name to letters on behalf of The Cantata Singers and was an honorary member for many years. Contained herein are letters he sent in search of financial support as well as his correspondence with The Cantata Singers.)
F. 13	Research (These are materials The Cantata Singers collected to inform their fund-raising activities. Included are materials from other organizations indicating their supporters, and articles and publicity that pertain to fund-raising for the arts.)
F. 14	Articles and publicity
F. 15	Lists of donors, sponsors, foundations
	Office materials (Assorted office notes.)
	Box 13
F. 1	History and Background of The Cantata Singers
	Holiday Greeting Cards
F. 2	Correspondence and Invoices, 1960-1961, 1966 (The Cantata Singers occasionally sold holiday greeting cards as a means of raising money. Related materials are contained herein.)
F. 3	Orders, 1961?
F. 4	Incorporation of The Cantata Singers, 1941-1952
	Inter-Office Correspondence
F. 5	1947-1969

Box/Folder	Description
F. 6	undated Lease
F. 7	1960-1962
F. 8	1963-1965 Mailings
F. 9	Mailing lists
F. 10	Pitney-Bowes Postage Meters
F. 11	Statements and receipts U.S. Post Office
F. 12	Correspondence, 1944-1969, and undated Permits, Applications, and other information, 1941-1968 (Other information includes postage rates and fees, guidelines, and requirements.)
F. 13	Postal Zone numbers
F. 14	
	Meetings (Notes and minutes from all meetings including board meetings and the meetings of committees, as well as related documentation or supporting materials including financial reports, resolutions, and slates of officers.)
Box 14	
F. 1	1947
F. 2	1948
F. 3	1949
F. 4	1950
F. 5	1951
F. 6	1952
F. 7	1953
F. 8	1956-1957
F. 9	1958
F. 10	1959
F. 11	1960
F. 12	1961
F. 13	1962
F. 14	1963
F. 15	1964
F. 16	1965
F. 17	1966
F. 18	1967
F. 19	1968
F. 20	1969
F. 21	1970
F. 22	Undated

Box/Folder	Description
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Box/Folder	Description
	Membership, 1947-1970, and undated (Contains information regarding The Cantata Singers' membership including lists of members, contact information, membership requirements, and audition information including fliers, forms, and appointment schedules. Also contains general correspondence addressed to the membership.)
Box 15	Contacts, undated (Contains an alphabetical card file with contact information for various members.)
Box 16	
F. 1	1947-1950
F. 2	1953
F. 3	1956-1961
F. 4	1961 May, Banquet honoring Mendel & Mann
F. 5	1962-1964
F. 6	1965-1966
F. 7	1967
F. 8	1967 June – July, Summer Sings
F. 9	1968
F. 10	1969-1970
F. 11	Undated
F. 12	Blank forms Completed forms, volunteer work and candidates for associate membership
F. 13	
F. 14	Music Library Inventory
F. 15	Music texts, translations, pronunciation, and unfamiliar clefs Office notes (Assorted papers with notes, reminders, contact information, and scraps related to office duties.)
F. 16	
	Personnel
F. 18	Burrows, Nancy, compensation dispute, 1958
F. 17	Manager interviews, 1962
F. 19	Summer work, instructions for manager, undated
	Publicity
Box 17	
F. 1	Announcements, 1947-1969 (Audition fliers and performance announcement for the 1947-48 season.)
F. 2	Article for <i>Music Journal</i> prepared by Nina Gunzenhauser, 1965 January 14
F. 3	Artwork (Images used for various publicity and holiday greeting cards.) Photographs (Promotional materials from professional soloists that worked with The Cantata Singers, as well as photographs of some of their conductors and their rehearsals.)
F. 4	Adele Addison (Also contains a biography.)
F. 5	Betty Allen (Also contains press and other promotional materials.)

Box/Folder	Description
F. 6	Thomas Dunn
F. 7	Saramae Endich (Also contains a biography and other promotional materials.)
F. 8	Florence Kopleff (Also contains a biography.)
F. 9	Alfred Mann Headshots and candid
F. 10	Alfred Mann with vocalists in rehearsal
F. 11	Arthur Mendel Headshots
F. 12	Arthur Mendel with vocalists in rehearsal
F. 13	Judith Raskin (Also contains a biography.) Rehearsal
F. 14	General
F. 15	Rehearsal, Republican Club, 1954 April 13
F. 16	Emlyn Williams (Also contains a Playbill from <i>A Man for All Seasons</i> .)
F. 17	Unidentified
F. 18	Pre-season sings (Press releases and advertisements.)
F. 19	Press lists (Contacts, notes, and advertising information.)
F. 20	Press releases and advertisements
F. 21	Publicity from other organizations and artists
F. 22	Recordings (advertisements and press releases regarding The Cantata Singers' recordings on the REB Editions and Urania labels.)
F. 23	Requirements for an assistant conductor (Requirements enumerated in brief.)
F. 24	Venues (Information about churches and concert halls.)

Series 4: Financial Records, 1944-1971

Banking records, 1946-1967 (Contains bank statements and returned checks.)

Box 18

F. 1	1946
F. 2	1947
F. 3	1948
F. 4	1949
F. 5	1950
F. 6	1951

Box 19

F. 1	1952
F. 2	1953
F. 3	1954
F. 4	1955
F. 5	1956
F. 6	1957

Box/Folder	Description
Box 20	
F. 1	1958
F. 2	1959
F. 3	1960
F. 4	1962
F. 5	1964
F. 6	1965
F. 7	1966
F. 8	1967
F. 9	1968
F. 10	1969-1970, and undated (Also contains information regarding corporate accounts with Carter, Berlind, & Weill, Inc. and Carl M. Loeb, Rhoades & Co.) Charitable organization, 1959-1969, and undated (Contains information relative to The Cantata Singers' status as a charitable organization according to the New York State Department of Social Welfare including registration statements, annual reports, and pertinent correspondence.)
Box 21	
F. 1	1959-1963
F. 2	1963 Directory
F. 3	1964-1965
F. 4	1966-1967
F. 5	1968
F. 6	1969
F. 7	Undated Department of Labor, New York State (Contains information pertaining to New York State Unemployment Insurance Law, 1955-1956 Handbook for Employers with Key Forms, employer's reports of contributions and other forms, and related correspondence.)
F. 8	Disbursements, 1944-1970, and undated (Contains records of the organization's expenditures including invoices and bills arranged chronologically by the latest date indicated, usually the date of payment.)
F. 9	1944-1945
F. 10	1946
F. 11	1947
F. 12	1948
F. 13	1949
F. 14	1950
F. 15	1951
Box 22	
F. 1	1952
F. 2	1953
F. 3	1954

Box/Folder	Description
F. 4	1955
F. 5	1956
F. 6	1957
F. 7	1958
Box 23	
F. 1	1959
F. 2	1960
F. 3	1961-1965
F. 4	1966
F. 5	1967
F. 6	1968
F. 7	1969-1970
F. 8	Undated Insurance, 1962-1969, and undated (Contains the organization's insurance records including policies, statements, reports, compliance notices from New York State for workmen's compensation and disability benefits law, and pertinent correspondence.)
F. 9	1962-1963
F. 10	1964-1965
F. 11	1966
F. 12	1967
F. 13	1968
F. 14	1969
F. 15	Undated Ledgers, 1945-1971 (Contains financial accounting recorded in a number of books, or ledgers, arranged chronologically.)
Box 24	
F. 1	1945 May – 1948 March, Receipts
F. 2	1948 May – 1950 May, Receipts
F. 3	1948 June – 1951 May, Disbursements
F. 4	1950 June – 1952 April, Receipts
F. 5	1951 June – 1953 May, Disbursements
F. 6	1952 May – 1954 May, Receipts
F. 7	1953 June – 1955 May, Disbursements
F. 8	1954 May – 1956 April, Receipts
Box 25	
F. 1	1951-1957, General Ledger Account
F. 2	1956 April – 1958 April, Receipts
F. 3	1954 June – 1960 July, Taxes
F. 4	1958 April – 1962 September, Receipts
F. 5	1963, Receipts, Ticket sales at first Midsummer Music Festival

Box/Folder	Description
F. 6	1960 September – 1965 June, Disbursements
Box 26	
F. 1	1963 November – 1964 April, Checkbook
F. 2	1964 April – August, Checkbook
F. 3	1964 August – September, Checkbook
F. 4	1964 September – 1965 April, Checkbook
F. 5	1962-1965, Receipts
F. 6	1965-1967, Checkbook
F. 7	1967-1969, Checkbook
F. 8	1966-1971, Receipts
F. 9	1969-1971, Checkbook
	Receipts, 1946-1970, and undated (Contains records arranged chronologically of money received including sales, dues, and records of deposits.)
	General
Box 27	
F. 1	1949-1954
F. 2	1956
F. 3	1957
F. 4	1956 October 1 – 1958 March 21
F. 5	1963-1970
F. 6	Undated
	Membership dues
F. 7	1946
F. 8	1950-1953
F. 9	1954
F. 10	1955
F. 11	1956-1958
F. 12	1960
F. 13	1962-1965
F. 14	1971
F. 15	Undated
	Reports (Contains reports, arranged chronologically, including budgets, balance sheets, other treasurer's statements, and pertinent correspondence.)
F. 16	1947-1950
F. 17	1957-1964
F. 18	1965-1970
F. 19	Undated
	Taxes (Contains tax information, arranged chronologically, including annual and quarterly tax returns, other tax forms (729, 755-A, 941, 990, 990-A), and pertinence correspondence.)

Box/Folder Description

Box 28

F. 1	1946-1949
F. 2	1950-1954
F. 3	1955
F. 4	1956-1957
F. 5	1958
F. 6	1959
F. 7	1960
F. 8	1961-1962
F. 9	1963-1964
F. 10	1965
F. 11	1966
F. 12	1967
F. 13	1968
F. 14	1969
F. 15	1970-1971
F. 16	Undated
F. 17	Blank forms

Series 5: Oversized, 1946-1965, and undated

Box 29

F. 1	Citation for distinguished and exceptional service, City of New York, Mayor Robert F. Wagner, 1959 April 14
	Concert posters
F. 2	1954 December 17: The Magnificat in settings by Monteverdi -- Schutz -- Buxtehude -- Bach
F. 3	1963 February 17: Le Roi David / Honegger
F. 4	1963 July 24 – August 4: Midsummer Music Festival [I]
F. 5	1964 July 20 – August 2: Midsummer Music Festival [II] 1964 September 30 – 1965 April 30: Festival Orchestra, Thomas Dunn
F. 6	
F. 7	Financial records, 1946-1950 (Large accounting sheets.)
F. 8	Philharmonic Hall seating plans, 1963 and undated
F. 9	Publicity, drive for contributions, undated