

# **Guide to the John J. Becker Papers, 1897-1991**

**JPB 04-27**

## **Music Division**

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

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## Abstract

John J. Becker was the only Midwestern member of a group of ultramodernist American composers known as the “American Five”. He was known for his use of difficult techniques of counterpoint and harmony. Becker’s most important works include *Symphonia Brevis* (1930-1931), *A Marriage with Space* (1935), and *Privilege and Privation* (1939). The bulk of the collection consists of scores, correspondence, and papers relating to his professional life as a composer, conductor, and educator.

## Descriptive Summary

<b>Title:</b>	<b>John J. Becker Papers, 1897-1991</b>
<b>Collection ID:</b>	<b>JPB 04-27</b>
<b>Creator:</b>	<b>Becker, John J.</b>
<b>Extent:</b>	<b>24.25 linear feet (61 boxes)</b>
<b>Repository:</b>	<b>Music Division. The New York Public Library for the Performing Arts</b>

## Administrative Information

### Access

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

### Publication Rights

For permission to publish, contact the Curator, Music Division.

### Preferred Citation

John J. Becker Papers, JPB 04-27 Music Division, The New York Public Library for the Performing Arts.

### Custodial History

The John J. Becker Papers were donated to the Music Division in 1984 by Evelyn Becker.

### Processing Information

The collection was processed and cataloged in 2005.

## Biographical Note

John Joseph Becker was an ultramodernist composer, conductor, and educator. He was born in Henderson, Kentucky on January 22, 1886 and he spent most of his life in the Midwest. Indeed, he has been called the “Midwestern Musical Crusader”. His early teachers included Alexander von Fielitz and Wilhelm Middelschulte. Becker became an educator himself, working at the University of Notre Dame (1918-1928), St. Mary of the Spring (1928-1929), St. Thomas University (1929-1933), and Barat College of the Sacred Heart (1943-1957). He also spent six years working for the W.P.A., as the Director of the Federal Music Project for the state of Minnesota (1935-1941), before returning to academic life. Throughout his career he wrote about music and culture, as well as serving as an editor and advisor of *New Music* magazine alongside founder and friend, Henry Cowell. Meanwhile, he and his wife Evelyn raised four children: Mary Cecilia, John A., Eugene (Gene), and Bruce.

Becker is known as leader of an ultramodern, arguably dissonant, distinctly American style of music that broke away from European styles of composition. Along with the other four of the “American Five” (Charles Ives, Henry Cowell, Carl Ruggles, and Wallingford Riegger) he shattered preconceived notions of composition, employing difficult techniques of counterpoint and harmony. Becker wrote seven symphonies, as well as concertos, orchestral suites, songs, and choral works (especially religious works). In *Musicalia* (ca.1931), Henry Cowell explains that Becker “bases his style on the art of the great early vocal polyphonists of the Catholic Church – Palestrina, Vittoria, etc.”. He named many works “soundpieces”, a literal English translation of the word “sonatas” – which gives an indication of the principles on which he based his work. Among his notable works, *A Marriage with Space* (1935) is often cited as most representative of his ideas of new forms for the stage by incorporating sound, light, dance, and poetry. He was honored late in his career (1958) when his *Symphonia Brevis* (written in 1930-1931) was performed at Carnegie Hall as part of Bernstein’s series on important American composers. John J. Becker died on January 21, 1961, one day before his 75<sup>th</sup> birthday.

## Scope and Content Note

The John J. Becker Papers cover the breadth of his professional career, especially his most active period, from roughly 1920 to 1950. The music series, specifically the Scores sub-series, makes up the largest section of the collection. The scores range from original pencil sketches to final published works and spans Becker's career. Programs and clippings can help orient the researcher by putting performances in context. Series III: Professional Papers gives a fuller picture of John J. Becker's career outside of pure composition. The final series, Oversized Materials, simply records Becker's academic degrees and the posters document some of the many W.P.A. concerts Becker organized. Correspondence may provide a bit of insight into Becker's personal as well as professional life. There is very little of a personal nature in the collection outside of some of the correspondence. Evelyn Becker, John J. Becker's widow, retained control over the collection for many years after his death, organizing and annotating many of the papers. For example, Series IV: Interviews & Speeches is almost entirely composed of Evelyn's thoughts and comments about her late husband's works.

## Organization

The collection is organized into 8 series and 16 sub-series. They are:

- Series I: Correspondence, 1905-1991; undated
  - Sub-series 1 – General, 1905-1991; undated
  - Sub-series 2 – Thematic, 1938-1982; undated
- Series II: Music, 1897-1969; undated
  - Sub-series 1 – Lists of works and dates, 1956-1969; undated
  - Sub-series 2 – Notes, undated
  - Sub-series 3 – Librettos, 1927-1939; undated
  - Sub-series 4 – Scores, 1897-1960; undated
- Series III: Professional Papers, 1908-1979; undated
  - Sub-series 1 – Academic Papers, 1908-1952; undated
  - Sub-series 2 – Activities, 1909-1961; undated
  - Sub-series 3 – American Composers Alliance, 1939-1960; undated
  - Sub-series 4 – Catalogs, 1933-1978; undated
  - Sub-series 5 – Conferences, 1928-1979; undated
  - Sub-series 6 – Photographs, 1933-1958; undated
  - Sub-series 7 – W.P.A. (Works Progress Administration), 1935-1942; undated
  - Sub-series 8 – Writings, ca. 1927-1976; undated
- Series IV: Interviews & Speeches, 1941-1980; undated
  - Sub-series 1 – Notes, 1973-1980; undated
  - Sub-series 2 – Transcripts, 1941-1980
- Series V: Legal & Financial Papers, 1916-1978; undated
- Series VI: Programs, 1911-1991; undated
- Series VII: Clippings, 1920-1986; undated
- Series VIII: Oversized, 1922-ca. 1941

## Series Descriptions

**Series I: Correspondence, 1905-1991; undated** **16 boxes**

**Sub-series 1 – General, 1905-1991; undated**

**Sub-series 2 – Thematic, 1938-1982; undated**

This series includes correspondence to and from both John J. Becker and Evelyn Becker. After John's death in 1961, Evelyn was unrelenting in her quest to keep his memory and music alive and wrote many letters on his behalf. 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 – General, 1905-1991; undated**

**14 boxes**

**Alphabetical**

Organized by individual or institution, this sub-series has many interesting correspondents. There are John Becker's letters with George Antheil and Ezra Pound, concerning the state of American music. There is also his correspondence with the other members of the American Five: Charles Ives, Wallingford Riegger, Carl Ruggles, and especially Henry Cowell. Don Gillespie, who wrote a dissertation on Becker's life and work, had an ongoing correspondence with Evelyn Becker and suggested dates for many of the undated letters in this series.

**Sub-series 2 – Thematic, 1938-1982; undated**

**2 boxes**

**Alphabetical**

This sub-series contains address books, condolences to the Becker family after John J. Becker's death, and correspondence organized by project (the American Composers Alliance and the *Great Religious Composers* series).

**Series II: Music, 1897-1969; undated** **35 boxes**

**Sub-series 1 – Lists of works and dates, 1956-1969; undated**

**Sub-series 2 – Notes, undated**

**Sub-series 3 – Librettos, 1927-1939; undated**

**Sub-series 4 – Scores, 1897-1960; undated**

Music includes lists of Becker's compositions, notes on his and others' music, librettos, and scores. Scores is by far the largest sub-series and includes sketches, handwritten manuscripts, and published scores.

**Sub-series 1 – Lists of works and dates, 1956-1969; undated** **8 folders**

**Alphabetical**

This sub-series includes lists made by Evelyn and John J. Becker. They detail his works and aspects of them.

**Sub-series 2 – Notes, undated** **4 folders**

**Alphabetical**

This sub-series includes notes by John J. Becker as well as a few by Evelyn Becker. Subjects include compositions, inscriptions, and the Schillinger method of composition.

**Sub-series 3 – Librettos, 1927-1939; undated** **9 folders**

**Alphabetical**

John J. Becker, as well as the playwright Alfred Kreymborg and the poet Mark Turbyfill, provided the words to accompany Becker's music.

**Sub-series 4 – Scores, 1897-1960; undated** **34 boxes**

**Alphabetical**

The scores span John J. Becker's career and most are original manuscripts in his handwriting. Many of them are boxed, meaning loose pages contained in a customized archival box. Of note is *Dance Figure* (1932), a work produced with Ezra Pound's poems, and one of Becker's most famous works *A Marriage with Space* (1935).

**Series III: Professional Papers, 1908-1979; undated** **4 boxes**

**Sub-series 1 – Academic Papers, 1908-1952; undated**

**Sub-series 2 – Activities, 1909-1961; undated**

**Sub-series 3 – American Composers Alliance, 1939-1960; undated**

**Sub-series 4 – Catalogs, 1933-1978; undated**

**Sub-series 5 – Conferences, 1928-1979; undated**

**Sub-series 6 – Photographs, 1933-1958; undated**

**Sub-series 7 – W.P.A. (Works Progress Administration), 1935-1942; undated**

**Sub-series 8 – Writings, ca. 1927-1976; undated**

This series includes papers relating to all of Becker's professional roles including that of teacher, composer, committee member, musical director and writer. The Activities sub-series details his various accomplishments.

**Sub-series 1 – Academic Papers, 1908-1952; undated**

**1 box**

**Alphabetical**

Becker taught at several colleges (including Kidd-Key College, University of Notre Dame, St. Mary's of the Springs, University of St. Thomas and Barat College of the Sacred Heart) as well as conducting speaking tours that brought him to many other institutions. This sub-series includes yearbooks, lecture notes, syllabi – anything related to his role as teacher.

**Sub-series 2 –Activities, 1909-1961; undated**

**5 folders**

**Alphabetical**

“Activities” is a name given by the Beckers to all of John J. Becker's promotional materials like biographies, lists of compositions, and awards. This sub-series includes these individual elements, as well as drafts and final printed versions, of promotional materials.

**Sub-series 3 –American Composers Alliance, 1939-1960; undated**

**5 folders**

**Alphabetical**

Becker was a member of the American Composers Alliance and contributed copies of his scores to their library (some of which now reside in the Scores sub-series). This sub-series includes information related to his membership as well as library receipt forms.

**Sub-series 4 –Catalogs, 1933-1978; undated**

**2 folders**

This sub-series is composed of music publishing companies catalogs that include the works of John J. Becker or his peers (such as Ives or Cowell).

**Sub-series 5–Conferences, 1928-1979; undated**

**11 folders**

**Alphabetical**

This sub-series includes papers produced by the various meetings of musicians that Becker attended. The First International Congress of Catholic Artists is especially complete, including copies of Becker's speeches.

**Sub-series 6 –Photographs, 1933-1958; undated**

**3 folders**

This sub-series includes professional portraits of Becker, snapshots of Becker with others, and portraits of other musicians.

**Sub-series 7–W.P.A. (Works Progress Administration), 1935-1942; undated**

**5 folders**

**Alphabetical**

John J. Becker served as State Director of Music for the Federal Music Project that organized free concerts throughout Minnesota. There are also programs, clippings, and posters in the final three series of this collection.

**Sub-series 8 – Writings, ca. 1927-1976; undated**

**25 folders**

**Alphabetical**

This sub-series includes mainly the writings of John J. Becker: scholarly works, book reviews, magazine articles and the like. It also includes poems by other authors that were to be used in his compositions. It does not contain shorter published newspaper articles, which are among the chronologically organized Clippings series.

**Series IV: Interviews and Speeches, 1941-1980; undated**

**12 folders**

**Sub-series 1 – Notes, 1973-1980; undated**

**Sub-series 2 – Transcripts, 1941-1980**

This series is concerned with public speaking – both the notes prepared before and the transcripts produced later. The notes are entirely Evelyn Becker's, and the transcripts predominately so.

**Sub-series 1 – Notes, 1973-1980; undated**

**7 folders**

**Alphabetical**

This sub-series contains Evelyn Becker's notes for speaking about her husband and the American Five (as individuals or as a group).

**Sub-series 2 – Transcripts, 1941-1980**

**5 folders**

**Chronological**

This sub-series includes interviews with John J. Becker, Evelyn Becker, Eugene Becker, and Ernst Krenek. Each is in whole or in part regarding John J. Becker and his work.

**Series V: Legal & Financial Papers, 1916-1978; undated**

**7 folders**

**Alphabetical**

This series includes papers related specifically to Becker's music such as appraisals, contracts and invoices, and copyrights, as well as those related to general household finances like stocks, tax returns, and other miscellaneous documents.



**Series VI: Programs, 1911-1991; undated****1 box****Chronological**

This series includes programs of performances of Becker's works, as well as those of his contemporaries. The better portion are from the 1930s, which Becker began by teaching at St. Thomas University and later became the State Director of Music for the Federal Music Project (of the W.P.A.). Of special note is a 1958 Carnegie Hall performance that included Becker's *Symphonia Brevis*, in which Van Cliburn played piano and Leonard Bernstein conducted.

**Series VII: Clippings, 1920-1986; undated****2 boxes****Chronological**

This series includes short published articles that are either about, or sometimes by, John J. Becker. The articles by Becker date circa 1926-1929, when he wrote a regular column for the *South Bend News-Times*. 1936-1941 sees a large increase in the sheer quantity of clippings, as in these years Becker was organizing performances throughout Minnesota for the Federal Music Project (of the W.P.A.).

**Series VIII: Oversized Materials, 1922-ca. 1941****1 box****Alphabetical**

This series contains Becker's diplomas (1922, 1923, and 1928) and posters advertising performances for the Federal Music Project of the W.P.A.

**Box/Folder      Description**

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**Series I: Correspondence, 1905-1991; undated**

Sub-series 1 – General correspondence, 1905-1991; undated

**Box 1**

- F. 1 Adamson, Stephen, 1972  
 F. 2 Alexandroff, Norman, 1935-1939  
 F. 3 Antheil, George, 1934-1938; undated (Includes letter written by Antheil's wife (Boski?) on his behalf.)  
 F. 4 Autograph Editions, 1970-1980  
 F. 5 A, 1933-1980; undated  
 F. 6 Barat College of the Sacred Heart, 1943-1978 (Becker worked there 1943-1957.)  
 Becker  
 F. 7 Bruce, 1958 (John J. Becker's son.)  
 F. 8 Eugene, ca. 1949-1979; undated (John J. Becker's son, usually known as Gene.)  
 F. 9 Evelyn, 1932-1963, undated (John J. Becker's wife. Letters to Becker and their children. Almost entirely undated.)  
 F. 10 Evelyn, 1962-1977; undated (Mostly unanswered professional correspondence, organized by institution when possible.)  
 F. 11 John A. & Eugene, 1933-1935; undated (Children's letters to Henry Cowell.)  
 John J. (Letters to wife Evelyn and their children.)  
 F. 12 1920-1929  
 F. 13 ca. 1932-1943; undated  
 F. 14 1944 Jan – 1944 May (John J. Becker was teaching at Barat College in Illinois while his family remained in St. Paul, Minnesota.)  
 F. 15 1944 June – 1944 Dec (John J. Becker was teaching at Barat College in Illinois while his family remained in St. Paul, Minnesota.)  
 F. 16 1945  
 F. 17 1946-1949

**Box 2**

- F. 1 1950 (Most letters are while Becker was traveling to the First International Congress of Catholic Artists.)  
 F. 2 1956-1959; undated  
 F. 3 John J., 1923-1960 (Mostly unanswered professional correspondence, organized by institution when possible. Includes letters to unidentified persons.)  
 F. 4 Bertha Ott Concert Management, 1934; undated  
 F. 5 Blechschmidt, Hans, 1931-1934; undated (All letters but one are in German.)  
 F. 6 Bradley, David, 1971-1975 (Of the Directors Guild of America. Includes Evelyn Becker's notes on searching for a copy of John J. Becker's score for the film *Julius Caesar*.)  
 Breen, Robert & Wilva  
 F. 7 1937-1971  
 F. 8 1973-1974  
 F. 9 1975-1981; undated  
 F. 10 Broadcast Music Inc., 1972-1981 (Mostly information about publishing permissions and fees.)  
 F. 11 Bruckberger, Father Raymond, 1957-1979; undated (Some letters are in French.)  
 F. 12 Busch, Carl, 1912-1937; undated  
 F. 13 B, 1932-1980; undated

<b>Box/Folder</b>	<b>Description</b>
<b>Box 3</b>	
F. 1	Cage, John, 1939, 1971; undated (Letters between Cage and Becker happened exclusively in 1939. Other letters are about the aforementioned correspondence.)
F. 2	Campbell, Elsie & Chester, 1965-1975
F. 3	Carlton, Margaret, 1974-1977; undated
F. 4	Carpenter, John Alden, 1934-1977 (The last letter from Carpenter is from 1950. The 1977 letters are about the writing of Carpenter's biography.)
F. 5	Catholic University of America, 1933-1948 (Becker was applying for a position, so also includes a letter of recommendation from the Dean of Notre Dame University.)
F. 6	C.C. Birchard & Company, 1936-1937 C.F. Peters Corporation
F. 7	1971-1975
F. 8	1976-1980
F. 9	Chicago Musical College, 1935-1973 (Rudolph and Felix Ganz.)
F. 10	Coates, Helen, 1958-1980 (For many years she was Leonard Bernstein's secretary.)
	Cowell, Henry (Many letters dated by Don Gillespie.)
F. 11	1927-1929
F. 12	1930-1932
F. 13	1933-1936 June
F. 14	1936 July-1940 June (While Cowell was in San Quentin prison.)
F. 15	1940 June-1941
F. 16	1943-1961 Jan (Until John J. Becker's death.)
F. 17	1961-1964 (Until Henry Cowell's death.)
F. 18	Excerpts (Evelyn Becker's handwritten excerpts of Cowell's letters)
<b>Box 4</b>	
F. 1	Cowell, Sidney, 1965-1981; undated (Henry Cowell's wife.)
F. 2	Ca-Char, 1928-1980; undated
F. 3	Chav-Cu, 1932-1980; undated (Includes three photographs of Becker in 1907.)
F. 4	Dale Warland Singers, 1976-1977
F. 5	Davies, Dennis Russell, 1974-1979
	DeLamarter, Eric
F. 6	1935-1944; undated
F. 7	1978-1979 (Letters about the Becker-DeLamarter correspondence.)
F. 8	Douaire, Father Richard J., 1950-1973; undated
F. 9	Doubleday & Company, Inc., 1950-1962
F. 10	D, 1925-1974 (Includes a 1950 photograph of Pedro d'Andurain and Pablo Garrido.)
F. 11	Eckerstein, Dean, 1948-1955; undated (A.K.A. Leo Egerinski.)
F. 12	Ellis, Steve & Helen Jo, 1975-1980; undated (Mostly holiday cards.)
F. 13	Erickson, Ronald, 1974-1977
F. 14	<i>Étude</i> music magazine, 1956
F. 15	E, 1934-1976; undated
<b>Box 5</b>	
F. 1	Fahnestock, Karol, 1966-1967; undated
F. 2	Fairbank, Janet, 1934; undated
F. 3	Fielitz, Alexander von, 1908-1929 (Includes Evelyn Becker's notes.)
F. 4	Fielitz-Goniar, Alexander von, 1930-1952 (Nicknamed Axel. Son of Alexander von Fielitz. Includes Evelyn Becker's notes.)
F. 5	Fletcher, Grant, 1955-1973

<b>Box/Folder</b>	<b>Description</b>
<b>Box 5 (cont.)</b>	
F. 6	Franz Ehrenwirth Verlag, 1957-1972 (A German publishing house, many letters in German.)
	Free Library of Philadelphia
F. 7	1941-1954 (Arthur Cohn.)
F. 8	1936-1967 (F.H. Price and Theodore Seder.)
F. 9	1968-1980 (Harry L. Kowatsky and Sam Dennison.)
F. 10	F, 1911-1979 (Includes a copy of a 1911 letter.)
F. 11	Garvey, John, 1947-1954; undated
	Gillespie, Don (Wrote his dissertation on Becker's life and music.)
F. 12	1969
F. 13	1970
F. 14	1971
F. 15	1972
<b>Box 6</b>	
F. 1	1973
F. 2	1974
F. 3	1975
F. 4	1976
F. 5	1977
F. 6	1978
F. 7	1979
F. 8	1980
F. 9	1981
F. 10	1982
F. 11	1991 & undated
F. 12	Gingold, Josef, 1947-1949; undated
F. 13	Goossens, Eugene, 1931-1947 (Conductor of the Cincinnati Symphony Orchestra.)
	Gregory, V.J.
F. 14	1933-1961; undated
F. 15	1970-1979 (Includes photographs of V.J. Gregory and his wife Gene.)
F. 16	1980
<b>Box 7</b>	
F. 1	Gronen-Kubizki, Antonio, 1950-1957
F. 2	Grunfeld family, 1949-1979; undated (Fred, Dorothy, and Foster.)
F. 3	G. Schirmer, Inc., 1925-1931
F. 4	Gunn, Glenn Dillard, 1928-1942; undated
F. 5	G, 1928-1977; undated
F. 6	Hager, Carl, 1959-1962
F. 7	Hendl, Walter, 1959-1963 (Includes Evelyn Becker's note about Hendl conducting a performance of <i>Symphonia Brevis</i> .)
F. 8	Hincks, Caroline, 1974-1976; undated
F. 9	Hinrickson, Walter & Evelyn, 1980; undated (Mostly cards from flowers.)
	Hollowell, Grace Baer (Includes many poems written by Hollowell.)
F. 10	1935-1970; undated
F. 11	1971-1974; undated
	Huebert, Diana (Of the Society of the Golden Section. Her married name was Faidy.)
F. 12	1935-1979 (Includes photos of her performing a modern dance piece.)
F. 13	1980 & undated (Includes Evelyn Becker's notes.)
F. 14	Humphrey, Hubert, 1948-1970; undated
F. 15	H, 1927-1977; undated

<b>Box/Folder</b>	<b>Description</b>
<b>Box 8</b>	
F. 1	International Society for Contemporary Music, 1932-1962 Ives, Charles (Most are copies of letters between Ives and Becker, the originals of which are in the Irving S. Gilmore Music Library at Yale University. Harmony and Edith Ives, Charles's wife and daughter, often wrote the letters on his behalf.)
F. 2	1931-1934
F. 3	1935-1936
F. 4	1937-1938
F. 5	1939-1945
F. 6	1946-1954; undated
F. 7	Excerpts (Evelyn Becker's handwritten excerpts of Ives's letters)
F. 8	Ives, Harmony & Edith, 1954-1964 (Charles Ives's wife and daughter. Letters after his death.)
F. 9	I, 1918-1983
F. 10	Jensen, Carey & Margaret, 1973-1977; undated
F. 11	Jensen, Carl & Helen, 1958-1974; undated
F. 12	Jirak, Blanka, 1933-1977; undated
F. 13	Jirak, Karel, 1947-1971
F. 14	J, 1933-1977; undated
<b>Box 9</b>	
	Kirkpatrick, John (Kirkpatrick worked with Ives's music manuscripts at the Irving S. Gilmore Library at Yale University. Most letters concern dating the Ives-Becker correspondence.)
F. 1	1939-1962
F. 2	1963-1970
F. 3	1971; undated
F. 4	Kober, Georgia, 1931-1934
F. 5	KPFA, 1975-1980 Krenek, Ernst
F. 6	1943-1949
F. 7	1950-1958
F. 8	1961-1980; undated (Includes photographs of Krenek and Becker, and Evelyn Becker's notes.)
F. 9	Kreymborg, Alfred, 1939-1980; undated (Letters are mainly from 1939-1961. In 1980 Evelyn Becker made notes on John Becker and Kreymborg's relationship.)
F. 10	Kreymborg, Dorothy, 1966-1980 (Includes Evelyn Becker's 1980 notes on her relationship with Dorothy.)
F. 11	K, 1906-1970
F. 12	Lange, Francisco Curt, 1939-1950 (Two letters are in German.)
F. 13	Lemay, Paul, 1936
F. 14	Library of Congress, 1933-1971
F. 15	Livezey, Herman, 1928-1931; undated (Of the Walt Whitman Foundation.)
F. 16	Loevinger, Gustavus, 1949-1963 (Includes a postcard to Evelyn Becker from Gustavus's wife Millie, years after his 1957 death.)
F. 17	Louisville Orchestra, 1971-1979; undated
F. 18	L, 1911-1970; undated (1911 letter is a copy of a recommendation letter written for Becker by the chairman of the music committee at Waples Memorial Church.)
<b>Box 10</b>	
F. 1	Macalester College, 1936-1977
F. 2	Mann, Thomas, 1947-1948

<b>Box/Folder</b>	<b>Description</b>
<b>Box 10 (cont.)</b>	
F. 3	Middelschulte, Wilhelm, 1919-1937 (Middelschulte was a teacher of Becker's.)
F. 4	Mitropoulos, Dimitri, 1938-1952 (Includes Evelyn Becker's notes about the 1952 letter.)
F. 5	Moldenhauer, Hans, 1958-1973
F. 6	Moulton, David, 1959-1963
F. 7	Musical America, 1933-1954
F. 8	Musical Courier, 1932-1936
F. 9	Ma-Me, 1927-1980
F. 10	Mi-Mo, 1931-1981; undated
F. 11	Mu, 1926-1975
F. 12	New Directions, 1962-1966 New York Public Library
F. 13	1948-1949
F. 14	1957
F. 15	1964-1969
F. 16	1970-1973
F. 17	1974-1978
F. 18	1979
F. 19	1980-1981; undated
<b>Box 11</b>	
F. 1	N, 1911-1980; undated
F. 2	Oliver M. Sayler, Inc., 1936 (Regarding the American Grand Rights Association.)
F. 3	O, 1911-1974 Pavlakis, Christopher & Betty
F. 4	1958-1973
F. 5	1974-1981; undated
F. 6	Pearson, Norman Holmes, 1962
F. 7	Perlis, Vivian, 1971-1980; undated (Perlis worked for the Ives Collection at Yale University for many years, and in that capacity prepared a register of Ives's papers. She also interviewed Eugene and Evelyn Becker, the transcripts of which can be found in Series IV.)
F. 8	Peters family, 1979; undated (Mostly cards from flowers.)
F. 9	Pound, Ezra, 1927-1979; undated (Letters are ca. 1927-1930, all later correspondence is about the Becker-Pound correspondence. Includes photograph of Pound's son Omar.)
F. 10	P, 1911-1976
F. 11	Riedel, Johannes, 1974-1979 (Riedel was working for the Department of Music of the University of Minnesota at the time. He interviewed Evelyn Becker about her husband's work as well as Ernst Krenek. Transcripts of the interviews are in Series IV: Interviews & Speeches.)
	Riegger, Wallingford & Ruth
F. 12	1931-1939
F. 13	1940-1949
F. 14	1950-1959
F. 15	1960-1975
<b>Box 12</b>	
F. 1	Riordan family, 1962-1980; undated (Clare, Mary, Kathryn, and Polly.)
F. 2	Rossiter, Frank, 1974-1979; undated
F. 3	Rudhyar, Dane, 1928-1932

Box/Folder	Description
<b>Box 12 (cont.)</b>	
F. 4	Ruggles, Carl, 1933-1973; undated (Letters are mainly ca. 1933-1951. Also included are a 1971 obituary and Evelyn Becker's 1973 notes on the Becker-Ruggles correspondence.)
F. 5	Russo, William, 1958-1980 (Includes some clippings and Evelyn Becker's notes.)
F. 6	R, 1930-1979; undated
F. 7	Saint John's University, 1959-1960
F. 8	Saint Paul Chamber Orchestra, 1975-1976
F. 9	Salloch, William, 1974-1980 (Rare book dealer.)
F. 10	Samuel French, Inc., 1947-1970
F. 11	Schumacher, Reverend Matthew, 1916-1965; undated (Includes 1960 photograph of Schumacher.)
F. 12	Schwerke, Irving, 1931-1942 (Includes photograph of Schwerke.)
F. 13	Siwe, Thomas, 1969-1975; undated
F. 14	Skrowaczweski, Stanislaw, 1974-1978 (Skrowaczweski was the Music Director of the Minnesota Orchestra. Includes letter between Evelyn Becker and Skrowaczweski, as well as his secretary and Program Annotator, on his behalf.)
F. 15	Slominsky, Nicolas, 1937-1974
F. 16	Southern Literary Messenger, 1939-1940 (Correspondence between Becker and Southern Literary Messenger's editor, F. Meredith Dietz, in regards to <i>A Marriage with Space</i> .)
F. 17	Springer, Helen, 1975-1981
F. 18	Springer, Monette, 1974-1976
F. 19	Stadium Concerts, Inc., 1940 (Regarding a 1940 performance of Becker's Third Symphony, <i>Symphony Brevis</i> . Includes correspondence on letterhead from Stadium Concerts, the Columbia Concerts Corporation, and the Philharmonic Society of New York – though all three are inter-related and are represented by the same people.)
F. 20	Stokowski, Leopold, 1936-1971
F. 21	Stout, Alan, 1970-1974
<b>Box 13</b>	
F. 1	Strang, Gerald, 1934-1939; undated (Of <i>New Music</i> .)
F. 2	Sykes, James, 1949-1976
F. 3	Sa-Si, 1928-1975
F. 4	Sk-Sz, 1925-1976 (Includes letter from Igor Stravinsky, as well as a letter and ribbon from New York Governor and presidential contender Al Smith.)
F. 5	Theodore Presser Company, 1923-1980
F. 6	Thomson, Charles, 1940
F. 7	Town & Country, 1974
F. 8	Tronitz, Phillip, 1933-1958
F. 9	Turbyfill, Mark (Wrote the poem <i>A Marriage with Space</i> .) 1935-1968
F. 10	1974-1976; undated
F. 11	Turwitt, P. Hermes, 1950-1958
F. 12	T, 1935-1979
F. 13	University of Cincinnati, 1971-1976 (Mostly regarding verification of John Becker's education. See also correspondence with Southern Methodist University and Cara Cunningham.)
F. 14	U, 1933-1981 (Includes two letters in French.)

**Box/Folder      Description**

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**Box 14**

- F. 1                    Varese, Edgar, 1933-1953; undated (Includes clippings about Varese that he sent to Becker.)
- F. 2                    Vrionides, Christos, 1937-1961; undated (Includes 1961 clipping of Vrionides's obituary.)
- F. 3                    V, 1905-1974 (The 1905 letter is a copy of a recommendation letter written by J.S. Van Cleve, music critic.)
- F. 4                    Walton, Blanche, 1931-1932; undated (Walton was secretary of the American Library of Musicology.)
- F. 5                    War Department/War Production Board, 1942-1949
- F. 6                    Weiss, Adolph, 1931-1950; undated
- F. 7                    Whithorne, Emerson, 1927-1935
- F. 8                    Wicht, Jon von, 1949-1980; undated (Final letter is dated 1955. In 1974 Evelyn Becker wrote letters about, and in 1980 made notes about, a von Wicht exhibition. Includes photograph of his painting *Soundpiece #4*.)
- F. 9                    Wigglesworth, Frank, 1948
- F. 10                   Wiley, Jackson, 1960; undated
- F. 11                   W, 1911-1979; undated
- F. 12                   Y, 1934
- F. 13                   Zinkin, Benjamin, 1972-1975
- F. 14                   Unidentified correspondence and Evelyn Becker's lists of correspondents, 1956-1980; undated
- F. 15                   Unidentified greeting cards, 1961-1975; undated  
Sub-series 2 – Thematic, 1938-1982; undated

**Box 15**

- F. 1                    Address books, 1948; undated  
American Composers Alliance
- F. 2                    1938-1954
- F. 3                    1955-1957
- F. 4                    1958-1960
- F. 5                    1961-1969
- F. 6                    1970-1975
- F. 7                    1976-1982; undated  
Condolences, 1961
- F. 8                    A-B
- F. 9                    Becker (Letters between members of the Becker family, including a few letters forwarded to Eugene by his mother.)

**Box 16**

- F. 1                    C-D
- F. 2                    E-F
- F. 3                    G-H
- F. 4                    I-K
- F. 5                    L-M
- F. 6                    O-R
- F. 7                    S-T
- F. 8                    U-Z
- F. 9                    Unidentified  
*Great Religious Composers Series*
- F. 10                   Bauer, Marion, 1954-1955; undated (Wrote book on Monteverdi.)
- F. 11                   Cowell, Henry, 1954-1955 (Wrote book on Palestrina – never completed?)
- F. 12                   Doubleday & Company, Inc., 1950
- F. 13                   Krenek, Ernst, 1952-1953; undated (Wrote book on Ockeghem.)
- F. 14                   Leverie, Siegmund, 1954; undated (Wrote book on Machaut.)



**Box/Folder      Description**

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**Box 16 (cont.)**

- F. 15                      Peeters, Guido, 1956 (Wanted to do a Dutch-Flemish version of Krenek's book on Ockeghem.)  
 F. 16                      Pisk, Paul A., 1953-1955 (Wrote an unpublished book on di Lasso.)  
 F. 17                      Rosenwald, Hans, 1953; undated  
 F. 18                      Sheed & Ward, Inc., 1950-1964 (Publishers of the series.)

**Series II: Music, 1897-1969; undated**

Sub-series 1 – Lists of works and dates, 1956-1969; undated

**Box 17**

- F. 1                      List of instruments required for various pieces, undated (In John J. Becker's handwriting. Fading badly.)  
 F. 2                      Lists of libraries with John J. Becker's works, 1956, 1966; undated  
 F. 3                      List of performance times, undated  
 F. 4                      List of performances, 1970 (In Evelyn Becker's handwriting. Includes dates.)  
 F. 5                      List of songs included in various song cycles, undated  
 F. 6                      List of larger works by John J. Becker, undated  
                             List of works  
 F. 7                      Made by John J. Becker, undated (Most include date of composition or publication.)  
 F. 8                      Made by Evelyn Becker, 1969; undated  
 Sub-series 2 – Notes, undated  
                             On Compositions  
                                 By John J. Becker  
                                 By Evelyn Becker  
 F. 9                      On Inscriptions  
 F. 10                     On the Schillinger method of composition  
 F. 11                     Sub-series 3 – Librettos, 1927-1939; undated  
 F. 12                     *Anitra*, undated (Handwritten in pencil by John J. Becker, bound. Based on Ibsen's *Peer Gynt*.)  
 F. 13                     *The City of Shagpat: A Tragic Oriental Opera in Three Acts*, undated (By John J. Becker.)  
 F. 14                     *Deirdre*, undated (Scenes I & II. Photocopy of manuscript.)  
 F. 15                     *The Four Apes*, 1939 (By Alfred Kreymborg. An early proof copy of published version.)  
 F. 16                     *A Marriage with Space*, 1927; undated (Poem by Mark Turbyfill, dramatic adaptation by John J. Becker.)  
 F. 17                     *Moments from the Passion*, undated (By John J. Becker.)  
 F. 18                     *A Polytechnic Drama*, undated (By John J. Becker. Based on Thomas Mann's *Joseph and His Brothers*.)  
 F. 19                     *Privilege and Privation*, 1937 (By Alfred Kreymborg.)  
 F. 20                     *When the Willow Nods*, undated (By Alfred Kreymborg.)  
 F. 21                     Sub-series 4 – Scores, 1897-1960; undated

**Box 18**

- F. 1                      *Abongo*, 1933 (Three versions, manuscripts in ink. Boxed.)  
                             *Antigone*, 1944 (Manuscript in pencil.)  
 F. 2                      Piano score for dance rehearsal  
 F. 3                      Full score  
                             *At Dieppe*, 1959 (A song cycle for voice and piano.)  
 F. 4                      Full score  
 F. 5                      *At the Beach* only (Section II only. Though Evelyn Becker has dated this as 1960, it is more likely from 1959.)

Box/Folder	Description
<b>Box 18 (cont.)</b>	
	<i>Chinese Miniatures, 1926 &amp; 1928</i>
F. 6	Vocal score, 1926 (Manuscript in ink. Boxed.)
F. 7	Vocal score, 1927 (Published version. Annotated and incomplete.)
F. 8	Full score, 1928 (Manuscript in ink. Orchestral score arranged by R.F. Kraner.)
F. 9	<i>Choral Mass in C Minor, ca.1921</i> (Manuscript in ink. Boxed.)
<b>Box 19</b>	
F. 1	<i>City of Shagpat, 191?</i> (Includes scores, sketches, and several versions of the libretto. Boxed.)
	<i>Concerto Arabesque</i>
F. 2	1930; undated (Three scores. Two original manuscripts, one reproduction. Boxed.)
F. 3	Undated (One full published score, annotated, and various instrumental parts of manuscript.)
<b>Box 20</b>	
	<i>Concerto for Horn and Orchestra</i>
F. 1	Various scores, 1933 (Three scores: one original manuscript and two reproductions. Written for William Muelbe of the Minneapolis Symphony Orchestra. Boxed.)
F. 2	Piano and Horn score, undated (Manuscript in pencil.)
<b>Box 21</b>	
	<i>Concerto for Horn in F and Orchestra</i>
F. 1	Full score, 1936 (Published and annotated.)
F. 2	Piano and horn score, undated (Manuscript in pencil.)
F. 3	Parts, undated
F. 4	<i>Concerto for Viola, undated</i> (Sketch.)
	<i>Concerto for Violin and Orchestra, 1948; undated</i> (Dedicated to Josef Gingold.)
F. 5	Full score, manuscript in pen, undated (Bound.)
F. 6	Full score, reproduction, undated (Inscribed.)
F. 7	Condensed score & violin part, undated (From the American Composers Alliance library.)
F.8	Arrangement for violin and piano, 1948
<b>Box 22</b>	
F. 1	<i>Concerto Pastoral: A Forest Rhapsodie, 1933</i> (Full score. Reproduction of manuscript.)
F. 2	<i>Dance Figure, 1932</i> (Poems by Ezra Pound. Manuscript in ink. Boxed.)
F. 3	<i>Deirdre, 1945</i> (Vocal score, original manuscript, and pencil sketches. Libretto by John J. Becker based on a play by John M. Synge. Boxed.)
F. 4	<i>Ecce-Sacerdos, 1947</i> (Original manuscript in ink. Boxed.)
<b>Box 23</b>	
F. 1	<i>Etude Primitive, 1912; undated</i> (Two versions. Handwritten, one in pencil, one in ink. )
<b>Box 24</b>	
F. 1	<i>Fantasia Tragica, 1962</i> (Copyright is 1962, but it was written significantly earlier. Original manuscript in ink. Dedicated to Wilhelm Middelschulte.)
F. 2	<i>Faust, 1957, undated</i> (Sketch in pencil and vocal score for tenor, manuscript in ink. Boxed.)
F. 3	<i>Favours of the Moon, undated</i> (Manuscript in pencil. Adapted by John J. Becker from Arthur Symonds's prose, based on Charles Baudelaire's poem. Boxed.)
F. 4	<i>Four Poems from the Japanese, undated</i> (Manuscript in pencil. Poems by Basho.)

<b>Box/Folder</b>	<b>Description</b>
<b>Box 24 (cont.)</b>	
F. 5	<i>Four Songs, 1920</i> (Vocal score. Includes: original manuscript in ink of <i>The Grapes</i> and reproductions of manuscripts for <i>The Grapes</i> , <i>O Love Me Truly</i> , <i>Memory</i> and <i>I Fear Thy Kisses</i> .)
<b>Box 25</b>	
F. 1	<i>General Booth's Entrance into Heaven, undated</i> (By Charles Ives. Edited and scored by John J. Becker. Full score, manuscript in pencil. Includes copy of Lindsay poem. Boxed.) <i>Heine Song Cycle</i>
F. 2	Sketches, undated (In pen and pencil. Boxed.)
F. 3	Vocal score, 1924-1925 (Reproductions of manuscript. Each song bound separately. From American Composers Alliance Library.)
F. 4	<i>I Fear Thy Kisses, undated</i> (Reproductions of manuscripts. Arrangements for voice and piano, and voice and string quartette.)
F. 5	<i>Improvisation for Organ, 1960</i> (Sketch in pencil and manuscript in pencil, both in Becker's handwriting. Two manuscripts in ink, both dedicated to "my friend Jack Goode".)
<b>Box 26</b>	
F. 1	<i>Jesu Dulcis Memoria, undated</i> (Includes two manuscripts - one written by Becker the other by someone else - and a printed version. Though undated, Evelyn Becker marked manuscript as 'written at Notre Dame', which means ca. 1918-1928. Boxed.)
F. 2	<i>Julius Caesar, undated</i> (Score and various parts. Manuscript in ink and annotated in color pencil. Dedicated to David Bradley by John Becker, rededicated and returned to Evelyn Becker by David Bradley in 1973.)
F. 3	<i>The Lark, undated</i> (Manuscript in pencil. Poem by Alfred Kreymborg. Bound.)
F. 4	<i>Life of Man, 1938-1939</i> (Includes early draft of score in pencil and pen, later full manuscript in pen, and libretto scenario and story notes.)
F. 5	<i>Little Sleeper, undated</i> (Score for voice and string quartette. Bound.)
<b>Box 27</b>	
F. 1	<i>Little Songs, 1944</i> (A.K.A. <i>Five Little Songs</i> or <i>A Little Easter Cycle</i> . Manuscript in ink. Boxed.)
F. 2	<i>Magdalen and Judas, 1958</i> (Pencil sketches and a full bound score in ink. Words by R. L. Bruckberger. Boxed.)
<b>Box 28</b>	
F. 1	<i>A Marriage with Space, 1935</i> (Poem by Mark Turbyfill. Dedicated to Charles Ives. Full score. Large manuscript in ink. )
<b>Box 29</b>	
F. 1	<i>A Marriage with Space, 1935</i> (Poem by Mark Turbyfill. Dedicated to Charles Ives. Includes: one page pencil sketch, one full score, and one short score - composed of a manuscript in ink and parts. Boxed.)
F. 2	<i>Martin of Tours, undated</i> (Chorus score. Handwritten manuscript in ink. Includes note from Evelyn Becker that it was written in the Notre Dame years, 1918-1928.) <i>Mass in Honor of the Sacred Heart, 1943</i> (Chorus scores.)
F. 3	Manuscript in ink (Dedicated to Mother Eleanor Regan. Boxed.)
F. 4	Reproduction (Bound.)
F. 5	<i>Mass in Unison or Two Parts, undated</i> (Vocal score, signed by Becker but copied by someone else. Also includes one page sketch in pencil.)
<b>Box 30</b>	
F. 1	<i>Mater Admirabilis, undated</i> (Vocal score. Three reproductions of manuscripts. Boxed.)
F. 2	<i>Memory, undated</i> (Poem by Harold Cook. Bound.)

Box/Folder	Description
<b>Box 30 (cont.)</b>	
F. 3	<i>Missa Symphonica</i> , 1933 (Includes original pencil draft, manuscript in ink, and a reproduction. Dedicated to Christos Vroinides and the Byzantine Ensemble. Boxed.)
F. 4	<i>Moments from the Liturgical Year</i> , 1948 (Includes pencil sketches, original chorus manuscript in ink, and bound printed version.)
<b>Box 31</b>	
F. 1	<i>Moments from the Passion</i> , 1945-1947 (Includes sketches in pencil and ink, manuscript in ink, annotated proof copy and published version. Boxed.)
F. 2	<i>Morning Song</i> , undated (Manuscript in pencil. Bound.)
F. 3	<i>The Mountains</i> , undated (Piano score. Manuscript in pen. Boxed.)
F. 4	<i>My Little Son, Eighteen Months Old</i> , undated (Manuscript in ink. Note in pencil by Evelyn Becker: "For John Alexander. Thematic material from things Johnny did at the piano." Boxed.)
<b>Box 32</b>	
F. 1	<i>Naomi the Beautiful</i> , undated (Vocal score, sketch in pencil. Poem by Grace Baer Hollowell. Boxed.)
	<i>Nostalgic Songs of the Earth</i> , undated (Piano scores. Manuscripts in ink.)
F. 2	<i>Abundance</i>
F. 3	<i>Adoration</i>
F. 4	<i>Nunc, Sancte, Nobis, Spiritus</i> , undated (Chorus score and sketch in pencil. Boxed.)
F. 5	<i>O Domino Mea!</i> , 1947 (Inscribed by Becker, "A little gift for Mother Reilly's Feast Day". Reproduction – there's a note from Evelyn Becker that the original was donated to Barat College.)
<b>Box 33</b>	
F. 1	<i>Orchestral Sketches</i> , undated (Includes <i>The Mountains</i> and <i>Among the Reeds and Rushes</i> . Boxed.)
<b>Box 34</b>	
F. 1	<i>Out of the Cradle Endlessly Rocking</i> , ca. 1931 (Includes: two scores for mixed chorus and orchestra, in ink; chorus score in ink; sketches in pencil. Words adapted from Walt Whitman's poem <i>Sea-Drift</i> . Undated, but first performance was July 19, 1931. Boxed.)
F. 2	<i>Pater Noster</i> , undated (Chorus score in pencil. Boxed.)
F. 3	<i>Piano Quintette</i> , undated (For piano and strings. Manuscript in pencil. Bound.)
<b>Box 35</b>	
F. 1	<i>The Pool</i> , undated (Reproduction. Inscribed with note "For Reverend Mother with happy feast day greetings from John J. Becker".)
<b>Box 36</b>	
	<i>Privilege and Privation</i> , 1939; undated (Play by Alfred Kreymborg.)
F. 1	Sketch, undated (In pencil. Boxed.)
F. 2	Full score, 1939 (In ink. Bound.)
F. 3-4	Parts, undated (In ink.)
<b>Box 37</b>	
F. 1	<i>Psalms of Love</i> , 1935; undated (Includes sketches in ink and pencil and manuscripts in ink, all annotated, one is bound. Boxed.)
F. 2	<i>Queen of Cornwall</i> , undated (Sketch in pencil. Based on Thomas Hardy's play.)
F. 3	<i>Rain Down Death</i> , 1939 (Full score in ink and individual oboe part.)
F. 4	<i>Reel #2</i> , 1934 (By Henry Cowell for John Becker.)
F. 5	<i>Rouge Bouquet</i> , undated (Chorus score, manuscript in ink. Words by Joyce Kilmer.)

Box/Folder	Description
<b>Box 37 (cont.)</b>	
F. 6	<i>Salome</i> , undated (Sketch in pencil.) <i>Satirico</i>
F. 7	Full score, undated (Manuscript in ink. Annotated.)
F. 8	Full score, undated (Manuscript in ink. Annotated. Boxed.)
<b>Box 38</b>	
F. 1	Piano score, 1938; undated (Includes a sketch in pencil and two annotated manuscripts in ink. Boxed.)
<b>Box 39</b>	
F. 1	<i>Season of Pan</i> , undated (Manuscript in ink. "Reduced from a symphonic score for small orchestra by the composer". Boxed.)
F. 2	<i>Separation on the River Kiang</i> , undated (Manuscript in pencil. Poem by Rihaku, translated by Ezra Pound. Boxed.)
F. 3	<i>Seven Last Words</i> , 1947; undated (Sketch in pencil. Manuscript in ink, dedicated to Reverend Mother Gibney. Boxed.)
F. 4	<i>Sketches</i> , undated (Many fragments, in pencil. Boxed.)
<b>Box 40</b>	
F. 1	<i>Sonata in One Movement for Piano</i> , undated (Manuscript in ink. Bound.)
F. 2	<i>Sonate American for Violin and Piano</i> , undated (Manuscripts in ink. Two full scores, one violin part.)
F. 3	<i>The Song of the Scaffold</i> , undated (Sketches in pencil.)
F. 4	<i>Songs</i> , 1907-1909 (Notebook with several early compositions, many with where they were written noted.)
F. 5	<i>A Soundpiece for Four String Instruments and Piano</i> , 1932 (First draft of full score and string parts. Manuscripts in ink.)
<b>Box 41</b>	
F. 1	<i>Soundpiece #1 for Piano and Strings</i> , undated (Reproduction of full score, annotated. From the American Composers Alliance library.)
F. 2	<i>Soundpiece #2 "Homage to Haydn" for String Orchestra</i> , 1936 (Two bound reproductions and handwritten parts in ink. Boxed.)
<b>Box 42</b>	
F. 1	<i>Soundpiece #2 "Homage to Haydn" for String Orchestra</i> , 1936 (Manuscript in ink. Boxed.)
F. 2	<i>Soundpiece #3</i> , undated (Two reproductions and a manuscript in ink. Boxed.)
F. 3	<i>Soundpiece #4</i> , 1948; undated (Sketch in pencil, reproduction of parts, and full printed score. Boxed.)
F. 4	<i>Soundpiece #5, A Short Sonata for Piano</i> , undated (Manuscript in ink. Boxed.)
<b>Box 43</b>	
F. 1	<i>Soundpiece #6, A Short Sonata in One Movement for Flute and Clarinet</i> , 1941 (Sketch in pencil. Written for Glenn Haydon. Boxed.)
<b>Box 44</b>	
F. 1	<i>Soundpiece #8</i> , undated (Includes a manuscript in ink, and a sketch in pencil with a note that it was on the piano at the time of Becker's death. Boxed.)
<b>Box 45</b>	
F. 1	<i>Stars About the Lovely Moon</i> , undated (Sketch in pencil. Written for Hans. Bound.)
F. 2	<i>The Snow Goose, Legend of the Second World War, A Passacaglia-Tone Poem for Large Orchestra</i> , undated (Sketches in pencil.)
F. 3	<i>Symphonia Brevis</i> , 1930-1931; undated Full score, 1931; undated (Sketches in pencil and manuscript in ink.)

**Box/Folder**    **Description**

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Boxed.)

Box/Folder	Description
<b>Box 45 (cont.)</b>	
	<i>Symphonia Brevis</i> (cont.)
F. 4	Parts and scherzo, 1930 (Manuscripts in ink. Boxed.)
F. 5	Piano arrangement, 1930; undated (Includes a manuscript in ink, a proof copy, and a published copy that is deteriorating badly. Boxed.)
<b>Box 46</b>	
F. 1	<i>Symphony #1</i> , undated (Parts and loose pages. Manuscript in ink.)
F. 2	<i>Symphony #2, Fantasia Tragica, A Short Symphony in One Movement</i> , 1920 (Manuscript in ink. Dedicated to Wilhelm Middelschulte. )
F. 3	<i>Symphony #5, Homage to Mozart in Two Movements</i> , 1942 (Sketch in pencil. Dedicated "To my friend Hans".)
F. 4	<i>Symphony #6</i> , 1941 (Manuscripts in pencil. Orchestral scores and score for brass band. Boxed.)
F. 5	<i>Symphony #6</i> , 1941 (Suggested by Lincoln's Gettysburg Address. Manuscripts in pencil. Short score and full score. Boxed.)
<b>Box 47</b>	
F. 1	<i>Symphony # 7</i> , undated (Short score in pencil and full score in ink. Dedicated "To my friend Father Richard Douaire". Boxed.)
<b>Box 48</b>	
F. 1	<i>Taking Leave of a Friend</i> , undated (Manuscript in ink. Poem by Ezra Pound. Boxed.)
F. 2	<i>Tantum Ergo</i> , ca. 1946 (Manuscripts in ink. One has another unidentified piece on the verso.)
F. 3	<i>The Tempest</i> , undated (Manuscript in ink. Meant for a dance piece based on Shakespeare's <i>The Tempest</i> . Boxed.)
F. 4	<i>Trap Doors</i> undated (Sketch in pencil. Play by Alfred Kreymborg. Boxed.)
F. 5	<i>Two Architectural Impressions</i> , undated (Piano scores in pencil and ink. One is dedicated "To my friend Charles Mathes." Boxed.)
F. 6	<i>Two Simple Songs</i> , undated (Manuscripts in ink. Undated, but Evelyn Becker noted that they were written before 1922. Boxed.)
<b>Box 49</b>	
	<i>Two Songs for Voice and Piano</i> (Bound. Most are from the American Composers Alliance library.)
F. 1	<i>Favors of the Moon and Naomi the Beautiful</i> , 1923
F. 2	<i>Gentle Lady and You &amp; I</i> , 1923
F. 3	<i>The Pool and Whirl Up from the Sea</i> , 1923
F. 4	<i>You Are Not Her This April and Death of the Roses</i> , 1921
	<i>Two Songs for Voice and Piano</i> , 1935 (Poems by John J. Becker's daughter, Mary Cecilia. Includes <i>Open Your Arms to Me</i> , <i>High to the Altar of Sacrifice</i> , and <i>I Should Like to Dance</i> .)
F. 5	Sketch in pencil (Boxed.)
F. 6	Reproduction of manuscript (From the American Composers Alliance library. Bound.)
F. 7	<i>Three Songs</i> , undated (For voice and string quartette. Includes <i>O Love Me Truly</i> , <i>Little Sleeper</i> , and <i>I Fear Thy Kisses</i> . Manuscripts in pencil and ink. Boxed.)
<b>Box 50</b>	
F. 1	<i>Unison Mass in Honor of Saint Madeleine Sophie Barat</i> , 1946 (Includes sketch in pencil and ink, and vocal score in ink.)
	<i>Vigilanti</i> , 1938 (Dance piece written for Diana Huebert.)
F. 2	Sketch (In pencil & ink.)
F. 3	Manuscript (In ink.)

<b>Box/Folder</b>	<b>Description</b>
<b>Box 50 (cont.)</b>	
F. 4	<i>When the Willow Nods</i> , undated (Includes pencil sketch and many parts in ink. Play by Alfred Kreymborg. Boxed.)
<b>Box 51</b>	
F. 1	<i>You and I</i> , undated (Manuscript written in ink by Evelyn Becker. Boxed.)
F. 2	<i>You Are Not Here This April</i> , undated (Vocal score, manuscript written in ink by Evelyn Becker. Bound.)
F. 3	Unidentified sketches & fragments, undated (Does include some notes by Evelyn Becker, including her guesses on some dates.) Various piano selections by Richard Wagner (Annotated by John J. Becker. Published and bound.)
F. 4	F-M, 1897-1904 (Includes <i>Der Fliegende Hollander</i> , <i>Lohengrin</i> and <i>Die Meistersinger</i> .)
F. 5	P-S, 1904 (Includes <i>Parsifal</i> , <i>Das Rheingold</i> and <i>Siegfried</i> .)
F. 6	T, 1897 (Includes <i>Tannhauser</i> and <i>Tristan and Isolde</i> .)
<b><u>Series III: Professional Papers, 1908-1979; undated</u></b>	
Sub-series 1 – Academic Papers, 1908-1952; undated	
<b>Box 52</b>	
Barat yearbooks, 1945-1948	
F. 1	1945
F. 2	1946
F. 3	1948
F. 4	College speaking tours, 1949-1952; undated (Includes schedules, correspondence, and addresses.)
F. 5	Kidd-Key College Yearbook, 1908-1913; undated Lecture notes, ca. 1918-1928; undated
F. 6	From Notre Dame, ca. 1918-1928
F. 7	Various, undated
F. 8	Syllabi, 1928-1947; undated
F. 9	Tests & grades, ca. 1918-1928 (From Notre Dame.)
F. 10	University bulletins, ca. 1918-1928 (From Notre Dame.)
<b>Box 53</b>	
Sub-series 2 – Activities, 1909-1961; undated	
F. 1	Applications and Nominations, 1950-1955; undated
F. 2	Biographies only, 1953-1961; undated
F. 3-4	Drafts, ca. 1935-1937; undated (Includes resume, biography, and lists of works.)
F. 5	Printed promotional material, 1909-1955; undated (Includes similar brochures about Henry Cowell and Alexander von Fielitz as well.)
Sub-series 3 – American Composers Alliance, 1939-1960; undated	
F. 6	Constitution & By-laws, 1939; undated
F. 7	Meeting notes, membership lists, 1951-1960 Library receipt forms (For compositions submitted.)
F. 8	1952
F. 9	1953
F. 10	1955-1960; undated
Sub-series 4 – Catalogs, 1933-1978; undated	
F. 11	With Becker's works, 1933-1978; undated
F. 12	With Becker's contemporaries' works, 1934-1972; undated (Includes Riegger, Ives, and Cowell.)
Sub-series 5 – Conferences, 1928-1979; undated	
F. 13	44 <sup>th</sup> Annual Meeting of the American Musicological Society, 1978 (Don Gillespie gave a presentation about John J. Becker and Ezra Pound's correspondence.)



Box/Folder	Description
<b>Box 53 (cont.)</b>	
F. 14	Conference on Inter-American relations in the Field of Music, 1940 First International Congress of Catholic Artists, 1950 (In sub-series 6: Photographs, there is a picture of Becker with the pope from this conference.)
F. 15	Becker's speeches, 1950 (In several languages.)
F. 16	Correspondence, 1950-1960
<b>Box 54</b>	
F. 1	Clippings and notes, 1950, 1979 (Includes Evelyn Becker's 1979 notes on the congress.)
F. 2	Printed materials, 1950-1951; undated
F. 3	Receipts and ephemera, 1950
F. 4	Midwestern Composers Festival, 1956-1957
F. 5	National Federation of Music Clubs, 1933
F. 6	National Music Clinic, 1940
F. 7	Rotary Club, 1928 Sub-series 6 – Photographs, 1933-1958; undated
F. 8	Becker portraits, 1933-1950; undated
F. 9	Becker with others, 1939-1950 (Includes peers, family, and the pope.)
F. 10	Other musicians, 1933-1958, undated (Including Antheil, Cowell, and Ives. Some are inscribed.) Sub-series 7 – W.P.A. (Works Progress Administration), 1935-1942; undated
F. 11	Completed forms, 1935-1942; undated Correspondence
F. 12	1936-1937
F. 13	1938-1939
F. 14	Job description, undated (Regarding confusion over Becker's job role.)
F. 15	Various, 1936-1939; undated  Sub-series 8 – Writings, ca.1927-1976; undated Becker, John J.
F. 16	<i>The Art of Emerson Whitmore</i> , undated (It was written during Becker's time at Notre Dame, 1918-1928.)
F. 17	<i>Charles E. Ives</i> , 1956 (In <i>Etude</i> magazine.)
F. 18	<i>Charles E. Ives: Musical Philosopher</i> , 1933
F. 19	<i>A Composer Looks at Aesthetics</i> , 1945
F. 20	<i>The Composer Speaks</i> , 1950 (In <i>Chicago Musical College</i> magazine.)
F. 21	Dissertation on the Romantic movement in Germany, undated
F. 22	<i>Finding a Personal Orchestral Idiom</i> , 1950 (In <i>Musical America</i> magazine.)
F. 23	<i>Fine Arts and the Soul of America</i> , 1930 (In <i>Religious Education</i> journal.)
F. 24	<i>The Golden Age of Italian Music</i> , undated (Review of book by Grace O'Brien.)
F. 25	Grant proposal, undated (Rough draft of a proposal to write a book about the Arts in post-World War II America.)
F. 26	<i>Henry Cowell: Musical Explorer</i> , 1932; 1960 (Includes 1932 article in the <i>Northwest Musical Herald</i> and Becker's 1960 notes for another article on Cowell.)
F. 27	<i>Illustration: An outline of a simple projection of the very complex subject of musical architecture...</i> , undated

<b>Box/Folder</b>	<b>Description</b>
<b>Box 55</b>	
F. 1	<i>Johannes Ockeghem</i> , undated (Forward to Ernst Krenek's book from the Great Religious Composers Series which Becker edited.)
F. 2	<i>The Menace of Inefficient Teachers</i> , ca. 1927 (From <i>The Musical Observer</i> magazine.)
F. 3	<i>Notes on a cultural program</i> , undated (Notes on an Introduction to Music program for the layman. Part of a contemplated book "Leisure Time and the Cultural Life" which is, or is similar to, the book he wrote the above grant proposal for.)
F. 4	<i>Philosophy of Art</i> , 1976; undated (Includes John Becker's paper on Edward Howard Griggs's 1918 book and Evelyn Becker's notes on the same book from 1976.)
F. 5	<i>Schwerke: Champion of American Music</i> , 1932 (In the <i>Northwest Musical Herald</i> .)
F. 6	<i>Studies in Medieval and Renaissance Music</i> , undated (Review of a book by Manfred F. Bukofzer.)
F. 7	<i>A Study of Charles Ives's "Essays Before a Sonata"</i> , undated
F. 8	<i>Wallingford Riegger</i> , 1933
F. 9	<i>Wilhelm Middelschulte, Master of Counterpoint</i> , undated
F. 10	Untitled, undated (Article about music critics – probably <i>Are Critics Necessary?</i> )
F. 11	Unidentified fragments and notes, undated
Others	
F. 12	Becker, Mary Cecilia, ca. 1933 (Poems by Becker's daughter when she was approximately 14-18 years old.)
F. 13	Molenaar, Robert, ca. 1940-1942 (Poems.)
<b><u>Series IV: Interviews &amp; Speeches, 1941-1980; undated</u></b>	
Sub-series 1 – Notes, 1973-1980; undated	
<b>Box 56</b>	
F. 1	Regarding the American Five, 1973 Oct 15 (Mainly about Charles Ives. In preparation for an interview with Vivian Perlis of the Ives Collection at Yale University.)
F. 2-3	Regarding the American Five, 1975 (In preparation for an interview with Johannes Riedel of the University of Minnesota.)
F. 4	Regarding the American Five, undated
F. 5	Regarding John Becker, 1979 June 8 (At NYPL, in honor of a large donation of his papers.)
F. 6	Regarding John Becker, undated
F. 7	Regarding Henry Cowell, 1980 (At Cowell's widow's request, Evelyn Becker made audio recordings of her speaking about Becker and Cowell's lives and works. There are transcripts of the tapes in the following sub-series.)
Sub-series 2 – Transcripts, 1941-1980	
F. 8	John Becker radio interview, 1941 Jan 9 (Given before a WPA concert in Albert Lea.)
F. 9	Eugene Becker regarding John Becker and Charles Ives, 1971 (Interview with Vivian Perlis of the Ives Collection at Yale University.)
F. 10	Evelyn Becker regarding John Becker and Charles Ives, 1973 Oct 15 (Interview with Vivian Perlis of the Ives Collection at Yale University.)
F. 11	Evelyn Becker and Ernst Krenek, 1975 (Interviewed by Johannes Riedel of the University of Minnesota.)
F. 12	Evelyn Becker regarding Henry Cowell, 1980 (Transcripts of audiotapes made at the request of Cowell's widow.)

**Box/Folder      Description**

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**Box 56 (cont.)**

- F. 13                      Don Gillespie on John Becker, 1975 June 22 (Gillespie gave a speech,  
*John Becker, The Musical Crusader of St. Thomas College*, at the  
Minnesota Centennial Ives Festival.)

**Series V: Legal & Financial Papers, 1916-1978; undated****Box 57**

- F. 14                      Appraisals, 1977; undated (Mainly of manuscripts.)  
Contracts & Invoices
- F. 15                      A-L, 1925-1978
- F. 16                      M-Z, 1930-1976
- F. 17                      Copyrights, 1930-1976; undated (Includes Evelyn Becker's contact notes  
regarding copyrights.)
- F. 18                      Stock certificates, 1916 & 1925
- F. 19                      Tax returns, 1932 & 1950
- F. 20                      Miscellaneous, 1935-1966; undated

**Series VI: Programs, 1911-1991; undated****Box 58**

- F. 1                      1911-1929 (Most are from Becker's time at Notre Dame.)
- F. 2                      1930-1935 (Most are from performances in New York and Minnesota.)
- F. 3                      1936-1937 (Federal Music Project funded.)
- F. 4                      1938-1939 (Federal Music Project funded, most are in Minnesota.)
- F. 5                      1940-1959 (Of special note is a 1958 Carnegie Hall performance that included  
Becker's *Symphonia Brevis*. Van Cliburn played the piano and Leonard  
Bernstein conducted, as part of a series on important American  
composers.)
- F. 6                      1960-1969, (Includes program from the last concert John J. Becker attended.)
- F. 7                      1970-1979 (Includes program from performance of Becker and Krenek's  
music. Johannes Riedel of the University of Minnesota also conducted  
interviews.)
- F. 8                      1980-1991 (Only five performances.)
- F. 9                      Undated (Most are ca. 1918-1941.)

**Series VII: Clippings, 1920-1986; undated****Box 59**

- F. 1                      List of books and articles that include Becker
- F. 2                      1920-1925
- F. 3                      1926-1929
- F. 4                      ca. 1926-1929 (Undated, but from a book of clippings from this time period.  
There are many articles that Becker wrote for the *South Bend News-*  
*Times*, while he was the Director of Music at Notre Dame.)
- F. 5                      St. Paul period, ca. 1929-1941 (Evelyn Becker constructed this book of  
clippings, calling it "St. Paul period".)
- F. 6                      1930
- F. 7                      1931
- F. 8                      1932
- F. 9                      1933
- F. 10                     1934
- F. 11                     1935 (Includes articles documenting Becker's appointment to State Director of  
the Federal Music Project in November.)
- F. 12                     1936 Jan- 1936 May
- F. 13                     1936 June-1936 Aug
- F. 14                     1936 Sept-1936 Dec
- F. 15                     ca. 1936-1939
- F. 16                     1937 Jan-1937 May
- F. 17                     1937 June-1937 Aug

<b>Box/Folder</b>	<b>Description</b>
<b>Box 59 (cont.)</b>	
F. 18	1937 Sept-1937 Dec
<b>Box 60</b>	
F. 1	1938
F. 2	1939
F. 3	1940-1949 (Includes clippings regarding the first performance of <i>Symphony #3</i> , with Marian Anderson as vocalist. Also includes an article that Evelyn Becker marked as an "excellent summary of WPA".) Radio guides & timetables (In the summer of 1940 the W.P.A. symphony orchestra performances began broadcasting on Minnesota radio.)
	1940
F. 4	Aug
F. 5	Sept
F. 6	Oct
F. 7	Nov
F. 8	Dec
F. 9	1941 and undated
F. 10	1945-1955 (Undated, but all from a clippings book from this time period.)
F. 11	1950-1959
F. 12	1961 (Obituaries only.)
F. 13	1962-1969 (Includes Henry Cowell's 1965 obituary.)
F. 14	1970-1975 (Includes clippings regarding "John Becker Day" on June 22, 1974.)
F. 15	1976-1979
F. 16	1980-1986
F. 17	Undated (All seem to be ca. 1920-1941.)
	<b><u>Series VIII: Oversized Materials, 1922-ca. 1941</u></b>
<b>Box 61</b>	
F. 1	Diplomas, 1922-1928 (Bachelor of Music and Doctorate of Music from the Wisconsin Conservatory of Music, as well as Bachelor of Arts from St. Mary's of the Springs.)
F. 2	Posters, ca. 1935-1941 (All are from when Becker was State Director of the Federal Music Project for the W.P.A.)

Box/Folder    DescriptionSeparated Materials

Audio Materials to Rodgers and Hammerstein Archives of Recorded Sound

Vinyl discs

*Credo*, undated (For a capella men's chorus. The Greek Byzantine Chorus.)

*Credo*, 1933 (Published version. New Music Quarterly recordings, Volume 1, Number 7. For a capella men's chorus. The Greek Byzantine Chorus.)

*New Music Quarterly* recordings, undated

Volume I, Number 1

Volume I, Number 2

Volume I, Number 3 (Includes Wallingford Riegger.)

Volume I, Number 5 (Includes Charles Ives and Carl Ruggles.)

Volume II, Number 1 (Includes Henry Cowell.)

Volume II, Number 4 (Fourth Sonata for violin and piano.)

Volume II, Number 5

Volume II, Number 6

Unnumbered (Includes Charles Ives and George Antheil.)

*Piano music of Henry Cowell: the composer speaks about his music*, 1951 Nov 8

*Song*, 1953 Dec 17 (Performed by Welch Chorale in Town Hall.)

*Soundpiece #I*, undated (Conducted by Leopold Egerinsky. Parts 1-4.)

*Soundpiece #IV*, 1948 July 26 (12 discs. Walden String Quartet.)

*Soundpiece #IV*, 1955 (Walden String Quartette. Album was printed with title *Soundpiece #2*, but Evelyn Becker has noted that it is actually *Soundpiece #4*, as indicated by the record sleeve.)

*Soundpiece #5*, undated (Two 78s, same recording? Ernst Krenek on piano.)

*String Quartet Number 2*, undated (By Charles Ives. Played by the Walden String Quartet.)

Cassettes

*The American Visionaries*, 1982 (Holland Festival)

5" reel-to-reel

*Contata for Wartime*, undated (By Ernst Krenek)

Mozart and Couperin, undated

John J. Becker talking with his son, John A. Becker, undated

7 1/2" reel-to-reel

*Abongo*, 1963 May 16 (The Manhattan School of Music percussion ensemble.)

*Abongo*, 1969 & 1971 (University of Illinois - Urbana.)

American Composer Radio Program #356, 1967 Feb 13 (On WAKW. The music of John Becker, Wallingford Riegger, and Charles Ives. Karol Fahnestock was the producer/host/narrator.)

American Five Concert, 1974 June 22 (At Chapel Hill. Two reels.)

Becker-Benaroya interview, undated (Tape I.)

Becker-Benaroya interview, undated (Tape II. Discussion about piano as percussion, *Sound piece #I*, and Becker's opinion on chamber music.)

Becker-Krenek St Paul Concert, 1975 Nov 4 (Part I. Includes *When The Willow Nods*.)

Box/Folder	Description
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- Becker-Krenek St Paul concert, 1975 Nov 4 (Part II Becker: *Soundpiece #1.*)
- Father Bruckberger concert, undated (Includes *Horn Concerto*, *Credo*, *Piano Sonata*, *Quartet #2*, *Soundpiece #1* and *When the Willow Nods.*)
- John Becker, Reel #1. 1975 Aug 27 (Side A has the *Symphonia Brevis/Symphony #3*, *Abongo*, and *Credo?*)
- John J. Becker, Reel #2 (Side A has *Soundpiece #5*, *Soundpiece #1*. Side B has *Soundpiece #8*, *Concerto Arabesque.*)
- John Becker Day, 1974 June 22 (Don Gillespie on Becker and Ives at St Thomas. Includes a symposium with Evelyn Becker.)
- Madeleine et Judas*, 1959 (A-“Clear”. Theatre Fontaine.)
- Madeleine et Judas*, 1959 (B-Prelude. Theatre Fontaine.)
- Madeleine et Judas*, 1959 (C-“Lots of music towards the end”. Theatre Fontaine.)
- Madeleine et Judas*, 1959 (D-long introduction. Theatre Fontaine.)
- Men and Mountains*, 1958 Oct 18 (By Carl Ruggles. Leonard Bernstein conducting the New York Philharmonic Orchestra. Includes an interview of Van Cliburn.)
- Missa Symphonica* and *Mourning Song*, 1976 Oct 24 (Performed by the Dale Warland singers.)
- Music for keyboard instruments, undated (Barat College radio program.)
- Music for keyboard instruments, undated (Becker and Benaroya.)
- Our American Music*, 1976 June 7-1976 June 11(Week long presentation of Becker programs on WFMT.)
- Soundpiece #1*, undated
- Soundpiece #8*, 1975 July (String quartet #3. First two movements plus fragment of last movement. Recorded at KPFA in Berkeley, California.)
- Symphonia Brevis*, 1958 Oct 18 (Leonard Bernstein conducting. The New York Philharmonic Orchestra.)
- Symphonia Brevis*, 1958 Oct 18 (Leonard Bernstein conducting. The New York Philharmonic Orchestra. Includes talk by Bernstein and Van Cliburn.)
- Symphonia Brevis*, 1958 Oct 18 (Leonard Bernstein conducting. The New York Philharmonic Orchestra. Inscribed by Julie and Ed Abbott.)
- Twentieth Century Music For Orchestra*, 1976 Jan 13 (Tape #1 Robert Sadin, Music Director and Conductor. Includes *Concertino Pastorale* by John Becker.)
- Twentieth Century Music for Orchestra*, 1976 Jan 13 (Tape #2.)
- Twentieth Century Music for Orchestra*, 1976 Jan 13 (Tape #3 - continued from tape #2.)
- WFMT, 1976 July (*Concertino Pastorale* and *Soundpiece #7.*)
- WFUV in New York, 1975 Aug 27 (Reel # 1.)
- WFUV in New York, 1975 Aug 27 (Reel # 2.)
- WFUV in New York, 1975 Aug 27 (Unnumbered. Moderated by Cole Gagne at Fordham University.)
- Unidentified (2 reels.)

**Box/Folder**    **Description** \_\_\_\_\_