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NORMAN DELLO JOIO
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Abstract

Norman Dello Joio is a pianist, organist, educator and a Pulitzer Prize winning composer. The collection contains materials related to his work; including business related correspondence (from individuals and institutes), personal papers (financial, biographical, some photographs, speeches and writings), performance files (programs and other related items), musical scores, clippings, ephemera, and scrapbooks.

Administrative Information:

Access:	Collection is open to the public.
Restrictions on Use:	For permission to publish, contact the Curator, Music Division, The New York Library for the Performing Arts.
Preferred Citation:	Norman Dello Joio Papers, JPB 00-5, Music Division, The New York Public Library for the Performing Arts.

Biography

Norman Dello Joio was born on January 24, 1913 in New York, where his father, his grandfather and his great grandfather were church organists. Dello Joio acquired skill as an organist and pianist at home from his father, Casimiro Dello Joio, from the year 1918 to 1930. He took additional organ lessons from his well-known godfather, Pietro Alessandro Yon (musical director and organist at St. Patrick's Cathedral) during the years 1931 to 1933; and studied piano with Gaston Déthier at the Institute of Musical Art (1933 – 1938). From 1939 to 1941 he studied composition with Bernard Wagenaar at the Juilliard School of Music (1939-1941). In 1941 he enrolled in the summer class of composition led by Hindemith at the Berkshire Music Center in Tanglewood; and then continued to attend Hindemith's courses at Yale University in 1941-1943.

From the beginning of his career he received a number of grants and awards, and his works had regular performances. He won an Elizabeth Sprague Coolidge Award for his *Piano Trio* (1937), a Town Hall Composition Award for the orchestral work *Magnificat* (1942), and Guggenheim Fellowships (1943 and 1944). In 1945 he received a grant from the American Academy of Arts and Letters. His *Variations, Chaconne and Finale*, first performed by the New York Philharmonic Orchestra under Bruno Walter, won the New York Music Critics' Circle Award for the best new orchestral piece (1948); he won a second Critics' Circle Award (1962) for the opera *The Triumph of St. Joan*. The Pulitzer Prize for music was awarded to him in 1957 for *Meditations on Ecclesiastes* for string orchestra. On February 16, 1958, he was the subject of a CBS television documentary titled *Profile of a Composer*. In 1961 he was elected to the National Institute of Arts and Letters. In 1965, his music for the NBC program *The Louvre* won the Emmy award for outstanding television score.

As music director for the Dance Players Company (1940 – 1943), Norman Dello Joio began to extend his influence into the world of dance. Some of his most considerable works for dance include *On Stage!* (1945), choreographed by Michael Kidd for Ballet Theatre, two works for Martha Graham, *Diversion of Angels* (1948) and *Seraphic Dialogue* (1955), and *There is a Time* (1956; a composition based on the Pulitzer Prize winning *Meditation On Ecclesiastes* for José Limón).

Dello Joio taught composition and choir at Sarah Lawrence College (1945 – 1950), composition at the Mannes College of Music (1960 – 1972), and was Professor of Music and Dean of the Fine and Applied Arts School of Boston University (1972 – 1977). From 1959 until 1973, he directed the Ford Foundation's Contemporary Music Project, which placed young composers in high schools. The purpose of the project was to make contemporary music a part of children's lives by placing composers and performers in the learning atmosphere. The project placed about ninety composers, many who successfully continued their careers.

In 2004, at the age of 91, Dello Joio continues his endeavors for the music community.

Sources:

- “Clippings and pamphlet” —Box 6, Folder 8 (biographical articles / items)
- “Dello Joio, Norman.” Retrieved from <http://www.grovemusic.com> on July 14, 2004.
- “Dello Joio Biography.” Retrieved from <http://fp.enter.net/~debrat42/biography.htm> on July 14, 2004.
- “Resume—handwritten”—Box 8, Folder 30
- Slonimsky, Nicolas. *Baker's Biographical Dictionary of Musicians*. 7th ed. New York: Schirmer Books, 1984.

Scope and Content Note

The papers of Norman Dello Joio (1898-2003) document his professional life from the early 1920's until 2003. The few items found within this collection that precede the dates of his life are all connected to his professional career. For example, Dello Joio most likely acquired the published music *La Passione di Cristo Secondo S Marco* (Box 45, Folder 14) for his further study of oratorios.

A good amount of manuscripts that reveal the evolution of several of Dello Joio's most notable scores are within the collection. For example, Dello Joio's creative path to *The Triumph of St. Joan*, can be found within this collection under the various names it held through revision—i.e. *Triumph of Joan*, *Trial at Rouen* and, finally, *Triumph of St. Joan*. Furthermore, there is an extensive amount of compositional work in this collection on his 1961 opera *Blood Moon*. His scores, manuscripts and reproductions, make up the bulk of the collection. However, there is limited material on his award winning compositions *Meditations on Ecclesiastes* (José Limón's *There is a Time*) and *The Louvre*.

Norman Dello Joio's papers contain few personal items; one of the few exceptions would be the correspondence he received from family members (Box 1, Folder 23-24).

Organization:

Series I: Correspondence, 1930-1993

Sub Series 1 – Individual, 1930 - 1992

Sub Series 2 – Institute, 1945 - 1993

Series II: Personal Papers, 1920 -2003

Series III: Performance Files, 1941 – 2003

Sub Series 1 – Compositions, 1941 – 1996

Sub Series 2 – Organizations, 1941 - 2003

Series IV: Scores, 1898 – 1995

Sub Series 1 – Works by Norman Dello Joio, 1933 – 1995 and n.d.

Sub Series 2 – Works by Other Artists, ca. 1898 - 1995

Series V: Clippings, 1944 - 2003

Series VI: Ephemera, 1937 - 1984

Series VII: Scrapbooks, 1940 - 1977

Series VIII: Oversized, 1922 – 1995

Sub Series 1 – Personal and Performance Related, 1922 - 1988

Sub Series 2 – Scores, 1940 – 1995

Sub sub series A: Scores by Other Artists, ca. 1965 – 1995

Sub sub series B: Scores written by Norman Dello Joio, ca. 1941 - 1980

Series Descriptions:

The Norman Dello Joio Papers are divided into 8 series, 8 sub series and 2 sub-subseries.

Series I: Correspondence, 1930 - 1993 (2.5 lin. Ft, 5 boxes)

This series is composed of 2 sub series. The first sub series contains the correspondence (letters, cards and telegrams) sent from various individuals. The second sub series contains the correspondence that Dello Joio received from (and on rare occasions sent to) organizations. The focus of the majority of letters, for either sub series, was business related.

Sub Series 1 – Individual, 1930 – 1992 (1 lin. ft., 2 boxes)

This sub-series includes business related correspondence from well-known artists and personalities including Barbara Anderson, William Gibson, Peter Lily and Martha Graham; very little personal correspondence is included (Folders 23-24 in Box 1 are exemptions), the majority is connected with his musical career.

Sub Series 2 – Organizations, 1945 – 1993 (1 ½ lin. ft., 3 boxes)

This sub-series primarily contains the letters dealing with Norman Dello Joio's career as a composer, as it related with specific institutes / organizations including the Metropolitan Opera Association, the Music Educators National Conference and the San Francisco Opera Association.

Series II: Personal Papers, 1920 - 2003 (2 lin. ft., 4 boxes)

This series contains the awards, certificates, photographs, interviews, as well as the numerous biographical and financial materials found within the collection. Proofs of several chapters for Thomas A. Bumgardner's book *Norman Dello Joio* can be found within this series (Box 8, Folders 5-12).

Series III: Performance Files, 1941 - 2003 (3 lin. ft., 6 boxes)

This series is composed of two sub series: Compositions and Organizations. The first sub series contains items that document the performance of individual Dello Joio compositions—i.e. leaflets, pamphlets and souvenir programs that focus on individual compositions are within this sub series. The second sub series contains items related to performances of multiple Dello Joio works for individual events sponsored by an organization.

Sub Series 1 – Compositions, 1941 – 1996 (2.25 lin. ft., 4 ½ boxes)

This sub-series documents the performance of individual works by Dello Joio found within the collection. The files are composed of a variety of leaflets, pamphlets, and souvenir programs.

Sub Series 2 – Organizations, 1941 – 2003 (.75 lin. ft., 1 ½ boxes)

This sub-series documents the performance of multiple Dello Joio compositions connected with specific organizations. The files are composed of a variety of leaflets, pamphlets, and souvenir programs.

Series IV: Scores, 1898 – 1995 (10 lin. ft., 30 boxes)

This series is composed of 2 sub series: Works by Norman Dello Joio and Works by Other Artists. The first sub series includes scores by Dello Joio including *Air Power*, *Blood Moon* and *There is a Time (Meditations on Ecclesiastes)*. The second sub series includes scores of artists such as Paul Hindemith and Abraham Skulsky.

Sub Series 1 – Works by Norman Dello Joio, 1933 – 1995 and n.d.

(9.75 lin. ft., 29 boxes)

This sub-series makes up the bulk of the collection, and includes manuscripts of a good portion of Dello Joio's works. Towards the end of the series there are three folders (Box 43, Folders 8-10) of unidentified sketches and scores.

Please note the following: a minor number of scores contained mold, making it necessary to photocopy them (and reduce the size of the pages to 75 percent in some cases).

Sub Series 2 – Works by Other Artists, ca. 1898 – 1995 (.25 lin. ft., 1 box)

This sub-series contains Dello Joio's personal copies of scores by composers such as Ralph Kirkpatrick, Paul Hindemith, Greg Nestor and Abraham Skulsky.

Series V: Clippings, 1944 - 2003 (1.5 lin. ft., 3 boxes)

This series consists of photocopied clippings about Norman Dello Joio compositions, organizational connections and interests.

Series VI: Ephemera, 1937 – 1984 (.5 lin. ft., 1 box)

This series consists of blank postcards, brochures, pamphlets, maps and programs that have no clear connection to any file in another series.

Series VII: Scrapbooks, 1940 - 1977 (2.17 lin. ft., 4 boxes)

This series consists of twenty-three chronological scrapbooks filled with clippings, programs and other career related materials. For the majority of scrapbooks, there is no central theme dominating. However, two scrapbooks focus on particular subjects: St Joan material, i.e. *Triumph of S. Joan* and *Trial at Rouen*, can be found in Box 51, Folders 9-10; and material dealing with Dello Joio's time as Dean with the Boston School of Fine & Applied Arts in Box 53, Folders 1-2.

Series VIII: Oversized, 1922 – 1995 (12.38 lin. ft., 13 boxes)

This series is composed of 2 sub series: 1) Personal and Performance Related and 2) Scores. The first sub series contains oversized items such as honorary degrees and awards connected to his personal life or performance files. The second sub series contains the oversized scores of Dello Joio, as well as those of other artists.

Sub Series 1 – Personal and Performance Related, 1922 – 1988

(.67 lin. ft., 1 box)

This sub series consists of advertisements, awards, a Holy Communion poster and honorary diplomas.

Sub Series 2 – Scores, 1940 – 1995 (12.04 lin. ft, 12 boxes)

This sub series is composed of two sub sub series: Scores by Other Artists and Scores written by Dello Joio. The first sub sub series contains Dello Joio's personal copies of oversized scores by other artists such as Miles Anderson and James Keays. The second sub sub series contains Dello Joio's oversized scores-- e.g. *Magnificat*, *Ricercari* and *The Ruby*.

Sub sub series A: Scores by Other Artists, ca. 1965 – 1995

(.67 lin. ft., 1 box)

This sub sub-series contains Dello Joio's personal copies of scores by composers such as Miles Anderson, Nicolai Berezowsky and Stanley Silverman.

Sub sub series B: Scores written by Norman Dello Joio, ca. 1941 – 1980

(11.04 lin. ft., 11 boxes)

This sub sub-series includes oversized manuscripts of several important Dello Joio's works including *Air Power*, *Blood Moon*, *Psalm of David* and *Triumph of St. Joan*.

Separated Materials:

Music Research Division:

Posters

- Filharmonia Katowice, 1947 Jan. (very fragile; limit handling)
- Filharmonia W Lodzi, 1947 Jan. 17(very fragile; limit handling)
- Panstwowa Filharmonia W Krakowie, 1947 Jan. 3 (very fragile; limit handling)
- Russian handwritten poster, n.d.

Published Scores by other artists (1 item each, unless specified otherwise)

- Berlioz, Hector—*Requiem*, 1880 (vocal score with piano by Leopold Damrosch)
- Britten, Benjamin—*Saint Nicolas*, 1948
- Carissimi, Giacomo—*Jephte*, 1952
- Dvořák, Antonin—*The American Flag*, 1975
- Einstein, Alfred, ed.—*The Golden Age of the Madrigal: Twelve Five-Part Mixed Choruses*, 1942
- Ivy, Charles
Third Symphony, 1947
Tone Roads No. 3, 1952
- Kouguell, Arkadie—*Wedding March No. 2*, n.d. (Cantorial Anthology publication—5 copies)
- Lang, David—*The Anvil Chorus*, 1991
- Mildenberg, Albert—*Aria from The Arabian Night Opera in One Act*, 1903 (7 copies)
- Mozart, Wolfgang Amadeus
Così fan tutte, n.d. (Leipzig, Aug. Cranz, G.m.b. H.)
Don Juan, n.d. (Leipzig, Aug. Cranz, G.m.b. H.)
Die Entführung aus dem Serail, n.d. (Leipzig, Aug. Cranz, G.m.b. H.)
Idomeneus, n.d. (Leipzig, Aug. Cranz, G.m.b. H.)
The Magic Flute, n.d. (Leipzig, Aug. Cranz, G.m.b. H.)
Requiem Mass in vocal score, n.d. (H.W. Gray Co.)
Symphony No. 2, n.d. (Broude Bros.)
Symphony No. 3, n.d. (Broude Bros.)
Symphony No. 6, n.d. (Broude Bros.)
- Rossini, Giacomo
Semiramis, n.d. (Leipzig, Aug. Cranz, G.m.b. H.)
Tancred, n.d. (Leipzig, Aug. Cranz, G.m.b. H.)(2 copies)
Wilhelm Tell, n.d. (Leipzig, Aug. Cranz, G.m.b. H.)
- Vivaldi, Antonio—*Concerto in Si b Maggiore*, 1947

Published Scores written by Norman Dello Joio

- Adieu Mignonne, When You are Gone*, 1955
All Things Leave Me (Arthur Symons), 1955 (3 copies)
Air for Strings, 1967 (full score and part sheets—4 sets)
Air Power a suite for symphonic band (full set of sheet music)
Aria and Roulade—for concert band (score and set of parts), 1984
(1 full set-score and parts; 1 set of parts only)
Arietta for string orchestra, 1978 (2 sets of full score/parts)
The Assassination (text adapted from poem by Robert Hillyer), 1949
Bagatelles for harp, 1969 (5 copies)
The Bluebird (SATB with piano), 1952 (7 copies)
Bright Star (Light of the World)
For mixed voices (SATB) with piano four hands, 1971 (2 copies)
High voice and piano, 1968 (7 copies)
Medium voice and piano, 1968 (9 copies)
Two part chorus and piano, 1968 (4 copies)
A Christmas Carol
For mixed voices (SATB) with piano four hands, 1971 (3 copies)
Medium voice and piano, 1968
SATB and piano, 1962 (4 copies)
SSA and piano, 1965 (2 copies)
Choreography three dances for string orchestra, 1972 (parts only: 2
viola, 3 violincello, 2 doublebass, and 4 each for 1st and 2nd
violin)
Colloquies concert suite for violin and piano, 1964
Colonial Ballads for band, 1979 (4 complete band sets)
Come to Me My Love—SATB and piano, 1973 (text based on
poem *Echo* by Christinal Rossetti; 9 copies)
Concert Variants for piano, 1983 (2 copies)
Concertante for clarinet and orchestra, 1955 (2 copies)
Diversions a set of five pieces for piano, 1975 (3 copies)
Dreamers—for SATB and piano, 2001
Easthampton Sketches for string orchestra, 1984
Evocations –Part I *Visitants at Night* for mixed chorus and
orchestra, 1947
Eyebright (poem by J. Addington Symonds), 1954 (part of *Six Love
Songs*; 5 copies)
A Fable (SATB with tenor solo and piano), 1947 (5 copies)
Fantasia on a Gregorian Theme for violin and piano, 1949 (8
copies)
Fantasies on an Original Theme for concert band, 1994 (2 sets for
band)
Five Images
For orchestra, 1968 (3 copies)
For piano four hands, 1967 (2 copies)
Five Lyric Pieces for the Young Organist, 1975 (3 copies)
God Rest Ye Merry Gentlemen for mixed voices (SATB) with
piano four hands, 1971 (2 copies)
Hark! The Herald Angels Sing for mixed voices (SATB) with
piano four hands, 1971 (4 copies)
Holy Infant's Lullaby
High voice and piano, 1967 (3 copies)
Medium voice and piano, 1967 (2 copies)
SATB and piano, 1962 (14 copies)

SSA and piano, 1967 (**5 copies**)
I Dreamed of a City Invincible for mixed chorus (SATB) with soprano and baritone solos and keyboard, 1985 (**2 copies**; text suggested by a poem of Walt Whitman)
A Jubilant Song for full chorus of women's voices with piano, 1947 (adapted from Walt Whitman; brittle paper / pages separated from spine)
Lament—medium voice and piano (poem by Chidioc Tichborne), 1949 (**4 copies**)
Leisure SATB with piano (W.H. Davies poem)—voice and piano, 1975 (**4 copies**)
The Listeners (poem by Walter de la Mare)—voice and piano, 1960 (**2 copies**)
Love Songs at Parting for mixed chorus and piano, 1984
Lyric Fantasies for viola solo and string orchestra (or string quartet), 1975 (**2 scores and 1 set of parts**)
Madrigal SATB with piano, 1947 (**5 copies**)
Mass in Honor of the Blessed Virgin Congregation Part, 1975
Mass in Honor of the Eucharist, 1976 (**4 copies**)
Meeting at Night (Robert Browning poem)—voice and piano, 1954 (part of *Six Love Songs*; **2 copies**)
A Memory TTBB chorus and piano, 1995
Metaphrase on lines from Shakespeare for concert band, 1991 (full score)
The Mystic Trumpeter for full chorus of mixed voices, Soprano, Tenor, Baritone Solo, and French Horn (text adapted from Walt Whitman), 1945
Nativity: a Christmas Canticle for the Child for soloists, mixed chorus and piano, 1990 (**3 copies**; William Gibson text; Commissioned by the Midland Music Center)
New Born (Lenore G. Marshall)—medium voice and piano, 1948
Note Left on a Doorstep (poem by Lily Peter)—medium voice and piano, 1969
Notes from Tom Paine SATB a cappella, 1975 (**4 copies**; commissioned by JC Penny)
O Come All Ye Faithful for mixed voices (SATB) with piano four hands, 1971 (**8 copies**)
O Sing Unto the Lord TTB with organ accompaniment, 1959 (based on Psalm 98; **2 copies**)
The Poet's Song SATB with piano, 1974 (**5 copies**)
Prayer's of Cardinal Newman for chorus of mixed voices with piano or organ, 1962 (**3 copies**; text translated from the Roman Missal by John Henry Cardinal Newman)
Proud Music of the Storm SATB and piano, 1967
The Psalmist's Meditation for mixed chorus and piano or organ, 1981 (**2 copies**)
The Quest SATB and piano, 1991 (commissioned by the Ithaca College School of Music; **3 copies**)
Salute to Scarlatti—piano, 1981
Silent Night for Mixed voices (SATB) with piano four hands, 1971 (**7 copies**)
Simple Sketches for piano, 2001
Sing a Song Universal for four part chorus of mixed voices and piano, 1987 (**3 copies**)

- Un Sonetto di Petrarca* (English version by Harold Heiberg)—
voice and piano, 1964
- Song at Springtide* for piano duet, 1984 (2 copies)
- Song's End* SSA and piano, 1964 (7 copies)
- Songs of Remembrance* (John Hall Wheelock poems)—for voice
and piano, 1979
- Songs of Walt Whitman*—SATB and piano
- I. *I Sit and Look Out Upon the World*, 1966 (6 copies)
 - II. *The Dalliance of Eagles*, 1966
 - III *Tears*, 1966
 - IV *Take Our Hand Walt Whitman*, 1966 (8 copies)
- Suite* for Flute and Piano: The Developing Flutist, 1972
- Two pieces from *Suite for the Young* string orchestra, 1984
- Tall Kentuckian*—SATB with piano
- Somebody's Coming*, 1954 (9 copies)
- Sweet Sunny*, 1954 (2 copies)
- Three Songs of Chopin*
Complete Set, 1964
Individual Songs
- The Lovers*, 1964 (4 copies; from the song *Swojaki Doniec*)
 - The Wish*, 1964 (2 copies; from the song *Zyczenie*)
- Trio* for flute, cello and piano, 1948
- Vigil Strange* for mixed chorus and piano four hands (Walt
Whitman), 1943 (5 copies)
- Why So Pale and Wan, Fond Lover?* (poem by John Suckling)—
voice and piano, 1954 (part of *Six Love Songs*; 8 copies)
- Years of the Modern* SATB and piano, 1968 (3 copies; Walt Whitman)
- Three Dimensional Objects**
- A marble hinged box, n.d.
- A plaque addressed to Norman Dello Joio from St. Mary's and
Notre Dame Mixed Chorus expressing their appreciation,
gratitude and respect, n.d. (needs a screw to attach music note to
plaque)
- A wood carved face mask—"N515 Sepik River New Guinea"
written on label on back, n.d. (wall decoration?)

Rogers & Hammerstein Archives

- A sixty minute Maxell audio tape in mailer box addressed to Rita
Vander Vliet <sp?> from Norman Dello Joio, n.d.

Series I: Correspondence, 1930 - 1993
Sub-Series 1 – Individual, 1930 - 1992

Box 1

- F.1 Anderson, Barbara, 1952-1963 (Playwright of *The Tall Kentuckian*)
- F.2 Anderson, Dwight, 1951-1954 (Dean of the University of Louisville School of Music. Fragile/brittle pages)
- F.3 Autori, Franco, 1948-1986 (Chautauqua Symphony Orchestra)
- F.4 “A”, ca. 1956-1989
- F.5 Baker, James E., 1982-1983 (Mary Washington College (Va.), chairman of music department)
- F.6 Benswanger, William E., 1949-1960 (President of Pittsburgh Concert Society and the Pittsburgh Pirates)
- F.7 Biales, Albert, 1978 (College of Saint Catherine, professor of music)
- F.8 *Blood Moon*, 1961 (Letters from individuals focusing on premiere of opera in San Francisco on Sept. 18, 1961.)
- F.9 Boatwright Jr., Howard L., 1951 (Composer, violinist and musicologist)
- F.10 Brandt, Helen, 1984 (Birmingham Unitarian Church)
- F.11 Bumgardner, Thomas Arthur, 1979-1987 (Norman Dello Joio author—refer to Personal Papers series)
- F.12 Burkley, Father Francis J., 1953-1958
- F.13 “Ba”, ca. 1952-1991 (Interview/article attached to the Janet Baker-Carr letter; Rowland Barber (1 letter))
- F.14 “Be”, 1952-1986 (George Kent Bellows (1 letter); Robert Russell Bennet (1 letter))
- F.15 “Bi” to “By”, ca. 1950-1987 (Barry Bingham Sr. (2 letters); Nadia Boulanger (1 letter in French))
- F.16 Canarina, John, 1976-1986
- F.17 Cleaves, Burton A., 1957-1961 (Simmons College Glee Club)
- F.18 Copland, Aaron, 1952-1974
- F.19 Costa, Mary, 1961
- F.20 Crawford, Cheryl, 1958-1959
- F.21 “C”, ca. 1952-1991 (John Cage (1 letter); Rev. Vincent L. Campi—photocopy of Casimiro Dello Joio program attached to letter (program in Italian))
- F.22 D’Arms, Edward F., 1960-1973 (Ford Foundation)
- F.23 Dello Joio Family
Casimiro Dello Joio, 1930-1961 (Pietro A. Yon (1 letter); no letters between Norman and his father.)
- F.24 “A to Z”, ca. 1963-1988 (Justin Dello Joio (3 letters); Vicki Dello Joio (3 letters); Barbara Dello Joio (3 items); Grayce Dello Joio (2 items); Aunt Francis Cafiero (3 letters); Aunt Tess (2 letters)) (Grayce Dello Joio, Norman’s first wife, a former ballet dancer for Katherine Littlefield troupe in Philadelphia; Barbara Dello Joio, Norman’s second wife, a.k.a. Barbara Bolton, a television and film actress)
- F.25 DeRusha, Stanley E., 1980-1988 (Director of Bands, Michigan State University; Music Director, Connecticut Valley Youth Wind Ensemble)
- F.26 Downes, Olin, 1945-1954
- F.27 Duffie, Bruce, 1985-1987 (WNIB/WNIZ Classical 97 (II))
- F.28 “D”, ca. 1956-1988 (Imelda Delgado (2 letters); Konrad Dryden (2 letters).)
- F.29 Egbert Jr., Louard E., 1979-1988 (Longwood College (Va.), Chairman of music department)
- F.30 Emmy Award, 1965 (Letters of felicitation from individuals)
- F.31 Everett, Thomas G., 1978-1990 (Harvard Wind Ensemble, conductor; pamphlet on conductor included)

- F.32 "E", 1952-1991 (David Ewen—article on Norman Dello Joio attached)
- Box 2**
- F.1 Frankenstein, Alfred V., 1952 and 1961 (San Francisco Chronicle)
- F.2 "F", ca. 1947-1989 (Sidney Foster (2 letters))
- F.3 Gandel, Fred J., ca 1987-1988 (A transcription of interview used for his dissertation included.)
- Gibson, William (Playwright. Librettist for Dello Joio's *The Ruby*.
Fragile/brittle paper)
- F.4 Part 1 of 2, ca. 1949-1953
- F.5 Part 2 of 2, ca. 1954-1988
- F.6 Graham, Martha, ca. 1948-1978
- F.7 Group Cards, 1977, n.d.
- F.8 "G", ca. 1954-1990 (Nicholas Goldschmidt (2 letters); G. Schirmer Co. fax dealing with layout of cover for *Nativity: A Christmas Canticle for the Child*)
- F.9 Haas, Karl, 1992
- F.10 Hines, Robert S., 1977-1978 (Fiesta Musical Mexicana)
- F.11 "Ha", ca. 1964-1991 (Carl Haverlin (2 letters); D'arcy Hayman (1 letter))
- F.12 "He" to "H", 1956-1989
- F.13 "Ho" to "Hu", ca. 1958-1990 (1 letter from Barbara Holmquest)
- F.14 "I" and "J", ca.1965-1992 (Telegram from James R. Jones, special assistant to the President. Includes letter addressed to Nancy from Anita Jones)
- F.15 "K", ca. 1954-1990 (Yousef Karsh (1 letter); Sergei Koussevitzky (1 card))
- F.16 LeDuc, Blanche C., 1965-1981 (International Society for Musical Education (ISME), Presidente de le section Français)
- F.17 "La" to "Le", ca. 1958-1990 (Allen Lannom (2 letters))
- F.18 "Li", ca. 1948-1989 (Margaret May Lider (2 letters, clippings attached))
- F.19 McCray, James, 1988 (Typescript of "Norman Dello Joio's Mass Settings: A Comparative Introduction" included)
- F.20 "Ma", ca. 1944-1992 (Handmade card addressed to Grayce Dello Joio from Marie and Frances included)
- F.21 "Mc" to "Mi", 1974-1979 and n.d. (Humberto Cardinal Medeiros (2 letters, one of which is addressed to John Silber)
- F.22 "Mo" to "Mu", 1962-1989 and n.d.
- F.23 "N", ca. 1949-1987
- F.24 Oronsaye, Victor, 1987 and n.d.
- F.25 "O", 1973-1991
- F.26 Paxson, Henry D., 1959 and 1961 (Academy of Vocal Arts Chair in Composition. Law office of Dilworth, Paxson, Kalish, Kohn & Dilks)
- F.27 Peter, Lily, 1968-1969 (Arkansas Commemorative Sesquicentennial Committee; Felix Greissle, editor in chief of Edward B. Marks Music Corporation, letter addressed to Miss Lily Peter included)
- F.28 *Profile of a Composer* (CBS-TV), 1958 (Congratulatory letters from individuals applauding Dello Joio's involvement in television series)
Pulitzer Prize (Congratulatory letters / telegrams from individuals)
- F.29 Part 1 of 2, 1957
- F.30 Part 2 of 2 1957-1958
- Box 3**
- F.1 "P", ca.1952-1987 (John Pearce letter to Don Malin; letter sent to Donald Portnoy by Marie Stedfast on behalf of Norman Dello Joio)
- F.2 Ring, Mark M., 1989 (Yale Institute of Sacred Music)

- F.3 “R”, ca. 1955-1990 (Includes handwritten letter by Norman Dello Joio to Mr. Robbins (Jerome Robbins?); Nelson Rockefeller (1 letter); Max Rudolf (2 letters); letter from Francis Robinson of Metropolitan Opera Association to Grayce Dello Joio; Paul Hindemith article attached to letter from Rick (no last name given))
- F.4 Shayeson, Frances, 1955-1956
- F.5 “Sa” to “Se”, 1936-1990 (Winthrop Sargeant (1 letter))
- F.6 “Sh” to “Sw”, ca. 1954-1993
- F.7 *Trial at Rouen* (NBC-TV), 1956 (Letters from individuals applauding the television premiere of Dello Joio’s opera that premiered on April 8, 1956)
- F.8 “T”, ca. 1956-1989 (Telford Taylor (1 letter); Virgil Thomson (2 letters); Rouben Ter-Arutunian, Walfredo Toscanini (1 letter); George Trautwein (2 letters))
- F.9 “U” and “V”, ca. 1960-1983
- F.10 “Wa” to “Wg”, ca. 1948-1990 (Letter from L. Arnold Weissberger to Dr. Jan van Loewen concerning projected project with Norman Dello Joio)
- F.11 “Wh” to “Wr”, 1949-1992 (John Hall Wheelock (1 letter))
- F.12 “X”, 1965-1968 and n.d. (Russian)
- Young, Stark
- F.13 Letters sent to Grayce Dello Joio, 1950-1958
- F.14 Letters sent to Norman Dello Joio, ca. 1950-1960
- F.15 “Y” and “Z”, ca. 1948-1989
- F.16 Unidentified, 1975-1982 and n.d. (letter from “Baron de Coubertin” a fake)

Sub-Series 2 – Institutes, 1945 - 1993

Box 3

- F.17 American Shakespeare Festival Theatre and Academy, 1960 (Arthur Waxman and Jack Landau)
- F.18 American String Teachers Association, 1964-1983
- F.19 “A”, 1954-1991 (Association of Professional Ball Players (1 letter signed by Win Clark)
- F.20 Baldwin Wallace College, 1959-1966
- F.21 Ballet Associates in America, 1945-1948
- F.22 Ballet Theatre, 1945-1947
- F.23 Bismark Mandan Orchestral Association, 1984-1986 (Contract include)
- F.24 Boston Symphony Orchestra, 1949-1960 (John N. Burk and Leonard Burkat)
- F.25 Boston University, ca. 1972-1979 (Handwritten letter written by Norman Dello Joio to Hans concerned with Board of Trustee’s evaluation of John Silber’s presidency.)
- F.26 Broadcast Music Incorporated (BMI), 1961-1991
- F.27 Brown University, 1959-1961
- F.28 Burlington Community High School (Iowa), 1980
- F.29 “B”, 1946-1988
- F.30 Camellia Symphony Orchestra, 1986-1987
- F.31 Carl Fischer Inc., 1951 and 1966 (Two letters addressed to Mr. Stark Young concerning poem “The Dying Nightingale” that Norman Dello Joio used for lyrics in song)
- F.32 Century Association, 1958-1987 (pamphlet included)
- F.33 Cincinnati Symphony Orchestra, 1956-1962 (Max Rudolf and Thor Johnson)
- F.34 College of St. Thomas, 1983-1985
Columbia University

- F.35 General, 1956-1960
 F.36 Pulitzer Prize, 1957-1979 (No letter informing Dello Joio of his win in 1957. Norman Dello Joio served as member of the Music Jury for the Pulitzer Prize.)

Box 4

- F.1 “Ca” to “Cl”, 1954-1987 (Christ Church pamphlet included)
 F.2 “Co”, 1949-1985
 F.3 Denver Symphony Society, 1951-1959 (Saul Caston)
 F.4 Duke University, 1962-1963 (Paul R. Bryan)
 F.5 Duluth Symphony Orchestra / Duluth Superior Symphony Orchestra, 1951-1988
 F.6 “D”, ca. 1957-1989
 F.7 East End Arts and Humanities Council, 1981-1988 (Includes photocopy of article on Douglas Moore and Howard Hovey)
 F.8 Edward B. Marks Music Corporation, 1972
 F.9 El Paso Music Teachers’ Association, 1983-1984 (Mary Lou Wade, president)
 F.10 “E”, 1962-1980
 F.11 Fairbanks Symphony Orchestra: Arctic Chamber Orchestra, 1987-1988 (Gordon Wright)
 F.12 Forty-first International Eucharistic Congress, 1975-1976 (Peter LaManna and John Cardinal Krol. Includes contract)
 F.13 “F”, 1960-1988
 F.14 George Peabody College for Teachers, 1954-1955
 F.15 Grand Opera House (Wilmington, De.), 1975-1976
 F.16 Greater Miami Opera Association, 1979 (Sir Rudolf Bing; New World Contemporary Festival of the Arts (1982))
 F.17 “G”, 1949-1992
 F.18 “H”, 1964-1988
 F.19 International Trumpet Guild, 1978-1979 (contract included)
 F.20 Ithaca College, ca. 1990-1992 (contract included)
 F.21 “I”, 1965-1988
 F.22 Juilliard Repertory Project, 1965-1966 (Leornard Bernstein, Aaron Copland, Walter Piston (1 letter each)
 F.23 Juilliard School, 1953 (William Schuman and Peter Menin)
 F.24 “J”, 1961-1984
 F.25 “K”, 1965 and 1969 Kappa Kappa Psi Program
 F.26 “L”, 1956-1987
 F.27 Manatee High School, 1983 Bradenton, Florida
 F.28 Metropolitan Opera Association, 1958-1962, (John Gutman, Max Rudolf and Sir Rudolf Bing)
 F.29 Music Educators National Conference, 1984-1988

Box 5

- F.1 Music Society of the Midland Center for the Arts, 1978-1989 (Resumes for Donna Ehrler Ryan and G. Richard Ryan)
 F.2 “M”, 1949-1985
 F.3 “N”, 1951-1987 (New Grove Dictionary—draft of Dello Joio biography)
 F.4 Ohio State University, 1982 and 1991 (James S. Gallagher, Director of men’s glee club; includes contract)
 F.5 Oklahoma Baptist University, 1988-1989 (Paul Hammond, dean)
 F.6 Oratorio Society of Montgomery County Inc., 1968-1970 (Hugh Hayward correspondent and a program for Tenth Anniversary)
 F.7 Peabody Conservatory of Music, 1956-1968
 F.8 Philadelphia Orchestra Association, 1954-1977 (Eugene Ormandy)

- F.9 "O" and "P", 1951-1983
- F.10 "Q" and "R", 1960-1980
- F.11 Saint Mary's College, 1969 and 1981 (Notre Dame, Indiana)
- F.12 San Francisco Opera Association, 1958-1963 (Kurt Herbert Adler, general director; *Blood Moon* Opera)
- F.13 Southern Methodist University, 1965 and 1982
- F.14 Southwestern University, 1970 and 1981 (Theodore Lucas, dean)
- F.15 Susquehanna University, 1980
- F.16 "Sa" to "Sh", ca. 1961-1989
- F.17 "Si" to "St", 1959-1991 (Sinfonia Software Company—database records of Dello Joio compositions attached to letter)
- F.18 Theodore Presser Co., 1989-1992
- F.19 "T", ca. 1953-1987
- F.20 United States Information Agency, 1958-1986 (Philip Hosford, pianist, reviews and photograph)
- F.21 "U" to University of Missouri, 1957-1993
- F.22 University of Montevallo to "Ut", 1959-1987
- F.23 Whitman and Ransom, 1991 (Copyright search report included)
- F.24 "V" and "W", ca. 1959-1993
- F.25 Yale University, 1957-1958 and 1966 (200th anniversary of the Church of Christ)
- F.26 Youngstown State University, 1978-1979
- F.27 "Y", 1986 (Yarbrough & Cowan)

Series II: Personal Papers, 1920 - 2003

Box 6

- F.1 Berkshire Music Center, 1941 (Tanglewood; Berkshire Symphonic Festival)
- Business Contacts
- F.2 Cards, n.d.
- F.3 Handwritten slips, n.d.
- F.4 Canby, Edward Tatnall, 1947 (*Trio for flute, cello and piano*)
- Ceremonies
- F.5 Invitations, 1959, 1965 and n.d.
- F.6 Programs, 1961-1983 (National Institute of Arts and Letters; Suffolk County Tercentary)
- F.7 Citations and Certificates, 1961-1991; n.d. (National Institute of Arts and Letters)
- F.8 Clippings and pamphlet, 1948-2003; n.d. (includes typescript of biography most likely used for publication)
- F.9 Contemporary Music Project, 1989? (William Thomson)
- F.10 Cultural ties with foreign countries, 1964 (Russia)
- F.11 Datebook, 1945
- F.12 Dello Joio, Antoinette, 1952 (legal documents dealing with Norman Dello Joio's mother)
- Dello Joio, Casimiro
- F.13 Certificates, 1953
- F.14 Clippings, 1958-1963; n.d. (Village Civic Symphony of New York; letter from organization included)
- F.15 Legal documents, 1963
- F.16 Pietro Alessandro Yon composition book, n.d. (autographed; front cover detached/back cover missing)
- Dello Joio family
- F.17 Clippings, 1964-1995; n.d.
- F.18 General, n.d. (Vicki Dello Joio poem and Barbara Bolton marriage vows / format sheet)

- F.19 Diskettes, n.d. (Files listed on labels—disk 1: *Air Power* Intro/*Skylarking*, pilot letter; Disk 2: *Liberators, Airpower*; Disk 3: *Air Power* wolf pack pursuit; Disk 4: *Air Power* the alert; Disk 5: *Air Power* sportmeet skyparade)
(Written on disk 1: Macintosh finale 2.6.3 compact pro)
- Financial
- F.20 American Express, n.d.
- F.21 American Society of Composers, Authors and Publishers
(ASCAP)—royalty statements, 1976-1977
Associated Music Publishers--contracts
- F.22 Part 1 of 3, 1973-1974
- F.23 Part 2 of 3, 1975-1980
- F.24 Part 3 of 3, 1981-1983
- F.25 Bache & Co., 1971-1974 (Ampex stock)
- F.26 Boston University—contract, 1978 and n.d.
- F.27 Broadcast Music Inc., 1976-1978
- F.28 Carl Fischer—royalty statements, 1977
- Box 7**
- F.1 Dell Music Inc.—contracts, 1977-1990
Edward B. Marks Music Corporation
- F.2 Contracts, 1962-1968 and 1977-1979
- F.3 Royalty statements, 1977-1978
G. Schirmer Inc.
Contracts
- F.4 Part 1 of 2, 1943 Oct. – 1945 Aug.
- F.5 Part 2 of 2 1945 Sept. – 1952 Dec.
- F.6 Royalty Statements, 1971 and 1977-1978
- F.7 Handwritten calculations, n.d.
- F.8 Teachers Insurance and Annuity Association, 1979-1985 (College
retirement equities fund)
- F.9 Theodore Presser Co.—contracts, 1990-1992
“A-Z” financial papers
- F.10 Contracts, 1961-1992 and n.d.
- F.11 Donations, 1977
- F.12 Royalty statements, 1977
Hindemith’s three part writing (“first five chapters from an English synthesis
(in progress) of the German and American versions of Paul Hindemith’s
‘Three Part Writing’”) (no title page, first two pages of introduction missing)
- F.13 Introduction and chapter 12, n.d.
- F.14 Chapter 13, n.d.
- F.15 Chapter 14, n.d.
- F.16 Chapter 15, n.d.
- Honorary Degrees
- F.17 Diplomas, 1957 and 1967 (Lawrence College and University of Cincinnati)
- F.18 Programs, 1957-1980 (Colby College, Lawrence College, Saint Mary’s
College, Susquehanna University and University of Cincinnati; typescript
of a speech given at St. Mary’s College include)
Interview with Norman Dello Joio—Oral History Project, Dance
Collection, New York Public Library (Kathy Matheson)
- Box 8**
- F.1 Complete draft (photocopy), 1978
- F.2 Incomplete draft (typescript original), 1978 (missing pages—1, 3-4 and
58-62)
- F.3 Letter and donor statement, 1978 and 1980
- F.4 Manuscript book and sketches—music, n.d.

Norman Dello Joio by Thomas A. Bumgardner

- F.5 Preface, 1984 (Includes letter from author and list of typographical errors)
F.6 Chapter 1, 1984
F.7 Chapter 2, 1984
F.8 Chapters 3 and 4, 1984
F.9 Chapters 5 and 6, 1984
F.10 Chapters 7 and 8, 1984
F.11 Chapters 9 and 10, 1984
F.12 Notes and Research (end chapters), 1984
F.13 Passports, 1946-1947 and 1962-1965
Photographs
F.14 Automobile, 1982? (unidentified male and female)
F.15 Family members, 1988 and n.d. (Barbara Bolton and Norman Dello Joio picture—Boston University publicity shot; Vicki Dello Joio picture found with 1/13/1988 letter)
Group shots with Norman Dello Joio
F.16 Individuals identified, 1971-1983 and n.d. (Aaron Copland, Mary Lou Wade, and Mayor W. H. Hindemut of Indianapolis)
F.17 Individuals unidentified, n.d.
F.18 Group shots without Norman Dello Joio, 1969 and n.d.
Headshots of other artists
F.19 Autographed to Casimiro Dello Joio, 1920 (Giovanni Martinelli and Enrico Caruso)
F.20 No Autograph, n.d.
F.21 Honorary degrees, n.d.
F.22 Marquees (hotel), n.d.
F.23 Negatives, n.d.
F.24 Norman Dello Joio conducting, n.d.
Norman Dello Joio publicity shots
F.25 Boston University, n.d.
F.26 Headshots and Proofs, 1982 and n.d.
F.27 Orchestra, n.d. (“Sakura Egota” embossed in lower left hand corner)
F.28 St. Agata, 1939
F.29 Publication lists / brochure, n.d. (Associated Music Publishers, BMI, Edward B. Marks, Carl Fisher and G. Schirmer)
F.30 Resume—handwritten, 1973?
F.31 Slafkosky, Mary Ewing—*Reflections of a Concert*—paper on Dello Joio Concert, 1971? (St. Mary’s College, President of Symphonic Choir Band)
Song of Song by Robert Graves (provisional title for first draft of outline for book and lyrics; property of Alexander H. Cohen written on title page)

Box 9

- F.1 Part 1 of 2, 1964 Sept.
F.2 Part 2 of 2, 1964 Sept.
Speeches
F.3 Boston University, School of Arts—commencement, 1975 and 1978
F.4 *The Composer and Society*, n.d.
The Musician Teacher in Society (MENC National Convention)
F.5 Part 1 of 2, 1972
F.6 Part 2 of 2, 1972
Some Random Thoughts on Music (Boston University)
F.7 Handwritten draft, 1972 (pages 1-6 missing)
F.8 Typed drafts, 1972

- F.9 Television Broadcast at Frick Collection, 1957 Dec. 1 (WCBS-TV;
partial script—Budapest String Quartet involved)
- Writings
Blood Moon
- F.10 Libretto, n.d. (Gale Hoffman)
- F.11 Scenario, n.d.
- F.12 *Challenge of Joan*—typescript, 1956 (*New York Times* April 1, 1956)
- F.13 *Duke of Sacramento*—scenario, n.d. (Libretto for Ballet by Eugene
Loring)
- F.14 *The Lamentation of Saul*, n.d. (text adapted from the play by D.H.
Lawrence)
- F.15 A Monodrama: Based on the letters of Leopold Mozart to his son
(draft), n.d.
The Ruby (William Gibson—see correspondence; paper fragile)
- F.16 Libretto, 1953
- F.17 Scenario, 1953
- F.18 Sarah Lawrence College, n.d. (Concerning his course “Materials of
Music”)
- F.19 *Scenario for an Opera in One Act*, n.d. (The hero is a “Chaplinesque”
handyman)
- F.20 School Assignments / tests, ca. 1941-1942 (Yale School of Music?;
topics: Lincoln Steffens, Carl Sandburg, John Kirkpatrick and John Dos
Passos)
- F.21 *Thirty Years of Young Americans*, n.d.
- F.22 *To Whom It Should Concern*, n.d.
- F.23 *Trial at Rouen*—libretto, 1956 (NBC Opera Theatre)
- F.24 *What is Good Music?*, 1960? (*New York Herald Tribune* Dec. 18, 1960;
refer to “Notes and Research”, Box 8 Folder 12)

Series III: Performance Files, 1941 - 2003
Sub-Series 1—Compositions, 1941 - 1996

Box 10

- F.1 *Air for Strings*, 1969-1995
- F.2 *Air Power*, 1958
- F.3 *All Things Leave Me*, 1959
Antiphonal Fantasy on a Theme of Albrici
- F.4 Part 1 of 2, 1966-1967
- F.5 Part 2 of 2, 1968-1992 (Note from Peggy Baird in Huntsville Symphony
Orchestra program, 11/14/87—she wrote program notes)
- F.6 *Antony and Cleopatra*, 1960 (American Shakespeare Festival production
starring Katherine Hepburn and Robert Ryan)
- F.7 *Aria and Toccata*, 1953-1988 (Yarbrough & Cowan)
- F.8 *As of a Dream*, 1979 and 1989
- F.9 *Bagatelles* for Harp, 1969 and 1974
- F.10 *Ballabili*, 1982 (New World Festival of the Arts)
- F.11 *Ballad for Strings*, 1941-1943
- F.12 *Blood Moon*, 1961
- F.13 *Blue Bird*, 1959-1960
- F.14 *Caccia*, 1978 (Includes note from Bernie Kalban)
- F.15 *Choreography*: three dances for string orchestra, 1972-1983
(Commissioned by and dedicated to American String Teachers
Association on the occasion of its silver anniversary, 1971/1972; Note
from Wilfred Schwartz, conductor, on the Colorado State University
program)
- F.16 *A Christmas Carol*, 1973

- F.17 *Clarinet Concertante*, 1957
 F.18 *Colloquies*, 1941-1972
 F.19 *Colonial Variants*, 1976-1981
 F.20 *Concert Music* for Orchestra, 1946-1989
 F.21 *Concertante for Clarinet and Orchestra*, 1968-1988
 F.22 *Concertino* for flute and string orchestra, 1941
 F.23 *Concertino in Stilo Classico*, 1941?
 F.24 *Concerto* for harp and orchestra, 1960 (Tamiris-Nagrin Dance Company used this piece for its “Women’s Song’ production)
 F.25 *Concerto* for piano and orchestra, 1962
 F.26 *Concerto* for two pianos and orchestra, 1942?
 F.27 *The Creed of Pierre Cauchon* from *The Trial at Rouen*, ca. 1954-1968
 F.28 *Cycle of Love Songs*, 1952
 F.29 *Developing Flutist: Suite for flute and piano*, 1978-1984
 F.30 *Diversion of Angels*, 1967-1971 (Juilliard Dance Ensemble programs; note in program: ballet score for small orchestra)
 F.31 *Diversions*, n.d. (five pieces for piano)
 F.32 *Duo Concertato*, 1944-1964 (Gerald Warburg note/signature on April 26, 1960 program—foreign language)
 F.33 *Dying Nightingale*, 1958 and n.d.
 F.34 *Epigraph*, 1952-1968
 F.35 *Evocations*, 1970-1972
 F.36 *A Fable*, 1948
 F.37 *Fantasies on a Gregorian Theme*, 1963
 F.38 *Fantasies on a Theme by Haydn*, 1969-1990
- Box 11**
- F.1 *Fantasy and Variations* for piano and orchestra, 1962-1963
 F.2 *Five Images*, ca. 1969-1980 (*Dancing Sergeant, Ballerina, Promenade, Daydreams* and *Cortege*)
 F.3 *From Every Horizon: a Tone Poem to New York*, 1965 and 1983
 F.4 *Holy Infant’s Lullaby*, 1977
 F.5 *Homage to Haydn*, 1969-1983
 F.6 *Ita Missa Est*, 1942-1947
 F.7 *A Jubilant Song*, ca. 1948-1971 (Queens College Choir Concert program—letter from Carlyle E. Weiss attached)
 F.8 *Lament*, 1952 (poem by Chidiock Tickborne)
 F.9 *Lamentation of Saul*, 1954-1970
 F.10 *Laudation*, 1965 (Commissioned by Mr and Mrs J.W. Akin and the Aeolian Skinner Organ Company)
 F.11 *Lyric Fantasies*, 1975-1996
 F.12 *Madrigal*, 1947
 F.13 *Magnificat*, 1943
 F.14 *Mass*, 1970, 1972 and n.d.
 F.15 *Mass in Honor of the Blessed Virgin Mary*, 1975 and 1977
 F.16 *Mass in Honor of the Eucharist*, 1976-1979 (Lee Jacobi? Signature on 10/27/78 program; 41st International Eucharistic Congress)
 F.17 *Meditations on Ecclesiastes*, ca. 1959-1991 (Pulitzer Prize winning composition, 1957)
 F.18 *Meeting at Night*, 1956 (Robert Browning poem)
 F.19 *Metaphrase on Lines from Shakespeare*, 1985
 F.20 *Mystic Trumpeter*, ca. 1943-1987
 F.21 *Nativity: a Canticle for the Child*, 1987-1989
 F.22 *New York Profiles*, 1951-1993

- F.23 *Nocturnes*, ca. 1952-1961 (Note from Roger Boardman, pianist, to Dello Joio on Carnegie Recital hall program)
- F.24 *Notes from Tom Paine*, 1975-1977 (Note from R.R. in Fredericksburg Singers program, 12/11/77)
- F.25 *O Sing Unto the Lord*, 1962-1969
- F.26 *Of Crows and Clusters*, 1987
- Box 12**
- F.1 *On Stage!* for orchestra, ca. 1945-1953 (Michael Kidd, choreographer)
- F.2 *On Stage!* suite for two pianos, 1952-1953
- F.3 *Prelude: To a Young Dancer*, 1946?
- F.4 *Prelude: To a Young Musician*, 1945
- F.5 *A Proclamation*, 1985
- F.6 *Promise of Spring*, 1971
- F.7 *Proud Music of the Storm*, 1982 and 1993
- F.8 *Psalm 98*, 1958 (written for the 200th year of the Church of Christ in Yale University on a commission from the Bicentennial Committee; published title quite possibly *O Sing Unto the Lord*)
- F.9 *Psalm of David*, ca. 1951-1978
- F.10 *Psalm of Peace*, 1971
- F.11 *The Quest*, 1990
- F.12 *Reflections on an Original Christmas Tune*, 1982-1983 (Boehm Quintette commission)
- F.13 *Ricercari*, 1947-1964
- F.14 *Roulade*, 1988?
- F.15 *The Ruby*, 1955-1957
- F.16 *Salute to Scarlatti*, 1985 and 1989
- F.17 *Satiric Dances for a Comedy by Aristophanes* for band, 1976 and n.d.
Scenes from the Louvre
- F.18 Award related, 1965-1967 (George Foster Peabody Radio and Television Award and 17th Annual Emmy Award)
- F.19 General, ca. 1967-1991
- F.20 *Serenade* for Orchestra, 1949-1969
- F.21 *Six Love Songs*, 1979 and n.d.
- F.22 *Small Suite* (piano solo), 1941 and n.d.
- F.23 *Sonata* for piano, 1943 and 1956
- F.24 *Sonata* for trumpet and piano, 1991
- F.25 *Sonata* for violin and piano, 1941
- F.26 *Sonata no. 1*, 1955-1959
- F.27 *Sonata no. 2*, 1944-1964
Sonata no. 3
1948-1953 (Letter from Wilson Williams attached to Perry O'Neil flyer)
- F.29 1954-1989 and n.d. (Letter from Seiko Takahashi, pianist, attached with article to 1964 Japanese program)
- F.30 Sidney Foster, 1951-1963
- F.31 Frank Glazer, ca. 1953-1961
- F.32 Eugene List, 1951-1958
- F.33 *Song's End*, 1964
- F.34 *Song of Affirmation*, 1945-1969
- F.35 *Song of the Open Road*, 1953-1965
- F.36 *Songs of Abelard*, 1969-1980
- F.37 *Songs of Remembrance*, 1977 (commissioned by the Saratoga Performing Arts Center—Bicentennial commission)
- F.38 *Songs of Walt Whitman*, ca. 1967-1978

Box 13

- F.1 *Southern Echoes*, 1977
- F.2 *Suite for piano*, 1957-1960
- F.3 *Tall Kentuckian*, 1952-1955 (includes booklet *Sarah Bush Lincoln: the Mother Who Survived Him* by Charles H. Coleman)
- F.4 *There is a Lady Sweet and Kind*, 1951-1952
There is a Time
- F.5 Jose Limon Dance Company, 1958-1985 (a.k.a. *Meditations on Ecclesiastes*. November 1975 program—2 ticket stubs stapled to it.)
- F.6 Juilliard Dance Company, ca. 1966-1978
- F.7 *Three Songs of Adieu*, 1977 (Individual titles are: *After Love*, *Fade Vision Bright* and *Farewell*)
- F.8 *Three Symphonic Dances*, 1948
- F.9 *Time of Decision*, 1962 (television documentary series based on major decisions made by President Harry S. Truman)
- To Saint Cecilia*
F.10 1959-1965
F.11 1966-1992
F.12 *Trio*, ca. 1952-1990
Triumph of Joan (Sarah Lawrence College Production on May 9, 1950, withdrawn; revised as *Trial at Rouen* for NBC TV, April 8, 1956; revised as *Triumph of St Joan*, New York City Opera)
- F.13 Programs, 1950
- F.14 Set Sketch (pencil), 1950? (written in lower right hand corner: “To Nancy from Ted R___”, last name cut off)
- Triumph of St. Joan*
F.15 Dramatic production, 1952-1988
F.16 Symphony, 1952-1967
Variations, Chaconne and Finale
- F.17 Part 1 of 3, 1948-1951
- F.18 Part 2 of 3, 1952-1960
- F.19 Part 3 of 3, 1963-1992
- F.20 *Variations and Capriccio*, ca. 1948-1980
- F.21 *Variants on a Bach Chorale for Orchestra*, 1986 and 1988
(Commissioned by and dedicated to the Bismarck Mandan Symphony Orchestra in observance of the orchestra’s tenth anniversary season)
- F.22 *Variants on a Mediaeval Tune*, 1963-1992 (the work is based on the medieval Christmas carol *In Dulci Jubilo*; commissioned for the Duke University Band by the Mary Duke Biddle Foundation)
- F.23 *Variants on a Theme by Haydn*, 1990

Box 14

- F.1 *The Vigil*, 1993 (Commissioned by the Weinstock Artist in Residence Program for Lehigh University Choral arts)
- F.2 *Vigil Strange*, 1951-1981
- F.3 *Years of the Modern*, 1969-1979

Sub-Series 2—Organizations, 1941 - 2003**Box 14**

- F.4 American Music Center Incorporated—Meet the Composer Series, ca. 1975-1991
- F.5 “A”, 1970-2003
- F.6 Baldwin Wallace College, 1960 and 1966
- F.7 “B”, 1969
- F.8 Colorado State University, 1970
- F.9 “Ca”, 1941-2003

- F.10 “Co”, 1951-1988
 F.11 Dance Players, 1942 (Eugene Loring, director; Productions: *Prairie, Jinx, City Portrait* and *Duke of Sacramento*)
 F.12 “D”, 1970-1987
 F.13 Eastman School of Music, 1969
 F.14 “E”, 1963, 1981 and 1984
 Ford Foundation
 F.15 Contemporary Music Foundation literature, 1971
 F.16 Programs, 1960-1973 (Young Composer Project and Contemporary Music Project)
 F.17 Foreign, 1964-1982
 F.18 “F”, ca. 1964-1981
 F.19 “G”, 1955-1983 and n.d. (Golden Crest Records)
 F.20 Holland Community Chorale, 1980 (March Festival 1980)
 F.21 Humphrey-Wedman Repertory Company, 1943 (*Spoon River Anthology* by Edgar Lee Masters with music by Norman Dello Joio)
 F.22 “H”, 1951-1952 and 1988
 F.23 “I”, 1955-1982
 F.24 Jose Limon Dance Company, 1994
 F.25 “J” and “K”, 1966-1992
 F.26 Loose pages, n.d.
 F.27 “L”, 1958-1984 and n.d.
 F.28 Martha Graham and Dance Company, ca. 1951-1988 (*Seraphic Dialogue, Diversion of Angels, A Time of Snow* and *Triumph of St. Joan*)
 Music Educators National Conference (MENC)

Box 15

- F.1 51st National In-Service Conference, 1988
 F.2 General, 1967 and n.d. (Tanglewood symposium)
 F.3 *Testimony to Music*, 1986
 F.4 Music Festival of the Hamptons, 2003
 F.5 “Ma”, 1971-1983
 F.6 “Mi” to “Mu”, 1963-1979
 F.7 “N”, 1948-1986
 F.8 “O”, 1954 and 1964
 F.9 “P”, ca. 1951-1988
 F.10 “R”, 1963 and 1981
 F.11 Sarah Lawrence College, 1967 and n.d. (40th anniversary)
 F.12 “Sa”, 1974-1984
 F.13 “Sh” to “St”, 1955?-1982
 F.14 “T”, ca. 1951-1952 and 1987
 F.15 United States Information Agency, 1985 and n.d.
 F.16 “U” to “University of L”, 1952-1986 and n.d.
 F.17 “University of M” to “University of W”, ca.1968-1989 (Vacca chair of Liberal Arts, University of Montevallo)
 F.18 WNYC American Music Festival, 1953-1964
 F.19 “W”, 1966-1970
 F.20 “Y”, 1967 and 1980 (Youngstown State University program—handwritten note from Mario di Bonaventura)

Series IV: Scores, 1898 - 1995

Sub-Series 1— Works by Norman Dello Joio, 1933 – 1995 and n.d.

Air Power

Box 16

- F.1 Full score-manuscript, n.d.
F.2 Suite for symphonic band, n.d. (bound full score—stage manager guide)
Symphonic Suite (reproduction)
F.3 Part 1 of 5, ©1957 (*Frolics of Early Days: Introduction; Parade of Daredevils & Skylarking*)
F.4 Part 2 of 5, ©1957 (*Frolics of Early Days: Sport Meet; Mission in the Sky: Alert, Take Off & Air Battle*)
F.5 Part 3 of 5, ©1957 (*Mission in the Sky: Safe Return; War Scenes: March of the German Legions, Lonely Pilot's Letter Home*)
F.6 Part 4 of 5, ©1957 (*War Scenes: Russian Soldier Dance, Convoy and Wolf Pack Attack, and Japanese Prayer for Victory*)
F.7 Part 5 of 5, ©1957 (*War Scenes: Liberators*)

Air Power [TV]

- F.8 *Battle of Britain*, n.d. (pages 11-16 missing)
F.9 *Central Pacific*

Box 17

- F.1 *Conquest of the Air*, n.d.
F.2 *Counter Blast*, n.d. (pages 11-20 missing)
F.3 *Early Days*, n.d. (page 31 missing)
Japanese Perimeter
F.4 Part I, n.d.
F.5 Part II, n.d. (pages 1-6 missing)
F.6 *Pearl Harbor*, n.d. (pages 3-4 and 8-9 missing)
F.7 *Rise of the German Air Force*, n.d. (pages 14-17, 19-25 and 32-34 missing)
F.8 Schweinfurt, n.d. (pages 8-13 and 16-21 missing)
F.9 *War's End: Part I and II*, n.d.
F.10 *Wings in the War*, n.d. (pages 23-25 and 30-31 missing)
All is Still
F.11 Full score, n.d. (A monodrama based on letters of Leopold Mozart to his son; text adapted from William Blake's *The Couch of Death*)

Box 18

- F.1 Vocal and piano, 1969 July 14
F.2 *All Things Leave Me* (waltz song)—vocal and piano score (mss.), 1951 Feb. 4 (poem: Arthur Symonds)
F.3 *Andante* for piano, © 1948 (on title page: "title fixed by Mr. Froder? 5/13/46; *Prelude* title crossed out)
Antiphonal Fantasy on a Theme of Vincenzo Albrici for organ, brass and strings (Dedicated to the memory of Paul Hindemith; commissioned by the Austin Organ Company)
F.4 Manuscript, 1965 July 14
F.5 Published, ©1966
Antony and Cleopatra
F.6 Version I—Full Score (mss.), n.d. (cue marks noted)
Version II—Full Score (mss.)
F.7 Part 1 of 2, n.d. (Includes handwritten financial calculations on cost for producing sheet music—as well as register receipt; no cue marks 3 or 12 in full score or parts sections)

- F.8 Part 2 of 2, n.d.
Version II—Parts (mss.) (Standard folder set includes parts for:
flute, oboe, clarinet, horns, viola, trombones and percussion; not
all parts used for every cue)
- F.9 Cue 1 to 5, n.d.
- F.10 Cue 6 to 9, n.d.
- F.11 Cue 11 to 15, n.d.
- F.12 Cue 16 to 22, n.d. (Cue 16 found within homemade folder of sheet
music—2nd violin, Section V of *Barcelona*)
- F.13 Cue 23 to 28, n.d. (Cue 23-24 found within homemade folder of
sheet music—cello, Section II of *Barcelona*)
- Box 19**
- F.1 Cue 29 to 33, n.d. (Cue 31 found within homemade folder of sheet
music—horns, *Requiem*; Cue 32 found within homemade
folder of sheet music—cello, Section II for *Barcelona*)
- F.2 Cue 34 to 39, n.d. (Cues 36-37 found within homemade folder of
sheet music—cello, Section II for *Barcelona*)
- F.3 Cue 40 to 45, n.d. (Cue 40 found within homemade folder of sheet
music—*III Plaza de Toros*)
- Piano score
- F.4 Manuscript, n.d.
- F.5 Reproduction with annotation, n.d.
- F.6 *Aria and Roulade* for concert band, n.d. (full score reproduction with
annotation)
- F.7 *Arietta* for string orchestra, n.d.
- Arrangements
- F.8 Chopin's *The Ring*, n.d. (English version by Harold Heiberg; SATB and
piano).
- F.9 Choral Transcription of Chopin's song *Dwojaki Koniec*, 1964?
(SATB and piano; on title page (in red ink): the lovers; published as
the *Three Songs of Chopin*)
- F.10 *As of a Dream*—piano score, n.d. (modern masque based on the poetry of
Walt Whitman)
- F.11 *The Assassination*—for voice, © 1949 (note found attached to score
included, signed by "Mac")
- F.12 *Bagatelles* for harp (mss.), 1969 (commissioned for the first International
Harp Competition by the Hartt College of Music, University of Hartford)
- Ballabili*: dances for orchestra
- F.13 Part 1 of 2, 1981 Aug. 27
- F.14 Part 2 of 2, 1981 Aug. 27
- f.15 *Ballad of Thomas Jefferson*—for voice, © 1943 (words by Louis
Lerman)
- Big City*
- Box 20**
- F.1 Close score, 1957 Nov.
- F.2 Orchestral score, n.d. (erased date of Aug. 20, 1957)
Blood Moon—Act I (Libretto by Gale Hoffman)
- Orchestral score—manuscript
- F.3 Part 1 of 5, n.d.
- F.4 Part 2 of 5, n.d.
- F.5 Part 3 of 5, n.d.
- F.6 Part 4 of 5, n.d.
- F.7 Part 5 of 5, n.d.
- Orchestral score—reproduction

	Version I
F.8	Part 1 of 5,n.d.
F.9	Part 2 of 5,n.d.
F.10	Part 3 of 5,n.d.
Box 21	
F.1	Part 4 of 5,n.d.
F.2	Part 5 of 5,n.d.
	Version II
F.3	Part 1 of 5,n.d.
F.4	Part 2 of 5,n.d.
F.5	Part 3 of 5,n.d.
F.6	Part 4 of 5,n.d.
F.7	Part 5 of 5,n.d.
	Orchestral score—transparencies
F.8	Part 1 of 5,n.d.
F.9	Part 2 of 5,n.d.
Box 22	
F.1	Part 3 of 5,n.d.
F.2	Part 4 of 5,n.d.
F.3	Part 5 of 5,n.d.
	Vocal score—manuscript
F.4	Part 1 of 2, n.d.
F.5	Part 2 of 2, n.d.
	Act I, II and III (Libretto by Gale Hoffman)
	Vocal score—reproduction
F.6	Part 1 of 6, n.d.
F.7	Part 2 of 6, n.d.
F.8	Part 3 of 6, n.d.
F.9	Part 4 of 6, n.d.
Box 23	
F.1	Part 5 of 6, n.d.
F.2	Part 6 of 6, n.d.
	Act II (Libretto by Gale Hoffman)
	Vocal score—manuscript
F.3	Part 1 of 2, n.d.
F.4	Part 2 of 2, n.d.
	Parts (full score) (Libretto by Gale Hoffman)
F.5	Bass, n.d.
F.6	Bass clarinet, n.d.
F.7	Bassoon (1 st), n.d.
F.8	Bassoon (2 nd), n.d.
F.9	Celeste, n.d. (note on holograph: Acts I and II tacet)
F.10	Cello, n.d.
Box 24	
F.1	Clarinet (1 st), n.d.
F.2	Clarinet (2 nd), n.d.
F.3	English horn, n.d.
F.4	Flute (1 st), n.d.
F.5	Flute (2 nd), n.d.
F.6	Harp, n.d.
F.7	Horn (1 st), n.d.
Box 25	
F.1	Horn (2 nd), n.d.
F.2	Horn (3 rd), n.d.

- F.3 Horn (4th), n.d.
 F.4 Oboe (1st), n.d.
 F.5 Oboe (2nd), n.d.
 F.6 Piccolo, n.d.
 F.7 Timpani and percussion, n.d.
- Box 26**
- F.1 Trombone (1st), n.d.
 F.2 Trombone (2nd), n.d.
 F.3 Trombone (3rd), n.d.
 F.4 Trumpet (1st), n.d.
 F.5 Trumpet (2nd), n.d.
 F.6 Tuba, n.d.
 F.7 Viola, n.d.
 F.8 Violin (1st), n.d.
- Box 27**
- F.1 Violin (2nd), n.d.
The Bluebird: Canzonet for mixed chorus and piano
 F.2 Reproduction, n.d.
 F.3 Published, © 1952 (note on cover: “Dear Brock—This has just come out—maybe you’ll like it. Norman”)
 F.4 Transparencies, n.d. (Dedication on title page: “To the Cornell College Choir—June McConlogue <sp?>, director, of Mt. Vernon Iowa”)
 F.5 *Bright Star*: a song for Xmas [Christmas]—manuscript, n.d. (voice and piano score)
 F.6 *Capriccio on the interval of a second*, n.d.
 F.7 *Chamber Work for 3 Recorders and String Trio*—manuscript, 1943
 May 9-19 (*Sextet for Three Recorders and String Trio*<?>)
 F.8 *Chicago*: Chorus for mixed voices a cappella, n.d (text from Carl Sandburg poem; includes annotated photocopies of Sandburgs’ *Chicago*, *Sketch and Masses* poems.)
Choreography: three dances for string orchestra
 F.9 Full score—manuscript, n.d.
 F.10 Full score and parts—published, © 1972
 F.11 *A Christmas Carol*—manuscript, 1962 July 10 (two part vocal with piano accompaniment)
Christmas Music
 F.12 For mixed chorus and piano four hands (manuscript), n.d.
 Transcribed for piano four hands
 F.13 Manuscript, n.d.
 F.14 Published (annotations), © 1968
 F.15 *Colloquies*: concert suite for violin and piano—manuscript, 1963
 F.16 *Colloquy* for violin and piano (manuscript), n.d.
 F.17 *Colonial Ballads* for band (manuscript), 1977 June 8
 F.18 *Colonial Variants* for orchestra (published, annotated), © 1978
 F.19 *Come to Me, My Love*—vocal and piano arrangement, © 1972
- Box 28**
- F.1 *Concert Variations* for piano (manuscript), n.d.
 F.2 *Concertino* for flute and string orchestra (manuscript), n.d.
Concertino for harmonica and orchestra
 F.3 Bound photocopy (full score), n.d.
 Transparencies
 F.4 Full score, n.d. (Nov. 15-Dec. 27—no year given; dedication: “To my dear friend John”)

- Parts
- F.5 Bass, n.d.
 F.6 Cello, n.d.
 F.7 Harmonica, n.d.
 F.8 Percussion, n.d.
 F.9 Viola, n.d.
 F.10 Violins (I and II), n.d.
- Concerto* for harp and orchestra—full score
 Reproduction
- F.11 Part 1 of 2, 1943 Feb.1 – Apr. 26
 F.12 Part 2 of 2, 1943 Feb.1 – Apr. 26
 F.13 Transparencies—harp part, n.d.
 Transparencies—orchestra (on cover5: “Dedicated to Edna Philips
 with my best wishes”)
- F.14 Part 1 of 2, 1943 Feb.1 – Apr. 26
 F.15 Part 2 of 2, 1943 Feb.1 – Apr. 26
- Box 29**
- F.1 *A Concerto* for two Pianos and orchestra, n.d.
 F.2 *Diversions* for piano, n.d. (crossed out title of “Simple Suite”; published
 version has copyright of 1975)
 F.3 *Duke of Sacramento*: two piano score for the same ballet (bound
 reproduction), n.d. (handwritten dedication on cover: “To Gene, the
 best there is as a friend and collaborator, Norman”; careful handling
 required)
Duo Concertante for two pianos
 Full score
 Reproduction
- F.4 Part 1 of 2, 1944 Feb. 16-May 3
 F.5 Part 2 of 2, 1944 Feb. 16-May 3
 F.6 Transparencies, 1944 Feb. 16-May 3
- Box 30**
- F.1 *Duo Concertato*—cello part, n.d.
 F.2 *East Hampton Sketches* for string orchestra (manuscript), 1983
 May 7
 F.3 *Epigraph*—full score / reproduction, 1951 Oct. 27
Evocations (Part I: *Visitants at Night* and Part II: *Promise of Spring*. Text
 based on Richard Hovey poems-*Visitants n a Country House at Night* and
Spring, respectively-)
 F.4 Chorus and full orchestra, n.d. (end pages missing from manuscript:
 measure 394-435)
 F.5 Part II: *Promise of Spring* (manuscript), n.d.
 F.6 *Family Album*: Children’s pieces for piano four hands, n.d.
 (manuscript dedication: “To G & V & J & N. Jr”; most likely for first
 initials of his first wife and children.)
Fanfare for Victor and the Oklahoma Symphony
 Reproduction, 1944 June 21
 F.8 Transparencies, 1944 June 21
Fantasies on an Original Theme for Concert Band (full score)
 F.9 Bound photocopy, 1991 July 4
 F.10 Manuscript, 1991 July 4
Fantasy and Variations
 F.11 For piano and orchestra (manuscript), n.d.
 F.12 For piano solo and orchestra, 1961 Aug. 16 (condensed score for
 orchestra)

- F.13 *Five Images*
 For orchestra (published), © 1968
 For piano four hands (published), © 1967(handwritten on cover:
 “Best wishes. Norman”)

Box 31

- F.1 *Folio* of organ pieces (manuscripts), n.d. (see *Five Lyric Pieces for the young organist*)
 F.2 *Four Hand Music for the Young Pianists*, © 1967
 F.3 *From Every Horizon: a Tone Poem to New York* for band—
 reproduction, 1964 March 7 (pages 21-22 and 24-26 missing)
 F.4 *Gone*—song for high voice with piano accompaniment
 (manuscript), n.d. (includes photocopy of Carl Sandburg of poem
 used as text, found with score)
Here is New York (manuscript—orchestra score)
 F.5 Part 1 of 2, n.d. (on back of page 5 is page 78; missing pages 73-77)
 F.6 Part 2 of 2, n.d.
Holy Infant’s Lullaby
 F.7 High voice and piano (manuscript), n.d.
 F.8 Mixed chorus and piano (manuscript), 1962 Jan. 21
 F.9 Vocal score—SSA parts, n.d.
Hymn Without Words (draft title on a few of manuscript: *3 Hymns [sic] Without Words*)
 F.10 For mixed chorus and orchestra (manuscript), n.d.
 Vocal score
 F.11 Manuscript, n.d.
 F.12 Reproduction, n.d.
 F.13 *I Dreamed of a City Invisible*—mixed chorus (SATB) and piano—
 manuscript, n.d. (Walt Whitman poem as basis)
 Incidental Music to the comedy *Thesmophoriasusae* by
 Aristophanes—manuscript (*Aristophanes Thesmophoriazousae*
 Music by Norman Dello Joio)
 F.14 Full score, n.d.
 Parts
 F.15 Brass, n.d.
 F.16 Harps, n.d.
 F.17 Percussion, n.d.
 F.18 Vocal and piano, n.d.
 F.19 Woodwinds, n.d.
Introduction and Fantasies on a Chorale Tune for piano
 (Commissioned by the United State Information Agencie’s [sic] Cultural
 Ambassador Program)

Box 32

- F.1 Manuscript, n.d.
 F.2 Reproduction, n.d.
 F.3 *Introduction and Lyric Fantasies on an Ancient Chorale Tune*
 (manuscript; fragment), n.d.
 F.4 *Ite Miss Est* (manuscript), n.d. (vocal and piano score / no text written in;
 dedication: “To Irene and Fred Jacobi”)
 F.5 *Joy*: song for baritone, n.d. (Carl Sandburg poem)
Jubilant Song
 F.6 For chorus of mixed voices and concert band (manuscript), 1991
 July 20
 F.7 For female voices with piano (reproduction), 1945 Dec. 6-20
 F.8 *Lament* for voice, © 1949 (Chidioc Tickborne poem)

- Lamentation of Saul*—reproduction (text adapted from the play *David* by D.H. Lawrence)
- Group 1
- F.9 Part 1 of 4, 1954 June 20 - July 31
- F.10 Part 2 of 4, 1954 June 20 - July 31
- F.11 Part 3 of 4, 1954 June 20 - July 31
- F.12 Part 4 of 4, 1954 June 20 - July 31
- Group 2
- F.13 Part 1 of 4, 1954 June 20 - July 31
- F.14 Part 2 of 4, 1954 June 20 - July 31
- F.15 Part 3 of 4, 1954 June 20 - July 31
- F.16 Part 4 of 4, 1954 June 20 - July 31
- F.17 *Laudation* for organ solo, 1965 Aug. 21
- F.18 *Leisure*—for mixed chorus and piano (manuscript), n.d.
- Box 33**
- F.1 *Love Songs at Parting* for mixed chorus and piano (manuscript), 1982 July 7 (Commissioned by the Indianapolis Arts Chorale, Elise Marshall, director)
- Lyric Dances / Exaltation of Larks*
- Chamber orchestra
- F.2 Manuscript, n.d.
- Reproduction
- F.3 Part 1 of 2, n.d.
- F.4 Part 2 of 2, n.d.
- Piano or organ score
- F.5 Manuscript, n.d.
- F.6 Reproduction, n.d.
- F.7 *Lyric Fantasies* for viola solo and string orchestra (or string quintet)—manuscript, n.d.
- F.8 *Lyric Pieces for the Young* for piano—manuscript, n.d.
- F.9 *Lyrical Interludes* for string quartet—manuscript, 1998 June 10 (on cover: “based on a tune suggested by a children’s piece for piano by Prokofiev entitled *A Fairy Tale*)
- F.10 *A Lyrical Movement* for string orchestra—manuscript, 1995 Nov. 13
- F.11 *Madrigal*—vocal score reproduction, 1945 Nov. 27 – Dec. 1 (Christina Rossetti poem)
- Magnificat*—full score (reproduction)
- F.12 Part 1 of 2, 1942 July 7-Aug. 27
- F.13 Part 2 of 2, 1942 July 7-Aug. 27
- Box 34**
- F.1 *Mass*—manuscript, n.d. (Cantor, choir, congregation and organ / orchestra score; *Kyrie*, *Boria* and *Santus* parts only)
- F.2 *Mass* for mixed chorus, brass instruments and organ (or piano)—manuscript, 1969 March 10 (Commissioned by St. Mary’s College of Notre Dame Indiana. In commemoration of the 125th year of the founding of the college.)
- F.3 *Mass in Honor of the Blessed Virgin Mary*—manuscript, n.d. (Cantor (solo), congregation and three part choir with organ; optional brass quintet)
- F.4 *Mass in Honor of the Eucharist*—strings, brass, four part choir (SATB) and organ score—manuscript, n.d. (Commissioned by the Board of Governors of the Forty-first International Eucharistic Congress Philadelphia, Pennsylvania)

- F.5 *Mass the Bread of Life*—manuscript, n.d. (organ, congregation, cantor, four part chorus, SATB, score; Dedication: “To the memory of Pope John XXIII)
- F.6 *A Memory* (for male voices, TTBB, and piano)
Manuscript, n.d.
- F.7 Published, ©1995
- F.8 *Metaphrase on lines for Shakespeare* for concert band—
manuscript, n.d. (Commissioned for the College of St. Thomas, St. Paul, Minnesota)
- F.9 *Mill Doors*—song for baritone (text by Carl Sandburg)
Manuscript, n.d.
- F.10 Reproduction, n.d.
- F.11 *Mystic Trumpeter*—manuscript, 1943 Nov. 1-13 (Dedication: “To Robert Shaw and the Collegiate Chorale—with admiration for you both”; for SATB and French horn)
- Nativity: A Christmas Canticle for the Child*
Orchestra Score

Box 35

- F.1 Manuscript, n.d.
- F.2 Reproduction, n.d.
- F.3 Vocal Score (for soloists, mixed chorus and piano)—
manuscript, n.d. (Commissioned by the Midland Music Center; text: William Gibson)
- F.4 *New Born* (voice and piano), 1946 Nov. 29 (words by Lenore G. Marshall)
- F.5 *Note Left on a Doorstep* (medium voice and piano)—reproduction, n.d. (dedication: “To Lily Peter—the writer of this lovely poem)
- Notes from Tom Paine* (Mixed chorus, SATB, and piano; commissioned by JC Penny; words adopted from Thomas Paine)
- F.6 Manuscript, n.d.
- F.7 Published, © 1975
- Of Crows and Clusters*(mixed chorus and piano; based on poem *Two Old Crows* by Vachel Lindsay)
- F.8 Manuscript, 1971 Dec. 1
- F.9 Published, © 1972
- F.10 *Piano Sonata*—manuscript, 1943 Feb. 1-4
Piano Sonata II
- F.11 Manuscript, 1943, Sept. 2-29
- F.12 Reproduction,
The Poet’s Song (SATB chorus and piano; based on the poem by Alfred Lord Tennyson)
- F.13 Manuscript, n.d.
- f.14 Published, © 1974 (Robert S. Hines signature on upper right corner; includes preface in which Dello Joio explains song)

Box 36

- F.1 *Prelude: To a Young Dancer* (piano score; mss.), 1945 Oct. 19-21
A Proclamation
Concert band
- F.2 Manuscript, n.d.
- F.3 Reproduction, n.d.
- F.4 Mixed chorus and piano—reproduction, n.d.
- F.5 *Proud Music of the Storm*, 1967 July 13 (organ, brass and mixed chorus)

- F.6 *Psalm of Peace*, 1971 Feb. 21 (Commissioned by the Oratorio Society of Montgomery County, Bethesda Maryland; mixed chorus, trumpet, French horn and organ; text from Psalms)
- F.7 *Psalmist's Meditation* (chorus and piano)—manuscript, ca.1979
- F.8 *The Quest* (chorus and piano), 1990 May 25 (text: Edgar Allan Poe; commissioned by Ithaca College School of Music)
- F.9 *Questions and Answers: a Duet for Children* vocal and piano score, 1965 Dec. 1
- F.10 *Reflections on an Original Christmas Tune for Wind Quintet*—manuscript, n.d.
The Saintmaker's Christmas Eve—Cue parts (American Broadcasting / ABC – Television score; on bottom of sheets: registered 1961 with local 802)
 Cue 1

Box 37

- F.1 Manuscript, 1961
- F.2 Reproduction, 1961
 Cue 2
- F.3 Manuscript, 1961
- F.4 Reproduction, 1961
 Cue 3
- F.5 Manuscript, 1961
- F.6 Reproduction, 1961
 Cue 4
- F.7 Manuscript, 1961
- F.8 Reproduction, 1961
 Cue 5
- F.9 Manuscript, 1961
- F.10 Reproduction, 1961
 Cue 6
- f.11 Manuscript, 1961
- F.12 Reproduction, 1961
- F.13 Cue 7—manuscript, 1961
- F.14 Cue 8—manuscript, 1961
 Cue 9
- F.15 Manuscript, 1961
- F.16 Reproduction, 1961
 Cue 10 to 12
- F.17 Manuscript, 1961
- F.18 Reproduction, 1961
 Cue 13
- F.19 Manuscript, 1961
- f.20 Reproduction, 1961
- f.21 Cue 14—reproduction, 1961
- Salute to Scarlatti: a suite of sonatas for piano or harpsichord*

Box 38

- F.1 Manuscript, n.d.
- F.2 Transparencies, n.d.
Satiric Dances for a Comedy by Aristophanes (for concert band; “commissioned in commemoration of the Bicentennial of April 19, 1975 by the Concord Band [Concord, Mass.], William Toland, Music Director”)
- F.3 Manuscript, n.d.
- F.4 *Published, © 1975*

- F.5 *Short Intervallic Etudes for Well Tempered Pianists*—manuscript, n.d.
Sinfonietta for full orchestra— Photocopy of manuscript (pages 78-79 missing)
- F.6 Part 1 of 2, n.d.
- F.7 Part 2 of 2, n.d.
- F.8 *Sing a Song Universal*—manuscript, n.d. (for chorus and piano; commissioned by the Music Educators national Conference in memory of Russell P. Getz, former president)
- F.9 *Sonata* for trumpet and piano—manuscript, 1979 Feb. 15
(commissioned by the International Trumpet Guild)
- F.10 *Sonatina* for cello and piano—manuscript, n.d.
- F.11 *Un Sonetto di Petrarca*—voice and piano score (manuscript), n.d.
- F.12 *Song at Springtide* for piano duet—manuscript, n.d. (Commissioned by the El Paso, Texas Music Teacher’s Association; composer’s words to song suggested by a G.K. Chesterton poem)
- F.13 *Song of the Open Road*—for chorus of mixed voices with trumpet solo and piano—published, © 1953 (Commissioned by the State of New York, Crane Dept. of Music, Potsdam State Teachers College, M. Hosmer, Director)
- f.14 *Song’s End* for 3 part women’s voices and piano—manuscript, 1964 May 6 (John Payne poem; Dedication: “To the Women’s Glee Club State University College Oneonta, New York)
- f.15 *Songs of Abelard*—vocal and piano score—mss, n.d.
Songs of Adieu— voice and piano (manuscript) (Published title: *Three Songs of Adieu*)
- Box 39**
- F.1 *Fade Vision Bright*, n.d.
- F.2 *Farewell*, n.d.
- F.3 *Songs of Memory* for mixed chorus and piano (manuscript), n.d.
(song based on a Walt Whitman poem)
Songs of Remembrance (Set to the poems of John Hall Wheelock)
For baritone and orchestra (manuscript), n.d.
Voice and piano score
- F.5 Manuscript, n.d
- F.6 Reproduction, n.d.
- F.7 *Songs of Walt Whitman* for mixed chorus and piano (mss.), 1966
- F.8 *Southern Echoes*: dance suite for orchestra in 3 movements (mss.), 1976 July 1 - Aug. 29
- F.9 *Stage Parodies: four hand piano suite for young players*, n.d.
- F.10 *Suite for the Developing Flutist with Piano* (mss.), n.d.
Suite for the Young (for piano)
- F.11 Manuscript, n.d. (title on cover: *Piano Music for the Young*)
- F.12 Published, © 1964
- Box 40**
- F.1 Suite from the ballet *On Stage!*—published, ©1945 (piano score; Michael Kidd production; handwritten on cover: “Love to you—Norman)
- F.2 *Tall Kentuckian—Somebody’s Coming*--published, © 1954 (chorus and piano; lyrics: Barbara Anderson)
- F.3 *Time of Snow*—piano score, n.d. (Martha Graham printed on cover, as well as title, in green ink—ballet performed in 1968)
- F.4 *To a Young Musician*—piano score manuscript, 1944 June 25

- To Saint Cecilia*: a cantata for mixed chorus and brass instruments—full score (adapted from the poem *A Song for St. Cecilia's Day* by John Dryden)
- F.5 Bound reproduction, ca. 1958
- F.6 Reproduction, ca. 1958
- F.7 *Tomorrow is On It's Way*—vocal and piano score (mss.), n.d.
(words: Betty Weir)
- Trial at Rouen* (NBC-TV production)
- Full Score—manuscript
- F.8 Part 1 of 2, n.d. (published in 1955)
- F.9 Part 2 of 2, n.d. (published in 1955)
- Vocal score—manuscript (libretto and music by Dello Joio, vocal score by Abraham Skulsky)
- F.10 Part 1 of 3, 1956
- F.11 Part 2 of 3, 1956
- F.12 Part 3 of 3, 1956
- Trio* for flute, cello and piano (Commissioned by and dedicated to the Le Roi, Foster and Scholtz Trio)
- Box 41**
- F.1 Published, © 1948
- F.2 Reproduction, 1948 (highlighting)
- Transparencies
- F.3 Full score, 1933 Dec. 13 - 1944 Jan. 9
- Parts
- F.4 Cello, 1944
- F.5 Flute, 1944
- The Triumph of Joan*: a lyric drama in 3 acts based on the life of the maid of Lorraine (music: Dello Joio / libretto: Joseph Machlis and the composer)
- F.6 Part 1 of 3, 1949 July 10 – 1950 March 21 (missing pages 58-63)
- F.7 Part 2 of 3, 1949 July 10 – 1950 March 21
- F.8 Part 3 of 3, 1949 July 10 – 1950 March 21
- The Triumph of St. Joan*: a symphony in 3 movements
- Orchestra score
- F.9 Full score, 1951? (I *The Maid*, II *The Warrior* and III *The Saint*)
- Parts
- F.10 Act I, n.d. (*Trial at Rouen* crossed out on title page)
- F.11 Act II—Part 1 of 2, n.d.
- Box 42**
- F.1 Act II—Part 2 of 2, n.d.
- Selections—
- F.2 Orchestra, n.d.
- F.3 Vocal score, n.d.
- Vocal score
- “Unrevised / uncorrected” version
- F.4 Part 1 of 3, 1977 March 9
- F.5 Part 1 of 3, 1977 March 9
- F.6 Part 1 of 3, 1977 March 9
- Untitled Version
- F.7 Part 1 of 3, n.d.
- F.8 Part 2 of 3, n.d.
- F.9 Part 3 of 3, n.d.

Time of Decision (alternative title: Korea: H.S.T., Time for Decision) (Listed as Time of decision, television score for Talent Associates, 1962—Norman Dello Joio / Thomas A. Bumgardner.)

H.S.T.—orchestra score--
Part 1 of 3, n.d.

F.10
Box 43

F.1 Part 2 of 3, n.d.
F.2 Part 3 of 3, n.d.

Korea—orchestra score—reproduction

F.3 Part 1 of 2, n.d.
F.4 Part 2 of 2, n.d.

Korea—orchestra score—transparencies

F.5 Cue 1 to 8, n.d.
F.6 Cue 9 to 16, n.d.
F.7 Cue 17 to end, n.d.

Unidentified

F.8 Dramatic work, n.d. (probably for television; includes instructions or dialogue for Crosby, Dello Joio and Toshiko; Act I-III)

F.9 Dramatic work for orchestra, n.d. (music for keyboard instrument and short score for orchestra)

F.10 Orchestra fragment, n.d. (leaf 34; 4 measures ending section with duration: 1:26; Includes measure number 20)

Vanity Fair—for orchestra (Music for the CBS television dramatization of the Thackeray novel)

Box 44

F.1 Part 1 of 2, 1960?

F.2 Part 2 of 2, 1960?

F.3 *Variants on a Bach Chorale*—manuscript, 1990? (Variation on Herr Gott, dich loben alle wir. Published: Bryn Mawr, PA : Sole agents, T. Presser Co., c1990)

F.4 *Variants on a Song of Parting*--manuscript, 1982? (SATB chorus and piano)

Variations and Capriccio—for violin and piano

F.5 Full score—reproduction, 1948 June 1- Aug. 9

F.6 Part—Violin, 1948 June 1- Aug. 9

The Vigil: cantata for a choir of mixed voices, brass instruments and percussion (on title page: text by the composer with the aid of Walt Whitman)

F.7 Full score—manuscript, 1995?

Vocal score

F.8 Part 1 of 2, 1995? (“Piano score” title)

F.9 Part 2 of 2, 1991, Nov. 26

F.10 *Years of the Modern*—published vocal score, © 1968 (SATB chorus and piano; text adapted from the poem by Walt Whitman; commissioned for the 20th anniversary of “Singing City of Philadelphia” by the Samuel S. Fels Fund)

Sub-Series 2— Works by Other Artists, ca. 1898 – 1995

Box 45

F.1 Behnke, Martin—*Reflections on a Bach Melody*, 1986? (Variation on *Herr Gott, Dich Loben Alle Wir*; full band)

F.2 Binder, Abraham Wolf—*Borchu, Mi Chomocho; May the Words*, n.d. (vocal score transparencies)

F.3 Convery, Robert—*Tweedledum and Tweedlede*, 1989 (SATB chorus and piano)

- F.4 DePrez, Josquin—*Miserere mei, Deus*, n.d. (vocal score reproduction)
- F.5 Hayden, William—*Trio* (1948).Arr., n.d. (violin, cello and piano; post-it note included from Hayden)
- F.6 Hindemith, Paul [et al]—*Agnes Dei*, n.d.
- F.7 Jackno, Ralph John—*Fantasia* for violin and piano, © 1953 (note on cover from composer: “respectively submitted to Norman Dello Joio”)
- F.8 Kirkpatrick, Ralph—G.F. Handel’s *Sonata IV: a flauto solo e basso continuo*, 1937
- F.9 Lang, David—*Cheating, Lying, Stealing*, 1995 (Originally composed in 1993 with funds from the Meet the Composer project; revised in 1995 for the Band on a Can All-Stars)
- F.10 Metcalf, Leon V.—Fillmore Transition Band Book (2nd cornet), n.d. (collection of 31 easy orig. tunes for very young band; heavily marked up; covers of book torn/ripped; handle carefully)
- F.11 Nestor, Gregg
Air for guitar and strings (1967). Arr., 1984 (title page: “guitar solo adapted by G.N.)
- F.12 *Five Images* (1966). Arr., 1984 (arranged for two guitars)
- F.13 Oliver Ditson Company—*Gems of German Songs*, © 1909 (vocal and piano scores; handle carefully)
- f.14 Perosi, D. Lorenzo—*La Passione di Cristo Secondo S Marco*, © 1898 (brittle)
- f.15 Skulsky, Abraham—*The Triumph of Saint Joan*. Arr., 1954? (Arranged for chamber orchestra; reproduction)
- F.16 Sousa, John Philip—*Stars and Stripes Forever*, n.d.

Series V: Clippings, 1944 - 2003

Box 46

- F.1 American Music (topic), ca. 1947-1993
- Awards
- F.2 Lancaster Symphony Composer’s Award, 1967
- F.3 Pulitzer Prize, 1957 and 1958
- F.4 “A” to “Z”, 1967-1970 (Dello Joio judge for WQXR Young Artist Competition)
- F.5 Composer’s Forum Series, 1972
- Compositions
- F.6 *Agnes Dei*, 1984 (includes attached note from “Bernie”)
- F.7 *Air* for strings, n.d.
- F.8 *Air Power*, 1958-1968
- F.9 *All is Still*, 1971
- F.10 *America and Americans* (NBC), 1967
- F.11 *Antiphonal Fantasy*, ca. 1966-1968 (Tulsa Philharmonic Orchestra; Richard Ellesar, organist; Philadelphia Orchestra)
- F.12 *Antony and Cleopatra*, 1960
- F.13 *Aria Roulade*, 1984
- F.14 *Aria and Toccata*, 1953-1988
- F.15 *Arietta*, 1979
- F.16 *The Assassination*, 1966 and n.d. (Alice Howland, mezzo soprano)
- F.17 *Bagatelles*, 1975
- F.18 *Ballabili*, 1982
- F.19 *Ballad of the Seven Lively Arts* from CBS” *Profile of a Composer*, 1958 and n.d.
- F.20 *Blood Moon*, 1960-1965 and n.d. (Mary Costa)
- F.21 *Capriccio on the Interval of a Second*, 1968-1969 and n.d. (Van Cliburn International Quadrennial Piano Competition)

- F.22 *Christmas Carol*, 1962 and 1968
 F.23 *Colloquies*, n.d.
 F.24 *Colonial Variants*, 1976 and n.d. (includes photocopy of letter from Philadelphia Inquirer music editor Samuel L. Singer)
 F.25 *Concert Music* for Orchestra, ca. 1955-1957
 F.26 *Concertante* for clarinet and orchestra, ca. 1949-1971
 F.27 *Concertino* for flute and string orchestra, n.d.
 F.28 *Concertino in Stilo Classico*, 1968 (Vivian Rivkin obituary)
 F.29 *Concerto* for harp and orchestra, n.d.
 F.30 *The Creed of Pierre Cauchon*, 1967-1968
 F.31 *Diversion of Angels—Martha Graham Dance Co.*, ca. 1968-1970
 F.32 *Duo Concertato*, ca. 1948-1961
 F.33 *Epigraph*, ca. 1957-1967
 F.34 *Evocations*, ca. 1970-1971 (Arts Council of Tampa for *Generation '70*)
 F.35 *Fantasia on a Gregorian Theme*, 1968 and n.d.
 F.36 *Fantasies on a Theme by Haydn*, 1970-1971
 f.37 *Fantasy and Variations* for piano and orchestra, ca. 1962-1972
 F.38 *Figurations*, 1970 (choreographed by Charles Nicoll)
 F.39 *Five Images*, 1971
 F.40 *From Every Horizon: a Tone Poem to New York*, 1966-1970
 F.41 *Holy Infant's Lullaby*, 1965-1967
 F.42 *Homage to Haydn*, ca. 1969-1990 (Miss Lily Peter; Philadelphia Symphony Orchestra; Arkansas Territorial Sesquicentennial)
 F.43 *Hymn Without Words*, 1983 (note from Sylvia Craft)
 F.44 *Jubilant Song*, ca. 1952-1962
 F.45 *Lamentation of Saul*, 1954 and 1962
 F.46 *Laudation* (for organ), ca. 1965-1968
Louvre
 f.47 NBC-TV production, ca. 1964-1967 (Lucy Jarvis)
 F.48 *Scenes from the Louvre* (band), ca. 1966-1972 (East Carolina College)
 F.49 *Love Songs at Parting*, 1982 and 1985
 F.50 *Lyric Fantasies* for viola and strings, 1978 and 1991
 F.51 *Mass*, ca. 1969-1976 (Composed for St. Mary's College; honorary degree)
 F.52 *Mass in Honor of the Eucharist*, 1976 and 1979
 F.53 *Meditation on Ecclesiastes*, ca. 1960-1977
 F.54 *Metaphrase on Lines from Shakespeare*, 1985 (College of St. Thomas commission commemorating the centennial)
 F.55 *Moment of Decision* (ABC-TV), 1965
 F.56 *The Mouse that Gnawed the Oak Tree Down*, 1967 (Vachel Lindsay poem)
 f.57 *Mystic Trumpeter*, 1951 and 1987
- Box 47**
- F.1 *Nativity: A Canticle for the Child*, 1987 and 1989
 F.2 *New York Profiles*, ca. 1959-2003
 F.3 *Nocturne*, 1961-1983 and n.d. (in E and in F sharp major)
 F.4 *O Sing Unto the Lord*, 1961 and 1968
 F.5 *On Stage!*, ca. 1945-1954 (Michael Kidd)
 F.6 *Prelude To a Young Musician*, 1960
 F.7 *A Proclamation*, 1985
 F.8 *Proud Music of the Storm*, 1967 (based on Walt Whitman poem; University of Cincinnati College Conservatory of Music—honorary degree)
 F.9 *A Psalm of David*, ca. 1951-1968

- F.10 *Psalm of Peace*, 1971 (Oratorio Society of Montgomery County)
- F.11 *Reflections*, 1965 (choreographer: Norman Walker; music: *Variations, Chaconne and Finale*)
- F.12 *Ricercari*, ca. 1946-1947
- F.13 *The Ruby*, ca. 1955-1957 (Betty Randolph Bean—note)
- F.14 *Salute to Scarlatti*, 1983
- F.15 *Serenade* for orchestra, 1949 and 1965
- F.16 *Sonata no. 2*, 1944 and 1961
- F.17 *Sonata no. 3*, 1951-1966 and n.d. (pianists: Eugene List and Sidney Foster; *Encounters and Goodbyes*—work by Pola Nirenska and her dance group to this piece)
- F.18 *Sonata* for trumpet and piano, 1979-1981 and 1991
- F.19 *Song of Affirmation*, 1953-1962 and n.d.
- F.20 *Song of Remembrance*, 1977
- F.21 *Song of the Open Road*, 1961-1971
- F.22 *Song's End*, 1965
- F.23 *Songs of Abelard*, 1968-1971
- F.24 *Songs of Walt Whitman*, 1966-1969 (International Society for Music Education –Interlochen, Michigan)
- F.25 *Southern Echoes*, 1977
- F.26 *Suite* for piano, 1965-1970 and 1986 (*Salute to Scarlatti mentioned*)
- F.27 *Symphonic Dances*, n.d.
- F.28 *The Tall Kentuckian*, ca. 1953-1965 (Barbara Anderson)
- F.29 *There is a Lady Sweet and Kind*, 1967
- F.30 *There is a Time*, 1958-1970 (choreographer: José Limón; music: *Meditations on Ecclesiastes*)
- F.31 *To Saint Cecilia*, 1959-1971
- F.32 *Trial at Rouen* (NBC-TV), 1956-1959
- F.33 *Trio*, 1944-1961
Triumph of St. Joan
General, ca. 1951-1988
- F.34 Martha Graham, 1951-1952 and 1961 (1961: re-choreographed as *Seraphic Dialogue*)
- F.36 *Variations, Chaconne and Finale*, ca. 1948-1976 (New York Music Critics Circle Award)
- f.37 *Variations and Capriccio*, 1948-1971
- F.38 *Variants on a Bach Chorale*, 1986 and 1988
- F.39 *Variants on a Mediaeval Tune*, ca. 1963-1971
- F.40 *Women's Song*, 1960 (choreographer: Helen Tamiris; music: *Concerto* for harp and orchestra)
- F.41 *Years of the Modern*, 1968 and 1979
- Box 48**
- F.1 Cultural ties with foreign countries, 1946-1985 (music ambassador)
- F.2 Foreign language record reviews, 1952
- Individual Performers
- F.3 Norman Dello Joio not referenced, 1962?
- F.4 Norman Dello Joio referenced, ca. 1959-1986
- Organizations
- F.5 Albion College, 1982 and n.d.
- F.6 American Music Center, 1965-1986 and n.d. (Meet the Composer series)
- F.7 Annapolis Fine Arts Festival, 1967
- F.8 “A”, 1960-1965 and n.d. (Generation '70 project of the Arts Council of Tampa, Fl.)

- F.9 Boston University, 1947-1978 and n.d.
 F.10 "B", 1959-1963 and n.d.
 F.11 "C", 1955-1985
 F.12 "D", ca.1967-1980
 F.13 "E", 1967-1969 and n.d.
 F.14 Florida State Music Teacher Association, 1964
 F.15 Florida State University, 1964
 F.16 Ford Foundation, 1963-1972 and 1986 (Contemporary Music Project;
 Music Educators National Conference; National Music Council)
 F.17 "F", 1963-1983
 F.18 "G", 1965
 F.19 International Society for Music Education (ISME), 1966 (*Songs of
 Walt Whitman*)
 F.20 "H" and "I", 1951-1972
 F.21 "J" and "K", 1965-1971
 F.22 Little Orchestra Society, 1958 and n.d. (Thomas Scherman)
 F.23 "L", 1961-1971 and n.d.
 F.24 Martha Graham Dance Company, 1965-1971
 F.25 Metropolitan Opera, 1958-1960 (radio broadcast)
 F.26 Music Educators National Conference (MENC), 1965-1972 and
 n.d.
 F.27 Music Journal, 1967 (Silver Anniversary Banquet)
 F.28 "M", ca. 1961-1976
 F.29 "N", 1960-1986
 F.30 Peabody Conservatory, 1957
 F.31 "P" and "R", 1961-1981 and n.d.
 F.32 "S" and "T", ca. 1960-1980
 F.33 University of Cincinnati, 1963-1967
 F.34 University of Delaware, 1952-1971
 F.35 University of Louisville, 1977 (Prisoners of War Benefit concert)
 F.36 University of North Carolina—Charlotte, 1967
 f.37 "U", ca. 1959-1986
 F.38 Youngstown State University, 1968 and 1980
 F.39 "W", "Y" and "Z", 1971, 1977 and n.d.
 F.40 Records—advertisement, 1970, 1977 and n.d.
 F.41 Social Events, 1959-1965

Series VI: Ephemera, 1937 - 1984

Box 49

- F.1 American Society of Composers, Authors and Publishers (ASCAP)
 pamphlet, 1946
 F.2 Blank postcards, n.d.
 F.3 Booklet—foreign language, 1963
 F.4 Brochures (non-music related), 1959 and n.d.
 F.5 Brochures and catalog (music related), 1959 and n.d. (Dello Joio not
 referenced)
 F.6 Drawings, n.d.
 F.7 Gift cards, n.d.
 Music programs—English (Dello Joio not referenced)
 F.8 "B to C", 1940-1984
 F.9 "L to T", 1980 and n.d.
 F.10 Music programs—Foreign, 1959-1964 and n.d. (Dello Joio not referenced)
 F.11 *Religious Perspectives of College Teaching* by Joseph S. Daltry, 1950
 F.12 *The Role of Duothematicism in the Evolution of Sonata Form* by
 Rudolph Reti, 1956 (autographed)

Travel

- F.13 Brochures, 1963-1964 and n.d.
F.14 Guidebook, 1937 and n.d. (*Standard Paris Guide* by A. Leconte and Guilmin has some handwritten notes inside)
F.15 Map, 1957 (travel limits for foreigners in the Moscow area)
F.16 Passenger list, 1939 (S.S. Manhattan)
Pamphlets
F.17 Part 1 of 2, n.d.
F.18 Part 2 of 2, n.d.

Series VII: Scrapbooks, 1940 -1977

1940-1942

Box 50

- F.1 Part 1 of 2, 1940-1942
F.2 Part 2 of 2, 1940-1942
1943-1944
F.3 Part 1 of 2, 1943-1944
F.4 Part 2 of 2, 1943-1944
1944 May to 1945 Dec.
F.5 Part 1 of 2, 1944-1945
F.6 Part 2 of 2, 1944-1945
1945 Sept. to 1946 Sept.
F.7 Part 1 of 2, 1945-1946
F.8 Part 2 of 2, 1945-1946
1946 Dec. to 1947 Dec.
F.9 Part 1 of 2, 1946-1947
F.10 Part 2 of 2, 1946-1947
F.11 1949
1950 Jan. to June
F.12 Part 1 of 2, 1950
F.13 Part 2 of 2, 1950
1950 June to Dec.
F.14 Part 1 of 2, 1950
F.15 Part 2 of 2, 1950
1951

Box 51

- F.1 Part 1 of 2, 1951
F.2 Part 2 of 2, 1951
1954
F.3 Part 1 of 2, 1954
F.4 Part 2 of 2, 1954
1955
F.5 Part 1 of 2, 1955
F.6 Part 2 of 2, 1955
1956
F.7 Part 1 of 2, 1956
F.8 Part 2 of 2, 1956
1956 and 1959 (St. Joan material: i.e. *Triumph of St. Joan and Trial at Rouen*)
F.9 Part 1 of 2, 1956 and 1959
F.10 Part 2 of 2, 1956 and 1959
1957
F.11 Part 1 of 2, 1957
F.12 Part 2 of 2, 1957
1958

Box 52

- F.1 Part 1 of 2, 1958
- F.2 Part 2 of 2, 1958
- F.3 1959
- 1960
- F.4 Part 1 of 2, 1960
- F.5 Part 2 of 2, 1960
- 1961
- F.6 *Blood Moon*, 1961
- F.7 General, 1961
- 1962
- F.8 Part 1 of 2, 1962
- F.9 Part 2 of 2, 1962
- 1963
- F.10 Part 1 of 2, 1963
- F.11 Part 2 of 2, 1963
- 1964
- F.12 Part 1 of 2, 1964
- f.13 Part 2 of 2, 1964
- 1969
- f.14 Part 1 of 2, 1969
- F.15 Part 2 of 2, 1969
- 1972 to 1977 –Boston School of Fine & Applied Arts

Box 53

- F.1 Part 1 of 2, 1972 - 1977
- F.2 Part 2 of 2, 1972 - 1977

Series VIII: Oversized, 1922 - 1995

Sub-Series 1: Personal and Performance Related, 1922-1988

Box 54

- F.1 Advertisements (music related), 1966-1988
- F.2 Awards, 1967-1982 (honorary citizenship—state of Maryland, Governor Spiro Agnew)
- F.3 Holy Communion poster, 1922
- F.4 Honorary degrees—diplomas, 1967 and 1980 (Susquehanna University and University of Cincinnati)

Sub-Series 2: Scores, 1940 - 1995

Sub-Sub Series A: Scores by Other Artists, ca. 1965 - 1995

- F.5 Anderson, Miles—*Caravan* 22/8, 1995 (taped note on cover signed by Miles Anderson)
- Berezowsky, Nicolai
- F.6 Untitled (bound), n.d. (String Quartet League)

Box 55

- F.1 Untitled (unbound), n.d. (commissioned by the League of Composers)
- F.2 Keays, James—*Triumph of St. Joan*. Arr. (symphonic band), 1990
- F.3 Silverman, Stanley—*The Country Wife*, 1965? (William Wycherley, playwright; commissioned by the Repertory Theater of Lincoln Center)

Sub-Sub Series B: Scores written by Norman Dello Joio, ca. 1941 - 1980

Box 56

- F.1 *Air Power: Winning of France*, 1956? (music for CBS-TV series *Air Power*, 1956-1957; conductor score for orchestra)

- America and Americans* (for orchestra; reproduction; music for
NBC_TV documentary film based on writings of John Steinbeck; tape
holding pages together starting to flake off—handle carefully)
- F.2 Cue 1 to 8, 1960?
F.3 Cue 9 to 16, 1960?
F.4 Cue 17 to 32, 1960?
- Blood Moon*—Master (Holograph in pencil on transparent paper;
orchestra score)
- Box 57**
- F.1 Act II, Scene 1, 1961?
Act II, Scene 2
F.2 Part 1 of 2, 1961?
F.3 Part 2 of 2, 1961?
Act III
F.4 Part 1 of 2, 1961?
F.5 Part 2 of 2, 1961?
- Blood Moon*—Reproduction—Version 1 (orchestra score; libretto:
Gale Hoffman)
- Box 58**
- F.1 Act II—Scene 1, 1961
F.2 Act II—Scene 2, 1961
Act III (last page: April 2/61 Easter Sunday)
F.3 Part 1 of 2, 1961
F.4 Part 2 of 2, 1961
- Blood Moon*—Reproduction—Version 2 (orchestra score; libretto:
Gale Hoffman)
- F.5 Act II—Scene 1, 1961
Act II—Scene 2
f.6 Part 1 of 2, 1961
f.7 Part 2 of 2, 1961
Act III
F.8 Part 1 of 2, 1961
F.9 Part 2 of 2, 1961
- Box 59**
- F.1 *Colonial Ballads* for band, © 1978 (upper right hand corner: 1st proof
3/13/78)
F.2 *Colonial Variants: 13 Profiles of the Original Colonies*, 1976?
(orchestra score)
Concert Music for orchestra
F.3 Full version, 1944
F.4 Shortened version, 1944 (measure number skips from 103 to 119 to
190, 157 to 190, etc...)
F.5 *Concertante* for wind instruments, 1973?
f.6 *Concerto* for two pianos and orchestra, 1941?
f.7 *Cortège*, n.d.
F.8 *Evocations*, 1970 (mixed chorus and full orchestra; based on Robert
Hillyer's *Visitants in a Country Home at Night* and Richard Hovey's
Spring)
- Box 60**
- F.1 *Fantasies on a Theme by Haydn*, 1968? (for band)
F.2 *From Every Horizon: a Tone Poem to New York* for Concert
band, 1965?
Heloise and Abelard
F.3 English, 1969?

- F.4 French and English, 1969?
 F.5 *Homage to Haydn* for full orchestra, 1968
 Images (arrangement)
 f.6 *The Dancing Sergeant* for band, 1980?
 f.7 *5 Images* for Young People's Concerts, 1967?
- Box 61**
 F.1 *Magnificat* for orchestra (reproduction / signed in pencil), 1942
 F.2 *Mystic Trumpeter*, 1943 (reproduction; on title page: To Robert Shaw and the Collegiate Chorale—with admiration for you both—NDJ; text by Walt Whitman)
 F.3 *New York Profiles* a suite for orchestra, 1949 (On title page: Commissioned for the Musical Arts Society of La Jolla, California. Dedicated to Augustus L. Searle. First performance conducted by Nikolai Solokoff, August 21, 1949; reproduction)
Psalm of David (English text adapted from the King James version by Nathaniel Pratt)
- Box 62**
 F.1 For chorus of mixed voices and piano, © 1951 (holograph in pencil and red pencil, signed in ink; includes note “from the desk of Miss M. Connor”)
 For orchestra and SATB (on first page, bottom: commissioned by the State University of New York, Crane Department of Music, Potsdam State Teacher's College, Helen M. Hosmer, Director, for performance at the Potsdam Spring Festival, May 1951)
 F.2 Part 1 of 2, © 1951
 F.3 Part 2 of 2, © 1951
Ricercari for piano and orchestra
- Box 63**
 F.1 Full score, 1946?
 F.2 Piano solo, 1946?
 F.3 *The Ruby* a lyric drama in one act, 1953 (libretto: William Gibson; based on Lord Dunsany's *A Night at the Inn*; torn cover page and fragile pages 1 to 4—handle carefully)
 f.4 *Saintmaker's Christmas Eve*, n.d. (orchestra and voice)
- Box 64**
 F.1 *Scenes from the Louvre* music for concert band based on ancient airs, 1965
Song of Affirmation (work is based on lines from the narrative poem *Western Star* by Stephen Vincent Benét)
 F.2 Part 1 of 2, 1952
 F.3 Part 1 of 2, 1952
 f.4 *Songs of Abelard*, 1969? (for wind ensemble or band and voice[optional])
- Box 65**
 F.1 *Songs of Walt Whitman*, 1966? (chorus and orchestra score)
Symphony for voices and orchestra
 f.2 Part 1 of 2, 1945
 f.3 Part 2 of 2, 1945
To a Lonely Sentry (for solo, piccolo, clarinet, trumpet, brass, percussion and strings)
 f.4 Reproduction, 1943
 f.5 Transparencies, 1943
Triumph of St. Joan
 f.6 *The Creed of Pierre Cauchon*, 1958?

- f.7 Selections—prelude and Act I (incomplete), 1959?
f.8 *Variations, Chaconne and Finale*, 1947?
- Box 66**
F.1 *Variations on a Mediaeval Tune* for concert band, © 1963
(commissioned by the Mary Duke Biddle Foundation for the Duke
University band) (rips/tears on edges—fragile paper—handle with
care)
- F.2 *Years of the Modern*, 1967