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GUIDE TO THE MARY HOWE PAPERS

1884 – 1972

(36.3 linear feet, 72 boxes)

Call No.: JPB 04-39

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Summary

Main Entry:	Howe, Mary
Title:	Mary Howe Papers, 1884 – 1972
Size:	36.3 linear feet, 72 boxes
Source:	Portions donated by Mary Howe in 1964. Bulk donated by Calderon Howe in 1968, with final donations ca. 1991.
Abstract:	The papers of the American composer and patron of music Mary Howe consist primarily of scores, correspondence, biographical material, concert programs and business papers. They also include scrapbooks, photographs and books.
Access:	Collection is open to the public. Library policy on photocopying will apply. Advance notice may be required.
Restrictions on Use:	For permission to publish, contact the Chief, Music Division, The New York Public Library for the Performing Arts.
Preferred Citation:	Mary Howe Papers, JPB 04-39. Music Division, The New York Public Library for the Performing Arts.
Related Materials Note:	The Mary Howe Recorded Sound Collection, *L(Special) 90-18, Rodgers and Hammerstein Archives of Recorded Sound. Other Howe materials are held by the Library of Congress.

Biography

Mary Howe (b Richmond, VA, 4 April 1882; d Washington, DC, 14 Sept. 1964) was an American composer, pianist, and patron of music in Washington D.C., where she grew up and lived all her life. Born Mary Carlisle, she studied piano with Richard Burmeister in Germany and Ernest Hutcheson and Harold Randolph in the United States. She also studied composition with Gustav Strube and graduated with an Artist Diploma in composition from the Peabody Conservatory in 1922. Howe had already begun raising children when she attended Peabody, and she continued to pursue her career while meeting family obligations. She toured in a two-piano team with Anne Hull from 1917 – 1935 and studied with Nadia Boulanger in 1933.

A prolific composer as well as a pianist, Howe worked in many genres: songs for voice and piano, solo piano, piano duo, organ, carillon, violin, cello, flute, chamber music, chorus, ballet, chamber orchestra, and full orchestra, in addition to various combinations of all these; she often reorchestrated the same composition for multiple settings. Her ballet *Cards* (1936), for example, was set for two pianos, two pianos and orchestra, and chamber orchestra, and her song *Le Jongleur de Notre Dame* (1959) has scores for two pianos and for orchestra.

Howe created many song settings for poems, including cycles by Goethe (*Sieben Goetheliedchen*, 1931-1940) and Rilke (*Four Poems By Rainer Maria Rilke*, 1931 - 1934). Her compositions for orchestra include *Stars* (1927), *Sand* (1928), *Rock* (1954), the suite *Potomac River* (1940), *Agreeable Overture* (1948), *American Piece* (1933) and *Castellana* (1930). Her orchestral work was performed by the National Symphony Orchestra, the Philadelphia Orchestra, the New York Philharmonic, the Vienna Philharmonic, the NBC and BBC orchestras, and many other orchestras in the United States, Europe and South America. Her compositions were recorded and issued by RCA, Columbia, CRI and the Washington radio station WCFM. Howe's music was published by Schirmer, Carl Fischer, Composers Press Inc., Galaxy Corporation and Oxford University Press, among others.

Howe and her husband, Walter Bruce Howe, a lawyer, were prominent Washington socialites and were among the co-founders in 1931 of the National Symphony Orchestra; they were close friends of the orchestra's first music director, Hans Kindler. Howe also helped found the Chamber Music Society of Washington (later the Friends of Music of the Library of Congress) and the Society of American Women Composers. She was active in the National Federation of Music Clubs, the League of Composers and the National Association of American Composers and Conductors. She was also a fellow of the MacDowell Colony and the Huntington Hartford Foundation. Toward the end of her life she was on the board of the National Cultural Center (later renamed the Kennedy Center for the Performing Arts).

Sources

Goss, Madeline. *Modern Music-Makers*. New York: Dutton, 1952, pp. 71 – 77.

Indenbaum, Dorothy and Carol J. Oja. "Howe, Mary", *Grove Music Online* ed. L. Macy (Accessed 18 Apr. 2005), <http://www.grovemusic.com>

Scope and Content Note

The Mary Howe Papers document in great detail the life and career of an important American composer and patron of music in the city of Washington, DC. They consist of 36.3 linear feet of material dating from 1884 to 1972, with the bulk dating from ca. 1910 to 1964. The Papers consist primarily of scores from every phase of Howe's compositional life; professional and personal correspondence and writings; biographical material; concert programs and business papers. The collection also contains scrapbooks, photographs and a small set of books.

Arrangement Note

The Mary Howe Papers are organized in the following series and sub-series:

Series I: Scores, Texts and Indexes, 1897 – 1964 and undated

Sub-series 1: Scores, 1897 – 1964 and undated

Sub-series 2: Song Texts and Poems, undated

Sub-series 3: Composition Indexes, ca. 1940 and undated

Series II: Subject Files, 1911 – 1967 and undated

Series III: Papers and Writings, 1884 – 1969 and undated

Sub-series 1: Professional, 1912 – 1969 and undated

Sub-series 2: Personal, 1884 – 1964 and undated

Series IV: Scrapbooks, 1947 - 1964

Series V: Photographs, ca. 1929 – 1965 and undated

Series VI: Books, 1931 - 1972

Series Descriptions

The Mary Howe Papers are divided into 6 series and 5 sub-series.

Series I: Scores, Texts and Indexes, 1897 – 1964 and undated

39.5 boxes

This series contains work from every phase of Howe's composing career. It includes both published and unpublished scores and parts, sketches, song texts, and three sets of indexes of her compositions.

Sub-series 1: Scores, 1897 – 1964 and undated

38 boxes

Arrangement: Alphabetical

Most of the scores are not in published form; many were used in performance and bear markings by conductors or performers. Almost all exist in multiple versions from sketch to finished holograph to clean copyist manuscript (or reproduction). Because Howe reworked so many of her compositions for multiple instrumental settings, no attempt was made to separate the scores by song, orchestral, choral, chamber, etc. Each title incorporates all variant orchestrations of that title present in the collection. All song lyrics are by Howe (or presumed to be by Howe), unless otherwise noted. All holographs are in Howe's hand unless otherwise noted (i.e., "copyist holograph").

Sub-series 2: Song Texts and Poems, undated

6 folders

Arrangement: Alphabetical

This sub-series contains the poems and texts of many of Howe's songs. Many are Howe's own typed translations; others have Howe's notes on the poems. Poets include Johann Wolfgang von Goethe, Rainer Maria Rilke, Ogden Nash, Katherine Harrison Chapin and Elinor Wylie.

Sub-series 3: Composition Indexes, ca. 1940 and undated

22 folders

Arrangement: Alphabetical

This sub-series consists of three indexes. The first was created by Howe ca. 1940 and was originally in two volumes of looseleaf binders. For each of Howe's compositions, the pages list the title, genre, date of composition, instrumentation, availability of published score, whether or not the piece was recorded and by whom, duration, listings of performances, copyright information, whether/where it is deposited in a library, and press quotes. Song listings contain the vocal range of the piece and a list of singers who performed the song.

The last two indexes are on 5" x 8" index cards and were prepared at an unknown date, possibly by Howe's son, Calderon. The first set lists compositions by title

and notes the year of composition, publisher, and form the piece exists in (i.e., published copy, parts only, score, etc.). This information often does not match what is actually contained in the collection. The second set, apparently unfinished, indexes the compositions by the genres of choral, voice and piano, voice and other instruments, and two pianos.

Series II: Subject files, 1911 – 1967 and undated

8.5 boxes

Arrangement: Alphabetical

This series holds the portion of Howe's papers that she organized by topic. It consists of personal and professional correspondence, clippings, business papers, promotional material, concert programs and ephemera. The largest portions of the series document the National Symphony Orchestra and its music director, Hans Kindler, mostly in the 1940s. Howe and her husband were highly active in the NSO; they were among its co-founders in 1931 and this series contains significant documentation of the orchestra's history and of Kindler in particular, including the events leading to his resignation in 1948.

Howe's creative career is documented by a set of correspondence and papers documenting her performances with her piano duo partner Anne Hull, as well as by correspondence and papers relating to the two artist colonies she was associated with, the Huntington Hartford Foundation and the MacDowell Colony.

Other topics documented in this series are the National Federation of Music Clubs, in which Howe was highly active; the Friends of Music of the Library of Congress, which she took part in establishing; and the career of the conductor William Strickland, a friend of Howe's who conducted and introduced her music in Europe. The series also contains a set of meeting minutes, press releases and preliminary plans for the National Cultural Center (which eventually became the Kennedy Center for the Performing Arts).

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.

Series III: Papers and Writings, 1884 – 1969 and undated

16 boxes

This series consists of the portion of Howe's papers that she did not organize. It consists primarily of correspondence but also includes personal writings, biographical material and financial and other business correspondence. Notes from Howe's son Calderon can be found throughout this series. Correspondence dating from after Mary Howe's death is usually to or from either Calderon Howe or Anne Hull, Howe's business manager.

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: Professional, 1912 – 1969 and undated
12.25 boxes
Arrangement: Alphabetical.

This sub-series consists of correspondence and papers relating to Howe's music and music-related activities, both as a composer and as a patron of music. It contains an extensive set of biographical material, including resumes, biographies, press clippings, and promotional literature; a list of concert dates from both her performances with Anne Hull and performances of her compositions by others; a comprehensive set of concert programs from throughout her career; correspondence to and from musicians, conductors, other individuals and organizations; financial and other correspondence, including letters to and from her publishers; and program notes on her compositions, mostly written by Howe. Though correspondence from Howe is gathered under a heading in this sub-series, other letters from her can also be found among the letters of all other correspondents.

Sub-series 2: Personal, 1884 – 1964 and undated
3.75 boxes
Arrangement: Alphabetical

This sub-series consists of Howe's personal correspondence and writings. The correspondents are mainly Howe's family and close friends. The writings include Howe's autobiography, *Jottings*, which exists in rough and nearly-final draft form; essays and letters about music; poetry; and diaries, which date mainly from Howe's childhood and young adulthood. Some of the early correspondence and one of the diaries is by Howe's mother, Kate Carlisle. Some early correspondence and diaries exist only in the form of computer printouts produced ca. 1990 by Howe's son, Calderon; originals of these documents are not in the collection. There is also a set of writings by others, mostly poetry, some of which inspired compositions.

Series IV: Scrapbooks, 1947 – 1964

6 boxes
Arrangement: Chronological

The total of nine scrapbooks in this series contain a mixture of correspondence, photographs, concert programs, clippings and ephemera, and cover the later portions of Howe's career. The earliest one documents the late career of Hans Kindler with the National Symphony Orchestra, and the 1954 – 1955 scrapbook contains photos and documentation of William Strickland. The 1962 – 1963 scrapbook documents Howe's surprise 80th birthday concert and includes many photographs. At least one additional scrapbook was dismantled at an undetermined point prior to the final processing of this collection in 2005. The contents of this scrapbook can be found throughout the collection.

Series V: Photographs, ca. 1929 – 1965 and undated

1 box

Arrangement: By size

Most of the photographs are color and black and white prints of Howe's home in Washington, taken in the year after her death in 1964. Printed guides, probably written by Calderon Howe, accompany the photographs. The remainder of the photographs are small images of, among others, Howe, Anne Hull and Hans Kindler. The scrapbooks in Series IV contain many other photographs.

Series VI: Books, 1931 – 1972

1 box

Arrangement: By author or title

The books in this series were either inscribed to Howe or contain her annotations. One, by Anne Hull, was given to Calderon Howe in 1972 and contains her remembrances of Howe and Hans Kindler.

Series I: Scores, Texts and Indexes, 1897 – 1964 and undated

Sub-series I: Scores, 1897 – 1964 and undated

Box 1

- Abendlied*, 1932 (Words by C. Brandt.)
For voice and string quartet.
F. 1 Holograph score and parts.
F. 2 Copyist ink holograph score and parts.
For voice and piano.
F. 3 Sketch.
F. 4 Holograph and copyist scores.
Agreeable Overture, 1948 - 1949 (For chamber orchestra. See also Series II, Subject files, Score corrections, Box 47, Folder 20.)
F. 5 Sketches, 1948
Scores.
F. 6 Holograph, 1949 (Includes correction sheet.)
F. 7 Piano reduction, 1949
F. 8 Reproduction of copyist score. (Bound.)
F. 9 Parts.
L'amant des Roses, 1942 (Poem by Jules Ruelle. For voice and piano.)
F. 10 Reproduction of holograph score.
F. 11 Photostat of copyist score.
American Piece, 1933 (For orchestra. Subtitled *What Price Glory*. See also program note in Box 61, Folder 5.)
F. 12 Sketch.
Scores.
F. 13 Pencil holograph.

Box 2

- F. 1 Ink holograph.
Parts (Ink holographs and reproductions, with markings.)
F. 2 Woodwinds.
F. 3 French horns.
F. 4 Trumpets.
F. 5 Trombones.
F. 6 Percussion and harp.
F. 7 Violins and violas.
F. 8 Cello and bass.
F. 9 *American War Song*, 1917 (For voice and piano. Words by Kitty Fay.
Holograph score.)
F. 10 *Andante Dououreux*, 1910 (For piano. Published score with written corrections.)
F. 11 *Andante Semplice*, undated (For piano. Holograph.)

Box 3

- Avalon*, 1932 (Poem by Nancy Bird Turner.)
For voice and piano.
F. 1 Copyist holograph score.
For voice and string quartet.
Score and parts.
F. 2 Pencil holographs.
F. 3 Ink holographs.
F. 4 String parts (Copyist holographs.)
Axiom, 1932 (See also program note in Box 61, Folder 5, and Score Corrections, Box 47, Folder 20.)
F. 5 Sketches.
For chamber orchestra.
Scores.
F. 6 Holograph.

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- F. 7 Reproduction of holograph, with corrections.
- F. 8 Reproduction of copyist holograph, with corrections.
- F. 9 Parts (Reproductions of copyist holographs.)
For full orchestra.
Scores.

Box 4

- F. 1 Copyist holograph, with corrections.
- F. 2 Reproduction of copyist holograph. (Used by William Strickland. Contains his notes.)
- F. 3 Bound reproduction of copyist holograph.
- F. 4 Parts (Reproductions of copyist holographs.)
- F. 5 *Bailey and the Bell*, 1950 (For voice and piano. 15th century anonymous poem. Pencil holograph score and reproduction of copyist holograph score.)
- F. 6 *Ballad*, 1915 (For voice and piano. Poem by G.K. Chesterton. Ink holograph score.)
Ballade Fantastique, 1927 (For cello and piano. See also program note in Box 61, Folder 5.)
Scores.
- F. 7 Ink holograph.
- F. 8 Reproduction of holograph. (Inscribed by Howe to Hans Kindler.)
- F. 9 Cello part. (Ink holograph.)

Box 5

- F. 1 *Benedictus Es Domine*, 1960 (For choir and organ. Also titled *Benedicte*.)
Photostat of holograph score.
- F. 2 Reproduction of copyist holograph.
- F. 3 *Berceuse*, 1944
For piano. (Ink holograph score.)
For two pianos.
Score. (Pencil holograph.)
- F. 4 Reproduction of holograph score, with notes.
- F. 5 For mezzo-soprano and piano. (Anonymous lyricist.)
- F. 6 Reproduction of holograph score.
- F. 7 Pre-publication proof.
- F. 8 For voice and two pianos. (Reproduction of copyist holograph.)
For soprano and orchestra.
Score. (Pencil holograph.)
- F. 9 Reproductions of holograph score, with notes.
- F. 10 *Bestelle dein Haus*, undated (Transcription of bass aria from *Cantata No. 106* by J.S. Bach, transcribed for piano by Mary Howe. Pencil holograph score and sketch.)
- F. 11 *The Birds*, undated (For voice and piano. Unknown lyricist. Reproduction of holograph score.)
- F. 12 *The Bird's Nest*, 1949 (For voice and piano. Poem by John Drinkwater. Published score.)
- F. 13 *Bist du bei Mir*, undated (J.S. Bach aria transcribed for piano by Calderon Howe. Photostat of holograph.)
- F. 14 *Cancion Romanesca*, 1930 (For string quartet.)
- F. 15 Two holograph scores. (One reproduction of holograph with added bass part, one photostat of final score.)
- F. 16 Parts. (Ink holographs and reproductions, with markings.)
- F. 17 *The Cardinal Bird*, 1962 (For voice and piano. Words by William Carmichael. Pencil holograph score.)
Cards, 1936 (Ballet. See also Score corrections, Box 47, Folder 20, program notes and plot summary in Box 61, Folder 5, and correspondence from Hortense Lansburgh in Box 56, Folder 4.)

- For two pianos.
F. 18 Sketches.
Scores.
- F. 19 Complete pencil holograph, with stage directions and plot synopsis.
- F. 20 *I. March-Dance of the King of Spades* (Ink holograph and two reproductions, with markings.)
II. Rolic of the Ace of Spades
- F. 21 Ink holograph.
- F. 22 Reproduction of holograph, with markings.
- Box 6**
- F. 1 *III. Intermezzo – Wild Deuce of Spades and Club Hostess*
(Ink holograph and reproduction with markings.)
IV. Polka of the Knave of Diamonds
- F. 2 Ink holograph.
- F. 3 Two reproductions of holograph, with markings.
- F. 4 *V. Entrance and Waltz of the Queen of Hearts*
- F. 5 Ink holograph.
Reproduction of holograph, with markings.
- F. 6 *VI. Interlude and Finale*
- F. 7 Ink holograph.
Two reproductions of ink holograph, with markings.
- For two pianos and small orchestra.
- F. 8 Sketches.
Scores.
- F. 9 *I. March-Dance of the King of Spades* (Pencil holograph and reproduction with markings.)
- F. 10 *II. Rolic of the Ace of Spades* (Pencil holograph and reproduction, with markings.)
Polka of the Knave of Diamonds
- F. 11 Reproduction of holograph, with markings.
- F. 12 Copyist holograph on onion skin.
- For small orchestra.
- F. 13 *Polka of the Knave of Diamonds*
Two reproductions of holograph score, with markings.
- F. 14 Parts. (Copyist ink holographs.)
Waltz (of the Queen of Hearts) and Finale
- F. 15 Three reproductions of holograph score, with markings.
- Box 7**
- F. 1 Parts.
Full orchestral suite.
- F. 2 Incomplete set of parts. (Reproductions of copyist ink holographs.)
Castellana, 1930 (See also program note in Box 61, Folder 5.)
- For two pianos.
Scores.
- F. 3 Two ink holographs. One noted “discarded version.”
- F. 4 Reproduction of ink holograph “discarded version” with inserts and changes.
- F. 5 Reproduction of ink holograph “discarded version” with markings.
- For two pianos and orchestra.
- F. 6 Sketches.
Scores.
- F. 7 Two-piano score with orchestra reduction. (Copyist ink holograph.)
- Box 8**

Mary Howe Papers

- F. 1 Full score. (Reproduction of holograph.)
Parts. (Copyist ink holographs unless otherwise noted.)
- F. 2 Woodwinds.
- F. 3 Brass and Percussion.
- F. 4 Pianos. (Reproduction of holograph.)
- F. 5 Strings.
- Catalina*, 1924 (For choir.)
- F. 6 Score. (Ink holograph.)
- F. 7 Parts. (Reproductions of holographs.)
- Cavaliers*, 1927 (For male chorus and keyboard. Words by John Masfield.
See also program note in Box 61, Folder 5.)
- Full scores.
- F. 8 Ink holograph.
- F. 9 Copyist ink holograph.
- F. 10 Vocal score. (Copyist ink holograph.)
- F. 11 Vocal parts. (Ink holographs.)
- F. 12 *Ceciliana*, 1940 (For organ. Reproduction of holograph score.)
- Chain Gang Song*, 1925 – 1937 and undated (See also program note in
Box 61, Folder 5.)
- F. 13 Source material, undated. (Ink holograph lead sheets of spirituals and
songs from George Gershwin's *Porgy and Bess*.)
For mixed voices and piano, 1925.
Scores.
- F. 14 Pencil holograph.
- F. 15 Ink holograph.
- F. 16 Vocal parts. (Ink holographs.)
For men's voices and piano or orchestra, 1925.
Vocal-piano scores.
- Box 9**
- F. 1 Pencil holograph.
- F. 2 Ink holograph.
- F. 3 Orchestral sketches.
Orchestral scores.
- F. 4 Pencil holograph.
- F. 5 Ink holograph.
- F. 6 Parts.
For mixed voices a capella, 1937.
- F. 7 Scores. (Pencil and ink holographs.)
For carillon, undated.
- F. 8 Sketches.
- F. 9 Score. (Reproduction of holograph.)
For chamber orchestra, undated.
- F. 10 Score. (Pencil holograph.)
- F. 11 *Champagne*, 1914 – 1915 (For voice and piano. Words by Alan Seeger.
Three unique ink holograph scores. Two in Two in E major, one in Db
major.)
- Chanson de Couleennes*, 1933
For soprano, baritone and piano.
Scores.
- F. 12 Ink holograph.
- F. 13 Reproduction of holograph, with corrections.
- F. 14 Copyist ink holograph.
For soprano, baritone, flute and strings.
- F. 15 Score. (Reproduction of copyist holograph.)
Parts.
- F. 16 Violin and cello. (Pencil holographs.)

Mary Howe Papers

- F. 17 Complete set. (Copyist ink holographs.)
- Box 10**
- F. 1 *Chanson de Fleure*, undated (For voice and piano. Words by Howe. Ink holograph score.)
Chanson Souvenir, undated (For voice and piano.)
Scores
- F. 2 Pencil holograph. (In Gb major.)
- F. 3 Reproduction of holograph. (In Bb major.)
- F. 4 Photostat of copyist holograph. (In Bb major.)
- F. 5 *Chansonette*, 1959 (For voice and/or flute and piano. Two pencil holograph scores.)
Cherry Blossom Time, 1939 (Words by Katherine Dunlap.)
For voice and piano.
Scores. (Pencil holographs.)
- F. 6 In Bb major.
- F. 7 In D major.
For women's chorus and piano.
- F. 8 Sketches.
- F. 9 Score. (Reproduction of holograph.)
For women's chorus, flute and strings.
- F. 10 Parts. (Pencil holographs.)
Christmas Song, 1939 (For mixed voices and piano.)
Scores.
- F. 11 First version. (Pencil holograph.)
- F. 12 Second version. (Photostat of holograph.)
- F. 13 Third version. (Pencil holograph.)
The Christmas Story, 1948 (For voice and keyboard. Poem by Lisenka Oorusoff.)
Scores.
- F. 14 Reproduction of holograph.
- F. 15 Published version. (Carl Fischer, Inc.)
Cossack Cradle Song, 1922
For voice and strings.
In G minor.
- F. 16 Sketch.
- F. 17 Score. (Copyist ink holograph.)
- F. 18 String parts. (Copyist ink holographs.)
In E minor.
- F. 19 Score and parts. (Copyist ink holographs.)
For voice and piano.
- F. 20 Score. (Photostat of published version in G minor. Oliver Ditson Company.)
Couennes, 1936 (For small orchestra. See also program note in Box 61, Folder 5.)
- F. 21 First version. (Reproduction of holograph score.)
- F. 22 Revised version. (Reproduction of holograph score, with changes.)
- F. 23 *Danse Ritueli du Feu*, 1930 (By Manuel de Falla. Transcribed for two pianos by Mary Howe and Anne Hull. Pencil and ink holographs.)
Darky Song, undated (For voice and piano.)
- F. 24 Sketch.
- F. 25 Scores. (Two ink holographs.)
- F. 26 *Débutante's Lament*, undated (For voice and piano. Poem by William Carmichael. Two pencil holograph scores.)
- Box 11**
- F. 1 *Départ*, 1938 (For voice and piano. Poem by Marie Valeur. Copyist ink holograph score.)

Mary Howe Papers

- F. 2 *A Devotion*, undated (For male chorus. Words by John Donne.)
Vocal scores. (Pencil holograph and reproduction with lyric translation.)
- F. 3 Piano scores. (Photostats of Howe's and copyist's holographs.)
Dirge, 1930 – 1931 (For orchestra. See also program note in Box 61, Folder 6.)
- F. 4 Sketches.
- F. 5 Score. (Ink holograph.)
- F. 6 Parts. (Ink holographs, and some reproductions with markings.)
- F. 7 *Down In The Valley*, undated (For medium voice and piano. Words by Frances Noyes Hart. Pencil holograph score.)
- F. 8 *Drink To Me Only With Thine Eyes*, undated (For mixed chorus. Score and parts. Ink holographs with marked performance copies.)
- F. 9 *Einfaches Lied*, 1955 (For medium voice and piano. Poem by Maria Wert. Pencil holograph score.)
- F. 10 *Elegíaca*, 1941 (For piano, violin and cello. Photostat of published score. Published by Instituto Interamericano de Musicología. See also *Suite Mélancolique*, Box 32, Folders 19 - 21.)
Elegy, 1939 - 1948 (For organ.)
- F. 11 Pencil holograph, 1939
- F. 12 Two reproductions of holograph, with markings, 1939
- F. 13 Published score, 1948 (Published by H.W. Gray Co., Inc.)
Estudia Brillante, 1923 (For piano.)
- F. 14 Sketch.
- F. 15 Ink holograph.
- F. 16 Copyist ink holograph.
Fair Annet's Song, 1934 (Poem by Elinor Wylie.)
For voice and piano.
- F. 17 Scores. (Reproductions of Howe's and copyist's holographs.)
For mezzo-soprano and string quartet.
- F. 18 Score. (Ink holograph.)
- F. 19 Parts. (Pencil and ink holographs.)
For voice and small orchestra.
Scores
- F. 20 Pencil holograph, with additions.
- F. 21 Reproduction of holograph, with markings.
- F. 22 Parts. (Copyist ink holographs.)
- Box 12**
- F. 1 *The Fairies*, undated (For voice and piano. Words by Alexander Lee.)
First version. (Ink holograph and reproduction of copyist holograph.)
- F. 2 Revised version. (Ink holograph.)
- F. 3 *Fantaisie sur un theme dans "Princess Bonnie"*, 1897 (For piano. Ink holograph.)
Fiddler's Reel, 1936 (See also program note in Box 61, Folder 6.)
For violin and piano.
- F. 4 Score and violin part. (Copyist ink holograph)
- F. 5 Score and violin part. (Photostats of Howe's holographs.)
For mixed chorus and piano.
- F. 6 Score. (Ink holograph.)
For mixed chorus and orchestra.
Scores.
- F. 7 Pencil holograph. (Incomplete)
- F. 8 Copyist ink holograph.
- F. 9 Parts for solo voice and chorus parts. (Ink holographs.)
- F. 10 *Flight Deck*, undated (Sketches.)
Four Poems By Rainer Maria Rilke, 1931 - 1934

- F. 11 *Der Einsame*, 1931 (For voice and piano.)
Pencil holograph. (In Db major.)
Reproductions of copyist holograph.
- F. 12 In Db major.
- F. 13 In Eb major. (Contains markings.)
Herbsttag, 1934 (For voice and piano.)
In A major.
F. 14 Pencil holograph.
- F. 15 Copyist ink holograph.
In G major.
- F. 16 Reproduction of holograph.
- F. 17 Copyist ink holograph.
- Box 13**
- Liebeslied*, 1931
For voice and piano.
F. 1 Copyist ink holograph. (In G major.)
F. 2 Reproduction of copyist holograph. (In Bb major.)
For medium voice and orchestra.
F. 3 Scores. (Two reproductions of holograph, with markings.)
F. 4 Parts. (Copyist ink holographs.)
- Schlaflied*, 1931
For voice and piano.
F. 5 Low key. (Copyist ink holograph.)
F. 6 High key. (Reproduction of copyist holograph.)
For voice and string quartet.
F. 7 Score. (Copyist ink holograph and reproduction with changes.)
F. 8 Parts. (Copyist ink holographs.)
- Four Sketches For Piano*, 1926 – 1934 and undated (See also *Stars*,
Box 32, Folders 10 - 16. Second movement, *Garden Plot*, is missing.)
- Blue Hills*, 1926
F. 9 Sketch.
F. 10 Scores. (Three holographs, one in pencil, two in ink.)
- Stars*, 1934
F. 11 Sketch.
F. 12 Scores. (Two reproductions of separate holographs, one a photostat.
Positive has markings.)
- F. 13 *Clog Dance (Possum-a-lah)*, undated (Three ink holographs with
markings.)
- Fragment*, 1935 (For voice and piano. Poem by Cela Lee. See also program
note in Box 61, Folder 6.)
In Ab major.
F. 14 Ink holograph.
F. 15 Reproduction of copyist holograph.
In G major.
F. 16 Reproduction of copyist holograph.
- Fugue in A minor for String Quartet*, 1922 (See also program note in
Box 61, Folder 6.)
F. 17 Sketch.
Scores.
F. 18 Ink holograph.
F. 19 Reproduction of holograph, with added bass part.
F. 20 Pencil holograph. (For *Scherzo* movement only.)
F. 21 Parts. (Ink holographs and reproductions, with markings.)
F. 22 *Gay Garden*, undated (For piano. Ink holograph.)
F. 23 *The Girl in the Red Hat*, undated (Sketch. Includes sketch for *The Holy
Baby of the Madonna*.)

Box 14

- Go Down Death*, 1936 (For voice and piano. Words by James Weldon Johnson.)
- F. 1 Sketches.
Scores.
- F. 2 Pencil holograph. (In Bb major.)
- F. 3 Ink holograph. (In Bb major.)
- F. 4 Two pencil holographs. (In Eb major.)
- F. 5 Incomplete pencil holograph. (In Ab major.)
- F. 6 *Grace*, undated (For voice and piano. Pencil holograph.)
Grave Piece for Strings, undated (For string quartet with added bass.)
- F. 7 Score. (Reproduction of holograph, with markings.)
- F. 8 Parts. (Photostats of copyist holographs.)
- Great Land of Mine*, 1953 (Anonymous poem.)
- For voice and piano.
- F. 9 Score. (Two reproductions of holograph one with corrections.)
For mixed chorus and organ.
Scores.
- F. 10 Two photostats of holograph, with slight differences.
- F. 11 Reproduction of holograph score, with corrections.
- F. 12 Photostat of copyist holograph.
- F. 13 Two reproductions of copyist holograph, with additions and corrections.
- F. 14 *H du P 1914 1917*, undated (For voice and piano. Pencil holograph.)
- Hail*, undated (For mixed voices a capella. Words by Katrina DuBois.)
- F. 15 Sketches.
Scores.
- F. 16 Piano reduction. (Pencil holograph.)
- F. 17 Full score. (Ink holograph.)
- The Holy Baby of the Madonna*, 1958 (For orchestra. See also sketches in Box 13, Folder 23 and Box 16, Folder 2.)
- Scores.
- F. 18 Pencil holograph.
- F. 19 Reproduction of holograph, with additions.
- F. 20 Parts. (Copyist ink holographs.)
- F. 21 *Horses*, 1951 (For voice and piano. Words by Rose Tyleman. Reproduction of copyist holograph score.)

Box 15

- F. 1 *Hymne*, 1943 (For voice and piano. Words by John Dunne. Photostat of copyist holograph.)
- F. 2 *I Hear America Singing*, 1925 (For voice and piano. Pencil holograph.)
If I Am Slow Forgetting, undated (For voice and piano.)
- F. 3 Two ink holographs.
- F. 4 Photostat of copyist holograph.
- In Tauris*, 1944 (For voice and piano. Translated from Euripedes by Gilbert Murray. See also program note in Box 61, Folder 6.)
- Scores.
- F. 5 Pencil holograph.
- F. 6 Reproduction of copyist holograph.
- F. 7 Reproduction of copyist holograph, with corrections.
- Innisfree*, undated (Words by W.B. Yeats.)
- For voice and piano.
- Reproductions of copyist holograph.
- F. 8 In Eb major.
- F. 9 In G major.

Mary Howe Papers

- F. 10 For voice and string quartet. (Score and parts. Copyist ink holographs, in Eb major.)
Interlude Between Two Pieces, 1942 (For piano or harpsichord and flute or alto recorder.)
- F. 11 Score. (Two reproductions of holograph, one with markings.)
- F. 12 Recorder part. (Pencil holograph.)
- F. 13 *Intermezzo in B Major*, undated (For piano. Ink holograph.)
- F. 14 *Intermezzo in Bb Major*, 1920 (For piano. Two ink holographs.)
- F. 15 *Intermezzo in Eb Minor*, 1920 (For piano. Two ink holographs.)
Irish Lullaby, 1939 (Words by Helen Coale Crew.)
- F. 16 For voice and piano. (Reproduction of holograph.)
For voice and orchestra.
- F. 17 Score. (Reproduction of holograph.)
- F. 18 Parts. (Photostats copyist holographs. No string parts.)
Jesu der du meine Seele, 1938 (From *Cantata No. 78* by J.S. Bach.
Transcriptions by Howe.)
- F. 19 Published Bach score with Howe's notes.
For two pianos.
- F. 20 Sketches.
Scores.
- F. 21 *Movement I: Coro* (Ink holograph.)
- F. 22 *Movement II: Aria Duetto* (Photostat of holograph.)
- F. 23 *Movement IV: Aria* (Ink holograph.)
For orchestra.
- F. 24 *Movement I: Coro* (Sketch.)
- Box 16**
- Le Jongleur de Notre Dame*, 1959 (Ballet.)
For two pianos.
Sketches
- F. 1 Pencil sketches.
- F. 2 Reproduction of sketches. (Contains pencil sketch for *The Holy Baby of the Madonna*.)
- F. 3 Full sketch score.
- F. 4 Reproduction of sketch score, with changes.
- F. 5 Photostat of sketches.
Scores.
- F. 6 Pencil holograph.
- F. 7 Reproduction of holograph, with markings. (Includes letter regarding score from Celius Dougherty.)
For orchestra.
Sketches.
- F. 8 Pencil sketches.
- F. 9 Reproduction of sketches, with markings.
Scores.
- F. 10 Pencil holograph.
- F. 11 Copyist ink holograph on onion skin.
- F. 12 Parts. (Copyist ink holographs on onion skin.)
- Box 17**
- F. 1 *Kleiner Satz*, 1963 (For voice and piano. Pencil holograph and reproduction with notes.)
Komm Süßer Tod, 1940 (By J.S. Bach. Transcriptions by Howe.)
For piano.
- F. 2 Ink holograph and reproduction with corrections.
For two pianos.
- F. 3 Two pencil holographs.
For string orchestra.

Mary Howe Papers

- F. 4 Sketches.
F. 5 Score. (Reproduction of holograph.)
F. 6 Parts. (Reproductions of copyist holographs.)
F. 7 *Lament, undated* (For voice and piano. Words by H. Lyte. Two ink holographs, in G major and E major.)
F. 8 *The Larrio, 1913* (For piano. Pencil holograph.)
F. 9 *Laud for Christmas, 1936* (Reproduction of holograph.)
Let Us Walk in the White Snow, undated (For voice, string quartet, bass and harp. Poem by Elinor Wylie. See also Score Corrections, Box 47, Folder 20.)
F. 10 Scores. (Two reproductions of holograph, with markings. Harp part not on scores.)
F. 11 Parts. (Pencil holographs and reproductions, with markings. Includes harp part.)
Little Elegy ("Withouten You"), 1934 (Poem by Elinor Wylie.)
F. 12 For voice and piano. (Ink holograph score.)
For voice and string quartet.
F. 13 Scores. (Two ink holographs.)
F. 14 Parts. (Pencil and ink holographs.)
F. 15 For voice and small orchestra. (Holograph score and reproduction, with markings.)
Little Fiddler's Green, 1952 (For voice and piano. Poem by Alexander Gordon.)
Scores.
F. 16 Pencil holograph and reproduction in Bb major.
F. 17 Photostats of holograph and published score. (Both in C major.)
The Little Rose, 1932 (Words by Grace Hazard Couplin.)
For voice and piano.
F. 18 Sketches.
Scores.
F. 19 Pencil holograph.
F. 20 Ink holograph.
For voice and string quartet.
F. 21 Sketch.
Scores.
F. 22 Ink holograph.
F. 23 Photostat of holograph, with changes.
F. 24 Parts. (Ink holographs.)
F. 25 *Little Suite for Piano, 1902 – 1913* (Ink holograph.)
Little Tom Tucker: A Choral Fantasy, 1927 (For mixed chorus.)
F. 26 Score. (Pencil holograph.)
F. 27 Parts. (Reproductions of holographs.)
Box 18
Look! On This Horizon, 1944 (For voice and piano. Poem by Katherine Harrison Chapin.)
F. 1 Sketch.
Scores.
F. 2 Pencil holograph and photostat, with differences.
F. 3 Reproduction of pencil holograph, with different tempo markings.
F. 4 Reproduction of copyist holograph, with markings.
F. 5 Reproduction of copyist holograph, in lower key.
Lullaby for a Forester's Child, 1945 (Poem by Frances Frost. See also Score Corrections, Box 47, Folder 20.)
For voice and piano.
Scores.

Mary Howe Papers

- F. 6 Two pencil holographs. (In G minor.)
F. 7 Copyist ink holograph and reproduction, with differences.
(Both in G minor.)
F. 8 Photostat of holograph. (In E minor.)
F. 9 Published score. (Appears on p. 22 of periodical *The Washington Season*, Spring 1949, Volume One, Number Two. In G minor.)
For voice and string quartet.
Scores.
F. 10 Pencil holograph. (In G minor.)
F. 11 Copyist ink holograph. (In E minor.)
F. 12 Parts. (Copyist ink holographs. In E minor.)
Ma Douleur, 1929 (For voice and piano. Words by Charles Baudelaire. See also program note in Box 61, Folder 6.)
Scores.
F. 13 Copyist ink holograph. (In E minor.)
F. 14 Pencil holograph. (In C minor.)
F. 15 Reproduction of holograph, with additions.. (In C minor.)
F. 16 Reproduction of holograph, with English translation. (In C minor.)
F. 17 *Marcha de Los Tontes*, 1899 (For piano. Ink holograph.)
F. 18 *La Marea*, undated (For cello and piano. Reproductions of holograph score and cello part.)
F. 19 *The Mariposa Waltz*, 1891 (For piano. Pencil holograph.)
F. 20 *Medes*, undated (Sketch.)
F. 21 *Mein Herz*, 1942 (For voice and piano. Words by Mirza Schaffy. Translated by F. Bodenstaedt. Reproduction of holograph score. See also program note in Box 61, Folder 6.)
F. 22 *Mélodie*, undated (For piano. Sketch.)
F. 23 *Melody At Dusk*, undated (For violin and piano. Reproductions of holograph score and violin part.)
F. 24 *Memory*, 1901 (For voice and piano. Ink holograph.)
F. 25 *Men*, 1942 (For voice and piano. Lyrics by Dorothy E. Reid. Pencil holograph and reproduction.)
Merles de Coulennes, 1933 (For flute and soprano. Words anonymous.)
F. 26 Sketches.
Scores.
[Version I]
F. 27 Reproduction of holograph, with markings.
[Version II]
F. 28 Two reproductions of holograph, with different edits.
[Version III]
F. 29 Reproduction of holograph, with markings.
F. 30 Copyist ink holograph.
- Box 19**
- Music When Soft Voices Die*, undated (Poem by Percy Bysshe Shelley.
See also program note in Box 61, Folder 6.)
F. 1 Sketches.
F. 2 For voice and piano. (Pencil holograph score.)
For tenor, soprano and piano.
Scores.
F. 3 Two ink holographs. (One in D major, one in C major.)
F. 4 Reproduction of holograph. (In D major.)
F. 5 Copyist ink holograph. (Onion skin. In D major.)
For soprano, baritone and string quartet.
F. 6 Score. (Reproduction of holograph.)
F. 7 Parts. (Strings. Ink holographs.)

Mary Howe Papers

- F. 8 For mixed chorus a cappella. (Pencil holograph score.)
For mixed chorus and piano.
Scores.
- F. 9 Reproduction of ink holograph, with corrections.
- F. 10 Ink holograph.
- F. 11 Parts. (Ink holographs.)
For mixed chorus and string quartet.
Scores.
- F. 12 Pencil holograph.
- F. 13 Ink holograph.
- F. 14 Reproduction of holograph, with markings.
Parts.
- F. 15 Strings. (Ink holographs.)
- F. 16 Vocals. (Ink holographs.)
- F. 17 *My Lady Comes*, 1957 (For voice and piano. Poem by Charles Powers
Smith. Photostat of holograph score.)
- F. 18 *Needle In The Knee*, undated (For voice and piano. Pencil holograph
score.)
Nicht mit Engeln, 1942 (For voice and piano. Poem by Mirza Schaffy.
Translation by F. Bodenstaedt.)
Scores.
- F. 19 Reproduction of holograph.
- F. 20 Photostat of copyist holograph.
- F. 21 *Nightingale*, undated (For solo voice. Pencil holograph.)
- F. 22 *Nocturne for Piano*, 1913 (Ink holograph.)
- F. 23 *Now Goes The Light*, 1935 (For voice and piano. Poem by Cela Lee.
Photostat of copyist holograph score.)
O Mistress Mine, 1925 (Words by William Shakespeare.)
For voice and piano.
Scores.
- F. 24 Ink holograph. (In E major.)
- F. 25 Photostat of holograph. (In E major. Not the same as score in
Folder 24.)
- F. 26 Reproduction of published score. (Published by G. Schirmer,
Inc.)
- F. 27 Photostat of holograph. (In D Major.)
- F. 28 Reproduction of holograph. (In D major.)
For voice and string quartet.
Scores.
- F. 29 Pencil holograph. (In E major.)
- F. 30 Ink holograph and reproduction with added bass part. (In E
major.)
- F. 31 Photostat of copyist holograph, with added bass part. (In D
major.)
Parts.
- F. 32 Ink holographs. (In E major.)
- F. 33 Reproductions of copyist holographs, with markings. (In D
major.)
- F. 34 *O Prosperina*, 1945 (For voice and piano. Words by William Shakespeare.
Pencil holograph scores and vocal part.)
Oh Quand je dors, undated (By Franz Liszt. Transcribed for piano by
Howe.)
- F. 35 Pencil holograph.
- F. 36 Two reproductions of holograph, with revisions.
- F. 37 Photostat of published Liszt score. (Published by Oliver Ditson
Company, 1911.)

Box 20

Old English Lullaby, 1913 (Anonymous words.)

For voice and piano.

Scores.

- F. 1 Ink holograph. (Fragile.)
- F. 2 Pencil and ink holographs.
- F. 3 Reproduction of copyist holograph.

For voice and string quartet.

- F. 4 Score and parts. (Pencil holographs.)
- F. 5 Score and parts. (Ink holographs.)

Paen, 1940 – 1943

For orchestra.

- F. 6 Sketches.
 - F. 6 Scores.
 - F. 7 Pencil holograph.
 - F. 8 - 10 Reproductions of pencil holograph, with changes.
 - F. 11 Pencil score revision pages.
- Parts, set one.

Box 21

- F. 1 Woodwinds, brass and percussion. (Copyist ink holographs.)
- F. 2 Strings. (Copyist ink holographs on onion skin.)
- Parts, set two. (Reproductions of ink holographs, with changes.)
- F. 3 Woodwinds, brass and percussion.
- F. 4 Strings.

Patria, 1932 (For cello and piano.)

In F major.

Scores.

- F. 5 Pencil holograph.
- F. 6 Ink holograph.
- F. 7 Reproduction of holograph, with markings.

Parts.

- F. 8 Piano. (Pencil holograph.)
- F. 9 Cello. (Ink holograph.)

In E major.

- F. 10 Score. (Ink holograph.)
- F. 11 Score and cello part. (Reproductions of holographs.)

The Pavilion of the Lord, 1957 (For mixed chorus and organ. Words from the XXVII Psalm of David.)

Scores.

- F. 12 Two reproductions of holograph with different last pages.
- F. 13 Miniature reproduction of holograph, with markings.

- F. 14 *Le Petit Louis*, 1936 (For voice and piano. Ink holograph score and reproduction with markings.)

Petit Valse, undated (For tw pianos.)

- F. 15 Score. (Ink holograph.)
- F. 16 Second piano part. (Ink holograph.)

- F. 17 *Pipes of the 18th Century*, undated (Sketch.)

- F. 18 *Plaint*, undated (For saw, violin and piano. Score and parts. Ink holographs.)

Box 22

- F. 1 *Plainte*, 1927 (For violin, cello and piano. Score (pencil holograph) and parts (holograph reproductions).)

A Poem In Praise, 1956 (For mixed chorus and orchestra. Poem by Charles Norman.)

Scores.

- Vocal-piano scores.
- F. 2 -3 Two pencil holographs.

Mary Howe Papers

- F. 4 Reproduction of holograph, with changes and markings.
F. 5 - 7 Three reproductions of holograph, with markings.
F. 8 Vocal score. (Copyist ink holograph.)
Poema, 1925 (See also program note in Box 61, Folder 6 and Score
 Corrections, Box 47, Folder 20.)
F. 9 Sketches.
 For soprano, mezzo-soprano and chamber orchestra.
 Scores.
 Vocal-piano.
F. 10 Ink holograph.
F. 11 Reproduction of holograph, with markings.
- Box 23**
F. 1 Full score. (Reproduction of holograph.)
F. 2 Parts. (Ink holographs.)
- For full orchestra.
 Scores.
F. 3 Pencil holograph.
F. 4 Reproduction of holograph.
 Parts. (Reproductions of copyist holographs.)
F. 5 Woodwinds. (Photostats.)
F. 6 Brass, harp and percussion. (Photostats.)
F. 7 Strings. (Positive reproductions, with markings.)
Poème de Thalia, undated (For voice and piano. Poem by Thalia Gage.)
 Scores.
F. 8 Pencil holograph.
F. 9 Reproduction of holograph.
F. 10 Ink holograph.
- Box 24**
Potomac Suite, 1940 (See also program note in Box 61, Folder 6.)
F. 1 Sketches.
 For full orchestra.
 Scores. (Copyist ink holographs.)
F. 2 *Prelude – River*
F. 3 *Sketch I – Mt. Vernon*
F. 4 *Sketch II – Arlington*
F. 5 *Sketch III – Watergate*
 Parts – set one. (Copyist ink holographs. Set one of the parts for this
 piece is distinctly different from set two.)
F. 6 Woodwinds.
F. 7 Brass.
F. 8 Percussion, harp and strings.
 Parts – set two.
F. 9 Woodwinds. (Ink holographs.)
F. 10 Brass. (Ink holographs.)
F. 11 Percussion, harp and strings. (Reproductions of holographs.)
 For chamber orchestra.
 Scores. (Copyist ink holographs.)
- Box 25**
F. 1 *Prelude-River*
F. 2 *Sketch I – Mt. Vernon*
F. 3 *Sketch II – Arlington*
F. 4 *Sketch III – Watergate*
 Parts.
F. 5 Woodwinds, brass and timpani. (Copyist ink holographs.)
F. 6 Strings. (Reproductions of copyist holographs. Violin I missing.)

Mary Howe Papers

- F. 7 *Prelude in B Major*, undated (For piano. Ink holograph.)
F. 8 *Prelude in C Minor*, 1913 (For piano. Ink holograph.)
F. 9 *Prelude in C Minor*, 1920 (For piano. Two ink holographs.)
F. 10 *Prelude in Eb Major*, undated (For piano. Ink holograph.)
F. 11 *Prelude in F Major*, undated (For piano. Two ink holographs.)
F. 12 *Prelude in F Minor*, undated (For piano. Ink holograph.)
The Prinkin' Leddie, 1925 (Poem by Elinor Wylie.)
For soprano and piano.
Scores.
Ink holograph.
- F. 13 Ink holograph.
F. 14 Copyist ink holograph and reproduction with markings.
For soprano and string quartet.
Score. (Ink holograph.)
- F. 15 Parts. (Copyist ink holographs.)
F. 16 *Prophecy 1792*, 1940 (Text from the *Song of Liberty* by William Blake. See also program note in Box 61, Folder 6 and Score Corrections, Box 47, Folder 20.)
- F. 17 Sketches.
For male voices and piano.
Full scores.
Pencil holograph.
- F. 18 Pencil holograph.
- Box 26**
- F. 1 Pencil holograph.
F. 2 Reproduction of holograph score, with changes.
F. 3 Reproduction of copyist holograph score.
Vocal scores.
F. 4 Copyist ink holograph and reproduction with changes.
F. 5 Copyist ink holograph onion skin.
For male voices with winds and percussion.
Scores.
F. 6 Reproduction of holograph, with corrections.
F. 7 Reproduction of holograph with corrections incorporated.
F. 8 Copyist ink holograph.
F. 9 Parts. (Instruments only, no vocal parts. Copyist ink holographs.)
- Quatuor*, 1939 (For string quartet. See also program note in Box 61, Folder 6.)
Movement I.
F. 10 Score. (Reproduction of holograph.)
Parts.
F. 11 Ink holographs. (Corrections pasted in. Cello part missing.)
F. 12 Reproductions of ink holographs. (Complete set.)
Movement II.
- Box 27**
- F. 1 Score. (Reproduction of holograph.)
Parts.
F. 2 Reproductions of holographs, cut and pasted together.
F. 3 Ink holographs.
Movement III.
F. 4 Score. (Reproduction of holograph.)
Parts.
F. 5 Reproductions of holographs, cut and pasted together.
F. 6 Ink holographs.
- Que Anciano Soy*, 1931 (For voice and piano. Adapted from a melody by Thomas Pearson. Words by Ruben Darfo.)
F. 7 Ink holograph. (In F minor.)

- F. 8 Two reproductions of holograph, with added ending and translation. (In F minor.)
- F. 9 Copyist ink holograph. (In F minor.)
- F. 10 Reproduction of holograph. (In E minor.)
- Quintet for Winds, 1957*
- F. 11 Sketches.
- I. Lustig*
- F. 12 Score. (Reproduction of copyist holograph.)
- F. 13 Parts. (Reproduction of copyist holographs.)
- II. Triib*
- Scores.
- F. 14 Pencil holograph.
- F. 15 Reproduction of holograph.
- F. 16 Parts. (Copyist ink holographs.)
- III. Schwärmend*
- F. 17 Score. (Reproduction of holograph.)
- F. 18 Parts. (Reproductions of copyist holographs.)
- IV. Mutig*
- F. 19 Score. (Reproduction of holograph.)
- F. 20 Parts. (Reproductions of copyist holographs.)
- F. 21 *Rag*, undated (For piano. Ink holograph.)
- F. 22 *The Rag Picker, 1932* (For voice and piano. Two reproductions of holograph score, one in Bb major, one in Ab major. Words by Frances Shaw.)
- F. 23 *Raggadocio, 1913* (For piano. Ink holograph.)
- Box 28**
- Reach, 1925* (Anonymous words.)
- For voice and piano.
- F. 1 Score. (Reproduction of copyist holograph.)
- For voice and string quartet.
- Scores and parts.
- F. 2 Pencil holographs.
- F. 3 Ink holographs.
- Red Fields of France, 1925* (For voice and piano. Poem by Charles Going.)
- Scores.
- In F major.
- F. 4 Ink holograph score.
- F. 5 Pencil holograph score, with revisions.
- F. 6 Reproduction of holograph, with revisions.
- In Ab major.
- F. 7 Ink holograph.
- F. 8 *Refuge, 1927* (For voice and piano. Words by Lew Sarett. Ink holograph.)
- Rêve, 1945* (For voice and piano. Poem by Victor Hugo.)
- Scores.
- F. 9 Pencil holograph.
- F. 10 Reproduction of holograph, with changes.
- F. 11 Reproduction of copyist holograph.
- Ripe Apples, 1929* (For voice and piano. Words by Leonora Speyer.)
- Scores.
- High key.
- F. 12 Ink holograph.
- Low key.
- F. 13 Pencil holograph.
- F. 14 Reproduction of copyist holograph.
- F. 15 *Road to Victory, 1942* (For voice and piano. Words by Katherine Dunlap and Mary Howe. Pencil holograph score.)

Mary Howe Papers

- F. 16 *Robin Hood's Heart*, 1936 (For male chorus and piano. Poem by Elinor Wylie. Ink holograph score.)
Rock, 1954 (Formed part of *Three Sketches for Orchestra*, with *Stars* and *Sand*. See also program note in Box 61, Folder 6 and Score Corrections, Box 47, Folder 20.)
For orchestra.
- F. 17 Sketches.
Scores.
- F. 18 Pencil holograph. ("Rough copy.")
F. 19 Pencil holograph. (Cleaner copy.)
F. 20 Reproduction of holograph, with changes.
F. 21 Copyist ink holograph.
F. 22 Reproduction of copyist holograph score, with changes.
Parts.
- Box 29**
- F. 1 Copyist ink holographs.
Reproductions of copyist holographs, with markings.
- F. 2 Woodwinds and horns.
F. 3 Trumpets, trombones and tuba.
F. 4 Percussion, harp and strings.
For two pianos.
Scores.
- F. 5 Pencil holograph.
F. 6 Two reproductions of holograph, with corrections.
- Sand*, 1928 (See also program note in Box 61, Folder 6.)
- F. 7 Sketches.
For chamber orchestra.
- F. 8 Score. (Pencil holograph.)
Parts.
- F. 9 Ink holographs.
F. 10 Copyist ink holographs. (On onion skin.)
F. 11 Reproductions of holographs, with markings. (Violin, viola, and cello parts only.)
For two pianos.
Scores.
- F. 12 Pencil holograph.
F. 13 Ink holograph.
For string quartet and flute.
Scores.
- F. 14 Pencil holograph.
F. 15 Copyist ink holograph.
F. 16 Parts. (Mixture of copyist ink holographs and reproductions.)
- Box 30**
- F. 1 *Scherzo*, undated (For chamber orchestra. Pencil holograph score. See also program note in Box 61, Folder 6.)
Sea Fever, 1933 (For male chorus and piano. Words by John Masefield.)
Scores. (Ink holographs.)
- F. 2 Reduction score.
F. 3 Full score.
F. 4 Parts. (Ink holographs.)
F. 5 *Sérénade Verte*, 1920 (For piano. Two ink holographs.)
Sieben Goetheliedchen, 1931 - 1940 (Poems by Johann Wolfgang von Goethe.)
For voice and piano.
I. Zweifel, 1940
Scores in D major.

Mary Howe Papers

- F. 6 Pencil holograph.
 F. 7 Reproduction of holograph, with metronome markings.
 F. 8 Reproduction of copyist holograph.
 Scores in Bb major.
 F. 9 Ink holograph.
 F. 10 Score in G major. (Copyist ink holograph.)
II. Die Götter, 1940
 F. 11 Sketches.
 Scores.
 F. 12 Pencil holograph.
 F. 13 Copyist ink holograph.
III. Heute geh' ich, 1940
 F. 14 Sketches.
 Scores.
 In Eb major.
 F. 15 Pencil holograph.
 F. 16 Reproduction of holograph. (Not same as score in Folder
 15.)
 F. 17 Reproduction of copyist holograph.
 F. 18 In C major. (Copyist ink holograph.)
IV. Mailied, 1931
 Scores.
 F. 19 In Ab major. (Copyist ink holograph.)
 In Bb major.
 F. 20 Reproduction of holograph.
 F. 21 Reproduction of copyist holograph.
V. Ich denke dein, 1940
 F. 22 Sketches.
 Scores.
 F. 23 Pencil holograph.
 F. 24 Reproduction of holograph, with corrections.
 F. 25 Copyist ink holograph.
VI. Die Jahre, 1940 (See also program note in Box 61, Folder 6.)
 F. 26 Sketches.
 Scores
 In Eb major.
 F. 27 Two pencil holographs.
 F. 28 Two reproductions of holograph.
 F. 29 Photostat of copyist holograph.
 In C major
 F. 30 Copyist ink holograph.
VII. Am Flusse, 1940
 F. 31 Sketch.
 Scores.
 F. 32 Reproduction of holograph.
 F. 33 Photostat of copyist score.
 For voice and string quartet.
 F. 34 *VI. Die Jahre*, 1940 (Score and parts. Copyist ink holographs in Eb
 major.)
 F. 35 *Slow Dance (à la Sarabande)*, 1939 (For piano. Pencil holograph.)
 F. 36 *Soit*, 1938 (For voice and piano. Poem by M. Mahtrow. Reproduction of
 holograph score. See also program note in Box 61, Folder 6.)
 F. 37 *Some Say*, undated (Poem by Robert Frost. Music by Charles Jenkins. Pencil
 holograph sketch and score.)
 F. 38 *Somewhere in France*, 1918 (For voice and piano. Ink holograph.)

Box 31

- Sonata in D*, 1922 (For violin and piano. See also program note in Box 61, Folder 6.)
- F. 1 Score. (Reproduction of copyist holograph.)
- F. 2 Violin part. (Reproduction of copyist holograph.)
- F. 3 *Song 15th Century*, 1949 (For voice and piano. Anonymous poem. Pencil holograph score and sketches.)
- Song for Cello (Ueber allen Gipfeln)*, undated (For cello and piano. See also *Über allen Gipfeln*, Box 36, Folders 8-10.)
- Scores and parts.
- F. 4 Pencil holographs. (In Eb major.)
- F. 5 Reproductions of holographs. (In Gb major.)
- Song of Palms*, 1939 (For women's chorus and orchestra. Poem by A. O'Shaughnessy.)
- Scores.
- F. 6 Pencil holograph.
- F. 7 Copyist ink holograph. (Bound.)
- F. 8 Vocal-piano score. (Reproduction of holograph.)
- Parts. (Copyist ink holographs.)
- F. 9 Woodwinds and horns.
- F. 10 Trumpet, trombone, tuba, percussion and harp.
- F. 11 Strings.
- Song of Ruth*, 1939 (For mixed voices and organ. See also program note in Box 61, Folder 6.)
- Scores.
- F. 12 Pencil holograph.
- F. 13 Photostat of holograph.
- F. 14 Vocal parts. (Ink holographs.)

Box 32

- Spring, Come Not Too Soon*, 1947 (For voice and piano. Poem by Charles Norman. See also program note in Box 61, Folder 6.)
- Scores in D major.
- F. 1 Pencil holograph.
- F. 2 Reproduction of holograph, with corrections. (Back of score contains letter from Howe discussing corrections.)
- F. 3 Reproduction of copyist holograph.
- Scores in C major.
- F. 4 Reproduction of holograph.
- F. 5 Copyist ink holograph.
- Spring Pastoral*, 1936 (Poem by Elinor Wylie. See also program note in Box 61, Folder 6.)
- For women's chorus and orchestra.
- Scores.
- F. 6 Pencil holograph.
- F. 7 Reproduction of holograph. (Not the same as score in Folder 6.)
- For chamber orchestra.
- F. 8 Reproduction of holograph score.
- For orchestra.
- F. 9 Parts. (Mixture of ink holographs and positive and photostat reproductions.)
- Stars*, 1937 (See also *Four Sketches for Piano*, Box 13, Folders 11-12, and program note in Box 61, folder 6.)
- For orchestra.
- F. 10 Sketch.

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- F. 11 Parts. (Flute/piccolo, clarinet II, timpani and strings. Photostats of copyist holographs.)
 For two pianos.
 Scores.
F. 12 Pencil holograph.
F. 13 Two ink holographs, with differences.
F. 14 - 15 Reproductions of holograph, with corrections.
F. 16 *Stars/Whimsy*, 1931 – 1937 (For orchestra. Published parts for both pieces in one edition. See also *Whimsy*, Box 38, Folders 8-9. Arranged from original scores by Quinto Maganini. No clarinet II part. Published by The Composer's Press.)
Success, undated (For voice and piano. Poem by William Carmichael.)
- F. 17 Sketches.
F. 18 Score. (Pencil holograph.)
Suite Mélancolique, 1931 (For piano, violin and cello. See also *Elegíaca*, Box 11, Folder 10.)
 Scores.
F. 19 Ink holographs. (Second movement is a reproduction.)
F. 20 Pencil holograph. (Second movement only.)
F. 21 Parts. (Ink holographs.)
Suite for String Quartet and Piano, 1923
 Scores.
 Movement I
F. 22 Ink holograph.
F. 23 Reproduction of holograph.
 Movement II
F. 24 Pencil holograph.
F. 25 Reproduction of holograph.
 Movement III
F. 26 Pencil holograph.
F. 27 Reproduction of holograph.
 String parts.
- Box 33**
- F. 1 Ink holographs.
F. 2 Reproductions of holographs, with markings.
Summer Come (June Rag), undated (For voice and piano.)
F. 3 First version. (Ink holograph.)
F. 4 Revised version. (Two ink holographs, with differences, and photostat.)
Symphonic Poem, 1922 (For orchestra. Composed for diploma examination at Peabody Conservatory.)
 Scores.
F. 5 Pencil holograph.
F. 6 Copyist ink holograph.
F. 7 *A Ten Pound Fox*, undated (For voice and piano. Words and music by Katherine Dunlap. Arranged by Howe. Reproduction of holograph.)
F. 8 *Theme and Variations*, 1931 (For piano. Ink holograph.)
There Has Fallen A Splendid Tea, 1930 (Poem by A. Tennyson.)
 For voice and string quartet.
F. 9 Scores. (Pencil holograph and reproduction, with slight differences.)
F. 10 Parts. (Ink holographs.)
 For voice and piano.
 Scores. (Reproductions of holographs.)
F. 11 In Bb major.
F. 12 In B major.

Mary Howe Papers

Three Bach Transcriptions for Two Pianos, 1932 – 1964 (See also program notes in Box 61, Folder 6)

I. Dag ist je gewisslich wahr, 1932 (Transcription from J.S. Bach *Cantata No. 141.*)

- F. 13 Two pencil holographs.
- F. 14 Photostat of copyist holograph.
- II. Dein Geburtstag ist gekommen, 1932*
- F. 15 Two pencil holographs.
- F. 16 Photostat of copyist holograph.
- III. Schafe Können sicher weiden, 1940 - 1964*
- F. 17 Two pencil holographs, 1940
- F. 18 Photostat of copyist holograph, 1940
- F. 19 Reproduction of corrected holograph, 1964 (Contains note from Anne Hull discussing corrections.)
- F. 20 Version for one piano, 1964 (Reproduction of holograph.)

Box 34

Three Emily Dickinson Pieces, 1941 (For string quartet. All scores and parts are reproductions of holographs.)

I. The Summer of Hesperidese

- F. 1 Score.
- F. 2 Parts. (With markings.)
- II. Birds, By The Snow*
- F. 3 Score.
- F. 4 Parts. (With markings.)
- III. God for a Frontier*
- F. 5 Score.
- F. 6 Parts. (With markings.)

Three Hokku, 1958 (For voice and piano. Translated from the Japanese by Amy Lowell.)

Scores.

- F. 7 Pencil holograph. (Includes sketch.)
- F. 8 Reproduction of holograph, with corrections.

Three Scores for Orchestra, undated

- F. 9 Sketches.
- I. Ombrine*
- F. 10 Score. (Pencil holograph.)
- F. 11 Parts. (Copyist ink holograph.)
- II. Attente*
- F. 12 Score. (Pencil holograph.)
- F. 13 Parts. (Copyist ink holographs.)
- III. Ambience*
- F. 14 Scores. (Two pencil holographs.)
- F. 15 Parts. (Copyist ink holographs.)

Box 35

Three Songs, 1946

- F. 1 *I. Traveling* (For voice and piano. Poem by Alice Hirsch. Pencil holograph score and reproductions with markings.)
- II. The Horseman* (Poem by Walter de la Mare. See also program note in Box 61, Folder 6.)
- F. 2 For two voices.
Score. (Pencil holograph and reproduction with changes.)
For two voices and piano.
Scores.
- F. 3 Pencil holograph.
- F. 4 Copyist ink holograph.

- For two voices and string quartet.
 F. 5 Parts. (Copyist ink holographs.)
 F. 6 *III. General Store* (Poem by Rachel Lyman Field. Two pencil holograph scores.)
Three Songs For Children, 1949 (For voice and piano.)
I. Horses of Magic (Poem by Kate C. Goddard.)
 F. 7 First version. (Pencil holograph score.)
 Revised version.
 F. 8 Pencil holograph score and reproduction with markings.
 F. 9 Reproduction of holograph. (Contains notation of unauthorized changes made by publisher.)
 F. 10 Reproduction of published score. (Published by Silver Burdett Co.)
II. The Bird's Nest (Poem by John Drinkwater.)
 F. 11 First version. (Pencil holograph score.)
 Revised version.
 F. 12 Pencil holograph and reproduction, with markings.
 F. 13 Reproduction of published score. (Published by Silver Burdett Co.)
III. Song At Dusk (Poem by Nancy Byrd Turner.)
 F. 14 First version. (Pencil holograph score.)
 Revised version.
 F. 15 Pencil holograph and reproduction with markings.
 F. 16 Two pencil holographs and reproductions in different keys.
To the Unknown Soldier, 1944 (Poem by Nicholas G. Lely. Translated from the Greek by Joseph Auslander.)
 For voice and piano.
 F. 17 Reproduction of holograph.
 For voice and orchestra.
 In G major.
 Scores.
 F. 18 Two pencil holographs.
 F. 19 Three reproductions of holograph, with corrections.
 F. 20 Parts. (Ink holographs.)
 In Eb major.
 F. 21 Score. (Photostat of holograph.)
 F. 22 Parts. (Ink holographs.)
 F. 23 *The Toys, 1931* (For voice and piano. Words and music by Molly Howe. Pencil holograph score.)
 F. 24 *Trees, undated* (For voice and piano. Words by Mrs. Eugene Byrnes. Ink holograph score and reproduction with notes.)
- Box 36**
- Trifle, 1935*
 For piano.
 F. 1 Score. (Ink holograph and reproduction, with markings.)
 For two pianos.
 F. 2 Sketch.
 F. 3 Score. (Copyist ink holograph.)
Trocknet Nicht, 1940 (For voice and piano. Poem by Johann Wolfgang von Goethe.)
 Scores.
 F. 4 Pencil holograph.
 F. 5 Reproduction of holograph, with corrections.
 F. 6 Reproduction of copyist holograph.

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- F. 7 *True Love*, undated (For voice and piano. Pencil holograph score and sketch.)
- F. 8 *A Twenty second Collection of Catches Canons and Glee's for three four and five voices*, undated (By Thomas Warren. Published collection. Publisher unknown. Possibly used by Howe in her family group The Four Howes. Contains notes and additions.)
Über allen Gipfeln, 1940 (For voice and piano. Poem by Johann Wolfgang von Goethe.)
 Scores in Eb major.
- F. 9 Reproduction of holograph.
 F. 10 Photostat of copyist holograph, with English translation.
 F. 11 Score in C major. (Reproduction of copyist score.)
 F. 12 [Untitled composition for carillon], 1949 (Sketches, notes and correspondence; no final score.)
 [Untitled compositions for recorder or flute and harpsichord and piano], undated
Piece I: Traits
- F. 13 Scores. (Two reproductions of holograph, with corrections and markings.)
- F. 14 Alto recorder part. (Pencil holograph and two reproductions with markings.)
Piece II: Tactics
- F. 15 Score. (Reproduction of holograph.)
 F. 16 Alto recorder part. (Pencil holograph and reproduction with markings.)
- F. 17 *V.B.*, undated (For piano. Pencil holograph.)
 F. 18 *Vally's Folk Song*, undated (For voice and piano. Pencil holograph score.)
Valse, undated (For violin and piano.)
 Scores.
- F. 19 Reproduction of holograph.
 F. 20 Reproduction of holograph, with corrections.
 Violin part.
- F. 21 Reproduction of holograph.
 F. 22 Reproduction of holograph, with corrections.
 F. 23 *La Valse Brune*, undated (For voice and piano. Pencil holograph.)
 F. 24 *Valse Dansante*, 1922 (For two pianos. Parts. Ink holographs.)
Viennese Waltz, 1938 (Poem by Elinor Wylie.)
- F. 25 Sketch.
 For voice and piano.
 Scores.
- F. 26 Reproduction of holograph.
 F. 27 Reproduction of holograph, with corrections.
 F. 28 Reproduction of copyist holograph, with corrections.
 For voice and two pianos.
 Scores.
- F. 29 Pencil holograph.
- Box 37**
- F. 1 Three reproductions of holograph, with corrections.
 F. 2 Copyist ink holograph.
 F. 3 Copyist ink holograph, with corrections.
 F. 4 Reproduction of copyist ink holograph, with corrections.
 For voice, two pianos and string orchestra.
 Scores.
- F. 5 Copyist ink holograph.
 F. 6 Two reproductions of copyist holograph, with corrections.
 F. 7 Parts. (Ink holographs.)

- For voice and orchestra.
 F. 8 Scores. (Two reproductions of holograph, with markings.)
 F. 9 Parts. (Ink holographs.)
We Praise Thee, O Lord, 1962
 F. 10 Sketches.
 For soprano, alto and piano.
 Scores.
 F. 11 Pencil holograph.
 F. 12 Copyist holograph. (On onion skin.)
 F. 13 For full chorus and piano. (Score. Pencil holograph.)
Were I To Die Tonight, 1941 (For voice and piano. Poem by Marie
 Valeur.)
 Scores.
 F. 14 Two pencil holographs.
 F. 15 Reproduction of holograph. (Not same as Folder 10.)
When I Died In Berners Street, undated (Poem by Elinor Wylie. See also
 program note in Box 61, Folder 6.)
 For voice and piano.
 Scores. (Reproductions of copyist holograph.)
 F. 16 In high key.
 F. 17 In low key.
 For voice and two pianos.
 Scores.
- Box 38**
- F. 1 Pencil holograph.
 F. 2 Reproduction of holograph, with markings.
 F. 3 Copyist ink holograph.
 For voice and orchestra.
 F. 4 Sketch.
 Scores.
 F. 5 Two reproductions of holograph, with markings.
 F. 6 Parts. (Copyist ink holographs.)
 F. 7 *Which Is My Little Boy?*, undated (Words by Tennessee Williams. Score.
 Reproduction of copyist holograph.)
Whimsy, 1931 (See also score in Box 32, Folder 16, and program note in Box
 61, Folder 6.)
 F. 8 For piano. (Ink holograph.)
 F. 9 For chamber orchestra. (Photostat of holograph score.)
White Snow, 1934 (Words by Elinor Wylie.)
 For voice and piano.
 Scores.
 F. 10 Pencil holograph.
 F. 11 Reproduction of holograph. (Not same as Folder 10.)
 F. 12 For voice and string quartet. (Photostat of holograph score.)
 F. 13 *Williamsburg Sunday*, 1940 (For mixed voices. Words by Katherine
 Garrison Chapin. Reproduction of holograph score. See also program
 note in Box 61, Folder 6.)
A Wind Is Rising And The Rivers Flow, 1960 (Poem by J.E.L.)
 For voice and organ.
 Scores.
 F. 14 Pencil holograph and text sketches.
 F. 15 Reproduction of holograph, with markings.
 For voice and piano.
 Scores.
 F. 16 Pencil holograph.
 F. 17 Two reproductions of holograph score, with corrections.

- F. 18 Copyist ink holograph.
You, 1939 (For voice and piano. Words by Alice Dows.)
Scores.
- F. 19 Reproduction of holograph.
F. 20 Photostat of copyist holograph.
F. 21 *Yule Catch*, 1940 (For four voices. Pencil holograph score.)
F. 22 *Zorzico*, undated (For two pianos. Two pencil holograph scores.)
F. 23 – 27 Untitled sketches, undated
F. 28 Orphan photostat score pages, undated

Box 39

Sub-series 2: Song Texts and Poems, undated

- F. 1 A – H
F. 2 L – R
F. 3 S – Z
F. 4 *Sieben Goetheliedchen*
F. 5 – 6 Unalphabetized collections
- Sub-series 3: Composition Indexes, ca. 1940 and undated
Ca. 1940

Volume I

- F. 7 Index and chamber music.
F. 8 Choral music.
F. 9 Orchestral music.

Volume II

- F. 10 Index and organ and piano music.
F. 11 Music for two pianos.
Songs
F. 12 A - In
F. 13 Inn – Rea
F. 14 Red - Z

Undated

Set one

- F. 15 A – B
F. 16 C
F. 17 D – F
F. 18 G – I

Box 40

- F. 1 J – M
F. 2 N – Q
F. 3 R – Sc
F. 4 Se – Sy
F. 5 T
F. 6 U - Z

Set two

- F. 7 Choral music.
F. 8 Music for voice and piano.
F. 9 Music for voice and other instruments.
F. 10 Music for two pianos.

Series II: Subject files, 1911 – 1967 and undated

- F. 11 Alaska trip, 1911 (Consists of letters from Howe to her mother while in Alaska.
All were entered into a word processing program by Calderon Howe ca. 1990
and printed; no original letters are in this file.)
Artist Colonies, 1936 – 1964 and undated
Huntington Hartford Foundation, 1955 – 1960 and undated
Correspondence, 1955 – 1960 and undated
F. 12 1955 – 1957
F. 13 1958 – 1960 and undated

Mary Howe Papers

- F. 14 Promotional material and clippings, ca. 1956 – 1960
MacDowell Colony, 1936 – 1961 and undated (See also Series II, Sub-series 2, Personal writings, Autobiography, Box 63, Folder 25.)
- F. 15 1934 Nov. 11 – 1946 Nov. 8
F. 16 1946 Nov. 10 – 1947 Apr. 1
F. 17 1947 May 8 – 1949 Nov. 8
F. 18 1949 Nov. 9 – 1954 July 7
F. 19 1954 Aug. 30 – 1961 Aug. 14
F. 20 Undated.
- Box 41**
- F. 1 Chilton Club, 1947
Friends of Music in the Library of Congress, 1924 – 1927 and undated
- F. 2 1924
F. 3 1926 Dec. 21 – 1927 Feb. 8
F. 4 1927 Feb. 9 – 1933 Jan. 16
F. 5 - 7 Undated (Folder 5 contains hand-written account of the objectives of the Friends of Music, written by either Mary Howe or Walter Bruce Howe.)
- Howe – Hull piano duo, 1923 – 1933 and undated
- F. 8 1923 Feb. 1 – 1923 June 8
F. 9 1923 June 9 – 1923 Dec. 22
F. 10 1923 Dec. 15 – 1924 Jan. 15
F. 11 1924 Jan. 17 – 1924 Feb. 27
F. 12 1924 Mar. 16 – 1924 Oct. 31
F. 13 1924 Nov. 14 – 1925 Sept. 19
F. 14 1926 – 1928
F. 15 1929
F. 16 1931 – 1933
F. 17 - 18 Undated
- Lisner concert, 1963 and undated (Documents concert produced by Howe at Lisner Auditorium featuring work by Howe and other composers.)
- F. 19 1963 Mar. 1 – 1963 Apr. 20
F. 20 1963 Apr. 21 – 1963 Apr. 25 and undated
F. 21 - 22 Undated
- National Cultural Center, 1958 – 1962 and undated (Consists of meeting minutes of and official communications from the National Cultural Center (renamed the Kennedy Center for the Performing Arts).)
- F. 23 1958 Sept. 2 – 1959 Apr. 27
F. 24 1959 May 29 – 1959 Sept. 21
- Box 42**
- F. 1 1959 Sept. 30 – 1959 Nov. 22
F. 2 1959 Dec. 4 – 1960 Feb. 24
F. 3 1960 Mar. 14 – 1960 Mar. 31
F. 4 1960 Sept. 26 – 1960 Sept. 30
F. 5 1960 Sept. 27 – 1960 Oct. (Contains report titled *The National Cultural Center Part One: The Case*, by Dr. Carleton Sprague Smith, offering detailed description of the National Cultural Center and justification for its creation.)
- F. 6 1960 Oct. (Contains continuation of Smith report.)
F. 7 1960 Oct. 3 – 1960 Oct. 31
F. 8 1960 Nov. 2 – 1960 Nov. 8
F. 9 1960 Nov. 9 – 1960 Dec. 15
F. 10 1960 Dec. 16 – 1960 Dec. 31 (Contains promotional package about proposed National Cultural Center with conceptual drawings and literature.)
F. 11 1961 Jan. 6 – 1961 Jan. 10

Mary Howe Papers

- F. 12 1961 Jan. 15 (Contains report distributed to media titled "What Goes Into"
The National Cultural Center.)
F. 13 1961 Jan. 16 – 1961 Jan. 29
F. 14 1961 Jan. 31 – 1961 Apr. 29
F. 15 1961 May 2 – 1962 Feb. 1 and undated

Box 43

National Federation of Music Clubs, 1944 – 1961 and undated (Howe served as National Chairman of Orchestras for the Federation.)

- F. 1 Composition contests, 1946 – 1947
F. 2 Lists and surveys of American orchestral works, 1945 – 1947 and undated

General

- F. 3 1937 May 7 – 1945 Aug. 11
F. 4 1945 Aug. 24 – 1945 Oct. 21
F. 5 1945 Nov. 7 – 1946 July 1
F. 6 1946 July 30 – 1947 Mar. 1
F. 7 1947 Mar. 5 – 1947 Mar. 25
F. 8 1947 Mar. 26 – 1947 Mar. 28 (Contains Howe's 1947 Report of the
National Chairman of Orchestras Federation of Music Clubs.)
F. 9 1947 Mar. 30 – 1947 July 1
F. 10 1947 July 7 – 1949 Mar. 6
F. 11 1949 Mar. 21 – 1949 Oct. 12
F. 12 1949 Nov. 8 – 1950 Sept. 17
F. 13 1950 Oct. – 1950 Dec.
F. 14 1951 Jan. – 1951 Apr.
F. 15 1951 May – 1951 Dec. (Contains text of Howe's address to annual convention of the Federation, May 14, 1951.)
F. 16 1952 - 1954
F. 17 1956 Mar. 2 – 1956 June 30
F. 18 1956 Sept. 17 – 1956 Nov. 6
F. 19 1956 Nov. 17 – 1957 May 15 (Contains discussion of award to William Strickland for his presentation of American music abroad. See also Strickland, William, Box 48, Folders 1 - 16.)
F. 20 1960 Aug. 31 – 1964 Oct. 18
F. 21 - 22 Undated

Box 44

National Symphony Orchestra, 1932 – 1967 and undated (See also Scrapbook in Boxes 65 – 66.)

- F. 1 Clippings, 1943 – 1948 and undated
Funding legislation and lobbying
F. 2 1943 – 1944
F. 3 1945 Jan. 23 – 1945 May 23
F. 4 1945 May 26 – 1945 June 7
F. 5 1945 June 8 – 1945 June 11
F. 6 1945 June 12 – 1946 Dec. 23
F. 7 1947
F. 8 Undated

Kindler, Hans, 1933 - 1967

Clippings

- F. 9 1933 Jan 26 – 1949 Sept. 4
F. 10 1949 Sept. 6 – 1960 Oct.

Library, 1951 - 1953 (Correspondence and documentation concerning the disposition of Kindler's library of scores after his death.)

- F. 11 - 12 Catalog, ca. 1952
Correspondence
F. 13 1951 – 1952 Apr.

Mary Howe Papers

- F. 14 1952 June – 1953 Aug. and undated
Resignation, 1948 - 1949 (Correspondence documenting events leading to Kindler's resignation from the National Symphony Orchestra.)
- F. 15 1948 Feb.
- F. 16 - 17 1948 Mar. 12 (Contains Walter Bruce Howe's notes and transcript of the special meeting of the National Symphony Orchestra Association meeting of Mar. 12, 1948, at which the continued employment Hans Kindler was an issue.)
- F. 18 1948 Mar. 26 – 1949 Jan. 10 (Contains lengthy letter from Kindler to Walter Bruce Howe explaining why Kindler resigned the post of Music Director of the National Symphony Orchestra, with supporting documentation. Also contains drafts of the letter.)
- F. 19 1949 Jan. 11 – 1949 Jan. 31
Tributes, 1949 - 1955 (Contains correspondence and documentation of public tributes to Hans Kindler both before and after his death. See also Scrapbook one, Boxes 22 – 23.)

Box 45

- F. 1 1949 Feb. 2 – 1949 Mar. 8
- F. 2 1949 Mar. 14 – 1949 Mar. 16
- F. 3 1949 Mar. 17 – 1949 Oct. 20
- F. 4 1950 – 1955 (Contains correspondence between Alice Kindler and Mary Howe.)
General correspondence, 1937 – 1967 and undated
- F. 5 1937 – 1947
- F. 6 1948
- F. 7 1949 Jan. 21 – 1949 May 24
- F. 8 1949 Oct. – 1967 and undated (Contains copy of Kindler's will.)
Meeting minutes, 1932 – 1958 and undated (Contains minutes of meetings of the NSO Executive Committee and the NSO Association.)
- F. 9 1932
- F. 10 1941 Nov. – 1948 Feb.
- F. 11 1948 Mar. 15 – 1948 Nov. 8
- F. 12 1948 Nov. 29 – 1958 Sept. 12 and undated
Programs, promotional material and publications, 1932 – 1949 and undated
- F. 13 1932 Oct. – 1945 Mar.
- F. 14 1945 Oct. – 1949 Mar.
- F. 15 Undated
- F. 16 Subscriptions and ticketing, 1946 – 1949 and undated
Women's Committee, 1941 – 1949 and undated
- F. 17 1941 Mar. 11 – 1941 July 1
- F. 18 1941 July 17 – 1941 Aug. 12
- F. 19 1941 Aug. 27 – 1942 Mar. 1
- F. 20 1943 – 1944
- F. 21 1945 Jan. – 1945 Apr. (Contains report on Fourth Biennial Conference of Women's Committees for Symphony Orchestras, held in New York.)
- F. 22 1945 May – 1945 July
- F. 23 1946 Jan. 1 – 1946 May 6

Box 46

- F. 1 1946 May 14 – 1946 May 20
- F. 2 1946 July – 1946 Dec.
- F. 3 1947 Jan. 6 – 1947 Apr. 11
- F. 4 1947 Apr. 15 – 1947 June 19
- F. 5 1947 July – 1947 Dec.
- F. 6 1948 – 1949

Mary Howe Papers

- F. 7 - 10 Undated
 General, 1931 – 1965 and undated
- F. 11 1931 - 1933
 F. 12 1934 – 1939
 F. 13 1941 Mar. 1 – 1941 Aug. 15
 F. 14 1941 Aug. 19 – 1941 Dec.
 F. 15 1943 Jan. – 1943 Oct. (Contains correspondence about labor relations
 with NSO musicians.)
 F. 16 1943 Nov. – 1943 Dec.
 F. 17 1944
 F. 18 1945 Jan. – 1945 May
 F. 19 1945 June – 1945 Aug.
 F. 20 1945 Sept. – 1945 Dec.
 F. 21 1946
- Box 47**
- F. 1 1947 Jan. 12 – 1947 Feb. 26 (Contains Feb. 14, 1947 letter to *The
 Washington Post* music critic from Howe, writing under pseudonym
 of Carl Yram. See also Series II, Personal writings, Essays and
 articles, Box 21, Folder 4 for another letter written under this name.)
 F. 2 1947 Feb. 27 – 1947 Apr. 24
 F. 3 1947 May 12 – 1947 July 15 (Contains memo from Hans Kindler to the
 Administration Committee dated May 29 concerning commitment of
 the committee to the orchestra.)
 F. 4 1947 July 17 – 1947 Aug. 29
 F. 5 1947 Sept. – 1947 Oct.
 F. 6 1947 Nov. – 1947 Dec. (Contains discussion of NSO deficit and public
 announcement of it.)
 F. 7 1948 Jan. 3 – 1948 Feb. 19 (Includes Jan. 8 statement by Mary Howe
 arguing against implementing a reduced orchestra schedule as
 opposed to halting the orchestra altogether. Written note by Calderon
 Howe on manuscript reads “probably the factor that began the entire
 brouhaha in 1948 with the attempt to oust the old clique.”)
 F. 8 1948 Feb. 21 – 1948 Mar. 2
 F. 9 1948 Mar. 3 – 1948 Apr. 17 (See also Hans Kindler resignation files for
 information on March 12, 1948 NSO Association meeting, Box 44,
 Folders 15 - 19.)
 F. 10 1948 Apr. 19 – 1948 May
 F. 11 1948 June – 1948 Dec.
 F. 12 1949 Jan. 15 – 1949 Feb. 5
 F. 13 1949 Feb. 18 – 1949 Aug. 21 (Contains letters of commendation from
 the NSO to Mary Howe and Walter Bruce Howe, and their responses
 to NSO rejecting the commendations.)
 F. 14 1949 Sept. 1 – 1954 May 1 (Contains letter from Mary Howe separating
 herself from all further association with the NSO.)
 F. 15 1954 June 28 – 1965 June 11
 F. 16 - 19 Undated (Folder 19 contains a history of the NSO, written ca. 1980.)
 F. 20 Score corrections, 1949 – 1954 and undated (Contains correspondence with
 publishers discussing changes and corrections in scores before publication.)
 Strickland, William, 1942 – 1962 and undated (Strickland was a conductor
 who promoted American music, and Howe’s music in particular; he toured
 Europe in the 1950s conducting it. See also Series II, Professional
 correspondence, Celius Dougherty, Box 53, Folders 2 - 4, and Series IV
 Scrapbooks, Box 68.)
 Clippings and press quotes, 1954 – 1958 and undated (Some clippings
 are in German.)

Box 48

Mary Howe Papers

- F. 1 1954 Apr. 1 – 1955 Feb. 15
F. 2 1955 Feb. 19 – 1958 and undated
F. 3 Financial correspondence and records, 1953 – 1954
Howe – Strickland correspondence, 1942 – 1962 and undated
F. 4 1942 - 1952
F. 5 1953 Jan. 26 – 1954 Feb. 9
F. 6 1954 Feb. 15 – 1954 Apr. 29
F. 7 1954 May 6 – 1954 July 25
F. 8 1955 July 28 – 1954 Aug. 25
F. 9 1954 Aug. 31 – 1962 July 6 and undated
F. 10 Paulee, Mona, 1953 – 1954 and undated
F. 11 Resumes and funding, 1953 – 1955 (Contains Strickland’s grant applications and resumes.)
General, 1943 – 1958 and undated
F. 12 1943 – 1953 (Contains an executed financial contract between Howe and Strickland dated Dec. 18, 1953.)
F. 13 1954 Jan. 15 – 1954 July 27
F. 14 1954 Aug. 24 – 1955 Apr. 12
F. 15 1955 Apr. 17 – 1958
F. 16 Undated
WCFM, 1951 – 1956 and undated (WCFM was a Washington D.C. radio station which also issued recordings, including works by Howe.)
F. 17 1951 Jan. 8 – 1951 July 13
F. 18 1951 July 14 – 1951 Sept. 13
F. 19 1951 Sept. 14 – 1951 Dec. 12
F. 20 1952
F. 21 1954 - 1956
F. 22 Undated

Series III: Papers and Writings, 1884 – 1969 and undated

Sub-series I: Professional, 1912 – 1969 and undated

Biographical material, 1921 – 1969 and undated

Biographies and resumes, 1937 – 1965 and undated

Box 49

- F. 1 1937 – 1949 (Contains transcript of 1948 interview with Howe on radio program *Inside of Music*, discussing the League of Composers.)
F. 2 1952 – 1957 (Contains photocopied excerpt from book *Modern Music Makers* by Madeline Goss, with biographical essay on Howe.)
F. 3 1958 - 1960
F. 4 1961 - 1965
F. 5 -6 Undated (Folder 6 contains transcript of Voice of America broadcast about Howe by Hana Josko.)
Clippings, 1921 – 1969 and undated
F. 7 1921 – 1928
F. 8 1930 – 1935
F. 9 1936 – 1937
F. 10 1938 - 1942
F. 11 1943 – 1949
F. 12 1950 - 1952
F. 13 1953 – 1955
F. 14 1956 - 1959
F. 15 1960 – 1969
F. 16 – 19 Undated (Folder 16 contains an analysis of Howe’s songs by Ray C.B. Brown, writing in *The Washington Post*, and an article by Howe in the *Peabody Bulletin* titled “Paris To Me.”)
Promotional material, ca. 1920 – 1963 and undated

- F. 20 ca. 1920 - 1963
F. 21 undated
Box 50
Concert date listings, 1917 – 1961 and undated
F. 1 1917 – 1938 spring
F. 2 1938 autumn – 1950
F. 3 1951 – 1961 and undated
Concert programs, 1912 – 1966 and undated
F. 4 1912 – 1919
F. 5 1921 – 1923
F. 6 1924 – 1925
F. 7 1926 – 1927
F. 8 1928 – 1929
F. 9 1930
F. 10 1931
F. 11 1932 Jan. – 1932 Mar.
F. 12 1932 Apr. – 1932 Dec.
F. 13 1934
F. 14 1936 Jan. – 1935 Mar.
F. 15 1935 Apr. – 1935 Dec.
F. 16 1936 Jan. – 1936 Aug.
F. 17 1936 Oct. – 1936 Dec.
F. 18 1937 Jan. – 1937 Apr.
F. 19 1937 May – 1937 Nov.
Box 51
F. 1 1938
F. 2 1939 Feb. – 1939 May
F. 3 1939 July – 1939 Dec.
F. 4 1940
F. 5 1941 Jan. – 1941 Apr.
F. 6 1941 May – 1941 Dec.
F. 7 1942 Jan. – 1942 June
F. 8 1942 July – 1942 Dec.
F. 9 1943
F. 10 1944
F. 11 1945
F. 12 1946
F. 13 1947
F. 14 1948
F. 15 1949
Box 52
F. 1 1950 Mar. – 1951 Feb.
F. 2 1951 Mar. – 1952 Mar.
F. 3 1952 Apr. – 1952 Dec.
F. 4 1953 Feb. – 1953 Mar.
F. 5 1953 Apr. – 1955 Nov.
F. 6 1956 – 1959
F. 7 1960 – 1966
F. 8 – 10 Undated
F. 11 Copyright information, 1952 - 1955
Correspondence, 1915 – 1966 and undated
Individuals, 1922 – 1966 and undated
F. 12 A – Bam, 1924 – 1954 and undated
F. 13 Bales, Richard, 1945 – 1953 and undated
F. 14 Bar – Be, 1922 – 1955 and undated (Contains telegram from
Samuel Barber.)

Mary Howe Papers

- F. 15 Bartew, Ethel, undated
F. 16 Bartholomew, Marshall, 1940 - 1959
F. 17 Bi – Bra, 1924 – 1953 and undated (Contains letter from Nadia Boulanger.)
F. 18 Bri – Bro, 1930 – 1955 and undated
F. 19 Br – Cl, 1926 – 1960 and undated
F. 20 Co – Cu, 1932 – 1963 and undated (Contains correspondence from Elizabeth Sprague Coolidge, Henry Cowell and Aaron Copland.)

Box 53

- F. 1 Da - Do, 1928 – 1961 and undated (Contains correspondence from Walter Damrosch.)
F. 2 Do – Du, 1934 - 1950
Dougherty, Celius, 1941 – 1962 and undated (See also Scores, *Le Jongleur de Notre Dame*, Box 16, Folder 7.)
F. 3 1941 July 25 – 1954 Sept. 16
F. 4 1954 Sept. 27 – 1955 Dec. 17
F. 5 1960 – 1962 and undated
F. 6 Drinker, Henry and Sophie, 1947 – 1958 and undated
F. 7 E – Fil, 1937 – 1967 and undated (Contains correspondence from Lehman Engel.)
F. 8 Fri – Fre, 1930 – 1954 and undated
F. 9 Fletcher, Stanley, 1947 (Contains proposal from Fletcher for indexing and circulation of solo and chamber pieces of contemporary composers.)
Fraser, Hayesel, 1933 – 1962 and undated (Fraser was the longtime personal assistant to Mary Howe. Contains correspondence between Fraser, Howe and others. Early correspondence refers to her by her maiden name, Morris. Howe eventually referred to her as “Frasel.” There is much correspondence to and from Fraser throughout the collection.)
F. 10 1933
F. 11 1934 May 8 – 1936 Sept. 10
F. 12 1936 Oct. 5 – 1943
F. 13 1946
F. 14 1947 Jan. 15 – 1949 Apr. 5
F. 15 1949 May 2 – 1954 July 2
F. 16 1955 – 1962 and undated
F. 17 Undated
F. 18 Fry – Gra, 1934 – 1953 and undated (Contains correspondence from Martha Graham and Percy Grainger.)
F. 19 Ganz, Rudolph, 1939 – 1941 and undated
F. 20 Gaul, George, 1936 - 1949
F. 21 Gre – Hac, 1947 – 1953 and undated
F. 22 Hal – Hay, 1937 – 1956 and undated
F. 23 Grosvenor, Anita, 1956 – 1957
F. 24 Havener, Helen, 1947 – 1953 and undated (Havener did publicity work for Howe. See also Howard University, Box 58, Folders 18.)

Box 54

- F. 1 He – Hob, 1938 – 1952 and undated
F. 2 Hol – Hu, 1925 – 1953 and undated (Contains correspondence from John Tasker Howard.)
F. 3 Holtzscheiter, Ina, 1939 – 1953 and undated
F. 4 Hoyen, George, 1939 - 1949
F. 5 Hughes, Edwin, 1939 - 1953

Mary Howe Papers

Hull, Anne, 1925 – 1966 and undated (Hull performed with Howe in a piano duo for over a decade, and later helped manage Howe's business. Much of this correspondence is on behalf of Howe to publishers, musicians, and organizations, and includes some responses. There is also much correspondence between Howe and Hull.)

F. 6	1925 Jan. – 1937 July
F. 7	1937 Sept.
F. 8	1937 Oct.
F. 9	1937 Nov. – 1937 Dec.
F. 10	1938 Jan. – 1938 Feb.
F. 11	1938 Mar. – 1938 Apr.
F. 12	1938 May – 1938 July
F. 13	1938 Sept. – 1938 Oct.
F. 14	1938 Nov. – 1939 Jan.
F. 15	1939 Feb. – 1939 Mar.
F. 16	1939 Apr. – 1939 June
F. 17	1939 July – 1939 Aug.
F. 18	1939 Sept. – 1939 Oct.
F. 19	1939 Nov. – 1939 Dec.
F. 20	1940 Jan.
F. 21	1940 Feb. – 1940 Mar.
F. 22	1940 Apr. – 1940 June
F. 23	1940 July
F. 24	1940 Aug. – 1940 Sept.
F. 25	1940 Oct.

Box 55

F. 1	1940 Nov. – 1940 Dec.
F. 2	1941 Jan. – 1941 Feb.
F. 3	1941 Mar. – 1941 Apr.
F. 4	1941 May – 1941 Aug.
F. 5	1941 Sept. – 1941 Oct.
F. 6	1941 Nov. – 1941 Dec.
F. 7	1942 Jan. – 1942 Mar.
F. 8	1942 Apr. – 1942 Aug.
F. 9	1942 Sept.
F. 10	1942 Oct. – 1942 Dec.
F. 11	1946 Jan. – 1946 June
F. 12	1946 July – 1946 Dec.
F. 13	1947 Jan. – 1947 Sept.
F. 14	1947 Oct. – 1948 Dec.
F. 15	1949
F. 16	1950 – 1966
F. 17 – 21	Undated

Box 56

F. 1	I – Kos, 1940 – 1962 and undated (Includes correspondence from Andre Kostelanetz.)
F. 2	Jokl, Otto, 1940 – 1941 (Jokl was a music copyist for Howe.)
F. 3	Knowlton, Jean, 1941 – 1949 and undated
F. 4	Kou – Le, 1934 – 1962 and undated (Includes correspondence from Serge Koussevitsky.)
F. 5	Le - Ly, 1930 – 1955 and undated
F. 6	Ma – Mc, 1934 – 1953 and undated
F. 7	Maganini, Quinto, 1922 – 1948 and undated
F. 8	Me – Mi, 1934 – 1953 and undated
F. 9	Mo – Mu, 1933 – 1959 and undated

Mary Howe Papers

- Meyers, Emerson, 1939 – 1962 (Meyers acted as a business agent for Howe.)
- F. 10 1939 Feb. 18 – 1951 Oct. 19
- F. 11 1951 Oct. 21 – 1962 June 14 (Contains Meyer's checkbook with record of checks written on behalf of Howe, 1952 – 1955)
- F. 12 Muller, Ursula, 1959 (Correspondence is between Muller and Calderon Howe.)
- F. 13 N – Q, 1926 – 1963 (Contains correspondence from Walter Piston.)
- F. 14 Niles, John Jacob, 1935 - 1949 and undated
- F. 15 Nordoff, Paul, 1947 – 1956
- F. 16 Porter, Quincy, 1937 – 1943 and undated
- F. 17 Potter, Edward C., 1928 – 1939 and undated
- F. 18 R, 1927 – 1959 and undated (Contains correspondence from Franklin and Eleanor Roosevelt.)
- F. 19 Robertson, Rae, 1930 - 1934
- F. 20 Sa – Sl, 1935 – 1953 and undated
- F. 21 Schaefer, Ted, 1945 – 1947 and undated
- F. 22 Sm – Sz, 1925 – 1953 and undated
- F. 23 Sevitsky, Fabien, 1935 – 1942 and undated
- F. 24 Spier, La Salle, 1949 – 1956
- F. 25 Stoessel, Albert, 1925 - 1942
- F. 26 Stokowski, Leopold, 1934 - 1953
- F. 27 Stokowski, Olga, 1922 – 1947 and undated
- Box 57**
- F. 1 T – V, 1922 – 1953 and undated
- F. 2 Vrionidese, Christos, 1941 – 1947 and undated
- F. 3 W – Z, 1927 – 1960 and undated (Contains correspondence from Bruno Walter.)
- F. 4 Wagner, Joseph, 1946 – 1947
- Unidentified, 1925 – 1952 and undated
- F. 5 1925 - 1947
- F. 6 1948 – 1952
- F. 7 1953 - 1956
- F. 8 – 10 Undated
- Organizations, 1915 – 1965 and undated
- F. 11 A – American M, 1938 - 1956
- A.N. Marquis Company, 1952 – 1954 and undated (This company published *Who's Who In America*, which included a biography of Howe in several volumes.)
- F. 12 1952 Mar. – 1952 Apr.
- F. 13 1952 May – 1953 Aug.
- F. 14 1954 and undated
- F. 15 American Guild of Organists, 1941 - 1947
- American Guild of Authors and Composers, 1958 and undated
- F. 16 1958
- F. 17 Undated
- F. 18 American Music Center, 1941 – 1960 and undated
- F. 19 American N – Bou, 1943 – 1955 and undated
- American Society of Composers, Authors and Publishers, 1935 – 1961
- F. 20 Composers – Authors Guild, 1940 - 1951
- General, 1935 – 1961 and undated
- F. 21 1935 – 1945 (Contains letter from Howe to Aaron Copland.)
- Box 58**
- F. 1 1946 – 1961 and undated

Mary Howe Papers

- F. 2 Art Association of Newport, 1923 - 1943
F. 3 Bennington College, 1941 - 1949
F. 4 Boy - Cl, 1938 - 1954 and undated
F. 5 Col - Con, 1937 - 1959 (Contains transcript of question and answer session with Howe following a Composers Forum concert, Nov. 17, 1937.)
F. 6 Colonial Williamsburg, Inc., 1946
F. 7 Columbia Artists Management, Inc., 1952 - 1953 (CAMI managed Howe's Feb. 24, 1953 concert of her work at Town Hall, New York. See also Havener, Helen, Box 53, Folder 21, and Howard University, Box 58, Folder 18.)
F. 8 Columbia Broadcasting System, Inc., 1941
F. 9 Corcoran Gallery of Art, 1949 - 1956
F. 10 D - E, 1941 - 1953 and undated
F. 11 Eastman School of Music, 1939 - 1949
F. 12 F, 1936 - 1965
F. 13 Friends of Music at Yale, 1947 - 1956
F. 14 Friday Morning Music Club, 1943 - 1956 and undated
F. 15 G - Hom, 1936 - 1967
F. 16 General Federation of Women's Clubs, 1945 and undated
F. 17 Hos - K, 1934 - 1959 and undated
F. 18 Howard University, 1949 - 1955 and undated (See also Havener, Helen, Box 53, Folder 21, Columbia Artists Management, Inc., Box 58, Folder 7, and WCFM, Box 48, Folders 17 - 22.)
F. 19 Indianapolis Symphony Orchestra, 1939 - 1942 (See also correspondence from Serge Koussevitsky in Box 56, Folder 4.)
F. 20 L - M, 1935 - 1962
F. 21 League of Composers, Inc., 1949 - 1954 and undated
F. 22 Library of Congress, 1934 - 1955 and undated (Contains listings of Howe deposits at the Library of Congress. See also National Music Council, Box 59, Folders 2 - 3.)
F. 23 Music Teachers National Association, 1944 - 1949
F. 24 National Association - National Council, 1939 - 1961
F. 25 National Association for American Composers and Conductors, 1942 - 1954
F. 26 National Gallery - National Youth, 1939 - 1962 and undated
Box 59
F. 1 National League of American Pen Women, 1930 - 1954 and undated
National Music Council, 1941 - 1957
F. 2 1941 - 1954
F. 3 1956 - 1957 (Contains discussion with Howe about the proper way to perform *The Star Spangled Banner*.)
F. 4 National Presbyterian Church, 1959
F. 5 National Society of Arts and Letters, 1946 - 1947
F. 6 Native - Pat, 1949 - 1964
F. 7 Peabody Institute, 1915 - 1965 and undated
F. 8 Ph - Pri, 1946 - 1954 and undated
F. 9 Philadelphia Orchestra Association, 1936 - 1946
F. 10 R - Sch, 1937 - 1954 and undated
F. 11 Rachmaninoff Fund, 1946 - 1947
F. 12 RCA Manufacturing Company, Inc., 1941 - 1943
F. 13 Rhode Island Philharmonic Orchestra, 1948 - 1954 (Contains clipping about performance of *Sand*.)
Sigma Alpha Iota, 1947 - 1961 and undated

Mary Howe Papers

- F. 14 1947 Oct. – 1951 Aug.
F. 15 1952
F. 16 1953 Jan. – 1953 Mar.
F. 17 1953 Apr. – 1953 June
F. 18 1954 – 1961 and undated
F. 19 Sm – Social, 1947 – 1950
F. 20 Society – T, 1947 – 1963 and undated
F. 21 Society for the Publication of American Music, 1947 – 1949
F. 22 Songwriters Protective Association, 1944 – 1958
- Box 60**
- F. 1 U – Z, 1918 – 1960
F. 2 Washington -, 1942 - 1956
F. 3 Washington Choral Society, 1936 – 1949
F. 4 Washington Composer’s Club, 1946 – 1949
F. 5 Washington Music Teachers Association, 1939 - 1957
F. 6 Logs, 1937 – 1941 (Records of letters written with recipient, date, subject, and result.)
Financial, 1940 - 1962
F. 7 Expense account log, 1940 – 1962
F. 8 Internal Revenue Service, 1945 – 1947
Publishers, 1925 – 1969 and undated
F. 9 A – Z, 1938 - 1969
F. 10 Axelrod Publications, 1940 - 1942
F. 11 Carl Fischer, Inc., 1941 - 1949
F. 12 Composers Press Inc., 1939 – 1953 and undated
F. 13 Edition Musicus, 1940 – 1949 and undated
F. 14 G. Ricordi and Co., 1942 - 1949
Galaxy Publishing, 1941 – 1964 and undated
Permissions, 1944 – 1964 and undated (Letters of permission from other publishers for Galaxy to publish Howe’s compositions incorporating poetry or other texts.)
F. 15 1944 May 11 – 1951 Aug. 7
F. 16 1951 Aug. 9 – 1951 Nov. 16
F. 17 1952 – 1954
F. 18 1956 – 1964 and undated
General, 1941 – 1962 and undated
F. 19 1941 Mar. 13 – 1958 May 16
F. 20 1958 June 6 – 1958 June 20 (Contains Howe’s executed contract with Galaxy.)
F. 21 1959
F. 22 1960 – 1962
F. 23 Undated
F. 24 G. Schirmer, 1925 – 1953
F. 25 General, undated
Housekeeping, 1934 – 1954 (Correspondence regarding household staff, home maintenance and repairs.)
F. 26 1934 Apr. 19 – 1947 May 31
F. 27 1947 July 25 – 1954 May 10
- Box 61**
- Music distribution lists and correspondence, 1955 – 1966 and undated (Contains correspondence included with scores sent to various musicians and organizations. Arranged by name of composition.)
F. 1 A – F, 1958 – 1966 and undated
F. 2 G – L, 1957 – 1965
F. 3 M – R, 1955 – 1965 (Contains letters from Leopold Stokowski.)
F. 4 S – Z, 1956 – 1965 and undated

Mary Howe Papers

- Program notes, undated (Arranged by composition title.)
- F. 5 A - C
 - F. 6 D - Z
- Sub-series 2: Personal, 1884 - 1964 and undated
- Addresses and mailing lists, 1953 - 1963
- F. 7 Address books, ca. 1955
 - F. 8 Christmas card lists, 1959 - 1960
 - Mailing lists, 1953 - 1962 and undated
 - F. 9 1953 - 1962
 - F. 10 Undated
- Party invitation lists and menus, 1931 - 1963
- F. 11 1931 - 1952
 - F. 12 1956 - 1957
 - F. 13 1958 - 1959
 - F. 14 1959 - 1963
- Correspondence, 1909 - 1964 and undated
- F. 15 A - C, 1909 - 1959 and undated
 - F. 16 D - Hal, 1941 - 1961 and undated
 - F. 17 Hau - Ho, 1931 - 1957 and undated
 - F. 18 Holtzscheiter, Ina, 1947 - 1955 and undated
 - F. 19 Howe, Calderon, ca. 1932 - 1943 and undated (Son of Mary Howe.)
- Howe, Mary, 1912 - 1960 and undated
- To Bruce Howe, 1930 - 1935 and undated (Son of Mary Howe. Most of these letters were written from Paris.)
 - F. 20 1930 Dec. 10 - 1933 Feb. 22
 - F. 21 1933 Feb. 27 - 1933 May 16
 - F. 22 1933 May 21 - 1934 Oct. 19
 - F. 23 1935 Feb. 17 - 1935 June 1 and undated
- To all other correspondents, 1912 - 1960 and undated (Many recipients are family, others are unidentifiable friends.)
- Box 62**
- F. 1 1912 Jan. 16 - 1943 Nov. 30 (Many of the oldest letters in this folder consist of transcriptions and computer printouts of files produced by Calderon Howe ca. 1990. Originals of these documents are not in the collection.)
 - F. 2 1943 Dec. 16 - 1947 Feb. 14
 - F. 3 1947 Feb. 19 - 1949 May 2
 - F. 4 1949 May 5 - 1954 May 12
 - F. 5 1954 June 8 - 1960 May 2 and undated
 - F. 6 Howe, Molly, 1953 - 1961 and undated (Daughter of Mary Howe. Folder contains both correspondence and clippings documenting Molly Howe's dance career.)
 - F. 7 Ingalls, Fay, 1949
 - F. 8 L - Pos, 1937 - 1962 and undated
 - F. 9 R - W, 1935 - 1964 and undated (Contains correspondence with La Salle Spier and Louise Talma. Talma letters include excerpt of speech delivered by Mary Howe at Sigma Alpha Iota convention entitled *What Price Beauty?* See also Personal writings, Essays and articles, Box 64, Folder 5 for complete speech.)
 - F. 10 Regan, Rose, 1946 (Rose Regan was the mother of Timothy Regan, a patient in the Music Therapy Program at St. Elizabeth's Hospital, in which Howe was interested. Includes notes by Howe on the treatment of Timothy Regan.)

Mary Howe Papers

- F. 11 Totenberg, Roman, 1935 – 1947 and undated (A pianist friend of Howe. Contains letter to *Washington Post* from Howe reacting to a review of Totenberg's performance.)
Unidentified, 1927 – 1963 and undated
- F. 12 1927 - 1947
- F. 13 1948 - 1963
- F. 14 – 15 Undated
- Financial correspondence and receipts, 1940 – 1959 and undated
(Consists mostly of mail-order correspondence and receipts for items of clothing.)
- F. 16 1940 Sept. 20– 1941 June 30
- F. 17 1941 July
- F. 18 1941 Aug. – 1941 Dec.
- F. 19 1943 – 1944
- F. 20 1946 Jan. – 1946 July
- F. 21 1946 Aug. – 1946 Oct.
- F. 22 1946 Nov. – 1946 Dec.
- F. 23 1947 – 1948
- F. 24 1949 Jan. – 1949 Apr.
- F. 25 1949 May – 1949 July
- Box 63**
- F. 1 1949 Aug. 1 – 1949 Oct. 27
- F. 2 1949 Oct. 28 – 1949 Dec. 21
- F. 3 1952 – 1959 and undated
- F. 4 Invitations, 1941 – 1949 and undated (Invitations received by Mary Howe, mostly to musical performances.)
- F. 5 Medical file, 1947 - 1957 (RESTRICTED.)
Writings, 1884 – 1958
By Mary Howe, 1891 – 1958 and undated
Jottings, 1931 – 1956 and undated (Typed and handwritten manuscripts and draft versions of Howe's autobiography, recounting her family history, youth and early adult years. The published edition with photos and music is held by the Music Division.)
Finished drafts, 1931
- F. 6 *Foreward and Here and There*
- F. 7 *Grandmothers and Spanish Cousins*
- F. 8 *Calderon Carlisle*
- F. 9 "Miss Kate"
- F. 10 *Family and Friends*
- F. 11 *The Inglis Sisters*
- F. 12 *Early Days and the Johnstown Flood*
- F. 13 *Civil War*
- F. 14 *Six Southern Sons-In-Law*
- F. 15 *Two Spaniards, Pt. I*
- F. 16 *Two Spaniards, Pt. II*
- F. 17 *Spanish Interlude*
- F. 18 *Grown Up Days*
- F. 19 *Chaperones and Alaska*(See also Series II, Subject files, Alaska trip, Box 40, Folder 11.)
- F. 20 *Our Times*
- Photos, 1931 (All photocopies.)
- F. 21 pp. 1 - 10
- F. 22 pp. 11 – 21
- Rough drafts, 1954 - 1956 and undated
- F. 23 *Calderon Carlisle*, undated

Mary Howe Papers

- F. 24 *Chaperones and Alaska*, undated
F. 25 *MacDowell Colony*, undated (See also Series I, Subject files,
Box 40, Folders 15 - 20.)
F. 26 *Two Music Ventures*, undated
F. 27 *Two Pianos*, 1956
Diary, 1902 (Edited by Mary Howe and typed at an unknown
date. Originally meant for inclusion in the autobiography,
but left out, according to note in file left by Calderon Howe
in 1990.)
F. 28 pp. 1 – 25
F. 29 pp. 26 – 41
F. 30 Notebooks, 1954 and undated (Contains handwritten drafts
of chapters for *Jottings* as well as other writings possibly
unrelated to the autobiography.)

Diaries, 1891 – 1955

Box 64

- F. 1 1891 (Documents Howe's first trip to Europe. This is a computer
printed manuscript, transcribed by Calderon Howe ca. 1990.
Originals are not in the collection.)
F. 2 1902 (Documents another European trip. Also computer-printed
manuscripts, with six pages of photocopies of sketches in the
original diary.)
F. 3 1947 - 1955
Essays and articles, 1947 – 1957 and undated
F. 4 1947 – 1949 (Contains letter from Howe to *The Washington Post*
music critic under the pseudonym Carl Yram.)
F. 5 1954 – 1956 and undated (Contains essay *What Price Beauty?*
published in *Music Clubs Magazine*; Howe's *Comments On*
The Jazz Festival At Newport By A Serious Musician,
Memorandum From Mrs. Howe To Mrs. Roosevelt, and an
untitled essay by Howe about American music.)
Poetry, 1903 – 1947 and undated
F. 6 1903 – 1947
F. 7 Undated
By others, 1884 – 1926 and undated
F. 8 Carlisle, Kate, 1884 – 1926 (Diary of Howe's mother. Transcribed
by Calderon Howe onto computer and printed. Originals are not in
the collection.)
Inspirational writings, undated (Poems and other writings, some of
which inspired compositions. Arranged by author.)
F. 9 A – D
F. 10 Carmichael, William Edward
F. 11 Chapin, Katherine Harrison
F. 12 E – K
F. 13 Engel, Carl
F. 14 Gage, Thalia
F. 15 L – M
F. 16 N – Z
F. 17 Thornton, M.B.
F. 18 - 21 Unidentified

Series IV: Scrapbooks, 1947 – 1964

Box 65 - 66

Hans Kindler, 1947 – 1953 (Includes newspaper clippings, memos, programs, pamphlets, letters, manuscripts and photos documenting Kindler's late career with the National Symphony Orchestra. Box 66 contains photo of National Symphony Orchestra ca. 1936 – 1937.)

Box 67

F. 1 1953 Apr. – 1953 Dec.
F. 2 1956

Box 68

1954 – 1955 (Contains photos of William Strickland, some with Mary Howe.)

Box 69

F. 1 1957 – 1958
F. 2 1959 – 1961 (Not bound.) (Contains letter to Howe from Brooks Atkinson from *The New York Times*, and a short essay by Howe about her composing history in *Showcase, Music Clubs Magazine*.)

Box 70

F. 1 1960
F. 2 1962 – 1963 (Not bound.) (Includes letters, program and photos from Howe's surprise 80th birthday concert.)
F. 3 1963 – June 1964 (Not bound.)

Box 71

Series V: Photographs, ca. 1929 – 1965 and undated

House photos, ca. 1965 (Photos of the interior and exterior of Howe's home in Washington D.C at 1819 – 1821 H Street., with accompanying text guides.)
F. 1 Black and white prints (Prints are curling drastically.) (Nineteen 11" x 9" prints.)
F. 2 Color prints (Prints are curling drastically.) (Twelve 11" x 9" prints.)
F. 3 General, ca. 1929 - 1943 and undated (Seven black and white prints of varying sizes. Includes pictures of Anne Hull ca. 1929, Mary Howe, Hans Kindler, S. D. Ripley and unidentified others.)

Series VI: Books, 1931 – 1972

Box 72

Annesley, Charles. *The Standard Operaglass*. London: Sampson, 1908.
Engel, Carl. *Discords Mingled*. New York: Knopf, 1931. %nb (Inscribed to Mary and Walter Howe by the author.) %ne
Goethe, Johann Wolfgang von. *Goethes Gedichte*. Leipzig: Berlag, 1939
Hull, Anne. *Vignettes*. [Unknown]: [Unknown], ca. 1972. %nb (Hull's self-published memoirs. Includes brief accounts of Howe and Hans Kindler. Inscribed in 1972 to Calderon and Sally Howe.) %ne
Mead, Edward G. and Janet C. Mead. *A Year With American Composers*. Oxford, OH: House, 1955. %nb (A guide to "Sketches and Programs of Music suited to the months of the year." Includes references to Howe's music. Signed by the authors.) %ne
National Gallery Concerts 10th October 1939 – 10th October 1940. London: National Gallery, 1945. %nb (Inscribed to Howe by Myra Hess, Oct. 1946.) %ne
Pleasants, Henry. *The Agony of Modern Music*. New York: Simon and Schuster, 1955. %nb (Contains Howe's written notes.) %ne

Separated Material

Sheet music sent to Music Division

De Meyer, Leopold. *Marche Marcaine pour le Piano*. (Originally belonged to Katherine F. Macleod, aunt of Mary Howe. Privately-bound book. Includes pen transcription of De Meyer's *Grand Etude de Bataille for the Piano Forte*.)

New Songs and Ballads. (Collection of songs by various composers. Originally belonged to Howe's mother, Kate Carlisle.)

[Untitled collection]. (Privately-bound collection of popular songs for piano, with hand-written table of contents. Originally owned by "R.C. & M.C. Carlisle.")

[Untitled collection] (Privately-bound collection of piano music originally owned by Howe's mother, Kate C. Thomas (later Carlisle). Composers include L.M. Gottschalk, Fritz Spindler, Franz Liszt, Alfred H. Pease, and others.)

[Untitled collection] (Privately-bound collection of art songs for voice and piano, originally owned by Howe's mother.)

[Untitled collection] (Privately-bound collection of art songs for voice and piano, originally owned by Howe's mother.)

[Untitled collection] (Privately bound collection of piano music, originally owned by Howe's mother.)

Books sent to Music Division

Butkovich, Sister Mary Virginia. *Hans Kindler, 1892 – 1949: A Dissertation*. Washington, D.C.: [Self-published], 1965.

Wylie, Elinor. *Angels and Earthly Creatures*. New York: Knopf, 1929.