Guide to the Harold Newman Papers, 1921-1993
(bulk dates 1941-1988)

JPB 06-13

Music Division

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

Contact Information

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Date Completed: May 2006

Processed and encoded through a gift from Robert W. Wilson.

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Descriptive Summary

<table>
<thead>
<tr>
<th>Title:</th>
<th>Harold Newman Papers</th>
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</thead>
<tbody>
<tr>
<td>Collection ID:</td>
<td>JPB 06-13</td>
</tr>
<tr>
<td>Creator:</td>
<td>Newman, Harold</td>
</tr>
<tr>
<td>Extent:</td>
<td>3.5 linear feet (6 boxes)</td>
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<tr>
<td>Repository:</td>
<td>Music Division.</td>
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<td></td>
<td>The New York Public Library for the Performing Arts</td>
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<tr>
<td>Abstract:</td>
<td>The Harold Newman Papers document the business of a premier recorder music publisher, and demonstrate his efforts to increase the instrument’s popularity.</td>
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</tbody>
</table>

Administrative Information

Access

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

Publication Rights

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

Preferred Citation


Custodial History


Processing Information

The collection was processed and cataloged in 2006.
Biographical Note

Harold Newman was born in the Lower East Side of New York City, circa 1903. His first definitive experience with music occurred in 1908 during kindergarten class, when his teacher played the piano and he asked her after class to play more for him. Newman’s family directed his education towards business, resulting in his first career as an accountant. However, he continued to study music privately, as well as English literature. It was the latter pursuit that changed his life; while reading Shakespeare’s *Hamlet*, he encountered a line about a “recorder,” an instrument he’d never heard of before. He learned to play one, and quickly became so enthusiastic about the instrument that he became the first president of the American Recorder Society, a post he held from 1939-1951.

In 1940 Newman befriended the American composer Gail Kubik, and commissioned the first American composition for recorder – *Suite for Three Recorders*. In order to make this piece available, Newman formed a publishing firm named after himself and Kubik – Hargail Recorder Music Publishers. He also established a record label called Hargail Records to distribute recordings of the recorder, as well as other contemporary American music. During the 1950s his interests expanded to include folk music, as he saw the opportunity to publish music for recorder and guitar, and to help make the recorder part of the American cultural pattern. He also promoted the recorder in elementary schools, as a simple and inexpensive way to teach children about music.

The 1950s and 1960s were a boom time for recorder sales worldwide, and Hargail played a role as an American distributor for two foreign companies, Küng (Switzerland) and Toyama (Japan). Hargail’s relationship with Toyama began with exclusive distribution rights for the Northeastern states, and in the mid-1960s, the two companies developed the plastic Aulos recorder line. Hargail also manufactured its own plastic recorder, named Harvard, and distributed it internationally.

In addition to commissioning works for the recorder, Newman contributed to more than 25 publications, either as the author, arranger, or editor of collected works. In 1975 he began work on a memoir and history of the recorder. Titled “The House that Hamlet Built,” it was not published. Newman continued to compose music for the recorder through the 1980s, and he remained president of Hargail until his death. He died on August 6, 1989, and left a bequest to the City University of New York, where a music library is named after him.
Scope and Content Note

The Harold Newman Papers contain a sample of his work as a publisher of recorder music. While the collection does not cover everything he published, a significant number of the composers and authors he worked with are documented. The majority of music published by Hargail is organized under the arranger’s name, rather than the original composer. The oldest item in the collection is the program from Newman’s high school commencement; there is very little other personal material that does not relate to the recorder, and no evidence of his career prior to 1941.

Organization

The collection is organized into three series. They are:

Series I: Music Publishing Files, 1941-1992, undated
Series II: Professional Papers, 1921-1993, undated
Series I: Music Publishing Files, 1941-1992, undated
1.25 linear feet (2.5 boxes)
Arrangement: Alphabetical

This series consists of the files Newman kept concerning composers or music that he published. Most of the composer files contain correspondence, if not with the composer, then with an agent, and detail some of the negotiations involved with publishing. The organization of these files follows Newman’s original order, except for the two general alphabetical folders, which contain the less detailed files. Other files contain specific works of music or collections, either the published copy or a printer’s proof; any extra material is noted.

Series II: Professional Papers, 1921-1993, undated
.75 linear feet (1.5 boxes)
Arrangement: Alphabetical

Newman’s professional papers are primarily related to the recorder, but were not found organized as the files in series I. The significant materials in this series are compositions, drafts of Newman’s unpublished memoir – “The House that Hamlet Built,” and photographs.

1.5 linear feet (2 boxes)
Arrangement: Alphabetical

All of the folders in this series are oversized music publishing files, except for one folder with a photograph and drawing (Box 6, folder 11). Most of the material is scores in various states of completion – sketches, proofs, or the published version.
Music Publishing Files, 1941-1992, undated

<table>
<thead>
<tr>
<th>Box</th>
<th>Fol</th>
<th>Description</th>
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<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>A-J, 1941-1984 primarily correspondence, includes invitations, submitted pieces of music, photograph of Olga Iglesias</td>
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<tr>
<td>2</td>
<td>K-V, 1941-1989 correspondence; includes unidentified items in back</td>
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<td>3</td>
<td>Adler, Larry, 1969-1970 includes seven photographs, one promotional 3-D item</td>
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<td>4</td>
<td>Bach, Johann Sebastian. from Notebook for Anna Magdalena, 1984 proofs; H-149</td>
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<tr>
<td>5</td>
<td>Bailey, Charity, 1951 letter and contract from Newman, regarding Bailey's Haitian Song Assembly; contract is mostly illegible</td>
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<td></td>
<td>Bergmann, Walter Correspondence, and related, 1971; 1975-1982</td>
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<tr>
<td>6</td>
<td></td>
<td>Drafts and published music, 1975-1977, undated includes The Great Masters of the Baroque, and William Babell's Concerto in C major</td>
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<tr>
<td>7</td>
<td>Bernstein, Leonard, 1943-1944; 1982; 1988 contracts, related correspondence, including two letters from Helen Coates; programs, clippings; no personal items</td>
<td></td>
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<tr>
<td>8</td>
<td>Bikel, Theo, 1967-1984, undated holiday cards, one photograph</td>
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<tr>
<td>9</td>
<td>Burakoff, Gerald. The Recorder in Our Schools, 1966 uncut, annotated copy</td>
<td></td>
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<tr>
<td>11</td>
<td>Contemporary piano music album, 1946 correspondence regarding possible album, includes note from Walter Piston</td>
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<tr>
<td>12</td>
<td>Contracts, 1942-1977 alphabetical, C-W</td>
<td></td>
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<tr>
<td>13</td>
<td>Croft, William. Six Sonatas, 1983 for two alto recorders, edited by Elizabeth Szlek-Consoli; E.N.-212</td>
<td></td>
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<tr>
<td>14</td>
<td>Deutsches Liederbuch, 1967 German Favorite Songs, arranged by John Runge; ZRW-5</td>
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<tr>
<td>15</td>
<td>English Folk Dance and Song Society (EFDSS), 1978-1979 correspondence regarding reprints of The Fiddler's Tune Book</td>
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<tr>
<td>16</td>
<td>Ensor, Persis, 1981-1983 includes copy of Monophonic Songs of the 12th and 13th Centuries</td>
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<tr>
<td>17</td>
<td>Faier, Billy, c.1958, undated notes, annotated copy of Faier's Banjo Book, one ms. letter from Faier</td>
<td></td>
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<tr>
<td>18</td>
<td>Field, Fred, 1964-1970 correspondence - letter and card from Field, memo from Newman</td>
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<td>19</td>
<td>Ford, Mike W., 1965-1966; 1969 correspondence regarding How to Play Bluegrass Music</td>
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<tr>
<td>20</td>
<td>Foss, Lucas Correspondence and contracts, 1942-1992 nine ms. letters from Foss, several from Newman; one photograph</td>
<td></td>
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<tr>
<td>21</td>
<td>Programs and other materials, 1969-1993 includes clippings; items dated 1989-1993 collected by Newman's wife</td>
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<td>Box</td>
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<td>Description</td>
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</tbody>
</table>
| 2   | 1   | Gerboth, Walter, undated  
      arrangement of Orlando Lasso's *Cantiones Duarum Vocum* nos.1-12 (1577), for alto and tenor recorders |
      regarding recorder books for children |
      correspondence regarding *Choice Folk Songs for Guitar*; includes arrangements and lyrics; two contracts |
| 4   |     | Hendl, Walter, 1946-1991  
      correspondence, including postcards to Newman's wife; copy of *Prelude to “Dark of the Moon”* for piano solo; one photograph, clippings, program |
| 5   |     | Herford, Julius G., 1943-1981  
      includes settings of *Beata Viscera Marie* and *Donna Nobis Pacem*; notes, obituary, one photograph with inscription |
| 6   |     | *Italian Masterpieces of the 17th Century*, undated  
      ms. score, arranged for alto-tenor recorder duet |
| 7   |     | Jeans, Katherine, 1976-1977  
      correspondence regarding corrections to recorder part of *Sonata in G Minor* by William Topham - arrangement for alto recorder and keyboard, H-135 |
| 8   |     | *Jewish Songs*, 1985  
      H-149, collected and edited by Newman, second parts by Marc-Antonio Consoli |
| 9   |     | Katz, Erich, 1945  
      reproduction of *Sonata VI* by Johann Christian Schickhardt, edited by Katz |
| 10  |     | Kolinski, Mieczyslaw  
      Correspondence, programs, and clippings, 1947-1981 |
| 11  |     | *Eight Sonatas*, by Johann Mattheson, 1963  
      for three alto recorders, edited by M.K., E.N.-506 |
| 12  |     | *Music of the Hebrew People*, 1955; 1961  
      two different copies - duets for soprano and alto recorders, and three recorders - S.A.T. |
| 13  |     | *Trio - Sonata*, by Johann Christoph Petz, 1955  
      for two recorders and keyboard, edited by M.K. |
| 14  |     | *Two Sonatas for Alto Recorder or Flute and Keyboard*, by Georg Philipp Telemann, 1955  
      edited by M.K. |
| 15  |     | Kubik, Gail, 1941-1984  
      correspondence, program, clippings - including obituary |
      correspondence |
| 17  |     | McCurdy, Ed, c.1965  
      notes and dedication for *Ed McCurdy's Song Book of Wit and Mirth*, including vocal score for song *Foggy Dew* arranged by Tom Kines; three memos in back of folder from Newman to Albert Gottesman, may not be related |
| 18  |     | Mozart, Wolfgang Amadeus, 1972; 1983; undated  
| 19  |     | Newman, Harold  
      *Book 1 [Henze Classic Guitar]*, undated  
      proof for "book 1" - no other title information; catalog lists a Henze Classic Guitar volume, which appears to be a beginner book for guitar; seven photographs of fingering instructions |
| 20  |     | Book based around C Major scale, 1973  
      possibly proof for *Make Music of Your Own* by Twombly, based on entry in catalog for H-114; handle with care - many loose pieces held in place by clips |
Harold Newman Papers

21  *Harold Newman's Folk Songs and Ballads*, 1963
    HFA-8, bound; folder includes lead sheets to songs collected by Gladys Jameson,
    who is mentioned in the book's acknowledgements

Box 3  Fol
Partlow, Mary. *Westward Ho! Ho!*, 1983
  a children's operetta with folk songs, E.N.-510

1  Correspondence, some artwork, and related

2  Drafts

3  Phillips, Burrill; Pollaro, Paul, 1947-1952, undated
    correspondence - card and letter from Phillips, undated gallery invitation from Pollaro

4  Popular songs for the recorder, 1957-1958
    title of book not known; correspondence with Edward B. Marks Music Corporation
    concerning songs to include

5  *Recent Dances from Israel*, 1956
    unbound copy, not clear if published by Hargail

6  Rooda, G. *95 Dexterity Exercises and Dances for Recorders in F*, 1957
    Hargail sole agent in U.S.; ms. note on front cover that this is the first U.S. copy

7  Rorem, Ned, 1949-1975
    correspondence; copies of Rorem's *Alleluia*, published by Hargail; one photograph,
    inscribed

8  Schuller, Gunther. *Petit Suite*, 1953
    annotated full score sheet music, and transparency proof

9  Seeger, Pete, 1955-1971
    includes copy of *The Goofing-Off Suite* - H 606; one letter from Seeger; copy of “How
    to Make a Chalil” - a mimeographed packet that sold for 25 cents; one photograph with
    letter from Harold Leventhal mangament company

10  Sterne, Colin, 1955-1987
    clippings, program, letter from Sterne, one inscribed photograph

    correspondence; sketches for unidentified work - with many strips of paper held in
    place with clips; original folder with 1971 financial data written on front

    correspondence and contracts, both regarding Hargail's distribution of Japanese
    recorders

13  Wheeler, Billy Edd, 1959-1964
    includes correspondence, contracts, two copies of sheet music for *Rock Boll Weevil*
    song by Wheeler - one inscribed; six photographs

14  Wolpe, Stefan, 1943-1982
    includes correspondence - several ms. letters from Wolpe, dated 1952-1953; notes;
    two photographs - one inscribed; copy of *If It Be My Fate...*, by Wolpe, published by
    Hargail, H-314

**Series II: Professional Papers, 1921-1993, undated**

15  Clippings, 1943-1980
    articles about Newman, or quote or reference his work

Compositions
    music written by Newman

16  *Don't Call Me Saturday Night*, 1963-1965
    includes sketches, lyrics, vocal score

17  *No Sleepin' Blues* and other sketches, 1963-1965

18  *Prosperity*, 1963
    sketches, lyrics, lead sheet

Sketches

19  Notebook with assorted songs, 1955, undated
Notebooks, one with primarily German songs, 1980-1988

Selections, 1972-1980
not complete songs

Songs, 1978
includes one titled “House that Hamlet Built”

Various works, undated
appears to be some Jewish songs, other pieces not related to other folders

Court case documents, 1942
Mary Shipman Howard against Newman - he withheld payment due to her unsatisfactory work - case settled out of court

Esther Tow Newman award, 1967-1978
correspondence, including copy of letter from Peter Schickele

Famous Musicians at Work materials, 1969-1971
filmstrip that featured Newman, includes correspondence, frame descriptions, Teacher’s Guide

Gardyloo magazine, 1959
no clear connection to Newman, other than general folk song content

General, 1942-1988
includes biographical information; “How To Take Care of Your Recorder” instructions; copy of The Recorder Review from June 1943; corrected draft of interview with Newman; other clippings and research materials

The House that Hamlet Built
unpublished book project about recorders, with section on Newman’s influence with composers

Drafts, 1975, undated
multiple versions of preface, and other excerpts; includes form letter to publishers in back

Notebook with ms. draft, c.1970s
other writings in back

Research notes, c.1970s
ts. and ms.

Unidentified drawings, undated
may not be related to project

Music Town, 1948, undated
a children’s opera, by Newman; many drafts of libretto

Photographs
color photos taken at the MacDowell Colony and Pearson Tool and Machine Corp.

Folk singers, c. late 1950s-early 1960s
arranged alphabetically - Oscar Brand - Izzy Young (inside Folklore Center, dated Dec. 2, 1961)

Instruments, undated
reproductions from collection at Historisches Museum Basel in Switzerland

Portraits of Newman, undated
black and white, many used for promotional purposes; includes two contact sheets

Selected portraits and group settings, 1944, 1946, undated
includes Darius Milhaud with inscription; many unidentified, not organized

Switzerland vacation scenes, undated
from trip to Zurich and Schaffhausen; rolled negatives removed due to poor condition

Programs
Selected events in Newman’s life, 1921-1975
includes high school commencement, Twilight Concert presented by Hargail Music on Dec. 17, 1965
<table>
<thead>
<tr>
<th>Box</th>
<th>Fol</th>
<th>Music publishing files</th>
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</thead>
</table>
| 5   | 1   | Bach, Johann Sebastian. *Art of the Fugue*, undated arranged for recorder quartet (SATB) by Edward Herzog  
Bergmann, Walter  
**Concerto in C major, The Great Masters of the Baroque**, 1975, undated  
cover page proof - handle with care; title page and preface proof  
Five Songs for Christmas, 1975  
**Proof**  
**Sketches**  
one memo to/from William Kern  
**The Old Brass Wagon**, 1973 proofs for following parts - violoncello, percussion, glockenspiel and xylophone; note about recorder parts  
Bergmann, Walter and David Lasocki, 1975-1978 edited by Lasocki, and basso continuo realized by Bergmann,  
**Babell, William. Concerto in C major, and Servaas de Konink's Trio Sonatina in G minor**  
folder includes third piece, *How far is it to Bethlehem?*  
**Williams, William. Trio Sonata in C major** three proofs with some corrections  
**Burakoff, Sonya and Gerald. The Beginners' Method for Soprano and Alto Recorder**, 1964 ms. draft of book - handle with care, many slips of paper held in place with clips  
Dello Joio, Norman. *Chamber Work for 3 Recorders, SAT and String Trio*, 1944 negative reproduction, H-735  
**Encore, Bach Fugues for 4 Recorders**, arranged by Mario Duschenes, 1976 proofs, H-133  
**Faier, Billy. Banjo Book**, c.1958 proofs, includes uncut copy of final version  
**Folk song arrangements with lyrics, undated** unidentified publication  
Gretchaninoff, Alexandre. *Four Piano Pieces for Children*, 1944 score and two inscribed copies of sheet music - H-700-1  
**Hendl, Walter, 1945-1946** ms. scores for *In the Passing of a Sigh* and *Song* (Keats); includes ink drawing on music manuscript paper  
**Kolinski, Mieczyslaw, 1952-1955** four works: *Dahomey Suite* - for flute or recorder and piano - H-77; *Folk Songs in Duet Form* - for soprano and alto recorders - 2 copies - 1 ms., 1 published, H-113; sketches for Handel's *Four Sonatas*; ms. score for *French Christmas Suite* - for recorder trio (SAT)  
**Mancini, Francesco. Sonata No. 8 in G minor**, 1976 proofs of score and bass part, edited by Walter Bergmann, H-139  
**O Mistress Mine and other Elizabethan Songs in Shakespeare's Plays and**
<table>
<thead>
<tr>
<th>7</th>
<th>Schickele, Peter. <em>Dawn Songs</em>, 1966</th>
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<tbody>
<tr>
<td></td>
<td>includes original letter - copy of which found in Box 4, folder 3</td>
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<table>
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<tr>
<th>8</th>
<th>Sterne, Colin, undated</th>
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<tr>
<td></td>
<td>arrangements of <em>Sonata Number Six</em> by J.B. Loeillet; and two copies of <em>Capriccio on the Cuckoo</em> by Girolamo Frescobaldi</td>
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</tbody>
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<tr>
<th>9</th>
<th>Trimble, Lester, 1981</th>
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<tr>
<td></td>
<td>unfinished recorder and percussion duet, with letter regarding Newman's commission</td>
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<tr>
<th>10</th>
<th>Unidentified or incomplete items, undated</th>
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<tbody>
<tr>
<td></td>
<td>includes songs, proofs, other pieces of music that do not belong in other files</td>
</tr>
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</table>

| 11 | Photograph of crowd outside Folk-Lore Center; self portrait by Newman, undated |