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HUGO WEISGALL
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Abstract

Collection documenting the career of the Czech-born American composer between the 1930s and the 1990s. Includes scores, libretti, posters, correspondence, clippings, programs, writings on music, financial documents and photographs.

Administrative Information:

Acquisition: The Hugo Weisgall Papers were given to the Music Division by his son, Jonathan M. Weisgall, in 1998.

Access: There are no restrictions to access.

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Biography/History

Hugo Weisgall was born at Eibenschütz (Ivančice), Moravia on October 13, 1912 and emigrated to the United States as a child. Growing up in Baltimore, his first musical influence was his father, Adolph J. Weisgal (1885 - 1981), a cantor for the Chizuk Amuno Congregation in that city. Becoming an American citizen in 1926, his formal musical education began at the Peabody Conservatory (1927 - 1932). In the years that followed (1932 - 1941) he worked periodically with Roger Sessions, studying composition. During this time, Weisgall also attended the Curtis Institute, where his major instructors were Fritz Reiner and Rosario Scalero, acquiring diplomas in conducting (1938) and composition (1939). Concurrent with laying the foundations for his later musical pursuits, Weisgall also earned a Ph.D. from Johns Hopkins University in 1940, with a dissertation on primitivism in 17th century German poetry.

Weisgall's military service in the diplomatic sector during World War II drew on his central European background in addition to his non-musical academic studies and led to his post-war service as an attaché, first in London and then in Prague. It was during this period, prior to his return to the U.S. in 1947, that he began to attract international attention as a conductor and composer. Returning to the Baltimore area, Weisgall soon became associated with several organizations. He was music director at his father's synagogue, founded the Chamber Music Society of Baltimore in 1948 and the Hilltop Opera in 1952 and directed the Baltimore Institute of Musical Arts, a pioneering conservatory for African-Americans. Though he remained associated with the Chamber

Music Society well into the 1960s and served on faculty at Johns Hopkins University (1951 - 1957), his institutional affiliations became increasingly centered in New York. By the end of 1960 he had relocated to Great Neck, Long Island, where he was to live the rest of his life, aside from summers in Lincolnville, Maine and a number of teaching or composing residencies, including Penn State University (1959 - 1960) the American Academy in Rome (1966).

During the four and a half decades that Weisgall was faculty chair of the Jewish Theological Seminary, New York (1952 - 1996), he also taught at the Juilliard School (1957 - 1970) and Queens College of the City University of N.Y. (1961 - 1983) and was involved with instructional outreach programs at Lincoln Center in a number of capacities, being formally named Associate for Education in 1965. Aside from teaching, conducting and composing, he was president of the American Music Center (1963 - 1973), directed Lyric Opera of Chicago's composer-in-residence program (1988 - 1997) and served as an evaluator for the National Endowment for the Arts in the 1980s and was elected president of the American Academy and Institute of Arts and Letters in 1990.

Weisgall died in Great Neck on March 11, 1997.

Weisgall's reputation is largely built on his operatic output. Roughly half of his dozen works in the genre have found a place in the repertoire and commercial recordings of *The stronger*, *Six characters in search of an author* and *The tenor* have been issued. His most frequently performed works are probably his choral compositions and arrangements meant for incorporation into liturgical services, though they are relatively rarely encountered in the concert hall. A number of his solo songs have been recorded and appear on occasionally on recitals.

Scope and Content Note

The Hugo Weisgall Collection documents his professional life from his student days at the Curtis Institute in the 1930s to 1997. It contains scores, libretti, correspondence, subject files, biographical material, writings, financial records, concert posters and photographs. Though devoted almost exclusively to Weisgall's professional activities, a self-contained group of personal letters between family members is located within the collection's correspondence series and individual personal letters occasionally appear in the chronological correspondence and subject files. Nearly half of the collection consists of scores and libretti. Correspondence and subject files, in roughly equal amounts, comprise the bulk of the remainder.

Organization:

The Hugo Weisgall Collection is organized into ten series and nineteen sub-series.

- I. Scores, 1939-1996, n.d.
 - Sub-series 1. Works composed by Weisgall
 - Sub-series 2. Works arranged or edited by Weisgall
 - Sub-series 3. Works by other composers
- II. Libretti, 1981 - 1996, n.d.
- III. Correspondence
 - Sub-series 1. Family, 1922 - 1955 (bulk 1929 - 1940)
 - Sub-series 2. Chronological, 1934 - 1995
- IV. Subject files, 1936 - 1997
- V. Biographical
 - Sub-series 1. Programs, 1959 - 1997
 - Sub-series 2. Clippings, 1932 - 1997
 - Sub-series 3. Bulletins, announcements and proceedings, 1975 - 1995
 - Sub-series 4. Publisher's brochures and press releases, ca. 1950 - 1977
 - Sub-series 5. Other
 - Sub-series 6. Adolph J. Weisgal biographical material, 1928 - 1958, n.d.
- VI. Writings, public addresses and teaching material
 - Sub-series 1. Articles, reviews and prefaces, ca. 1955 - ca. 1967
 - Sub-series 2. Dictionary and anthology contributions, ca. 1970, n.d.
 - Sub-series 3. Public addresses and lectures, ca. 1961 - 1995
 - Sub-series 4. Miscellaneous, n.d.
- VII. Financial
 - Sub-series 1. Publisher's contracts, 1939 - 1993 (bulk 1950 - 1993)
 - Sub-series 2. Other contracts, 1957 - 1996
 - Sub-series 3. Bank records, 1939 - 1941
 - Sub-series 4. Miscellaneous receipts, 1945 - 1960
- VIII. Posters, 1952 - 1983, n.d.
- IX. Iconography, 1937 - 1991, n.d.
- X. Ephemera and miscellaneous material, 1927 - 1929, n.d.

Series Descriptions:**Series I. Scores, 1939 - 1996, n.d.**

(4.5 linear feet)

The Scores series is subdivided into three sub-series. In addition to the works composed by Weisgall, there are sub-series for works arranged or edited by Weisgall and works by other composers. The works by other composers are three published scores inscribed to him by their composers, Dominick Argento and George Rochberg, and two scores by Roger Sessions used by Weisgall to conduct from. Since Weisgall's manuscripts have been given to the Library of Congress (see folder 774 for a complete list), nearly all of the scores are reproductions, copies or published material but many of these have been corrected and annotated by the composer. Reflecting Weisgall's reputation as a composer of opera, nine of his twelve completed works in the genre are represented by full or vocal scores. Two musical projects contained in this series give insight into his compositional process and have substantial holograph material. The first of these, composed for a television documentary, *Of heaven and earth*, which later served as source material for his series of vocal and chamber works called *Graven images*. The other, with a working title of *Synagogue service*, occupied Weisgall during the last decade of his life, some sections of which were incorporated into his *Evening liturgies*. Dates appearing in brackets are drawn from the list of Weisgall's works appearing in Bruce Saylor and James Cassaro: 'Weisgall, Hugo', *The New Grove Dictionary of Music Online* ed. L. Macy (Accessed 13 June 2003), <<http://www.grovemusic.com>> when available and from information provided in published editions of works not specifically listed in *Grove*. These are included to give composition dates of the work and not the actual dates of the materials in the folder. The scores are arranged alphabetically by title.

Series II. Libretti, 1981 - 1996, n.d.

(.5 linear feet)

The Libretti series consists primarily of drafts of libretti, but also includes scripts by various playwrights considered for use by Weisgall and his librettists. Some correspondence and other materials are also included. The files are arranged alphabetically by librettist.

Series III. Correspondence, 1922 - 1995, n.d. (bulk 1929 - 1995) (4.75 linear feet)

The Correspondence series is divided into two sub-series, Family and Chronological. The first of these largely consists of letters to Weisgall's mother Aranka Weisgal from her relatives in Europe and letters to Weisgall from his parents and brother. These letters are grouped by recipient and then arranged alphabetically by sender and finally chronologically. The second sub-series comes from Weisgall's chronological files and is included in this series since the bulk of the material in these files is correspondence, mostly professional, though a few personal letters are included. Weisgall's criteria for what he put in his chronological files appears to have varied over the years with some time periods heavily represented and some (1972 through 1984 in

particular) missing entirely. In addition to a sizeable amount of formal business documents, the chronological correspondence files contain letters exchanged between Weisgall and a broad spectrum of colleagues and students. Notably, the composers Dominick Argento, Henry Cowell, Richard Franko Goldman, Leo Kraft, George Rochberg, Bruce Saylor and Yehudi Wyner as well as the writers and critics Harold Blumenfeld, Joseph Machlis, John Olon Scrymgeour, Karl Shapiro, and Meyer Weisgal are represented in this series. A large amount of Weisgall's correspondence can also be found in Series IV: Subject files.

Letters are arranged chronologically. In cases where Weisgall grouped his reply with the original letter, both are generally filed under the date of the response. Material in these files that is not correspondence has been left in place, with the exception of photographs that have been separated to the iconography series.

Series IV. Subject files, 1936 - 1997, n.d.

(2 linear feet)

The Subject files series documents Weisgall's professional activities as a composer, educator and administrator. Some files are devoted to a particular associate of Weisgall's, such as his agent Hank Kaufman or the writer Samuel Lipman or institutions and organizations that he was associated with. Particularly well documented are the American Composers Alliance, the Baltimore Institute of Musical Arts, the Chamber Music Society of Baltimore (containing extensive correspondence with its president, Randolph S. Rothschild), the Jewish Theological Seminary, his work with the educational division of Lincoln Center and the educational television series he presented on WNDT in New York. There are also a number of individual files devoted to less easily classified activities, such as the Collector of the Year Award presented to Weisgall and his wife Nathalie by the Virginia Museum in 1978. Aside from the subjects named at the folder level in the container list there is significant correspondence and other documents present. The Jewish Theological Seminary files which contain material on the composer Gershon Ephros and the writer Hilda Pinson and the Lincoln Center Student Program that have correspondence with Joseph Fennimore, Jose Limón, Mark Schubart and William Schuman are examples of this. The series is arranged alphabetically and individual files within a subject are arranged chronologically.

Series V. Biographical, 1928 - 1997 (bulk 1932 - 1995)

(.5 linear feet)

The Biographical series is divided into several sub-groupings and includes programs, clippings, bulletins, announcements, proceedings, publisher's brochures, press releases and miscellaneous materials that contain information about Weisgall's life and works. Also included is a file of items associated with Weisgall's father, Adolph J. Weisgal. These files are arranged chronologically within genre groupings (programs, clippings, etc.).

Series VI. Writings, public addresses and teaching material, ca. 1955 - 1995,

n.d.

(.5 linear feet)

The Writings, public addresses and teaching material series represents Weisgall's output aside from his musical compositions. It contains published material along with holograph and typescript drafts and notes. Articles and public addresses have been arranged chronologically and the remaining undated material alphabetically.

Series VII. Financial, 1939 - 1993

(.5 linear feet)

The Financial series is grouped into employment and publisher's contracts, bank records and miscellaneous receipts, with the bulk devoted to contracts for individual musical works. The contract files are arranged alphabetically by work title and the bank records and receipts are in chronological order.

Series VIII. Posters, 1952 - 1983, n.d.

(.25 linear feet)

The Posters series consist of ten posters for concerts that Weisgall was associated with either as composer, conductor or in both capacities. The posters are arranged chronologically.

Series IX. Iconography, 1937 - 1991, n.d.

(.25 linear feet)

The Iconography series contains 24 individual photographs plus duplicate copies of some of them. These photos are all black and white, except for a pair of snapshots of Weisgall with his student Bright Sheng. Most are professional publicity shots of Weisgall.

Series X. Ephemera and miscellaneous material, 1927 - 1929, n.d. (.25 linear feet)

The Ephemera series consists of three small published volumes apparently dating from Weisgall's student days, an etching, a leaf of music, two pamphlets and an invitation that have no clear connection to any file in another series.

Folder	Description
<u>Series I: Scores</u>	
Works composed by Weisgall	
	<i>Appearances and entrances</i> , [1960]
F. 1	-- 1 ms. full score (photocopy).
	<i>Athalia</i> , [1960 - 1963]
F. 2	--1 chorus score (reproduction).
F. 3	Opening scene -- 1 holograph piano score (fragment).
F. 3	Opening scene -- 1 ms. condensed score (fragment) – (reproduction).
F. 4	Part 1 -- 1 vocal score (reproduction), annotations by HW.
F. 5	Part 2 -- 1 vocal score (reproduction), annotations by HW.
F. 6	Interlude -- 1 piano score (photocopy).
F. 7	Act I, scene 1, 1963 -- 1 vocal score (reproduction).
	<i>End of summer</i> , [1973 -1974]
F. 8	-- 1 ms. full score (reproduction), annotations by HW.
F. 9	-- 1 ms. full score (reproduction), marked “further corrections, Aug. 1975”.
	<i>Esther</i> , [1990, rev. 1992 - 1993] Bryn Mawr, Pa.: T. Presser, [n.d.]
F. 10	Act I -- 1 vocal score.
F. 149	Act I -- 1 full score.
F. 152	Act I -- 1 ms. full score (photocopy)
F. 11	Act II -- 1 vocal score.
F. 150	Act II -- 1 full score.
F. 153	Act II -- 1 ms. full score (photocopy)
F. 12	Act III -- 1 vocal score.
F. 151	Act III -- 1 full score.
F. 154	Act III -- 1 ms. full score (photocopy)
	<i>Evening liturgies (“Synagogue service”)</i> , [1986 - 1996]
F. 13	-- 1 vocal score (photocopy).
F. 14	<i>Borchu I</i> -- 1 ms. vocal score (photocopy).
F. 15	<i>Ma tovu II</i> -- 1 vocal score (reproduction).
F. 15	<i>Ma tovu II</i> -- 1 vocal score (reproduction), first proof, annotations by HW.
F. 16	<i>Ma tovu II</i> --1 ms. vocal score (photocopy)
F. 17	<i>Mi chomcho</i> -- 1 ms. sketch (photocopy).
F. 18	<i>Yih’yu l’rotzon</i> -- 1 ms. chorus score (photocopy).
F. 19	<i>Yih’yu l’rotzon</i> -- 1 chorus score (photocopy), annotations by HW.
F. 20	Sketches, 1986 - 1988 -- 1 holograph short score.
F. 21	Sketches, 1993 -- 1 holograph short score.
	<i>Fancies and inventions</i> , [1970]
F. 22	-- 1 ms. vocal score (reproduction), annotations by HW.
	<i>Fancies and inventions</i> , [1970] (cont.)
F. 23	-- 1 ms. vocal score (reproduction), annotations by HW.
	<i>A garden eastward</i> , [1952] Bryn Mawr, Pa.: T. Presser, c1960.

Folder	Description
	Series I: Scores (cont.)
	Works composed by Weisgall (cont.)
	<i>A garden eastward (cont.)</i>
F. 24	-- 1 vocal score.
F. 25	-- 1 full score (photocopy).
	<i>Gardens of Adonis</i> , [1959, rev. 1977 – 1981] Bryn Mawr, Pa.: T. Presser, [n.d.]
F. 155	Scene 1 -- 1 ms. full score (reproduction), annotations by HW.
F. 158	Scene 1 -- 1 full score , annotations by HW.
F. 156	Scene 2 -- 1 ms. full score (reproduction), annotations by HW.
F. 159	Scene 2 -- 1 full score , annotations by HW.
F. 26	Scene 3 -- 1 vocal score, working copy with annotations by HW.
F. 157	Scene 3 -- 1 ms. full score (reproduction), annotations by HW.
F. 160	Scene 3 -- 1 full score , annotations by HW.
F. 161	Scene 3 -- 1 full score , annotations by HW.
	<i>Graven images no. 11 = Boruch habo = Psalm 118, vs. 26</i> , [1980, rev. 1982]
F. 27	-- 1 ms. vocal score (photocopy).
	<i>Holiday dance no. 1 (Hanukkah) = Graven images no. 4</i> , [1966, rev. 1978]
F. 28	-- 1 ms. full score (reproduction).
F. 29	-- 1 set of parts (reproduction).
	<i>Holiday dance no. 2 (Purim) = Graven images no. 5</i> , [1966]
F. 30	-- 1 ms. full score (reproduction).
F. 31	-- 1 set of parts (reproduction).
	<i>Hymn, op. 4</i> , [1941]
F. 162	-- 1 ms. full score (reproduction), annotations by HW.
	<i>Jenny, or the hundred nights</i> , [1975 - 1976]
F. 32	-- 1 chorus score.
F. 33	-- 1 vocal score (transparencies).
F. 33	-- 1 holograph score (transparencies), annotations by HW.
F. 34	-- 1 vocal score (reproduction) (opening 266 measures) annotations by HW.
F. 899	-- 1 ms. full score (reproduction).
	<i>Love's wounded</i> , [1986]
F. 163	-- 1 ms. full score (reproduction), annotations by HW.
	<i>Love's wounded (cont.)</i>
F. 164	-- 1 ms. full score (reproduction), annotations by HW.
F. 35	<i>God's victim</i> -- 1 ms. vocal score (fragment) - (photocopy).
F. 36	<i>Woman's victim</i> -- 1 ms. vocal score (fragment) - (photocopy).
	<i>Two madrigals</i> , [1955] Bryn Mawr, Pa.: T. Presser, c1958.
F. 37	<i>No more I will thy love importune</i> -- 1 vocal score (for high voice)
F. 38	<i>No more I will thy love importune</i> -- 1 vocal score (for low voice)

Folder	Description
	Series I: Scores (cont.)
	Works composed by Weisgall (cont.)
	<i>May the words</i> , n.d. Bryn Mawr, Pa.: T. Presser, c1961.
F. 39	-- 1 chorus score.
	<i>Nine rivers from Jordan</i> , [1964 - 1968] Bryn Mawr, Pa.: T. Presser, [n.d.]
F. 165	Prologue -- 1 ms. full score (reproduction), annotations by HW.
F. 166	Act I, scene 1 -- 1 ms. full score (reproduction), annotations by HW.
F. 40	Act I, scene 2 -- 1 ms. vocal score (reproduction), annotations by HW.
F. 167	Act I, scene 2 -- 1 ms. full score (reproduction), annotations by HW.
F. 41	Act I, scene [3] -- 1 ms. vocal score (reproduction), annotations by HW.
F. 42	Prologue and Act I -- 1 ms. vocal score (reproduction).
F. 43	Act II -- 1 ms. vocal score (reproduction),
F. 168	Act II, scenes 1 - 4 -- 1 ms. full score (reproduction), annotations by HW.
F. 169	Act II, scenes 5 - end -- 1 ms. full score (reproduction), annotations by HW.
F. 170	Act III -- 1 ms. full score (reproduction), annotations by HW.
F. 44	Act III -- 1 ms. vocal score (reproduction).
F. 45	Sketches, n.d. -- 1 holograph short score (fragment).
	<i>Of heaven and earth (Television music)</i> , n.d.
F. 46	Cue 1 -- 1 holograph full score.
F. 47	Cue 1 -- 1 ms. full score (reproduction).
F. 48	Cue 1 -- 1 ms. full score (reproduction).
F. 49	Cue 1 -- 1 set of parts (transparencies), horns and violin only.
F. 50	Cue 2 -- 1 ms. full score (transparencies), includes list of tacet instruments.
F. 51	Cue 3A -- 1 holograph full score (transparencies).
F. 52	Cue 3A -- 1 ms. full score (reproduction), annotations by HW.
F. 53	Cue 3A -- 1 ms. full score (reproduction),
F. 54	Cue 3A -- 1 ms. set of parts (transparencies), horn 1 & 2 only.
F. 55	Cue 3B -- 1 holograph full score.
F. 56	Cue 3B -- 1 ms. full score (reproduction), annotations by HW.
F. 57	Cue 3B -- 1 ms. full score (reproduction), annotations by HW.
F. 58	Cue 3B -- 1 ms. full score (reproduction)
F. 59	Cue 3B -- 1 ms. set of parts (transparencies), horns and violin only.
F. 60	Cue 3C -- 1 holograph full score, includes list of tacet instruments .
F. 61	Cue 3C -- 1 ms. full score (reproduction).
F. 62	Cue 3D (10) -- 1 holograph full score (transparencies).
F. 63	Cue 3D (10) -- 1 ms. full score (reproduction), annotations by HW.
F. 64	Cue 3D (10) -- 1 ms. full score (reproduction),
F. 65	Cue 3D (10) -- 1 list of tacet instruments.
F. 66	Cue 3E -- 1 holograph full score.
F. 67	Cue 3E -- 1 ms. full score (reproduction).
F. 68	Cue 3E -- 1 ms. full score (reproduction), annotations by HW.
F. 69	Cue 3E -- 1 ms. vocal score (transparencies).
F. 69	Cue 3E -- 1 violin part (transparencies).
F. 70	Cue 3E -- 1 ms. vocal score (reproduction).
F. 71	Cue 5 (14) -- 1 holograph full score.
F. 72	Cue 5 (14) -- 1 ms. full score (reproduction).
F. 73	Cue 5 (14) -- 1 set of parts (transparencies).

Folder	Description
	Series I: Scores (cont.)
	Works composed by Weisgall (cont.)
	<i>Of heaven and earth (cont.)</i>
F. 74	Cue 6 -- 1 holograph full score.
F. 75	Cue 6 -- 1 ms. full score (reproduction).
F. 76	Cue 7 -- 1 holograph full score.
F. 77	Cue 7 -- 1 ms. full score (reproduction), annotations by HW.
F. 78	Cue 7 -- ms. horn and percussion parts (transparencies).
F. 79	Cue 8A -- 1 holograph full score.
F. 80	Cue 8A -- 1 ms. full score (reproduction).
F. 81	Cue 8A -- 1 ms. full score (reproduction), annotations by HW.
F. 82	Cue 8A -- ms. horn parts (transparencies).
F. 83	Cue 8B -- 1 holograph full score.
F. 84	Cue 8B -- 1 ms. full score (reproduction), annotations by HW.
F. 85	Cue 8B -- 1 ms. full score (reproduction), annotations by HW.
F. 86	Cue 8B -- ms. violin parts (transparencies).
F. 87	Cue 8B -- ms. piano parts (transparencies).
F. 88	Cue 9A -- 1 ms. full score (reproduction), annotations by HW.
F. 89	Cue 9A -- 1 ms. full score (reproduction), annotations by HW.
F. 90	Cue 9B -- 1 holograph full score.
F. 91	Cue 9B -- 1 ms. full score (reproduction).
F. 92	Cue 9B -- ms. violin parts (transparencies).
F. 93	Cue 11 -- 1 holograph full score.
F. 94	Cue 11 -- 1 ms. full score (reproduction), annotations by HW.
F. 95	Cue 11 -- 1 ms. violin part (transparency).
F. 96	Cue 12 -- 1 holograph full score.
F. 97	Cue 12 -- 1 ms. full score (reproduction), annotations by HW.
F. 98	Cue 12 -- 1 ms. trumpet part.
F. 99	Cue 13 -- 1 holograph full score.
F. 100	Cue 13 -- 1 ms. full score (reproduction).
F. 101	Cue 13 -- 1 ms. set of horn and violin parts (transparencies).
F. 102	Notes regarding various musical cues.
	<i>One thing is certain, op. 2, [1939]</i>
	Fugue and Romance.
	New York, N.Y.: M. Weaner, c1940.
F. 103	-- 2 scores, annotations by HW.
	<i>Outpost, [1947]</i>
F. 104 - 107	-- 1 ms. full score (photocopy).
F. 171	Dances, op. 7a -- 1 ms. full score (reproduction).
	<i>Overture in F, [1942 - 1943]</i>
	Bryn Mawr, Pa.: T. Presser, c1963.
F. 108	-- 1 full score.
F. 109	-- 1 full score (reproduction), annotations by HW.
F. 172	-- 1 holograph full score, original title <i>American comedy 1943</i> crossed out at top of score.
	<i>Praise be unto God = Hodu ladonoy, n.d.</i>
	Bryn Mawr, Pa.: T. Presser, c1961.
F. 110	-- 1 chorus score.

Folder	Description
	Series I: Scores (cont.)
	Works composed by Weisgall (cont.)
	<i>Proclamation</i> , [1960]
F. 111	-- 1 ms. full score (fragment) - (photocopy).
	<i>Psalm of the distant dove</i> , [1992]
F. 112	-- 1 vocal score.
	<i>Psalm 29 = Graven images, no. 8</i> , n.d. Bryn Mawr, Pa.: T. Presser, c1973.
F. 113	-- 1 ms. full score (reproduction), arr. for chorus and brass quintet by Bruce Saylor.
F. 114	-- 1 ms. full score (transparencies), arr. for chorus and brass quintet by Bruce Saylor.
F. 115	-- 1 ms. set of parts (reproduction), arr. for chorus and brass quintet by Bruce Saylor.
F. 116	-- 1 chorus score, original version with keyboard accompaniment
	<i>Rückblick</i> , [1978]
F. 117	-- 1 ms. score (reproduction),
	<i>Shahar avakeshka = At dawn to thee I come</i> , 1986.
F. 118	-- 1 ms. vocal score (photocopy).
F. 119	-- 1 full score, vers. 1.
F. 120	-- 1 full score, vers. 2.
	<i>Six characters in search of an author</i> , [1953 - 1956]
F. 173	Act I -- 1 ms. full score (reproduction), annotations by HW.
F. 174	Act II -- 1 ms. full score (reproduction), annotations by HW.
F. 175	Act III -- 1 ms. full score (reproduction), annotations by HW.
	<i>Soldier songs</i> , op. 6, [1945 - 1946]
F. 121	-- 1 ms. full score (reproduction), annotations by HW.
F. 122	-- 1 ms. full score (reproduction), annotations by HW.
F. 123	-- 1 percussion part (reproduction), player no. 3.
F. 177	-- 1 full score (reproduction), missing song no. 1, annotations by HW. no. 1, <i>Lord I have seen too much</i> .
F. 124	-- 1 ms vocal score (reproduction).
	no. 8, <i>The leveller</i> .
F. 125	-- 1 ms vocal score (reproduction).
	<i>A song of celebration</i> , [1975]
F. 126	-- 1 ms. vocal score.(reproduction).
F. 127	-- 1 ms. vocal score (fragment) - (reproduction)
F. 176	-- 1 ms. full score (reproduction), annotations by HW.
	<i>The stronger</i> , [1952 - 1954]
F. 178	-- 1 ms. full score (reproduction), annotations by HW.
	<i>Tangents</i> , [1985]
F. 128	-- 1 ms. score (photocopy).
F. 129	-- 1 score (reproduction).

Folder	Description
	Series I: Scores (cont.)
	Works by Weisgall (cont.)
	<i>The tenor</i> , [1948 - 1950]
F. 130	-- 1 ms. vocal score (reproduction).
F. 131	-- 1 ms. vocal score (reproduction).
	<i>When Israel out of Egypt came = B'tzes Yisroel</i> , [1956, rev. 1960] Bryn Mawr, Pa.: T. Presser, c1961.
F. 132	-- 1 chorus score.
	<i>Will you marry me?</i> , [1987] Bryn Mawr, Pa.: T. Presser, c1989.
F. 133	-- 1 ms. vocal score (photocopy), annotations by HW.
F. 179	-- 1 ms. full score (reproduction).
F. 180	-- 1 ms. full score (photocopy), annotations by HW.
	<i>Yom Kippur responses</i> , n.d.
F. 134	-- 1 ms. chorus score (reproduction)
	Unidentified chorale harmonization, 1961.
F. 135	-- 1 holograph score.
	Works arranged or edited by Weisgall
	Ashkenazic melody (arr. Weisgall), <i>Fortress, rock of our salvation</i> . Bryn Mawr, Pa.: T. Presser, c1959
F. 136	-- 1 chorus score
	<i>Omar Rabbi Akiba</i> , 1961
F. 137	-- 1 ms chorus score,
	Nowakowsky, David. <i>Tefilat ne'ilah</i> , 1895
F. 138	-- 1 ms. chorus score (reproduction), ed. HW and Albert Weisser, 1973
	Rossi, Salamone. <i>Barekhu = Bless the Lord</i> Bryn Mawr, Pa.: T. Presser, c1976
F. 139	-- 1 chorus score, Eng. trans. by HW and Albert Weisser.
	Rossi, Salamone. <i>Elohim hashivenu = O Lord God, restore us</i> Bryn Mawr, Pa.: T. Presser, c1976
F. 140	-- 1 chorus score, Eng. trans. by HW and Albert Weisser.
	Rossi, Salamone. <i>Keter = Crown of holiness</i> Bryn Mawr, Pa.: T. Presser, c1976.
F. 141	-- 1 chorus score, Eng. trans. by HW and Albert Weisser.

Folder	Description
Works by other composers	
F. 142	Argento, Dominick. <i>Casanova's homecoming</i> , 1983. [New York] : Boosey & Hawkes, [c1985]. -- 1 ms. full score (reproduction), inscribed to HW by composer.
F. 143	Argento, Domenick. <i>Six Elizabethan songs</i> , 1957. New York : Boosey & Hawkes, c1970. -- 1 vocal score, inscribed to HW by the composer.
F. 144	Argento, Domenick. <i>A few words about Chekhov</i> , 1996. [New York] : Boosey & Hawkes, [n.d.] -- 1 vocal score, inscribed to HW by the composer.
F. 145	Argento, Domenick. <i>To be sung upon the water</i> , 1972. New York : Boosey & Hawkes, c1974. -- 1 vocal score, inscribed to HW by the composer.
F. 146	Rochberg, George <i>Sonata-fantasia: for piano solo</i> , 1956. Bryn Mawr, Pa.: T. Presser, c1958. -- 1 score, inscribed to HW by the composer.
F. 147	Sessions, Roger . <i>Orchestral suite from the Black maskers</i> , 1928. New York: Cos Cob Press, c1932. -- 1 full score, annotations by HW.
F. 147	Sessions, Roger . <i>Symphony [no. 1] for orchestra</i> , 1926 - 1927. New York: Cos Cob Press, c1929. -- 1 full score, annotations by HW.
<u>Series II: Libretti</u>	
F. 186	Hart, Richard. <i>Lilith</i> . N.d. -- 1 typescript libretto.
F. 187	<i>Saul</i> , n.d.. -- 1 typescript libretto.
F. 188	Hollander, John. <i>Jenny, or the hundred nights</i> , n.d. -- 1 typescript libretto (reproduction).
F. 189	<i>Lyric interval</i> , n.d. -- 1 typescript libretto (reproduction).
F. 189	-- 1 typescript libretto (reproduction).

Folder	Description
	Series II: Libretti (cont.)
	Hollander, John (cont.)
	<i>Lyric interval</i> (cont.)
F. 189	-- holograph notes by librettist.
	Johnston, Denis
	<i>Nine rivers from Jordan.</i>
	Bryn Mawr, Pa.: T. Presser, c1968.
F. 190	-- 1 libretto.
	<i>Six characters in search of an author.</i>
	Bryn Mawr, Pa.: T. Presser, [n.d.]
F. 191	-- 1 libretto.
	Kondek, Charles.
	<i>Angel Street = Gaslight = Mrs. Manningham</i> , n.d.
F. 192	-- 1 typescript libretto (reproduction).
	<i>[Divorce and marriage]</i> .
F. 193	-- 1 typescript libretto (reproduction), <i>Divorce</i> , based on <i>The provincial lady</i> by Turgenev.
F. 193	-- typewritten notes.
F. 193	-- 1 typescript libretto (reproduction), <i>Marriage</i> , based on <i>A marriage has been arranged</i> by Alfred Sutro. Annotations by HW.
F. 194	-- 1 script (photocopy), <i>Early frost</i> by Rilke.
F. 194	-- typewritten notes.
	<i>[Rendezvous with death]</i> .
F. 195	Act I, 1993 Dec. 7 -- 1 typescript libretto (reproduction) (fragment).
F. 196	Act II, 1996 Jan. 10 -- 1 typescript libretto (reproduction) (fragment).
F. 197	Act III, IV, n.d. -- 1 typescript libretto (reproduction).
F. 198	-- 1 script (reproduction), <i>Eurydice</i> by Jean Anouilh.
	<i>The wall = Hatikvah</i> , n.d.
F. 199	-- 1 typescript libretto (reproduction).
	Lampell, Millard.
	<i>The wall.</i>
	New York, N.Y: Samuel French., c1964.
F. 200	-- 1 script.
	<i>Will you marry me?</i> , 1989 Mar., n.d.
F. 201	-- 1 libretto (photocopy).
F. 201	<i>A marriage has been arranged</i> , by Alfred Sutro. -- 1 script (photocopy),
	Untitled opera project.
F. 202	<i>Léocadia</i> , by Jean Anouilh. -- 1 script (photocopy),
F. 203	Act I, 1996 Sept. - 1996 Oct. -- 1 typescript libretto (reproduction).
F. 204	Act I, scene 1, 1996 Sept. 5 -- 1 typescript libretto (reproduction), working title, <i>Long live Amanda</i> .
	Olon, John.
	<i>The gardens of Adonis</i> , n.d..
F. 205	-- 1 typescript libretto (photocopy).
	Unidentified vocal work(s?), 1981 June - 1981 July.
F. 206	-- 3 typed sets of texts, also includes correspondence.

Folder	Description
	<u>Series II: Libretti</u> (cont.)
	Shapiro, Karl Jay and Ernst Lert. <i>The tenor</i> , n.d.. [King of Prussia, Pa.] : Merion Music : T. Presser, sole representative, 1975.
F. 207	-- 2 libretti. 1 copy includes text insert from Westminster (WST 208) recording of the opera.
	Winer, Elihu. <i>The uprising</i> , n.d..
F. 208	Act I -- 1 typescript libretto, annotations by HW.
F. 209	Act I -- 1 typescript libretto (fragment), annotations by HW.
F. 210	Act I, II -- 1 typescript libretto (copy).
	Librettist not known
F. 211	<i>The enchanted</i> by Jean Giraudoux, n.d. -- 1 script (photocopy), <i>Evening leaves</i> , n.d.
F. 212	-- 1 typescript libretto, annotations by HW.
F. 212	-- miscellaneous holograph notes.
F. 213	Miscellaneous unidentified texts and notes.
	<u>Series III: Correspondence</u>
	Family
	Letters to Aranka Weisgal
F. 214	Löwensohn, Ludwig, 1929 - 1938.
F. 215	Sands, Sara, 1931, [1936], n.d..
F. 216	Stricker, Erszi, n.d.. Stricker, Hedwig.
F. 217	1930 - 1933
F. 218	1934 - 1938
F. 219	n.d.
F. 220 - 222	Stricker, [Lotti], ca. 1936 - 1938
F. 223	Stricker, Margit, 1934, 1936
F. 224	Zsoldos, László, 1936 - 1938
F. 225	Miscellaneous and unidentified correspondents, 1922 - 1938, n.d.
F. 226	Miscellaneous receipts and letters.
	Letters to Hugo Weisgal.
F. 227	Zsoldos, László, 1936 - 1939, 1955, n.d. includes 2 songs by Zsoldos, published in Budapest, 1953 and 1954.
F. 228	Family correspondence, 1938, 1940, n.d. includes letters from Adolph, Aranka and Fred Weisgal.
F. 229	Miscellaneous personal correspondence. 1934, 1937, 1938

Folder	Description
	<u>Series III: Correspondence</u> (cont.)
	Family (cont.)
	Letters to Hugo Weisgall (cont.)
	Miscellaneous personal correspondence (cont.)
F. 230	1939
F. 231	1940
F. 232	n.d.
F. 233	Empty envelopes.
	Letters from Hugo Weisgall to family.
F. 234	1938
	Letters between Sara Sands and Hedwig Stricker
F. 235	1926, 1936.
	Chronological
F. 236	1934
F. 237	1936 - 1937
F. 238	1938 Jan. - 1938 July
F. 239	1938 Aug. - 1938 Sept.
F. 240	1939 Mar. - 1939 July
F. 241	1939 Aug. - 1939 Nov.
F. 242	1940 Jan. - 1940 June
F. 243	1940 July
F. 244	1940 Aug. - 1940 Oct.
F. 245	1941
F. 246	1943 - 1945
F. 247	1946
F. 248	1947 Jan. - 1947 Mar.
F. 249	1947 Apr. - June
F. 250	1947 July
F. 251	1947 Aug.
F. 252	1947 Sept.
F. 253	1947 Oct. 1 - 1947 Oct. 15
F. 254	1947 Oct. 16 - 1947 Oct. 28
F. 255	1947 Nov.
F. 256	1947 Dec.
F. 257	1948 Jan. - 1948 June
F. 258	1948 July
F. 259	1950 - 1951
F. 260	1952
F. 261	1953 - 1954
F. 262	1955
F. 263	1956 Jan.
F. 264	1956 Feb.
F. 265	1956 Mar.
F. 266	1956 Apr.
F. 267	1956 May
F. 268	1956 June

Folder	Description
Series III: Correspondence (cont.)	
Chronological (cont.)	
F. 269	1956 July
F. 270	1956 Aug.
F. 271	1956 Sept.
F. 272	1956 Oct.
F. 273	1956 Nov.
F. 274	1956 Dec.
F. 275	1957 Jan.
F. 276	1957 Feb.
F. 277	1957 Mar.
F. 278	1957 Apr.
F. 279	1957 May
F. 280	1957 June
F. 281	1957 July
F. 282	1957 Aug.
F. 283	1957 Sept.
F. 284	1957 Oct.
F. 285	1957 Nov.
F. 286	1957 Dec.
F. 287	1958 Jan.
F. 288	1958 Feb.
F. 289	1958 Mar.
F. 290	1958 Apr.
F. 291	1958 May
F. 292	1958 June
F. 293	1958 July
F. 294 - 296	1958 Aug.
F. 297	1958 Sept.
F. 298	1958 Oct.
F. 299	1958 Nov.
F. 300	1958 Dec.
F. 301	1958 Miscellaneous, n.d.
F. 302	1959 Jan.
F. 303	1959 Feb.
F. 304	1959 Mar.
F. 305	1959 Apr.
F. 306 - 308	1959 May
F. 309	1959 May, Congratulatory telegrams for premiere of <i>Six Characters in search of an author</i> and HW's letters in response.
F. 310	1959 June
F. 311	1959 July
F. 312 - 313	1959 Aug.
F. 314	1959 Sept.
F. 315	1959 Oct.
F. 316 - 317	1959 Nov.
F. 318	1959 Dec.
F. 319	1959, n.d.
F. 320	1960 Jan.
F. 321	1960 Feb.
F. 322 - 323	1960 Mar.
F. 324 - 326	1960 Apr.

Folder	Description
	Series III: Correspondence (cont.)
	Chronological (cont.)
F. 327 - 328	1960 May
F. 329	1960 June
F. 330	1960 July
F. 331 - 332	1960 Aug.
F. 333	1960 Sept.
F. 334	1960 Oct.
F. 335	1960 Nov.
F. 336	1960 Dec.
F. 337	1960, n.d.
F. 338	1961 Jan.
F. 339	1961 Feb.
F. 340	1961 Mar.
F. 341	1961 Apr.
F. 342	1961 May
F. 343	1961 June
F. 344	1961 July
F. 345	1961 Aug.
F. 346	1961 Sept.
F. 347	1961 Oct.
F. 348 - 349	1961 Nov.
F. 350	1961 Dec.
F. 351	1961, n.d.
F. 352	1962 Jan.
F. 353	1962 Feb.
F. 354	1962 Mar.
F. 355	1962 Apr.
F. 356	1962 May
F. 357	1962 June
F. 358	1962 July
F. 359 - 360	1962 Aug.
F. 361	1962 Sept.
F. 362 - 363	1962 Oct.
F. 364	1962 Nov.
F. 365	1962 Dec.
F. 366	1962, n.d.
F. 367	1963 Jan.
F. 368	1963 Feb.
F. 369	1963 Mar.
F. 370	1963 Apr.
F. 371	1963 May
F. 372	1963 June
F. 373	1963 July
F. 374	1963 Aug.
F. 375	1963 Sept.
F. 376	1963 Oct.
F. 377	1963 Nov.
F. 378	1963 Dec.
F. 379	1964 Jan.
F. 380	1964 Feb.
F. 381 - 382	1964 Mar.

Folder	Description
Series III: Correspondence (cont.)	
<u>Chronological (cont.)</u>	
F. 383	1964 Mar., Congratulatory telegrams for premiere of <i>Athalia</i> and HW's letters in response.
F. 384	1964 Apr.
F. 385	1964 May
F. 386	1964 June
F. 387	1964 July
F. 388 - 389	1964 Aug.
F. 390	1964 Sept.
F. 391	1964 Oct.
F. 392	1964 Nov.
F. 393	1964 Dec.
F. 394	1965 Jan.
F. 395	1965 Feb.
F. 396	1965 Mar.
F. 397	1965 Apr.
F. 398	1965 May
F. 399	1965 June
F. 400 - 403	1965 July
F. 404 - 405	1965 Aug.
F. 406	1965 Sept.
F. 407 - 408	1965 Oct.
F. 409 - 410	1965 Nov.
F. 411 - 413	1965 Dec.
F. 414	1965, n.d.
F. 415	1966 Jan.
F. 416	1966 Feb.
F. 417 - 419	1966 Mar.
F. 420 - 421	1966 Apr.
F. 422	1966 May
F. 423 - 425	1966 June
F. 426 - 427	1966 July
F. 428 - 429	1966 Aug.
F. 430	1966 Sept.
F. 431 - 432	1966 Oct.
F. 433 - 434	1966 Nov.
F. 435	1966 Dec.
F. 436 - 437	1967 Jan.
F. 438 - 439	1967 Feb.
F. 440 - 441	1967 Mar.
F. 442 - 443	1967 Apr.
F. 444 - 445	1967 May
F. 446	1967 June
F. 447	1967 July
F. 448	1967 Aug.
F. 449	1967 Sept.
F. 450	1967 Oct.
F. 451	1967 Nov.
F. 452 - 453	1967 Dec.
F. 454	1967, n.d.
F. 455 - 456	1968 Jan.

Folder	Description
<u>Series III: Correspondence</u> (cont.)	
<u>Chronological</u> (cont.)	
F. 457	1968 Feb.
F. 458	1968 Mar.
F. 459	1968 Apr.
F. 460	1968 May
F. 461	1968 June
F. 462	1968 July
F. 463	1968 Aug.
F. 464	1968 Sept.
F. 465	1968 Oct.
F. 466	1968 Nov.
F. 467	1968 Dec.
F. 468	1969 Jan.
F. 469	1969 Feb.
F. 470	1969 Mar.
F. 471	1969 Apr.
F. 472	1969 May
F. 473	1969 June
F. 474	1969 July
F. 475	1969 Aug.
F. 476	1969 Sept.
F. 477	1969 Oct.
F. 478	1969 Nov.
F. 479	1969 Dec.
F. 480	1969, n.d. (HW's desk calendar, 1969 Jan. - 1969 Sept.)
F. 481	1970 Jan.
F. 482	1970 Feb.
F. 483	1970 Mar
F. 484	1970 Apr.
F. 485	1970 May
F. 486	1970 June
F. 487	1970 July
F. 488	1970 Aug.
F. 489	1970 Sept.
F. 490	1970 Oct.
F. 491 - 492	1970 Nov.
F. 493	1970 Dec.
F. 494	1971 Jan.
F. 495	1971 Feb.
F. 496	1971 Mar.
F. 497	1971 Apr.
F. 498	1971 May
F. 499	1971 June
F. 500	1971 July
F. 501	1971 Aug.
F. 502	1971 Sept.
F. 503	1971 Oct.
F. 504	1971 Nov.
F. 505	1971 Dec.
F. 506	1971, n.d.
F. 507	1985 Dec.

Folder	Description
<u>Series III: Correspondence</u> (cont.)	
Chronological (cont.)	
F. 508	1986 Jan.
F. 509	1986 Feb.
F. 510	1986 Mar.
F. 511	1986 Apr.
F. 512 - 513	1986 May
F. 514	1986 June
F. 515 - 516	1986 July
F. 517	1986 Aug.
F. 518	1986 Sept.
F. 519	1986 Oct.
F. 520	1986 Nov.
F. 521	1986 Dec.
F. 522	1986, n.d.
F. 523	1987 Jan.
F. 524	1987 Feb.
F. 525	1987 Mar.
F. 526	1987 Apr.
F. 527	1987 May
F. 528	1987 June
F. 529	1987 July
F. 530	1987 Aug.
F. 531	1987 Sept.
F. 532	1987 Oct.
F. 533	1987 Nov.
F. 534	1987 Dec.
F. 535	1988
F. 536	1989
F. 537	1989, n.d.
F. 538	1990
F. 539	1991 Jan.
F. 540	1991 Feb.
F. 541	1991 Mar.
F. 542	1991 Apr.
F. 543	1991 May
F. 544	1991 June
F. 545	1991 July
F. 546	1991 Aug.
F. 547	1991 Sept.
F. 548	1991 Oct.
F. 549	1991 Nov.
F. 550	1991 Dec.
F. 551	1991, n.d., miscellaneous
F. 552	1992 Jan.
F. 553	1992 Feb.
F. 554	1992 Mar.
F. 555	1992 Apr.
F. 556	1992 May
F. 557	1992 June
F. 558	1992 July
F. 559	1992 Aug.

Folder	Description
<u>Series III: Correspondence</u> (cont.)	
Chronological (cont.)	
F. 560	1992 Sept.
F. 561	1992 Oct.
F. 562	1992 Nov.
F. 563	1992 Dec.
F. 564	1992, n.d., miscellaneous
F. 565	1993 Jan.
F. 566	1993 Feb.
F. 567	1993 Mar.
F. 568	1993 Apr.
F. 569	1993 May
F. 570	1993 June
F. 571	1993 July
F. 572	1993 Aug.
F. 573	1993 Sept.
F. 574	1993 Oct.
F. 575	1993 Nov.
F. 576	1993 Dec.
F. 577	1993, n.d., miscellaneous
F. 578	1994 Jan.
F. 579	1994 Feb.
F. 580	1994 Mar.
F. 581	1994 Apr.
F. 582	1994 May
F. 583	1994 June
F. 584	1994 July
F. 585	1994 Aug.
F. 586	1994 Sept.
F. 587	1994 Oct.
F. 588	1994 Nov.
F. 589	1994 Dec.
F. 590	1994, n.d.
F. 591	1995 Feb.
F. 592	1995 Mar.
F. 593	1995 Apr.
F. 594	1995 May
F. 595	1995 June
F. 596	1995 July
F. 597	1995 Aug.
F. 598	1995 Sept.
F. 599	1995 Oct.
F. 600	1995 Dec.
F. 601	1995, n.d., miscellaneous
F. 602	Miscellaneous undated letters.
F. 603	Miscellaneous undated drafts and notes.

Series IV: Subject files

F. 604 Allied Artists Bureau, [1989?]

Folder	Description
<u>Series IV: Subject files</u> (cont.)	
	American Composer's Alliance.
F. 605	1946 - 1951
F. 606	1952 - 1954
F. 607	1955 Jan. - 1955 Oct.
F. 608	1955 Nov. - 1955 Dec.
F. 609	1956 Jan. - 1956 May
F. 610	1956 June - 1956 Dec.
F. 611	1957 Jan. - 1957 June
F. 612	1957 July - 1957 Dec.
F. 613	1958 Jan. - 1958 Apr.
F. 614	1958 May- 1958 Dec.
F. 615	1959
	American Music Center.
F. 616	1960
F. 617	1961
F. 618	1962 Feb. - 1962 May
F. 619	1962 June - 1962 Dec.
	Baltimore Institute of Musical Arts.
F. 620	General, 1949
F. 621 - 629	1949 Spring festival, 1948 - 1949
F. 630	Baltimore Symphony Orchestra, 1955 - 1956
F. 631	Blumenfeld, Harold, 1978
	Chamber Music Society of Baltimore.
F. 632	1950
F. 633	1951 Feb. - 1951 June
F. 634	1951 July - 1951 Aug.
F. 635	1951 Sept. 1951 Dec.
F. 636	1953 Nov. - 1954 July
F. 637	1954 Aug. - 1954 Dec.
F. 638	1955 Jan. - 1955 July
F. 639	1955 Aug. - 1955 Dec., n.d.
F. 640	1956
F. 641	Correspondence, 1957
F. 642	Constitution and by-laws, 1957
F. 643	1958 Feb. - 1958 June
F. 644	1958 Oct., n.d.
F. 645	1959
F. 646	1960 Jan.
F. 647	1960 Feb.
F. 648	1960 Mar. - 1961 May
F. 649	1960 July - 1961 Dec.
F. 650	1961 Jan. - 1961 Mar.
F. 651	1961 Apr. - 1961 Dec.
F. 652	1962 Jan. - 1962 Apr.
F. 653	1962 May - 1962 Aug.

Folder	Description
	Series IV: Subject files (cont.)
F. 654	1963 Jan. - 1962 Feb.
F. 655	1963 Mar. - 1963 May
F. 656	Artist's promotional flyers, miscellaneous notes, 1954, n.d.
	Chizuk Amuno.
F. 657	General correspondence, programs, by-laws, 1946 - 1953 Sept.
F. 658	General correspondence, 1953 Oct - 1955 June, n.d.
F. 659	Correspondence - Ephros, Gershon, 1950 - 1952
F. 660	Collector of the Year, 1978.
F. 661	College Music Society, 1961 - 1962
	Commissions.
F. 662	1950 - 1951
F. 663	1952 - 1955
F. 664	Conference on Contemporary Music, 1981 Jan.
F. 665	Aaron Copland School of Music, 1981.
F. 666	[Henry] Cowell concert, 1961 - 1962
	Crapsey, Adelaide
F. 667	Correspondence with Arthur H. Crapsey and Maxwell Weaner, 1938 - 1939 (also includes correspondence with Weaner regarding publication of HW's ballet, <i>The quest</i>).
F. 668	Cummington [School of the Arts], 1949 - 1950
F. 669	Curtis Institute, 1936 - 1939
	<i>Elijah</i> , 1950 Oct.
F. 670	Correspondence.
F. 671	Notes.
F. 672	Goucher College evaluation, 1976 - 1977
F. 673	Hilltop Opera, 1952
	International Society for Contemporary Music.
F. 674	Announcements, 1971 - 1972
F. 675	Reports and bulletin, 1971
F. 676	Miscellaneous notes, n.d.
	[Jewish Theological] Seminary.
	Correspondence.
F. 677	1952 Jan. - 1952 May
F. 678	1952 June - 1952 July
F. 679	1952 Aug. - 1952 Oct.
F. 680	1953

Folder	Description
	Series IV: Subject files (cont.)
	[Jewish Theological] Seminary. (cont.)
	Correspondence. (cont.)
F. 681	1954
F. 682	Meeting agendas, notes, memos, 1952, 1954, n.d.
F. 683	Report, 1953 Jan. 15
F. 684	Curriculum material, speech transcript, 1952, n.d. Press materials.
F. 685	1952
F. 686	1953 - 1955
F. 687	Salamone Rossi article draft and notes, n.d.
F. 688	Articles written by Hilda Pinson, 1945 - 1951
F. 689	Miscellaneous drafts and notes by HW, 1952, n.d.
F. 690	Juilliard course materials, n.d.
	Kaufman, Hank
F. 691	Correspondence, 1951 - 1953
	Lincoln Center Student Program.
F. 692	Film project, 1965
F. 693	Juilliard concerts, 1961 - 1962 Correspondence.
F. 694	1963
F. 695	1964
F. 696	1965 Mar. - 1965 May
F. 697	1965 June
F. 698 - 700	1965 July
F. 701	1965 Aug. - 1965 Sept.
F. 702	1966 Oct. - 1966 Nov.
F. 703	1967 Jan. - 1967 June
F. 704	1967 Oct.
F. 705	1967 Nov. - 1967 Dec.
F. 706	1968 Jan. - 1968 Feb.
F. 707	Miscellaneous, n.d.
F. 708	Lincoln Center Fund report, 1965 Sept. 1 <i>Music in closeup</i> television series.
F. 709	Bach - Brandenburg concerto no. 4, 1965
F. 710	Bartok - Sonata for 2 pianos and percussion, 1964
F. 711	Beethoven - String quartet in Eb, op. 74, 1965
F. 712	Brahms - Clarinet quintet in b, op. 115, n.d.
F. 713	Copland - Emily Dickinson songs, 1964 Debussy - Preludes for piano
F. 714	Correspondence and script drafts, 1963 - 1964
F. 715	Notes, [1963 - 1964?]
F. 716	Mozart - Piano concerto no. 24 in c, 1964
F. 717	Stravinsky - Octet for wind instruments, 1964
F. 718	Miscellaneous notes. Study guides.
F. 719	Chamber music, 1965
F. 720 - 721	Dance performance, 1964 - 1965
F. 722	The piano, 1965

Folder	Description
<u>Series IV: Subject files (cont.)</u>	
F. 723	Piano recitals, 1964 - 1965
F. 724	The idea of repertory, 1965
F. 725	String quartet recitals, 1964 - 1965
F. 726	The violin, 1965
F. 727	Miscellaneous solo and chamber recitals, 1964 - 1965
F. 728	Drafts, 1965, with annotations and notes by HW.
F. 729	Miscellaneous drafts, [1965?]
F. 730	Miscellaneous notes, [1965?]
F. 731	<i>A teachers' guide to Lincoln Center</i> , 1966 - 1967 New York, N.Y.: Education Department Lincoln Center for the Performing Arts, Inc., [1967].
Lipman, Samuel.	
F. 732	Notes and program for memorial service, 1994 Dec. 22
Lyric Opera of Chicago Center for American Artists.	
F. 733	Bright Sheng <i>Dream of Majnun</i> correspondence, 1991 - 1992
Machlis, Joseph	
F. 734	<i>Ode to Joe</i> , 1996 -- sketches, lyrics and printed vocal score.
National Endowment for the Arts.	
F. 735	Grant applications, 1975 - 1977 Onsite evaluation. Challenge grant assessment.
F. 736	Correspondence, 1984 - 1985
F. 737	Notes and documents, 1985
F. 738	Contract and miscellaneous documents, 1983 - 1986
F. 739	Hawaii Opera Theatre, 1986
F. 740 - 741	Metropolitan Opera, 1985
F. 742	Performances, 1950 - 1955
Shapey, Ralph	
F. 743	Clipping and brochure, 1975, 1981
<i>Six characters in search of an author.</i>	
Correspondence.	
F. 744	1950
F. 745	1951
F. 746	1952
F. 747	1953 - 1954
F. 748	1955, n.d.
F. 749	Manhattan School of Music production, 1995
F. 750	New World Records clippings, 1994 - 1995
F. 751	<i>The tenor</i> correspondence and receipts, 1951 - 1952
F. 752	<i>The tenor</i> and <i>The stronger</i> CRI recording reviews, 1997
F. 753	The White House Conference on International Cooperation, 1965

Folder	Description
	<u>Series IV: Subject files</u> (cont.)
F. 754	Miscellaneous articles, 1954 - 1981 (connection to HW not apparent).
	<u>Series V: Biographical</u>
	Programs
	Concert
F. 755	1959
F. 756	1973 - 1976
F. 757	1977
F. 758	1978 - 1979
F. 759	1980 - 1983
F. 760	1995 - 1997
F. 761	n.d.
	Ceremonial
F. 762	American Academy of Arts and Letters, 1975 - 1979
F. 763	Miscellaneous graduations, exhibitions and inaugurations, 1973 - 1981
	Clippings
F. 764	1932 - 1939
F. 765	1955 - 1958
F. 766	Article - <i>Hugo Weisgall</i> by George Rochberg, 1958 (in <i>ACA bulletin</i> , vol. VII, no. 2. Includes annotated typescript proof.)
F. 767	1960 - 1968
F. 768	1971 - 1974
F. 769	1975 - 1979
F. 770	1981 - 1986
F. 771	1990 - 1997
F. 772	Bulletins, announcements and proceedings, 1975 - 1995
F. 773	Publisher's brochures and press releases, c1950 - 1977
	Other
F. 774	Inventory of Hugo Weisgall manuscripts donated to The Library of Congress Music Division by Jonathan M. Weisgall, 1991 Dec.
F. 775	Personal vita, 1948 - 1976
F. 776	Loose leaf desk calendar, 1936
F. 777	Adolph J. Weisgal biographical material, 1928 - 1958, n.d.
	<u>Series VI: Writings, public addresses and teaching material</u>
	Articles, reviews and prefaces.
F. 778	Review - <i>I am a conductor</i> by Charles Munch, ca. 1955
F. 779	Article - <i>The music of Henry Cowell</i> , 1959 Oct.
F. 780	Review - <i>The long Christmas dinner</i> , by Paul Hindemith, 1963
F. 781	Article - <i>Birth of "Athalia, a new opera"</i> , 1964, Feb. 17
F. 782	Review - <i>Stabat mater</i> by Vincent Persichetti, 1964

Folder	Description
	Series VI: Writings, public addresses and teaching material (cont.)
F. 783	Article - <i>Report on the International Congress on Contemporary MusicTheatre (Hamburg, Germany), 1964 Nov.</i>
F. 784	Article - <i>The 201st "Quarterly"</i> , 1965
F. 785	Review - <i>Shirei ahavah l'Shabbat</i> by Jack Gottlieb,ca.1965
F. 786	Preface - <i>Hashirim asher liSh'lomo</i> by Salomone Rossi (ed. Fritz Rikko),ca.1967
	Dictionary and anthology contributions.
	<i>Norton anthology of opera</i> ,ca.1970
F. 787	Notes - Introduction.
F. 788	Notes - <i>Don Carlo</i> .
F. 789	Libretto - <i>Don Carlo</i> , act III, scene 1.
F. 790	Notes - <i>Orfeo</i> .
F. 791	Notes - <i>Otello</i> .
F. 792	Notes - <i>Rigoletto</i> .
F. 793	Typescript - <i>Rigoletto</i> , annotations by HW.
F. 794	Notes - <i>Seraglio</i> .
F. 795	Notes - <i>Tristan</i> .
F. 796	Correspondence.
F. 797	Miscellaneous organizational material.
	Typescripts - Unidentified music dictionary, n.d..
F. 798	Scala - Schönberg
F. 799	Schottische - Schumann, E.
F. 800	Schumann, R. - Sembrich.
F. 801	Semitone - <i>Les six</i> .
F. 802	Slavonic music - Sousa.
F. 803	Spalding - Stanford.
	Public addresses and lectures.
F. 804	Notes - Unidentified lecture on American opera,ca.1961
F. 805	Address - <i>The National Music Council and today's music</i> (in <i>National Music Council Bulletin</i> , Summer 1968)
	Public addresses and lectures (cont.)
F. 806	Address - Peabody Conservatory of Music commencement, 1973 May 30 (in <i>Peabody notes</i> , Vol. XXVII, no. 1)
F. 807	Notes - Unidentified lecture on opera, 1974, Jan. 21
F. 808	Address - Remarks at memorial service for Christopher Keene, 1995, Oct. 18 -- holograph notes, annotated draft (photocopy), clipping and program.
	Miscellaneous
F. 809 - 810	Notes - Lectures and curricula, n.d. -- holograph.
F. 811	Notes - Lecture or article on American opera, n.d. -- holograph (appears to be different material from F. 804 above)
F. 812	Notes - Lecture or article on Jewish music, n.d. -- mixed holograph and annotated typescript.
F. 813	Notes - Lecture or article on opera, n.d. -- holograph.

Folder	Description
<u>Series VII: Financial</u>	
	Publisher's contracts.
F. 814	<i>Arioso and burlesca</i> , 1984 July 18
F. 815	<i>Athalia</i> , 1964 Mar. 3, also includes contracts and correspondence regarding the commissioning of <i>Athalia</i> by the Little Orchestra Society, 1960 - 1963.
F. 816	<i>Birthday cards</i> , 1985 Jan. 8
F. 817	<i>End of summer</i> , 1975 June 27
F. 818	<i>Episodes</i> , 1986 June 4
F. 819	<i>Esther</i> , 1993 Jan. 7
F. 820	<i>Fancies and inventions</i> , 1972 July 20
F. 821	<i>A garden eastward</i> , 1959 Dec. 22, also includes contract material and correspondence pertaining to <i>Three symphonic songs from the Hebrew of Moses Ibn Ezra</i> , <i>I looked back suddenly</i> and <i>Madrigal</i> 1953 -1955.
F. 822	<i>The gardens of Adonis</i> , 1981 - 1983
F. 823	<i>The golden peacock</i> , 1977 July 1
F. 824	<i>Graven images no. 11 = Psalm 118, verse 26</i> , 1982 Dec. 9
F. 825	<i>Graven images nos. 4 and 5</i> , 1978 June 23 (alternate titles for works are <i>Holiday dance 1 [Hanukkah]</i> and <i>Holiday dance 2 [Purim]</i>)
F. 826	<i>Graven images nos. 1, 2, 3, 6, and 7</i> , 1968 Mar. 7 (alternate titles for works are <i>Lines</i> , <i>Pastoral</i> , <i>Sine nomine</i> , <i>Improvisation I</i> and <i>Improvisation II</i>)
F. 827	<i>Graven images no 8 = Psalm</i> , 1971 Oct. 6
F. 828	<i>I looked back suddenly</i> , 1969 Nov. 17, also includes correspondence.
F. 829	<i>Jenny, or the hundred nights</i> , 1973 - 1976, also includes correspondence.
F. 830	<i>Liebeslieder</i> , 1980, Jan. 25
F. 831	<i>Love's wounded</i> , 1987 May 1
F. 832	<i>Lyric interval</i> , 1985 Apr. 1
F. 833	<i>Two madrigals</i> , 1957 - 1986
F. 834	Movie contracts, 1939 July, for works <i>Old love</i> , <i>I make my shroud</i> , <i>Oh, lady let the sad tears fall</i> , <i>Dirge</i> and <i>Romance</i> and fugue from <i>One thing is certain</i>
F. 835	<i>Nine rivers from Jordan</i> , 1968 Dec. 13
F. 836	<i>Prospect 1983</i> , 1983 Aug. 30
F. 837	<i>Song of the distant dove</i> , 1992 Nov. 16
F. 838	<i>Purgatory</i> , 1955 - 1958 also includes correspondence.
F. 839	Salomone Rossi transcriptions, 1974 Aug. 6, includes <i>Elohim Hashivenu</i> , <i>Keter</i> and <i>Barekhu</i> .
F. 840	<i>Rückblick</i> , 1978 June 27
F. 841	<i>Six characters in search of an author</i> , 1957 May 3 (also includes correspondence and miscellaneous other materials)
F. 842	<i>Soldier songs</i> , 1951 Dec. 12 (also includes correspondence)
F. 843	Sonata for piano, 1983 Jan. 4
F. 844	Four songs, op. 1, 1965 Feb. 18
F. 845	<i>The stronger</i> , 1956 Feb. 9, also includes correspondence.
F. 846	<i>Tangents = Four episodes</i> , 1992 Dec. 8
F. 847	<i>Tekiatot</i> , 1986 Apr. 9
F. 848	<i>The tenor</i> , 1950 Dec. 5, also includes correspondence.
F. 849	<i>Translations</i> , 1976 Sept. 27, also includes correspondence.
F. 850	<i>Will you marry me?</i> , 1988 - 1993

Folder	Description
<u>Series VII: Financial</u> (cont.)	
F. 851	Miscellaneous choral works, 1954 - 1960, also includes texts.
F. 852	Royalty statements - Mercury Music Corporation, 1950 - 1952
F. 853	Theodore Presser Company basic contract, 1955 Oct. 17, annotations by HW. Theodore Presser Company correspondence.
F. 854	1982 - 1983
F. 855	1984 - 1989
F. 856	Royalty statements, 1987 - 1989
Other contracts.	
F. 857	Juilliard School of Music, 1957 - 1969
F. 858	Lyric Opera Center for American Artists, 1993 - 1996
F. 859	Westminster Recording Co., 1959 Jan. 9, also includes correspondence and miscellaneous notes.
Bank records	
Statements	
F. 860	1939 Aug. - 1940 Feb.
F. 861	1940 Dec. - 1941 Nov.
F. 862	Bank charges, 1941
Cancelled checks.	
F. 863	1939 Aug. - 1940 Dec.
F. 864	1941 Jan. - 1941 Mar.
F. 865	1941 Apr. - 1941 June
F. 866	1941 July - 1941 Sept.
F. 867	1941 Oct. - 1941 Dec.
Check stubs.	
F. 868	1940 Nov. - 1941 Feb.
F. 869	1941 Mar. - 1941 Oct.
Miscellaneous receipts.	
F. 870	1945, in Czech,
F. 871	1959 - 1960, n.d.
<u>Series VIII: Posters</u>	
F. 181	<i>The tenor.</i> Feb. 11 - 13, [1952], Baltimore, Md., world premiere
F. 182	<i>Festival of synagogue music.</i> May 23, [1954], Baltimore, Md.
F. 183	Johns Hopkins Orchestra. 1955 - 1957, [Baltimore, Md.] (3 posters)
F. 184	Queens College Opera. 1975, 1982, [1983], Flushing, N.Y. (4 posters)
F. 185	<i>Evenings for new music.</i> [n.d.], Chicago, Ill.
<u>Series IX: Iconography</u>	
F. 872	Photo of Hugo Weisgall in an airport, 1967 Sept.
F. 873	Photo of Hugo Weisgall with two unidentified men, n.d. from <i>Athalia</i> contract file.
F. 874	Photo portrait of unidentified man, 1945 Mar. 14 autographed (illegible) and inscribed in Czech.
F. 875 - 876	Photo stills from unidentified Hilltop Opera production, n.d.

Folder	Description
F. 877 - 878	Photos of Juilliard student programs, 1961 Nov. 10, Photos by Bob Serating.
	Series IX: Iconography (cont.)
F. 879	Photo portrait of Hugo Weisgall, n.d. (3 copies) Photo by Udel Brothers.
F. 880	Photo portrait of Hugo Weisgall, n.d. (2 copies) Photo by Ann Mills.
F. 881	Photo portrait of Hugo Weisgall, n.d. Photo by Larry Sandberg.
F. 882 - 886	Photo portraits of Hugo Weisgall, n.d. Photos by Katrinka Wilder.
F. 887	Photo snapshots of Hugo Weisgall and Bright Sheng, ca.1991, (2 photos)
F. 888	Photo portrait of man in top hat, n.d., Probably Adolph J. Weisgal.
F. 889	Photo of display featuring <i>Shirei Hayyim ve-emunah. Songs of life and faith</i> by Adolph J. Weisgal, ca.1950. Photo by J. H. Schaefer & Son.
F. 890	Photo portrait of W. M. Blackwood, 1937
F. 891	Photo snapshot of unidentified man and woman captioned "Meine Mutter Maria Florsheim und ich im vorigen Jahr", 1937 May
F. 892	Photo portrait of Ralph Vaughan Williams, n.d. Photo by Harold White.
F. 893	Photo snapshots of unidentified individuals, n.d. (2 photos)
	Series X: Ephemera and miscellaneous material
F. 894	Winer, Mayer. <i>Universe: a poetic symbolistic scientific philosophical composition.</i> Baltimore, Md., 1929 Dec. 17 -- 1 pamphlet of poetry..
F. 895	Joad, C. E. M. <i>Great philosophies of the world.</i> London: Ernest Benn, 1928. -- 1 book (79 p.) Signed by HW on front cover.
F. 895	Mirsky, Prince D. S. <i>A history of Russia.</i> London: Ernest Benn, 1927. -- 1 book (79 p.)
F. 896	Unidentified etching, n.d. originally in envelope labeled "Alle darunter. Please explain".
F. 897	Ms. 1 st violin part for <i>Chelsea polka</i> with <i>Charriand [Charriaud?]</i> waltz on reverse.
F. 898	Miscellaneous ephemera.