Manuscript of Franz Liszt's "Canzone Napolitana." Leon Robbin Collection, gift of Mr. Robbin.
Leon Robbin Collection of Music Manuscripts and Letters of Composers
Fulfilling a bequest pledged at the end of 1994, the final, and largest, portion of Leon Robbin’s collection of approximately 550 classical musical manuscripts, autograph musical quotations, and letters written by composers arrived at Georgetown in the summer of 2003. Although the collection is not yet fully cataloged, it includes manuscripts and letters by virtually every well-known classical composer from the time of Beethoven forward. Those represented by multiple letters and manuscripts include Charles Gounod, Franz Liszt, Jules Massenet, Felix Mendelssohn, Ignaz Moscheles, Giacomo Puccini, and Anton Rubinstein, among others. Those represented by a single manuscript or in a few manuscripts or letters include many of the best-known composers of the nineteenth century, including Beethoven, Brahms, Rossini, Schubert, Schumann (including the Stichvorlage of his first string quartet), Verdi, and Wagner.

Gift and bequest of Mr. Robbin
ca. 1775-1950 = 4.50 linear feet

Robbin Endowment Fund Collection
Besides his gifts of manuscripts and letters, Leon Robbin donated to the library ample funds to endow the support and growth of the collection of musical manuscripts and letters. A number of substantial acquisitions have been made. These range from substantial groups of letters (sometimes 20 or more) by Granville Bantock, Sir Arnold Bax, Benjamin Britten, Hans von Bülow, Samuel Coleridge Taylor, and Henri Vieuxtemps; to essays on musical topics by Albert Roussel and Camille Saint-Saëns; to autograph musical manuscripts by such composers as Adolphe Adam, Samuel Barber, Max Bruch, Cécile Chaminade, Ernest Chausson, Carlos Chavez, Frédéric Chopin, Eric Coates, Léo Delibes, Gaetano Donizetti (working draft manuscript of the overture to his opera Fausta, 1832), Duke Ellington, César Franck, Karl Goldmark, Charles Gounod, Pietro Guglielmi, Franz Liszt, Gustav Mahler, Amilcare Ponchielli (surviving sketches and libretto of his unfinished opera Olga), Sir John Stainer, Sir Arthur Sullivan, Alexandre Tansman, Emile Waldteufel, Charles Wesley, and Ralph Vaughan Williams.
ca. 1784-1955 = 8.00 linear feet

Early Music Manuscripts
Like most institutions “of a certain age,” the library holds a number of miscellaneous leaves from musical manuscripts of the fifteenth through the seventeenth century. In addition, however, Georgetown also lays claim to two large seventeenth-century antiphonal manuscripts on vellum, in their original bindings; an early eighteenth-century manuscript of a number of masses byPalestrina together with a Requiem dated 1739-40 by an unidentified Italian composer (Leon Robbin's initial gift to the library); and a somewhat earlier Scottish manuscript of some importance: the duplicate altus part (1586) of Thomas Wode's (or Wood's) mid-sixteenth century anthology widely, if somewhat inappropriately, known as the Scots Psalter.

Anton Gloetzner Collection
The Gloetzner Collection comprises a number of musical manuscripts and related materials by this nineteenth-century professor of music at Georgetown. More importantly, the collection includes a
copyist’s manuscript, 1825, of the first two movements of Beethoven’s Ninth Symphony, displaying some differences from the published version.

*Gift of Mr. Gloetzner*
1825-ca. 1910 = 0.50 linear foot

**Reynaldo Hahn Collection**
The Hahn Collection includes nearly 250 autograph letters and postcards, as well as some 50 photographs, shedding light on the composer’s life from 1909 until his death in 1947. The creator of numerous works for the stage as well as instrumental and vocal compositions, Hahn (1875-1947) is best known today for the passionate two-year friendship he shared with Marcel Proust in 1894 and 1895.

*Purchase on the Robbin Endowment Fund*
1909-1947 = 0.50 linear foot

**Lawrence Gilman Papers**
The author of a dozen books (e.g. *Music and the Cultivated Man*, 1929), Gilman exerted considerable power as the successor to Henry Krehbiel as music critic for the *New York Herald-Tribune*, a position he held from 1923 until his death in 1939. The surviving papers consist largely of family correspondence, but there are also manuscripts and correspondence relating to music from the 1920s and 1930s, including a wealth of Gilman’s program notes, records of trips to Europe in the 1920s, and letters from, among others, Aaron Copland, Rosa Newmarch, T. Tertius Noble, Boardman Robinson, and Deems Taylor.

1807-1948 = 11.00 linear feet

**Felix G. Robinson Papers**
The Robinson Papers center on three of their creator’s great interests: the history of western Maryland and West Virginia, as shown in the files relating to his Tableland Trails; genealogy, reflected in various family compilations; and music, as shown in the files documenting the history of the Mountain Choir Festival, which Robinson inaugurated in 1934. Correspondents of note include John Dos Passos, T. S. Eliot, Roy Harris, Eleanor Roosevelt, and Leopold Stokowski, among others.

*Gift of Ariel D. Robinson and Muriel Franc*
1793-1967 (bulk: 1920-1967) = 25.00 linear feet

**Lew Pollack Collection**
Pollack (1895-1946) was one of only a few practitioners who achieved distinction in writing both lyrics and music. A prolific creator of music for Hollywood productions, he won an Oscar nomination in the year he died. The collection includes, besides print or near-print versions of 32 songs (of the 192 he registered with the American Society of Composers, Authors and Publishers), more than two dozen of his autograph lead sheets and manuscripts of lyrics by others for which he provided musical settings.

*Purchase on the Robbin Endowment Fund*
ca. 1940-1946 = 0.50 linear foot

**George H. O’Connor Papers**
O’Connor, an attorney, journalist, and civic leader in Washington, D.C., was perhaps best known as a troubadour and as the “entertainer of presidents,” having sung for nine of them from William McKinley to Harry S. Truman. The collection contains scrapbooks, photographs, phonograph records, sheet music, and correspondence, including letters from Cordell Hull, Franklin D. Roosevelt, and William Howard Taft. The material documents not only O’Connor’s own career, but also the history of the Washington entertainment industry from 1894 to 1946, the year of his death.

*Gift of George H. O’Connor, Jr.*
1894-1946 = 4.00 linear feet
**Paul Hume Papers**

Paul Hume was the author of *Catholic Church Music* (1956) and several other books, including biographies of Paderewski and Verdi, and he occupied an important place in the musical life of Washington, D.C., for more than three decades. He served as music editor of *The Washington Post* from 1946 to 1982, hosting a long-running classical music show on WGMS-FM, and teaching at both Georgetown and Yale. His papers include a wealth of his own writing, extensive material on the Georgetown University Glee Club from 1953 to 1974, a splendid file of photographs of musical celebrities, and a voluminous correspondence, including significant letters from such well-known musicians as Antal Dorati, Gian Carlo Menotti, Eugene Ormandy, Ned Rorem, Beverly Sills, Gérard Souzay, and Virgil Thomson.

*Gift of the Hume Family*

1871-1997 ≈ 17.50 linear feet

**Joe Raposo Collection**

As one of the creators and first music director of *Sesame Street*, Joe Raposo really was the one, as Charles Kuralt said, who “taught America’s children how to sing.” The winner of five Grammys and an Oscar nomination in his brief career, Raposo is best known for his work for Jim Henson’s Muppets. The Raposo Collection comprises 56 of his autograph lead sheets, ranging from the theme music for *Sesame Street* to work for musicals like *Raggedy Ann* and the movie *The Great Muppet Caper*, including such tunes as “Sing,” “It’s Not Easy Bein’ Green,” and “You Will Be My Music.”

*Gift of Pat Collins Sarnoff*

ca. 1965-1989 ≈ 0.50 linear foot

**Patrick T. Bakman Papers**

The Bakman Papers provide extensive documentation of Bakman’s career as a director of opera productions over a period of two decades. They include production files, reference and information files, libretti and scripts, musical scores, and blueprints and renderings for stage sets, as well as correspondence, costume design sketches, and other related materials.

*Gift of Mrs. Richard L. Bakman*

1891-1991 (bulk: 1970-1990) ≈ 27.00 linear feet

**Australian Consulate Collection**

The Australian Consulate Collection comprises more than 110 scores, 80 recordings, and supporting materials providing an overview of classical music production in Australia over a period of some 25 years. The work of approximately 50 composers is represented in some form. Peter Sculthorpe and Barry Conyngham are the names most frequently encountered.

*Gift of the Embassy of Australia*

ca. 1962-1988 ≈ 5.00 linear feet
Arthur Johnston Papers

The archive of American songwriter Arthur Johnston includes manuscript scores, lead sheets, typescripts, correspondence, photographs, published scores, and memorabilia. Johnston’s scores were featured in some of the best-known films of Hollywood’s “Golden Age,” including Chaplin’s *City Lights*, the Marx Brothers’ *Duck Soup*, *Belle of the Nineties* with Mae West, and Bing Crosby’s *Pennies from Heaven*. “Pennies from Heaven” was nominated for an Academy Award for Best Original Song. The collection bears witness to Johnston’s collaborations with many of the period’s greatest musicians, performers, and lyricists, including Duke Ellington, Sam Coslow, Gus Kahn, and Johnny Burke, and includes correspondence from, or autographs of, Irving Berlin, Richard Rodgers, Joe DiMaggio, Florence Mills, Bing Crosby, Mae West, and others.

*Purchase on the Robbin Endowment Fund*

ca. 1927-1953 = 15.25 linear feet

Other Music Holdings

Six other collections contain substantial materials of potential importance to the music historian:

- in the University Art Collection, a series of costume designs (watercolor on paper) created by Prentiss Taylor for Aaron Copland’s unrealized ballet, *Grohg* (ca. 1926-1927), the gift of Roderick S. Quiroz, together with 17 encaustic portraits of Washington-area musical celebrities of the 1950s and 1960s by Aline Fruhauf, the gift of Erwin P. Vollmer;

- in the University Archives, a file of early nineteenth-century manuscript music, possibly used at Georgetown, chiefly religious in nature;

- in the John Gilmary Shea Papers, a manuscript setting devotional music in the Micmac language to tunes derived from Gregorian chant, the basis of the book *Abiamihewanibangan; the Prayer Song* (1858), by Eugene Vetromile, S.J.;

- in the Boyer Family Papers (described in the *American History* chapter), more than 250 informative letters by American concert pianist Julie Rivé-King, ca. 1885-1900;

- in the various parts of the Biddle family papers, brief manuscripts by Aaron Copland, William Grant Still, and others, together with related correspondence, especially from Still, as well as further letters by Samuel Barber, Gian Carlo Menotti, Eugene Ormandy, Artur Rodzinski, and Leopold Stokowski; and

- in the James P. J. Murphy Papers, a large number of letters, signed musical quotations, and signed
photographs by a wide variety of early and mid-twentieth-century American and European composers and musicians, including such names as Amy Beach, W. C. Handy, Jerome Kern, Ernesto Lecuona, Darius Milhaud, Francis Poulenc, Albert Roussel, and Arnold Schoenberg.