Inventory of the Albert Israel Elkus Papers, 1893-1993

Processed by Keith Stetson.
Music Library
Hargrove Music Library
University of California, Berkeley
Berkeley, California, 94720-6000
Phone: (510) 642-2623
Email: music_reference@berkeley.edu
URL: https://guides.lib.berkeley.edu/music_library_archives
© 2000
The Regents of the University of California. All rights reserved.
Inventory of the Albert Israel Elkus Papers, 1893-1993

Collection number: ARCHIVES ELKUS 1

The Music Library
University of California, Berkeley
Berkeley, California

Contact Information
Hargrove Music Library
University of California, Berkeley
Berkeley, California, 94720-6000
Phone: (510) 642-2623
Email: music_reference@berkeley.edu
URL: https://guides.lib.berkeley.edu/music_library_archives

Collection Processed By:
Keith Stetson
Date Completed
November 11, 1998
Revised By
Lena Heintz, Michelle Buchmeier, Anna Ledewitz and Matthew Weber
Encoded By
Gabriela Montoya; revised by Xiuzhi Zhou; re-encoded programatically by EAD Stylus

© 2000 The Regents of the University of California. All rights reserved.

Descriptive Summary

Title: Albert Israel Elkus Papers,
Date (inclusive): 1893-1993
Collection number: ARCHIVES ELKUS 1
Creator: Elkus, Albert Israel, 1884-1962
Extent: Number of containers: 18 boxes (5 cartons, 12 legal size document boxes, 1 oversize flat storage box).
Repository: The Music Library
Berkeley, California 94720-6000
Shelf location: For current information on the location of these materials, please consult the library's online catalog.
Language: English.

Provenance
Gift of Mrs. Elizabeth Elkus (widow of Albert) in 1965, and on December 26, 1978.

Access
Collection is open for research.

Publication Rights
All requests for permission to publish or quote from manuscripts must be submitted in writing to the Head of the Music Library.

Preferred Citation
[Identification of item], Albert Israel Elkus Papers, ARCHIVES ELKUS 1, The Music Library, University of California, Berkeley.

Biography
Elkus, Albert Israel (b Sacramento, CA, 30 April 1884; d Oakland, CA 19 Feb 1962). Teacher, pianist, and composer. He received early training from his mother, Bertha Kahn Elkus, and then studied piano with Hugo Mansfeldt in Sacramento and San Francisco from about 1894 to 1906 and attended the University of California, Berkeley (BLitt 1906, MLitt 1907). A gifted pianist, he gave many public recitals during this period throughout northern California, particularly with the Saturday Club.
of Sacramento. In 1907-1908 he studied theory and composition with Hugo Kaun in Berlin, and on his return to the Bay area in 1909, with Oscar Weil. He again went abroad for three years (1912-1914) and studied privately with Harold Bauer (piano) in Paris, Josef Lhivinne (piano) and Georg Schumann (composition) in Berlin, and Robert Fuchs (composition), Karl Prohaska (counterpoint and composition), and Franz Schalk (conducting) in Vienna. In 1915 he joined the faculty of the Jenkins School of Music in Oakland, and he went on to teach at the San Francisco Conservatory (1923-1925, 1930-1937), returning as director from 1951 to 1957. He also taught at Dominican College, San Rafael (1924-1931), and Mills College (1929-1944). His association with the music department at Berkeley extended from 1931-1959; as chairman (1937-1951), he brought in such distinguished musicians as Bloch, Sessions, Arthur Bliss, Bukofzer, and the Griller Quartet.

As a composer Elkus was not prolific, yet his music is well constructed and effective, written in a conservative, post-Brahmsian tonal style with emphasis on chromatic harmonies tinged with impressionism. His works have been performed by symphony orchestras in San Francisco, Los Angeles, New York, Paris, London, and elsewhere. With Fora Arnstein and Stewart Young he edited The Letters and Papers of Oscar Weil (1923).

-- New Grove Dictionary of American Music

**Title:** Albert Israel Elkus papers,

**Identifier/Call Number:** BANC MSS 82/16 c

### SERIES 1: MUSIC COMPOSITIONS

#### SUBSERIES A: WORKS FOR ORCHESTRA

**Box 1, Folder 1**

*Funeral March, for orchestra. Full score, incomplete.*

**Additional Note**

Signed: Composed March 1899. Written December 1899. [manuscript-I;11 leaves, last 3 blank].

**Box 1, Folder 2-3**

*Impressions from a Greek Tragedy, for orchestra:*

**Additional Note**

Complete scores, drafts, for orchestra. [86 page bound notebook, (83 pages ink manuscript, 3 pages blank), 21 loose leaves pencil manuscript].

**I. Prelude Sostenuto**

**Box 1, Folder 4**

*Impressions from a Greek Tragedy, arranged for two pianos, four hands.*

**Additional Note**

[88 page bound notebook, (84 pages ink manuscript, 4 pages blank) 11 loose leaves ink manuscript with red pencil corrections].

**Box 1, Folder 5-7**

*Impressions from a Greek Tragedy,*

**Additional Note**

First drafts. [2 notebooks (51 leaves and 84 leaves, full), ms-I; 49 loose leaves, ms-p;20 loose leaves].

**II. Allegretto grazioso**

**III. Finale, Andante maestoso.**

**Box 2, Folder 1-6**

*Impressions from a Greek Tragedy, various sketches, completed score for orchestra.*

**Additional Note**

[145 loose leaves ms-p, and 3 scores (One printed; 83 pages, 2 negative photostats; 83pages each)].
On a Merry Folk Tune, for small orchestra (1924). Complete scores, arrangement for two pianos, photostats, parts.

Additional Note
Signed: To Louis Persinger. 1209 Shattuck Ave., Berkeley 9, Calif. This rondino is based on the Swabian folk song "Guten Morgen, liebes Liesl." [photostat; 36 leaves, printed with pencil corrections; 46 leaves, ms-l; 163 leaves, ms-p; 34 leaves].

Symphony in C Minor. Full score, incomplete.

Additional Note
Signed: Begun February 21, 1898. Added: Composed 1896-1897 (?). Sacramento, Cal. [ms-I; 12 leaves (24 leaves blank)].

Prelude to “G---------”, for orchestra. Lento con dolore.

Additional Note
Signed: with an anagram. [ms-I; 4 leaves].

Symphonie in E Major. Full score, incomplete.

Additional Note
Signed: 1897. [ms-I; 22 leaves].

SUBSERIES B: CHAMBER MUSIC

String Quartet in Bb Major. Movement III from an unidentified string quartet. Scherzo - allegro.

Additional Note
Sketches and draft of the third movement from a string quartet. No place, no date. [ms-p; 6 leaves].

String Quartet in C Major:

Additional Note
(Incomplete, movements II, III not included in collection). Drafts and sketches. Signed: Wattmang 7/10 Hietzing, Wien XIII. May 13, 1913. [ms-l; 38 leaves, ms-p; 121 leaves].

I. Allegro, ma non troppo
IV. Allegro, a lo Zingares.

String Quartet in C Minor:

Additional Note

I. Allegro
II. Andante
III. Allegro poco vigoroso.

String Quartet No. 1 in D Minor:

Additional Note
Andante con maesto. Score, incomplete (9 measures). Signed: October 16, 1902. [ms-I; 2 leaves].
**SERIES 1: MUSIC COMPOSITIONS**

**SUBSERIES B: CHAMBER MUSIC**

**Inventory of the Albert Israel Elkus Papers, 1893-1993**

**ARCHIVES ELKUS 1**

---

**Box 4, Folder 2**

**Quintet for Klavier and Strings:**

Additional Note

Pencil lead sketches for three movements of a piano quintet. Signed: Kant Str. 159, Berlin; Charlottenburg. Margrafen Str. 30. [41 leaves].

I. Allegro moderato

II. Andante sostenuto

III. Allegro.

**Box 4, Folder 3**

**Scène du Ballet for String Quartet.**

Additional Note

Complete score, signed: Dedicated to Mr. Kopta. Composed February, 1904. 3042 Jackson Street, San Francisco. [ms-I; 5 leaves].

**Box 4, Folder 4**

**Serenade for Quartet of Strings in G Major. 1921. Allegro ben moderato.**

Additional Note

Scores, drafts, parts and photostats. Signed: To Adele Stackpole. Lake Tahoe, 1942(?); 3042 Jackson Street, San Francisco. Fillmore 1697. 3323 Clay Street, San Francisco. [photostat; 27 leaves, negative photostat; 27 leaves, ms-p; 12 leaves].

**Box 4, Folder 5**

**Violin Sonata No. 1 in F-sharp Major.**

Additional Note

Score. Signed: Begun Dec. 1, 1900. [ms-I; 8 leaves].

**Box 4, Folder 6**

**Violin Sonata No. 1 in F-sharp Minor.**

Additional Note

Incomplete sketch. Signed: Begun Nov. 22, 1900. [ms-I; 4 leaves].

**Box 4, Folder 7a-7**

**Violin Sonata in F-sharp Minor:**

Additional Note

Scores, drafts, parts. Signed: Kant St. 159, Berlin. Wullenwehen Str. 4, Berlin. Tel. Moabit 179, 158 West 76, Schuyler 6444. 3042 Jackson, S.F., Fillmore 1697. [ms-p; 94 leaves].

I. No tempo indication

II. Andante

III. Allegretto con moto.

**Box 4, Folder 8a-8b**

**Piano Trio in F Minor (“Eschscholtzia.”):**

Additional Note

Score, two drafts, parts. Signed: Dedicated to Mrs. Oscar Mansfeldt. Begun Feb. 7, 1900, completed July 2, 1900. Composed Feb., 1899. [notebook; 54 pages, notebook; 50 pages, 137 loose leaves manuscript (both pencil and pen)].

I. Allegro moderato

II. Andante

III. Allegro vivace.

---

**SUBSERIES C: PIANO MUSIC (SOLO)**

**Box 5, Folder 1**

**Notebook (contains 14 piano compositions, dating 1893, 1894, 1896, and 1897):**

I. **Jueline Gallop.** Allegro. Signed: Dedicated to the horse Jueline. March-April, 1896. Opus (sic) 3 no. 2. Since the Jueline Gallop has been written, it has been played by a band. It was necessary to add an introduction. [ms-I; pp. 1-5 in notebook].

II. **Santa Claus Dream.** Tempo di Waltz. Signed: Opus (sic) 1. December, 1893. [ms-I; pp. 6-11].

---

Inventory of the Albert Israel Elkus Papers, 1893-1993
IV. The Two Mysteries Song. Words by Mary M. Dodge. Vocal part, but no text. Signed: Composed September, 1896. [ms-I; pp. 13-17].
V. Ghost Walk. Andante. Signed: Opis (sic) 2, November 1894. [ms-I; p.18].
VI. Romanze (Love’s Dream). Largo. Signed: To my Mother. August, 1896. [ms-I; p.22 in notebook].
VI. Suite. Signed: To Aunty Lettie.[ms-I; pp. 25-34]
Confession (Christmas Day, 1896) Lament (November, 1896)
Anger (November, 1896)
Evening (December, 1896)
Morning (January, 1897)
Presto (Supplication) (January, 1897)
Finale (December, 1896)
VII. Minuet. Andante. Signed: November, 1896. [ms-I; page 35].
VIII. Demons Dance. Signed: March, 1897. The first movement in major is an introduction to the dance. It is then followed by a furious dance. It ends with the major movement. [ms-I; pp. 35-36].
IX. 2 Preludium. One in F major, one in F minor. Signed: April, 1897. [ms-I; p.37-45] Slumber Song. Signed: Composed April 30th,1897. [ms-I; pp. 46-51].
X. Funeral March No. 2. (from Symphony in C Minor). Signed: Composed May, 1897. [ms-I; p.52-55].
XI. Funeral March No. 3. Signed: Composed May, 1897. [ms-I; p.56-57].
XII. Mazurka. [ms-I; pp.58-61].
XIII. Funeral March, No. 1 (from "Julius Caesar"). [ms-I; p.62-65].
XIV. Etude. [ms-I; pp.66-67].
SERIES 1: MUSIC COMPOSITIONS
SUBSERIES C: PIANO MUSIC (SOLO)

Inventory of the Albert Israel Elkus Papers, 1893-1993

Box 5, Folder 5
Notebook (contains 7 piano compositions, dating 1898, 1899 & 1900). Signed:
1512 Main Street, Sacramento [Bound notebook; 56 pages].
I. Piano Sonata in F-sharp Minor. [ms-I; pp. 1-16 in notebook].
   i. Begun February 10, 1898; finished on March 8
   ii. Begun March 15; finished April 2
   iii. Finale, Begun and finished April 5, 1898.
II. Suite No. 1 for Piano. Signed: Composed April 30th, 1899. [ms-I; p. 17-27].
   1. Confession
   2. Lament
   3. Anger
   4. Evening
   5. Morning
   6. Presto
III. Nocturne No. 2 in G Minor. Signed: Composed April 30th, 1899. [ms-I; p.27-2].
IV. Piece without title (incomplete). [ms-I; pp. 33-39].
V. Piece without title. Signed: Composed January 6, 1900. [ms-I pp. 40-46 in notebook].
VI. Piece without title, for piano. [ms-I; p.47 in notebook].
VII. Spring Song, for Two Pianos. Signed: Composed March 5, 1898. [ms-I pp. 50-56]

Box 5, Folder 6
Piece without title, for piano. Grave.
   Additional Note
   Signed: Stamped in green ink on title page, Albert I. Elkus, 669 Oakland Ave.,
   Oakland, California. Complete score and draft. [ms-I; 10 pages].

Box 5, Folder 7
Piece without title, for piano. [ms-I; 9 pages].

Box 5, Folder 8
Piece without title, for piano.
   Additional Note
   Signed: Composed August, 1903; written en route July, 1904. [ms-I; 4 pages (one leaf
   torn)].

Box 5, Folder 9
Piece without title, for piano.
   Additional Note
   Signed: January, 1912. 2850 Washington Street, San Francisco. [ms-I with pencil
   corrections, 4 pages].

Box 5, Folder 10
Ballet, for piano (incomplete).
   Additional Note
   Signed: Composed January, 1902. [ms-I; 2 pages].

Box 5, Folder 11
Caprice, for piano.
   Additional Note
   Signed: July, 1904. [ms-I; 4 pages].

Box 5, Folder 12
Choral Fantasie and Fugue (Ach Gott von Himmel, sieh' darein) for Piano.
   Andante sostenuto. Con moto.
   Additional Note
   Signed: 2850 Washington Street, S.F.; West 614. April to July, 1912. Drafts
   and photostats. [ms-p; 14 leaves, negative photostat; 10 leaves].
Choral Prelude (Was Gott thut, das ist wohlgethan), in E Minor for piano. 
Pensieroso. Three drafts.

Additional Note 
Signed: 2850 Washington St., S.F., W 614. January, 1912. [ms-I; with pencil corrections; 6 leaves].

Danse Caractéristique, for piano. Moderato.

Additional Note 
Drafts, sketches, photostats. Signed: March, April, May, June, 1907 & 1908. Wullenwehen Str.4, Berlin. [photostat; 7 leaves, negative photostat; 7 leaves, ms-I with pencil corrections, 47 leaves].

Fughetta on a Theme of Oscar Weil, for piano. Andante.

Additional Note 
Drafts. Signed: 2850 Washington Street, S.F., West 614. 10 July 1912. [ms-I with pencil corrections; 8 leaves].

Fugue on Bach Choral Theme, for piano.

Additional Note 
Sketches and drafts. Signed: 1912. [ms-p; 26 leaves].

Fugue on Bach Theme, for piano.

Additional Note 
No place, no date. [ms-p; 11 leaves].

Fugue on a Theme of Robert Fuchs, for piano.

Additional Note 
Molto moderato. Two drafts. Signed: April 1913, Wein. [ms-I; Bleaves].

Humoreske, for piano.

Additional Note 
Signed: Composed August 1903; written en route. [ms-I; 11 pages].

Idylls for Pianoforte on Tennyson’s “Dream of Fair Women.”

Additional Note 
Drafts. Signed: Dedicated to Miss Helen Livingston. 1512 Main Street, Sacramento, California. Begun June 28th, 1903. [Notebook, 66 pages (56 unused, ms-I; 10 pages), ms-I; 84 leaves, unbound].

I. Helen of Troy, June 28, 1903
II. Iphigenia
III. Cleopatra, July, 1903
IV. Jephthan’s Daughter, August, 1903
V. Rosamond
VI. Joan of Arc

Imprisoned Marguerite, A Dramatic Lyric, for piano. Original copy with pencil corrections.

Additional Note 
Signed: composed by Albert Elkus May/03. [ms-I; 6 pages, 2 pages blank].

Invention, for piano. Allegro.

Additional Note 
Drafts an sketches. Signed: March 1912. 2850 Washington Street, S.F. [ms-I; 6 pages, ms-p; 26 pages].
   Additional Note
   [typescript; 164 pages, ms-I; 6 pages].

Box 5, Folder 24  Mazurka, for piano.
   Additional Note
   Signed: Dedicated to Aunty Lettie on her birthday, July 24, 1897, by her affectionate nephew, Albert I. Elkus. [ms-I; 4 pages (2 blank)].

Box 6, Folder 1  Meditation, for piano. [ms-I; 2 pages].
Box 6, Folder 2  Pieces Characteristic, a Piano Suite.
   Additional Note
   Drafts of several movements of a suite for piano. Signed: Begun January 9, 1901. 1512 Main Street, Sacramento. [ms-I; 22 pages of bound notebook (rest is blank)].
   I. Bach (Invention), Allegro moderato [p. 1-3]
   II. Mozart, Allegretto [p. 4-8]
   III. Schumann, Allegro agitato [p. 9-17, p. 18 blank]
   IV. Mendelssohn, Incomplete [p. 19-22]
   V. Greig, No music
   VI. Tschaikowsky, No music

Box 6, Folder 3  Pieces for Piano, Intermediate Grade:
   Additional Note
   Scores and sketches. Signed: 3323 Clay Street, San Francisco. [ms-I; 16 pages, ms-p; 4 pages].
   I. Lament, To Helen [2 pp.]
   II. Prelude on a Choral, TO O.W. [1 pp.]
   III. Night Song [4 pp.]
   IV. Gavotte, To Cora W. Jenkins. [5 pp.]

Box 6, Folder 4  Pieces for Pianoforte (Not Difficult)
   Additional Note
   I. Prelude [1.5 pp.]
   II. Scherzino [1.5 pp.]
   III. Plaint [1 pp.]
   IV. Like a March [1.5 pp.]
   V. Meditation [1 pp.]
   VI. Ballet Serieux [2.5 pp.]

Box 6, Folder 5  Pieces in Folk Tune for Piano:
   Additional Note
   Drafts and sketches. Signed: For Margaret. 2850 Washington Street, S.F. 3042 Jackson VIII Lammagasse 10II, Wien. [ms-I, ms-p; 13 leaves].
   I. Molto andante
   II. Un poco agitato
   III. Andante con moto
   IV. Allegretto

Box 6, Folder 6  Scène de Ballet (Bagatelle), for piano. Con grazia. [ms-I; 4 leaves].
SERIES 1: MUSIC COMPOSITIONS
SUBSERIES C: PIANO MUSIC (SOLO)

Inventory of the Albert Israel Elkus Papers, 1893-1993

- **Box 6, Folder 7**
  - *Scène de Ballet (Bagatelle) for Piano. Allegretto (Grazioso).*
  - **Additional Note**
  - Signed: September 13, 1911. [ms-p; 1 leaf].

- **Box 6, Folder 8**
  - *Serenade "Don Juan" for piano.*
  - **Additional Note**
  - Signed: Composed November 1903: written en route to San Francisco. [ms-I; 5 leaves].

- **Box 6, Folder 9**
  - *Slumber Song for Piano. Andante simplice.* [ms-I; 3 leaves].
  - **Piano Sonata:**
    - **Additional Note**
    - Drafts and sketches. Signed: 2850 Washington St., S.F. May, 1912. [27 leaves].

  - I. Andante con moto
  - II. Moderato
  - III. Vivace

- **Box 6, Folder 10**
  - *Piano Sonata No. 2 in G Major. One movement, no tempo indications. Draft and sketches.*
  - **Additional Note**
  - Signed: Composed, 1893. [ms-I; 8 leaves].

- **Box 6, Folder 11**
  - *Piano Sonata in G Minor (The Fantasy Sonata):*
  - **Additional Note**
  - Draft. Copied by C. Sheuerman (?) Signed: Dedicated to Miss Amy Kahn. Begun January, 1901; completed November, 1905. 669 Oakland Avenue. [ms-I with pencil corrections; 27 leaves].

  - I. Tempo rubato quasi una fantasia.
  - II. Adagio maestoso - intermezzo prestissimo - adagio maestoso.
  - III. Allegro con fuoco.

- **Box 6, Folder 12**
  - *Notebook containing two piano compositions, dating 1901 and 1902.*
  - **Additional Note**
  - Signed: 1512 Main Street, Sacramento.

  - I. Piano Sonata No. 3: Signed: Begun May, 1901. [ms-I; pp.1-24 in notebook].
    - i. No tempo indications
    - ii. Andante con sentimento
    - iii. No tempo indications
    - iv. No music
  - II. Piece for piano (sketch). Appassionata. Signed: Composed December 10, 1902. [ms-I] [copied into notebook on last page].

- **Box 6, Folder 13**
  - *Piano Sonata. Incomplete draft.*
  - **Additional Note**
  - Signed: Begun February, 1909 (?). 147 Presidio Avenue [ms-I; 14 leaves].

- **Box 6, Folder 14**
  - *Song without Words (Barcarolle) for piano. Semplice.*
  - **Additional Note**
  - Signed: Composed April 1904. Dedicated to Miss Serene. Scores copied by E.F. [ms-I; three drafts, 12 leaves].

- **Box 6, Folder 15**
  - *Theme for a Rondo, for Piano. No tempo indications.*
  - **Additional Note**
  - Signed: About 1900. [ms-I; one leaf].
**SERIES 1: MUSIC COMPOSITIONS**

**SUBSERIES C: PIANO MUSIC (SOLO)**

**Inventory of the Albert Israel Elkus Papers, 1893-1993**

**ARCHIVES ELKUS 1**

<table>
<thead>
<tr>
<th>Box 6, Folder 17</th>
<th>Waltz, for piano. (Incomplete). Tempo di Waltz.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Additional Note</td>
</tr>
<tr>
<td></td>
<td>Signed: Composed 28 January 1907. [4 leaves].</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 6, Folder 18</th>
<th>Waltz Caprice, for piano. Vivace et molto rubato.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Additional Note</td>
</tr>
<tr>
<td></td>
<td>Signed: January, 1905. [ms-I; two scores-4 leaves].</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 6, Folder 19</th>
<th>Lament, for piano. &quot;Given to Joan Cast and T.A. for him in Music 27 A-B, 1939-&quot;</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Additional Note</td>
</tr>
<tr>
<td></td>
<td>[note added by Mrs. Elkus]. [ms-p; 2 leaves].</td>
</tr>
</tbody>
</table>

**SUBSERIES D: CHORAL AND DRAMATIC MUSIC**

<table>
<thead>
<tr>
<th>Box 6, Folder 20</th>
<th>Ave Maria, for chorus of women’s voices.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Additional Note</td>
</tr>
<tr>
<td></td>
<td>Sketch, 7 leaves. No place, date. [ms-p].</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 6, Folder 21</th>
<th>Faust. Margaret’s Mad Song (Scene XXV), “My Mother the Harlot.” Voice part only.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Additional Note</td>
</tr>
<tr>
<td></td>
<td>Signed: Composed 20 January 1906. [ms-I; 1 leaf].</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 6, Folder 22</th>
<th>Francesca. Lines of Francesca (From the Fifth Canto of the Inferno of Dante for Mezzo Soprano and Orchestra). Moderato.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Additional Note</td>
</tr>
<tr>
<td></td>
<td>Drafts, scores, piano score, parts. Signed: Rewritten and scored, March 1914. 158 West76th Street, N.Y. Schuyler 6444. 3323 Clay Street, San Francisco, West 8579. 3808 ClayStreet, Pacific 1755. [ms-I, ms-p; 72 leaves].</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 6, Folder 23</th>
<th>Guinevere. Prelude to Act III of an Opera.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Additional Note</td>
</tr>
<tr>
<td></td>
<td>Incomplete sketch intended for a prelude to an opera Guinevere. Signed: 1905. [ms-I; 2 leaves] [&quot;This sketch dated 1905 was intended for a prelude to an opera Guinevere (I forget whose play suggested the text -notTennyson) planned by Augustus Keane and myself while student at U.C. Later it was intended for a production of Agamemnon of Aeschylus planned by MargaretAnglin for the Greek Theater, which never took place. The thematic material of the firstand last brace and of the last as well were used as a basis for the Prelude of impressions from a Greek Tragedy.&quot;]</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 6, Folder 24</th>
<th>Hamlet. Incidental music.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Additional Note</td>
</tr>
<tr>
<td></td>
<td>Cue sheets and incidental music to Hamlet. Date about 1950. [ms-I with pencilcorrections; 52 leaves]</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 6, Folder 25</th>
<th>I Am the Reaper, for men's choir and piano.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Additional Note</td>
</tr>
<tr>
<td></td>
<td>Words by W.E. Henley. Sketch, nine leaves Signed: Carmel, August1917.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 6, Folder 26</th>
<th>Life and Death of Julius Caesar, Overture and Act I (Incomplete) of an Opera.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Additional Note</td>
</tr>
<tr>
<td></td>
<td>Signed: Composed end of 1897 and beginning of 1898. Sacramento, Cal.[ms-I; 51 leaves].</td>
</tr>
</tbody>
</table>
SERIES 1: MUSIC COMPOSITIONS
SUBSERIES D: CHORAL AND DRAMATIC MUSIC

Box 6, Folder 27

Lady of Shalott. Incidental music for a Melodrame. Andante con moto. Ink drafts with pencilled corrections and additions.

Additional Note
Signed: 325 Cherry Street. 2850 Washington Street, S.F. 1908. 669 Oakland Avenue, Oakland. Composed May 1903. Dedicated to Miss Levis. Miss Locke 26 Moss Avenue, Oakland. [ms-l; 13 loose leaves, 13 leaves in notebook, 1 blankleaf].

Box 7, Folder 1


Additional Note
Score and draft. Signed: 49 Pembroke Square, London, W.8. [ms-l, ms-p; 30 leaves total].

Box 7, Folder 2

Synagogue Service. Portions of a Service for the Synagogue, for solo voices, chorus, and organ.

Additional Note

I. Micho Mocho (Moderato)
II. Sh’ema Yizrael (Ben moderato)
III. Adonoi Zimlach (Energico)

Box 7, Folder 3


Additional Note
Written by Leland W. Cutler and enriched with music by Albert Elkus. For violin, viola, cello, and harp. Score and parts. Signed: August, 1928. [ms-l; 72 pages including notebook].

I. Andante ben sostenuto
II. Flowing and rhapsodical
III. Andante sostenuto
IV. Andante

Box 7, Folder 4

Vanity of Vanities, for chorus SATB and piano. Largo.

Additional Note
Sketches; no place, no date. [ms-p; 18 leaves].

SUBSERIES E: SONGS WITH PIANO ACCOMPANIMENT

Box 7, Folder 5

Song notebook containing 10 songs, dating 1898, 1899, 1900, 1901 & 1902.

Additional Note
Signed: 1512 Main Street, Sacramento, Calif. [ms-l; 60 pp.]

I. I saw thee weep. Words by Byron. Signed: Dedicated to Miss Nourse. April, 1899. [ms-l pp.1-5 in notebook].

II. Serenade, The crescent moon in the western sky." Words by Laura Porter. Signed: Dedicated to Miss Nourse. April, 1899. [ms-l; p.6-7].

III. Night Song, Shade and silence in the valley." Words by Clarence Urmy. Signed: Composed February, 1899. [ms-l; p.8-10].

IV. Coronach from Lady of the Lake, He is gone on the mountain," by Scott. Signed: Dedicated to Miss Herrick. Composed December, 1898. [ms-l; p.11-14].

V. Goodnight, The lark is silent in his nest." Words by Paul Umbar (?). Signed: Composed October, 1899. [ms-l; p.15-18].

VI. I Know Not Why (No. 1), "I lift mine eyes up to the sky." Words by Morris Rosenfeld. Signed: Composed January, 1900. [ms-l; p.19-22].
VII. *I Know Not Why* (No. 2), "I lift mine eyes up to the sky." Words by Morris Rosenfeld. Signed: Composed January, 1900. [ms-I; p.23-26].

VIII. *In the convent garden* (No. 1). "A little space the Padre walks apart." For tenor and piano. Signed: Dedicated to Miss Longbottom. Dedicated to Miss Grace Ewing. May 13, 1900. [ms-I; p.27-32].

IX. *In the convent garden* (No. 2), "A little space the Padre walks apart." Signed: Dedicated to Miss Grace Ewing. [ms-I; p. 33-36].

X. *I Know Not Why* (No. 3), "I lift mine eyes up to the sky." Words by Morris Rosenfeld. Signed: Dedicated to Miss Grace Ewing. [ms-I; p. 37-40].

XI. *Ode to Spring*, Thou'rt welcome lovely spring." Words by Schiller. Signed: Composed November 7, 1900. [ms-I; p.40-42].

XII. *Home they brought her warrior dead.* Words by Tennyson. Signed: Composed March 17, 1901. [ms-I; p.43-48].

XIII. *Haroun al Raschid, One Day Haroun al Raschid read a book."* Words by Longfellow. Signed: Composed March, 1902. [ms-I; p.49-60].

Box 7, Folder 6

Song notebook containing 5 songs, dating from 1910. [ms-p; 16 leaves, pages 13-16 blank].

I. Piece Without Title, for Piano (Invention). [ms-p; pp. 1-2]


III. *A Wood Song for a Child,* Now one and all, you Rose." Words by Ralph Hudson, Literary Digest, 8 January 1910. Incomplete sketch. [ms-p; p.7].

IV. *Unwritten,* Hark, how the rain is falling." [Words by] Helen Hudson, Literary Digest, 26 February 1910. [ms-p; pp. 8-9].

V. *I Ne'er Shall Write,* I long with the pain and fever." [ms-p; pp. 10-12].

Box 7, Folder 7

Two songs (sketches). [3 leaves total]

I. " *Cuckoo, flowers, and daisies,*" for soprano, alto, and klavier. Incomplete sketch. No place, no date. [ms-p].

II. "I like a dying lady," for voice and piano. Incomplete sketch. No place, no date. [ms-p].

Box 7, Folder 8

"*And where is the green who milled whilere,*" for piano and two voices.

Additional Note

Sketch, 7 measures. No place, no date. [ms-p; 2 leaves]

Box 7, Folder 9

"*As clouds from yonder sun receive,*" for voice and piano.

Additional Note

Incomplete score. [ms-p; 1 leaf]

Box 7, Folder 10

*Ballade of Old Time Ladies,*"Tell me in what land of shade," for voice and piano.

Additional Note

Words by Francois Villon. Moderato. Draft, no place, no date. [ms-p; 2 leaves].

Box 7, Folder 11

*La belle dame sans merci,*"O what can all the Knight-at-Arms," for piano and voice.

Additional Note

Poem by Keats. Signed: Composed December, 1901. [ms-I; 6 leaves].

Box 7, Folder 12

*Cathlin's Song,* a song cycle for voice and piano.

Additional Note

Signed: Begun December 22, 1901. Dedicated to Miss Louis T. Heller.Title page stamped in green ink: Albert I. Elkus, 669 Oakland Ave., Oakland, Cal. [ms-I;27 leaves total].

I. Cathlin's song

II. Fingal's song

III. Oscars' song

IV. Sailor's song
<table>
<thead>
<tr>
<th>Inventory of the Albert Israel Elkus Papers, 1893-1993</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>SERIES 1: MUSIC COMPOSITIONS</strong></td>
</tr>
<tr>
<td><strong>SUBSERIES E: SONGS WITH PIANO ACCOMPANIMENT</strong></td>
</tr>
</tbody>
</table>

**V. Bard's invitation to battle**  
**VI. Ossian's battle song**  
**VII. Oscar to Cathlin**  
**VIII. Finale**  

*Coronach from *Lady of the Lake*, *He is gone on the mountain.*"  

**Additional Note**  
Words by Scott. Drafts and revisions. [ms-I; 7 complete leaves, 1 torn at middle].

Box 7, Folder 13

**A Dream,** "In visions of the dark night." *For voice and piano.*  

**Additional Note**  
Words by Edgar Allen Poe. No date, no place. [ms-I; 5 leaves].

Box 7, Folder 14

**Dream-Child,** "The dying firelight pales and glows," *for voice and piano.*  

**Additional Note**  
Words by Grace Wythe. No place, no date. [ms-I; 6 leaves].

Box 7, Folder 15

**The Dream Ship,** "The dreamship rides on the moonlight," *for voice and piano.*  

**Additional Note**  
Poem by Louise R. Heller. Signed: Composed November, 1908. [ms-I; 4 leaves]

Box 7, Folder 16

**Entreaty (A Geisha Song),** "In vain thy cloak do I hide," *for mezzo soprano and piano.*  

**Additional Note**  

Box 7, Folder 17

**"Fades the rose, the year grows old,"** *for voice and piano.*  

**Additional Note**  
No place, no date. [ms-I; 4 leaves].

Box 7, Folder 18

**Ferry Hinksey,** "Beyond the ferry water," *for voice and piano.*  

**Additional Note**  
Words by Laurence Binyon. Sketches, drafts, photostats and published score. Published in 1939 by G. Schirmer, Inc. with "Lines from a Sonnet" under the title of Two Songs, for voice and piano. Signed: 108 West 76th Street, New York; Schuyler 6441.377 Broadway, New York. July, 1914. [17 leaves total].

Box 7, Folder 19

**Geisha Song,** "In vain thy cloak do I hide," *for voice and piano. Tempo giusto. (moderato).*  

**Additional Note**  
Photocopy only. [1 leaf].

Box 7, Folder 19a

**God's great goodness is visible... in this garden Santa Cruz, for voice and piano.*  

**Additional Note**  
No place, no date. Rough draft. [ms-I; 2 pages].

Box 7, Folder 20

**Haroun al Raschid,** "One day Haround al Raschid read a book," *for voice and piano. Andante.*  

**Additional Note**  
Words by Longfellow. Signed: 1901. [ms-I; 3 leaves].

Box 7, Folder 21
Box 7, Folder 22

**Home they brought her warrior dead, for voice and piano.**  
Additional Note  
Words by Alfred Tennyson. Signed: Composed April, 1901. Dedicated to Miss Ruth Spilman. [ms-I; 11 leaves].

Box 7, Folder 23

**I know not why, for voice and piano.**  
Additional Note  
Words by Morris Rosenfeldt. Original version, 1900; revised version for two sopranos and alto, 1935. [ms-I; 12 leaves].

Box 7, Folder 24

**I saw thee smile, the sapphires blaze, for voice and piano.**  
Additional Note  
No place, no date. [ms-I; 2 leaves].

Box 7, Folder 25

**I saw the weep, for voice and piano.**  
Additional Note  
Signed: Original copy has been revised. Dedicated to Miss Nourse. Words by Byron. No place, no date. [ms-I; 4 leaves].

Box 7, Folder 26

**I will lift up mine eyes to the hills from whence cometh my help (Psalm 121), for voice and piano. Andante sostenuto. Four drafts.**  
Additional Note  
Signed: 28 April 1911. 2850 Washington St., S.F. For Bertha Elkus. [ms-I; 13 leaves]

Box 7, Folder 27

**In the Convent Garden, “A little space the padre walks apart,” for voice and piano.**  
Additional Note  
Signed: Dedicated to Mrs. Longfellow [ms-I; 4 leaves].

Box 7, Folder 28

**In Thule there lived a monarch, for voice and piano.**  
Additional Note  
Words by Goethe. Signed: Composed February, 1903. [ms-I; 9 leaves].

Box 7, Folder 29

**Lines from a Sonnet, “Bright as the golden lily,” for soprano and piano; also scored for soprano, flute, and piano.**  
Additional Note  
Words by Herbert Kennedy. Folder contains the published edition, a number of drafts, photostats, and letter. Published in 1939 by G. Schirmer, Inc. with “Ferry Hinksey” under the title Two Songs, for voice and piano. Signed: 2 May 1914.352 Powell St., S.F. University of California, Berkeley, Calif. [45 leaves total].

Box 7, Folder 30

**Lines of Andromache, “Art thou Hector,” for voice and piano. From Shiller’s The Robbers.**  
Additional Note  
Signed: Composed in Montgomery. December, 1908. [ms-p; two leaves].

Box 7, Folder 31

**The Merry Bee, “A golden bee acometh,” for voice and piano. Poem of John Skipsey.**  
Additional Note  
Signed: October, 1906. 1515 North Street, Sacramento, Cal. Bei Fr.H. Gumprecht, Pallas Str. 13, Berlin; oder Dresdner Bank. [ms-I; 4 pages].

Box 7, Folder 32

**Midges Dance, “Al, the midges dance aboon the burn,” for voice and piano.**  
Additional Note  
No place, no date. [ms-I; 3 leaves].
| Box 7, Folder 33 | **Night**, "Night is a palace whose shady halls," for voice and piano.  
Additional Note  
| Box 7, Folder 34 | **Night Song**, "Shade and silence in the valley," for voice and piano.  
Additional Note  
Words by Clarence Urmy (also spelled Urnell). Six drafts. Signed: February 13, 1898. [18 leaf notebook, 10 loose leaves]. |
| Box 7, Folder 35 | **Ode to Spring**, "Thou'rt welcome lovely spring," for voice and piano.  
Additional Note  
Words by Schiller. Signed: composed November, 1900. [ms-l; 7 leaves]. |
| Box 7, Folder 36 | **Serenade**, "The crescent moon in the western sky," for voice and piano.  
Additional Note  
Words by Laura Porter. Three scores. Signed: Dedicated to Miss Nourse. Composed July, 1899. [ms-l; 6 leaves]. |
| Box 7, Folder 37 | **Soft the morning lightens**, for voice and piano. Poem of L.H. (Miss Louis R. Heller).  
Additional Note  
Signed: 10 Feb 1909. [ms-p; draft, 1 leaf]. |
| Box 7, Folder 38 | **Song of Saul before His Last Battle**, "Warriors and chiefs, should the shaft or the sword," for voice and piano. Poem by Byron.  
Additional Note  
Two scores. Signed: Composed February, 1905. 668 Oakland Avenue. [ms-l; 8 leaves]. |
| Box 7, Folder 39 | **Spinning Song - Forsaken**, "Mother, I cannot mind my wheel," for voice and piano. Poem of Walter Savage Lander. Two scores.  
Additional Note  
Signed: 1905. [ms-l; 4 leaves]. |
| Box 7, Folder 40 | **Thin Roots are deep in an ancient soil, Cedars of Lebanon**, for bass voice and piano. Maestoso.  
Additional Note  
No place, no date. [ms-p (sketch), 1 leaf]. |
| Box 7, Folder 41 | **Thus mellowed to that tender light**, for voice and piano. No tempo indications.  
Additional Note  
No place, no date. [ms-p; sketch, 1 page]. |
| Box 8, Folder 1 | **To the Moon**, "Art thou pale for weariness," for piano and voice. Words by Shelly.  
Additional Note  
| Box 8, Folder 2 | **To the Night**, "Swiftly walk over the western wave" for voice and piano. Andante tranquillo.  
Additional Note  
Words by Shelley. Drafts, copies, and photostats. Signed: 1920. 3042 Jackson St. [39 leaves total]. |
<table>
<thead>
<tr>
<th>Box 8, Folder 3</th>
<th>What profit hath a man of all his labour, (Ecclesiastes I), for voice and piano. Molto Sostenuto.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Additional Note</td>
</tr>
<tr>
<td></td>
<td>Signed: Nov. 11, 19-?. Drafts [ms-I; 10 leaves, and ms-p; 14 leaves].</td>
</tr>
<tr>
<td>Box 8, Folder 4</td>
<td>When along the light ripple, for voice and piano.</td>
</tr>
<tr>
<td></td>
<td>Additional Note</td>
</tr>
<tr>
<td></td>
<td>No tempo, no date, no signature. [ms-p; 3 leaves].</td>
</tr>
<tr>
<td>Box 8, Folder 5</td>
<td>When I See You, for voice and piano. Con moto.</td>
</tr>
<tr>
<td></td>
<td>Additional Note</td>
</tr>
<tr>
<td>Box 8, Folder 6</td>
<td>Who is Johnnie, No tempo. May 1904. No place.</td>
</tr>
<tr>
<td></td>
<td>Additional Note</td>
</tr>
<tr>
<td></td>
<td>Words by Robert Warring. Dedicated to Roy Cohn. Sketch, poem on back [ms-I; 1 leaf].</td>
</tr>
<tr>
<td>Box 8, Folder 7</td>
<td>You ask how I would like to die, for voice and piano. 13 Feb. 1908 &amp;-09. No place.</td>
</tr>
<tr>
<td></td>
<td>Additional Note</td>
</tr>
<tr>
<td></td>
<td>Words by F. P. Kapta (?). 2 drafts [ms-I; 4 leaves].</td>
</tr>
</tbody>
</table>

**SUBSERIES F: MISCELLANEOUS MUSIC**

<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Additional Note</td>
</tr>
<tr>
<td></td>
<td>(Geronimo's own medicine song), arr. for mixed chorus by Elkus, drum imitation and accompaniment by Carlos Troyer. [copy; 2 leaves].</td>
</tr>
<tr>
<td>Box 8, Folder 9</td>
<td>Concertino after the third Sonata of Attilio Ariosti. For violoncello and piano.</td>
</tr>
<tr>
<td></td>
<td>Additional Note</td>
</tr>
<tr>
<td>Box 8, Folder 10</td>
<td>Concertino after the third Sonata of Attilio Ariosti. For violoncello, string orchestra, and timpani.</td>
</tr>
<tr>
<td></td>
<td>Additional Note</td>
</tr>
<tr>
<td></td>
<td>No place or date. Sketches. [ms-I and ms-p; 41 leaves].</td>
</tr>
<tr>
<td>Box 8, Folder 11</td>
<td>Concertino after the third Sonata of Attilio Ariosti. For violoncello, string orchestra, and timpani.</td>
</tr>
<tr>
<td></td>
<td>Additional Note</td>
</tr>
<tr>
<td></td>
<td>[Photostat; 18 leaves].</td>
</tr>
<tr>
<td>Box 8, Folder 12</td>
<td>Concertino after the third Sonata of Attilio Ariosti. For violoncello, string orchestra, and timpani.</td>
</tr>
<tr>
<td></td>
<td>Additional Note</td>
</tr>
<tr>
<td></td>
<td>Published parts: Universal Edition, 1921. [56 leaves].</td>
</tr>
<tr>
<td>Box 8, Folder 13</td>
<td>Concertino after the third Sonata of Attilio Ariosti. Cadenza for violoncello.</td>
</tr>
<tr>
<td></td>
<td>Additional Note</td>
</tr>
<tr>
<td></td>
<td>No date [ms-I, 2 leaves] AND Lezione III by Ariosti. Adagio, [ozalid; 2 leaves].</td>
</tr>
</tbody>
</table>
**Box 8, Folder 14**

*Concertino after the third Sonata of Attilio Ariostosi. Arranged for violoncello and piano.*

Additional Note
No date. 2 drafts, one (intended to be) sent to Luzare(?) before publication [ms-I; 16 leaves].

**Box 8, Folder 15**

*Bach, J.S. "Mein Liebster Jesus" (cantata 154), arranged for alto, tenor, bass, violin (I&II), viola, organ, and continuo.*

Additional Note
Signed: Dec. 1913 (?), Kant str. 159, Charlottenburg. Score [ms-I; 21 leaves].

**Box 8, Folder 16**

*Bach, J.S. "Mein Liebster Jesus" (cantata 154), arranged for alto, tenor, bass, violin (I&II), viola, organ, and continuo.*

Additional Note
Signed: Kant str. 159 III, Charlottenburg, Berlin. [ms-p&I; 28 leaves].

**Box 8, Folder 17**

*Bach, J.S. Sonata in E-flat for violoncello, arranged for piano and cello.*

Additional Note
No date. [sketch-p; 4 leaves. ms-I; 22 leaves].

**Box 8, Folder 18**

*Bingham, Harold, *All Hail! Blue and Gold*, by choral and orchestral arr., harmonized and orchestrated by Elkus.*

Additional Note
Dated: 1906. [ms-p & ms-I, 4 leaves].

**Box 8, Folder 19**

*Guten Morgan, Liebes Lieserl, adaptation for mixed chorus by Elkus of the German Volkslied.*

Additional Note
Signed: Berlin 1 914. Accompanying typed brief history of arrangement by Elkus.
Drafts [ms-I and ms-p, 15 leaves].

**Box 8, Folder 20**

*Schubert-Tausig, Military March, Arranged. Theater orchestra accompaniment for piano, by Elkus.*

Additional Note
No date. [photostat, 6 leaves].

**Box 8, Folder 21**

*Songs of California, Ed. By Roschelle Paul & Albert I. Elkus (1944).*

Additional Note

**Box 8, Folder 22**


Additional Note
Drafts and printed copies. Dedication to Lilly Hertz, 25 December, 1922. [18 leaves].

**Box 8, Folder 23**

*Three Hundred Pipers, Scotch folk song. Arranged. For men's choir by Elkus.*

Additional Note
Words by L-d-N-I-ne (Lady Noirne?). No date. [copy, 2 leaves].
Box 8, Folder 24
Unidentified fragments and sketches from the compositions of Albert Elkus.
Additional Note
No dates. [ms-I & ms-p; 78 leaves in tablet of paper].

Box 8, Folder 25
Unidentified piece arr. for orchestra.
Additional Note
No place or name. [ms-p; 5 leaves].

Box 8, Folder 26
Additional Note
Score and parts [ms-I, ms-p, and ozalid; 34 leaves].

Box 8, Folder 27
Vivaldi, Antonio. *Intermezzo*, from Concerto Grosso in D minor, transcribed for pianoforte by Elkus.
Additional Note
No date. [ms-I, ms-p, and photostats; 8 leaves].

Box 8, Folder 28
Additional Note
No date. [ms-I, ms-p; 2 leaves].

Box 8, Folder 30
Miscellany:
I. Three related pieces by E. Bacon [V. Song (of the Exposition) for alto solo and male chorus, “Long and long has the grass been growing...”]; VI. Recitative for baritone solo, “Had I the Choice (to tally greatest bards)” VII. Song for chorus, “The Commonplace (I sing How cheap is health)”]. [ms-I; 11 leaves].

II. *The Dream of the Rood*, by Howard Ferguson. For soprano (or tenor) solo, chorus, and orchestra. Dedicated to Myra Hess. [bound ms-I; 38 leaves].


IV. Song of the Night, for voice and piano. From the “Family Farm” Play of 1927. Music by Uda Waldrop, words by Waldemar Young. Published copy 1927, Sherman, Clay, & Co. [3 leaves].

V. Unidentified piece by Arthur Lewis. [ms-p; 1 leaf].

Series 2: Material Pertaining to Others

Note
music manuscripts unless otherwise noted.

Box 9a, Folder 1
*Abraham, Paul.* *Re--ist Du -ie liebe?* For voice and piano. [ms-I; 2 leaves].

Box 9a, Folder 2
*Bacon, Ernest.* “A Tree on the Plains.” Text by Paul Hogan, notes and libretto. [typescript on onionskin; 92 leaves bound].

Box 9a, Folder 3
*Barrymore, Lionel.* *Johnny, Dear.* For piano and voice. Poem by Dailey Paskman. [ozolid; 4 leaves in a folder].

Box 9a, Folder 4
*Britain, Radie.* Songs.

II. *Lasso Time (The End of the Trail)*, for voice and piano. Pub: Kjos Music, 1940, 3 leaves.

III. *From Far Away*, for voice and piano. Tempo mysterioso, words by Katherine Bainbridge. [photocopy, 4 leaves--actually 8 glued back to back].

IV. *Little Man*, for voice and piano. Tempo allegro moderato, words by Mabel Wilton. [photocopy; 2 leaves--actually 4 glued back to back].
V. The Chalice, for voice and piano. Tempo maestoso, words by Alma M. Halff. [photocopy; 3 leaves–6 glued back to back].
VI. Be Not Too Bold, for voice and piano. Tempo adagio, words by Ada Greenfield. [photocopy; 3 leaves].
VII. Stillness, for medium voice and piano. Tempo andante espressivo, words by Lester Luther. Pub: 1943, Stockton Studios, [photocopy; 2 leaves].
VIII. Miles, for voice and piano. Tempo moderato, words by Joseph Wagner. [photocopy; 2 leaves].
IX. In the Spell of the Moon, for voice and piano. Tempo di tango, words by Melton(?). [photocopy; 4 leaves].
X. God Bless My Son Across the Sea, for voice and piano. Tempo moderato, words by Alice Howard. [photocopy with pasted corrections; 3 leaves].
XI. Elegy, for voice and piano. Tempo andante, words by Lester Luther. [photocopy with ink corrections; 2 leaves].
XII. Eternal Cycles, for voice and piano. Tempo allegro, words by Alta Turk Everett. [ms-I; 2 leaves, bound].
XIII. Love Me Today, for voice and piano. Tempo maestoso, words by Isabelle DeWitte. [photocopy; 1 leaf].
XIV. Stillness, for voice and piano. Tempo andante espressivo, words by Lester Luther. [ms-I; 1 leaf, bound].
XV. I'm a Poor Old Hobo Boy, for voice and piano. Tempo adagio espressivo, words by Alice Howard. [photocopy; 2 leaves].
XVI. When We Shall Part, for voice and piano. Tempo moderato e espressivo, words by Mary Stephens Hartley. [photocopy; 2 leaves].
XVII. Serenade, for voice and piano. Tempo adagio, words by Ysabel DeWitte. [photocopy; 3 leaves].
XVIII. The Sunken City, for voice and piano. Tempo andante e tres espressione. [photocopy; 2 leaves].
XIV. Eternal Cycles, for voice and piano. No tempo, words by Alta Turk Everett. [photocopy; 3 leaves].

Dello Joio, Norman. Libretto for Blood Moon, A Lyric Drama in Three Acts. Libretto by Gale Hoffman. [typescript; 60 leaves, bound].
Edmunds, John. The Conclusion, for voice and piano. Tempo slow, words by W. Raleigh. [photocopy; 1 leaf].
   I. Incomplete score. [photocopy; 18 leaves].
   III. Complete score [photocopy; 95 leaves].
<table>
<thead>
<tr>
<th>Box 9a, Folder 12</th>
<th>Kohs, Ellis. <em>Concerto for Orchestra</em>. Composer's manuscript copy with pasted-in and pencilled-in corrections. [bound photocopy; 39 leaves].</th>
</tr>
</thead>
</table>
| Box 9b, Folder 1 | Lenn, Robert. *Songs*.  
  I. *Endymion*, for voice and piano. Words by Oscar Wilde. [photocopy includes ink corrections, 3 leaves].  
  II. *I Will Sing in the Night*, for voice and piano. Words by Lenn. [photocopy; 4 leaves].  
  III. *A Peasant Woman's Song*, for voice and piano. Tempo “sustained,” words by Dion Bouicault. [photocopy; 4 leaves].  
  IV. *Epitaph*, for voice and piano. Tempo moderato. [photocopy; 2 leaves]. |
| Box 9b, Folder 8 | Loeb, Amy Kahn. *Places I have visited*. Scrapbook containing pasted-in programs from various operatic, symphonic, and recital performances attended by Amy Loeb Kahn (A.I.E.’s first cousin and a 1906 graduate of UC Berkeley) on the European continent between 1906 and 1908. [Hardbound, 223 pp. Notes by Amy Loeb Kahn (?) in ink] |
| Box 9b, Folder 2 | *Music Department*. Compositions by music department staff presented to A.I.E. On his 70th birthday. [ink; 33 pages, 3 blank]  
  I. Cushing, Charles. *What Are Years?* For chorus of mixed voices a cappella, date: 1954.  
  II. Lawton, Ed. *A Sonnet of Enzo Rae*, for mixed voices, a cappella, date: 30.IV.54.  
  IV. Howe, Winifred. *Felix Dies Natalis*, for SAT chorus, a cappella, no date.  
  V. Sparks, Edgar. *Vocal Fanfare on Happy Birthday*, for mixed chorus, a cappella, April 30th, 1954. |
| Box 9b, Folder 3 | Presser, William. “*Spiritual* Suite for orchestra. “Each movement is based on one of the three spirituals below which are quoted as they appear in the book *White And Negro Spirituals* by George Pullen Jackson; published by J.J. Augustin, N.Y., copyright 1943 by G.P. Jackson. The spirituals are used with the permission of the author. “Songs: "Weeping Mary," "Hebrew Children," and "Judgement Day." [photocopy; 40 leaves]. |
| Box 9b, Folder 4 | Reti, Rudolph. *Songs*.  
  I. *Sing My Heart...*, for voice and piano. Photocopy with notes in pen. [photocopy; 3 leaves].  
  II. *Sing My Heart*, for voice and piano. Bound copy of ms, [photocopy; 2 leaves].  
  III. *Two Songs*, for voice and piano. “O Flowering Heath” and “Though Fades the Golden Dream.” Bound copy [2 leaves].  
  IV. *The Big Elephant*, for voice and piano. [photocopy; 3 leaves]. |
| Box 9b, Folder 5 | Turner, Mildred. *Songs*.  
  II. *Dalmatian Lullaby: Sleep, Babe, Sleep*, for voice and piano. Pub: Galaxy Music Corporation, 1941. [3 leaves].  
  III. *Gossamer*, for voice and piano. Tempo allegretto scherzando, words by Don Blanding. [photocopy; 3 leaves].  
  IV. *Bright Ecstasy*, for voice and piano. Tempo valse lente a le viennoise, lyrics by Don Blanding. [photocopy; 3 leaves]. |
| Box 9b, Folder 6 | Zeisl, Eric. *Compositions*.  
  I. *The 92nd Psalm*, for SATB choir and organ. German text. [ bound photocopy, 18 leaves].  
  II. "*Children's Songs*" one sheet of typed words to "Maybelle," "Song of Triumph," and "Cradle-Song."  
  III. 17 *Piano pieces for Children*, [photocopy; 18 leaves].  
| Box 9b, Folder 7 | Zeisl, Eric. *Compositions*.  
  I. *Prayer*, for soprano and organ. Original signed: March ‘45. [photocopy; 6 leaves]. |
II. *Children's Songs*, for voice and piano. Text in English and German. [photocopy; 5 leaves].


VI. *Kinder Lieder*, for voice and piano. Pub: Capriccio-Verlag, 1933. [10 pages]

VII. Two copies of *Sechs Lieder fur Mittlere Stimme und Klavierbegleitung*. Pub: Ludwig Doblinger (Bernhard Herzmansky), 1935. One photocopy signed: 16.IV.35. [15 leaves]


**SERIES 3: PUBLICATIONS (ARTICLES) AND PEDAGOGICAL MATERIALS**

Note

[Original order of files from Elkus's home]

Box 10, Folder 1

"Architectonic Feeling In Music" - the Motet develops into the Fugue. 1 leaf of notes in pencil.

Box 10, Folder 2

Articles.


II. "Prelleur, Geminiani, and Just Intonation" by David D. Boyden (The Journal of the American Musicological Society, v. IV, No. 3, Fall 1951).


VII. *University of California* article, and letter from editor (Fortune; June 1946).

Box 10, Folder 3

"The Art of Counterpoint." 35 leaves of notes in pencil and typescript with pencil corrections.

Box 10, Folder 4

"Art of Interpretation." [typescript; 10 leaves, with corrections in I&p].

Box 10, Folder 5

"The Art of Interpretation." Drafts and notes [typescript, p; 16 leaves].

Box 10, Folder 6

"Bach and Palestrina." 1 leaf of notes in pencil.

Box 10, Folder 7

Beethoven Research. One small spiral-bound notebook containing "Beethoven sketches."

Box 10, Folder 8

"Beethoven's last quartet." Writings and notes, signed: Albert Elkus, 1209 Shattuck Avenue, Berkeley 9. [ms-p&I; 22 leaves].

Box 10, Folder 9

Brahms (Notes and Exam on Brahms.) Music 118B: Brahms, Fall 1943; notes, exam, and grade sheet. Music 2: Harmony, Spring 1947; students exams. Manuscripts.

Box 10, Folder 10

"Changing Values in Interpretation." typescript with corrections and addendum (Forum: Problems of Interpretation in Music. "Changing Values in Interpretation" [Three artists more or less creative... ] [typescript, 7 pp.]. Header: "Forum: Problems of Interpretation in Music U.C.S.A. Sept. 1944." [p & typescript; 14 leaves].

Box 10, Folder 11

"Changing Values in the Interpretation of Music." Typescript draft with pen and pencil corrections [8 leaves].

Box 10, Folder 12

"Changing Values in Interpretation (Identity in Music)." Typescript essay with corrections, [10 leaves].

Box 10, Folder 13

In Box 10, Folder 14, you can find notes and miscellaneous for a Chopin seminar class, fall 1948. These notes are typed and span three leaves.

Folder 15 contains material related to Chopin's centennial. It includes:
- Invitation to the Chopin Centennial National Committee's All-Chopin Concert, Oct. 17, 1949, with Arthur Rubinstein as pianist.
- A letter from Elkus to the Kosciuszko Foundation on Sept. 19, 1949.
- An advertising poster for the "Four Anniversaries" lecture series presented under the auspices of the Department of Slavic Languages from March to May, 1949.

Folder 16 includes counterpoint examples, which are ditto copies of work by Palestrina and Lassus. These notes span five leaves.

Folder 17 contains the course resume, which is typed and spans three leaves.

Folder 18 holds documents for various courses, including a comparative study of forms and a survey of musical style from the Gregorian Chant. Both topics are typed and span four leaves.

Folder 19 provides drafts of three essays by Elkus. Each essay focuses on different aspects of music theory and is typed:
- "Three artists more or less creative participate in the complete, well-rounded impression of a musical composition...." (14 leaves).
- "I wish the barrier between compositions and the performance of music, on the one hand, and, on the other, the research into its history, literature and processes could be broken down...." (6 leaves).
- "That the communal theory of folk song origin should have persisted over a hundred years is to any practical composer evidence of the complacency of ballad authorities...." (9 leaves).

Folder 20 contains two drafts of a review of tentative discussions in the Department of Music at the University of California, Berkeley, on the place of applied music in graduate study. The first draft is typed and spans nine leaves, while the second draft, "Changing Values in the Interpretation of Music," is typed and spans eight leaves.

Folder 21 contains notes from an Elkus' "Ring" seminar, student seminar notes from Music 221: Wagner. These are typed and span 32 leaves.

Folder 22 offers Elkus' suggestions for music program at UCB. Nine typed copies of "A Review of Tentative Discussion in the Department of Music, University of California, Berkeley, on the Place of Applied Music in Graduate Study" are included, along with three leaflets for "The Teaching of Counterpoint From a Contemporary Point of View." One leaflet is written in pencil.

Folder 23 contains exam questions for Music 27 A&B, from Dec. 1938 and May 1939 exams. These notes are typed and span three leaves.

Folder 24 provides handwritten note cards discussing the motives of the Wagner Ring. These cards span three leaves.

Folder 25 contains forms for Brahms Quartet op. 34, handwritten notes, and a list of form lectures, notes for lectures, and bibliography. These topics are typed and span seven leaves.

Folder 26 contains a list of form lectures, notes for lectures, and bibliography. This list is typed and spans seven leaves.

Folder 27 contains the form in Music, list of form lectures, notes for lectures, and bibliography. These notes are typed and span seven leaves.

Folder 28 holds notes from a form in Music (The Forms) course at the University Extension in 1933. These pages are handwritten and span eight leaves.

Folder 29 provides notes from a forum on problems of interpretation in music. These notes are typed and span five leaves.

Folder 30 contains notes from the Fybate lecture notes, from Music 27A, Aug. 28, 1941 to Feb. 15, 1945. These notes are typed and span 51 leaves.

Folder 31 contains notes on Gregorian modes. These notes are handwritten and span one leaf.

Folder 32 offers notes on the history of music, lecture series (1911), in ink and span 67 leaves.

Folder 33 provides notes on imitation in melodic design and the fugue method. These notes are handwritten and span one leaf.

Folder 34 contains notes on the interweaving of melodic designs and the beginning of counterpoint. These notes span two leaves.

Folder 35 includes "Introductory Remarks to Records," Falstaff. Arts Club, March 1943. These notes are handwritten and span eight leaves.

Folder 36 contains notes on the Italian church school of the 16th & 17th Cent. & the English madrigal. These notes are handwritten and span one leaf.

Folder 37 offers notes on Kurth's "Report on Ernest Kurth's "Foundations of Linear Counterpoint and Romantic Harmony". These notes are typed and span 11 leaves.

Folder 38 contains lecture and other notes, divided into four sections.
II. "Sa" (?), notes for Music 27 A&B [notes-I; 17 leaves].
III. "Melody," more notes for Music 27 [I; 16 leaves].
IV. "Journal Memo" notes [p, I; 5 leaves].
V. Notes on student apt's and assignment dates [I; 2 leaves].

Box 10, Folder 39
Lecture and other notes. Untitled notes on yellow paper [ms-p&I; 44 leaves]. Outline and notes on Lectures on The Development of style and Form in Music beginning June 30, 1921 [typescript; 31 leaves].

Box 10, Folder 40
Lecture on the music of Henry VIII, Roxburgh Club (3/3/1933). [ms-p; 2 leaves].

Box 10, Folder 41
Lecture series on the Development of Style and Form in Music. Newspaper clipping (Observer: Sun., Nov. 15, 1931) and series advertisement. [newsprint; 4 leaves].

Box 10, Folder 42
Lectures. Notes on various lectures [9 leaves].

Box 10, Folder 43
Lectures: SF Conservatory of Music 1933 Outstanding Music Compositions. 15 leaves of notes in pencil.

Box 10, Folder 44
Lectures, Summer Session SF Cons 1939, Subject Harmonic Analysis. Transcripts of the lectures, from June 19 - July 21 [typescript; 45 leaves].

Box 10, Folder 45
Lecture: The Nature of Melody--Santa Barbara College, summer 1950. Handwritten lecture notes [ms-I&p; 5 leaves].

Box 10, Folder 46
Lesson Plans for a course at Mills College, summer 1933. [typescript with pencil notes; 8 leaves].

Box 10, Folder 47
The Nature of Melody. Notes and Bibliography. [typescript with pencil notes; 5 leaves].

Box 10, Folder 48
Music 27. (Dec. 8, 1949) 9 copies of the 4-leaf midterm, and a grade sheet for Music 133: The String Quartets of Beethoven, Aug. 1942).

Box 10, Folder 49
Miscellaneous notes on rhythm, harmony, and (a)esthetics. [typescript, ms-p&I; 199 leaves].

Box 10, Folder 50
Music 27 A&B Outline. 1935-36 [typescript; 4 leaves].

Box 10, Folder 51
Music 27, Fybate Notes. [typescript; 164 leaves].

Box 10, Folder 52
Music 27. Various exams (originals and completed) for Music 27, between the years of 1941 and 1949. Also, Music S123 midterm (June 29, 1951) and Music 117 C final, Sp. 1948. [typescript; 102 leaves].

Box 10, Folder 53
Music 111 & 142. Brief bibliographies [typescript; 3 leaves].

Box 10, Folder 54
Music 202. Notes from class taken by Elkus and students, [typescript, I; 90 leaves].

Box 10, Folder 55
Music as an Emotional Expression and as Rhythmic Design. [typescript, pencil; 22 leaves].

Box 10, Folder 56
"Music as an Emotional Expression and as Rhythmic Design." [manuscript, 21 leaves]

Kosmos. The extant records of the Kosmos Club, partial compilation. [ditto; 9 leaves].

Box 10, Folder 57
The Nature of Melody. Read at the Kosmos Club Apr. 7. 1947. [ms-I; 46 leaves].

Box 10, Folder 58
Notes. On modes, etc. [ms-p: 7 leaves, ms-I; 1 leaf].

Box 10, Folder 59
Notes for lecture on Bloch (SF Conservatory?) [ms-p; 4 leaves].

Box 10, Folder 60
Notes (for papers?) [ms-I; 37 leaves].

Box 10, Folder 61
Notes for music. [ms-p&I; 6 leaves].

Box 10, Folder 62
Notes on Chopin and Modality. Handwritten [ms-I; 9 leaves], and typescript [2 note cards].

Box 10, Folder 63
Notes on class meetings of Music 221: Studies in Classic and Romantic Music. [ms-I & typescript; 32 leaves].

Box 10, Folder 64
Notes on intervallic relationships and notes on Beethoven. [sketch tablet, and 121 loose leaves; mostly ms-p (some typescript).]

Box 10, Folder 65
Oculus non videt, by Orlando di Lasso. Copied on music staff (by Elkus) in black and red ink.

Box 10, Folder 66
Papers on Tonal Centers. 2 drafts of Tonal Centers and Central Tonalities, 1 copy of a rough, and 3 of a final draft. One letter dated July 29, 1949 from Theodore M. Finney of the Music Teachers National Association to Elkus. [typescript; 25 leaves].

Box 10, Folder 67
Piano Course, Primary I. [typescript; 20 leaves].

Box 10, Folder 68
Prall, Margaret C. First Exercises in Sight-Singing.
Resume. Original copy of Albert Elkus's resume. [typescript, 1 leaf, 2 leaves of notes in pencil.]

The Rise of Instrumental Method and the Influence on Music of Various Poetic and Verse Forms. 2 leaves of notes in pencil. [ms-p; 2 leaves].

The Rise of Opera and the Harmonic Point of View. Notes [ms-p; 2 leaves].

Rondo. Notes [typescript; 3 leaves, ms-I&p; 2 leaves].

R.W.(? SF Conservatory lecture Dec. 5, 1940. Lecture notes [typescript, with notes in p&I; 8 leaves]. Also includes 2 leaf typescript document on Wagner resembling a letter: "Most Honoured Sir, A deceased person is approaching you..."


Scherzo. 3 leaves of notes in pencil and pen.

Speech, commencement 1947. "Address to the Graduating Class by Dr. Monroe E. Deutsch..." [typescript; 5 leaves].

Stanford University. Suggestions for form lectures; hand-written letter to M. Lee. Several copies of Elkus' resume. [typescript, (with carbon copy), I, p; 11 leaves].

Stanford University Lectures. Notes [I and typescript; 10 leaves].

Structural Feeling in Music and the Motet. 2 leaves of notes in pencil.

Student Paper: Barryte, Maurice (1939). "Analysis and Comments: Movements 1, 2 and 3 of the Ninth Symphony of Beethoven." [typescript; 42 leaves, bound in a folder].

Student paper: Glenn Matthews. "A Study of Chromatic Scale Notation." [typescript; 15 leaves].

Student paper: Margaret Cartwright summary with examples. [typescript I; 6 leaves].


Theory of Harmony. 3 drafts of "Harmony Values in Music" (Theory of Harmony), [typescript, 13 leaves].

Thirty Piano Lessons for the Beginner by Lillian K. Hodghead. Unbound copy. [105 leaves]. Also, SF Conservatory of Music schedule and calendar 1955-56. [typescript; 4 leaves].

Tonal Centers and Central Tonalities. [photocopy; 5 leaves].

Tonal Centers and Central Tonalities. (Read at the Harmony Section M.T.N.A., S. 7/1949) [photocopy; 6 leaves].

Tonal Centers and Tonality. 2 typescript papers with definitions of musical terms. 2 photocopies with ink corrections, same terms, and expanded discussion of harmony.

Tributes by AIE, (Edmond O'Neill, Ansley Salz). [typescript; 2 leaves].

U. C. 1931-2 Orchestration Music 298 A-B. Very brief course description, and grade sheets for both semesters. [typescript; 4 leaves].


Variants in Bach Chorales. Student work [I& typescript; 11 leaves].

Varieties of Tonal Feeling in Music. Draft of essay with corrections, and notes on topic. [typescript with corrections in ink; 10 leaves].

Verdi. [5 leaves of notes, and 4 note cards in pencil.]

SERIES 4: CORRESPONDENCE

Acquisitions

SUBSERIES A: PERSONAL AND CORPORATE CORRESPONDENCE
<table>
<thead>
<tr>
<th>Box 11, Folder 2</th>
<th>Adams, George [1 leaf]</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 11, Folder 3</td>
<td>Adler, Charles [22 leaves]</td>
</tr>
<tr>
<td>Box 11, Folder 4</td>
<td>Adomain, Lan [3 leaves, 1 notecard]</td>
</tr>
<tr>
<td>Box 11, Folder 5</td>
<td>American Indian Music Education--collection of letters [10 leaves]</td>
</tr>
<tr>
<td>Box 11, Folder 6</td>
<td>Anghin (Hull), Margaret [8 leaves]</td>
</tr>
<tr>
<td>Box 11, Folder 7</td>
<td>Bacon, Ernest [42 leaves, 10 pamphlets, 3 photos]</td>
</tr>
<tr>
<td>Box 11, Folder 8</td>
<td>Bacon, Madi [14 leaves]</td>
</tr>
<tr>
<td>Box 11, Folder 9</td>
<td>Bauer, Harold [6 leaves]</td>
</tr>
<tr>
<td>Box 11, Folder 10</td>
<td>Binyon, Laurence [4 leaves]</td>
</tr>
<tr>
<td>Box 11, Folder 11</td>
<td>Birmingham, Mrs. (Letter to) [1 leaf]</td>
</tr>
<tr>
<td>Box 18</td>
<td>Bliss, Arthur and Trudy. Negative microfilm of correspondence between Arthur and Trudy Bliss and Albert and Elizabeth Elkus. Originals at University Library, Cambridge. [Negative microfilm; 23 items--see small box containing address books in box 18].</td>
</tr>
<tr>
<td>Box 11, Folder 12</td>
<td>Bloch, Suzanne and Marguerite [2 leaves]</td>
</tr>
<tr>
<td>Box 11, Folder 13</td>
<td>Bloch, Ernest [3 leaves]</td>
</tr>
<tr>
<td>Box 11, Folder 14</td>
<td>Blom, Eric [3 leaves]</td>
</tr>
<tr>
<td>Box 11, Folder 15</td>
<td>Bradsky, Vera [2 leaves]</td>
</tr>
<tr>
<td>Box 11, Folder 16</td>
<td>Bronson, Bertrand [4 leaves]</td>
</tr>
<tr>
<td>Box 11, Folder 17</td>
<td>Bukofzer, Manfred [1 leaf]</td>
</tr>
<tr>
<td>Box 11, Folder 18</td>
<td>Caen, Estelle [2 leaves]</td>
</tr>
<tr>
<td>Box 11, Folder 19</td>
<td>Campbell, David [1 leaf]</td>
</tr>
<tr>
<td>Box 11, Folder 20</td>
<td>Clarke, Eric T. [1 leaf]</td>
</tr>
<tr>
<td>Box 11, Folder 21</td>
<td>Coolidge, Elizabeth Sprague [19 leaves]</td>
</tr>
<tr>
<td>Box 11, Folder 22</td>
<td>Cushing, Charles [7 leaves]</td>
</tr>
<tr>
<td>Box 11, Folder 23</td>
<td>Davison, Archibald [12 leaves]</td>
</tr>
<tr>
<td>Box 11, Folder 24</td>
<td>Deane, William T.[2 leaves]</td>
</tr>
<tr>
<td>Box 11, Folder 25</td>
<td>Denny, William [13 leaves]</td>
</tr>
<tr>
<td>Box 11, Folder 26</td>
<td>Dent, Edward [1 leaf]</td>
</tr>
<tr>
<td>Box 11, Folder 27</td>
<td>Deutsch, Monroe E. [4 leaves]</td>
</tr>
<tr>
<td>Box 11, Folder 28</td>
<td>Dominican College [6 leaves]</td>
</tr>
<tr>
<td>Box 11, Folder 29</td>
<td>Elman, Mischa [1 leaf]</td>
</tr>
<tr>
<td>Box 11, Folder 30</td>
<td>Elston, Arnold [26 leaves, 1 photo]</td>
</tr>
<tr>
<td>Box 11, Folder 31</td>
<td>Fallows, Eden [4 leaves]</td>
</tr>
<tr>
<td>Box 11, Folder 32</td>
<td>Firestone, Nathan [2 leaves]</td>
</tr>
<tr>
<td>Box 11, Folder 33</td>
<td>Foote, Arthur [27 leaves]</td>
</tr>
<tr>
<td>Box 11, Folder 34</td>
<td>Franko, Sam [1 leaf]</td>
</tr>
<tr>
<td>Box 11, Folder 35</td>
<td>Fried, Alexander [3 leaves]</td>
</tr>
<tr>
<td>Box 11, Folder 36</td>
<td>Gabrilowitsch,Ossip [3 leaves, 1 photo]</td>
</tr>
<tr>
<td>Box 11, Folder 37</td>
<td>Goldmark, Rubin [7 leaves]</td>
</tr>
<tr>
<td>Box 11, Folder 38</td>
<td>Green, Ray [94 leaves]</td>
</tr>
<tr>
<td>Box 11, Folder 39</td>
<td>Griller, Sydney [6 leaves]</td>
</tr>
<tr>
<td>Box 11, Folder 40</td>
<td>Haas, Walter A. [5 leaves]</td>
</tr>
<tr>
<td>Box 11, Folder 41</td>
<td>Hadley, Chalmers [4 leaves]</td>
</tr>
<tr>
<td>Box 11, Folder 42</td>
<td>Haydon, Glen [2 leaves]</td>
</tr>
<tr>
<td>Box 11, Folder 43</td>
<td>Hertz, Lilly [1 leaf]</td>
</tr>
<tr>
<td>Box 11, Folder 44</td>
<td>Hess, Myra [74 leaves]</td>
</tr>
<tr>
<td>Box 11, Folder 45</td>
<td>Hildebrand, Joel [1 leaf]</td>
</tr>
<tr>
<td>Box 11, Folder 46</td>
<td>Hutcheson, Ernest [1 leaf]</td>
</tr>
<tr>
<td>Box 11, Folder 47</td>
<td>Jackson, Alice Jean [50 leaves]</td>
</tr>
<tr>
<td>Box 11, Folder 48</td>
<td>Jacobi, Frederick &amp; Irene (1928-49) [112 leaves]</td>
</tr>
<tr>
<td>Box 11, Folder 49</td>
<td>Jacobi, Frederick &amp; Irene (1950-69) [112 leaves]</td>
</tr>
<tr>
<td>Box 11, Folder 50</td>
<td>Jewish Community Center [8 leaves]</td>
</tr>
<tr>
<td>Box 11, Folder 51</td>
<td>Jorda, Enrique [8 leaves]</td>
</tr>
<tr>
<td>Box 11, Folder 52</td>
<td>Kahn, Ivan [8 leaves]</td>
</tr>
<tr>
<td>Box 11, Folder 53</td>
<td>Knox, Edith [7 leaves]</td>
</tr>
<tr>
<td>Box 11, Folder 54</td>
<td>Knuth, William [2 leaves]</td>
</tr>
<tr>
<td>Box 11, Folder 55</td>
<td>Kojevnikoff, N. [7 leaves]</td>
</tr>
</tbody>
</table>
Inventory of the Albert Israel Elkus Papers, 1893-1993

ARCHIVES ELKUS 1

SERIES 4: CORRESPONDENCE

SUBSERIES A: PERSONAL AND CORPORATE CORRESPONDENCE

Box 11, Folder 56
Korn, Richard [6 leaves]

Box 11, Folder 57
Kovalenko, Oleg [4 leaves]

Box 11, Folder 58
Krehbiel, Bertha [3 leaves]

Box 11, Folder 59
Krone, Max [37 leaves]

Box 11, Folder 60
Leather Medal Society [3 leaves]

Box 11, Folder 61
Leplin, Emanuel [3 leaves]

Box 11, Folder 62
Lewis, Arthur [4 leaves]

Box 11, Folder 63
Lifeschey, Samuel [4 leaves]

Box 11, Folder 64
Lipman, Mrs. [1 leaf]

Box 11, Folder 65
Loeb, Joseph [1 leaf]

Box 11, Folder 66
Lubin, Simon [3 leaves]

Box 11, Folder 67
Mansfeldt, Hugo [12 leaves]

Box 11, Folder 68
Mason, Daniel Gregory [5 leaves]

Box 11, Folder 69
Menuhin, Moshe [15 leaves]

Box 11, Folder 70
Merola, Gaetano [2 leaves]

Box 11, Folder 71
McManus, George [11 leaves]

Box 11, Folder 72
Mihaud, Darius [2 leaves]

Box 11, Folder 73
Mills College [21 leaves]

Box 11, Folder 74
Monteaux, Pierre [6 leaves]

Box 11, Folder 75
Moore, Douglas [4 leaves]

Box 11, Folder 76
Mozarteum [4 leaves]

Box 11, Folder 77
Mukle, May [36 leaves]

Box 11, Folder 78
M.T.A. General [21 leaves]

Box 11, Folder 79
NAMESU [38 leaves]

Box 11, Folder 80
N.Y. Public Library [1 leaf]

Box 11, Folder 81
Nin-Culmell, Joaquin [3 leaves]

Box 11, Folder 82
Pendleton, Emmet [9 leaves]

Box 11, Folder 83
Petray, Marjorie Gear [3 leaves]

Box 11, Folder 84
Pollak, Robert [4 leaves]

Box 11, Folder 85
Popper, Jan [4 leaves]

Box 11, Folder 86
Prentice Hall [1 leaf]

Box 11, Folder 87
Ringer, Alexander [3 leaves]

Box 11, Folder 88
Roth, Feri [1 leaf]

Box 11, Folder 89
St. Mary's College [1 leaf]

Box 11, Folder 90
Salz, Ansley--violin collector [6 leaves]

Box 11, Folder 91
San Francisco Symphony Orchestra [19 leaves]

Box 11, Folder 92
Saminsky, Lazare [3 leaves]

Box 11, Folder 93
Seidel, Toscha [5 leaves]

Box 11, Folder 94
Sessions, Roger [34 leaves]

Box 11, Folder 95
Silva, Giulio [1 leaf]

Box 11, Folder 96
Simmons, Calvin [12 leaves, 1 magazine]

Box 11, Folder 97
Slencznska, Ruth [1 leaf]

Box 11, Folder 98
Stanford University [1 leaf]

Box 11, Folder 99
Stoessel, Albert [1 leaf]

Box 11, Folder 100
Stricklen, Edward G. [31 leaves]

Box 11, Folder 101
Students (various) [42 leaves]

Box 11, Folder 102
Thompson, Meredith [2 leaves]

Box 11, Folder 103
Thompson, Randall [19 leaves]

Box 11, Folder 104
Tovey, Sir Donald & Lady Clara [1 leaf]

Box 11, Folder 105
Uhl, Betty Jane [4 leaves]

Box 11, Folder 106
Unidentified Correspondence [1 leaf]
<table>
<thead>
<tr>
<th>Box &amp; Folder</th>
<th>Correspondence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 11, Folder 107</td>
<td>Wagner, Oscar [3 leaves]</td>
</tr>
<tr>
<td>Box 11, Folder 108</td>
<td>Wendt, Theophil [1 leaf]</td>
</tr>
<tr>
<td>Box 11, Folder 109</td>
<td>Woodfill, Walter [2 leaves]</td>
</tr>
<tr>
<td>Box 11, Folder 110</td>
<td>Woods, Baldwin [2 leaves]</td>
</tr>
<tr>
<td>Box 11, Folder 111</td>
<td>W.P.A. [4 leaves]</td>
</tr>
<tr>
<td>Box 11, Folder 112</td>
<td>Y.M.C.A.--Berkeley [4 leaves]</td>
</tr>
<tr>
<td>Box 11, Folder 113</td>
<td>Zimmerman, Dorothy [8 leaves]</td>
</tr>
</tbody>
</table>

**SUBSERIES B: CORRESPONDENCE RELATED TO PUBLISHING**

<table>
<thead>
<tr>
<th>Box &amp; Folder</th>
<th>Correspondence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 11, Folder 114</td>
<td>Associated Music Publishers, Inc. [6 leaves]</td>
</tr>
<tr>
<td>Box 11, Folder 115</td>
<td>Birchard &amp; Co. [2 leaves]</td>
</tr>
<tr>
<td>Box 11, Folder 116</td>
<td>J. Fischer &amp; Bro. file [45 leaves]</td>
</tr>
<tr>
<td>Box 11, Folder 117</td>
<td>H.G. Gray Co. file [2 leaves]</td>
</tr>
<tr>
<td>Box 11, Folder 118</td>
<td>Kalmus folder [13 leaves]</td>
</tr>
<tr>
<td>Box 11, Folder 119</td>
<td>Ries &amp; Erler folder [11 leaves]</td>
</tr>
<tr>
<td>Box 11, Folder 120</td>
<td>Papers related to G. Schirmer [10 leaves]</td>
</tr>
<tr>
<td>Box 11, Folder 121</td>
<td>Universal Editions [24 leaves]</td>
</tr>
<tr>
<td>Box 11, Folder 122</td>
<td>Publishing papers related to “A Merry Folk Tune” [5 leaves]</td>
</tr>
<tr>
<td>Box 11, Folder 123</td>
<td>Publishing papers related to various songs [5 leaves]</td>
</tr>
<tr>
<td>Box 11, Folder 124</td>
<td>Publishing [20 leaves]</td>
</tr>
</tbody>
</table>

**SUBSERIES C: CORRESPONDENCE TO ELKUS' WIFE**

<table>
<thead>
<tr>
<th>Box &amp; Folder</th>
<th>Correspondence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 11, Folder 125</td>
<td>Letters to Elizabeth Elkus : A [15 pp.]</td>
</tr>
<tr>
<td>Box 11, Folder 126</td>
<td>Letters to Elizabeth Elkus : B [59 pp.]</td>
</tr>
<tr>
<td>Box 11, Folder 127</td>
<td>Letters to Elizabeth Elkus : C [37 pp.]</td>
</tr>
<tr>
<td>Box 11, Folder 128</td>
<td>Letters to Elizabeth Elkus : D [24 pp.]</td>
</tr>
<tr>
<td>Box 11, Folder 129</td>
<td>Letters to Elizabeth Elkus : E [36 pp.]</td>
</tr>
<tr>
<td>Box 11, Folder 130</td>
<td>Letters to Elizabeth Elkus : F [22 pp.]</td>
</tr>
<tr>
<td>Box 11, Folder 131</td>
<td>Letters to Elizabeth Elkus : G [30 pp.]</td>
</tr>
</tbody>
</table>
**SERIES 4: CORRESPONDENCE**
**SUBSERIES C: CORRESPONDENCE TO ELKUS’ WIFE**

| Box 11, Folder 132 | Letters to Elizabeth Elkus: H [48 pp.] |
| Box 11, Folder 133 | Letters to Elizabeth Elkus: I [3 pp.] |
| Box 11, Folder 134 | Letters to Elizabeth Elkus: J [13 pp.] |
| Box 11, Folder 135 | Letters to Elizabeth Elkus: K [28 pp.] |
| Box 11, Folder 136 | Letters to Elizabeth Elkus: L [40 pp.] |
| Box 11, Folder 137 | Letters to Elizabeth Elkus: M [50 pp.] |
| Box 11, Folder 138 | Letters to Elizabeth Elkus: N [6 pp.] |
| Box 11, Folder 139 | Letters to Elizabeth Elkus: O [4 pp.] |
| Box 11, Folder 140 | Letters to Elizabeth Elkus: P [29 pp.] |
| Box 11, Folder 141 | Letters to Elizabeth Elkus: R [26 pp.] |
| Box 11, Folder 142 | Letters to Elizabeth Elkus: S [64 pp] |
| Box 11, Folder 143 | Letters to Elizabeth Elkus: T [22 pp.] |
| Box 11, Folder 144 | Letters to Elizabeth Elkus: U/V [12 pp.] |
| Box 11, Folder 145 | Letters to Elizabeth Elkus: W [27 leaves] |
| Box 11, Folder 146 | Letters to Elizabeth Elkus: X/Y/Z [6 leaves] |

**SERIES 5: LIBRETTI, OPERA PROGRAMS, AND MISCELLANY**

- **Box 12**
  - A - Fidelio
  - La Fille du regiment-Lohengrin
  - Louise-Il Sant' Alessio
  - Semiramide-Die Zauberflote
  - Miscellaneous articles

**SERIES 6: SCRAPBOOKS**

| Box 13, Folder Book 1 | Aug. 1896 -Mar. 1909 |
| Box 13, Folder Book 2 | Mar. 1896 -Feb. 1909? |
| Box 13, Folder Book 3 | Nov. 1893 -Feb. 1903 |
| Box 13, Folder Book 4 | May 1898 -Apr. 1903 |
| Box 13, Folder Book 5 | Apr. 1896 -Jan. 1902 |
| Box 13, Folder Book 6 | Dec. 1908 -Jan. 1910 |
| Box 13, Folder Book 7 | Feb. 1914 -Sept. 1916 |
| Box 13, Folder Book 8 | Nov. 1916 -Dec. 1925 |
| Box 13, Folder Book 9 | Feb. 1954 -Jan. 1962 |
| Box 13 | Loose clippings, etc. |
Series 6: Scrapbooks

Inventory of the Albert Israel Elkus Papers, 1893-1993

Series 7: Photographs

Box 13

Address Book c. 1930

Series 8: Programs and Reviews

Box 15, Folder 1
Programs, 1900-1905. 13 items.

Box 15, Folder 2
Programs, 1906-1907. 17 items.

Box 15, Folder 3
Programs, 1906-1907, University of California, Berkeley. 3 items.

Box 15, Folder 4
Programs, 1908-1910. 23 items.

Box 15, Folder 5
Programs, 1908-1910, Berkeley Orchestral Society, 3 items.

Box 15, Folder 6
Programs, 1911-1913 (February), Abroad. 13 items.

Box 15, Folder 7
Programs, 1913 (March to April), Abroad. 12 items.

Box 15, Folder 8
Programs, 1913 (May to October), Abroad. 9 items.

Box 15, Folder 9
Programs, 1913 (November to December), Abroad. 11 items.

Box 15, Folder 10
Programs, 1914-1915, Abroad. 11 items.

Box 15, Folder 11
Programs, 1911-1915, Domestic. 11 items.

Box 15, Folder 12
Programs, 1916. 10 items.

Box 15, Folder 13
Programs, 1917. 3 items.

Box 15, Folder 14
Programs, 1918-1919. 0 items. [Empty as of 3/98]

Box 15, Folder 15
Programs, 1920-1922. 6 items.

Box 15, Folder 16
Programs, 1923 (January to June). 6 items.

Box 15, Folder 17
Programs, 1923 (July to December). 11 items.
<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 15, Folder 18</td>
<td>Programs, 1924-1925. 6 items.</td>
<td></td>
</tr>
<tr>
<td>Box 15, Folder 19</td>
<td>Programs, 1920-1925. University of California, Berkeley. 1 item.</td>
<td></td>
</tr>
<tr>
<td>Box 15, Folder 20</td>
<td>Programs, 1926-1929. 1 item.</td>
<td></td>
</tr>
<tr>
<td>Box 15, Folder 21</td>
<td>Programs, 1926-1929. University of California, Berkeley. 1 item.</td>
<td></td>
</tr>
<tr>
<td>Box 15, Folder 22</td>
<td>Programs, 1930-1934. 6 items.</td>
<td></td>
</tr>
<tr>
<td>Box 15, Folder 23</td>
<td>Programs, 1930-1934. University of California, Berkeley. 3 items.</td>
<td></td>
</tr>
<tr>
<td>Box 15, Folder 24</td>
<td>Programs, 1930-1934. University of California, Symphony Orchestra. 12 items.</td>
<td></td>
</tr>
<tr>
<td>Box 15, Folder 25</td>
<td>Programs, 1935-1939. 7 items.</td>
<td></td>
</tr>
<tr>
<td>Box 15, Folder 26</td>
<td>Programs, 1935-1939. University of California, Berkeley. 11 items.</td>
<td></td>
</tr>
<tr>
<td>Box 15, Folder 27</td>
<td>Programs, 1935-1939. University of California Symphony Orchestra. 23 items.</td>
<td></td>
</tr>
<tr>
<td>Box 15, Folder 28</td>
<td>Programs, 1940-1944. 7 items.</td>
<td></td>
</tr>
<tr>
<td>Box 15, Folder 29</td>
<td>Programs, 1940-1944. University of California, Berkeley. 14 items.</td>
<td></td>
</tr>
<tr>
<td>Box 15, Folder 30</td>
<td>Programs, 1940-1944. University of California, Symphony Orchestra. 13 items.</td>
<td></td>
</tr>
<tr>
<td>Box 15, Folder 31</td>
<td>Programs, 1945-1947. 4 items.</td>
<td></td>
</tr>
<tr>
<td>Box 15, Folder 32</td>
<td>Programs, 1948-1949. 6 items.</td>
<td></td>
</tr>
<tr>
<td>Box 15, Folder 33</td>
<td>Programs, 1945-1949. University of California, Berkeley. 5 items.</td>
<td></td>
</tr>
<tr>
<td>Box 15, Folder 34</td>
<td>Programs, 1945-1949. University of California Symphony Orchestra. 14 items.</td>
<td></td>
</tr>
<tr>
<td>Box 15, Folder 35</td>
<td>Programs, 1950-1953. 5 items.</td>
<td></td>
</tr>
<tr>
<td>Box 15, Folder 36</td>
<td>Programs, 1954-1955. 4 items.</td>
<td></td>
</tr>
<tr>
<td>Box 15, Folder 37</td>
<td>Programs, 1950-1954. University of California, Berkeley. 5 items.</td>
<td></td>
</tr>
<tr>
<td>Box 15, Folder 38</td>
<td>Programs, 1950-1954. University of California Symphony Orchestra. 4 items.</td>
<td></td>
</tr>
<tr>
<td>Box 15, Folder 39</td>
<td>Programs, 1955-1957. 5 items.</td>
<td></td>
</tr>
<tr>
<td>Box 15, Folder 40</td>
<td>Programs, 1958-1959. 4 items.</td>
<td></td>
</tr>
<tr>
<td>Box 15, Folder 41</td>
<td>Programs, 1955-1959. University of California, Berkeley. 6 items.</td>
<td></td>
</tr>
<tr>
<td>Box 15, Folder 42</td>
<td>Programs, 1960-1962. 7 items.</td>
<td></td>
</tr>
<tr>
<td>Box 15, Folder 43</td>
<td>Programs, 1963-1964. 3 items.</td>
<td></td>
</tr>
<tr>
<td>Box 15, Folder 44</td>
<td>Programs, 1960-1964. University of California. 2 items.</td>
<td></td>
</tr>
<tr>
<td>Box 15, Folder 45</td>
<td>Programs, 1965-1969. 5 items.</td>
<td></td>
</tr>
<tr>
<td>Box 15, Folder 46</td>
<td>Programs, 1965-1969. 2 items.</td>
<td></td>
</tr>
<tr>
<td>Box 15, Folder 47</td>
<td>Programs, 1970-1974. 24 items.</td>
<td></td>
</tr>
<tr>
<td>Box 15, Folder 49</td>
<td>Programs, 1975-1979. 11 items.</td>
<td></td>
</tr>
<tr>
<td>Box 15, Folder 50</td>
<td>Programs, 1975-1979. University of California, Berkeley. 2 items.</td>
<td></td>
</tr>
<tr>
<td>Box 15, Folder 51</td>
<td>Programs, 1980-1981. 4 items.</td>
<td></td>
</tr>
<tr>
<td>Box 15, Folder 52</td>
<td>Programs, 1982-1984. 11 items.</td>
<td></td>
</tr>
<tr>
<td>Box 15, Folder 54</td>
<td>Programs, 1985. 7 items.</td>
<td></td>
</tr>
<tr>
<td>Box 15, Folder 55</td>
<td>Programs, 1986-1989. 6 items.</td>
<td></td>
</tr>
<tr>
<td>Box 15, Folder 56</td>
<td>Programs, 1990-1994. 8 items.</td>
<td></td>
</tr>
<tr>
<td>Box 15, Folder 57</td>
<td>Programs, 1990-1994. University of California, Berkeley. 6 items.</td>
<td></td>
</tr>
<tr>
<td>Box 15, Folder 58</td>
<td>Programs, undated. 20 items.</td>
<td></td>
</tr>
<tr>
<td>Box 15, Folder 59</td>
<td>Programs, undated. University of California, Berkeley. 1 item.</td>
<td></td>
</tr>
<tr>
<td>Box 15, Folder 60</td>
<td>Printed Announcements concerning AIE (such as lecture flyers, etc.) 19 items.</td>
<td></td>
</tr>
<tr>
<td>Box 15, Folder 61</td>
<td>Reviews (general). 3 items.</td>
<td></td>
</tr>
<tr>
<td>Box 15, Folder 62</td>
<td>Reviews by Albert Elkus. 10 items (clippings, etc.).</td>
<td></td>
</tr>
<tr>
<td>Box 15, Folder 63</td>
<td>Reviews of Albert Elkus, 2 items.</td>
<td></td>
</tr>
</tbody>
</table>

**SERIES 9: HONORS AND AWARDS**

<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 16, Folder 1</td>
<td>American Society of Composers and Publishers certificate of membership. 1946.</td>
<td></td>
</tr>
<tr>
<td>Box 16, Folder 2</td>
<td>Honorary Doctor of Laws degree, 1959.</td>
<td></td>
</tr>
<tr>
<td>Box 16, Folder 3-5</td>
<td>Three original certificates in large separate folders (awarded by UC Regents).</td>
<td></td>
</tr>
</tbody>
</table>

**SERIES 10: CATALOGUE ALBERT ELKUS’S LIBRARY**

<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 17, Folder 1</td>
<td>Catalogue of Albert Elkus’s Library. [typescript with pencil corrections, 118 leaves, bound.]</td>
<td></td>
</tr>
<tr>
<td>Box 17, Folder 2</td>
<td>Catalogue of Albert Elkus’s Library. Earlier version without corrections. [typescript, 118 leaves, bound.]</td>
<td></td>
</tr>
</tbody>
</table>
SERIES 11: SOUND RECORDINGS

Box 17
Collection of works (on magnetic tape)
Impressions of a Greek Tragedy, performed by S.F. Symphony (magnetic tape, vinyl)
Songs, Memorial Concert, HAMLET Music (8 LPs, recordings in bound container)

SERIES 12: BIO-BIBLIOGRAPHICAL INFORMATION

SUBSERIES A: BIO-BIBLIOGRAPHICAL RECORDS

Box 17
Box 18, Folder 1
Address book, c. 1933
Biography, 1918-1981. Non-personal biographical records (some submitted to
various publications, surveys, etc. [typescript with some corrections in pencil and
ink; 24 items].
Box 18, Folder 2
Comiteses, 1930-1953. [typescript; 25 leaves]
Box 18, Folder 3
University Publications, 1931-1956. [typescript; 10 leaves]
Box 18, Folder 4
San Francisco State Teacher’s College, 1933. [typescript; 12 leaves]
Box 18, Folder 5
Summer Sessions, 1936-1951. [printed with typescript; 24 leaves]
Box 18, Folder 6
Music Department, 1937-1954. [114 leaves]
Box 18, Folder 7
Personal artifacts, 1938. Mementos and records from travel in 1938 [10 items]
Box 18, Folder 8
Recommendations for Department Chair, 1945-1957. [6 leaves]
Box 18, Folder 9
Academic Committee Reports, 1947-1952. [44 leaves]
Box 18, Folder 10
Griller Quartet, 1947-1957. [18 leaves]
Box 18, Folder 11
UC Extension, 1947-1958. [33 leaves]
Box 18, Folder 12
Loyalty Oath, 1949-1950. [7 leaves]
Box 18, Folder 13
Bio-Bibliographical submissions to UC Berkeley, 1951. [typescript with ink
corrections; 5 leaves]
Box 18, Folder 14
May T. Morrison Music Building Planning Committee, 1952. [typescript; 73 leaves]
Box 18, Folder 15
Antiphonal Gift, 1957. [typescript; 3 leaves]
Box 18, Folder 16
Miscellaneous personal artifacts. Mementos, records of other travel [16 items].

SUBSERIES B: FINANCIAL RECORDS

Box 18, Folder 17
1930-1958. Retirement, Emeritus. [Printed, with typescript; 104 leaves]
1936-1950. Various records concerning IRS, retirement plans, etc. [Typescript; 36
leaves]
Box 18, Folder 19
1937-1947. Financial records concerning sabaticals.[3 leaves]
Box 18, Folder 20
Appointments and salaries, 1952-1960. [27 leaves]
Box 18, Folder 21
Estate Papers, 1962-1964. Records of distribution of AIE’s estate [typescript; 62
leaves]
Box 18, Folder 22

SUBSERIES C: IN MEMORIAM

Box 18, Folder 23
Obituaries and various personal memoria, 1962. [28 items]
DRAFTS OF ELKUS BROCHURES FOR THE MEMORIAL SERVICE [PENCIL AND INK DRAFTS; 12
LEAVES, PRINTED PROGRAMS; 10 ITEMS]
Box 18, Folder 26
Elkus Fund/Elkus Prize, 1962-1993. [16 items]