

**D. LEE GANNON COLLECTION**  
Eastman School of Music Archives 2001.14

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Prepared by Laura Mayes Schweibacher  
Fall 2004

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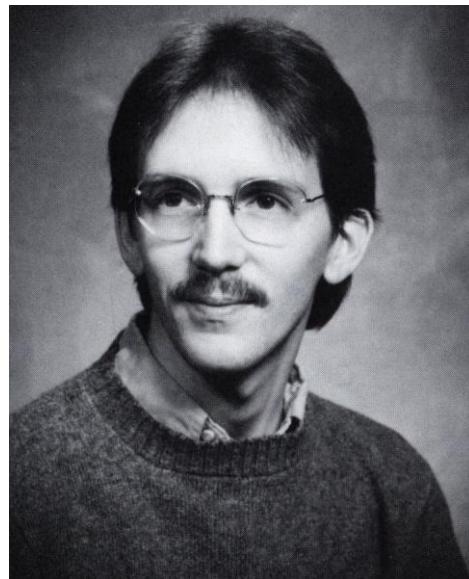
# DESCRIPTION OF THE COLLECTION

Accession no. 2001.14

Shelf location: M3B 6, 1-7

Extent: 14 linear feet

## Biographical sketch



*Photograph from The Score (1988).*

D. Lee Gannon, composer, flautist, and pianist, was born in 1960 in Nashville, Tennessee, where he died in 1996. He began composing while studying the piano in childhood. After early musical training he studied at Belmont University (Nashville) and later at the Eastman School of Music (Rochester, New York), where he earned the B.Mus. degree studying composition under Samuel Adler, Robert Morris, and Joseph Schwantner. While at Eastman Mr. Gannon was awarded both the Louis Lane and the Erich Katz Prizes in composition. He subsequently enrolled in postgraduate studies in composition at the University of Texas (Austin), where he completed a master's degree in 1990. Mr. Gannon composed prolifically in numerous different genres for varying performing forces, including works for solo voice and for chorus, for solo instruments, for chamber ensembles, and also works for large ensemble. Numerous of his compositions were inspired by his struggle with HIV. In parallel with his professional musical activities, Mr. Gannon became an active spokesman on behalf of artists living with HIV and AIDS. At the time of his untimely death in 1996, Mr. Gannon was enjoying a steadily rising reputation. His compositions were being performed nationwide, and he had been the recipient of numerous commissions and awards. In 1988 he was elected to ASCAP, and in 1991 he was selected as a recipient of an orchestral commission through the ASCAP Commissioning Program; the commission included a

premiere performance by the Civic Orchestra of Chicago. In 1993 the American Academy of Arts and Letters conferred on him its Charles Ives Prize.

### **Scope and content**

The collection constitutes the bulk of the creative papers of composer D. Lee Gannon, comprising his music manuscripts, sketches, publicity materials and concert programs, and other original writings.

### **Provenance**

The collection was received by the Sibley Music Library on November 30, 2001. The gift was facilitated by Mr. Gannon's sisters, Gail Curtis and Lynn Patterson, both of Nashville, Tennessee.

### **Restrictions and use**

There are no restrictions on the use of this collection save those imposed by the US Copyright Law and its revisions.

### **Associations**

The D. Lee Gannon Collection joins the Sibley Music Library's growing corpus of collections of manuscripts of distinguished alumni of the Eastman School of Music.

# DESCRIPTION OF SERIES

The collection is divided into two series: Composition Library and Personal Papers. These are further divided into sub-series as described below.

## **Series 1: Composition Library**

### *Sub-series A: Vocal and Choral Music*

This series consists of unpublished compositions in pencil manuscript and manuscript reproductions.

### *Sub-series B: Solo Instrumental Music*

This series consists of unpublished compositions in pencil manuscript and manuscript reproductions.

### *Sub-series C: Chamber Music*

This series consists of unpublished compositions in pencil or ink manuscripts and manuscript reproductions.

### *Sub-series D: Small Orchestra Music*

This series consists of unpublished compositions in pencil manuscripts and manuscript reproductions.

### *Sub-series E: Large Ensemble Music*

This series consists of unpublished compositions in pencil manuscripts and manuscript reproductions. This series includes compositions for orchestra, wind ensemble and concert band.

### *Sub-series F: Sketches and Quartet Music (including Arrangements)*

This series consists of unpublished compositions in pencil manuscripts and manuscript reproductions. Many of the titles used on the folders in this series reflect the titles used by the composer within his own files. Mr. Gannon's titles are in quotation. This series also contains works written or arranged for woodwind quartet.

### *Sub-series G: Oversized Materials*

This series consists of scores and other materials too large to fit in standard archival storage boxes.

## **Series 2: Personal Papers**

### *Sub-series A: Poetic Texts*

This series consists of handwritten and photocopied texts used or being considered for Mr. Gannon's compositions.

*Sub-series B: “Odds and Ends”*

This series consists of materials that Mr. Gannon labeled “Odds and Ends.” It includes some artwork, composition descriptions, extra cover pages for printed material, blank forms, and composition lists.

*Sub-series C: Correspondence*

This series consists of letters written to and from Mr. Gannon. It includes a number of letters to the editor of The Tennessean newspaper.

*Sub-series D: Lecture Notes*

This series consists of lecture notes collected and created by Mr. Gannon.

*Sub-series E: Press Articles*

This series consists of press articles written about Mr. Gannon and his music.

*Sub-series F: Scrapbook/Photos*

This series consists of materials originally labeled “scrapbook/photos” within the collection. It includes photocopies of articles and photographs of Mr. Gannon.

*Sub-series G: Programs/Duplicate Programs*

This series consists of performance programs of Mr. Gannon’s music and programs on which he performed. Some are duplicates. The series spans the 1980s and 1990s until the time of his death.

*Sub-series H: R. Connell Dissertation*

This series consists of a dissertation written by Robin Leigh Connell which cites Mr. Gannon’s Symphony No. 1.

# INVENTORY

## Series 1: Composition Library

### *Sub-series A: Vocal and Choral Music*

#### Box 1

folder 1 *The Careful Angler*. Text: R. L. Stevenson. Pencil draft, 3 p. Accompanied by pencil ms., 4 p.

folder 2 *The Careful Angler*. Score, ms. repro. 4 p.

folder 3 *A Dirge*. Text: Percy Bysshe Shelley. Pencil ms. 4 p.

folder 4 *A Dirge*. Score, ms. repro, piano/vocal. 3 copies. Each 2 p.

folder 5 *A Dirge*. Score, ms. repro, orchestra only. 2 copies. Each 7 p.

folder 6 *Echo*. For Rose Taylor. Text: Christina Rossetti. Pencil ms. 12 p.

folder 7 *Echo*. Score, ms. repro., piano/vocal. 2 copies. Each 7 p.

folder 8 *Echo*. Score, ms. repro., piano/vocal. Spiral-bound. 3 copies. Each 7 p.

folder 9 *Jesu, that dost in Mary dwell*: for SATB chorus and organ. Text: Gerard Manley Hopkins. Commissioned by the Christ Episcopal Church adult choir and interim music directors [*here named*]. For the Feast of St. Mary the Virgin, 1994. Pencil sketches. 9 leaves, loose-leaf.

folder 10 *Jesu, that dost in Mary dwell*. Masters, ms. repro, and pencil masters. Each 9 p.

folder 11 *Jesu, that dost in Mary dwell*. Score, ms. repro. 10 copies. Each 9 p., stapled.

folder 12 *Music When Soft Voices Die*. Text: P. B. Shelley. Pencil ms. 7 p.

folder 13 *Music When Soft Voices Die*. Score, ms. repro. 7 p.

folder 14 *O come, O come, Emanuel*: arranged by LG for choir, harp, violoncello. Pencil ms. Choral score 11 p.

folder 15 *O come, O come, Emanuel*. Pencil ms. of harp and 'cello parts, 6 p. and 2 p. respectively.

folder 16 *Ode to the Mechanic*: for mezzo-soprano or baritone with piano. Pencil ms. 8 p.

folder 17 *Ode to the Mechanic*. Repros. from master, 4 copies—one is a paste-up, Each 5 p.

folder 18 *Psalm 124*. Ms. repros, 6 copies. Each 2 p. Accompanied by two envelopes.

folder 19 *Psalm 124*. Fair copy in pencil; marked “Professional copy only, free of copyright,” 2 p. Accompanied by a paste-up of master pages. 2 p. 10x13.

folder 20 *Psalm 133*: for SATB a cappella. Pencil sketch. 2 p. Accompanied by a fair copy in pencil; marked “Professional copy,” 2 p.

folder 21 *Reluctance*. Poem: Robert Frost. At head of music: At the loss of my loved one, Tommy. At end of music: Love is eternal. L.G., May 4, 1996. Pencil ms., piano/vocal. 7 p.

folder 22 *Reluctance*. Pencil sketch, full instrumentation listed, 4 p. Poem, 1 p., handwritten in ink. On verso of page is a passage copied from *Markings* by Dag Hammarskjold.

folder 23 *Reluctance*. Two ms. repro. copies—1 is the paste-up master. Each 4 p.

folder 24 *The Road Not Taken*. Text: Robert Frost. Set 11/83. Pencil ms., 7 p. Accompanied by fair copy in pencil, 8 p.

folder 25 *The Road Not Taken*. Pencil sketch, several leaves, unnumbered. And an unopened envelope.

folder 26 *A Song of Praise (Canticle 2)*. For . . . [ ?? ] SATB a cappella. c1993. Choral score, 3 copies. Each 4 p. Accompanied by a pencil sketch, 7 p.

folder 27 *A Song of Praise*. Choral scores. 29 copies, each 4 p.

folder 28 *The Waking*: for mezzo-soprano and orchestra. Pencil ms. 10 p. Pencil ms., vocal line only. Pages numbered 2-7.

folder 29 *The Waking*. Two ms. repro. scores, each 24 p.

folder 30 *The Waking*. Score, ms. repro, 3 copies—1 is a paste-up copy. Each 8 p. Accompanied by a photocopy of text [from ed. Anchor Press, p. 104].

folder 31 *The Waking*. Score, ms. repro, spiral-bound. Accompanied by a ms. repro score with leaves punched but lacking spiral binding. Each 8 p.

folder 32 *The Wendigo*. Text: Ogden Nash. Pencil master, 4 p.

folder 33 *The Wendigo*. Score, ms. repro. Three copies, each stapled. 4 p.

*Sub-series B: Solo Instrumental Music*

**Box 2**

folder 1 *Aurora*: for solo violoncello. Pencil sketch, 2 p. Accompanied by ms. repro scores. 3 copies, each 2 p.

folder 2 *Aurora*. Paste-up score for photocopying, pencil master. 2 p.

folder 3 *Derelict*: for solo flute. Austin, TX — Feb 89. Rev. — Oct. 89. 3 perusal copies of score. Each bound and stapled. Each 5.5x8.5". Accompanied by additional copies of the pages, loose-leaf and unbound, and by the paste-up master pages.

folder 4 *Derelict*. Score, paste-up master. 8.5 x 11" 4 p. Extra front and back covers for a spiral-bound score; incomplete.

folder 5 *Derelict*. Score, pencil master. 4 p.

folder 6 *Derelict*. Score, ms. repro., spiral-bound. 4 p.; 10x13". Score bears the pseudonym JTPNATN, with note "Composer avail. to perform".

folder 7 *Etudes* for Alto Recorder. [Six etudes in all], c.1989. Pencil sketches and notes.

folder 8 *Etudes* for Alto Recorder. Score, pencil ms.; notation plus notes; accompanied by photocopy of DLG's article in *American Recorder*, 31 (4) [December, 1990], p. 20.

folder 9 *Etudes* for Alto Recorder. Score, notation with typescript notes for each; nos. 1-3 typeset, nos. 4-6 in pencil.

folder 10 *Etudes* for Alto Recorder. Score, spiral-bound. nos. 1-3 typeset. 8.5 x 11" Extra set of covers and title pages.

folder 11 *Five Experiences* for Piano. Composed for the composer's friend Nan Ellis, and first performed by her in a recital at the University of Southern California. The movements are: In midair; On arriving home; Music for Sam; A quiet evening; The neighborhood. 1 ms. repro. score, spiral-bound. 30 p. Title page marked "Corrected". At end of score:  
June, 1989, Nashville, TN.

folder 12 *Five Experiences* for Piano. Score, photocopy. Loose-leaf. 30 p. Corrections note.

folder 13 *Five Experiences* for Piano. Score, paste-up master. 30 p. 8.5 x 11”

folder 14 *Five Experiences* for Piano. Score, master. 30 p.

folder 15 *Five Experiences* for Piano. Pencil sketches.

folder 16 March for Flute and Piano. Score, ms. repro. Title page is dated September 20, 1984. 6 p.

folder 17 Sonata for Piano. Score, photocopy masters. 8.5 x 11”.

folder 18 Sonata for Piano. 1 ms. repro. score, 26 p. Spiral-bound in green. Annotated with corrections in red. 8.5 x 11” Accompanied by a score, ms. repro. 26 p., spiral-bound in black, 8.5 x 11”.

folder 19 *Wet on Wet*: for solo B-flat clarinet. c.1991. 3 perusal copies of score. Each is 3 p., bound and stapled. 5.5x8.5”. Accompanied by five additional copies of the pages, loose-leaf and unbound, and by the paste-up master pages.

folder 20 *Wet on Wet*. Score, pencil master. 9.5x13”, 3 p. Accompanied by a pencil sketch. 8.5 x 11”, 5 p.

folder 21 *Wet on Wet*. Score, ms. repro., printed on cardstock. 10x14”.

folder 22 *When My Head Spins*: for piano. Pencil sketch, 15 p. Accompanied by a fair copy in pencil, 16 p.

*Sub-series C: Chamber Music*

**Box 3**

folder 1 *Everything Unknown*: for violin, oboe, and clarinet, c.1990. pencil sketch.

folder 2 *Everything Unknown*. Score, ms. repro., spiral-bound. Two copies, 23 p., 8.5 x 11”. At end: Revised, Oct., 1992, Nashville, TN.

folder 3 *Everything Unknown*. Score, photocopy master; 8.5 x 11”. Accompanied by additional copies of the front-matter pages.

folder 4 *Everything Unknown*. Score, master. 11 x 17”.

folder 5 *Everything Unknown*. Parts, masters.

folder 6 *Everything Unknown*. Parts, ms. repro.; annotated in pencil with performance markings.

folder 7 *Everything Unknown*. Two ms. repro. scores, spiral-bound. 11x14". One annotated "corrected copy."

folder 8 First Sonatine: for flute, oboe, and clarinet. To Martha McCrory and the Sewanee Summer Music Center. Parts, each 4 p. and pencil ms. score, loose-leaf, 15 p. 9.5x12.5". From a folder marked "uncorrected" sketches.

folder 9 First Sonatine. Photocopy masters. 15 p., 8.5 x 11".

folder 10 First Sonatine. 1 set of parts, repro. Each 4 p. "Extra" set of same.

folder 11 First Sonatine. 1 set of parts, master set in pencil; with score (in C), in pencil.

folder 12 *Meditation and Scherzo*: for oboe and piano. Pencil sketch, 26 p. On single-sided loose-leaf 8.5 x 11" paper.

folder 13 *Meditation and Scherzo*. One ms. repro. score, photocopy master. 15 p. At end: Sept. 1994, Nashville, TN.

folder 14 *Meditation and Scherzo*. Extra pages: front-matter (program notes and composer's biography), numbered 2, 4, 6. Score, paste-up master. 15 p.; 8.5 x 11". Beneath the caption title is the inscription: "Commissioned by Ms. Bonnie D. Hellman, CPA for her daughter upon completion of graduate school."

folder 15 *Meditation and Scherzo*: for chamber ensemble. c1989. Austin, TX Sept.'89. Pencil sketches, loose-leaf.

folder 16 *Music for Nine Players*. Score, photocopy master. 8.5 x 11"

folder 17 *Music for Nine Players*. Parts, ms. repro., marked "incomplete set" with pencilled performance annotations. Five parts present.

folder 18 *Music for Nine Players*. Score, ms. repro. (transposed). Spiral-bound, 52 p.; 8.5 x 11". 2 copies.

folder 19 *Music for Nine Players*. Woodwind parts, photocopy masters. 8.5x14." Each 6 p.

folder 20 *Music for Nine Players*. Brass parts, photocopy masters. 8.5 x 14" Each 8 p.

folder 21 *Music for Nine Players*. Contrabass and Percussion I & II parts. Photocopy masters. 8.5x14." 8 p. and 13 p. respectively.

folder 22 *Music for Nine Players*. Woodwind parts, paste-up masters: flute & piccolo / B-flat clarinet / bassoon.

folder 23 *Music for Nine Players*. Brass parts, paste-up masters: C trumpet / F horn/ bass trombone.

folder 24 *Music for Nine Players*. Contrabass and Percussion I (glockenspiel) & II (xylophone, vibraphone, bass drum) parts, paste-up masters.

folder 25 *Music for Nine Players*. Score, ms. repro. with corrections.

folder 26 *Music for Nine Players*. Score, ms. repro., spiral-bound. 11x14".

#### **Box 4**

folder 1 *The Naked Scimitar*: for chamber orchestra. Score, photocopy masters. 48 p.; 8.5 x 11".

folder 2 *The Naked Scimitar*. One set of ms. repro. parts. 8.5 x 11". With note: "This set needs trumpet part (make from large master)."

folder 3 *The Naked Scimitar*. One ms. repro. score, transposed. Spiral-bound, 48 p. 8.5 x 11".

folder 4 *Nashville, Lower Broad*: for clarinet, viola, piano. c.1983. First composed 1983; revised 1993. "Revision Sketches" in 1 spiral-bound score with revisions tipped in.

folder 5 *Nashville, Lower Broad*. Photocopy paste-up, master score— 1993.

folder 6 *Nashville, Lower Broad*. Photocopy master score— 1993. 8.5 x 11", 20 p.

folder 7 *Nashville, Lower Broad*. Typeset score — 1983. Photocopy masters of parts — 1983.

folder 8 *Nashville, Lower Broad*. One transposed score: spiral-bound ms. repro., 20 p. Accompanied by 2 parts, each 7 p.

folder 9 *Nashville, Lower Broad*. Untransposed scores, 7 copies. Each spiral-bound, 17 p., typeset. Each has ms. repro. parts tipped in.

folder 10 *Prickly Heat*: for chamber orchestra. Two sets of unfolded loose-leaf pages for perusal copies.

folder 11 *Prickly Heat.* Score, master pages. 41 p.

folder 12 *Prickly Heat.* Two perusal copies of score, typeset. Stapled. 5.5x8.5" (14x22cm.).

folder 13 *Prickly Heat.* One score (transposed), ms. repro. Spiral-bound. 46 p.

folder 14 *Prickly Heat.* One score (transposed), typeset. Spiral-bound. 41 p.

folder 15 *Prickly Heat.* Pencil sketch.

folder 16 *Prickly Heat.* Score, paste-up master for perusal copies.

folder 17 *Prickly Heat.* Perusal score, photocopy master.

folder 18 *Prickly Heat.* Wind and Percussion parts, typeset.

folder 19 *Prickly Heat.* String parts, typeset.

folder 20 *Prickly Heat.* One score (transposed), 41 p. Accompanied by 20 parts.

### **Box 5**

folder 1 Second Sonatine. Rochester, NY — Oct. 1985. Pencil masters. Score, 29 p. Accompanied by 3 parts: oboe/ clarinet/ and bassoon.

folder 2 Second Sonatine. Master pages for perusal copies. One perusal copy, 29 p. Bound and stapled. 5.5x8.5".

folder 3 Second Sonatine. Parts, photocopy masters. 3 parts, each 9 p. 8.5 x 11".

folder 4 *Simple Suite:* for B-flat clarinet and piano. Score, masters, 17 p. Accompanied by a clarinet part. Fair copy in pencil, 8 p.

folder 5 *Simple Suite.* Clarinet part: 3 repro. copies.

folder 6 Sonata for Oboe and Piano. [at an early age]; completed ca. 1980. Composer's notes: dedicated to Earnie Harrison, once the principal oboist, National Symphony Orchestra. Reminiscent of Poulenc. Earlier edition: master photocopy, 8.5 x 11".

folder 7 Sonata for Oboe and Piano. Earlier edition: score, 15 p. Accompanied by 2 copies of oboe part. Each 5 p., 8.5 x 11".

folder 8 Sonata for Oboe and Piano. Score, master copy, 15 p. Accompanied by oboe part. 5 p., 8.5 x 11".

folder 9 Sonata for Oboe and Piano. Oboe part, ms. repro., annotated in pencil with performers' cues. Accompanied by 5 additional copies of p. 15 extracted from the piano score.

folder 10 Sonata for Oboe and Piano. Five additional loose-leaf copies of the oboe part. 8.5 x 11".

folder 11 Sonata for Oboe and Piano. One ms. repro. score and part on tinted paper. 9.5x12.5".

folder 12 Sonata for Oboe and Piano. Scherzo movement, paste-up master. Accompanied by unopened envelope marked "Scherzo" (presumably repro. copy). 8.5 x 11". \*this Scherzo score is written in 3/4 time, which doesn't correspond to the 3/8 time of the "earlier ed."

folder 13 Sonata for violoncello and piano. Pencil ms. Movements paginated separately: 34; 9; 14.

folder 14 Sonata for violoncello and piano. Score, ms. repro. Loose-leaf, 31 p. (movements I, II, III).

folder 15 Sonata for violoncello and piano. One score on heavy stock, 31 p. 36 cm.

folder 16 Sonatine for Three Alto Recorders. Nashville, TN. May, 1987. Dedicated to [ 7 names cited ]. Published in The Erich Katz Contemporary Music Series. c.1988. The American Recorder Society, Inc. Personal set of proofs, unmarked.

folder 17 Sonatine for Three Alto Recorders. Two scores, one spiral-bound and one loose-leaf photocopy, each 13 p. Accompanied by 3 parts, each 4 p.

folder 18 Sonatine for Three Alto Recorders. Score, ms. repro. 25 p. Accompanied by 2 sets of parts, each part 8 p. 8.5 x 11". Caption title *Sonata* on all; pencilled alteration *-ine* added on score.

folder 19 *Strength of Will*. Commissioned by the Austin Chamber Soloists, Austin, TX. Sketches, in pencil.

folder 20 *Strength of Will*. Sketches, in pencil, accompanied by repro. of certain of same.

folder 21 *Strength of Will*. Two incomplete ms. repro. scores. Each numbered p. 1-5; 8.5 x 14".

## Box 6

folder 1 *The Sunday Comics*: for chamber orchestra. To Byron Adams, Jr. The movements are: I. Prologue; II. Dick Tracy; III. Nancy and Sluggo; IV. Peanuts; V. Mary Worth; VI. Woody Woodpecker; VII. Epilogue. Two ms. repro. scores, transposed, spiral-bound. 24 p.; 8.5 x 11". Scored for flute / oboe / clarinet / bassoon / 2 violins / viola / violoncello / bass

folder 2 *The Sunday Comics*. Extra parts, each spiral-bound.

folder 3 *The Sunday Comics*. Score, master pages. 8.5 x 11", accompanied by extra cover sheets.

folder 4 *The Sunday Comics*. One set of 17 parts, each bound and stapled. Violin I, II (4 each); viola (2); violoncello (2).

folder 5 *The Sunday Comics*. One set of 17 parts, each bound and stapled.

folder 6 *The Sunday Comics*. Set of 17 parts, each stapled: violins I and II (4 each) / viola (2) / violoncello (2) / contrabass (optional).

folder 7 Third Sonatine. Dedicated to the Metropolitan Chamber Players. Prize-winning competition of the 1988 Sigma Alpha Iota Composers' Competition. c. 1987. Pencil masters. Score, 25 p. Accompanied by clarinet part, 9 p., horn part, 8 p., and bassoon part, 10 p.

folder 8 Third Sonatine. Score, spiral-bound, marked "personal copy with corrections" 25 p. Accompanied by ms. repro. parts.

folder 9 Third Sonatine. Extra parts, ms. repro. Loose-leaf, 8.5 x 11".

folder 10 *Three Pieces in Crystal*: for flute and harp. c1990. Movements: Amethyst; Citrine; Rose Quartz. Pencil sketches.

folder 11 *Three Pieces in Crystal*. One spiral-bound ms. repro score. 18 p. Accompanied by additional pages.

folder 12 *Three Pieces in Crystal*. Score, master photocopy. 8.5 x 11". "Corrected; needs proofing."

folder 13 *Three Pieces in Crystal*. Flute parts.

folder 14 *Three Pieces in Crystal*. Spiral-bound, ms. repro. score with corrections.

folder 15 *Three Pieces in Crystal*. Pencil masters, 18 p. Not corrected.

folder 16 *The Time Was Gold.* c.1988. March 1988. Rochester, NY. Score, ms. repro. master. 43 p. 8.5 x 11".

folder 17 *The Time Was Gold.* Ms. repro. score, spiral-bound. 43 p. 8.5 x 11" landscape.

### **Box 7**

folder 1 *Triad-O-Rama:* for wind octet. Pencil sketches.

folder 2 *Triad-O-Rama.* One ms. repro. score, loose-leaf. 2 copies.

folder 3 *Triad-O-Rama.* Parts, master pages. Typeset.

folder 4 *Triad-O-Rama.* Parts, Mvmt. II, Gymnopédie.

folder 5 *Triad-O-Rama.* One ms. repro score, incomplete, loose-leaf copies.

folder 6 *Triad-O-Rama.* One ms. repro score, spiral-bound. Movements paginated separately: 14, 8, 17 p.

### *Sub-series D: Small Orchestra Music*

folder 7 *Free from Season's Passing:* for small orchestra. April, 1987. Rochester, NY. Pencil sketches.

folder 8 *Free from Season's Passing.* Score, ms. repro. 48 p. 8.5 x 11", loose-leaf. Two copies.

folder 9 *Free from Season's Passing.* Score, loose-leaf. 11 x 17".

folder 10 *Free from Season's Passing.* Score, pencil master, 48 p. 11x14".

folder 11 *Free from Season's Passing.* Pencil ms. parts, masters: flutes I and II / oboes I and II / B-flat clarinets I and II / bassoons I and II / horns in F I and II / trumpets in C I and II / timpani / percussion I / percussion II / harp / violins I / violins II / violas / 'cellos / basses.

folder 12 *Free from Season's Passing.* Three scores, spiral-bound, each 48 p. 8.5 x 11".

*Sub-series E: Large Ensemble Music*

**Box 8**

folder 1 *On the Surface*: for orchestra. Austin, TX. April 1991. Commissioned by the ASCAP Foundation and the Civic Orchestra, Chicago, in honor of the Centenary of the Chicago Symphony Orchestra. Movements: I. Cellophane; II Lipstick. Pencil sketches.

folder 2 *On the Surface*. Score, ms. repro., spiral-bound. 8.5 x 11". Halliley Music Works.

folder 3 *On the Surface*. Score, ms. repro., transposed. Loose-leaf. 8.5 x 11".

folder 4 *On the Surface*. Additional copies of parts, spiral bound: Flute 1; Percussion 1.

folder 5 *On the Surface*. Score, ms. repro., master. Loose-leaf, 130 p. Appended by additional copies of front-matter pages.

folder 6 *On the Surface*. Woodwind parts: flute 1 / flute 2 & piccolo / oboe 1 / oboe 2 / clarinet 1 / clarinet 2 / bassoon 1 / bassoon 2.

folder 7 *On the Surface*. Brass, percussion and piano parts: horn 1 / horn 2 / horn 3 / horn 4 / trumpet 1 / trumpet 2 / trombone 1 / trombone 2 / tuba / percussion 1 / percussion 2 / timpani / piano-celesta.

folder 8 *On the Surface*. String parts: violin 1 / violin 2 / viola / violoncello / contrabass.

folder 9 *Peste Noire*: for orchestra. Pencil sketches, accompanied by historical notes.

folder 10 *Peste Noire*. One contrabass part, stapled. 6 p. One ms. repro score, 86 p.; 8.5 x 11". Accompanied by extra title pages.

folder 11 *Strength of Spirit*: a concert march. Austin, TX Sept '88. Commissioned by the Holy Name Band, Louisville, KY, on that ensemble's centenary. Parts, ms. repros., 8.5 x 11"; loose-leaf.

**Box 9**

folder 1 *Symphony No. 1*: for wind ensemble. For Jerry Junkin and the University of Texas Wind Ensemble. Premiered February, 1994. Score, photocopy masters. 89 p.; 8.5 x 14".

folder 2 *Symphony No. 1.* Score, typeset, spiral-bound. 89 p.; 8.5 x 14". Black Dog Publishing, 1993.

folder 3 *Symphony No. 1.* Score, repro. of typeset copy. 8.5 x 14".

folder 4 *Symphony No. 1.* Parts, incomplete set; annotated with performers' markings. 8.5 x 11".

folder 5 *Symphony No. 1.* Extra cover pages and front matter.

folder 6 *Tangents:* for wind ensemble. Pencil draft.

folder 7 *Tangents.* Score, ms. repro. 65 p.; 28 cm; labelled "master."

folder 8 *Tangents.* Score, ms. repro. 65 p.; 28 cm.

folder 9 *Tangents.* Two spiral-bound ms. repro scores.

folder 10 *Tangents.* Parts, paste-up masters.

### **Box 10**

folder 1 *Tuff Stuff:* for orchestra. Covers and front matter.

folder 2 *Tuff Stuff.* Computer score, master pages. 36 p.; 8.5 x 11". At end of score: May, 1992.

folder 3 *Tuff Stuff.* 19 parts, typeset.

folder 4 *Tuff Stuff.* Extra parts.

folder 5 *Tuff Stuff.* Winds/brass/perc.: 14 parts total.

folder 6 *Tuff Stuff.* Violin I: 14 parts total.

folder 7 *Tuff Stuff.* Violin II: 9 parts total / Viola : 8 parts total.

folder 8 *Tuff Stuff.* Cello: 8 part total / Bass: 6 parts total.

*Sub-series F: Sketches and Quartet Music (including Arrangements)*

**Box 11**

folder 1 “Master’s Comprehensive Exam (Take Home).” Pencil scores of short compositions in varying types. Includes a brass quintet piece, a song for voice and piano, two piano pieces and an SATB chorus.

folder 2 “Brass Ensemble Sketches.” Pencil sketches and a handwritten description of the movements.

folder 3 “W.W. Quintet arr. in process.” Photocopy of “Flying Arrow” by A. Holzmann.

folder 4 “Var. for Cl. and Str. Qt.” Pencil sketches.

folder 5 “Orchestra Sketches.” Pencil sketches.

folder 6 “Rough Ride on a Mean Machine.” Pencil sketch. Accompanied by a Concordia Competition poster.

folder 7 “Exhibition (fl. & winds).” Pencil sketches.

folder 8 “Latinesque.” Pencil sketches accompanied by a ms. repro.

folder 9 “Epidermal Macabre.” Pencil sketch.

folder 10 “Arrangements and sketches (current).” Pencil manuscript and sketches.

folder 11 “Stages.” Pencil sketches.

folder 12 “Horn Ens. Piece.” Pencil sketches.

folder 13 “Sonatine #4.” Pencil sketches.

folder 14 “Happy Are the People.” Pencil sketch and text.

folder 15 Manuscript notation book. Untitled pencil sketches.

folder 16 “Symphony.” Pencil sketches and 9 p. of the orchestral score in ms. repro.

folder 17 “Sketches & Misc.” Pencil sketches and quotes from tea boxes.

folder 18 Unmarked folder with pencil sketches and orchestral score pages entitled “Aftermath.”

folder 19 Unidentified sketches.

folder 20 Unidentified sketches.

### **Box 12**

folder 1 “Bridge Over Troubled Water.” Words and music by Paul Simon. Sheet music published by Charing Cross Music, NY. Accompanied by a pencil sketch of a Gannon arrangement for winds.

folder 2 “Little Piano Pieces for My Friends.” Pencil sketch.

folder 3 “Gymnopédie.” Pencil sketch and paste-ups.

folder 4 “Flute Etudes.” Pencil sketches.

folder 5 “Little Fugue for Brass (Quintet).” Manuscript of score and parts, in ink. Accompanied by pencil sketches.

folder 6 “A Brief Sounding (Chamber Orchestra).” Pencil sketches accompanied by an incomplete ms. repro (photocopy) of a full score.

folder 7 “Too Much Raspberry.” Pencil sketch for quartet.

folder 8 “Silks and Rags Waltz(es).” Music by Fred S. Stone. Arranged by Gannon. Pencil sketch for quartet.

folder 9 “Nut-cracker Suite Overture.” Music by Tchaikovsky. Arranged by Gannon for chamber ensemble. Pencil ms. score and sketches. Accompanied by paste-up parts.

folder 10 “Tennessee Waltz.” Music by Stewart/King. Arranged by Gannon for quartet. Sheet music published by Acuff-Rose, Nashville, TN. Accompanied by pencil sketches and score for quartet.

folder 11 “Wedding March.” Music by Wagner. Arranged by Gannon for quartet. Pencil sketch, incomplete.

folder 12 “The Entertainer.” Music by S. Joplin. Arranged by Gannon for quartet. Pencil sketch.

folder 13 “TV Medley.” Arrangement by Gannon for quartet. Pencil sketch of score. On verso of page 3: “Medley: Leave it to Beaver, Our Gang, Three Stooges.”

folder 14 “Endless Love.” Music by L. Richie. Arrangement by Gannon for quartet. Pencil sketch. Accompanied by pencil score of “Happy Birthday” also arranged for quartet.

folder 15 “Sunrise, Sunset.” Music by J. Bock. Arrangement by Gannon for quartet. Pencil sketch.

folder 16 “Maple Leaf Rag.” Music by S. Joplin. Arrangement by Gannon for quartet. Pencil sketch.

folder 17 “Study in Character for 5 Winds (Theme & Var.).” Pencil sketches of parts only. Incomplete.

folder 18 “Rose Leaf Rag.” Music by S. Joplin. Arrangement by Gannon for quartet. Pencil score.

folder 19 “Moon River.” Music by H. Mancini. Arrangement by Gannon for quartet. Pencil score.

folder 20 “Essay on a Fragment.”: for woodwind quintet and/or flute choir. Incomplete. Pencil score.

folder 21 Unidentified sketches and miscellaneous notes.

**Box 13**

folder 1 “Passacaglia for Winds.” Pencil sketches. Incomplete.

folder 2 “My Flesh Learned to Die.”: for orchestra. Pencil sketch. Incomplete.

folder 3 “Joe.” Pencil sketch. Accompanied by poetry book.

folder 4 “Mirror Images and Mira.” Pencil sketches. Accompanied by a description of them.

folder 5 “Symphony No. 2.” Pencil sketch.

folder 6 “Escapade.” Pencil sketch.

folder 7 “The Visitant.” Pencil sketch. Accompanied by photocopy of the poem and two other poems in the same typeface not set to music.

folder 8 Unidentified sketches.

folder 9 Unidentified sketches, clipped together.

*Sub-series G: Oversized Materials*

**Box 19**

folder 1 *Aurora*. Paste-up score for photocopying.

folder 2 *Derelict*. Score, paste-up master. 11 x 17"

folder 3 *A Dirge*. Pencil master. 2 p.; 43 cm.

folder 4 *Dream Time/ To (sic) Bad, So Sad, Your Dad! / Life*. Pencil sketches. *Dream Time*: In pencil. 3 p. of music; 11 x 17". Scored for flute, violoncello, [?violin], p[iano], [? mezzo], 1st line of text: "Come to me in the silence of the night." *To [sic] Bad, So Sad, Your Dad!*: In pencil. 1 p. of music; 11 x 17". *Life*: In pencil; apparently for piano. 3 p. of music; 11 x 17".

folder 5 *Echo*. Pencil master. 7 p.; 43 cm.

folder 6 *Everything Unknown*. Score, ms. repro., with pencil markings.

folder 7 *Free From Season's Passing*. Pencil sketches.

folder 8 *Hold Me, Thrill Me, Kiss Me*. Music by H. Noble. Arrangement by Gannon.

folder 9 *Jesu That Dost in Mary Dwell*. Paste-up masters.

folder 10 *Meditation and Scherzo*. Pencil master, 15 p. Oboe paste-up, 5 p. Both are 11 x 17".

folder 11 *Music for Nine Players*. Pencil master score.

folder 12 *Music for Nine Players*. Score, master 11 x 17".

folder 13 *The Naked Scimitar*. Pencil sketches: 10 leaves; 11 x 17". On single-sided loose-leaf pages. On verso of 3 leaves are penciled lines (by DLG?).

folder 14 *The Naked Scimitar*. Score, pencil master. 48 p.; 11 x 17".

folder 15 *The Naked Scimitar*. Score, ms. repro, spiral-bound. 48 p.; 11 x 17". With penciled annotations in the composer's hand.

folder 16 *The Naked Scimitar*. Two ms. repro scores. Each 48 p.; 11 x 17". Each one marked "needs corrections".

folder 17 *The Naked Scimitar*. Parts, ms. repros., 11 x 17".

folder 18 *The Naked Scimitar*. Parts, paste-up masters, 11 x 17".

### **Box 20**

folder 1 *Nashville, Lower Broad*. Pencil ms. score, masters. 11 x 17"— 1993.

folder 2 *Nashville, Lower Broad*. Parts, paste-up masters. 11 x 17"— 1993.

folder 3 *Ode to the Mechanic*. Pencil ms. master. 5 p. 43 cm.

folder 4 *On the Surface*. Pencil ms. score, 130 p. 11 x 17".

folder 5 *On the Surface*. Master ms. repro. score. Loose-leaf. 130 p. Appended by additional copies of front-matter pages.

folder 6 *On the Surface*. Pencil ms. score, paginated separately. Movements paginated separately (49, 76).

folder 7 *On the Surface*. Score, ms. repro, spiral-bound. Under pseudonym. DLGJTPNATN. 125 p.; 11 x 17". Halley Music Works.

folder 8 *On the Surface*. Two ms. repro scores, spiral-bound. First movement ("Cellophane") only. ms. repro. Each 54 p.; 11 x 17". One with cover artwork.

### **Box 21**

folder 1 *On the Surface*. Two ms. repro scores, spiral-bound. 125 p.; 11 x 17". Halley Music Works.

folder 2 *Peste Noire*. Pencil ms. labeled "Introductory Reduction," 6 p. Accompanied by pencil ms. and ms. repros of title page, and a paste-up of the cello part.

folder 3 *Peste Noire*. Score, pencil masters. 44 cm.

folder 4 *Peste Noire*. Score, masters, 86 p. 11" x 17".

folder 5 *Peste Noire*. 1 spiral-bound score, 86 p. Labeled "Old Score kept as Reference for corrections" — on title page is "Peste Noir[e]" with last letter "e" in pencil.

folder 6 *Peste Noire*. Two spiral-bound scores from ms. master, each spiral-bound. 86 p.; 43 cm. Each has cover artwork.

folder 7 *Prickly Heat*. Score, masters. 86 p.; 11 x 17" ..

folder 8 *Prickly Heat.* Parts, master pages.

folder 9 *Reluctance.* Pencil master. 4 p.; 43 cm..

**Box 22**

folder 1 *Sonata, Op. 101, No. 28.* Music by Beethoven. Arrangement for chamber ensemble by Gannon. Full score in pencil. Spiral-bound.

folder 2 *Sonata for Violoncello and Piano.* Pencil ms. score. Accompanied by ms. repro of cello part and additional pages. From a folder labeled “original masters.”

folder 3 *Sonata for Violoncello and Piano.* Loose-leaf, paste-up score. Movements I and II only. 22 p.

folder 4 *Sonata for Violoncello and Piano.* Two ms. repro scores, loose-leaf. Accompanied by additional pages.

folder 5 *Sonata for Violoncello and Piano.* One spiral-bound score (movements I, II only), used by the composer; annotated in pencil. 22 p. 43 cm.

folder 6 *Strength of Spirit.* Score, pencil ms. 42 p.; 11 x 17”; loose-leaf.

folder 7 *Strength of Spirit.* Score, ms. repro., spiral-bound. 42 p.; 11 x 17”.

folder 8 *Strength of Will.* Score, pencil ms. 14 p.; 11 x 17” loose-leaf..

folder 9 *The Sunday Comics.* Score, ink ms., spiral-bound, 26 p., and pencil ms., 14 p., in the same manuscript notebook. Dated 1980. Accompanied by 6 parts, ink ms.

folder 10 *The Sunday Comics.* 1 ms. repro. score, spiral-bound. 24 p.; 11 x 17”. Marked “corrected,” with penciled annotations.

folder 11 *The Sunday Comics.* Master parts, 11”x 17”.

folder 12 *The Sunday Comics.* Paste-up master score, 24 p. 11”x 17”.

**Box 23**

folder 1 *Symphony No. 1.* Covers for parts.

folder 2 *Symphony No. 1.* Woodwind parts, masters.

folder 3 *Symphony No. 1.* Brass parts, masters.

folder 4 *Symphony No. 1.* Contrabass and percussion parts, masters.

folder 5 *Symphony No. 1.* Score, pencil master. 89 p.; 11 x 17". Accompanied by handwritten note: "NOT corrected".

folder 6 *Symphony No. 1.* Score, typeset master. Loose-leaf. 89 p.; 11 x 17".

folder 7 *Symphony No. 1.* Score, ms. repro., spiral-bound. 89 p.; 11 x 17". At end: Nashville, TN, Oct., 1993. Accompanied by handwritten "corrections in blue + red" (score also so annotated).

folder 8 *Symphony No. 1.* Score, repro. of typeset copy, spiral-bound; second half of text (pp. 46-89). 11 x 17". Accompanied by handwritten "with corrections in red" (score also so annotated).

folder 9 *Tangents.* Master original score.

folder 10 *Tangents.* Two spiral-bound scores from the original master. Each 43 cm.

folder 11 *Three Pieces in Crystal.* Score, master. 11 x 17" paste-up.

#### **Box 24**

folder 1 *The Time Was Gold.* Pencil master score.

folder 2 *The Time Was Gold.* Score, spiral-bound. 11 x 17". Under pseudonym: JTPDLGJNATN.

folder 3 *The Time Was Gold.* Wind, string, and percussion parts, ms. repro, 11 x 17". Loose-leaf. Accompanied by piano part, spiral-bound.

folder 4 *The Time Was Gold.* Paste-up parts.

folder 5 *The Time Was Gold.* Parts, loose-leaf. 11 x 17." Flute / clarinet / violin / 'cello / percussion 1 / percussion 2.

folder 6 *The Time Was Gold.* Score, ms. repro., spiral-bound. 43 p.; 11 x 17". Annotated in pencil.

folder 7 *The Time Was Gold.* Piano/toy piano part, spiral-bound.

folder 8 *Triad-O-Rama.* Pencil master score, 43 cm.

folder 9 *Triad-O-Rama.* Parts, master pages. Typeset.

folder 10 *Tuff Stuff*. Score, ms. repro from master. Spiral-bound.

folder 11 *Tuff Stuff*. Score, master pages. 52 p., 11 x 17".

folder 12 *Tuff Stuff*. Score, pencil master. 52 p.

folder 13 *Tuff Stuff*. Pencil sketches. 28 p.

folder 14 *Tuff Stuff*. Score, ms. repro., spiral-bound. 52 p. Marked "measure #s correct/needs final editing" [left-over] material for spiral-bound copies: front/back binding; title pages; 11 x 17".

### **Box 25**

folder 1 *The Waking*. Two full orchestral scores, in pencil. Each 24 p.

folder 2 *The Waking*. Spiral-bound, ms. repro masters, piano/vocal. Bound with *A Dirge*. Each 8 p.

folder 3 *The Waking*. Pencil master, piano/vocal. 8 p. 43 cm

## **Series 2: Personal Papers**

### *Sub-series A: Poetic Texts*

### **Box 13**

folder 10 Handwritten poetic texts by Traci Senear(?) Patton.

folder 11 "Rose Taylor – Poems" and a photocopy of translations for *Pierrot Lunaire* (A. Schönberg).

### *Sub-series B: "Odds and Ends"*

### **Box 13**

folder 12 Artwork and descriptions for *Pest Noire* and *Cellophane*.

folder 13 Composition lists and descriptions of compositions for promotion.

folder 14 Extra title pages.

folder 15 Blank cover paper and card stock.

- folder 16 Blank ASCAP registration forms.
- folder 17 Nashville Cares letters, program and union CD agreement.
- folder 18 Typesets and paste-ups of programs and promotional materials.

*Sub-series C: Correspondence*

**Box 14**

- folder 1 Gannon's correspondence, including letters written to the editor of *The Tennessean* (Nashville newspaper).
- folder 2 Letters written to D. Lee Gannon.

*Sub-series D: Lecture Notes*

**Box 14**

- folder 3 "Recorder in the 20<sup>th</sup> Century": lecture notes. Accompanied by photocopies of his *Sonatine for Three Recorders* and transparencies for overhead projector.

*Sub-series E: Press Articles*

**Box 15**

- folder 1 Press articles - 1980's
- folder 2 Press articles - 1991-92
- folder 3 Press articles - 1993
- folder 4 Press articles - 1994
- folder 5 Press articles - 1995
- folder 6 Press articles – posthumous -1998

*Sub-series F: Scrapbook/Photos*

**Box 15**

- folder 7      Eastman School recognition
- folder 8      Scrapbook photocopies of photographs and articles
- folder 9      Scrapbook programs and articles

*Sub-series G: Programs/Duplicate Programs*

**Box 16**

- folder 1      Programs – Performance listing
- folder 2      Programs, 1980s
- folder 3      Programs, 1990
- folder 4      Programs. 1991
- folder 5      Programs, 1992
- folder 6      Programs. 1993
- folder 7      Programs, 1994

**Box 17**

- folder 1      Programs, 1995
- folder 2      Programs, 1996 and thereafter
- folder 3      Programs: Gannon as performer (1/2)
  - 1      July 22-25, 1976  
Sewanee Summer Music Center, The University of the South, Sewanee TN
  - 2      July 26-29, 1979  
Sewanee Summer Music Center, The University of the South, Sewanee TN
  - 3      July 24-27, 1980  
Sewanee Summer Music Center, The University of the South, Sewanee TN

4 November 16, 1980  
University of Louisville School of Music, Louisville KY

5 July 28-31, 1983  
Sewanee Summer Music Center, The University of the South, Sewanee TN

6 October 1, 1983  
Eastman Theater, Eastman School of Music, Rochester NY

7 July 26-29, 1984  
Sewanee Summer Music Center, The University of the South, Sewanee TN

8 December 10, 1984  
Blair Recital Hall, Vanderbilt University, Nashville TN

9 August 4, 1985  
Christ Church Episcopal, Nashville TN

10 August 18, 1985  
Harton Concert Hall, Belmont College School of Music, Nashville TN

11 December 9, 1985  
Kilbourn Hall, Eastman School of Music, Rochester NY

12 September 20, 1986  
Buckley Recital Hall, Amherst College, Amherst MA

13 October 26, 1986  
Eastman Theater, Eastman School of Music, Rochester NY

14 December 5, 1986  
Kilbourn Hall, Eastman School of Music, Rochester NY

folder 4 Programs: Gannon as performer (2/2)

15 March 18, 1987  
Kilbourn Hall, Eastman School of Music, Rochester NY

16 March 18, 1987 (second concert)  
Eastman Theater, Eastman School of Music, Rochester NY

17 April 4, 1987  
Kilbourn Hall, Eastman School of Music, Rochester NY

18 April 27, 1987  
Kilbourn Hall, Eastman School of Music, Rochester NY

19 May 6, 1987  
Eastman Theater, Eastman School of Music, Rochester NY

20 November 8, 1987  
Waterman Theater, Tyler Hall, SUNY Oswego, Oswego NY

21 December 15, 1987  
First Baptist Church, Rochester NY

22 February 3, 1988  
Main Hall, Eastman School of Music, Rochester NY

23 March 30, 1988  
Welles-Brown Room, Rush Rhees Library, University of Rochester, Rochester NY

24 May 1, 1988  
Kilbourn Hall, Eastman School of Music, Rochester NY

25 October 4, 1988  
Opera Lab Theater, University of Texas at Austin, Austin TX

26 October 7-8, 1988  
Synergy Studio, Austin TX

27 November 8, 1988  
Bates Recital Hall, University of Texas at Austin, Austin TX

28 November 21, 1988  
Opera Lab Theater, University of Texas at Austin, Austin TX

29 December 12, 1988  
Recital Studio, University of Texas at Austin, Austin TX

30 February 23, 25 and March 2, 4, 1989  
Opera Lab Theater, University of Texas at Austin, Austin TX

31 March 12, 1989  
St. Ann's Church, Nashville TN

32 March 28, 1989  
Bates Recital Hall, University of Texas at Austin, Austin TX

33 May 1, 1989  
Recital Studio, University of Texas at Austin, Austin TX

34 May 2, 1989  
Opera Lab Theater, University of Texas at Austin, Austin TX

35 July 9, 1989  
St. Ann's Church, Nashville TN

36 July 23, 1989  
St. Ann's Church, Nashville TN

37 August 6, 1989  
St. Ann's Church, Nashville TN

38 August 20, 1989  
St. Ann's Church, Nashville TN

39 September 18, 1989  
Chapel of the Holy Spirit, Austin TX

40 October 3, 1989  
Opera Lab Theater, University of Texas at Austin, Austin TX

41 November 10, 1989  
Myers Gallery, Tulsa OK

42 December 5, 1989  
Bates Recital Hall, University of Texas at Austin, Austin TX

43 March 27, 1990  
Recital Studio, University of Texas at Austin, Austin TX

44 April 4, 1990  
Bates Recital Hall, University of Texas at Austin, Austin TX

45 April 5, 1990  
Jessen Auditorium, University of Texas at Austin, Austin TX

46 April 20, 1990  
Recital Studio, University of Texas at Austin, Austin TX

47 April 28, 1990  
Recital Studio, University of Texas at Austin, Austin TX

48 April 29, 1990  
Jessen Auditorium, University of Texas at Austin, Austin TX

49 October 2, 1990  
McCullough Theater, University of Texas at Austin, Austin TX

50 October 12, 1990  
School of Music Recital Hall, Louisiana State University, Baton Rouge LA

51 December 4, 1990  
Bates Recital Hall, University of Texas at Austin, Austin TX

52 February 13, 1991  
Bates Recital Hall, University of Texas at Austin, Austin TX

53 February 25, 1991  
McCullough Theater, University of Texas at Austin, Austin TX

54 March 21, 1991  
Bates Recital Hall, University of Texas at Austin, Austin TX

55 July 5, 1991  
Centennial Park Art Courtyard, Nashville TN

56 July 17, 18, and 19, 1991  
World Association of Symphonic Bands and Ensembles, Manchester, England

### **Box 18**

folder 1 Duplicate copies of programs.

#### *Sub-series H: R. Connell Dissertation*

### **Box 18**

folder 2 Connell, Robin Leigh. "American Scenes for Symphonic Wind Ensemble: A Combination of Indeterminate and Minimalist Techniques" (D.A. diss., University of Northern Colorado, 1999). Cites D. Lee Gannon's *Symphony No. 1*. Photocopy.

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