Collection Summary

Title: Samuel Barber Collection
Span Dates: 1852-2000
Bulk Dates: (bulk 1926-1980)
Call No.: ML31.B265
Creator: Barber, Samuel, 1910-1981
Creator: Herranz, Valentin, 1943-2000
Extent: approximately 600 items
Extent: 8 containers
Extent: 4 linear feet
Language: Collection material in English, Italian, Spanish, and French.
Location: Music Division, Library of Congress, Washington, D.C.
LC Catalog record: https://lccn.loc.gov/2016570622

Summary: Samuel Barber remains one of America’s most eminent composers, best known for his chamber work, Adagio for Strings. He composed large and small-scale works for piano, voice and piano, chorus, and orchestra, as well as three operas. Unlike many of his contemporaries, Barber's compositional style remained decidedly tonal. The collection is comprised of correspondence, music from Barber's personal library, printed music, writings, photographs, awards, programs, and items that belonged to Valentin Herranz, his companion from 1970 until Barber's death in 1981.

Online Content: Additional information about Samuel Barber and his relationship with the Library of Congress can be found in the article Samuel Barber at the Library of Congress.

Selected Search Terms

The following terms have been used to index the description of this collection in the LC Catalog. They are grouped by name of person or organization, by subject or location, and by occupation and listed alphabetically.

People
Barber, Samuel, 1910-1981--Archives.
Barber, Samuel, 1910-1981--Correspondence.
Barber, Samuel, 1910-1981.
Barber, Samuel, 1910-1981.
Braun, Edith Evans, 1887-1976.
Homer, Louise, 1871-1947.
Homer, Sidney, 1864-1953.
Klabunde, Ulrich, 1941-2018.

Subjects
Composers--United States--Biography.
Composers--United States--Genealogy.

Form/Genre
Archives (Groupings)
Awards.
Biographies.
Business correspondence.
Clippings (Information artifacts)
Concert programs.
Diaries.
Diplomas.
Drivers' licences.
Passports.
Personal correspondence.
Photographs.

Provenance

Accruals
Further accruals are possible.

Processing History
The Samuel Barber Collection was processed by Stephanie Akau in 2019. Stephanie Akau coded the finding aid for EAD format in 2019.

Transfers
Forty-eight discs and audiotapes from the Samuel Barber Collection have been transferred to the Library of Congress Motion Picture, Broadcasting, and Recorded Sound Division, where they are identified as part of the Samuel Barber Collection (MAVIS collection no. 17518). These include recordings of Barber performing as a student at the Curtis Institute and the first radio broadcast of Adagio for Strings on NBC radio. An inventory of this material is available in the Music Division's collection file.

Other Repositories
The New York Public Library Archives hold several related collections. The Louise Homer collection contains several manuscripts of songs by Barber and photographs of Barber. The Edith Evans Braun collection contains several letters written by Barber to Braun, as well as printed music inscribed from Barber to her. The Alexei Haieff papers contain printed music inscribed to Haieff from Barber. The Charles Turner papers contain Barber photographs, correspondence, and a score of the composer's Violin Concerto. The Curtis Institute of Music Library and Archive contains programs from performances of Barber's music, correspondence from Barber, and numerous photographs of Barber in its collections.

Related Material
The Music Division is the largest repository of Samuel Barber music manuscripts. Barber's holograph scores are cataloged in ML96.B267. Others can be found in the Serge Koussevitzky Archive and the Elizabeth Sprague Coolidge Foundation Collection. The H-numbers on manuscripts’ folders correspond to Barbara Heyman’s thematic catalog, Samuel Barber: A Thematic Catalog of the Complete Works (New York: Oxford University Press, 2012), a singular resource for description and identification of recordings, printed music, and manuscripts, particularly untitled fragments and sketches.

The Martha Graham Collection contains video recordings of rehearsals and performances of Cave of the Heart and Andromache's Farewell. Several other Library of Congress collections also contain Barber correspondence. For a list of these collections, consult the article Samuel Barber at the Library of Congress.

Copyright Status
Materials from the Samuel Barber Collection are governed by the Copyright Law of the United States (Title 17, U.S.C.) and other applicable international copyright laws.
Access and Restrictions

The Samuel Barber Collection is open to research. Researchers are advised to contact the Music Division prior to visiting in order to determine whether the desired materials will be available at that time.

Certain restrictions to use or copying of materials may apply.

Online Content

Additional information about Samuel Barber and his relationship with the Library of Congress can be found in the article Samuel Barber at the Library of Congress.

Preferred Citation

Researchers wishing to cite this collection should include the following information: [item, date, container number], Samuel Barber Collection, Music Division, Library of Congress, Washington, D.C.

Biographical Note

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1910 Mar. 9</td>
<td>Born in West Chester, Pennsylvania</td>
</tr>
<tr>
<td>1917</td>
<td>Began composing</td>
</tr>
<tr>
<td>1919</td>
<td>Began studying piano with William Hatton Green</td>
</tr>
<tr>
<td>1924</td>
<td>Began studying piano, composition, and voice at the Curtis Institute</td>
</tr>
<tr>
<td>1926</td>
<td>Graduated from West Chester High School</td>
</tr>
<tr>
<td>1928</td>
<td>Met partner Gian Carlo Menotti while attending the Curtis Institute</td>
</tr>
<tr>
<td>1931</td>
<td>Won a second Bearns award for the overture to School for Scandal</td>
</tr>
<tr>
<td>1934</td>
<td>Graduated from the Curtis Institute</td>
</tr>
<tr>
<td>1935</td>
<td>Made national solo singing debut on NBC Music Guild radio series</td>
</tr>
<tr>
<td>1936</td>
<td>Awarded first Pulitzer traveling scholarship</td>
</tr>
<tr>
<td>1938 Nov. 5</td>
<td>Radio broadcast performance of Essay for Orchestra No. 1 and Adagio for Strings by the NBC Symphony Orchestra under Arturo Toscanini</td>
</tr>
<tr>
<td>1939-1942</td>
<td>Taught composition at the Curtis Institute</td>
</tr>
<tr>
<td>1941 Feb. 7</td>
<td>Public premiere of the Violin Concerto by violinist Arthur Spalding and the Philadelphia Orchestra, conducted by Eugene Ormandy</td>
</tr>
<tr>
<td>1942-1945</td>
<td>Served in the United States Army Air Force</td>
</tr>
<tr>
<td>1943</td>
<td>Barber and Menotti purchased &quot;Capricorn,&quot; their home in Mount Kisco, New York</td>
</tr>
<tr>
<td>1946 Apr. 5</td>
<td>Cello Concerto premiered by cellist Raya Garbousova and the Boston Symphony Orchestra, conducted by Serge Koussevitzky</td>
</tr>
<tr>
<td>1946 May 10</td>
<td>Premiere of Martha Graham's ballet Cave of the Heart, choreographed to music from Medea</td>
</tr>
<tr>
<td>1948 Apr. 9</td>
<td>Knoxville: Summer of 1915 premiered by soprano Eleanor Steber and the Boston Symphony Orchestra, conducted by Serge Koussevitzky</td>
</tr>
<tr>
<td>1950 Jan. 11</td>
<td>Sonata for Piano, commissioned by Richard Rogers and Irving Berlin for the League of Composers, is premiered by Vladimir Horowitz</td>
</tr>
<tr>
<td>1953 Oct. 30</td>
<td>Hermit Songs, commissioned by the Elizabeth Sprague Coolidge Foundation, is premiered at the Library of Congress by soprano Leontyne Price with Barber at the piano</td>
</tr>
<tr>
<td>1958</td>
<td>Vanessa, premiered at the Metropolitan Opera, is awarded the Pulitzer Prize</td>
</tr>
<tr>
<td>1962 Mar.</td>
<td>Attended the Congress of Soviet Composers in Moscow</td>
</tr>
</tbody>
</table>
1963  
_Piano Concerto No. 1_ awarded the Pulitzer Prize

1966 Sept. 16  
_Antony and Cleopatra_ premiered at the opening of the new Metropolitan Opera House

1971 Sept. 22  
_The Lovers_ premiered by the Philadelphia Orchestra under Eugene Ormandy

1973  
Capricorn sold

1981 Jan. 23  
Died in New York City

**Scope and Content Note**

Materials from the Samuel Barber Collection date from 1852-2000, with the bulk of the items 1926-1980. The collection is organized into six series: biographical materials, correspondence, writings, music, photographs, and the Valentin Herranz materials.

The Biographical Materials series documents Samuel Barber's life and career. It contains diaries and journals, awards and diplomas, clippings, programs, personal documents, genealogical materials, and other miscellaneous items. By far the most significant item is Barber's diary, covering the period September 1926 through January 1928, that documents his daily activities, social engagements, schoolwork, and time he spent as a student at the Curtis Institute of Music studying composition, piano, and voice. Barber was a frequently-honored composer, although the collection does not contain physical representations of all of his awards. It does include the Pulitzer Prize certificate awarded in 1963 for his _Piano Concerto_, a certificate for his induction into the National Institute of Arts and Letters, and diplomas for honorary doctorates from Brown University and Harvard University. Clippings in the series are about Barber, his work, or performances he attended and include a feature article in the May 1960 edition of _Musical America_. Programs are from two performances of _Antony and Cleopatra_, the 1966 premiere at the Metropolitan Opera and a 1975 Juilliard performance after Barber and Menotti had reworked the opera. Also included is a program from Barber’s New York memorial service, held on February 9, 1981. Personal documents represent necessary items such as Barber’s driver’s license, insurance cards, and passports. The remaining miscellaneous items include legal papers that transferred Menotti’s rights for _Vanessa_ to Barber, blank postcards, and an autograph book with birthday wishes and signatures from friends and colleagues. The last section, genealogical materials, contains family trees that trace the maternal side of Barber’s family, the Beattys and Fultons, back to the seventeenth century.

The Correspondence series contains letters between Barber and family members, as well as his correspondence with notable musical and political figures. Barber frequently wrote to his family while he was abroad. In his letters from the summers of 1928-1932, Barber describes leisure, travel, and composition lessons with his Curtis instructor, Rosario Scalero. Both Scalero and Gian Carlo Menotti, who began traveling to Europe with Barber in 1929, were from Italy. Barber documents spending time with both of their families during his travels. Later correspondence to his family is sporadic and dates from 1939 to 1958. This series also contains correspondence to Edith Braun dating from 1939 to 1971. Braun, a colleague of Barber and Menotti, was an accomplished pianist and instructor at the Curtis Institute. The bulk of letters to Barber are from Gian Carlo Menotti and are written in both English and Italian. A small portion are single letters from prominent musical and political figures, including Leonard Bernstein, Eugene Ormandy, Presidents John F. Kennedy and Jimmy Carter, First Lady Rosalynn Carter, and Senator Robert Kennedy.

The Writings series contains a small quantity of Barber's music theory and musicology notes and a variety of published and unpublished materials authored by others. Significant items include Barber's undated manuscript transcription of text for an operatic adaptation of Herman Melville’s novel _Moby Dick_ that was never realized and Barber’s annotated copy of Pablo Neruda’s _Twenty Poems and a Song of Love and Despair_, some of which he adapted as text for _The lovers_.

The Music series is divided into two subseries: Music by Barber and Music owned by Barber. The former is mostly printed scores, with and without Barber's annotations. One notable item is an ozalid copy of _Concerto for Violin and Orchestra_ that contains Barber's holograph conducting markings. The latter are items that formed part of Barber’s music library. Some scores are inscribed to Barber by the composer. Included are Louise Homer’s annotated piano-vocal score of _Samson et Delilah_ and a holograph manuscript of _Your Son and My Son_, a song by Sidney Homer. Louise Homer was Barber's aunt and a sought-after operatic contralto. Sidney Homer, her husband, was a composer. Both were close to Barber and mentored him throughout their lifetimes.

Photographs and negatives in the collection feature Barber, his friends, colleagues, and family members. Several are formal portraits of Barber taken throughout his life for professional use. There are photos from a 1959 visit to America by a group
of Soviet composers and music scholars that included Dmitri Shostakovich and Dmitri Kabalevsky, and negatives from the 1962 Congress of Soviet Composers in Moscow. Barber was the first American composer to attend the Congress on personal invitation rather than as a representative of the State Department.

Valentin Herranz and Barber met at Spoleto in 1970. Herranz became Barber’s valet and companion as Barber battled depression, alcoholism, and cancer in the last decade of his life. The Valentin Herranz Materials contain a souvenir manuscript leaf of the quintet from Vanessa inscribed by Barber to Herranz, as well as photographs, artwork, and correspondence largely unrelated to Herranz’s association with Barber.

**Organization of the Samuel Barber Collection**

The Collection is organized in six series:

- **Biographical Materials, 1926-1981**
- **Correspondence, 1852-1853, 1928-1980**
- **Writings, circa 1924-1970**
- **Music, 1939-1975**
- **Photographs, circa 1880-1980**
- **Valentin Herranz Materials, 1940-2000**
<table>
<thead>
<tr>
<th>Container</th>
<th>Series</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>BOX 1, 7-8</td>
<td><strong>Biographical Materials, 1926-1981</strong></td>
<td>Documents and other items related to Barber's life. Includes Barber's diary and journal, awards and diplomas, clippings, programs, miscellaneous materials, personal documents, and family trees from the maternal side of Barber's family. Arranged by alphabetically by format, then chronologically therein.</td>
</tr>
<tr>
<td>BOX 1-2</td>
<td><strong>Correspondence, 1852-1853, 1928-1980</strong></td>
<td>Letters between Barber and family members, as well as correspondence from notable musical and political figures. The bulk of the letters by Barber were written to his family or Edith Braun. Most correspondence written to Barber is from Gian Carlo Menotti. Arranged alphabetically by last name of correspondent.</td>
</tr>
<tr>
<td>BOX 2, 4</td>
<td><strong>Writings, circa 1924-1970</strong></td>
<td>Barber's music theory and musicology notes and published and unpublished materials written by others. Arranged alphabetically by author.</td>
</tr>
<tr>
<td>BOX 4-7</td>
<td><strong>Music, 1939-1975</strong></td>
<td>Printed music by Barber, some with his annotations, and music by others that was part of Barber's personal library. H-numbers correspond to sources in Barbara Heyman’s thematic catalog. Organized as two subseries. then alphabetically by composer's last name.</td>
</tr>
<tr>
<td>BOX 2-3, 7</td>
<td><strong>Photographs, circa 1880-1980</strong></td>
<td>Chiefly images of Barber alone, or with friends, colleagues, and family. Arranged alphabetically by subject.</td>
</tr>
<tr>
<td>BOX 3, 4</td>
<td><strong>Valentin Herranz Materials, 1940-2000</strong></td>
<td>Correspondence, photographs, artwork, and miscellaneous materials from the estate of Valentin Herranz. Arranged alphabetically by format or subject.</td>
</tr>
</tbody>
</table>
Container List

<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
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</table>
| BOX 1, 7-8 | **Biographical Materials, 1926-1981**  
Documents and other items related to Barber's life. Includes Barber's diary and journal, awards and diplomas, clippings, programs, miscellaneous materials, personal documents, and family trees from the maternal side of Barber's family. Arranged by alphabetically by format, then chronologically therein. |
| BOX-FOLDER 1/1 | Autograph book, 197[?]-1980  
Awards and diplomas |
| BOX-FOLDER 7/1 | Curtis Institute diploma, 1934 May 22  
BOX-FOLDER 8/2 | ASCAP medals of recognition, 1959, 1963 |
| BOX-FOLDER 7/2 | Harvard University Honorary Doctor of Music, 1959  
BOX-FOLDER 1/2 | Pulitzer Prize certificate, 1963 May 6 |
| BOX-FOLDER 7/3 | National Institute of Arts and Letters certificate, 1976 |
| BOX-FOLDER 7/4 | Royal Academy of Music Honorary Member, 1979 March 28  
BOX-FOLDER 1/3 | Brown University Honorary Doctor of Music, 1979 April 22 |
| BOX-FOLDER 7/5 | American Music Center letter of distinction, 1980  
BOX-FOLDER 7/6 | State of Michigan Senate resolution, 1980 September 4 |
| BOX-FOLDER 1/4, 4/1 | Clippings, 1956, 1960, undated  
*Note:* Includes *Musical America* article |
| BOX-FOLDER 8/1 | Diary, 1926 September-1928 January  
BOX-FOLDER 1/5 | Genealogical materials, undated  
Family trees, Beatty and Fulton families |
| BOX-FOLDER 1/6 | Journal, undated  
Barber's notes and quotes from Sidney Homer's Bible  
*Note:* Sarah Beatty obituary is interleaved |
| BOX-FOLDER 1/7 | Miscellany, 1956 and undated  
*Note:* Includes legal document transferring Menotti's rights for *Vanessa* to Barber |
| BOX-FOLDER 1/8 | Personal documents, 1963-1979  
Driver's licenses, passports, health insurance cards |
| BOX-FOLDER 1/9 | Postcards, undated  
Approximately 80, blank |
| BOX-FOLDER 7/7 | Programs, 1966 |
| BOX-FOLDER 1/10 | Programs, 1975-1981  
*Contents:*  
- *Antony and Cleopatra*, Juilliard, 1975 May 10-11  
- Martha Graham's *Frescoes* choreographed to two scenes from *Antony and Cleopatra*, Metropolitan Museum of Art, 1978 December 9  
- Barber's memorial service, New York City, 1981 February 9 |
| BOX 1-2 | **Correspondence, 1852-1853, 1928-1980**  
Letters between Barber and family members, as well as correspondence from notable musical and political figures. The bulk of the letters by Barber were written to his family or Edith Braun. Most correspondence written to Barber is from Gian Carlo Menotti. Arranged alphabetically by last name of correspondent. |

Samuel Barber Collection
## Container Contents

<table>
<thead>
<tr>
<th>Box Folder</th>
<th>Content</th>
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</table>
| BOX-FOLDER 1/11 | 70th birthday wishes, 1980 February-March  
  *Note:* Includes letters from Jimmy Carter and Ned Rorem |
| BOX-FOLDER 1/12 | Barber family, 1852, 1853, [?] May 22 |
| BOX-FOLDER 1/13-15, 2/1 | Barber, Samuel, May-September 1928-1932  
  *Note:* To family members |
| BOX-FOLDER 2/2 | Barber, Samuel, 1939-1958, undated  
  *Note:* To family members |
| BOX-FOLDER 2/3 | Barber, Samuel, 1939-1971, undated  
  *Note:* To Edith Braun  
  *Note:* Includes two letters from Menotti |
| BOX-FOLDER 2/4 | Barber, Samuel, 1946, 1980, and undated  
  *Note:* To Thor [Johnson?], ASCAP, and others |
| BOX-FOLDER 2/5 | Bernstein, Leonard, 1964 January 18 |
| BOX-FOLDER 2/6 | Boucchi, A., [?] March 18 |
| BOX-FOLDER 2/7 | Carter, Rosalynn, 1980 March 7 |
| BOX-FOLDER 2/8 | Homer, Marion, 1958 |
| BOX-FOLDER 2/9 | Hurdy, Francois, 1980 February 17 |
| BOX-FOLDER 2/10 | Kennedy Center Honors, 1979  
  White House reception invitation |
| BOX-FOLDER 2/11 | Kennedy, John F., Jr., 1961 September 8 |
| BOX-FOLDER 2/12 | Kennedy, Robert F., 1964 January 14 |
| BOX-FOLDER 2/13 | Menotti, Gian Carlo, 1964-1972, undated |
| BOX-FOLDER 2/14 | Najeef, Souheila Sabih, [1949?] June 26  
  Envelope only |
| BOX-FOLDER 2/15 | Ormandy, Eugene, 1976 December 6 |
| BOX-FOLDER 2/16 | Suárez, Carlos, 1980 August 7 |

**BOX 2, 4**  
**Writings, circa 1924-1970**  
Barber's music theory and musicology notes and published and unpublished materials written by others.  
Arranged alphabetically by author.

Barber, Samuel  

<table>
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<tr>
<th>Box Folder</th>
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<tr>
<td>BOX-FOLDER 2/17</td>
<td>Notes, elements of music, 1930-1931</td>
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<tr>
<td>BOX-FOLDER 4/2</td>
<td>Notes, harmonic fifths exercise, undated</td>
</tr>
<tr>
<td>BOX-FOLDER 2/18</td>
<td>Notes, musicology, undated</td>
</tr>
</tbody>
</table>
| BOX-FOLDER 2/19 | Melville, Herman  
  *Moby Dick* transcription by Barber, undated |
| BOX-FOLDER 2/20 | Menotti, Gian Carlo  
  "L'ultimo desiderio" *fiaba*, undated |
| BOX-FOLDER 2/21 | Neruda, Pablo  
  *Twenty love poems and a song of despair*, undated  
  London: Grossman Publishers  
  *Note:* Annotated by Barber  
  *Note:* H-141 Source E |
| BOX-FOLDER 2/22 | Stendhal |
Le rouge et le noir, undated

**BOX 4-7**

**Music, 1939-1975**

Printed music by Barber, some with his annotations, and music by others that was part of Barber's personal library. H-numbers correspond to sources in Barbara Heyman’s thematic catalog.

Organized as two subseries, then alphabetically by composer's last name.

**Music by Samuel Barber, 1949-1974**

**BOX-FOLDER 4/5**

Collected songs for low voice, 1955
- Printed piano-vocal score
- New York: G. Schirmer

**BOX-FOLDER 4/6**

Concerto for violin and orchestra, 1951
- Ozalid full score
  - *Note:* Holograph conducting annotations in colored pencil
  - *Note:* H-94 Source F

**BOX-FOLDER 4/7**

Hermit songs, 1954
- Printed piano-vocal score (high voice version)
- New York: G. Schirmer
  - *Note:* Performance annotations
  - *Note:* H-120 Source H

**BOX-FOLDER 4/8**

Knoxville: Summer of 1915, for voice and orchestra, 1949
- Printed piano-vocal score reduction by Barber
- New York: G. Schirmer

**BOX-FOLDER 4/9**

Knoxville: Summer of 1915, for voice and orchestra, 1949/1952
- Printed full score
- New York: G. Schirmer
  - *Note:* H-114 Source G

**BOX-FOLDER 4/10**

Souvenirs, 1952
- Ozalid score for piano four-hands
  - *Note:* This version lacks the movements "Two-Step" and "Hesitation Tango"
  - *Note:* Includes note to Edie [Edith Braun?]
  - *Note:* H-119 Source C

**BOX-FOLDER 4/11**

Three songs, op. 45, 1974
- Printed piano-vocal score (high voice version)
- New York: G. Schirmer

**Music owned by Samuel Barber, 1939-1975**

**BOX-FOLDER 5/1**

Sonata no. 2 for piano, 1950
- Printed score
  - *Note:* Performance annotations
  - *Note:* Inscribed from Boulez to Barber

**BOX-FOLDER 7/8**

Notes of thanks: 5. Echo-berceuse, undated
- Ozalid piano score

Samuel Barber Collection
Your son and my son, undated
Holograph manuscript piano-vocal score
*Note:* Inscribed from Homer to Barber

Mendelssohn, Felix

Songs for one voice and piano, undated
Printed piano-vocal score
Leipzig: C.F. Peters
*Note:* Annotated, with Barber's holograph manuscript translations

Meyerbeer, Giacomo

Le prophète, Act 5, undated
Ozalid full score excerpt in two folios
*Note:* Mislabeled "Barber Oboe Concerto - Piano score II"

Multiple composers

Twenty-four Italian songs and arias of the seventeenth and eighteenth centuries, 1948
Printed piano-vocal score
New York: G. Schirmer
*Note:* English version

O'Brien, Eugene

Ambages: for piano, four hands, 1975
Printed score
New York: G. Schirmer
*Note:* Inscribed from O'Brien to Barber

Poulenc, Francis

Capriccio for two pianos, 1953
Printed score
Paris: Salabert
Inscribed from Poulenc to Barber

des Prez, Josquin

Missen VIII. Missa Malheur me bat, 1939
Printed chorus score
Amersterdam: Vereeniging voor Nederlandsche Muziekgeschiedenis
Missen X. Missa una musque de Buscaya, 1948
Printed chorus score
Amersterdam: Vereeniging voor Nederlandsche Muziekgeschiedenis

Saint-Saëns, Camille

Samson et Dalila, undated
Printed piano-vocal score
Paris: A. Durand et fils
*Note:* Louise Homer's copy with performance annotations

Strauss, Richard

Der Rosenkavalier, undated
Printed piano-vocal score
New York: Boosey & Hawkes
*Note:* English version

Tcherepnin, Alexander

Die Hochzeit der Sobeide: op. 45, undated
Manuscript full score excerpt
*Note:* Inscribed from Tcherepnin to Barber, 1962
Walton, William

BOX-FOLDER 6/3
Sonata for violin and piano, 1950
Printed score and violin part
London: Oxford University
Note: Inscribed from Walton to Barber

BOX 2-3, 7
Photographs, circa 1880-1980
Cheifly images of Barber alone, or with friends, colleagues, and family.
Arranged alphabetically by subject.

BOX-FOLDER 2/23
Barber family, 1935, undated
Black and white (5)
Note: Two of Mary Beatty; one inscribed to Samuel Barber

BOX-FOLDER 2/24
Barber, Marguerite, 1967
Negatives
Note: Sianconset, Massachusetts
Includes: Samuel Barber

BOX-FOLDER 2/25, 7/10-12
Barber, Samuel, 1914-1980
Black and white (24), color (8)
Note: Portraits

BOX-FOLDER 2/26
Barber, Samuel, circa 1950-1970
Negatives
Note: Portraits

BOX-FOLDER 2/27
Barber, Samuel with others at Capricorn, undated,
Black and white (4)

BOX-FOLDER 2/28
Barber, Samuel with others, 1947-1979
Black and white (19), color (11)
Includes: Daniel Pollack; Robert la Marchina

BOX-FOLDER 2/29
Barber, Samuel with others, undated
Negatives

BOX-FOLDER 2/30
Braun, Edith, 1930-1947
Black and white (4)
Includes: Samuel Barber; Abram Chasins; Josef Hoffman; Gian Carlo Menotti; Ezra Rachlin

BOX-FOLDER 2/31
Congress of Soviet Composers, Moscow, USSR, 1962 March
Negatives
Includes: Samuel Barber; Dmitri Kabelevsky; Aram Khachaturian; Nikita Khrushchev;
Anastas Mikoyan; Dmitri Shostakovich

BOX-FOLDER 2/32
Herranz, Valentin, 1971
Color (4)
Note: With Samuel Barber

BOX-FOLDER 2/33
Horowitz, Vladimir, 1951
Black and white (5)
Note: Four with Samuel Barber; one inscribed to Barber

BOX-FOLDER 3/1
Menotti, Gian Carlo, 1935-1970, undated
Black and white (4), color (1)
Note: One with Samuel Barber

BOX-FOLDER 3/2
Miscellany, undated
Black and white (4), color (1)
<table>
<thead>
<tr>
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<th>Contents</th>
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<tr>
<td>BOX-FOLDER 3/3</td>
<td>Mitropoulos, Dimitri, 1960 October 16</td>
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<td></td>
<td>Black and white (1)</td>
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<tr>
<td>BOX-FOLDER 3/4, 7/13</td>
<td>Scalero, Rosario, 1931, 1950</td>
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<td></td>
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<td></td>
<td><em>Includes:</em> Samuel Barber; Gian Carlo Menotti</td>
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<tr>
<td></td>
<td><em>Note:</em> Two inscribed to Barber</td>
</tr>
<tr>
<td>BOX-FOLDER 3/5</td>
<td>Schippers, Thomas and Elaine, undated</td>
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<tr>
<td></td>
<td>Black and white (1)</td>
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<tr>
<td>BOX-FOLDER 3/6</td>
<td>Soviet musicians visit, 1959 November</td>
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<tr>
<td></td>
<td>Color (5)</td>
</tr>
<tr>
<td></td>
<td><em>Includes:</em> Fikrit Amirov; Samuel Barber; Aaron Copland; Grayce Dello Joio[?]; Alexei Haieff; Dmitri Kabalevsky; Tikhon Khrennikov; Dmitri Shostakovich; Boris Yarustovsky</td>
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<tr>
<td>BOX-FOLDER 3/7</td>
<td>Turner, Charles, undated</td>
</tr>
<tr>
<td></td>
<td>Black and white (1)</td>
</tr>
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<td></td>
<td><em>Note:</em> Includes postcard</td>
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<tr>
<td>BOX-FOLDER 3/8</td>
<td><em>Vanessa</em> premiere, 1958 January 15</td>
</tr>
<tr>
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<td>Black and white (16)</td>
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<td><em>Note:</em> Metropolitan Opera, New York</td>
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<td>BOX-FOLDER 3/9</td>
<td>Zimbalist, Mary Bok, 1939, 1947</td>
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<tr>
<td></td>
<td>Black and white (3)</td>
</tr>
<tr>
<td></td>
<td><em>Includes:</em> Samuel Barber; Edith Braun; Gian Carlo Menotti</td>
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**Valentin Herranz Materials, 1940-2000**

Correspondence, photographs, artwork, and miscellaneous materials from the estate of Valentin Herranz.

Arranged alphabetically by format or subject.

<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
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</thead>
<tbody>
<tr>
<td>BOX 3, 4</td>
<td><em>Valentin Herranz Materials, 1940-2000</em></td>
</tr>
<tr>
<td></td>
<td>Correspondence, photographs, artwork, and miscellaneous materials from the estate of Valentin Herranz.</td>
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<td>Arranged alphabetically by format or subject.</td>
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<tr>
<td>BOX-FOLDER 3/10-13</td>
<td>Correspondence, 1966-1986, undated</td>
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<td><em>Note:</em> Two inscribed to Herranz by the artist</td>
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<td>BOX-FOLDER 3/17-18</td>
<td>Photographs, circa 1940-1990</td>
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<tr>
<td>BOX-FOLDER 4/4</td>
<td><em>Vanessa</em> souvenir leaf, 1970 June 7</td>
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<td></td>
<td>Holograph manuscript of excerpt of the quintet</td>
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<td><em>Note:</em> Inscribed to Herranz by Barber</td>
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<tr>
<td></td>
<td><em>Note:</em> H-125 Source G</td>
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