Collection Summary

Title: Robert Evett Collection
Span Dates: 1942-2001
Bulk Dates: (bulk 1950-1975)
Call No.: ML31.E94
Creator: Evett, Robert, 1922-1975
Extent: approximately 1,450 items
Extent: 9 containers
Extent: 6.5 linear feet
Language: Collection materials chiefly in English.
Location: Music Division, Library of Congress, Washington, D.C.
LC Catalog record: https://lccn.loc.gov/2015563158

Summary: Robert Evett (1922-1975) was a composer, arts editor, and critic who made his home primarily in the Washington, D.C., area. This collection contains several scores, sketches, and instrument parts for works composed by Evett; biographical information collected by Evett's family after his death; and his published book and music reviews for the "Atlantic Monthly," "New Republic," and "Washington Star-News."

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
Bishop, Elizabeth, 1911-1979.
Butler, Ethel.
Dorati, Antal.
Evett, Robert 1922-1975--Biography.
Evett, Robert, 1922-1975--Archives.
Gerber, Steven R.
Husa, Karel, 1921-2016.
Parris, Robert, 1924-1999.

Organizations
American Composers Alliance--History.
Atlantic monthly (Boston, Mass.: 1857)--History.
Institute of Contemporary Arts (Washington, D.C.)--History.
National Symphony Orchestra (Washington, D.C.)--History.
New Republic, LLC--History.

Subjects
Chamber music--Scores and parts.
Choral music.
Composers--United States--Biography.
Composers--United States--Correspondence.
Music--Washington (D.C.)--20th century--History and criticism--Sources.
Musicians as authors.
Musicians--United States--Interviews.
Orchestral music--Scores and parts.
Periodicals--United States--History.
Piano music.
Form/Genre
Art music.
Autographs (Manuscripts)
Biographies.
Business correspondence.
Chamber music.
Clippings (Information artifacts)
Concert programs.
Diazotypes (Copies)
Interviews.
Music criticism and reviews.
Musical sketches.
Parts (Music)
Personal correspondence.
Reports.
School records.
Scores.
Writings (Documents)

Provenance

Custodial History
After Robert Evett's death in 1975, materials were maintained by his brother Kenneth Evett and then later by Kenneth's son David and his wife Marianne Evett.

Accruals
No further accruals are expected.

Processing History
The Robert Evett Collection was processed by Morgen Stevens-Garmon and Melissa Young in February 2020. Morgen Stevens-Garmon coded the finding aid in 2020.

Transfers
Two audio cassettes and fifteen reel-to-reel audio tapes have been transferred to the Library of Congress Motion Picture, Broadcasting, and Recorded Sound Division where they are identified as part of the Robert Evett Collection (MAVIS collection no. 16271). An inventory of this material is available in the Music Division's collection file.

Other Repositories
The New York Public Library holds a small collection of Robert Evett's scores.
Materials Cataloged Separately

More than sixty holograph scores by Robert Evett are cataloged in ML96.E85 and can be requested in the Performing Arts Reading Room.

Copyright Status

Materials from the Robert Evett 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 Robert Evett 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.

Preferred Citation

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

Biographical Note

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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</thead>
<tbody>
<tr>
<td>1922, November 30</td>
<td>Born in Loveland, Colorado</td>
</tr>
<tr>
<td>1941</td>
<td>Began music composition courses at Colorado College in Colorado Springs</td>
</tr>
<tr>
<td>1943</td>
<td>Telluride fellow at Cornell University in Ithaca, New York, and studied under Roy Harris</td>
</tr>
<tr>
<td>1945</td>
<td>Composed first piano sonata</td>
</tr>
<tr>
<td>1947</td>
<td>Moved to Washington, D.C., and joined the staff at the Institute of Contemporary Arts</td>
</tr>
<tr>
<td>1950</td>
<td>Composed Mass for SATB chorus with organ accompaniment</td>
</tr>
<tr>
<td>1951</td>
<td>Moved to New York City to study with Vincent Ludwig Persichetti at The Juilliard School of Music</td>
</tr>
<tr>
<td>1952</td>
<td>Returned to Washington, D.C., and became assistant literary editor at New Republic</td>
</tr>
<tr>
<td>1952-1970</td>
<td>Composed a series of five piano sonatas</td>
</tr>
<tr>
<td>1954</td>
<td>Composed Variations for clarinet and orchestra</td>
</tr>
<tr>
<td></td>
<td>Promoted to book and arts editor for New Republic</td>
</tr>
<tr>
<td>1960</td>
<td>Inspired by text from Mark Twain, composed The five boons of life for soprano, baritone voice, and harpsichord</td>
</tr>
<tr>
<td>1963</td>
<td>Composed Anniversary concerto 75 for large orchestra</td>
</tr>
<tr>
<td>1964-1965</td>
<td>Served as contributing critic for the Washington, D.C., newspaper Evening Star</td>
</tr>
<tr>
<td>1968</td>
<td>Became book and arts editor at the Atlantic Monthly and moved to New York City</td>
</tr>
<tr>
<td></td>
<td>Composed Mary Dyer for violin, cello, and piano</td>
</tr>
<tr>
<td>1972-1973</td>
<td>Series of concerts performed at various venues in Washington, D.C., to celebrate Evett's fiftieth birthday. Participating ensembles included Madison Madrigal Singers and the National Gallery Orchestra</td>
</tr>
<tr>
<td>1974</td>
<td>Commissioned by the National Symphony to create a work to honor the United States Bicentennial</td>
</tr>
<tr>
<td>1975, February 3</td>
<td>Died at home in Takoma Park, Maryland</td>
</tr>
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</table>

Robert Evett Collection 4
Scope and Content Note

Though the collection spans from 1942 to 2001, the majority of materials in the Robert Evett Collection were created by Evett between 1950 and his death in 1975. Organized in six series, the collection contains scores, sketches, drafts, clippings, correspondence, published articles, ephemera, and other materials documenting Evett's life and career.

Music is the largest series and consists of full scores, parts, and sketches of compositions by Evett. The majority of the materials are ozalid reproductions of holographs, but a few are drafts in pencil or printed music. Compositions include pieces created for chorus, piano, small ensembles, and orchestra. Biographical Materials contains information about Evett's life, such as college transcripts, clippings, and various brief biographical notes. The bulk of this material was collected by Evett's family in preparation for a biography on the composer.

Letters, cards, and notes, both by and to Evett, are found in Correspondence. Correspondents include writers Elizabeth Bishop and Robert Graves, choreographer Ethel Butler, and fellow composers Karel Husa, Antal Dorati, and Robert Parris. Performances of Evett's compositions are documented in a Programs and Poster series that contains ephemera chiefly dating from Evett's lifetime. Subject Files contains clippings, correspondence, notes, and reports organized around specific subjects related to Evett's life and professional work. Published articles, edited drafts, and notes on compositions by Evett are included in Writings. Also found in this series is a partial libretto for Here's Hosanna and inter-office communications from Evett concerning articles prepared for publication.

Arrangement

The Robert Evett Collection is organized in six series:

- Music, 1943-1975
- Biographical Materials, 1942-1987
- Correspondence, 1952-1975
- Programs and Poster, 1942-1983
- Subject Files, 1943-2001
- Writings, 1958-1975
Description of Series

**Container** | **Series**
---|---
BOX 1-3, 9 | **Music, 1943-1975**

Full scores, parts, and sketches of compositions by Evett. The majority of the materials are ozalid reproductions of holographs, but a few are drafts in pencil or printed music. Compositions include pieces created for chorus, piano, small ensembles, and orchestra. Several works in the collection were written for specific religious services held leading up to Easter. Only one piece in this series is not by Evett: "My papa's waltz" by Steven Gerber is dedicated to Evett's memory after his death.

Music is organized alphabetically by composition title.

BOX 4-5 | **Biographical Materials, 1942-1987**

Information about Evett's life such as college transcripts, clippings, and various brief biographical notes. The majority of this material was collected by Evett's brother Kenneth and Kenneth's son David in preparation for a biography on the composer. Interviews with Evett's colleagues and friends found in this series were conducted by Kenneth or David for possible inclusion in such a book.

Arranged alphabetically by format.

BOX 5 | **Correspondence, 1952-1975**

Letters, cards, and notes both by and to Evett. Some of Evett's correspondents include the writers Elizabeth Bishop and Robert Graves, choreographer Ethel Butler, and fellow composers Karel Husa, Antal Dorati, and Robert Parris. A folder from Evett contains carbon copies of letters sent, often paired with the original correspondence. Aside from material sent by Evett, the largest body of correspondence in this series is from his former secretary, Holly Troxel.

Arranged alphabetically by last name of author.

BOX 5 MAPCASE 6 | **Programs and Poster, 1942-1983**

Ephemera documenting performances of Evett's musical compositions.

Arranged chronologically.

BOX 6 | **Subject Files, 1943-2001**

Clippings, correspondence, notes, and reports organized around specific subjects related to Evett's life and professional work. In some instances, material appears to have been organized by Evett's brother Kenneth and his nephew David such as the file on Amy Antonelli, a scholar researching Evett for her dissertation.

Arranged alphabetically by individual or organization.

BOX 7-8 | **Writings, 1958-1975**

Published articles, edited drafts, and notes on compositions by Evett. Also found in this series is a partial libretto for **Here's Hosanna** and inter-office communications from Evett concerning articles prepared for publication. Four folders organized under "The food of love" contain his published articles on specific composers which were possibly intended as the basis for a book. A folder of poems and lyric sheets holds several pages of writing by unidentified authors. Other than the material in this folder, Evett is identified as the primary author of all other writing in this series.

Arranged alphabetically by publication title or subject.
## Container List

<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
</tr>
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<tbody>
<tr>
<td>BOX 1-3, 9</td>
<td><strong>Music, 1943-1975</strong></td>
</tr>
<tr>
<td></td>
<td>Full scores, parts, and sketches of compositions by Evett. The majority</td>
</tr>
<tr>
<td></td>
<td>of the materials are ozalid reproductions of holographs, but a few are</td>
</tr>
<tr>
<td></td>
<td>drafts in pencil or printed music. Compositions include pieces created</td>
</tr>
<tr>
<td></td>
<td>for chorus, piano, small ensembles, and orchestra. Several works in the</td>
</tr>
<tr>
<td></td>
<td>collection were written for specific religious services held leading up</td>
</tr>
<tr>
<td></td>
<td>to Easter. Only one piece in this series is not by Evett: &quot;My papa's</td>
</tr>
<tr>
<td></td>
<td>waltz&quot; by Steven Gerber is dedicated to Evett's memory after his death.</td>
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<td></td>
<td>Music is organized alphabetically by composition title.</td>
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<tr>
<td>BOX-FOLDER 1/1</td>
<td>Adagio, 1972</td>
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<td></td>
<td>Scores for harpsichord (2)</td>
</tr>
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<td></td>
<td><em>Note:</em> Originally for orchestra; transcribed for harpsichord</td>
</tr>
<tr>
<td>BOX-FOLDER 1/2</td>
<td>Alma redemptoris mater; Regina caeli; Salve regina; Ave regina caelorum,</td>
</tr>
<tr>
<td></td>
<td>undated</td>
</tr>
<tr>
<td></td>
<td>Score for SATB chorus</td>
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<tr>
<td>BOX-FOLDER 1/3</td>
<td>Anniversary concerto 75. Prelude, 1963</td>
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<td></td>
<td>Cello part (incomplete)</td>
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<tr>
<td>BOX-FOLDER 1/4</td>
<td>Asperges me, 1950-1951</td>
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<td></td>
<td>Score for piano</td>
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<td></td>
<td><em>Note:</em> Transparency in reverse</td>
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<td>BOX-FOLDER 1/5</td>
<td>Chaconne, 1950</td>
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<td></td>
<td>Score for piano</td>
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<tr>
<td>BOX-FOLDER 1/6</td>
<td>Chapter and hymn, undated</td>
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<tr>
<td></td>
<td>Score for tenor and bass voices/SATB chorus and organ</td>
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<tr>
<td></td>
<td><em>Texts:</em> Proverbs 31: 10-11; Fortem virili pectore</td>
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<td>BOX-FOLDER 9/1</td>
<td>Concertino, 1952</td>
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<td></td>
<td>Full scores (2)</td>
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<tr>
<td>BOX-FOLDER 1/7</td>
<td>Credo; Sanctus; Benedictus, undated</td>
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<tr>
<td></td>
<td>Score for SATB chorus and organ</td>
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<tr>
<td>BOX-FOLDER 9/2</td>
<td>The exile, 1973</td>
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<td></td>
<td>Scores for tenor solo, TB chorus, and guitar (2)</td>
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<td></td>
<td><em>Note:</em> Dedicated to Paul Hume and the Georgetown Glee Club</td>
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<tr>
<td>BOX-FOLDER 1/8</td>
<td>Easter Sunday: Gradual, Alleluia, and Sequence, undated</td>
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<td>Score for unison chorus and organ</td>
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<tr>
<td>BOX-FOLDER 9/3</td>
<td>The five boons of life, 1960</td>
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<td></td>
<td>Text adapted from Mark Twain</td>
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<td></td>
<td>Score for soprano, baritone, bass (narrator), and keyboard instrument</td>
</tr>
<tr>
<td>BOX-FOLDER 1/9</td>
<td>Hymn: Fortem virili pectore, undated</td>
</tr>
<tr>
<td></td>
<td>Score for SATB chorus, trumpet, tubular bells, and strings</td>
</tr>
<tr>
<td>BOX-FOLDER 1/10</td>
<td>Hymn: Jesu redemptor omnium, undated</td>
</tr>
<tr>
<td></td>
<td>Scores for tenor, bass chorus, and rehearsal accompaniment (3)</td>
</tr>
<tr>
<td>BOX-FOLDER 1/11</td>
<td>Hymn: Lucis creator optime, 1971</td>
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<tr>
<td></td>
<td>Score for TTBB chorus; sketch</td>
</tr>
<tr>
<td>BOX-FOLDER 1/12</td>
<td>If music be the food of love, 1948</td>
</tr>
<tr>
<td></td>
<td>By Henry Purcell; figured bass realized by Evett</td>
</tr>
<tr>
<td>Container</td>
<td>Contents</td>
</tr>
<tr>
<td>-----------</td>
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</tr>
</tbody>
</table>
| BOX-FOLDER 1/13 | Score for voice and keyboard instrument  
Mary Dyer, 1968  
Score for violin, cello, and piano; parts |
| BOX-FOLDER 1/14 | The mask of Cain, 1953  
Printed score for SATB chorus |
| BOX-FOLDER 9/4 | Mass, 1950  
Score for unison chorus, descant, and organ |
| BOX-FOLDER 1/15 | Minuet for Mary, 1957  
Scores for piano (3) |
| BOX-FOLDER 9/5 | Miscellaneous cello parts, undated |
| BOX-FOLDER 1/16 | Miscellaneous songs, undated  
Sketches |
| BOX-FOLDER 1/17 | My papa's waltz and other songs, 1974-1975  
By Steven Gerber  
Piano-vocal score  
Note: Dedicated to Evett |
| BOX-FOLDER 1/18 | Nunc dimmittis, 1966  
Score for SATB chorus |
| BOX-FOLDER 1/19 | Prelude and fugue, 1943  
Violin parts |
| BOX-FOLDER 1/20 | Prelude, interlude, and fugue, 1947  
Violin, viola, and cello parts |
| BOX-FOLDER 9/6 | Psalm 133, undated  
Scores for SATB chorus and continuo (2) |
| BOX-FOLDER 9/7 | Psalm 150; Chapter and hymn, undated  
Scores for TTBB chorus and keyboard instrument (3) |
| BOX-FOLDER 1/21 | The return, 1950  
Text by Pauline Hansen  
Piano-vocal scores  
Note: Two versions |
| BOX-FOLDER 1/22 | Rondo, 1951  
Score for recorder/treble instrument and keyboard instrument  
Note: For Russell Woolen |
| BOX-FOLDER 9/8 | Rondo, undated  
Scores for violin, viola, and cello (2) |
| BOX-FOLDER 1/23 | Second piano sonata, 1957  
Printed score |
| BOX-FOLDER 2/1 | Second Sunday in Lent: Gradual and tract, undated  
Text: Psalm 24:17-18  
Score for unison tenor/bass voices and organ  
Note: Tract not present |
| BOX-FOLDER 2/2 | Second Sunday in Lent: Gradual and tract, undated  
Texts: Psalm 24:17-18; Psalm 105:1-4  
Score for unison tenor/bass voices and organ |
| BOX-FOLDER 2/3 | Seeker, undated  
Text by Marcella Miller Du Pont  
Scores for SATB chorus (2) |
## Music, 1943-1975

<table>
<thead>
<tr>
<th>Container</th>
<th>Contents</th>
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| BOX-FOLDER 9/9 | Sonata for piano, 1945  
Scores (3) |
| BOX-FOLDER 2/4 | Sonata no. 3 for piano, 1954  
Scores (2) |
| BOX-FOLDER 2/5 | Sonata no. 4 for piano, 1955  
Scores (2) |
| BOX-FOLDER 2/6 | Sonata no. 5 for piano, 1967  
Score |
| BOX-FOLDER 9/10 | Sonata no. 6 for piano, 1970  
Scores (2)  
*Note: In memory of Harry McClure* |
| BOX-FOLDER 9/11 | Sonata for cello and cembalo, 1955  
Scores (2); cello part |
| BOX-FOLDER 2/7 | Surely it is not I, Lord, 1971  
Text: Matthew 26:22  
Score for unspecified voice(s) |
| BOX-FOLDER 2/8 | Terce: for the third Sunday after Pentecost, 1972  
Scores for cantor and SATB chorus (2)  
*Note: In honor of Miss Elmira Bier* |
| BOX-FOLDER 2/9 | Time being, undated  
Text by W. H. Auden  
Scores for SATB chorus (2) |
| BOX-FOLDER 2/10 | Toccata and 2 fugues for 2 pianos, 1951  
Score |
| BOX-FOLDER 2/11 | Trio, circa 1946  
Score for unspecified instruments |
| BOX-FOLDER 2/12 | Trio, 1949  
Scores for violin, viola, and cello (2) |
| BOX-FOLDER 2/13 | Two cadenzas for Mozart's piano concerto in E-flat, K482, 1971  
Score  
*Note: For Evelyn Swarthout Hayes* |
| BOX-FOLDER 9/12 | Variations for clarinet and orchestra, 1954  
Full score |
| BOX-FOLDER 3/1 | Variations for clarinet and orchestra, 1954  
Violin parts |
| BOX-FOLDER 3/2 | Variations for clarinet and orchestra, 1954  
Viola, cello, and double bass parts |
| BOX-FOLDER 3/3 | What an attractive thing is judgment, 1971  
Text: Ecclesiastes 25:4-6  
Scores for chorus (2) (one is incomplete) |
| BOX-FOLDER 3/4 | Unidentified, undated  
Sketches of work for violin solo |
| BOX-FOLDER 3/5 | Unidentified, undated  
Chiefly sketches of work for violin, cello, and harpsichord |
| BOX-FOLDER 3/6 | Unidentified, undated  
Score for cantor, clarinet, violin, and organ (pp. 15-23 only) |
| BOX-FOLDER 3/7 | Unidentified, undated  
Scores for piano and piano-vocal scores |
**Note:** Possibly fragments of a ballet?

**BOX 4-5**  
**Biographical Materials, 1942-1987**  
Information about Evett's life such as college transcripts, clippings, and various brief biographical notes. The majority of this material was collected by Evett's brother Kenneth and Kenneth's son David in preparation for a biography on the composer. Interviews with Evett's colleagues and friends found in this series were conducted by Kenneth or David for possible inclusion in such a book.  
Arranged alphabetically by format.

**BOX-FOLDER 4/1**  
Address book, undated

**BOX-FOLDER 4/2**  
Biographies, undated

**BOX-FOLDER 4/3-6**  

**BOX-FOLDER 4/7**  
College transcripts, 1943, 1951

**BOX-FOLDER 4/8**  
Death certificate, 1975

**BOX-FOLDER 3/8**  
Drawing, circa 1970

**BOX-FOLDER 4/9**  
Estate information, 1968-1980 and undated

**BOX-FOLDER 4/10**  

**BOX-FOLDER 4/11-12**  
Interviews: miscellaneous, 1983-1984 and undated

**BOX-FOLDER 4/13**  
Interviews: Parris, Robert, 1983-1984

**BOX-FOLDER 4/14**  
Interview template and notebooks, 1983-1987 and undated

**BOX-FOLDER 5/1**  
Music catalogs, 1964

**BOX-FOLDER 5/2**  
Photographs, 1968 and undated

**BOX-FOLDER 3/9**  
Scrapbook, 1972

**BOX 5**  
**Correspondence, 1952-1975**  
Letters, cards, and notes both by and to Evett. Some of Evett's correspondents include the writers Elizabeth Bishop and Robert Graves, choreographer Ethel Butler, and fellow composers Karel Husa, Antal Dorati, and Robert Parris. A folder from Evett contains carbon copies of letters sent, often paired with the original correspondence. Aside from material sent by Evett, the largest body of correspondence in this series is from his former secretary, Holly Troxel  
Arranged alphabetically by last name of author.

**BOX-FOLDER 5/3**  
Bales, Richard, 1961, 1968, 1974

**BOX-FOLDER 5/4**  
Berkofsky, Martin, 1974

**BOX-FOLDER 5/5**  
Bishop, Elizabeth, 1956-1957

**BOX-FOLDER 5/6**  
Butler, Ethel, 1967

**BOX-FOLDER 5/7**  
De Schweinitz, Karl, 1973

**BOX-FOLDER 5/8**  
Dello Joio, Norman, 1970

**BOX-FOLDER 5/9**  
Dorati, Antal, 1973

**BOX-FOLDER 5/10**  
Du Pont, Marcella Miller, 1957 and undated

**BOX-FOLDER 5/11**  

**BOX-FOLDER 5/12**  
Gerber, Steven, 1974 and undated

**BOX-FOLDER 5/13**  
Graves, Robert, 1956

**BOX-FOLDER 5/14**  
Husa, Karel, 1962-1968

**BOX-FOLDER 5/15**  
Makris, Andreas, 1974

**BOX-FOLDER 5/16**  
Manning, Robert, 1969-1973

**BOX-FOLDER 5/17-20**  
Miscellaneous correspondents, 1952-1970s
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<tr>
<td>BOX-FOLDER 5/21</td>
<td>Oates, Joyce Carol, 1973</td>
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<tr>
<td>BOX-FOLDER 5/22</td>
<td>Parris, Robert, undated</td>
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<tr>
<td>BOX-FOLDER 5/23</td>
<td>Rorem, Ned, undated</td>
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<tr>
<td>BOX-FOLDER 5/24</td>
<td>Rubin, Louis D., Jr. (Louis Decimus), 1972</td>
</tr>
</tbody>
</table>

**BOX 6 MAPCASE 6**  
Programs and Poster, 1942-1983  
Ephemera documenting performances of Evett's musical compositions. Arranged chronologically.

| MAPCASE-DRAWER 6/15 | Poster, 1966  
<table>
<thead>
<tr>
<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Madison Madrigal Singers performance and program in Florence, Italy</td>
</tr>
</tbody>
</table>

**BOX-FOLDER 6/1-6**  
Programs, 1942-1983

**BOX 6** Subject Files, 1943-2001  
Clippings, correspondence, notes, and reports organized around specific subjects related to Evett's life and professional work. In some instances, material appears to have been organized by Evett's brother Kenneth and his nephew David such as the file on Amy Antonelli, a scholar researching Evett for her dissertation. Arranged alphabetically by individual or organization.

| BOX-FOLDER 6/7 | American Composers Alliance, 1957-1988  
<table>
<thead>
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<th></th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Contract, correspondence, and newsletter</td>
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| BOX-FOLDER 6/8 | Antonelli, Amy, 1983-1989  
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<th></th>
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<th>Commissions and contracts, 1950-1974 and undated</th>
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<td>BOX-FOLDER 6/11</td>
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<th>BOX-FOLDER 6/12</th>
<th>Evett, David, 1976, 1987, and undated, Correspondence</th>
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| BOX-FOLDER 6/13 | Evett family members, 1959, 1965-1974, and undated  
<table>
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| BOX-FOLDER 6/14 | Evett, Kenneth, 1962-2001 and undated  
<table>
<thead>
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| BOX-FOLDER 6/15 | Forum for professionals and executives, 1971  
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| BOX-FOLDER 6/16 | Harris, Roy, 1946-1948, 1984, and undated  
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<td>Clippings, notes, and pamphlets</td>
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| BOX-FOLDER 6/19 | Pulitzer prize, 1964  
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| BOX-FOLDER 6/20 | Robert Evett Foundation, 1975  
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### Subject Files, 1943-2001

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  Clippings, correspondence, and directory |
  Correspondence |
| BOX 7-8 | **Writings, 1958-1975**  
  Published articles, edited drafts, and notes on compositions by Evett. Also found in this series is a partial libretto for *Here's Hosanna* and inter-office communications from Evett concerning articles prepared for publication. Four folders organized under "The food of love" contain Ethis published articles on specific composers which were possibly intended as the basis for a book. A folder of poems and lyric sheets holds several pages of writing by unidentified authors. Other than the material in this folder, Evett is identified as the primary author of all other writing in this series.  
  Arranged alphabetically by publication title or subject. |
| BOX-FOLDER 7/1 | Anniversary concerto 75, correction log, undated  
  Notebook |
| BOX-FOLDER 7/2 | *Atlantic monthly* (articles), 1969-1971 |
| BOX-FOLDER 7/3 | Biographical articles, undated |
| BOX-FOLDER 7/6 | Editing, undated |
| BOX-FOLDER 7/7 | Editorial proposal, 1964 |
| BOX-FOLDER 7/8-11 | The food of love (articles), 1969-1971 and undated |
| BOX-FOLDER 7/12 | *Here's Hosanna* (libretto), undated  
  Incomplete |
| BOX-FOLDER 7/13 | Inter-office memos, 1968-1969 |
| BOX-FOLDER 7/14 | Miscellaneous articles, undated  
  Clipping and notebook |
| BOX-FOLDER 8/3 | Trash (article), undated |
| BOX-FOLDER 8/4 | *Washington star-news* (articles), 1964-1975 and undated |