
Inventory of the Arnold Elston Musical Compositions and Papers

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Inventory of the Arnold Elston Musical Compositions and Papers

Collection number: ARCHIVES ELSTON 1

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Descriptive Summary

Title: Arnold Elston Musical Compositions and Papers

Collection number: ARCHIVES Elston 1

Creator: Elston, Arnold, 1907-1971

Extent: Number of containers: 13 boxes

Repository: The Music Library

Berkeley, California 94720-6000

Shelf location: For current information on the location of these materials, please consult the Library's online catalog.

Language: English.

Provenance

The Arnold Elston Musical Compositions and Papers were donated by Mrs. Anne Elston of Berkeley on April 24, 1981, and by the Estate of Anne Elston via Lawrence Moe in 1988 (?).

Access

Collection is open for research.

Publication Rights

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Preferred Citation

[Identification of item], Arnold Elston Musical Compositions and Papers, ARCHIVES Elston 1, The Music Library, University of California, Berkeley

Biographical Sketch

Arnold Elston was born in New York on September 30, 1907. He died in Vienna on June 6, 1971.

Part I: Dramatic and Orchestral Works.

- Box 1-3, 12, item 1. **Great Age, Behold Us, cantata for chorus and large orchestra.**
Additional Note
Text: St John-Perse, from his *Chronique*. Composed: 1963-1965. Scores, parts and transparencies.
- Box 1 **Full score, Ozalid**
Box 2 **Original transparencies of score**
Box 3 **Vocal scores**
Box 12 **Parts**
- Box 4-6, item 2. **The Love of Don Perlimplin, chamber opera.**
Additional Note
Text: Garcia-Lorca. Composed: June, 1957-March, 1958, Eugene, Oregon, and Berkeley. Scores and transparencies of score only.
- Box 4-5 **Transparencies and full scores**
Box 6 **Includes Vocal score inscribed to Edgar Jones**
Box 7, 8, item 3. **Sweeney Agonistes, chamber opera.**
Additional Note
Text: T. S. Eliot from his *Fragment of an Agon*. Dedicated to Walter Piston. Composed: October, 1948-August, 1950. Scores, parts, and transparencies.
- Box 9, 13, item 4. **Three Orchestra Pieces: Dithyramb, Paeon, Furioso.**
Additional Note
Composed: 1968-1970. Scores, parts, and transparencies.
- Box 9 **Ozalid copies of different versions**
Box 13 **Original MSS**

Part II: Songs and choruses.

- Box 10, item 5. **A Drunken man's praise of sobriety "Come, swish around."**
Additional Note
Score. 1954. For soprano and piano. (And Edgar Jones' copy)
- Box 10, item 6. **A Gallant's song "When the maiden leaves off teasing."**
Additional Note
Text: Thomas Hardy. Score. September, 1948. For bass voice and piano.
- Box 10, item 7. **In memory on Anton Webern "Last as first, for women's voices and brass (2 trumpets, horn, tenor, and bass trombone).**
Additional Note
Text: Thomas Hardy from his *The Dynasts*. March 27, 1947. Scores.
- Box 10, item 8. **Lament from Esther "Plenrons et gemissons," for soprano and piano.**
Additional Note
Text: Jean Racine. December, 1942.
- Box 10, item 9. **Two madrigals. 1) The Ecstatic, and 2) Spring omnipotent goddess, for S,S,MS,A,T,B.**
Additional Note
Poems by C. Day Lewis and E. E. Cummings. Scores. Berkeley, March 22, 1971. Dedicated to Dan Hertz.

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- Box 10, item 10. ***Que le Seigneur est bon*, for soprano and piano.**
Additional Note
Text: Jean Racine. Score. December, 1942;
See Item 8.
- Box 10, item 11. ***Some one came knocking*, for soprano and piano.**
Additional Note
Text: Walter De La Mare. Score. No date.
- Box 10, item 12. ***There is a way of life*, motet for four-part women's chorus (a cappella).**
Additional Note
Poem by Merrill Moore. Three scores. Eugene, Oregon, 1945.

Part III: Chamber music and piano music.

- Box 10, item 13. ***Rondo*, for piano (1937).**
Additional Note
Score, no place.
- Box 10, item 14. ***Sonatina*, for two clarinets (B flat). April, 1946. Two scores.**
Box 10, item 15. ***String quartet* (1961). Score and parts (and a score inscribed to Seymour Shifrin).**
Box 10, item 16. ***Trio*, for violin, cello, and piano. Berkeley, 1967.**
Additional Note
Scores and parts (and a copy inscribed to Lawrence Moe).

Part IV: Papers

- Box 11, item 17. **Article: *Athematic structure*. Berkeley, no date.**
Box 11, item 18. **Lecture: *Beethoven - 200 years later*. No place or date.**
Box 11, item 19. **Lecture: *Alban Berg's Wozzeck*. San Francisco Opera performances, West Coast Premiere. No place or date.**
Box 11, item 20. **Lecture: *Claude Debussy*. No place or date.**
Box 11, item 21. **Notes: *Andre Gedalge - subject and answer*.**
Box 11, item 22. **Article: *The formal structure of Opus 6, no. 1 of Anton Webern*.**
Additional Note
Published in *Perspective on New Music*, vol. 6:1 (1967), 63-66.
- Box 11, item 23. **Lecture: *The Music of Anton Webern (1883-1945)*. Spring, 1957, no place.**
Box 11, item 24. **Lecture: *Music since 1945*. University of Oregon, Eugene, July 10, 1969.**
Additional Note
Lecture notes and program.
- Box 11, item 25. **Paper: *Webern as Teacher*. No place or date.**
Box 11, item 26. **Program and text of the cantata *Great Age, Behold Us*. Berkeley, April 19-20, 1968.**
Box 11, item 27. **Statement by the composer concerning his chamber opera *Sweeney Agonistes*.**
Box 11, item 28. **Libretto: *A penny for your life*. No place or date.**
Box 11, item 29. **Reviews of his chamber opera *The Love of Don Perlimplin*. *San Francisco Chronicle*, May 11, 1958, p. 32 and May 18, 1958.**
Box 11, item 29a. **Correspondence. *The Love of Don Perlimplin* (6)**
Box 11, item 30. **Class lecture notes: *20th century music*, Berkeley, Fall quarter, 1964.**
Box 11, item 31. **Class lecture notes: two (2) notebooks, Berkeley, no date.**
Box 11, item 32. **Class lecture notes: miscellaneous collection.**

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- Box 11, item 33. **Ph. D. thesis: *On Musical Dynamics*.**
Additional Note
 Presented to the Faculty of the Graduate School of Arts and Sciences of Harvard University for the Degree of Doctor of Philosophy. June, 1939. 167 pp.
- Box 11, item 34.
 Box 11, item 35. **Two (2) notebooks with red covers containing sketches of *Three Orchestra Pieces*, mvt. 3 "Furioso."
Sweeney Agonistes.**
Reviews (3)
Correspondence (1)
Photographs (2)
Notes (from Edgar Jones' copy of the score)
- Box 11, item 36. **Correspondence (14): *Le Mal Court***
 Box 11, item 37. **Correspondence (3): *Great Age Behold Us***
 Box 11, item 38. **Correspondence (3) and photographs (6) - Anton Webern**
 Box 11, item 39. **Correspondence (10) and photograph (1):**
Letter from Ingolf Dahl (1)
Letters from Hans Moldenhauer (2)
Letter from Dave & Peggy Holden (1)
Letter from BBC (Brian Trowell) (1)
Letter from Roger Sessions (1)
Condolence letters (4) to Ann Elston: David Lewis, Jean & Bill Woods, Lowell Creitz of Pro Arte Qt. (incl. picture) and Lisl & Roger Sessions.
- Box 11, item 40. **Miscellaneous concert programs and newspaper clippings**
 Box 11, item 40a. **Miscellaneous newspaper clippings-includes concert reviews and obituaries.**
 Box 11, item 41. **Photographs of Arnold Elston (7)**

Part V: Concert Tapes (9)

- Box 11, item 42. ***Love of Don Perlimplin* - June 12, 1958 - 2 tapes**
 Box 11, item 43. ***Sweeney Agonistes* - May 2, 1957**
 Box 11, item 44. ***Great Age Behold Us* - Sat., April 20, 1962**
 Box 11, item 45. ***Paeon* - Feb. 8 and 9, no year**
 Box 11, item 46. **Piano Trio and Cantata: *Great Age Behold Us* (no performance date)**
 Box 11, item 47. **Piano Trio (Mesta) - no performance date**
 Box 11, item 48. **Piano Trio - Franaro (?) Trio, S.F. Chamber Music Society Concert - n.d.**
 Box 11, item 49. ***Elston Quartet* - n.d.**
 Box 11, item 50. **Seymour Shifrin - Str. Qt. no. 4 - Fine Arts Qt., Oct. 1967, Berkeley**
 Box 11, item 51. **S. *Schifrin* (sic)**